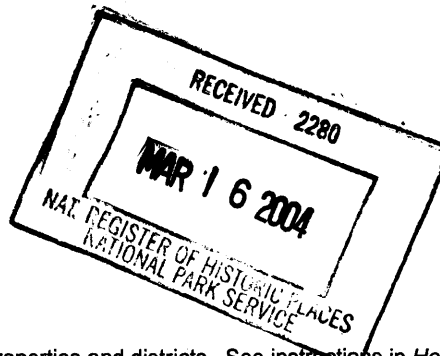


37a

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 Wallingford Hall

other names/site number George Washington Wallingford House; Wallingford Farm

2. Location

street & number 21 York Street N/A not for publication

city or town Kennebunk N/A vicinity

state Maine code ME county York code 031 zip code 04043

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.)

[Signature] 2/24/04
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): _____

[Signature]
Signature of the Keeper Date of Action
Edson H. Beall 4/28/04

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	0	buildings
		sites
		structures
		objects
1	0	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

AGRICULTURE / SUBSISTENCE / Agricultural outbuilding

Current Functions

(Enter categories from instructions)

DOMESTIC / Single Dwelling

AGRICULTURE / SUBSISTENCE / Agricultural outbuilding

7. Description

Architectural Classification

(Enter categories from instructions)

EARLY REPUBLIC / Federal

Materials

(Enter categories from instructions)

foundation Granite

walls Weatherboard

roof Asphalt

other Wood

Brick

Narrative Description

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

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WALLINGFORD HALL

YORK COUNTY, MAINE

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DESCRIPTION

Wallingford Hall is a remarkable Federal structure located on the southern edge of Kennebunk Maine's business district. Built between 1804 and 1806 by the architect-builder Thomas Eaton, Wallingford Hall is a fine example of a Federal style home built for a successful lawyer in a coastal community that prospered in the decades after the American Revolution. Architecturally almost unaltered, the structure exhibits the refined proportions and stylistic detailing that characterize Eaton's work throughout York County in Maine, and seacoast New Hampshire.

Wallingford Hall consists of a main house and an integral ell connected by a long carriage shed to a one-and-one-half story English barn and modern barn. The south facing structures are set toward the rear of a rectangular four acre house lot that borders US Route 1 (York Street), an early road formerly known as the Portsmouth Road. The main house is rectilinear in mass. It is two stories high, double pile deep, and timber-framed. The structure is clad with painted, skived clapboards and sits atop a granite foundation backed by brick. An end chimney on each of the east and west walls punctuates the hipped roof in the center of the side elevations. The roof is ringed by a wooden balustrade at the cornice-line.

The slightly asymmetrical facade of Wallingford Hall is five bays wide with six-over-six windows on each floor. The center of the facade is highlighted by a six-panel door flanked by three-light sidelights over a paneled base, and topped by an elliptical leaded glass fan-light modeled after a design in Asher Benjamin's *American Builder's Companion* of 1806. (Gerrier, p 3, n 14). The side lights are set off by narrow engaged columns, and the entire entry is supported by two large granite steps. Both the entry door and door-surround feature recessed corner panels. On the second floor a three-part, flat-topped Palladian window is centered over the entry. A strong sense of horizontality is generated by the balustrade, the slightly projecting boxed cornice, a flush-board belt course set between the floors, and the watertable at foundation level. The extremely narrow corner boards are functional rather than decorative. This horizontal emphasis is continued on each of the two-bay side elevations through the continued use of the belt course, water table and cornice; however, the balustrade terminates at the chimneys which are positioned at the center of the side walls. The fenestration on the rear of the main mass consists simply of two six-over-six windows located on the second floor to either side of the ell.

Affixed to the northern side of the main mass of Wallingford Hall is a square, two story ell. Although both the front and rear sections of the house contain a full two stories, the 10'8 3/4" first floor ceilings in the main house give greater height to the formal rooms in the front, while the ell, which contains more utilitarian spaces, is shorter in comparison, only 8' 2 1/2" high. The ell features the same siding and decorative detailing as the front of the house. A single tall chimney stack is located at the northern end of the ell and is flanked by a six-over-six window on each floor. The east and west elevations of the ell are three bays wide and contain two windows and a door. The doors are set at the junction of the ell and the main house, and on the interior are connected by a transverse back hallway.

