

United States Department of the Interior
National Park Service

NOV 10 1992

National Register of Historic Places
Registration Form

NATIONAL
REGISTER

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 Steward-Emery House

other names/site number _____

2. Location

street & number Main St., .25 Mi. No. of Junc. W/Rt. 16 ^{ME} N/A not for publication

city or town North Anson N/A vicinity

state Maine code ME county Somerset code 025 zip code 04958

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.)

Evan S. Peterson 11/12/92
Signature of certifying official/Title Date

Maine Historic Preservation Commission
State of 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 the 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 of the Keeper

Arlene Byer

Entered in the
National Register of Action

12/17/92

Steward-Emery House
Name of Property

Somerset, Maine
County and State

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	
<u>1</u>		buildings
		sites
		structures
		objects
<u>1</u>	<u>0</u>	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

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)

Italianate
Colonial Revival

Materials

(Enter categories from instructions)

foundation Stone/Granite
walls Wood/Weatherboard

roof Metal/Tin
other Wooden front porch; side sun porch;
roof balustrade

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or 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.

Areas of Significance

(Enter categories from instructions)

Architecture

Art

Period of Significance

c. 1870

c. 1900

Significant Dates

c. 1870

c. 1900

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Kieler, Wallentine, Artist

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:

Steward-Emery House
Name of Property

Somerset, Maine
County and State

10. Geographical Data

Acreage of Property 3

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 9	4 2 9 0 6 0	4 9 6 7 2 1 0
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

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 Kirk F. Mohney, Architectural Historian

organization Maine Historic Preservation Commission date October, 1992

street & number 55 Capitol Street, Station #65 telephone 207/287-2132

city or town Augusta, state Maine 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 Projects (1024-0018), Washington, DC 20503.

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National Register of Historic Places Continuation Sheet

STEWART-EMERY HOUSE

Section number 7 Page 2

The Stewart-Emery House is a two-story, three-bay Italianate style frame dwelling which has a cubical front block covered by a hip roof. It features a telescoping ell of one and two stories that links the house to a large carriage barn. The entire building is sheathed in weatherboards. The house occupies a large elevated lot just north of the community's business district with a wooded ravine to the rear.

Facing east, the symmetrically composed front elevation contains a central entrance that is sheltered by a hip roofed porch. The original feature has chamfered porch posts separated by elliptical arches and a bracketed cornice. Flanking the entry are large picture windows with Queen Anne transoms and shallow hoods. These were probably installed at the turn of the century when a number of modifications were made to the house. The second story has a pair of narrow one-over-one round-arched windows in the center bay that are framed by heavy Italianate surrounds. Two-over-two windows occupy the outer bays. Quoins decorate the corners of the facade (as well as the sides) and a denticulated, bracketed cornice carries across the elevation and around the building. The galvanized metal roof is punctuated by a pair of interior brick chimneys and a low balustrade crowns the roof. This detail features paneled corner posts topped by urns and broad turned balusters.

The south side elevation of the main block contains a glazed Colonial Revival porch that covers the first story. It has a central two-leaf door framed by large single-pane windows and transom. Window bays of equal size flank the doors and additional units occupy both ends. There are three equally spaced two-over-two windows on the second story. The recessed two-story three-bay ell features a porch across its first story (one bay of which is enclosed) that shelters a door and six-over-six window. There are a trio of similar windows on the second story. A third chimney punctuates the ell roof, and a bracketed cornice decorates the elevation. The shorter one-story ell that extends to the barn is unornamented, and has a wide door surmounted by a transom and one six-over-six window.

On the north elevation of the house, a pair of large three-part one-over-one windows occupies the first story whereas two, two-over-two windows are located above. The two-story section of the ell has an asymmetrical fenestration pattern with three six-over-six windows on each story. A single, small window is located in the one-story connector. The rectangular barn features a pair of modern garage doors on its front elevation as well as a hay door above the central opening and a window in the gable peak. There are three small windows and a single large one on the south side and

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a centrally-placed, square, gabled ventilator on the roof.

Inside, the plan is organized around a central hall containing the stairs that has three separate runs leading to the attic. It has darkly stained turned balusters, a tapered, polygonal newel post, and shaped handrail. Four-panel doors with heavily molded surrounds open off the hall and into the north parlor on the first story and bedrooms on the second. The south parlor entry was modified by the addition of a colonnade with two columns rising from low paneled walls. Handsome Italianate style, round-arched marble mantelpieces are located in the four principal first floor rooms.

The most significant interior feature of the house, however, is the remarkably well-preserved and extensive trompe L'oeil wall and ceiling finish in the hall. Extending from the entry hall to the attic, this treatment is perhaps the best original domestic example known in the state. The finish is composed of an olive colored background that is punctuated by rectangular sections defined with broad painted moldings that frame a blue/green and cream colored panel. Panels over doorways have more elaborate cartouches, whereas the ceiling is less ornate. A broad molded cornice featuring a gold rope molding and crimson highlight further enrich the composition. While the embellishment of the hall is the most outstanding feature of the interior, plaster wall and ceiling moldings and center bosses in the parlors retain their ornate painted surfaces. Further painting was recently uncovered in the library behind the south parlor, although of a much less ornate pattern.

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The Steward-Emery House is a locally prominent architectural landmark that was constructed about 1870 and remodeled at the turn of the century. It is named for its original owner, lumber dealer Marcellus Steward (1821-____), and the family who made the Colonial Revival style alterations. In addition to its architectural significance, the house is especially noteworthy for its many original interior finishes including perhaps the best preserved domestic trompe L'oeil painting in the State; a decorative treatment that is apparently the work of the Portland fresco painter Wallentine Kieler. The property meets National Register criterion C both for its architectural and artistic importance.

