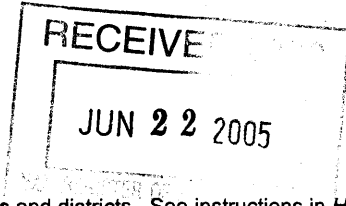


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



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

1. Name of Property

historic name Col. Isaac G. Reed House
other names/site number Cutting's Folly

2. Location

street & number 60 Glidden Street N/A not for publication
city or town Waldoboro N/A vicinity
state Maine code ME county Lincoln code 015 zip code 04572

3. State/Federal Agency Certification

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

Francis J. Fitzgerald 6/20/05
Signature of certifying official/Title Date

Maine Historic Preservation Commission
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

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

for
Edson Beall 8/5/05
Signature of the Keeper Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

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

N/A

Number of contributing resources previously listed in the National Register

None

6. Function or Use

Historic Functions

(Enter categories from instructions)

Domestic / Single Dwelling

Current Functions

(Enter categories from instructions)

DOMESTIC / Hotel

7. Description

Architectural Classification

(Enter categories from instructions)

EARLY REPUBLIC / Federal

Materials

(Enter categories from instructions)

foundation Granite

walls Synthetics / vinyl

roof Asphalt

other Brick (chimneys)

Narrative Description

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

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COL. ISAAC G. REED HOUSE

LINCOLN COUNTY, MAINE

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DESCRIPTION

The Isaac G. Reed Mansion is a large, Federal-style, timber-frame house, set high above the Medomak River in Waldoboro, Maine. The siting of the west facing structure is remarkable. It is positioned at the top of a series of four grass terraces, and bisected by forty-three granite steps that lead down the hill to Jefferson Street. The forty-one by thirty-nine foot main house is flanked on the south by a one-story, ten foot long semi-circular addition, and on the north by a series of ells that stretch sixty three feet to the north. The hip roof structure is set on a granite foundation, trimmed with a box cornice and narrow corner boards, and capped by asphalt shingles. Two brick chimneys protrude through the roof on either side of the peak. The house was recently clad in vinyl siding over the original clapboard siding. The house was built between 1808 and 1820, and may be the work of the local, well-known housewright Nicholas Codd.

Overlooking the river, the symmetrical front facade of the Reed Mansion is five bays wide and contains four nine-over-six windows on the first floor and six-over-six windows on the second floor. The focal point of the structure is the center bay. Here a wide, six panel door is flanked by leaded glass sidelights, with an intersecting oval muntin design, and an elliptical fanlight. Paneled pilasters and a chip carved triglyph and metope band moulding further ornament the entry. Above the door is another nine-over-six window topped with an arched segment. The final, crowning element, is a semi-circular portico supported by two slender Roman Doric columns and two engaged columns. The portico is ornamented with an undecorated frieze and wide dentil mouldings under the soffit. The portico is topped with a balustrade upon which a carved eagle is mounted.

The south side of the structure contains two nine-over-six windows on the first floor and three six-over-six windows on the upper portion of the of the main house. The Bow Room, as the addition is known, has a low conical roof and four nine-over-six windows fitted to its curved walls. A newer, glass and wood door is positioned between the windows and the Bow Room at the center of the south wall. The rear elevation of the house, which faces tree-lined Glidden Street is four bays wide. At the center is a six panel door topped with a four light transom. The windows on this elevation are a mixture of standard and narrow nine-over-six sash irregularly distributed on either side of the door. The three bay wide north elevation has a modern door at the center, nine-over-six sash to the west and twelve-over-twelve sash on the east next to where the ell joins the house. Based on the muntin profiles of the latter examples, these sash predate the construction history of the house and might have been introduced from another structure.

Appended to the northeast corner of the main house are a series of structures that constitute a long, north-stretching ell. The roof line and width of this ell is continuous, even as the grade ascends yet another terrace under the last two bays. The first segment of the ell is comprised of an almost square, two-story apartment. There is an entrance door surmounted by a transom light and one nine-over six window on the south side of this building where it stands proud of the main house. The east elevation contains two bays with a mix of fixed six light sash and six-over-six and nine-over-six

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COL. ISAAC G. REED HOUSE

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wood windows. The western elevation has a pair of nine-over-six windows on each floor. This building has been renovated, and with the exception of a tight and steep winder staircase along its south wall, the original floor plan of the structure is obscured. However, a thick gunstock post exposed in the stairwell suggests that the building dates to the late 18th or early 19th century. According to local tradition this apartment was used by the Reed family servants. A now blocked door connected directly into the original kitchen in the northwest quadrant of the house.

