

United States Department of the Interior  
National Park Service



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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 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 Wright Memorial Library

other names/site number Wright Building, Duxbury Free Library

2. Location

street & number 147 St. George Street  not for publication

city or town Duxbury  vicinity

state Massachusetts code MA county Plymouth code 023 zip code 02332

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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.)

*Brona Simon*

*May 16, 2007*

Signature of certifying official/Title Brona Simon, MHC, State Historic Preservation Officer Date  
Massachusetts Historical Commission

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 this 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
- removed from the National Register
- other (explain): \_\_\_\_\_

Signature of the Keeper

*for*  
*Edson W. Beall*

Date of Action

*7-11-07*

Wright Memorial Library  
Name of Property

Plymouth, MA  
County and State

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply)

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

(Check only one box)

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

**Number of Resources within Property**

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>1</u>	<u>1</u>	objects
<u>2</u>	<u>1</u>	Total

**Name of related multiple property listing**

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

N/A

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

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

EDUCATION: Library

**Current Functions**

(Enter categories from instructions)

VACANT/NOT IN USE

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS:

Italian Renaissance

MODERN MOVEMENT

**Materials**

(Enter categories from instructions)

foundation CONCRETE

walls BRICK

CONCRETE

roof COPPER

other STONE

GLASS

**Narrative Description**

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

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**7. ARCHITECTURAL CLASSIFICATION (cont.)**

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS: Colonial Revival

Summary Paragraph

The Wright Memorial Library is a single-story brick library consisting of a formal Italian Renaissance Revival (with elements of Colonial Revival) original building that faces St. George Street, and a Modern style addition to the rear that faces the side (western) parking lot. Situated on a broadly sweeping lawn and surrounded by mature trees and bushes, the library has a formal pedestrian entry walk flanked by low box hedges and eight decorative lampposts. The original building has a prominent square central pavilion with a copper-covered dome and a pedimented portico, and two flanking hip-roofed side wings defined by quoined corners and end chimneys. Dominating the flat-roofed Modern addition to the rear is a broad cantilevered roof that shelters projecting rectangular bays, and a compact stepped-back two-story southern end wing. The interior of the original building has a coffered central domed rotunda and barrel-vaulted side wings, including a reading room with an elaborately decorated formal fireplace mantel wall. The addition has a large central area with a clerestory, a low-ceilinged two-story split-level end wing, and a full basement that connects with the full basement of the original wing. Owned by the Town of Duxbury, the building is situated on a gently sloping .69-acre site in Millbrook, a medium-density neighborhood of residences interspersed with commercial and civic structures on broad lawns. Except for the addition, Wright Memorial Library is little altered since its period of significance. Wright Memorial Library is generally in good condition and has historic integrity in terms of setting, design, materials, workmanship, feeling, and association.

Setting

The setting of the Wright Memorial Library is a combination of residential street and municipal institutional campus. For at least two centuries, St. George Street (known as Harmony Street before 1888) has served as an important transportation corridor linking the mainland with the northern edge of coastal Duxbury Village and the Powder Point peninsula. With its branch at Alden Street, St. George Street is the only road from the shore to the mainland between the Duxbury Marshes and the Duck Hill River to the north and the marshes of the Bluefish River to the south. Within view of the library on St. George Street are a number of primarily 19<sup>th</sup>-century houses, including four across the street to the northwest, and one on the south side of the street to the east (beyond the school driveway), which characterize this as originally a linear residential corridor. On the northern side of St. George Street, at the head of Alden Street, is 178 St. George Street, a 5-bay Italianate-style house with rear additions that became the first Duxbury Free Library while on its original site (where the Wright Memorial Library stands today). Moved down the street to this second site, this Italianate-style house continued to house town offices until 1975, when they were consolidated at Tremont Street. Today the building serves a combination of uses: private office and residential. Moving eastward, the next house (170 St. George Street) is set far back on its lot, with access off Pine Hill Avenue. East of Pine Hill Avenue are two more residences on the same parcel, a ca. 1935 brick bungalow (164 St. George; MHC #312), and the altered 19<sup>th</sup>-

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century Cushman House (156 St. George St.; MHC #313); directly east of them is the driveway to the former Wright Estate (razed, although its stone gate blocks still remain in place, and are partially visible in the corner of **Photograph #1**), now serving the Ellison Building (Duxbury High School). This driveway entrance is directly across St. George Street from the front walk of the Wright Memorial Library. Further east on the southeast corner of the school lot is a 2004 historical marker for "Philip Delano (1602-1681)." Sponsored by the Delano Kindred Inc., it reads "Site of land granted to Philip in 1637 by the Plymouth Colony Court. Born in Leiden, a Huguenot, he came to the Plymouth Colony on the 'Fortune' in 1621. A Purchaser, he helped repay the Colony's debts to English merchants. Well respected, he became a freeman. The Delano Family in America descends from him." Across St. George Street from the Delano sign is 125 St. George Street (MHC #134), a 2-story, 5-bay brick house with end chimneys. Known as the George B. Winslow House (1828), this building marks the northwestern edge of the Old Shipbuilders' National Register District. Moving westward from the George Winslow House, a drainage ditch, lawn, and school driveway separate the residence from the Wright Memorial Library. The lawn and driveway are school property; thus the Wright Memorial Library is not directly contiguous to the National Register District.

Much of this neighborhood was part of the Wright estate, which was converted primarily to municipal and educational uses in the 20<sup>th</sup> century. Directly across St. George Street from the Wright Memorial Library to the north, on the site of the former Wright house complex, is the Eben Howes Ellison Building, the main building of the current Duxbury High School (1974). Directly across a driveway to the southeast of the library, the building complex of the Duxbury Middle School and Duxbury Elementary (1948, 1959, 1967, and later) continues southwestward in a broad arc, with parking and recreational fields directly south of the library. At the end of this arc is the first Duxbury High School (1927), which after various other educational uses (last as the Upper Alden School) was renovated as the (third) Duxbury Free Library, opening in 1996. Other neighborhood civic uses continue southwestward along Alden Street, including the John Alden House Museum (privately owned, but open to the public) and the Duxbury Art Complex. Back at the corner of Alden Street and St. George St., directly west of the parking lot on the west side of the Wright Memorial Library, is the town-owned Percy L. Walker Swimming Pool (1974). It replaced the early 19<sup>th</sup> century Captain Henry P. Packard residence, which served as town offices and the Duxbury police station from 1936 until its demolition.

Exterior: 1909 Building

The original Italian Renaissance Revival (with strong elements of Colonial Revival) brick building of the Wright Memorial Library, designed by Boston architect Joseph Everett Chandler, was completed and dedicated in 1909. Built on a raised basement, this highly symmetrical building is a tall single story (**Photograph #1**). In massing, its 86-foot long front elevation consists of a central square pavilion topped by a dome, flanked by two long side wings. In plan it is a modified Greek cross with a strong cross-axial organization; the two axes meet in the central rotunda. The strong axis of the two narrow (only 20 ft. wide) side wings crosses a circulation axis formed by the narrow pedimented front portico and the wider rear extension, which originally terminated in a

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bow window. The center bays of this bow window are now engaged in a later addition. The original building has a seven-bay front (north) façade, unfenestrated side façades, and two window bays on each end of the south façade that flank the central rear pavilion, now the link between the buildings (**Photograph #7**). The foundation of the original building is poured concrete faced with light gray Indiana limestone and topped with a stone water table. The walls are red brick, set in Flemish bond of alternating headers and stretchers, with stone quoins at the corners, and a slightly overhanging stone entablature that supports the eave troughs. Slightly lower in height than the central pavilion, the low-pitched hipped roofs of the wings are covered with copper sheeting and terminate in large rectangular end chimneys with stone caps. Atop the square center pavilion is an octagonal base, which is in turn topped by the rotunda dome, both copper-covered. The edge of the octagonal base and the dome's central oculus are both studded with a spiky ring of anthemion-shaped antefixae (See **Photograph #9**). Neither the original building nor its addition appears to have a formal cornerstone.

In the middle of the front (north) façade, projecting northward from the central square pavilion, is the slightly narrower two-part entry pavilion. The brick rear enclosed part of this pavilion provides an entry vestibule for the library, while the open front projects forward as a portico. The front entry gable has a triangular pediment supported by pairs of Ionic columns—not fluted—on either side (four columns total). The columns stand on square stone bases, and each pair of columns is supported on a stone pier, with the stone front steps descending between the piers. Carved in the frieze below the projecting pediment soffit is the legend “1890 DVXBVRY FREE LIBRARY 1909.” The ceiling of the portico is stonework, a soffit of square coffered panels. The north façade of the pavilion wall is coursed ashlar limestone bordered by rectangular stone pilasters. Also coursed ashlar are the front door surround and its projecting hood, which is supported by scroll brackets. Unfigured flat disk rosettes stud the architrave trim around the recessed doorway. A fixed transom tops the large single-paneled door, and the doorway still has its original wooden exterior screen door (screening missing). A raised stone panel in the frieze above the doorway carries the inscribed legend “MEMORIAL.” A broad flight of eight stone steps leads down from the front portico to the wide front sidewalk, the lower steps forming a wide apron. Four short electrical lampposts border the front sidewalk, and two more are being swallowed up by the overgrown bushes on either side of the front façade (for a total of eight) (See **Photograph #11**). These lampposts appear to be old, although they do not appear in a 1937 photograph of the building (See **Figure 5**). A contemporary metal railing goes up the center of the staircase. Across the lawn from the Wright Memorial Library, but still on its lot, a post-and-double-rail “Western” style fence lines both sides of the front driveway, and a utility pole in the northwest corner of the lot carries eight strands of cable across the utility corridor at the northern edge of the lot. [For the purposes of this nomination, the eight lampposts are counted as one contributing object. The Western-style fence is one non-contributing object.]

The front door and the first-floor windows of the original building all have thermæ-derived decorative wooden transoms of square panels: three panels above the front door and paired panels above the windows. The asterisk-shaped central design on each of these panels creates eight triangular lights in each panel (See **Photograph #10**). The large ground floor windows themselves are all plate glass. The windows are double hung: the

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transoms can drop down slightly, and the plate-glass bottom windows raise slightly. The eared stone window surrounds have a molded edge and wide blank architraves, while the sills rest on stone blocks perched on the stone watertable. A short metal grillwork with Greek key upper and lower borders protects the bottom of each window (roughly the opening created when the plate glass windows are raised full height). The short basement windows (side and rear facades only) are 1/1 contemporary double hung windows, the openings completely covered with metal grillwork of interlocking parabolic curves. The grillwork is missing from the windows in the west wing, and the northern window on the west wall has been removed for an air conditioner. Pieces of surviving grillwork remain in the furnace room, either from the west wing or the rear extension. Square metal downspouts run from the soffits down to splashblocks at the building corners.

Exterior: 1967-69 Addition

Although slightly larger than the original building, the Modern rear addition is connected to the original only through the center bays of the rear pavilion, and its design is otherwise as respectful as possible of the original in height, width, and materials (**Photograph #2**). The flat-roofed Modern-style addition is generally a single story rectangle with a pop-up central clerestory. Its most distinctive characteristic is a cantilevered projecting roof, with a broad unfigured entablature, sheltering projecting rectangular bays and alcoves. In massing, the northern quarter of the addition where it connects to the rear wing of the original building is the narrowest, primarily a circulation area with broad outside staircase landings, lit by glass walls. South of that, the wider middle half of the addition has a raised rectangular headhouse allowing for a clerestory. This rectangular headhouse, open only to the north and otherwise sheathed in metal, appears to echo the tall octagonal collar around the base of the dome. The southern quarter of the rear addition is a stepped-back two-story wing. The short ground story of this wing (designed as the children's library) is at a level intermediate between the basement and first floor of the rest of the wing, while the much-smaller upper story "mezzanine" level (designed as the local history room) is tucked below the clerestory extension. The concrete block and poured concrete foundation of the addition supports a steel and concrete frame faced with red brick. The brick in the addition is set in plain alternating stretcher courses, thus differentiating it from the Flemish bond brickwork of the original building. The addition, while thoroughly Modern in its stylistic choices, displays a remarkable level of contextualism in deference to the original building.

The eastern façade of the addition reflects the three-part nature of the structure (**Photograph #3**). The corner quoins of the central pavilion of the rear extension of the original building remain exposed, thus providing a clear line demarcating original and addition. The brick wall of the addition soon gives way to a plate glass wall surrounding plate glass double doors set in aluminum frames. A wide overhanging cantilevered concrete porch holds regularly spaced square light fixtures in its soffit (several fixtures and covers missing). Simple molded wooden railings on steel posts line the massive concrete landing, and a similar railing goes down the center of the step unit, eight treads to the ground level. Concrete sidewalls of the same height as the landing enclose the sides of the staircase, much like the front portico of the original building. This entry was designed to

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accommodate children from the school across the driveway. The widest part of the façade is the center, where three unfenestrated rectangular brick bays are cantilevered out from the side walls. A glass wall surrounds each projecting brick bay, consisting of a continuous plate glass clerestory above; on each side of the brick bays are fixed transoms above, operative crank-out casement windows in the middle, and hopper windows at the bottom. The entire bay unit is protected by a cantilevered roofline with square light fixtures in its broad soffits. The ground floor of the two-story southern end of the eastern façade contains an emergency exit door, with no stoop or sidewalk. Paired casement windows flank this plate-glass door, one pair to the north and two pairs to the south, as well as a wall-mounted air conditioner, apparently a later addition, below these windows. The second floor east façade is unfenestrated and blank.

The southern façade of the building is simple in its design (**Photograph #4**). On the ground level, a broad central pavilion projects slightly outward from the otherwise blank wall. This projecting central unit holds a continuous ribbon (eight pairs) of operable crank-out casement windows, which have internal screens. The stepped-back second-floor mezzanine level has an identical ribbon of eight paired casement windows, but without the flanking blank sidewalls (due to its narrower width). On both levels, the lintels of the windows connect directly to the wall entablature above.

The western façade of the addition became the main entry and circulation area when the new addition was added to the library. Reflecting the shift in the lives of its patrons, the entire building was reoriented from pedestrian access by way of the street sidewalk to commuting access by way of the parking lot. This façade is similar to the eastern façade, with three definite parts (**Photographs #5-8**). At the lower southern end, two small single casement windows provide air circulation (for children's library bathrooms) in an otherwise blank wall. Directly to the north in this lower level are two paired double doorways, the first pair (disabled accessible) opening into a vestibule leading to the children's library, and the second pair (not disabled accessible) opening into a half-flight stairway hall into the main addition. The mezzanine level façade above is blank and unfenestrated. The wider central part of this western façade contains two unfenestrated rectangular brick bays (one narrow and one wide) that are cantilevered out from the side walls. As on the eastern façade, a glass wall surrounds each projecting brick bay, consisting of a continuous plate glass clerestory above; on each side of the brick bays are fixed transoms above, operative crank-out casement windows in the middle, and hopper windows at the bottom. The entire bay unit is protected by a cantilevered roofline with square light fixtures in its broad soffits. Set slightly apart from the building structure, a long concrete wheelchair ramp, which dates from the same build as the rest of the addition, also serves to link this lower entrance with the main entrance above and to the north. As for the northernmost section of this façade, the exposed corner quoins of the rear extension of the original building provide a clear line demarcating original and the addition (**Photographs #7 & 9**). The brick wall of the addition soon gives way to a plate glass wall surrounding plate glass double doors set in aluminum frames. A wide overhanging cantilevered concrete porch holds regularly spaced square light fixtures in its soffit. Simple molded wooden railings on steel posts line the massive concrete landing, and go down the center

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of the step unit, which descends eight treads to the ground level. These decorative railings also line the sides of the step unit and the outside side of the ramp. The platform has a small, cantilevered balcony-like passage jutting from its northeast corner to access the book drop set into the brick wall. A 1990 addition, a narrow freestanding aluminum-framed passage completely roofed and sided in glass, juts out onto the landing and provides an airlock for the outermost set of double entry doors. Next to the original building at ground level, a flight of steps, presumably added with the addition (and a necessary reorientation of basement access), lead down to a service entry in the basement of the original building, and let into the side of the rear pavilion.

Interior: 1909 Building

The floor joists and rafters of this masonry building are wood, and can be seen in the basement and in the attic. The interior of this now-vacant building, while generally in good shape, shows the effects of the removal of some library fixtures and later, more temporary, uses of the building. These changes make the most recent library uses of some of the rooms unclear. Despite the 1967-69 remodeling, the formal ground-floor interior spaces in the original building are fairly easy to understand, given the survival of copies of architect Joseph Everett Chandler's original plans and the general state of preservation of these spaces. Originally the northern vestibule provided the main access to the building, opening through a second doorway into the main rotunda, with the reading room to the left and the stack room to the right. Across the rotunda from the vestibule was the rear extension, which included the librarian's office to the west, the stairway to the basement to the east, and beyond, the center oval "trustees and special study room." With the exception of the latter, these spaces are primarily intact. The trustees room was converted into the link with the new addition, and its three southern windows set in a bow wall became three doorways into the 1967-69 wing. On the ground floor in the original building, the most significant interior details remain.

The small entry vestibule retains nearly all of its important details. Around the vestibule door to the outside, the original architrave design remains intact, a Greek key pattern bordered with egg-and-dart molding. The massive single door is topped with a hopper transom of three square, thermæ-derived panels. The doorway surround into the rotunda also has an even more elaborate doorframe, its lintel surmounted by a large hooded molding with a dentiled base, which is supported just outside the eared architrave on each side by a pair of large scroll side brackets topped with acanthus leaves. This doorway trim is repeated twice within the rotunda, in the door to the vestibule and the door to the rear hall (the two doorway openings into the side wings are large archways). The tops of the plaster walls have a simple molded cornice, which projects out several inches into the room, at a level several inches below the ceiling, dramatizing the height of the space. While most of the flooring elsewhere is either carpeting or slate tile installed for the 1967 addition, the entry vestibule still has in place its original mosaic tile, depicting a wreath tied with a ribbon and studded with what appear to be tridents, possibly an allusion to Duxbury's nautical history. The vestibule has black marble baseboards topped with wooden baseboards. In addition, marble block bases, each about a foot square and six inches high, occupy the floor in the center of the east and west side walls. According to an architectural description of the building at the time of

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its opening, these two bases were topped by "two bronze standards carrying a single electric light at the top and standing on a carved Caen-stone base with a sub-base of black marble resting on the mosaic floor of the vestibule, which has in its center a large memorial wreath." Of this lighting fixture, only the sub-bases remain.

The rotunda may be the least-altered interior space. This tall square volume is clipped at the corners, making the room nominally octagonal. The deep segmental arches opening from the rotunda into the neighboring four rooms each have coffered side panels and 5-paneled soffits, each recessed panel painted blue green and filled with a raised golden sixteen-point starburst. At the top of the plaster walls, a projecting cornice, complete with dentils and modillion blocks, obscures the connection of the dome to its base, allowing for recessed uplighting and making it appear almost to float above the room. The four-sided dome is five coffered panels wide by five panels high on each of the four sides, the panels narrowing considerably toward the top (**Photograph #12**). At each of the four clipped corners, at a 45-degree angle, another row of panels ascends, bordered on both sides by ribs covered with a stylized organic guilloche, in a pattern of alternating four- and five-petaled rosettes. The bases of these ribs are large acanthus leaves. These ribs and panels resolve at a circular leaf and ribbon band that borders the recessed center oculus. The oculus lantern has a central-spoke design and eight triangular lights. The flooring of the rotunda is a stone tile dating to the 1960s renovation, although the original black marble baseboards topped with wooden baseboards remain.

The two side room wings, the former stack room to the west and the reading room to the east, share a number of details in common (**Photograph #13**). The original wooden floors remain beneath later carpeting. The original black marble baseboards topped with wooden baseboards also remain. These marble baseboards rise up to support the eared architraves of each of the tall windows. Each room has a barrel-vaulted ceiling, and the plaster walls are topped with a dramatically projecting cornice (with dentil molding) on the three sides not adjacent to the central rotunda. The western stack room had a false half wall added on its interior when it became an art gallery in 1968, running from the door to the former librarian's office along the southern wall and blocking the middle window. This half wall then turned north and cut off the western end of the stack room. The western end of the stack room, behind the gallery half wall, was further divided into two separate storage spaces, one of which completely covered the mantel wall of the projecting chimney stack with a shelved closet. Whether that chimney stack had a mantel or even a fireplace, or merely served the basement furnace of the original building, is unknown. The center window in the southern wall of this western stack room appears to be intact behind loose panels of the later gallery halfwall; the panels appear to be easily removable. The western wing has ceiling track lighting, dating from its conversion to a gallery. It also has a brass wallplate from this conversion, designating it as the Helen N. Bumpus Room, after its benefactor. The windows in both wings have brackets for roller shades and dowels for tab curtains.

The reading room has an equally high level of detail as the stack room, but its eastern mantel wall is exceptional. Bookcases line the room between the windows, although only those on the eastern wall, beside the

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mantel, also have black marble bases. However, the bookcases on the north and south walls appear in early photographs of the reading room, and thus may be original or an early addition. To preserve formal symmetry in this long and narrow room, the architect had installed a blind window, fitted with a mirror, in a matching window frame at the western end of the southern wall; otherwise the window would open into the back stairwell. The four wall sconces and two central chandeliers that light the room have candle-like bulb supports; according to library records, fixtures were added in 1937.

The focal point of the reading room is the eastern fireplace. Unlike the dull black marble baseboards, the fireplace hearth and the firebox surround are a polished black marble flecked and veined with gold and rust colors. The firebox is lined with long, thin Roman bricks on its floor, sides, and back, and contains appropriately oversized brass andirons. The andirons are unmarked. The elaborate outsized fireplace mantel, made of black cypress, has been painted white. It stands over eight feet high, is supported by two free-standing Roman Doric columns, their bases black marble and their capitals studded with rosettes and topped with egg-and-dart moldings. The mantel has five recessed panels, while the entablature bristles with triglyphs with guttae, metopes with alternating rosettes and wreaths, and mutules with guttae alternating with rosettes (**Photograph #14**). The overmantel is also highly decorated, its edges defined by paired fluted Ionic pilasters topped with egg and dart molding and separated by garlands of fruit and flowers. The centerpiece of the overmantel is a large brass clock with Roman numerals, surrounded by an ornate garland of oak leaves and acorns, which is, in turn, framed by shocks of corn. A ventilation grate sits high above the bookshelf on the southern wall of the chimney stack. Nearby, from two ropes, hang two thumb-sized rectangular brass pulls, marked OPEN and SHUT, for regulating the flue.

