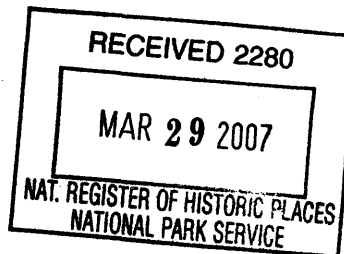


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



411

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 Windswept
other names/site number _____

2. Location

street & number 421 Petit Manan Point Road N/A not for publication
city or town Steuben N/A vicinity
state Maine code ME county Washington code 029 zip code 04680

3. State/Federal Agency Certification

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

[Signature] 3/23/07
Signature of certifying official/Title Date
Maine Historic Preservation Commission
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

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

[Signature] _____
Signature of the Keeper Date of Action
Edson H. Beal 5-8-07

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	
_____	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
_____	_____	Total

2 buildings

sites

structures

objects

2 Total

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

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/ CAMP

Current Functions
(Enter categories from instructions)

DOMESTIC / CAMP

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH/20TH C. REVIVALS: Colonial Revival

Materials
(Enter categories from instructions)

foundation CONCRETE (Piers)

walls WOOD / Shingle

roof WOOD / Shingle

ASPHALT

other STONE (Chimney)

other WOOD (Shutters)

Narrative Description

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

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Continuation Sheet

WINDSWEPT

WASHINGTON COUNTY, MAINE

Section number 7 Page 2

DESCRIPTION

Windswept is a seasonal cottage in the Washington County town of Steuben, Maine. The simple but nicely detailed wood frame structure is located near the south end of Petit Manan Point, a finger of land that extends south into the Gulf of Maine. The building is set on an irregularly shaped five acre parcel which faces southwest and offers a wide vista over Dyer Bay towards the Schoodic Peninsula. A windbreak of cedar and pine shelter the cottage on the east and north, but the hundred feet between the house and steep bluff to the shore is vegetated with the low grasses and wild blueberries that dominate the entire end of the point. A dirt drive passes through the windbreak and ends at a small barn which is located just northeast of the cottage. There is also a small rectangular old cement wading pool (approximately 6 x 12 feet in dimension) perched on the edge of the cliff northwest of the cottage.

The one-story cottage was constructed between 1928 and 1936. It is clad in weathered wood shingles without corner boards, set on low stone and concrete piers and roofed with wooden shingles. In plan, the building consists of two, east to west oriented parallel wings connected near their eastern ends by a wide hyphen. A white picket fence connects the inside corners of the eastern ends of the wings and creates a grassy courtyard. A wide deck spans the entire western side of the building and wraps around the ends of each of wing. The primary entrance in the northwest corner of the courtyard and a wooden ramp on the south side of the south wing leads to both the deck and a side door. A third door opens onto the deck on the northern side of the end bay of the south wing.

The cottage was built in a subdued Colonial Revival style and is characterized by classical detailing and symmetry. The eastern ends of each wing contain a pair of joined eight-over-eight double hung sash sandwiched between wood panel shutters decorated with a stylized pine tree cutouts. (These shutters adorn all the window units on the house.) The rake and eave trim overhang the sidewalls and end with strong cornice returns. Along the east wall at the back of the courtyard is a pair of twelve-over-twelve windows and an external chimney of rounded cobblestones, and the batten storm door. (The interior door is formed of vertical bead board affixed to a five panel door and hung with decorative iron strap hinges.) Two additional twelve-over-twelve windows, one on each wing, face towards the courtyard. A small brick chimney protrudes through the north side of the south wing roof near the junction of the two ridges.

The west gable ends of the wings are detailed in the same manner as on the east end except that on this side the windows each contain twelve-over-twelve sash. A bank of seven of these windows span the entire length of the hyphen on this elevation. Another window and the aforementioned door face inward from the wing walls. The northern and southern elevations are less symmetrical in their fenestration. On the north two four-over-eight sash (located in the bathrooms) alternate with three twelve-over-twelve sash. From west to east the bays on the south elevation are as follows: a pair of twelve-over-twelve windows followed by a unit consisting of twelve-over-twelve sash flanking the side door, a four-over-eight sash (in another bathroom); followed finally by three separate twelve-over-twelve sash.

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WINDSWEPT

WASHINGTON COUNTY, MAINE

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The heart of the house is dominated by the living room which occupies the entire interior space of the hyphen. This room contains the massive stone fireplace, mantle and chimney, as well as cased ceiling beams and a two-part crown molding. The walls are covered with a bleached faux wood vertical paneling and the floors are of painted pine. Three doors on the south wall open into the northwest bedroom, a closet and the north hallway. This hallway leads to a bathroom and two bedrooms. All of the doors in the house feature five horizontal panels and many are decorated with antique-style box locks. Sandwiched between the bedrooms (but inaccessible from the hall) are back to back closets and a half bath. The bathrooms are floored with linoleum and the back bedrooms and hall have painted pine floors and painted plasterboard walls and ceilings. The northwest bedroom shares the same floor and ceiling treatment as the back bedrooms, but the walls are clad with more faux wood paneling. Scars in the floor indicate that a partition wall once divided this room into two spaces although the eastern half would have been a windowless room.

