

United States Department of the Interior  
National Park Service



582

# 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 Record, E.C. and M.I., Homestead

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

### 2. Location

street & number 8 Bean Road

N/A not for publication

city or town Buckfield

N/A vicinity

state ME code ME county Oxford code 017 zip code 04220

### 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

*[Handwritten Signature]*  
Signature of certifying official/Title

7/8/11  
Date

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:)

*[Handwritten Signature: Eric H. Beall]*  
Signature of the Keeper

8-24-11  
Date of Action

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**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	
2	1	buildings
0	0	district
0	0	site
0	0	structure
0	0	object
2	1	<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**

0

**6. Function or Use**

**Historic Functions**  
 (Enter categories from instructions.)

DOMESTIC/ Single Dwelling  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Current Functions**  
 (Enter categories from instructions.)

DOMESTIC/Single Dwelling  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**7. Description**

**Architectural Classification**  
 (Enter categories from instructions.)

MID-19<sup>TH</sup> CENTURY/Greek Revival  
 EARLY REPUBLIC / Federal  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Materials**  
 (Enter categories from instructions.)

foundation: GRANITE/Split Slab  
 GRANITE/Field Stone  
 walls: WOOD/Weatherboard  
 WOOD/ Shingle  
 roof: METAL/Steel  
 other: \_\_\_\_\_

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### 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 E. C. and M. I.<sup>1</sup> Record Homestead is a late transitional Federal to Greek Revival style Cape Cod house with an attached kitchen ell, shed, and barn on 22 acres of land. The story-and-a-half<sup>2</sup> side-gable house is located at the intersection of Bean and East Buckfield roads in the Oxford County town of Buckfield. An associated field is located directly across Buckfield Road and an associated wood lot extends along East Buckfield Road. Built in 1843-44, the house faces southwest in a rural setting with few nearby buildings. To the west of the house is a small garden shed of recent construction and although non-contributing it is generally compatible with the property. On the exterior, the clapboarded house exhibits hallmarks of Greek Revival architecture including wide corner pilasters and frieze, symmetrical windows with molded trim and corner blocks, recessed front entry decorated with pilasters and transom and side lights. The kitchen ell stretches from the southeast end of the house and a one story enclosed porch extends across the front of the ell in the location of an original open porch. A story-and-a-half shed extends toward the northwest from the rear of the ell, connecting the house and ell to the two story barn. The connection between the ell and the barn appears to be from the later part of the 19<sup>th</sup> century, during the period when many Maine farmers adopted the connected farmstead arrangement. On the interior, the center hall is located between parlors of approximately the same size, with three smaller rooms arranged across the rear. Most of these rooms retain Grecian-influenced fireplace surrounds, molding, and six panel doors. With the exception of the kitchen ell (which has been modernized), the northeast bedroom on the second story, and the original pantry (now containing bathrooms), the Record Homestead retains a high degree of integrity of design, materials, workmanship, location, setting, association and feeling.

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### Narrative Description

#### E.C. & M.I. Homestead (2 contributing buildings)<sup>3</sup>

##### Plan and Exterior

The Ezekiel Courtney and Mariam Irish Record Homestead is a c. 1844 post and beam framed one-and-a-half story Greek Revival style cape dwelling with original kitchen ell, attached shed, and attached New England style barn in Buckfield, Maine. Buckfield is in Oxford County, a rural area of western Maine in the foothills of the western mountains with views of Owl's Head and Streaked Mountain in the distance. The property is located approximately one-half mile east of Buckfield village and retains its historic rural setting, without encroachment of modern subdivisions or development. The homestead is located at the intersection of East Buckfield Road and Bean Road with the house and barn facing west onto East Buckfield Road. The door yard and barn yard of the complex are on the south side of the ell and barn, next to Bean Road. Behind the buildings and stretching north along East Buckfield Road is a wooded area and across Bean Road to the south is a large field that is part of the Record property. There are remnants of stone walls along both sides of Bean road and a line of substantial trees along the south side of the road. The dwelling has a five-bay façade with a recessed central entry. The exterior is clad with clapboard siding on the elevations visible from the road and wood shingle on the less visible elevations. The foundations of the house and kitchen ell are slab granite and foundations of the shed and barn are of field stone. All portions of the complex have metal roofing. Chimneys are located at each gable end of the house, just forward of the ridge. A second, more recent, chimney rises approximately 5' east of the original south chimney. The kitchen ell extends from the southern gable-end wall of the house with its gable ridge orientation matching that of the main house.

<sup>1</sup> Historic records show a several name spellings for both Ezekiel Courtney and Mariam Irish Record. The spellings used on their grave stones are used in this nomination. Mr. Record appears to have gone by the name "Courtney", or by "E. C." during his lifetime, perhaps to distinguish himself from his father, who was also named Ezekiel Record.

<sup>2</sup> As defined by HABS documentation standards.

<sup>3</sup> There is evidence that the barn was constructed as a free standing building and later connected to the house and ell. As such, it is counted as a separate, contributing, building.

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The kitchen chimney rises between the kitchen and the shed. Wallpaper fragments on the shed side of the chimney suggest that a summer kitchen may once have existed in the shed. An enclosed porch fills the corner between the main house and the kitchen ell. The shed extends from the east side of the kitchen ell and has its ridge oriented at right angles to those of the house and kitchen. The shed roof has a salt-box form, with a two-story façade on the south and a one story façade on the north. The two-story barn is also aligned on an east-west axis and has doors on both ends. The original primary entrance is on the west end, off-set somewhat to the north of center. This placement allowed the interior bay on the south to be wide enough for cow tie-ups in the area currently partitioned off and used as a wood-working shop. The south side of the barn foundation is open, allowing walk-in access to the underside of the structure. Original windows in the house and kitchen had a six-over-six light pattern but were replaced by one-over-one windows by the early 20<sup>th</sup> century. More recently, the one-over-one windows have been replaced with modern wood six-over six windows (in vinyl balances), returning the house to its earlier appearance. The original cast iron window latch buttons have been retained in the stops. A nineteenth-century photograph shows the porch as an open porch with square columns and no railing, and about half the depth of the current porch. The Record homestead is an example of a type, period, and method of construction under Criterion C and retains a high degree of integrity.

In plan, the main house has a central entry hall flanked by parlors of nearly the same size, with three smaller rooms across the back. Each parlor has a fireplace on the outside wall. The back room in the northeast corner is accessed from the north parlor. The central room was originally accessed from the entry hall and the south parlor (creation of a closet in the entry hall has eliminated that access to the back room). The back room in the southeast corner was originally accessed from the south parlor and the kitchen ell. This was likely the original pantry based on its size and placement, with doors to both the kitchen and south parlor (which was probably used as a dining room). The door between this room and the south parlor has been in-filled and the back room converted to a bathroom accessed from the kitchen. The second story has two low chambers (bedrooms) flanking the central stair hall, under the eaves of the roof. The north chamber has an unusual angled corner closet. In the south chamber, the off-set chimney partially blocks the window. Several cast iron floor registers from later in the nineteenth-century were installed to allow heat to rise to the upper story.

There is a cellar under the southern half of the main house, with mortared slab granite walls and a concrete floor. The split slab granite walls of the cellar show a high degree of quality in the construction, even in portions of the house that are largely hidden. The south chimney is built on a granite slab base supported by two tall granite posts. A bulkhead originally provided access to the cellar from outside at the southwest corner of the house. This now is accessed through a trap door in the floor of the expanded porch. There is only a crawl space under the north half of the house, with very limited accessibility.

The kitchen ell and shed retain little visible original fabric on the interior. The kitchen has been completely renovated, leaving no evidence of its original layout. An office in the kitchen attic is lit by a mid-twentieth century dormer window. It can be accessed from either the south chamber or from the finished upper story of the shed. There is very limited accessibility to the crawl space under the kitchen ell. The first story of the shed is lightly finished with several partitions sheathed in plywood, and is used primarily for storage, including cord wood storage (one of its original uses).

Currently the entire complex is roofed in a combination of the older corrugated sheet metal (back slope of house roof) and standing seam metal installed in the late 1950s. Wood shingles are still visible at the eaves of the house and barn, under the aluminum roofing. Photos from the mid-1940s show corrugated steel roofing on the house, ell, and shed. It isn't possible to see the barn roof in those photos. The metal roofing covers the integral wooden gutters.

### Front Façade of Main House

The west façade of the E. C. Record Homestead is a classic five-bay Greek Revival style composition. The recessed central entry and wide corner pilasters are its most noticeable features. The four windows on the façade are trimmed with a relatively simple 4 3/8" wide molding (23)<sup>4</sup> and smooth-faced square corner blocks. The window sills are 2" thick. Louvered shutters were historically used on the windows and portions of their hinge pintles remain in the blind stops. Photos show that these were removed by the mid-1940s. Some of the shutters are stored in the second story of the barn. The corner pilasters are 13" wide with four simple applied vertical battens that effectively create the feeling of a fluted pilaster (24). The pilaster bases are very simple, with a flat rectangular cap atop a plain plinth, approximately 10" tall and slightly wider than the pilasters above. At the tops of the pilasters, the three "flutes" terminate in pointed gothic arches, an interesting detail on a strongly Greek Revival façade. Several inches below the pointed arches, a horizontal rectangular

<sup>4</sup> Numbers in parenthesis are keyed to figures in trim profile drawings on Continuation Sheets 1-10.

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fillet creates a band across the pilaster, where an astragal would terminate the flutes and create the neck at the top of a correct Classical column or pilaster. Here the "neck" contains the gothic arches. Above the gothic arches, a simple capital is formed of rectangular and angled elements below a bullnosed abacus. The façade has a three-part entablature with wide moulded frieze board, and overhanging soffit and a moulded cornice. The simple angled crown molding at the top of the composition incorporates an integral gutter (which has been roofed over). The entablature wraps the corners to create short cornice returns above the pilasters on the gable ends of the house. Sketch #25 illustrates an exemplary cornice for a Greek Revival entablature, illustrated in Asher Benjamin's 1827 book *The American Builder's Companion*, below it is the simplified version of the same cornice used on the Record Homestead (26).

The recessed doorway is a typical Greek Revival composition, with a single door and transom between sidelights. The panel within a panel door on the Record Homestead is unusual for a rural Maine house. The door has a single large panel framed by the stiles and rails. Within this panel, a channel approximately 4" wide has been chiseled out on all four sides, set in approximately 4" from the outer edges of the panel. Moldings and flat corner blocks are applied within the channel, surrounding a flat inner panel. The molding profile on the door surround and on the paneled sides of the recess (28) is a larger scale version of the profile used for much of the interior trim. Here the square corner blocks are formed by assembling four triangles cut from the molding, creating square "bulls eyes" in the corner blocks. Between the door and sidelights, and between the door and transom, a stepped triangular molding with a 1" bead at the apex (29) is used with smooth-faced 4 1/4" square blocks at the joints. The 4" exposure clapboards run to the foundation, without a water table at the base of the wall. The house has a granite slab foundation and steps. The original granite steps were removed by a previous owner and the current owner has substituted other pieces of granite. It appears from historic photos that there were originally two slabs at the entryway, matching its width, and two narrower sets of two steps set into the slightly terraced slope from the road to the entryway.

#### South Elevation of Main House

The most prominent elements of the south exterior wall are the corner pilaster (described in the front façade section), the cornice returns, and the rake and fascia in the gable. A modern aluminum louvered triangular vent is tucked under the gable peak. The short second-story window is off-set from center, toward the front, to clear the roof of the kitchen ell. The first-story window matches those on the front façade and is now within the enclosed porch.

#### North Elevation of Main House

The most prominent elements of the north exterior wall are the corner pilasters (described in the front façade section) and the rake and fascia of the gable end. A modern aluminum louvered triangular vent is tucked into the angle at the peak. The small second-story window is centered, and the two first story windows match those on the front façade.

#### East Elevation of Main House

As the back of the house, the east exterior wall does not share the same level of detail as found on the elevations visible from the street. The elaborate corner pilaster of the north façade barely wraps the corner before terminating abruptly. In place of the elaborate entablature on the front and sides of the house, here there is only a simple narrow fascia at the top. Unlike the other facades of the house, the siding here is wood shingle instead of clapboard. The trim on the two windows is simple post and lintel flat stock casing without corner blocks. At the eave, the original wooden gutter has been removed and a flat fascia board applied in its place. The main house and shed meet here in an "L" to form a sheltered area at the foot of a slope.

#### West Elevation of Kitchen Ell

The front façade of the kitchen ell is now obscured by the enclosed porch. Currently the porch has five tall six-over-six windows on the west façade, with a simple corner board at the southwest corner, no entablature, and a crown molding at the roofline. The wall is clapboarded to grade below the windows with no visible foundation. The hipped roof of the porch comes up to the soffit of the ell roof, covering a portion of the entablature. The drip edge just clears the corner pilaster on the south façade of the main house. The porch covers most of the southwest corner pilaster on the ell. A two-window-wide shed dormer was added to the west slope of the ell roof in the mid-twentieth century, a bit off-center to the north. The

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original porch in this location projected less than half the depth of the current porch. The north column on the porch was clear of the shutter on the first-story window on the south façade of the main house. The porch had square columns at either end supporting a relatively wide Greek Revival entablature with an integral gutter around the almost flat roof. In a photo from the nineteenth-century, the columns appear to have capitals similar to those on the pilasters of the house and ell. The porch was supported on a full granite slab foundation and had no hand railing or balustrade. The pilaster at the southwest corner of the ell is a scaled down version of those on the main house (only two recessed "flutes" compared to three on the main house). The entablature and gutter match those on the main house and return a short distance on the south façade. In the historic photo, the kitchen ell has a paneled door centered between two six-over-six windows with shutters, matching those on the main house. Photos show that the porch was expanded and enclosed by the mid-1940s, though the windows and door have been replaced since then.

#### South Elevation of Kitchen Ell and Shed

On this façade, the elaborate architectural detailing of the front of the house transitions quickly to the utilitarian vernacular architecture of the shed. The Greek Revival style pilaster wraps from the west façade onto this façade but supports a much simplified rake trim in the gable. This trim continues along the eave of the shed from where it intersects the gable. A modern aluminum louvered triangular vent is tucked into the peak of the gable. The angled crown molding profile of the front façade is replaced here with a simpler angled piece of flat stock. There is no soffit. Where it continues along the shed eave, the angled trim may have formed a simple gutter. If so, it is now roofed over. The original second story window opening in the gable remains, but all of the other historic openings in this side of the kitchen and shed have been altered except a nine-over-six window near the barn. A wooden overhead garage door fills the wide opening into the shed (reduced in height from the original wagon door seen in historic photos). The kitchen portion of the wall now has three short six-over-six windows grouped together near the west edge and a single shorter six-over-six window to the right of those, located above the sink inside the kitchen. The shed has a utilitarian appearance and character, with a variety of opening sizes for both doors and the four windows. The side of the enclosed porch is in line with the south façade of the ell/shed and has two windows like those on the front of the porch and a multi-light door abutting the corner pilaster.