The ell continues with a wide, one-bay unit containing an open passage on the first floor and a single six-light sash on each of the east and west elevations. The attic of this structure (which can be accessed from the second floor of the adjacent apartment) indicates that this was also originally a separate building with distinct post and beam framing. Initially this structure continued for two bays further to the north and functioned as a three bay carriage shed. The last two bays were removed recently and replaced with a modern, one-story garage set on the elevated terrace. According to the Sanborn Fire Insurance maps, the pass-through was opened by November of 1927. Wooden ship's knees were installed under the first floor plates either for ornamentation or structural support.

The floor plan of the Isaac G. Reed Mansion embraces a common pattern. A front to rear center hall and staircase divides the house along an east-west axis, and each pair of rooms on either side of the hall share a chimney stack along the interior north to south partition walls. A second, steep staircase rises in opposition to, and to the east of, the main staircase. The cellar and attic stairs mimic the position of this rear flight. The front staircase features a rectangular hand rail and tapered banisters that make a gentle ninety degree arc at the top of the flight and terminate at the bottom with a scrolled newel post. The doorways leading to the front formal rooms are trimmed with complex Roman mouldings that enclose a field of gouged triglyphs and metopes in a band set in the architrave: this ornamentation is continued on the chair rail as well. Recent restoration activities have exposed decorative graining on the interior of the six panel front doors. Other finishes in the room include wine pine floors, painted plaster walls over paneled wainscot and applied ogee moldings on the ends of the stair treads. The six panel doors to the front rooms are ornamented with ogee and bead mouldings and fielded panels.

The best room in the house is located in the southwest quadrant and is known as the Bow Room. The form of this room, with its distinctive rounded one story addition projecting beyond the south wall of the main house, was attained when the bow section was added circa 1820. There are four windows distributed around the curved wall and two in the west wall. Each window is recessed from the interior wall, flanked by folding two-panel shutters, and set over a moulded panel. Twenty-inch wide paneled wainscot runs between the windows. This is capped with a compound chair rail of two ranks of elongated ovolo and fillet mouldings. These mouldings are inverted on the mopboard, except within the window bays where these lower features are oddly angular and plain. Ovolo, bead and fillet compound crown molding encircles the plaster ceilings and walls. The floors in this room are of narrow bind boards (4-8 inches wide) and clearly indicate the location of the original east wall before the bow was added. The most striking feature in the Bow room is the classically inspired fire place surround, which contains paired, engaged columns on either side of the firebox, supporting an

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entablature and delicately flared and moulded mantle. The hearth stones and fire box are both made of marble.

In comparison to the restrained and delicate detailing found in the Bow room, the northwest parlor has an almost folksy feeling. The crown moulding, chair rail, architraves and fireplace surround each contain examples of gouged designs. As with the Bow room, the northwest parlor has plaster ceilings and walls, folding two panel shutters, and paneled wainscot, however, here the floors are of random width wide pine. Under the taurus moulded cap, the chair rail is ornamented with a reeded leaf pattern carved in relief against a plain frieze. The crown in this room consists of a large bead and fillet moulding, under which is a six inch wide, horizontally fluted frieze. The fireplace surround is a complex and heavily carved feature. Fluted pilasters, ornamented with the reeded leaf motif, flank the fire box. The entablature contains two relief-carved urns above the pilasters and a carved petal motif set in a relief carved oval located in a slightly projecting panel at the center of the fireplace. Delicate guttae and shield carvings are incorporated into the complex mouldings that support the flared mantle, which in turn is surmounted by a fluted band set into the chimneybreast wall.

The rear rooms on the first floor include the original kitchen in the northwest (with bake oven, and Franklin fireplace insert set into a rebuilt chimney), and another formal room, in the northeast. The latter room also contains paneled wainscot and wide pine floors, and has another striking fireplace surround, this time incorporating paneled pilasters and more horizontal reeding in the band moulding, and above the mantle. The brick fire box contains a swinging crane and the hearth is built of glazed ceramic tiles. In this room, the six-panel ovolo moulded doors retain original finger latches and keepers. In contrast to the more formal front parlors, the eastern rooms have exposed posts in the corners.

