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United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Hatch, Ruth and Robert Jr. House

other names/site number _____

2. Location

street & number 309 Bound Brook Way not for publication

city or town Wellfleet vicinity

state Massachusetts code MA county Barnstable code 001 zip code 02667

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide local

Edwin H. White, Director
Signature of certifying official/Title

January 10, 2014
Date

National Park Service
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets ___ does not meet the National Register criteria.

Brona Simon
Signature of commenting official

9/20/12
Date

SHPO
Title

Massachusetts Historical Commission
State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register determined eligible for the National Register
 determined not eligible for the National Register removed from the National Register
 other (explain:)

Patrick Andrews

2/25/2014

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only one box.)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	0	buildings
0	0	district
0	0	site
0	0	structure
0	0	object
1	0	Total

Name of related multiple property listing
 (Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

Mid-Twentieth-Century Modern Residential
 Architecture on Outer Cape Cod 1929 - 1979

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

DOMESTIC – single dwelling

Current Functions
 (Enter categories from instructions.)

DOMESTIC – single dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: WOOD: Weatherboard

roof: SYNTHETICS: Rubber/ ASPHALT

other: _____

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Ruth and Robert Hatch Jr. House (LCS No. 756030) is an informal, Modern style vacation residence designed by self-taught local architect/builder Jack Hall and erected by Jean Kaesela in 1961 for accomplished New York editor, Robert Hatch. The house is located in a remote section of Wellfleet, Massachusetts, and is within the boundaries of the Cape Cod National Seashore. It has an innovative, modular building system designed with adjustable exterior walls that enable it to function as an open-air pavilion or close to provide shelter from the harsh Cape Cod environment. The house consists of three enclosed, flat-roofed rectangular living spaces inserted within a regular grid of structural posts and beams made from lightweight, 2-inch by 4-inch planks. The entire gridded system rests on an elevated rectangular deck comprised of wood slats supported by concrete piers, and appears to float above the landscape. Open, interstitial spaces within a structural grid frame scenic vistas of the natural environment. A casual, beachside, and impermanent aesthetic is reinforced through the use of unpainted wood plank sheathing and screened fenestration in place of glazing.

Narrative Description

Setting

The Hatch property is a 2.78-acre waterfront lot located on Bound Brook Island in the northwest corner of Wellfleet. Three other design commissions completed by Jack Hall are located nearby including his own house, a residential renovation, and the Judith Rothschild Studio. The Hatch House is sited atop a bluff with sweeping views of Cape Cod Bay to the west and scattered neighboring houses to the north. The property is accessed by a sand driveway that curves south off Bound Brook Way, an unimproved sand roadway off the north side of Bound Brook Island Road. The driveway ends in front of the east side of the house. A narrow footpath leads up a steep slope to the south of the house. The land also slopes upward to the east and downward to the west, to a small hollow between the house and the bay. The majority of the property is maintained in its natural state. Low, native scrub vegetation, including tall grasses and locust trees, covers the property and the surrounding landscape. The only mowed portion of the property is a grassy area at the terminus of the driveway. Short sections of wood picket fence located near the house to the north of the driveway, shelter an approximately 8-foot by 12-foot garden. The garden is outlined by 1-foot-high wire mesh strung between wood stakes and is currently covered with grass. Nearby development is limited and consists of single-family residences located several hundred feet from the Hatch House.

Exterior

The Hatch House is an informal building that is constructed of locally available materials and is based on a unique modular wood-frame structural system that integrates indoor and outdoor living spaces to maximize the experience of the landscape. Architect Jack Hall created an open three-dimensional grid of 7-foot-square boxes formed from narrow perpendicular rafters and posts. The entire framework rests on a 35-foot by 49-foot wood platform elevated on 48 concrete piers so that it appears to hover over the ground. Some of the boxes are enclosed with vertical wood plank sheathing and flat roofs to create three separate and functionally distinct interior spaces of varying sizes. The open spaces between the three enclosed "pods" serve as open-air hallways that frame scenic vistas in each direction. In place of glazed walls, a rope and pulley system is used to raise large hinged plank doors in some walls outward, where they function as awnings to shade the decks. Beneath the plank doors, floor-to-ceiling screened sliding doors, reminiscent of Japanese *shoji* screens, serve as an evanescent boundary between the interior and exterior. In the landward walls, generally only the upper portion is hinged to reveal screened transoms. The result is a seasonal residence that can be opened wide to let in the sea breezes and water views or closed completely to provide shelter from the elements.

