

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 Hemingway, Ernest and Mary, House  
other names/site number IHSI #13-94

## 2. Location

street & number [REDACTED]  not for publication  
city or town Ketchum  vicinity  
state Idaho code 033 County Blaine code 013 zip code 83340

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,  
I hereby certify that this X 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 X meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:  
X national \_\_\_ statewide \_\_\_ local

Signature of certifying official/Title TRICIA CANADAY, Deputy SHPO Date \_\_\_\_\_  
Idaho State Historic Preservation Office  
State or Federal agency/bureau or Tribal Government

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.  
Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_  
Title \_\_\_\_\_ 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:) \_\_\_\_\_  
Signature of the Keeper \_\_\_\_\_ Date of Action \_\_\_\_\_

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**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	
2		buildings
		district
		site
		structure
		object
2		<b>Total</b>

**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**

N/A

0

**6. Function or Use**

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

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

DOMESTIC/single dwelling

VACANT/NOT IN USE

**7. Description**

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

**Materials**  
(Enter categories from instructions.)

MODERN MOVEMENT

foundation: Concrete

OTHER/Rustic

walls: Concrete

roof: Wood: shingle

other:

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### 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

**LOCATION INFORMATION RESTRICTED. Because of the extreme popularity of Hemingway and the fragile nature of the property, there is serious concern about the potential for theft or vandalism. The house is not open to the public and is located on a private road. Therefore, all location information must be restricted. This includes any reference to street address, maps, or aerial photography that could reveal the property's location.**

The property being nominated is the Ernest and Mary Hemingway House and the large lot on which it is located. The house is situated just off the street, in the northwest segment of a 14-acre lot fronting the west bank of the Big Wood River, Ketchum. It is the largest parcel of undeveloped land remaining within the current Ketchum city limits. The house is a reinforced concrete, L-shaped structure with a board-formed exterior surface, measuring approximately 40 feet by 50 feet. The distinctive exterior finish simulates rough-cut wood timbers. The setting is grass lawn with mature trees covering roughly two acres, with the remainder of the land in its natural state. Very few alterations have been made to the house and none that adversely affect the integrity of the period of historic significance (1959-1961).

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### Narrative Description

#### EXTERIOR:

The irregular lot includes approximately one mile of river frontage and is irregularly shaped: wide at the north end and narrowing down to a long sliver of river frontage at the south. The original setting of the house has not been altered other than the gradual replacement of sagebrush immediately around the house with manicured lawn and planted trees now grown to mature heights. The house sits near the northwest corner of the property; to the immediate east is a flat lawn that drops steeply down to the river, which borders the east side of the property. The front of the house originally oriented east and south with the driveway approach and main exterior stairway on the east leading up to the front door on the south side. During the next two years following Ernest Hemingway's suicide in the front entry hall, Mary Hemingway rerouted the driveway to the rear north entrance and extended a shed roof above this new main point of entry to the house. The two-story house is built into a hill, providing an exposed basement level on the east elevation; this level consists of three garage bays.

The house is roughly L-shaped with the living/dining and main stairway on the first floor and the master bedroom and associated bathroom on the second floor – running north/south and a smaller ell projecting to the west and houses the kitchen, main bathroom, and mudroom on the first floor and the guest bedroom and associated bathroom on the second.

The house is a reinforced concrete structure with an exterior surface replicating rough wood timbers. On the first story the "timbers" are laid horizontally, and on the second story, they lay on a diagonal. A thick band of slightly projecting concrete visually divides the first and second stories. Vertical concrete corner boards are found on the second story only. The shallow-pitched hipped roof is clad in wood shingles and has exposed rafter ends. These elements give the house a slight Craftsman appearance. Running along the ridgeline of the entire roof is a slightly raised, pitched projection that serves the unique ventilation system of the house (to be discussed in more detail later). Two large stone chimneys protrude from the north roof slopes.

The south elevation was originally shared the role of the front with the east facade. Prior to Hemingway's death, the projecting south entrance vestibule at the top of the exterior stairway served as the main entrance for visitors arriving to the house along the driveway on the east side. Moving west to east on the first story, fenestration is irregular and consists of: a single, one-over-one, double-hung-sash window lighting the mudroom; a single, fixed, plate-glass window

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lighting the kitchen; and a single, large, fixed, plate-glass window lighting the dining room. At the east corner is an entry vestibule that projects approximately six feet from the wall plane. The roof of this single-story projection is hipped, and the front eave is particularly deep, providing cover for visitors approaching this entrance. Centered in the vestibule is a particularly wide, solid wood door with a centered doorknob. The fenestration on the second story sits closely under the eaves and is also irregular. It consists of (moving west to east): a single, large, fixed plate-glass window; a group of three one-over-one, double-hung-sash windows; and another single, large, fixed, plate-glass window.

The east elevation was designed to take advantage of the views of the Sawtooth Mountains, the Big Wood River and the property's acreage. Built into the hillside, this elevation has three exposed stories. The bottom level was originally a 3-bay garage accessed by a long driveway approaching from the south. This approach and driveway have been removed and the area is now in grass. The southern-most garage door is intact. The other two were in-filled with windows and doors when The Nature Conservancy used the house as offices in the 1980s; however, the changes were made within the original bay openings providing visual continuity of the garage. A cantilevered deck that runs along the entire east elevation at the first-story level (and beyond), shelters the basement level from above.

The first and second stories on the east elevation are symmetrical, with each having two, large, fixed, plate-glass windows, directly above/below each other. The four windows light the living/dining room on the first floor and the master bedroom on the second floor. Located at the corners of the house are recessed, screened openings with interior doors, measuring approximately 24" x 6"; functioning as part of the house's ventilation system.

