

56-3011

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: United Baptist Church
Other names/site number: Charleston Baptist Church
Name of related multiple property listing: N/A
(Enter "N/A" if property is not part of a multiple property listing)



2. Location

Street & number: 53 Main Road
City or town: Charleston State: Maine County: Penobscot
Not For Publication: N/A Vicinity: N/A

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 at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

<u>Kit F. Mahoney, SHPO</u>	<u>8/23/2018</u>
Signature of certifying official/Title:	Date
MAINE HISTORIC PRESERVATION COMMISSION	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

[Handwritten Signature]
Signature of the Keeper

10/4/18
Date of Action

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION / Religious Facility

- _____
- _____
- _____
- _____
- _____
- _____

Current Functions

(Enter categories from instructions.)

RELIGION / Religious Facility

- _____
- _____
- _____
- _____
- _____

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN / Queen Anne

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Foundation: stone/granite, Walls: Synthetics/vinyl and Wood, Roof: Asphalt, Other: Brick

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

United Baptist Church is located in the village center of Charleston, Penobscot County, Maine. The small rural village stretches north and south along State Route 11A among rolling hills in central Maine. The buildings are generally separated by broad lawns with mature trees interspersed. A gravel parking area surrounds the church on all but the east. The town owned cemetery is to the immediate south and west of the church lot with the two-story town / Masonic Hall to the north. Further to the north are educational buildings and residences are present across the road to the east. The two-story, three-bay, vinyl sided church has an engaged tower with steeple at the east end of the gable front façade and an engaged octagonal tower at the northwest corner. The building is five bays wide on the north and south elevations with a granite foundation and asphalt shingled roof. At the southwest corner is a one-story kitchen ell with a brick chimney rising along the outside wall of the original mass. Originally built in 1830, the large wood frame building was lifted and significantly remodeled in 1892 in a modified Akron Plan design that includes a baptistry and alter in the octagonal tower space and auditorium seating radiating to the southeast. The exterior of the building has lost some integrity of design and materials due to the application of vinyl siding, but much of the

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wood trim and other details remain. The significant interior details relating to the Akron Plan conversion are intact.

Narrative Description

Site

Charleston is a small farming community located twenty-five miles north of Bangor in central Maine. The topography is rolling hills with few large lakes or streams. The town center is a linear collection of buildings along Main Road or State Route 11A. The primarily residential village stretches north and south along the road with the church, Masonic Hall and Faith School of Theology along the west side of the road. Most buildings are set on moderate sized lots about fifty feet off the road. The exception to the relatively residential scale is the school complex with large buildings set back about 200 feet from the road behind a large lawn. To the south of the church is the town cemetery planted with many large maple trees. The cemetery lot as well as the combined town and Masonic Hall lot to the north are town owned and were never part of the church property. The cemetery is used by all town members without a direct historic connection to the United Baptist Church. An asphalt and gravel parking lot occupies the area between the church and hall to the north. Additional gravel parking is present to the west of the church and is connected to the road by a gravel drive south of the church.

Exterior

The original one-story, circa 1830 church was altered as part of an 1892 redesign. (See Figures 5 and 6 for original appearance.) The single-story gable front building was lifted and a lower level inserted. At the same time, the northwest octagonal tower was added and the interior plan altered. The resulting footprint is rectangular with the engaged northwest tower projecting from that corner. The 1892 design was comprehensive and is significant. Changes made since that design are being noted when considering building integrity.

The two-story, wood frame building is roughly forty feet wide and sixty-two feet long with the narrow, three-bay, gable end to the street. This east facing façade is dominated by an engaged tower that consists of a cubic belfry topped by a narrow octagonal plan spire. The granite foundation is visible at either side of a low concrete entry deck reached by two steps. To the north of the entry deck a low wood ramp provides accessibility to the first floor. The building is clad in vinyl siding with most wood trim details at windows, doors, corners and cornice left exposed. The building's original massing has a moderately slopped gable front roof with a mixture of pitches and roofs on the original tower and added stair towers on either side.

The first-story wall is an uninterrupted plane, but at the second story the outer one-fifth of the wall on either side is recessed. These slight recessed sections reflect interior stairs added to the sides of the original tower when the 1830 building was raised. The first floor has a central double-door flanked by double-hung wood windows. The double-hung windows are nineteen-over-fourteen with two large central panes per sash and smaller panes around the edges. Each door consists of four wood panels below six-light glazing. An eleven-light transom spans the doors and is sheltered by an elaborate wood pediment. The pediment's bracketed base

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supports the steeply raking cornice with spindle work at the three angles and a further decorative shield at the peak. The door and windows are trimmed in flat stock, but the windows have a narrow cornice with a central shield similar to that on the peak of the door's larger pediment.

The second floor has two long windows located above the first-floor windows. These windows are twice the length of the lower windows and light the second floor and the balcony on the interior. Each of these windows is a thirty-four-over-twenty-seven double-hung wood window. Each sash has three large center panes flanked by smaller multi-colored panes that finish in an arch pattern in the upper sash. Above the windows a decorative spindle and shield decoration is centered below the horizontal roof cornice that transitions from the raking cornice at the square belfry. The belfry has a single arched top louvered opening on this elevation. The half circle head is a solid panel within the arched wood trim and key. Wood pilasters at the belfry's corners transition to the wood entablature. The belfry's shallow hip roof supports the simple metal clad octagonal spire.

The north elevation is five bays at the first story and seven above. The granite foundation, vinyl siding with wood trim and asphalt shingled, moderately sloped roof are typical. The octagonal two-story tower at the west has a steeply pitched roof that terminates with a wood pinnacle that echoes the metal clad spire on the front tower. The window trim and cornice details with shields are the same as previously described. The first-floor windows are nineteen-over-fourteen double-hung wood windows with colored textured glazing. The second-floor windows are twenty-three-over-eighteen double-hung wood windows with an arch pattern in the upper sash. At the first floor the octagonal tower has one window in the wall facing directly north while the other two angled walls are without fenestration. The building's original massing has four windows with no fenestration at the east corner. On the second floor the tower has windows on the north and northeast facing walls. The original mass has five windows with the easternmost set in the slightly recessed stair tower below the main tower's belfry. This eastern section has a lower cornice and roof plane than the 1830 roof. The wooden cornice of the original building mass continues at the same level around the octagonal tower. At the main tower, the cornice detail of the lower recessed section matches that of the original roof and tower. The square face of the belfry wall and upper sections has the same appearance above the cornice level as on the tower's east façade.