The simple yet dramatic impact of the Hatch House is heightened by the fact that it does not have a clearly defined facade. Each elevation consists of asymmetrical arrangements of the square bays, with some open and some filled with flat vertical board walls. The east elevation, facing away from the Bay toward the driveway, has three filled bays flanked by two open bays at the south end and a single open bay at the north end. The south elevation has two filled bays flanked by two open bays at the west end and a single open bay at the east end. All seven bays of the west, Bay-facing, elevation are open. The north elevation is the reverse of the south, with two filled bays flanked by two open bays at the east end and a single open bay at the west end.

The main "entrance" to the Hatch House consists of a set of wood steps leading up to the open frame at the southeast end of the platform. The two open bays at this corner function as an open-air entrance foyer. The 7-foot by 21-foot master bedroom pod extends perpendicularly north from the foyer along the east edge of the platform, and the 7-foot by 14-foot guest bedroom pod extends perpendicularly west along the south end of the platform. A 7-foot-square ell, added in 1978, projects south from the west end of the smaller pod, off the original platform. The largest pod, housing the main living spaces, is 21 feet by 35 feet and is situated parallel to the master bedroom pod. An L-shaped open-air corridor connects the three pods and continues along the west side of the largest pod, forming a deck overlooking the water. At the northeast corner of the house, the upper framework that supports the awning door in the north wall of the master bedroom pod extends out over open floor joists with no decking.

Hall and Kaeselau used simple materials to finish the modest summer house. The wood deck is composed of narrow slats laid on edge and connected with strung wire to create a well-ventilated boardwalk effect. The uninsulated walls of the enclosed pods are one board thick and are hung on spaced beams and posts connected with bolts. Plain rectangular wood doors, painted white, open off the north-south corridor into the master bedroom pod, the bathroom, and the living area entrance hall. Oversized, unpainted, batten doors provide access to the guest bedrooms. All the doors, including the hinged plank awnings and transom covers, appear to have the original hardware. Simple metal hooks attach the opened transom covers to the framework. The plain overhanging fascia boards and the transom and sliding door frames are painted white. The flat roofs are covered with built-up tar and gravel.

Interior

The interior of the Hatch House contains 833 square feet of living space enclosed within three separate structures arranged on an almost equivalent amount (approximately 750 square feet) of decking. A bathroom, kitchen, and entrance hall are grouped at the south end of the main living pod, adjacent to a large living room across the north end. The master bedroom pod contains one large bedroom with open closets. The guest bedroom pod is divided into two rooms, originally of equal size, with built-in bunk beds. The west room was doubled in size when the ell was added in 1978. Every room has stained plywood floors and ceilings, and the interior walls consist of the exposed tongue and groove pine boards. The large plank awning doors have interior cross-bracing. The living room features exposed spaced-beam rafters and a built-in wood bench along the east wall. Sliding glass interior doors are located behind the awning doors on the west wall of the main living pod. The doors are constructed with wood frames, painted white, and have five horizontal lights. A large globular ceramic wood stove with a metal stack sits on a circular bed of beach stones at the center of the north end of the living room. The kitchen and living room have some open built-in shelving. Original electric light fixtures remain in most of the rooms.

Alterations

The Hatch House has had few alterations since its construction in 1961. The owners enlarged the southwest guest bedroom in 1978 by adding a 7-foot-square module, consistent with the original structure, to the south end. This addition clearly demonstrates the adaptable nature of Hall's modular building system and does not detract from the overall horizontally gridded appearance of the house. Other alterations consist of the replacement and stabilization of some rotting foundation piers.