The eastern portion of the north elevation has large, fixed, plate-glass windows on the first and second stories, further lighting the living room and master bedroom. Recessed ventilation panels can be seen near the east corner. The western portion of the north elevation is irregular with a variety of projections and window sizes and shapes. Together, the north elevation comprises the interior of the "L" shaped footprint of the house.

Where the wall jogs to the south on the first story, there are no windows, as the wall backs up to a stairway on the interior. On the second story, a smaller, fixed, plate-glass window is nestled beneath the eaves. The wall plane jogs briefly to the west, where one-over-one, double-hung-sash windows are found on each story; the wall jogs to the south and then to the west again.

The western-most portion of the north elevation presents a single, large, fixed, plate-glass window lighting the second bedroom. On the first story, a projecting rear-entry vestibule creates a recessed alcove between it and the wall to the east. A single, one-over-one, double-hung-sash window is found centered in that alcove. The alcove and the entry vestibule are topped with a shed roof clad in wood shingles. Two large chimneys emerge from the roof on the north roof slope.

The west elevation is the smallest and presents two symmetrically-placed one-over-one, double-hung-sash windows on each story.

The house exhibits a creative ventilation system. Because most of the windows are fixed, they cannot be opened to allow for air-flow in the building. The recessed rectangular elements near the corners of the exterior of the house extend through to the interior of the house where narrow, bottom-hinged doors can be opened to allow for air to be drawn through from the outside. Screens are located between the inner and outer openings. The system is fed by a powerful fan in the attic of the house. A large louvered vent is located on the ceiling immediately inside the master bedroom door. A switch near the door controls the attic fan that opens the vent, thus drawing the warm inside air out through the attic and pulling cool outside air in through the wall vents.

Attributing a particular architectural style to the house is difficult. The use of rough-cut timber forms and stained concrete finish gives it a distinctly rustic appearance. However, the large picture windows, open floor plan, and simplicity in form and design are all elements of the Modern Movement. But, regardless of architectural labels, the simple fact remains that the house was custom-designed to meet the owner's desire to mimic the Sun Valley Lodge at Sun Valley, Idaho. The original form boards used to create the exterior character were utilized as the sub floor for the first floor and the attic, as well as the skip sheathing for the roof. Subtle differences in saw marks on the boards and board widths distinguish them from the formwork used on the Sun Valley Lodge.

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#### INTERIOR:

The first floor is the living area and is comprised of three rooms: a small utility/mudroom at the back door (now the main entrance), a kitchen, and a large living/dining room running the entire length of the house north to south. This space is dominated by a large stone fireplace and four picture windows: two facing eastward toward the Wood River Valley and the mountains, and one each facing north and south.

Another striking feature of the living room is the walls, which are covered with recessed light-colored wood paneling. The angled edges of the stiles and rails of the panels give the illusion of continuous, and contiguous, picture framing. Off the south east corner of the living room is the original entry vestibule – a space approximately six feet by six feet. The door is flanked by two small fixed windows (approximately 6" x 6"), which the original owner had installed to provide for movie projectors. Directly across the long living room at the north end is a roll-down projection screen that is built into the ceiling above the north picture window.

The floor is covered in gray wall-to-wall carpeting. The original linoleum tiles installed by the Hemingways remains below the carpeting. The original built in cabinet around the television and the original cabinet across the room from the television remain intact. The existing television dates from the Hemingways; however the channel tuner for the original television installed by the Toppings remains on the cabinet above the television. A narrow dogleg staircase, covered in contemporary bright red carpet, leads from the northwest corner of the living room to the second floor.

The kitchen retains a built in fireplace on the north side, as well as the original appliances, considered state of the art when installed by the Toppings, and the linoleum floor tiles installed by the Hemingways when they moved in. The tiles above the original cooking range were installed by Mary Hemingway. The utility room features a built in ironing board. The bathroom off the kitchen retains the original fixtures installed by the Toppings and served as the main bathroom during both the Topping and Hemingway periods for visitor use during parties and gatherings.

The largest room on the second floor is the master bedroom, which dominates the northeast corner of the floor. A large, coursed, ashlar stone fireplace, flanked by original built-in dressers, is set against an interior wall. The walls are vertical wood paneling of a simpler design than that of the downstairs living room. At the south end of the bedroom is a large, curved, built-in closet that also serves as a screen to the full bathroom behind it. Originally painted a single color, the Hemingway's had the closet refinished with painted faux wood to blend with the wall paneling. An original built-in vanity extends for most of the south wall to behind the curved closet. The bathroom is virtually intact with original lime green tile and porcelain tub, sinks, toilet and bidet; pink shelving; and stainless-steel or aluminum light fixtures, disappearing toothbrush holders, and towel racks installed by the Toppings. Shelving is covered in pink formica matching the nearby vanity.

A short hallway from the master bedroom leads past the stair to a separate bathroom and a second bedroom, which is situated directly above the utility room and kitchen below. A large, fixed picture window faces north with two smaller double-hung windows facing west. As with the rest of the second floor, the floor is covered in wall-to-wall red carpet. The guest room and associated bathroom feature wood paneling. Fixtures in the bathroom echo those utilized in the master bathroom.

Mid-century furniture (from both the original owner Henry J. "Bob" Topping, Jr. and the Hemingways) fills the house. Most importantly, the house contains innumerable personal Hemingway mementos and artifacts. These include mounted kudu and impala trophies from his safaris, personal photographs, original artwork, bullfighting posters, traveling trunks, clothes, kitchenware, and so forth. A few pieces of furniture and other furnishings were moved by the Hemingways from La Finca Vigia in Havana to the Ketchum house in 1959-1960.

