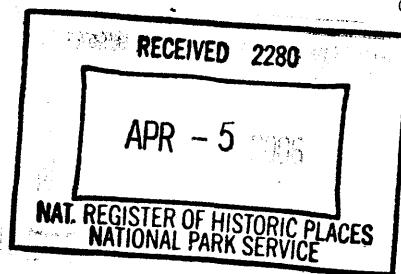


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United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *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 an 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 Grant, William F., House

other names/site number \_\_\_\_\_

2. Location

street & number 869 Main Street N/A not for publication

city or town North Vassalboro N/A vicinity

state Maine code ME county Kennebec code 011 zip code 04962

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

[Signature] 4/3/06  
Signature of certifying official/Title Date

Maine Historic Preservation 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

Date of Action

[Signature]  
Edson H. Beall

5.17.06

5. Classification

**Ownership of Property**  
(Check as many boxes as apply)  
 private  
 public-local  
 public-State  
 public-Federal

**Category of Property**  
(Check only one box)  
 building(s)  
 district  
 site  
 structure  
 object

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

_____	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
_____	_____	Total

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

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

6. Function or Use

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

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

INDUSTRY / Manufacturing facility \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7. Description

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

MID - 19<sup>TH</sup> CENTURY / Gothic Revival \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation \_\_\_\_\_ GRANITE \_\_\_\_\_

\_\_\_\_\_ CONCRETE \_\_\_\_\_

walls \_\_\_\_\_ WOOD / Weatherboard \_\_\_\_\_

\_\_\_\_\_ WOOD / Rusticated flush board \_\_\_\_\_

roof \_\_\_\_\_ METAL / Steel \_\_\_\_\_

other \_\_\_\_\_

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

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# National Register of Historic Places Continuation Sheet

GRANT, WILLIAM F., HOUSE

KENNEBEC COUNTY, MAINE

Section number 7 Page 2

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## DESCRIPTION

The William F. Grant House in North Vassalboro, Maine is an example of mid nineteenth-century Gothic Revival architecture unique to this mill village. Constructed circa 1850 the modest sized frame building sits on an urban house lot on the east side of Main Street (State Route 32) near the southern edge of the town, in a neighborhood of vernacular gable-front and gable-sided houses dating, with few exceptions, to the second half of the nineteenth-century. At the center of the village, three-quarters of a mile to the north are a former brick woolen mill, mill agent's house, company constructed mill houses, and several stores and public buildings. Within a half mile south of the Grant house the small town landscape yields to older farmsteads interspersed with twentieth-century houses widely spaced on rural lots. North Vassalboro is one of three villages that comprise the town of Vassalboro, in central Kennebec County.

The north boundary of the house lot is marked by a stream that flows west to the Outlet Stream on the west side of Main Street. The lot measures 165 feet along Main Street, however, overall the parcel fills 2.2 acres stretching in a long rectangle to the east. In the middle of this length is a small, late twentieth-century barn, and along the southern property border are two small sheds of an indeterminate age. (None of these are contributing structures.) The house lot is generally wooded, except in the immediate vicinity of the house. A driveway is positioned between the house and sheds, and a large oak tree is located on the short stretch of lawn that slopes gently towards Main Street.

The Grant house is a gable-front, one and one-half story structure with a half-width ell that extends the depth of the house to the east. Most of the main building and the south elevation of the ell are clad with flush siding scored to imitate ashlar. Clapboards cover the east elevations and the north side of the ell. The building sits on a fieldstone foundation topped with granite capstones, and the broadly overhanging roof is presently covered with metal standing seam panels. The roof is steeply pitched and this verticality is further developed by a pair of narrow 'A' shaped dormers located in the middle of each of the south and north elevations. The rake of the front and dormer gables are decorated with elongated, scroll-cut, ogee-shaped vergeboards that terminate at the corners with open drop pendants. At the apex of each gable is a hammer-beam that protrudes through the roof as a finial or spire. There are two brick chimneys, the first located just to the north of the center of the front mass, and the second rising through the ridge at the junction of the main house and ell.

The facade of the Grant house contains two window bays and a recessed entryway. On the first floor the windows contain six-over-six double-hung sash, while the pair of windows on the second floor (off-set between the three lower bays) contain two-over-two sash. Each of these windows and the entry way are crowned with drip moulding. The sides of the entryway are marked with moulded panels in the shape of wide, pointed arches. The front door is flanked with five, full height side-lights. Somewhat obscured behind a wood and screen storm door, the front door features a single, wide, pointed-arch panel.

