

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM



1254

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name KEROUAC, JACK HOUSE

other names/site number 1418 Clouser Avenue; FMSF#OR8407

2. Location

street & number 1418 Clouser Avenue N/A  not for publication

city or town Orlando N/A  vicinity

state Florida code FL county Orange code 095 zip code 32804

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  nationally  statewide  locally. ( See continuation sheet for additional comments.)

Barbara C. Mattick / DSHPO 12/13/2012  
Signature of certifying official/Title Date

Florida Department of State, Division of Historical Resources, Bureau of Historic Preservation  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title Date  
\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

- I hereby certify that the property is:
- entered in the National Register  See continuation sheet
  - determined eligible for the National Register  See continuation sheet.
  - determined not eligible for the National Register  See continuation sheet.
  - removed from the National Register.
  - other, (explain) \_\_\_\_\_

Signature of the Keeper [Signature] Date of Action 2/6/2013

**5. Classification**

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

- private
- public-local
- public-State
- public-Federal

**Category of Property**  
(Check only one box)

- buildings
- district
- site
- structure
- object

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	total

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

**Number of contributing resources previously listed in the National Register**

"N/A"

0

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

DOMESTIC/dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**  
(Enter categories from instructions)

DOMESTIC/ scholarship house  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

OTHER: Frame Vernacular  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation CONCRETE  
walls WOOD  
\_\_\_\_\_  
roof ASPHALT  
other \_\_\_\_\_  
\_\_\_\_\_

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

**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 of age or achieved significance within the past 50 years

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography**

Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 36) 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

**Areas of Significance**

(Enter categories from instructions)

LITERATURE

**Period of Significance**

1957-1958

**Significant Dates**

1957

1958

**Significant Person**

Kerouac, Jack

**Cultural Affiliation**

N/A

**Architect/Builder**

unknown

**Primary location of additional data:**

- State Historic Preservation Office
- Other State Agency
- Federal agency
- Local government
- University
- Other

Name of Repository

# \_\_\_\_\_

10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional references on a continuation sheet.)

1	1 7	4 6 1 7 0 0	3 1 5 9 8 0 0
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title /Robert O. Jones, Historic Preservationist

organization Bureau of Historic Preservation date December 2012

street & number 500 South Bronough Street telephone 850-245-6333

city or town Tallahassee state FL zip code 32399-0250

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative **black and white photographs** of the property.

Additional items

(check with the SHPO or FPO for any additional items)

Property Owner

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

name Jack Kerouac Writers in Residence Project of Orlando, Inc.

street & number Post Office box 547477 telephone \_\_\_\_\_

city or town Orlando state FL zip code 32854-7477

**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 amend 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. 470 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section number 7 Page 1 **JACK KEROUAC HOUSE, ORLANDO,  
ORANGE COUNTY, FLORIDA**

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**SUMMARY**

The Jack Kerouac House is located at 1418 Clouser Avenue, Orlando, Orange County, Florida. The house is a rectangular, one-story, front gable, Frame Vernacular house. Built on piers, the exterior is horizontal wooden siding, and a gable portico is on the east façade. A exterior brick chimney is located on the north elevation.

**SETTING**

Geographically flat terrain and mature trees typify the College Park residential neighborhood where 1418 Clouser Avenue is located. The neighborhood is laid out on an orthogonal grid with asphalt paved two-lane streets without curbs. Single family homes, one per lot, line the streets. Lake Adair is four blocks to the south. The house at 1418 Clouser Avenue is on the southwest corner of Clouser and Shady Lane Drive (Photo #1). The house faces east. A large oak tree is adjacent to the street at the southeast corner of the lot. To the north of the house is an open lawn, a small oak tree, and a palm tree.

**PHYSICAL DESCRIPTION**

The rectangular front gable Frame Vernacular house is built on piers, with horizontal wooden siding with corner boards. Windows are filled with double-hung wooden 1/1 sashes. An exterior brick chimney is located on the north elevation.

The main, (east) façade has a gable-roofed portico with two slender battered columns at the corners (Photo #2). The portico is located on the northern half of the elevation. Three concrete steps rise to the porch level. The single main door is a little north of center, and is paneled with a single light in the top half. A window composed of a pair of wooden sashes is located at the porch. A single window is in the south half of the elevation. A triangular opening at the attic level of the gable is filled with square wooden lattice. In the main building gable is also a rectangular louvered vent.

On the north elevation, a chimney near the northeast corner is flanked with small fixed windows at head height. A single window is in the middle of the elevation, and a single

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kitchen door with three steps is near the northwest corner. At the western corner is a shed roofed extension with two small windows (Photo #3).

The west elevation has the vented gable in the main building, and the shed roofed extension spanning the elevation. A single door is near the elevation's south corner, and wide narrow windows are under the elevation's eaves.

The south elevation has two single windows and a small square window, irregularly spaced across the main building block. The shed roofed extension is visible at the west corner with a small window in it.