Integrity

The Robert Hatch House retains its original design concept as a compact, Modern style recreational residence planned to maximize scenic views of the surrounding landscape. It remains on its original site high on a bluff overlooking the Cape Cod Bay in a secluded natural setting. The unique modular plan of the house and its simple gridded volume is intact. The house retains its original interior layout, with the exception of an enlarged bedroom, and the majority of its original materials. The primary alteration to the house adds to, rather than detracts from, its feeling as a mid-twentieth-century Modern functional modular cottage designed by Jack Hall.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

RECREATION

SOCIAL HISTORY

ARCHITECTURE

Period of Significance

1961-1979

Significant Dates

1961: House constructed

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Hall, Jack (architect)

Kaeselau, Jean (builder)

Period of Significance (justification)

The period of significance for the Ruth and Robert Hatch Jr. House begins in 1961 when the house was erected and extends to 1979, the end of the Mid-Twentieth-Century Modern Residential Architecture on Outer Cape Cod 1929 – 1979 MPDF. This timeframe encompasses the Hatch family’s ownership of the property from 1961 to 1973 and continued occupancy through 1979.

Criteria Considerations (explanation, if necessary)

The end date of the period of significance meets Criteria Consideration G as part of the exceptional significance of the development of mid-twentieth-century Modern architecture on Outer Cape Cod, as discussed in the MPDF.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Ruth and Robert Hatch Jr. House is eligible for individual listing in the National Register of Historic Places under Criteria A and C at the local level for its associations with the development of recreational residences, cultivation of a progressive social network, and dissemination of Modern style architecture on Outer Cape Cod during the mid-twentieth century. The building possesses significance under Criterion A in the areas of Recreation and Social History for its associations with the postwar intellectual community that commissioned the construction of single-family, Modern style vacation houses in the underdeveloped peripheries of the Outer Cape towns. Under Criterion C, the building possesses significance in the area of Architecture as an innovative example of a Modern style residence expressed by local designer/builders Jack Hall and Jean Kaesela, who were influential in the propagation of regional Modernism and vacation home development on the Outer Cape. The pair created a unique modular structural system suitable to the scenic landscape that could be replicated on a larger scale and adapted to other environments or functional requirements. The Hatch House is the only known example of their collaboration and is one of only three extant houses designed by Hall.

The Hatch House meets the requirements for listing under the Mid-Twentieth-Century Modern Residential Architecture on Outer Cape Cod, 1929 – 1979 historic context and property type Number F.2 Geometric as defined in the Mid-Twentieth-Century Modern Residential Architecture on Outer Cape Cod 1929 – 1979 Multiple Property Documentation Form (MPDF). The house exhibits the Geometric property type through its unique modular building system comprised of an exposed, three-dimensional, right-angled grid of wood structural components. The inherently flexible building plan and visual pattern of alternating solid walls and open-air voids created by this structural system are common features of the Geometric type. The house satisfies the registration requirements of the Geometric type through its exhibition of a particularly sophisticated, innovative Modern style design that was conceived and constructed by local builders who were actively engaged in the Modern design community on the Outer Cape. The house retains its original ocean view setting, porous, horizontal form, adjustable plan, structural system, materials, and finishes.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Area of Significance: Criterion A
Recreation and Social History

The construction of the Ruth and Robert Hatch Jr. House demonstrates the rapid postwar development of single-family seasonal housing on Outer Cape Cod and the appreciation for Modern style design fostered by the community of progressive urban intellectuals who vacationed there. Cape Cod's convenient regional access, scenic natural environment, and inherent recreational opportunities led to its establishment as a leisure destination in the late nineteenth century. In the following decades, the sublime, isolated qualities of the Outer Cape landscape made it an increasingly popular summer retreat among artists and urban intelligencia with year-round residences in greater Boston or New York City, who formed a creative seasonal community. The preexisting reputation of this industrious community, coupled with the national postwar building boom and emergence of tourism as the region's leading industry encouraged the development of approximately 160 Modern style single-family vacation houses on the Outer Cape in the mid-twentieth century.

Ruth and Robert L. Hatch Jr. of New York City purchased 3 acres of land on Bound Brook Island in February 1960 to build their summer house (Barnstable County Registry of Deeds 1960; Crisson and Burke 2003). Robert L. Hatch, Jr. (1910–1994) had a successful writing and editing career. He graduated from Princeton University in 1933 and worked in London during World War II for the Office of War Information. Hatch wrote drama and film criticism for *Horizon* and *Theater Arts* magazines and served as a culture editor of *The New Republic*. Hatch joined the staff of *The Nation* as a film critic in 1954, became managing editor in 1964, and advanced to executive editor in 1967. Although he retired in 1978, he continued to write film reviews for the magazine (*New York Times* 1994). He lived with his wife Ruth (1914–2007) and two children in the Riverdale neighborhood of the Bronx borough of New York City. For many summers in the 1950s, the Hatches vacationed in Wellfleet Harbor, where they rented a boathouse and former chicken coop from the painter Edwin Dickenson (Crisson and Burke 2003). Several other notable New York editors and publishers owned or

rented houses on the Outer Cape, including Henry Wright, the editor of *Architectural Forum*, and Dwight McDonald (1906–1982), an American writer, editor, film critic, social critic, philosopher, and political radical.

