



452

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

### 1. Name of Property

historic name The Grand

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

### 2. Location

street & number 163, 165, 167, 169, and 173 Main Street

N/A not for publication

city or town Ellsworth

N/A vicinity

state Maine code ME county Hancock code 009 zip code 04605

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this  nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property  meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national  statewide  local

[Signature] 5/31/12  
Signature of certifying official/Title Date

Maine Historic Preservation Commission  
State or Federal agency/bureau or Tribal Government

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

\_\_\_\_\_  
Signature of commenting official Date

\_\_\_\_\_  
Title State or Federal agency/bureau or Tribal Government

### 4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register  determined eligible for the National Register

determined not eligible for the National Register  removed from the National Register

other (explain:)

[Signature] 8.1.12  
Signature of the Keeper Date of Action

### 5. Classification

**Ownership of Property**  
(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

**Category of Property**  
(Check only one box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

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

Contributing	Noncontributing	
1		buildings
		district
		site
		structure
		object
1	0	<b>Total</b>

**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.)

RECREATION AND CULTURE / Auditorium

RECREATION AND CULTURE / Theatre

COMMERCE / Specialty store

**Current Functions**

(Enter categories from instructions.)

RECREATION AND CULTURE/ Auditorium

RECREATION AND CULTURE/ Theatre

RECREATION AND CULTURE/ Museum

COMMERCE / Specialty store

**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

MODERN MOVEMENT / Art Deco

LATE 19<sup>TH</sup> & EARLY 20<sup>TH</sup> C. MODERN

MOVEMENTS / Commercial Style

**Materials**

(Enter categories from instructions.)

foundation: CONCRETE

walls: BRICK

CONCRETE (Block)

roof: METAL / Copper

OTHER/ Tar and Gravel

OTHER/ Rubber Membrane

other: GLASS (Vitrolite)

METAL / Steel (stainless)

**Narrative Description**

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

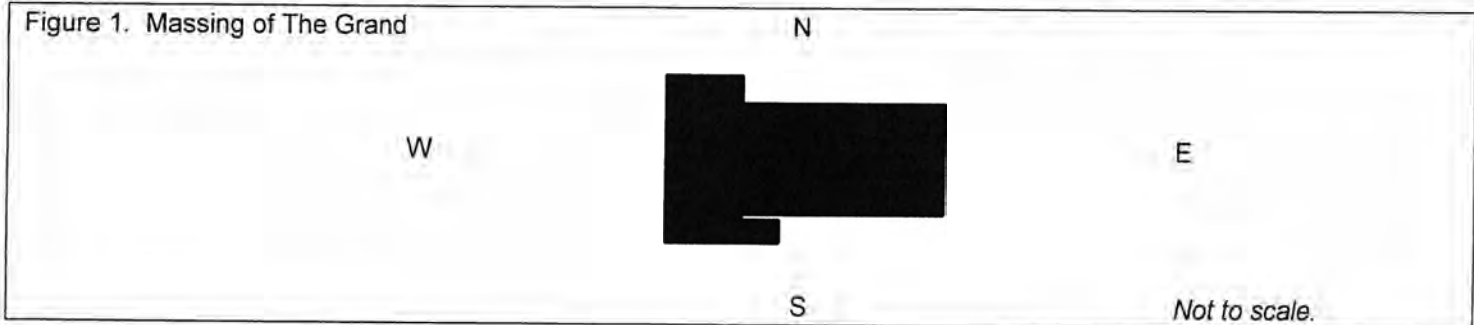
**Summary Paragraph**

The Grand is a brick commercial block and theatre located in the business district of Ellsworth, a city of approximately 6,500 on the coastal plain of Hancock County, Maine. Erected in 1938, the one story block contains five glass, brick and aluminum store fronts, each with a recessed entry, and the sidewalk entrance to the two-story 480 seat theatre. Both the interior and exterior of the theatre integrate a combination of Art Deco and Moderne stylistic features, including lighting fixtures, polychromatic wall treatments, and motifs varying from fluting and reeding to zig-zags and frets. The most impressive feature of the building is the overhanging marquee and the asymmetrical stepped tower of stainless steel and Vitrolite glass that rises behind the marquee. The tower consists of five rectilinear levels of glass tile rising in a step-pyramid like pattern on either side of a stainless-steel and glass core. The marquee features sign boards on the sides and situated along the top front edge is the word "GRAND" executed in luminous tube lighting outlining each letter.<sup>1</sup> The block is located on Main Street, (Route 1), at the northern end of a two-block commercial district characterized by one, two and three story brick commercial buildings, all of which were erected after a fire in 1933, and several of which also exhibit subtle Art Deco motifs. The Grand block, and the Grand theatre both retain a very high level of integrity of design, materials, workmanship, setting, location, association and feeling as well as function.

**Narrative Description**

Located on the east side of Main Street the west-facing block consists of six bays, each between 18 and 21 feet in width. The northern two bays and southern three bays each contain glass and aluminum store fronts, but the third bay is occupied by the pair of double doors, ticket booth, marquee and tower that mark the entrance to the theatre. The overall massing of the block is that of a sideways "T" with a thick middle section and shorter side wings. (See figure 1.) The front elevation, along Main Street, measures approximately 95 feet in width, and at its longest the block stretches approximately 145 feet east from the façade. The northernmost commercial space (173 Main Street, the north wing of the T), extends approximately 18' north of the main block and 50 feet to the east. The southernmost commercial space (163 Main, the south wing of the T) extends approximately 20 feet south of the main block and 65 feet to the east. A narrow alley separates the north wall of 163 Main with the south wall of the auditorium and provides access to the back door of 165 Main Street. The large, rectangular middle section of the building (containing the auditorium) is 62 feet wide by about 98 feet long. The front portion of the theatre, containing the lobby, foyer and entrance occupy the remaining approximately 45 feet between the auditorium and the sidewalk.

The entire block has a concrete foundation, but there are full basements only under the commercial spaces. The front part of the block's roof, over the storefronts, is flat and covered with tar and gravel, with the exception of 163 Main Street which is covered with a synthetic membrane. The auditorium itself rises two stories in height and has a flat roof with clipped gable eaves on the north and south, all of which is clad with copper. Adjacent to the west wall of the auditorium a rectangular mass projects onto the roof over the theatre's gallery. This space encloses small second floor rooms and the projection booth, and both its flat roof and side walls are covered in copper sheathing.



<sup>1</sup>The font utilized for the word "Grand" is Carbon Block, a close match to the marquee text. However, on the Marquee the "N" looks much more like this: n.