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# National Register of Historic Places Continuation Sheet

GRANT, WILLIAM F., HOUSE

KENNEBEC COUNTY, MAINE

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The long south elevation is marked by three window bays in the front portion of the house, and a doorway and two windows in the ell. A similar fenestration pattern is present on the north elevation, however, here the ell contains only the two window bays. The east side of the main house has a single window on the first floor and in the gable, while the ell contains a large, plate-glass window in the gable and a single window below. With the exception of the front two windows on the north side (six-over-six sash) all of the double-hung windows on these secondary elevations are two-over-two sash, and none are ornamented with the mouldings found on the front. Finally, each side dormer contains a pair of narrow, four-over-one light sash. Due to the location of these windows at plate height their frames are set proud of side walls. At present, the building and trim are painted in a uniform color.

On the interior, the house consists of three rooms and a side hallway in the front portion of the house, and a large kitchen with a small pantry and enclosed back stairwell along the eastern exterior wall. The ell and front portion are separated by a large, centrally-placed chimney wall which originally provided open fireplaces both in the kitchen and in the adjacent dining room. Small passages connecting the two rooms run to either side of the chimney stack. The passage on the north originally functioned as a pantry, and the passage on the south is the foyer for the side door. In plan, the front portion of the building is a less-common variation of the side-hall plan. Rather than positioning the two main rooms in double-parlor formation (back to front), the parlor is located in the northwest corner, and the dining room is off set, occupying the southeast quadrant of the building. To the north of the dining room is a long, narrow room that mimics, in size and orientation, the stair hall in the southwest corner. A closet and the chimney stack separate this room from the front parlor. A small, plain surround marks the location of the fireplace, now blocked, that served this room.

The main rooms and front stair hall feature numerous original period finishes. Wide pine floors and plaster walls set off beveled, quirked mop boards and the plainly trimmed door and window frames. In the parlor, which is the only room that retains the original window sash, moulded panels occupy the space between the windowsills and floor. Above the windows and doors of this room are thick, denticulated entablatures, which in the case of the windows, stretch to the ceiling. In this room the chimney was originally built to accept a parlor stove. The surround, which would have provided the backdrop for the stove, consists of a breastwork of wide wooden panels that form an arch over the stove pipe. At the top of the arch is a wooden modillion that supports a curvilinear mantle. (This style of surround is often executed in marble or stone, however in this example all the members are of wood.) In the dining room the windows are topped with stepped, side-eared entablatures; however, the fireplace surround here is a plain, broad architrave with a narrow mantle shelf. Its style, to the extent that it has any, is reminiscent of the Greek Revival inspired surrounds that were popular in the two decades previous to the construction of the Grant house. However, several distinctively Gothic Revival details are found in the house. Each of the interior doors in the first floor of the main house contain a pair of pointed arched panels, unusually rounded rather than square cut at the base. Built into the south side of the front chimney stack, and located in the dining room, is a small bookcase and desk unit. The base of this piece features four drawers set under a slated writing surface. Above is a single glass door divided into sixteen lights, of which the top four panes are set

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# National Register of Historic Places Continuation Sheet

GRANT, WILLIAM F., HOUSE

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into a pointed arch frame. This unusual piece as well as the doors in the dining room are darkly varnished. Recently, wall paper fragments were uncovered under later layers in the front parlor: these fragments depict Gothic cathedral architectural designs with hand stamped color (blue and orange) highlighting the tracery windows.

In the front hallway the staircase is ornamented with a bulbous, turned newel post and turned balusters. At the top, the straight run stairs and side wall curve sharply inward: a small, deep window well enframed with a key-stoned architrave gives access to one of the lower sash in the southern dormer window. On the second floor the original layout of the rooms mimic that of the first floor, however, the dining room chamber has been altered in finish and plan. The front chamber retains a simple fireplace surround similar to that found in the dining room, however this too was built for use with a stove. In order to provide light into the northeast and southeast bedrooms, the interior north-south partition wall splits the paired dormer windows, allowing one narrow four-over-one window per room. These windows are further impacted by the presence of the structural top plates (cased), which run in front of the lower sash.

Historic photographs indicate that into the twentieth century the side door of the Grant house was flanked by full-length side lights. At present these have been covered over and it is unknown as to whether the window frames still exist under the wooden coverings. Also, it appears that the roof may have been initially covered with slate tiles, and it is possible that these too remain in place under the present metal roof.

8. Statement of Significance

Applicable National Register Criteria

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

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Criteria Considerations

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

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a 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.