The Hatches bought their Wellfleet property from the estate of Lorenzo Dow Baker II (1863–1950). Baker previously inherited extensive landholdings in town from his father, the wealthy produce importer and Wellfleet tourism entrepreneur Captain Lorenzo Dow Baker (1840–1908), and he subdivided the unimproved land into residential parcels to take advantage of the growing regional real estate market (Barnstable County Registry of Deeds 1937, 1940; O’Connell 2003:44). The regional building boom provided ample opportunities for the establishment and growth of new local realty, development, contracting, and building supply businesses and incubated a community of local designer/builders who erected modest Modern style single-family homes and vacation cottages on the Outer Cape. A group of self-taught architects in Wellfleet including Jack Phillips (John C. Phillips Jr., 1908–), Hayden Walling (1917–1981), and Hatch house designer Jack Hall (John Hughes Hall, 1913–2003) catalyzed the residential development and influx of significant Modern architects to the Outer Cape by introducing them to the area and subdividing land for them to build vacation houses on. Jack Phillips, of Boston, studied with Cubist painter Fernand Léger in Paris before inheriting approximately 800 acres of wooded land on the ocean in Wellfleet in 1929. He met Walter Gropius and Marcel Breuer during a brief enrollment at the Harvard GSD in 1937 and began selling property in Wellfleet to several well-known Modern architects such as Breuer and Serge Chermayeff in 1944 (CCMHT 2009). Phillips, Walling, and Hall were close friends who collaborated on numerous architectural projects in the Wellfleet area and worked locally with Modernist designers to build their vacation homes.

Hall’s affiliation with the Hatch property represents the pattern of productive interaction between members of the progressive Outer Cape community as well as the pattern of residential development. The Hatch House is located approximately one-quarter mile north of Hall’s own Modern style residence, which he built in 1945 in the sand dunes at the far west edge of his Bound Brook Island property. Hall was born on Long Island, New York and graduated from Princeton University in 1935, two years later than Hatch. After a few years spent working for newspapers and serving in the Army, he visited Jack Phillips on Cape Cod and purchased a 180-acre farm compound in Wellfleet from Katy Dos Passos, the wife of writer John Dos Passos. Hall opened a design/build practice in the town in 1946 and was responsible for several houses, studios, and renovations in the area, including the 1972 Judith Rothschild Studio. He also worked for a number of larger firms and had his own architectural practice in New York City, where he taught in the industrial design department at Parsons School of Design from 1957 to 1958. Warren Nardin, who assisted him in the design of his house, was a principal in the New York design firm of Nardin and Radoczy, for which Hall had worked. Hall had possessed an interest in industrial design, as well as painting and writing. He died in Wellfleet in 2003 (CCMHT 2009).

Hall collaborated on the Hatch House with Jean F. Kaeselau (1928–2000), a local builder who grew up in the dunes of Provincetown, among the bohemian community of artists, writers, and intellectuals who flocked there in the early twentieth century (Wellfleet Building Department 1957-1971). His father was Charles A. Kaeselau (1889–1972), a Swedish immigrant and well-known Provincetown landscape painter. Charles and his wife, Marguerite Benjamin, a children’s book illustrator, had moved from Manhattan to Provincetown in the early 1920s, along with a group of artists from the Art Institute of Chicago, where Charles studied from 1911 to 1915. He served as director of the Provincetown Art Association in 1923 (Seckler and Kuchta 1977:51). After Marguerite’s sudden death in 1936, various family friends, including such local luminaries as John and Katy Dos Passos, raised Jean and his older brother Charles (Carr 2004:399). When Jean’s father remarried in 1942, the wedding was held at the Dos Passos house (*Provincetown Advocate* 1942). Jean attended three years of architecture school, served in the Navy during World War II, and married Avis Perry of Provincetown in 1959 (CCMHT 2009; *Provincetown Banner* 2000). He ran his own design/build firm in the Provincetown/Truro area from approximately 1959 through 1965. The firm was responsible for the main terminal at the Provincetown Airport and part of the Provincetown Art Association and Museum. He later worked for several local construction companies, including Nickerson Homes and Cape Associates Builders in Eastham, and as an independent subcontractor for interior and finish carpentry. Kaeselau died in Dennis, Massachusetts, in 2000 (*Provincetown Banner* 2000).

