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United States Department of the Interior
National Park Service

National Register of Historic Places Multiple Property Documentation Form

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NAT. REGISTER OF HISTORIC PLACES
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This form is for use in documenting multiple property groups relating to one or several historic contexts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. For additional space use continuation sheets (Form 10-900-a). Type all entries.

A. Name of Multiple Property Listing

Historic Residential Architecture of Bangor

B. Associated Historic Contexts

Residential Architecture in Bangor: c. 1820-c. 1930

C. Geographical Data

City limits of Bangor, Maine

☐ See continuation sheet

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards for Planning and Evaluation.

Signature of certifying official — Date: 11/8/96

Maine Historic Preservation Commission
State or Federal agency and bureau

I, hereby, certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper of the National Register — Date: 12-13-96

E. Statement of Historic Contexts

Discuss each historic context listed in Section B.

HISTORIC DEVELOPMENT OF BANGOR

The first settlement at the head of tidal water on the Penobscot, later called Bangor, was made in 1769 by Jacob Buswell and members of his family. These settlers were poor men whose stay in the area was cut short by its isolation from colonial support during the War of Independence. Like the settlers of Hampden, Frankfort and Eddington, and the more effective settlers who followed them when stability was restored to Bangor following the Embargo, the Buswells built their first houses near the bank of a river.

The towns of the Penobscot Basin were all settled in the same way, by siting homesteads along the rivers, the only avenues for transportation in the early days, with clumps of more prosperous development at likely sawmill sites. In Bangor, these riverine settlements were located at various sites on the Penobscot River and Kenduskeag Stream, and since State Street, the former "County Road to Orono," parallels the Penobscot on a bluff above it, it contains or adjoins a number of early settlement sites; the Buswells' houses were near present-day Boyd Street, south of State Street. The other early sawmill-residential sites of development that lie within the city's present boundaries are in Kenduskeag Avenue and outer Broadway near Six Miles Falls on the Kenduskeag.

Some of these riverine early settlements developed town centers, as at Bangor, where the downtown formed around the confluence of the Kenduskeag Stream and the Penobscot, beginning in the late 18th century. Here, the relation of the two rivers to the hinterland and their junction at the head of tidal water promoted the development of a port, of shipping (of lumber), and of shipbuilding. In other towns, however, no major center ever developed. At Hampden, for example, the public functions of the community were spread out and still lie scattered among the town's "four quarters."

Bangor's early growth preceded the survey of settlers' lots by Park Holland (1801) and the legal grant to such lots by the General Court of Massachusetts, which followed it. The pattern of development after the land grant was uneven because of the interruption caused by the War of 1812 and the British Embargo. Following the Battle of Hampden in 1814, the British occupied Bangor. However, remarkably strong and steady economic growth began afterwards and soon the pace of residential construction could hardly keep up with the demand. Mirroring the growth of the city once peace was established, advertisements from the 1817 Bangor Weekly Register show that substantial "speculative" houses were being offered for sale, and an advertisement in the following years indicates that at least one brick double house already existed because one "tenement" in it was offered to be leased.

The population figures give an idea of Bangor's growth. Containing about thirty families in 1773, the town's population upon its incorporation in 1791 was 150; 227 in 1800; 850 in 1810; 1,221 in 1820; 2,002 in 1825; 8,000 in 1834, the year it was incorporated as a city; 9,201 in 1837; 8,627

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in 1840, the slowing down a result of the Panic of 1837; 14,432 in 1850; 18,289 in 1870; 19,103 in 1890; 25,978 in 1920; and 29,882 in 1940. (it is now in the low thirty thousands.) By 1850, the lumber capital of the world--which reflected Bangor's position as the shipping depot for the great timberlands of the Penobscot River Basin and not the actual production of the sawn board feet shipped (Orono and Old Town had the biggest and most productive sawmills) - Bangor was the ninth most active seaport in the nation. Eighteen seventy-two was the year with the largest "cut" of lumber (much of spruce but of pine and hemlock too), of 246,453,649 board feet. The figure dropped to 115 million feet in 1876, following a period of financial depression, but rebounded to about 180 million at the turn of the century.

The city's activity as a seaport supported an active shipbuilding industry which began by 1791. The rise of railroads, which gradually extinguished the shipbuilding industry; the end of large harvests of hardwood and rise of the southern pine industry; the switch to softwoods and a spruce-based pulp industry; the damming in 1903 of the West Branch of the Penobscot at Chesuncook which ended log drives from that source; and finally, the decline of railroads and rise of trucking were the causes of decline in the city's growth rate and its metamorphosis into a service, educational and trade center for central and northeastern Maine and the Maritime Provinces.

RESIDENTIAL ARCHITECTURE IN BANGOR

In the 19th century after 1820, Bangor was in the vanguard of American cities in terms of growth, wealth and cultural aspirations. In this process, Boston and Boston architects were always viewed as its model, and played an important role in training local men or designing important buildings. At no time did Bangoreans consciously emulate Portland, and the number of commissions by Portland architects was always small. This process is apparent in the tone of newspaper editorials from the earliest days. It may originate from the fact that much of the effective post-Embargo settlement and development was led by men with roots in the Boston area; a number of the original 100-acre settlers' lots in the center of town, the most valuable for development, became the property of non-resident Boston-area developers soon after the Park Holland Survey.

Much wealth remains in Bangor from its heyday and fine houses continued to be put up into the 20th century although in smaller numbers. The architecture of its important residential districts reflected the citizens' wealth and cultural ambition and houses characteristically tended to be advanced in style for their date as well as opulent in the details.

From the earliest days of its prosperity, many Bangor houses were built by specialists or builder-architects (they were variously called housewrights or joiners even after the first appearance of the title "architect" in the

1830s). And although we cannot name the builder-architects of most houses earlier than the 1820s, the evidence of their sophisticated finishes and polished Federal style, coupled with our knowledge about housewrights active in this era, indicates that when men of even modest means put up their houses, they preferred to have a professional job. (Such documented houses of pretension include the Charles Hammond House, 1809-16 [demolished] and the William Bruce-Thomas A. Hill-Philip Coombs House [ca. 1805, destroyed through alteration].) In one case, that of the Edward Sargent House, ca. 1814-16 (178 State Street, subsequently remodeled as a mansard but with much interior Federal trim preserved), the work of a member of such an early family of active housewrights remains. These were the Sargents; John and Michael Sargent were active before Edward, by 1809. Another early family of housewrights were the Boyntons, and individuals included Francis Roberts (1757-1854, arrived in Bangor ca. 1809) and James Allen (1797-ca. 1865).