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Extending from the northwest corner of the ell and running to the west is the one-story, six-bay carriage shed. This single-pitched, timber-framed structure is sided with the same painted clapboards as are on the house. The structural integrity of the carriage shed is questionable. On the exterior, the facade is articulated by a series of portals that do not fully correspond with functional interior bays. Beginning at the eastern end of the shed, the facade is first broken by a six-over-six widow. To the left (west) of this window is a simple, framed pedestrian doorway over which is situated a round window. Continuing to the west, the next bay is formed by an elliptical keystone archway framing a carriage shed doorway, and to the left of that is another pedestrian door with a round window above. The final two bays consist of two more framed, keystone archways, although only the last bay contains hinged carriage shed doors. With the exception of the single window, the door closest to the ell, and the last carriage bay, the window sash and doors of each of the other portals have been removed and the openings filled in with clapboards. A comparison of the interior of this structure with the location of the former openings suggests that alterations or repairs were made to the carriage shed which rendered several doors and ornamental windows useless or obsolete. However, the eastern most bay exhibits interior finish consisting of wide board wainscot indicating that this part of the structure may have served as an ancillary work space for the kitchen ell.

The western end of the carriage shed abuts the eastern end of the barn. This one-and-one-half story, timber-framed structure with a side gable roof is constructed in the English barn style. The large hinged doors are centered on the facade below a multi pane transom light. The interior of the barn has been extensively repaired and remodeled in conjunction with the property's current use as a nursery and farm store. As with the house, ell and carriage shed, the barn is clapboarded, however the clapboards are recent replacements and feature a beaded edge. No other ornamentation is present on the barn, although historic photographs indicate that between 1874 and 1939 it was festooned with the same blind arches and circular windows found on the carriage shed. To the west side of the English barn is a small connector and modern barn-like structure which was built C. 1950.

The interior of Wallingford Hall reflects both the original occupant's sense of refinement and gentility, and an evolving preference for distinct public and private spaces, formal and work spaces. On the first floor, the forward mass of the house is divided into three rooms flanking a central hall with a grand staircase. The two-run staircase features turned banisters and gracefully curved handrails that terminate on the second floor in a gently rounded aperture over the staircase. Reeded wood trim decorates the staircase and the walls, while the interior doors, interior pilasters on the entry, the stair treads and wainscoting are all grain painted to imitate mahogany. Above the wainscoting, the walls are currently plain plaster, but were originally either papered or stenciled. At the rear of the hall is a grain-painted door, framed by pilasters and set under an arch, which accesses a small back hall under the stairs.

Filling the entire space to the east of the hall is the large assembly room. Originally, this room could be reached only through the door from the central hallway; a second door to the ell was added after 1883. The assembly room is notable for its volume of space: at 26' x 19' it was "more spacious than the parlors in

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some of Kennebunk's largest mansions." (Sprague, p. 118). The four windows in the room are trimmed to the floor: below the sash are raised panels, and to the sides are sliding shutters. In the center of the east wall is the projecting Federal fireplace and stone hearth. The fireplace surround contains paneled pilasters which support a plain frieze topped with a thin, but complex crown moulding, and bordered by truncated, reeded pilasters. The walls of this room are plaster above the chair rail and wainscoting, and the tops of the walls are enhanced by decorative crown moulding. The hard wood floor is not original.

On the west side of the central hall is a sitting room in the front, and a smaller library (or office) to the rear. The finish in these two rooms is similar to that of the assembly room, however, here the windows are covered by folding shutters, and the fireplace surround is simpler.¹ Originally there were two doors on the north wall of the sitting room, one to the library and the other to the rear hall; however, the library door has been blocked. The center space on the north side of the main house behind the stair case contains two small hallways and three china or linen closets.

These short back hallways lead to the transverse hall that connects the two side doors at the southern edges of the ell. In this hallway, a thirteen-rise, straight-run staircase with hand-planed wainscoting accesses the second floor of the ell. Located directly below the back stairs are the stairs to the cellar. The remainder of the first floor ell consists of a large kitchen with a cooking fireplace and brick hearth. In the northeast corner of the kitchen is a buttery with hand-planed shelving. The 1883 Ross plan of the house depicts a north-south partition dividing the ell into two small rooms labeled 'kitchen' on the west and 'dining room' on the east. This partition has been removed, and it is unknown whether it was original to the Thomas Eaton plan.