The interior of the house has wooden floors, plaster walls and ceiling, and baseboards. Above windows and doors are narrow cornices. Within the main door is a living room with a fireplace in the north wall flanked with book shelves (Photo #4). A broad opening between the living room and dining room is defined by elaborate woodwork that includes two battered square columns mounted on paneled wooden pedestals (Photo #5). The dining room (Photo #6) has two doors in the south wall that go into a southeast bedroom and a bathroom. To the west is the kitchen with a sink at the north wall, stove to the west, built-in shelves in the south wall, and a door into a second bedroom in the south wall (Photo #7). That bedroom is where Kerouac slept and wrote (Photo #8). West of the kitchen is a laundry room, and west of it, in the northwest corner, is a storage area that extended into the shed roofed extension. In the west wall of the second bedroom are doors into a bathroom and a hall to the west elevation door. A space by the west door could serve as a porch, but is currently being used as an office.

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**SUMMARY**

The Jack Kerouac House, also known by its address 1418 Clouser Avenue House, in Orlando, Florida, is nominated to the National Register for national significance under Criterion B for its association with author Jack Kerouac, who lived and wrote there in 1957 and 1958. It was during his residence at the house that he received instant fame for the publication of his bestselling book, *On the Road*. While in this house he also wrote the *The Dharma Bums*, and a play called the *Beat Generation*.

**HISTORIC CONTEXT**

***The Beat Generation***

The Beat Generation was an American post-World War II cultural phenomenon that came to prominence in the 1950s. The war weary nation's search for prosperity and security within a national economy dominated by large corporations resulted in pressures for conformity and careerism. The Beats rejected materialism, and elements of the Beat culture included experimentation with drugs, sexuality, and a growing interest in Eastern religions. The Beats esteemed self reliance and self expression, and honored street hustlers and making a living by one's wits.<sup>1</sup> The definers of the Beat Generation, and its greatest manifestation, were a small group of writers, and their published poetry and novels. Allen Ginsberg's poem "Howl," published in 1956, Jack Kerouac's *On the Road*, published in 1957, and William Burrough's *Naked Lunch*, published in 1959, where the best known and defining publications of the Beats. "Howl" and *Naked Lunch* were met with censorship charges and legal proceedings. *On the Road* had been edited to avoid anticipated censorship, but along with its popularity was met with scathing critical reviews. Each publication had struck a nerve in the cultural status quo that could not be ignored.<sup>2</sup> Kerouac's publication of *The Dharma Bums* had a large impact on America's interest in Buddhism in the 1960s.<sup>3</sup>

Jack Kerouac originated the phrase "Beat Generation" in 1948, while in New York, living with Ginsberg, Burroughs, and several other friends. They all perceived a non-conformist

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<sup>1</sup> Edward Halsey Foster, *Understanding the Beats*, (Columbia, South Carolina: University of South Carolina Press, 1992), 40.

<sup>2</sup> John Tytell, *Paradise Outlaws*, (New York: William Morrow and Company, Inc., 1999), 8.

<sup>3</sup> *Ibid.*, 16.

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trend in young people. In conversations with fellow writer John Clellon Holmes, Kerouac borrowed a phrase used by mutual friend Herbert Huncke who used the phrase “beat” in the usual sense of “beat down” and “tired.” Kerouac altered the meaning to include being “upbeat,” “beatific,” and with his appreciation of jazz music, of being “on the beat.”<sup>4</sup>

The Beat authors, who originated in New York City, had all gathered around San Francisco in 1965, with the exception of Burroughs. In conjunction with other progressive West Coast writers, they promoted what was known as the San Francisco Renaissance. A frequently published photo of a gathering of writers was taken in front of the City Lights Bookstore, an establishment that also served as a publisher of contemporary works. City Lights was owned by author Lawrence Ferlinghetti, who authored a well known collection of poems known as *A Coney Island of the Mind* in 1958. The earlier Bohemian and Beat cultures entwined with what in the 1960s was termed the “hippie” counterculture.

***Jack Kerouac: Prior to July 1957 and Clouser Avenue House***

Jack Kerouac (Jean-Louis Lebris de Kerouac) (1922-1969) was born in Lowell, Massachusetts, March 12, 1922, to Gabrielle and Leo Kerouac, French Canadians. Jack had a brother and a sister, and was the last of the three children. He was baptized and raised a Catholic. His father had a printing shop. They spoke French in the house, and English when needed around public, and about town he heard Greek, Arabic, and altered Gaelic. He attended public and Catholic schools. When he was 11, using small notebooks, he began composing fantasy magazines and newspapers that he would illustrate. He became an avid reader of books. By his senior year of high school, he began writing steadily. He went to Columbia University in New York City on a football scholarship in 1940. While at the university, he made friends with Neal Cassady and William Burroughs, with whom he would remain life-long friends. Burroughs himself became a well known author, and Cassady a subject for Kerouac’s writing. A disagreement with the football coach prompted Kerouac to quit college during his sophomore year in 1941. He then entered the merchant marines, which began his life of travel. Out of curiosity and restlessness, he moved several places a year for experiences and to be with friends. He

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<sup>4</sup> Gerald Nicosia, *Memory Babe: A Critical Biography of Jack Kerouac*, (New York: Grove Press, Inc. 1983,) 252.