Although we can attach only a handful of houses to builders before 1820 the situation improves with the 1820s, for which the builder-architects of some residences have been identified. In addition to buildings by Joseph Warren Boynton (1779-1821), Nathaniel Boynton (1785-1868), Gorham Lincoln Boynton (1807-1888), works by James Allen (1797-ca. 1865), Francis Roberts (1787-1854), and John (1783-1853), Michael (1787-1869), and Edward Sargent (1774-1837) survive. The Edward Sargent House, mentioned above, is one of them.

Building agreements are available for some residences of the late 1820s and early 1830s. (The first such agreement in the Penobscot Registry of Deeds is, however, an 1827 contract for a frame block of stores by John and Cyrus Brown for George W. Pickering.) Unfortunately, the first contract for a house omits the name of the builder-architect. This contract, for the 1828 Joseph Kendrick-Joseph R. Lumbert House, 2317 Broadway, at Six Miles Falls, provides much information about the house and the buildings in the same mill complex. The first residential building contract with its designer's name was made in the same year by Salmon Niles (1804-?) and his partner Samuel Decoster, Jr. for a Cape Cod house (no longer extant). Niles was more of a real architect than a builder-architect and was given the same latitude in the finishing of buildings as his well-known cousin Charles G. Bryant (1803-1850), the first Bangor man to call himself "architect." Because of this professionalism, Niles apparently influenced Bryant and others to register their contracts in the Registry of Deeds. The practice was discontinued in the 1840s but because of it we have considerable information about residential and other buildings in Bangor of the 1830s. All the contracts of Richard Upjohn (1802-1878) for the building of St. John's Episcopal Church (1835-36) are preserved as a result of the practice. These contracts and Upjohn's high professional standards were influential in educating the Bangor

architects Charles H. Pond (1802-1884) and Benjamin S. Deane (1790-1867). Both Bryant and Pond seem to have received professional training in the Boston area--Pond soon followed Bryant in the use of the title "architect"--and Deane had been active as a builder-architect in the 1820s in Thomaston. But Deane was clearly educated to the level of "architect" by his experience in doing the exterior work on Upjohn's St. John's Church, and Pond's work too assumed a new polish (with Benjamin Baker he did the interior carpentry on the church). Through Deane's connection with the Wiggin family of builder-architects (Andrew Wiggin, 1811-1900, and Nathan B. Wiggin, 1799-1869), one can see the effects of Upjohn's professionalism in encouraging a much higher level of local expertise and stylistic daring, so that the many lumbermen, shipbuilders and merchants of great means who emulated their counterparts in Boston could build houses in advanced styles without having to engage architects from the Boston area unless they preferred to. (One of the interesting aspects of Bangor's architectural history is that during the height of the 1830s building boom, when for example as many as 500 buildings were constructed in a single year - 1836 - it is possible to distinguish between different levels of professionalism in the many builder-architects at work.) Some very important houses were designed by architects from "away," probably as the highest expression of cultural ambition, and these (like the William Augustus Blake House, see below) continued the pattern of influence and education in current styles and levels of architectural practice that began with Upjohn's influence on local builder-architects.

The influence of architects active in Bangor upon aspiring architects can also be traced beyond Deane to George W. Orff (1835-1908), who worked under him as a young man and became a professional architect (he trained in Boston, apparently with Calvin Ryder), and finally to Wilfred E. Mansur (1855-1921). In his turn, as a very young man, Mansur worked as a carpenter on Orff's Bangor High School.

In summary then, from the point of view of great means, cultural ambition, and local talent, Bangor had all the necessary ingredients to create numerous important houses of advanced taste for their date, and of distinguished residential districts. Despite its apparent relative remoteness from the present-day east-coast "megalopolis," Bangor was on the leading edge of style into the early 20th century because of its great wealth and competitive cultural attitudes, as can be seen in the very early introduction of the mansard style in the city, e.g. in the Jonathan Eddy (181 State Street, 1854-55), Augustus W. Blake (107 Court Street, 1857-58, on the National Register since 1972), David Bugbee (20 Newbury Street, 1859-60), and Thomas N. Egery Houses (the last 1859-60, demolished).

Typically, in Bangor, the important residential districts contain a variety of architectural styles and do not represent a single-period development. Sometimes lots were used as gardens for generations before

houses of current styles would be constructed on them, and sometimes earlier houses were demolished as entrepreneurs and lumbermen replaced them with buildings in the latest style and greatest pretension. (The "keeping up with the Joneses" attitude of Bangor people discouraged the conservation of many fine period houses in an unaltered condition, and many mansions had high style remodelings at intervals to keep them abreast of fashion; thus, the continuum of historical styles is also very much part of the story of Bangor's residential districts.) Naturally, fires and other demolitions also contributed to the characteristic mixture of styles. Institutional buildings like schools and churches were made part of Bangor's residential districts from the earliest times and were built at the same level of pretension as the surrounding houses. Originally, as we have said, the earliest residential districts clustered around sawmills, and even though all the mills have disappeared, in one district the mill was replaced in 1875 by a hydro-power generation plant, which, in keeping with the quality of its district, was also designed at a high level of architectural pretension.

Since the 1930s, demolitions on major streets for service stations, supermarkets, and contemporary office buildings, have taken a toll in some of Bangor's more significant residential districts, but others, on more sheltered streets, have retained their integral character. Examples of the latter include the Broadway and Whitney Park Historic Districts, both of which are listed in the National Register.

