



# Truro Historical Commission

Truro Town Hall

Post Office Box 2030

Truro, Massachusetts 02666

Phone: (508) 349-7004

Fax: (508) 349-5505

---

July 24, 2014

Ms. Charleen Greenhalgh, Assistant Town Administrator for Planning  
Truro Town Hall  
Truro, MA 02666

Dear Charleen:

The Truro Historical Commission is pleased to transmit the report *Truro Mid-20<sup>th</sup> Century Modern Houses*, dated July 18, 2014, which includes a descriptive history of these houses, a preliminary inventory list with photographs, a corresponding map prepared by the Cape Cod Commission, and reference materials. Many of these mid-20<sup>th</sup> century modern houses are not well known because they were built in remote locations, often screened from view, in a deliberately non-showy style during the early years of Truro's post-War tourist and second-home boom. Although they may not seem "historical" in the usual sense, many of them are now 50 years old or more, and are therefore potentially eligible for listing in the National Register of Historic Places.

The intention of this report is to provide information that extends and amends the recently completed *Community-wide Historic Survey*. That survey, funded by the Truro Community Preservation Act program, produced an inventory of Truro's historic resources, which is now accessible on-line at [www.mhc-macris.net](http://www.mhc-macris.net) and in the form of summary reports on the town website, and printed copies at the Truro Public Library and the Truro Historical Society's Cobb Memorial Archive Library.

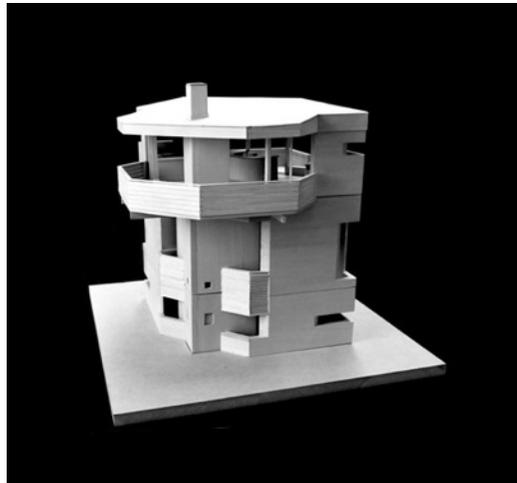
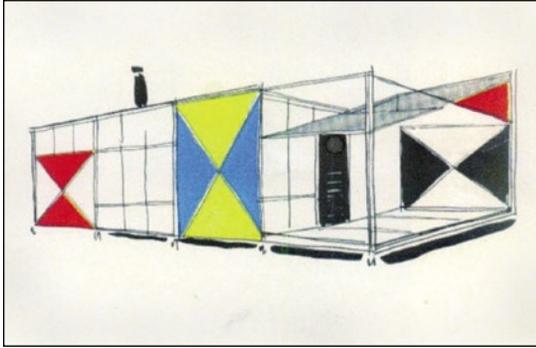
The accompanying report proposes a future survey to narrow the current preliminary list of modernist houses by identifying those houses that are considered to be historically, architecturally or culturally significant and eligible for listing on the National Register of Historic Places. And only those houses determined to be significant by the Truro Historical Commission and Historical Review Board would be subject to review under Truro's *Preserving Historic Properties Bylaw*, which requires public review of any requested demolition of architecturally or culturally significant houses in order to encourage owners to evaluate alternatives to demolition.

Sincerely,

Chuck Steinman,  
Chair, Truro Historical Commission

cc. Cindy Slade, Town Clerk; Maureen Burgess, Liaison, Board of Selectmen; Russell Braun, Building Commissioner; Leo Childs, Chair, Truro Planning Board; Tricia Ford, Truro Public Library; Deborah McCutcheon, Chair, Community Preservation Committee; Mathew Kiefer, Chair, Historical Review Board; Sarah Korjeff, Historic Preservation Planner, Cape Cod Commission; and Susan Kurtzman, Director, Truro Historical Society

# Truro Mid-20th Century Modern Houses



**Truro Historical Commission  
July 19, 2014**

# Truro Mid-20th Century Modern Houses

Truro Historical Commission

July 19, 2014

## What is Mid-Century Modern?

Modernist architecture, often called "**Mid-20th Century Modernism**" or merely "Mid-Century Modern," refers to both a style and a period of design. While its roots in house design can be traced back to the Bauhaus architects in the early decades of the 20th Century, the style became more widely practiced only in the years after World War Two, including significant examples built in Truro. The modern style is characterized by simple geometric forms, an absence of ornament or of references to historical styles, an open relationship between the indoors and the natural setting, and the thoughtful use of mass-produced and machine-made materials.

## Mid-20th Century Modern Houses in Truro

The Outer Cape, including Truro and Wellfleet in particular, has a rich legacy of Mid-Century Modern houses, some designed by prominent architects and others by designers and builders who were proponents of the modern style. The introduction of these houses to Truro can be traced to the 800 acres of land straddling the Truro-Wellfleet border. This land was inherited by Jack Phillips from his uncle, dentist Dr. William Herbert Rollins, when Phillips turned 21 in 1929. Phillips, who was from a prominent Boston family, studied art in Europe and architecture at Harvard in 1937, the first year that Walter Gropius and Marcel Breuer taught in the United States after leaving the Bauhaus. Phillips was concerned that, without proper design, his land could be ruined. He invited architect friends, such as Serge Chermayeff and Marcel Breuer, to design and build houses on land that he subsequently sold to them.



Serge Chermayeff Studio, Truro, MA.  
Designed by Serge Chermayeff (Source: PAL, Inc.)

In addition to houses designed by Chermayeff, Breuer and Phillips, other modernist designers followed, including Charles Jencks, Jack Hall, Olav Hammarstrom, Henry Hebbeln, Dan Kiley, Paul Krueger, Anne Ozbekhan, Hayden Walling, and Charlie Zehnder, Zehnder being the most prolific. The Provincetown Art Association and Museum exhibit *A Chain of Events Modern Architecture on*

*the Outer Cape: Marcel Breuer to Charles Jencks*, held from August 18 though October 15, 2006, featured several of the mid-century modern house designers, and showed that the Outer Cape attracted important architects and modernist designers, as well as our important art colony, to work and summer here. (See *Appendix C*.)

Many of these mid-century modern houses are not as well known as other houses because they were built in remote locations, often screened from view, in a deliberately non-showy style during the early years of Truro's post-War tourist and second-home boom. Although they may not seem "historical" in the usual sense, many of them are now 50 years old or more, and are therefore potentially eligible for listing on the National Register of Historic Places.

### **Recent Survey and Documentation of Modern Houses in the Cape Cod National Seashore Park**

Working for the National Park Service, Public Archaeology Laboratory, Inc. (PAL) has compiled an extensive survey and historic analysis of these modern houses in the Cape Cod National Seashore, entitled *Mid-20th Century Modern Residential Architecture on Outer Cape Cod, National Register of Historic Places Multi Property Documentation Form*. That analysis, including Massachusetts Historical Commission (MHC) documentation of several mid-20th century modern houses in Truro and Wellfleet will provide the context for documenting Truro's other mid-century modern houses not located in the National Seashore. (See *References* to download the document, and *Appendix D* for sample property survey documentation.)

In addition, the Cape Cod Commission has mapped the mid-century modern houses in Truro, working with the National Park Service, Cape Cod Modern House Trust, and the Truro Historical Commission. (See *Appendix B*.)

### **Truro Historic Property Survey**

The 2009 and 2010 Truro Community Preservation Act (CPA) program Historic Preservation grants to the Truro Historical Commission (THC) included funding to update our 1991 Truro Historic Resources Survey Volumes I and II, prepared in the 1960's through the 1980's. The update of this important town planning resource was performed in accordance with guidelines of the Massachusetts Historical Commission (MHC). The result is a comprehensive inventory of the Town's historic resources, which is now accessible on-line at [www.mhc-macris.net](http://www.mhc-macris.net) and in the form of summary reports on the town website, and printed copies at the Truro Public Library and the Truro Historical Society's Cobb Memorial Archive Library.

The Truro Historical Commission engaged architectural historians to perform what MHC defines as "an intensive level survey" that included visiting each property and gathering information and photographs from the public way. They completed archival research, field survey, evaluation analysis, and MHC documentation for 306 individual properties and 6 areas. As a result, the architectural historians recommended 54 individual properties and 8 historic districts as eligible for listing on the National Register. They also compiled a list of Mid-20<sup>th</sup> Century Modern houses recommended for future survey by the Truro Historical Commission. These houses, as well as more recently constructed modernist houses, are listed in *Appendix A* and mapped in *Appendix B*. These modernist houses are an integral part of Truro's history, and will only become more important over time.

## **Proposal for Truro's Mid-Century Modern House Survey**

To complete our comprehensive *Community-wide Historic Survey* of Truro's important buildings, we must survey these more recent resources, and determine which ones merit further recognition and preservation. A preliminary list of Mid-Century Modern Houses is included in *Appendix A*, and those built prior to 1969, or meet the Massachusetts Historical Commission's 50-year eligibility criterion, that are recommended to be surveyed by the Truro Historical Commission are identified with the coding *S-THC* in *Appendix A*. Like the process for our previously completed survey of some 300 historic Truro houses, the work will examine documentation available from the town, the Registry of Deeds, and historic reference sources. A preliminary "windshield" field survey of the property as seen from a public way will be the first step of the documentation. In addition, letters will be sent to property owners to inform them about the intended survey and what it means for them, and to request information they may have about their houses, such as names of the architects or designers, former owners, and original plans. The houses in the Cape Cod National Seashore already documented by the National Park Service (coded as *S-CCNS* in *Appendix A*) will not be included. Houses that will not be surveyed are coded with a      **Blank**.

A draft *MHC Form B* for the Serge Chermayeff house and studio that was prepared for the National Park Service is included as an example of the type of the documentation that will result from the proposed next step survey work. (See *Appendix D*.)

The proposed survey will narrow the current list of modernist houses by identifying those houses that are considered to be historically, architecturally or culturally significant and eligible for listing on the National Register of Historic Places. For those houses determined by the MHC to be eligible for listing in the National Register of Historic Places, Owners would be eligible to seek exemptions from the Massachusetts State Building Code to preserve the character-defining elements of their houses. And only those houses determined to be significant by the Truro Historical Commission and Historical Review Board would be subject to review under Truro's *Preserving Historic Properties Bylaw*, which requires public review of any requested demolition in order to encourage owners to evaluate alternatives to demolition of architecturally or culturally significant houses.

## **References:**

*Cape Cod Modern: Midcentury Architecture and Community on the Outer Cape*, Peter McMahon and Christine Cipriani, Metropolis Books, 2014.

In the summer of 1937, Walter Gropius, founder of the Bauhaus and a professor at Harvard's new Graduate School of Design, rented a house on Planting Island, near the base of Cape Cod. There, he and his wife, Ise, hosted a festive reunion of Bauhaus masters and students who had recently emigrated from Europe: Marcel Breuer, Herbert Bayer, László Moholy-Nagy, Xanti Schawinsky and others. Together they feasted, swam and planned their futures on a new continent, all sensing they were on the cusp of a momentous new phase in their lives. Yet even as they moved on, the group never lost its connection to the Cape Cod coast. Several members returned, when they had the means, to travel farther up the peninsula, rent cabins, buy land and design their ideal summer homes. Thus began a chapter in the history of modern architecture that has never been told--until now. The flow of talent onto the Outer Cape continued and, within a few years, the area was a hotbed of intellectual currents from New York, Boston, Cambridge and the country's top schools of architecture and design. Avant-garde homes began to appear in the woods and on the dunes; by the 1970s, there were about 100 modern houses of interest here. In this story, we meet, among others, the Boston Brahmins Jack Phillips and Nathaniel Saltonstall; the self-taught architect, carpenter and painter Jack Hall; the Finn Olav Hammarström, who had worked for Alvar Aalto; and the prolific Charlie Zehnder, who brought the lessons of both Frank Lloyd Wright and Brutalism to the Cape. Initially, these designers had no clients; they built for themselves and their families, or for friends

sympathetic to their ideals. Their homes were laboratories, places to work through ideas without spending much money. The result of this ferment is a body of work unlike any other, a regional modernism fusing the building traditions of Cape Cod fishing towns with Bauhaus concepts and postwar experimentation.