#### North Elevation of Kitchen Ell and Shed

This shingled façade is a very simple vernacular "back of the shed" without any pretense to architectural style. It contains six-over-six windows with flat stock trim and a Victorian era paneled door with a glass light. The window in the kitchen is an original opening, the other three are not.

#### Barn Exterior

The barn appears virtually unchanged from its appearance in a nineteenth-century photograph. It is a typical New England style bank barn with a clapboarded front façade and shingled sides and back. The wide sliding door on the front is offset somewhat to the left of center, reflecting the uneven bay spacing within. There is one window on the first story, to the right of the door, and two in the gable (above the hinged loft door), lighting the loft. Trim is simple flat stock and the roof does not have a built up cornice and overhang as on the house. There are four windows on the shingled south side of the barn and two on the north side, all on the first floor. The east gable end has two modern garage doors installed in the openings to the center and right bays and a wide (cow sized) wood door and one window in the left bay. On the second story, there is a loft door with a window in it, as on the opposite end. A single double-hung window is located in the gable. The window added to the second story loft door on the west end of the barn appeared after the mid-1940s, as did the faux XX "braces" on the main barn doors. The wall shingles on the sides and back of the barn have been replaced in recent years. The barn retains all of its original windows. As a bank barn, the foundation is open on the south side with field stone walls retaining the sloping grade at either end.

#### Interior

##### First Story

South Parlor:

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The 12' 4" x 15' 8" south parlor is the simpler of the two front rooms, with Federal style trim forms and Greek Revival style profiles on the door and window moldings, and Greek Revival style moldings on the mantle. It has a typically Federal style continuous chair rail (1) which forms the window sills while creating a plaster dado on the lower portion of the walls. The windows and doors are cased with an asymmetrically molded Federal-style trim (2&3). Smooth-faced square corner blocks are used at the upper corners. The baseboard has a Federal style profile (4). The Greek Revival trim used on the mantle uses the same profile as the door and window trim, but it is reversed and doubled to form a symmetrical casing (5).<sup>5</sup> The design of the mantle, with four 5 3/8" square smooth-faced corner blocks at the corners of the panel above the firebox, and edge-mitered vertical moldings forming pilasters that wrap the corners of the chimney breast is quite bold in such a simple room. The six panel doors have simple moldings (6) on one side and raised panels (7) on the other side. The floor here is 2 1/4" wide birch, probably installed between 1920 and 1940. Where the door to the pantry was removed, the chair rail and baseboard have been carefully pieced in with matching moldings. The original plaster ceiling has been replaced with rock lath and plaster.

The fireplace has been rebuilt with the original bricks, but not utilizing a traditional mortar color or joint width. It is possible the face of the bricks around the firebox was originally plastered, as this was the most typical treatment of fireplace surrounds in Maine in the 1840s.

#### Entry Hall:

The entry hall is currently 6' 8" wide x 6'9" long. Originally, the length was 15' 8". It was partitioned in the late 1950s to create closets in the hall and in the middle back room. The partition includes a door part way up the staircase, separating the upper and lower floors. Prior to this alteration, the side of the staircase was fully exposed and it was possible to look up into the upper hall from the entry hall. A transitional Federal to Greek Revival profile is used for the trim on the doors to the parlors (8), with 4 3/8" square smooth-faced corner blocks and plinths (as in the North Parlor). Unlike fully developed Greek Revival moldings, which generally have a symmetrical profile, this trim has the molded profile on one side only, like earlier Federal style trim. The same profile in two different widths – neither matching the trim on the parlor doors – is used for the outer and inner (between the door and side lights) vertical casings on the entry door. The outer casings (9) sit on 4" smooth-faced square plinths and have 4" wide x 1 1/8" high corner blocks at the top. The inner casings (10) sit on 3 1/4" wide x 4" high plinths and have 1 1/8" high blocks at the top. The inner casing molding is also used horizontally between the door and the transom, meeting the inner casings at 3 1/4" square blocks. The base board matches that in the north parlor. The wood panels below the glass in the side lights use the same profile as the door casings (11) and 2 3/8" square corner blocks. Clearly, all of these moldings were made with the same hand plane, used on different width stock for the different elements. The wooden knob on the front door stands out in a house full of doors with iron thumb latches. The doors for the closet and stairs match the originals in the house and are either reused from other locations in the house (the removed door between the pantry and north parlor, for instance) or salvaged from other local homes. The trim around the new doors has been copied from the original trim in the hall. The straight run staircase is located on the south side of the hall with a handrail that sweeps up from the foot of the stairs to run continuously around the stairwell on the second floor. The handrail terminates at the foot of the stairs in an exceptionally robust spiral volute supported by a cluster of balusters sitting on a rounded extension of the bottom step, a feature that sets this house apart from more typical small farm houses of the era. The grain painting on the hand rail was done by the current owner. Simple 1" round balusters are used. A portion of the hand rail was cut out to insert the partition in the hall. The trim around the stairwell meets a small crown molding (12) at the junction of the wall and ceiling. This is the only crown molding used in the house, fitting with the tradition of putting the most emphasis on the trim detail in the rooms visitors would see first. The upper portion of the railing is intact with its balusters for the remainder of the run above the new wall. The floor and stair treads are pine, which has been sanded and finished with polyurethane. The original plaster ceiling has been replaced with sheetrock.

#### North Parlor:

The 12' 1" x 15' 8" north parlor is the most elaborate room in the house. The window trim in this room rests on plinths that sit on the floor, identical to the door trim (13), with panels below the six-over-six windows. Unlike the smooth-faced rectangular plinths used in the south parlor and hall, the plinths here (14) are taller (6 1/4" high x 5 1/2" wide) with 2 5/8" high molded caps, which are a continuation of the baseboard cap molding that is mitered to step out to the 2" depth of the plinth. The upper corners of the door and window casings feature bulls-eye corner blocks, which have the same profile as

<sup>5</sup> This was accomplished by running a hand plane with a shaped blade in opposing directions on each side of the flat stock board to create a symmetrical profile. In this room and throughout the main house, the trim appears to have been installed prior to plastering. This method had been common during the colonial and federal eras, but was going out of use by the 1840s.

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the casing (15). The base cap molding is also used (upside down) as a window sill apron (16). The panels below the windows are surrounded by a thin molding (17) that uses the same profile that is used on the door and window casing, where it is reversed and doubled to create a symmetrical trim profile. This thin molding is used again for window stops (18). The mantle is assembled from the same plinths, casings, and corner blocks as the door and window trim. A simple 3 1/4" wide piece of flat trim with a coved inside edge is used around the firebox (19). The crown molding below the mantel shelf is a simplified version of the crown molding used on the exterior entablature (27). The fireplace has been rebuilt with the original bricks, however the mortar color and joint width are not quite correct. In the south parlor, it is possible the face of the bricks around the firebox was originally plastered, as this was the most typical treatment of fireplace surrounds in Maine at the time. In the southeast corner of the room, a door was cut in, between the north parlor and the middle back room, probably quite early in the houses history (as is indicated by the use of square nails in the trim). The opening has flat stock trim that does not match any of the other trim in the room. The four-panel door does not match the others in the room (which are six-panel doors). The floor is pine, which has been sanded and finished with polyurethane. The original plaster ceiling has been replaced with rock lath and plaster.

#### North Back Room:

The door and window in this 7' 10" x 8' 9" room have a relatively simple Greek Revival profile on the casings (20), with 4 1/4" square smooth-faced corner blocks. The window is trimmed identically on all four sides, with four corner blocks. The sill is contained within the two lower corner blocks. The 6 1/2" high baseboard has a simple 1" bevel at the top (21). The floor is pine, which has been sanded and finished with polyurethane. The original plaster ceiling remains.

#### Middle Back Room:

In this 7' 10" x 13' 4" room, the doors and window have a very simple Greek Revival style trim (22) composed of flat stock posts and lintel with mitered backband molding at the outer edge. The window was relocated in the 1950's. The current owner replaced the c. 1950's flat stock trim on the window with trim to match the original on the doors in the room. The 6 1/2" high base board is flat stock. The door to the north parlor is a later addition, as described in the North Parlor description, and has simple flat stock trim. The original door opening to the entry hall has been in-filled with cupboard doors above two drawers. The use of period hardware helps these alterations to blend in well with the original fabric, however, the particle board sides and bottom of the drawer boxes (visible when pulled out) makes clear that they are recent additions. There is a door to the cellar stairs located between the original door to the entry and the door to the south parlor. This door is not in use but is still functional, opening onto the landing at the top of the stairs. The stairs are currently accessed from a door in the south parlor, which opens onto the same landing. It appears that this was originally a closet under the stairs and the stairs to the cellar were added later. The floor is pine, which has been sanded and finished with polyurethane. The original plaster ceiling remains.

#### South Back Room:

This room is a modern full bathroom, with tub/shower, toilet, sink, and a washing machine and dryer. Walls are plaster or drywall and the floor is covered with sheet vinyl. This room was probably originally a pantry accessed from both the south parlor and the kitchen, this 7' 10" x 9' 3" bathroom has no original fabric remaining. The doorway to the south parlor has been removed and walled over.

#### Kitchen:

The current kitchen has painted modern built-in cabinetry forming a U shape in the southeast portion of the room. There is space for a table and chairs at the southwest corner. The door to the shed opens off the kitchen at the northeast corner and a wood stove for heating is installed between the doors to the bathroom and south parlor, connected to a modern chimney. No evidence remains of the original appearance of this room. Historic photos show that the window and door arrangement on the west wall is not original (the door was centered between the two windows), and the three mullied windows on the south wall are recent additions. The "antique" beams on the ceiling are applied and not part of the original structure. The chimney between the kitchen and the shed was likely used for a cook stove before the modern kitchen was installed. The floor is finished with slate tile.



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Attached Shed:

The shed interior has a combination of exposed framing and plywood covered walls. The portion adjacent to the kitchen has a poured concrete floor. The portion adjacent to the barn has wood floors and unfinished walls and ceiling. The shed has been much altered over the years, as is typical for these utilitarian spaces. Fragments of wallpaper on the side of the chimney next to the kitchen suggest that perhaps a summer kitchen once occupied this portion of the shed, which would have been typical. A staircase at the east end of the shed, next to the entrance to the barn, accesses the finished room on the second story of the shed. Exposed framing near where the shed meets the barn shows evidence of the south shed wall having been raised at some point from one-and-a-half stories to two stories. It also appears that the shed and barn were not connected originally, with a narrow gap between them. White painted exterior clapboards on the end wall of the barn are exposed on the interior of the shed. The exposed framing for the connection between the shed and the barn is mixed, with hewn and sawn timbers, and joists that are round logs flattened on the top. The roof rafters and sheathing on the south slope of the roof do not show a joint where the older shed and the connecting section meet, suggesting that the connection was made at the same time the roof was raised on the south to create the roof's saltbox form. The two-holer outhouse is located in the northwest corner of the barn and is accessed from the shed extension, at the foot of the stairs. The trim on the outhouse door is not painted, unlike the trim on the barn door and wall next to it, suggesting that the door was cut in after the buildings were connected.

Barn:

The barn is three bays long and three bays wide. The bay on the south side has been enclosed with plywood and is used as a wood working shop. The other two bays remain open, with worn wood flooring and exposed framing. The loft is accessed from a ladder near the "cow door" at the southeast corner of the barn. The framing is a combination of hewn and sawn timbers. Sawn 4" x 4" wall studs support horizontal sheathing. The roof rafters are round logs that have been flattened on the tops. Although the barn has seen some interior alterations over the years, most obviously in the enclosure of the first-story cow tie-up area for a wood working shop, its interior is largely intact. Of particular note is the intact hay rake system in the loft.

### Second Story

Stair Hall:

The 7' x 13' 2" second-story stair hall was originally open to the entry hall below. The passageway alongside the stairwell, running back toward the front of the house, serves only to access a low door into the unfinished eaves. The wide elliptical plaster cove disguising the angle of the roof where the knee wall at the head of the stairs meets the ceiling helps to give the impression that there could be a full second story, rather than just the two small rooms tucked under the gabled roof. As mentioned in the entry hall description, the handrail of the stairs is continuous, turning back along the stairwell, where it is only 23" above floor level. Two doors open off the landing at the top of the stairs, one into each bed chamber. The door trim matches that in the lower hall. The upper part of the stairwell toward the front of the house was boxed in when the partition was added below. The current owner has installed a paneled cupboard door to access this space for storage. The floor is pine, which has been sanded and finished with polyurethane. The original plaster ceiling remains.

North Bed Chamber:

This 12' 3" x 13' 2" room under the gabled roof has approximately 5' tall knee walls on the sides and a single window in the end wall, to the right of the chimney. The chimney has been rebuilt and is surrounded by new plastered walls. The northwest corner of the room is partitioned off with a wall that angles from the chimney to the knee wall, creating a walk-in closet. The closet has a two panel door with a small brass pull knob and simple wooden turn latch. This appears to be an original feature. Within the closet, the walls are plastered more roughly than in the rooms, and a row of square nails are partially nailed into a simple strip of 1" x 2" pine for hanging clothing. The doors and window have simple flat stock post and lintel trim with a small bead on the inner edge. Because of the tall posts used for the first story (to allow room for the elaborate exterior entablature) the side wall top plate is just below the second story window sill and creates a 4 1/2" deep "shelf" across the end of the room. The baseboard is also flat stock. The floor is pine, which has been sanded and finished with polyurethane. The original plaster ceiling remains.

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#### South Bed Chamber:

This 10' 8" x 13' 2" room under the gabled roof has approximately 5' tall knee walls on the sides and a single window in the end wall. The chimney has been rebuilt in its original location and has a new plastered wall on one side. Because of the location of the kitchen ell, the window in this room is partially behind the chimney – the chimney is located just in front of the ridge of the roof (probably in order to leave room for a door from the south parlor to the kitchen on the first floor), and the second story window is forced forward as well, to miss the roof of the kitchen ell, resulting in a situation where the chimney is largely in front of the window. A door in the east wall leads to a narrow passageway in the eaves, connecting this room to the room over the kitchen. A short door in the west knee wall accesses the unfinished eave area for storage. The southeast corner of the room has been partitioned off in recent years to create a small bathroom within the room. The doors and window have simple flat stock post and lintel trim. The baseboard is also flat stock. The floor is pine, which has been sanded and finished with polyurethane. The original plaster ceiling remains.