#### OTHER STRUCTURES:

Between the northwest corner of the house (the former back door into the kitchen) and the gravel road is a small free-standing, one-story building approximately 18 feet long by 12 feet wide utilized as the maid's quarters during both the Topping and Hemingway ownership periods. The walls are of concrete block, stained a brownish-yellow; the slightly pitched roof exhibits the same ridge vent and wood shingles of the main house. The building was constructed at the same time as the house and the original use documented in an April 1959 bill of sale between Topping and Hemingway. The building, therefore, is considered a contributing secondary structure to the main house.

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ALTERATIONS:

The original roof material is unknown – early photographs appear to show a relatively smooth surface, which may have been metal, in three wide horizontal bands. At some point prior to The Nature Conservancy's acquisition, the roof was modified to add ridge vents to aid in air circulation, and the roofing itself has been changed to the existing wood shingles.

Prior to their moving into the Topping house, Mary had several alterations made to the interior, most importantly in the large living room. A bar was removed, and a bright red wall-to-wall carpet was replaced with linoleum tile. The floor has subsequently been covered in gray carpet; however the tile remain in good condition below the carpet.

The front entryway on the south side of the house was where Hemingway chose to take his life. The original driveway has been removed and planted in grass. Mary Hemingway installed the rear shed roof and a paved parking area adjoining the northwest corner of the house. Now the house is entered through what was originally the back door. The original driveway terminated at the southeast corner of the house at the garage doors on the first level; the current driveway terminates at the northwest corner at the same grade as the second level (living level).

The railing around the deck has been slightly altered from what appears in historic photographs – wide boards are now used to accommodate flowerboxes, and wood benches have been placed on the deck. The Hemingway's changed out the middle railings to flower boxes and lowered the posts to improve the view from the living room. In the 1990s, the current owners replaced a concrete patio at the south side of the house to help solve a water seepage problem at that elevation.

After the house was acquired by The Nature Conservancy in 1986, two of the three garage bays were converted to bedrooms and office space. The southern-most bay opening remains as a garage door; the other two are compatible designs within the garage door openings. On the interior of the garage level a small hallway runs the length of the garage, a small utility room was installed, and an existing large storage space (original to the house) has been kept intact. Off the short hallway is a furnace room.

None of these alterations affect the significant characteristics of the house nor do they affect its basic historic integrity.

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**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.

**Areas of Significance**

(Enter categories from instructions.)

LITERATURE

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1959-1961

\_\_\_\_\_

**Significant Dates**

1961

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

Hemingway, Ernest Miller

\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**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.

**Period of Significance (justification)**

The Period of Significance for the Ernest and Mary Hemingway House is 1959-1961, beginning with the year the Hemingways purchased the house to be their permanent home-base, and ending in 1961 with Ernest Hemingway's suicide in the residence.

**Criteria Considerations (explanation, if necessary)**

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

The Ernest and Mary Hemingway House is eligible for the National Register of Historic Places at the national level under Criterion B for its association with Ernest Hemingway, one of the most important and influential writers of the 20<sup>th</sup> century. Ernest Hemingway owned the house briefly before his death, but it is the suicide of the literary genius in the home that raises the significance of the property to the highest level. In 1959, the Hemingways relocated from Cuba to Ketchum, Idaho, to escape the tumultuous political situation there as well as increasing concerns about the adverse effects of the heat and humidity on Hemingway's papers and manuscripts. They chose Idaho as their permanent home, in an area he enjoyed and had visited repeatedly over three decades, and where he and Mary had a wide circle of loyal friends. Tragically, however, the move was also accompanied by the rapid deterioration of Ernest's mental and physical health. Hemingway finally succumbed to his depression and dementia and chose to end his life in the dramatic and individualistic way in which he had lived it. Given the depth of his illness in his final 18 months – the time that he called the Ketchum house his permanent home – it is unlikely that much, if any, of Hemingway's productive-life's literary work was produced here. However, the house is nationally significant as the place of his suicide – highly representative and evocative of Ernest Hemingway's larger-than-life personal and literary legacy.

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

Ernest Miller Hemingway was born in Oak Park, Illinois, in 1899, the second of six children. His parents were Clarence Hemingway, a doctor, and Grace Hall Hemingway, a music teacher. After graduating from high school, he moved to Kansas City as a cub reporter for the *Kansas City Star*. It was there that he learned the basics of the terse, factual, and powerful written imagery that would later define his writing style.

When the United States entered the World War in 1917, Hemingway tried to join the army but was rejected because of his poor eyesight. Still wanting to see action, he volunteered for the Red Cross and was sent to Italy as an ambulance driver in May 1918. In July 1918, he was severely wounded by a mortar explosion. Despite shrapnel wounds to both legs, he managed to carry an Italian soldier to safety and was subsequently awarded the Italian Silver Medal of Bravery. After a week in a field hospital, he was sent to Milan where he spent the next six months recuperating. While there, he fell in love with his nurse, Agnes von Kurowsky, and though they made plans to marry after their return to the United States, she soon called off the engagement and they parted ways.

Hemingway returned to Oak Park in 1919, living in his parents' home while he further recovered from his wounds and readjusted to civilian life. Still recuperating, he was pressured by his mother to find gainful employment, and in 1920, moved first to Toronto, and then to Chicago, as a reporter for the *Toronto Star*. In 1921, he married Elizabeth Hadley Richardson, who would be the first of his four wives. Some biographers have suggested that Hadley shared many of the same qualities that he saw in Agnes, his first serious infatuation.