Three of the four rooms on the second floor are in original condition, and retain their Federal fireplace surrounds, wood floors, plaster walls, doors, and trim. The northwest chamber contains paneled wainscot, the southwest chamber has a marble hearth, and the southeast fireplace surround includes an intricate rope moulding. The northeast chamber has been altered to provide for two bathrooms, but still retains some trim and window details. At the western end of the hall a partition wall was inserted to create a small sitting room with the arched window and view of the river. In order to accommodate this space, the original location of the door from the hall to the northwest bedroom was repositioned to the east, and the wainscoting in the hallway rearranged. Additional alterations in the main house include the removal of a china closet that originally divided the front hall into front and rear corridors, and the installation of new wooden windows in the southeast rear parlor.

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.)

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

POLITICS / GOVERNMENT

Period of Significance

1807-1847

Significant Dates

1807, 1811-1816

1820

Significant Person

(Complete if Criterion B is marked above)

Col. Isaac G. Reed (1783 - 1847)

Cultural Affiliation

Architect/Builder

Nicholas Codd, attributed. (- 1824).

Maine State Archives; Columbia University Library

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STATEMENT OF SIGNIFICANCE

Col. Isaac G. Reed was one of the most influential men in Waldoboro, Maine between 1808 and 1847. He was a patron of genteel culture, an arbiter of puritanical religion, an indefatigable lawyer, a respected Colonel in the local militia, an influential politician, and the scion of one of the town's most successful families. His significance intersected with the birthing of the State, a process that he first bitterly fought against, only later to craft its identity by helping to design the State Seal. The lovely Federal style home that Reed and his family built and occupied in Waldoboro is befitting a man of his status, but it was also emblematic of the cultured qualities that Reed and a few of his contemporaries advocated in this mid-coast ship-building town. The Col. Isaac G. Reed Mansion is nominated to the National Register of Historic Places under Criterion B, in recognition of the significant influence that Reed had on early 19th century life in Waldoboro, Maine. The structure is also significant under Criterion C, as an outstanding home attributed to housewright Nicholas Codd, an accomplished regional builder in the Federal style.

Col. Isaac G. Reed

The following biography of Col. Isaac G. Reed was written by Mark W. Biscoe as a portion of a three part series on the Reed family in Merchant of the Medomak.

“Colonel Isaac Reed (1783-1847) was born in Littleton, Massachusetts and, after having passed the bar, and become a lawyer, migrated to Maine - first to Jefferson in 1807 and then to Waldoboro in 1808. He married the widow of a wealthy merchant, George Smouse, who was also related to another well established family, the Millers. A very large, unfinished mansion on Jefferson Street was purchased and completed, and it was here that Isaac and Jane Reed were to live and bring up their large (six children and one step daughter) family¹.

Isaac, while establishing himself as a successful lawyer, also became very involved with military affairs and was appointed a colonel in the Waldoboro militia. In 1812 a second war with Great Britain had erupted, and feelings were running high. In 1814 a British fleet appeared off Camden; the Waldoboro troops were called to the Town House and, with Col. Isaac at their head prepared to march. Followed by weeping wives, mothers and girlfriends, they struck out, down over the Main Street bridge and up the hill heading for Warren, where they spent the first night, Rockland where they spent the second night, and finally to join up with other volunteers at Camden. After a week of anticipation during which no shots were fired, they returned to Waldoboro, camped out at the [unfinished] Reed Mansion over night and then dispersed at Smouse's Grove across West Main Street from the Town House.

¹Another source indicates that the widow Jane Smouse had three children from her first marriage, Gorham, George D. and Bertha Smouse. (Stahl, vol 2, p. 92).