#### Interior Doors in the Main House:

Originally six-panel doors with simple moldings (6) on one side and raised panels (7) on the other were used throughout the first story of the house and four-panel doors were used for the two chambers upstairs. A four-panel door was later installed between the north parlor and middle back room on the first floor. The closet door in the north chamber upstairs has two panels and the two original doors to the eaves are flush board doors. Where new doors have been added (entry hall closet, on the stairs, between middle back room and north parlor) they have been matched to the others. It is possible that some of these doors have been relocated from other locations in the house, such as the door that was removed between the pantry and south parlor. Others have been salvaged from other local houses. These doors are very typical of the era. Blake style thumb latches, introduced in the early 1840's, are used throughout on the interior doors.

#### Kitchen Chamber:

This room is finished in sheetrock and flat pine trim. It was first finished in the 1950s and totally renovated in recent years. There is no historic fabric.

#### Shed Loft:

This room is finished in sheetrock and flat pine trim. This space was finished in the 1950s and fully renovated in recent years. There is no evidence of historic fabric.

#### Garden Shed (Non-contributing building.)

West of the house is a frame, side gable garden shed with a large door on the southeast front wall and a door and window on the southwest side wall. The building is sided with clapboard and has painted rake trim and corner boards. This small structure is of new construction and has little impact on the setting or feeling of the E.C. and M.I. Homestead.

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**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

**Period of Significance**

1844-45 (Greek Revival house and ell)

Late 19<sup>th</sup> Century (Connected Farmstead form)

**Significant Dates**

1844-45

Late 19<sup>th</sup> Century

**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.

**Significant Person**

(Complete only if Criterion B is marked above.)

**Cultural Affiliation**

**Architect/Builder**

Unknown

**Period of Significance (justification)**

The periods of significance reflect the date of construction of the house and also the period in which the originally freestanding barn was connected to the house and shed, reflecting a development pattern promoted by the progressive farming movement press in Maine during this period.

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

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

Located in the eastern Oxford County town of Buckfield, the Ezekiel Courtney and Mariam Irish Record Homestead is a good example of transitional Federal/Greek Revival style residential architecture and, with its ell, shed and barn, of the connected farmstead form developed in Western Maine in the 19<sup>th</sup> century. The story-and-a-half Cape Cod style house with recessed entry, massive pilasters, thick frieze and full cornice returns represents a bold vernacular adaptation of high-style Greek Revival trim. The house was built for the young couple, Ezekiel and Mariam (Irish) Record c.1844, and is close to the homes of many Irish and Record relatives. Mr. Record owned the house for 30 years, selling it to his son-in-law in 1874, three years after the death of his wife. The Ezekiel and Mariam Record Homestead is eligible for listing in the National Register of Historic Places under Criterion C, architecture, at the local level of significance, as a property that embodies the distinctive characteristics of transitional Federal/ Greek Revival domestic architecture as well as the distinctive form of the northern New England connected farmstead. It an example of a type, period and method of construction that illustrates trends in architectural style and is exemplary within the local context for both its architectural detail and its high degree of integrity.

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

Criterion C: Architecture

The house is typical in form for a rural western Maine farm house of the 1840s, but has somewhat above the usual level of trim detail when compared to other Greek Revival farm houses of the period in Buckfield. This is particularly apparent in the elaborate corner pilasters on the front and side facades (repeated in a reduced form on the kitchen ell) and in the interior trim of the north parlor. The interior trim of the entry hall and south parlor are less detailed, but still fine examples of transitional Federal/Greek Revival style detailing. The use of different molding profiles in the several rooms contributes to the character of this small rural house. The panel-within-a-panel Greek Revival door in the recessed entry is unusually "high style" for a rural home, where traditional six-panel doors were the norm during the Greek Revival period. The Record Homestead shows clear evidence of a consciousness about current trends in architectural style in the design of its features and is architecturally bold in spite of its relatively small size.

Greek Revival style house and ell:

The Record Homestead is notable in the town of Buckfield as an intact connected farmstead with a house and ell exhibiting a bold application of the Greek Revival style. There are four known surviving houses in the area with similar trim detailing (particularly the distinctive fluted corner pilasters with Gothic arch tops to the flutes); two are in Buckfield and one each is in the adjoining towns of Turner and East Sumner. It seems likely these houses were built by the same builder as the Record homestead. Many carpenters had their own "signature" details and it seems this carpenter liked a touch of Gothic in his Greek capitals. Of the two others in Buckfield, the one in the village (on High Street) appears to have originally been very similar to the E. C. and M. I. Record homestead as a five-bay cape with center doorway and a kitchen ell (in a different form and location than the Record ell). This house has been remodeled and has lost significant features, including the front door and surround, windows, and original siding. The house has no shed or barn. The other house in Buckfield with similar detailing is approximately ¾ of a mile east of the Record homestead on Route 117. It has a side-hall plan with the door and sidelights in the gable end, although the bay spacing on the front façade suggests that a center door may once have occupied the blank space between the two window bays on either side. This house has also been remodeled, losing its windows, window trim, and siding, and retains only limited integrity. It does retain fluted square columns on the side porch that appear to match those of the original porch of the Record house, which can be seen in a 19<sup>th</sup> century photo of the house. No shed or barn remains, although it is likely they once existed as this is a rural property surrounded by agricultural fields, not a village home. A review of historic resource survey work done in Buckfield between 1980 and the present (located at the Maine Historic Preservation Commission) and of more than 200 historic photos reproduced in *A Pictorial History of Buckfield, Maine 1776 – 1976*, uncovered no other Greek Revival houses with a comparable level of architectural detail.

The following text by Christi A. Mitchell, from the George F. Clifford House (Cornish, York County, Maine) National Register nomination, provides an excellent context for the Greek Revival style in Maine:

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*During the 1820's to the 1860's, the adoption of the Greek forms symbolized the ideal of democratization over republicanism, the importance of Classical studies to the general school curriculum, and a collective pride in developing a new non-British, national identity. The Greek Revival style became popular in Maine in the decade during the Greek war for independence (1821-1832), and as the Federalist postures of the early century gave way to a more populist conception of democracy the Greek architectural forms came to represent increasingly accessible democratic ideals. Author Joyce Bibber elaborated on this connection in A Home for Everyman: The Greek Revival Style and Maine Domestic Architecture:*

*This high opinion of Greece might well have been strengthened by feelings of empathy in the 1820's, when the Greeks were engaged in a renewal of the struggle for independence from centuries-old Turkish rule. Only a few decades removed from their own war for independence, Americans had no qualms at all about perhaps having "exported revolution." More commonly, they delighted in the Greeks having followed American example... It may also have been important that, as Americans were very much aware of the uniqueness of their type of government in the modern world and as increasing emphasis was placed on democracy, a kinship with ancient Athens was felt. History showed the Athens had had the only earlier form of democracy. Was it not therefore logical to assume that buildings which were fitted for democratic Athenians might also be proper for democratic Americans? Jefferson had long insisted on the unsuitability of following English cultural leadership because of the differences in government. Perhaps Greek forms might provide an answer as to what was appropriate. (Bibber, p. 12)*

*Throughout Maine civic structures, churches, and residences were built in the "new" Grecian style, some just by affixing a few details from an Asher Benjamin plan book to their edifices, while others built colonnaded homes on a grander scale. While there are numerous examples of high-style, architect designed Greek Revival homes in the state (the 1840 James P. White House in Belfast, NR # 73000245, and the 1832 Charles Q. Clapp House in Portland, NR # 72000072, are two examples) the adaption of the style to earlier, vernacular forms was widespread throughout the state. Most of these domestic structures were built on the traditional center hall plans (one or two stories), but a large number of one or two story gable fronted side-hall houses were also constructed. Recessed entries flanked by pilasters or columns, corner pilasters, substantial frieze boards, heavily molded trim and prominent, pediment-style closed gables are among the hallmarks of the style in Maine...*

*The Greek Revival style was prevalent in other portions of the northeast that were either being settled or experiencing economic growth after 1821; upstate New York is one such region. The four decades after Maine gained statehood in 1820 are generally considered to have been prosperous for the state's residents. Traditional occupations included lumbering, boat building, fishing, and farming benefited from the maturing of the 18<sup>th</sup> and early 19<sup>th</sup> [century] settlements and new industries, mills and factories led to burgeoning cities and steady population growth.*

Joyce Bibber also states in her book, after discussing the various "builder's companion" books available to Maine carpenters in the first half of the 19<sup>th</sup> century, "When the books offered similar drawings and builders freely adapted them, perhaps using a mantelpiece design to inspire a doorway or a doorway element to adorn an exterior pilaster, the results are charmingly varied, if frustrating for researchers! ... It is not always easy to attribute a particular architectural detail to a specific design in a builder's book. While an occasional element may have been created, line for line, from a given plate, most appear to represent composites or compromises. Parts of one design were combined with parts of another, as details which looked too demanding for the carpenter's skills were either omitted or replaced by something he already knew how to do. (Bibber, p. 16)" As Bibber suggests, it can be challenging to apply strict Classical terminology to all of the elements of New England Greek Revival trim, as much "classical" trim of the period was freely adapted from published sources. The architectural detailing of the Record Homestead embodies the creativity and expressiveness of carpenters working with hand tools and builder's guides, before the development of steam mills that produced identical ready-made building components, and of easy shipment of those products over long distances by rail, began the gradual shift in a carpenter's work from "making" to "installing" that has occurred in the house building trade since the middle of the nineteenth century. The trim on the Record Homestead represents this characteristic of the style and period in its creativity and expressiveness.

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The interior trim clearly documents the transition from Federal to Greek Revival style that was underway in Maine architecture in the 1830s and 40s. The use of a continuous chair rail that also forms the window sills in the south parlor is a very typical Federal style treatment, as is the use of asymmetrical molding profiles in several rooms. In the north parlor, the absence of a chair rail and wainscoting and use of symmetrical molding profiles and window trim that extends to the floor with panels below the sills in the north parlor are typical of the Greek Revival style. There is no evidence of these rooms being finished at different times, and in fact, the more Federal Parlor has a very Greek Revival mantle treatment and Greek Revival corner blocks on the window and door trim (rather than the more typical mitered corners of Federal style trim). The only room that has trim with mitered corners is the middle back room, which has a very simple asymmetrical molding profile. The particular combination of characteristics from the two periods in the Record house documents the way the two styles were often combined during the transitional period from Federal to Greek Revival.

The E. C. and M. I. Record Homestead is a property that embodies the distinctive characteristics of transitional Federal / Greek Revival domestic architecture in Buckfield, Maine. It is important for illustrating the craft and workmanship of a local carpenter (who is unidentified) and for retaining an unusually high level of integrity when compared to similar houses of the period in the community.

Connected Farmstead form:

The connected farmstead architectural form of the Record Homestead may not appear exceptional to natives of northern New England, but it is quite exceptional when viewed in a wider context. As documented in Thomas C. Hubka's *Big House, Little House, Back House, Barn: The Connected Farm Buildings of New England*, the form was a mid-19<sup>th</sup> century development centered in a relatively small area in Maine and New Hampshire, with limited spill-over into eastern Vermont and Massachusetts. The densest concentration of such farmsteads is in southwestern and central Maine, including Oxford County.

Hubka describes the building form as follows:

*A children's verse from the nineteenth century describes the most typical organization: "Big house, little house, back house, barn."...*

*From an architectural perspective, the verse succinctly summarizes the four essential components of the connected farmstead arrangement. First there is the big house, the major farmhouse, and it is given the finest ornamentation. It usually faces the road and is the nearest structure to it. The big house is usually identified as the farmhouse by the farm family and contains the formal parlor room, and the bedrooms or "chambers" on the second floor. In spite of its size and architectural refinements, it was seldom used for daytime activities in the nineteenth century and was primarily a place of rest. Second is the little house, which was, and still is, the kitchen building and active living center for the farm family. A workroom or "summer kitchen" usually adjoined the kitchen and was connected to the "wood house", used for firewood storage. The kitchen and its support rooms constituted the major work areas for the women of the farm. Third is the back house, a building extending from the kitchen or little house to the major barn. It usually contained a wagon bay and multipurpose work and storage spaces for house and barn. The farm outhouse or privy was usually located in the corner of this building closest to the barn and is also referred to as the back house. Together, the little house and the back house buildings are commonly called the ell, which was the term derived from the typical L-shaped plan relationship between the big house and its kitchen addition. During the middle of the nineteenth century, the little house and the back house were frequently combined into one continuous structure to produce a single uniform building ell between the big house and the barn. Today, both differentiated and uniform ell plans are common. It is finally, the barn that terminates the connected building complex and, as on most American farms, is the functional center of the farming operation. On the New England farm, it primarily sheltered animals and their food.*

*Although this four part arrangement might sometimes appear haphazard, most nineteenth-century New England connected farm buildings share similar patterns of special organization and usage. Most farms were aligned at right angles to the road with the major facades of the big house and the barn facing the road. Farmers then oriented the line of connected buildings to shelter a south- or east-facing work yard, called the dooryard, from the north or west winter winds. A barn yard was usually located on the south or*

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*east for similar reasons. Many farmers also added a formal front yard between the front door of the big house and the road. This three-yard system was the dominant pattern for connected farms during much of the nineteenth century and reinforced the functional organization of the farm. Thus the formal front yard was an extension of the architecturally formal big house, the working dooryard was an extension of the workrooms in the little house and back house, and the animal barnyard was an extension of the barn.*

*As a physical unit in the landscape, the massing of a connected farm complex is roughly balanced between the larger, plainer bulk of the barn and the smaller but more intricate mass of the big house. Builders created a balanced relationship between house and barn by extending the architectural style of the big house to all the buildings in the connected complex including the barn. Although most farmers chose to dilute the house's architectural ornament when they applied it to the barn, the fact that they applied it to the barn at all constitutes one of the most unusual and significant characteristics of New England's connected farm architecture. (Hubka, p. 6)*

The E. C. and M. I. Record homestead falls solidly within this building pattern and typifies the type with its finest ornamentation on the road-facing "big house", a differentiated "little house" (ell) and "back house" (shed), and a simplified use of the Greek Revival trim on the front façade of the barn, which also faces the main road.