Each of the commercial storefronts is three bays wide, and separated from its neighbor by a brick pier. The configuration of each store varies slightly, as described below, but all of them are unified under a wide brick lintel divided into three continuous horizontal bands by a brick belt course. Above the lintel a low parapet is formed of alternating vertical projecting brick piers with a wider, recessed brick field. The top edge of the parapet is trimmed with stainless steel banding. Because the slope of the street descends to the south, the plane of the roof steps down several feet between the third and fourth bays. This change in roof level is mimicked by a similarly proportioned step on the south side of the marquee tower.

#### 173 Main Street

Positioned at the northwest corner of the block, this store has a recessed center entrance flanked by single pane glass windows in metal (aluminum) frames mounted above wooden base panels. There are two windows along the side walk, and an angled window on either side of the entrance: behind this fenestration are shop displays. Each section of window has a fixed awning. On the north wall of the building is a third window, in this case filled with two large glass panes within a single aluminum frame. The front door is glass with a wood surround and a glass and wood transom above. A solid wood door is positioned near the back of the north wall of the shop, and a shed roof, covered with copper, shields a set of concrete stairs leading to the basement. The interior of this store is divided by a north-south partition wall into front and back rooms, with tile floors, acoustic tile ceiling and plaster walls. This property is privately owned.

#### 169 Main Street

The second storefront from the north shares many features with 173 Main Street, including the wooden base panels, angled display windows and wood and glass door. The transom above this door has been filled with an air conditioning unit. Unlike the fenestration pattern next door, a line of three, narrow, transom-like windows (fixed) cross above the display windows and over the centered entrance.<sup>2</sup> On the interior is one large space, with maple floors, sheetrock walls, antique steam radiators and varnished maple display platforms. At the rear of the store a wooden staircase leads to the basement, which has concrete floors and walls, but has been finished into a commercial space. A small bathroom is located in the northwest corner, and to the rear of the finished room is an enclosed furnace and storage room. This property is owned by the Hancock County Associates, owners of The Grand theatre and functions as a gift shop and local craft gallery. It shares party walls with 173 Main Street and 167 Main Street.

#### 165 Main Street

Currently this address is used to designate what were originally two separate store fronts. Sometime prior to 1990 the interior party wall between the two stores was removed – this may have occurred when the space was utilized as an A&P grocery store. Since approximately 1990 this has functioned as the offices for the Hancock County Associates. A cased I beam supported by a wooden post marks the location of the removed walls.

The north half of the façade has the same fenestration and entrance pattern as 173 Main Street, with an air-conditioning unit over the glass and wood door. The southern half of the front wall has three adjacent glass display windows set in an aluminum frame. Both portions are covered by a retractable awning. On the interior the offices have carpet over the concrete floor, gypsum panels on the walls and ceiling. The southern half of the office is deeper than the north with storage spaces and an exterior door against the east wall. Because of the grade change a flight of stairs is located in the northeast corner of the office to provide access to the interior of the theatre space.

#### 163 Main Street

The façade of this gift store matches that of 169 Main Street, with a fixed, transom-like window over the recessed entrance and display windows, and a canvas awning. The interior of this space was not accessible for inspection, but appears to be divided into a large front commercial space backed by one or more rear rooms. The property shares a party wall with 165 Main Street. To the south is another, one-story commercial block, erected after the Grand block opened in 1938. The footprint of 165 Main Street was expanded to the east with a concrete block addition, date unknown.

#### 167 Main Street

<sup>2</sup> A circa 1940 photograph showing 167 and 169 Main Street and portions of 173 and 165 Main Street illustrate the transom windows at 169 Main Street were an early, if not original feature.

This is the address of The Grand theatre, and it also marks the third commercial façade bay in the brick block, sharing party wall with 169 and 165 Main Street. This rear portion of this section of the building is two stories in height and projects eastward to provide for the auditorium. The north and south sides of the auditorium are laid in common brick bond with five projecting brick piers reaching from foundation to eaves distributed evenly down the length of the wall. There is a set of concrete stairs with a copper-covered shed roof that lead down to the auditorium between the fourth and fifth pier on the south wall. A similar exit is positioned on the north wall, but a plywood equipment door is positioned between the last pier and the northeast corner of the building. As described earlier, another basement entrance is positioned at the corner where the auditorium and the back wall of 173 Main Street meet. The east wall, also in common bond, is unarticulated.

The theatre entrance is on the west side of the building and is divided into five sections, totaling approximately 18 and a half feet in width. At the north and south ends of the entrance are narrow sections of wall at the edge of the sidewalk. These walls are clad with bases of polished black granite topped with black pigmented Vitrolite glass tiles with a display case for play bills and movie posters mounted at eye level. These walls return towards the theatre and return again to meet the side walls of the entrance, which contain more display cases and are sided with black pigmented Vitrolite Glass. Additional black glass tiles cover the ceiling of the recessed entry. The main wall of the entry is set back approximately eight feet from the sidewalk and contains a pair of stained wood and glass doors flanking ticket booth at center. The doors are framed with a black-painted reeded trim and the wall above and to the side of the doors is red pigmented Vitrolite glass. A narrow band of stainless steel reglet is positioned as belt courses between levels of tile on the entry, side and front walls. The ticket booth projects from the entrance wall approximately six feet and has five sides: two parallel side walls, a front wall and two angled corner walls. The base and the top of the booth features more black Vitrolite glass and granite and in between are large glass windows. The front window includes a slot for the exchange of money and tickets, and a grilled metal portal for communication.

Projecting about seven feet over the sidewalk from the façade of the entrance is the cantilevered marquee. This box like structure is roughly 18 feet wide and five feet high. The sides feature four horizontal lines for advertising events set in a sheet metal frame painted burgundy red. The front of the marquee is divided into an upper field of solid, painted sheet metal, and a lower section alternating vertical metal strips widely spaced between flat fields painted a buff color. At the corners are painted decorative trim of a modified waterfall pattern. Above the top field are positioned the letters, G,R,A,N and D, fashioned out of luminous tube lighting (reddish orange) against a buff background. Unfortunately, some of the marquee details, including geometric patterns on the lower field and elongated zig-zags on the upper field, have been lost over time. The ceiling of the canopy is further divided by burgundy bands and buff fields, and each recessed field contains a recessed light.

