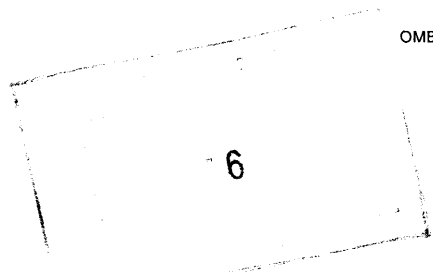


United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Payson House at Thornhurst  
other names/site number Thornhurst

2. Location

street & number 48 Thornhurst Road N/A not for publication  
city or town Falmouth N/A vicinity  
state Maine code ME county Cumberland code 005 zip code 04105-1930

3. State/Federal Agency Certification

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

Ernest Peterson 12/30/04  
Signature of certifying official/Title Date

Maine Historic Preservation Commission  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title Date

\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register.  See continuation sheet.
- determined eligible for the National Register.  See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): \_\_\_\_\_

for  
Edson H. Beall 2/15/05  
Signature of the Keeper Date of Action

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

Name of Property

County and State

5. Classification

Ownership of Property (Check as many boxes as apply)

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

Category of Property (Check only one box)

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

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

Contributing Noncontributing
1 buildings
sites
structures
objects
1 Total

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

N/A

Number of contributing resources previously listed in the National Register

None

6. Function or Use

Historic Functions (Enter categories from instructions)

DOMESTIC / Single Dwelling

Current Functions (Enter categories from instructions)

DOMESTIC / Single Dwelling

7. Description

Architectural Classification (Enter categories from instructions)

MODERN MOVEMENT / Other: Bauhaus

Materials (Enter categories from instructions)

Foundation CONCRETE
Walls WOOD
GLASS
METAL
Roof SYNTHETICS / Rubber
ASPHALT
Other

Narrative Description

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

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# National Register of Historic Places Continuation Sheet

PAYSON HOUSE at THORNHURST

CUMBERLAND COUNTY, MAINE

Section number 7 Page 2

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## DESCRIPTION

The Payson House is a one story, minimally adorned dwelling that stands at once in stark contrast to its verdant, picturesque landscape and at the same time fully integrates and reflects the expansive views within its walls. Built in 1952, this family home was designed by Serge Chermayeff, a distinguished designer, educator and architect. The stylistic roots of this rectilinear structure reach to the Bauhaus School, draw nourishment from the domestic dwellings of Marcel Breuer, and reflect the architect's own vision regarding interior and exterior landscapes, privacy and community, and the power of architecture to challenge social norms.

The Payson house is an "T" shaped structure with a primary facade that faces northeast towards the bay (for the purposes of this nomination the house will be said to face north) and a secondary entrance facade resting in the crook of the "T" and facing southwest. The house was built in two stages. The initial portion of the house is encompassed within a rectilinear mass oriented east to west with a short wing extending to the south along the eastward plane. In 1972 Peter Chermayeff, the son of the original architect, extended this wing and added a 900 square foot addition that provided space for another bedroom, family room and garage. (This addition was envisioned by Chermayeff in 1952.) Both sections of the building have a flat (asphalt) roof punctuated with a range of clerestory windows. Two stainless steel chimney stacks and a vent pipe of the same material protrude through the roof. The entire house is cantilevered twelve inches away from a concrete foundation, and on the east side, off the dining room, the interior space is extended on the outside with an oblong shaped brick patio raised above the sloping grade on a stone retaining wall.

On the exterior the Payson House at Thornhurst is characterized by alternating panels of glass and gray painted wood. These two materials are grouped together in a functional unit, the repetition of which defines both the interior and exterior rhythms of the house. A typical unit consists of a floor to ceiling plate glass picture window set in a narrow, dark red painted frame. Immediately adjacent to the window, and sharing one side of the frame, is a doorway, fitted with a solid storm door on the interior and a black, louvered storm door on the exterior. Directly over the door is an out swinging transom window. This three piece feature, united by an understated frame, is surmounted on the wall surface just under the roof line, by a smooth white painted panel, which in turn is balanced by a narrow two-step wooden platform set on the ground. Each tri-partite unit is separated from the next by a uniform range of gray painted vertical board siding.

The repetition of these units is most striking on the north facade. Commencing at the west corner of the wall are three sets of windows and doors, placed with precise uniformity and separated by about five feet of siding. Each portal defines an interior room, (two bedrooms and a study). At the east end of the wall, the unit is doubled in size with a door/transom, window, window and door/transom. Again, this feature is unified by a larger panel above and platform below. This double unit defines the largest space in the house, the living room.