<http://www.artbook.com/9781935202165.html> [http://www.amazon.com/Cape-Cod-Modern-Midcentury-Architecture/dp/1935202162/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1404056221&sr=1-1&keywords=cape+cod+modern](http://www.amazon.com/Cape-Cod-Modern-Midcentury-Architecture/dp/1935202162/ref=sr_1_1?s=books&ie=UTF8&qid=1404056221&sr=1-1&keywords=cape+cod+modern)

***Mid-20th Century Modern Residential Architecture on Outer Cape Cod, National Register of Historic Places Multi Property Documentation Form, U. S. Department of the Interior, National Park Services***, Public Archaeology Laboratory, Inc. (PAL), Prepared February, 2011, Released January 10, 2014. (Available to download, go to: <http://mhc-macris.net/Results.aspx> enter: *Wellfleet*; next enter *Area*; go to *Second 15*; and click *NR* for last line *Mid-Twentieth-Century Modern Residential*.)

An important resource has been Peter McMahon of the Cape Cod Modern House Trust. For additional information, visit their website: <http://www.ccmht.org/>

For additional articles and more information on Cape Cod Modern, go to the website: <http://www.modernsandiego.com/CapeCodModern7.html>

## **Appendix**

- A. *Truro Mid-20th Century Modern Houses***, Inventory prepared by the Truro Historical Commission with the Assistance of PAL, Inc. and Eric Dray, Historic Preservation Consultant: List of Mid-20th Century Modern Houses that are proposed for further survey by the Truro Historical Commission (*S-THC*) and List of Houses surveyed by the National Park Service in the Cape Cod National Seashore (*S-CCNS*).
- B. *Map of Truro Modern House Inventory***, Cape Cod Commission, updated July 8, 2014.
- C. Provincetown Art Association and Museum exhibit: *A Chain of Events Modern Architecture on the Outer Cape: Marcel Breuer to Charles Jencks***. Provincetown Art Association and Museum from August 18, though October 15, 2006, Exhibit Description by *Modern San Diego*, [modernsandiego.com](http://modernsandiego.com)
- D. *Serge Chermayeff House and Studio***, Draft *MHC Form B* Surveyed by PAL, Inc. for the National Park Service, February 2011.
- E. *Saving Modernism in Cape Cod***, Carol Kino, *Wall Street Journal*, May 29, 2014.

## **For Further Information, Please Contact:**

Chuck Steinman, Chair, Truro Historical Commission  
email: [c.e.steinman@comcast.net](mailto:c.e.steinman@comcast.net)

## **Cover Photos**

(From upper left): Serge Chermayeff Studio Prototype; Jack Phillip's Land that he inherited in 1929, located in Truro and Wellfleet; Serge Chermayeff Studio, Truro; Paul Krueger, Mark House, Truro; Charles Zehnder, Paul Brodeur Residence model, Truro, PAAM Exhibit. (Sources: Cape Cod Modern House Trust and PAL, Inc.)



STREET 10 ALDRICH RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 39 187 0  
 CCC MAP# CZ 31  
 YEAR 1977  
 HISTORIC NAME Brodeur, Paul House  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION  
 NR STATUS



STREET 1 AVERY WAY  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 51 8 0  
 CCC MAP# UA 02  
 YEAR 1960  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 7 Benson Rd  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 53 51 0  
 CCC MAP# JS01  
 YEAR 1969  
 HISTORIC NAME Clark House  
 COMMON NAME Designed by Jack Schmidt  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 33 BLACK POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 12 0  
 CCC MAP# HW 4  
 YEAR 1930  
 HISTORIC NAME Shainberg House renovation (The Buttery)  
 COMMON NAME architect, Hayden Walling  
 STYLE Modern  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not evaluated at this time



STREET 35 BLACK POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 14 0  
 CCC MAP# UA 03  
 YEAR 1955  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern (Not surveyed for the CCNS)  
 SURVEY ACTION  
 NR STATUS



STREET 37 BLACK POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 13 0  
 CCC MAP# UA 04  
 YEAR 1950  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 7 BLACK POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 9 0  
 CCC MAP# SC 1  
 YEAR 1952-1972  
 HISTORIC NAME Chermayeff, Serge House  
 COMMON NAME Surveyed by PAL for CCNS 2011  
 STYLE Modern  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not evaluated at this time



STREET 7 BLACK POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 9 0  
 CCC MAP# SC 1  
 YEAR 1952  
 HISTORIC NAME Chermayeff, Serge Studio  
 COMMON NAME Surveyed by PAL for CCNS 2011  
 STYLE Modern  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not evaluated at this time



STREET 105 CASTLE RD  
 LOCAL#  
 MHC# 312  
 MAP PARCEL EXT 46 1 0  
 CCC MAP# CZ 34  
 YEAR 1983  
 HISTORIC NAME Rothschild, Jacline Studio  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION  
 NR STATUS



STREET 21 CASTLE RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 50 122 0  
 CCC MAP# CZ 02  
 YEAR 1957  
 HISTORIC NAME Zehnder/Richter House  
 COMMON NAME orig. on Long Pond Rd  
 STYLE Modern, Altered  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 2 COBB RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 59 20 0  
 CCC MAP# CZ 27  
 YEAR 1975  
 HISTORIC NAME Paul, Edith House  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION  
 NR STATUS



STREET 5 COBB RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 59 18 0  
 CCC MAP# UA 05  
 YEAR 1959  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 48 COLLINS RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 1 0  
 CCC MAP# UA 06  
 YEAR 1958  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC (if not significantly altered)  
 NR STATUS



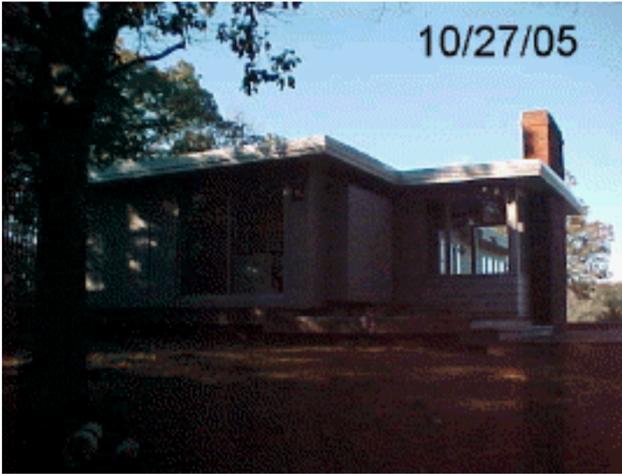
STREET 50 COLLINS RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 56 23 0  
 CCC MAP# UA 07  
 YEAR 1951  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 3 DEPOT LN  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 50 97 0  
 CCC MAP# UA 09  
 YEAR 1958  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 5 DEPOT LN  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 50 95 0  
 CCC MAP# UA 10  
 YEAR 1953  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern, outbuilding  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 13 DEPOT RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 50 167 0  
 CCC MAP# UA 11  
 YEAR 1955  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 8 DOROTHYS LN  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 44 4 0  
 CCC MAP# DK 1  
 YEAR 1993, orig 1946 (MHT), 1945  
 HISTORIC NAME Holst, Catherine House (Christian Draz 1993?)  
 COMMON NAME architect, Dan Kiley  
 STYLE Modern  
 SURVEY ACTION  
 NR STATUS



STREET 24 DYERS HOLLOW RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 47 147 0  
 CCC MAP# CZ 05  
 YEAR 1958; large addition 1972  
 HISTORIC NAME Andrews, Jane Barrat Studio/Peretz, Martin and Anne House  
 COMMON NAME Evaluated by PAL for CCNS, 2011  
 STYLE Modern  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not eligible per PAL



STREET 6 Erlinda Rd  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 46 64 0  
 CCC MAP# JS02  
 YEAR 1969  
 HISTORIC NAME Weiss House  
 COMMON NAME Designed by Jack Schmidt  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 19 FISHER RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 54 15 0  
 CCC MAP# UA 16  
 YEAR 1959  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern, large addition  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 49 FISHER RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 53 24 0  
 CCC MAP# UA 17  
 YEAR 1960  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 8 FISHER RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 54 28 0  
 CCC MAP# UA 15  
 YEAR 1950  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



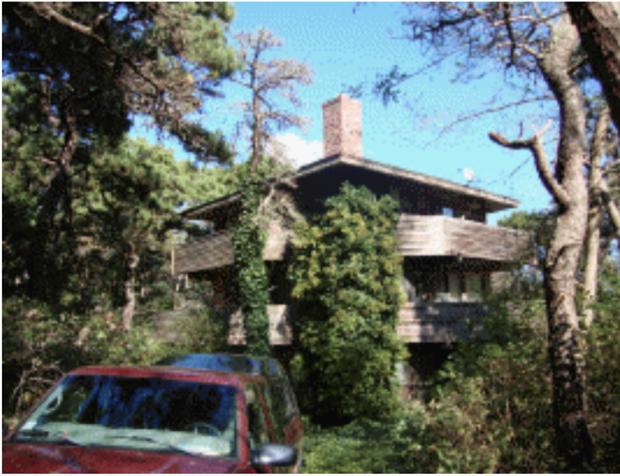
STREET 43 FISHERMANS RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 42 55 0  
 CCC MAP# UA 18  
 YEAR 1960  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern (if not significantly altered)  
 SURVEY ACTION  
 NR STATUS



STREET 22 GREAT HILLS RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 49 23 0  
 CCC MAP# UA 19  
 YEAR 1957  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION  
 NR STATUS



STREET 24 GREAT HILLS RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 49 25 0  
 CCC MAP# UA 20  
 YEAR 1955  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION  
 NR STATUS



STREET 11 HART RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 42 137 0  
 CCC MAP# CZ 01  
 YEAR 1986  
 HISTORIC NAME Charlie Zehnder  
 COMMON NAME  
 STYLE Modern, 3 Story  
 SURVEY ACTION  
 NR STATUS



STREET 42 HD OF MEADOW RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 33 34 0  
 CCC MAP# UA 21  
 YEAR 1958  
 HISTORIC NAME Carver, Robert and Eugenia House  
 COMMON NAME Nicholson House; evaluated by PAL for CCNS 2011  
 STYLE Modern  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not eligible per PAL



STREET 5 HIGHLAND AVE  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 22 33 0  
 CCC MAP# UA 24  
 YEAR 1952  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION  
 NR STATUS



STREET 68 HIGHLAND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 37 3 0  
 CCC MAP# UA 25  
 YEAR 1965  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern, house and studio  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 7 HORSELEECH RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 62 6 0  
 CCC MAP# SC 4  
 YEAR 1954; 1960 addition  
 HISTORIC NAME Flato, Charles House  
 COMMON NAME Surveyed by PAL for CCNS 2011  
 STYLE Modern, rehabbed and altered  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not evaluated at this time



STREET 8 HORSELEECH RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 62 2 0  
 CCC MAP# JP 4  
 YEAR 1910-1939  
 HISTORIC NAME Phillips 1/Wilson/Rabin House  
 COMMON NAME Jack Phillips  
 STYLE Modern  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not evaluated at this time



STREET 8 (6?) HUCKLEBERRY LANE  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 47 89 0  
 CCC MAP# CZ 33  
 YEAR 1981  
 HISTORIC NAME Pasenen, Glen House  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION  
 NR STATUS



STREET 4 JILLMAR LN  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 45 93 0  
 CCC MAP# UA 30  
 YEAR 1955  
 HISTORIC NAME  
 COMMON NAME Designed by Saltonstall?  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 7 LITTLE PAMET RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 46 61 0  
 CCC MAP# CZ 09  
 YEAR 1962-1963  
 HISTORIC NAME Sprague, Ruth and Sheldon House (demonstration house)  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 1 LONG DUNE LN  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 52 5 0  
 CCC MAP# UA 31  
 YEAR 1956  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 17 LONG DUNE LN  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 48 9 0  
 CCC MAP# UA 32  
 YEAR 1958  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 6 NEIGHBOR LANE  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 47 78 0  
 CCC MAP# PK 1  
 YEAR 1966  
 HISTORIC NAME Mark House  
 COMMON NAME architect, Paul Krueger  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 13 OLD BRIDGE RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 50 199 0  
 CCC MAP# CZ 16  
 YEAR 1965  
 HISTORIC NAME Mack, Arien House  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 120 OLD COUNTY RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 59 56 0  
 CCC MAP# CZ 35  
 YEAR 1984  
 HISTORIC NAME Wenders, Ira and Phillis House  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION  
 NR STATUS



STREET 61 OLD COUNTY RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 54 27 0  
 CCC MAP# CZ 11  
 YEAR 1963  
 HISTORIC NAME Becker, Gary House  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 69 OLD COUNTY RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 54 43 0  
 CCC MAP# CZ12  
 YEAR 1963 (Altered 1976)  
 HISTORIC NAME Sass, Barbara House and Studio  
 COMMON NAME Zehnder  
 STYLE Modern (if not significantly altered)  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 18 OLD KINGS HWY  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 47 126 0  
 CCC MAP# CZ 03  
 YEAR 1957  
 HISTORIC NAME Katz, Dan and Judy House  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not evaluated at this time



