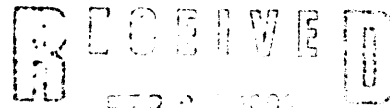


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United States Department of the Interior National Park Service



National Register of Historic Places Registration Form

NATIONAL REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Rockwell Kent Cottage and Studio other names/site number

2. Location

street & number Off North Side of Horn Hill Road city, town Monhegan Plantation state Maine code ME county Lincoln code 015 zip code 04852

3. Classification

Table with 3 columns: Ownership of Property, Category of Property, and Number of Resources within Property. Includes checkboxes for private/public ownership and building/district/site/structure/object categories.

Name of related multiple property listing: N/A Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet. Signature of certifying official: [Signature] Date: 2/21/92 State or Federal agency and bureau: Maine Historic Preservation Commission

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet. Signature of commenting or other official: Date: State or Federal agency and bureau:

5. National Park Service Certification

I, hereby, certify that this property is: [x] entered in the National Register. [] See continuation sheet. [] determined eligible for the National Register. [] See continuation sheet. [] determined not eligible for the National Register. [] removed from the National Register. [] other, (explain:). Signature of the Keeper: [Signature] Date of Action: 4/8/92

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic/Single DwellingEducation/School

Current Functions (enter categories from instructions)

Domestic/Camp**7. Description**

Architectural Classification

(enter categories from instructions)

Other: Cape

Materials (enter categories from instructions)

foundation Wood/Postswalls Wood/Shingleroof Asphalt

other _____

Describe present and historic physical appearance.

Nestled into the side of Horn's Hill on Monhegan Island, the Rockwell Kent Cottage and Studio are two simply crafted one-story structures with a minimum of detail and decoration. The cottage is a side-gabled half cape, sheathed in dark weathered shingles, with ell additions on each side. The studio, a gable-on-hip roofed structure with ell extensions, shows more of the influence of the Shingle Style, but resembles the cottage in its sheathing and trim. Separated only by 800 feet of island overgrowth and a winding footpath, the two structures are a harmonious pair on the hillside overlooking the village.

COTTAGE, 1906-09

The southern front elevation of the cottage features the entrances to a central cottage block and flanking side ells. The central block is trimmed on the overhanging eaves and at the sill level with a simple cornice, and in the off-center entrance a four-paneled door is surrounded by a paneled enframingent with rectangular sidelights. Two six-over-six sash windows with simple casings are evenly spaced to the left. The recessed side-gabled kitchen ell to the right contains an entrance next to the central block with an identical door, but without the elaborate frame. A pair of sash windows are directly to the right of it. Off the left side of the central cottage extends a hipped-roof sunroom, with an entrance identical to that leading to the kitchen.

The original one-room cottage initially built by Rockwell Kent only extended from the west end of the central block to the edge of the door enframingent. The original entry was on the east side of the cottage, while the hall now enters into the main living room. Two years later, the hall, staircase, and front entrance were added on to the cottage by Kent, as were the kitchen and sunroom ells.

The western elevation, which faces the path between the cottage and studio, is made up of the gable end and sunroom ell of the central cottage, plus one side of an additional ell in the rear. The sunroom ell extends the width of the central block, and contains a wide, multi-paned picture window. Below the sill trim, lattice work conceals the locust posts upon which the cottage was built. Above the hip roof of the ell and below the overhanging,

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wide band-trimmed eaves, a single narrow window is centered on the gable end. On the rear ell, a single window punctures the wall, while directly above on the attic level, a shed dormer contains a pair of twelve-pane windows.

The east elevation features the other side of the rear ell and the gable end of the kitchen. The kitchen ell has a single sash window centered on the gable end, with the lattice work extending from the sill to grade level. Two sash windows occupy the rear ell wall, with a small shed dormer on the roof above. Also on this side is a tall, square shed, used for storage.

The rear, northern elevation of the cottage features paired windows on the gable end of the rear ell, a trio of sash windows on the living room wall of the central cottage, and a multi-paned window on the sunroom ell.