In 1921, the Hemingways moved to Paris to join an enclave of expatriate artists and writers who had concentrated there after the War. He was "adopted" by Gertrude Stein who served as his mentor for many years, and it was that relationship that brought him into the circle that included Ezra Pound, Pablo Picasso, James Joyce, John Dos Passos, and F. Scott Fitzgerald, among others. They were the center of the "Lost Generation," the term first coined by Stein to define the post-war ambivalence of the youth who had found their world, and all they had known before, turned upside down. But for Hemingway, it was not disillusionment or dissatisfaction that took him to Paris; it was the concentration of artistic and literary energy that could be found nowhere else. As an aspiring writer with lofty personal vision and confidence, Hemingway felt drawn to the rich, artistic atmosphere.

While living in Paris, Hemingway visited Spain and experienced his first bullfights – he was to be an aficionado of the spectacle for the rest of his life. The Hemingways returned temporarily to North America where his first son, John

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“Jack” Hemingway, was born in Toronto, 1923, the same year Ernest’s first book, *Three Stories and Ten Poems*, was published.

Once again, they returned to Paris, where Hemingway and Hadley met Pauline Pfeiffer, a young woman from Arkansas, at a party in 1925; the three of them became friends. In 1926, his first novel, *The Sun Also Rises*, was published and quickly became a commercial and critical success. The novel told the story of a group of friends of the “Lost Generation” during the 1920s, and it was the book that popularized Stein’s famous phrase. But his literary success was tainted by his wife’s discovery that Ernest and Pauline Pfeiffer were having an affair, and the Hemingways’ marriage quickly deteriorated. They divorced in 1927. Ernest and Pauline were married the same year.

Pauline, pregnant with Ernest’s second child, wanted to return to the United States for the birth, and they left Paris permanently in 1928. (Forgotten at the time, Hemingway left several trunks containing notes and manuscripts in a vault at the Ritz Hotel, not to be recovered until 1956. Having long thought them lost, Hemingway was overjoyed at the discovery, and the material became the core of his reminiscences of his life in Paris, *A Moveable Feast*, published posthumously in 1964. It is known that he worked on parts of *A Moveable Feast* in his Ketchum home).<sup>1</sup>

At the suggestion of John Dos Passos, Ernest and Pauline decided to move to Key West, Florida, and began their life together in the southern United States, exposing them to the Caribbean lifestyle that he would come to so enjoy.<sup>2</sup> In July 1928, their son Patrick was born in Kansas City, not far from Pauline’s family in Arkansas. A wealthy and prominent Arkansas family, the Pfeiffers provided support for their daughter and new son-in-law. Just as they were settling into their new life in the Florida Keys, however, Hemingway was rocked by the suicide of his father in December 1928. Dr. Hemingway had been despondent over his declining physical health and deeply concerned over family finances. It was a pivotal event in Ernest’s life that seemed to foretell future tragedy.<sup>3</sup> Throughout Hemingway’s later body of work, death was to be a recurrent theme.

As a gift to the newlyweds, Pauline’s uncle Gus Pfeiffer bought them a house in Key West, and it was Hemingway’s home for the next decade. Although Florida was his home and base of operations (and where he developed a passion for deep-sea fishing), these years saw many trips to Europe. He and again-pregnant Pauline cut short one trip in 1931 to return to the United States because Hemingway wanted his third son, Gregory, to be born on American soil. In 1933, he and Pauline spent ten weeks on an African safari where he loved the adventure, the hunting, and the mystery of the Dark Continent. In 1937, Hemingway was sent to cover the Spanish Civil War by the North American Newspaper Alliance. While in Spain, he carried on an affair with Martha Gellhorn, a journalist whom he had met earlier in Florida.

Hemingway wrote and published extensively during the Key West years. Works from this period of his life included *A Farewell to Arms* (the sales of which made him financially independent), *Death in the Afternoon*, *Winner Take Nothing*, *The Green Hills of Africa*, and *To Have and Have Not*. It was also during the 1930s that Hemingway began regular visits to friends in the American West, including hunting and fishing trips to Wyoming and Montana, and, in 1939, for the first time, to Ketchum, Idaho.

In 1940, he and Pauline divorced and divided their assets, Pauline keeping controlling interest in the Key West house where she lived until her death in 1950. Ernest and Martha Gellhorn were married the same year and moved to Cuba, soon settling down in what would become one of his most cherished places, a house on a hilltop on the outskirts of Havana called La Finca Vigia, or Lookout Farm. The same year, his novel about the Spanish Civil War, *For Whom the Bell Tolls*, was published. During these years, he visited Ketchum often, usually during the fall and winter holidays, returning to Cuba for the rest of the year. His sons spent considerable time with him at both locations.<sup>4</sup>

His third marriage quickly deteriorated as Martha’s status as a respected journalist gave rise to at least a small degree of professional conflict and rivalry between the two. At Martha’s urging, Ernest went to Europe in 1944, as a war correspondent for *Collier’s*. While there, he participated in several flights with the Royal Air Force over France and Germany, accompanied the American 22nd Infantry Division in France, and participated in part of the Battle of the Bulge. While in London, he met Mary Welsh, destined to become the fourth and final Mrs. Hemingway. Ernest and Martha divorced in 1945, and he married Mary the next year.

