

MASSACHUSETTS HISTORICAL COMMISSION FORM B - BUILDING

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MASSACHUSETTS HISTORICAL COMMISSION
MASSACHUSETTS ARCHIVES BUILDING
220 MORRISSEY BLVD
BOSTON, MA 02125

Photograph

(3"x3" or 3-1/2"x5" black and white only) Label photo on back with town and property address. Record film roll and negative numbers here on the form. Staple photo to left side of form over this space. Attach additional photos to continuation sheets.

Roll	Negative(s)



Sketch Map

Draw a map showing the building's location in relation to the nearest cross streets and/or major natural features. Show all buildings between inventoried building and nearest intersection or natural feature. Label streets including route numbers, if any. Circle and number the inventoried building. Indicate north.

Town Provincetown
Place (neighborhood or village)
Address 9 POINT ST
Building ID 1898
Parcel No. (PID) 05-3-045-0
Mapbase # 05-3-045
Building Area 795.342
Historic Name
Present Use Residential
Original Use Residential
Date of Construction 1820-1840
Source NR Nomination
Style/Form Greek Revival
Architect/Builder
Exterior Material wood shingle
Foundation brick
Wall/Trim wood
Roof Side gable
Outbuildings/Secondary Structures

Major Alterations (with dates)

bay and casement added c. 1990

Condition Good
Moved no yes **Date**
Acreage 0.089
Setting

Recorded by Vanessa Zeoli
Organization Kise Straw & Kolodner
Date (month/year) April 2004
Form Status new update

Assessor's Number USGS Quad Area(s) Form Number

Follow Massachusetts Historical Commission Survey Manual instructions for completing this form.

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FORM B - BUILDING

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ARCHITECTURAL DESCRIPTION

see continuation sheet

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

9 Point Street is a 1 1/2-story, 5-bay dwelling. The side-gable roof is in 2 sections with the eastern half continuing further than the left. This accommodates an additional bay in depth. A brick chimney is located near the ridge on the front roof slope of the eastern section. An exterior concrete block chimney is located on the western gable end. Corner pilasters are present and a frieze below the eaves. There are partial cornice returns at gable ends. The entry door is in the west most bay; it is a panel door with multi-light and panel wood storm, flanked by sidelights and surrounded by Ionic pilasters and a large entablature. Windows are 6/6 DHS (wood) with storms. A bow window with single-light casements has been installed in the 2nd bay from the right. Paired single-light casements and 6/6 DHS on eastern end.

HISTORICAL NARRATIVE

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.

As per Josephine Del Deo (1976): Residence of the painter Victor de Carlo (1916-1973).

Obituary: "Victor de Carlo was born on March 5, 1916 in New Haven, CT, from parents of Russian and Italian heritage. Resisting the urgent press of his parents to pursue "practical" matters, he followed instead his compelling desire to become a painter. Victor's training as a painter included study at the Corcoran School of Art, Washington D.C. in 1946 and later that year he began work under the well-known muralist and fresco painter Jean Charlot, in the Colorado Springs Fine Arts Center. Upon returning East in 1948, he continued his study of painting at the Art Student's league in New York. He later spent nearly two years in Paris and traveled from there to Marrakesch Morocco. Return to Europe, he spent a considerable amount of time in both France and Italy where he worked for a while at the Academia di Belle Arti in Florence. After serving during the war in the Pacific theater, he returned to Europe and soon met and married Sibylle Schneider. Victor returned to new Haven, CT with his new family in 1954, where he continued to paint and teach. He exhibited widely in galleries and museums including the Wadsworth Athenaeum, Hartford; Boston Museum; American Gallery, NYC; Denver Museum; Joslyn Memorial Art Museum, Omaha, Neb; Lyman Allyn Museum, New London, CT, Silvermine Guild of Artists, Silvermine, CT; and more.

Victor de Carlo continued to work and paint in Provincetown where he had moved permanently some years ago with his wife and three children."

House was floated over from Long Point.

BIBLIOGRAPHY and/or REFERENCES

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.*