Inside, the main entrance opens into a small hallway, which leads to the principal rooms on the first floor and a small staircase adjacent to the front door, which winds up to the attic level. Immediately to the left of the entry vestibule is a paneled door which leads to the living room, the one room of the original cottage. On the hall end of this rectangular room is a blocked fireplace with a wood mantelpiece, decorated with paneled pilasters and a carved metope. This piece was not a part of the original cottage, and may have been added at the time of the kitchen addition. In the one room cottage, an iron cookstove stood on the outer hearth and was backed by the exposed chimney and a set of shelves in the wall. The mantelpiece is flanked by the door to the hall on the right, and an identical door on the left leading to a small closet, originally the pantry. On the opposite end of the room, a third doorway, featuring two glass-paned French doors, leads to the sunroom. The living room also features thick floor boards, a thin crown molding, and wide window and door trim. In the corner opposite the closet, stands an antique square grand piano, which was the same used by Rockwell Kent and his wife, Kathleen, during their days at the cottage. Also in this corner, patched ceiling plaster indicates the original location of the passageway to the attic level, where the bed was located in the one-room cottage.

The adjacent sunroom is one step lower, and is clad with vertical pine boards. This room was originally an open porch, added to the cottage with the hall and kitchen, but the enclosure date is unknown.

The kitchen, located across the hall from the livingroom, is open the full length of the ell, and features a closet, a sink with two rows of counters, plus the secondary entrance from outside. The hall leads back through a wide opening to the rear ell, which contains two bedrooms and a

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bath. This ell was added sometime during the 1930's to create additional space and indoor plumbing. The addition also includes a bedroom on the attic level, under the sloping eaves, with two dormers, up to which the stairs lead. A door to the attic above the living room is also located here.

STUDIO, 1910

Situated 800 feet away, along the side of the hill, is the studio. The studio has no principal elevation, and the two entrances are discreetly tucked away on the sides. A central block contains the main studio space within, while smaller blocks extend to the east and west. These adjunct rooms express themselves as both secondary spaces and as part of a continuous whole by both extending and interrupting the roof lines.

On the elevation to the south, the central, gable-on-hip roofed studio space is dominant, with a recessed, side-gabled ell extending off the west end. An open deck also extends off this end of the central block and wraps around the front of the ell and its gable end. The hip roof corner of the central block on this end has a wide overhang and is supported by a single pilastered post, creating a porch entry underneath. A two-foot high parapet continues around the edge of the deck from the post. Off the gable end of the side ell, a low hip roof extends to cover part of the deck, supported by posts. On the central block, a trio of square windows have been covered with planks of wood, and a small shed protrudes forward on the east corner. The three windows were apparently covered by James Fitzgerald after his purchase of the studio in 1952. On the side ell to the west, a single sash window is centered.

The western elevation contains the end of the porch, with a sash window centered on the gable end of the ell under the hipped roof. A simple 3-paneled wood door serves as an entrance under the overhang of the central block's roof. The gable ends are decorated with raked cornices and wide bands of trim, and the parapet, sills, and foundation corners also feature bands of trim.

The elevation to the north faces the village of Monhegan, and features a large shed roof wall dormer centered on the middle studio block. This wall dormer contains an eight by seven and one-half foot window, with vertical mullions holding tightly-bonded overlapping panes. To the left of the studio block, another ell extends to the east, and on this side, a small ell protrudes with a small casement window. This smaller ell was originally the outhouse for the studio. The side ell to the right contains a single sash window.

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The elevation facing the path to the cottage contains one end of the central studio block and the gable end of the side ell. Directly adjacent to the ell, on the central block, is another simple entrance atop a set of three wooden steps. To its left is a wide, multi-paned window on the small shed which extends to the south. The gable end features a pair of centered windows, plus a raked cornice, wide band trim, and returns. To its right, a sash window occupies the wall of the small ell to the north.

On the interior, the main studio space is completely open up to the rafters, and the bedroom, kitchen, and bathroom are located off of this room in the side ells. The studio is dominated by the large window in the north wall and a tall brick fireplace on the east gable wall. The fireplace is decorated with a simple wood mantel and a Parthenon metope embedded in the brick below. Rafters and purlins are exposed above, as are collar beams and vertical strengthening members resembling king posts. The two gable walls are plastered, and the side walls are covered with mounting boards. On the western gable wall, the entry door on the left is mirrored by a door on the right leading to a bedroom ell. The room features windows on three sides and a hardwood strip floor, which is found throughout the studio. A panelled door to the left of the fireplace leads back to a small kitchen area, with a sink, counter, and open shelves. This room in turn leads to an entry vestibule with the outside door. A small bath is also accessed off this vestibule.