Three rooms make up the former rear (southern) arm of the cross. The back hallway connects the rotunda to the trustees room, and gives access to the basement stairs. It has a simple ceiling cornice, but both doors have eared architraves. The broad basement staircase descends in a straight flight, turns left (north) on a series of winders, and descends by a brief flight to the basement hallway. The staircase has its original wide molded hand railing, attached to the north wall. The oddly-shaped original librarian's office between the trustee's room and the stack room currently has a small catering kitchen setup on its western wall, installed in 1968 for receptions for the former gallery space. However, much of this room's original architectural detail remains intact. The flat arch of the doorway from the librarian's office into the stack room is lined with coffered panels with raised centers, including the soffit. The wide architraves on both sides of this doorway are intact, as is the architrave around the doorway into the closet. Surprisingly, the inside doorway surround from the closet into the room also has a formal architrave. The closet ceiling cornice is intact. Later shelves have been added inside the closet and elsewhere, and the floor covered with linoleum squares.

The former trustees room is the only ground floor connection to the rear addition, and so was most changed in the 1960s conversion. This elliptical room still has intact its black cypress projecting cornice (now painted

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white), and its gently domed ceiling, although a significant light fixture mentioned in early accounts has been replaced by track lighting. The exterior wall of the room, including the brick walls and the stonework architraves around the three former windows, has been preserved as an interior wall in the rear addition, the window casements removed and the tall windows converted into doorways. The eared interior architraves of these three windows are also intact, although the walls between have been furred out as if they were also gallery walls. Two of the three original doors of the trustees' room (to the librarian's office and to the attic closet) remain in place, each doorway and door slightly curved to match the elliptical shape of the room. The doors have spherical brass doorknobs with teardrop keyholes and pivoting keyhole covers. The central door, which leads through the hall to the rotunda, is missing; this large curved door is said to be in storage. This central doorway is taller, has an eared architrave, and the thermae-derived square paneled transom above the door, designating it as the main connection to the formal rotunda. In a triangular closet off the northeast corner of the former trustees room, a special built-in ladder, its treads alternating wide and narrow on the left and right sides, allows access into an attic-like space. The small attic itself allows access to the wooden framework supporting the domes above the round rotunda and oval trustees room. The attic closet wall leading into the trustees room also has an elaborate formal molded architrave on the inside wall, as does the closet in the librarian's office.

The basement of the original building, according to the Chandler plans, contained a furnace and coal rooms under the west wing, bathrooms under the end of the east wing, and unassigned space elsewhere. In the proposed layout published in 1967, a magazine and record room, as well as a walk-in vault, were planned under the west wing; a trustees room, restrooms, and custodial space under the east wing; and a furnace room and storage under the center. This basic room configuration, with the exception of the furnace, exists today, and the area is characterized by a combination of, alternately, bare interior foundation walls (brick above poured concrete) and exposed pipes in utilitarian areas, and inexpensive sheetrock partition walls, wood paneling, and drop ceilings in more finished spaces (those with windows).

Interior: 1967-69 Addition

The basement of the addition was intended to hold book stacks and a few study carrels. But the published 1965 plans for the expanded library building differ in several ways from the current building configuration, particularly in the shift of the staircase and book elevator, projected for the center of the main room of the addition, to its southern end, probably necessitated at time of construction by the last-minute addition of a second level to the southern wing. Secondly, the furnace and mechanical systems, initially to be relocated to the oval basement space below the oval trustees room when the addition was built, today occupy a room built directly to the south of this space in the new wing, in an area originally meant for study carrels. Both these changes in floor plan appear to date from construction of the addition. To accommodate the furnace, flooring in this room is several feet below that of the rest of the basement. The resulting cross-section preserves the curved exterior foundation wall of the original building in its northern end. This wall clearly shows the four-part foundation of the original building: concrete footings, topped with a rough fieldstone base, topped with several courses of granite foundation blocks, topped with gray Indiana limestone. South of the furnace room, the large central room in the basement of the addition has concrete and linoleum flooring, two rows of three structural support posts, and built-in closets in its corners.

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Due to its lessened formality, more flexible planning, and construction after the period of significance, the rear addition interiors are currently less significant than those of the original building. However, they potentially will achieve significance once they reach the fifty-year mark. According to the plans, the main ground floor section of the addition held, from east to west, a reference and study area, open stacks, and a divided-off staff area, primarily a larger workroom and smaller office for the librarian. Since these areas are primarily open and vacant spaces today, their most recent library uses are hard to determine. Library records indicate that usage patterns shifted several times during the addition's three decades as a library. The central area has a high ceiling, with the central pop-up clerestory (blind on three sides) supported by the southern stair wall and six small square structural support pillars. These pillars correspond with the support pillars in the basement. The most significant architectural feature of this room is its view of the original building's dome, beautifully framed by a north-facing clerestory window, which also lighted the circulation desk below. The floor is mostly carpeted, although it is stone-tiled near where the circulation desk once stood. The walls in the northern end are mostly glass or exposed brick, either from the original building or from the addition walls. The workroom/office area has carpet and drop ceilings, sheetrock and plaster walls, and a central kitchenette (with upper glass walls) that attaches to a centrally located staff restroom and utility closet.

The low-ceilinged intermediate-level southern wing children's area still has a few shelves and a kitchenette corner, but otherwise is open and vacant. Several of the press-on ceiling tiles applied to its low structural steel ceiling have been removed. The main architectural feature of the room is a wide window seat along the southern wall. The small upper room in the addition, the mezzanine-level local history room, is also low ceilinged and dark paneled, somewhat reminiscent of a ship captain's cabin. It has several built-in bookcases and cabinets. These end rooms, above and below the level of the main room of the library, are accessed by an internal staircase and served by a book elevator. The staircase ascended to an elevated central bookstack in the clerestory space, added after construction, on a long platform situated atop the wall that separated the main room from the staff room.

Changes Since Construction

The interior of the original building, walls and woodwork, is currently painted an off-white color. Originally the mantelpiece and much of the woodwork was unpainted black cypress with artistic overpainting. An early interior view also shows that the walls were a contrasting darker shade than the ceiling. A speech transcript prepared for the opening of the original building, most likely by Chandler due to its level of detail, notes:

The beautiful brown-gray of this wood is relieved by having portions, such as the caps of the columns, the ornaments in metopes and triglyphs picked out in dull gold, while the panels in the cornice over the metopes are of dull blue. The overmantel holds a large bronze clock with the discs enclosing the Roman numerals also in dull blue, and the wreath carved out of cypress surrounding it with a suggestion of green in the oak leaves and the acorns in gold. The American oak has been used here for the ornament;

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and also the Indian corn which has a faint suggestion of color on the carved wood and the acorns being in gold. The treatment of this mantel follows similar work found at intervals in Italy and France, and is intended to add the interest and warmth which is frequently lacking in strictly classical work. This black cypress wood is used in other places in the building, such as the doors, and in all the furniture, as well as the standing finish of the trustees' room. The wood elsewhere is painted white. . . . The soffits of the segmental arches or [of?] the rotunda are filled with a Greek design, in gold, on a soft dull blue background, and these few instances of color, together with the four large walnut Italian chairs, covered with antique red velvet, are the only notes of color, the walls being a soft French gray, except in the trustees' room, where they are covered with gold Japanese paper of inconspicuous design. The ceiling of this oval trustees' room is slightly domed above a black cypress cornice.

While this passage shows that the current building has preserved most of the original details, it also points out important changes, including the painting of the woodwork (with the exception of the soffit panels surrounding the rotunda), and the disappearance of the chairs and other furniture considered an important part of the décor.

Condition

Generally the building is in good shape. According to the recent structural report, the roof framing of the original building appears to be in good condition. Although the building suffered from roofing problems in the 1980s and 1990s, there is no evidence of current problems. The only structural problems in the original building, according to the structural evaluation, appear to be some bulging and rust jacking of the pre-cast stone at the lintels of the basement windows, and the need to reset the stone steps on the entry stairs. While the steel frame structure of the addition appears to be in good shape, some decay is visible in the cantilevered bays and soffits of the addition, which show some deterioration of the concrete elements.

**Archaeological Description**

While no ancient Native American sites are located on the library property, sites may be present. Eleven Native sites are known in the general area (within one mile). Environmental characteristics of the property represent locational criteria (slope, soil drainage, proximity to wetlands) that are not favorable for the presence of Native sites. The library is located on an excessively drained, level to moderately sloping plain. The nearest wetlands, however, are located well over 1,000 feet from the property, a factor that reduces the overall Native American site sensitivity for this location. Given the above information, the small size of the parcel (0.69 acres), and construction of two library buildings and their related utilities on the property, a low probability exists for recovering ancient Native American resources on the Wright Memorial Library property. Any ancient resources that may have been present were destroyed by two successive stages of library construction on the property.

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A moderate to high potential exists for locating significant historic archaeological resources on the library property. While English settlement occurred in Duxbury by 1626 and the town was chartered as the second town in Plymouth Colony in 1637, the library property remained vacant farmland until ca. 1879. An 1833 map of the town illustrates the library land as vacant land with homes on each side of the property. Structural evidence of farmsteads including residential buildings, barns, and outbuildings may exist from the 17<sup>th</sup> through 19<sup>th</sup> century period; however, no specific sites have yet to be identified. Archaeological evidence of occupational-related features (trash pits, privies, wells) may also survive from this early period of potential settlement. Archaeological evidence of barns, outbuildings, and occupational-related features may also exist on the library property that were associated with neighboring properties first shown on the 1833 map of the area. Structural evidence may also survive from the Duxbury Free Library, the first library located on the nominated property. The origins and date of construction of the first library building are uncertain. The building was originally the Wright Guest House, part of the large George W. Wright estate that stood on the north side of St. George Street opposite the site of the present library. Archaeological evidence of barns, outbuildings, and occupational-related features may survive associated with the Duxbury Free Library and its earlier use as a residence. Houses continued to exist on both sides of the library property on the 1879 and 1903 map of the area. The Duxbury Free Library continued to exist on the property until shortly before the Wright Memorial Library was built in 1909. Structural evidence of barns, stables, outbuildings, utilities, and occupational-related features may exist related to land use associated with the existing library. Any archaeological resources on the property that pre-date 1090 may have been destroyed by construction of the existing library, related utilities, and landscaping.

(end)

Wright Memorial Library  
Name of Property

Plymouth, MA  
County and State

**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 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**

(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 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 # \_\_\_\_\_

**Areas of Significance**

(Enter categories from instructions)

ARCHITECTURE

EDUCATION

**Period of Significance**

1909-1957

**Significant Dates**

1909

**Significant Person**

(Complete if Criterion B is marked above)

**Cultural Affiliation**

**Architect/Builder**

Chandler, Joseph Everett

Chesley, John Osborne, Jr.

**Primary location of additional data:**

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

Name of repository:

Duxbury Public Library

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Architect/Builder (cont.)

J.W. Bishop Co (1909)

Masaschi & Son Bldg. Corp. (1969)

Summary Statement

The Wright Memorial Library, a vacant former town library in the Millbrook village area of Duxbury, Massachusetts, meets National Register Criteria A at the local level for its importance to the town's education. Designed in 1907 and dedicated in 1909, the Wright Memorial Library is the second library building on its site and served as the town library from 1909 until 1997. During the 20<sup>th</sup> century it became the core of an educational campus, which the town developed around it. The building also meets National Register Criteria C at the local level for its importance to the town's architecture. Designed by noted Boston architect Joseph Everett Chandler, a national authority on Colonial Revival architecture, the building is an important example of Chandler's exploration of the Italian Renaissance Revival style common for library construction. The most elaborate of Chandler's three library designs and his most ambitious original design, the Duxbury library evidences both a Palladian concern for cross-axial organization and an attention to Greek and Roman architectural elements. After the period of significance, the building has secondary architectural importance because of the large rear Modern addition, designed in 1967 and completed in 1969, by Massachusetts architect John O. Chesley, which is an early example of contextualism in Modern architecture. Additionally, the building and its addition has secondary architectural importance as the central metaphor in the book *Beaux Arts to Bauhaus and Beyond*, a memoir and exploration of 20<sup>th</sup> century architecture by the chair of the library building committee, architect and architectural educator Harold Bush-Brown. While these latter two points deserve full examination in this nomination, they are not a determining factor; the original building is significant on its own. The Wright Memorial Library retains integrity of location, setting, design, materials, workmanship, feeling, and association.

The Setting: Town and Neighborhood

Duxbury is located in Plymouth County, on the Atlantic Ocean shoreline 33 miles south of Boston. Bordered by Marshfield on the north, Pembroke on the west, and Kingston on the south, Duxbury covers 37.63 square miles (23.76 square miles in land area). The town is built on rocky and sandy ridges covered with forests and dotted with numerous ponds, marshes, swamps, and cranberry bogs, many of which empty by short rivers into Duxbury Bay. The population is densest along the shoreline and secondarily along various inland roadways, which form small villages at their crossings. The first English settlers in the area now known as Duxbury arrived from Plymouth as early as 1626, and in 1632 they petitioned to become Plymouth's second parish. In 1637 Duxbury received a charter to become the second town in the Plymouth Colony; it was named Duxbury in honor of Captain Myles Standish, whose English ancestral home was Duxbury Hall. The early settlers were primarily farmers, although fishing and shipbuilding became equally important after the Revolutionary War.

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During the winters, sailors turned to piecework boot and shoe making, while other small-scale industries were based on local resources: waterpower (milling), clams and other shellfish, and cranberries. Between the War of 1812 and the Civil War, shipbuilding and shipping were the primary town industries, led by entrepreneurs such as Ezra "King Caesar" Weston. The industry was centered in Duxbury Village, an area now designated on the NRHP as the Old Shipbuilders' Historic District. The limitations of Duxbury's shallow harbor and the rise of steam-powered ships in the 1840s eventually overtook Duxbury's production of sailing ships. Duxbury gained a brief moment of international fame when the intercontinental telegraph cable between France and America was pulled ashore through Duxbury Marsh in 1869. In the decade after the Civil War, Duxbury discovered a new identity as a place for summer homes, and tourism and summer beachgoers have been a sustaining town industry ever since. Town leaders completed the construction of the Duxbury and Cohasset Railroad in 1871, with a depot nearby in Millbrook, which brought many summer residents to the neighborhood until the last train left in 1939. While this railroad line is now gone, the Old Colony Line commuter rail has a station in neighboring Kingston. MA Route 3, the main highway from Boston to Cape Cod, bisects Duxbury. It opened in 1962, reducing considerably the former lengthy automobile commute to Boston via what is currently MA Route 3A, and made Duxbury a commuter suburb. Historic sites in the town preserve elements of the Plymouth Colony history (such as the John Alden House, also in Millbrook) and later shipbuilding history (such as the King Caesar House), as well as Myles Standish State Park. The 2000 census recorded 14,248 inhabitants, almost double the 1970 population.<sup>1</sup>

Wright Memorial Library occupies land that was originally farmland, and then part of the village of Millbrook. An 1833 map shows a wool factory and millpond several blocks to the northwest, where Tremont Street crosses the Duck Hill River. The 1833 map shows both St. George Street and Alden Street in existence; the library site is vacant land between the houses of a Packard and G[eorge] Winslow. The 1879 map shows new transportation and communication developments on St. George Street: a Duxbury railroad depot has been built two blocks to the west, at Railroad Avenue, and the Anglo-American Telegraph Company's office, at the terminus of the cable from France, is two blocks to the east, in what is now the Old Shipbuilders' Historic District. The intersection of St. George Street and Railroad Avenue gradually developed as the Millbrook village commercial center. In 1879 the present site of the library contained a house owned by George W. Wright, whose large estate house, greenhouse, and other buildings topped the rise across St. George Street. This house, which in a decade became the first town library, sits on a small rectangular lot, between houses owned by George M. Winslow and Dr. Porters' Estate. The 1903 map shows what appears to be the same house, now labeled the "Duxbury Free

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<sup>1</sup> "Old Shipbuilders' Historic District," NRHP nomination, 1972; E. Waldo Long, ed., *The Story of Duxbury 1637-1937* (Duxbury: Duxbury Tercentenary Committee, 1937); Katherine Pillsbury, Robert Hale, and Jack Post, eds., *The Duxbury Book 1637-1987* (Duxbury: Duxbury Rural and Historical Society, 1987).

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Library (In Memorium)" [sic]. By this time, William Wright owned most of the surrounding land and buildings as part of Pine Hill, including a trotting track a block away to the northwest and a diked trout pond a block to the southwest, on the tributary of the Blue Fish River. The Wright family enjoyed a long connection with Duxbury.<sup>2</sup>

**Criterion A: Education**The Establishment of the Duxbury Free Library

The Duxbury Free Library began as a philanthropic gesture by a prominent Duxbury summer resident, Georgianna Wright. George Wellman Wright, a cotton broker from Brookline, and his young wife from New York, Georgianna Buckham Wright, were one of the first families to make Duxbury its summer home in the years after the Civil War. In 1868 they bought a large house on a rise overlooking Harmony Street, recently built by Gershom Bradford Weston (a son of wealthy shipbuilder Ezra Weston, Jr.), and named it Pine Hill. The Wrights added a mansard roof and a cupola to the quoined house, and began to buy up neighboring properties, eventually owning even Duxbury Beach.<sup>3</sup> Considered the town's wealthiest residents, the Wrights soon became known for their lavish parties, including one to celebrate the arrival of the French Atlantic Cable in 1869 and another in 1887 for the 250<sup>th</sup> anniversary of Duxbury's incorporation. George Buckham Wright, their son, died in 1888, at age 21, after falling down an elevator shaft; Duxbury subsequently renamed Harmony Street as St. George Street in his honor. George Wellman Wright died in 1897 and the youngest of their four children, Florence, in 1901. In 1900 the widowed Georgianna married William J. Wright, her husband's nephew; he lived with her at Pine Hill until his death in 1912.<sup>4</sup> The first Duxbury Free Library was a guesthouse for the Pine Hill estate, located across the highway from the estate's main drive (**Figure 1**).

The most complete early account of the formation of the Duxbury Free Library is the "Historical Sketch" by library trustee Herbert E. Walker, read at the 1909 dedication of the second Wright Memorial Library and reprinted the next week in the *Old Colony Memorial* newspaper. According to Walker, the library began in March of 1889, when a Philadelphia man (and former Duxbury resident), Henry Winsor, bequeathed to the Trustees of the Partridge Academy \$5000 in trust. The Academy trustees, who became trustees of this new entity, were Horatio Adams, Elbridge H. Chandler, Frederick B. Knapp, John F. Loring, John H. Parks, and

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<sup>2</sup> Karen L. Davis, "Duxbury Communitywide Survey—Phase 1: Final Report," 2001. For the maps, see *A Map of Duxbury, Mass., Surveyed by John Ford Jr., 1833* (Boston: Pendleton's Lithog.); *Town of Duxbury, Mass.* and *Village of Duxbury, Mass.* 1879 (all are available in the Duxbury Room of the Duxbury Free Library; the latter pair are reproduced in both Forgit and Long); *Atlas of Surveys of Plymouth County and Town of Cohasset, Norfolk Co. Massachusetts* (Springfield: J. L. Richards Co., 1903).

<sup>3</sup> Norman R. Forgit, *Duxbury: An Album* (Duxbury: Duxbury Rural and Historical Society, 2004), 87.

<sup>4</sup> Katherine H. Pillsbury, *Duxbury: A Guide* (Duxbury: Duxbury Rural and Historical Society, 1999), 120-21.

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Hambleton E. Smith. The interest from the bequest was to be reserved for establishing and supporting a library for the town, with the stipulation that none of the money could be used to purchase novels or romances.<sup>5</sup> Seven months later, Georgianna B. Wright gave the trustees the guest house at the end of the her drive, both the lot of land and its building, for a library in memory of her son George Buckham Wright. Her gift further stipulated the addition of William J. Wright to the trustees of the new library board. She paid to have the building fitted up as a library, and donated library furniture, books, and a photograph collection.

At the dedication of the second library building in 1909, twenty years after the founding of the Duxbury Free Library, three trustees remained unchanged: Adams, Knapp, and Wright. Horatio Adams, who in 1909 lived in Kingston, was presumably the nephew of Frederick C. Adams. His uncle's bequest led to the construction of the town library in Kingston (1898), the first library designed by Joseph Chandler; he and another family member donated the land for that library.<sup>6</sup> Loring and Smith had died, and Walker (who was also Principal of Partridge Academy) and Jonathan S. Ford were named in their place. Chandler and Parks had resigned, and were replaced by Sidney Peterson and Charles E. Allen. Elbridge Chandler had served the trustees for sixteen years as treasurer. Whether he had any family connection to architect Joseph E. Chandler is unknown, but unlikely; Chandler was a common family name in both Plymouth and Duxbury. Walker noted that apart from the large gifts, the library had received numerous smaller gifts from community members over its first twenty years.

Of uncertain origin—it possibly first stood on the north side of the street—and of uncertain age, the Wright guesthouse was in existence on this lot by the time of the 1879 map. As the first Duxbury Free Library, it is described in two brief newspaper articles. The earlier article notes that Mrs. Wright “is having a fine mansion fitted up with a good free library, and with rooms prepared for public use for art and social purposes. A very valuable collection of pictures, the gift of Mr. [George Wellman] Wright, will decorate the walls.” The article is a preface to a poem honoring the Winsor and Wright bequests. A single stanza of the 22-stanza poem is sufficient:

Right opposite the boy's dear home  
Stands a vacant house with spacious rooms;  
This house the mother gives to be  
The town's great public library.<sup>7</sup>

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<sup>5</sup> “Duxbury Free Library: Dedication of the New Wright Memorial Building.” *Old Colony Memorial/Plymouth Rock/Old Colony Sentinel* 29 May 1909: 1. A photocopy of the transcript, which also includes an architectural description of the building, was appended to Janice Neubauer's 1989 library history. The description is attached to this nomination as part of Additional Documentation. Early records of the Duxbury Free Library are scarce; the current library reference staff can locate only a few. Independent public records are also scarce because the library began as a private charity, and thus was seldom mentioned in city records. Furthermore, Duxbury did not have its own newspaper until later in the 20<sup>th</sup> century.

<sup>6</sup> “Frederick C. Adams Public Library, Kingston (Plymouth), MA,” NRHP nomination, 2001.

<sup>7</sup> H. T. S., “The Two Thoughts,” unsourced and undated newspaper article, Duxbury Free Library clipping file, Duxbury Free Library.

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A more prosaic description notes that the new library is "a two story building and a lot of land situated opposite Mrs. Wright's elegant summer residence. . . . The large room on the east will be the library and the two front rooms, which are separated by folding doors, are to be the reading rooms. The remainder of the building will be utilized as town offices and club rooms."<sup>8</sup> Wright fitted the house with heavy oak bookcases containing 500 to 600 books. The deed, signed in October of 1889, was recorded in February 1890.<sup>9</sup> The town meeting of March 10, 1890, passed a resolution accepting the gift and thanking Mrs. Wright. The library opened that spring. An 1893 description of the first Duxbury Library calls it a "plain enough looking building, which the stranger may readily mistake for an inn. . . . About the building are marshaled a group of leafy elms, which add a shade and a touch of rustic beauty to the surroundings."<sup>10</sup> William Wood, town librarian in 1894, reported that the library was open two afternoons per week and held just over 2,000 volumes.