The marquee tower forms the backdrop for the theatre's name. It is not centered on the entrance, but off set to the north, with the middle of the tower aligning with the right side of the letter "R". This tower is situated at the edge of the roof, flush with the front wall of the building. The front face of the tower cascades slightly to the east and the north west and south sides also descend in measured steps from the top, central core, to the width of the marquee. The tall, center core contains flat, stainless steel vertical bands separated by reglets rising from the top of the marquee canopy to the top of the tower. Flanking these bands are narrow tiles of black pigmented Vitrolite glass, divided by reglets, which also return as wide tiles on the north and south sides. Capping the glass at the center core is a stainless steel fret. To the north and south of the core are three, narrow bands of Spandrel glass, of unequal heights capped with frets of either stainless steel fluting or horizontal stainless steel reeding.<sup>3</sup> Next to the two red bands on the north the next step consists of, wider, almost square tiles of black glass. There are three layers of these tiles, two above the roof line and one resting on the marquee. On the south, next to the single band of red is another step of black glass, wider than its colleague on the north. This part of the tower descends once again, to the final base of black glass which extends to the south edge of the marquee. Each of these steps are separated by bands of stainless steel reeded trim, and the tiles themselves are separated by narrow reglets. All the steps return to form the sides of the tower, which also decreases in width from top to bottom. The east side of the tower is covered with copper sheathing. Taken together, the almost 20 foot high tower resembles an asymmetrical step pyramid of with bold, contrasting textures and colors created through the use of rectilinear geometric forms in glass and stainless steel.

<sup>3</sup> The marquee tower and entrance were restored in 2010. Unfortunately, red Vitrolite glass is no longer manufactured, so Spandrel glass, a close match, was used on the tower. All the remaining original red Vitrolite glass was repositioned to the shelter of the street level entry wall. A source was found for replacement black Vitrolite glass. The marquee has not yet been restored, but plans are in process to do so in the near future.

## Interior

The first interior space once through the entrance doors is the foyer. This space has a ramped floor that leads through a pair of adjacent, double, glass and wood doors into the lobby. The side walls of the foyer feature display cases for play bills or movie posters. All of the doors and the display cases are trimmed with a stained wood reeding. The overall shape of the ceiling is that of a flattened arch, however, the longitudinal plane of the ceiling is formed by two sets of flat panels which overlap each other from east to west. (Viewed in profile these panels mimic the "wings" on either side of a stage.) At the center of the ceiling is a long, fluted panel. Both the center panel and the innermost of the two "wings" are painted in gold: the outside panels and flat ceiling field are the same red-orange of the exterior neon lights. A black metal "belt course" encircles the walls above the doors and display cases and provides a variety of lighting. In the southeast corner of the foyer is the wood framed interior ticket window, which is flanked by torch wall sconces.

Inward from the foyer is the lobby, a relatively large public space that serves as the central access point to the concession stand, bathrooms and theatre. The lobby has a carpeted floor, gypsum board walls and an acoustic tile ceiling. The ceiling panels are decoratively arranged into geometric patterns that reflect the reeding and glass tiles of the marquee tower. Two bands of narrow beveled gold trim ornament each wall, one positioned at the wall/ceiling corner and another about a foot lower (similar in position to a picture rail). In the southwest corner of the room is the ticket office, with a door on the east side and window in the north wall. East of this room is the concession stand, which consists of an island, with a glass display case and a popcorn machine. Behind the island is a low ceiling room with black and white tile floors, mirrored walls, glass front refrigerator and a storage closet. The wide opening is ornamented with a thick, reeded trim that is similar, but not an exact match to trim used around the entry doors and bathroom doors in this lobby. This suggests the concession stand may be in the location of the smoking lounge described by the Ellsworth American in 1938. On the north side of the lobby are two doors, one that leads to an accessible bathroom and the other to the women's rest room. Again, it is likely that the configuration of this space has been somewhat altered over the last 74 years.

At the east end of the lobby are pairs of doors, on the north and south walls that lead into the theater. Just west of the doors a heavy ribbon of trim adorns the walls and spans the ceiling, in effect creating a hallway between the theatre doors at the end of the lobby. This trim is comprised of two adjacent sets of bevels separated by a fillet; each set is then separated by a bead. As with all of the trim in the lobby, it is painted gold.

The auditorium at The Grand is known as the Harris C. Strong Hall, in honor of the founder of the Hancock County Auditorium Associates, who purchased The Grand in 1975. As originally designed, the hall had 730 seats. This number has been reduced to 480 seats in part to accommodate the increased stage area. The seats are arranged in three sections divided by two aisles. Each side section consists of rows of six seats and the center section contains 16 seats in each row. The concrete floor slopes down (raked) toward the stage at the east end of the hall. The side walls also sweep slightly in towards the stage giving the auditorium an intimate atmosphere. The walls are covered with patterned acoustic tile. Wide fields of grey tile alternate with bands of polychrome decoration featuring patterns of diamonds and stripes. On the ceiling are two parallel bands of stripped gold trim which stretch from the back wall of the theatre to the stage, and then descend the wall surrounding the proscenium and are then integrated in to the proscenium's ornamentation scheme. The proscenium features a wide band of gold trim, rounded at the interior corner, interrupted at regular intervals by chrome frets (each fret is comprised of three bands that look a lot like un-used staples). Behind the proscenium is a glass bead screen framed by red stage curtains. Originally designed with a minimal stage, the apron has been extended into the auditorium by 12 feet to allow for large theatre or music productions. To either side of the apron are stairs that access the stage, the back stage area and the emergency exits.

The back stage area consists of two small dressing rooms, two layers of catwalks and bridges, and rigging, lighting and audio equipment. Because the auditorium was designed for motion pictures, rather than live theater, there is not a proper fly loft, and all rigging is situated under the existing second story roof.

Along the back wall of the auditorium are doors to the men's bathroom, two small closets and the stairs to the projection room. This rear wall is not flat, but has layers of panels with rounded corners painted gold that cascade towards the center of the hall and intersect quarter round plinths at ceiling level. The back wall of the entrance hall (which projects slightly into the auditorium) features beveled red and gold wood panels similar to those found in the foyer.

The projection room is situated above the entrance hall. It is a masonry room, with some asbestos lining, and two projection windows. In front of the projection room a small deck has been constructed, also over the entrance hall, for digital projection equipment. In addition to the booth and the deck, there is a small, unheated office on this level.

**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Areas of Significance**

(Enter categories from instructions.)

- Architecture
- Entertainment / Recreation
- Community Planning and Development

**Period of Significance**

1938 – 1962

**Significant Dates**

1938

**Significant Person**

(Complete only if Criterion B is marked above.)

**Cultural Affiliation**

**Architect/Builder**

Krokyn, J. Frederick and  
 Browne, Ambrose A. Boston, architects  
 McPherson, William, Bangor, contractor

**Criteria Considerations**

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

Property is:

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

**Period of Significance (justification)**

The period of significance commences with the erection and opening of the theatre in 1938 and continues until 1962. The later date was chosen in recognition of the fifty year closing date required by the National Register for a property where "activities begun historically continued to have importance and no more specific date can be defined to end the historic period."

