

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 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 JONATHAN BOURNE PUBLIC LIBRARY

other names/site number JONATHAN BOURNE HISTORICAL CENTER

2. Location

street & number 30 KEENE STREET not for publication

city or town BOURNE vicinity

state MASSACHUSETTS code MA county BARNSTABLE code 001 zip code 02532

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
Signature of certifying official/Title
Massachusetts Historical Commission, State Historic Preservation Officer

November 21, 2012
Date

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):

Edson B. Beall
Signature of the Keeper

1-14-13
Date of Action

Jonathan Bourne Public Library
Name of Property

Barnstable, MA
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

(Check only one box)

☐ private

☒ public-local

☐ public-State

☐ public-Federal

☒ building(s)

☐ district

☐ site

☐ structure

☐ object

Number of Resources within Property

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

Contributing

Noncontributing

1 building

 sites

 structures

 3 objects

1 3 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

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

EDUCATION: Library

GOVERNMENT: Town Hall

Current Functions

(Enter categories from instructions)

RECREATION AND CULTURE: museum

SOCIAL: civic

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH- AND 20TH-CENTURY REVIVALS: Colonial

Revival

Materials

(Enter categories from instructions)

foundation STONE/granite

walls BRICK

roof STONE/slate

other WOOD (trim, cupola) COPPER (gutters)

STUCCO

Narrative Description

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

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Jonathon Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number

7

Page

1

DESCRIPTION

Setting

The former **Jonathan Bourne Public Library (contributing building)**, now the Jonathan Bourne Historical Center, is located at 30 Keene Street in Bourne Village, the historic, civic, and institutional center of the town of Bourne, Massachusetts. Keene Street forms a loop that connects with Sandwich Road at both ends. The library is located on the south side of the northern stretch of the loop. To the north are the railroad tracks of the former Cape Cod Branch Railroad and the Old Colony Line Railroad, and the Cape Cod Canal. The area surrounding the property is characterized by medium-density residential and institutional development. The houses in the area are predominantly 1½ and two-story buildings constructed in the late 19th or early 20th centuries. Institutional buildings include the Bourne United Methodist Church, located on property immediately adjoining the library lot to the south; the current Jonathan Bourne Public Library (formerly the Bourne Grammar School); the Bourne Post Office; and the former Bourne High School (now the Waldorf School of Cape Cod) (NR pending).

The library building is set back approximately 180 feet south of the street on a flat, three-quarter-acre lot, and is oriented with its facade facing northwest toward the Cape Cod Canal. The canal is readily visible from the library during the winter months, when the leaves are not present on the trees that line the north side of Keene Street. A grass lawn surrounds the building, which is accessed by a paved semicircular drive with spaces for vehicle parking on either side. Paved walkways lead from the drive to the main entrance, and around the east side of the building to the rear entrance. The lot is landscaped with several small trees and shrubs around its perimeter and in front of the building. A low, chain-link fence runs across the rear edge of the property. A **flagpole (noncontributing object)** stands at the center of the grass in front of the drive, and metal globe **street lamps (noncontributing objects)** are positioned at each end of the drive.

Exterior

The Jonathan Bourne Public Library is a well-preserved local example of the Colonial Revival style. It was built in 1896 to the designs of well-known Boston architect Henry Vaughan. It is a 1½-story building composed of a hipped-roof rectangular main block, and a projecting cross-gable entrance pavilion. A small flat-roof addition (1954) with parapet walls extends from the southeast corner of the main block.

The roof surfaces of the main block and entrance extension are covered with red-slate shingles with copper ridge caps and valley flashing. Wood gutters lined with copper sheeting are incorporated in a molded-wood cornice that extends around all sides of the building. These terminate at the gable end of the entrance pavilion, and feed into copper gutters and downspouts with ornamental boxes. An interior brick chimney is located on the west slope of the main roof.

(continued)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Jonathon Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number

7

Page

2

An octagonal domed cupola rises from the junction of the ridges of the main block and pavilion roofs. The dome is covered with standing-seam metal sheeting, painted red to match the roof shingles. A metal weathervane sits on a circular ball at the center of the dome. The dome is supported by tapered wood pillars that rest on the octagonal base of the cupola. The pillars have decorative wood capitals and bases. The openings between the pillars are spanned by molded-wood round arches adorned with faux keystones (photo 1).

The walls of the building are constructed of buff brick, set in running bond with an alternating header/runner row every eighth course. The walls of the original building rest on a foundation of rough-faced granite blocks, while the foundation of the addition is poured concrete. Decorative brick elements include quoins marking the corners of the main block, pilasters with molded caps and bases defining the corners and bays of the entrance pavilion, and molded water table and cornice courses (photo 2).

The facade (north elevation) of the library is dominated by the entrance pavilion. The pedimented gable end is covered with stucco and contains an oculus (round) window set in a header-brick surround. Beneath the oculus, a rectangular redwood plaque with engraved Roman letters reads: "JONATHAN BOURNE HISTORICAL CENTER." The main entrance to the building is set in an elliptical-arch opening located in the center bay of the pavilion. It consists of a large, raised-panel, rectangular wood door set in an elaborately adorned surround. The door is flanked by tapered wood pilasters with Ionic and molded-wood capitals, and sidelights with leaded tracery in oval and diamond-shaped patterns applied over clear glass lights. The surround is topped by a molded dentil cornice and a large, elliptical, stained-glass fanlight with leaded tracery in a radiating fan and circular motif. The entrance is reached by a set of low, wide stone steps with iron railings. Narrow 6/6 wood sash set in arched brick openings are located on each side of the entrance bay and on the east and west elevations of the pavilion.

The eastern and western bays of the facade and the east and west elevations of the main block contain large Palladian-style windows set in elliptical-arch openings with granite sills. The tripartite windows consist of a central, round-arch section, and flanking rectangular units. The facade and east elevation windows contain clear glazing. Their outer units contain 6/6 double-hung sash, and are flanked by round columns with Ionic capitals supporting a molded entablature. The central sections consist of arched fanlights with flower-petal-motif glazing over a rectangular, 15/15 light, double-hung sash window. The gaps between the window arches and the brick elliptical surrounds are filled with stucco.

The Palladian window on the west elevation contains an elaborate stained-glass center panel, which depicts Saint Michael standing with sword and shield in an architectural niche (photo 6). The rectangular panels on either side have abstract curlicues around a central scepter image. The area between the arch and the surround is mottled stained glass. The glass was made in England by Clayton & Bell (Hendrick 1978).

(continued)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Jonathon Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number

7

Page

3

Fenestration on the rear (south) elevation consists of six asymmetrically positioned, narrow rectangular window openings with granite sills and flat splayed brick lintels. These openings each contain 6/6, double-hung, wood sash. Small rectangular windows with flat splayed brick lintels are located at the basement level on the west elevation of the main block and the east and west elevations of the projecting front pavilion. A buff-brick rectangular window well marks the location of a larger, 4/8, double-hung basement window on the east elevation of the main block.

The rear addition to the library has the same brickwork and detailing as the original building, including corner quoins, flat splayed lintels, and a beveled water table (photo 2). The addition's east and south elevations each have a single rectangular window opening, containing 6/6, double-hung wood sash. The west elevation contains a secondary entrance consisting of a rectangular wood-and-glass door with a multilight, rectangular transom. A low brick and granite wall extends from the building, originally serving as a railing for the stairs that led up to the entrance; a wood ramp with wood railings has replaced the stairs. A small, wood-shingled, gable-roofed shed with a vinyl door that provides access to the basement level is located adjacent to the access ramp, atop a brick and stone platform that is attached to the main block.