Early questions of ownership and funding were worked out on a case-by-case basis. Duxbury first appropriated money for the library in 1891 (\$200) and 1892 (\$300), left it unfunded in the years of the Panic of 1893, but resumed funding again in 1897 and has continued until the present.<sup>11</sup> The town meeting of March 7, 1892, voted to give the library \$3,000, a bequest to the town from the estate of Duxbury resident Henry Hathaway for the purchase of books for a free library. In 1905, the Duxbury Unitarian Ladies Aid Society voted to dissolve and give its treasury, \$3,000, to the library. After a suit was brought in the case, the informal private gentleman's association of trustees was forced to incorporate as a legal entity, the Duxbury Free Library, in 1906.<sup>12</sup>

By 1907, the town office functions were threatening, apparently, to overtake the library. Georgianna Wright offered to give the old building to the town for offices and to build a new library building in its place at the end of her drive. At the dedication of the second building, Mr. [William J.] Wright described his wife's intentions, and then noted, "She has also sought to guard it from the approach of every structure ! [sic] to protect it from alien use, and to preserve it also as a means for study."<sup>13</sup> The old library building was moved across the street and down a block to the west, closer to the railroad station. It served as town office space until 1975, and is currently used for a combination of commercial and residential uses.

The Wright Memorial Library

On Saturday, May 22, 1909, Duxbury held a formal dedication ceremony for the Wright Memorial Building of

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<sup>8</sup> "Duxbury Free Library," unsourced and undated newspaper article, Duxbury Free Library clipping file, Duxbury Free Library.

<sup>9</sup> Janice Neubauer, "The Duxbury Free Library, 1889-1989: Background and History" (Duxbury: Duxbury Free Library, 1989).

<sup>10</sup> Untitled fragmentary article, *Boston [illegible] Traveler* 8 August 1893, Duxbury Free Library clipping file, Duxbury Free Library.

<sup>11</sup> Dorothy Wentworth, "The Duxbury Library," *Duxbury Clipper* 26 January 1967.

<sup>12</sup> The charter (#10978) certifying the incorporation was signed on 21 November 1906 by Wm. M. Olin, Secretary of the Commonwealth.

<sup>13</sup> Transcript of the dedication, reprinted in Neubauer. The Plymouth *Old Colony Memorial* newspaper article of the following week obligingly reproduced this passage in full, including the isolated exclamation point.

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the Duxbury Free Library. The program included prayers, speeches, responses, several songs by public school students, and closed with the audience singing "America." The journalist described the building:

[It is] . . . of the Florentine Renaissance design, built of light red brick with white trimmings, surmounted by a copper dome. . . . It has a large open fireplace with a handsome mantel embellished with gold, and on each side are large open bookcases. The interior of the library is finished in black cypress, and the windows are long and made of the best French plate. In the reading room are six pretty tables with other elaborate furniture, and in the rotunda are four antique chairs covered with dark crimson velvet. The building throughout is lighted by electricity, and in the vestibule are two large electric lights. There are granolithic walks leading from the street to the building.<sup>14</sup>

Dedication speaker and trustee Herbert Walker closed his account of the library history by paraphrasing and adapting part of the text from James Russell Lowell's well-known address "Books and Libraries" (given at the opening of the public library in Chelsea, Massachusetts). While celebrating the act of philanthropy, the passage also makes clear the element of enlightened self-interest involved in Georgianna Wright's establishment of the library:

There is no way in which a man can build so secure and lasting a monument for himself as in a public library. Upon that he may confidently allow "Resurgam" to be carved, for, through his good deed, he will [rise] again in grateful remembrance and in the lifted and broadened minds, and fortified characters of generation after generation. The pyramids may forget their builders, but memorials such as this have longer memories. Mrs. Wright has done her part in providing your library with a dwelling. It will be for the citizens of Duxbury to provide it with worthy inhabitants. So shall they, too, have a space in the noble eulogy of the ancient wise man: The teachers shall shine as the firmament, and they that turn many to righteousness as the stars forever and ever.<sup>15</sup>

Speaking for Georgianna Wright, her husband William Wright gave the deed and keys for the library to the trustees, and noted in his written remarks that "She has desired that her gift might take the form of a memorial to those members of her family, former residents of Duxbury, who have now passed away . . . a memorial to her children and their father."<sup>16</sup> Georgianna Wright continued to donate to the Wright Memorial Library until her death in 1917. She willed her estate to Harvard University, with a provision that her books and \$50,000 go to the Duxbury Free Library. Most of the rare books were subsequently sold to pay for a new furnace. The last

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<sup>14</sup> "Duxbury Free Library: Dedication of the New Wright Memorial Building." *Old Colony Memorial/Plymouth Rock/Old Colony Sentinel* 29 May 1909: 1. The newspaper article mistakenly lists the architect as "Joseph E. Holmes of Plymouth."

<sup>15</sup> "Duxbury Free Library: Dedication of the New Wright Memorial Building." *Old Colony Memorial/Plymouth Rock/Old Colony Sentinel* 29 May 1909: 1.

<sup>16</sup> "Duxbury Free Library: Dedication of the New Wright Memorial Building." *Old Colony Memorial/Plymouth Rock/Old Colony Sentinel* 29 May 1909: 1.

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owner of Pine Hill, the Ellison family, gave the remaining estate buildings and land to the town. Duxbury demolished Pine Hill in 1966 and built a new high school on its site.

The Wright Memorial Library opened officially on July 31, 1909. Despite Duxbury's magnificent wooden houses, brick construction in 19<sup>th</sup> and early-20<sup>th</sup> century Duxbury was uncommon. Architectural historian Harold Bush-Brown believed that the Wright Memorial Library was the first masonry building in Duxbury, a town of less than 2,000 people at the time.<sup>17</sup> The journalist who described its opening for the Plymouth newspaper made a special point of remarking that the building was lighted by electricity throughout. Early photographs of the completed Wright Memorial Library show that all of the hedges, bushes, and lampposts in front of the building today were later additions (**Figure 2**). Originally a signboard was attached by an ironwork hanging bracket to a tree in front of the building, reading "In Memoriam 1890." The tree still survives today, as well as a remnant of the ironwork bracket embedded in its trunk. **Figures 3 and 4** show the library interior sometime after the Wright Memorial Library opened.

Changes to the library came slowly, but the number of books grew steadily. According to library reports, the first ceiling lights in the wings were added in 1937. Space concerns first became evident by the 1930s, and the librarian began moving some of the books to the basement. **Figure 5** shows the library as it appeared ca. 1937. By the 1940s, the librarian was erecting more and more basement shelving. In 1942, the library installed a gallery level of shelving in the west wing's stack room, complete with a narrow balcony lined with a "token" pipe railing and accessible by a retractable ladder. This gallery was removed in 1967 as part of the overall renovation and expansion of the library.

Educational Context: Philanthropists and the Development of the Town Library

Perhaps no building type attracted more attention from American philanthropists during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries than the library. Andrew Carnegie (1835-1919) funded 1,689 libraries in 1,419 towns and cities across the United States in the years between 1886 and 1919. Certainly Carnegie was the most ambitious of the library builders, but many other wealthy men did the same, usually for their hometowns. In 1876-79, a decade before Carnegie, Charles Bower Winn financed the building of the Winn Memorial Public Library, in Woburn, the first of four Massachusetts libraries designed by H.H. Richardson. Massachusetts was a leader in the construction of public libraries. In 1852 Boston was the first large city to build a free public library, and three

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<sup>17</sup> Harold Bush-Brown, *Beaux Arts to Bauhaus and Beyond: An Architect's Perspective* (New York: Whitney Library of Design/Watson-Guptill, 1976), 57. Although masonry construction in nineteenth-century Duxbury was uncommon, Bush-Brown was mistaken; one prominent exception is the Samuel Loring House at 80 Parks Street in Duxbury, a brick building dating from ca. 1876.

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decades later its Renaissance Revival-style replacement (1887-95) by McKim, Mead, and White, forever linked libraries with the ideals of Renaissance art and humanism.<sup>18</sup> By 1894, Massachusetts had 179 public libraries, more than any other state (44% of the 400 nationwide; the state of New York was a distant fourth, with 11). In 1898, 110 of the public libraries in Massachusetts were the direct result of a bequest or donation.<sup>19</sup>

Definition of the library type was a contentious process. Early on, small towns struggled with the basic purpose of a library. Like the first Duxbury Free Library, these buildings were often multi-purpose affairs, combining the functions of library, lecture hall, historical museum, town offices, and art museum. Carnegie received library requests that included space for restaurants, gymnasiums, Y.M.C.A., and even a Confederate War memorial. Community size was also important; communities under 1,000 persons rarely were able to afford the maintenance of a library building, much less to raise the funds to build one and hire a librarian. At the same time, librarians began forming associations, publishing journals, and seeking to be recognized as a profession. They constantly waged battles for efficient design and space for flexibility against architects and building committees who were sometimes more interested in building an impressive box for the library.

In the wake of the Boston Public Library and the 1893 World's Columbian Exposition in Chicago, Italian Renaissance Revival and Beaux-Arts derived styles predominated in library design. Theodore Jones surveyed a thousand Carnegie libraries and found that these classically derived styles accounted for 79% of those built.<sup>20</sup> Peter Harrison's Redwood Library (1748) in Newport, Rhode Island, is the oldest library structure in the United States still dedicated to its original purpose.<sup>21</sup> The entrance to the Redwood Library, a pedimented portico supported by four columns, perched atop a flight of steps, has remained an icon and been used repeatedly in the design of town libraries such as the Wright Memorial Library in Duxbury. Harrison copied the design, generally, from an English edition of the works of Andrea Palladio. For many Americans, this Greek temple entry was essential the symbol of library design. Architectural historian Abigail Van Slyck found the temple front in 68% of 85 Carnegie libraries that she sampled.<sup>22</sup>

Town libraries appealed especially to civic-minded women such as Georgianna Wright. Van Slyck notes that the closing of the American frontier in 1890 shifted American energies from founding new towns to developing

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<sup>18</sup> Donald E. Oehlerts, *Books and Blueprints: Building America's Public Libraries* (New York: Greenwood Press, 1991), 35.

<sup>19</sup> Theodore Jones, *Carnegie Libraries across America: A Public Legacy* (New York: Preservation Press/John Wiley, 1997), 15-16, 127-28.

<sup>20</sup> Theodore Jones, *Carnegie Libraries across America: A Public Legacy*, 61.

<sup>21</sup> George S. Bobinski, "Libraries," *Built in the U.S.A.: American Buildings from Airports to Zoos* (Washington, D.C.: Preservation Press, 1985), 108-111.

<sup>22</sup> Abigail A. Van Slyck, *Free to All: Carnegie Libraries & American Culture, 1890-1920* (Chicago: University of Chicago Press, 1995), 127.

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existing ones. Often the impetus for a town library was a women's club; in 1933 the American Library Association "credited women's clubs with initiating 75 percent of the public libraries then in existence."<sup>23</sup> Libraries were seen as a public symbol of women's societal role of transmitting culture, and the small-town library became a public version of the private home, symbolic "municipal housekeeping." Arguments for libraries often carried a moral tone, as the buildings were championed as alternatives for youths to the dime novel, the street gang, and the speakeasy. Founding small town libraries provided women with avenues for social change that did not threaten the status quo, as their efforts could easily be co-opted by male philanthropists, building committees, and town councilors. While Georgianna Wright's financial resources, especially after the death of her first husband, allowed her more freedom than most women, she chose to express that freedom in the acceptable philanthropy of building a public library, and dedicating it, as was appropriate for a grieving mother and widow, to deceased members of her family. The evolution of the Duxbury Free Library from 1889 to 1909, from a domestic space prettily redesigned to a public monument professionally designed, symbolizes the complicated changes in women's roles taking place at the societal level. Van Slyck notes that town libraries were not just educational institutions, but profoundly social ones as well.

Changes Since the Period of Significance

The most significant change to the Duxbury Public Library since the period of significance was the doubling of the building size by a large rear addition, designed by architect John O. Chesley, in the late 1960s. Massachusetts established the Library Extension Service in 1960, inaugurating state aid to libraries. A 1963 report by the Library Extension Service detailed the substandard conditions in the Duxbury library. A wave of library expansions and replacement campaigns followed. Duxbury's 1965 town meeting authorized a Library Study Committee, and the following year narrowly authorized funding for working drawings. With the drawings in hand, the committee secured federal funding, and in 1967 the town voted approval for building a new library. Harold Bush-Brown, an architect and educator who had retired to his wife's ancestral home in Duxbury, led the committee throughout the process, and guided them in choosing a design that would preserve the original building, while gaining the needed space with a large rear addition. In their application for federal funding, the committee vowed, "The overall intent will be to restore the existing building to its former beauty and be useful in an uncluttered way. The addition will be modern and efficient and the objective will be to have it blend comfortably with the original building. This will be done mainly by scale and the use of similar materials."<sup>24</sup> Besides the desperately needed space and updates, the most heralded innovations were the children's room and the new ramp to the new side entrance. As the project neared completion, a "multi-purpose room" planned for the west wing of the original building was changed into a gallery space. With the installation

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<sup>23</sup> Abigail A. Van Slyck, *Free to All: Carnegie Libraries & American Culture, 1890-1920*, 125.

<sup>24</sup> Reprinted in Janice Neubauer, "The Duxbury Free Library, 1889-1989: Background and History" (Duxbury: Duxbury Free Library, 1989), 7.

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of a false wall to block the southern windows in the wing, the space became the Helen Bumpus Gallery, in honor of a donor to the library project.

Although the gallery staged an opening in December of 1968, the building was never formally dedicated. According to the architects' resume, the Duxbury Library addition and renovation was completed in July of 1969. The architects' contract cost for the 8600 square foot addition was \$27.10 per square foot, bringing the contract amount for the addition to \$233,000.<sup>25</sup> All together, the renovation and addition cost \$371,000, and was paid for through \$60,000 in federal grants, \$66,500 in private donations, and the \$245,000 from the town. Because a municipal bond was raised to fund the library, the trustees were required to give the library and grounds to the town; the deed was signed in May 1967 and recorded the next month. The town installed a governing board of six elected trustees. Despite the early opening of the gallery, building delays by the contractor (Masaschi & Son Bldg. Corp. of Sandwich, the low bidder) led to lawsuits by the subcontractors and problems with the roof that were not resolved. The building committee simply "delivered" the library to the Selectmen in August of 1969.

Changes Since the Addition

Since the completion of the addition, the flat-roofed extension was reroofed completely in 1976 and 1988, and partially in 1993. The failing chimneys on the original building were removed at the roofline in 1989 and rebuilt as closely as possible with new material, and the building repointed. The roofing on the original building was replaced in 1996, according to Duxbury building permits. The glass-walled airlock on the west entry was added in 1990. Despite these changes, Duxbury soon outgrew even its expanded library. In 1996, Duxbury began a \$6.3 million project to gut its 1926 high school building and rebuild, within the historic shell, a new Duxbury Public Library. The new library, including a new Bumpus Gallery, opened in 1997.

Since 1997, after the new Duxbury Free Library opened and the Wright Memorial Library closed, the Wright Building came under control of the Duxbury schools, which used it for a curriculum library, short-term educational programs, after school programs, day care, adult education, and storage. Beginning in 2002, the town entertained proposals for a comprehensive reuse of the Wright Memorial Library. At Town Meeting in March of 2003, voters approved funding to complete an architectural survey of the building. In 2004, they voted to proceed with plans and specifications for renovations to the building. The town engaged the firm of Finegold Alexander + Associates, who surveyed the building and prepared existing conditions plans (See Additional Documentation) and renovation plans. At Town Meeting in March 2005, voters strongly approved an appropriation of \$2.9 million to stabilize, update, and prepare the building for new uses.<sup>26</sup> The Duxbury Rural and Historical Society has proposed moving its archives to the Wright Building and increasing their

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<sup>25</sup> "Morehouse and Chesley: Resume of Library Work," July 18, 1974 (Architect File, Fine Arts Library, Boston Public Library).

<sup>26</sup> "'Wright' Time to Restore," *Duxbury Clipper* 16 March 2005.

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accessibility to the public. Given the historic nature of the original building and the space requirements of the Society, current plans are for a dual use of the building, with the Historical Society in the 1909 building and another public use, probably a teen center, in the rear. For accessibility and shared needs, both users would share the circulation area in the 1967-69 addition.

**Criterion C: Architecture**

Joseph Everett Chandler and Italian Renaissance Style

The Wright Memorial Library is significant for its place in the career of its architect, **Joseph Everett Chandler**. Chandler (1864-1945) was born in Plymouth, "of Pilgrim ancestry," built an estate in Sudbury that he called "Manalona" (MHC #123), and died in Wellesley, Massachusetts.<sup>27</sup> Chandler never married and was survived by three nephews and two nieces; his papers remain with the family and have been unavailable to researchers. An 1889 graduate of the Massachusetts Institute of Technology (MIT), he was also a member of the Massachusetts Horticultural Society and known as a landscape designer. Chandler's independent architectural career spanned nearly five decades, from 1895 to 1942, although he also may have worked in partnership with a Mr. Putnam 1917-1926.<sup>28</sup> Chandler maintained an office in Boston throughout that time.<sup>29</sup>

Chandler is rightly seen as a central, and controversial, figure in the development of Massachusetts museums. He is most widely known for his restorations of over a dozen historical Massachusetts landmarks, especially the Paul Revere House (original ca. 1680; 1907-08 restoration), the Old State House (1908-10 rest.), and the Old Corner Bookstore in Boston; the Cooper-Frost-Austin House (1912-13 rest.) in Cambridge; Fruitlands in Harvard; and the Turner-Ingersoll Mansion (the "House of Seven Gables") (1910 rest.) in Salem. Chandler's status as a professional architect set him apart from other historic preservationists of his time, who were usually antiquarians or enthusiasts. He began an early historic town "recreation," supervising the erection of the Storrowton Village Museum (1926-31) for philanthropist Helen Osborne Storrow on the grounds of the Eastern States Exposition in West Springfield, Massachusetts. Storrowton is a collection of nine historic buildings, dismantled, shipped to the site, and rebuilt around a symbolic town green. Chandler also drew up early plans for Old Sturbridge Village (1930s).<sup>30</sup>

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<sup>27</sup> "Noted Colonial Authority Dies: Joseph E. Chandler, Architect, Author," *Boston Herald* 20 August 1945; "Joseph E. Chandler: Expert on Colonial Architecture Helped Restore Old Edifices," *New York Times* 20 August 1945; Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: New Age, 1970).

<sup>28</sup> MassCOPAR, *Directory of Boston Architects, 1846-1970* (Cambridge: MassCOPAR (Massachusetts Committee for the Preservation of Architectural Records, 1984), 17. Surprisingly, only this reference lists Putnam, and does not give a first name.

<sup>29</sup> Chandler's office in 1895 was at 85 Devonshire, according to Charles S. Damrell, *A Half Century of Boston's Building* (Boston: Louis P. Hager, 1895). According to directory search cards in the files of the Fine Arts Library of the Boston Public Library, his office was at 85 Devonshire, Rm. 15 (1895), 2A Park (1905), 31 Beacon (1915), 18 Arlington (1926), and 83 Charles, 2<sup>nd</sup> floor (1935).

<sup>30</sup> The MACRIS (Massachusetts Cultural Resource Information System) Maker Index lists fifteen restoration projects for Joseph Everett Chandler. Thomas Andrew Denenberg lists several more in his "Resources for the Study of Joseph Everett Chandler," 1993, an unpublished manuscript drawn up for the use of Paul Revere House staff. See also "Storrowton Village Museum," <http://www.thebige.com/storrowton.html>, accessed 16 July 2005.

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Less prominently, Chandler also renovated historic houses for private clients. He believed that historic houses, when renovated as homes, should be livable spaces, even if that meant removing some architectural details. He took that approach when he modified the Federal-period farmhouses at Ashdale Farm in North Andover for the family of John Gardner Coolidge. Today the complex is called the Stevens-Coolidge Place, and is almost as well known for Chandler's enhancement of its landscape elements as for its architecture. Chandler is rightly condemned by today's standards of preservation architecture for letting his romantic and nativist bias guide him in heavy-handed "restorations" that destroyed significant original building fabric. He sometimes invented "original elements" which had never been a part of the building. For example, Chandler's work on the Hooper-Lee-Nichols House (1915-16) in Cambridge was primarily modernizing (finishing rooms on the third floor, adding bathrooms, creating a pantry), although he did create a "First Period" Colonial Revival style library at the rear. Another notable misstep was the removal of the entire 18<sup>th</sup> century third story of the Paul Revere House in Boston's North End (which had been part of the house when Revere lived there), obliterating most evidence of its original dormered attic.<sup>31</sup> But given the standards of the time, Chandler's work was highly important and signaled the engagement of architects to plan large-scale restoration projects.

Chandler was a student of American architectural history, publishing several early books in the field: *Colonial Architecture of Maryland, Pennsylvania and Virginia* (1892; 4<sup>th</sup> ed., 1902), *Colonial Architecture* (1900), and *The Colonial House* (1916). His *Architectural Monograph on Colonial Cottages* (1915) was the first publication in the innovative White Pine Series of Architectural Monographs, followed years later by a second White Pine publication, *Some Charleston Mansions* (14.4; 1928).<sup>32</sup> In his writings he is, at turns, the ambitious architect and the cautious antiquarian, as in this passage from the preface to his most important work, *The Colonial House*:

There is at the present time a fortunately widespread and increasingly intelligent interest in the so-called Colonial Style, and particularly in its application to home-building. This book has therefore been compiled in the hope that it may be of use to those who admire the old examples and who wish to avoid in their possible building operations, certain short-comings recognizable in much of the supposedly-in-the-vein modern work. . . . It is hoped that possible readers finding mistakes as to the dates of buildings or other misinformation, will kindly report the same to the writer, as their assistance in making the work more comprehensive will be appreciated.<sup>33</sup>

Criticism of Chandler's mistakes in restoration architecture has somewhat obscured his advances in interpreting Colonial work and applying it to new construction.

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<sup>31</sup> Patrick M. Leehey, Coordinator of Research, "Architectural Summary of the Paul Revere House" (Boston: Paul Revere Memorial Association, n.d.).

<sup>32</sup> Titles and years from The Library of Congress Online Catalog and Bookfinder.com.

<sup>33</sup> Joseph Everett Chandler, *The Colonial House* (New York: Robert M. McBride & Co., 1916), Preface (n.p.).

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Joseph Everett Chandler is less well known for his original architectural works. The Commonwealth has survey records for ten single-family residences designed by Chandler; Denenberg lists several more (primarily single rooms).<sup>34</sup> All but one of the house commissions listed on MACRIS date from the first decade of Chandler's practice, 1895 to 1906; the single later building is the Walter Cabot House in Sherborn (1924). They are primarily Colonial Revival in style, with the exception of the "English Revival" Irving Sturgis House and Garage (1906-07) in Brookline.