Area of Significance: Criterion C Architecture

The Hatch House represents the local application of the Modern style to residences specifically designed for the regional environment by influential designer/builders. The building is one of three houses in Wellfleet designed by Jack Hall and is one of several Outer Cape structures built by local carpenter Jean Kaesela. It represents a unique design response to the stunning site and rugged climate that typifies the primary tenets of the Modernist aesthetic: low-impact integration with the natural surroundings, streamlined structural geometries, and functional space planning. Robert and Ruth Hatch hired Hall to recreate their rented Wellfleet summer accommodations, which were essentially a compound of small detached cabins near the harbor. In particular, they did not want the structure to break the line of the hill that provided unparalleled sweeping views of the water (Crisson and Burke 2003). To meet these requirements, Hall designed three free-standing cabins interconnected by a unique functional structural system based on a modular gridded matrix. The house has been called “the perfect modern primitive hut” (Cipriani 2009-2010:58). Hall’s work drew on the examples of both the basic function-based shelters known as dune shacks constructed in Provincetown and Truro beginning in the 1920s as well as the projects of internationally known Modernist architects living and working on the Outer Cape, like Marcel Breuer and Serge Chermayeff. In addition to experimenting with building forms and exploring their relationship to the Cape Cod landscape, both Hall and Kaesela shared the Modern interest in developing affordable and reproducible houses and strove to incorporate these concepts in their own work.

The innovative design of the Hatch House fits within the Outer Cape traditions of artistic experimentation that extended to the field of architecture. As early as 1952, the influential European émigré architect Serge Chermayeff, invited to Wellfleet by Hall’s friend Phillips, built a studio for himself on his property in southeast Truro, where he played with the framing system to create a prototype modular structure in the same vein as Hall’s later attempt. Both systems employed common local building materials manipulated within an overall grid of equally sized bays and set on cylindrical concrete piers. The floor plans clearly separate the bedroom and living spaces, following the functional design paradigm set forth by Breuer and other Bauhaus-influenced architects. Chermayeff built modified versions of his prototype as residences (the Sigerson House and Wilkinson House, both in Wellfleet) and used the same structural system for the *Cape Codder* newspaper offices in Orleans, built in 1957 (CCMHT 2009; Powers 1996). The design was also published in *House and Home* magazine in 1954 and in a 1967 book of holiday houses by Karl Kaspar.

Hall designed the Hatch House with mass production in mind, hoping that the versatile building system could be adapted to other sites and clients (McMahon 2009). The advancement of prefabricated Modern design coincided with 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. In the mid-1930s, several American companies already offered prefabricated housing kits of factory parts and/or reproducible designs in a variety of materials, such as the popular Sears Roebuck & Co. Houses by Mail and Aladdin Homes. After the war, the concept of manufactured housing was enthusiastically promoted by many architects and critics to address the nation’s housing shortage. Notable architects like Marcel Breuer and Charles and Ray Eames developed prefabricated designs as early exercises. Several Boston-area architects created their own prefabricated building systems that were advertised in professional and popular magazines nationwide and saw varying degrees of commercial success. Companies like John Bemis’s Acorn Structures and Carl Koch’s Techbuilt Inc. offered affordable products such as the “vacation house in a hurry” costing less than \$20,000 and the “Nutshell” prefab vacation home for a mere \$4,000 (Gordon 2001:119). Other New England regional prefabricated companies included Core Houses started by Charles Cuetara and Deck Houses established by William Berkes. At least two Techbuilt houses were constructed in Wellfleet around the same time as the Hatch House (CCMHT 2009). Hall’s system shares many characteristics with the Techbuilt system, in that it combined a standardized post-and-beam frame with a simple concrete pier foundation and modular wall panels. The design was easily customizable, as both the number of rooms and amount of fenestration could vary within the overall grid.