STREET 2 PETERSSON WAY  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 53 18 0  
 CCC MAP# UA 35  
 YEAR 1960  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 18 RESOLUTION RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 45 65 0  
 CCC MAP# CZ 21  
 YEAR 1968  
 HISTORIC NAME Topkis / Critchley, Tom House  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 13 ROLLING HILLS RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 58 46 0  
 CCC MAP# UA 38  
 YEAR 1959  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 489 RT 6  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 32 30 0  
 CCC MAP# UA 40  
 YEAR 1958  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern, 2 Story  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 535 RT 6  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 32 28 0  
 CCC MAP# UA 56  
 YEAR 1950  
 HISTORIC NAME  
 COMMON NAME Outer Reach Resort  
 STYLE Modern  
 SURVEY ACTION Possible Area form  
 NR STATUS



STREET 535 RT 6  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 32 28 0  
 CCC MAP# UA 56  
 YEAR 1950  
 HISTORIC NAME  
 COMMON NAME Outer Reach Resort  
 STYLE Modern  
 SURVEY ACTION Possible Area form  
 NR STATUS



STREET 535 RT 6  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 32 28 0  
 CCC MAP# UA 56  
 YEAR 1950  
 HISTORIC NAME  
 COMMON NAME Outer Reach Resort  
 STYLE Modern  
 SURVEY ACTION Possible Area form  
 NR STATUS



STREET 535 RT 6  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 32 28 0  
 CCC MAP# UA 56  
 YEAR 1950  
 HISTORIC NAME  
 COMMON NAME Outer Reach Resort  
 STYLE Modern  
 SURVEY ACTION Possible Area form  
 NR STATUS



STREET 535 RT 6  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 32 28 0  
 CCC MAP# UA 56  
 YEAR 1950  
 HISTORIC NAME  
 COMMON NAME Outer Reach Resort  
 STYLE Modern  
 SURVEY ACTION Possible Area form  
 NR STATUS



STREET 535 RT 6  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 32 28 0  
 CCC MAP# UA 56  
 YEAR 1950  
 HISTORIC NAME  
 COMMON NAME Outer Reach Resort  
 STYLE Modern  
 SURVEY ACTION Possible Area form  
 NR STATUS



STREET 535 RT 6  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 32 28 0  
 CCC MAP# UA 56  
 YEAR 1950  
 HISTORIC NAME  
 COMMON NAME Outer Reach Resort  
 STYLE Modern  
 SURVEY ACTION Possible Area form  
 NR STATUS



STREET 535 RT 6  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 32 28 0  
 CCC MAP# UA 56  
 YEAR 1950  
 HISTORIC NAME  
 COMMON NAME Outer Reach Resort  
 STYLE Modern  
 SURVEY ACTION Possible Area form  
 NR STATUS



STREET 4 RYDER BEACH WAY  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 63 7 0  
 CCC MAP# CZ 25  
 YEAR 1972  
 HISTORIC NAME Berger, Arthur House  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION  
 NR STATUS



STREET 2 SECOND LANDING WAY  
 LOCAL#  
 MHC# E  
 MAP PARCEL EXT 45 41 0  
 CCC MAP# UA 41  
 YEAR 1958 (Altered 2007-08)  
 HISTORIC NAME  
 COMMON NAME Corn Hill Area  
 STYLE Modern (if not significantly altered)  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 108 SLOUGH POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 62 1 0  
 CCC MAP# HW 2  
 YEAR 1960  
 HISTORIC NAME Halprin House  
 COMMON NAME architect, Hayden Walling  
 STYLE Modern  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not evaluated at this time



STREET 109 SLOUGH POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 3 0  
 CCC MAP# JP 5  
 YEAR 1956  
 HISTORIC NAME Phillips, Antonia, Other house  
 COMMON NAME Jack Phillips  
 STYLE Modern ( if not significantly altered; not surveyed by NPS, not in CCNS Survey Scope)  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 112 SLOUGH POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 2 0  
 CCC MAP# JP 3  
 YEAR 1945-1946; 1971-1975  
 HISTORIC NAME Phillips, John (Jack) C. Camp and Turkey Barns  
 COMMON NAME Surveyed by PAL for CCNS 2011  
 STYLE Modern  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not evaluated at this time



STREET 112 SLOUGH POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 2 0  
 CCC MAP# JP 3  
 YEAR 1945-1946; 1971-1975  
 HISTORIC NAME Phillips, John (Jack) C. Camp and Turkey Barns  
 COMMON NAME Surveyed by PAL for CCNS 2011  
 STYLE Modern  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not evaluated at this time



STREET 112 SLOUGH POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 2 0  
 CCC MAP# JP 3  
 YEAR 1945-1946; 1971-1975  
 HISTORIC NAME Phillips, John (Jack) C. Camp and Turkey Barns  
 COMMON NAME Surveyed by PAL for CCNS 2011  
 STYLE Modern  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not evaluated at this time



STREET 117 SLOUGH POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 4 R  
 CCC MAP# HH 1  
 YEAR 1953  
 HISTORIC NAME Hebbeln, Henry and Jean House  
 COMMON NAME Grossman House; surveyed by PAL for CCNS 2011  
 STYLE Modern, recent addition  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not evaluated at this time



STREET 122 SLOUGH POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 6 0  
 CCC MAP# UA 43  
 YEAR 1960  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 127 SLOUGH POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 8 0  
 CCC MAP# JP 7  
 YEAR 1945  
 HISTORIC NAME Schlesinger, Arthur and Marian/Petersen, Gustav and Victoria House and Studio  
 COMMON NAME Schlesinger/Petersen Barracks; surveyed by PAL for CCNS 2011  
 STYLE Modern  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not evaluated at this time



STREET 162 SLOUGH POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 62 4 0  
 CCC MAP# CJ 1 & 2  
 YEAR 1978  
 HISTORIC NAME Jencks, Charles House and Studio  
 COMMON NAME Jencks, Charles Barracks; Jencks Studio ("Garagia Rotunda");  
 surveyed by PAL for CCNS 2011  
 STYLE Modern  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not evaluated at this time



STREET 81 SLOUGH POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 16 0  
 CCC MAP# HW 3  
 YEAR 1940; 1960 renovation  
 HISTORIC NAME Walling, Hayden and Odette House  
 COMMON NAME Walling House renovation with tower; surveyed by PAL for  
 CCNS 2011  
 STYLE Modern Cottage, 1 Story  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not evaluated at this time



STREET 81 SLOUGH POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 16 0  
 CCC MAP# HW 3  
 YEAR 1960  
 HISTORIC NAME Walling Cottage  
 COMMON NAME Surveyed by PAL for CCNS 2011  
 STYLE Modern Cottage, 1 Story  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS



STREET 81 SLOUGH POND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 61 16 0  
 CCC MAP# HW 3  
 YEAR 1950  
 HISTORIC NAME Walling Guest House with Tower (moved to site)  
 COMMON NAME Surveyed by PAL for CCNS 2011  
 STYLE Modern Tower  
 SURVEY ACTION S-CCNS (Draft)  
 NR STATUS Not evaluated at this time



STREET 8 SNOWS FIELD RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 46 258 0  
 CCC MAP# UA 44  
 YEAR 1955  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 38 SO HIGHLAND RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 40 1 0  
 CCC MAP# UA57  
 YEAR 1982  
 HISTORIC NAME  
 COMMON NAME Carmi Bee House  
 STYLE Modern  
 SURVEY ACTION  
 NR STATUS



STREET 17 SO PAMET RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 51 24 0  
 CCC MAP# UA 45  
 YEAR 1940  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 41 SO PAMET RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 51 65 0  
 CCC MAP# UA 46  
 YEAR 1956  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 6 SO PAMET RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 51 68 0  
 CCC MAP# PK 2  
 YEAR 1978-1981  
 HISTORIC NAME Krueger House  
 COMMON NAME architect, Paul Kreuger  
 STYLE Modern  
 SURVEY ACTION  
 NR STATUS



STREET 6 SO PAMET RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 51 68 0  
 CCC MAP# PK 2  
 YEAR 1978-1981  
 HISTORIC NAME Krueger House  
 COMMON NAME architect, Paul Kreuger  
 STYLE Modern  
 SURVEY ACTION  
 NR STATUS



STREET 92 SO PAMET RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 51 58 0  
 CCC MAP# UA 47  
 YEAR 1950  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION  
 NR STATUS



STREET 9 STEPHENS WAY  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 54 42 0  
 CCC MAP# UA 48  
 YEAR 1950  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 8 SUNSET LN  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 42 245 0  
 CCC MAP# UA 49  
 YEAR 1954  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 9 SYLVIAS WAY  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 43 88 0  
 CCC MAP# UA 51  
 YEAR 1951  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern, altered 2003 addition  
 SURVEY ACTION S-THC (if not significantly altered)  
 NR STATUS



STREET 13 TOMS HILL PATH  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 49 2 0  
 CCC MAP# OH 16  
 YEAR 1969  
 HISTORIC NAME Hollander, Harry Studio/Residence  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 6 TOMS HILL PATH  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 45 80 0  
 CCC MAP# UA 52  
 YEAR 1955  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 26 TOMS HILL RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 45 86 0  
 CCC MAP# CZ 10  
 YEAR 1963 (MHT), 1972  
 HISTORIC NAME Dukess, Mona and Carlton House  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 38 TOMS HILL RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 49 14 0  
 CCC MAP# UA 53  
 YEAR 1956  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 12 TRYWORKS RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 46 128 0  
 CCC MAP# CZ 14  
 YEAR 1965  
 HISTORIC NAME Hopkins, Bud and April House #1/Rici Nenner  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 14 TRYWORKS RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 46 124 0  
 CCC MAP# CZ 15  
 YEAR 1965  
 HISTORIC NAME Thron/ Epstien, Ellen House  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 3 TRYWORKS RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 46 100 0  
 CCC MAP# CZ 19  
 YEAR 1967-1970  
 HISTORIC NAME Simon / Bullowa, Jane House  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 8 TRYWORKS RD  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 46 131 0  
 CCC MAP# CZ 22  
 YEAR 1968-1969  
 HISTORIC NAME Corey House  
 COMMON NAME Zehnder  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS



STREET 5 WARREN PLACE  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 46 56 0  
 CCC MAP# AO 1  
 YEAR 1974  
 HISTORIC NAME Ozbekhan House  
 COMMON NAME architect, Anne Ozbekhan  
 STYLE Modern  
 SURVEY ACTION  
 NR STATUS



STREET 10 WELL SWEEP LN  
 LOCAL#  
 MHC#  
 MAP PARCEL EXT 53 40 0  
 CCC MAP# UA 55  
 YEAR 1952  
 HISTORIC NAME  
 COMMON NAME  
 STYLE Modern  
 SURVEY ACTION S-THC  
 NR STATUS

**METHODOLOGY**

Prepared by the Truro Historical Commission with the assistance of PAL, Inc. The methodology for each column is provided below

**STREET #**

The street number, part of the street address, has been derived in the field or from assessor's maps and records if not seen on the property.

**STREET NAME**

The street name is the name in Assessor's database, which does not always conform to street name on Assessor map or in the field.

There were no street addresses connected to the 395 Inventory Forms. As part of their work, the consultants identified the appropriate address for each Form.

**LOCAL #**

The inventory number is the number that has or will be assigned by the MHC and will be the unique property number that is incorporated into the MHC data base after completion of the survey. The MHC inventory numbers for the 395 properties that have been documented to date are included as well as the inventory letters for the 16 Area Forms. In many towns, the MHC has overridden the town's Inventory numbering resulting in two numbers for each property. To provide clarity in Truro, the first column provides the Inventory number originally assigned by the town. "\*" indicates that there is no corresponding Local Form #. If a letter follows the Inventory # that refers to the Area within which the resource falls. The list of Areas is provided at the end of the Street Index.

**MHC #**

This column provides the Inventory number assigned by the MHC and officially used in the MHC database MACRIS (Massachusetts Cultural Resource Information System). This is the number that should be used moving forward. The MHC will provide survey numbers for future work. If a capitalized letter is found after a Local# or MHC#, it refers to an Area Form within which the property is located. A list of Areas is found at the beginning of the Street Index.

**MAP/PARCEL/EXT**

The Truro Assessors number includes the Map, Parcel and Extension number. It is an important piece of information as it is the unique identifying feature of a property, and will be the key to including historic resource information in the town's GIS mapping program. Truro, with the assistance of the Cape Cod Commission, has adopted the Geographic Information System (GIS). The Street Index included in this Survey Plan can be mapped electronically using the Assessors Parcel numbers to produce a map that shows the locations of resources already documented on survey forms and those recommended for documentation. 2011

**CCC MAP #**

Cape Cod Commission Map of Truro Modern House Inventory, October 3, 2011, updated July 8, 2014 (See Appendix B.)