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# National Register of Historic Places Continuation Sheet

PAYSON HOUSE at THORNHURST

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Similar units containing two doors and one window form the east and west exterior walls of the narrow dining room/entry segment of the wing. Another, single, tripartite unit is placed near the western end of the south facade (to light the back corridor), while two large picture windows (without transom or door) mirror each other down the corridor, each positioned at the southern end of their respective east and west elevations. Finally, two more tri-partite units were installed in the extension, one accessing the family room on the west and the other opening off the bedroom on the east. The kitchen has a large picture window sandwiched between two casement windows, while the garage, at the north end of the complex, has one grouping of four casement windows.

The interior of the Payson house consists of unpretentious finishes. The architect relied on light, and views, combined with a muted, but warm color palette to provide the visual aesthetic. The main rectangular body of the house is defined by the large living room at the east end, a full width study at the west end, and two bedrooms with interior baths in between. A long, narrow corridor leads from the living room to the study and provides access to the bedrooms. In order to introduce natural light to the baths, and to supplement the north facing exposure in the winter, a clerestory roof runs down the center of the house. In the original wings the dining room, entry, kitchen and bathroom, and in the 1972 addition, a family room, bedroom and bathroom. Again, these spaces are lit from above by a clerestory window.

Throughout the house the finishes are simple. Gray painted tongue and groove match board alternates with flat white paint as wall treatment. The interior doors are also flat and white, and are hung with a minimal frame. Hardwood flooring is used through the house; the color of which is reflected in the two slim wooden support columns in the living room, and the wood framed portal between the entry and living room areas.

The following description of the Payson House was written by Serge Chermayeff in 1954, and is provided here as additional information.

“The site is a magnificent rocky point jutting out towards islands, inlets and yachting harbors north of Portland. The house was built on the site of the old family summer house, pulled down some years earlier, which left vast nineteenth century cellars and a few unused remaining outhouses in the midst of a typically well-planted, park-like garden with fine, fully-grown trees and shrubs. The view from the house of several of the largest maples and elms determined many fenestration positions. The old basement was filled, utilizing only that part which offered great economic advantages in relation to existing utilities such as drainage and the drive. The built up level plateau, typical of the formalities of the “large” house of its era was largely scraped away to reveal again the natural ledge and to allow the eye to drop down to the water more easily in the length of the point to the east. The whole house cantilevers at an average height of 12 inches above ground in all directions and is entered everywhere

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over open oak slat steps. These two devices absorb variants in snow level and minimize the risk of snow drifts and ice formation over the steps.

Each room has its own outdoor exit through a double door, the outer door being a louver shutter screened inside, the inner one being a solid weather stripped storm door to be kept tight with the help of two coach type dead locks during the winter. These double doors, except in the entry hall, have a transom, top hung, for controlled winter ventilation. The windows proper are 6 foot by 8 inch sheets of fixed double glazing for light and view only and these elements become a standard unit used throughout, singly or in combination, with the exception of the kitchen. Summer through-ventilation is obtained between louvers and the clerestory awnings in the central lobbies and bathrooms. This clerestory also extends into the living room, where it provides a "back-light" source of winter sunlight. Because the orientation was largely dictated by the old foundation and the view, the two center bedrooms are partly lit from the west through the lobby and bathroom clerestories. Joinery, for economy's sake, was kept at the minimum, all cupboards being covered by bamboo curtains. A folding slat partition is provided to screen the dining area from the entrance, while a second, in the owner's study, allows this to be divided into sitting and sleeping spaces for guests.

The brick from the demolished laundry and the line slabs of Vermont granite which was the facing of the old foundations have provided material for new paving and outdoor steps in combination with the oak slat steps. Many well-grown evergreens on the site were root pruned and moved into new positions. Wild flowers have been sown on the south and east slopes of the point, keeping the mown lawn to the minimum close to the house."

From: Chermayeff, Serge. "House in Maine" in *The Architectural Review*, Vol, 115, 1954.[London]. Pages 370-374.

Name of Property

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.)