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La Finca Vigia in Havana was their home for the next fifteen years and the center for their world travels. It was there that he penned the book that most critics consider his definitive novel, *The Old Man and the Sea*. First published in *Life* magazine in 1952, it was published as a book soon after by Scribner's. The novel was the last of his major works of fiction to be published in his lifetime.

The last four months of 1953 proved to be pivotal in both his personal and professional life. While on safari in Africa, he and Mary were in two airplane crashes only days apart – the second being the rescue plane that had come to pick them up from the first crash. Although both sustained serious injuries, none were life-threatening. Hemingway made light of premature obituaries that appeared in the worldwide press, but later biographies indicated that his injuries were more serious than publically known. In 1953, *The Old Man and the Sea* won the Pulitzer Prize in fiction, and in 1954, Hemingway was awarded the Nobel Prize for literature. He was unable to attend the Nobel award ceremonies in Sweden due to his African injuries, which also exacerbated the decreasing state of his overall physical health. By the mid-1950s, he was under semi-regular medical care for high blood pressure, and his many years of hard drinking contributed to liver problems and other ailments.

International events had a significant impact on his personal life as the Cuban revolution exploded in 1956, leading to the 1959 ouster of Dictator Juan Batista and the assumption of power by Fidel Castro. Although Hemingway was hopeful at first that his residency in the tumultuous nation could ride out the changes, it soon became clear that his time at his beloved La Finca Vigia must draw to a close. Aside from the growing political uncertainty, he was concerned about the humidity of their Cuban home and the long-term stability of his library and manuscripts. Thus, he and Mary began searching for a new permanent home in the United States.

Hemingway's association with Idaho began in 1939, and over a period of almost three decades he would visit often. He loved the bird and big-game hunting, the camaraderie of his friends, and the remoteness and tranquility of the region. Hemingway was already familiar with the western United States – for many years he visited friends in Montana and Wyoming on hunting and fishing trips, and it is not unreasonable to conjecture that his jaunts could well have taken him into Idaho during his sojourns around Yellowstone National Park. But his first-known deliberate visit to the state was as a guest of the Sun Valley ski resort.

The establishment of Sun Valley in 1936 was a pivotal event in the history of recreational skiing in the United States. Conceived by W. Averell Harriman, owner and Chairman of the Board of the Union Pacific Railroad, Sun Valley would be built and promoted as the first destination winter ski resort in the United States. The commercial and popular success of the 1933 Lake Placid Winter Olympics convinced Harriman that the United States was ready for a destination resort comparable to those of the Swiss Alps. Harriman had the financial resources at his disposal to embark on this endeavor, and a railroad to transport visitors to the Rocky Mountain West.

Harriman's search team visited and rejected several potential locations for the new resort (including Lake Tahoe, Jackson Hole, and Aspen). They found what they were looking for in the small former mining town of Ketchum, located at the end of a little-used UP spur line in the Wood River Valley in central Idaho. With its unspoiled location, potential for good snow, and access to the Union Pacific railroad system, it was seen as an ideal place to develop. What was soon to become Sun Valley was purchased for \$4 per acre.

The Lodge was completed in 1936. Designed by renowned architect Gilbert Stanley Underwood, the building is a poured concrete structure, the exterior surface formed and stained to simulate rough-hewn timbers. As noted below, the similar design features of Hemingway's Ketchum house were not coincidental.

From the beginning, the Sun Valley Resort was conceived as a place that would attract the "rich and famous" to ski, party, mingle, and "see and be seen" and, not entirely coincidentally, to travel to and from the area on Harriman's railroad. This was good for business. Celebrities of all kinds were wooed to visit the resort, and their presence would be a major attraction and endorsement for the growing popularity of winter sports among the general population.

In 1938, Harriman invited Hemingway and other famous guests, mostly Hollywood stars, to stay at the Lodge (at the Resort's expense), conditional that they agreed to be available for publicity photos when warranted. Hemingway and his third wife, Martha, arrived unexpectedly in September 1939, when the resort was still closed for the season. An astute manager quickly provided them a private suite – Room 206. Always quick to assign nicknames to people and places,

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Hemingway immediately dubbed the room "The Glamour House." During several visits to Idaho in the ensuing years, Hemingway used "his" suite to work on many projects, including *For Whom the Bell Tolls*. Today, the Sun Valley Lodge still maintains the rooms, although altered from Hemingway's day, as a rentable guest suite. It is now known as the "Hemingway Suite."<sup>5</sup>

From his first visit to Ketchum and Sun Valley in 1939 until 1947, Hemingway returned five more times to spend the fall and parts of the winter there. Whether staying at the Lodge, nearby rented accommodations, or at the homes of friends, it was clear that the area held a special appeal for him. Several biographers have implied that part of his attraction to Idaho was that his local friends both respected and guarded his privacy, a virtue which he appreciated in them, and which present-day celebrities also find they value in the community.

Hemingway found Ketchum appealing for many reasons. Always an avid outdoorsman, Hemingway spent many autumns hunting game birds, elk and pronghorn, and even participating in occasional "maggie shoots." Hemingway's love of the outdoors, hunting and fishing, began with his childhood summers at Walloon Lake in upper Michigan. Raised by his father to appreciate nature, he was taught early to respect wildlife, and viewed hunting game as a family tradition. Whether marlin fishing in the Gulf Stream, hunting big game on African safaris, tracking deer and pronghorn in the American west, or duck hunting with in-laws in Arkansas, outdoorsmanship remained a priority throughout his life. This avocation continued in Ketchum where he took advantage of the abundant wildlife in the area.