The second floor of Wallingford Hall consists of three primary bedrooms and a secondary bedroom in the main house, and three smaller rooms in the ell. The chamber over the assembly room is the best room: it contains a finely detailed Federal fireplace, wide-board wainscoting, cornice molding and windows with folding shutters. The walls are hung with a French wallpaper, *Les vues d'Italie*, made by Dufour et Leroy and first available circa 1822-23. Sprague notes that this paper was copied by other paper manufactures and widely available in the United States; its date of installation is unknown. (Sprague, p. 118). Commonly referred to as "The Bay of Naples," the paper in Wallingford Hall is in very poor condition and warrants immediate preservation efforts. A door in the north wall of the assembly room chamber leads to a short, curved back hall with built in shelves. A small dressing room, or nursery, is located off this hall to the east. Beyond the hall, a short stair leads from the eastern half of the second floor down to the ell. On the wester side of the central hall are two modest-sized bedrooms each with a diagonal fireplace located against a

¹The floor plan of Wallingford Hall drawn by Orrin Ross in 1883 and annotated in William E. Barry's journal indicates folding shutters in the assembly room, and sliding shutters in the sitting room, present library, kitchen and diningroom. However the reverse of this is true today. Either the window surrounds in the assembly room and sitting room have been exchanged, or that the annotations and floor plan are erroneous.

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shared corner stack. In the northwest corner of the rear, or library chamber, a door leads to a short hall that access the other set of stairs to the second floor ell level. The nursery, library chamber and sitting room chamber all feature crown molding, wide board wainscoting, and sliding shutters, and all the upstairs rooms are outfitted with closets. The chambers over the ell are less ornate and smaller. Only the principal ell chamber, in the northwest corner of the house, has a fireplace, albeit with a decorative surround. The chimney stack that rises through the ell also contains a smoke chamber, accessed through the small northeast bedroom.

In addition to the 1883 floor plan drawn by Orrin S. Ross, an extensive set of measured drawings of the plan and features of Wallingford Hall were prepared in 1994. Copies of these plans are on file at the Maine Historic Preservation Commission, Augusta, Maine.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

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 # _____

Areas of Significance

(Enter categories from instructions)

Architecture

Social History

Period of Significance

1804 - 1904

Significant Dates

1804-1805

1882 -1904

Significant Person

(Complete if Criterion B is marked above)

Barry, William E. (1846 - 1932)

Cultural Affiliation

Architect/Builder

Eaton, Thomas (Active 1794 - 1831)

Primary location of additional data:

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

Name of repository:

Brick Store Museum, Kennebunk, Maine

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STATEMENT OF SIGNIFICANCE

Wallingford Hall, in Kennebunk Maine, is a Federal residence at a localized grand scaled, which is remarkable both for its architectural distinction, and its association with a noted Colonial Revivalist, William E. Barry. Situated on the southwestern edge of town, along the primary coastal road to Portsmouth, New Hampshire, the Wallingford house is a notable example of Thomas Eaton's work during the early and prosperous years of this port town. Commissioned by George W. Wallingford, a successful lawyer, politician, and farmer, between 1804 and 1806, the home remained in the Wallingford family until 1933. Commencing in 1882, the home was occupied by William E. Barry, an architect, historian, and early chronicler of Colonial-era events and architecture in Southern Maine. Wallingford Hall is nominated to the National Register of Historic Places under Criterion C, for its architectural significance as a Federal-style home designed by Thomas Eaton, and under Criterion B, as the home, and at times the subject of study, by William E. Barry.

Criterion C: Architecture

According to the Biographical Dictionary of Architects entry for Thomas Eaton, neither his origins nor training as an architect are well documented; rather his contributions can be best appreciated by the oeuvre that stretched from York to Portland in the early and prosperous years of the Republic. Perhaps born between 1765 and 1770, Eaton is associated with the construction of eight Federal residences between the years of 1794 and 1816, as well as the remodeling of the First Parish Church in Kennebunk. Significant examples of Eaton's work include his earliest commission, Coventry Hall in York (NR:73000116), and his last, the Nathaniel Lord Mansion in Kennebunkport (NR: 73000143). Elements of Federal style that signify Eaton's work are the earliest surviving use of composition ornament in the state, the provision for a double-pile, formal assembly room to one side of the central staircase, and the use of a modified, flat-topped Palladian window that was introduced in Portland by Eaton's contemporary, Alexander Parris. (Gerrier. p. 1). While it is possible that Eaton may have apprenticed under a Boston or northern Massachusetts architect, it is known that some of his design elements, such as the fan light at Wallingford Hall, were derived from published sources. (Candee, p. 79-80).