Interior

The first floor of the library retains its original interior layout. The main entrance opens into a central lobby, with arched openings to short corridors on either side. Small sections are located on the north side of these corridors, in the projecting mass of the building. The section to the west of the entrance is currently a restroom; the section to the east houses the staircase to the basement level and a ladder providing access to the unfinished attic level. The main block is divided into three sections, all approximately equal in size. A door at the end of the west corridor leads into the original reading room of the library. At the center of the main block, directly behind the lobby, is a room that originally contained the library's book collections (the stacks room). These two rooms are currently used as a museum and a meeting space. A door at the end of the east corridor opens into the east room, which has narrow, built-in wood bookshelves along the walls. This room is connected by a small hallway to a separate room in the rear addition. Both spaces are currently used as administrative offices for the Bourne Archives.

The reading room has several notable features. It is lit on the west wall by the stained-glass Palladian window depicting Saint Michael (photo 6). On the south wall, a fireplace is set in a slightly projecting bay. The simple red-brick fireplace surround has a double-height entablature with two marble mantels and a tile hearth. The projecting bay is flanked by tall, narrow windows set in arched brick openings with deep wood sills. A framed copper and bronze plaque, 4½ by 3½ feet, hangs above the fireplace in a slightly recessed buff-brick panel. The plaque depicts a mother and two children playing musical pipes and sitting at a dining table; old Wisemen are on either side, singing from music books, accompanied by a piper. The Flemish words "Soo Donde Songen Soo Pepin De Jonden" (which translate to "As the old sing, so pipe the young") are lettered inside a crest at the top of the image (Connors 1971). The wall between the reading room and the stacks room has a wide arched opening in the center, spanned by a two-foot-high, wood-paneled counter (photo 3).

(continued)

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Jonathon Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number

7

Page

4

The wood floors are covered with carpeting throughout, and the high ceilings are plastered. Each of the three main rooms has a metalwork grille in the center of the ceiling; the reading room ceiling is divided into squares with molded oak beams. The walls of the lobby (including the small sections on either side), the reading room, and the stacks room are exposed buff-colored brick. The east room of the main block has plaster and stucco walls with wood wainscot and a chair rail. The walls and ceiling of the rear addition are drywall.

A stone plaque with an architectural stone frame is installed on the south wall of the lobby, with the inscription "THE/JONATHAN BOURNE/ PUBLIC LIBRARY/ ANO DNI 1896". The staircase to the basement is a tight wind with wood railings. Each room on the first floor has heavy-oak, built-up crown moldings; the east room also has a thin picture rail. The entrances to the two small sections on either side of the lobby consist of a set of double doors with paneled wood on the bottom half, multipaned glass on the top half, and a fanlight above, set in arched brick openings. The remaining interior doors are rectangular paneled wood set in rectangular openings with flat, splayed brick lintels and thin wood frames. The narrow arched windows in the projecting central section and the narrow rectangular windows along the south wall of the building have deep window wells with heavy oak casings; the rectangular windows are set in slightly arched brick openings (photo 5). The large Palladian windows in the east and west rooms have built-up oak lintels above the sidelights supported by three-quarter wood columns. In the reading room, two bronze chandeliers hang from the ceiling beams; in the east room (photo 4), four chandeliers hang from plaster ceiling medallions. These light fixtures probably date to the electrification of the building in the early 20th century.

The basement has been divided into several administrative and storage spaces used by the Bourne Historical Society and the Bourne Historical Commission. The furnace room is on the west side of the building. This level has drop ceilings and carpeted floors; walls are exposed brick, gypsum-board partitions, or wood paneling.

Archaeological Description

While no ancient Native American sites are recorded on the Jonathan Bourne Public Library property, sites may be present. Seven ancient sites are known in the general area (within one mile). Environmental characteristics for the area represent locational criteria (slope, soil drainage, proximity to wetlands) that are favorable for the presence of Native sites. The library occupies an excessively drained, level to moderately sloping terrace, located on outwash plain and ice contact deposits within 1,000 feet of the Cape Cod Canal, which lies to the north. Prior to the canal's construction in 1913, the library property was located on a gentle slope above the Monument River, just north of the Sandwich Road and west of Bridge Street. Soils are sandy in the library locale. Given the above information, the size of the nominated property (three-quarter acre), and impacts resulting from library construction (1896) and installation of utilities during the first half of the 20th century, a low to moderate potential exists for locating ancient Native American resources on the library property.

(continued)

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Jonathon Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number

7

Page

5

A low potential also exists for locating significant historic archaeological resources on the Jonathan Bourne Public Library property. Historic land use has not been identified on the property prior to library construction in 1896. No evidence of outbuildings or occupational-related features (trash pits, privies, wells) associated with the library's period of use is known.

(end)

Jonathan Bourne Public Library

Name of Property

Barnstable, 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.)

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

EDUCATION

SOCIAL HISTORY

Period of Significance

1896-1962

Significant Dates

1896

1954 – addition built

Significant Person

(Complete if Criterion B is marked above)

n/a

Cultural Affiliation

n/a

Architect/Builder

Henry Vaughan

Lloyd M. Hendrick (1954 addition)

Clayton & Bell, stained-glass windows

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 # _____

Primary location of additional data:

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

Name of repository:

Bourne Archives

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number 8 Page 1

STATEMENT OF SIGNIFICANCE

Summary

The **Jonathan Bourne Public Library (contributing building)** possesses significance at the local level under National Register Criteria A and C in the areas of education, social history, and architecture. The period of significance begins in 1896, when the building was constructed, and ends in 1962, the current 50-year cutoff date for National Register eligibility. Under Criterion A, the building possesses significant associations with the history of the free public library movement, which began in Massachusetts in the 1840s and spread throughout the nation during the second half of the 19th century. Massachusetts was at the forefront of the movement in providing legal mechanisms that allowed communities to raise public funds for the establishment and maintenance of libraries, and was the first state to establish a state body to foster the creation of public libraries, when it established the Free Public Library Commission in 1890. Bourne was among the first municipalities in the state to petition the commission for assistance, and received the authorized state-supported allotment of \$100 for books that formed the basis for the library. The Jonathan Bourne Public Library was completed in 1897, with funds provided through a gift from Emily Howard Bourne as a memorial to her father and the town's namesake, Jonathan Bourne, and is representative of the pattern of philanthropic sponsorship that was a common theme in library development during the period. The building was the first major civic building constructed in the nascent town of Bourne, which had separated from Sandwich just 12 years before the construction of the library in 1896, and served a dual role as library and town offices until the present Town Hall building was constructed in 1914.

The Jonathan Bourne Public Library is significant under Criterion C as an example of the work of nationally prominent, Boston-based architect Henry Vaughan (1845-1917). Vaughan is best known for his English Gothic ecclesiastical designs for Episcopal and Catholic churches, and is credited with helping to introduce the style in the United States in the late 19th century. His most notable commission was serving as supervising architect of the National Cathedral in Washington, D.C. Vaughan also executed a number of institutional and residential works that employed Colonial and Classical Revival precedents. The Jonathan Bourne Public Library is also significant as a building type, representing contemporary thought on the functional layout of libraries, and is an important local example of late 19th-century revival-style architecture. The building retains a high degree of integrity in its design, materials, setting, location, workmanship, feeling, and association.

Although the adjacent landscape has changed over time, the building's location and its setting have remained true to their original design. The existing **street lamps (noncontributing objects)** at each end of the drive are exact replicas of ca. 1910 lights installed in 2006 using CPA funds. The **flagpole (noncontributing object)** at the center of the lawn is also a modern replacement of the original flagpole that stood on the property (Ellis 2012). The only alteration to the building's form is the small 1954 rear addition, which was constructed within the property's period of significance and blends well with the original architecture of the building. Much of the building's original interior and exterior fabric remains intact, including the wood sash, the brick exterior, and the slate roof. Its strong Colonial Revival form and detailing are still clearly apparent. The building continues to function in a civic capacity, maintaining its association with the town's public institutions. Its overall integrity of historic feeling and character is strong.