Hall approached the Hatch House design holistically, carefully integrating the building with its site, surrounding landscape, viewshed, interior finishes, furnishings, and fixtures. He employed characteristic Modern style architectural elements, including deep roof overhangs, simple materials, the integration of exterior and interior living spaces, and discreet or de-emphasized entrances. He was also clearly influenced by the nearby dune shacks, simple wood-frame

shelters that dotted the sand dunes of Provincetown and Truro and became physical icons of the Cape Cod seashore (Scofield et al. 2010). The building shell of the Hatch House blends with the landscape and achieves a Modern porous quality through the alignment of vistas along the primary axes. It sits on the landscape like “an organic minimalist sculpture” (Bailey and McMahon 2006:15).

The Hatch House is reminiscent of a project by Long Island Modernist architect Robert Rosenberg with which Kaesela was particularly familiar. In 1953, Rosenberg had designed a radical summer cottage on stilts for William Lewis, a New Yorker working in advertising and radio. The Lewis House, heavily influenced by earlier Le Corbusier designs for beach houses on pilotis, is essentially a “crow’s nest” perched above the water on concrete piers, with small bunk-like rooms connected via sliding doors. *American Home* magazine published blueprints and photographs of the Lewis House in their July 1954 issue, and several versions were built across the country, including one on Cape Cod (now demolished) by Kaesela’s firm (CCMHT 2009; Gordon 2001:83–85). The arrangement of alternating solid and open bays on the Hatch House resembles the grid of solid and glazed walls on the Lewis House. A selection of photographs of Kaesela’s residential building work reveals a consistency in the forms and materials that clearly follows the currents of Modernism at work on the Outer Cape (Anon. 2010).

Developmental history/additional historic context information (if appropriate)

On October 1, 1973, the Hatch family sold their Wellfleet property to the National Park Service but retained 25-year use and occupancy rights (Barnstable County Registry of Deeds 1973; NPS 2010). Robert Hatch’s wife, Ruth, and children continued to use the house as a vacation property even after Hatch’s death in 1994. The original use permit expired in 1998 but was extended for several years. Ruth Hatch died in 2007 and the National Park Service assumed management of the property (*New York Times* 2007).

9. Major Bibliographical References

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Provincetown Banner

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Ruth and Robert Hatch Jr. House
Name of Property

Barnstable County, MA
County and State

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

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 2.78 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

A 19 0410904 4645213
Zone Easting Northing

C _____
Zone Easting Northing

B _____
Zone Easting Northing

D _____
Zone Easting Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The property boundaries encompass the legally recorded lines of Lot 8, shown on Map 6, containing 2.78 acres.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries include the house and full extent of the associated landscape features that contribute to the setting and appearance of the property.

11. Form Prepared By

name/title Laura Kline/Architectural Historian, Jenny Fields Scofield AICP/Architectural Historian, and Virginia H. Adams/Sr. Architectural Historian

organization PAL date February 2011

street & number 210 Lonsdale Avenue telephone (401) 728-8780

city or town Pawtucket state RI zip code 02860

e-mail lkline@palinc.com; jscofield@palinc.com; vadams@palinc.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Ruth and Robert Hatch Jr. House

City or Vicinity: Wellfleet

County: Barnstable

State: Massachusetts

Photographer: Jenny Fields Scofield, PAL, Pawtucket, RI

Date Photographed: December 10, 2009

Description of Photograph(s) and number:

Photo1 of 5. View looking west at east elevation of house.

Photo 2 of 5. View of north elevation of house.

Photo 3 of 5. View of porch, looking north.

Photo 4 of 5. Close-up of area on north elevation framed for future expansion.

Photo 5 of 5. View of south elevation of living room.