Compared to Eaton's other surviving work, Wallingford Hall is neither his grandest or most modest residential structure. The Lord House from 1814-1816, a three story mansion with an octagonal cupola, represents Eaton's most elaborate exterior, while the Taylor House (1803) and the Frost House (1799), both in the Kennebunk Historic District (NR 74000324), are Eaton's most restrained exterior commissions. The facade of Wallingford Hall is understated: it relies on a strong sense of horizontality created by the low hipped roof with balustrade, the exposed granite foundation and the belt corse to highlight, by contrast, the few ornamental details, including the fan arch and side-lighted entry, and the modified Palladian window. In plan, Wallingford Hall is related to Coventry Hall and the Frost House, which both have the kitchen located in an ell appended to the rear of the house. However, Wallingford Hall is unique among Eaton's work as a result of the placement of a long carriage ell to the west side of the

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kitchen; this six-bay shed connects the house to the English barn. According to Gerrier, this may be "one of the earliest and best preserved examples of this type of extended layout that became so common in nineteenth-century Maine," and is now commonly called the connected farmstead. (Gerrier, p. 3).

Coventry Hall and the Judge Jonas Clark House, 1801, (also known as the William Lord Mansion, NR 73000158), were both commissioned by highly compensated judges who built large fashionable Federal structures that ranked with some of the best homes of Boston, Salem and Portsmouth in scale and design. Wallingford Hall is a somewhat more modest structure. "George Washington Wallingford was an attorney and member of the upper-middle class. When he built a new house in Kennebunk in 1804, he selected a style of architecture chosen by other affluent families in Maine: a two-story, hipped-roof house designed with a central-hall plan and an attached ell. His choice indicates that, by this time, high-style building types had spread beyond the upper echelons of society." (Sprague, p. 117). Yet according to the Kennebunk historian George Gilpatric, writing in 1935, Wallingford Hall was not any less of a structure for its upper-middle class genesis. "It was constructed in the best manner with outer underpinning lined on the inside with brick, plastering between the studding. It was provided with seven fireplaces, a large brick oven, smoke closet, etc. I think that no attempt has been made to modernize it outside or inside (p. 73-74)." At the time of its construction Wallingford Hall was just on the edge of the growing town, and was one of the very first, and very finest houses seen by travelers from the south.

With settlement beginning in the early eighteenth century, Kennebunk (a part of Wells until 1820) began cultivating ship building as an economic base in the 1730s. In the decades after the Revolutionary War, the building and supplying of ships for the coasting and West India trade increased greatly. By one account, "between the years 1800 and 1820 there were built in Kennebunk thirty ships, ninety-seven brigs, twenty-seven schooners and eleven sloops, besides a number of snows, barks and boats," and the town's economy prospered. (Remich, p. 174n). Ship building extended the economic boom to the merchants and traders and farmers who outfitted the ships, and the mill owners and lumbermen who provided the wood. Whenever the boat yards were busy, the town rode in its wake.

Thomas Eaton was in the employ of George Washington Wallingford, a young man who was to become a leading citizen in Kennebunk. Wallingford, a freshly trained Harvard lawyer, arrived in Kennebunk from South Berwick in time to be listed on the 1799 tax rolls. As a resident of Kennebunk until his death in 1824, Wallingford was involved with starting the town's first library, and bringing in its first newspaper. Within the political realm, he served as the one of the town's delegates to the state Constitutional Convention in 1816, (he was one of the 32 members who refused to sign the State Constitution at that time), and he held several elected positions including town moderator, member of the town council and representative in the legislature. Wallingford maintained a law office downtown, as well as an office in his home, which also contained the assembly room designed to host large gatherings. Although he had only four acres of land adjacent to the house, Wallingford was also invested in agricultural pursuits, as is attested to by the amount of farming implements and livestock he kept at Wallingford Hall. According to his

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probate inventory, Wallingford had two horses, three yoke of oxen, three cows, nine sheep and three pigs at Wallingford Hall, as well as a sleigh, a chaise, a horse wagon, an ox cart and hay cart and several sets of additional axles, drafts, carts, and plows. At the time of his death in 1824, Wallingford's estate contained nine additional parcels of land in the region, including a farm in South Berwick (which was inventoried separately from the above listed items), and the value of the estate was over \$17,500. While this was not an tremendous estate, and much of it was in uncollected notes, Wallingford's obituary gives a better description of his value to society. "The State has lost a firm patriot, whose talents were unequaled only by his undeviating integrity and unshaken firmness; the county has lost the first ornament of its forum, its ablest advocate and most profound counselor, and the town one of its best citizens." (Remick, p. 539) The house that Wallingford built on the edge of town befit his place as a prominent, professional citizen with political aspirations, even as it provided shelter and work spaces for his agricultural activities.