(continued)

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number

8

Page

2

Criterion A

Free Public Library Movement in Massachusetts, 1840-1900

The Jonathan Bourne Public Library is associated with broad patterns in the early history of the Massachusetts free public library system. The concept of the free public library began to develop in the early 1800s, but did not gain momentum on a wide scale until the second half of the 19th century. The public library concept was born out of the belief that an educated and well-informed populace was necessary to ensure the proper functioning of a democratic society. During this period, libraries came to be seen as extensions of public educational systems, and communities throughout the country justified the expenditure of public funds to construct and support them accordingly. The emergence of library science as a profession, and the increasing availability of affordable mass-produced books and periodicals were other significant factors that made public libraries viable (Schnell and Anderson 1993).

The first libraries in Colonial America were private collections assembled by wealthy individuals and kept in their homes. Early colleges and universities amassed large collections of works, but they were generally restricted to use by students and faculties. The concept of creating libraries for general access emerged in the mid 18th century when members of the elite, especially in developing urban centers of the Atlantic Coast, began to pool their resources to form private associations that charged members a fee for the use of library texts. Benjamin Franklin's Philadelphia Library Company, established in 1732, was among the first of these so-called "subscription" or "social" libraries. Many were specialized in scope, and affiliated with particular professional groups that focused on topics such as law or medicine. Although the fees charged by subscription libraries were often nominal, the percentage of people who took advantage of the opportunity relative to the total population of any given community was small (Fletcher 1894:10-11; MHC 1987:221).

In the period immediately following the Revolutionary War and the establishment of the United States, Massachusetts took the lead among the states in promoting the establishment of libraries. In 1798, the General Court passed an act granting any group of seven or more persons the right to incorporate and raise money through the issuance of shares to create a social library. Acts in 1815 and 1825 granted special rights to lawyers and ministers for the establishment of subscription law and theological libraries. In 1837, the General Court authorized school districts to create common school libraries for the use of school children. This marked a significant departure for the General Court because it allowed for the use of funds raised through school district taxes. Though relatively small in terms of dollars—only \$30 the first year and \$10 per year thereafter—the Act likely represents the first instance in the United States where public funds were allotted specifically for the establishment of libraries (Free Public Library Commission [FPLC] 1899:433-437).

(continued)

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number 8 Page 3

While there were isolated instances in the early decades of the 19th century where communities supported libraries for the public good, the first major event in the history of the free library movement occurred on March 3, 1848, when the General Court authorized the City of Boston "to establish and maintain a public library, for the use of the inhabitants of the said city" and gave it powers to raise and expend public funds for its care and maintenance. The legislation was passed at the behest of Boston's mayor, Josiah Quincy, Jr., who donated the first \$5,000 for the establishment of the library. Quincy was joined in the effort by other powerful political, educational, and commercial leaders, including Harvard professor George Ticknor, U.S. senator and statesman Edward Everett, and wealthy financier Joshua Bates. Ticknor was the dominant force in establishing the direction of the library, taking what was then the radical view that the collection should include current popular works that would attract new or casual readers and instill in them a thirst for books on more serious topics. Bates was the primary benefactor, making two large gifts of \$50,000 toward the purchase of books and the construction of a new library building on the condition that "there shall be a room for one hundred to one hundred and fifty persons to sit at reading tables, and that it be perfectly free to all." The Boston Public Library was formally established on April 3, 1848, and opened its doors in a former schoolhouse on Mason Street on March 20, 1854. The first dedicated building for the library was erected on Boylston Street in 1858 (Boston Public Library n.d.; Fletcher 1894:16-17, 22-23).

The Boston experiment served as a catalyst for the spread of the public library movement. In 1849, the New Hampshire State Legislature enacted a law that extended the right to levy taxes for the establishment of libraries to all incorporated municipalities. Massachusetts did the same in 1851, and was followed by Maine (1854), Vermont (1865), and Ohio (1867). By the mid-1870s, most states in the Northeast and Midwest had established similar laws (Fletcher 1894: 22-23; Schnell and Anderson 1993).

Massachusetts was by far the most active of the states in supporting the spread of public libraries. In 1869, it became the first to provide a dedicated source of revenue for libraries when the General Court mandated that unspent proceeds from the "Dog Tax," a licensing fee paid by dog owners to cover damages caused by their pets, be returned to communities for the support of public libraries or schools. In 1880, the Court made it possible for towns to grant or vote money for the establishment and maintenance of public reading rooms associated with their libraries. Two years later, that privilege was extended to the construction of library buildings, and municipalities were given the right to receive, hold, and manage monetary donations for the construction or expansion of libraries. In another legislative first, the General Court passed an Act in 1890 creating the Free Public Library Commission. The Commission consisted of a five-member board, appointed by the governor, whose mission was to promote the establishment and growth of public libraries throughout the state, and to advise towns and cities on various library topics, including the proper makeup of collections and layout of library facilities. The commission was also charged with keeping state statistics on library development and submitting annual progress reports. A key provision that sparked a significant uptick in library development was the ability of towns without public libraries to apply to the board for up to \$100 of state seed money to purchase books for a new library, providing the municipality voted at a town meeting to provide for the continued maintenance of the library thereafter (FPLC 1899:445, 448-449, 453-454).

(continued)

United States Department of the Interior
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number

8

Page

4

These laws provided the impetus for communities throughout Massachusetts to proceed with the formation of public libraries, and firmly established the public library as a necessary and desirable institution within the civic infrastructure. By 1880, nearly half the towns and cities in the state had public libraries. A decade later, 248 of the municipalities in the state had public libraries, and the total aggregate of volumes contained in them amounted to almost 2.5 million, nearly as many as that contained in all the public libraries in other states combined. After the formation of the Free Public Library Commission, the pace of library establishment increased again. By 1898, only seven towns had no libraries or rights of access to those in neighboring towns, and the number of persons not served represented less than one percent of the population. During the 1890s, the aggregate number of volumes in the state's free public library system increased by one-third, to more than 3.75 million (Fletcher 1894:15; FPLC 1891:xi; FPLC 1899:3-4).

The construction of a dedicated building to house its collection often lagged several years behind the date of a library's establishment. While municipalities in Massachusetts were generally eager to provide for the staffing and maintenance of libraries, they were rarely willing to fund construction of the buildings at taxpayer's expense. With only a few exceptions, libraries built in the state during the late 19th and early 20th centuries were the result of private donations. The most extensive example of library philanthropy was set by Pittsburgh steel magnate Andrew Carnegie who, through his Carnegie Corporation of New York, provided donations for the construction of more than 2,500 libraries between 1886 and 1919 (Carnegie Corporation of New York n.d.). Of that number, 95 were constructed in New England, and 44 of those were built in Massachusetts (Smith n.d.). Many other individuals were motivated by the same ideals, and viewed the donation of money for the construction and improvement of libraries as a worthy contribution to society. In most of those cases, the donations were localized to places where the patrons had some personal connection. A common theme was the "memorial" library, named for individuals who bequeathed donations in their wills, or constructed through gifts of family members to honor the memory of departed loved ones. In one of the histories of the American free public library movement, W.I. Fletcher summed up this phenomenon: "There has been a ready perception of the truth that one's memory cannot better be perpetuated than by association with an institution so popular and at the same time so elevating and refining as the public library" (Fletcher 1894:18).