The west elevation is dominated by the octagonal tower at the north and the kitchen ell at the south. The general details of the tower and original building mass are as described before. There is a single window in the tower at each floor level on this elevation. It is in the directly west facing wall. The original mass has a single window on the first floor between the tower and ell. At the second floor the original building mass has two windows. The windows of the tower and original building mass are as previously described less the decorative shield on the window hood. At the attic level are two small one-over-one double-hung windows. The raking wood cornice shows the moderate pitch of the 1830 roof. The kitchen ell is a single story with one window centered in the west facing gable end. A similar one-over-one window is also present on the north and south elevations of the ell which has a concreted foundation, vinyl siding and asphalt shingles. A brick exterior chimney rises above the ell roof against the exterior of the church wall.

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The south elevation is similar to the north elevation in most respects. The kitchen ell at the west has a one-light over four-panel door reached by a flight of five wood steps. The original building mass is six bays on each floor. The first floor has five windows with a six-panel wood access door located between the two easternmost windows. The second-floor windows are basically a mirror image of the north. The easternmost window is again set in a slightly recessed wall section below the main tower. Other details are as previously described.

Interior

The building is two stories high with a balcony at the east end of the second floor. The main entry at the east opens into a foyer with a stairway to the second floor in the southeast and northeast corners. The foyer and stairs are carpeted and have a light stained hard wood wainscoting along the lower four feet of the wall. The upper walls and ceiling are plaster. The interior doors are six panel with flat casing except the head casing which includes a simple cornice. Each quarter-turn stair has an open stringer with a heavy turned newel post and turned balusters.

Directly west of the entry is a pair of six-panel wood doors opening into the lower hall of the building. In the southeast corner of this room are restrooms and a maintenance closet. At the northeast is a similar sized office which is reached from the lower hall or through a second office further west which is also accessible from the lower hall. A moveable wall can be dropped from the second floor to span between the previously mentioned rooms. (See Figure 1). The wall moves like a weighted window sash to divide either the first or second floor spaces. (See Photos 6 and 8). At the center of the west end of the hall is a raised platform with a chalkboard on the wall behind. The entry door to the kitchen ell is south of the platform and to the north are two doors. The north doors lead to a storage closet and an office respectively which are located within the octagonal tower space. The hall has an oak strip floor. The utility room has painted wide board floors and the offices are carpeted. Walls and ceilings are plaster. The baseboard, chair rail, posts, window and door trim and doors are grain painted to appear as oak. Doors are six panel throughout the building and trim is flat stock with simple trim on the head casing. Most hardware appears to be original ornate Victorian period castings. The kitchen ell has a center island and counters on the three outside walls with lower cabinets or open shelves below. The floor is vinyl and the walls and ceiling a dark stained beadboard. Window and door casings are simple flat stock which match the cabinets and walls in material and finish.

The second floor is reached from the stairs on either side of the foyer. Like the foyer, the wainscoting and wood trim continue in the second-floor stair hall and into the sanctuary. From the landing at the head of either staircase, a double door leads to the sanctuary. Between the stair landings is a meeting room accessible by doors off the stair landings. This room is either open to the sanctuary or separated from it by the previously mentioned moveable wall. The sanctuary is a roughly square space except for the bump out at the northwest created by five facets of the octagonal tower. The sanctuary has an auditorium plan with a two-level stage within the octagonal space. The floor of the sanctuary is a flat hardwood strip floor with fixed, auditorium style, individual seats in curved rows radiating from the curved front of the stage. The main aisle has a northwest to southeast orientation. At the east of the sanctuary is the

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moveable wood partition wall. (See Figure 2). The wall can be raised or lowered to include or separate the second-floor meeting room from the sanctuary. The balcony is directly above the meeting room and is always open to the sanctuary. The sanctuary has plaster walls and ceiling with wood trim as described in the foyer and stairways. The lower level of the stage is reached by three steps at either side. Two additional steps transition from the lower to upper level, both of which are carpeted. The upper level has a removeable floor section which exposes a full emersion baptismal tank. A simple fixed balustrade is installed between the upper and lower levels. The lower level of the stage is completely open to the auditorium and has a removeable lectern. The center base of the lower level has a retractable communion table.

The moveable east wall has a single centered door. The two-light over four-panel door is only operable when the wall is lowered into the lower meeting room. The wood wall is paneled to reflect the interior door's panel design. The meeting room is finished in the same manner as the auditorium. The wood treads and balustrade of the stairs to the balcony are similar to though narrower than the main staircases below. The wood strip floor of the balcony is sloped to accommodate view of a speaker on the stage. This space was originally open and filled with pews. Circa 1960, three smaller rooms were inserted at north, south, and east leaving only the center of the balcony open. The north and south rooms are smaller than the east room. Each room is finished with drywall inside and out and has simple flat, hollow core doors.

Integrity

Exterior integrity of design, materials and workmanship is diminished by the addition of vinyl siding, aluminum storm windows, and the kitchen ell. While the vinyl siding covers the original wood clapboards, the other wood trim details are maintained. Similarly the kitchen ell addition is an alteration, but it is small and placed in an unobtrusive location minimizing its impact.

Interior integrity is largely intact. There are a number of small changes to plan and materials which include removal of spiral stairs on either side of the baptismal tank, replacement of the tank, addition of three rooms in the balcony, and a closet converted to an office in the lower level of the octagonal tower.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance (Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1892

Significant Dates

N/A

Significant Person (Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

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Statement of Significance Summary Paragraph

(Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.) (Refer to photographs)

The United Baptist Church is located in the village center of Charleston, Penobscot County, Maine. The gable front Queen Anne style church is significant at the local level under Criterion C for its distinctive architectural plan. The building represents a locally unusual auditorium style plan which incorporates elements of Akron Plan design. The 1830 church was altered in 1892 to create a two-story building, add an octagonal tower, and create a flexible meeting space in an auditorium style design. This comprehensive alteration is significant as it reflects innovative church configurations of the period. As patterns of worship have evolved Akron Plan elements have often been altered to accommodate new trends. The frequency of similar designs is also limited in this rural area of the state with scattered small towns and generally conservative tastes. The period of significance is the 1892 construction date for the comprehensive building redesign. Criteria Consideration A applies as the church is owned by a religious organization and still functions as a church. The building meets the Criteria Consideration as it is being nominated solely for its architectural significance and not for any religious association.

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

The United Baptist Church in Charleston, Penobscot County, Maine serves a congregation established in the 1810s that worshiped in local homes or schoolhouses prior to the construction of their 1830 one-story, Greek Revival-style church. The congregation called Henry Hale, an itinerate Baptist minister, to be their settled preacher in 1813. Hale, as a missionary throughout Maine and New Brunswick, was accustomed to holding services in improvised spaces. However, when the Charleston Baptist congregation built their church building in 1830 it was in style and plan what came to be considered the classic New England church. The Greek Revival building with an entry tower at the gable end and pulpit opposite featured a basilica plan which was common at the time. No builder/designer has been identified for the original church construction. As the nineteenth century progressed, Baptist and general Protestant views on worship changed. As religious services were altered or refined, the design of the built environment housing them evolved. As a result, when the congregation expanded and altered their building in 1892, the resulting structure reflected one of the time period's trends for evangelical Protestant church architecture.