Hunting in the fall was always a priority for him, and he spent considerable time teaching his sons how to shoot. One writer describes Hemingway as a "social hunter" – he enjoyed the company of his children and friends on shooting expeditions. Despite his poor eyesight, he was by most accounts a very good wingshot (skilled at shooting birds in flight). But whether he bagged any game or not, his Idaho friend, Bud Purdy, asserted "He liked to hunt not just to kill stuff. It was the thrill of the hunt. A lot of times he didn't get a lot of birds and he didn't seem to mind that."<sup>6</sup> His friends also describe him as an excellent rifle shot. In 1941 during a hunting trip in the Pahsimeroi Valley in central Idaho, Hemingway shot a pronghorn at a distance later measured to be 275 yards. He was quite proud of that feat, and he used it as the basis of his short story "The Shot," – the only story he ever wrote that was set in Idaho.<sup>7</sup>

Once they made the commitment to leave Cuba, Ernest's and Mary's decision to locate in Ketchum was not surprising. Although they had previously purchased four adjacent vacant lots in the community with the intention of building a new house there, an opportunity arose in 1959 that vastly simplified the decision to move. A friend in the area notified them of a house for sale with significant acreage overlooking the Big Wood River, and Hemingway quickly wrote a check for the entire \$50,000 asking price.

The house they bought was built in 1953 by Henry J. "Bob" Topping, Jr., a wealthy socialite whose family had made its fortune in the tin-plate industry. Topping was a regular guest at the Sun Valley Lodge, and when he became engaged and wanted to build a home for himself and his new bride, he chose to use the same technique that was employed on the construction of the Lodge: rough-cut lumber forms that molded wood grain into concrete. With its horizontal and diagonal faux redwood, stained "timbers," the architectural similarity between the Lodge and Topping's house is striking. The local newspaper reported that Topping and his bride, Hailey resident Mona Moedl, designed the house together, spending \$100,000 on the modern residence. After just six years in the house, however, the Toppings decided to move to Arizona for health reasons, Topping's reported sale of the house to the Hemingways for \$50,000 would have represented a significant real estate loss for the original owners, especially as the sale included the furniture, kitchen and bathroom fixtures, most of which the Hemingways kept and used throughout their occupancy.

During his previous visits to the Wood River Valley, Ernest had always stayed at the Sun Valley Lodge, or with friends, or other rented accommodations; finally, he and Mary had their first permanent home in Ketchum. Although they officially moved into the Ketchum house in November 1959, they returned to Havana in early 1960 to say goodbye to local friends, retrieve their personal goods, and close down their beloved Cuban home. He and Mary left Cuba for the last time in July 1960.

A few years prior to the move to Idaho, Hemingway began to exhibit symptoms of increasingly severe mental decline. The physical ailments of high blood pressure, a liver damaged by alcoholism and bouts with hepatitis, and other illnesses took their toll. By the late 1950s, some dementia and increasingly severe bouts of depression were noted by

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Mary, his friends, and his doctors. He did not readily admit this to himself, but often expressed fears that he had “lost it” – that he was no longer able to write with the clarity and discipline that he had perfected.

In 1959, he and Mary traveled to Spain where he was to research and write a series of articles about bullfighting for *Life* magazine. His contract called for 10,000 words, but within a few months his manuscript had uncharacteristically ballooned to over 100,000 words. He felt incapable of properly editing it down to size, and for the writer who had set new standards for terse and concise written imagery, this obstacle brought new feelings of inadequacy and torment. The final product was much longer than originally contracted for, at 40,000 words. *Life* published the articles and Scribner’s published a book-length version as *The Dangerous Summer*.

As his mental state deteriorated, his paranoia grew. Hemingway was convinced that late night lights at the Ketchum bank were FBI agents scouring his finances, and he believed the IRS was after him for back taxes. By December 1960, Mary could no longer cope with his deteriorating condition, and he was admitted to the Mayo Clinic in Rochester, Minnesota. During his stay he received as many as fifteen electroconvulsive treatments; biographers cite that he left the Clinic in January 1961 a tattered man, perhaps even more depressed than before.<sup>8</sup>

One morning in April 1961, Mary was horrified to see him standing in the vestibule holding a shotgun with two shells on the window sill. She quickly called his friend and personal doctor, George Saviers, who talked him into handing over the gun, sedated him, and took him quickly to the Sun Valley Hospital. During a brief stop at the house before leaving again for the Mayo Clinic, he broke from his escorts and was overpowered while trying to ram a shell into his shotgun. At a refueling stop on the way to Rochester, he ran to a parking lot and began opening cars and glove boxes, apparently looking for a pistol. He was seen walking toward a spinning propeller and stopped only when the pilot cut power to the engine.<sup>9</sup> The stay at the Mayo Clinic included more electroshock treatments. To Mary’s surprise – and despite her reservations – he was released, and they arrived home in Ketchum on June 30.<sup>10</sup>

Two days later, on July 2, 1961, early on a bright morning, he succeeded in bringing an end to his mental torment. First reports to the press were that he had been accidentally killed while cleaning his shotgun, but the fact that it was actually suicide became known rather quickly. Mary publically acknowledged this five years later. He was buried in the Ketchum cemetery, almost directly across the river from their home.

Despite the tragedy that occurred within its walls, Mary kept the house and continued to occupy it occasionally until ill health forced her permanent move to New York. She died in 1986. Mary willed the house and property to The Nature Conservancy, which continues to own and maintain it.

#### OTHER HEMINGWAY PROPERTIES:

More than one biographer notes that the adult Ernest Hemingway only had three permanent “homes” during his lifetime (not counting apartments in Paris during the 1920s). Although he was always comfortable staying with friends, or in hotels, or in rented residences throughout America and Europe, his homes in Key West, Havana, and Ketchum were the only ones that can be truly called “Hemingway houses.”