A postcard view of the northeastern elevation of the studio, circa 1920, reveals that the side porch was not an original part of the studio, but was added sometime before 1933. Alice Kent Stoddard added the small bath after purchasing the studio in 1931, and it is highly probable that the porch was constructed at the same time.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Art

Period of Significance

1906-10

Significant Dates

1906

1908

1910

Cultural Affiliation

Significant Person

Kent, Rockwell

Architect/Builder

Kent, Rockwell

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Rockwell Kent Cottage and Studio, built in 1906 and 1910, respectively, rest on a hill overlooking the village on Monhegan Island, echoing and offsetting the forms and lines of each other. Designed and built by Rockwell Kent during his early days as an artist on the island, the two structures reflect the simplicity of Monhegan's vernacular architecture, and that of Maine and New England in general. Of all of Kent's journeys around the world, and of all his numerous residences scattered throughout the northeastern United States, this pair of Monhegan buildings represents his most significant retreat still extant today. They are also significant as the location of the creation of some of his most famous paintings, and stand as simple reminders of a man who eventually rose into national prominence through his painting, book illustration, writing, and social activism. In addition, they are part of the populous artist's summer colony which has long been established on the island. The cottage and studio are eligible for nomination to the National Register under criterion B for their association with Kent.

In 1905, at the age of 23, Rockwell Kent was studying at the New York School of Art under the tutelage of Robert Henri, one of the most important painters of the day. Henri recounted to Kent the wonder and intrigue of the island of Monhegan, which Henri had visited briefly during a recent summer in Maine. Kent's interest was fired, and he set off for the island in the summer of that year and stayed on until December, painting during the summer and working as a laborer in the wintertime. He returned in April of 1906, bought a piece of land on Horn's Hill, and drew up plans for a small house to be built by a local carpenter. Finally, after a long delay, Kent decided to build it himself, aided by his previous training in architecture as a student at Columbia and his experience as a draftsman with Ewing and Chappell, a New York firm. As he wrote in his autobiography, the original cottage was "as nearly New England in character as a young New York trained architect of that period could make it."

See continuation sheet

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As a result of this project, Kent was recruited for many other carpentry and building jobs, including the design and construction of a small cottage for a friend on land adjacent to his. This cottage, a shingled full cape, was very similar to his own cottage, but is now substantially altered. Kent then helped to build two Shingle Style homes on the island, but he had no part in the design. It was not until 1908 when he received his next design/construction project; a house for his mother, Sara Kent. A late Shingle Style cottage, this house was built upon rocks above a small cove, and still stands today in its original form and integrity. It was also during this year that Kent expanded his own cottage with a porch, hall, and kitchen, in anticipation of his upcoming marriage at the end of the year.

Two summers later, in 1910, Kent and Julius Golz, a friend from art school, opened the Monhegan Summer School of Art as a one-year money-making enterprise. Needing a studio in which to hold classes for the twenty enrolled students, Kent obtained funds from his mother and designed and built one himself in the late spring of 1910. Probably for convenience, it was located just across the hill from his own cottage. Again, it was a fairly simple design, echoing the straight forward lines and massing of his earlier cottages. As a couple, the studio and cottage formed a harmonious, organic pair in relation to each other, as well as to the landscape, the shingled structures of the village below, and the harsh weather conditions they were built to withstand.

Carpentry and building, however, was not the primary focus of Kent's activities on the island. More than anything else, Monhegan inspired Kent to paint. With its rugged coast, exposure to severe weather, and hardy fishermen, it stirred his soul and created in Kent a lifelong love for the island, just as it had touched other notable artists such as Robert Henri, Edward Hopper, and George Bellows, along with generations of other artists up to the present day. Kent, however, was one of the first to devote an extended period of time to the island, creating countless works depicting the craggy headlands, unadorned fishing shacks, and lonely winter seascapes with a sharp, realistic feel. Well-known works such as Toilers of the Sea, Winter-Monhegan Island, and Down to the Sea, were well received in exhibitions of his Monhegan work in 1907, 1910, and 1911, respectively. After several years of painting, Kent left Monhegan at the end of 1910, but already his technique had matured and developed from his early works to more dreamy, expressionistic paintings; a mood which characterized much of his later work.