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was still in the habit of buying little notebooks that he could slip in his pocket, and would write incessantly about his friends and personal events.

From 1943 through 1947 Kerouac spent most of his time around New York City. During this time, he married Edie Parker and met poet Allen Ginsberg; his father died in 1946. Kerouac was a part of a group of progressive writers who became well acquainted and encouraged each other. He began writing a novel comparing the dense urban life of New York City to life in the small city of Lowell, Massachusetts. Published by Harcourt Brace in 1950, and titled *The Town and the City*, it was his first book, written in a conventional style. It brought him some favorable notice, but no major acclaim.

In 1947, Kerouac left on his first cross-country trip, and by 1948 he had completed his first version of the book that would become *On the Road*. There would be several versions of it that documented his travels. In New York, Jack and his friends considered whether they were a new American generation with a certain mindset. In discussions with a friend, Al Hinkle, in 1948, the term "beat" was used in the colloquial way of "beat down." Jack spoke of young "watchful...furtive" people, weary of all the social conventions," yet looking for a new affirmative perspective. Jack elaborated that his sense of a Beat Generation meant "upbeat" with "beatific" life affirming aspects.<sup>5</sup> A friend, John Cellon Holmes, published a novel, *Go*, that discusses the "Beat Generation," and brought the idea to the public.

In 1949, Kerouac undertook a second cross-country trip which became the subject of a second version of *On the Road*. In 1950, he married his second wife, Joan Haverty, and moved to a New York apartment in January of 1951. Tired of changing sheets of paper as he typed, Kerouac taped papers together into a 100 foot roll so he could type a new version of *On the Road* without interruption. It was written in a 20-day session with Haverty supplying him with soup and coffee. Publishers were quite hesitant to produce *On the Road*, for the book introduced all sorts of issues that were taboo in post-World War II American society. The book was presented in a new spontaneous form with unconventional punctuation, expressed sympathy for various minority groups of people, and described drug use and sexual behavior. Obscenity charges could easily have been charged toward such a publication.

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<sup>5</sup> Gerald Nicosia, 252.

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While in North Carolina, and while beginning a new novel entitled *Visions of Cody*, he wrote in his new writing style, which he called "spontaneous prose." The book was about his brother Gerard, who died while Jack was a child. In 1952 through 1953 he wrote several more books that were written in his spontaneous style. Kerouac discussed this form of writing with his friends. Kerouac felt that conventional sentence structures poorly conveyed the way his brain worked, and he wished to express the unedited immediacy of his experiences. It had a big influence on William Burroughs and poet Allen Ginsberg, who wrote his best known poem, "Howl," in this form. In their discussions, Ginsberg wanted Kerouac to delve into the technique, intent, and effect of the writing style. Pressed for explanations, Kerouac wrote an outline of the "spontaneous prose" style for publication called *Essentials of Spontaneous Prose* in 1953. Ginsberg nicknamed Kerouac's style of writing "spontaneous bop prosody."<sup>6</sup> With concerns about the unconventional writing style and censorship, in 1954, Little, Brown publishers rejected *Beat Generation*, the original title of *On the Road*.<sup>7</sup> Kerouac waited for decisions regarding the book from publishers E.P. Dutton and Alfred A. Knopf also.

In 1955, Kerouac was in California, where Ginsberg introduced him to a neighbor and fellow poet, Gary Snyder. Snyder was from Oregon, was adept at hiking in the wilderness, anthropology, and Indian lore, and was a scholar of Buddhism and Zen poet monks. Snyder was an orderly, diligent individual with a wholesome curiosity and engagement with life. Kerouac's time spent with Snyder would serve as the subject for Kerouac's future book, *The Dharma Bums*. Snyder was opposite in character to Neal Cassady, who served as the subject in *On the Road*; he was an inventive, frenzied, instigator of trouble.<sup>8</sup> The year before meeting Snyder, Kerouac had read *A Buddhist Bible* by Dwight Goddard, and began in earnest to study the topic, and would often sit in meditation.<sup>9</sup> In 1955, he wrote a basic biography of the Buddha titled *Wake Up*. It was not published until after his death.

<sup>6</sup> Tom Clark, *Jack Kerouac*, (New York: Harcourt Brace Janovich, 1984), 173.

<sup>7</sup> Gerald Nicosia, 463.

<sup>8</sup> Ibid., 140-141.

<sup>9</sup> Gerald Nicosia, 457, 470.