The only substantial non-residential buildings attributed to Joseph Everett Chandler are his three library buildings, all located in southeastern Massachusetts, at Kingston, Sandwich, and Duxbury.<sup>35</sup> The Frederick C. Adams Public Library (NR 2001)(1898) in Kingston, the earliest, is more conventionally Colonial Revival in style. The Weston Memorial Library in Sandwich (1909; MHC #270) the last, is a stripped-down version of his second design, the Wright Memorial Library in Duxbury. The Sandwich library also has corner quoins, eared architraves, and large plate-glass windows topped with thermæ-derived ransoms. All three libraries were philanthropic statements, gifts to their towns by prominent citizens. Despite their size and stylistic differences, all three share similar massing and approach. In their general footprint, all three are a simple rectangle with its long axis parallel to the street, topped with a hipped roof. They have a symmetrical front façade, with a projecting central pavilion housing the vestibule and signaling the formal entrance. Fronting the vestibule pavilion, the Kingston and Duxbury libraries have a formal pedimented portico supported by two pairs of columns; in Sandwich the pavilion is wider, the portico absent, and the paired columns reduced to pilasters. The library in Kingston has a projecting rounded rear bay, which signals a circular room on the inside, aligned on axis with the vestibule, both of which are joined by a center hallway. In Duxbury, the central axis is similar, except that the central hallway has become a domed rotunda and the circular rear room an oval one, set behind the main mass in a separate rectangular pavilion. In Duxbury, Chandler expanded the simple rectangle of the Kingston building into a three-part rectangular assemblage, two barrel-vaulted wings flanking the square central block. In Sandwich, Chandler dispenses entirely with rounded elements; the library is a rectangle, a single room, with a proportionally smaller rectangle centered in front of it for the vestibule. Together, the Kingston, Duxbury, and Sandwich libraries make a fascinating study of Chandler's exploration of the geometry of Palladianism. In Duxbury, Chandler establishes clearly the cross-axial design pattern only suggested in

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<sup>34</sup> MACRIS (Massachusetts Cultural Resource Information System) Maker Index. Despite the names and Chandler's Plymouth origins, no known connection exists between architect Joseph Everett Chandler and Joseph Chandler, the builder of a 1710 saltbox (MHC# DUX24) at 66 Summer Street in Duxbury (mistakenly listed in MACRIS as the Joseph *Everett* Chandler House).

<sup>35</sup> Plans for all three libraries are in the Blueprint Collection of the Massachusetts State Archives (see Bibliography). Denenberg attributes the Nichols Memorial Library in Kingston, NH, to Chandler (Thomas Andrew Denenberg, "Resources for the Study of Joseph Everett Chandler," 1993); however Andy Richmond, Nichols Memorial Library Director, writes that credit for that design goes to the Boston firm of [Hyde] Dwight and [Howland Shaw] Chandler, not Joseph Everett Chandler (Email to Timothy Orwig, 24 May 2005). The Adams Library in Kingston appears to be based, at least in part, on the central block of Homewood (1807) in Baltimore, MD, pictured by Chandler in both his major books, which he labeled "A gem of the first water of the Third Period in the South" in *The Colonial House* (27). Richard Candee of Boston University first noticed the similarity in design.

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Kingston.<sup>36</sup> The Wright Memorial Library is, essentially, Joseph Everett Chandler's most significant public architectural statement.

The Wright Memorial Library is significant for its Italian Renaissance architectural style. A description of the Duxbury building published in 1909, probably written by Chandler due to its level of detail, clearly establishes the stylistic heritage of the design:

The architectural design of the building is in the Italian Renaissance, but with a distinct leaning toward severe and classic precedents in its details as exemplified in such features as the low dome of the rotunda forming the central feature of the building, the Ionic order of the columns of the entire porch, and the cornice and window trims everywhere, while within the building, the same feeling is carried out, in the paneling and ornamentation of the soffits of the four segmental arches of the rotunda; the ornamental ribs forming the octagonal ceiling of the dome and in other minor details.<sup>37</sup>

To this list, one could add other details, such as the hipped roof, pediment, corner stone quoins, Italian plate glass windows, the Greek key designs, wrought-iron grillwork, and the magnificent mantel; but the primary element is the relationship of the overall design to that of the Palladian villa. While Italian Renaissance Revival was a common choice for library architects of the time, the design also reflects the research interests of Joseph Everett Chandler in American Colonial and Federal architecture and the European architectural traditions from which it sprang. Chandler's 1915 book *The Colonial House*, written after his library designs were completed, contains an interesting passage on Italian Renaissance revival architecture. At the end of his chapter "Modern Work," in which he cites a number of Colonial revival designs that he approves of, including several of his own, Chandler writes, somewhat elusively,

There remains for special notice the work of one architect whose work is, by many unversed in the subtleties of the Colonial style—considered Colonial—but which in fact, if it is not his own individual translation of the classic orders and of Italian Renaissance features applied to domestic work, is then an adaptation of the style immediately following it with us, here called the Post-Colonial Period,—in a most successful measure. His work is effective and beautiful, as the white house, built on classic lines as a foundation and adequately detailed, is inclined to be anyway, but when rendered by his surpassing good judgment and set down at the edge of one of his adequately planned and well-scaled gardens, is most captivating; but his prototypes skip the intermediate Colonial style and the late English

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<sup>36</sup> For a good general discussion of the Andrea Palladio's evolving principles of cross-axial design, see Caroline Constant, *The Palladio Guide* 2<sup>nd</sup> ed. (New York: Princeton Architectural Press, 1993), 1-18.

<sup>37</sup> No author given; transcript reprinted as an appendix by Janice Neubauer, "The Duxbury Free Library, 1889-1989: Background and History" (Duxbury: Duxbury Free Library, 1989).

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Renaissance from which our Colonial work grew, and revert to the Italian forms used in larger scale work in heavier material than that which we are here considering. But it is done with such consummate artistry that one hears with interest that he was first an artist before becoming an architect, and this raises the query if this is not a most fortunate sequence and one reason why his work is so satisfying.<sup>38</sup>

Although Chandler has praised other architects by name in the preceding pages, he never names the architect he is describing in this encomium. Although he displays some egotism in the book, the last sentence may eliminate him as the subject. In any case, these lines are significant for demonstrating Chandler's great love for Italian Renaissance architecture, and its influence on American architecture, especially that group of Virginia houses sometimes labeled Late Georgian in style. And given the passage's comments on how "Italian forms" are most appropriate when designing in something larger than domestic scale, the design of the Duxbury library may have presented Chandler with the perfect opportunity to test these theories.

In the Wright Memorial Library, Joseph Everett Chandler came to Italian Renaissance Revival design through his immersion in American Colonial architecture. In *The Mansions of Virginia*, architect Thomas Tileston Waterman characterizes a Late Georgian Period style, occurring in Virginia between 1765 and 1776, when builders embraced Palladio's "Roman Country House Style." Previously Virginians had copied Andrea Palladio's monumental style, where large rectangular structures were augmented by dependencies (sometimes attached). At the same time that English nobility were beginning to embrace the style of Robert Adam, "the Virginians turned to Palladio's smaller houses for novelty. . . . In the new style a small-scale central block with a series of connected, decreasing units was evolved."<sup>39</sup> Certainly that description fits both axes of the Wright Memorial Library. The most prominent example of this type of Late Georgian design, of course, is Thomas Jefferson's Monticello. The recent building survey of the Wright Memorial Library remarks, "the building has the feel of a mini-Monticello or University of Virginia Rotunda, both by Thomas Jefferson, and popular icons for library buildings in the Colonial Revival era."<sup>40</sup> But Chandler's design here is not copywork; in the Wright Memorial Library, Chandler had the chance to work out these design questions in his own terms to a degree he never enjoyed again. Seventy years later, architect and architectural educator Harold Bush-Brown wrote of the Wright Memorial Library: "Chandler's thorough grasp of classical form is obvious. It seems to me that there is evidence of the influence of the houses of Pennsylvania, Maryland, and Virginia with which he was familiar."<sup>41</sup>

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<sup>38</sup> Joseph Everett Chandler, *The Colonial House* (New York: Robert M. McBride & Co., 1916), 309-10.

<sup>39</sup> Thomas Tileston Waterman, *The Mansions of Virginia 1706-1776* (New York: Bonanza Books/University of North Carolina Press, 1945), 341.

<sup>40</sup> Finegold Alexander + Associates Inc., "Wright Building: Existing Building Survey" (May 14, 2004), unpaginated.

<sup>41</sup> Harold Bush-Brown, *Beaux Arts to Bauhaus and Beyond: An Architect's Perspective* (New York: Whitney Library of Design/Watson-Guptill, 1976), 60.

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The Probable Builder of the 1909 Building

The set of plans for the Wright Memorial Library contains approval signatures for patron Georgianna Wright and **J.W. Bishop Co.** The latter was probably the building contractor; none is recorded elsewhere. Based in Worcester, the J.W. Bishop Company was active from the 1890s until the 1930s, according to entries on the MACRIS system, and worked on a wide variety of building projects, including residential (two Colonial Revival style houses in New Bedford, 1922 & 1925), commercial (Gilman Block, 1896, and Worcester Market Building, 1914, both in Worcester), institutional (College Library, 1909, and Tower Court, 1915, both at Wellesley College), industrial (the power house at the Walter Baker Chocolate Company in Dorchester, 1906), and engineering (Ware River Intake and the Quabbin Reservoir Shaft 8 Diversion Dam in Barre; Winsor Dam, c. 1935, in Belchertown & Ware; Wachusett Aqueduct Terminal Chamber, 1897, in Marlborough; and Sudbury Dam Gatehouse, 1897, in Southborough). Besides the Wright Memorial Library, other public buildings listed for the firm include the New Bedford National Guard Armory (1904), Burr Park Field House in Newton (1919), and the Fairhaven Main Branch of the U.S. Post office (1935). Prominent projects in Rhode Island include the 95-foot high Carrie Tower at Brown University (1904) and the Rhode Island DOT state office building, both in Providence (1928).

Architecture Since the Period of Significance

Though the addition to the Wright Memorial Library is almost forty years old, it is not yet within fifty-year timeline of significance for the National Register of Historic Places. But two aspects of the 1967 Modern addition need to be recorded in detail in the nomination of the resource: John O. Chesley, the architect of the addition, and the connection of the addition to the career of Harold Bush-Brown and his publication of *Beaux Arts to Bauhaus and Beyond*. In 2017-19 when the addition has reached the fifty-year mark, it would be advisable to reexamine the significant dates and period of significance recorded for this nomination, and include the addition as significant.

Designed in 1967 and completed in 1969, the large rear Modern addition was the work of the Massachusetts architectural firm of Morehouse & Chesley, and the principal architect was partner **John Chesley**. John Osborne Chesley, Jr. (AIA 1968) was born in Pittsburgh in 1922 and graduated from the Carnegie Institute of Technology (B.S., 1943), and Harvard (B.Arch., 1948), before joining the firm of Metcalf & Eddy (1948-57).<sup>42</sup>

(continued)

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<sup>42</sup> *American Architects Directory*, 3<sup>rd</sup> ed. 1970; Nancy Carlson Schrock, ed., *A Preliminary Checklist of the Records of Pre-1970 Architectural Firms of Greater Boston Architects* (Cambridge: MassCOPAR (Massachusetts Committee for the Preservation of Architectural Records, 1984), 18.

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While at Harvard, Chesley studied under a significant group of Modernist architects: Norman Fletcher, Chip Harkness, Hugh Stubbins, and I.M. Pei, whom Chesley described as “‘a crackerjack’ instructor who could always find something positive in a project—somewhat atypical during architectural critiques.”<sup>43</sup> With Richard Morehouse, AIA, he founded Morehouse & Chesley, Architects, in 1957 in Lexington, Massachusetts. The firm specialized in single-family residential design (over 50 houses by 1979). They had a higher-profile practice in residential and educational campuses, including the Waterville Valley Ski Resort and condominium development in New Hampshire (1967-70) and 109 condominiums in Swampscott, MA. Their largest educational campus designs were three buildings for the Fenn School in Concord (1963-65), a half-dozen buildings for Concord Academy (1961-69), and nearly a dozen buildings for Simon’s Rock College in Great Barrington, Massachusetts (1965-70). They also designed churches and five small-town libraries in Massachusetts: Boxborough (1966), Millis (1967), Duxbury (1969), Carlisle (1973), and Scituate (ca. 1975).

Both Chesley and Morehouse were licensed pilots and willing to “use an airplane for supervising when warranted.”<sup>44</sup> Morehouse maintained a collection of photographs of historic buildings, and the firm had a subsidiary practice in “restoration and historically oriented” architecture: creating a “17<sup>th</sup> Century American Tavern” at Castle Hill, Ipswich, MA; remodeling the Tip Top House on Mt. Washington, New Hampshire, into a weather station; designing Steamtown USA in Keene, New Hampshire; and, in Lexington, converting an old school, depot, and barn into, respectively, a youth center, restaurant, and offices for their firm. John Chesley is now retired and lives in Scituate, MA. The firm became Richard S. Morehouse and Associates, Inc., Architects, in 1980, and continues today as Morehouse MacDonald & Associates, Inc., led by John S. MacDonald, still based in Lexington. Its practice today is primarily “high-end, one-of a kind homes.”<sup>45</sup>

The Wright Memorial Library has secondary architectural importance as the central metaphor in the book *Beaux Arts to Bauhaus and Beyond*, a memoir and exploration of 20<sup>th</sup> century architecture by the chair of the library building committee, architect and architectural educator Harold Bush-Brown (1888-1983). Bush-Brown was born in Paris to sculptor Henry Kirke Bush-Brown, and painter Margaret (Lesley) Bush-Brown.<sup>46</sup> Harold

(continued)

<sup>43</sup> As interviewed by Finegold Alexander + Associates Inc., “Wright Building: Existing Building Survey” (May 14, 2004), unpaginated. Although it does not appear anywhere in their official resumes, both Chesley and Morehouse told the interviewer that they had worked for TAC (The Architects Collaborative) under Walter Gropius.

<sup>44</sup> A folder of the firm’s promotional materials and resumes dating from 1970, 1975, and 1979 is in the collection of the Fine Arts Library at the Boston Public Library.

<sup>45</sup> Nancy Carlson Schrock, ed., *Architectural Records in Boston: A Guide to Architectural Research in Boston, Cambridge and Vicinity* (New York: Garland Publishing, 1983), 38; Morehouse MacDonald & Associates, Inc., <http://www.morehousemacdonald.com>, 9 May 2005.

<sup>46</sup> For biographical information on Bush-Brown, see the following: “Bush-Brown, Harold,” *Who Was Who* Vol. 8 (1982-85), and *American Architects Directory*, 1956, 1962, and 1970 eds. Smith College’s Sophia Smith Collection contains 14 boxes of Bush-Brown family papers, dating from 1835-1969, primarily those of Harold’s parents and siblings. Papers and photographs related to his HABS work are archived at Georgia Tech.

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Bush-Brown earned his A.B. (1911) and M.Arch. (1915) from Harvard. He worked as a draftsman for McKim, Mead & White in New York and Cram & Ferguson in Boston, before serving as an architect in the U.S. Navy 1917-1920. He maintained a private practice with various partners (most prominently as Bush-Brown, Gailey & Heffernan) while teaching at the Georgia Institute of Technology, becoming head of the department in 1925, director of the school of architecture in 1948, and retiring as professor emeritus in 1957. He served as head of the Georgia Historic American Building Survey in 1936-37. Bush-Brown designed over a dozen university buildings, primarily in Georgia, and beginning in Collegiate Tudor Revival style of his predecessors, but eventually shifting to Modern style. After retirement, he moved to Duxbury, into a house on St. George Street, the location of the family home of his wife Marjorie. Her father, Boston half-toner and engraver James C. Conant, had created the Duxbury Library bookplate.

In his final entry in the *American Architects Directory*, Bush-Brown highlights a single instance of public service, his chairing of the Duxbury Free Library Building Committee from 1967 to 1970. For the first time a client of architecture, Harold Bush-Brown became consumed by the challenges of adding a Modern style wing to an Italian Renaissance revival library, and he decided to write a book about the Duxbury Public Library, entitled *The Biography of a Building*, to guide other small towns through the process. "This narrative would show how members of the committee and the architects they appointed handled the many problems that they encountered in their search for a satisfactory solution." The book evolved into both a memoir of Bush-Brown's career, and a larger examination of the changes in architectural education and practice through the course of the 20<sup>th</sup> century:

It seemed to me that there was a need for an explanation that included an account of the origin and nature of the drastic, fundamental, revolutionary change that had taken place between the time of the original library of 1908 and the year 1968, when the addition was being constructed. To understand how and why the addition differed from the earlier building seemed to call for a recital of many incidents in my personal experience as a student, practitioner, and teacher, which, I hoped, would reveal what is meant by modern design as it appears in the addition and how it differs from the original traditional building.<sup>47</sup>

Yet the Wright Memorial Library remains at the center of Bush-Brown's book, as exemplar and metaphor of the consistency and historical grounding of Modern architecture in the wider architectural tradition. The Appendix describes, in detail, the exasperation that Bush-Brown, a Southerner for most of his life, experienced in shepherding the project through the democracy of the annual New England town meeting. And although neither

(continued)

<sup>47</sup> Harold Bush-Brown, *Beaux Arts to Bauhaus and Beyond: An Architect's Perspective* (New York: Whitney Library of Design/Watson-Guption, 1976), 8.

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Bush-Brown nor John Chesley realized it until the opening day of the Duxbury Free Library, they shared a direct link through Hugh Stubbins, who had been Bush-Brown's pupil at Georgia Tech before joining the faculty at Harvard, where he taught Chesley. In his foreword to Bush-Brown's subsequent book, *Beaux Arts to Bauhaus and Beyond*, Hugh Stubbins writes:

When Harold Bush-Brown asked me what I thought of the title of his book, I told him it could hardly be bettered, since his perspective on the profession is unique. . . . Harold Bush-Brown had the gift of nurturing the talents and ambitions of the young without imposing his own views upon them. He was able to accept and promote drastic changes heralded by the Bauhaus without losing his perspective or his respect for the past. He was always able to recognize that new forms emerge from their antecedents, even if in violent reaction to them. Unlike Gropius, he never abandoned the history of architecture as a necessary requisite in the education of an architect. It is perhaps significant that Gropius in the end changed his mind, and reinstated history as part of the architectural curriculum at Harvard.<sup>48</sup>

Harold Bush-Brown demonstrated this linkage of the disparate elements of 20<sup>th</sup> century architectural history by telling of a visit he made during the 1910s to Ralph Adams Cram's suburban home with some other draftsmen on a Sunday afternoon.

After being introduced to Mrs. Cram and having been shown around, one of the older men was bold enough to ask, "How does it happen, Mr. Cram, considering your belief in the Gothic of the middle ages as the only architecture worthy of our respect, that you are living in a colonial house?"

"You should know by now," Mr. Cram replied, "that architects are not accountable. You see that little nondescript medieval-looking house down the road. Well! That is where the great authority on colonial lives—Chandler."

How could I have imagined that one day I would be taking part in the renovation and enlarging of one of Joseph Everett Chandler's creations, the Duxbury Library?<sup>49</sup>

**Archaeological Significance**

Historic archaeological resources described above may contribute important information related to the early settlement and economy of Duxbury from the 17<sup>th</sup> through documented use of the property in the mid-19<sup>th</sup>

(continued)

<sup>48</sup> Hugh Stubbins, "Foreword," in Harold Bush-Brown, *Beaux Arts to Bauhaus and Beyond: An Architect's Perspective* (New York: Whitney Library of Design/Watson-Guptill, 1976), 6.

<sup>49</sup> Harold Bush-Brown, *Beaux Arts to Bauhaus and Beyond: An Architect's Perspective*, 23.

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**Wright Memorial Library  
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century. Additional historical research combined with archaeological survey and testing may identify components of farmsteads located on the library property or neighboring properties that so far have remained unidentified. Barns, outbuildings, and occupational-related features (trash pits, privies, wells) may exist that were related to residential properties located on both sides of the library property by 1833 or earlier.

Structural evidence related to the Duxbury Free Library, barns, stables, outbuildings, and occupational-related features may contribute important information that documents the origins, age, and use of this property. Additional historical research combined with archaeological survey and testing may locate documentary and/or structural evidence that document the movement of the Wright Guest House from the north side of St. George Street to the site of the existing library. Structural evidence may exist that documents a more recent date for the first library's foundation than its related building. Detailed analysis of the contents of occupational-related features may also contribute important evidence of the origins and age of the first library building and its potential use as a residence then library building. Archaeological resources may also contribute important information related to the architectural characteristics of the Duxbury Free Library, and potential reuse of parts of that structure in later Wright Memorial Library construction.

(end)

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Wright Memorial Library, Duxbury  
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(continued)

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### Continuation Sheet

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Wright Memorial Library, Duxbury  
Duxbury (Plymouth), MA

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(continued)

Wright Memorial Library  
Name of Property

Plymouth, MA  
County and State

**10. Geographical Data**

**Acreege of Property** Less than 1 acre

**UTM References See continuation sheet.**

(Place additional UTM references on a continuation sheet)

1. 19	360960	4656340	3.		
Zone	Easting	Northing	Zone	Easting	Northing
2.			4.		
Zone	Easting	Northing	Zone	Easting	Northing
					<u>See continuation sheet</u>

**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 Timothy T. Orwig, consultant, with Betsy Friedberg, NR Director, MHC

organization Massachusetts Historical Commission date May 2007

street & number 220 Morrissey Boulevard telephone 617-727-8470

city or town Boston state MA zip code 02125

**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 the SHPO or FPO.)

name Town of Duxbury

street & number Town Hall, 878 Tremont Street telephone 781-934-1104

city or town Duxbury state MA zip code 02332

**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. 470 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Project (1024-0018), Washington, DC 20503.

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**Plans:** Copies for the plans for Joseph Everett Chandler's three Massachusetts libraries are on file in the Blueprints Collection at the Massachusetts State Archives: Wright Memorial Library in Duxbury (Case B, Rack 2, Apart. 27, No. 6013); Adams Public Library at Kingston, undated (Case C, Rack 2, Apart. 11, No. 5651); Weston Memorial Library at Sandwich, 8 sheets, 1909 (Case D, Rack 4, Apart. 10, No. 40141).

(end)

### 10. Boundary Description

The National Register boundary for this property corresponds to the legal boundary of the lot containing the Wright Memorial Library, a vacant former public library owned by the Town of Duxbury, at 147 St. George Street. The legal description is Parcel 180-506-010 (Map 180, Block 0506). It is illustrated on the Town of Duxbury Assessor's Map 180A (although the building footprint on that map has been rotated 90 degrees). All of

(continued)

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**Wright Memorial Library, Duxbury  
Duxbury (Plymouth), MA**

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the surrounding land is also publicly owned. The irregularly shaped lot is 144 feet on the north along St. George Street, 158.4 on the east along the driveway to the Duxbury Middle School, 199.4 feet on the south, and 140 feet on the west.

**Boundary Justification**

The boundaries correspond to the legal boundaries of the lot immediately surrounding the Wright Memorial Library, owned by the Town of Duxbury.