- Property is associated with events that have made a significant contribution to the broad patterns of our history.
Property is associated with the lives of persons significant in our past.
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.
Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1952

Significant Dates

1952

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Serge Chermayeff (1900-1996)

Criteria Considerations

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

Property is:

- owned by a religious institution or used for religious purposes.
removed from its original location.
a birthplace or a grave.
a cemetery.
a reconstructed building, object, or structure.
a commemorative property.
less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other
Name of repository:

United States Department of the Interior  
National Park Service

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PAYSON HOUSE at THORNHURST

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## STATEMENT OF SIGNIFICANCE

The Payson House at Thornhurst is the only commission in Maine built by the influential architect Serge Chermayeff. Constructed in 1952 on a large seaside site, the building incorporated modern concepts of architecture, modern materials, and a minimum of ornamentation. It is nominated to the National Register of Historic Places under Criterion C as one of the very few architect designed modern (International or Bauhausian) houses in Maine.

The structure that Chermayeff designed for the Payson family replaced an earlier, Victorian-era summer home that had been built on the site. Thornhurst, as the previous structure was known, was located at the end of Thornhurst point in the Foreside Section of Falmouth. The property consists of a north east facing peninsula that lies off a larger southeastward projection into Casco Bay. Views down the point encompass the broad eastern curve of the bay, boats moored at the nearby yacht club, and to the east, the broad expanse of Casco Bay and its islands. In 1950 or 1951 Thornhurst was demolished and the Payson family sought to replace the oversized structure with a smaller, year round, nuclear family sized dwelling that nonetheless reflected the scale and visual magnificence of the site. The connection to the architect was made through Michael Payson, a son who attended school with Chermayeff's son, Ivan.

In 2001 Chermayeff's career was the subject of a retrospective exhibit at Cambridge University in England. In conjunction with this exhibit the historian Alan Powers published an extensive catalog of the architect's work and philosophy. Amidst the discussion of his American commissions Powers traces the relationship between Chermayeff and the family, in some detail, as excerpted below.

"From 1950 onwards, Chermayeff's built work consisted almost entirely of small houses. Many of these were on Cape Cod, but one, the Herbert and Eileen Payson House at Portland, Maine finished in 1952 should be considered first since it does not belong with the group of designs on the Cape. Michael Payson was a roommate and friend on Ivan Chermayeff at the boarding school, Andover, outside Boston. He invited Ivan to stay and this led to a friendship between both generations of both families...."

The family owned a nineteenth century summer house which had been demolished, leaving large brick cellars in a well-planted park, a setting of a kind familiar to domestic architects in post-war Britain. There was no need for a grand house, but it needed to live up to the scale of the site. The cellars were mostly filled in, leaving one small brick shed surviving above ground from the old structure.

To commission a modern architect such as Chermayeff was a bold move for a family not previously aware of contemporary arts, but he justified their faith by producing a design which Eileen Payson described as 'dramatic and breathtaking in its simplicity'. In Chermayeff's

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# National Register of Historic Places Continuation Sheet

PAYSON HOUSE at THORNHURST

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words, 'The Herbert Paysons could not at this time afford, nor indeed wanted, a large establishment. They did agree, though that however modest the immediate accommodation had to be, the scale of the house should be worthy of the drama and scale of the unique site.' Chermayeff designed a single storey house, when he described as 'a "large" small house on the "large" large site', with alternating full-length windows and wall panels of vertical boarding, painted in a range of colours, grey, white and deep red. The plan is a T-shape with a main rectangular body, off which a smaller section forms a kitchen, dining-room and entrance wings. The main orientation is north-east, towards the view of the ocean, but the south-west corner is developed with a paved terrace outside the dining room to catch the sun. A living room, 20' square on plan with two columns in the centre, is the main space, with a wide opening into the hallway and wood strip flooring running all through. Two bedrooms, each with their own bathroom, are accessed from a corridor, and at the end of the main block of the plan, a generous study doubles as another bedroom. Each of these rooms has its own door onto the lawn in front of the house, an external louvered and screened door for summer, and a solid internal door for protection against storm and snow. The main block of the house gets additional south-western light from a long clerestory to compensate for the otherwise frequently sunless aspect....

...In a letter to Douglas Haskell at *Architectural Forum*, Chermayeff wrote:

"They were exceptional clients for any architect and were in particular wonderful for me designing the first house in ten years and longing to be untrammelled - and untrammelled I was. The Paysons, having outlined their practical requirements and defined a budget, and being innocent and unspoiled architecturally speaking, accepted my design on the basis of my reputation and never questioned my judgments at any time either on matters of principle or detail. All this sounds Utopian, it is in fact true." (Powers, 231-2).