The south wall of the living room yields only a single door into the southwest corner dining room. East of this room is the kitchen which contains painted plywood cupboards, several appliances, the side door, a box stove, and a brick chimney. The east end of this room leads to a hallway that accesses a bathroom, large laundry room and southeast bedroom. Marks in the floors, walls and ceilings indicate that the plan of the room in this wing (except the southeast bedroom) has been slightly altered overtime and was probably laid out similarly to those in the north wing. Both the kitchen and bath contain faux wood paneling, and the bath and laundry have linoleum floors. Otherwise, the finishes in the rooms in this wing match those in the north wing.

Barn and shop. No date. Contributing building.

The barn is a small, one story, stud frame, gable front building with shed roof segments on the east and west sides and a square gable roof shop on the north side. As with the house, this structure is sheathed and roofed with wood shingles (asphalt on the shop), although on this building narrow boards mark the corners. The barn sits on cobblestones but its main floor is a poured concrete pad. The main entrance faces south and has two large, out swinging wooden doors positioned over a low wooden ramp. A shorter pair of doors open on the west shed wall and a batten door provides access to the east shed. This elevation also contains a one-over-one window. Neither the west nor south elevations have any windows. There are several windows on the north wall and on the shop, as well as a batten door on the west wall of the shop. The east half of the main barn was dedicated to wood storage and the west half for automobiles. The other sheds are used for storage. Both the shop and the east shed appear to be additions to the original structure.

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)

LITERATURE

Period of Significance

1940 - 1955

Significant Dates

1940 - 1955

Significant Person

(Complete if Criterion B is marked above)

Chase, Mary Ellen (1887 - 1973)

Cultural Affiliation

Architect/Builder

Unknown

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

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WINDSWEPT

WASHINGTON COUNTY, MAINE

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STATEMENT OF SIGNIFICANCE

Windswept was the seasonal cottage of Mary Ellen Chase (1887 - 1973), the noted educator, author and lecturer. She is considered by many literary critiques to be second only to Sarah Orne Jewett in her ability to capture the history and particular atmosphere of the coast of Maine and its people, yet her work also encompassed educational pedagogy, and biblical criticism. Located on the shore of Petit Manan Point in the town of Steuben, Windswept is a modest cottage with sweeping views of the coast of Maine, including the Schoodic Peninsula and Mount Desert Island. The isolated cottage provided Ms. Chase with the tranquility and isolation she needed to write, and in turn it also provided the inspiration for the setting of Windswept (1941), her best selling novel about immigration and integration in old settled Maine communities. Windswept is nominated to the National Register of Historic Places at the statewide level of significance under Criterion B for its direct and important association with the author Mary Ellen Chase between 1940 and 1955.

Mary Ellen Chase was born in the seaside town of Blue Hill Maine in 1887. Her father, Edward E. Chase, was a law clerk and her mother, Edith Mable Lord Chase, had been a school teacher. Many biographical accounts of Chase cite her New England and seafaring heritage as singularly influential to her personal and professional development. She chronicled her early years in three autobiographies: A Goodly Heritage (1932); A Goodly Fellowship (1939); and The White Gate: Adventures in the Imagination of a Child (1954). After attending Blue Hill Academy, she entered the University of Maine in 1904. Two years later she interrupted her college studies to teach in one room schools in Hancock County before returning to Orono to obtain her B.A. in 1909. She then taught at Miss Moffat's School for Girls in Chicago before being stricken with tuberculosis and moving to Montana. While there she published her first novels for children, and eventually entered the University of Minnesota Graduate School to study for a PH.D. in English. Upon receiving that degree in 1922 she was hired as an assistant professor at the University of Minnesota. In 1923 she started teaching at the College of St. Catherine in St. Paul and then was hired at Smith College in Northampton, Massachusetts in 1926. She taught at Smith until her retirement in 1955. She received an honorary Doctor of Letters from the University of Maine in 1928, an honorary Doctor of Letters from Bowdoin College in 1933, and an Honorary Doctor of Humanities from Colby College in 1937.

During Chase's long career in education she also became a respected author and lecturer. The following summary of her oeuvre and brief analysis of her literary contributions is excerpted from Twentieth Century Literary Criticism, edited by Thomas J. Schoenberg and Lawrence J. Trudeau.