**Criteria Considerations (explanation, if necessary)**

N/A

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance and applicable criteria.)

In 1933 an intentionally set fire destroyed approximately 130 buildings in the downtown area of Ellsworth, a small city near the coast in Hancock County, Maine. Five years later a brick commercial block was erected by the City in order to help propel the city and region's economic recovery. Known as The Grand, the one-story block on upper Main Street contained five steel and glass storefronts and a recessed lobby that lead to a 730 seat auditorium. Dedicated initially to screening motion pictures, the interior of the theatre features Art Deco motifs executed in patterned painted wood and tile, and streamlined trim elements. In addition, although the overall exterior composition of the building reflected current, but common trends in storefront design and materials, the marquee and 20 foot tall sculptural tower of stainless steel and Vitrolite glass marking the entrance to the theatre is an extraordinary example of Art Deco/Modern design. The architects responsible for the building were Krokyn & Browne of Boston, Massachusetts. The Grand is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion C for its architectural importance as a notable example of Art Deco design, and under Criterion A, entertainment and recreation, in recognition of the establishment's lengthy significance as the town's most important venue for cinema and performing arts. As a building constructed during the Great Depression by the City of Ellsworth to provide multiple commercial spaces and a theatre, the property is also significant as a local example of Community Planning and Development. The period of significance begins with the construction of the building in 1938 and continues to 1962 in recognition of the continuing importance of the building to the local community.<sup>4</sup>

---

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

**Criterion A**  
**Community Planning and Development**

In the wake of the devastating fire of May 7, 1933, the residents of Ellsworth had to rebuild almost the entirety of its business district. As of the 1930 census, Ellsworth had a population just over 3,500, yet as the largest municipality in Hancock County and the county seat, it was the center of commerce, government and services for an extended region. As such, the fire not only destroyed local businesses, it injured a regional economy that was trying to survive the economic stresses of the nation's Great Depression.

Indeed, the downtown had been struggling before the fire. According to "A Grand History," published by the Grand Theatre, the fire had been set by a local, 'mentally troubled' resident. Apparently he had overheard two local residents discussing what to do about several dilapidated buildings in downtown Ellsworth and decided to set a series of fires, the last of which destroyed the business district.

Immediately after the fires were extinguished City Officials realized they had the opportunity to redesign the downtown, as well as provide for a new town hall and fire station. The Federal Government, through the Reconstruction Finance Corporation (a New Deal mandated program) made \$300,000 available to businesses and the city as loans with very favorable terms. A new ordinance was passed that "provided for brick, stone or cement buildings on Main Street, and fire resistant materials in neighboring sections" (Springer 2008, 93). One month after the fire the cement forms were poured for the first reconstructed Main Street store and designs had been drafted to create a cluster of civic buildings on Church Street. Reconstruction continued through the next few years, much of it following a plan by the architect Edmund B. Gilchrist, who had been hired by the city to design the city hall, fire station, and auditorium. Ultimately he also was involved with the reconstruction of many of the commercial establishments and drew up plans, not all executed, for a civic center plaza, park and post office.

---

<sup>4</sup> The year 1962 has been selected in recognition of the National Register policy of allowing a fifty-year window of separation between the end of the period of significance and the current year. However, the property continues to be significant into the present under Criterion A, Entertainment and Recreation.



The lot at the corner of Franklin and Main Streets was leased by the American Oil Company, and initially a gas station/service station was envisioned for that location. City officials, however, had wanted a theatre in the town, and when by 1937 the lots between Franklin and Hancock Streets on the south side of Main Street remained undeveloped, they decided to pursue the construction of a combination commercial block and movie theatre at the corner of Hancock and Main Street. According to information provided by the theatre, and suggested in the research of Darlene Springer, the City was said to have made a substantial investment in the development of the Grand, although the nature of that investment is unclear. In the spring of 1937 Samuel Kurson, a theatre developer and the president of Graphic Circuit, Incorporated purchased four lots of land, totalling about 96 feet wide by 125 feet deep on the south west side of the corner of Main and Hancock Street. By January of the following year plans for the block had been developed by the Boston architectural firm of Krokyn & Browne and accepted by Kurson (Plans Accepted for New Theatre 1938). Construction started in March, and the theatre opened on July 13, 1938. As shown in an August 1938 photograph, the three storefronts west of the theatre entrance were occupied right away, but the two to the east were still for rent. Within a few months, all the store fronts were filled, and as the city had hoped, the other lot owners on the block quickly erected new businesses, completing the reconstruction of the area destroyed by the fire. On the day the Grand was dedicated the Ellsworth American reviewed the gala event, and reported on the sense of accomplishment felt by city officials. "Samuel Kurson, of Bangor, Head of the Graphic Theatres Circuit, who has given this fine picture house to Ellsworth, must have felt some compensation, not only because of the filled seats, but from the expressions of good will from various organizations in Ellsworth...Chairman Earl Grindle, of the city council, presented Mr. Kurson with the key to the city." (New Grand Theatre Playing to Capacity 1938).

## Entertainment and Recreation

The development of purpose built movie theatres followed on the heels of popular turn of the twentieth century entertainment venues – opera houses, town halls, stage theatres - which had been offering everything from sometimes shady vaudeville shows to "scrupulously clean entertainment suitable for Victorian families" (Shand-Tucci 2005, 1126). With the advent of silent motion pictures these older, often elaborate auditoriums and theatres, were frequently the first in a city or region to screen the new mediums; such as the case with the Stonington Opera House, which started showing movies in about 1918. In the smaller towns of Maine films were often shown in multipurpose buildings such as the Weld Town Hall (NR: 07000597 ) or the Machias Valley Grange Hall (NR: 07000410) In 1914, Paramount Pictures Corporation formed a nationwide distribution system in which the corporation had formal agreements with theatre owners to show their films – and in many cases Paramount owned the theatre as well. Soon a push was on to encourage small towns and cities throughout the country to erect purpose built movie theatres in order to provide wholesome family entertainment, as described by historian Robin A.S. Haynes, in the National Register nomination for The Strand Theatre in Rockland Maine:

Three years later in an effort to promote the recreational activity to middle-class Americans and increase the number of potential theatre outlets, the company began a campaign of several years' duration in the national magazines such as the Saturday Evening Post and Ladies Home Journal with a slogan insisting that "you can have the Strand in your own hometown." This campaign, which also appeared in movie trade magazines of the time, referred to the Strand Theatre of New York City, an early and elaborate movie palace designed by Thomas Lamb in 1914. The articles pointedly recommended that smaller communities could buy into the glamour and comfort of the urban experience...