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When Kerouac met Gary Snyder at a gathering of poets in September 1955, Snyder perceived that Kerouac was a Catholic at heart despite his intense interest in Buddhism, and although they discussed ideas and philosophy, they never discussed Buddhism as a topic. He admired Kerouac's writing and knew he could learn much from him. Kerouac, in turn, realized that Snyder was a well grounded, learned and focused individual with a real contact with the land and the regional native culture. He sensed stability and self-reliance in Snyder that made him as much of a mentor as Kerouac ever had.<sup>10</sup> Although Snyder, in turn, admired Kerouac's ability to be attuned to situations, he also saw a "self destructive" streak in him.<sup>11</sup> This concerned him because he felt Kerouac was on the verge of being a successful writer with an important point of view. Kerouac wanted to learn the skills to be self reliant in the wilderness, so he, Snyder and a Berkley librarian friend named John Montgomery took a camping/hiking trip to climb the ridge of Matterhorn Mountain in the Yosemite National Park.

The next year, in April of 1956, Snyder was living in a small building in Mill Valley, California, working on his *Myths and Texts* publication. He invited Kerouac to stay with him and both worked diligently on their writings. Kerouac typed his *Mexico City Blues* on one of his scrolls of paper and sent it to Ginsberg to see if he could get it published. With Snyder's encouragement, he composed *The Scripture of the Golden Eternity*, which revealed his views on epistemology (theories of the nature and ground of knowledge) and the sources of language. They daily took walks observing nature. A Buddhist friend of Snyder's, Locke McCorkle, owned the building Snyder stayed in and had a main house on the property where there would be weekend parties. Kerouac and Snyder frequently visited McCorkle during the week and attended his parties, where many area writers met and admired Kerouac and his work.<sup>12</sup>

### HISTORIC SIGNIFICANCE

Jack Kerouac traveled, lived, and wrote in many places. The little frame vernacular house on Clouser Avenue in Orlando, however, is where Kerouac lived at the time of the publication of his break-through novel, *On the Road*. *On the Road* was written in

<sup>10</sup> Nicosia, 492.

<sup>11</sup> Ibid., 495.

<sup>12</sup> Ibid., 515, 519.

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numerous locations, but received Kerouac's final edits in the Clouser Avenue House. It was also where he then wrote, in a twelve-day whirlwind, his other most famous novel, *The Dharma Bums*.

The week before Christmas, 1956, Kerouac arrived by bus in Orlando, and went to visit his sister, Caroline, who lived with her husband and son at 1219 Yates Street, in a neighborhood known as College Park. Jack and Caroline's mother, Gabrielle, lived with them.<sup>13</sup>

Kerouac had been trying to have *On the Road* published since 1953. Viking Press had been interested in the book, but was concerned with potential libel issues relating to the use of real peoples' names. Jack's time in Orlando was spent adjusting the text to eliminate their concern. In January 1957, he went to New York City to sign the contract for *On the Road*, and in March he left to travel in Morocco and France. While in Tangier, he helped writer friend William H. Burroughs with his novel, *Naked Lunch*. In April he returned to Orlando. On May 6, he and his mother took a bus, intending to move to California, but in early July, he and his mother were on their way back to his sister's Orlando house, where Gabrielle felt at home. Kerouac rented the 1418 Clouser Avenue house for him and his mother so she could be close to her daughter and grandson.

With his mother secure in their own place, and her family less than 2 blocks away, in July, Jack left for Mexico City to avoid the Florida summer heat and do some writing. But, after getting sick he flew back to Orlando in less than three weeks. He recuperated under the large spreading oak tree in the side yard. At the end of August, he went to New York City for the release of *On the Road* on September 5, 1957. The next morning, he read good newspaper reviews of the book, and by the next morning phone calls from the media and well-wishers began nonstop. That morning Jack Kerouac's life had changed; he was famous, and he was not comfortable with the situation. After seven weeks in New York, he escaped back to Orlando, to write. Kerouac picked up an unfinished work now titled *Memory Babe*, but the composition did not suit what he felt publishers would want.<sup>14</sup> He composed a three act play, *The Beat Generation*, in 24 hours. He later used one act of the play for a movie entitled *Pull My Daisy*, a well received short art film.

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<sup>13</sup> Bob Kealing, *Kerouac in Florida*, (Orlando, Florida: Shady Lane Press), 2004, 14.

<sup>14</sup> Tom Clark, *Jack Kerouac*, New York: Harcourt Brace Javanovich, 1984), 166.