F. Associated Property Types

I. Name of Property Type FEDERAL HOUSES

II. Description

1. FEDERAL HOUSES

The few survivors of the Federal period and the evidence from the pictorial and written record, shows that all forms and plans then standard in Maine were built in Bangor: capes, five-bay long-facade houses, squarish houses with low hip roofs; and double houses, in brick or clapboard. These houses had straight and segmental lintels and exterior shutters. They were usually painted white or light colors but some brick examples were left unpainted. Finishes depended on the wealth and pretension of the owner and included fans, fanlights, sidelights, dadoes, elegantly carved chimney

III. Significance

1. FEDERAL HOUSES

Relatively few important Federal houses were erected in Bangor because the 1820s were the beginning of the city's real growth, and those that were built tended to be in the prime lots in the center of town, which eventually became completely commercialized. In the earliest houses of pretension in Bangor (there were still more log houses than houses of sawn lumber in the city in 1819, a sign of its slow and interrupted development) location on the lot was a major consideration. Bangor is built on hills, and before the street plan was laid out (the inner city plan was drawn by Charles Bulfinch in 1801 after title to the land was granted to the settlers) the houses were typically sited for a good view. Bangor Theological Seminary Historic District, in the National Register since 1977, is such an example where unrelated buildings are each sited according to this principle. Thus, when

IV. Registration Requirements

1. FEDERAL HOUSES

Because of their rarity, Federal houses in Bangor's residential districts qualify for nomination to the National Register of Historic Places if they retain a significant amount of their original plan and finishes, even if they have been remodeled in a later historic style as was typical in the city. Houses in which modern finishes or replaced elements - e.g., synthetic siding, new windows - have been used are judged to have lost their architectural integrity and are not considered eligible. When a Federal house has been altered so that its aspects are almost completely that of a later significant architectural style, e.g., the Edward Sargent-Amos House, 178 State Street, which was remodeled as a mansard, it is listed under that later style.

2. GREEK REVIVAL STYLE

Since many Greek Revival houses survive, examples eligible for nomination to the National Register must be especially significant in terms

[X] See continuation sheet

[X] See continuation sheet for additional property types

G. Summary of Identification and Evaluation Methods

Discuss the methods used in developing the multiple property listing.

The multiple property listing of buildings in the residential districts of Bangor, Maine, is based upon two recent works, Deborah Thompson, Bangor, Maine 1769-1914, An Architectural History (Orono, Maine: University of Maine Press, 1988) and idem, Bangor Historic Resources Inventory, revd. ed. (Bangor, Maine Community Development Department, 1986) as well as further surveys carried out by Thompson through the Certified Local Government Program. (These include a survey of the Upper West Market Square Historic District in 1984 and a survey of all structures in the Downtown Revitalization District not previously included in surveys or National Register Nominations, in 1985. In addition, CLG surveys of structures fifty years or older were conducted in 1987, 1988, and 1989.)

This investigator has surveyed all major and minor streets of the City of Bangor for significant buildings and has been actively engaged in this survey work since June, 1978. Careful attention has been devoted to the recording and documentation of all kinds of buildings including industrial

[X] See continuation sheet

H. Major Bibliographical References

Art Work of Bangor, Maine. Chicago: The W. H. Parrish Publishing Company, 1895.

Bangor Historical Society. Collections and archives.

Bangor Public Library. Archival sources; newspaper holdings. Newspapers are not itemized separately in this list except for The Industrial Journal.

Bangor Tax Records. From 1816 onward. Special Collections, University of Maine Library and Bangor Public Library.

Bangor Theological Seminary. Records.

[Bangor] City Clerk's Records. From 1839s. Vault, City Hall.

Church Records. Unitarian and others.

[X] See continuation sheet

Primary location of additional documentation:

- [X] State historic preservation office
- [ ] Other State agency
- [ ] Federal agency
- [X] Local government
- [ ] University
- [ ] Other

Specify repository: _____

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pieces, fine paneled doors, and square brick paths and hearths. The houses usually were fenced in. Massive central chimneys of the Colonial tradition, paired end-chimneys (hence a four-chimney plan), and inset double chimneys are documented for Bangor's Federal houses. Examples with central chimneys were older than the others and had nine-over-six light sash of Colonial type; the houses with more typical Federal chimney treatments had six-over-six light sash. The original barns that were part of these Federal homesteads are not documented other than by valuations in the tax records.

2. GREEK REVIVAL HOUSES

The Greek Revival in Bangor is represented by virtually the entire gamut of Greek Revival style in the nation. The built plans included cape houses with pilasters, entablatures and entablatured side-lit entrances; five-bay, long-facade houses with entablatures, pilasters, some with full columned piazzas; hip-roofed examples with roof parapets (now often missing); plain double houses; and narrow-facade three-bay houses of two-and-one-half and two stories. A very small number of temple-front houses were built in Bangor (the Zebulon Smith and Nathaniel Hatch Houses, both in the National Register, the latter called the Samuel Farrar House after a secondary owner, are the city's only examples; the latter is an amphiprostyle example). Two or three large houses of the late 1830s had cupolas, and one had a mirrored saloon patterned after the first Harrison Gray Otis House, Boston, by Bulfinch.

In the 1840s, the five-bay long-facade and three-bay narrow facade gave way to the more elegant facades with three bays and two bays respectively. Both types had larger windows, harbingers of the Italianate style.

Finishes were of brick and wood, in the more ostentatious examples matchboard rather than clapboard. Corner pilasters, window archivolts, and frontispieces had beautifully carved details on finer examples. Inset chimneys built over deep basement vaults typically carried columned and pilastered marble chimney pieces on the ground floor. In the second story chambers, the pilastered chimney pieces were usually of wood, frequently in patterns from architectural handbooks. Less pretentious houses had wood chimney pieces on the first floor. Pretentious merchants' houses not quite at the level of expense as lumbermen's houses might have soapstone rather than marble chimney pieces in the same patterns. Delicately curved elliptical stairs with "curtail" steps and paneled doors were typical finishes. A group of almost Regency-like houses of extraordinary architectural originality and subtlety were built in Bangor, and one survives virtually unchanged (the Kent-Cutting Double House, 48 and 50 Penobscot Street, Broadway Historic District (N.R. 5/7/73), Charles G. Bryant, architect).

Greek Revival houses in Bangor were typically painted white, and many have exterior window shutters as well as beautifully paneled interior window shutters as well as window reveals. Window surrounds which are often fluted usually have corner blocks which in finer examples bear simple carved motifs that differ from room to room.