[The additioned installation of audio equipment for movies with sound] reflected the change nationwide in the entertainment industry as the middle class increasingly partook of the pleasures of moving pictures. The construction of movie palaces, magnificent and modest, provided a new family-oriented venue rather than the penny arcades and nickelodeons of modified storefronts. (Haynes 2004, 8/3)

Motion picture theatres became increasingly common in Maine and by the second decade of the twentieth century, many small cities or large towns had constructed a venue for showing the latest movies. In Hancock County, the first movie theatre appears to have been The Star (1913), a silent film theatre in Bar Harbor. Between then and 1925 movie theatres were erected in Castine (1915), Bucksport (1916), Southwest Harbor (1921), Ellsworth (1921 and 1925), West Sullivan (1921 and 1923) and Sedgwick (1925). In size the venues ranged from 200 seats at the Bijou Theatre in West Sullivan (a town of only 375 residents which had two theatres between 1923 and 1929) to 680 seats at The Star in Bar Harbor. In 1932 The Star was overshadowed with the construction of The Criterion. Erected to serve both the year round population of 4,000 and appeal to the tastes of the elite summer visitors who swelled the population in the warm

months, the Criterion (NR: 80000222 ) has an opulent Art Deco interior and a spectacular "floating" balcony with no visible form of support.

As noted above, the first theatre to show movies in Ellsworth was the Bijou Theatre on Main Street, but by 1933 this building had fallen into disrepair. Indeed, it was in this building that the fire was set. The history of The Dirigo Theatre is more murky. According to the Maine Register, the theatre opened by 1923, but it ceased to appear in volumes after 1939 (although the name still appeared in the *Theatre Guide, Boston District*, in 1947, albeit described as closed)<sup>5</sup>. The 1935 Ellsworth City Directory places Dirigo Theatre Company on State Street, but it appears that the company may not have owned a cinema building at that time. It seems unlikely that the theater still existed, as both the city officials and Edmund Gilchrist advocated for a new movie theatre as a key to the reconstruction of upper Main Street, and the "former manager the Dirigo" spoke briefly at the grand opening of The Grand (New Grand Theatre Gala Opening Thurs. 1938).

When the Grand Theatre opened 1938 it featured state of the art equipment, as described by the Ellsworth American on July 13, 1938, but it also was a comfortable venue with respectable accoutrements for discerning patrons:

Designed by Krokyn & Browne, noted Boston theatre architects, and built by William McPherson, well-known Bangor contractor, the Grand theatre combines practically all the salient features that constitute a modern theatre. From the box office at the sidewalk to back-stage drapes, the house has been tastefully appointed, patron comfort and enjoyment being uppermost in the minds of the builders at all times.

The RCA Photophone Sound System has the same careful engineering, making for an equal quality in tone, that has gone into the manufacture of sound equipment capable of producing excellent tone quality in the largest of all the theatres, Radio City. High intensity arcs, projecting a clean-cut picture which may be viewed without eyestrain from any of the 730 seats, are another of the many items which the Grand patrons will enjoy. The new Heywood-Wakefield opera chairs have been placed to allow ample leg room between seats, a feature oftentimes overlooked in the seating of a theatre. Wide aisles and ample exits relive any danger of accidents.

Indirect lighting is used throughout the theatre, making it very easy for the patrons to find seats, yet avoiding the danger of a glaring light during the showing of a picture. The stage is ample for large sized stage attractions and is well equipped for their proper presentation. Comfortable rest and smoking rooms have been provided (sic). The theatre is air-conditioned throughout..." (New Grand Theatre Gala Opening Thurs. 1938)

Though the 1930s and 1940s attendance at The Grand was steady – indeed, during World War II the motion picture industry was considered necessary to the war effort. Historian Maggie Valentine describes the expanded role of the movie theatre in her analysis of the theatres of S. Charles Lee, asserting that "movies boosted morale, kept the public informed, sold war bonds, and showed propaganda films." However by the mid-1950s the lure of the picture house had to compete with that of the in-home television, and attendance at The Grand faltered. For a while a boxing ring was installed in the theatre and audiences could attend a regular schedule of boxing matches. A quarter century later the building was in disrepair when it was purchased by Harris Strong, the founder of the Hancock County Auditorium Associates. Under Strong's leadership, the venue was repaired and reappointed, and opened again as a venue for the performing arts. Today, The Grand continues to offer diverse films, live theatre, live music and simulcasts of the New York Metropolitan Opera, and is the premier performance space for the communities of southern Hancock County.

#### Criterion C: Architecture

As designed by the firm of Krokyn and Browne, The Grand is a good example of a type and period of architecture that combined street side commercial storefronts with a wide and deep auditorium spanning the width and depth of the

---

<sup>5</sup> The information on movie theater dates of operation and capacity are from the *The Theatres Database*. According to the website, "the data was derived from national theatrical directories, trade periodicals, local newspapers, business records, state directories, and information from a survey workbook administered by Sheldon with colleagues and students. The research project informed "Going to the Movies: A Social History of Motion Pictures in Maine Communities (1990)", and a subsequent NEH-funded traveling exhibition, "Going to the Movies: A Century of Motion Picture Audiences in Northern New England (1996)".

**THE GRAND****HANCOCK COUNTY, MAINE**

Name of Property

County and State

integrated block. It is also the only known example of this firm's work in Maine. The entrance to the Grand is slightly north of the center of the building and is indicated by two hallmarks of historic urban theatres, a sidewalk ticket booth flanked by pairs of entry doors, and a large, overhanging marquee. On the interior the theatre features a ramped foyer and interior ticket booth, an inner lobby with snack bar, restrooms and symmetrically placed door into the theatre proper. The entrance, foyer and lobby are approximately the same depth as the commercial establishments to the north and south. Together they function to escort the patron into increasingly dramatic interior spaces before they enter the darkened auditorium, where when a film is showing, the world plays out entirely on the screen.

The design team for The Grand consisted of the architectural firm of J. Frederick Krokyn and Ambrose A. Browne and the Bangor contractor William McPherson. Krokyn and Brown started practicing together in 1922, in a partnership that was to last until 1959. (Arthur Rosenstein was a partner between 1925 and 1928.) Little known outside of northern Massachusetts, the firm had developed a reputation for theatre design in the Boston area. Before partnering with Browne, Krokyn had designed the 1915 Central Square Theatre in East Boston, followed by the Strand in Dorchester in 1918. Probably the most noteworthy of their movie palace designs was the Oriental Theatre in Mattapan (Dorchester). A research site devoted to historic theatres describes the Oriental, now an Electrical supply store, as follows:

This ornate theatre was a showplace at the time with twinkling stars and moving clouds. It opened in 1929 and was designed by the Boston based architectural firm Krokyn, Browne & Rosenstein. The Chinese themed interior re-created such notable Chinese structures as the Street Gate of Tsinanfu and the facade of the Wan Shou Tsu Temple. Seating was on a stadium plan, with a raised section at the rear instead of an overhanging balcony. (Toto n.d.)