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Malcomb Cowly, a literary advisor for Viking Press, was an advocate for Kerouac, and encouraged Jack to write a follow up book to *On the Road*.<sup>15</sup> He bought a roll of teletype paper that fit into a Royal typewriter he rented, and on November 26, 1957, began composing the novel, *The Dharma Bums*. The book was written in ten sittings.<sup>16</sup> At midnight of December 7<sup>th</sup> the book was completed, typed entirely on a 100-foot roll of paper. Viking Press picked up *The Dharma Bums*, hoping to follow on the success they had with *On the Road*. Jack went to New York City a week before Christmas and did readings from his works and those of his friends, William Burroughs and Allen Ginsberg, at the Village Vanguard jazz club. Kerouac was shy of such public readings. The audiences were bewildered as to what he was doing. Reporters, wanting exciting copy, had no understanding of what he was trying to express, and ridiculed his efforts. Kerouac responded by staying drunk. He returned to Orlando to edit the book in response to his publisher's suggestions. He spent much of January typing into conventional form the edited version of *The Dharma Bums* for Viking. Compared to *On the Road*, *The Dharma Bums* was more intellectually accessible to readers with shorter sentences, and a consistent up-tempo feeling. Fred DeWitt, a photographer for *Time Magazine* visited Orlando, to photograph Kerouac for the magazine. (Figure 1&2) Only one of DeWitt's images was published in *Time*, but the pictures he took of Jack working in the Clouser Avenue house were published in their entirety in Bob Kealing's book about Kerouac, *Kerouac in Florida*. These images show Kerouac at the height of his fame and in his most prolific period.

With the financial rewards of being a celebrated author, Jack sought a place that might provide a real home for his mother and a retreat for himself. Just north of Orlando, he found Sanlando Springs. If his sister, her husband, and their son would live there, Jack proposed he finance the construction of two residences where they all could stay. His mother would be looked after, and he would be free to wander. Everyone considered it, but because of the family dynamics, it remained only a dream.

In April 1958, Kerouac's stay at the Clouser Avenue house ended. Kerouac, his mother and filmmaker, photographer Robert Frank, packed up Frank's station wagon and drove to

<sup>15</sup> Matt Theado, *Understanding Jack Kerouac*, (Columbia, South Carolina: University of South Carolina Press, 2000), 151.

<sup>16</sup> Dennis McNalley, *Desolate Angel*, (New York: Random House Inc., 1979), 244.

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a new home in Northport Long Island, New York. Kerouac did return to Orlando, in May 1961, when he bought a sub-urban house in West Orlando for him and his mother, but he lived there only through December of 1962.<sup>17</sup>

Kerouac was back in New York City for the October 15, 1958, publication party for *The Dharma Bums*. He spent the day with his friend, Allen Ginsberg. They discussed dealing with the media, new directions to take in writing, evaluated *The Dharma Bums*, and went to the evening's publication party.<sup>18</sup> Kerouac's presence was requested on various television interview shows, speaking engagements, and he wrote various articles. Because of his notoriety, he became a spokesperson and definer of the "Beat Generation," a term he had coined in discussions with friends in 1948. He did not seek, and was not comfortable in the role, and was frequently ridiculed by media critics. He drank too much, which disrupted his concentration on writing and clearly dissipated his health. He died in St. Petersburg, Florida, on October 21, 1969, from cirrhosis of the liver. He is buried in Lowell, Massachusetts.

Kerouac is acknowledged as one of America's most important authors of the 20<sup>th</sup> century. His books, *On the Road* and *The Dharma Bums*, were bestsellers. They have endured in American literature as primary voices of a "beat" generation. Thirteen of Kerouac's books were published during his life time. Since his death in 1969, publishers have sought and published most of what he wrote, and all of his books are in print. *The Sea is My Brother*, written in 1942, while he was a merchant marine during World War II, was recently published in 2012. When *On the Road* was published in 1957, the *New York Times* praised the book and called Kerouac the "avatar" of the beat generation.<sup>19</sup> *On The Road* was chosen by *Time* magazine as one of the 100 best English-language novels from 1923 to 2005.<sup>20</sup> The United States Postal System did a commemorative 29 cent stamp with his image in 1989.

Bob Kealing, author of *Kerouac in Florida: Where the Road Ends*, was instrumental in buying the house at 1418 Clouser Avenue, in Orlando. The house is used as a writers'

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<sup>17</sup> Bob Kealing, 15-51. Much of the section #8 history is derived from Kealing's book.

<sup>18</sup> Dennis McNalley, 254-255.

<sup>19</sup> "Books of the Times." *New York Times*, September 5, 1957, p.27.

<sup>20</sup> "All Time 100 Novels." *Time*, October 16, 2005.

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scholarship-house where writers retreat for three month periods to concentrate on their work. Kealing worked with the help of College Park resident Summer Rodman and her mother Gail Petronis. Marty Cummins, owner of the closed Chapters bookstore in College Park, originated the idea, and is a driving force behind the scholarship-house. The scholarship organization is known as the Jack Kerouac Writers In Residence Project of Orlando, Incorporated. They own the edited version of the *Dharma Bums* manuscript.