Cape Cod libraries built during the late 19th century followed these trends toward private philanthropic sponsorship, and reflected the prevailing architectural styles of the period. Brewster was the first town on Cape Cod to construct a separate library building, a small Stick Style structure built in 1868. Provincetown's first public library, the Freeman Library, was built in 1873 in the Second Empire style, and was the result of a gift from prominent local businessman Nathan Freeman. David Snow, who made his fortune in the fishing and shipbuilding industries, provided \$5,000 in his will for the construction of a library in Orleans. The Tudor-style Snow Library was built in 1877, but burned during a blizzard in 1952. Among the libraries on Cape Cod that are contemporaries of the Jonathan Bourne Public Library are the Shingle Style Jacob Sears Memorial Library in Dennis (1895), the Romanesque Revival-style Eldredge Memorial Library in Chatham (1896), and the Eastham Public Library (1898), a small Colonial Revival-style building. These three libraries are listed in the National Register of Historic Places.

(continued)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number 8 Page 5

Jonathan Bourne Public Library

The Town of Bourne was among the first wave of communities to take advantage of the aid provided through the Massachusetts Free Public Library Commission. At its annual meeting held on April 28, 1891, the town voted to supply public funding for the establishment and maintenance of a library, under the terms of the legislative act of 1890 that established the Commission. A board of trustees, which consisted of Nathan H. Chamberlain, Moses C. Waterhouse, and Levi R. Leavitt, was created at the same time. The town received the requisite \$100 worth of books from the Commission and installed them in a bookcase located in the high school. The Bourne Town Library, as it was originally known, consisted of 183 volumes when it was officially opened to the public on December 7, 1891. The lending policies established by the board allowed any resident of Bourne twelve years of age and older to borrow up to two books per household and keep them for two weeks. The period could be renewed for an additional two weeks upon a written request, and a fine of two cents per day was charged for books not returned on time. The trustees withheld the right to revoke privileges to anyone who willfully violated library rules (JBPL Board of Trustees 1898:n.p.; FPLC 1899:50).

During its first few years of operation, the library benefited from a number of donations to the point where, in 1895, it contained 1,283 volumes and had been moved to larger quarters in the Buzzards Bay post office (Town of Bourne 1895). The need for a permanent home for the library inspired Emily Howland Bourne to donate money to the town in 1894 for the construction of a new building. Bourne, a resident of New Bedford, inherited a large sum of money from her father, Jonathan Bourne, after his death in 1889. Jonathan Bourne was a descendent of Reverend Richard Bourne, who came from England in the early 17th century and spent much of the remainder of his life preaching to Native Americans in the Sandwich area. Jonathan was born in the village of Monument (Bourne Village), and at the age of seventeen moved to New Bedford. He soon entered the whaling business, and ultimately became New Bedford's leading ship owner. In 1884, while serving in the state legislature, he assisted the citizens of western Sandwich in their fight to incorporate as an independent municipality, and was rewarded for his efforts when the new town was named in his honor. As the heiress to Bourne's fortune, Emily pursued a long list of philanthropic activities that included funding the construction of the Bourne Building of the New Bedford Whaling Museum to commemorate her father's significant role in the history of the city's whaling industry. She was also a liberal benefactor to the New York Association for the Blind, and had built the Bourne Workshop for the Blind on 35th Street in New York City. When she died in 1922, she left about half of her estate to charity (Bradley 1993:67; New York Times 1922).

As the first significant public building constructed in the new town, the Jonathan Bourne Public Library was a symbol of the cultural and intellectual life of the residents, as well as an important contribution to the town's evolving built landscape. The site chosen for the library building was on a gentle slope above the Monument River just north of Sandwich Road, the main thoroughfare through the center of Bourne Village, and west of Bridge Street. Emily Bourne purportedly chose the location because the birthplace of her father, on the northeast side of the Manomet River, could be seen from there. The house was destroyed during the digging of the canal in 1913. The location benefitted from heavy traffic that promised to bring in more library patrons. Bridge Street connected the two halves of Bourne Village via a

(continued)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number 8 Page 6

bridge over the river. Two new streets, Prospect and Megansett (also known as Manomet Street), were laid out to the west and north, respectively, to provide access to the library and other properties that were developed around it. The current Keene Street incorporates all or portions of Prospect, Megansett, and Bridge streets (Keene 1937:155). The village railroad station (mentioned above) and post office were almost immediately opposite the library on the north side of the river; immediately surrounding the building were two churches, a lumber yard, and several blacksmith shops, in addition to many small residences (Hendrick 1978). A windmill (not extant) on the property of the Albert E. Eldridge House at 43 Sandwich Road originally supplied water to the library (Gibbs 1984).

Emily Bourne hired Henry Vaughan, a Boston-based architect who would later gain national prominence for his contributions to the National Cathedral in Washington, D.C., to design the library. Construction commenced in 1896, and was completed the following spring. The cost for the building and land amounted to about \$18,000. The town took title to the building at its annual meeting in April 1897, and the library was formally dedicated at a ceremony held on June 17. Joseph Jefferson, one of the most famous American theatrical actors of the day, delivered the dedication speech (Town of Bourne 1897; JBPL 1898:50; Harrington and Olausen 2000).

The construction of the Jonathan Bourne Public Library represented a significant step in the civic development of Bourne. Although it had been twelve years since its separation from the town of Sandwich and incorporation in 1884, the town had yet to develop the municipal services and public buildings that were characteristics of late 19th-century towns. The library was the first public building that was not a school erected in the town, and established the Bourne Village/Buzzards Bay area along the Monument River, which was later incorporated into the Cape Cod Canal, as the location for subsequent municipal development. After its completion, the library served a dual role as the location of the town offices, which had initially been located in a former private residence. This arrangement remained until the present Town Hall building on Perry Avenue was constructed in 1914 (Keene 1937:128).

Within the first decade of the Bourne Library's construction, the landscape surrounding the building changed dramatically, primarily as a result of the construction of the Cape Cod Canal, which passes through a portion of Bourne Village. While many plans were made to construct a canal across the base of Cape Cod during the 17th, 18th, and 19th centuries, it was not until 1909 that construction actually began in earnest. The canal's completion in 1914 resulted in the removal of the Bridge Street Bridge, effectively severing the connection between the two halves of Bourne Village, and dramatically altering the circulation and development patterns in the area surrounding the library (MHC 1984:11-12). Subsequent widening of the canal by the U.S. Army Corps of Engineers in the 1920s and 1930s resulted in the further loss of homes and land within the historic center of the village. Subsequently, the focus of the town's civic development shifted to the Four Corners intersection further west at Perry Avenue. The library retained its scenic water views, but of the man-made canal rather than the meandering Monument River. It became increasingly isolated from the main activities of the town, and its surrounding neighborhood was transformed into a quieter residential area (Bradley 1993:36; Keene 1937).

(continued)

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number 8 Page 7

Along with the physical transformation of Bourne as a result of the canal construction, significant social and demographic changes occurred in the town following the advent of the automobile during the second and third decades of the 20th century. As large numbers of residents of Boston and other regional urban centers gained relatively easy access to Cape Cod, Bourne experienced a surge in population akin to the one that occurred with the opening of the railroad in the 19th century. After the completion of the first canal bridges, Bourne's highways were improved to accommodate the growing numbers of motorists crossing to Cape Cod. Development activity also increased to keep pace with the population growth. This process was further encouraged by the construction of Camp Edwards in 1937 (Harrington and Olausen 2000). As the town grew, the library system responded by expanding its services. In 1906 a branch library was established in Sagamore, and two additional branches were established in the 1930s in Pocasset and Buzzards Bay, all in existing buildings. The main library building on Keene Street was modernized with the installation of steam heating in 1909, and electricity and telephones shortly after. The heating system was converted to oil in 1940, and the building was connected to the town water supply in 1946 (Town Annual Reports).