After the death George W. Wallingford his widow and children resided in the homestead until 1881. During this sixty year period the family periodically sold unattached parcels of outlying land, but made no improvements or major alterations to the house. The property was jointly owned by Mrs. James Dorrance (Wallingford's widow, who remarried), and his surviving children, including George W. Wallingford Jr., a merchant by trade, and a small scale farmer. In 1881 the property was sold to Henry and Sarah Poor, and the following year was purchased by William E. and Florence Wallingford Hooper Barry of Melrose, Massachusetts. Florence was the daughter of Helen Maria Wallingford and the granddaughter of George W. Wallingford Sr., and she had spent much of her childhood at Wallingford Hall. In 1876 she married William E. Barry, a Boston architect originally from Kennebunk with a penchant for historic homes, and six years later they returned to their home town and settled in Wallingford Hall.

Criteria B: William E. Barry, 1846 - 1932

Having grown up in Kennebunk, William E. Barry was familiar with Wallingford Hall, and indeed the work of Thomas Eaton long before he returned to town. Barry's architectural studies started in the Boston office of William Ralph Emerson and later he was employed by the firms of Martin and Thayer, Hartwell and Swasey, Peabody and Stearns, and finally Cabot and Chandler. Notably, Emerson is recognized as "one of the first American architects to express an interest in Colonial architecture," and the other firms each eventually executed work with Colonial Revival elements. (Brick Store Museum, p. 1). Whether Barry developed an interest in Colonial and Federal material culture while working in these firms, or, as historian Margaret Henderson Floyd asserts, it was Barry's interest in history that influenced these firms' design trajectories, it is certain that by the early 1870's his role as a chronicler of the Colonial-era had begun. (Floyd, p. 10). In the 1860s Barry studied architectural drawing, and by the time he began work in the office of Peabody and Stearns in 1870 he had sketched a number of properties in New England and the American South. In 1874, 113 of these romantic and nostalgic drawings were gathered together as Pen Sketches of Old Houses, published by James R. Osgood.

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Pen Sketches of Old Houses... was among the first published sketch books of American architecture. The book's early date and the high quality of the drawings make it a landmark in the historiography of American architecture. It is also indicative of the interest in the historic buildings of the United States which grew around the time of the Centennial of the American Revolution in 1876. Although William Barry was personally and professionally connected with some of the central figures in the Colonial Revival, his vision of architecture was essentially formed in isolation during his childhood in Kennebunk, Maine. It was there that he first encountered the neoclassical buildings of the period before 1850 which he was to record as an antiquarian and to emulate as an architect practicing first in Boston and after 1883 in Kennebunk. (Murphy, p. iii, in Barry, 2002).

The first five plates in *Pen Sketches* depict some of the French Canadian/Acadian architecture that Barry drew on a trip to Quebec; he then turned his attention to structures familiar to him from his home town and travels through Southern Maine, seacoast New Hampshire and northern Massachusetts. Among the 'old houses' that Barry depicted were Coventry Hall in York, and the Judge Jonas Clark House, the William Taylor House, the Nathaniel Lord Mansion and Wallingford Hall, all in the Kennebunk area, and all designed by Thomas Eaton. Additional plates were made showing interior features at the William Taylor House, and the 'Tomb of Virgil' wallpaper in Wallingford Hall. Remarkable, this historic view of Wallingford Hall from 1874 differs from the structure today only in the stylistic details on the facade of the barn. While each of the plates in *Pen Sketches* serve to record historic fabric in coastal towns in the decade after the Civil War, they were not executed purely for documentation; rather a sense of nostalgia and Romanticism permeate the renderings. Floyd believes that the drawings of Barry and his ilk "were the visual means by which these historic icons were made known. They established both the standard of taste and the late nineteenth century vision of the colonial idiom until photography and measured drawings became tools for more archaeologically based restorations." (Floyd, p. 10).