The building was altered in 1892 by lifting it and inserting another floor on the lower level, expanding the original attached tower to create an engaged tower by adding stair towers, adding an octagonal tower at the northwest corner of the building, and reorienting the sanctuary from a basilica to an auditorium configuration. In addition to the reconfiguration of the auditorium, a moveable partition was installed to create flexible Sunday school and worship spaces. No architect or builder have been identified for the 1892 design. The plan and interior details as redesigned reflect prevailing trends in church architecture that were more often built

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in urban or suburban areas or at a minimum, areas of rapidly expanding economic and population growth.¹ Charleston's population steadily declined from 1,400 in 1860 to 720 in 1920 which raises the question why this congregation chose to completely renovate a functional building in a very contemporary design.

The community and church were supported morally and financially by Reverend John H. Higgins who was minister at the time of the remodeling. Higgins had grown up in Charleston but moved to New York City at seventeen and prospered in manufacturing. The early death of Higgins' first wife in childbirth in 1867 and the death of the child seven years later influenced him profoundly. By 1873, he left business, became a minister and devoted time and money to religious pursuits in and around Charleston. For seventeen years, he traveled Maine evangelizing before becoming pastor of United Baptist Church. In addition to directly church related work, he invested in Charleston Academy and incorporated it as Higgins Classical Institute which became a local high school and preparatory feeder school for the Baptist affiliated Colby College. Higgins' religious drive and financial backing helped the shrinking population of Charleston maintain a vibrant town center with a religious focus.

Higgins was reported to be an admirer of Dwight Moody who like Higgins came to missionary work later in life after a successful business career, worked as an itinerant preacher with services incorporating inspirational spiritual hymns, and established a religiously affiliated school.² Higgins and most of the nation certainly knew Moody. The two men shared a similar rise in business before transitioning to evangelical missionary work. Moody made a much larger name for himself. First joining an evangelical congregation in 1856, Moody worked as a minister during the Civil War and later in Chicago. His 1872 evangelizing tour of England drew national and international attention at the same time Rev. Higgins was beginning his own evangelizing in New England. The creation of a school with religious focus is another commonality between the two. Moody created what became the Northfield Mount Hermon School in 1879 and the Moody Bible Institute. Both men saw religious instruction as a core component of education and a means of both spreading their religious views and developing future pastors.

In addition to financial support, Higgin's religious interests and exposure to both national trends and rural evangelical outreach informed the redesign of his home church in 1892. Nationally, auditorium churches grew from early efforts such as Charles Finney's Chatham Street Chapel in 1832. The movement toward the auditorium church was driven by the spatial qualities of revival meetings, a focus on missionary outreach and also by a shift to a larger middle class. As noted by Loveland and Wheeler in, *From Meetinghouse to Megachurch*:

evangelicals chose the shape of the auditorium and a seating arrangement that put the preacher and his congregation in the closest proximity, they made the platform project into 'the very midst of this audience.' They built it high enough to ensure that the preacher could be seen by everyone."³

¹ Anne C. Loveland and Otis B. Wheeler, *From Meetinghouse to Megachurch: A Material and Cultural History*, University of Missouri Press: Columbia, MO, 2003, p. 33.

² Ann B. Tracy, *Higher Ground: A Memoir of Higgins Classical Institute*. Camden, ME: Down East Books, 1988, p. 198.

³ Loveland, p. 53.

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Refinements of the idea of worship space in a theater like auditorium were further developed with the Akron Plan. The plan provided flexible individual compartments coordinated with the main worship space. The idea was developed by Lewis Miller in 1867 to address the needs of Sunday school instruction. Initially the flexibility was envisioned as a ring of separate Sunday school rooms around the outer edge of the auditorium that could easily be opened or closed to the larger adult worship space. (See Figure 3.) With this flexibility, individual groups could focus on an age appropriate lesson for portions of the instruction yet be incorporated as a single large community at other times during worship. As time passed this flexibility of space was also embraced as a way to accommodate larger crowds. As pointed out by Loveland and Wheeler, "the main purpose of the Akron Plan was to accommodate new developments in the Sunday school, it also proved advantageous in another regard. . . . The Akron Plan provided a way to expand the seating capacity of the auditorium to accommodate larger crowds for special occasions or evangelistic services."⁴ (See Figure 4.)

The United Baptist Church incorporates many aspects of the general auditorium design. The skewed alignment with raised speaking platform and curved rows of theater seats are significant features of the design. While the main floor in this building is not sloped in typical auditorium design, the balcony floor is. Either the smaller space or the difficulty of altering the floor framing in the reconfigured building are possible reasons, but the presence of the raised platform maintains the visual contact with the minister in the main space while the balcony seats maintain view because of the sloped floor. The curved rows of theater seats provide greater comfort and better visual contact with the minister but are also intended to create an intimate setting as a church family as well as being a democratic arrangement as opposed to dedicated pews. The raised platform provides space for the minister to move and gesticulate while maintaining a direct sight line to all individuals and aids in vocal projection. Incorporated into the raised platform within the octagon is the baptismal tank. This was a common location in auditorium Baptist churches of the period.⁵ With baptism's central role in the Baptist faith, the event was located on the raised platform where all could see. The tank was designed with a temporary cover and a shielding rail when not in use which allowed for secondary use as a choir location.

A main element of the Akron Plan is multiple small rooms with doors or moveable walls that can be opened to the worship space. The United Baptist Church falls short of this full Akron Plan with only a single flexible room. It is unclear whether the United Baptist Church felt a single room was sufficient, was constrained by reuse of the old building, or was more focused on flexibility of space. At any rate the design allows flexible use of both the sanctuary and lower meeting room. The individual door within the moveable wall allows movement between the divided spaces of the lower meeting room when lowered. The insertion of the lower meeting hall and later kitchen space also reflect the period's movement toward flexibility and division of space. Many churches were raised to insert a first-floor meeting hall, educational space or other flexible auxiliary spaces.

⁴ Anne C. Loveland and Otis B, p. 67.

⁵ Ibid. p 57.

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Finally, these expanded spaces also reflect another general development in church use and design over time. As noted by Jeanne Kilde in *When Church Became Theatre*, in the late eighteenth hundreds congregations were developing a greater sense of the church as a home to a Christian family.⁶ As family homes evolved to include more and varied private and meeting spaces so did churches. Congregations begin to design churches with kitchens, classrooms, offices, informal meeting halls and even specialized spaces like gyms. United Baptist Church not only added flexible space in the worship area but also created additional rooms and flexible space in the new first floor. With the later kitchen addition, the church moved closer to the plan in Figure 4 with specialized rooms, private spaces and a flexible auditorium design sanctuary.