As early as 1944, the town expressed concern about the overcrowding of the main library building, citing insufficient shelving and administrative space. In 1954, a small, architecturally sensitive, one-story office, designed by local architect Lloyd M. Hendrick, was added to the rear of the building to provide more space and a rear exit to comply with new fire laws (Hendrick 1978). The basement was renovated in 1957 and 1962 to accommodate the overflow of books. In 1974, the access ramp to the back door was added (Town Annual Reports 1957, 1962, 1974).

The town of Bourne experienced a significant increase in population and development in the period immediately following World War II. During the 1950s the population of the town nearly tripled, from 4,720 at the beginning of the decade to more than 14,000 in 1960. In the late 1970s, the need for a larger and more convenient library came under serious consideration by the town, and in 1984, the contents of the library were moved to the former Bourne Grammar School at nearby 19 Sandwich Road, which had closed in 1981 due to a decline in student population (Town Annual Reports). Since 1986, the former library building on Keene Street has served as the Jonathan Bourne Historical Center, housing the town archives and historic documents as well as administrative offices for the Bourne Historical Commission and the Bourne Historical Society. As such, it continues to function as a civic building within the small historic node of Bourne Village.

(continued)

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number

8

Page

8

Criterion C

Henry Vaughan

The Jonathan Bourne Public Library is an example of the work of architect Henry Vaughan, a nationally prominent architect who is best known for his English Gothic Revival ecclesiastical designs. Vaughan was born in Cheshire, England, and relocated to Dollar in Clackmannanshire, Scotland, as a child. He attended Dollar Academy, Great Britain's oldest co-educational grade school, and was awarded a bronze medal in art from the school in 1863. After graduation he began an apprenticeship under George Frederick Bodley, England's foremost exponent of English Gothic architecture. Vaughan eventually worked his way up to head draftsman at the firm of Bodley and Garner. In 1881, Vaughan came to Boston to design the Chapel of St. Margaret's Convent on Louisburg Square (1882). He opened an office on Pemberton Square and established his residence on Pinckney Street (Withey 1970:618; Morgan 1983:16).

Vaughan's association with Bodley brought him to the attention of the Episcopal Diocese, at a time when the church was experiencing a period of prosperity and was initiating a massive building campaign in the Northeast. The English Gothic style, with its soaring vertical forms, was chosen by the church as the proper architectural expression of the faith. Through the commissions he received from the church, Vaughan soon became the acknowledged master of what would alternatively be known in the United States as the Late Gothic Revival style. Among his notable early ecclesiastical works were St. Barnabas Memorial Church (1888) in Falmouth, Massachusetts; the Chapel of St. Peter and St. Paul (1888) at St. Paul's School in Concord, New Hampshire; and St. John's Chapel (ca. 1890) at the Groton School in Groton, Massachusetts. After the turn of the 20th century, Vaughan designed a number of churches in New York City, including the Church of the Good Shepherd (1901-1903) and the Chapel of the Nativity at Church of the Incarnation (1903) in Manhattan, and the Church of the Mediator (1913) in the Bronx (Morgan 1983; Lovejoy 1998).

Vaughan had a profound influence on the career of Ralph Adams Cram, who became the best known of the Gothic Revival architects of the early 20th century. Before embarking on his career, Cram was a neighbor of Vaughan's on Pinckney Street in Boston. It is likely that he spent time working in Vaughan's office, and Cram mentioned in his autobiography that Vaughan was his mentor. The two collaborated on several projects including the Holy Cross Monastery (1902) in West Park, New York, and—most notably—the massive Cathedral of St. John the Divine in New York City. Cram was selected to take over the design of the cathedral in 1907, after the firm of Heins and LaFarge was dismissed. He reworked the plans to create the Gothic Revival-style church that exists today. Vaughan's contributions included designs for the pulpit and the chapels of Saints Ansgar (1916), James (1916), and Boniface (1918, Shand-Tucci 1996:45-49; Cathedral Church of Saint John the Divine 2007).

(continued)

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number 8 Page 9

Vaughan's practice extended to numerous private commissions, where he often produced designs in other styles, including the Colonial and Tudor revivals. His most significant individual client was Edward Francis Searles (1841-1920), a successful New York-based interior designer. Searles married Mary Hopkins, the widow of Central Pacific Railroad co-founder Mark Hopkins, in 1887 and, after her death in 1891, inherited her vast fortune. He spent much of the rest of his life building mansions for himself and contributing to building campaigns for worthy causes. Vaughan's collaborations with Searles included Stanton Harcourt—a 1/4-size replica of the medieval Tudor manor of the same name in Oxfordshire, England—built in Windham, New Hampshire (1905-1915); the Dream House on Block Island in Rhode Island; and a number of buildings in Methuen, Massachusetts, including Serlo Organ Hall (1909), a large Jacobethan mansion (1911), and Searles Chapel (1915). Emily Bourne was also a repeat customer of Vaughan's, commissioning him to design the Jonathan Bourne Building at the New Bedford Whaling Museum, built in 1916 (Shand-Tucci 1996:46, 48; Berg, et al. 2005:7).

Vaughan received his most significant commission when he was selected as the supervising architect under Bodley for the National Cathedral in Washington, D.C., in 1906. After Bodley's death the following year, Vaughan took over full charge of the design. Officially the Cathedral Church of St. Peter and St. Paul, the building is the sixth-largest cathedral in the world. Vaughan worked on the project until his death in 1917. In honor of his contributions to the building, his body was interred in the cathedral (Withey 1970:618).

Jonathan Bourne Public Library as a Representative Example of Library Architecture in the Late 19th Century

Vaughan's design for the Jonathan Bourne Public Library incorporated early design principals employed in contemporary library construction. The library as a distinct public building type experienced widespread development during the period of increasing prosperity that occurred in the United States after the Civil War. Many early public library buildings were funded by the donations of individuals who had amassed incredible wealth from the growth of industry. These gifts gave rise to the need for architects to design buildings specifically for use as libraries. Three theories of library design circulated in the 1880s: the "cathedral type," with two or three tiers of balconied stacks surrounding a tall reading room with clerestory windows such as those at Harvard, Yale, and Wesleyan; the alcoved reading room, with each alcove housing books on a specific subject, such as those designed by H. H. Richardson between 1876 and 1885 for the Massachusetts towns of Woburn, Quincy, North Easton, and Malden; and the most common type, an expansion of the private library, characterized by books in open or locked cases in a series of rooms, sometimes separated into departments, but often arranged informally by librarians, such as the Lenox Library in New York. The Jonathan Bourne Public Library is of the latter type, with a series of three interconnected rooms and no stacks or alcoves (Schnell and Anderson 1993).

The American library construction boom of the late 19th and early 20th centuries coincided with a period of "synthetic eclecticism" in architectural styles. This was encouraged by the Centennial Exposition of 1876 in Philadelphia, which sparked an interest in Colonial architecture, and the Columbian Exposition of 1893 in Chicago, which displayed the full potential of the Colonial Revival style. European-trained architects, including Henry Vaughan, popularized historical interpretations of European architectural styles. It was common for architects "to return to classic principals of design and,

(continued)

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number 8 Page 10

often, to the literal reuse of classical forms" (Roth 1980:174). The architect Charles McKim wrote to Edith Wharton, "By conscientious study of the best examples of classical periods, including those of antiquity, it is possible to conceive a perfect result suggestive of a particular period, ... but inspired by the study of them all" (quoted in Schnell and Anderson 1993). The firm of McKim, Mead and White was responsible for the design of the Boston Public Library (1887-1895), one of the two most influential library buildings of the period, the other being the New York Public Library (1897-1911) by Carrere and Hastings (Schnell and Anderson 1993).