Hubka goes on to document the system of mixed husbandry and home industry that characterized the type of New England farms that adopted the connected farmstead and how the reorganization of farm buildings was part of a progressive movement intended to make New England's older farms more competitive with newer Midwestern farms (where the soil was often better) and more attractive to sons who might be tempted to move west to farm, or try their luck in other fields in the growing urban centers of the East. The connected farmstead was efficient and functional, placing small industry workrooms between the house and barn. Hubka writes:

*The ell was a highly refined architectural and technological solution to the difficult problem of sheltering New England's mixed-farming and home-industry operations. It can be thought of as a small but intensive farm-factory. This is an unusual term for a small-scale family farm center, but farm-factory emphasizes the intensity and variety of seasonal activities conducted within its multifunctional space.*

*Work activities in the ell were primarily undertaken by farm women. This work revolved around the kitchen, and most activities originated from, interacted with, or returned to the farm kitchen. The mid nineteenth-century kitchen and its adjacent rooms were the place for: butter and cheese making; crop processing and preserving; home-industry crafts, such as clothes making and quilting; handcrafted items, such as leather and wood items; soap and candle making; and the never-ending chores of washing, mending, cooking, and child care. To accomplish these tasks, New England farmers had standardized the arrangement of linked workrooms in the ell to include: a kitchen, kitchen workroom (summer kitchen), wood house, and workshop or carriage house (Hubka, p. 122).*

Ezekiel Record is identified as a bootmaker in the 1850 US Census. This work very likely took place in the ell, fitting into the pattern of uses described by Hubka above. The census also records that a Clark Record, age 23, also a bootmaker, was in residence in 1850. With the challenging agricultural conditions of areas like Buckfield, secondary (and often seasonal) sources of income were critical to the local economy. Hubka discusses this in his book, saying:

*The custom of home industry or nonagricultural production was as much a part of the typical New England farm as animal and crop production. In fact, a New England farmer might very well argue with the term nonagricultural production and insist that no distinction should be made between the agricultural and non agricultural products, since both sources of income were essential to the survival of the farm. ...*

*In the early 1800s a greater proportion of home-industry production shifted from home consumption to commercial sale. Home industries, including the making of potash, candles, clothes, and cloth items, were frequently carried out by women in the kitchen and rooms of the ell alongside production of crop and animal products such as butter and cheese. By the mi-1800s home industry production continues to supply domestic needs but was also becoming a more vital source of farm income and included the*

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*making of shoes, clothing, barrels, leather products, and tools. ... The home-industry production system was an indispensable component of the mixed-farming system (Hubka, p. 192).*

The 1860, 1870, and 1880 US census listings for Ezekiel Record indicate that his occupation was "farmer", suggesting that perhaps he did less bootmaking as his farm became established. This would have corresponded with the development of organized shoe factories in Auburn, ME (17 miles from Ezekiel Record's home and shop), as described in *Auburn, 100 Years A City, 1869 – 1969*. By 1859 there were 25 shoe and boot manufacturing companies in Auburn (before the explosive growth in the industry triggered by the Union Army's demand for shoes and boots during the Civil War). In 1865, 600,000 pairs of shoes and boots were produced in Auburn. The economies of scale enjoyed by these centralized factories made it very hard for independent shoe and boot makers to compete as the second half of the nineteenth century progressed.

As documented in the numerous examples described by Hubka in his book, many most farm complexes built before the 1850s did not start out connected and the adoption of the form was controversial when first proposed in the agricultural press in Maine in the 1830s and 40s, primarily due to risks from fire spreading and the proximity of barn odors to the house. The connection between the Record homestead ell and barn was clearly constructed after the barn was built, but it hasn't been possible to identify the date of the connection. It is possible that it was done as late as the 1870s, when Ezekiel Record sold the property to his son-in-law, or may have been done at an earlier date.

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

Located in the foothills of the White Mountains, in western Maine, Buckfield was settled in the 1770's. Benjamin Spaulding of Chelmsford, MA was the first to arrive, as a fur trapper, and built a camp there in 1776. Abijah Buck, Thomas Allen, and Nathaniel Buck (whose wife was the sister of Allen's wife) were from the New Gloucester/North Yarmouth, ME, area and arrived with their families in the spring of 1777, after scouting lots the previous year. Abijah Buck was the moving force behind the establishment of a new settlement, which was initially called Bucktown or Bucktown Plantation. In the same year, Spaulding began clearing land to settle permanently in the town also. The following year saw the arrival of Abijah Buck's in-laws, Jonathan and Rebecca Tyler, and Benjamin Spaulding's wife and children from Chelmsford. In 1778, John Buck, brother to Abijah and Nathaniel, and his family moved to the settlement, as did twin brothers Jonathan and David Record and their wives. Over the following two years, an additional nineteen families moved to Bucktown.

*The History of Buckfield, Oxford County, Maine, from the Earliest Explorations to the Close of the Year 1900 by Alfred Cole and Charles F. Whitman* (1915), describes the early settlement of the town and concludes, "The men whose names have been mentioned in the foregoing pages, as acquiring settling lots of 100 acres free, prior to Jan. 1, 1784, were forty-seven in number. Their lots were not laid out and numbered until long after they had made their clearings and erected habitations. By an entry in Abijah Buck's diary, it appears that this work was completed in 1789... The chief interest in the early history of the town must center in these 47 settlers and their families, for they must be regarded as the founders of the town." (Cole & Whitman, p. 50)

The 1790 US Census shows that "Bucktown Plantation" had 68 families by that date, which included 96 white males over the age of 16, 146 white males under the age of 16, and 211 white females of all ages, for a total population of 453. There were no non-white residents recorded. Ten years later, in 1800, there were 164 families with a population of 1149. While the town's rapid rate of growth slowed after 1800, the population increase continued, reaching 1251 in 1810; 1501 in 1820; 1514 in 1830; and 1629 in 1840. By the 1850 census (six years after the Ezekiel and Mariam Record Homestead was built) there were 275 dwelling houses and 321 families in Buckfield with a total population of 1657. By comparison, Maine's largest city, Portland, had 20,815 residents in 1850.

The population of Buckfield reached 1705 in 1860 and then began a decline that continued until 1950, when the population was down to 899. After 1950, the trend reversed and the population slowly increased, finally surpassing the 1860 figure in 2000, when the number of residents reached 1723. The post-Civil War exodus of residents was not uncommon in rural New England towns where the conditions for agriculture were marginal when compared to the newly opened lands in the American midwest.

Ezekiel Courtney Record, a bootmaker, purchased the first portion of the land he would farm from Hiram Hall in 1838. The land was originally part of the "Settling Lot" of Enoch Hall. According to the deed, Record was a resident of Lewiston at the time. In January of 1844, he purchased additional acreage from Hiram Hall, including the site of the homestead. The two



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land purchases combined to form a property of approximately 43 acres, divided into three sections by the East Buckfield Road and Bean Road. It is likely that Record had the existing house built ca. 1844. Record was the grandson of David Record, one of the four Record brothers who were among the first settlers of Bucksfield (see Beverly Norton Newton's *The Record Family*, privately published in 2002).

The 1840 US Census records Ezekiel Record (20 – 30 years old) as head of household in Buckfield, living with a female (also 20 -30), his wife, Miriam, and a male who was between 15 and 20 (possibly Clark Record, see 1850 listing below). The 1850 census records that Ezekiel Record, a boot maker, was 36 years, that Mariam Record was 31, and that they had two children, S. Roscoe, 7, and Mehitable, 3. Also listed with the family was a Clark Record, 23, who was also a boot maker, perhaps a nephew or younger brother of E.C. Record. In 1860, the census lists two additional children, Harry, 5, and Cyrus, 3. By 1870, Ezekiel Record is a widower and living alone. Two additional children of E.C. and Miriam Record do not appear in the census records, Mary and Wesley, as they were born and died between census counts. Four of their six children died before the age of 11.

Because Ezekiel Record's father was also named Ezekiel Record and died just ten years before his son, it is difficult to know with certainty which of the Ezekiel Records is being recorded in the US Census agricultural schedules from 1850 - 1890 (unlike the population census, where the other members of the household are listed and it is possible to determine which Ezekiel is which). Only the 1860 agricultural schedule is clear, as E.C. Record is recorded as Courtney Record. In that record the value of his home-made manufactured goods was \$65, suggesting that he was still making boots at least part of the time.

Paul E. Rivard's Made in Maine, From Home and Workshop to Mill and Factory notes that "shoemaking was a growth industry in Maine in the 1840's and 1850's... By 1850 the remarkable growth of shoemaking was obvious. ...there were more than thirty-five hundred shoemakers enumerated in the census – a number of artisans only eclipsed by carpenters. (Rivard, p. 80)

Ezekiel Record owned the property until 1874, four years after the death of his wife, Mariam. John M. Tobin, who was married to Record's daughter, Mehitable Emma, bought the farm from Record in 1874 and retained full ownership until 1882. The 1880 census shows "Dwelling houses numbered in order of visitation". In #138, John M. Tobin, 32, farmer, wife, Emma, 33, and son Roscoe, 10, are listed. In #139, William Tobin, farmer, and Elvira Tobin, 68 and 65, are listed. They were John Tobin's parents. In a second listing for #139, Ezekiel Courtney Record, 60, farmer, and Eliza Benson, 70, servant, are listed. This suggests that John and Emma Tobin were living next door and that Ezekiel was sharing his home with John Tobin's parents and a servant. The division of the house into two living units to accommodate this arrangement may explain the split ownership that followed. From 1882 until 1891, John Tobin and Moses Brown (who was married to E.C. Record's cousin, Sophronia Record) each had an undivided half part of the property. Benjamin Record (another cousin to E.C. Record) purchased the farm in 1891, selling it to Annie V. Record (wife of E.C. Record's cousin, George Record) in 1892. Sophronia, Benjamin, and George Record were siblings, children of E.C. Record's uncle, Lewis Record. In 1915, Daniel W. Emery acquired the farm from Annie V. Record, retaining ownership until 1944, when Edward C. and Mary E. McNutt purchase it from him. Earle W. and Norma Colby acquired the farm in 1958. The Colby's subsequently subdivided the property, and sold the homestead to the current owners, David and Patricia Ledlie in 1977. In 1980 the Ledlies acquired the wooded lot to the north of the homestead, and in 1997 acquired the field on the east side of Bean Road, both from Earle Colby. The remaining portions of E.C. and M. I. Records property, a field across East Buckfield Road and land to the southeast of the other field, were sold to daughters of Earle Colby in 1979 and 2001 respectively.

---

## 9. Major Bibliographical References

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

Bibber, Joyce K. *A Home for Everyman, The Greek Revival and Maine Domestic Architecture*. Portland: Greater Portland Landmarks, 2000.

Cole, Alfred and Charles F. Whitman. *A History of Buckfield, Oxford County, Maine, From the Earliest Explorations to the Close of the Year 1900*. Buckfield, Maine, 1915.

Geo. N. Colby & Co. *Maine State Atlas*. Houlton, ME, 1880.

Record, E. C. & M. I., Homestead  
Name of Property

Oxford, Maine  
County and State

Hubka, Thomas C. *Big House, Little House, Back House, Barn, The Connected Farm Buildings of New England.* Hanover, NH: University Press of New England, 1984.

Mitchell, Christi A. George F. Clifford House National Register Nomination. Maine Historic Preservation Commission, Augusta, ME. 2010.

Norton, Beverly Newton. *The Record Family History.* Buckfield, ME, 2002.

Oxford County Registry of Deeds, South Paris, ME.

*A Pictorial History of Buckfield, Maine, 1776-1976.* Buckfield, ME: The Bicentennial Committee, 1976.

Rivard, Paul E. *Made in Maine: From Home to Workshop, to Mill and Factory.* Charleston, SC, 2007.

Skinner, Ralph Burgess, John E. Libby, and Daphne Wide Merrill. *Auburn: 100 Years A City: A Study in Community Growth.* Auburn, ME: Auburn History Committee, 1969

**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**

**Acreage of Property** 22 acres (4.66 acre north lot, 17.35 acre south lot)

(Do not include previously listed resource acreage.)

**UTM References**

(Place additional UTM references on a continuation sheet.)

1	<u>19</u>	<u>392538</u>	<u>4904580</u>	3	<u>19</u>	<u>392436</u>	<u>4903974</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>19</u>	<u>392723</u>	<u>4904612</u>	4	<u>19</u>	<u>392175</u>	<u>4904263</u>
	Zone	Easting	Northing		Zone	Easting	Northing
5	<u>19</u>	<u>392429</u>	<u>4904372</u>				
	Zone	Easting	Northing				

Record, E. C. & M. I., Homestead  
Name of Property

Oxford, Maine  
County and State

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

The Boundary of the Record Homestead includes two lots, which are separated by Bean Road, they are tax map reference: 012-006-002A and 012-0050007. The northern lot encompasses the house and attached outbuildings and an area of woodlot to the north of the house, extending along East Buckfield Road. The southern lot is immediately across Bean Road from the house and outbuilding and encompasses a large field.

**Boundary Justification** (Explain why the boundaries were selected.)

Although split into two lots by Bean Road, the property has historically functioned as a single piece of land, with the house, barn, and woodlot on one side of the road and the open field on the other. The open field is an important aspect of the context and setting of the buildings it served when the property was actively farmed.

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**11. Form Prepared By**

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name/title Scott Hanson  
with research assistance by Patricia and David Ledlie

organization Sutherland Conservation & Consulting date February 24, 2011

street & number 295 Water St., Suite 209 telephone (207) 620-6291

city or town Augusta state ME zip code 04330

e-mail scotthanson@sutherlandcc.net

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**Additional Documentation**

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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.)