**YEAR**

The year indicates the time in which the resource was constructed. The date is generated from the Assessor database. For those resources which have been surveyed, the recorded date, or range of dates, is included with an "(S)", followed by the year provided in the Assessor database. The few dates followed by "(ED)" indicate buildings where there was no date in the Assessor data base and the consultant provided the estimate, those followed by "(MHT)" indicate that the date came from the Cape Cod Modern House Trust. In many cases, research conducted for a Survey will lead to a significant adjustment from the date found on the Assessor list.

**HISTORIC NAME**

The historic name refers to the first known person or use to be associated with a property, derived from map research or existing Survey forms.

**COMMON NAME OR DESCRIPTIVE NOTES**

This column contains any common name associated with the property. In a few cases, this column also includes observations, questions or clarifications pertaining to the resource and/or the existing Inventory Form. "CCNS" means the property falls within and is owned by the Cape Cod National Seashore or other federal entity. "CCMHT" means the information on the property came from the Cape Cod Modern House Trust; some of these properties have no known locational information. Finally, this column notes if a surveyed building has since been demolished.

**STYLE/Form**

Style/Form indicates an architectural style or building form that was recorded during the windshield survey or that was already recorded on an existing survey form. This column also includes descriptive information such as number of stories and roof shape. "Cottage" is used to denote the vernacular buildings. The information in this column may be refined as properties are examined more carefully.

This column also notes whether the resource appears to have been altered, meaning significant changes to both materials and form; whether there are additions which do not appear to be original to the building's construction; and whether the building has been rehabilitated, meaning retention of essential form but replacement of many original materials. Finally, this column notes whether there are any significant outbuildings, such as barns, garages, cottages or sheds.

**SURVEY ACTION**

This provides an analysis of what actions should be taken moving forward:

"S-CCNS" means that the property is in the Cape Cod National Seashore and has been surveyed for the National Park Service

"S-THC" means that it is recommended to be surveyed by the Truro Historical Commission

" " Blank means that no survey is recommended at this times

"NR" means the resource is already being studied for listing on the National register.

"Y" indicates that an existing Form is adequate in architectural description and historical narrative but a new Form B should be prepared to current standards including new photo, map and other information.

"U" indicates that an existing Form is inadequate in terms of architectural description and/or historical narrative and further work is required to bring to current standards.

"S" means that a currently undocumented resource should be surveyed.

"(Area)" means that the resource should only be recorded as part of an Area Form.

**NR STATUS**

This column indicates the current (August 2011) status of the property relative to the National Register of Historic Places.

NR listed - Previously listed in the National Register.

NR DOE - Determined eligible by the Keeper for listing in the National Register.

Pending - National Register individual nomination prepared and being processed.

Pending district - National Register district nomination prepared and being processed.

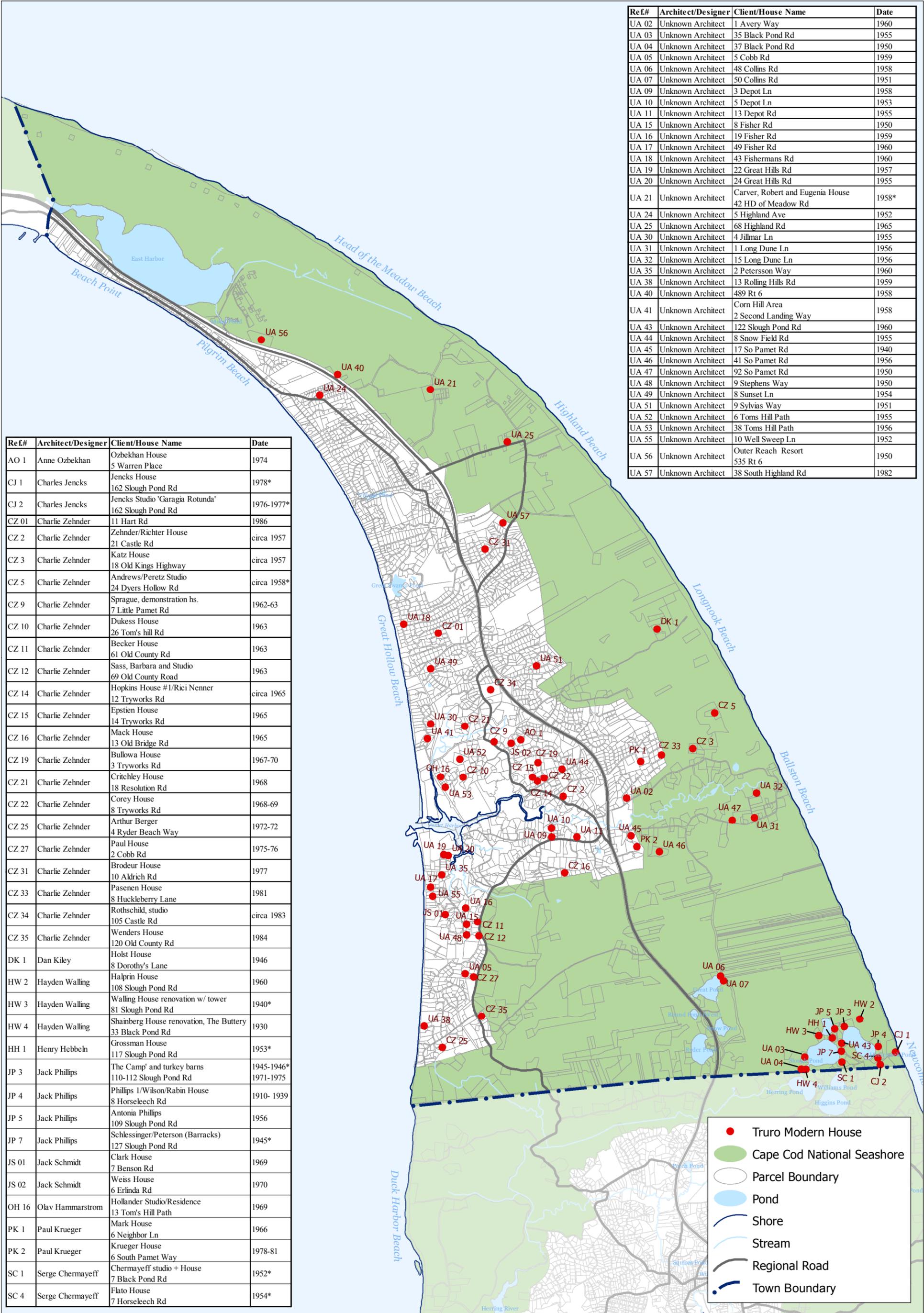
In pending district - Individual property within a pending National Register district.

NR eligible - Evaluated and recommended as National Register eligible.

In eligible area - Individual property within a survey area that is recommended as National Register eligible.

**FINAL NOTE**

Following completion of this Street Index, MHC conducted a thorough examination of their records and GIS information and provided a revised list of MHC and Local Survey numbers. These are the final decision on numbering (which MHC has redone in part) and has, therefore, been used to revise this Street Index. However, the dates from this Street Index appear to be more accurate; the new MHC dates were not added, but are available on their separate database.



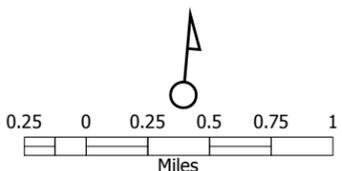
Ref.#	Architect/Designer	Client/House Name	Date
AO 1	Anne Ozbekhan	Ozbekhan House 5 Warren Place	1974
CJ 1	Charles Jencks	Jencks House 162 Slough Pond Rd	1978*
CJ 2	Charles Jencks	Jencks Studio 'Garagia Rotunda' 162 Slough Pond Rd	1976-1977*
CZ 01	Charlie Zehnder	11 Hart Rd	1986
CZ 2	Charlie Zehnder	Zehnder/Richter House 21 Castle Rd	circa 1957
CZ 3	Charlie Zehnder	Katz House 18 Old Kings Highway	circa 1957
CZ 5	Charlie Zehnder	Andrews/Peretz Studio 24 Dyers Hollow Rd	circa 1958*
CZ 9	Charlie Zehnder	Sprague, demonstration hs. 7 Little Pamet Rd	1962-63
CZ 10	Charlie Zehnder	Dukess House 26 Tom's hill Rd	1963
CZ 11	Charlie Zehnder	Becker House 61 Old County Rd	1963
CZ 12	Charlie Zehnder	Sass, Barbara and Studio 69 Old County Road	1963
CZ 14	Charlie Zehnder	Hopkins House #1/Rici Nenner 12 Tryworks Rd	circa 1965
CZ 15	Charlie Zehnder	Epstien House 14 Tryworks Rd	1965
CZ 16	Charlie Zehnder	Mack House 13 Old Bridge Rd	1965
CZ 19	Charlie Zehnder	Bullowa House 3 Tryworks Rd	1967-70
CZ 21	Charlie Zehnder	Critchley House 18 Resolution Rd	1968
CZ 22	Charlie Zehnder	Corey House 8 Tryworks Rd	1968-69
CZ 25	Charlie Zehnder	Arthur Berger 4 Ryder Beach Way	1972-72
CZ 27	Charlie Zehnder	Paul House 2 Cobb Rd	1975-76
CZ 31	Charlie Zehnder	Brodeur House 10 Aldrich Rd	1977
CZ 33	Charlie Zehnder	Pasenen House 8 Huckleberry Lane	1981
CZ 34	Charlie Zehnder	Rothschild, studio 105 Castle Rd	circa 1983
CZ 35	Charlie Zehnder	Wenders House 120 Old County Rd	1984
DK 1	Dan Kiley	Holst House 8 Dorothy's Lane	1946
HW 2	Hayden Walling	Halprin House 108 Slough Pond Rd	1960
HW 3	Hayden Walling	Walling House renovation w/ tower 81 Slough Pond Rd	1940*
HW 4	Hayden Walling	Shainberg House renovation, The Buttery 33 Black Pond Rd	1930
HH 1	Henry Hebbeln	Grossman House 117 Slough Pond Rd	1953*
JP 3	Jack Phillips	The Camp' and turkey barns 110-112 Slough Pond Rd	1945-1946* 1971-1975
JP 4	Jack Phillips	Phillips 1/Wilson/Rabin House 8 Horseleech Rd	1910- 1939
JP 5	Jack Phillips	Antonia Phillips 109 Slough Pond Rd	1956
JP 7	Jack Phillips	Schlessinger/Peterson (Barracks) 127 Slough Pond Rd	1945*
JS 01	Jack Schmidt	Clark House 7 Benson Rd	1969
JS 02	Jack Schmidt	Weiss House 6 Erlinda Rd	1970
OH 16	Olav Hammarstrom	Hollander Studio/Residence 13 Tom's Hill Path	1969
PK 1	Paul Krueger	Mark House 6 Neighbor Ln	1966
PK 2	Paul Krueger	Krueger House 6 South Pamet Way	1978-81
SC 1	Serge Chermayeff	Chermayeff studio + House 7 Black Pond Rd	1952*
SC 4	Serge Chermayeff	Flato House 7 Horseleech Rd	1954*

Ref.#	Architect/Designer	Client/House Name	Date
UA 02	Unknown Architect	1 Avery Way	1960
UA 03	Unknown Architect	35 Black Pond Rd	1955
UA 04	Unknown Architect	37 Black Pond Rd	1950
UA 05	Unknown Architect	5 Cobb Rd	1959
UA 06	Unknown Architect	48 Collins Rd	1958
UA 07	Unknown Architect	50 Collins Rd	1951
UA 09	Unknown Architect	3 Depot Ln	1958
UA 10	Unknown Architect	5 Depot Ln	1953
UA 11	Unknown Architect	13 Depot Rd	1955
UA 15	Unknown Architect	8 Fisher Rd	1950
UA 16	Unknown Architect	19 Fisher Rd	1959
UA 17	Unknown Architect	49 Fisher Rd	1960
UA 18	Unknown Architect	43 Fishermans Rd	1960
UA 19	Unknown Architect	22 Great Hills Rd	1957
UA 20	Unknown Architect	24 Great Hills Rd	1955
UA 21	Unknown Architect	Carver, Robert and Eugenia House 42 HD of Meadow Rd	1958*
UA 24	Unknown Architect	5 Highland Ave	1952
UA 25	Unknown Architect	68 Highland Rd	1965
UA 30	Unknown Architect	4 Jillmar Ln	1955
UA 31	Unknown Architect	1 Long Dune Ln	1956
UA 32	Unknown Architect	15 Long Dune Ln	1956
UA 35	Unknown Architect	2 Petersson Way	1960
UA 38	Unknown Architect	13 Rolling Hills Rd	1959
UA 40	Unknown Architect	489 Rt 6	1958
UA 41	Unknown Architect	Corn Hill Area 2 Second Landing Way	1958
UA 43	Unknown Architect	122 Slough Pond Rd	1960
UA 44	Unknown Architect	8 Snow Field Rd	1955
UA 45	Unknown Architect	17 So Pamet Rd	1940
UA 46	Unknown Architect	41 So Pamet Rd	1956
UA 47	Unknown Architect	92 So Pamet Rd	1950
UA 48	Unknown Architect	9 Stephens Way	1950
UA 49	Unknown Architect	8 Sunset Ln	1954
UA 51	Unknown Architect	9 Sylvias Way	1951
UA 52	Unknown Architect	6 Toms Hill Path	1955
UA 53	Unknown Architect	38 Toms Hill Path	1956
UA 55	Unknown Architect	10 Well Sweep Ln	1952
UA 56	Unknown Architect	Outer Reach Resort 535 Rt 6	1950
UA 57	Unknown Architect	38 South Highland Rd	1982