The revival styles of the late 19th century also had a social function during the time of intense nationalism that followed the Civil War. Amid the drastic cultural and technological changes of the period, many Americans looked to the past in their attempts to create a unified national identity. Ancient Greek and Roman architecture symbolized democracy and self-government, and were thus appropriate references for American public buildings that celebrated these ideals. Large and small towns wanted their public buildings to make similar statements. Buildings that clearly resembled historic structures also helped to create a sense of permanence on the built landscape (Upton 1998). In addition to the Jonathan Bourne Public Library, Bourne constructed two other large public buildings soon after its incorporation, as the former Bourne High School (1905) and Bourne Town Hall (1914, NR pending), in similar revival styles—all part of its efforts to create a tangible community identity.

The 1893 Chicago Columbian Exposition also increased the emphasis on urban planning in the United States, culminating in the City Beautiful movement. Libraries, along with hospitals, art galleries, and museums, were regarded as key buildings in the City Beautiful movement. Not surprisingly, classically inspired revival styles were adapted for use in American libraries. The 1902 edition of Architectural Review's compilation of modern library design showed that 57 out of 67 public libraries were classically styled. The Colonial and Classical Revival styles represented to Americans "democracy, opportunity, education, and freedom—all important themes in public library development" (quoted in Schnell and Anderson 1993). Small towns that wanted a landmark public building often simply requested a miniature version of the larger libraries found in cities. It was generally believed that anyone, regardless of their level of education or culture, would recognize a building with columns, pediment, and marble stairs as "one housing an important civic function" (quoted in Schnell and Anderson 1993). Cape Cod towns followed national library architecture trends; Sandwich, Falmouth, and Dennis all built public libraries in Colonial and Classical Revival designs in the early 20th century, as did Edgartown on Martha's Vineyard (MHC 1987:222).

The traits of these styles that are often identified with the public library building include evenly spaced columns, a pediment, stone construction, and a long flight of stairs. The roof lines are usually flat or slightly hipped, atop a symmetrical building with few angles or projections. The Jonathan Bourne Public Library is an excellent example of how the revival styles were adapted to public buildings in small towns throughout the country in late 19th century. Vaughan described it as being "what is known in America as Colonial, but is, more properly speaking, a simple rendering of

(continued)

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number 8 Page 11

English Renaissance, of the time of Charles II." He employed a temple front, featuring a central bay entrance with a pediment, columns, and a flat entrance embellished by an arch. The building exhibits classical references in its hipped roof and symmetrical rectangular form. It also illustrates the interesting compromises that sometimes resulted from the necessity to complete a library under a donated budget, such as stone embellishment on a brick building. As in other simple libraries, contrasting masonry was used not only to accent the windows but also to mimic classical details, such as quoins. Perhaps as a nod to his ecclesiastical architectural background, Vaughan incorporated leaded tracery in the windows and the stained-glass window on the west elevation depicting St. Michael and the Dragon. The window was manufactured by Clayton and Bell of London, one of the world's most prominent stained glass firms (Jonathan Bourne Public Library 1983).

Archaeological Significance

Since patterns of ancient Native American settlement and subsistence in Bourne, and in the Upper Cape in general, are poorly understood, any surviving sites could be significant. While archaeological research has been active throughout much of the Cape during most of the 20th century, the Upper Cape, including Bourne, has been neglected during this effort. Limited amateur artifact collections are available for the town, and, when present, often lack locational and contextual information, reducing their value for understanding the nature of settlement and change within the town. Limited numbers of professional archaeological surveys in the town have also rarely included substantial excavations, and have instead focused on their immediate area, with little interpretation of the role of local sites and issues of regional prehistory. The above information indicates the systematic study and interpretation of any surviving sites in the town can be important in better understanding the ancient Native American settlement and subsistence in Bourne and in the Upper Cape locale. Ancient sites in the Bourne locale can contribute information relating to a number of potential research topics, many of which are directly related to the town's location in a coastal area and its glacial history. Cape Cod's human settlement history of approximately 11,000 years, combined with sea levels considerably lower than today following deglaciation, created an environment in which human populations adapted to changing resources, at first characterized by an inland area that became increasingly coastal as sea level rose, until it basically stabilized approximately 5,000 years ago. Ancient sites in the Bourne area can contribute information relating to the ways in which Native settlement and subsistence systems adapted to this change and modified through time. Ancient sites in the area can also contribute information relating to Native tool technologies and the effects of raw material availability. The lack of bedrock lithic source areas on the Cape and in Bourne resulted in Native peoples trading for raw materials, or adapting to cobble technologies and exploitation of lithic sources available in local glacial outwash. Ancient sites on the Jonathan Bourne Public Library property may contain information indicating the extent to which locally available outwash deposits were used as source areas for local tool manufacture.

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number

9

Page

1

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(continued)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number 9 Page 2

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(continued)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

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Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number 9 Page 3

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(end)

Jonathan Bourne Public Library
Name of Property

Barnstable, MA
County and State

10. Geographical Data

Acreage of Property less than one acre

UTM References See continuation sheet. Lat/Long 41.743354 -70.596866

(Place additional UTM references on a continuation sheet)

1.
Zone Easting Northing

3.
Zone Easting Northing

2.
Zone Easting Northing

4.
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 Carey L. Jones and Laura J. Kline, PAL, with Betsy Friedberg, NR Director, MHC

organization Massachusetts Historical Commission date October 2012

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 Bourne, MA

street & number 24 Perry Avenue telephone 508-759-0600

city or town Bourne state MA zip code 02532

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 Reduction Project (1024-0018), Washington, DC 20503. NPS Form 10-900

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number 10

Page 1

GEOGRAPHICAL DATA

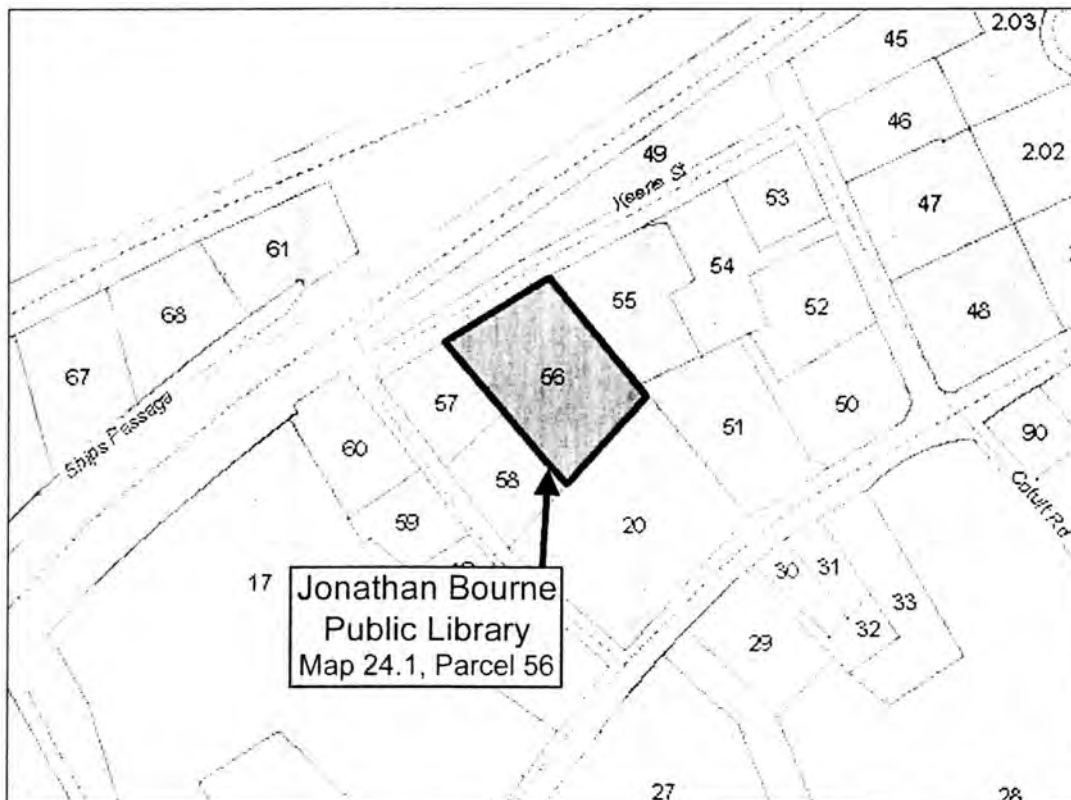
Verbal Boundary Description

The boundaries of the Jonathan Bourne Public Library encompass Parcel 56 on Plat Map 24.1, which contains a total land area of 0.74 acre within Bourne, Massachusetts, near the northwest corner of Keene Street.