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...Colonel Reed, as he was ever afterwards to be called, found the time, also to become closely connected with town affairs. A Selectman for 40 years², a Post Master for 10, he was also a founding member, a generous contributor, and the first pew holder in the Congregational Church...In politics he maneuvered himself into a position of power in the very conservative Federalist party and saw to it that Waldoboro voted with the Federalists much of the time. When the Federalist control nationally waned, and the new Democrats under Andrew Jackson took over, Reed still maintained the conservative control in Waldoboro until, in the late 1830s and early '40's old age began to take its toll on him. Retiring to his lovely home he passed the last few years peacefully and died in 1847." (Biscoe, p. 48.)

Col. Isaac G. Reed's involvement in Waldoboro and State politics was much more extensive than hinted at above. In the year he arrived in town he was elected one of the hog reeves and made town clerk. In 1811 he became involved with the protracted and bitter resolution of land claims by early settlers. By the following year he was regarded as "the foremost citizen of the town at this time" (Stahl, p. 78), and was elected Selectman and served the first of three consecutive terms as Representative of the General Court of Massachusetts. As a deeply conservative and extremely influential politician, Reed was the leader among a few local men "all of the Boston brood of Federalists...who held with fanatical frenzy to the creed that 'the good, the rich and the wise' possessed the divinely sanctioned right to govern." (Stahl, p. 84). When sent by the town to the 1816 Constitutional Convention in Brunswick Reed argued strongly against separation from Massachusetts, as he did again in Portland in 1819. As a result, Waldoboro consistently voted in opposition to the question of Statehood.³ Once the vote for statehood was cast, however, Waldoboro elected Reed as their first representative to the Maine Legislature. Back in Waldoboro, the colonel was also deeply involved with the founding of the Congregational Church, (he was the first pew holder in the meetinghouse he helped to fund), the Central Cemetery and the private lending library. Between 1828 and 1838 he also held the position of the town's Postmaster. His legacy continued even after his death, through his son, Honorable Isaac G. Reed, a wildly successful ship builder who was an even more powerful political force in the community.

Conflicting, inflated, and false stories have circulated for decades regarding Reed's involvement

²According to the list of Waldoboro Selectmen in Miller's History of the Town of Waldoboro, Reed only served one year as Selectman, 1812. Stahl's assessment of Reed as maintaining "the position of the first citizen of the town" for four decades is more accurate.

³In 1816 the town vote showed 11 for and 306 against Statehood; in July of 1819 this number had changed slightly to 24 in support of separation and 280 opposed. When the State Constitution was voted on in December of that year most of Waldoboro's voters stayed away from the polls, resulting in a ratification vote with 33 voters approving the Constitution, and only two objecting.

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in the founding of the State of Maine, and the role that the Bow Room had in that activity. One version is that the State's Constitutional Committee met and ratified the new Maine Constitution in this room⁴, another version suggests that it was built onto the house to host a party in honor of the founding of the State. The former is inaccurate, and the later is unlikely as Reed's political career during the 1810s centered on preventing the District of Maine from seceding from Massachusetts. Other sources attribute the visit of the Massachusetts Gov. Brooks to the Reed Mansion in Waldoboro during a tour of the state in 1819 as the impetus for the expansion of this room, which is more likely, given the Colonial's political bent.⁵ However, Reed did have a hand in crafting a piece of the State's identity. Shortly after the ratification of the vote for Statehood, the new Maine Legislature convened a committee to develop a state seal. Col. Reed joined seven other men on this body, and on June 9, 1820 reported back to the Legislature with their recommendations.

"June ninth the committee presented, by Colonel Reed, a report on the seal, which included a sketch of it as well as a description and explanation. There is no account extant of the deliberations of the committee, but the description of the seal, as printed in the Laws of the State of Maine, 1820, is so full that we need have no doubt in regard to the reasons for the committee's choice of symbols. There is no official information as to whom is due the credit for the idea of the seal; very probably it was evolved in discussion, with suggestions from the various members of the committee. An issue of the Portland Gazette [and Maine Advertiser] in June [12,] 1820, contains the following item: "We understand that the emblems for the seal of the State were proposed by Benjamin Vaughan, Esquire of Hallowell, and that the sketch was executed by a young lady of this town, and that the motto, description, and explanation are from the pen of Colonel Isaac G. Reed, a member of the house of Representative from Waldoborough." It is generally conceded that Colonel Reed was the author of the detailed and somewhat flowery description of the chosen device and the symbols comprising it. It is said that the final sketch presented with the report, a parchment copy of which was placed in the office of the Secretary of State, was the work of Mss Bertha Smouse, a step-daughter of Colonel Reed. Descendants of Colonel Reed with whom we have communicated are unable to verify this statement about the design." (Maine Library Bulletin, 1930)

Bertha Smouse would have been between 16 and 20 years old at that time, and while she could have had a hand in drawing the seal, there is no evidence to support this claim. Nonetheless, Reed's influence and success in the second decade of the 19th century culminated with the manifestation of two tangible symbols: the Bow Room, and the first Seal for the State of Maine first Maine. (See Section 8, pages 7, 8, and 9 for Reed's description of the State seal.)