Period of Significance

C. 1850  
\_\_\_\_\_  
\_\_\_\_\_

Significant Dates

C. 1850  
\_\_\_\_\_  
\_\_\_\_\_

Significant Person

(Complete if Criterion B is marked above)

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

Cultural Affiliation

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

Architect/Builder

Unknown  
\_\_\_\_\_  
\_\_\_\_\_

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 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 # \_\_\_\_\_

Primary location of additional data:

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

Name of repository:

\_\_\_\_\_

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# National Register of Historic Places Continuation Sheet

GRANT, WILLIAM F., HOUSE

KENNEBEC COUNTY, MAINE

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## STATEMENT OF SIGNIFICANCE

In the middle of the nineteenth-century the village of North Vassalboro, Maine was a burgeoning mill town. The North Vassalboro Woolen Manufacturing Company was building and expanding its production facilities, and stores, civic structures and religious buildings were being constructed at a rapid rate. Mill-owned, or built, housing was being erected to house the native and immigrant workers newly arrived in town. Among the bustle of activity a Scottish immigrant, William F. Grant, and his family, arrived in town and built their home in the Gothic Revival style theretofore unseen, as far as we know, in the village. With its wide, over-hanging roof, steep dormers, decorative verge board, faux-ashlar siding, moulded window hoods, and skyward pointing finials, the Grants' home utilized a stylistic vocabulary that was distinctly non-urban and non-industrial. In addition, the eye-catching house, which during the 19<sup>th</sup> century was painted in light tones with darker hued trim, provided a canvas upon which Grant's skills as a house painter would have been evident, and provided the new-comer with an immediate advertising medium. Today, the distinctive stylistic details of the Grant house remain as a counterpoint to the generally vernacular landscape of the village, and symbolizes in part the variety of cultural influences that found their way to Maine's industrializing landscape in the 19<sup>th</sup> century. The William F. Grant House is nominated at the local level of significance to the National Register of Historic Places for its distinctive architectural characteristics under Criterion C.

Less is known about William F. Grant than about his sons, who ran a carriage painting and manufacturing shop on the property from the 1870s through the early 20<sup>th</sup> century. What is known about Grant, however, when considered in the local context yields the above cited hypothesis. William F. Grant and his wife Jane E. Grant immigrated to the United States between 1842 and 1845. According to the census and vital records, Jane was born in 1812 on the Isle of Man and William in Scotland in 1814. It is unknown where or when they met, but in 1840 and 1842 their first two daughters were born in Nova Scotia; their third daughter and three sons were born in Maine starting in 1845.<sup>1</sup> In 1849 the pair identified their residence as Vassalboro in the deed for the lot of land on the south side of town that they purchased from the Priest family. This property contained one-half acre of land on Main Street; the family purchased the adjacent 1.7 acres (to the east) in 1864.<sup>2</sup> The tax records are not extant for Vassalboro prior to 1876, but the 1850 census, in which Grant was identified as a painter, places the family in a dwelling the location of which remains consistent relative to the neighbors, suggesting this (or another) building was erected immediately. While neither the 1850 or 1860 census assigns any value to Grant's real estate holdings, a mortgage executed in 1856 refers to both the land and buildings thereon. In another mortgage deed from 1864, and the 1870 census, Grant's occupation is listed as a house painter.

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<sup>1</sup>Immigration records examined to date for the ports of New York, Philadelphia, Boston and Rhode Island have yet to identify the Grants' arrival date or location. Grant became a naturalized United States citizen in 1859.

<sup>2</sup>Kennebec County Registry of Deeds, book 168 page 215 and book 244 page 123.

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# National Register of Historic Places Continuation Sheet

GRANT, WILLIAM F., HOUSE

KENNEBEC COUNTY, MAINE

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The record of Grant's real estate transactions indicate that he repeatedly mortgaged his property, at times carrying multiple mortgages, or signing another note immediately after discharging an earlier debt. The first of these mortgages helped to finance the purchase of the land and probably, the building of the house; later mortgages allowed for the purchase of the back lot and probably the construction of shops and buildings associated with the family's businesses. Of the Grants three sons, the two oldest followed in their father's occupation to some extent. In 1870 sons William David (a.k.a. David) and John A. (ages 22 and 19 respectively) were identified as carriage painters in the Federal population census, while the Industrial census enumerated John as a blacksmith. Ten years later, after their father's death in 1876, the brothers are identified as carriage makers in the census and wheelwrights in the Industrial census.<sup>3</sup> At least by 1876 a 'paint shop' had been built on the northwest corner of the property. At some point a small store house was also built east of the paint shop; both buildings are depicted on the 1911 Sanborn Fire Insurance Company map. The brothers also erected a two-story, Italianate 'tenement' house on Main Street along the southern boundary of the property in 1879. (This structure was dismantled sometime after the 1927 updating of the Sanborn Map, probably prior to World War II.) Finally, historic photographs also indicate that the Grant house property held a moderately sized, gable-front barn, located off the southeast corner of the ell. Two stories in height, it had a ground level barn door over which was positioned a hay door and topped with a six-over-six light window. The barn was ornamented with the same decorative vergeboards found on the house. This stylish treatment was probably even more note worthy for its association with the barn than with the house.