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**BOUNDARY DESCRIPTION**

Kerouac Project 68/79 Lot 1  
Parcel # 23-22-29-4158-00-010

**BOUNDARY JUSTIFICATION**

This property is historically associated with the author Jack Kerouac as the place where he received national fame with the publication of *One the Road*, and he composed *The Dharm's Bums*. These seminal works in 20<sup>th</sup> century American literature resulted in Kerouac being the chief spokesman for the Beat Generation in the 1950s and 1960s.

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**PHOTOGRAPHIC LIST**

1. Jack Kerouac House, 1418 Clouser Avenue, Orlando
2. Orange County, Florida
3. Robert Kealing
4. November 2012
5. House on corner lot, looking southwest
6. Photo #1 of 8

The items 1-4 are the same for the remaining photographs.

5. Main, east façade, looking west
6. Photo #2 of 8
  
5. North elevation and northwest corner, looking southeast
6. Photo #3 of 8
  
5. Living room with front door and fireplace, looking east
6. Photo #4 of 8
  
5. Living room and dining room, looking west
6. Photo #5 of 8
  
5. Dining room, looking west
6. Photo #6 of 8
  
5. Looking into Kerouac's bedroom from kitchen, looking south
6. Photo #7 of 8
  
5. Kerouac's bedroom, looking south
6. Photo #8 of 8



Fig. 1 - DeWitt photograph of Kerouac that was used in Time Magazine

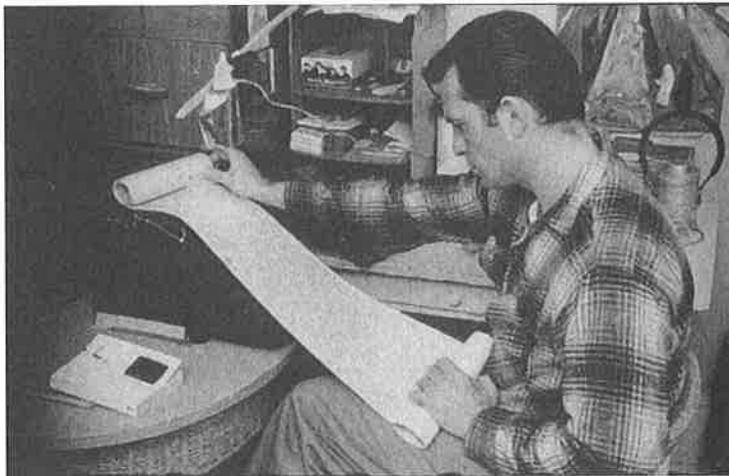
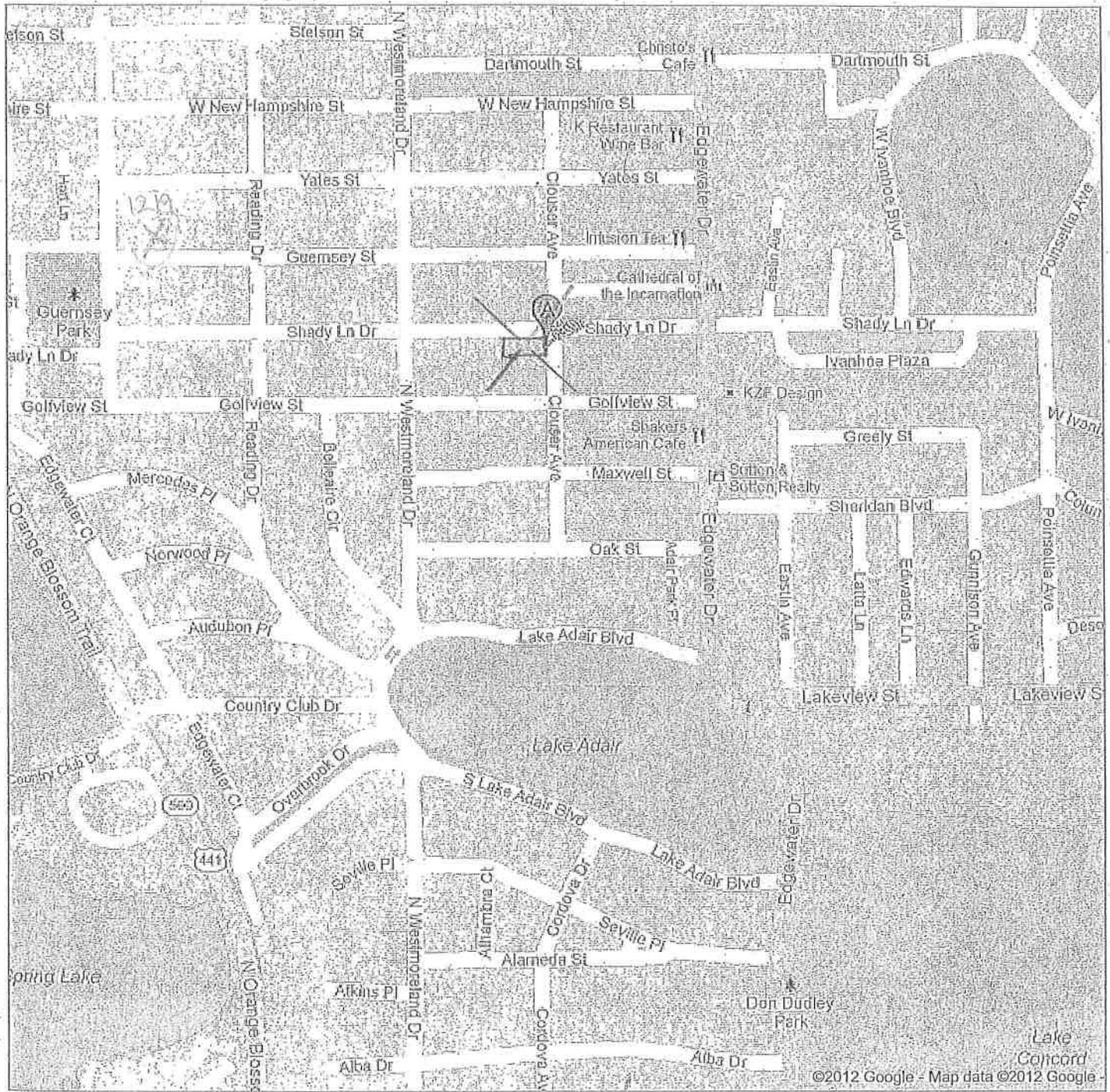