Developmental history/additional historic context information (If appropriate.)

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Bangor Daily Whig & Courier. "Beautiful Charleston." (Bangor, ME). September 28, 1892.

Burroughs, P.E. *Church and Sunday-School Buildings*. Nashville: Sunday School Board, Sothern Baptist Convention, 1920.

Charleston Historical Society. *Charleston, Maine Workbook 1811 – 2011*. Charleston, ME: Charleston Historical Society. 2011.

Evans, Herbert Francis. *The Sunday-School Building and Its Equipment*. Chicago: University of Chicago Press, 1914.

Kilde, Jeanne Halgren. *When Church Became Theatre: The Transformation of Evangelical Architecture and Worship in Nineteenth-Century America*. New York: Oxford University Press, 2002.

Loveland, Anne C. and Otis B. Wheeler. *From Meetinghouse to Megachurch: a Material and Cultural History*. Columbia, MO: University of Missouri Press, 2003.

Penobscot County Registry of Deeds. Bangor, Maine.
<https://penobscotdeeds.com/ALIS/WW400R.HTM?WSIQTP=LR01D> accessed June 18, 2018.

⁶ Jeanne Halgren Kilde, *When Church Became Theatre: The Transformation of Evangelical Architecture and Worship in Nineteenth-Century America*, Oxford University Press: New York, 2002, p. 197.

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Tracy, Ann B. *Higher Ground: A Memoir of Higgins Classical Institute*. Camden, ME: Down East Books, 1988.

Williams, Peter W. *America's Religions: From Their Origins to The Twenty-First Century*. Urbana, Ill: University of Illinois Press, 2002.

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: _____

Historic Resources Survey Number (if assigned): 089-0008

10. Geographical Data

Acreeage of Property 2.89

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84:
(enter coordinates to 6 decimal places)

1. Latitude: _____ Longitude: _____

2. Latitude: _____ Longitude: _____

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3. Latitude: Longitude:
4. Latitude: Longitude:

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: 19 Easting: 496884 Northing: 4992045
2. Zone: Easting: Northing:
3. Zone: Easting: Northing:
4. Zone: Easting: Northing:

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

The nominated property is located on the parcel described by the Town of Charleston tax map number 8, lot 37.

Boundary Justification (Explain why the boundaries were selected.)

The boundary described above represents the current and historic extent of the United Baptist Church property.

11. Form Prepared By

name/title: Michael Goebel-Bain, Architectural Historian
organization: Maine Historic Preservation Commission
street & number: 55 Capitol Street
city or town: Augusta state: Maine zip code: 04333
e-mail: michael.w.goebel-bain@maine.gov
telephone: (207) 287-5435
date: June 11, 2018

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: United Baptist Church

City or Vicinity: Charleston

County: Penobscot State: Maine

Photographer: Michael Goebel-Bain

Date Photographed: June 1, 2018

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Penobscot County, Maine

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Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 10 ME_PENOBSCOT COUNTY_UNITED BAPTIST CHURCH_001.tif
North and east elevations, facing southwest.
- 2 of 10 ME_PENOBSCOT COUNTY_UNITED BAPTIST CHURCH_002.tif
South and west elevations, facing northeast.
- 3 of 10 ME_PENOBSCOT COUNTY_UNITED BAPTIST CHURCH_003.tif
Auditorium interior from platform, facing southeast.
- 4 of 10 ME_PENOBSCOT COUNTY_UNITED BAPTIST CHURCH_004.tif
Auditorium interior from balcony, facing northwest.
- 5 of 10 ME_PENOBSCOT COUNTY_UNITED BAPTIST CHURCH_005.tif
Close view of platform with retractable communion table pulled out, facing northwest.
- 6 of 10 ME_PENOBSCOT COUNTY_UNITED BAPTIST CHURCH_006.tif
Interior of Sunday School room and dividing partition, facing west.
- 7 of 10 ME_PENOBSCOT COUNTY_UNITED BAPTIST CHURCH_007.tif
Entry foyer and stairs to auditorium, facing south.
- 8 of 10 ME_PENOBSCOT COUNTY_UNITED BAPTIST CHURCH_008.tif
First floor meeting room, facing west. Note bottom of partition in up position, dark line at top of photo.
- 9 of 10 ME_PENOBSCOT COUNTY_UNITED BAPTIST CHURCH_009.tif
First floor meeting room, facing southeast.
- 10 of 10 ME_PENOBSCOT COUNTY_UNITED BAPTIST CHURCH_010.tif
Kitchen addition, facing west.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

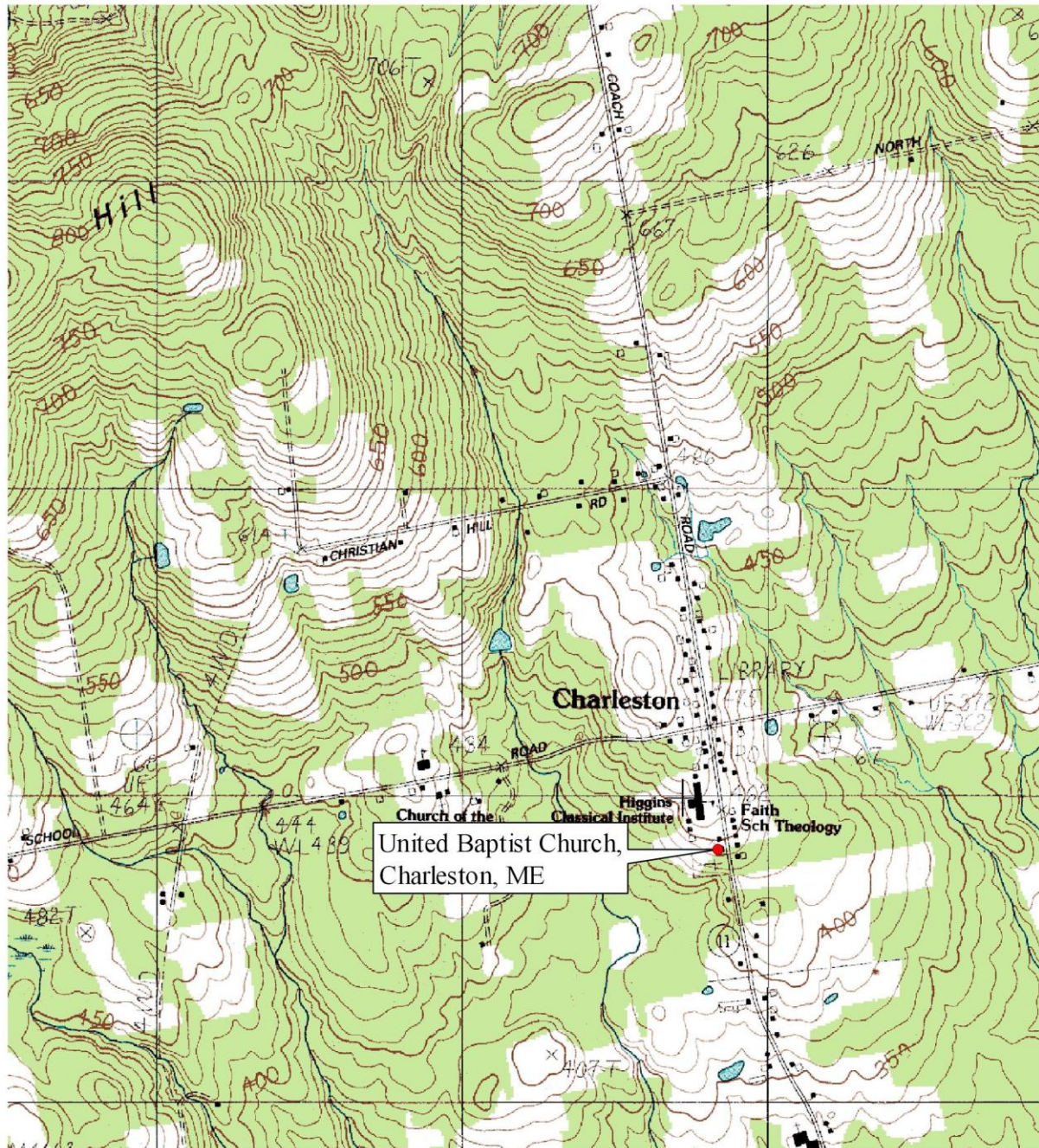
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United Baptist Church