Although neither the barn, tenement house, paint shop, nor storehouse exist today, several sets of historic photographs depict the buildings in some detail.<sup>4</sup> The paint shop was a two story, hipped roofed, three bay frame building oriented with the short elevation to the street. The first floor featured a large central vehicle door flanked by six-over-six windows all linked by a continuous lintel. On the facade, the second story two-over-two windows had rounded upper sash. The tenement house also had a hipped roof, and while the house looks to be two stories in height, there were also windows located in the broad frieze band. The main entrance was on the north (facing the driveway), and the street elevation had two sets of two-story bay windows, decorated with panels below the windows and brackets at the corners. Both of these buildings, and the barn, featured contrasting colors on the trim and cladding, and under the bay windows the decorative panels were highlighted as well. On Vassalboro's Main Street in the 1870s and 1880s the Grant family owned three different

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<sup>3</sup>Upon William David's death in 1883 the probate inventory gives a thorough accounting of the Grant Brothers stock, including unfinished carriages (18), gallons of paint and varnish, leather, axles, hardware, etc, as well as indicating the presence of the shop, house, and adjacent tenement house.

<sup>4</sup>These include a c. 1882-4 stereo view of both the Grant house and tenement house, a c. 1907 postcard of the Grant house and barn, and four undated images of the Grant house, tenement and paint shops, c. 1880-1910.



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# National Register of Historic Places Continuation Sheet

GRANT, WILLIAM F., HOUSE

KENNEBEC COUNTY, MAINE

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but stylish, attractively painted buildings, and a barn.

It is not known why the Grants settled in Vassalboro, or what drew them to this town. Yet it is reasonable to assert that any community undergoing rapid physical development would be attractive to tradesmen, including carpenters and house painters, looking for opportunities to ply their trade. If this indeed was part of the reason for Grant's move to the area, then it is also tempting to posit his choice of house style as an extension of his business plan. The Gothic Revival style of architecture, which developed in Great Britain in the eighteenth-century and consciously recalled medieval church architecture, was first utilized by architects in America for sacred buildings. The earliest examples in Maine include the 1819 Christ Church in Gardiner (NR 74000173), the 1836 Center Street Congregational Church in Machias (NR 75000114) and the East Machias Church of the same year (East Machias Historic District, NR 73000153). In the 1840s a spate of churches were designed in the Gothic Revival, including several notable examples in Bath and Brunswick. At the same time, the style made its popular debut, now oriented towards domestic architecture, with the publication of Alexander Jackson Davis's plan book Rural Residences in 1837.<sup>5</sup> The stylistic torch was then picked up by Andrew Jackson Downing, a landscape designer who extended his view of romantic naturalism to include the design and orientation of domestic spaces, including house plans, furniture, and decorating. In Cottage Residences (1842) and The Architecture of Country Houses (1850) Downing combined plans and sketches developed by prominent British and American architects, with information on construction techniques, interior decoration, heating and ventilation, and long passages on the moral benefits of an honestly designed and furnished home.

As a component of this all-encompassing treatise, Downing developed a theory regarding the appropriate colors for exterior painting. His belief was that, in general, a white-painted home was too harsh and un-natural; his preference was to choose color that complimented the size and scale of the structures, allowed them to honestly express their materials, and blend in with nature. Downing provided hints (recipes) for mixing exterior paints and general instructions on how to combine colors to the most pleasing effects, as in the following example:

A species of monotony is also produced by using the same neutral tint for every part of the exterior of a country house. Now there are features, such as window facings, blinds, cornices, etc., which confer the same kind of expression on a house that the eyes, eyebrows, lips, etc., of a face, do upon the human countenance. To paint the whole house plain drab, gives it very much the same dull and insipid effect that colorless features (white hair, pale eye-brows, lips, etc., etc.) do on the face. A certain sprightliness is therefore always bestowed on a dwelling in a neutral tint, by painting the bolder projecting features of a different shade. The simplest practical rule that we can suggest for effecting this, in the most

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<sup>5</sup>McAlester and McAlester point out that Gothic Revival detailing had been applied to houses earlier, but that the publication of Davis's book expanded and repositioned the style as an entirely new, all encompassing design ethic.