Scholars regret that Chase never kept a comprehensive list of her prodigious literary output, which ranged from juvenile and adult fiction, to Biblical studies, to biography, to academic textbooks. Her first fiction works were for young readers, and her early nonfiction efforts were designed for use in college teaching. In A Goodly Heritage (1932), A Goodly Fellowship (1939), and The White Gate (1954), she explored her own Yankee heritage and philosophized about teaching as a career. Chase also produced several popular studies of

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WINDSWEPT

WASHINGTON COUNTY, MAINE

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the Bible as literature, such as The Bible and the Common Reader (1944), which grew from her own deep Christian faith and her love of teaching. Her novels and juvenile books are steeped in the history and traditions of her native New England. Chase was strongly influenced by Maine writer Sarah Orne Jewett, whom she had met during childhood. In adult novels of Maine such as Silas Crockett (1935) and Windswept (1941), Chase imbued her characters and plots with a kind of spirituality. In fact, her insistence on traditional, humanistic values, even in her later work, was unusual in an increasingly cynical literary world. Although her philosophy may have been intellectually unfashionable, her works reached a wide audience and gave readers carefully written works of literature laced with interesting social history.

Nearly all the criticism on Chase from the late 1920s into the late 1960s was laudatory, with a tone suggesting deference to a well-loved professor. Most reviews of her novels and nonfiction work were short, complimenting Chase's subject matter and elegance of style. In 1962 the Colby Library Quarterly devoted a full issue to Chase, portraying her as a distinguished novelist of Maine, surpassed only by Jewett. Three critical biographies of Chase later helped to solidify her reputation. While Chase's works were neither overly sentimental nor always optimistic, they did establish a high standard of morality and expressed lofty ideals and a faith in the human spirit. Thus she was out of the mainstream of a great deal of serious American literature in the 1950s and 1960s—a time when writers were becoming more interested in the malaise of their time than in the force of spirituality or idealized traditions. Although only a few of Chase's works are read or reviewed today, she retains a respected place in the literary history of her time.

According to a bibliography compiled by biographer Elienne Squire, Chase published at least 37 books (including four children's novels, four books on writing and five books of religious studies), 15 short stores and 52 articles or contributions to edited volumes. Of these, Chase's three autobiographies and Mary Peters, Silas Crockett, and The Edge of Darkness are prized by Maine readers as 'Maine novels'. The latter three of these reflect Chase's interpretation of a Maine that changed socially, economically and culturally during her lifetime. Of her need to write about her home state, she reflected in 1962 "[f]or to have sprung from Maine seafaring people; to have spent my childhood and many of my later years on a coastline unsurpassed in loveliness; to have inherited a wealth of thrilling history and tradition; to have been born at a time when great ships, built by Maine people in a hundred seacoast villages, had been for nearly a century making Searsport and Rockland, Belfast and Thomaston, Wiscasset and Calais better known in Canton, Singapore, and Sydney than even New York and London were known; to have been brought up with men, and with women, too, who knew the Seven Seas too well to be bounded in their thoughts by the narrow confines of their own native parishes; - such an inheritance if imperishable values imposes a debt which cannot possibly either be underestimated or ever fully discharged." (Chase, "My Novels about Maine," 1962.)

For Chase's readers the Maine novels placed her behind only Sarah Orne Jewett in the pantheon

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WINDSWEPT

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of regional authors. Interestingly, Chase did not consider Windswept, which was set in Maine and became her best selling work, to be a Maine novel. As described by biographer Squire:

Although the setting is the Pine Tree State, Chase did not consider Windswept one of her Maine novels. The book does not deal primarily with regional issues or with typical Downeasters. The essence of the drama concerns the transplantation of the immigrant to Maine, his adjustment to the land and the beneficial effects resulting from this synthesis. Windswept, a house on the Maine coast, on a high promontory overlooking the sea, is the core of the story. John Marston built it in the early 1880s and made it the cherished center of his families' lives. The book is a chronicle of three generations of Marstons, from 1880 to the eve of World War II.

The novels written after Mary Peters and Silas Crockett focus on the search for the old virtues that give man some measure of jurisdiction over the turbulence in the world and dignity in the face of the forces he cannot control. Mary Peter, Silas Crockett, and Windswept are a trilogy in the sense of having a similar theme, that of generational perpetuity. In Windswept Chase is more circumspect as she explores the exigencies of life and states her prevailing belief that the only sure foundation for a well-integrated personality is positive childhood memories. (Page 122).