However, as an architect as well as an historian, Barry also had measured floor plans made of Wallingford Hall in 1883. At least two versions of the floor plans exist, one created by Orrin S. Ross in 1883 and later annotated when electricity was added to the structure (no date indicated)², and another copy, annotated by Barry, that appears in Volume I of his journals at the Brick Store Museum. According to both of these plans, the kitchen ell had been subdivided by 1883, and there was no doorway to the back transverse hall from the assembly room. Additional notes made by Barry on his copy of the plan record the presence of back plastering, folding shutters in the Assembly room, and sliding shutters in the sitting room, "present library" (office) and "present kitchen". The door at the north end of the transverse hall was noted as the 'orchard door', and of course, the quintessential grandfather clock was positioned in the niche under the stairs. Thus do these floor plans reveal the presence of long gone features (orchard), as well as now changed features (assembly room door), as well as how Barry and his family utilized and to a slight extent,

²A photocopy of this floor plan was provided to the Maine Historic Preservation Commission by the structure's current owner, and will be added to the permanent file.

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furnished the house, at the end of the 19th century.

Wallingford Hall is but one of Barry's subjects in Kennebunk. While his work as an architect led to a number of cottage commissions and renovations in the Kennebunk area, it is his dedication to the area's history for which he is best remembered. His tenure at Wallingford Hall was relatively short: by 1904 he and his family moved into his mother's house, the Eaton-designed William Taylor House, just a few blocks away. Wallingford Hall was leased until Barry died in 1932, although the Wallingford family never again resided in the structure. Thus, 1904 has been chosen as the end point of the period of significance to correspond with Barry's residence at Wallingford Hall. However, as a leading local figure in the Colonial Revival historical impulse, Barry's promotion of Colonial-era history continued in other forms. He placed monuments on historic sites to recognize the challenges and contributions of the earliest settlers. He also researched and wrote literary equivalents to his sketches.

"In numerous publications, *A Stroll by a Familiar River* (1909), *Chronicles of Kennebunk* (1923), *A Stroll Thro' the Past* (1933) and others, Barry presents a romanticized picture of the lives of the early settlers and in all of his literary works uses old buildings to symbolize "bygone days and ways". So too, Barry believed the architectural heritage of Kennebunk should be preserved as a tangible reminder of the past. His most significant preservation effort was the restoration of Jefferd's Tavern in Wells, Maine which he undertook in 1922. Believing the building should be maintained for its associational value - a group of Revolutionary War soldiers was thought to have camped on its grounds - Barry had the building structurally stabilized and sheathed in new clapboards. Until his death in 1932 he operated Jefferd's Tavern as an informal historical museum, filled with "relics" of frontier Maine." (Murphy, p. 3).

William E. Barry was one of many individuals in New England whose sense of the present was tempered by their fondness for the past. What is now regarded a "Colonial Revival" ethos was expressed through art and architecture, literature and landscape, re-enactments and museum installations, and the forays of preservationists and collectors such as John D. Rockefeller in Williamsburg Virginia, and Elizabeth Perkins in York Maine. It is in this historical context and through his association with Wallingford Hall that William E. Barry is significant. But the period of significance for Wallingford Hall predates its association with Barry, past the 'Revival' and into the 'Colonial-era' itself, to its origins as one of Thomas Eaton's Kennebunk commissions.

10. Geographical Data

Acreege of Property 3.89

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 9	3 7 4 7 0 8	4 8 0 4 2 4 7	3	1 9		
	Zone	Easting	Northing		Zone	Easting	Northing
2	1 9			4	1 9		

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 8 September 2003

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 Park Service

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VERBAL BOUNDARY DESCRIPTION

The boundaries of the nominated property are fully described by the Town of Kennebunk tax map number 54, lot 84.

BOUNDARY JUSTIFICATION

The current boundaries of the property, as described above, represent the homestead lot of George W. Wallingford, as built on in 1804 -06, and which has remained essentially in tact to the present.

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National Park Service

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YORK COUNTY, MAINE

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PHOTOGRAPHS

Photograph 1 of 5
Christi A. Mitchell
Maine Historic Preservation Commission
7 May 2003
South elevation; facing north.

Photograph 2 of 5
Christi A. Mitchell
Maine Historic Preservation Commission
7 May 2003
South entry, facing north.

Photograph 3 of 5
Christi A. Mitchell
Maine Historic Preservation Commission
7 May 2003
Interior, front hall; facing north.

Photograph 4 of 5
Christi A. Mitchell
Maine Historic Preservation Commission
7 May 2003
Interior, southeast chamber; facing west..

Photograph 5 of 5
Christi A. Mitchell
Maine Historic Preservation Commission
7 May 2003
Interior, northwest chamber, facing southwest.