Perhaps the most telling line in the above quote is Chermayeff's reflection of being untrammelled. Although the Payson commission occurs at the mid point of his career, it was the first structure he had designed in ten years, and only his third constructed work since arriving in the United States in 1940. In 1942 he completed two homes in California and then, as post war commissions were less than forthcoming, he essentially renounced architectural practice in favor of teaching.

Chermayeff was born in Grozny, Chechnia in 1900 and in 1910 he left Russia to attend school in England. Although he was admitted to Trinity College, Cambridge in 1917 he did not attend, preferring instead to work at a newspaper and develop his skill at ballroom dancing. Indeed, Chermayeff never received any formal training as an architect, rather he entered the field as a designer, working on stage sets, interiors and modern furniture commission through the 1920s. While working in this capacity for the London firm of Waring and Gallow, Chermayeff spent considerable time in Europe where he became acquainted with artists and architects of the modern movement. In the early 1930s he continued to thrive as a contemporary designer and completed several large scale interior renovations.



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Philosophically influenced by Walter Gropius of the Bauhaus school, fascinated by the application of new materials (plastic and homosote for example), intensely aware of the role of, and need for, worker housing, and convinced that artists and architects should combine their talents and insights towards developing holistic functional places, Chermayeff cultivated those friendships and developed the perspectives that came to define modern architect on the Continent and in England.

In 1933 Chermayeff was inducted into the Royal Institute of British Architects as a fellow, even though he had not yet designed an entire structure. However the following year he and German architect Erich Mendelsohn won the commission for the Entertainment Hall at Bexhill in Sussex. This starts a brief but intensive period of architectural design (often but not always with Mendelsohn) which included commissions for houses, hotels, halls, laboratories and office buildings. Among Chermayeff's best known work in this decade was Bentley Wood, his own home in Sussex, completed in 1938. Through this period, Chermayeff also participated in numerous exhibitions, wrote extensively about the role of industrial design and modern architecture, at times was condemned either for his progressive views, his Chechen background, or both.

As the second World War approached Chermayeff became involved with planning emergency air raid and bombardment shelters. At the same time the climate for obtaining other commissions dried up. Less than a year after completing Bentley Wood the Chermayeff family emigrated to the United States where they stayed with Walter Gropius before heading to the west coast. As in England, Chermayeff sought the company of fellow artists. After his emigration, "he transferred his political sensibilities from the British to the American context, connecting with the network of progressive architects and organizations that had been followed by the Depression years or that had originated with the crises of war." (Plunz, p. xx). Several of his contemporaries, including Marcel Breuer, Walter Gropius and Laszlo Moholy-Nagy were affiliated with design departments at major universities. Following in that vein, Chermayeff accepted a position at Brooklyn College, where he updated the design department, before assuming the presidency of the Chicago School of Design after Moholy-Nagy's death. Here again he redirected the curriculum to incorporate more of social philosophy with design. Throughout his first decade in the states, Chermayeff also developed his skills as a painter and elaborated on his philosophies in talks and papers.

In 1951, Chermayeff left the Chicago School of Design and became a visiting lecturer at MIT in Cambridge. The following year he was appointed professor at Harvard University, and also contracted with the Paysons to build their home. During his tenure at Harvard Chermayeff initiated a holistic environmental design course of study and focused his own research on developing small, affordably mass housing utilizing modern materials. In 1962, after publishing one of his most influential works, Community and Privacy with Christopher Alexander, Chermayeff left Harvard to teach at the Yale University School of Arts and Architecture, where he stayed until his retirement in 1969. After finishing the Payson House, Chermayeff completed four additional small structures in Cape Cod, including his own house in Truro. But as unique and impressive as these structures were,

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**PAYSON HOUSE at THORNHURST**

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from an architectural perspective Chermayeff's contributions to the field are equally or more significant as a teacher, writer and artist.