In 1937 Krokyn and Browne designed the West Newton Theatre outside of Boston. This building had a 1,100 seat auditorium, a balcony, and like the Grand, a ladies' lounge, and men's smoking room. The West Newton Theatre was also integrated into a block of shops (two storefronts to either side of the central entrance), and had a sidewalk ticket booth under a prominent marquee. Relatively restrained and executed in cut stone, the building referenced stylistic characteristics of both Art Deco and streamline Moderne. Although West Newton theatre was operated by the Boston company M&P Theatres, it may be possible that they only slightly modified their design to suit the needs of Ellsworth and Samuel Kurson's Graphic Theatre Circuit company.

No comprehensive study of Art Deco or Moderne architecture has been undertaken in Maine, but based on architectural survey and staff observations, relatively few examples exist in the state. Among the better known stand alone examples are the Art Deco influenced 1936 Westbrook High School Annex (NR: 79000146 ) and the 1929 Edward Little High School in Auburn.<sup>6</sup> Commercial examples include the c. 1932 S.S. Kresge Building in Augusta (NR: 86001693), the 1924 Egyptian Revival inspired J.K. Paquin Building in Biddeford (NR: 09001146 ) and the 1941 South Portland Armory. In each of these cases Art Deco motifs are mostly executed in low relief geometric designs into the stone or brick walls, or as small cast stone sculptural figures or plaques mounted on the building. Many other, essentially vernacular commercial buildings referenced the influence of Art Deco and Art Moderne styles through a streamlined façade or the use of glass block.

There are at least three remaining theatres designed in an Art Deco (but not Moderne) style. As mentioned above, the 1932 Criterion Theatre in Bar Harbor has an exuberant Deco interior, and an elaborate marquee. In Dover-Foxcroft the interior of the 1940 Center Theatre is marked by a dramatic stage surround that contrasts with subtle geometric designs on the auditorium walls. The exterior of the building, which also contains one storefront, marked with broad, bold horizontal stripes executed in alternating bands of brown and buff brick. At the center of the façade is a red brick tower, with a beveled face and stepped top. The marquee is triangular with the name the venue spelled out in luminous tube lighting. The last known example, the Colonial Theatre in Augusta, was designed by the architect Harry S. Coombs of Lewiston in 1926. This large, two story venue features polychrome brick (running bond), ornamental cast stone torches, diamonds and keystones. It once had a complex marquee that was more circus-like than Deco, but that feature, as well as much of the interior has been lost. None of these buildings, nor any others known in the state, exhibited the bold combination of glass and the ribbons of stainless steel in the sculptural manner that makes the marquee and tower of The Grand architecturally significant.

<sup>6</sup> The architects for both schools was the firm Miller and Beal, which, along with predecessor firm, Miller and Mayo and Miller, Mayo and Beal were among the most prolific school designers in the state. Miller and Mayo also designed the Paquin building.

**Developmental history/additional historic context information** (if appropriate)

**9. Major Bibliographical References**

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

*Ellsworth American*. "New Grand Theatre Gala Opening Thurs." July 13, 1938: 1.

*Ellsworth American*. "New Grand Theatre Playing to Capacity." July 20, 1938.

*Ellsworth American*. "New Theatre Contract Has Been Awarded." March 2, 1938.

*Ellsworth American*. "Plans Accepted for New Theatre." January 26, 1938.

*Ellsworth City Directory*. 1935.

Haynes, Robin A.S. "The Strand Theatre." National Register of Historic Places Registration Form, Bath, Maine, 2004.

Shand-Tucci, Douglas. "Movie Palaces." In *The Encyclopedia of New England*, edited by Burt & David H. Watters Feintuch, 1126-1127. New Haven & London: Yale University Press, 2005.

Sheldon, Karan. *Cinema Data - a Linked Open Data initiative*. February 4, 2012. <http://cinemadata.org/> (accessed April 15, 2012).

Springer, Darlene. *The Great Fire of Ellsworth 1933*. Salt Lake City, Utah: Aardvark Global Publishing, 2008.

Toto, John and Ken Roe. *Cinema Treasures: Oriental Theatre*. n.d. <http://cinematreasures.org/theaters/6653> (accessed April 15, 2012).

Valentine, Maggie. *The Show Starts on the Sdiwalk; An Architectural History of the Movie Theatre, Starring S. Charles Lee*. New Haven: Yale University Press, 1994.

*West Newton Cinema Past & Present : Part One: The Past*. 2010. <http://www.westnewtoncinema2.dreamhosters.com/past.html> (accessed April 15, 2012).

**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

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

Name of repository: \_\_\_\_\_

Historic Resources Survey Number (if assigned): \_\_\_\_\_

**10. Geographical Data**

**Acreeage of Property** Approx. 1/3<sup>rd</sup> of an acre

(Do not include previously listed resource acreage.)

**UTM References**

(Place additional UTM references on a continuation sheet.)

1	<u>19</u>	<u>545799</u>	<u>4931976</u>	3	<u>          </u>	<u>          </u>	<u>          </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>          </u>	<u>          </u>	<u>          </u>	4	<u>          </u>	<u>          </u>	<u>          </u>
	Zone	Easting	Northing		Zone	Easting	Northing

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

The boundaries of The Grand property are described by the City of Ellsworth tax map number 136, lots number 256, 257, 258, 259 and 260.

**Boundary Justification** (Explain why the boundaries were selected.) The boundary for this nomination is drawn to include the entirety of The Grand commercial block. Although erected as a single building by Samuel Kurson in 1938, the store fronts were initially leased, and then later sold, to parties not associated with the theatre operations. As such, there are currently five named parcels and three separate property owners which together constitute nominated property.