According to tradition, the present building was built on the site of an earlier Federal period house which was relocated to a lot north of the present one. It is not entirely certain when Steward acquired the parcel of property on which the house stands, although it may have been in 1866 when he purchased the "tavern stand" of James B. Brown for \$700. Nonetheless, the dwelling which he came to occupy must have been, at the time, among if not the most impressive in North Anson, especially in the manner of its siting on a conspicuous lot of high ground beyond the commercial district. Unfortunately, little has been learned about Steward or his wife Hannah Williams, whom he married in 1844. His name only occasionally appears in Maine business directories of the period under M. Steward as a lumberman and sometimes a merchant. Steward obviously achieved a level of economic prosperity, and his new house was built in a manner and finish that reflected the popular architectural fashions of the day. In fact, the sophistication of the interior detailing including marble mantelpieces and the trompe leoil painting in the hall, is more indicative of urban tastes than of a small rural community such as North Anson.

On July 30, 1888, Marcellus Steward sold his house and lot containing about eight acres to his son Gustavus A. Steward. Five years later Gustavus transferred it to his sister Elizabeth A. Emery, the wife of Wallace Emery. The Emery's subsequently remodeled the house by adding the enclosed porch on the south side, the large windows on the facade, and introduced an arcade between the hall and the south parlor. Following their deaths, the property was returned to ownership of the Steward family, but was sold shortly thereafter.

As indicated above, the trompe L'oeil painting which exists in the Steward-Emery House is of particular importance for a number of reasons. To date, historic building surveys and National Register nominations have documented only a handful of domestic buildings with this style of interior decoration still in place. They include the J. G. Deering House in Saco (N.R. 2/17/82), the A. B. Butler House in Portland (N.R. 5/8/74), and the main house at the Washburn Family estate, the Norlands (N.R. 12/30/69).

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Section number 8 Page 3

However, neither of these properties contain painting which is as extensive or as remarkably well preserved as at the Steward-Emery House. In fact, the decoration at the Deering House, although more ornate, is limited to the small front vestibule; the painting at the Butler House has been heavily restored; and the Norlands example survives only in fragments having been stencilled over in 1883. Typically, the most elaborate examples of trompe L'oeil painting are to be found in either religious or fraternal contexts. For example, both the Union Meeting House in Readfield (N.R. 7/8/82) and Stockton Springs Community Church (N.R. 6/20/85) feature intact designs, as does the Masonic Hall in Belfast (N.R. 4/26/73). Thus, it becomes readily apparent that the subject property contains an unusually intact and extensive example of this style of decoration.

In Maine, trompe L'oeil painting appears to have been most popular between the late 1860s and about 1880. Although the earliest known example (the Stockton Springs church) dates from 1853, most of the other documented instances of its use fall in the later period. The technique was superseded by stencilling, a form of decoration that survived into the early years of the twentieth century. The redecoration of the house at the Norlands in 1883 when the trompe L'oeil painting was overpainted with stencilling is a particularly striking example of how the fashion changed and interiors were updated.

The painting in the Steward-Emery House is apparently the work of Wallentine L. Keiler (1840-____), whose name is written on a post in the attic. Born in Copenhagen, Denmark, Keiler emigrated to Portland in 1864 where he promptly enrolled in Company B, 8th Regiment of Maine Infantry Volunteers. Having been honorably discharged in 1865, Keiler was naturalized in 1868. He first appears in the Portland Directory in 1869 where he gave his occupation as that of a fresco painter (the term is loosely used and can be considered to include trompe L'oeil work), but his whereabouts after 1881 is as yet unknown. The painting in the Steward-Emery House is the first documented example of Keiler's domestic work that is extant, although as an article in the April 6, 1877, edition of the Portland Advertiser clearly shows, there were others:

Fresco Painting - We hear highly complimentary reports in regard to the artistic work of Mr. W. L. Keiler, the fresco painter. He has recently executed some very fine work in the residence of Dr. Buzzell, and also at the office of the Safety Deposit Vaults, besides many other excellent touches of his brush in this city. Mr. Keiler's reputation, however, is not merely local. Odd Fellow's Hall in Lewiston, the elegant Roberts residence in Alfred, and Mrs. Clark's fine house in Waldoboro, bear testimony to his rare merit, and during the past winter he was engaged to go all the

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way to Fredericton, New Brunswick, to execute a large order for a gentleman who had been pleased with some of his work in this state.

Keiler was one of a handful of artists who resided in Portland in this period and advertised their services for the decoration of building interiors. Among those about whom something is known are George D. Jost, Jacob and Joseph Wissert, Neil Gielstrup, Phillip Guelpa, and the most widely documented, Charles Schumacher. While more than seventy commissions of these painters have been identified through a variety of primary sources, only a small fraction survive, and many of those are fragments.

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STEWARD-EMERY HOUSE

SOMERSET, MAINE

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BIBLIOGRAPHY

Ela, David H. "Audet House." One page manuscript outlining the history of the property. 1990. Copy on file at the Maine Historic Preservation Commission.

Letter from James K. Owens, General Services Administration to Roger G. Reed, Maine Historic Preservation Commission, March 23, 1984.

Schumacher, Charles J. Artist File. Maine Historic Preservation Commission, Augusta.

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Steward-Emery House

Somerset, Maine

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VERBAL BOUNDARY DESCRIPTION

The nominated property occupies the Town of Anson tax map 6, lot 63.

BOUNDARY JUSTIFICATION

The boundary embraces the house and its connected outbuildings as well as the entire 3 acre village lot historically associated with it.