⁴The Constitutional convention met at the First Parish Church in Portland in October 1819, and the first sessions of the Maine Legislature in March 1820 were also convened in Portland.

⁵ This story is related in both the newspaper article "Old Reed House in Waldoboro, Ideal Locale For Seclusion," (1947) and in Stahl, vol. 2, p. 131

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The Isaac G. Reed Mansion, 1808-1820

Scribed into the plaster wall of the cellar staircase, in Col. Reed's hand, is the following inscription.

I. G. Reed built this House
1814 -15 &16 -
inhabited it April
1816.
He wishes health
prosperity and con-
tented minds to all his
successors.

The home that Col. Isaac G. Reed so thoughtfully issued his blessing on had been begun by the previous owner. In 1807 Ezekiel Barnard, one of the early settlers and owner of considerable acreage in the Medomak valley, sold a ½ acre parcel on the east side of the River to Reverend John Ruggles Cutting for forty-five dollars.⁶ The lot was situated on a hill that provided ample views of the river, and was located only several hundred feet from the emerging village center. In Waldoboro, which was settled initially by German Lutherans, the establishment of a Congregational Church did not occur until 1807. Rev. Cutting, a Yale graduate, was called to serve the community with English language services starting in May, and shortly thereafter purchased land from Barnard. In just over a year, however, trouble arose between the minister and the congregation, in part complaining that he missed too many Sunday services due to 'illness,' which many thought he had skipped to work on his house. In 1809 a beleaguered search began for a new minister, and finally, in May of 1811 Cutting was dismissed. Although the specifics are scarce, Cutting was said to be financially unable to complete the project, and the property, locally referred to as 'Cutting's Folly' was sold in an unfinished state to Isaac Reed. The records do not reveal how far along Rev. Cutting had come on the construction of the house. There are no discernable changes to the footprint, remarkable inconsistencies in moldings or floor plan, or other signs that might indicate a change in builder, designer, vision or style.

The Isaac G. Reed Mansion is one of a handful of significant Federal style homes along the Mid-Coast of Maine. Throughout the structure, the level of craftsmanship, eye for detail, and use and execution of the Federal vocabulary makes it a notable example of the style as executed in the early 19th century. The prosperity that emanated from the Reed Mansion was reflected in similar homes throughout Maine, built by prosperous families in communities whose grew as a result of a

⁶Book 63 page 108. Lincoln County Registry of Deeds, Wiscasset, Maine

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prosperous maritime economy. In Maine Forms of American Architecture, William D. Shipman describes the context in which these structures emerged throughout the state.

"In Maine, as suggested, the Federal period coincided with the arrival of prosperity in a hitherto remote and relatively backward region. The scarcity of distinguished Colonial buildings, outside the extreme southern section, contrasts with the plethora of good Federal examples and testifies to the District's late development.... The emergence of shipping and shipbuilding as major - and highly profitable - industries after 1790 helped to create small pools of wealth along the Maine coast. While this wealth was hardly comparable to that of the Boston-Salem or New York areas, it was nevertheless sufficient to bring about a wave of building activity at, architecturally speaking, just the right time. Importation of the ideas of Bulfinch and McIntire (together with some of their English antecedents) resulted in a series of buildings whose elegance and restrained classicism make them unusually good examples of their period." (Shipman, p. 68)