3. GOTHIC REVIVAL HOUSES

The first Gothic houses, built in 1844, 1845 and 1847, were compact designs with high pointed roofs, paneled chimneys, and central gabled entrance, which showed the influence of Rural Gothic cottage designs published by A. J. Downing. They were of frame construction with clapboard finish and displayed Gothic details (the assemblages of details varied in each example) such as quatrefoil windows, bargeboards, jigsawn parapets with Gothic patterns, and drip moldings. Two of the finer cottages exhibited an imaginative rendering of the pointed style in windows having pointed (triangular) louvered architraves, which matched the original shutters (now removed).

More elaborate Gothic cottages were built beginning in 1847 but continuing into the late 19th century as enlarged houses set within elaborate complexes. Their trim was more varied as well as clapboard siding included board and batten, very elaborate drip moldings, traceried three-light windows, carved finials, crocketed parapets, and Gothic paneled doors.

Gothic trim details such as jigsawn parapets with crocketed designs and central pointed gables were also added to existing older houses when they were remodeled to make them fashionable. The Gothic Revival was an ingredient in a number of eclectic designs by George W. Orff in the 1870s; in these houses, drip moldings, flushboarding, pointed gables, and bargeboards were combined with elements of the French and Stick Styles (see F. III. 6.).

4. ITALIANATE HOUSES

Three-bay wide-facade houses with central entrances and narrow-facade two-bay side-hall houses were the basic Italianate plans, but a number of very pretentious nearly square hip-roof houses with and without cupolas and with elaborate trim were built in this style. Narrow houses predominated, however, because of the expense of in-town lots. The late 1840s mark the transition to full Italianate style and the round-head garret window, a hallmark of the full Italianate, is seen by 1850. A few fine L- and T-shape Italianate houses were built in the city, as was one exceptional Italianate villa patterned after Upjohn's Edward King House, Newport, Rhode Island (in the Whitney Park Historic District, N. R. 10/13/88). The hip-roof mansions had their continuation in late Italianate mansions of the 1870s designed by

George W. Orff.

Because wood was the material of choice for the wealthy, the most elaborate houses always had a siding other than clapboard: of flushboard, rusticated flushboard, or a combination of one of these, sometimes with quoins rusticated in another pattern. Trim was elaborate and occasionally excessive, as in the work of the architect Darius Lawrence, but always classically proportioned and well balanced in that of Benjamin S. Deane. Six-over-six light sash; cornice brackets; parapets with jigsawn Gothic motifs (see F.III); predominantly four-panel doors; chimney pieces with low arched openings of marble and slate, higher pitched roofs than in the Greek Revival (except in Deane's classicizing work), higher internal ceiling heights, elongated lights in sidelights and transoms, longer interior shutters now with three vertical divisions and one louvered section; heavy window archivolts within and without and heavily molded door, window frames, and sill brackets (now all steam milled); stairs with elaborate heavy octagonal newels that often make dramatic turns at a curved wall just below the second-story landing (the curved wall a heritage from the Greek Revival elliptical stairs); and heavy ceiling moldings and centerpieces, are characteristic elements in Bangor's Italianate houses.

5. MANSARD HOUSES

The French or mansard style is a variant of the Italianate, sharing the same external and internal finishes and only differing from it in the provision of an additional more spacious top story. The latter is defined by its roof profile, slightly hipped at the top with more or less flaring sides, which are joined to the edges of the hipped section; dormers typically were set into the sides of the mansard roof. A more elaborate central dormer in the entrance bay of the three-bay facade is found in many of the more pretentious Bangor mansions built on this plan. One group of somewhat less elaborate three-story mansards however omits the central facade motif. The sides of the mansard roof in Bangor are curved until after the Civil War, when the mansard with straight sides then currently fashionable made its appearance. However, a few lesser mansards were still built in the late 1860s and early 1870s with the curved roof, probably at the request of the client or as direct imitations of landmark houses. Likewise, a number of primary examples continued the by-then old fashioned form of roof profile in the 1860s.

Roofs were always slated and in the later straight roofs consisted of bands of differently shaped slates. Slates of different colors are rare on the roofs of Bangor mansards. Central dormers vary in profile and include dormers with a segmental top, dormers shaped as a gambrel, and bell-shaped dormers. The segmental profile is found most often on subsidiary dormers until the appearance of gabled dormers and round-head dormers after the Civil

War. Dormers displayed a variety of bracket terminations at the sides or flared forward from the frame.

A few two-story narrow-facade (side-hall) mansards and smaller mansard cottages were built in the 1870s, 1880s and later. A handful were of high quality and the rest consisted of alternatives to the current Italianate cottage which afforded more usable chamber space.

In the 1870s, mansards with three-story bays making pavilion-like effects and mansards with towers make their appearance, most notably in the work of George W. Orff. Mansard towers also appear in Orff's eclectic designs (see F. III. 6.).

Exterior finishes of mansards include flushboard, rusticated flushboard with elaborate partial corner moldings and quoins, and pilasters. Secondary and later examples such as cottages are sometimes finished with clapboard. The first mansard in Bangor had the traditional six-over-six light sash, of the earlier Federal and Greek Revival styles, but by 1857-58 the style carried with the more advanced two-over-two light sash, which thereafter became general in mansards and all houses of pretension until the rise of the Queen Anne and the Colonial Revival. Some of the most elaborate mansards built just after the Civil War have mahogany paneled stairhalls and libraries and ostentatious molded, carved and paneled doors, and trim of other rare woods. Heavy composition cornice moldings and centerpieces were typical, as were heavy paneled and carved newels, stair rails and balusters. The elaborateness of their trim was reflected in their original high tax valuations. Porticoes which develop motifs of the house were similar to those of elaborate Italianate mansions.

6. ECLECTIC HOUSES

A small group of houses in Bangor deserve the label eclectic rather than another style term, because they are predominantly and in plan a synthesis of styles rather than being in a dominant style with details of one or more other styles. These houses are either the work of the Bangor architect George W. Orff or builder-architects' houses strongly influenced by Orff's work in this mode.

The houses in this group typically have the high or pointed roofs of the Gothic style, which in some cases are truncated or intersect with complex dormers or porticoes. However, their gables display Stick Style trusses rather than Gothic Revival bargeboards, and sometimes they are sided in sections of board-and-batten. Other detailing - rusticated blockwork towers with mansard roofs, drip moldings, cast-iron cresting - come variously from the Italianate, French and Gothic styles. The houses vary from the simple (Horace W. Durgin House, 228 Center Street, built for a grocer) to the most

complicated (Orff-Poole Double House, 58 and 60 Jefferson, built for the architect and another owner). Their interior details are predominantly Italianate and feature handsome chimney pieces and heavily molded door and window surrounds.