Name of Property

Penobscot County, Maine

County and State

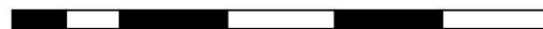


United Baptist Church, Charleston, ME

3 July 2018

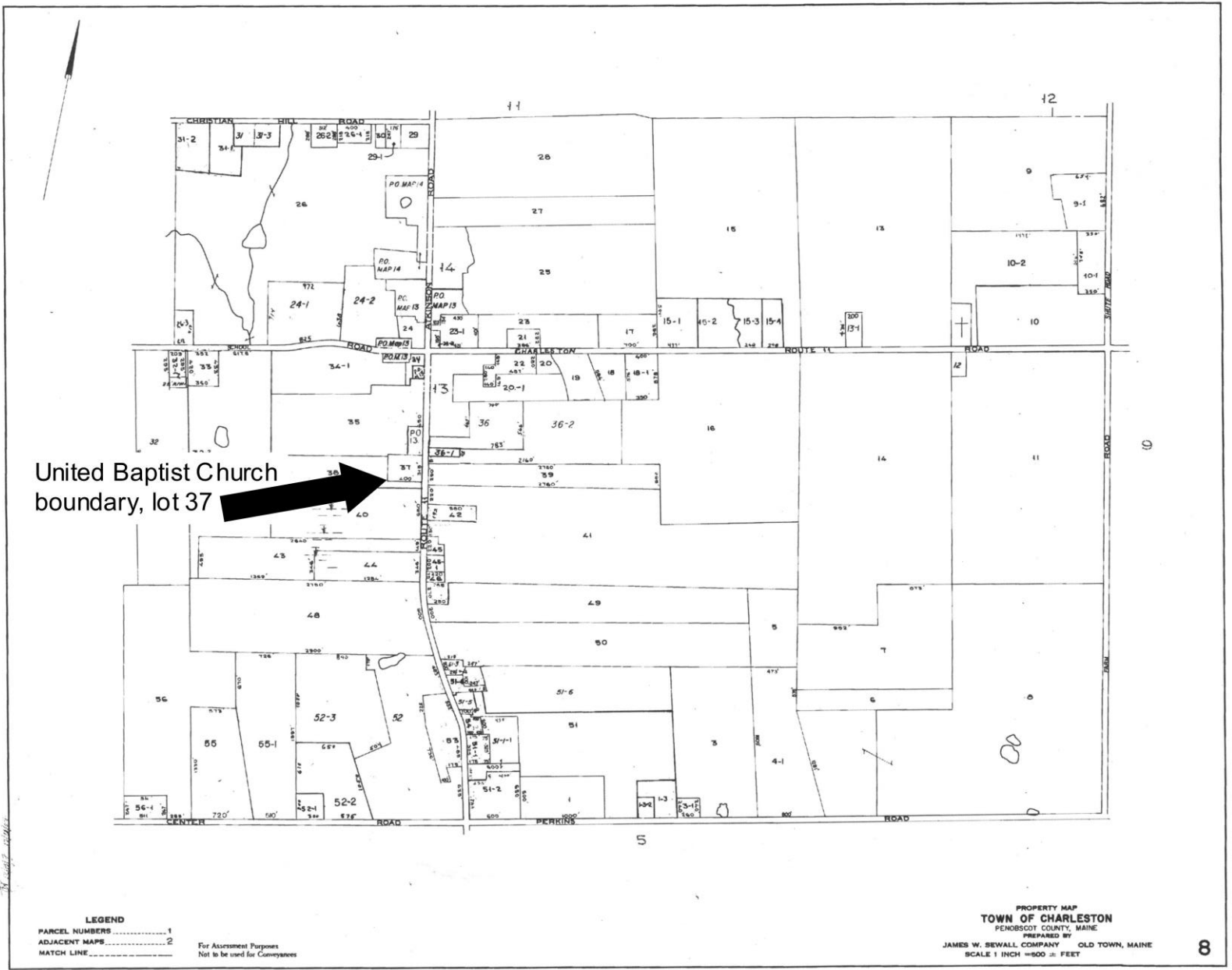
UTMs NAD 83 19 / 496884 / 4992045

1000 0 1000 2000 3000 4000 ft



United Baptist Church
Name of Property

Penobscot County, Maine
County and State



United Baptist Church

Name of Property

Penobscot County, Maine

County and State



United Baptist Church
Name of Property

Penobscot County, Maine