Record, E. C. & M. I., Homestead  
Name of Property

Oxford, Maine  
County and State

---

**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:** E. C. & M.I. Record Homestead

**City or Vicinity:** Buckfield

**County:** Oxford

**State:** ME

**Photographer:** Scott Hanson

**Date Photographed:** April 21, 2010

**Location of Digital Files:  
and Negatives** Maine Historic Preservation Commission, 55 Capitol  
Street, 65 State House Station, Augusta, ME 04333

**All photographs in .tif and RAW image formats on disk.**

1. ME\_Oxford County\_E.C. & M.I. Record Homestead\_0001  
Looking north at Record Homestead from associated field.
2. ME\_Oxford County\_E.C. & M.I. Record Homestead\_0002  
Looking northeast at Record Homestead from field.
3. ME\_Oxford County\_E.C. & M.I. Record Homestead\_0003  
Looking southwest at Record Homestead from backyard.
4. ME\_Oxford County\_E.C. & M.I. Record Homestead\_0004  
Looking east at Record Homestead front façade..
5. ME\_Oxford County\_E.C. & M.I. Record Homestead\_0005  
Looking southwest at Record Homestead rear corner pilaster
6. ME\_Oxford County\_E.C. & M.I. Record Homestead\_0006  
Record Homestead, south parlor.
7. ME\_Oxford County\_E.C. & M.I. Record Homestead\_0007  
Record Homestead, entry hall.
8. ME\_Oxford County\_E.C. & M.I. Record Homestead\_0008  
Record Homestead, north parlor.
9. ME\_Oxford County\_E.C. & M.I. Record Homestead\_0009  
Record Homestead, north parlor window trim.
10. ME\_Oxford County\_E.C. & M.I. Record Homestead\_0010  
Record Homestead, north parlor mantle.
11. ME\_Oxford County\_E.C. & M.I. Record Homestead\_0011  
Record Homestead, barn loft hay rake.

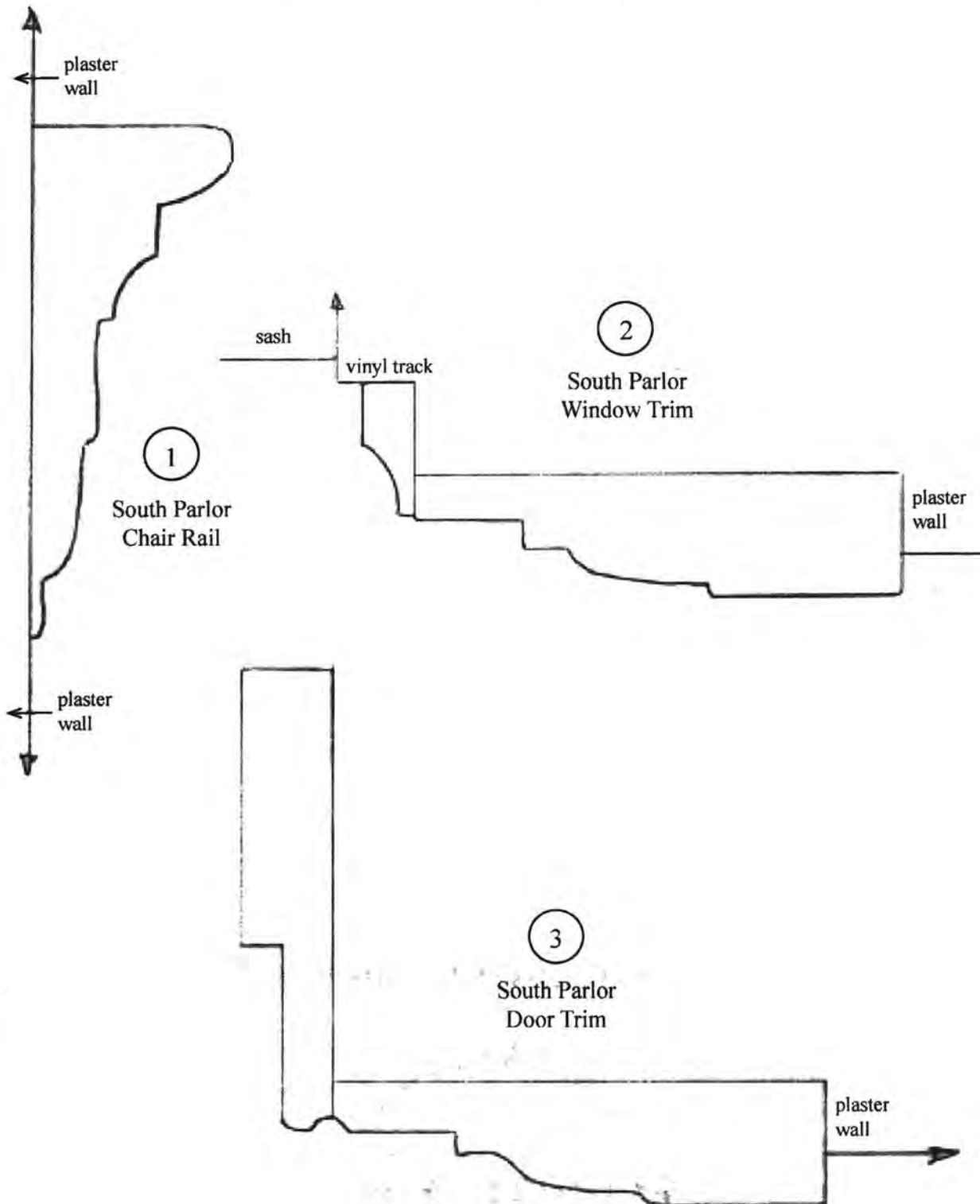
United States Department of the Interior  
National Park Service

Ezekiel & Mariam Record Homestead
Name of Property
Oxford County, Maine
County and State
Name of multiple listing (if applicable)

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 1

Record Homestead Trim Profiles



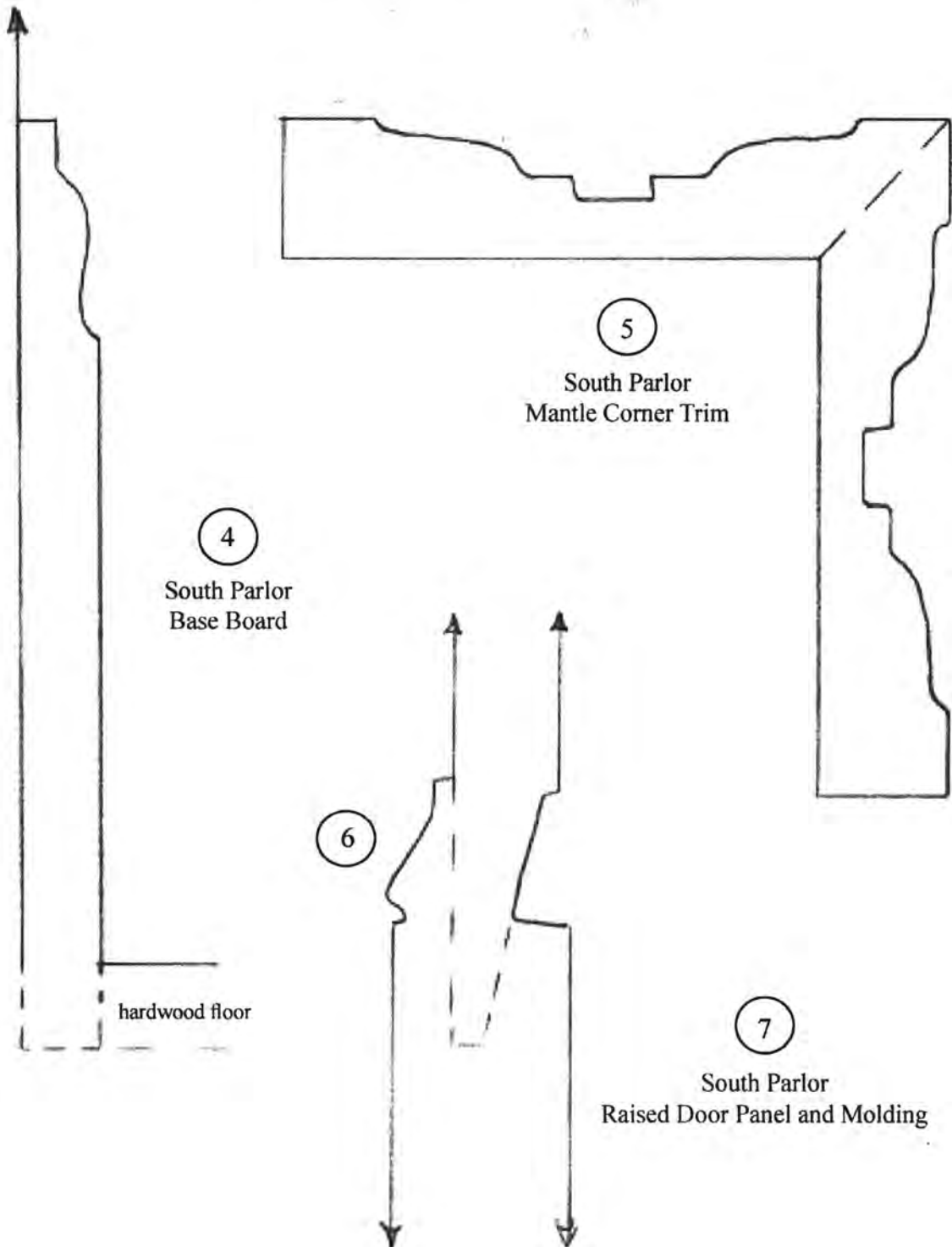
United States Department of the Interior  
National Park Service

Ezekiel & Mariam Record Homestead
Name of Property
Oxford County, Maine
County and State
Name of multiple listing (if applicable)

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 2

Record Homestead Trim Profiles



United States Department of the Interior  
National Park Service

Ezekiel & Mariam Record Homestead
Name of Property
Oxford County, Maine
County and State
Name of multiple listing (if applicable)

National Register of Historic Places  
Continuation Sheet

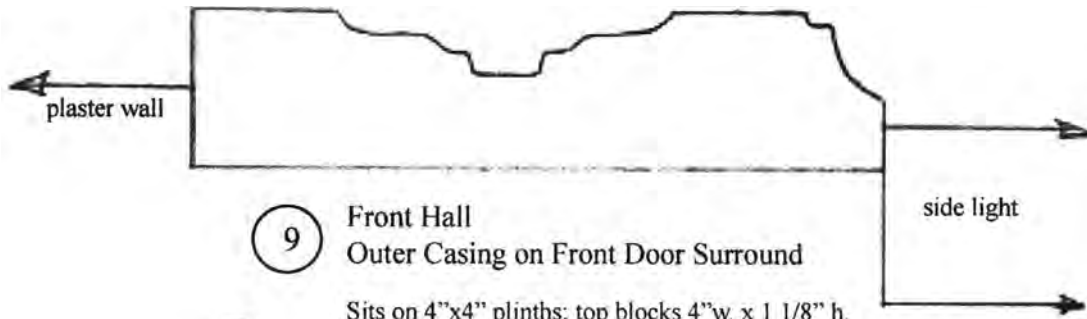
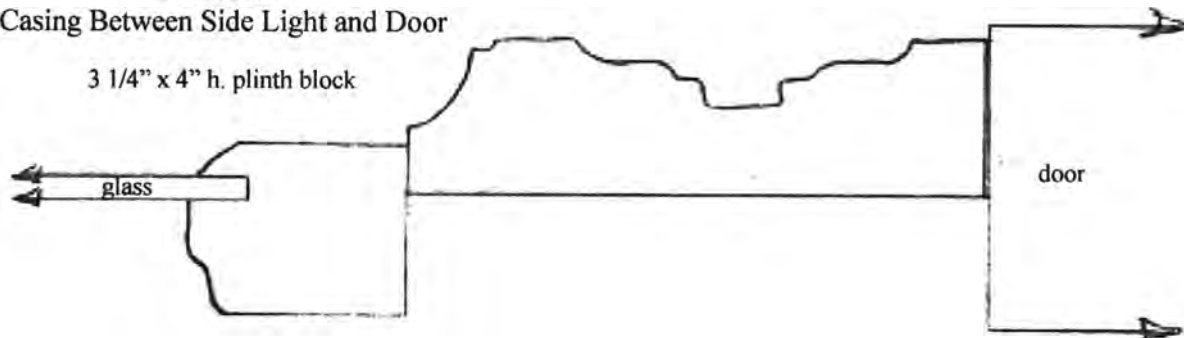
Section number 7 Page 3

Record Homestead Trim Profiles

10

Front Hall  
Casing Between Side Light and Door

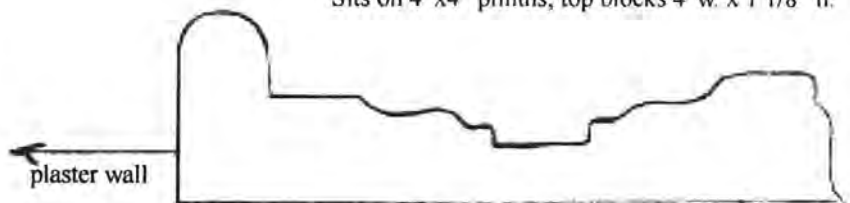
3 1/4" x 4" h. plinth block



9

Front Hall  
Outer Casing on Front Door Surround

Sits on 4"x4" plinths; top blocks 4"w. x 1 1/8" h.