7. QUEEN ANNE, SHINGLE STYLE, COLONIAL REVIVAL, AND OLD ENGLISH HOUSES

A few splendid examples of the Queen Anne, with its typical asymmetry, occasional towers, oriels and bays, and its varied surface finishes, remain in Bangor. These houses range from relatively simple early examples, such as the Walter L. Morse House, 36 Kenduskeag Avenue (1882, Palliser, Palliser & Company, architects) to elaborate syntheses of different features, such as the two-towered Bradley P. Kidder House, 395 Union Street (1889, Frank E. Kidder, architect).

Somewhat larger numbers of imposing Shingle Style houses remain, their style with its simplified and all-encompassing volumes partly derived from the Queen Anne. In Bangor, the Shingle Style is often rendered in an eclectic combination with the Queen Anne or the Colonial Revival. Since these in-town Shingle Style houses were planned to fit onto city lots, they lack the hulking irregular mass of seaside examples and are basically rectangular in plan. The F. H. Parkhurst House, 72 West Broadway (1890) is a basic rectangle to which have been added a tower and porte-cochere. Another, the Langdon S. Chilcott House, 2 West Broadway, 1887-88 (both in the Whitney Park Historic District) is a rectangle with its narrow end to the street, which has been articulated by a tower at one side and a bay at the other, with a shadowed porch in between.

The city contains even more examples of the academic Colonial Revival than of the two previously mentioned styles. Outstanding examples often display interior details retained from the Shingle Style and the Queen Anne and sometimes, as interpreted locally, the Colonial Revival presents details taken from styles important in the city's heritage, especially the Greek Revival and the Italianate. The contribution of the Greek Revival can be seen in the frequent presence of broad pilaster-like corner boards and entablatures (very common on houses in subdivisions of ca. 1910) and in interior trim, while the Italianate influence is often seen in processions or pairs of eaves brackets.

Bangor contains one exceptional mansion in the Old English Style (Charles Emerson House, 436 State Street, 1897-98, Wilfred E. Mansur, architect), in which the dignified half-timbered exterior, porch parapets and other details, and massing of forms present an effect quite different from that of the more busy and consciously varied Queen Anne. Here, too, on the interior there is a hybrid effect, with influence from the Shingle Style in paneling and from the Colonial Revival in chimney pieces and door surrounds.

8. NEO-RATIONALIST/ARTS AND CRAFTS HOUSES

A small number of Bangor houses were designed just before and during World War I in the suave Neo-Rationalist or Arts and Crafts style.

Wilfred W. Mansur's first two designs in this style are somewhat less sleek stucco examples than contemporary Neo-Rationalist houses in Cambridge, Massachusetts, and retain sections of shingle facing and asymmetrical plans that defer to the Queen Anne and Shingle Style (Alfred J. Robinson House, 280 State Street, 1900; George I. Mansur House, 15 Somerset Street, 1911). In the great design of Milton W. Stratton, a Bar Harbor architect who did a little work in Bangor following the 1911 fire, the Dr. William C. Peters House (900 State Street, 1911), the simple and stripped quality of the style can be fully seen. Stratton specialized in seaside cottages, and the Peters house is similar to those cottages in its scale and pretension but quite different in its size. The house is simple in its finishes and relies on modern and unpretentious materials - cement stucco as a finish, cement for exterior steps and platforms, and notched and beaded spruce sheathing on the soffits of eaves.

In the Edward R. Adams House, 152 Webster Avenue (1916), Mansur used materials similar to those of the Peters House and no longer felt it necessary to break up the smooth form of the house to include historicist details. In this case, he cleverly used wood latticing to articulate different areas of the smooth cement stucco; the lattice square is a module that repeats itself in strips and panels to tie the whole together.

The interior detailing of these houses conforms to the current Colonial Revival with milled elements for the most part from the Morse & Company mill.

the city's streets were laid out, early Federal houses often had an end wall to the street or even faced completely away from it.

The influence of early builder's handbooks, e.g., Asher Benjamin, The American Builder's Companion (Boston: Etherige and Bliss, 1806) can be inferred from the elegance of the trim in documented examples. Some of these houses were built in stages, beginning before the Embargo, and then being completed afterwards, a practice documented in the local historical record (builders turned to constructing ships, which were kept on stocks, during the hiatus) and in the careful architectural study in 1933 of one example, the Charles Hammond House (1809-1816).

Although a few Federal houses were built in the early 1830s, the cultural ambition of Bangoreans in this era usually led to the rapid introduction of new styles, and the Greek Revival was soon the style of choice for showy houses. A few architects can be attached to documented or surviving Federal houses but none of the Federal houses that are eligible for the National Register of Historic Places are in this category with the exception of the Edward Sargent-Amos Roberts House, 178 State Street.

2. GREEK REVIVAL HOUSES

The 1830s before the Panic of 1837 was Bangor's period of greatest economic expansion. In this heyday of speculation in timberlands, building went on at a feverish pace, with 500 buildings constructed in 1836 alone. Many of the really significant Greek Revival houses of Bangor have been documented, and some others can be given fairly firm attributions to known architects because of their stylistic idiosyncrasies and the circumstantial evidence. Still others have not yet yielded the name of their architect, e.g., the group of houses this author has had to attribute to "the anthemion builder," because either Charles H. Pond or Charles G. Bryant, with their mutual love for carved detail, could have been responsible for the group.

The 1830s was the era in which professional expertise was manifested by local men, native or transplants, who had trained in Boston (Charles G. Bryant and Charles H. Pond fit this category) and in which local men including Pond and Benjamin S. Dean, whose career took off in the 1840s, learned much from working under Richard Upjohn during the construction of St. John's Episcopal Church. Upjohn also contributed much to the local taste for sophisticated Regency design with his house for Isaac Farrar (designed in 1833, built 1838-1846) and his Thomas A. Hill House (both in the National Register). Isaiah Rogers, whose plan for the Bangor House was apparently built and detailed by Charles G. Bryant, also enriched the background of local architects; when the addition he designed for the Nathaniel Hatch House (for Samuel Farrar) was built, it was constructed by local men who must have gained in design and technical expertise as did the men who built St. John's

Church under Upjohn's supervision. Charles G. Bryant's splendid Regency-like designs for the Kent-Cutting, Samuel Aldrich, Poor-Appleton, and Rufus and Calvin Dwinel Houses (all but the first demolished) were of a comparable quality to Upjohn's Isaac Farrar House.