Fig. 2 - Two of the other eight photographs DeWitt took of Kerouac



**JACK KEROUAC HOUSE**  
Orlando, Orange Co., Florida

Locator Map





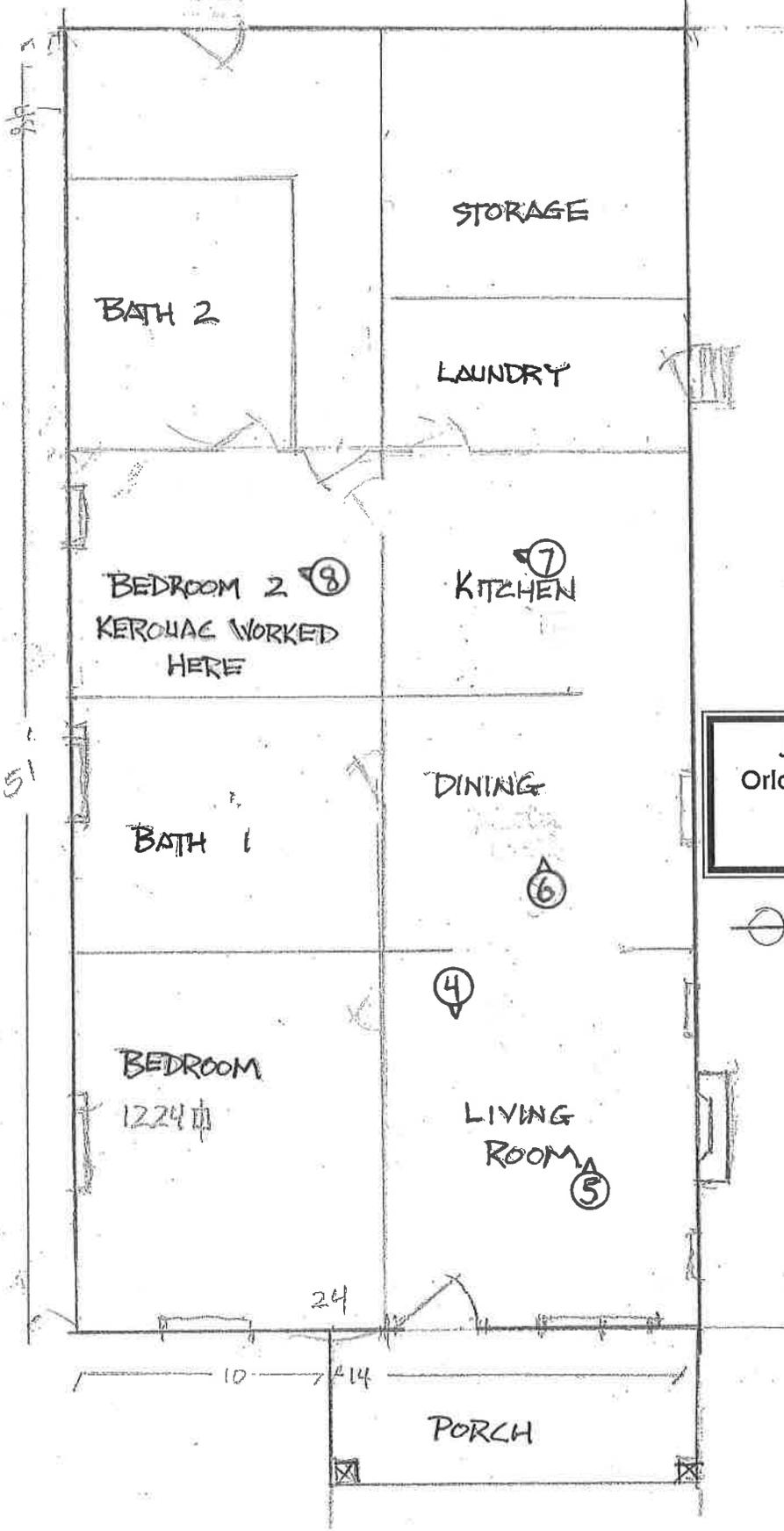
SHADY LANE DR

CLouser AVE