Boundary Justification

The boundaries are the historic lot lines associated with the Jonathan Bourne Public Library, now the Jonathan Bourne Historical Center, at 30 Keene Street. The boundaries follow legally recorded property lines.

ASSESSORS MAP



United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

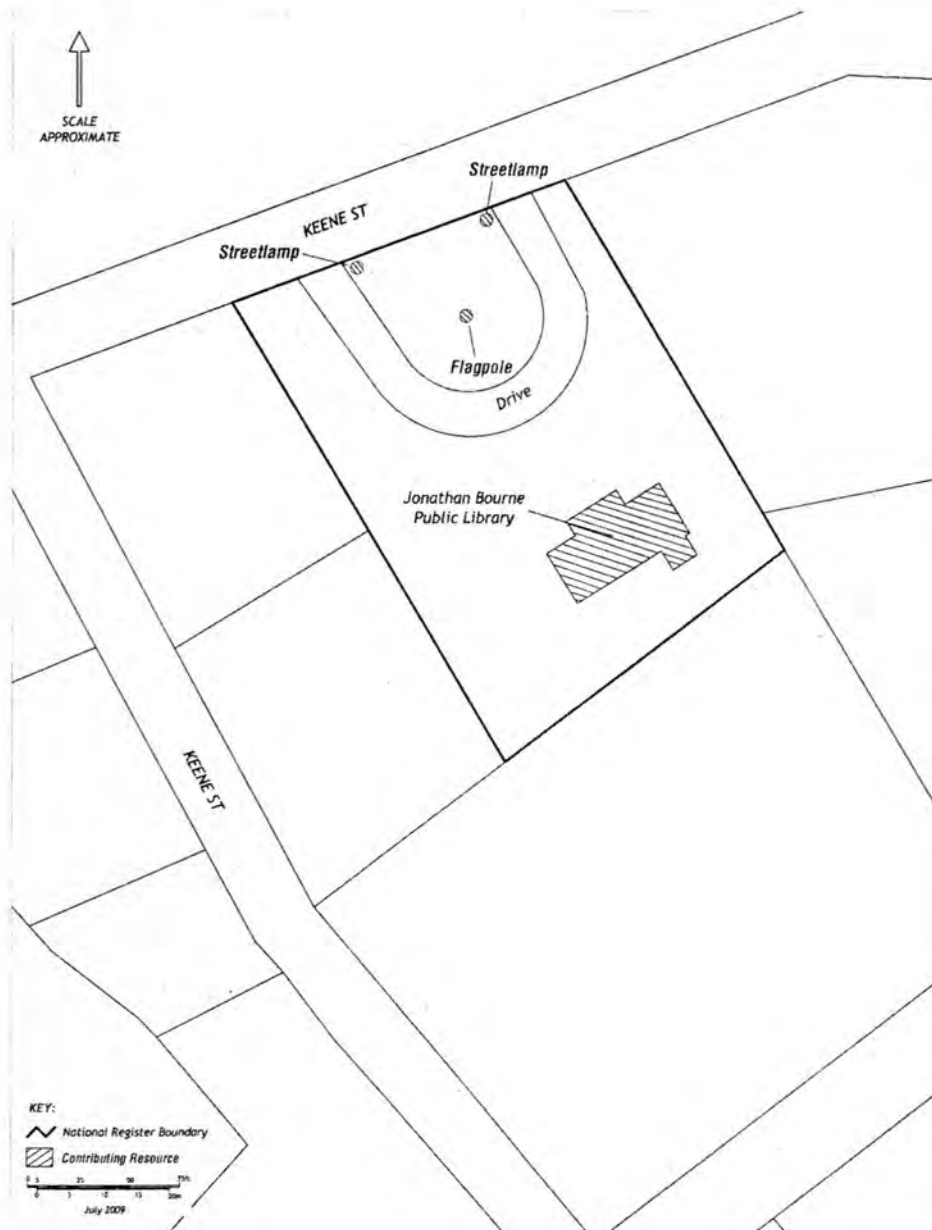
City/Town

County and State

Section Number

Page

SITE PLAN



United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number

Page

HISTORIC IMAGES



Bourne Public Library c. 1898. Source: Report of the Free Public Library Commission of Massachusetts for the year 1898.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Jonathan Bourne Public Library

Bourne

Barnstable, MA

Name of Property

City/Town

County and State

Section Number

Page

PHOTOGRAPHS

Photographer: Carey L. Jones, PAL

Date: April 2009

PAL

1. Northeast corner of north facade, looking southwest
2. Southeast corner of east elevation, looking northwest, showing rear addition
3. First floor looking west through center room to reading room
4. First floor reading room, looking northwest
5. Interior trim around north window in reading room
6. Central stained glass panel in west window in reading room

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Bourne, Jonathan, Public Library
NAME:

MULTIPLE
NAME:

STATE & COUNTY: MASSACHUSETTS, Barnstable

DATE RECEIVED: 11/28/12 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 1/14/13
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12001168

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 1.14.13 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

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.



JONATHAN BOURNE HISTORICAL CENTER

MA - BOURNE (BARNSTABLE COUNTY) - LIBRARY 01. k/f

CAREY JONES PHOTO

APRIL 2009

NE CORNER of N FACADE, FACING SW



MA - BOURNE (BARNSTABLECOUNTY) - LIBRARY 02. tif

CAREY JONES PHOTO

APRIL 2009

SE CORNER, E ELEVATION, REAR ADDITION



MA - BOURNE (BARNSTABLE COUNTY) - LIBRARY 03. tif

CAREY JONES PHOTO

APRIL 2009

1ST FLOOR, LOOKING W TOWARDS READING ROOM



MA - BOURNE (BARNSTABLE COUNTY) - LIBRARY 04. tif

CAREY JONES PHOTO

APRIL 2009

1ST FLOOR READING ROOM FACING NW



MA - BOURNE (BARNSTABLE COUNTY) - LIBRARY 05. tif

CAREY JONES PHOTO

APRIL 2009

READING ROOM, INTERIOR TRIM, N WINDOW



SANCTUS
MICHAEL

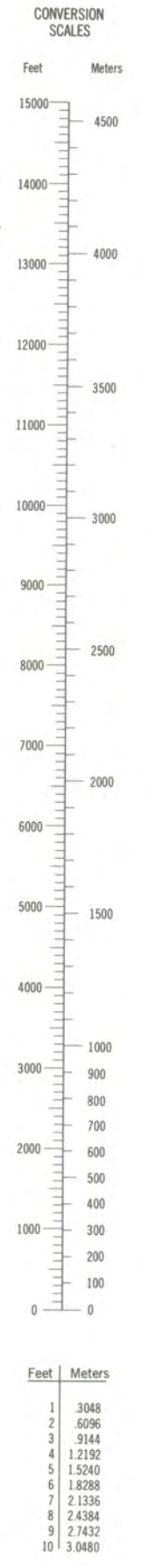
MA - BOURNE (BARNSTABLE COUNTY) - LIBRARY 06. tif