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The next twenty-five years were filled with a variety of travels and ambitious ventures, including voyages to Newfoundland, Alaska, Tierra Del Fuego, Ireland, and Greenland. Kent painted at each of these locales, but only his three extended visits to Greenland produced a greater amount of work than his years at Monhegan. He wrote several books describing his adventures, which became quite popular, and his visibility was enhanced by his illustrations for new editions of such classics as Moby Dick and Candide. By 1940 his public appreciation had reached a peak, yet he spent more time lecturing about socialism and other political causes than he did painting.

Kent never lost his love for Monhegan, however, and in 1947 he repurchased his cottage on the island. There, he spent six summers repainting many of the familiar scenes of his youth. He left Monhegan for the final time in 1953, returning to his estate in New York's Adirondacks. Much of Kent's later work was focussed at this estate, Asgaard, which he owned from 1927 until 1969, when it burned. He died in 1971.

Kent's distance from the abstract expressionism movement in art of his day, and his support of unpopular social views during the era of McCarthyism kept him out of the eye of public approval and respect for much of his later life. However, a growing reassessment of his work, from the late sixties on, has revealed his true importance, and recent biographies and exhibitions have enhanced this significance further. His work on Monhegan is often regarded as being his most profound and moving, and it served as a base upon which he developed his talent. Though not a part of a particular artistic trend or school of painters, Kent's individual work shows an acute vitality that is rarely equalled. His stature is heightened when considering his reknown as a preeminent printmaker. Thus, Rockwell Kent has finally been recognized as playing an important role in the history of American art.

As indicated earlier, Kent sold his cottage and studio in 1910, and then repurchased the cottage upon his return to the island in 1948. It remained in family hands after his departure, and in 1958 he decided to sell it to an artist friend, James Fitzgerald, who had acquired the studio six years earlier. Fitzgerald spent the rest of his summers on Monhegan, painting and exploring the island. Ironically, he died in 1971, the same year as Kent. Ed and Anne Hubert of Massachusetts, friends of Fitzgerald, have owned the cottage and studio since his death.

9. Major Bibliographical References

Hennig, Calvin. James Fitzgerald. Rockland, Maine: William A. Farnsworth Library and Art Museum, 1984.

Kent, Rockwell. It's Me O Lord. New York: Dodd, Mead, and Company, 1955.

Johnson, Fridolf. Rockwell Kent: An Anthology of His Works. New York: Alfred A. Knopf, 1982.

Traxel, David. An American Saga: The Life and Times of Rockwell Kent. New York: Harper and Row, 1980.

Rockwell Kent Architect File. Maine Historic Preservation Commission, Augusta.

See continuation sheet

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acres of property Less than 1 acre

UTM References

A

1	9
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4	7	4	3	3	0
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4	8	4	5	3	9	0
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 Zone Easting Northing

C

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B

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 Zone Easting Northing

D

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See continuation sheet

Verbal Boundary Description

The nominated properties occupy Monhegan Plantation tax map Section 8, Lots 50 and 54. These two lots are separated by Lot 53 over which a right-of-way easement exists. The Kent Cottage stands on Lot 50, and the Studio Lot 54. UTM reference point is located on the vacant lot midway between the two buildings.

See continuation sheet

Boundary Justification

The boundary embraces the two dis-contiguous island parcels which contain the Kent Cottage and Studio, and that are historically associated with them. Because of the close historic inter-relatedness of the two buildings and the right-of-way easement which links the two lots on which they stand, a discontiguous district boundary is an appropriate device for this nomination.

See continuation sheet

11. Form Prepared By

name/title Jeffrey Harris
 organization Maine Historic Preservation Commission date January, 1992
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 city or town Augusta state Maine zip code 04333-0065