**JACK KEROUAC HOUSE**  
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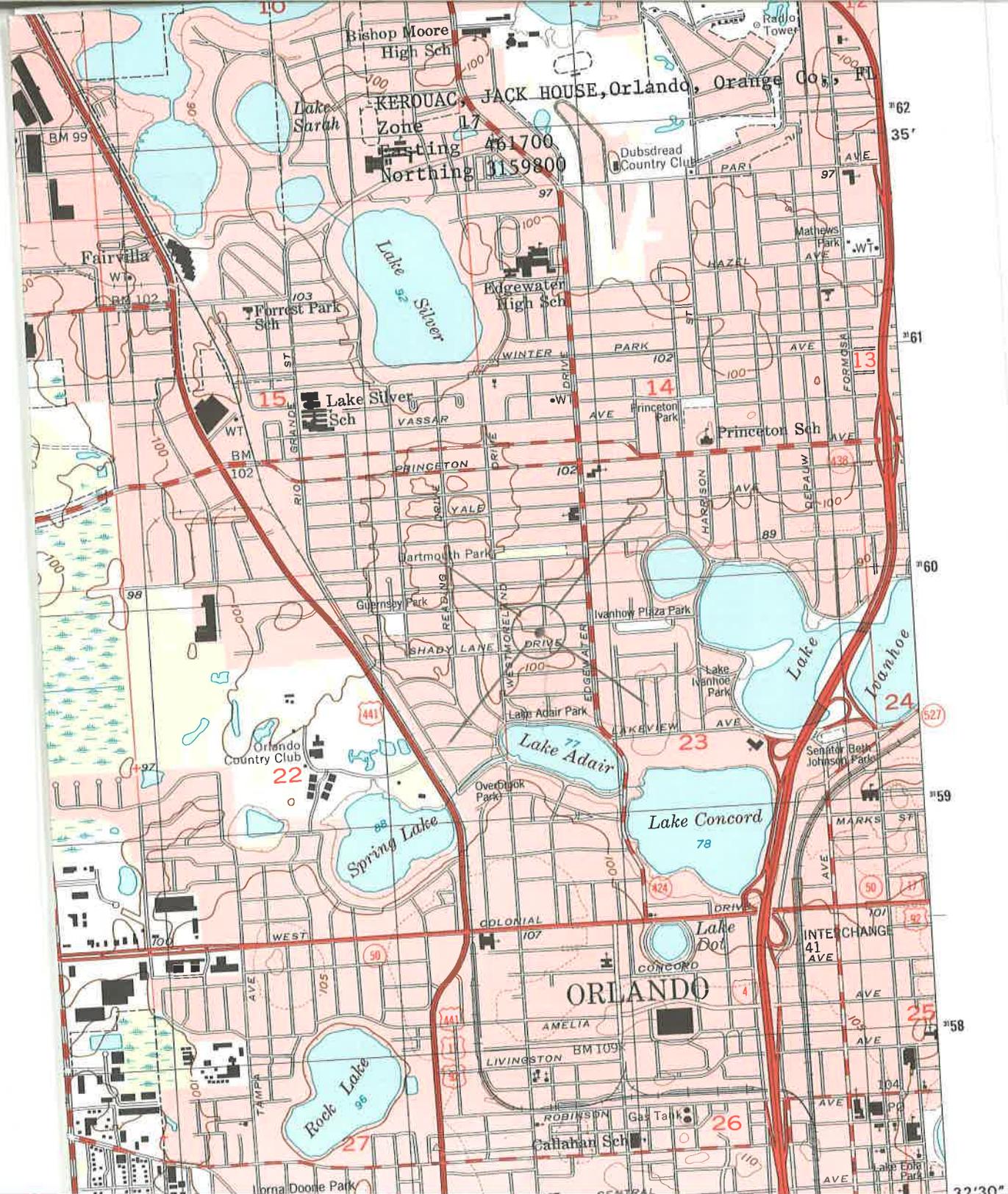
Site Map





**JACK KEROUAC HOUSE**  
 Orlando, Orange Co., Florida

Floor Plan







1418