During the course of her long life Chase had three primary residences: her family home in Blue Hill (part of the Blue Hill Historic District, NR 80000220); the college-owned Frederick Kneeland house (which she rented from Smith College after 1929); and the cottage Windswept in Steuben. While her productive life spanned her tenure in Northampton, Chase felt that the Maine cottage she occupied seasonally from 1941 to 1955 was her "New Jerusalem", the place that had been "the most secure part of [her] life for 16 years." (Chase, Windswept notebook and Elienne Chase, p. 163.) Chase first saw Windswept in 1934 and was immediately attracted to its isolation, silence and tranquility. Six years later, when World War II prevented her from traveling to Europe during her summer break, she rented the cottage on Petit Manan Point. The cottage had been erected between 1928 and 1934 by G. Horton Glover of Palm Beach Florida. In 1889 the Petit Manan Land Company had plated 375 "Villa Lots" on the south end of the point, but for whatever reason the development failed to catch on, and only two or three cottages were ever built. Glover sold the cottage in 1936 and it changed hands twice more in the next few years. The first summer Chase spent at Windswept (the name she gave to the property) she started the novel, choosing as its setting her immediate surroundings and naming the volume after the cottage. When the novel was published in the fall of 1941 it was an immediate success, obtaining top ratings on the New York Times and Herald Tribune best seller lists and receiving a favorable review from the New York Times Book Review. With the royalties from this book Chase was able to purchase the cottage in 1941. She continued to write while in Northampton, but according to her biographer Perry Westbrook "Much of her finest work was done at "Windswept"...there remained something of the pristine quality of the coast - some of the sweep and grandeur of the shore and sky and sea that had been there before Champlain and the

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WINDSWEPT

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early settlers. Best of all, perhaps, the tourists thronged less numerously so far east, and the summer cottagers were fewer. This corner of Maine still belonged to the fishermen, the farmers, the blueberry pickers on the burnt-over barrens that rolled back from the sea." (Westbrook, p. 67). At least nine of Chase's major works were written during the years she owned Windswept.

In 1955 Chase retired from Smith College, and on doctor's orders sold the cottage, as it had become too heavy a chore for her to maintain. She handpicked the next owners, and spent her last summer there preparing for the transfer. The depth of her connection to the property is illustrated by the 'About Windswept' notebook she prepared for the new owners. This twenty five page handwritten and indexed notebook is part practical advice ("you should know the ash can is temperamental"), part local commentary ("although Mr. Burnham shares my political views, he being the leader of the inconsequential Democratic Party in Millbridge, I cannot extol his business methods or his prices which are both, to use a merciful adjective, unstable"), and part sentimental reflection on the trees, grasses, cranberries, birds, flowers and household objects with which she had developed a personal relationship. At the end of the notebook she left explicit instructions for the new owners to claim the house as their own, for Chase would not be back. "Just now, I do not think I shall ever return here...I rather like to end the chapters of my life summarily. Still, one never knows one's mind. This quite cheerful and happy statement means only one thing: that I do not wish you ever to think of me or any of my former possessions with the least degree of sentimentalism. They are all yours to do with as you wish...I leave without a shadow of regret - only vast gratitude." (Page 24-25). It is to the credit of the property owners since Ms. Chase that indeed, much of her former possessions (including furniture and books) and all of the solitary ambiance of Windswept has been retained and preserved since her departure.

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WINDSWEPT

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Chase, Evelyn Hyman. Feminist Convert: A Portrait of Mary Ellen Chase. (Santa Barbara: John Daniel & Company), 1988.

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Westbrook, Perry D. Mary Ellen Chase. (New York: Twayne Publishers, Inc), 1965.

"'Windswept' Sold By Noted Author" in *Portland Sunday Telegram* (Portland, Maine). September 4, 1955. Page 4C.

10. Geographical Data

Acreage of Property 5 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 | 19 | 586576 | 4918657 |

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 18 January 2007

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

city or town AUGUSTA state ME zip code 04333 -0065

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

Additional items

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

Property Owner

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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

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

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WINDSWEPT

WASHINGTON COUNTY, MAINE

Section number 10 Page 2

VERBAL BOUNDARY DESCRIPTION

The boundaries of Windswept are depicted on the Town of Steuben tax map number 3, lot 2.

BOUNDARY JUSTIFICATION

The above cited boundaries represent all the land and features that have historically been associated with Windswept since its purchase by Mary Ellen Chase in 1941.

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PHOTOGRAPHS

Photograph 1 of 3
Christi A. Mitchell
Maine Historic Preservation Commission
27 September 2006
West elevation; facing east.

Photograph 2 of 3
Christi A. Mitchell
Maine Historic Preservation Commission
27 September 2006
East elevation; facing west.

Photograph 3 of 3
Christi A. Mitchell
Maine Historic Preservation Commission
27 September 2006
Living Room; facing northeast.