- Truro Modern House
- Cape Cod National Seashore
- Parcel Boundary
- Pond
- Shore
- Stream
- Regional Road
- Town Boundary

## Truro Modern House Inventory

Research of locations conducted by the Cape Cod Modern House Trust, the Truro Historical Commission and Cape Cod National Seashore with the assistance of PAL Inc. Properties shown with an asterisk have been surveyed by PAL Inc. Reference Numbers of labels correspond to records on inventory spreadsheet.  
 Parcels: Truro Assessor's Department, 2011.  
 Road names: MassHighway Road Inventory, 2009.  
 Base map Features: MassGIS, various dates



This map was produced by the Cape Cod Commission, a division of Barnstable County, for the Truro Historical Commission October 3, 2011, revised July 8, 2014.

The information depicted on these maps is for planning purposes only. It is not adequate for legal boundary definition, regulatory interpretation, or parcel level analysis. It should not substitute for actual on-site survey, or supersede deed research.

User: gprahm

Date: 7/10/2014



CAPE COD  
COMMISSION



[New York Times Article from 11/9/06](#)

[Provincetown Art Association and Museum exhibit on Modernism \(through 10/06\)](#)

[Revolution in the Dunes Modernism on the Outer Cape](#)

[Cape Modern](#)

[thecolonyofwellfleet.com](#)

[mywellfleet.com](#)

[nationaltrust.org/magazine/](#)

[Unusual strategy may preserve Wellfleet artists' cottage colony](#)

[Walter Gropius & the Murchison House](#)

## Modern Cape Cod

From August 18 through October 15 the Provincetown Art Association and Museum will present *A Chain of Events Modern Architecture on the Outer Cape: Marcel Breuer to Charles Jencks*.

Outer Cape Cod has long been acknowledged as a nexus of modern art, literature and theatre. Less is known about its standing as a hotbed of architectural experimentation. This exhibition constitutes the first in depth examination of this unique body of work.

Beginning in the mid 1940s, the quiet pine woods on the Truro- Wellfleet line were being transformed by the initiatives of Jack Philips, the black sheep of a distinguished family. He had inherited a huge swath of ocean side woodland and in an intentional move, sought out a who's who of modernist architects to buy land and build summer cottages.

In 1945, Marcel Breuer designed a cottage that would serve as a prototype for two houses he built in Wellfleet as well as a planned but unrealized community in the surrounding woods. The same year Serge Chermayeff bought a nearby cabin which he slowly expanded into a family compound. This included an experimental studio building of which he did variations on for two neighboring families. In the immediate vicinity Olav Hammerstrom designed a home for Eero Saarinen's family and one for himself. Engineer Paul Weidlinger, a friend and collaborator of Breuer and Gropius, built his home on an adjoining pond.

Simultaneously, prominent Boston architects Saltonstall and Morten built 'the colony', in Wellfleet, a cluster of de stijl inspired cottages. In Provincetown, the famous minimalist Tony

Smith was building a painting studio for his friend and fellow Chicago Bauhaus student, Fritz Bultman. Throughout the 50s and 60s all of these architects, as well as local modernists Hayden Waling, Jack Hall and Philips himself, built a significant body of work. In 1966 architect Paul Krueger designed a house in Truro inspired by his recent work overseeing construction of Le Corbusier's Carpenter Center at Harvard.

By the 70's Charles Zehnder had designed over twenty homes between Provincetown and Wellfleet. In 1984, Carmi Bee built his Truro home, an homage to John Hejduk, with whom he had worked at Cooper Union. In 1976, as a response to this chain of events, architect/critic Charles Jencks built his studio, a Post-Modern polemic just a short walk from the original Breuer house.

The exhibition will include original and current photography, models, drawings and other related artwork. A color catalogue will accompany the show with an essay by Harvard architectural historian K. Michael Hays, adjunct curator of architecture at the Whitney Museum of American Art. And a series of lectures, gallery talks and a house tour will coincide with the exhibition. The show is curated by Bob Bailey, director of artSTRAND, an experimental gallery in Provincetown and, Peter McMahon, principal of PM Design in South Wellfleet.

The Provincetown Art Association and Museum was established in 1914 by a group of artists and townspeople to build a permanent collection of works by artists of the Outer Cape, and to exhibit art that would allow for unification within the community. Through a comprehensive schedule of exhibitions of local and national significance and educational outreach, the Provincetown Art Association and Museum provides the public access to art, artists, and the creative process. The Provincetown Art Association and Museum, located at 460 Commercial Street, is open May 1st-30th: Thursdays thru Sundays, 12-5 and by appointment; Memorial Day to July 4th and September: 11 am to 5PM daily, plus 7-9 PM Friday and Saturday; and July 4th to Labor Day: 11 am to 9 PM daily. For more information, please call 508.487.1750 or visit [www.paam.org](http://www.paam.org) or Bob Bailey [info@artstrand.com](mailto:info@artstrand.com).

61-9	NORTH TRURO		
------	-------------	--	--

MASSACHUSETTS HISTORICAL COMMISSION  
MASSACHUSETTS ARCHIVES BUILDING  
220 MORRISSEY BOULEVARD  
BOSTON, MASSACHUSETTS 02125

**Town** Truro

**Place** (*neighborhood or village*)

**Photograph**



**Address** 7 Black Pond Road

**Historic Name** Serge Chermayeff House and Studio

**Uses:** Present Residence

Original Residence

**Date of Construction** 1925: house; 1952: Modern style updates to 1925 house and construction of studio

**Source** Truro Assessor's Database, Cape Cod Modern House Trust

**Style/Form** Modern

**Architect/Builder** Serge Chermayeff (architect)/Edward Whiting (Builder)

**Exterior Material:**

Foundation Concrete block (House); Concrete piers (Studio)

Wall/Trim Clapboard

Roof Asphalt shingle

**Outbuildings/Secondary Structures**

None

**Major Alterations** (*with dates*)

1952-1972: ongoing Modern-style renovations to original cabin

1972: Addition of studio attached to house

1990: Guest addition to detached studio

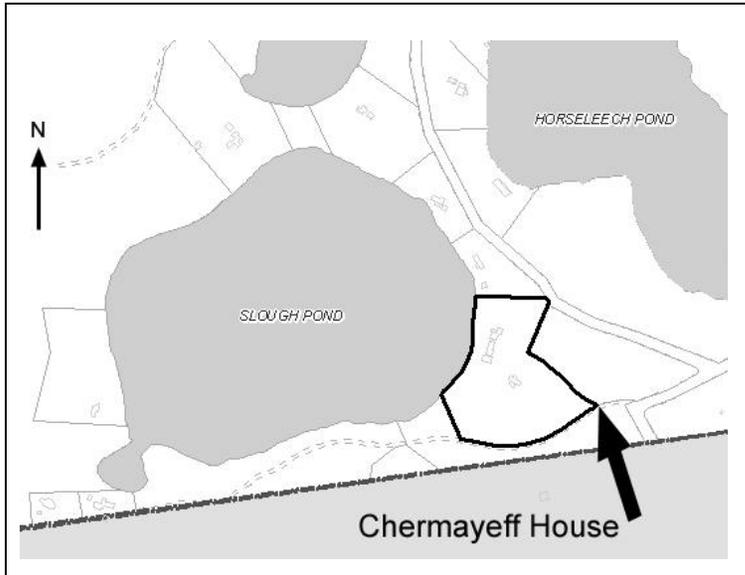
**Condition** Good

**Moved**  no  yes **Date**

**Acreage** 5.10 acres

**Setting** The Chermayeff House and Studio occupy a secluded wooded lot overlooking Slough Pond in southeast Truro. The property is within the boundaries of the Cape Cod National Seashore and is accessed by a private dirt road. The house is oriented at a slight angle along the southeast corner of Slough Pond and is partially screened from the dirt driveway by tall pine trees and a short, wood clapboard wall. The studio is located to the southeast of the house.

**Topographic or Assessor's Map**



**Recorded by** J. Scofield, L. Kline, and V. Adams

**Organization:** PAL

**Date** (*month / year*) February 2011

## BUILDING FORM

### **ARCHITECTURAL DESCRIPTION**   X   *see continuation sheet*

*Describe architectural features. Evaluate the characteristics of this building in terms of other buildings within the community.*

The Chermayeff House and Studio are characteristic examples of the work of the European émigré architect Serge Chermayeff and are among his earliest buildings constructed on the Outer Cape. Both buildings illustrate Chermayeff's specific expression of the Modern style, influenced by his prior experience in interior design and lifelong passion for abstract painting. Chermayeff's House and detached Studio consist of a series of low, elongated, rectangular forms accented with punches of glazing and primary colors on the elevations. Chermayeff intended for the resulting volume of multiple, compact components and brightly colored surface treatments to minimize the effect of the building on the landscape, making it appear as a collection of objects, rather than a permanent interruption of the natural setting. Both buildings also feature hyphens that connect additions. The detached studio and an ell on the house demonstrate Chermayeff's prototype bow-tie timber truss system, with intersecting angled beams. This construction system incorporates X-shaped cross-bracing on the side of the frame, laid over 8 ft square sections of homasote/fiberboard paneled walls. The X-bracing is visible on the exterior and divides the wall into triangles, which Chermayeff painted in contrasting colors to resemble festive pennants or tents from a distance.

### CHERMAYEFF HOUSE

The Chermayeff House originated as a one-story, early twentieth-century, gable-roofed cabin. Chermayeff began renovating the cabin with Modern style elements in 1952 and continued to transform and add onto the building through 1972. The house is composed of five, separately-roofed sections including a long gable-roofed section that encompasses the original cabin, the hyphen, a shed-roofed studio addition, and two shed-roofed ells. Except for the hyphen, all sections of the house are constructed of a wood frame set on a concrete block foundation and are finished with asphalt roofs and light gray clapboard siding. The grey elevations are accented by white trim and provide contrast to select sections of clapboard and vertical panels, painted in bright red, blue, and yellow. Fenestration on the house consists of an asymmetrical arrangement of single and grouped horizontal awning, vertical casement, and angled plate-glass windows that further deemphasize the feeling of expansive wall surfaces. Windows and narrow plank decks located on the northwest elevation of the house possess pristine views of Slough Pond.

The gable roofed section of the house measures 64 feet (ft) long by 16 ft wide. The original cabin is encompassed within the extreme southwest end of the house and is unrecognizable. The rectangular mass of this section of the house is minimized by appendages, including an enclosed entrance vestibule on the southeast elevation, and a gabled dormer that extends across the house and contains single window opening on each roof slope. The entrance vestibule measures 18 ft long and projects approximately 5 ft out from the house. It is covered by a shed roof that extends over a discrete main entrance, which is located on the side elevation of the vestibule. The entrance is accessed by a low plank deck walkway and contains a single wood door. One of Chermayeff's abstract paintings hangs on the southeast elevation of the house and is visible from the approach to the main entrance. The painting echoes the bright, multi-colored surfaces of the vestibule. Two single doors set in floor-to-ceiling bays flanking an exterior brick chimney are located on the southwest elevation of the house. The doors open onto a massive, 37 ft by 20 ft floating deck that extends several feet past the edge of the house, forming a plane aligned with the landscape horizon. A second, interior brick chimney rises from the roof ridge on the opposite end of this portion of the house.