Only a few properties associated with Hemingway have achieved National Register recognition. In chronological order of his life’s association, they are:

**Windemere**, the Hemingway family property on Walloon Lake, in Michigan, was listed in 1979 (NRHP Reference No. 68000026) and designated a National Historic Landmark. Windemere, which was the family cottage in the country, was built about 1900 by his father, Dr. Clarence Hemingway. Ernest spent all but one of his summers here until he was 21. The rural setting and his summers there are associated with the beginning of his writing career, notably drawing on his Michigan memories for much of his early work, including “Big Two-Hearted River” and *The Torrents of Spring*.

The **Pfeiffer House and Carriage House** (NRHP Reference No. 82002097), in Piggott, Arkansas, was listed in 1982, at a state level of significance. The significance of this property is its association with Hemingway and his second wife, Pauline. Her parents, Paul and Mary Pfeiffer, were prominent and wealthy members of the community. The

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carriage house was remodeled as a residence for the Hemingways during their visits to Pauline's family during their marriage (1927-1940).

The **Ernest Hemingway House** (NRHP Reference No. 68000023) in Key West, Florida, was listed in the National Register in 1977, and designated a National Historic Landmark. It was purchased in 1931 by Pauline Pfeiffer's uncle Gus Pfeiffer as a gift to the newlyweds. The Key West house included a pool and pool house, the upper floor of the latter being a study in which the author worked. At their divorce in 1940, Pauline retained controlling ownership and lived in the house until her death in 1950. Today, the Hemingway House is privately owned and operated as a museum.

There are two houses associated with Hemingway's life in Oak Park, Illinois. First, is the Ernest Hall (his maternal grandfather) House at **339 N. Oak Park Ave.** where he was born in 1899 and lived in until 1905. Second, is the Dr. Clarence E. Hemingway House at **600 N. Kenilworth** where the Hemingway family moved to in 1905 (and Ernest's home until he left for Italy in 1918 and Chicago in 1921). Neither of the houses is listed in the National Register for their association with the writer, but both are included as contributing properties in the Frank Lloyd Wright Prairie School of Architecture Historic District.

Besides the Ketchum house, there are a few other properties associated with the writer that still exist in the Ketchum/Sun Valley area. However, none of them would qualify for National Register eligibility solely for their links to Hemingway.

First and foremost would be the Sun Valley Lodge and its related properties. The Sun Valley Historic District was nominated to the National Register in 1989, but due to owner objection was never listed (it was formally determined eligible by the Keeper on 1/11/89).<sup>11</sup> The significance of the District lies in its historic association with the development of American ski resorts as well as the distinctive architectural design of the original Lodge. Because of Hemingway's long association with Sun Valley over a multi-year period, it would be appropriate to include his history with the resort should the nomination ever be rewritten and resubmitted.

The Christiania Restaurant, built in the late 1950s, was a favorite place for Ernest, Mary, and friends to dine when they were in town. The Casino Bar was a preferred gambling place with its slot machines. The MacDonald Cabins, still extant but altered, were rented by the Hemingways during World War II when the Lodge was unavailable due to its use by the Navy as a convalescent facility. Other, even more minor, properties that he visited on occasion may still exist. His grave at the Ketchum Cemetery and the Hemingway Memorial on Trail Creek, which was erected in 1966, would probably not be considered eligible under current National Register criteria.

#### SUMMARY:

The Ernest and Mary Hemingway House in Ketchum, Idaho, reaches the national level of historic significance because of its association with the final year and a half of one of the world's most famous and popular writers. From his early adulthood experience in Italy during World War I, through the next four decades of a life of adventure and international acclaim, to his suicide in Idaho, Ernest Hemingway lived life on his own terms. He moved easily among the people of the world, from presidents and writers and artists and actors, to the fishermen in a Cuban village, or bartenders in Florida. Throughout his life, he and his successive wives traveled the world extensively, returning to their base (wherever that might be) to work, write, entertain, and live. Novels and short stories became films, his audiences grew, and the Pulitzer and Nobel prizes attest to the international recognition of his art.

The beginning of Hemingway's literary career was centered in Paris during the 1920s as part of the "Lost Generation" of expatriate artists and writers who concentrated there after the Great War. From Paris he moved to Key West, Florida, where the access to the Gulf of Mexico and the Caribbean lifestyle provided diversions as well as a good place to write; here his literary reputation bloomed. It was during this time he "discovered" Cuba and fell in love with the country and its people. In 1940, he moved to La Finca Vigia, his treasured estate outside Havana and used it as the nexus of his literary work and social life. Needing to leave Cuba in the late 1950s, he and Mary chose Idaho as their final destination, as Ernest's mental and physical health deteriorated dramatically. In his final year of life, Ernest Hemingway became distraught over his diminished ability to write up to his own high standards. Moving to the Ketchum house in 1959, Hemingway was recognizably depressed and suicidal, and after numerous attempts, he was ultimately successful

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in taking his own life on July 2, 1961. While Hemingway did not live in his Ketchum home for long before his death, he did choose it as his place to die.

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ENDNOTES:

<sup>1</sup> Reynolds, p 347.

<sup>2</sup> Burgess, p 51.

<sup>3</sup> Suicide was not an uncommon malady of the Hemingways. In addition to his father and himself, one of Ernest's brothers, a sister, and a granddaughter ultimately took their own lives.