**(end)**

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Section number illustrations, photos

**Wright Memorial Library  
Duxbury (Plymouth), MA**

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Illustrations A-G: Finegold Alexander + Associates Inc., 2004 renovation

- A. First Floor Plan
- B. Basement Floor Plan
- C. Mezzanine Floor Plan
- D. North elevation
- E. South elevation
- F. West elevation
- G. East elevation

Illustrations H-M: Joseph Chandler Architect, 1907

- H. First Floor Plan
- I. Basement Plan
- J. Front elevation
- K. Side elevation
- L. Rear elevation
- M. Transverse section

Illustrations N-P: Harold Bush-Brown, *Beaux Arts to Bauhaus and Beyond* (1976)

- N. First Floor Plan of Duxbury Library expansion
- O. Basement Plan for Duxbury Library expansion
- P. Plot Plan for Duxbury Library Expansion

Figure 1: Original Duxbury Free Library on its original site, prior to 1908  
Figure 2: Wright Memorial Library shortly after its completion  
Figure 3: Early view of Reading Room, looking east  
Figure 4: Early view of the Librarian's Desk, looking south  
Figure 5: Wright Memorial Library, post 1937.

(end)

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Section number illustrations, photos

**Wright Memorial Library  
Duxbury (Plymouth), MA**

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Timothy Orwig was the photographer for all the photographs, which were taken on 4 May 2005, and the negatives are in his possession. All of the photographs show the Wright Memorial Library, 147 St. George Street, Duxbury, Plymouth County, Massachusetts.

1. Looking south, showing north façade of 1907 building.
2. Looking southwest, showing north and east façades.
3. Looking west, showing east façade.
4. Looking northwest, showing south and east façades.
5. Looking northeast, showing south and west façades.
6. Looking east, showing west façade.
7. Looking east, showing west façade.
8. Looking southeast, showing north and west façades.
9. Detail: southwestern corner of central dome. Looking northeast.
10. Detail: southeastern corner of 1909 building. Looking northwest.
11. Detail: electrical lamp pole alongside front sidewalk, with three lamps in the background in front of north façade of west wing of original building. Looking southwest.
12. Interior detail: Coffered central dome and oculus skylight, looking east from gallery.
13. Interior detail: Eastern reading room, looking east from central rotunda.
14. Interior detail: Woodwork detail of the mantelpiece and side pillar, eastern reading room.

(continued)

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Section number illustrations, photos

**Wright Memorial Library  
Duxbury (Plymouth), MA**

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Illustrations A-G: Finegold Alexander + Associates Inc., 2004 renovation

- A. First Floor Plan
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- K. Side elevation
- L. Rear elevation
- M. Transverse section

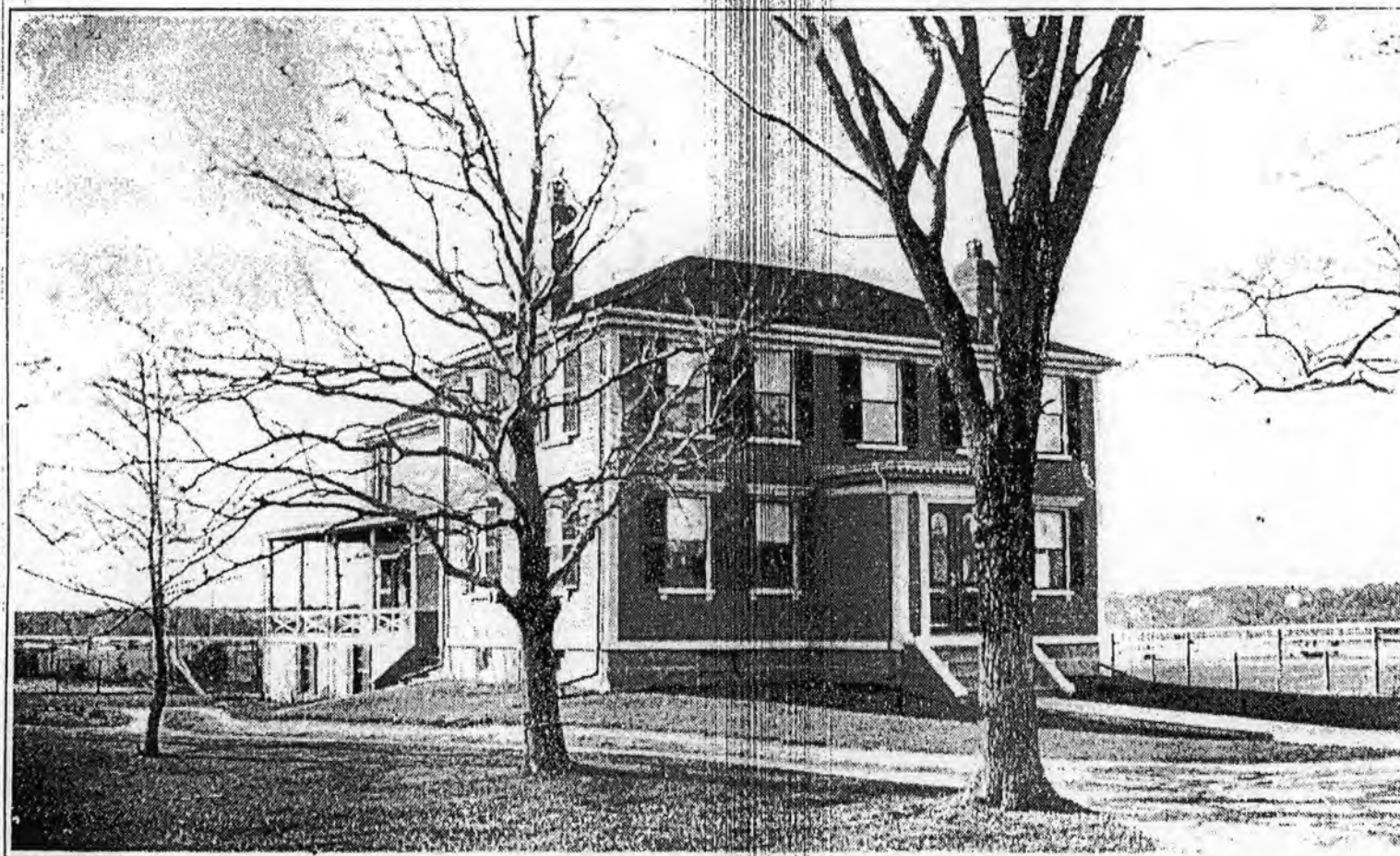
Illustrations N-P: Harold Bush-Brown, *Beaux Arts to Bauhaus and Beyond* (1976)

- N. First Floor Plan of Duxbury Library expansion
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- P. Plot Plan for Duxbury Library Expansion

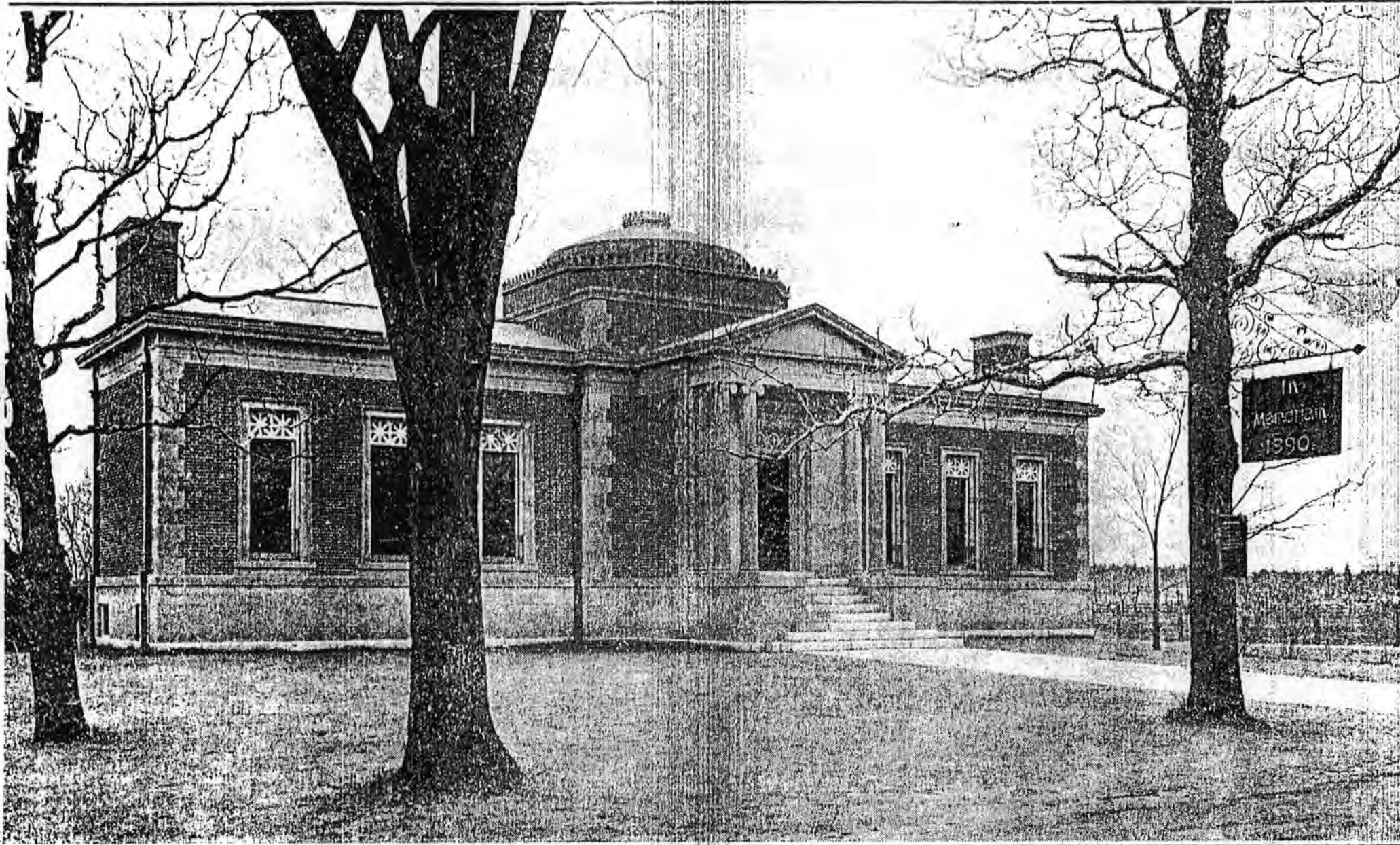
- Figure 1: Original Duxbury Free Library on its original site, prior to 1908
- Figure 2: Wright Memorial Library shortly after its completion
- Figure 3: Early view of Reading Room, looking east
- Figure 4: Early view of the Librarian's Desk, looking south
- Figure 5: Wright Memorial Library, post 1937.

(end)

Figure 1. The original Duxbury Free Library, on its original site, prior to 1908. Source and date unknown; reprinted in Janice Neubauer's "The Duxbury Free Library, 1889-1989, Background and History."

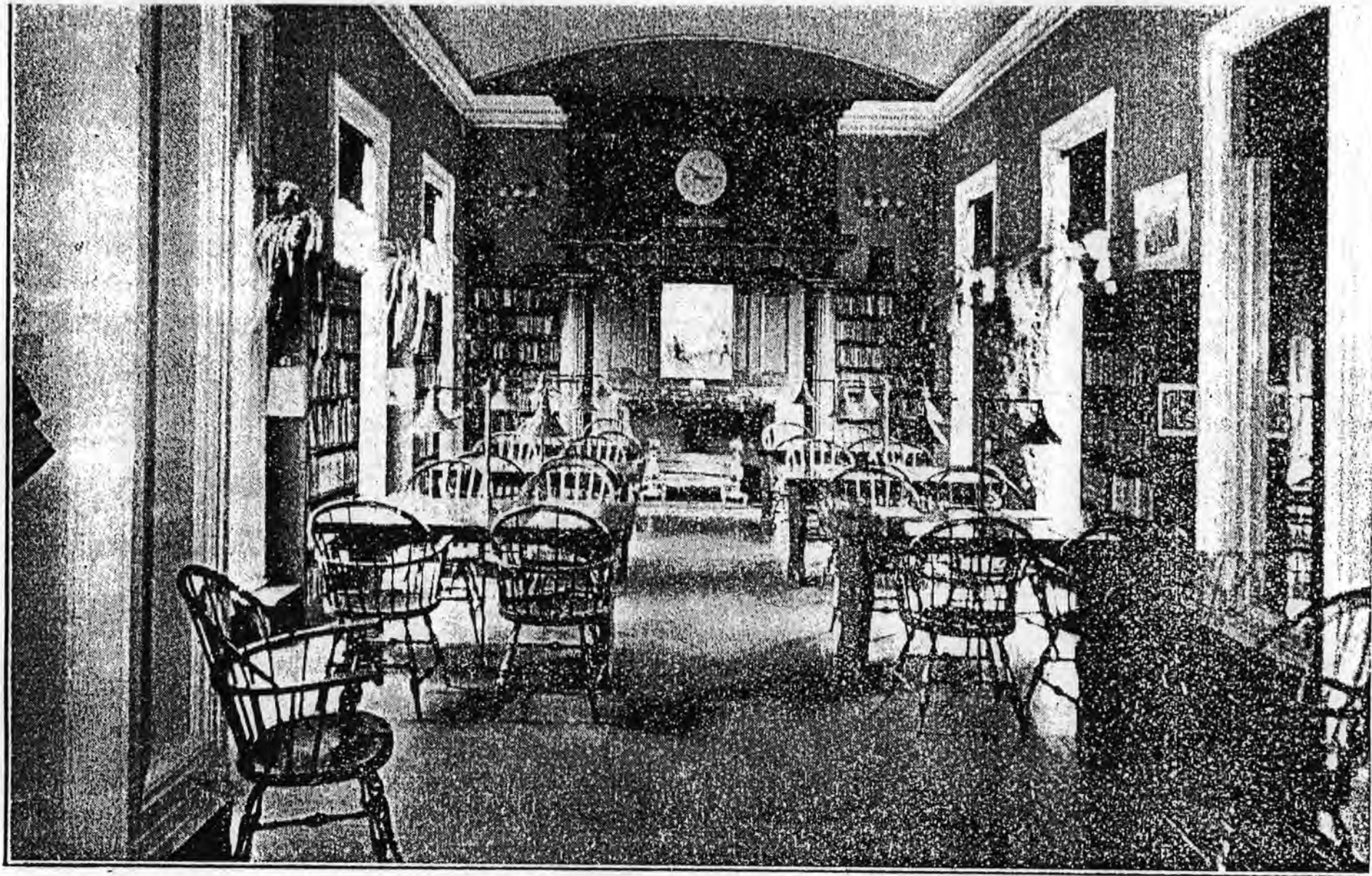


Duxbury Library.



DUXBURY FREE LIBRARY — DUXBURY, MASSACHUSETTS

Figure 2. The Wright Memorial Library shortly after its completion. Source and date unknown; reprinted in Janice Neubauer's "The Duxbury Free Library, 1889-1989, Background and History."



## READING ROOM

Figure 3. Early view of the Reading Room, looking east, date unknown. Duxbury Free Library History file, Duxbury Free Library.

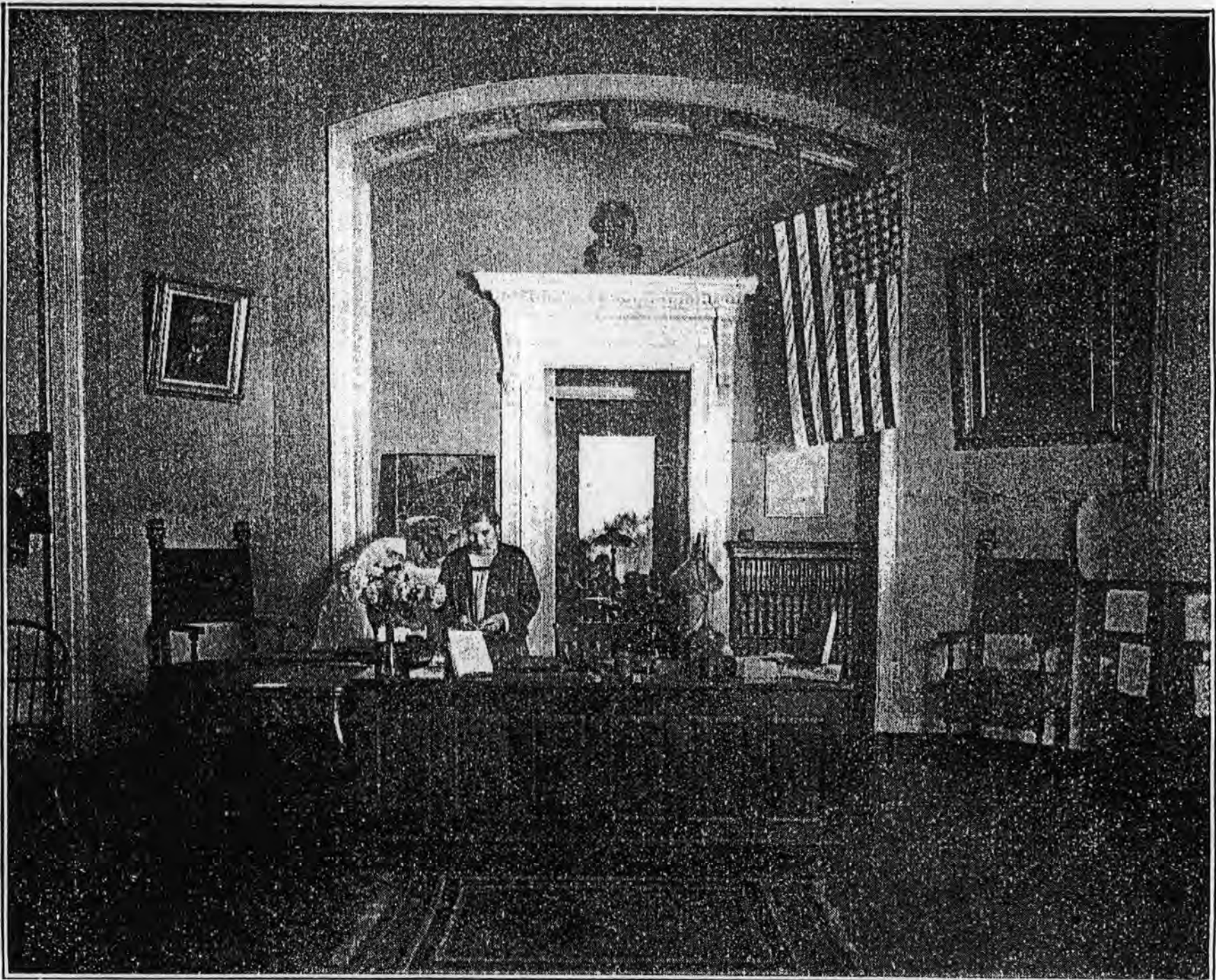
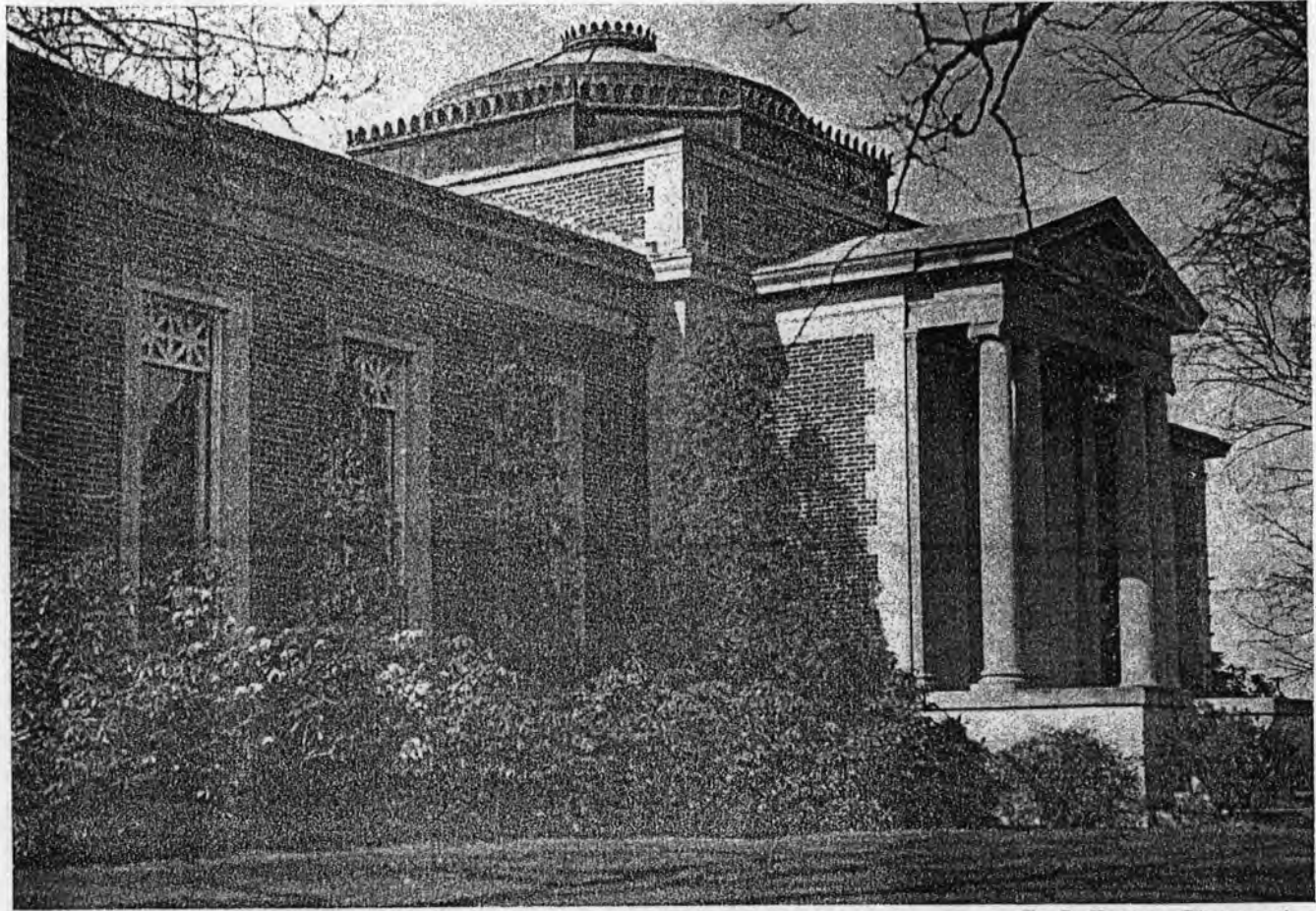


Figure 4. Early view of the Librarian's Desk, in the Rotunda in front of the door to the Trustees Room, looking south, date unknown. Duxbury Free Library History file, Duxbury Free Library.