### **HISTORICAL NARRATIVE**   X   *see continuation sheet*

*Discuss the history of the building. Explain its associations with local (or state) history. Include uses of the building, and the role(s) the owners/occupants played within the community.*

### **BIBLIOGRAPHY and/or REFERENCES**   X   *see continuation sheet*

       Recommended for listing in the National Register of Historic Places. *If checked, you must attach a completed National Register Criteria Statement form.*

## INVENTORY FORM CONTINUATION SHEET

[Truro]

[7 Black Pond Road]

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

--	--

### ARCHITECTURAL DESCRIPTION CONTINUED

The southwest (gable-roofed) portion of the house is connected to the studio by a 6 ft wide hyphen that resembles a conveyor belt enclosure between factory buildings. The hyphen is a sloped structure suspended between and supported by the load-bearing walls that it connects. It encloses an interior stairway that compensates for level changes between the two portions of the building. The exterior of the hyphen is clad with narrow, vertically laid plank painted red. A black and white geometric design is painted on one end of the southeast elevation and the northwest elevation contains a single square window.

The hyphen descends to 26 ft by 27 ft square studio constructed in 1972. The studio is primarily lit by a large, raised bubble skylight in the center of the shed roof and a three-sided bay at the north end of the northwest elevation. Historic plans of the house depict an identical bay on the opposite end of the southwest elevation (Powers 1996). A band of three casement windows are currently located in that location.

Two compact, shed-roofed ells extend from the northeast corner of the house. An approximately 12 ft wide, 26 ft long ell extends southeast from the corner of the studio. The southeast wall of this ell exhibits Chermayeff's signature bow-tie truss cross brace construction system that results in X-shaped pattern on the exterior. The triangular sections of the X are painted black and white. A single door is adjacent to the X. The opposite elevation is entirely glazed and incorporates a single door that opens onto a wood deck overlooking the pond. The second ell is attached to the northeast elevation of the first. It is lit by three, small fixed, square windows.

The interior of the house has an open plan and is finished with exposed ceilings, plaster and homasote walls, and wood floors. The gable-roof section contains the living room, kitchen, and two bedrooms, arranged linearly from southwest to northeast. The main entrance opens into the kitchen, which has an additional bedroom under the eaves above. The ground-floor bedrooms, which have floor-to-ceiling windows, face the pond to the northwest and are separated from a narrow corridor along the southeast by low partitions. The 1972 is an open room with two wood posts supporting beams flanking the bubble skylight. The ells at the northeast end of the house provide additional bedroom and office space (Powers 1996).

### CHERMAYEFF STUDIO

The Chermayeff Studio is located through the trees to the southeast of the house. It is comprised of three attached structures constructed with Chermayeff's signature "bow-tie truss" framing system, including the original one-story, studio erected in approximately 1952, a hyphen or breezeway, and a shorter one-story guest house addition completed in 1990. Chermayeff's innovative design for the original studio served as the prototype for two other recreational houses in Wellfleet, built for the Sigerson and Wilkinson families (*House and Home* 1954). The unique framing system employs common building materials manipulated within an overall grid to form sculptural geometric patterns and results in a one-story, narrow rectangular form covered by one or more shed roofs. The heights and open end of the roofs are variable. The frame consists of crossed 2-inch by 10-inch planks supported by 2-inch by 8-inch posts spanning equal-width, eight ft wide bays. Each alternating bay is constructed of homasote/fiberboard stiffened by the X-shaped cross braces. The floors and ceilings consists of 2-inch by 6-inch plank decks and the frame is set on cylindrical concrete piers.

The original studio measures 16 feet wide by 52 feet long and is covered by two shed roofs, facing opposite directions. The roof over the north two-thirds of the studio opens to the southwest, exposed four bays which originally contained grids of glazing with fixed and square awning windows, and two cross-braced paneled bays. The original X-shaped braces have been removed from the two paneled bays. Sliding doors in the fourth bay open to a low plank deck. A northeast facing roof covers two additional bays on the south end of the studio. The northeast elevation of the studio has primarily blank clapboard walls with single or tripled awning windows. The X-shaped cross bracing has been removed from this wall. The main entrance to the studio is discretely located on the southeast elevation, within the breezeway. The breezeway is comprised of a plank deck, flat roof, and a suspended homasote/fiberboard panel that serves as a screen. The attached guest house addition, measures 12 ft by 28 ft and incorporates a northeast facing roof. When viewed from the side, the alternating roof lines of both building create the effect of a butterfly roof, a common feature of Modern architecture. The addition includes a glazed section on each side elevation and a

## INVENTORY FORM CONTINUATION SHEET

[Truro]

[7 Black Pond Road]

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

--	--

single X-braced panel in the center of the northeast elevation. Entrances are located off the breezeway and the in the glazed portion of the southeast elevation.

The exterior walls of both the studio and the addition are clad primarily in painted clapboards, with some painted cross-braced wood panels. Chermayeff deliberately fragmented the longer horizontal planes into smaller areas of different shapes, colors, and textures using bright paint colors and varying materials, as illustrated by the studio's southwest wall. The remaining X-braces are painted red and black, and the side elevations of the studio and addition are painted red, to contrast with the landscape and light gray color of the clapboard. The interiors of both buildings have open plans with drywall finishes, exposed ceilings, and carpeted wood floors.

The Chermayeff House and Studio are both in good condition. They are located on their original, natural site and retain their historic pond views. Chermayeff's original designs, architectural features, and mid-twentieth-century materials are generally intact, despite the alteration of some of the bays on the exterior of the studio. The house illustrates the application of the Modern style to the existing conditions of the site, which in this case included an extant early twentieth-century cabin. Chermayeff's extensive additions and alterations employ characteristic Modern architectural features, including simple geometric forms, inexpensive materials, large amounts of glazing, and open floor plans. His designs for both the house and the studio reflect sensitivity to the surrounding natural landscape and setting consistent with Modernist ideals as well as his personal exploration of the relationships between art and architecture.

### HISTORICAL NARRATIVE CONTINUED

The Chermayeff House and Studio are associated with the post-war development of recreational residences, artistic social networks and experimentation, and Modern style architecture on Cape Cod. The buildings are key works of Serge Chermayeff, who was the first European Modernist architect to summer in the Outer Cape in the 1940s. The Modern architectural style that emerged in Europe in the early twentieth century transcended to the United States in the 1930s and symbolized a separation from previous design traditions. Influential Bauhaus architects Walter Gropius (1883-1969) and Marcel Breuer (1902-1981) immigrated to Massachusetts and accepted teaching positions at Harvard's Graduate School of Design (GSD) in 1937, contemporaneous with an influx of other momentous Modern style designers from war-torn Europe to cities throughout the United States. Serge Chermayeff (1900-1996) relocated to the United States in the early 1940s and joined the other Modernists who were teaching at universities around the country. Chermayeff was born in Grozny, now part of the Chechen Republic, and received an education in England, where he practiced interior design as well as architecture. He briefly worked in partnership with the German Modern architect Erich Mendelson, with whom he designed several iconic buildings in England including the De La Warr Pavilion. After arriving in the United States, Chermayeff began teaching at Brooklyn College in New York. From 1946 to 1951, he served as president of Chicago's Institute of Design, a position he was given on the recommendation of Gropius (CCMHT). In 1952, Chermayeff opened an architectural office in Cambridge, Massachusetts, and became a professor at Harvard (Powers 1996). He later taught at Yale and MIT, wrote several influential books, and co-founded several American architectural societies (CCMHT). Chermayeff's experience as an interior designer, architect, and writer was intertwined with his passion for abstract expressionist painting, in which he favored colorism. Chermayeff painted in a similar style to his friend John Piper in the 1930s, and made copies of paintings he admired from notable art figures such as Pablo Picasso, Fernand Leger, and Ben Nicholson (Powers 1996).

Mid-twentieth-century Modern architecture is defined by its distinct break with earlier classical and vernacular styles through an emphasis on building form and functional efficiency in lieu of ornamentation and the comprehensive integration of the building with the existing environment and other visual arts. Like Chermayeff, many of the premier Modern architects who designed buildings constructed in the United States possessed strong personal associations with or training in multiple related trades such as urban planning, landscape architecture, sculpture, painting, industrial design, furniture and lighting design, photography, textiles, and graphics. The progression of Modern architecture in the United States coincided with momentous advancements in industrial and building technologies, encouraged by wartime federal investments in the development of new materials, efforts to improve standardization, and the national economic and housing construction booms following World War I and World War II.

## INVENTORY FORM CONTINUATION SHEET

[Truro]

[7 Black Pond Road]

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

--	--

Mid-century Modern architects celebrated new, often experimental, building materials and construction methods and the concept of a simplified home lifestyle improved by time-saving technologies, organization, and open-concept plans with aesthetic views of exterior landscapes. Affordable and standardized new materials were showcased in model homes and integrated into both high-style Modern and mass-produced, prefabricated designs. From 1930 to 1979, more than 900 Modern-style and prefabricated houses were built throughout Massachusetts, with large clusters concentrated in the greater Boston area and Outer Cape Cod (Eastham through Provincetown).

Approximately 160 Modern style, single-family houses were constructed on the Outer Cape during the mid-twentieth century. The scenic natural environment, recreational opportunities, and tranquil, isolated qualities of the Outer Cape attracted regional tourism and a progressive artistic and intellectual seasonal community that flourished in the early twentieth century. This community set a precedent for networking and clustered development between members of similar social and professional circles and continued to diversify in the following decades. By the 1940s, internationally renowned European-trained architects and American Modern architects began constructing recreational houses in the area. The increased accessibility to Cape Cod enabled by the completion of large-scale transportation projects between 1910 and 1950, coupled with the national post-war building boom and regional tourism trends resulted in a massive increase in the construction of single-family seasonal houses on Cape Cod. From 1940 to 1990, the year-round population on Cape Cod increased from 30,000 to more than 175,000, with an additional 500,000 summer residents (Finch n.d.:76).

A group of self-taught local designer/builders including Jack Phillips, Jack Hall, and Hayden Walling catalyzed the influx of Modern architects to the Outer Cape by introducing them to the area and subdividing land for them to build on. Jack Phillips (John C. Phillips, Jr.) was born in 1908 to a Boston Brahmin family and inherited approximately 800 acres of wooded land on the ocean straddling Truro and Wellfleet from his uncle in 1929. Although not initially trained as an architect, Phillips had studied painting in Paris with Leger and was familiar with European Modern architecture. After moving his family to Wellfleet year-round, he added onto his uncle's cottage and began building other small structures using modern materials and design elements. In 1937, Phillips attended the Harvard GSD, where he studied briefly with Gropius and Breuer. Beginning in 1944 with Serge Chermayeff, Phillips sold parcels of his land to several well-known European Modern architects, including Marcel Breuer. Throughout the 1940s, 1950s, and 1960s, a significant social network of architects, designers, and their clients from Boston and New York City built summer or year-round homes for themselves and their friends in the Modern style, which was easily adapted to the seaside climate (CCMHT 2009).

One of Jack Phillips' architect friends first invited Chermayeff and his family to Wellfleet in 1944, and the European architect later purchased 12 acres of land and a small wood-frame cabin from Phillips (Barnstable County Registry of Deeds 1944, 1952). Development in the area was concentrated around Wellfleet Harbor and Route 6 through the 1940s. The east edge of town along the Atlantic coastline retained an isolated quality with vast expanses of unimproved land. A collection of kettle ponds nestled in the forested northeast corner that extended into the neighboring town of Truro provided ideal sites for houses designed to provide an experience of the isolated natural landscape through the integration of interior and exterior living spaces. Gull Pond, Gross Hill, Long Pond, and Cahoon's Hollow roads provided access around the ponds by 1937 and a network of trails connected the area by 1944 (Schofield Brothers 1937; USGS 1944). Chermayeff's property was located on Slough Pond in the southeast corner of Truro. Chermayeff worked in a firm in London that is known as the leader in the British Modernist movement in the 1920s before moving to America in the 1940s. He used these principles to design his own house and studio and other Modern houses in Wellfleet. Chermayeff gradually expanded the existing cabin over the next 30 years, adding several large additions to the main house in a linear sequence. In 1952, after he moved to Cambridge, he built a detached studio nearby. He considered his design for the studio a prototype and created two other variations of it for the Sigerson House and the Wilkinson House in Wellfleet. The design was published in *House and Home* magazine in 1954 and in a 1967 book of holiday houses by Karl Kaspar. Chermayeff also used the same cross-braced and infilled structural system for his design for the *Cape Codder* newspaper offices in Orleans, built in 1957 (Powers 1996, CCMHT 2009).