CAREY JONES PHOTO

APRIL 2009

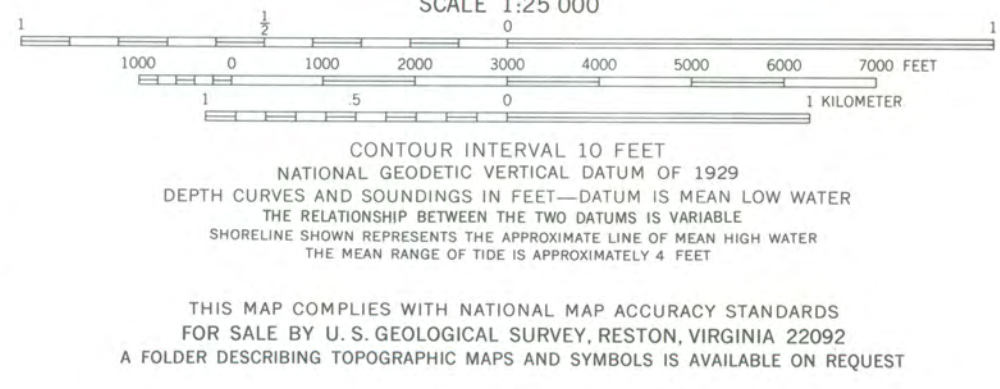
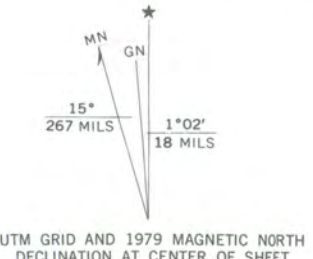
READING ROOM, STAINED GLASS PANEL, W WINDOW

JONATHAN BOURNE PUBLIC
LIBRARY
FOUR E. BARNSTABLE Co. MA
UTM REFERENCE
19.0367140E, 4622288N



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, USC&GS, and Massachusetts Geodetic Survey
Topography by planetable surveys 1934, 1935, and 1938. Revised from
aerial photographs taken 1966. Field checked 1967
Selected hydrographic data compiled from USC&GS Chart 251 (1966)
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-meter Universal Transverse Mercator grid,
zone 19
There may be private inholdings within the boundaries of
the National or State reservations shown on this map
Revisions shown in purple compiled in cooperation with State of
Massachusetts agencies from aerial photographs taken 1977 and other
source data. This information not field checked. Map edited 1979



ROAD CLASSIFICATION

Primary highway, all weather, hard surface	Light-duty road, all weather, improved surface
Secondary highway, all weather, hard surface	Unimproved road, fair or dry weather
U. S. Route	State Route

POCASSET, MASS.
N4137.5—W7030/7.5
1967
PHOTO-REVISED 1979
AMS 6667 II NE—SERIES Y814



Legend

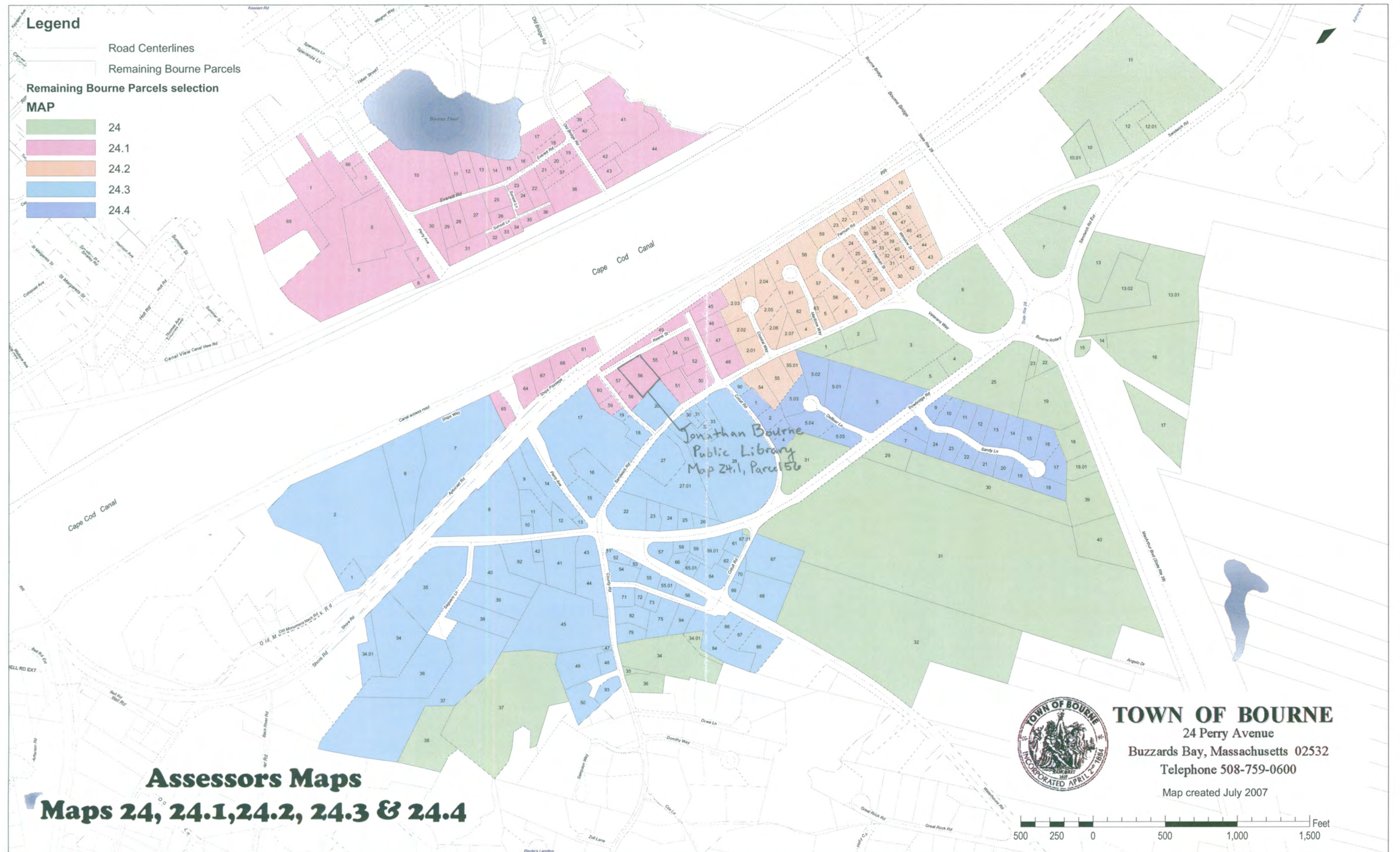
Road Centerlines

Remaining Bourne Parcels

Remaining Bourne Parcels selection

MAP

	24
	24.1
	24.2
	24.3
	24.4





The Commonwealth of Massachusetts

William Francis Galvin, Secretary of the Commonwealth

November 21, 2012 Massachusetts Historical Commission

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

Dear Mr. Loether:

Enclosed please find the following nomination form:

Jonathan Bourne Public Library, 30 Keene Street, Bourne (Barnstable), 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,

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Laura Kline, PAL, consultant
John Ford, Bourne Board of Selectmen
Thomas Guerino, Town Administrator
Donald Ellis, Bourne Historical Commission
Christopher Farrell, Bourne Planning Board
Coreen Moore, Bourne Town Planner