Ruth and Robert Hatch Jr. House
Name of Property

Barnstable County, MA
County and State

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name National Park Service, Cape Cod National Seashore
street & number 99 Marconi Site Road telephone (508) 349-3785
city or town Wellfleet state MA zip code 02267

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

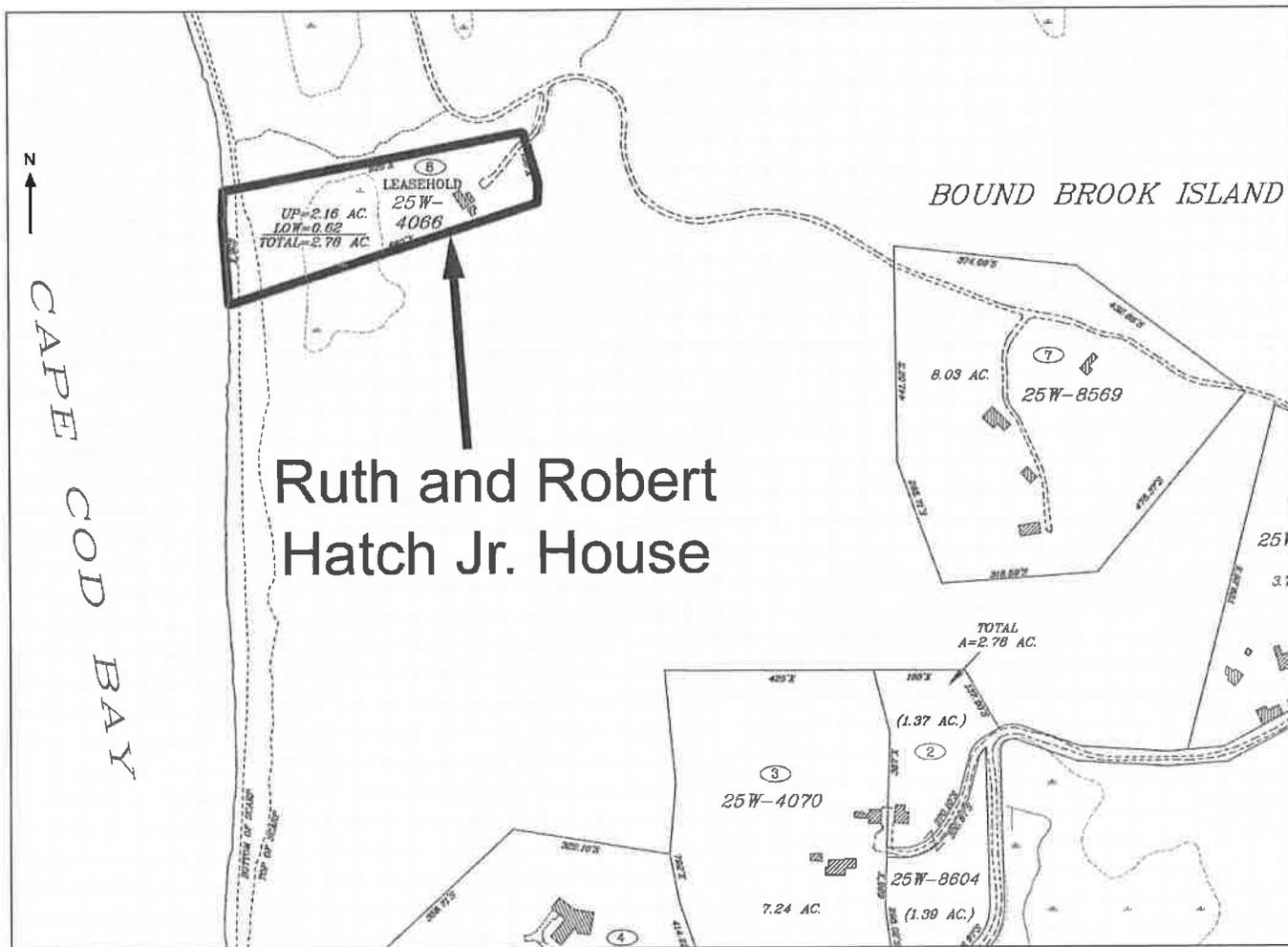
National Register of Historic Places Continuation Sheet

Ruth and Robert Hatch Jr. House

Barnstable County, Massachusetts

Mid-Twentieth-Century Modern Residential
Architecture on Outer Cape Cod 1929 - 1979