3. GOTHIC REVIVAL HOUSES

The Gothic Revival in Bangor began, as everywhere in the country, in the development of the ecclesiological Gothic. But since Bangor's first truly Gothic church, St. John's Episcopal (1835-36, burned 1911) was an important early work by Richard Upjohn, which led to his design of the third Trinity Church, New York, Bangor was firmly in the forefront in the development of the style nationwide. It was also advanced in the adaptation of the Gothic to residential use, as advocated by theorists like Alexander Jackson Downing in his Cottage Residences and Treatise on the Theory and Practice of Landscape Gardening. The builder-architects who constructed the first Gothic Revival houses were Benjamin S. Deane, who had worked on Upjohn's church and Deane's Wiggin in-laws (his daughter married Andrew Wiggin, Nathan B. Wiggin's younger half-brother). Deane was a vestryman for many years of St. Jonn's Church and Nathan B. Wiggin was an active parishioner. Nathan B. Wiggin's house was formerly on the north side of the church but was moved in about 1894 to another location and thus, although altered, survives as an example of the first kind of Bangor Gothic Revival cottage. If it had not been moved it would have burned in 1911 like the church and all its neighbors. A new and devout convert to the Episcopal Church also influenced the building of one of the first Rural Gothic cottages in the city, and the owner of another important Gothic house Joshua Wingate Carr was also active in St. John's. In Bangor, the link between the Gothic Revival in residences and the ecclesiological Gothic was very strong.

At about the time the first Rural Gothic cottages were built in the city, Joshua Wingate Carr remodeled a Federal farmhouse as such a cottage. But his house did not remain a modest residence. Benjamin S. Deane was responsible for the design of two much more ambitious and less symmetrical Gothic houses built in 1847 (the Oliver Frost House and John E. Godfrey House or Cliff Cottage), in which the influence is apparent of a newly published design from William Ranlett, The Architect, A Series of Original Designs for Domestic and Ornamental Cottages and Villas Connected with Landscape Gardening Altered to the United States. The Carr House began to undergo changes and elaborations that apparently responded to continued additions at Cliff Cottage (the latter, with its shed, doghouse, and stable has been in the National Register since 1973). (Although the Oliver Frost House, the first of the two elaborate Ranlett-inspire designs survives, it was changed by its then-owner Egerton Burpee into a Queen Anne house - architect, Arthur Vinal; it is part of the National Register and local Historic Street Historic

District.) Thus, Bangor became the home of two elaborate Gothic Revival residential complexes of great originality.

In the 1850s and 1860s, Gothic elements were often introduced in newly built Italianate houses (e.g., the porch parapet and gazebo design of Benjamin S. Deane's Hayward Pierce House in the Broadway Historic District), or even more commonly, as fashionable touches in the remodeling of older houses. Examples of the latter kind of Gothic overlay are the Rovert and John Carlisle, Jr. Houses, a pair of Cape Cod cottages at 326 and 332 State Street (these are no longer eligible for the National Register because of recent alterations).

In its final manifestation, the residential Gothic in Bangor was an ingredient with Italianate, French and Stick Style elements in the eclectic designs of George W. Orff in the 1870s, and in the naive house inspired these Orff houses, the second John E. Godfrey House or Fern Ledge (no longer eligible for the National Register because of the removal of elements and siding; see F.III.6.).

4. ITALIANATE HOUSES

The transition to the Italianate begins to become apparent in 1840s Greek Revival houses in which the window bays are reduced in number (from five to three in long-facade, central-hall houses, from three to two in narrow-facade, side-hall houses) and enlarged in size. Transitional houses with these features include the still Greek Revival George Stetson House (1847-48, 208 French Street) and the John H. Hunt-Joseph R. Smith Double House (1848-49, 71 and 73 Broadway, more completely Italianate) both by Benjamin S. Deane, architect, and in the Broadway Historic District. The first of these was influenced by a published design by Edward Shaw; as we saw in F.III.3. above, Deane was characteristically influenced by current architectural handbooks. The last great brick house built in Bangor is fully Italianate (only the round-head motif is not yet present) and is another Deane design showing the influence of a published plan, again Ranlett. This is the Comfort C. Farrington House, 241 State Street.

It is significant that subsequent houses of pretension were of frame construction. Whether consciously or not, the source of Bangor's great wealth was mirrored in its houses, and although brickyards existed in Bangor and Brewer from the late 18th century, brick virtually ceased by the 1850s to be used above the basement story in residential construction.

5. MANSARD HOUSES

Because of Bangor's great wealth and cultural ambition, the mansard style was introduced in 1854 very soon after the first mansards were built

in this country (in Boston in 1848 and in New York in 1850), as an alternative to the most lavish Italianate mansions then being constructed. The mansard form permitted the construction of a showy house that was essentially one-third larger in usable space than the most elaborate square hip-roof Italianate houses of the same era.

Bangor's first mansard, the Jonathan Eddy House (181 Stone Street, Darius Lawrence, architect) was innovative in regard to the design of its central dormer and clearly excited a spirit of emulation among the city's lumbermen and entrepreneurs. But the next mansards built were more suave, the work of architects of greater professional experience such as Calvin Ryder and Benjamin S. Deane.

A number of fine mansion-size mansards built just after the Civil War can be studied as three stylistic sub-groups and have been attributed to Calvin Ryder, Benjamin S. Deane and the Bangor millman, Hiram Fogg. The last seems to be the only candidate to whom the mansards without central gables, reflecting Cambridge prototypes designed by Henry Greenough, can be attributed. In any case, all the mansards of Bangor must be studied in relation to examples of the style in the Boston area because whether by architects from that area or copied from their work, they reflect the admiration of Boston style that typifies Bangor in that period. In addition to new building in the post-Civil War period, some earlier houses were remodeled as mansards and in these houses, as well as in some newly built houses, the curved roof of the earlier mansards was chosen rather than the currently advanced straight roof. Thus, Bangor's mansards, advanced as they first were, also would lose its expansive and competitive spirit and merely safeguard its existing wealth. Such conservatism in expensive residential architectural projects was exceptional in Bangor before the late 1860s.