In March 1959, the National Park Service (NPS) publicly released plans for the creation of the Cape Cod National Seashore (Cape Cod NS), partly in response to the encroachment of increased development on the region's natural resources. Congress, under President J.F. Kennedy, passed public law 87-126 on August 7, 1961, officially establishing the Cape Cod NS. The park

## INVENTORY FORM CONTINUATION SHEET

[Truro]

[7 Black Pond Road]

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

--	--

currently spans the north and east sides of the tip of the peninsula from Chatham to Provincetown and contains 43,604 acres. One-half to one-third of the four Outer Cape towns are within its boundaries, including the Chermayeff property. Chermayeff continued to live and work on the Outer Cape for many years, designing at least ten more houses and commercial buildings including the Flato House (1954) in Truro and the O'Connor House (ca. 1956-57) in Wellfleet. Chermayeff sold one parcel of his land to the NPS on October 18, 1966, but retained five acres of his property with the buildings thereon. He died in Wellfleet in 1996. The Chermayeff House and Studio remains in the Chermayeff family and is used as a residence (Barnstable County Registry of Deeds 1966, 1986, 1991, 2004, 2008). The property is currently (February 2011) for sale.

**BIBLIOGRAPHY and/or REFERENCES CONTINUED**

Adams, Virginia. Interview with Peter McMahon, November 17, 2009.

*Architectural Record*. "Houses by Breuer: Laboratory for Design." *Architectural Record* 140(5):125-136, 1966.

Barnstable County Registry of Deeds. Quitclaim Deed, John C. Phillips to Serge Chermayeff, June 14, 1944. Document No. 614-494. Barnstable County Registry of Deeds, Barnstable, MA.

Barnstable County Registry of Deeds. Quitclaim Deed, John C. Phillips to Serge Chermayeff, June 17, 1952. Document No. 814-470. Barnstable County Registry of Deeds, Barnstable, MA.

Barnstable County Registry of Deeds. Quitclaim Deed, Serge Chermayeff to The United States of America, October 18, 1966. Document No. 1350-169. Barnstable County Registry of Deeds, Barnstable, MA.

Barnstable County Registry of Deeds. Quitclaim Deed, Serge and Barbara Chermayeff to Ivan and Peter Chermayeff, December 27, 1986. Document No. 5671-106. Barnstable County Registry of Deeds, Barnstable, MA.

Barnstable County Registry of Deeds. Quitclaim Deed, Ivan Chermayeff to Peter Chermayeff, July 11, 1991. Document No. 9275-60. Barnstable County Registry of Deeds, Barnstable, MA.

Barnstable County Registry of Deeds. Quitclaim Deed, Peter Chermayeff to Andrea Petersen, September 28, 2004. Document No. 19075-68. Barnstable County Registry of Deeds, Barnstable, MA.

Barnstable County Registry of Deeds. Deed, Ivan and Jane Chermayeff to Ivan Chermayeff, March 4, 2008. Document No. 22722-339. Barnstable County Registry of Deeds, Barnstable, MA.

Burling, Francis P. *The Birth of the Cape Cod National Seashore*. Eastern National Press, 2000.

Cape Cod Modern House Trust (CCMHT). "Architects and Buildings," Cape Cod Modern House Trust, <http://ccmht.org/architects> (accessed December 2009).

Curtis, William J. R. *Modern Architecture Since 1900*, Third Edition. London, England: Phaidon Press Limited, 1996.

Docomomo. "U.S. News and publications regarding the documentation and conservation of Modern Movement properties," Docomomo, [www.docomomo-us.org](http://www.docomomo-us.org), (accessed December 2009).

Finch, Robert. *National Park Service Handbook 148, Cape Cod: Its Natural and Cultural History, A Guide to the Cape Cod National Seashore*. Washington, D.C.: National Park Service, U.S. Department of the Interior, n.d.

Frampton, Kenneth. *Modern Architecture: A Critical History*, Third Edition. New York, NY: Thames and Hudson, 1992.

## INVENTORY FORM CONTINUATION SHEET

[Truro]

[7 Black Pond Road]

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

--	--

*House & Home*. "How to have fun: Pennants, bow ties, and a keg of nails." *House & Home*, Vol. 6 (1954): 120-125.

Jester, Thomas C., Editor. *Twentieth Century Building Materials: History and Conservation*. New York, NY: McGraw Hill, 1995.

Massachusetts Historical Commission (MHC). Research files and inventory forms for Modern Style houses throughout Massachusetts. On file, Boston, MA: Massachusetts Historical Commission, 2010.

Matthews, Henry. "The Promotion of Modern Architecture by the Museum of Modern Art in the 1930s." *Journal of Design History*, Vol. 7, No. 1(1994): 43-59.

O'Connell, James C. *Becoming Cape Cod: Creating a Seaside Resort*. Hanover, NH: University Press of New England, 2003.

Powers, Alan. "Modernist ambition fulfilled in a Cape Cod cottage." *The Architects' Journal*, Vol. 204 (1996): No. 16, 40-41.

Prudon, Theodore H. M., FAIA. *Preservation of Modern Architecture*. Hoboken, NJ: John Wiley and Sons, 2008.

Robbat, Dana E. Wertz. *Plain Living, High Thinking: The Early Modern Houses of Lincoln, Massachusetts; The Arrival of European Modernism to New England*. Cambridge, MA: Master's Thesis, Harvard University, 2002.

Schmertz, Mildred F. "Saving the Early Modernist Cottages of Cape Cod." *Architectural Record*, Vol. 193 (2005): No. 8, 60-64.

**INVENTORY FORM CONTINUATION SHEET**

[Truro]

[7 Black Pond Road]

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

--	--

**PHOTOGRAPHS**



View of house looking northwest from entrance drive



View of main house

**INVENTORY FORM CONTINUATION SHEET**

[Truro]

[7 Black Pond Road]

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

--	--



View of house looking north at hyphen-staircase



View of house looking north at addition

**INVENTORY FORM CONTINUATION SHEET**

[Truro]

[7 Black Pond Road]

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

--	--



View of main house looking east



View looking northwest at Slough Pond from deck on main house

## INVENTORY FORM CONTINUATION SHEET

[Truro]

[7 Black Pond Road]

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

--	--



View of house looking east at portion of addition



View of studio looking southwest

## INVENTORY FORM CONTINUATION SHEET

[Truro]

[7 Black Pond Road]

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

--	--



View of studio looking southeast

## INVENTORY FORM CONTINUATION SHEET

[Truro]

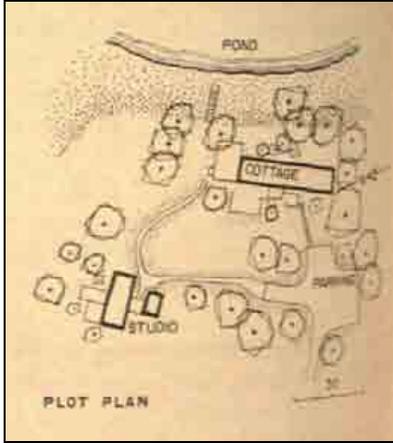
[7 Black Pond Road]

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

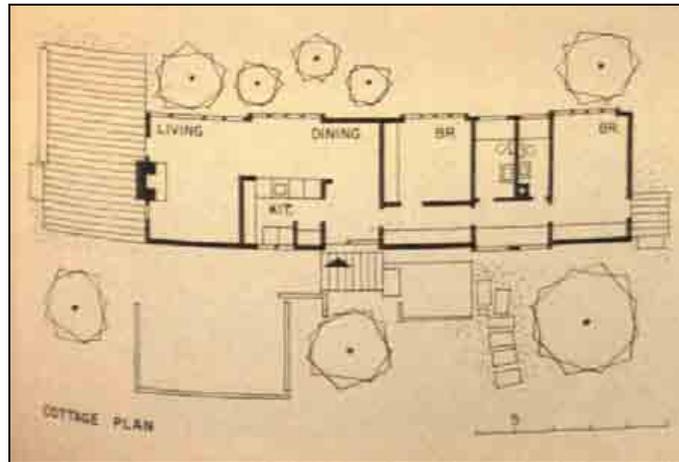
Area(s) Form No.

--	--

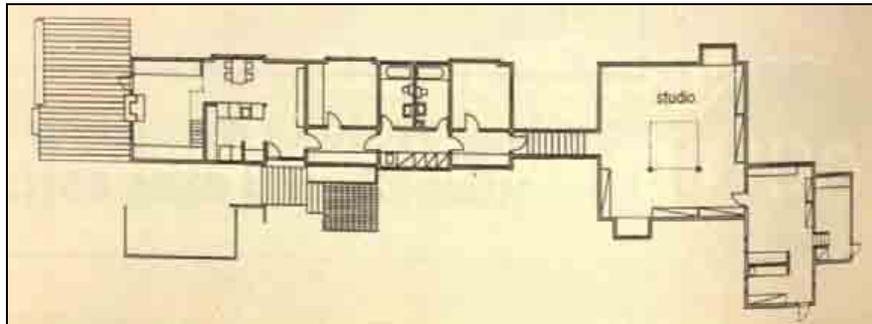
## HISTORIC GRAPHICS



Site Plan (source: *Architectural Record* 1960)



Chermayeff House Floor Plan (source: *Architectural Record* 1960)



Chermayeff House Floor Plan (source: Powers 1996)

## INVENTORY FORM CONTINUATION SHEET

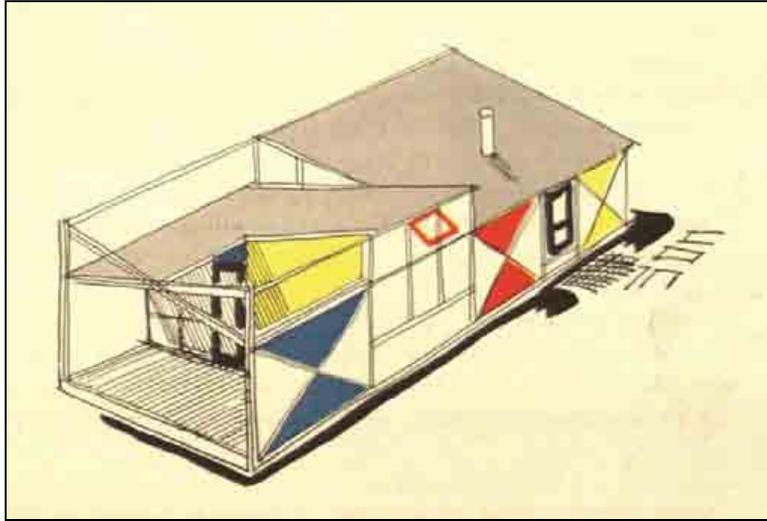
[Truro]

[7 Black Pond Road]

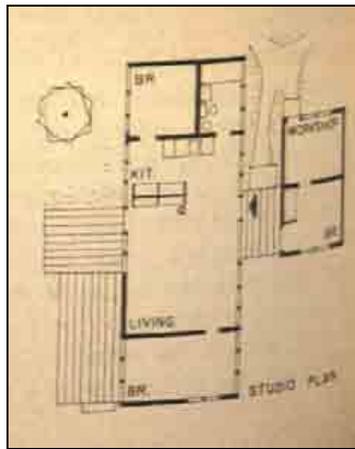
MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

--	--



Chermayeff Studio Sketch (source: *House & Home* 1954)



Chermayeff Studio Floor Plan (source: *Architectural Record* 1960)



Chermayeff Studio Façade Photograph circa 1960 (source: *Architectural Record* 1960)

**INVENTORY FORM CONTINUATION SHEET**

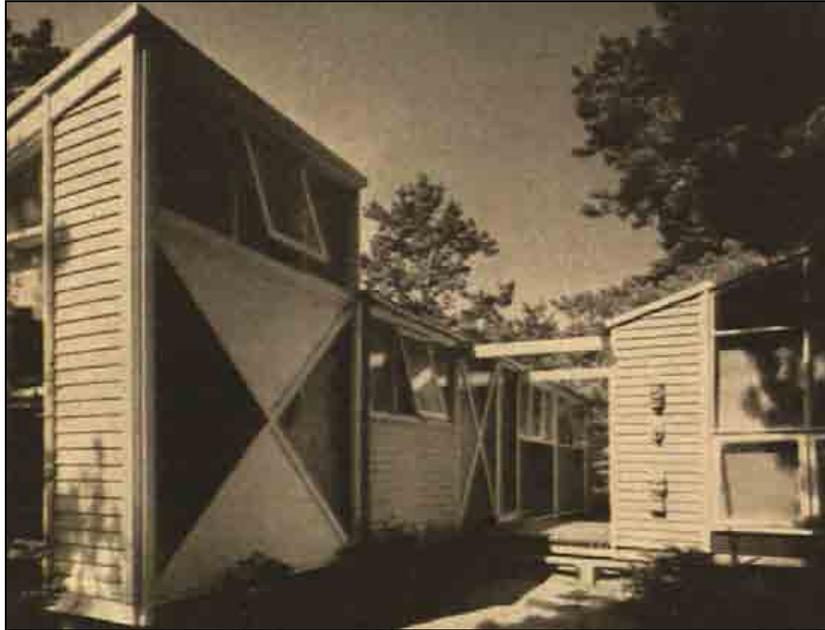
[Truro]