LIBRARIAN'S DESK



E. C. Turner, Photographer

*Duxbury Free Library. (Erected in 1909, in memory of George B. Wright.)*

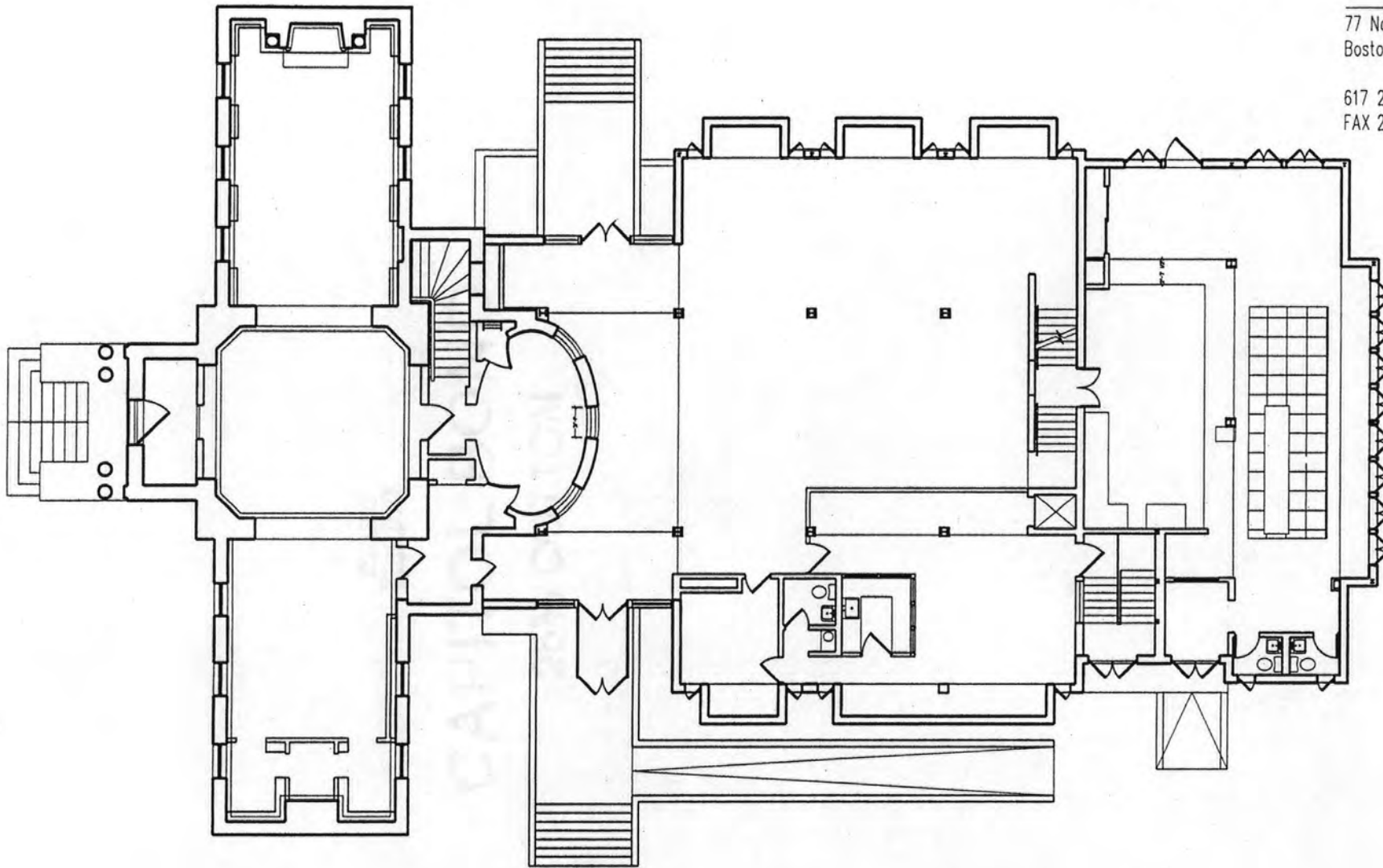
Figure 5. The Wright Memorial Library, as pictured in E. Waldo Long, *The Story of Duxbury 1637-1937*.

Sketch

Finegold Alexander + Associates Inc

77 North Washington Street  
Boston MA 02114 1967

617 227 9272  
FAX 227 5582



EXISTING FIRST FLOOR PLAN  
SCALE: 1/16"=1'-0"

Drawing Title EXISTING FIRST FLOOR PLAN

Project TOWN OF DUXBURY - WRIGHT BUILDING STUDY

Scale 1/16"=1'-0" Date 5/10/04 Project No 24104.01

Reference Dwg No

Dwg No

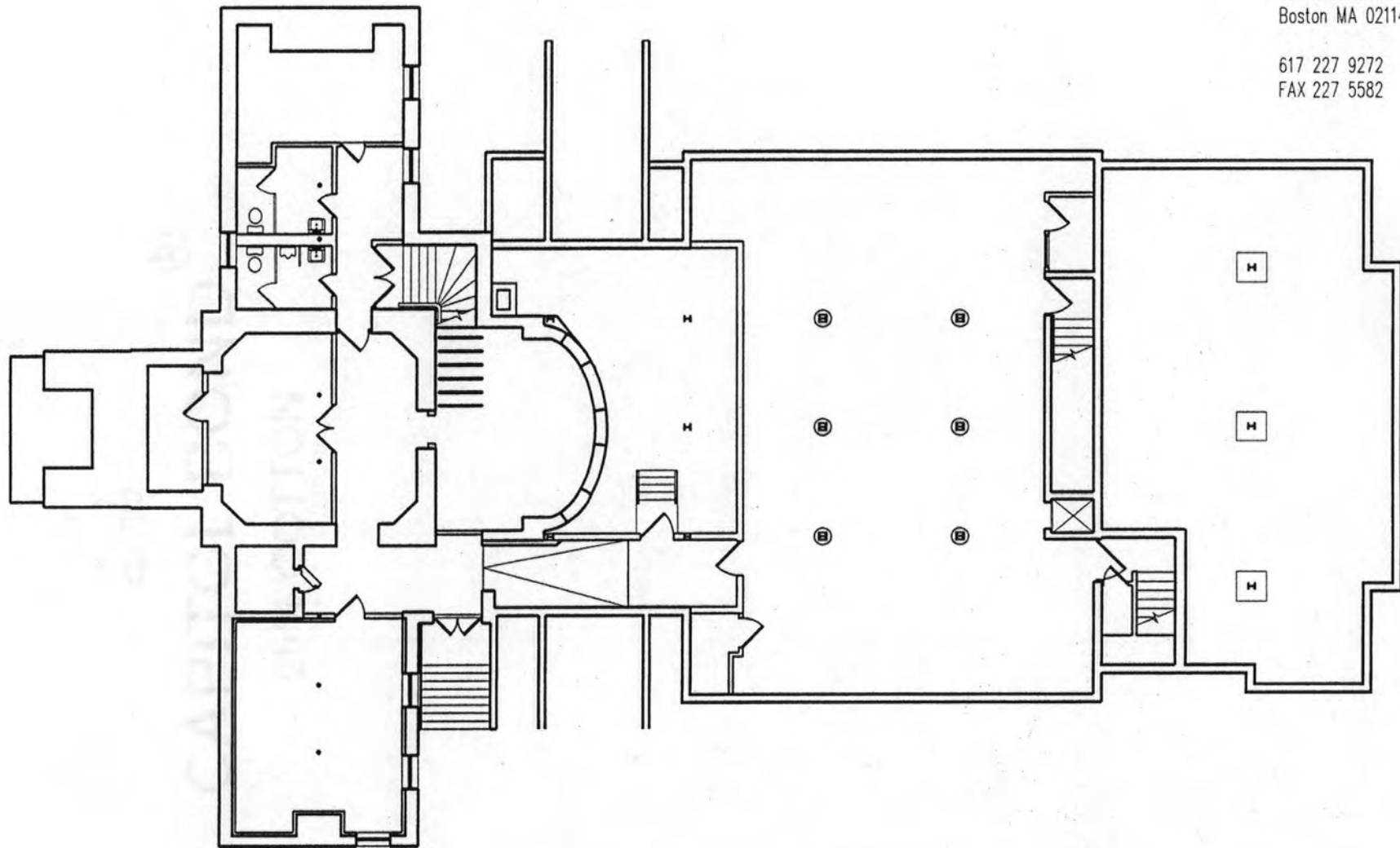
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Sketch

Finegold Alexander + Associates Inc

77 North Washington Street  
Boston MA 02114 1967

617 227 9272  
FAX 227 5582



BASEMENT PLAN  
SCALE 1/16"=1'-0"

Drawing Title EXISTING BASEMENT FLOOR PLAN

Project TOWN OF DUXBURY - WRIGHT BUILDING

Scale 1/16"=1'-0" Date 05/06/05 Project No 24104.01

Reference Dwg No

Dwg No

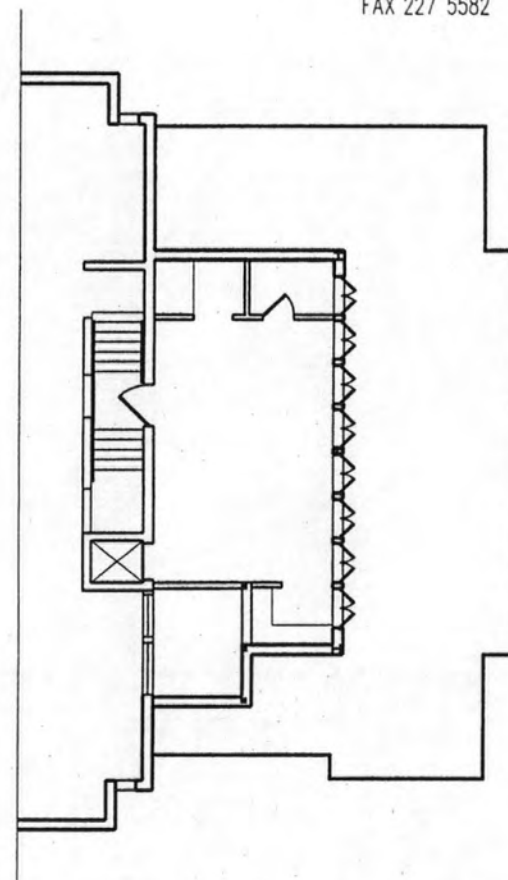
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Sketch

Finegold Alexander + Associates Inc

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Boston MA 02114 1967

617 227 9272  
FAX 227 5582



Drawing Title EXISTING MEZZANINE FLOOR PLAN

Project TOWN OF DUXBURY - WRIGHT BUILDING

Scale 1/16"=1'-0" Date 05/06/05 Project No 24104.01

Reference Dwg No

Dwg No

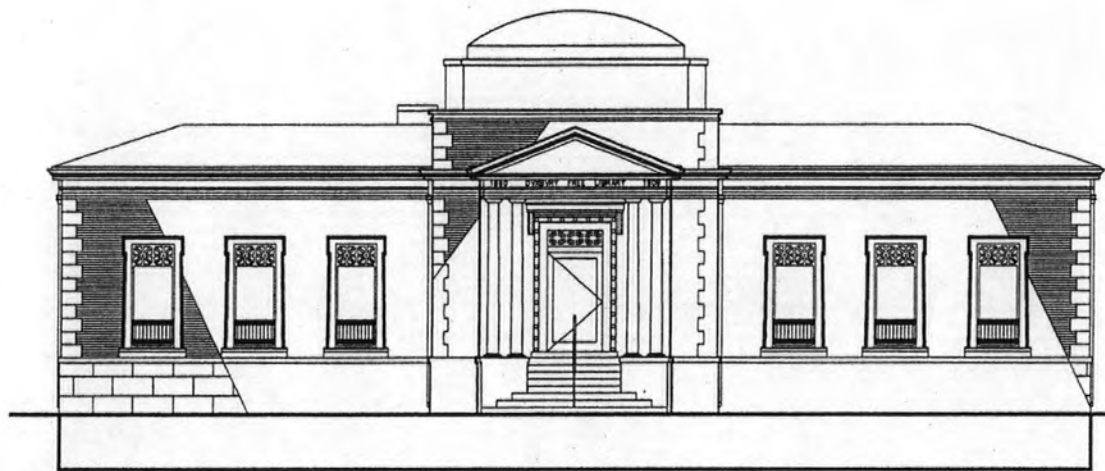
**EXISTING**

Sketch

Finegold Alexander + Associates Inc

77 North Washington Street  
Boston MA 02114 1967

617 227 9272  
FAX 227 5582



① NORTH ELEVATION  
SCALE 1/16"=1'-0"

Drawing Title EXISTING NORTH ELEVATION

Project TOWN OF DUXBURY - WRIGHT BUILDING

Scale 1/16"=1'-0" Date 05/06/05 Project No 24104.01

Reference Dwg No

Dwg No

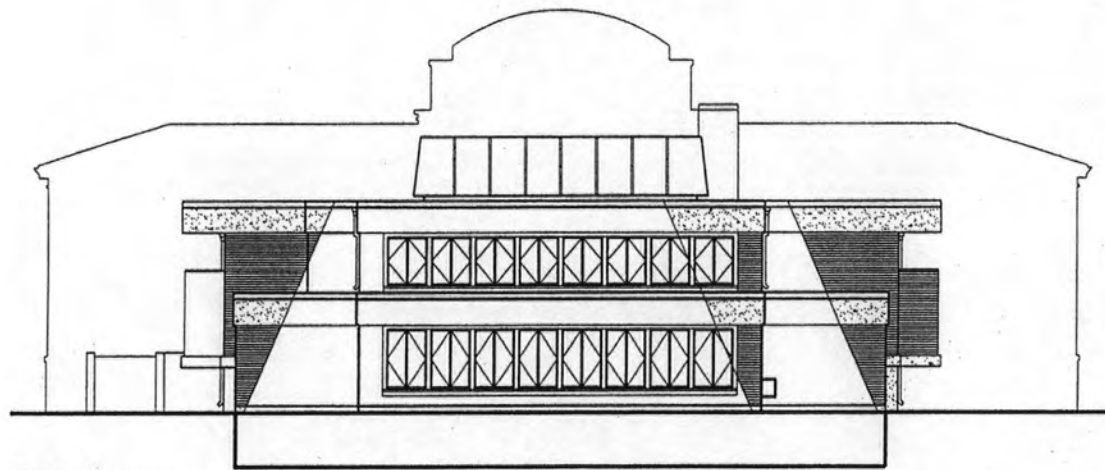
**EXISTING**

Sketch

Finegold Alexander + Associates Inc

77 North Washington Street  
Boston MA 02114 1967

617 227 9272  
FAX 227 5582



2 SOUTH ELEVATION  
SCALE: 1/16"=1'-0"

Drawing Title EXISTING SOUTH ELEVATION

Project TOWN OF DUXBURY - WRIGHT BUILDING

Scale 1/16"=1'-0" Date 05/06/05 Project No 24104.01

Reference Dwg No

Dwg No

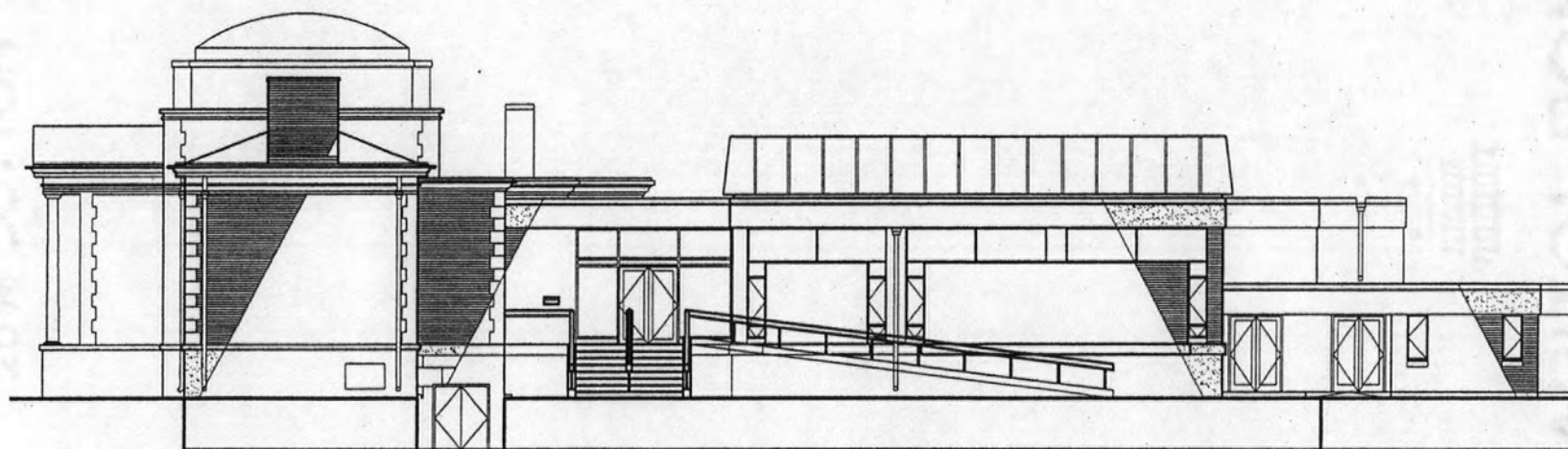
**EXISTING**

Sketch

Finegold Alexander + Associates Inc

77 North Washington Street  
Boston MA 02114 1967

617 227 9272  
FAX 227 5582



2 WEST ELEVATION  
SCALE: 1/4"=1'-0"

Drawing Title EXISTING WEST ELEVATION

Project TOWN OF DUXBURY - WRIGHT BUILDING

Scale 1/16"=1'-0" Date 05/06/05 Project No 24104.01

Reference Dwg No

Dwg No

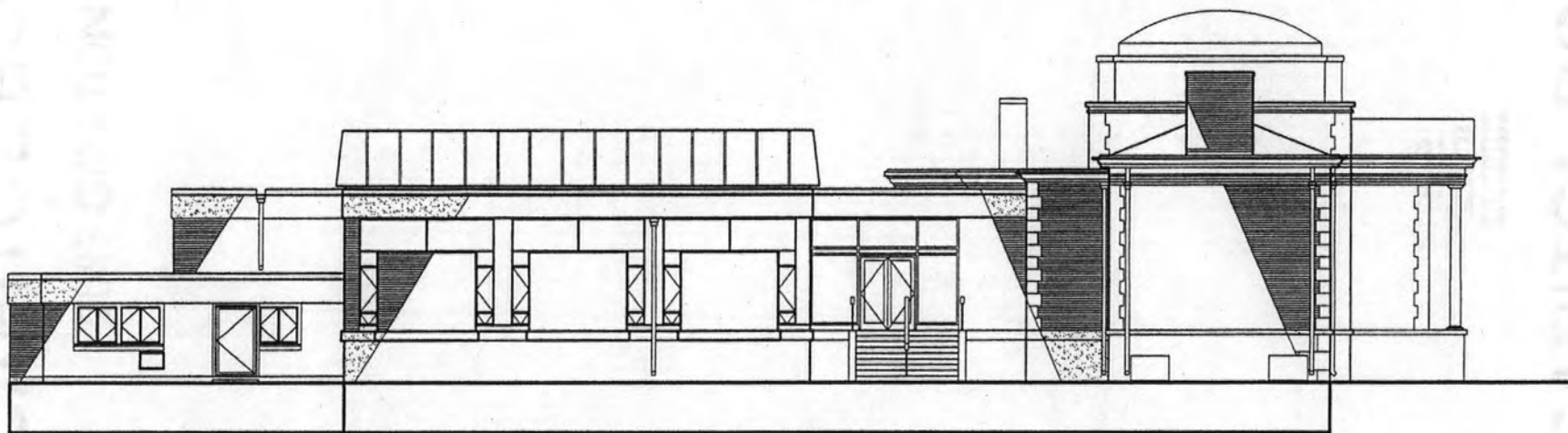
**EXISTING**

Sketch

Finegold Alexander + Associates Inc

77 North Washington Street  
Boston MA 02114 1967

617 227 9272  
FAX 227 5582



① EAST ELEVATION  
SCALE: 1/16"=1'-0"

Drawing Title EXISTING EAST ELEVATION

Project TOWN OF DUXBURY - WRIGHT BUILDING

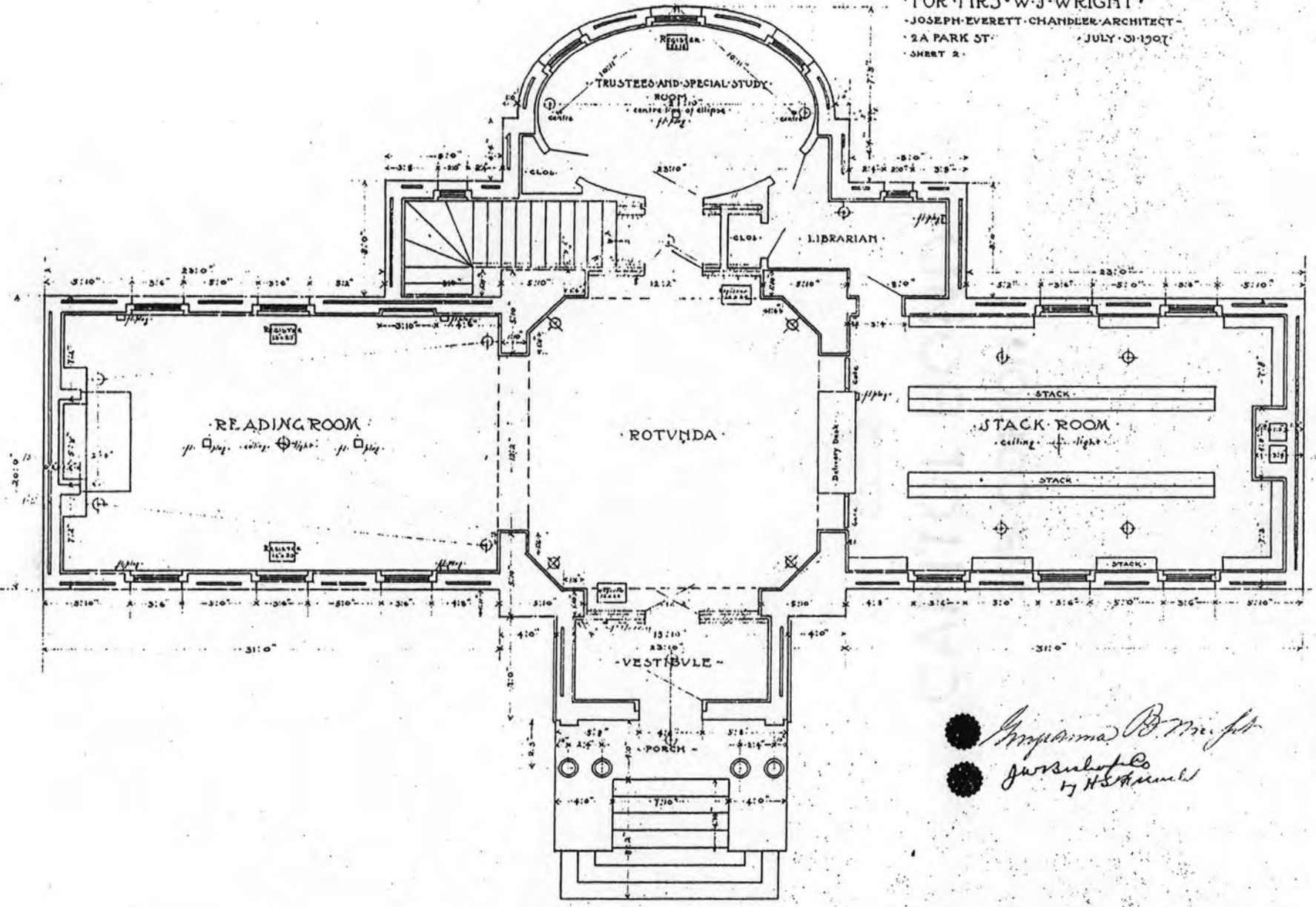
Scale 1/16"=1'-0" Date 05/06/05 Project No 24104.01