8

Front Hall  
Trim on Parlor Doors

Sits on 4 3/8x4 3/8 plinths  
Same size blocks  
2 upper corners  
Flat blocks - no profile

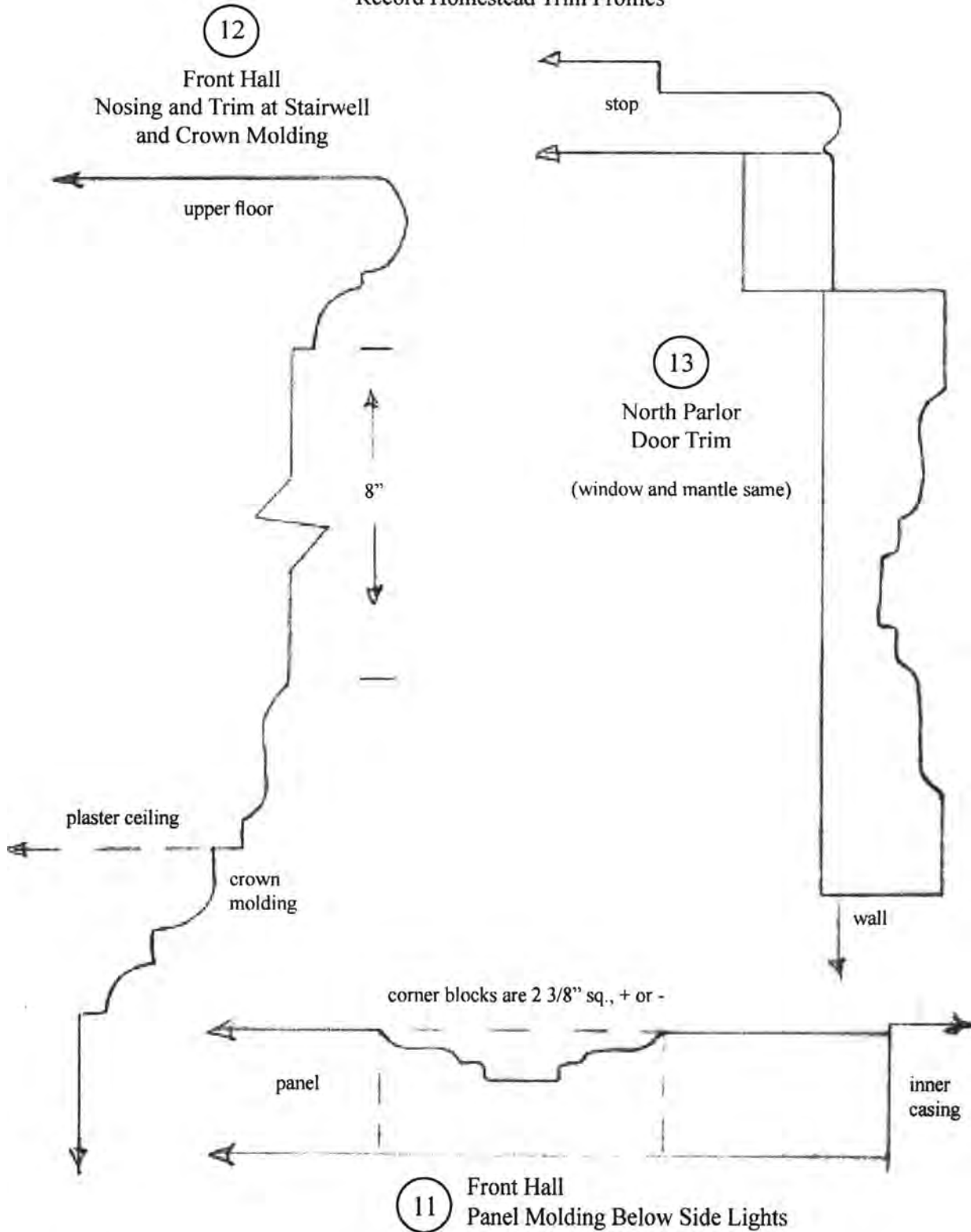
United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Ezekiel & Mariam Record Homestead
Name of Property
Oxford County, Maine
County and State
Name of multiple listing (if applicable)

Section number 7 Page 4

Record Homestead Trim Profiles





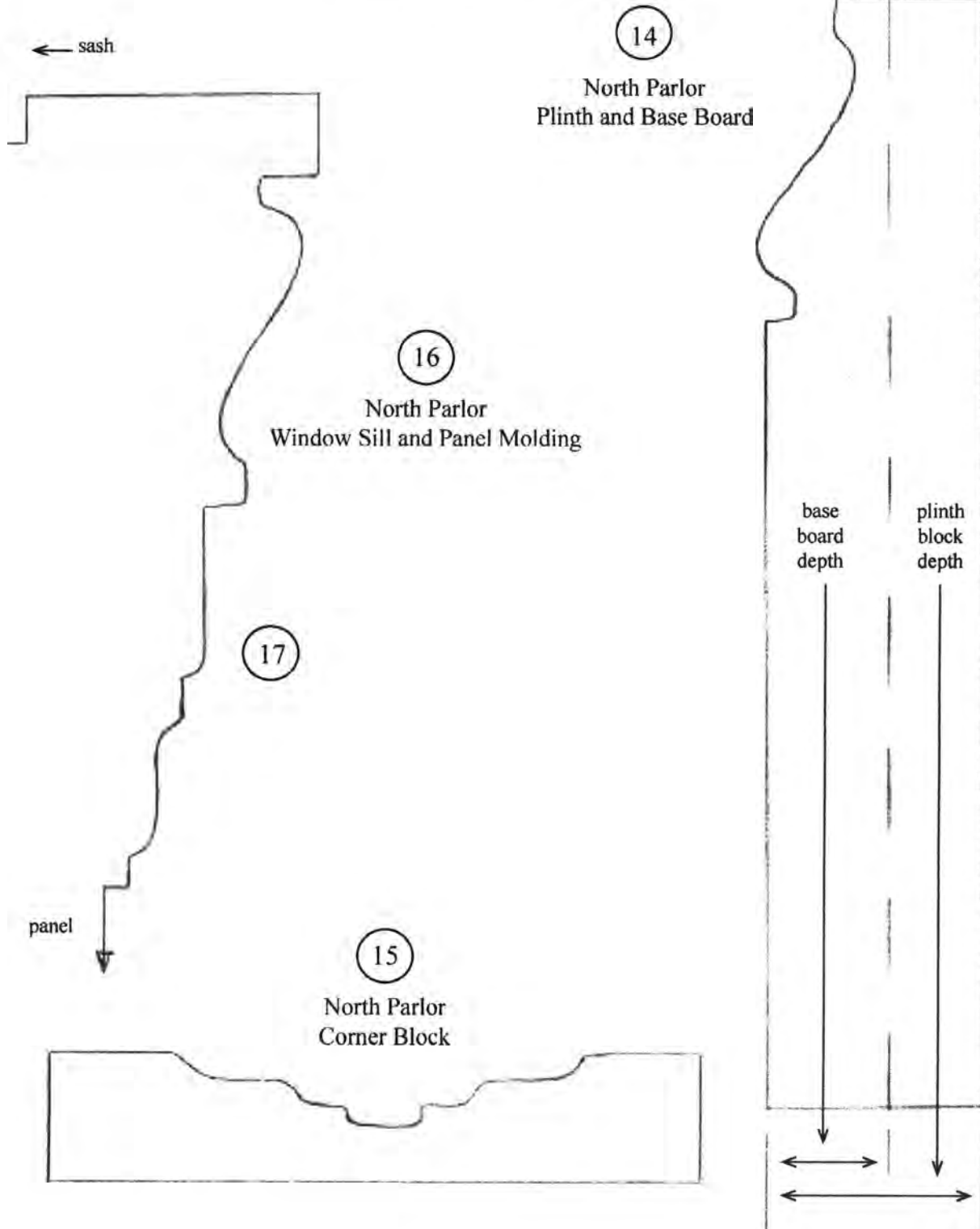
United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Ezekiel & Mariam Record Homestead
Name of Property
Oxford County, Maine
County and State
Name of multiple listing (if applicable)

Section number 7 Page 5

Record Homestead Trim Profiles



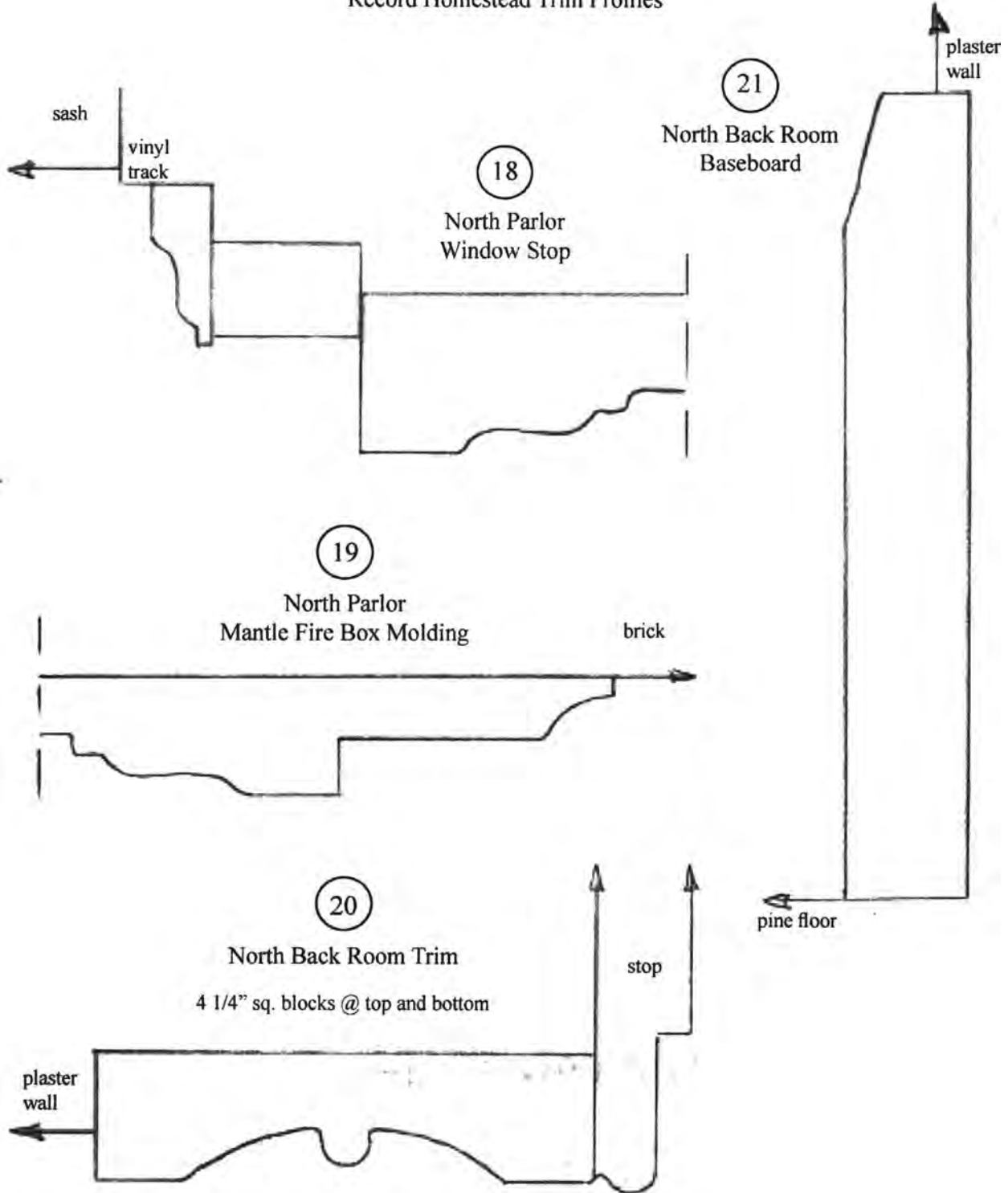
United States Department of the Interior  
National Park Service

Ezekiel & Mariam Record Homestead
Name of Property
Oxford County, Maine
County and State
Name of multiple listing (if applicable)

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 6

Record Homestead Trim Profiles



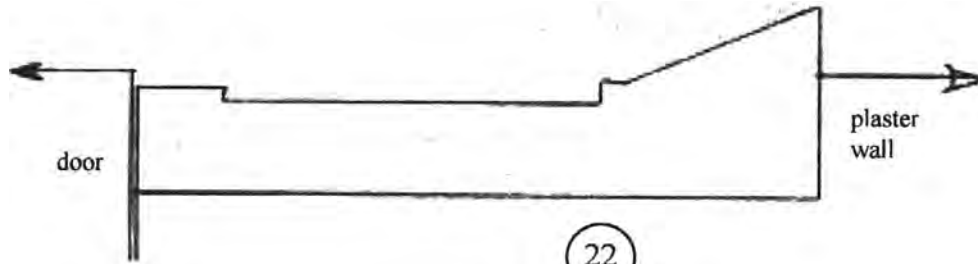
United States Department of the Interior  
National Park Service

Ezekiel & Mariam Record Homestead
Name of Property
Oxford County, Maine
County and State
Name of multiple listing (if applicable)

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 7

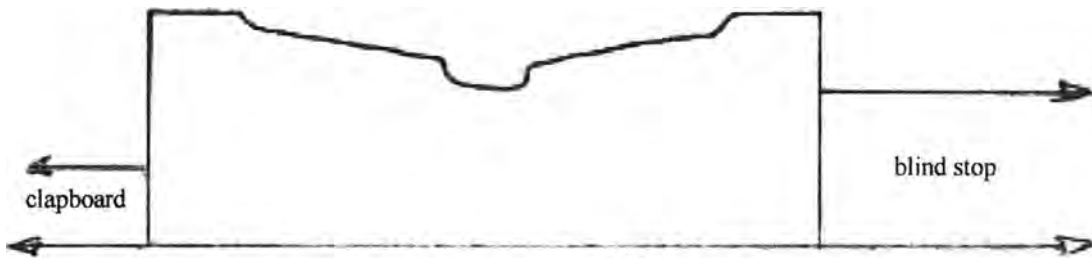
Record Homestead Trim Profiles



22

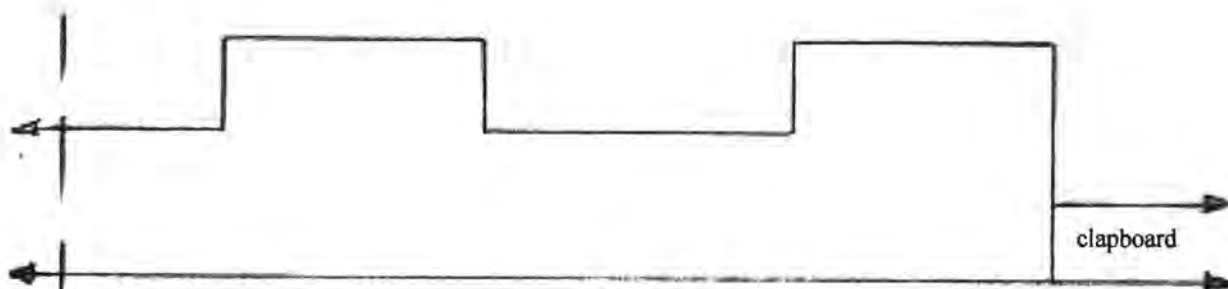
Middle Back Room  
Door and Window Trim

(mitered at corners)



23

Exterior Window



24

Exterior Corner Pilaster

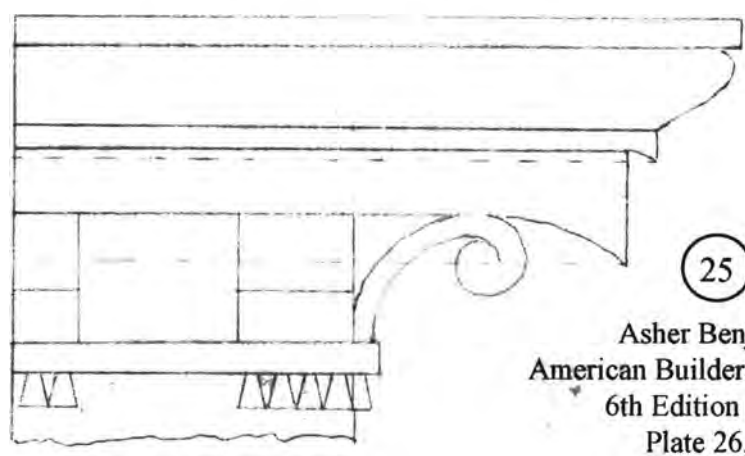
**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Ezekiel & Mariam Record Homestead
Name of Property
Oxford County, Maine
County and State
Name of multiple listing (if applicable)