**11. Form Prepared By**

name/title Christi A. Mitchell, Architectural Historian

organization Maine Historic Preservation Commission date 16 April 2012

street & number 55 Capitol Street telephone (207) 287-2132 x 2

city or town Augusta state Maine zip code 04333-0065

e-mail christi.mitchell@maine.gov

**Additional Documentation**

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

**Photographs:**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

**Name of Property:** The Grand  
**City or Vicinity:** Ellsworth  
**County:** Hancock **State:** Maine  
**Photographer:** Christi A. Mitchell  
**Date Photographed:** December 20, 2011

**Description of Photograph(s) and number:**

- 1 of 11 ME\_HANCOCK COUNTY\_THE GRAND\_0001.TIF  
Marque and tower; facing northeast.
- 2 of 11 ME\_HANCOCK COUNTY\_THE GRAND\_0002.TIF  
The Grand block; facing northeast.
- 3 of 11 ME\_HANCOCK COUNTY\_THE GRAND\_0003.TIF  
The Grand block; facing southeast.
- 4 of 11 ME\_HANCOCK COUNTY\_THE GRAND\_0004.TIF  
Theatre entrance and external ticket booth; facing northeast.
- 5 of 11 ME\_HANCOCK COUNTY\_THE GRAND\_0005.TIF  
Store fronts, Grand block; facing south.
- 6 of 11 ME\_HANCOCK COUNTY\_THE GRAND\_0006.TIF  
Foyer and ticket window; facing east.
- 7 of 11 ME\_HANCOCK COUNTY\_THE GRAND\_0007.TIF  
Auditorium; facing east.
- 8 of 11 ME\_HANCOCK COUNTY\_THE GRAND\_0008.TIF  
Auditorium; facing west.
- 9 of 11 ME\_HANCOCK COUNTY\_THE GRAND\_0009.TIF  
Auditorium wall detail, southwest corner; facing west.
- 10 of 11 ME\_HANCOCK COUNTY\_THE GRAND\_0010.TIF  
Lobby with entrance to auditorium; facing northwest.
- 11 of 11 ME\_HANCOCK COUNTY\_THE GRAND\_0011.TIF  
Lobby; facing west.

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

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Grand, The  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: MAINE, Hancock

DATE RECEIVED: 6/15/12                      DATE OF PENDING LIST: 6/13/12  
DATE OF 16TH DAY: 7/30/12                      DATE OF 45TH DAY: 8/01/12  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12000452

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT     RETURN     REJECT    8.1.12 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in  
The National Register  
of  
Historic Places**

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



THE GRAND; HANCOCK CO., ME





THE GRAND; HANCOCK CO., ME



THE GRAND: HANCOCK CO., ME



G  
A  
L  
L  
E  
R  
Y

SHOW TODAY!



THE GRAND ; HANCOCK Co., ME



THE GRAND; HANCOCK CO., ME



THE GRAND; HANCOCK CO., ME



THE GRAND ; HANCOCK CO., ME



THE GRAND ; HANLOCK CO., ME

90F11



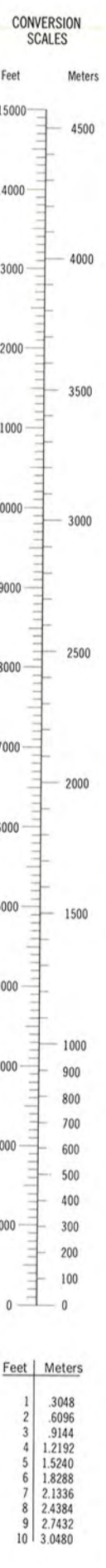
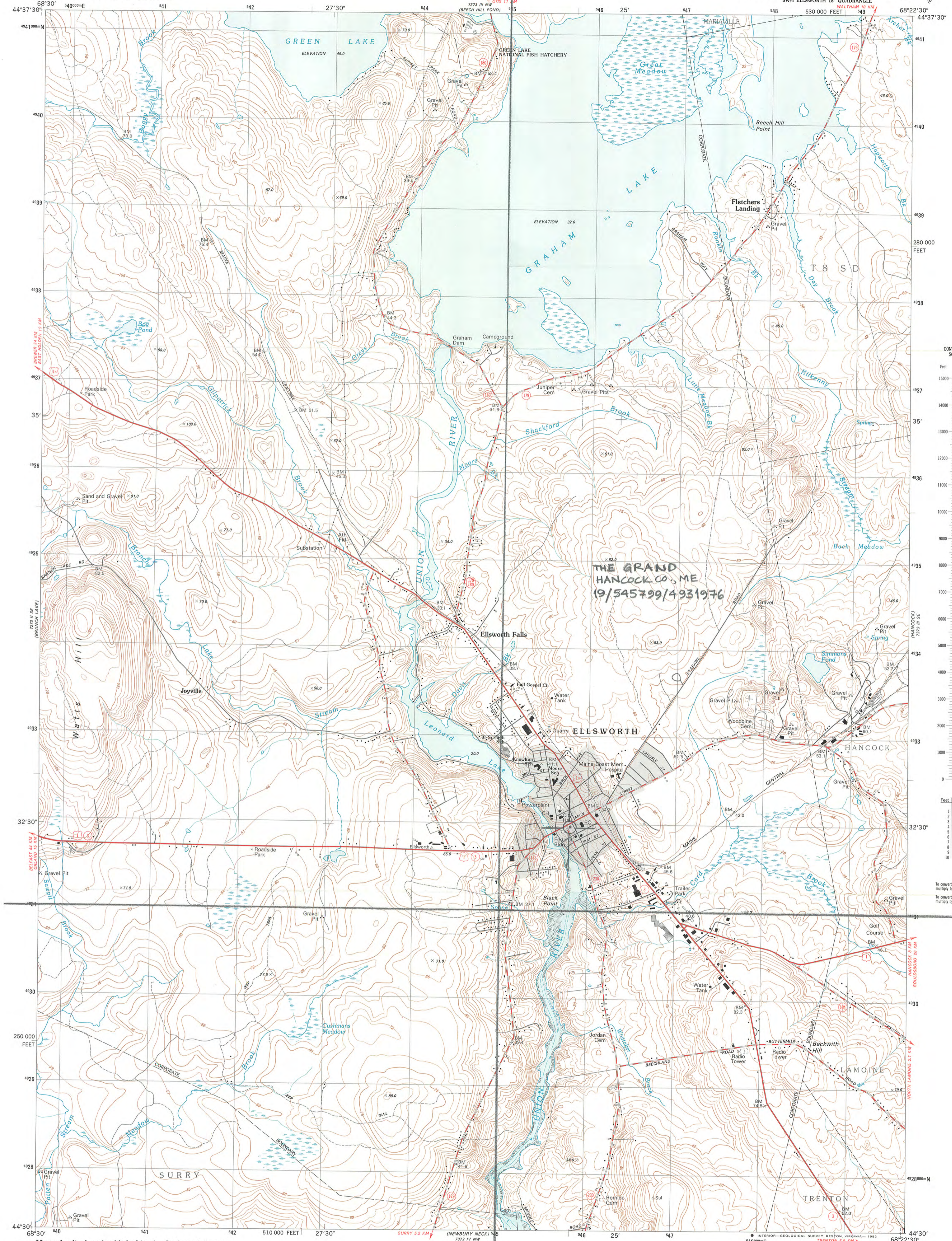