<sup>4</sup> Hemingway, Gregory. In his memoir of growing up with such a famous father, Dr. Hemingway writes eloquently of his youthful memories of Papa in Cuba, the Caribbean, and Idaho.

<sup>5</sup> Foley, "Glamour House."

<sup>6</sup> Foley, "Autumns."

<sup>7</sup> *ibid.*

<sup>8</sup> Anecdotes about Ernest's mental decline often vary in some minor details in different biographies and narratives. The consensus, however, clearly shows severe and consistent episodes of dementia during his final months.

<sup>9</sup> Reynolds, p 355. Other versions of these chaotic events and suicide attempts are chronicled by other biographers.

<sup>10</sup> Hemingway, Mary, Chapter 28. Mary's first-hand account of Ernest's last weeks offers a unique perspective that other biographers cannot approach.

<sup>11</sup> Attebery, "Sun Valley Historic District."

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

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

**Primary location of additional data:**

- 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** 14  
(Do not include previously listed resource acreage.)

**Latitude/Longitude:**

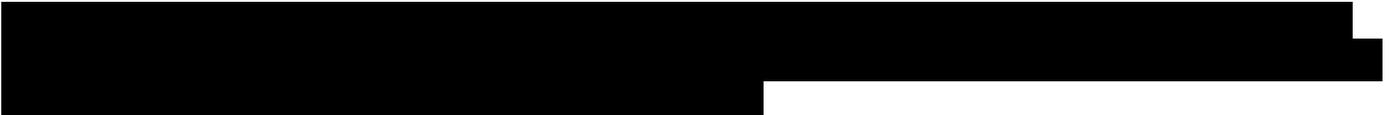
Map Datum  
NAD 1983 State Plane  
Idaho Central FIPS 1102 Feet

Latitude

Longitude



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



**Boundary Justification** (Explain why the boundaries were selected.)

The property's boundary consists of the entirety of the Hemingway property as it existed at the time of its ownership transfer to the current owner. It includes the home with its commanding view of the mountains, the river frontage, and the large open spaces he loved.

**11. Form Prepared By**

name/title Donald W. Watts, Historic Preservation Planner  
organization Idaho State Historic Preservation Office date 11/22/13

Hemingway, Ernest and Mary, House  
Name of Property

Blaine County, Idaho  
County and State

street & number 210 Main St. telephone 208-334-3861

city or town Boise state ID zip code 83702

e-mail Don.watts@ishs.idaho.gov

**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.
- **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: Hemingway, Ernest and Mary, House  
City or vicinity: Ketchum  
County: Blaine  
State: Idaho  
Photographer: Tricia Canaday  
Date Photographed: April 2013  
Location of original digital files: Idaho SHPO, 210 Main St., Boise ID 83702 and digital images on file with the National Park Service/National Register of Historic Places

Photos taken with a Nikon Coolpix 880 8 megapixel digital camera using TIFF setting.  
Photos printed on Lexjet E-Satin paper with Canon ImagePrograf inks.

**DESCRIPTION OF PHOTOGRAPHS:**

Photo #	View	Description	Camera facing
1 of 22	exterior facade	SE corner	NW
2 of 22	exterior facade	E elevation	W
3 of 22	exterior facade	NE corner	SW
4 of 22	exterior lawn	original driveway	S
5 of 22	exterior road	original driveway	N
6 of 22	exterior facade	rear, original back door	S
7 of 22	exterior facade	W elevation	E
8 of 22	exterior facade	S elevation, patio	NE
9 of 22	exterior facade	S elevation, entry vestibule	NE
10 of 22	exterior detail	original entry, front door	N
11 of 22	exterior	outbuilding	NE

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Photo #	View	Description	Camera facing
12 of 22	exterior	outbuilding	NNW
13 of 22	exterior	outbuilding	SW
14 of 22	interior	1 <sup>st</sup> floor, living room	NW
15 of 22	interior	1 <sup>st</sup> floor, living room	S
16 of 22	interior detail	1 <sup>st</sup> floor, front door, vestibule	S
17 of 22	interior	1 <sup>st</sup> floor, kitchen	SE
18 of 22	interior	1 <sup>st</sup> floor, kitchen	SW
19 of 22	interior	2 <sup>nd</sup> floor, master bedroom	NW
20 of 22	interior detail	2 <sup>nd</sup> floor, closet, master bedroom	S
21 of 22	interior detail	2 <sup>nd</sup> floor, bath, master bedroom	NW
22 of 22	interior	2 <sup>nd</sup> floor, bedroom #2	SW

**Photo # Photo File Name**

1 of 22	ID_BlaineCounty_Hemingway Ernest and Mary House_0001
2 of 22	ID_BlaineCounty_Hemingway Ernest and Mary House_0002
3 of 22	ID_BlaineCounty_Hemingway Ernest and Mary House_0003
4 of 22	ID_BlaineCounty_Hemingway Ernest and Mary House_0004
5 of 22	ID_BlaineCounty_Hemingway Ernest and Mary House_0005
6 of 22	ID_BlaineCounty_Hemingway Ernest and Mary House_0006
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19 of 22	ID_BlaineCounty_Hemingway Ernest and Mary House_0019
20 of 22	ID_BlaineCounty_Hemingway Ernest and Mary House_0020
21 of 22	ID_BlaineCounty_Hemingway Ernest and Mary House_0021
22 of 22	ID_BlaineCounty_Hemingway Ernest and Mary House_0022

**Property Owner:**

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

name The Nature Conservancy

street & number 950 W. Bannock St.

telephone 208-343-8826

city or town Boise

state ID

zip code 83702

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**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.











