Reference Dwg No

Dwg No

**EXISTING**

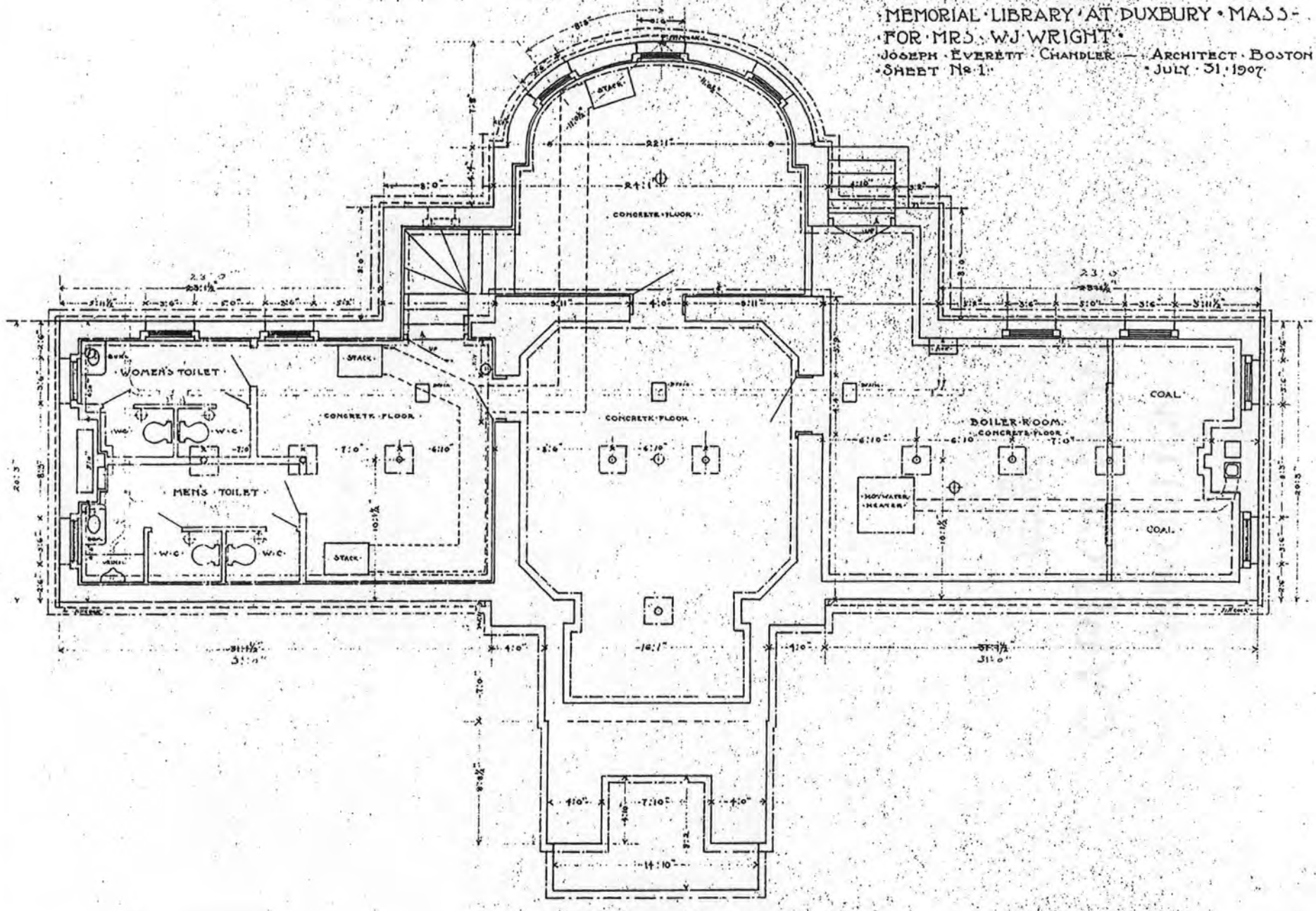
MEMORIAL LIBRARY AT DUXBURY, MASS.  
 FOR MRS. W. J. WRIGHT.  
 JOSEPH EVERETT CHANDLER ARCHITECT.  
 2 A PARK ST. JULY 31, 1907.  
 SHEET 2.



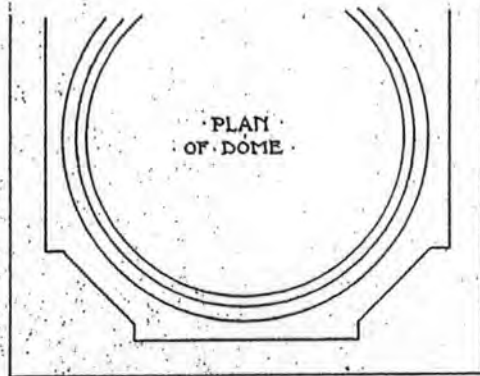
*Approved by Mrs. W. J. Wright*  
*for the Trustees*  
*H. S. Merrill*

FIRST FLOOR PLAN  
 SCALE 1/4" = 12"

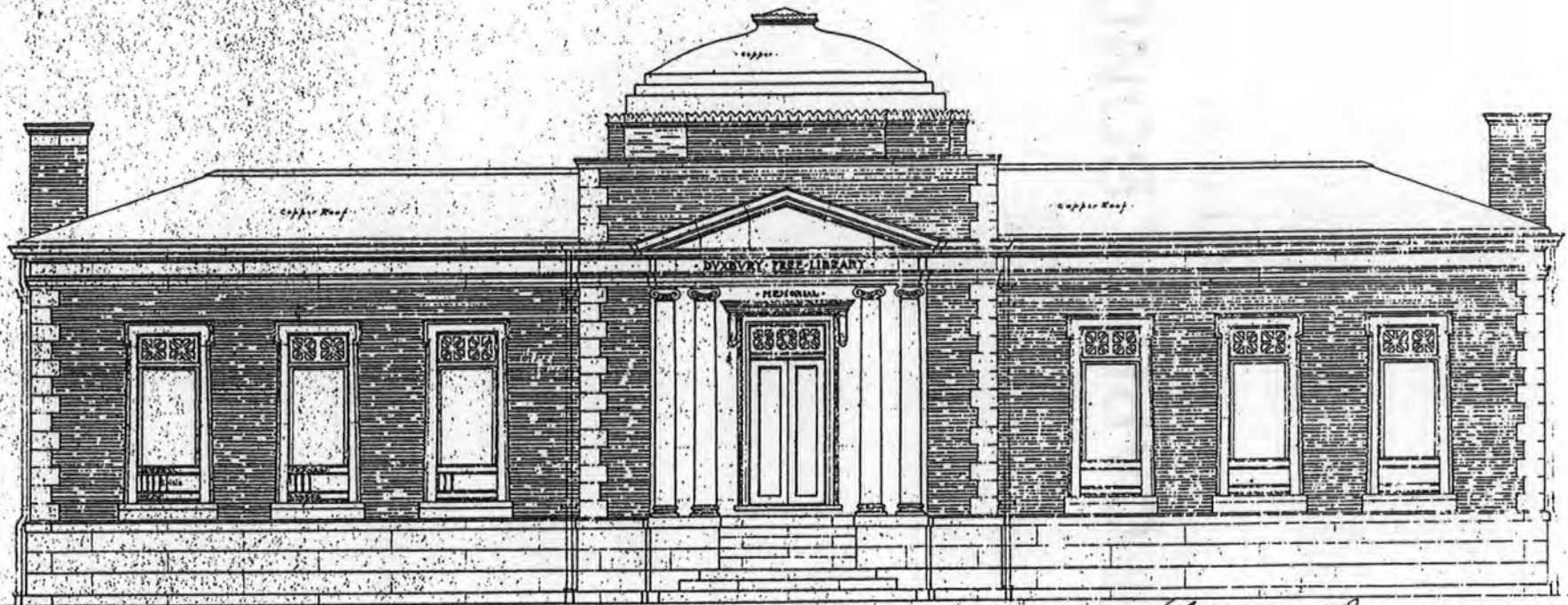
MEMORIAL LIBRARY AT DUXBURY MASS -  
 FOR MRS. WJ WRIGHT -  
 JOSEPH EVERETT CHANDLER - ARCHITECT BOSTON -  
 SHEET No. 1 - JULY 31, 1907



BASEMENT PLAN -  
 SCALE 1/4" = 12"



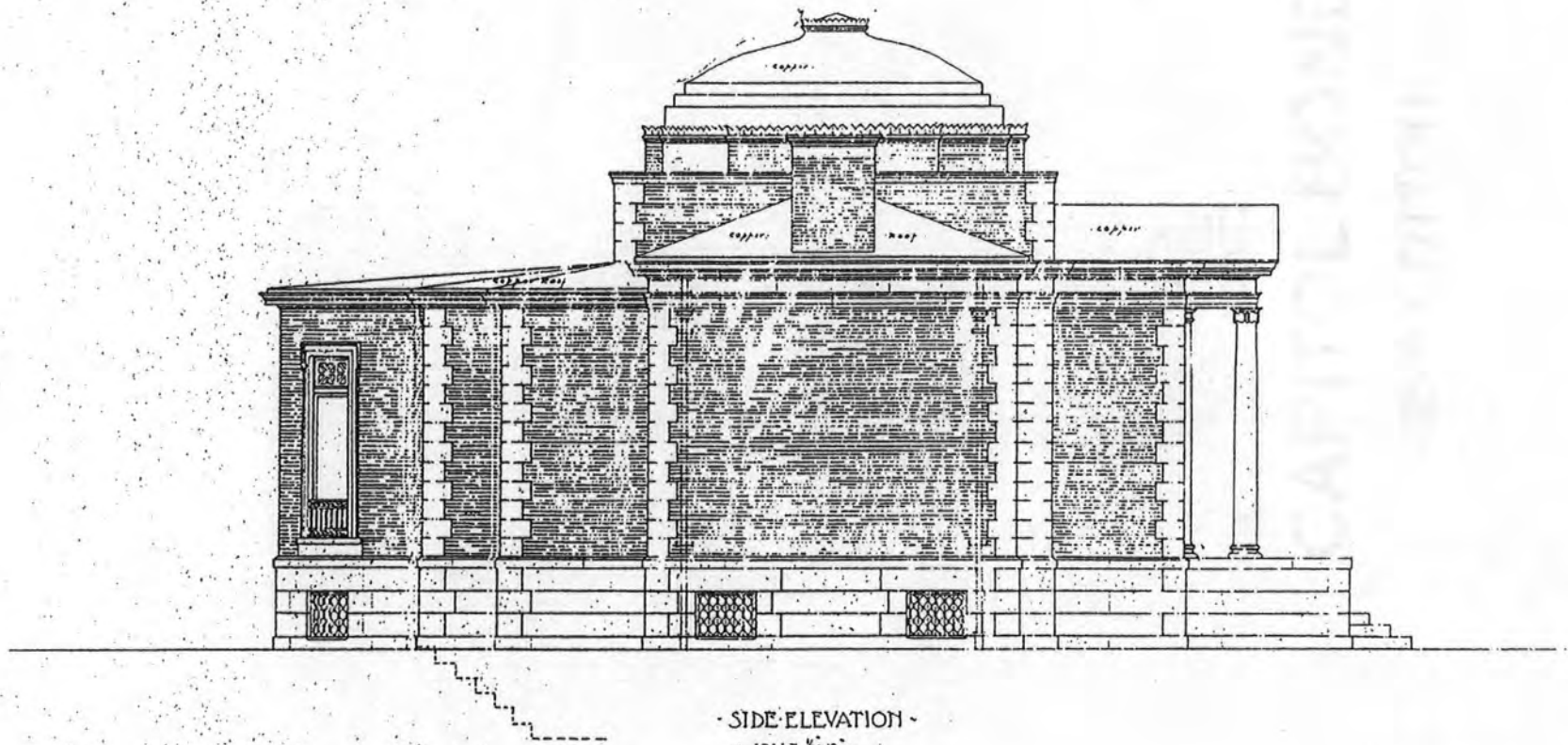
MEMORIAL LIBRARY AT DUXBURY MASS  
 FOR MRS W J WRIGHT  
 JOSEPH EVERETT CHANDLER ARCHITECT  
 2A PARK ST BOSTON JULY 31 1907  
 SHEET NO 3



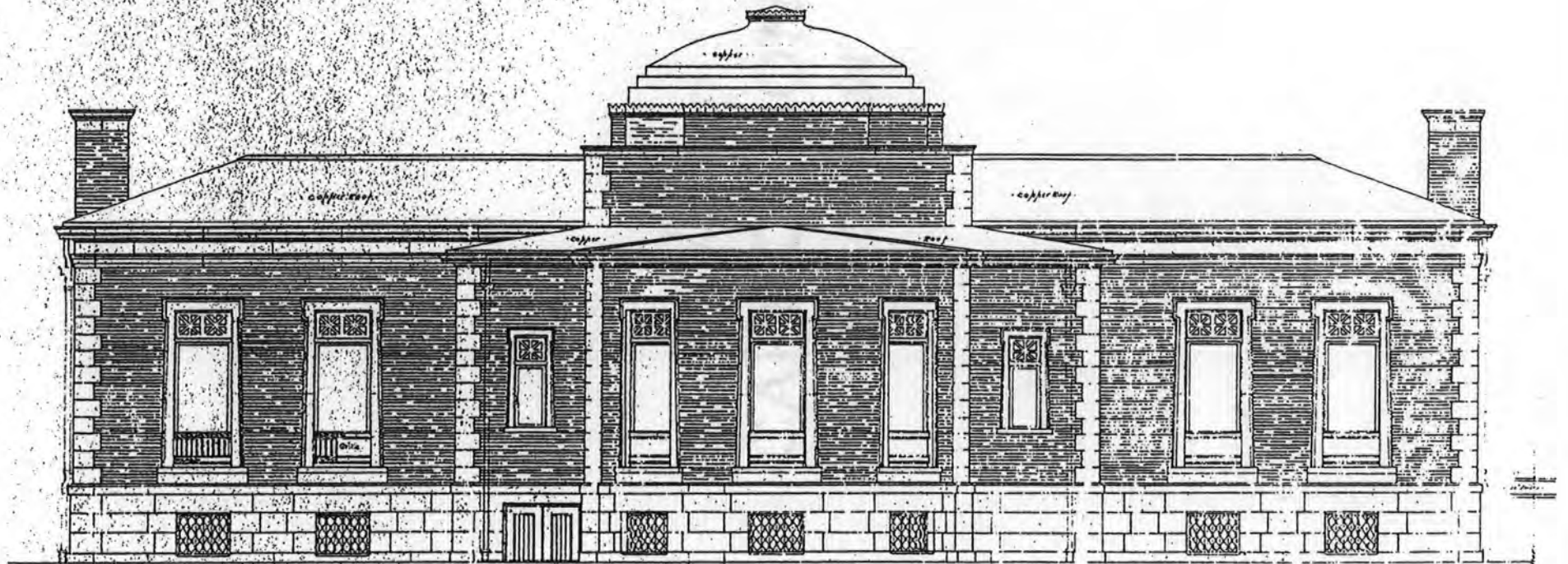
FRONT ELEVATION  
 SCALE 1/4" = 12'

*Joseph B. Wright*  
*J. W. Bishop Co.*  
*by H. H. Smith*

MEMORIAL LIBRARY AT DVXBURY MASS.  
FOR MRS W J WRIGHT  
JOSEPH EVERETT CHANDLER ARCHITECT  
24 PARK ST BOSTON JULY 25 1907  
SHEET NO 4

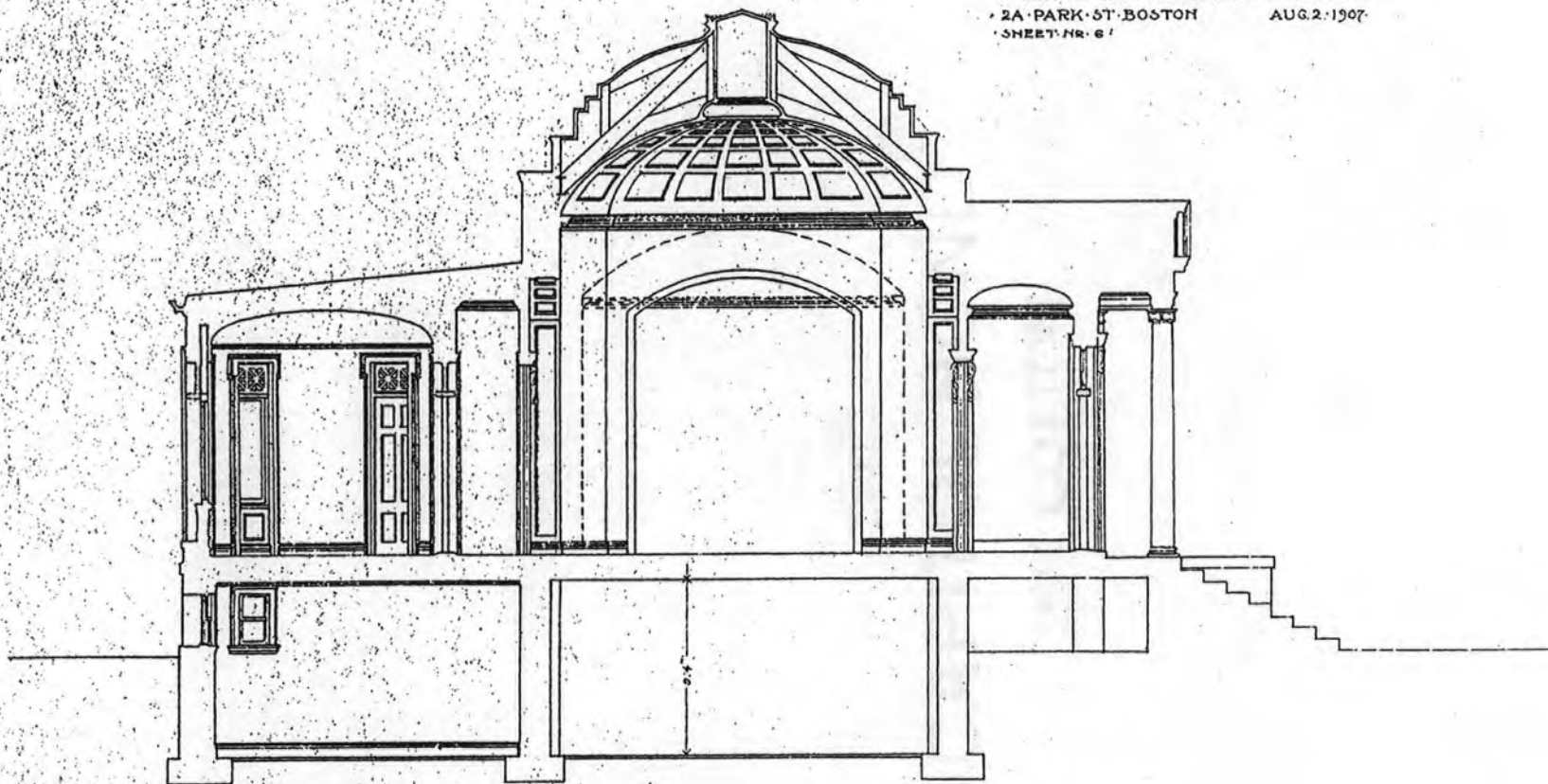


MEMORIAL LIBRARY AT DUXBURY MASS  
FOR MRS W J WRIGHT  
JOSEPH EVERETT CHANDLER ARCHITECT  
24 PARK ST BOSTON JULY 25 1907  
SHEET NO 5



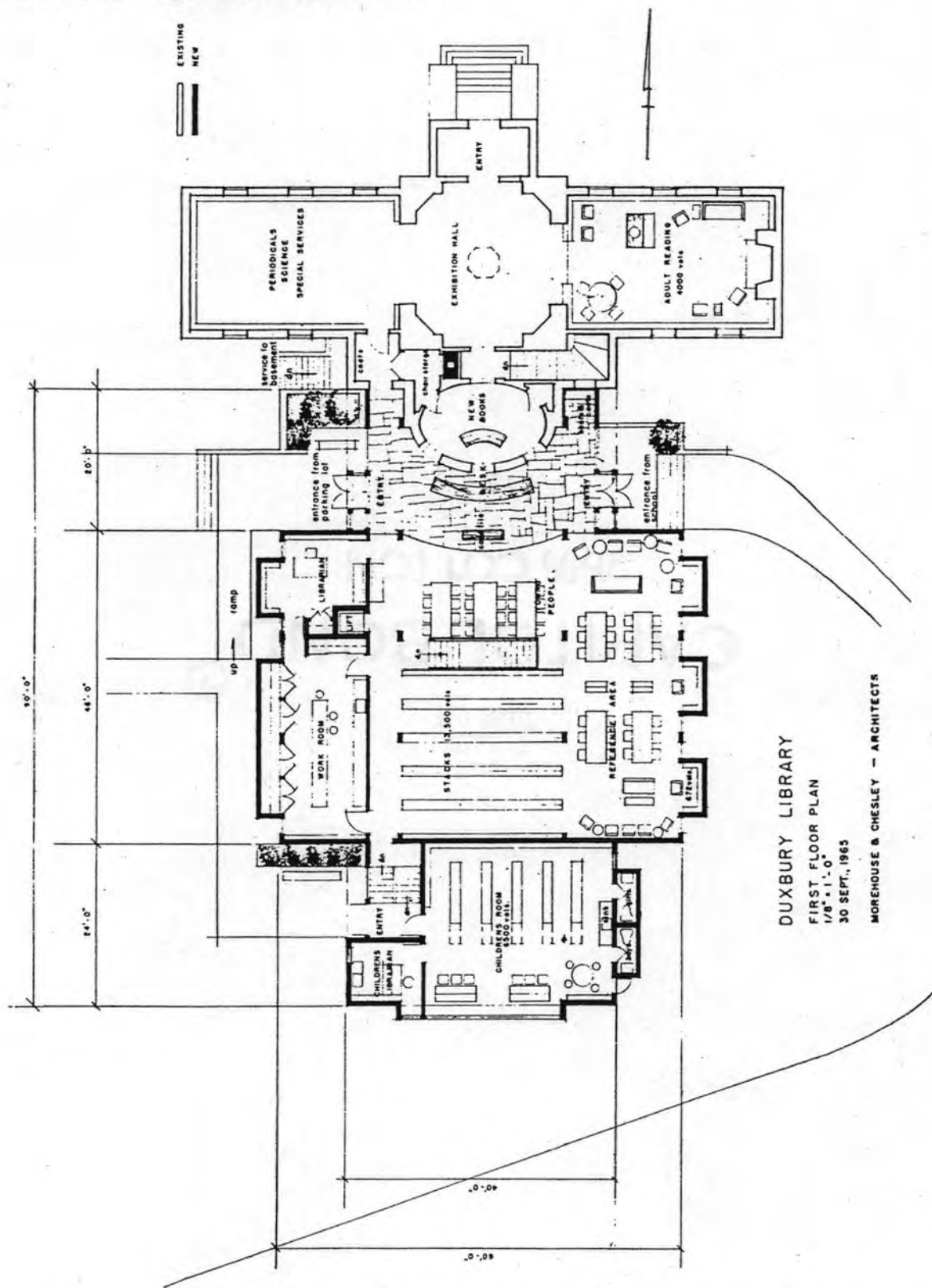
REAR ELEVATION  
SCALE 1/4" = 1 FT

MEMORIAL LIBRARY AT DVXBURY MASS  
FOR MRS W J WRIGHT  
JOSEPH EVERETT CHANDLER ARCHITECT  
2A PARK ST BOSTON AUG 2 1907  
SHEET No 6