Also built at this time were examples in the high styles then current whose architects cannot be identified, e.g., the Ellen Doe Kellogg House (45 First Street, listed locally) and the Gen. Charles Roberts House (186 State Street). In the 1870s, a number of elaborate and beautifully composed mansards can be attributed to, or are known to be by, the Bangor architect George W. Orff. Examples are: the Charles P. Brown House, 39 West Broadway, in the Whitney Park Historic District; the William H. Strickland House, 128 Broadway, in the Broadway Historic District; and the Jones P. Veazie House, 88 Fountain Street, listed locally and in the National Register of Historic Places. The mansard contribution to Orff's Eclectic houses is discussed under F.III.6.

Many large handsome and beautifully detailed mansards of primary quality remain from Bangor's era of leadership in the lumber trade. It has been said

that the city had 100 millionaires in its heyday (perhaps this is an exaggeration) and each had a mansard or pretentious Italianate mansion. Despite losses, these houses probably make the strongest impact of all the city's remaining historic buildings upon visiting architectural historians because of their number, quality and pretentious finishes.

6. ECLECTIC HOUSES

The eclectic houses in this group display an unusual ability to combine currently fashionable design elements in inventive and original solutions. These houses are few in number - in general the Stick Style is rare and represented in Bangor only by a few details added to houses of other styles--and deserving of careful preservation for this reason and because of their considerable design integrity.

Since the larger body of Orff's residential and commercial work in Bangor (he had a later productive career in Minneapolis) was in the Second Empire French style, these houses are a testimony to the architect's ability to understand and employ imaginatively the whole range of styles then current.

7. QUEEN ANNE, SHINGLE STYLE, COLONIAL REVIVAL, AND OLD ENGLISH HOUSES

These various styles are grouped together as one category of houses because of their close inter-relationships. They belong in time to the last generation before the turn of the century and the first after it. Almost all in one way or another express nostalgia for an idealized past. The Shingle Style, however, although immediately developed from the Queen Anne, is the most original style in this group; in it, features of plan and interior detailing shared with the Queen Anne are submerged in a new massing of form related to the siting of the house. Thus, the finest primary examples were designed for specific, usually coastal, settings. In Bangor, the Shingle Style is subordinated to the restrictions of a common set-back and city lots, and the interplay of house and specific landscape are not the dominant influence on its design.

The Queen Anne came to Bangor with the construction of the finely detailed Walter L. Morse House to published plans by Palliser, Palliser & Company of Bridgeport, Connecticut, and of two church rectories by unknown architects, who worked for the Roman Catholic Diocese. Soon, splendid designs ranging from fine middle class houses to small "speculative" houses, were built following plans by Frank E. Kidder, and more opulent and showy examples to plans by the leading native architect, Wilfred E. Mansur. Mansur, who came to dominate Bangor's architectural life until after the fire

of 1911, can be identified with superb Shingle Style houses beginning in 1890; he probably became adept in both style because of his resort work, particularly his design of the Bluffs Hotel and cottages at the rail depot to Mount Desert Island, in Hancock. His fluency in these various styles demonstrates the concurrence of styles in this era: the client could choose what he preferred, and the same talented architect, who was also extremely able in the Colonial Revival and exceptionally gifted in the Old English style, could give him what he wanted. This concurrence of styles was reflected in the mixture of details in the important houses of the period. For example, the George B. Freeland House, 466 State Street (1900, Wilfred E. Mansur, architect), from the exterior a chaste and highly academic Neo-Federal Colonial Revival house contains a marvelous basswood-paneled Old English library (tudor arches rather than pointed arches define the style), an expression of the architect's flair for the Old English.

In addition to the designs of Kidder and Mansur, in the last part of the period defined by these grouped house styles, other local architects, C. Parker Crowell, later his partner Walter Lancaster, and Frederick A. Patterson, contributed fine examples to the group. Crowell's work is exemplified by a middle class example, the George Derby House, 366 French Street (1906) and Pattersons' by the Woodward-McNulty House, 72 Broadway (194-15, in the Broadway Historic District).

Increasingly academic Colonial Revival houses of pretension continued to be built in Bangor of the 1930s and the style continues to be built to the present day. There is even a national revival of the modest Queen Anne type that has made itself felt in the Bangor area in a small number of new houses. This is in contrast to the boom days of Bangor's 19th century prosperity when community leaders chose new styles rather than time-hallowed solutions. However, this is undoubtedly a national phenomenon. Conventionalized post-modern style designs using stock details such as hemispherical, ocular, or octagonal windows, are essentially expressions of the undying taste for the Colonial Revival and of underlying nostalgia for a mythic colonial past that can be found all over America.

The importance of the National Register-eligible houses in this group of Bangor houses of related styles is that they are the city's last expression of entrepreneurial ambition in domestic architecture, before the advent of the current national conventionalized taste.

8. NEO-RATIONALIST/ARTS AND CRAFTS HOUSES

Despite the current historian's perception of Bangor's lessening economic importance in its region, the result of the damming of the West Branch of the Penobscot by Great Northern Paper Company in 1903 with the

consequent loss of control over the log drives, and the eclipse of its importance as a shipbuilding and shipping port, the leading men of Bangor still felt themselves in the thick of business growth and expansion in the pre-World War I era.

This perception by a few men who were in the vanguard of taste led to the design of Bangor's few but exceptionally fine Neo-Rationalist houses. The style movement they represent originated in the turn-of-the-century work of C. F. A. Voysey and other architects in England, and was characterized by sleek functional volumes, modern materials and the absence of historic references; houses of this style have their windows grouped and in dimensions determined by their function. It was never a common style and very few houses in even the most populous centers were built in it; thus, as was the case with other architectural styles in the 19th century, its occurrence in Bangor is a sign of advanced taste and cultural ambition.