[7 Black Pond Road]

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

--	--



Chermayeff Studio Photograph circa 1960 (source: *Architectural Record* 1960)

Dow Jones Reprints: This copy is for your personal, non-commercial use only. To order presentation-ready copies for distribution to your colleagues, clients or customers, use the Order Reprints tool at the bottom of any article or visit [www.djreprints.com](http://www.djreprints.com)

- [See a sample reprint in PDF format:](#)
- [Order a reprint of this article now](#)

# THE WALL STREET JOURNAL.

MAGAZINE - DESIGN

ARCHITECTURE

## Saving Modernism in Cape Cod

*For nearly 40 years, Cape Cod was a melting pot of innovative architecture. Now the Cape Cod Modernist House Trust is attempting to preserve this legacy from the threat of demolition*

By CAROL KINO

May 29, 2014 12:18 p.m. ET



BAY WINDOWS | Hatch House, designed by Jack Hall for The Nation editor Robert Hatch and his wife, Ruth *Raimund Koch*/Courtesy of *Metropolis Books*

**ON A BRILLIANTLY SUNNY** morning, the architect Peter McMahon is taking me on a tour of a subject dear to his heart: Cape Cod's endangered modernist houses. We've spent the past three days driving up winding dirt roads in his all-wheel-drive SUV, getting out and tromping on foot when the trail thins out, to see dozens of glass-fronted summer homes raised on stilts in the woods, often soaring above ponds and coves. Now, having visited houses designed by everyone from self-taught bohemian woodsmen to modernist masters such as Marcel Breuer, we have arrived at the place where, in 2006, McMahon figured out how to draw attention to this overlooked moment in American cultural history and preserve it for the future.

---

**Photos: Endangered Modernist Homes**

As we pull into the driveway—this time, luckily, the road reaches the house—McMahon reminisces about the day he first saw the building. Uninhabited for almost a decade, and "all covered with mold," he says, it "looked like an electrical substation" from the driveway. But as soon as



[Click to view slideshow.](#)

he'd rounded the side and spotted the dramatically cantilevered deck and the long, uninterrupted glass walls, he could see clearly that it was a midcentury modern home—a poignant souvenir of the avant-garde architectural scene that started springing up on the Outer Cape during the Second World War.

For nearly four decades, the area was a haven where two different sets of designers—European modernists and local nonconformists—found common ground, working hard during the daytime, then repairing to each other's

houses for cocktails and bonfires at night.

Although the decks of this particular home had rotted through, the floors had buckled and the roof had failed, McMahon knew it could be saved. It was owned by the Cape Cod National Seashore, and "everyone in the Park Service thought it should be torn down," McMahon says. Called Kugel/Gips House, after the former owners, it had been designed by Charles Zehnder, an American with no formal architectural training who between 1957 and 1985 put up more than 50 houses on the Cape (including one for McMahon's parents). Built like a series of jaggedly stacked boxes made of cement, glass and wood, with wooden beams and clapboard siding that recall the strong horizontals of Frank Lloyd Wright, it was not only historically important but structurally sound.

Today, the home is the flagship project of the Cape Cod Modernist House Trust, the nonprofit McMahon founded in 2007, after his visit, to raise awareness of the area's 100 or so midcentury modern homes. Sleekly restored and outfitted with Bertoia and Noguchi furniture, Kugel/Gips House also has a starring role in *Cape Cod Modern: Midcentury Architecture and Community on the Outer Cape*, by McMahon and the architectural journalist Christine Cipriani, to be published by Metropolis Books in June. Full of fascinating primary research, archival photographs and lavish color pictures of the houses today—well-preserved and not—it opens a window onto a part of Cape life that has been secreted away in the woods for years, partly because that's what its creators intended.

Think about Cape Cod and the picture that comes to mind likely involves "sand dunes and salty air," as the song goes, or families that have lived and lobster fished there since the Mayflower dropped anchor. If you're culturally inclined, you might also think of the Provincetown plein-air painters of the early 20th century, or the theatrical and literary bohemia that flocked there soon after. But Cape Cod was also a stronghold of architectural experimentation, where the aesthetics of Europe's progressive-thinking designers dovetailed surprisingly well with the casually built oyster shacks, saltbox houses and seaside piers that dotted the woods and dunes.

It all began in 1937, just after Walter Gropius, the founder of the Bauhaus, decamped from Europe for Harvard. (The Nazis pressured the legendary German design school to close in 1933, by which point many of its teachers and alumni had fled elsewhere.) That summer, Gropius and his wife rented a house on Planting Island, near the base of the Cape, and hosted a reunion of Bauhausler refugees, including László Moholy-Nagy, soon to found the New Bauhaus in Chicago; the painter Xanti Schawinsky, already teaching with Josef Albers at Black Mountain College; and the designer Herbert Bayer, who would curate the Museum of Modern Art's landmark "Bauhaus 1919–1928" show the next year. Breuer, then

living in London, enjoyed his visit so much that he decided to join Gropius at Harvard's new Graduate School of Design.

"He said to my dad, 'We've found Nirvana here on the Cape,' " recalls Juliet Kepes Stone, whose father, the Hungarian artist Gyorgy Kepes, was Breuer's close friend and a member of the New Bauhaus.

Meanwhile, the Cape had its own contingent of well-born, artistically inclined New Englanders who liked designing buildings themselves. Dubbed "Brahmin Bohemians" in the book, they were motivated by the same back-to-the-land, arts and crafts–inspired impulses that had prompted Gropius to found the Bauhaus in 1919. Among them was Jack Hall, who, after his family lost almost everything in the Depression, supported himself as a carpenter (he later became an accomplished industrial designer). Hayden Walling, a wealthy Quaker pacifist who gave much of his money away, was a builder in Wellfleet.



Gropius, Schawinsky, Breuer and others imitating the sculpture Laocoön and His Sons in 1937. ©Tamas Breuer, Courtesy of Marcel Breuer Papers, Special collections research center, Syracuse University Libraries

But most important was Jack Phillips, whose vast land holdings were the linchpin for the Cape's reinvention as a melting pot for the architectural vanguard. The scion of an old Massachusetts family that had founded the Phillips and Phillips Exeter academies, he had inherited 800 acres of mosquito-ridden scrubland on the relatively deserted Outer Cape at the start of the Depression. In the 1930s, while studying painting in Paris, he became interested in modern architecture and returned to his land, which included parts of Truro and Wellfleet, to try his hand at building. He put up the Cape's first modernist house in Wellfleet in 1938, known as the Paper Palace because it was covered with pressed-paper wallboard. The design recalled Le Corbusier's private villas, with cubelike volumes, stepped-back terraces and white walls.

Phillips, aiming to create a like-minded community, rented out his place to friends, including the Chilean Surrealist Roberto Matta, who brought along Peggy Guggenheim, Robert Motherwell, Max Ernst and

Arshile Gorky (whose wife Phillips later married). A subsequent tenant invited Russian émigré architect Serge Chermayeff, a colleague of Gropius and Breuer's. Chermayeff rented a cabin from Phillips, finally buying it in 1944. Breuer, the Kepes family and the Hungarian structural engineer Paul Weidlinger soon acquired land, too, and a miniature building boom began. Gropius usually rented a cabin across the pond from the Kepeses, the better to swim over for cocktails. Nearby was the Viennese design polymath Bernard Rudofsky, who favored a shack without electricity or running water, where he did much of his reading and ruminating outdoors in the nude.

"Within a few years," McMahon and Cipriani write in the book, "the woods were thick with designers from Central and Northern Europe and gentlemen artist-woodsmen like Phillips. Avant-garde homes began to appear amid the pitch pines and sand dunes."

Those homes were usually built on the cheap, with plywood and plate glass, or salvaged bricks and lumber. Improvisation was a key principle: If an old shack stood on the land already, the new house often went up around it. Walling was known for inventing a building's design and layout as he put it up. Among the Americans especially, the prevailing attitude, McMahon said, was "Someone's coming for the weekend, let's build another room."

Many of the Europeans treated their homes on the Cape like living laboratories, where they developed conceptual ideas for inexpensive, easily expandable modular buildings. Chermayeff, who taught generations of architects (including Richard Rogers and Norman Foster) at Brooklyn College and Harvard before ending up at Yale, eventually turned his one-room, kerosene lamp-lit cottage into a snaking eight-bedroom modern compound painted with primary colors. "Each piece was an experiment in form, function or construction methods," Cipriani says.

Breuer's own home, built on Williams Pond in 1949, became the prototype for a summer cottage that he constructed three more times nearby, with minor variations. A long box on stilts, it has plywood walls, a freestanding hearth and a cantilevered porch, and it seems to hover above the trees "like a camera on a tripod," as Breuer wrote in his 1955 book *Sun and Shadow: The Philosophy of an Architect*. He continued expanding and revising the building until his death in 1981. (Both he and Chermayeff, who died in 1996, are buried with their wives beside their homes.)

---

“ *“Avant-garde homes began to appear amid the pitch pines and sand dunes.”*

—From *Cape Cod Modern*

”

---

The Americans, by contrast, were usually untrained and less concerned with grand ideas. Yet because they tended to build their own designs, experimentation was rampant. After the war, Phillips used prefab military barracks to rig up a slew of houses. Many of the others also have a breezy, thrown-together air, like Hall's 1962 Hatch House, the very structure of which suggests the joys of summer. All its parts—living room, bedrooms, studio and bath—are freestanding, linked by an open-slatted deck that brings to mind a boardwalk.

**BECAUSE MANY OF THESE** houses are hidden in the woods or present a modest face to the world, they aren't immediately conspicuous. To spot them, you need to know what you're looking for, and you

have to know the Cape. Both McMahon and Cipriani—who grew up summering there—remember being fascinated by the few modernist homes they saw as children.

But McMahon didn't start to put the larger story together until 2005, after he relocated to the Cape from Manhattan and was offered the chance to co-curate a show on the area's modernist architecture for the Provincetown Art Association and Museum.

While researching, he became obsessed. He made it his mission to explore every road in Wellfleet he didn't already know; if he found an appropriate house at the end, he'd track down the owners and start doing interviews. (He met Metropolis's publisher, Diana Murphy, when she caught him peeking through her windows in Wellfleet one winter, thinking nobody was home. Exploring houses is "a wonderful off-season activity out here," says Murphy, who invited him in.)

McMahon's interest came at a crucial moment. Several modernist houses had been condemned, part of a shift in policy that dates back decades. In 1961, to forestall the development sweeping the Cape, much of Phillips's original 800 acres was absorbed into the Cape Cod National Seashore under legislation cosponsored by President Kennedy. Houses built before 1959 stayed in private hands, but anything constructed between then and 1961 had to be sold to the park, which let some owners stay and lease.

By the 1990s, most of those houses were slated for demolition, including Kugel/Gips and Hatch. Luckily, "budget constraints delayed the inevitable," says William Burke, the park's historian. And by the early 2000s, "the preservation community was starting to wrap their heads around the fact that some of these houses were significant."

Still, when Burke took McMahon to see Zehnder's Kugel/Gips House in 2006, it was the first time a visitor hadn't wanted to leave the premises immediately. "The overgrown vines, the mildewed walls and the broken windows—that didn't seem to bother Peter at all," Burke says. "I remember seeing his eyes light up." Burke even found himself suggesting a way to save it: If McMahon had a nonprofit, he could lease the house from the park and raise funds to restore it.

Since then, working through the Trust, McMahon has helped get six endangered houses listed on the National Register of Historic Places. He has also taken on two more restoration projects: Hatch House, completed last June, and the Weidlinger Home, a 1953 aerie with a 16-foot-wide sliding-glass window, which should be completed by July. (All the Trust's houses are available to rent.) McMahon also has his sights on the 1960 Kuhn House, by Boston modernist Nathaniel Saltonstall, currently so compromised by mold that it may not survive much longer.

As for houses in private hands, market forces have rendered their fate only slightly less tenuous. "The change of generations is a really vulnerable point," says McMahon, who's seen heirs or new owners install granite countertops and replace fireplaces with TVs.

Yet at the same time, "a lot of people are becoming prouder of their modern houses, and less embarrassed by the plywood," says McMahon. Writers and artists regularly rent there, and brokers now use architects' names as a selling point. "There was once this amazing convergence of people here, and these houses are the only artifacts that remain."

---