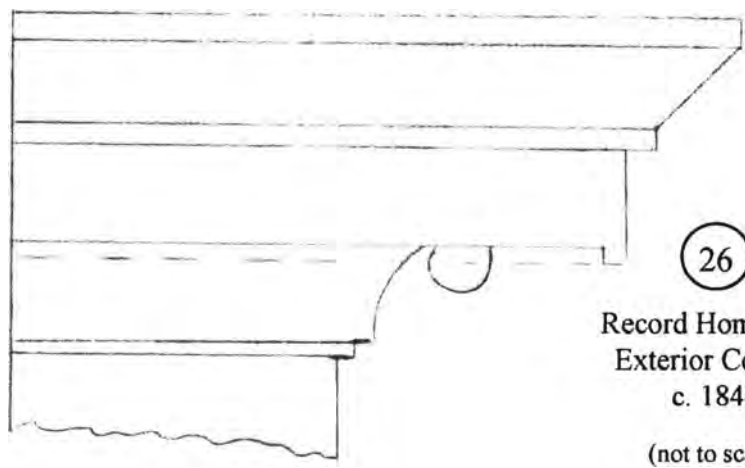
Section number 7 Page 8

Record Homestead Trim Profiles



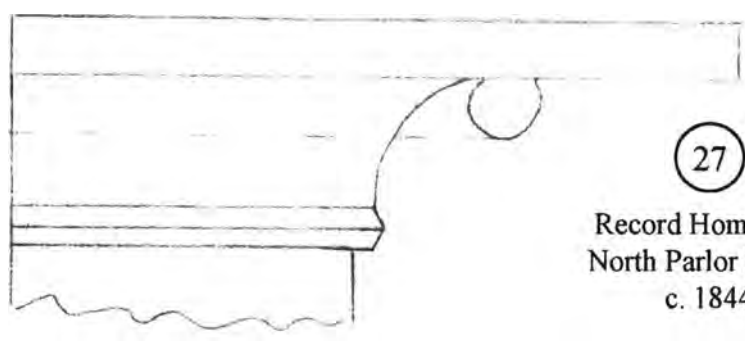
25

Asher Benjamin  
American Builders Companion  
6th Edition (1827)  
Plate 26, D.



26

Record Homestead  
Exterior Cornice  
c. 1844  
(not to scale)



27

Record Homestead  
North Parlor Mantle  
c. 1844  
(not to scale)

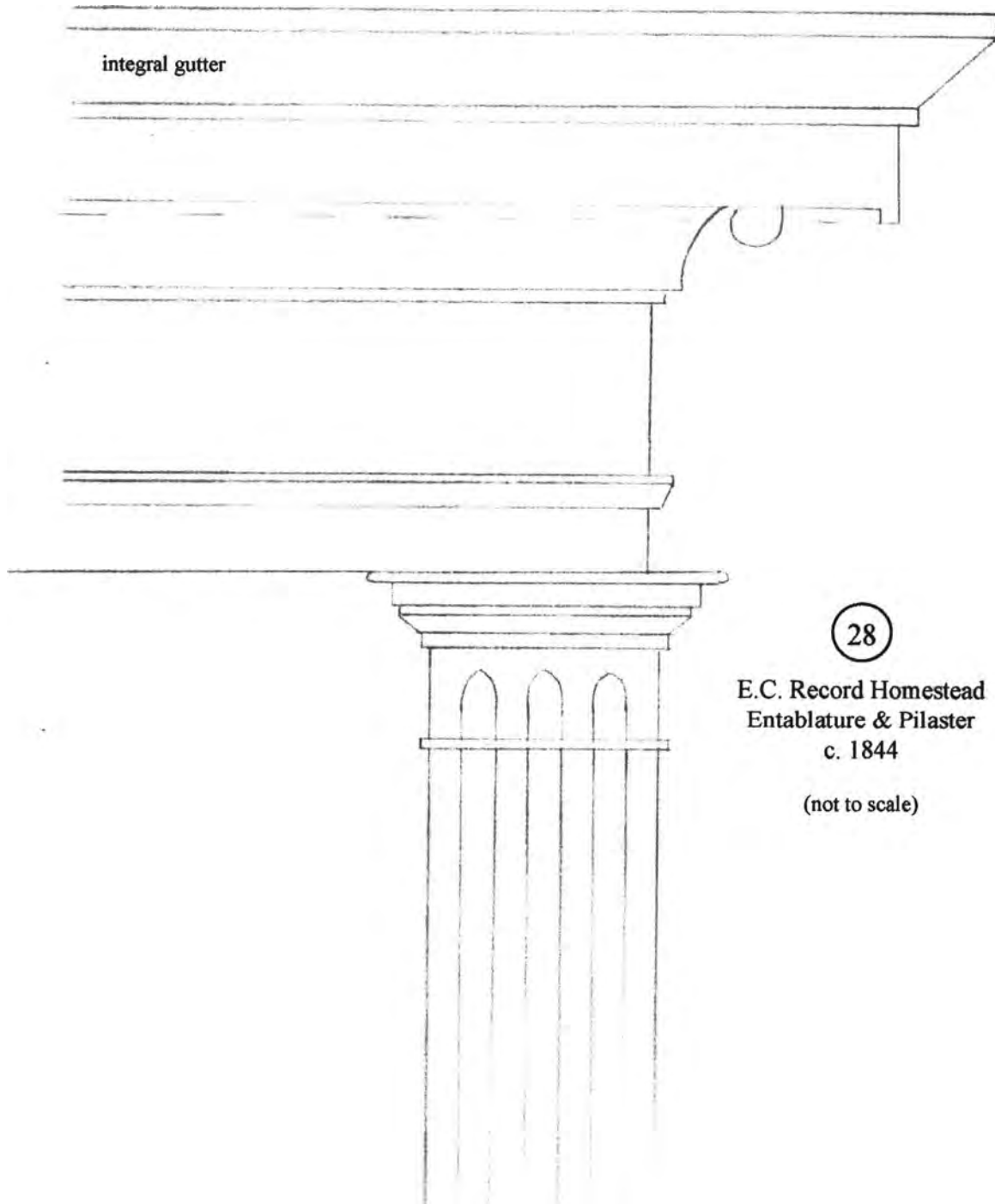
**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Ezekiel & Mariam Record Homestead
Name of Property
Oxford County, Maine
County and State
Name of multiple listing (if applicable)

Section number 7 Page 9

Record Homestead Trim Profiles



28

E.C. Record Homestead  
Entablature & Pilaster  
c. 1844

(not to scale)

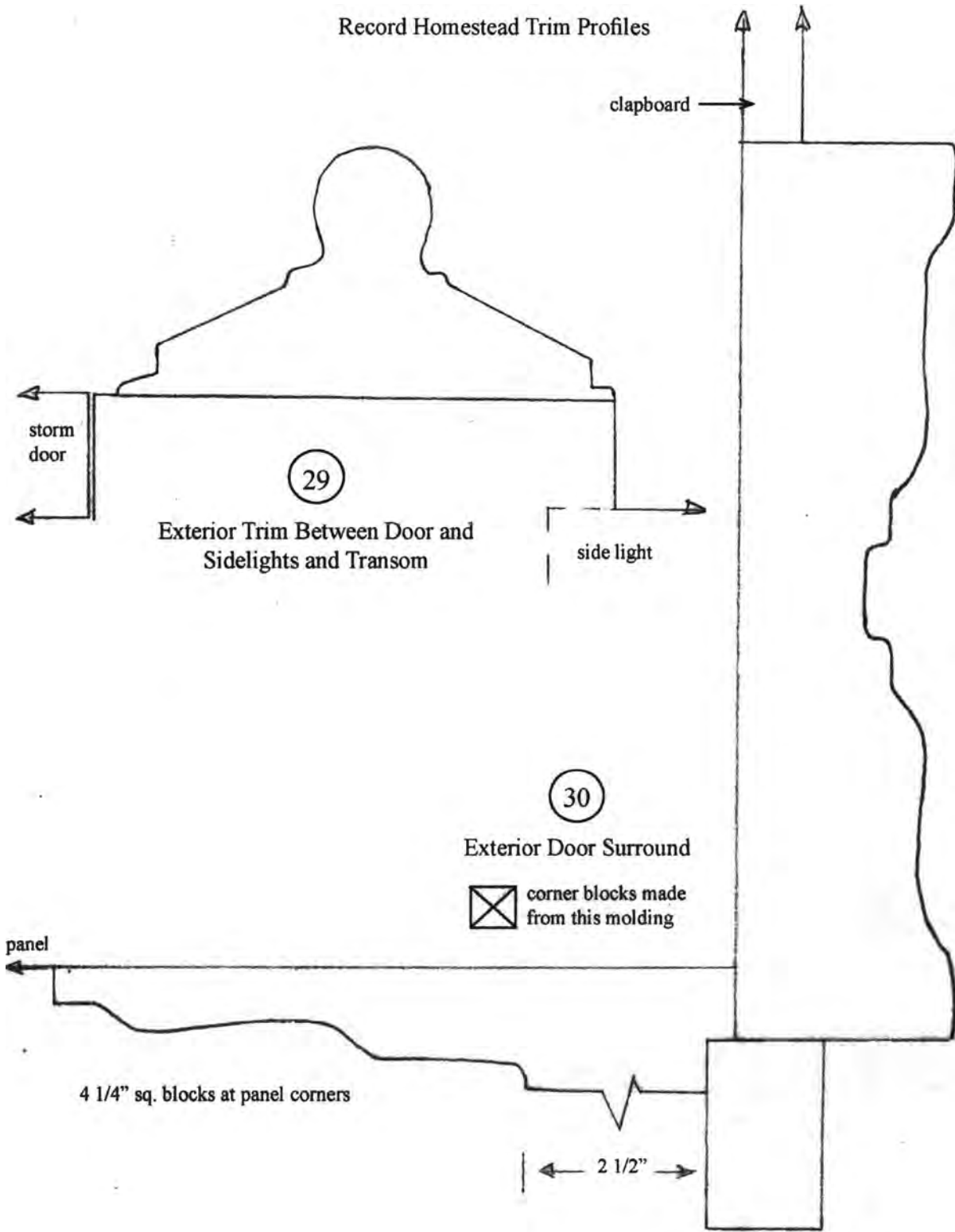
United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Ezekiel & Mariam Record Homestead
Name of Property
Oxford County, Maine
County and State
Name of multiple listing (if applicable)

Section number 7 Page 10

Record Homestead Trim Profiles



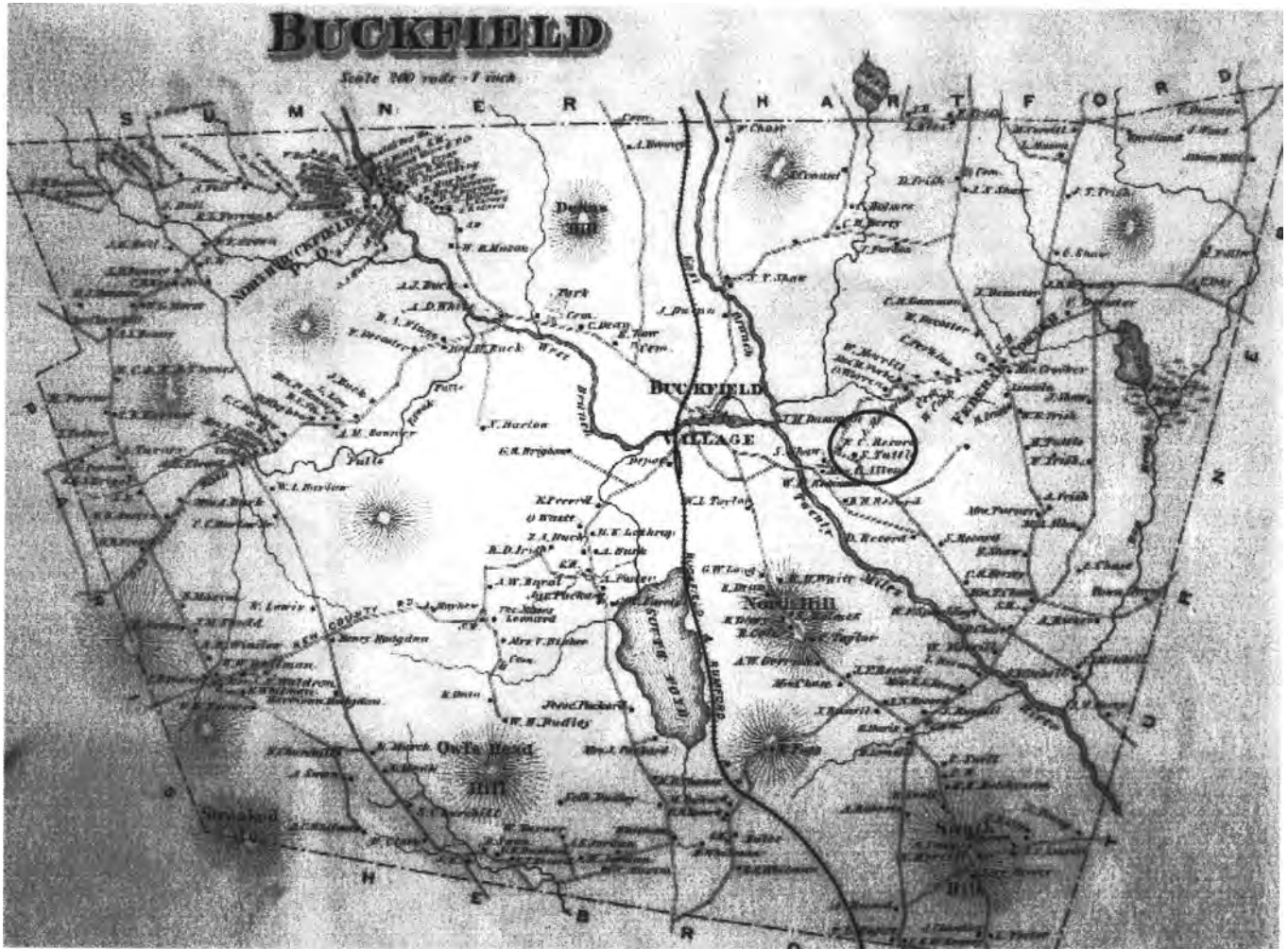
United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Ezekiel & Mariam Record Homestead
Name of Property
Oxford County, Maine
County and State
Name of multiple listing (if applicable)

Section number 7 Page 11

Figure 31: 19<sup>th</sup> century map of Buckfield, Maine, with Ezekiel & Mariam Record Homestead circled.