Among the Federal-era homes that fall into this category are several built by, or attributed to Nicholas Codd (- 1824), an Irish housewright who emigrated to the Boston area by 1796. Codd moved to Damariscotta Mills (Newcastle) by 1803, but may have begun his first Maine commission, for Matthew Cottrill in Damariscotta two years earlier (NR: 74000177). In 1803-4 Codd shifted his attention to the James Kavanaugh house (NR: 74000178) in Damariscotta Mills. Both of these Federal styled structures featured low hip roofs, semi-circular porticos, flush board siding and a prominent belt course. Of the two, the later example is more ornate, both inside and out, and is considered to be Cottrill's finest work in the state. In addition to these homes, Codd is known for the erection of St. Patrick's Church, in Damariscotta Mill, 1803-08 (NR: 73000133), work on the Nickels-Sortwell House (NR: 70000078), and there is some evidence that Codd designed the staircase at Castle Tucker house (Wiscasset Historic District, NR: 73000242) as well. Other notable examples attributed to Codd include the Joseph T. Wood House (1804-05), and the Abiel Wood Jr. House, 1811 (both in the Wiscasset Historic District), as well as a home for Stephen Parsons in Edgcomb, 1805-06 (NR83003648) and Thomas McCobb in Phippsburg (1806). Each of these rank among the finest examples of Federal architecture in Lincoln County.

Based on the similarity of attributes, especially the porticos and the fine execution of style and craftsmanship, historian Arthur J. Gerrier has added the Isaac G. Reed House to the list of Cottrill's commissions. As a lawyer and politician Reed would have had ample opportunity to pass through Damariscotta and Newcastle en route to the County Courthouse in Wiscasset. As a member of the cultured elite, it is also likely that Reed was aware of Codd's work for the other gentlemen of influence and wealth in the area. Whether Reed hired Codd to work on the house after 1811, or he simply admired and emulated his designs, the Isaac Reed House remains the best example of Federal style architecture in Waldoboro, Maine.

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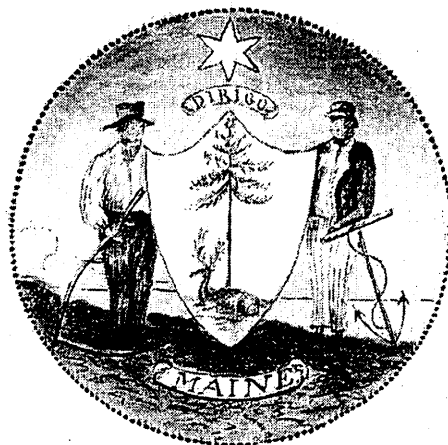
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Seal of the State of Maine 1820. Copied from the original on file at the Maine State Archives, Augusta, Maine.



Description of the Device &c of the Seal & Arms of the State of Maine.

1. A Shield, argent, charged with a Pine Tree, a Moose-Deer, at the foot of it, recumbent. Supporters; on dexter side, an Husbandman, resting on a scythe; on sinister side, a Seaman, resting on an anchor. In the foreground, representing sea & land, & under the Shield, the name of the State, in large Roman capitals, to wit

MAINE.

The whole surmounted by a Crest, the North Star.

The Motto, in small Roman capitals, in a label interposed between the Shield & Crest, viz.

DIRIGO.

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Explanation.

The Moose-Deer, (*Cervus alces*.) is a native of the forests of Maine. When full grown, it is scarcely inferior to a horse in size. It has a neck, short & thick, a large head, horns dilating almost immediately from the base into a broad, palmated form, a thick, heavy upper-lip, hanging very much over the lower, very high shoulders & long legs. The colour is a dark, greyish brown, much paler on the legs & under part of the body. The hair is coarse & strong & is much longer on the top of the shoulders & ridge of the neck, than on other parts. The eyes & ears are large, the hoofs broad & the tail extremely short. The greatest height of the Moose-Deer is about seventeen hands & the weight of such an animal about twelve hundred & twenty pounds. In deep snows they collect in numbers in pine forests.

The Mast Pine (*Americana*, *quinis ex uno folliculo setis*) leaves five together, Cones cylindrical, imbricated, smooth, longer than the leaves, Crest of the anthers of two minute, awl-shaped bristles. It is as well the staple of the commerce of Maine, as the pride of her forests. It is an evergreen of towering height & enormous size. It is the largest & most useful of American Pines & the best timber for masts.

Application of the Emblems, &c.

Name.

The territory, embraced by the limits of the State, bears the name, MAINE.

Crest.