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# National Register of Historic Places Continuation Sheet

GRANT, WILLIAM F., HOUSE

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satisfactory and agreeable manner, is the following: Choose paint of some neutral tint that is quite satisfactory, and, if the tint is a light one, let the facings of the windows, cornices, etc., be painted several shades darker, of the same color....." (Downing, p. 204).

While it is generally accepted now that the image of nineteenth-century towns of universally white painted houses is a misconception spawned in the Colonial Revival, there was in reality a distinct contrast between irregularly shaped, highly ornamented and warmly painted Gothic Revival houses and the contemporary, white-faced Greek Revival structures found in Maine. It would have been in his favor for Grant, as a house painter, to exploit this contrast. Indeed, as seen in several historic photographs, the Grant house followed Downing's guidelines: the body of the building is light hued and the trim (including verge board, drip mold and shutters) is darker. In addition, it appears that the 'scoring' on the flush board siding may have been carefully painted to emphasize the appearance of rusticated ashlar.

The William F. Grant House is the only Gothic Revival building in North Vassalboro, however less than five miles to the north, at the southern edge of the town of Winslow is another example of the style. The Jonas B. Shurtleff House (NR 74000173), is a slightly wider frame house with a large gable roof and pairs of secondary gables on the side. Like the Grant house, the front door is framed by sidelights, vergeboards decorate the eaves and finials pierce the gables. The Shurtleff House is clad in board and batten siding and has a multi-paned triangular window in the attic under the gable. Somewhat more typical of Gothic Revival siting, when this property was constructed between 1850 and 1853 it was located on a thirteen acre lot in the middle of rolling farmsteads.

Other examples of Gothic Revival architecture dot Maine's landscape, but this style was never as popular in Maine as the Greek Revival. And while some of these houses were architect designed or were copied directly from pattern books, many were the work of local carpenter-builders who made their own interpretations of the current style. Indeed, the floor plan of the Grant house does not differ substantially from that of Greek Revival examples in its own neighborhood, (it appears to share its plan with a two-story brick Greek Revival house just down the street). It is the detailing that sets it apart from other homes in the community. Whether Grant, an immigrant from Great Britain, was simply fond of the Gothic Revival dwellings that were being built in his home country, or whether he viewed the distinctive features as an eye-catching way to advertise his trade, the Grant house is a laudable example of Gothic Revival architecture.

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National Park Service

# National Register of Historic Places Continuation Sheet

GRANT, WILLIAM F., HOUSE

KENNEBEC COUNTY, MAINE

Section number 9 Page 2

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GRANT, WILLIAM F., HOUSE  
Name of Property

KENNEBEC COUNTY, MAINE  
County and State

10. Geographical Data

Acreeage of Property 2.2 acres

UTM References

(Place additional UTM references on a continuation sheet.)

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

3 1 9  
Zone Easting Northing

2 1 9  
Zone Easting Northing

4 1 9  
Zone Easting Northing  
 See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title CHRISTI A. MITCHELL, ARCHITECTURAL HISTORIAN

organization MAINE HISTORIC PRESERVATION COMMISSION date 19 January 2006

street & number 55 CAPITOL STREET, STATION 65 telephone (207) 287-2132

city or town AUGUSTA state ME zip code 04333 -0065

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

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

Property Owner

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

name  
street & number telephone

city or town state zip code

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 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.

United States Department of the Interior  
National Park Service

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## VERBAL BOUNDARY DESCRIPTION

The nominated property is depicted on the Town of Vassalboro, Maine tax map number 22, lot 32.

## BOUNDARY JUSTIFICATION

The boundaries of the nominated parcel represent the entirety of the homestead lot that has been associated with the William F. Grant House since 1864.

United States Department of the Interior  
National Park Service

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## PHOTOGRAPHS

Photograph 1 of 5  
Christi A. Mitchell  
Maine Historic Preservation Commission  
28 December 2006  
North elevation and west facade; facing southeast.

Photograph 2 of 5  
Christi A. Mitchell  
Maine Historic Preservation Commission  
28 December 2006  
Gable peak, west facade; facing east.

Photograph 3 of 5  
Christi A. Mitchell  
Maine Historic Preservation Commission  
28 December 2006  
Main entry, west facade; facing northeast.

Photograph 4 of 5  
Christi A. Mitchell  
Maine Historic Preservation Commission  
28 December 2006  
Interior, front hallway as seen from front parlor; facing south.

Photograph 5 of 5  
Christi A. Mitchell  
Maine Historic Preservation Commission  
28 December 2006  
Interior, dining room; facing west.