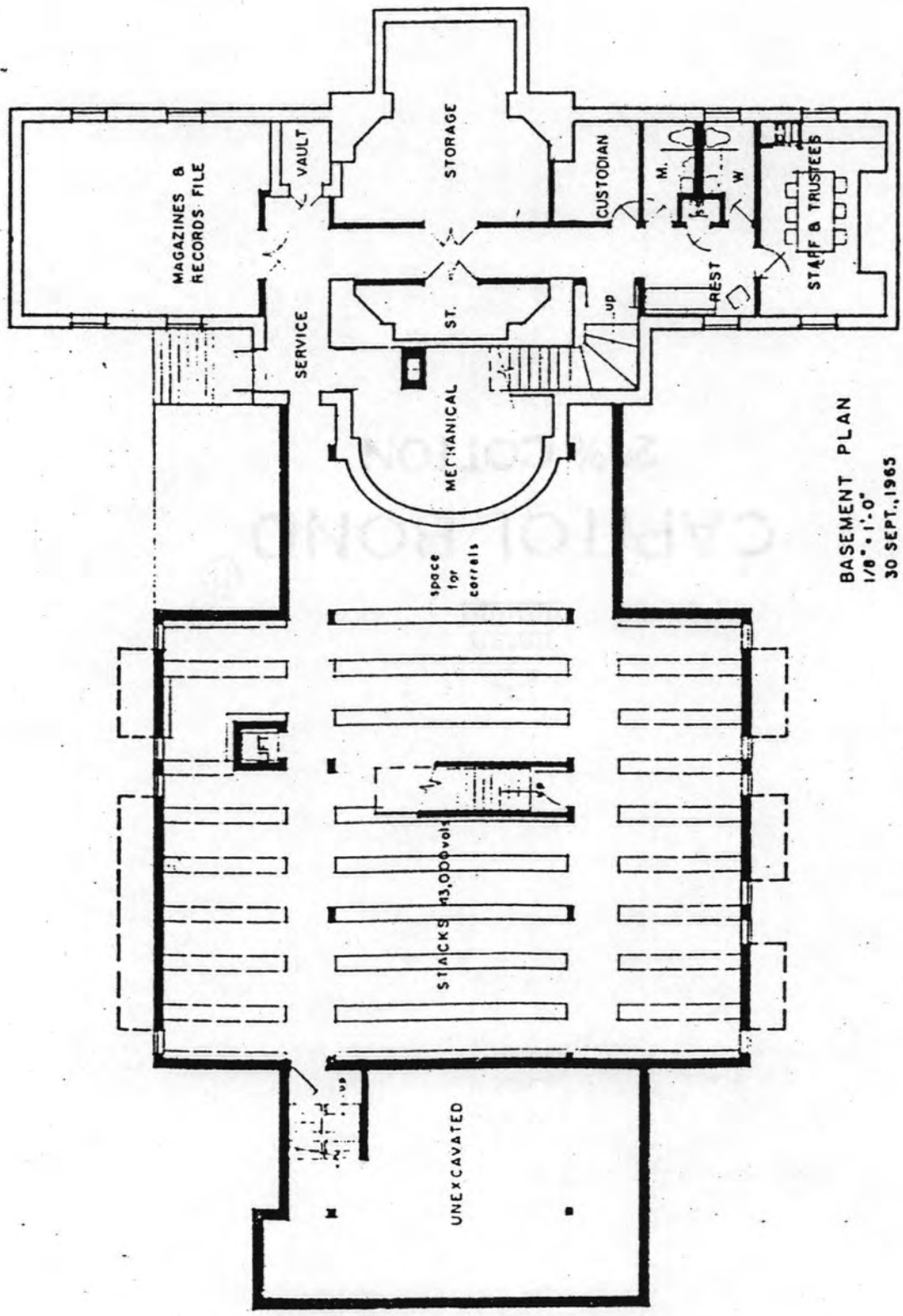
TRANSVERSE SECTION  
SCALE 1/4" = 12"

First Floor Plan of the Duxbury Library expansion, 1965, as published by Harold Bush-Brown on page 68 of *Beaux Arts to Bauhaus and Beyond: An Architect's Perspective* (New York: Whitney Library of Design/Watson-Guptill, 1976).



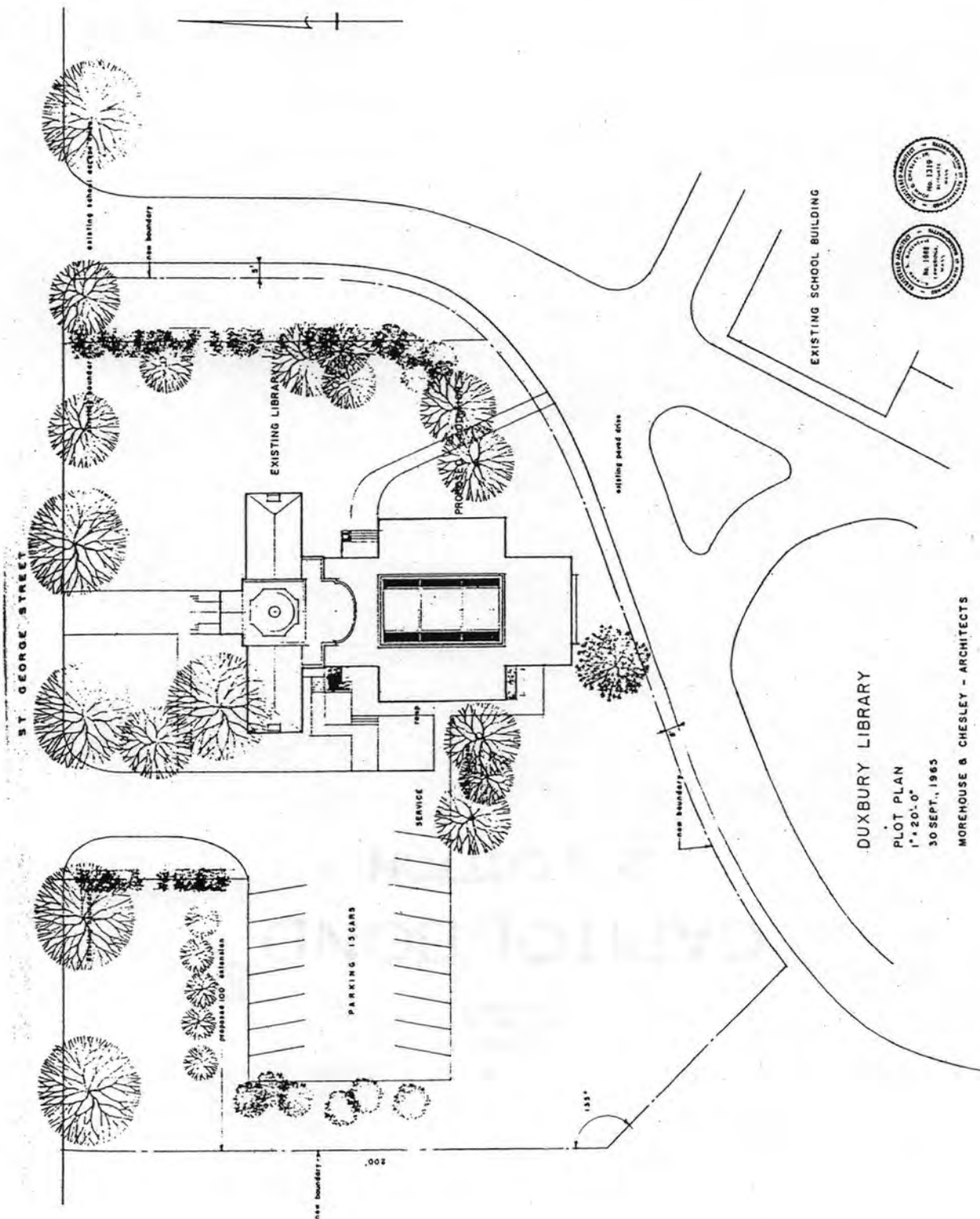
The final plan for the main floor of the new Duxbury Library shows four principal zones: the central rotunda flanked by balancing wings, the transitional oval room and circulation desk, the stack and reading areas, and the children's wing.

Basement Plan for the Duxbury Library expansion, 1965, as published in *The Duxbury Clipper*  
13 January 1966.



BASEMENT PLAN  
1/8" = 1'-0"  
30 SEPT., 1965

Plot Plan for the Duxbury Library expansion, 1965, as published by Harold Bush-Brown on page 63 of *Beaux Arts to Bauhaus and Beyond: An Architect's Perspective* (New York: Whitney Library of Design/Watson-Guptill, 1976).



Plot plan for the Duxbury Library shows the original building facing north on St. George Street and the new wing extending behind it with major entries from west and east.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Wright Memorial Library

MULTIPLE NAME:

STATE & COUNTY: MASSACHUSETTS, Plymouth

DATE RECEIVED: 5/29/07      DATE OF PENDING LIST: 6/19/07  
DATE OF 16TH DAY: 7/04/07      DATE OF 45TH DAY: 7/12/07  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 07000680

REASONS FOR REVIEW:

APPEAL: N    DATA PROBLEM: N    LANDSCAPE: N    LESS THAN 50 YEARS: N  
OTHER: N    PDIL: N    PERIOD: N    PROGRAM UNAPPROVED: N  
REQUEST: N    SAMPLE: N    SLR DRAFT: N    NATIONAL: N

COMMENT WAIVER: N

ACCEPT     RETURN     REJECT    7.11.07 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in the  
National Register

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



1. WRIGHT MEMORIAL LIBRARY  
DUXBURY, PLYMOUTH, MA

TIM ORWIG photographs  
MAY 2005

LOOKING S, SHOWING FACADE OF 1907 BUILDING.



2. WRIGHT MEMORIAL LIBRARY  
DUXBURY (PLYMOUTH) MA

TIM ORWIG, PHOTOGRAPHER  
MAY 2005

MAY 2005 CAK

MAY 2005 CAK

MAY 2005 CAK

LOOKING SW, SHOWING N, E FACADES.



3. WRIGHT MEMORIAL LIBRARY  
DUXBURY (PLYMOUTH) MA

TIM OIZWIG, PHOTOGRAPHER

MAY 2005

LOOKING W, SHOWING E FACADE



4 WRIGHT MEMORIAL LIBRARY  
DUXBURY (PLYMOUTH) MA

TIM ORWIG, photographer  
MAY 2005

MAY 2005 CAK

MAY 2005 CAK

MAY 2005 CAK

LOOKING NW, SHOWING S, E FACADES



5. WRIGHT MEMORIAL LIBRARY  
DUXBURY (PLYMOUTH) MA

TIM ORWIG, PHOTOGRAPHER  
MAY 2005

LOOKING NE, SHOWING S, W FACADES



6 WRIGHT MEMORIAL LIBRARY  
DUXBURY (PLYMOUTH) MA

TIM ORWIG, photographer  
MAY 2005

LOOKING E, SHOWING W FACADE



7 WRIGHT MEMORIAL ~~FAC~~ LIBRARY  
DUXBURY (PLYMOUTH) MA

TIM ORWIG, PHOTOGRAPHER  
MAY 2005

MAY 2005 CAK

MAY 2005 CAK

MAY 2005 CAK

LOOKING E, SHOWING W FACADE



8 WRIGHT MEMORIAL LIBRARY  
DUXBURY (PLYMOUTH) MA

TIM ORWIG, photographer  
MAY 2005

LOOKING SE, SHOWING N, W FACADES



9 WRIGHT MEMORIAL LIBRARY  
DUXBURY (PLYMOUTH) MA

TIM ORWIG photographer  
MAY 2005

MAY 2005 CAK

MAY 2005 CAK

MAY 2005 CAK

K

DETAIL: SW CORNER of CENTRAL DOME  
LOOKING NE



10 WRIGHT MEMORIAL LIBRARY  
DUXBURY (PLYMOUTH) MA

TIM ORWIG photographer  
MAY 2005

CAK

MAY 2005 CAK

MAY 2005 CAK

MAY 2005 CA

DETAIL : SE CORNER of 1909 BUILDING  
LOOKING NW



11 WRIGHT MEMORIAL LIBRARY  
DUXBURY (PLYMOUTH) MA

TIM ORWIG, Photographer  
MAY 2005

MAY 2005 CAK

MAY 2005 CAK

MAY 2005 CAK



12 WRIGHT MEMORIAL LIBRARY  
DUXBURY (PLYMOUTH) MA

TIM ORWIG photographer  
MAY 2005

MAY 2005 CAK

MAY 2005 CAK

MAY 2005 CAK

INTERIOR DETAIL - COFFERED CENTRAL  
DOME & OCVLUS SKYLIGHT, LOOKING E  
FROM GALLERY



13 Wright Memorial Library  
Duxbury, Plymouth Co., MA

TIM ORWIG photographer  
MAY 2005

MAY 2005 CAK

MAY 2005 CAK

MAY 2005 CAK

MAY 2005 CAK

INTERIOR DETAIL — EASTERN READING  
ROOM, LOOKING E FROM CENTRAL ROTUNDA



14. Wright Memorial Library  
Duxbury, Plymouth Co., MA

TIM ORWIG photographer  
May 2005

MAY 2005 CAK

MAY 2005 CAK

MAY 2005 CAK

INTERIOR DETAIL - WOODWORK DETAIL OF  
THE MANTLEPIECE & SIDE PILLAR, EASTERN  
READING ROOM.

70° 45' 30" W  
42° 07' 30" N

UNITED STATES  
DEPARTMENT OF THE INTERIOR  
GEOLOGICAL SURVEY

COMMONWEALTH OF MASSACHUSETTS  
DEPARTMENT OF PUBLIC WORKS

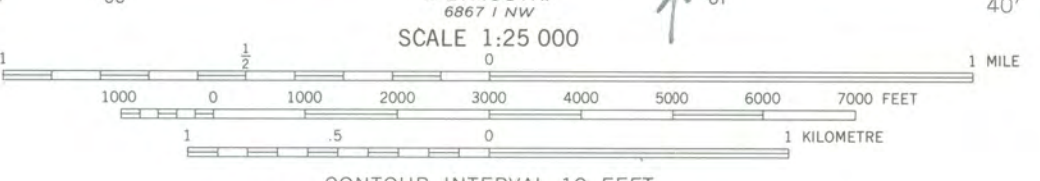
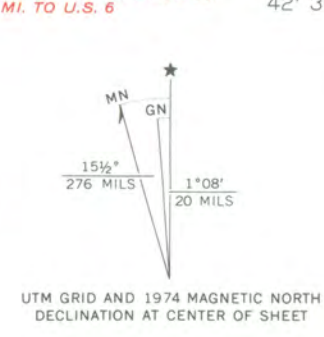
DUXBURY QUADRANGLE  
MASSACHUSETTS—PLYMOUTH CO.  
7.5 MINUTE SERIES (TOPOGRAPHIC)



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

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

Mapped, edited, and published by the Geological Survey  
Control by USGS, NOS/NOAA, and Massachusetts Geodetic Survey  
Topography by plane-table surveys 1935-1936  
Revised from aerial photographs taken 1973. Field checked 1974  
Selected hydrographic data compiled from NOS 245 (1972) and 1208 (1973). This information is not intended for navigational purposes  
Polyconic projection. 1927 North American datum  
10,000-foot grid based on Massachusetts coordinate system, mainland zone  
1000-metre Universal Transverse Mercator grid, zone 19



CONTOUR INTERVAL 10 FEET  
(PLYMOUTH) 6867 1/4  
NATIONAL GEODETIC VERTICAL DATUM OF 1929  
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER  
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER  
THE MEAN RANGE OF TIDE IS APPROXIMATELY 9.2 FEET

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

**ROAD CLASSIFICATION**

Primary highway, hard surface	Light duty road, hard or improved surface
Secondary highway, hard surface	Unimproved road
Interstate Route	U. S. Route
	State Route



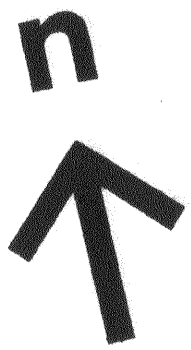
**DUXBURY, MASS.**  
N4200-W7037.5/7.5  
1974  
AMS 6868 II SW—SERIES V814





SEE SHEET 170b

Duxbury, MA  
Wright Memorial Library



SEE SHEET 170c

SEE SHEET 180b

SEE SHEET 140b

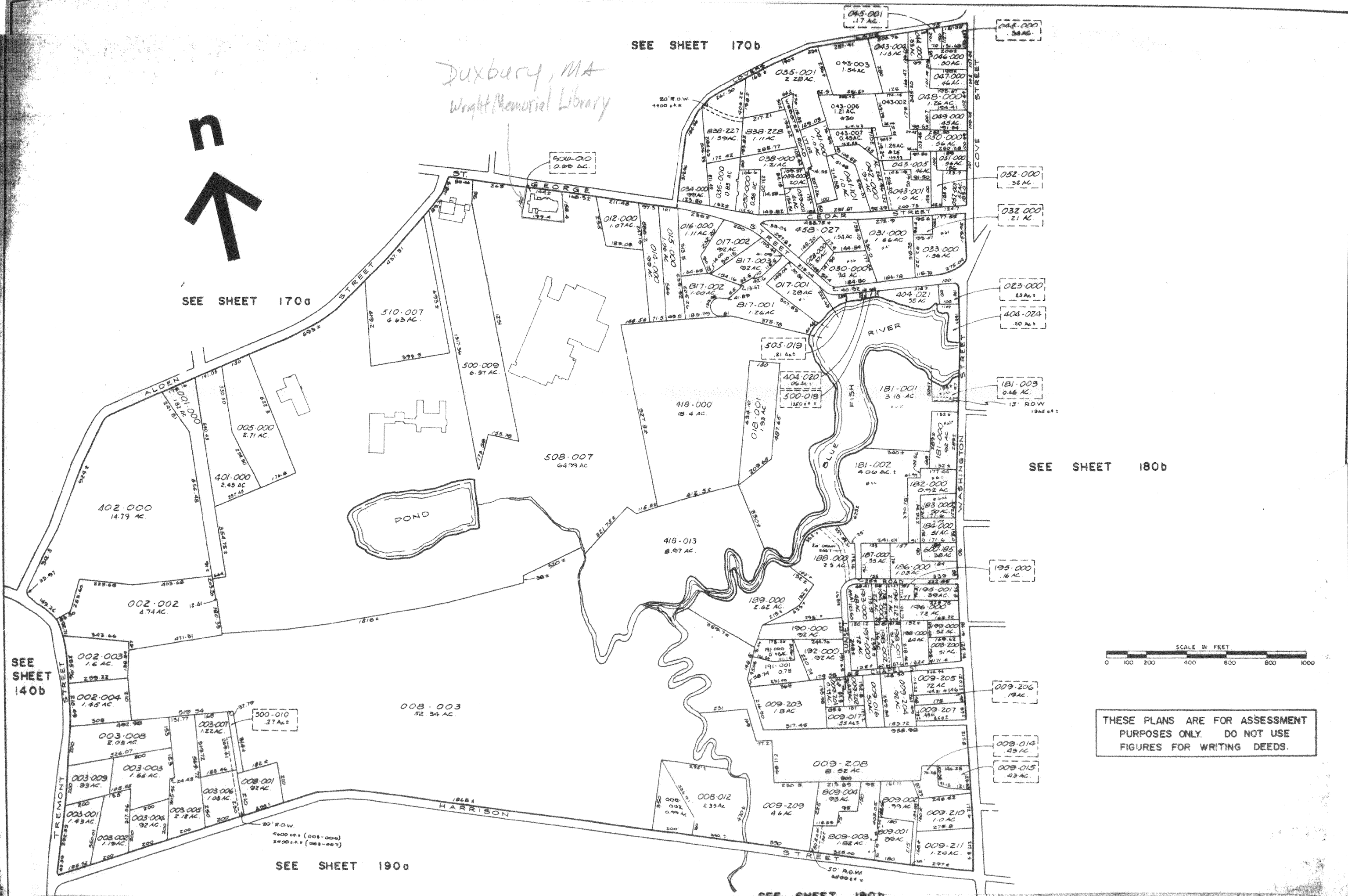
SEE SHEET 190c

SEE SHEET 190d



THESE PLANS ARE FOR ASSESSMENT PURPOSES ONLY. DO NOT USE FIGURES FOR WRITING DEEDS.

# 180a

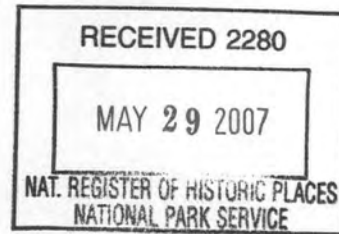




**The Commonwealth of Massachusetts**  
William Francis Galvin, Secretary of the Commonwealth  
Massachusetts Historical Commission

May 16, 2007

Mr. J. Paul Loether  
National Register of Historic Places  
Department of the Interior  
National Park Service  
1201 Eye Street, NW, 8<sup>th</sup> floor  
Washington, DC 20005



Dear Mr. Loether:

Enclosed please find the following nomination form:

Wright Memorial Library, 147 St. George St., Duxbury (Plymouth), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the property were notified of pending State Review Board consideration 30 to 45 days before the meeting and were afforded the opportunity to comment.

Sincerely,

A handwritten signature in cursive script that reads "Betsy Friedberg".

Betsy Friedberg  
National Register Director  
Massachusetts Historical Commission

enclosure

cc: Tim Orwig, consultant  
Barbara Kiley, Duxbury Historical Commission  
Elizabeth Sullivan, Duxbury Board of Selectmen  
Amy McNab, Planning Board Chair