HARRIS G. STRONG HALL

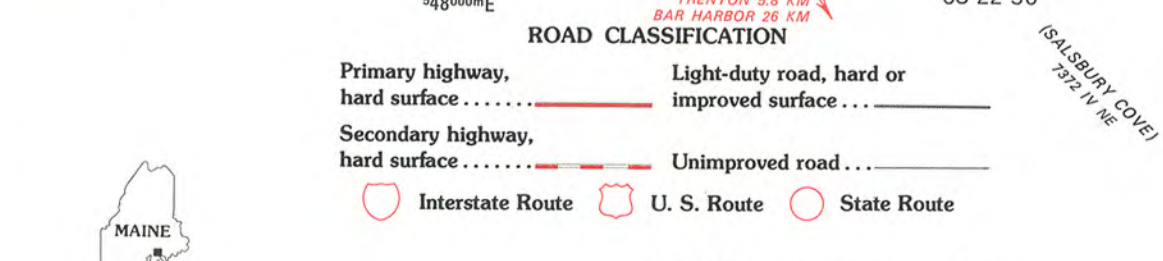
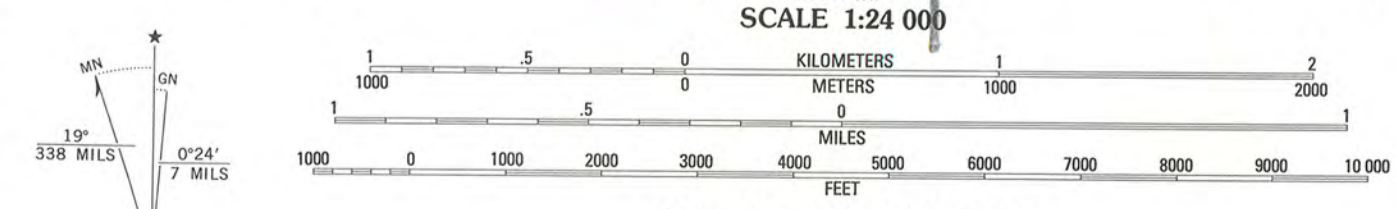
THE GRAND ; HANCOCK CO., ME



THE GRAND; HANCOCK CO., ME



Mapped, edited, and published by the Geological Survey  
Control by USGS and NOS/NOAA  
Topography by photogrammetric methods from aerial photographs taken 1976. Field checked 1977. Map edited 1981  
Selected hydrographic data compiled from NOS chart 13316 (1980). This information is not intended for navigational purposes  
Projection and 10,000-foot grid ticks: Maine coordinate system, east zone (transverse Mercator)  
1000-meter Universal Transverse Mercator grid, zone 19  
1927 North American Datum  
To place on the predicted North American Datum 1983 move the projection lines 2 meters south and 46 meters west as shown by dashed corner ticks  
Gray tint indicates areas in which only landmark buildings are shown  
There may be private inholdings within the boundaries of the National or State reservations shown on this map



CONTOUR INTERVAL 3 METERS  
NATIONAL GEODETIC VERTICAL DATUM OF 1929  
CONTROL ELEVATIONS SHOWN TO THE NEAREST 0.1 METER  
OTHER ELEVATIONS SHOWN TO THE NEAREST 0.5 METER  
DEPTH CURVES AND SOUNDINGS IN METERS—DATUM IS MEAN LOW WATER  
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE  
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN WATER  
THE PERIODIC TIDES IN THIS AREA ARE APPROXIMATELY 3 METERS  
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U. S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ELLSWORTH, MAINE  
SW/4 ELLSWORTH 15' QUADRANGLE  
N4430-W6822.5/7.5  
1981  
DMA 7373 III SW-SERIES V811

MICHAEL L. ROSS LAW OFFICE

P.O. Box 1123

Michael L. Ross, Esquire  
*mlr@michaelrosslaw.com*

Ellsworth, Maine 04605-1123  
Telephone (207) 667-1373  
Telecopier (207) 667-3427

953-1 Bar Harbor Road  
Trenton, Maine 04605  
\_\_\_\_\_  
Northeast Harbor, Maine

---

April 25, 2012

Earle G. Shettleworth, Jr., Director  
Maine Historic Preservation Commission  
55 Capitol Street  
Augusta, Maine 04333  
Via FAX 287-2335

Re: 163 Main Street, Ellsworth, Maine

Dear Earle:

Enclosed please find my objection to the listing of the above-referenced property on the National Register of Historic Places.

Best regards,

*Michael*

Michael L. Ross

MLR:thb

Enclosure

State of Maine  
County of Hancock

April 25, 2012

I, Michael L. Ross, do swear, under penalty of perjury, that the owner of the property located at 163 Main Street, Ellsworth, Maine is Ross & Ross, LLC, and further, that I am the manager of Ross & Ross, LLC and am vested with the power to act on behalf of the Company.

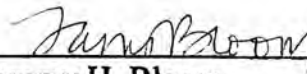
Ross & Ross, LLC hereby objects to the listing of its property on the National Register of Historic Places.

Ross & Ross, LLC



Michael L. Ross, Manager

Sworn to and subscribed before me this 25th day of April, 2012.



Tammy H. Bloom  
Notary Public, State of Maine  
My Commission Expires 11-13-14



PAUL R. LEPAGE  
GOVERNOR

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



EARLE G. SHETTLEWORTH, JR.  
DIRECTOR

11 June 2012

Keeper of the National Register  
National Park Service 2280  
National Register of Historic Places  
1201 "I" (Eye) Street, NW,  
Washington D.C. 20005

To Whom It May Concern:

Enclosed please find three (3) new National Register nominations for properties located in the State of Maine:

- Colonial Inn, York County
- Monson Community Church, Piscataquis County
- The Grand, Hancock County

With regard to The Grand, in Ellsworth, Maine, please note that the Commission received a notarized objection from one of the three (3) owners of record. Inasmuch as one objection out of three owners does not constitute 51% of the owners, we are proceeding with the nomination of this property to the National Register. A copy of the objection is enclosed for your records.

If you have any questions relating to these nomination, please do not hesitate to contact me at (207) 787-2132 x 2.

Sincerely,

Christi A. Mitchell  
Architectural Historian

Enc.