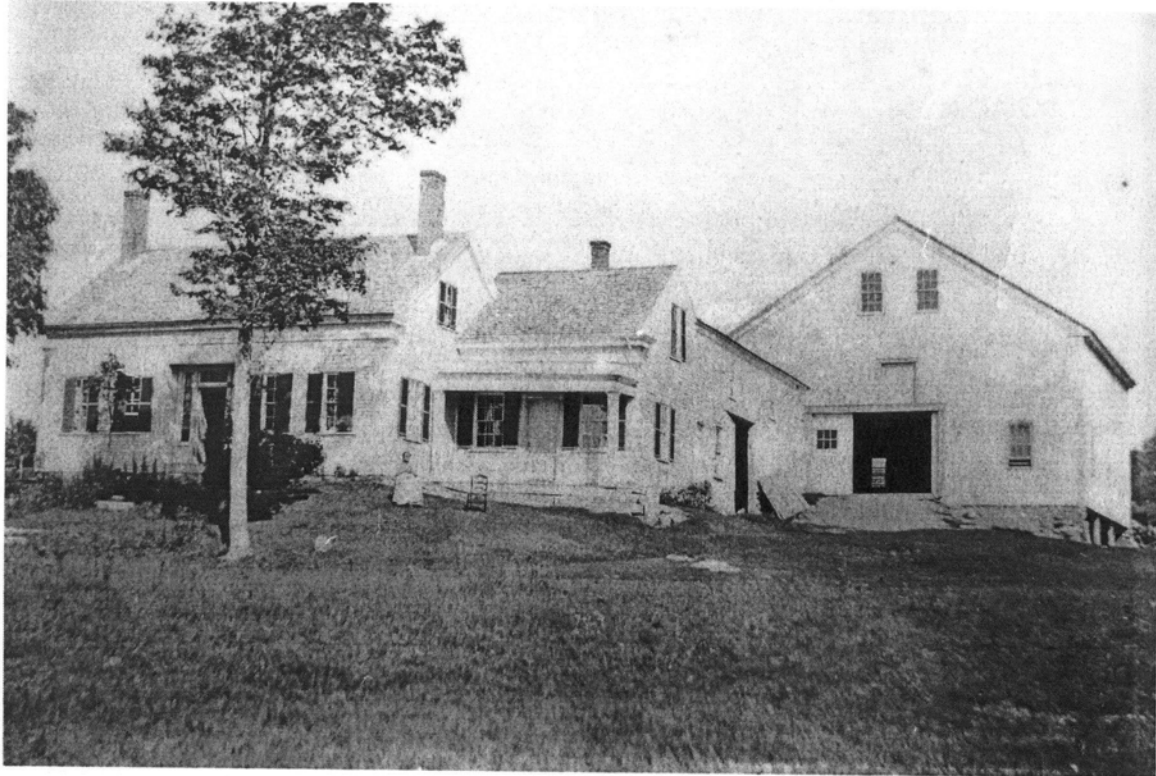
**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Ezekiel & Mariam Record Homestead
Name of Property
Oxford County, Maine
County and State
Name of multiple listing (if applicable)

Section number   7   Page   12  

Figure 32: Looking northeast at west (front) façade and south elevations of Ezekiel & Mariam Record Homestead. Collection of owners, c. late 19<sup>th</sup> century.





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

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Ezekiel & Mariam Record Homestead
Name of Property
Oxford County, Maine
County and State
Name of multiple listing (if applicable)

Section number   7   Page   13  

Figure 33: Detail, looking northeast at west (front) façade of Ezekiel & Mariam Record Homestead. Collection of owners, c. late 19<sup>th</sup> century.



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

**National Register of Historic Places**  
**Continuation Sheet**

Ezekiel & Mariam Record Homestead

Name of Property

Oxford County, Maine

County and State

Name of multiple listing (if applicable)

Section number 7 Page 14

Figure 34: Detail, looking northeast at south elevations of Ezekiel & Mariam Record Homestead. Collection of owners, c. late 19<sup>th</sup> century.



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

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Continuation Sheet**

Ezekiel & Mariam Record Homestead

Name of Property

Oxford County, Maine

County and State

Name of multiple listing (if applicable)

Section number 7 Page 15

Figure 35: Looking northeast at portion of west (front) façade of Ezekiel & Mariam Record Homestead. Collection of owners, 1933.



Figure 36: Looking northeast at west (front) façade and south elevations of Ezekiel & Mariam Record Homestead. Collection of owners, c. 1940s.



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

**National Register of Historic Places  
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Ezekiel & Mariam Record Homestead

Name of Property

Oxford County, Maine

County and State

Name of multiple listing (if applicable)

Section number   7   Page   16  

Figure 37: Detail, looking northeast at west (front) façade of Ezekiel & Mariam Record Homestead. Collection of owners, c. 1940s.



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

**National Register of Historic Places  
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Ezekiel & Mariam Record Homestead
Name of Property
Oxford County, Maine
County and State
Name of multiple listing (if applicable)

Section number   7   Page   17  

Figure 38: Looking northeast at west (front) façade of Ezekiel & Mariam Record Homestead. Collection of owners, 1940s.



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

**National Register of Historic Places**  
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Ezekiel & Mariam Record Homestead

Name of Property  
Oxford County, Maine  
County and State

Name of multiple listing (if applicable)

Section number   7   Page   18  

Figure 39: Detail, looking northeast at Ezekiel & Mariam Record Homestead and barn. Collection of owners, c. 1940s.



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Record, E.C. and M.I., Homestead  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: MAINE, Oxford

DATE RECEIVED: 7/15/11                      DATE OF PENDING LIST: 8/08/11  
DATE OF 16TH DAY: 8/23/11                      DATE OF 45TH DAY: 8/30/11  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 11000582

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      8.24.11 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.



RECORD, E.C. + M.I., HOMESTEAD; OXFORD CO., ME





RECORD, E.C. + M.I., HOMESTEAD; OXFORD CO., ME



RECORD, E. C. + M. I., HOMESTEAD; OXFORD CO., ME



RECORD, E.C. + M.I., HOMESTEAD; OXFORD CO., ME



RECORD, E.C. + M.J., HOMESTEAD; OXFORD CO., ME

50F11



RECORD, E.C. + M.I., HOMESTEAD; OXFORD CO., ME



RECORD, E.C. + M.I., HOMESTEAD; OXFORD CO., ME



RECORD, E.C. + M.I., HOMESTEAD; OXFORD CO., ME



RECORD, E.C. + M.I., HOMESTEAD, OXFORD CO., ME

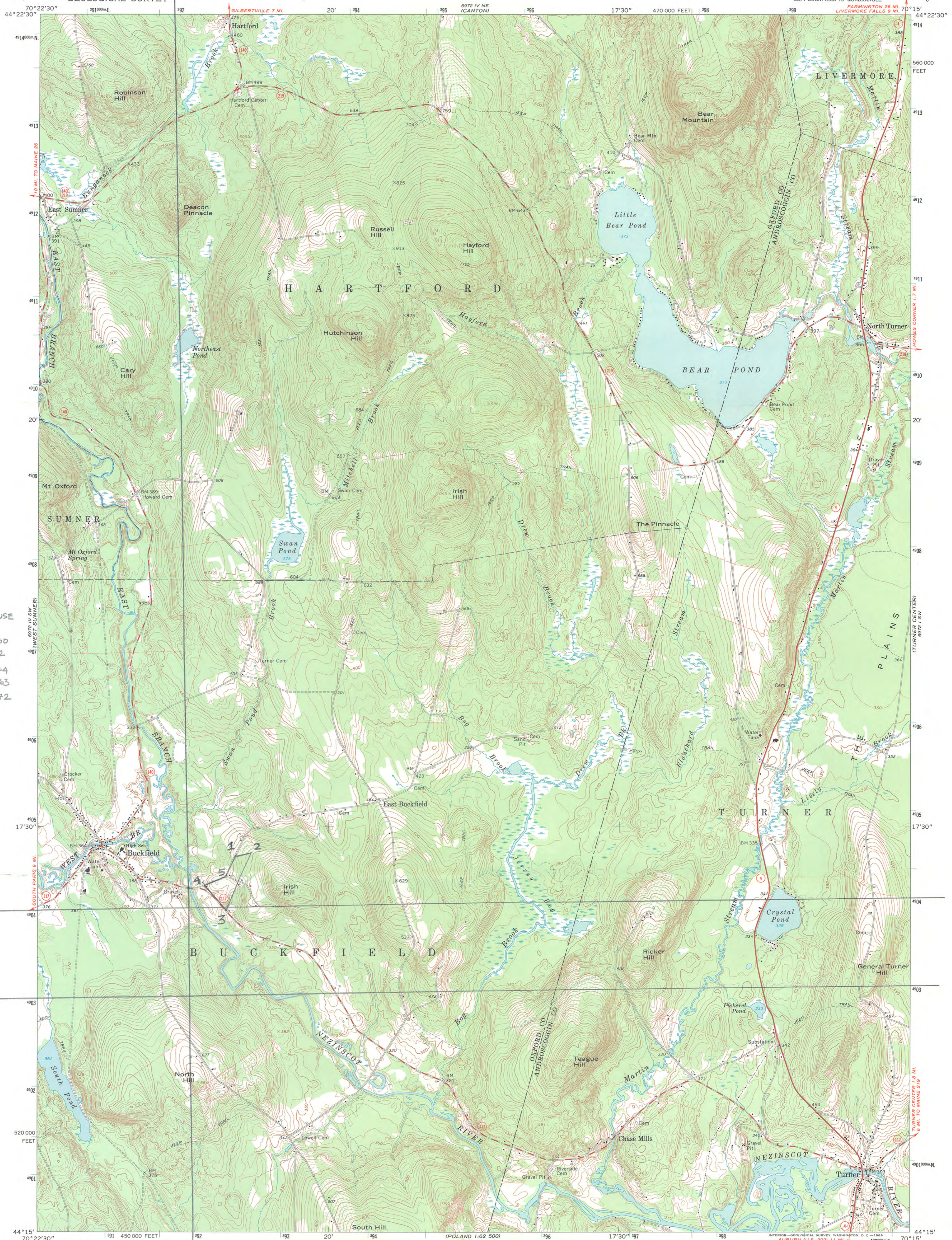




RECORD, E.C. + M.I., HOMESTEAD; OXFORD CO., ME

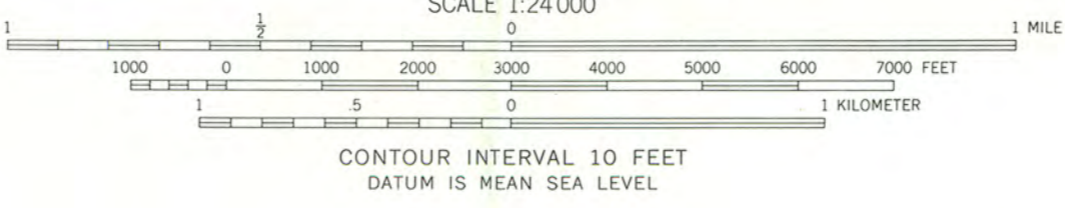
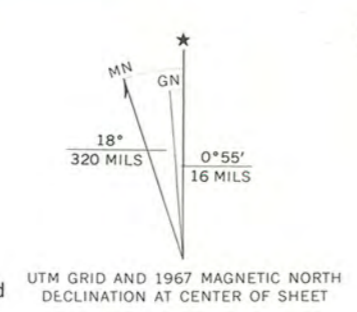


RECORD, E.C. + M.I., HOMESTEAD; OXFORD CO., ME



RECORD, E.C. + M.I., HOUSE  
OXFORD CO., ME  
1. 19/392558/4904580  
2. 19/392723/4904612  
3. 19/392436/4903974  
4. 19/392175/4904263  
5. 19/392429/4904372

Mapped, edited, and published by the Geological Survey  
Control by USGS and USC&GS  
Topography by photogrammetric methods from aerial  
photographs taken 1964. Field checked 1967  
Polyconic projection. 1927 North American datum  
10,000-foot grid based on Maine coordinate system, west zone  
1000-meter Universal Transverse Mercator grid ticks,  
zone 19, shown in blue  
Fine red dashed lines indicate selected fence and field lines where  
generally visible on aerial photographs. This information is unchecked



CONTOUR INTERVAL 10 FEET  
DATUM IS MEAN SEA LEVEL



ROAD CLASSIFICATION  
Primary highway, all weather, hard surface  
Secondary highway, all weather, improved surface  
Light-duty road, all weather, unimproved surface  
Fair or dry weather  
State Route

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U. S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

BUCKFIELD, MAINE  
SE/4 BUCKFIELD 15' QUADRANGLE  
N4415-W7015/7.5

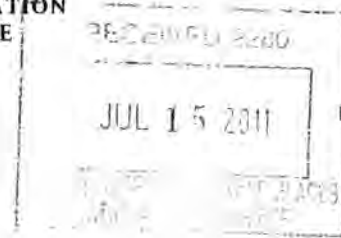
1967  
AMS 6972 IV SE—SERIES V811





PAUL R. LEPAGE  
GOVERNOR

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



BARLE G. SHETTLEWORTH, JR.  
DIRECTOR

11 July 2011

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 four (4) new National Register nominations for properties located in the State of Maine:

- Barn on Lot 8, Range G; Franklin County
- Waterford Historic District Boundary Increase, Oxford County
- Kennebunk High School (former), York County
- E.C. and M.I. Record Homestead, Oxford County

The photographs for the Kennebunk High School and the E.C. and M.I. Record Homestead were printed on an Epson Stylus Photo R 1900 printer using Epson UltraChrome High Gloss 2 Ink for the R1900 series on Epson Premium Photo Paper Glossy. The photographs for the Barn o Lot 8, Range G and the Waterford Historic District Boundary Increase were printed using Hewlett Packard Premium Plus Photo Paper and Viverra Inks on a Hewlett Packard Photosmart C7280 printer. These combinations of printer, ink, and paper were tested by Wilhelm Imaging Research and found to meet the archival standards of the National Register.

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.