The Payson House is one of a very few examples of International or Bauhausian architecture in Maine. Best known is Fortune Rocks, 1939, in Seal Harbor designed by George Howe, and the Anchorage, 1941 home of Nelson Rockefeller designed by Wallace Harrison, also in Seal Harbor. Each of these significant commissions are important for their early introduction of modern style into a generally conservative state. Yet they differ from the Payson House in their extensive use of local, natural materials (predominately stone), in a manner that has characterized homes on the Maine coast since the 1880s. An example closer in philosophy and time period is the Potter House in Cape Elizabeth, designed by Marcel Breuer. As with the Payson House, the architect worked very closely with the Potter family to design a building that would fit within their budget and fulfill their functional needs. In contrast with the Payson house, the Potter family had some concerns about how to relate to the new structure, concerns that characterize, perhaps, some of the boundaries that the International Style had to overcome in order to win the hearts and minds of the middle class. For example, in a letter to the architect Arnold Potter wrote "I consider the shape and structure as a beautiful sculpture in building materials; in her opinion [Mrs. Potter] it will be bare without beautiful interior decoration. I am pleased with the honesty of the structure; she is concerned with the finish on the walls." Breuer replied that he would try to incorporate some different finishes, "without sacrificing the practical and informal qualities of the interiors." (Marcel Breuer Papers, February 2, 1949 and March 10, 1949.) In the analysis of critic Philip Isaacson, the Potter house represents a mature evolution of the International Style, in which the planer forms and the 'regular proportions, consistent simplicity and clear expression of function evolved away from industrial precedents to make a more domestic design that included, again, the conscious use of wood, stone and slate" (Isaacson, p. 250-1, 232). The same could be said of the Payson House, minus the use of the natural materials.

As noted by Powers, the Payson commission was the first of several small homes built by the architect in the 1950s. It is tempting to assert, therefore, that it commences a linear development of Chermayeff's style during this period, and at this scale. Although each of these structures reflected a period of experimentation with the use of wood framing in abstract forms, the later commissions made no attempt to integrate the structure within the landscape, instead consciously setting them apart by the use of bright colors and unusual lofty angles. The Payson House is more closely related to Chermayeff's own Bentley Wood in Sussex, in which the repetitive use of glass and wood panels defined the interior functions of the structure within a compact, rectilinear form, while at the same time integrating the interior and exterior aspects of the site. The Payson house, albeit much smaller than Bentley Wood, presents a neat, and mature expression of the artist's concepts of privacy, function and home at the mid-point of his distinguished career.

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# National Register of Historic Places Continuation Sheet

PAYSON HOUSE at THORNHURST

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PAYSON HOUSE at THORNHURST

CUMBERLAND COUNTY, MAINE

Name of Property

County and State

**10. Geographical Data**

Acreage of Property 4.9 acres

**UTM References**

(Place additional UTM references on a continuation sheet.)

1	<u>19</u>	<u>401820</u>	<u>4840779</u>
	Zone	Easting	Northing

3	<u>19</u>		
	Zone	Easting	Northing

2	<u>19</u>		
	Zone	Easting	Northing

4	<u>19</u>		
	Zone	Easting	Northing

See continuation sheet

**Verbal Boundary Description**

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

**Boundary Justification**

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

**11. Form Prepared By**

name/title CHRISTI A. MITCHELL, ARCHITECTURAL HISTORIAN

organization MAINE HISTORIC PRESERVATION COMMISSION date 14 October 2004

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

city or town AUGUSTA state ME zip code 04333 -0065

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

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

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

**Photographs**

Representative **black and white photographs** of the property.

**Additional items**

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

**Property Owner**

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

name \_\_\_\_\_  
street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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# National Register of Historic Places Continuation Sheet

PAYSON HOUSE at THORNHURST

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## VERBAL BOUNDARY DESCRIPTION

The nominated property is fully described by the Town of Falmouth tax map UO8, lot 3-A.

## BOUNDARY JUSTIFICATION

The above bounded property encompasses the northern tip of Thornhurst Point, and represents all the land currently associated with the Payson House. The boundary encompasses not just the building itself, but the views and natural elements that were inherent to the design for this house created by Serge Chermayeff.

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# **National Register of Historic Places**

## **Continuation Sheet**

**PAYSON HOUSE at THORNHURST**

**CUMBERLAND COUNTY, MAINE**

Section number \_\_\_\_ Page \_\_\_\_

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### **PHOTOGRAPHS**

Photograph 1 of 4  
Christi A. Mitchell  
Maine Historic Preservation Commission  
22, September 2004  
North elevation; facing south.

Photograph 2 of 4  
Christi A. Mitchell  
Maine Historic Preservation Commission  
22, September 2004  
Southwest entrance, facing northeast.

Photograph 3 of 4  
Christi A. Mitchell  
Maine Historic Preservation Commission  
22, September 2004  
Interior, entrance foyer and southwest entrance from diningroom; facing northwest.

Photograph 4 of 4  
Christi A. Mitchell  
Maine Historic Preservation Commission  
22, September 2004  
Interior, living room and clerestory; facing northeast.