As in the Arms of the United States, a cluster of stars represents the States, composing the nation, the North Star may be considered particularly applicable to the most northern member of the Confederacy, or as indicating the local situation of the most northern State in the Union.

Motto.

DIRIGO. I direct, or I guide.

As the Polar Star has been considered the mariner's guide & directer [sic] in conducting the ship over the pathless ocean to the desired haven & as the centre of magnetic attraction; as it has been figuratively used to denote the point to which all affections turn & as it here is intended to represent the State, it may be considered the citizens' guide & the object, to which the patriots' best exertions should be directed.

(8-86)

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National Park Service

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COL. ISAAC G. REED HOUSELINCOLN COUNTY, MAINESection number 8 Page 9

Shield.

The Pine Tree.

The stately Pine, with its strait body, erect head & ever-green foliage & whose beauty is exceeded only by its usefulness; while it represents the State, will excite the constant prayer of its citizens, semper viridis.

The Moose-Deer,

a native animal of the State, which retires before the approaching steps of human inhabitancy, in his recumbent posture & undisturbed situation, denotes the extent of unsettled lands, which future years may see the abodes of successive generations of men, whose spirit of independence shall be untamed, as this emblem & whose liberty shall be unstricted as the range of the Moose Deer.

The Supporters of the Shield.

An Husbandman with a scythe represents Agriculture generally & more particularly that of a grazing country; while a Seaman, resting on an anchor represents Commerce & Fisheries; and both indicate, that the State is supported by these primary vocations of its inhabitants.--

The Committee appointed to report a suitable Device & Seal for the State of Maine

report, a Device for the Seal of the State, a sketch of which, with a description & explanation of the same in which, are herewith submitted. They also report the following Resolutions:

1st Resolved, that the Secretary of State be directed to procure a suitable Seal, conforming to the sketch aforesaid & that he cause the Device aforesaid to be engraven thereon & that said Seal, when so completed, be deposited in the Office of the Secretary of State & that the same shall become & be the Seal of this State.

2d Resolved, that the Secretary of State cause the sketch, description & explanation aforesaid, to be fairly copied on parchment & deposited in the Office of the Secretary of the State.

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National Park Service

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COL. ISAAC G. REED HOUSE
Name of Property

LINCOLN COUNTY, MAINE
County and State

10. Geographical Data

Acreage of Property .83 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	19	469809	4882505
	Zone	Easting	Northing
2	19		

3	19		
	Zone	Easting	Northing
4	19		

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title CHRISTI A. MITCHELL, ARCHITECTURAL HISTORIAN
 organization MAINE HISTORIC PRESERVATION COMMISSION date 21 January 2005
 street & number 55 CAPITOL STREET, STATION 65 telephone (207) 287-2132
 city or town AUGUSTA state ME zip code 04333 -0065

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

name _____ telephone _____
 street & number _____
 city or town _____ state _____ zip code _____

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

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

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VERBAL BOUNDARY DESCRIPTION

The nominated property is fully described by the Town of Waldoboro tax map U4, lot 46-6.

BOUNDARY JUSTIFICATION

The above cited boundary represents all the property that is currently associated with the Col. Isaac Reed Mansion, and it is also very similar in size and shape to the parcel as it was conveyed to Reed in 1811.

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COL. ISAAC G. REED HOUSE

LINCOLN COUNTY, MAINE

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PHOTOGRAPHS

Photograph 1 of 5
Christi A. Mitchell
Maine Historic Preservation Commission
16 December 2004
West facade; facing east.

Photograph 2 of 5
Christi A. Mitchell
Maine Historic Preservation Commission
16 December 2004
South and east elevations; facing northwest.

Photograph 3 of 5
Christi A. Mitchell
Maine Historic Preservation Commission
16 December 2004
Southeast parlor (dining room); facing southwest.

Photograph 4 of 5
Christi A. Mitchell
Maine Historic Preservation Commission
16 December 2004
Southwest parlor (Bow room); facing south.

Photograph 5 of 5
Christi A. Mitchell
Maine Historic Preservation Commission
16 December 2004

Inscription, cellar stair landing, first floor.

"I. G. Reed built this House

1814 -15 &16 -

inhabited it April 1816.

He wishes health

prosperity and con-

tented minds to all his

successors.