Town of Wellfleet Assessor's Map Number 8



**United States Department of the Interior
National Park Service**

National Register of Historic Places Continuation Sheet

Ruth and Robert Hatch Jr. House

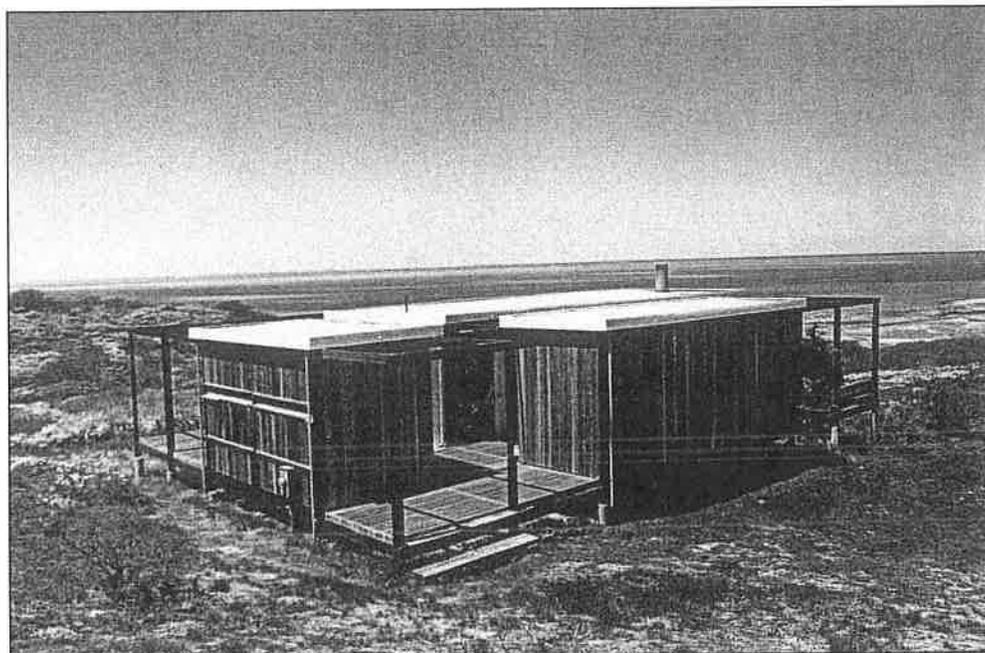
Barnstable County, Massachusetts

Mid-Twentieth-Century Modern Residential
Architecture on Outer Cape Cod 1929 - 1979

Historic Photographs



View looking southeast at west elevation, circa 1972 (source: NPS 2010).



View looking northwest at east elevation, circa 1972 (source: NPS 2010).



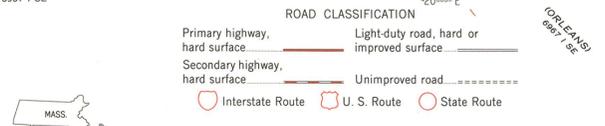
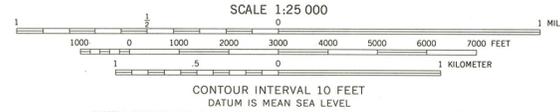
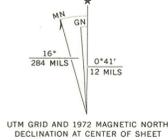
Hatch, Ruth & Robert Jr. House
Wellfleet, Barnstable County, MA
UTM Reference
A.19 0410904 E 4645213 N

CONVERSION SCALES

Feet	Meters
1	0.3048
2	0.6096
3	0.9144
4	1.2192
5	1.5240
6	1.8288
7	2.1336
8	2.4384
9	2.7432
10	3.0480

To convert feet to meters multiply by 0.3048
To convert meters to feet multiply by 3.2808

Mapped, edited, and published by the Geological Survey
Control by USGS, USC&GS, and Massachusetts Geodetic Survey
Planimetry by photogrammetric methods from aerial photographs
taken 1938. Topography by planimetric surveys 1941. Revised from
aerial photographs taken 1971. Field checked 1972
Selected hydrographic data compiled from USC&GS
Charts 580 (1972), 581 (1971), and 1208 (1972). This
information is not intended for navigational purposes
Polyconic projection. 1927 North American datum
10,000-foot grid based on Massachusetts coordinate system,
mainland zone
1000-meter Universal Transverse Mercator grid,
zone 19



DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 7 FEET IN ATLANTIC OCEAN
AND 10 FEET IN WELLFLEET HARBOR

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



WELLFLEET, MASS.
N4152.5—W6957.5/7.5
1972
AMS 6967 1 NE—SERIES V814