Mansur's Neo-Rationalist work shows a continuing ability to work in different styles, and to continue to learn and develop fluency in the last years of his life. The significant difference between the Robinson and Mansur Houses in the later Adams House is that close to the end of his life, when he was over-worked by the pressures of rebuilding after the 1911 fire, Mansur could abandon his tendency to honor the local heritage and produce a sleek design without historicist references to plan or detail. The module of the lattice square which he used to articulate the Adams House, though stripped and contemporary, at once recalls his earlier use of a square lattice in the gable heads of the Bluffs Hotel, Mount Desert Ferry, and suggests influence from the Japanese.

Milton W. Stratton, who knew Mansur because of their work together in Hancock County, worked on a small number of jobs in Bangor because Mansur was so busy after the 1911 fire that he discouraged residential commissions and could not handle all the work he was offered. Usually a workman-like builder-architect of handsome seaside cottages, something - perhaps the client - apparently inspired Stratton to his extraordinarily well thought out design for Peters. The house was enriched two years later by elaborate gardens designed by the Olmsted Brothers of Brookline. This house probably inspired Mansur to do away with his tendency to historicist gestures and to design so stripped a Neo-Rationalist house as the Adams House.

of preservation and architectural quality and/or connection with architects, individuals or events of importance in the city's history. Primary examples of the different basic Greek Revival house plans, rather than retardataire ones constructed when the Italianate style was already in flower, are preferred as are houses of unusual design or with details of high style. (The Kent-Cutting Double House is an example of all of these criteria. It has a most unusual and suave Regency plan, has splendidly carved details, and is connected with important individuals.) Preference will be given to buildings which satisfy these requirements and are by known architects.

4. GOTHIC REVIVAL HOUSES

Gothic Revival houses were never numerous in Bangor, and when they are preserved without any severe alteration of the fabric they are worthy of nomination to the National Register because of their individual character and as part of a well documented process in the development of the style by local architects. The loss of exterior shutters, a solecism at the time they were built and not present on more pretentious examples, is one common sign of change. Almost as common is the loss of bargeboards or their replacement by less intricately sawn embellishments. Finials were rare to begin with and have not always been retained. Unless window and door elements or siding have been altered, the house should be seriously considered for listing.

4. ITALIANATE HOUSES

Because so many Italianate houses survive in Bangor, eligible examples should be well preserved physically; be of exceptional design quality or by a known architect; be associated with individuals or events of local or regional significance; or present some combination of these criteria. It is recognized that not all external trim may have survived - second-story porch parapets are specially prone to be removed after years of deterioration - but to be listed, a house should retain all of its basic trim, such as window frames and archivolts, sash, doors, siding, brackets, and porch posts.

5. MANSARD HOUSES

Original finishes, architectural distinction and connection to local men, architects, or events of historic significance should be required. Houses which have undergone remodelings in high styles of historic significance may also be eligible as documents showing the continuum of styles and the cultural ambition of the city. It is recognized that some trim details, such as cast-iron roof crests, cast-iron fences, second-story parapets, and occasionally slate roofs, may no longer exist because of deterioration over the years; these conditions should not prevent designation if all other integral features have been maintained.

6. ECLECTIC HOUSES

Because of their rarity, all eclectic houses should be nominated to the National Register unless their exterior finishes have been covered or removed. Efforts should be made to have the local Historic Preservation Commission educate their owners in their importance, so that local designation may be sought in order to ensure their continued integrity.

7. QUEEN ANNE, SHINGLE STYLE, COLONIAL REVIVAL, AND OLD ENGLISH HOUSES

Colonial Revival houses should be significant for their design integrity and resourcefulness of plan rather than conventional expressions of the style barely adapted to the tract developments that became the norm just after the turn of the century. This means that with few exceptions, eligible designs should relate to the careers and body of work of professional architects. Important connections of individuals to the city's economic or social history would add weight to proposed nominations.

Finishes and siding should be original although some minor details, such as roof parapets, too expensive to keep up during the Great Depression and World War II, may have been removed or altered. Decisions in such cases should be made on a case-by-case basis.

The Old English is rare and any examples by architects that have not had their basic detailing covered up or removed should be considered for nomination.

Queen Anne houses have been particularly hard hit by salesman of siding and replacement sash, and any Queen Anne houses other than tract houses that have endured without such changes should be carefully considered so that even if they are not considered eligible, owners may be educated to the advantages of retaining original materials. Two houses, the Gibson-Prescott Double House (1886, 148-158 Union Street) and the E. C. Nichols House (1895, 145 Union Street) are splendid examples which have received inappropriate additions (the first is attributed to, the second known to be by, Wilfred E. Mansur). Their nomination should be considered as an encouragement to the removal of these additions and the preservation of their finishes through subsequent designation under the Bangor ordinance.

Bangor contains a number of handsome Shingle Style houses, most the work of Wilfred E. Mansur or that can be attributed to him. (Such attributions are made because their vocabulary exactly coincides with his known work and they were built when no other architects were active here.) A fine example is the Orin Buzzell House, 70 Jefferson Street (1890). These deserve serious consideration for nomination because of the resourcefulness of their design and relatively good state of preservation.

8. NEO-RATIONALIST/ARTS AND CRAFTS HOUSES

This rare group of exceptional houses deserves nomination to the National Register and careful preservation. The process will educate their owners and lead to local designation that will provide protection against adverse changes to their exteriors. All of these houses are at present very well maintained.

ones, which are not relevant here. Public and private collections of photographs, historic documents, municipal records, tax records, newspapers, the Mayor's Annual Reports, books and viewbooks about the city and its institutions, printed views, material collected by the Maine Historic Preservation Commission, have all been consulted (see Section H). Thompson's Architectural History divided the material into four main time-and-style periods, and the same organization underlies the descriptive passages and discussions of significance in the submission. These chapters discuss the early Federal period, roughly 1769-1820; expansion into a port and late Federal, Greek Revival and Gothic Revival contributions, roughly 1820-1850; Italianate, French and later Revival styles, roughly 1850-1880; and eclectic and turn-of-the-century architecture, roughly 1880-1914.

The individual properties in this submission are described not only by their street addresses but by Bangor tax map and lot numbers. Complete sets of Bangor Tax Maps are available in the office of the Maine Historic Preservation Commission, Augusta, and at City Hall, Bangor, Maine.

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