County and State

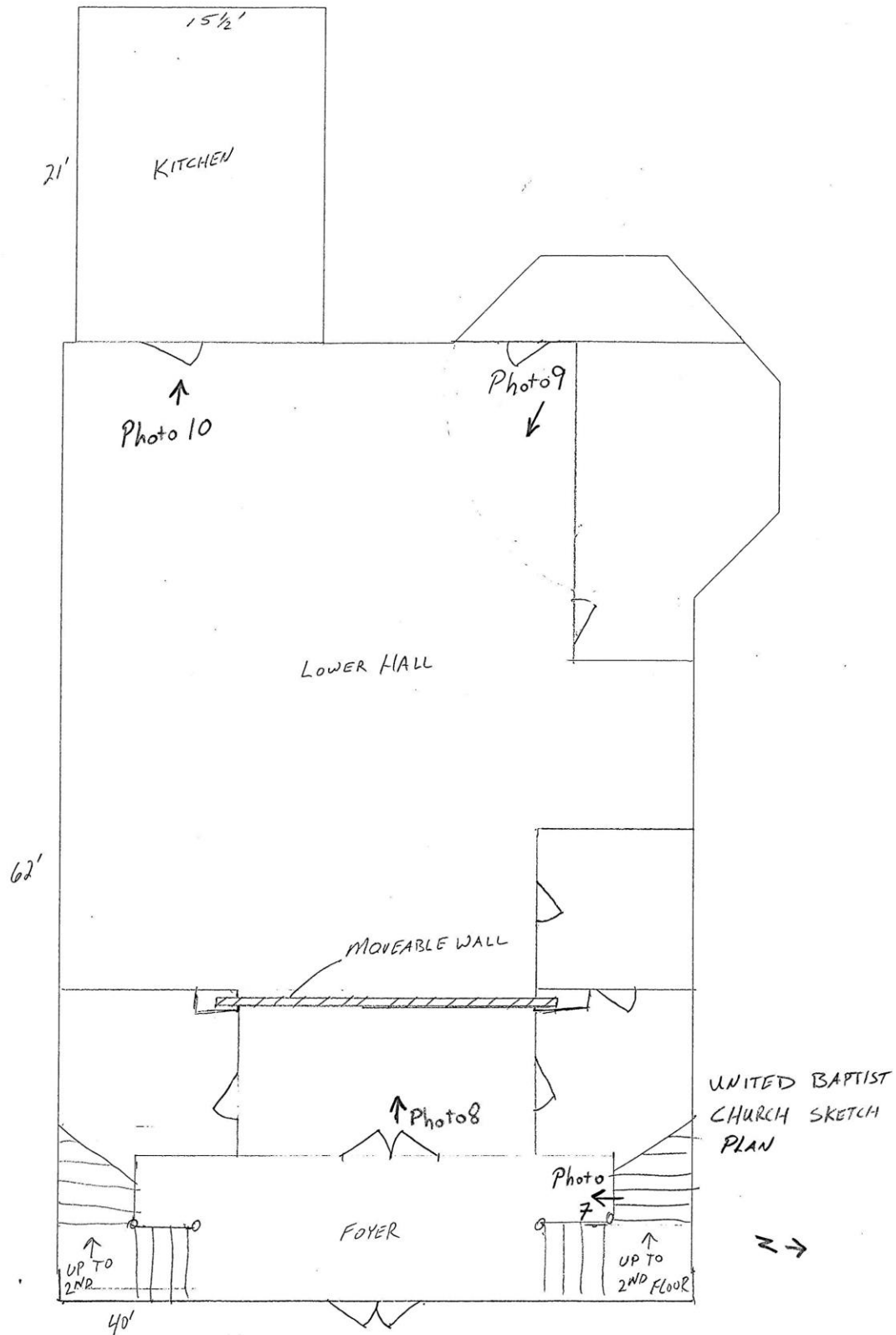


Figure 1 United Baptist Church 1st floor sketch plan and photo key

United Baptist Church

Name of Property

Penobscot County, Maine

County and State

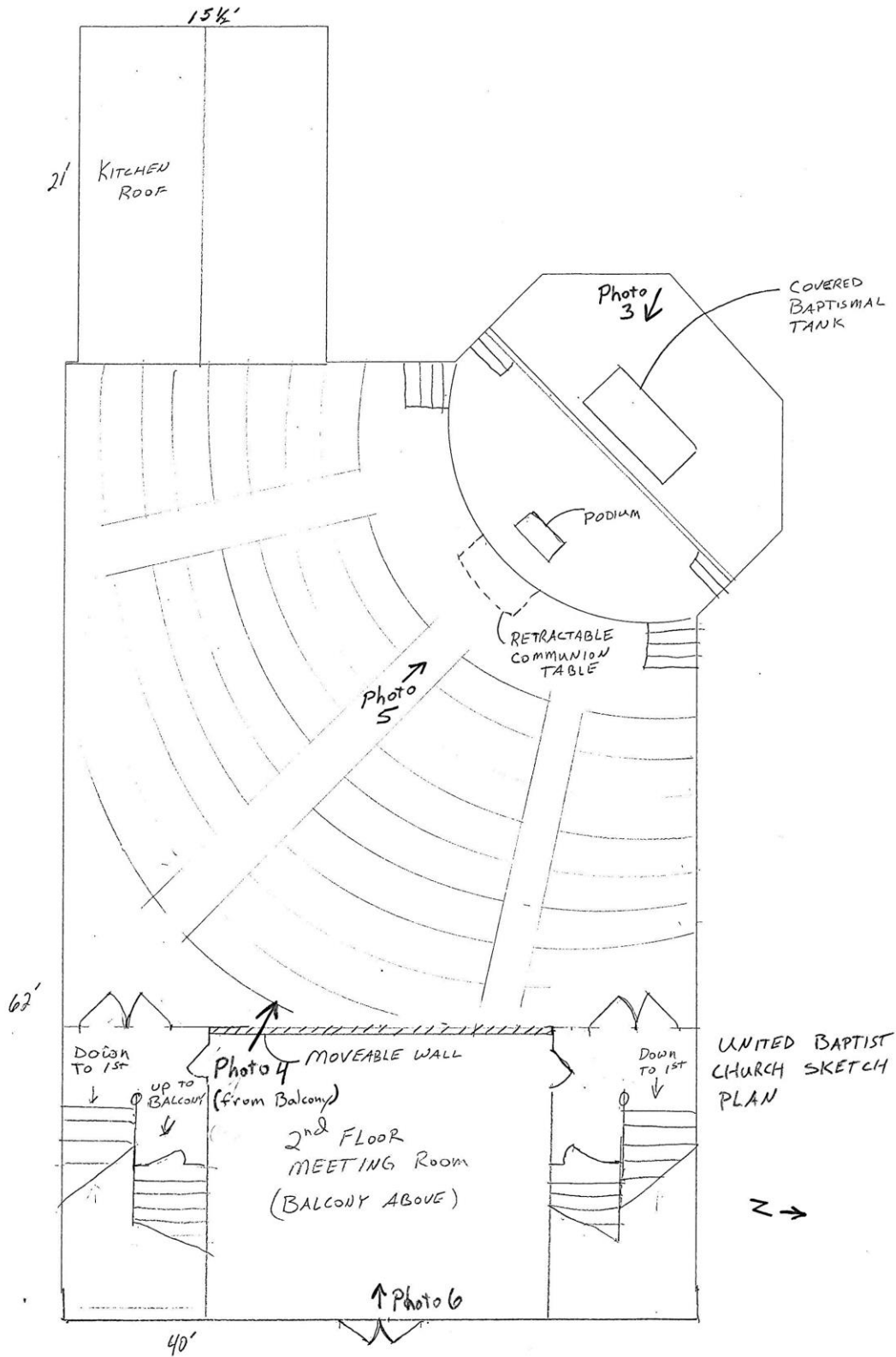


Figure 2 United Baptist Church 2nd floor sketch plan and photo key

United Baptist Church

Name of Property

Penobscot County, Maine

County and State

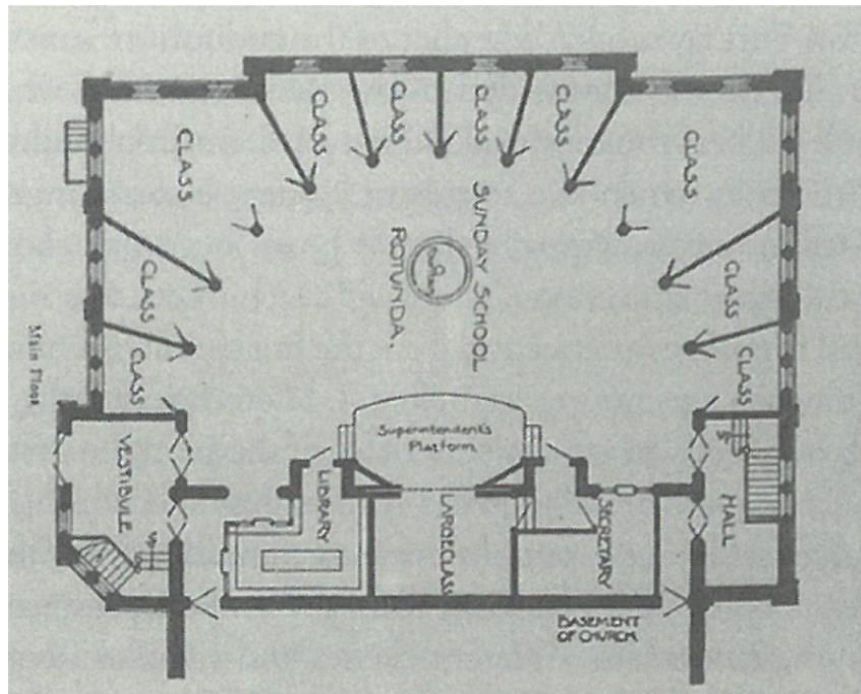


Figure 3 Original Akron plan.

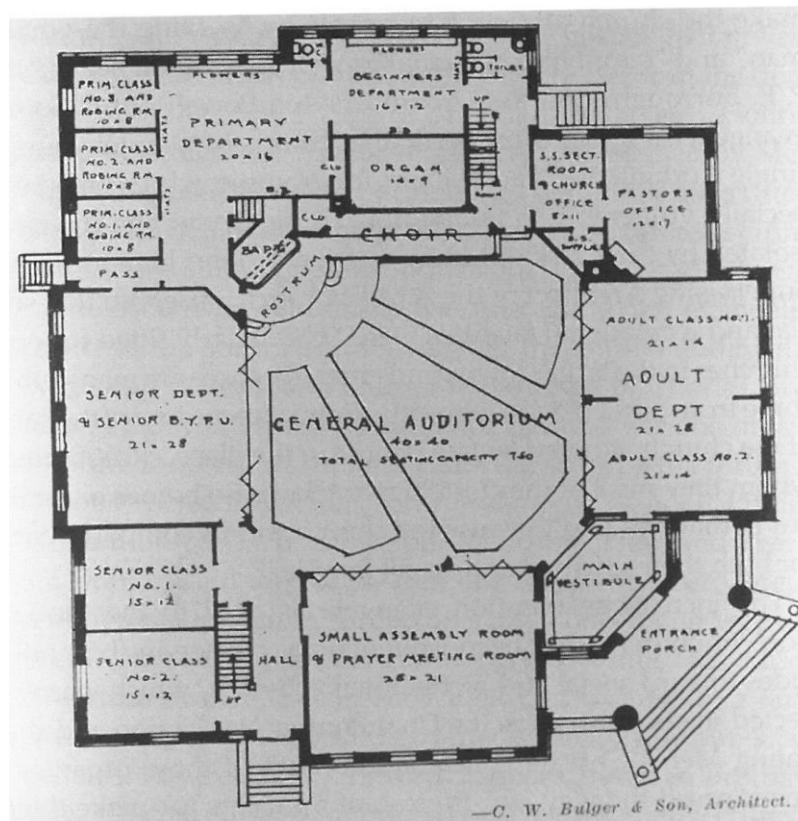


Figure 4 Later version of flexible church space based on the Akron plan

United Baptist Church
Name of Property

Penobscot County, Maine
County and State

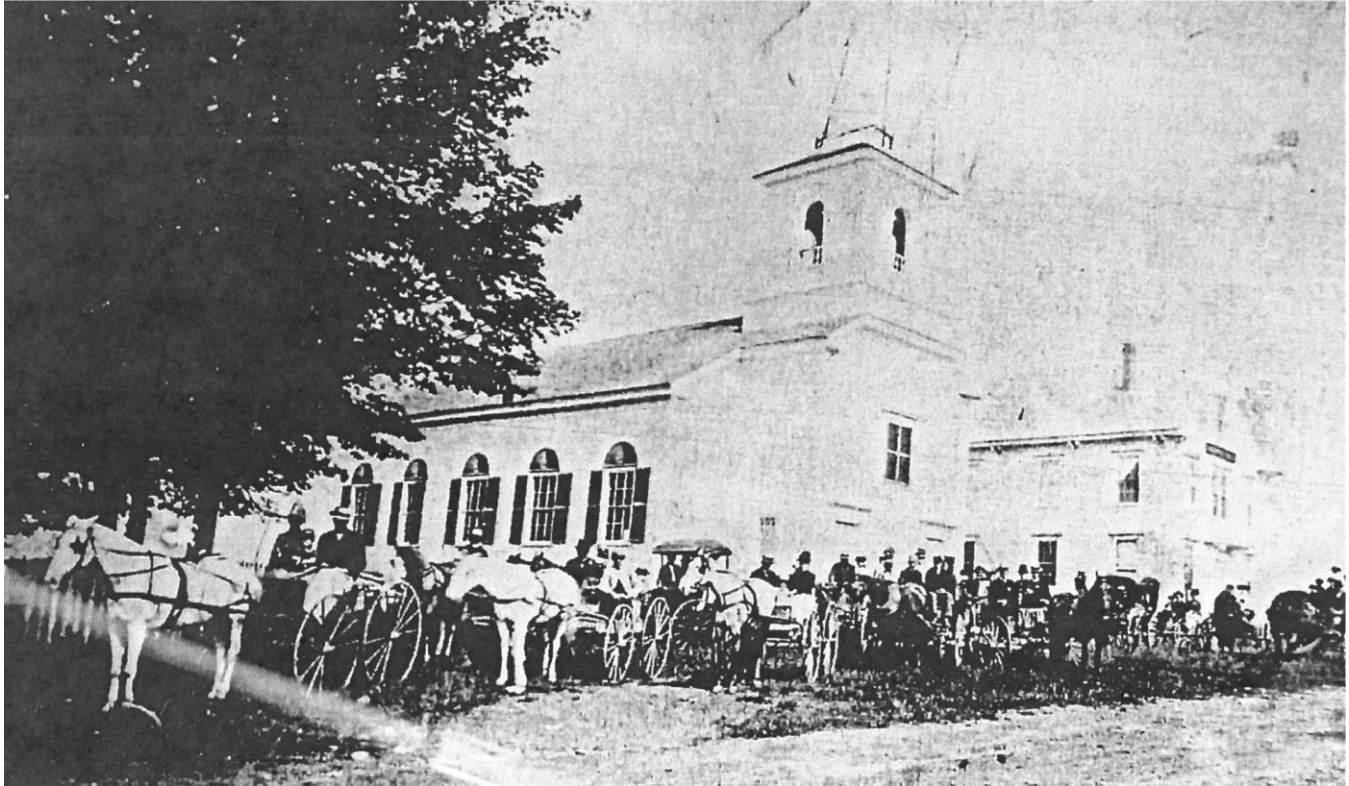


Figure 5 Circa 1890 image of Baptist Church before renovation

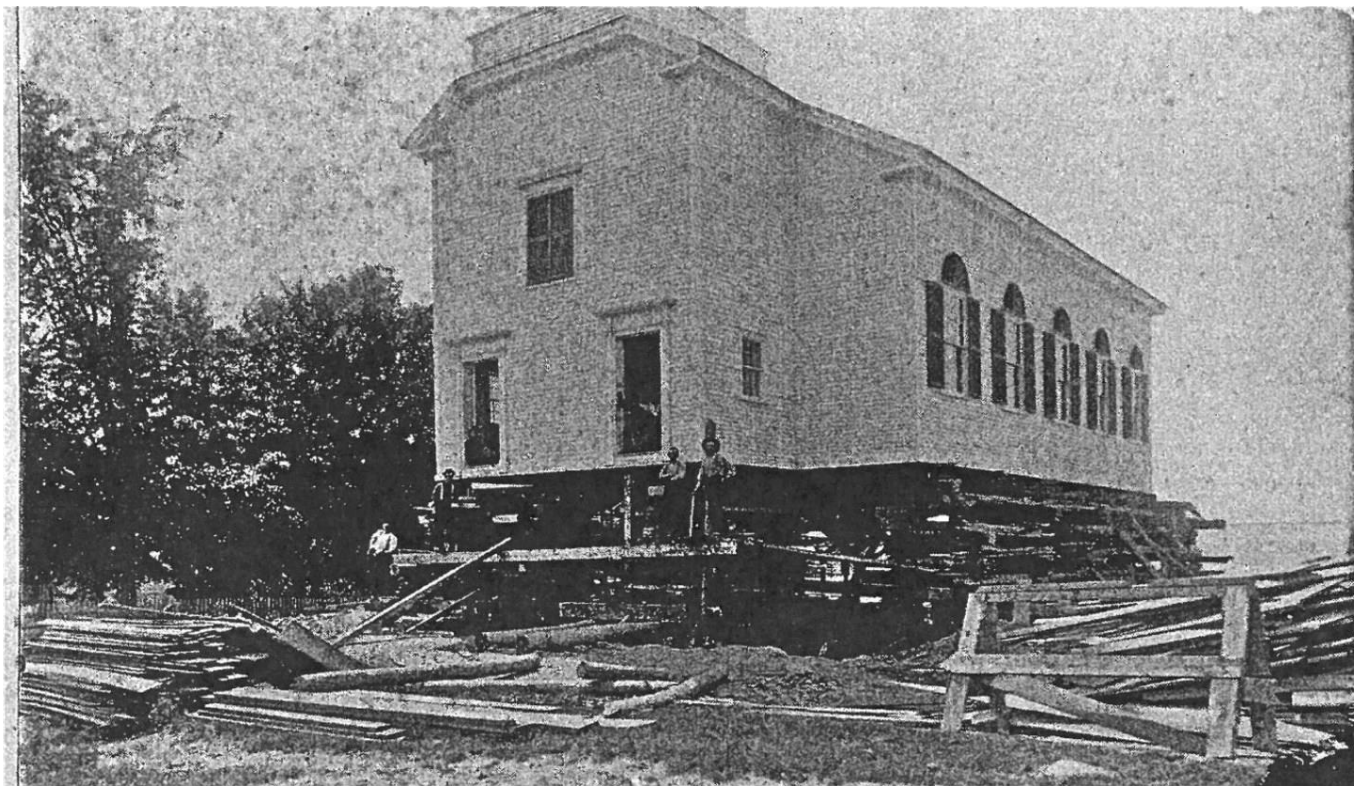


Figure 6 Image of Baptist Church during construction





Clinton Reeves
40th Birthday Party
Sunday July 6th
Please RSVP



















MAINE HISTORIC PRESERVATION COMMISSION
55 CAPITOL STREET
65 STATE HOUSE STATION
AUGUSTA, MAINE
04333



PAUL R. LEPAGE
GOVERNOR

KIRK F. MOHNEY
DIRECTOR

23 August 2018

Control Unit
National Register of Historic Places
Mail Stop 7228
1849 C Street NW
Washington, DC 20240

Control Unit:


Enclosed please find three National Register nominations for properties in the State of Maine.

Tiffany Chapel, Kennebec County, Maine – submitted on disk. The enclosed disk contains the true and correct copy of the nomination for Tiffany Chapel to the National Register of Historic Places. A second CD contains the digital images. A hard copy signature page is included.

United Baptist Church, Penobscot County, Maine – submitted on disk. The enclosed disk contains the true and correct copy of the nomination for United Baptist Church to the National Register of Historic Places. A second CD contains the digital images. A hard copy signature page is included.

Lewiston Commercial Historic District, Androscoggin County, Maine – submitted on disk. The enclosed disk contains the true and correct copy of the nomination for the Lewiston Commercial Historic District to the National Register of Historic Places. A second ^{DVD}CD contains the digital images. A hard copy signature page is included.

If you have any questions relating to these nominations, please do not hesitate to contact me at (207) 287-5435.

Sincerely,

Michael Goebel-Bain
Architectural Historian

Enc.