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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 PECK, BRADFORD, HOUSE
other names/site number _____

2. Location

street & number 506 Main Street N/A not for publication
city or town Lewiston N/A vicinity
state Maine code ME county Androscoggin code 001 zip code 04240

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] 12/22/08
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] 2-12-09
Signature of the Keeper Date of Action
Edson R. Beall

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE _____

COMMERCE _____

SOCIAL HISTORY _____

Period of Significance

1893 - 1919 _____

Significant Dates

1893 _____

1900-1910 _____

Significant Person

(Complete if Criterion B is marked above)

PECK, BRADFORD (1853 - 1935) _____

Cultural Affiliation

Architect/Builder

COOMBS, GEORGE M. (1852 - 1909), Architect _____

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: _____

10. Geographical Data

Acreage of Property .76 acres

UTM References
(Place additional UTM references on a continuation sheet.)

1	1	9	4	0	3	1	5	4	4	8	8	4	5	2	5
	Zone		Easting				Northing								
2	1	9													

3	1	9													
	Zone		Easting				Northing								
4	1	9													

See continuation sheet

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

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

11. Form Prepared By

name/title Ann Morris, Historian and Christi A. Mitchell, Architectural Historian

organization Lewiston Historic Preservation Commission, Maine Historic Preservation Commission date June 2, 2008

street & number City of Lewiston Planning Department, 27 Pine Street telephone (207) 513-3125

city or town Lewiston state ME zip code 04240

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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ANDROSCOGGIN COUNTY, MAINE

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DESCRIPTION

Bradford Peck's large asymmetrical Colonial Revival house, designed by Lewiston architect George M. Coombs, stands on the west side of busy Main Street, in the City of Lewiston, in Androscoggin County, Maine. It is on a tree-lined stretch of Main Street where the street railway used to run past the late nineteenth century homes of successful businessmen and community leaders. It is one mile north of the business district and the former textile mills along the Androscoggin River.

As Virginia and Lee McAlester point out in *A Field Guide to American Houses*, about ten percent of Colonial Revival houses have asymmetrical facades, a feature rarely seen on their colonial prototypes. These asymmetrical examples include rambling, free-form houses resembling free classic Queen Anne style houses. The Peck house is just such a large, rambling free classic, structure.¹

The Peck house is two-and-a-half stories tall, with a flat hipped, asphalt roof, cross gables, and exaggerated elements. It has an interior chimney in the northeast quadrant of the main hip roof. The roof is ornamented with has a balustraded widow's walk, a feature popular on Colonial Revival houses. Wide corner-boards with capitals run up each corner of the house and support the wide frieze. Under the broad eaves are carved brackets. The house sits on a high, brick foundation, and therefore, entrances and porches are high off the ground.

The east elevation, facing Main Street, contains two bays. The north bay is a two-story circular bay window under a conical extension of the main roof. The south bay contains a large picture window with a wide cornice on the first story, and paired, nine-over-one double-hung windows on the second story. A hip dormer sits in the center of the east side of the roof and contains two, small, six-over-six, double-hung windows.

The primary facade does not face Main Street, but is oriented towards the wide yard and driveway to the south. This elevation contains five irregular bays. Under the main section of the flat hip roof, the two bays to the east contain the main entrance and a large one-over-one, double-hung window on the first story, and a small stained glass window on the second story. A one-story open porch with a flat balustraded roof and a wide cornice wraps around the east side of the house for a short distance. The porch roof is supported by pairs of fluted Ionic columns and a wood railing stretches between the columns. An uncovered section of the porch and railing extend in front of the large picture window on the east elevation.

The two center bays on the south elevation project slightly under a pedimented cross gable. The bay to the east contains a large, arched, stained glass window between the first and second stories. The narrow bay to the west contains modest double-hung windows on the first and second stories,

¹ McAlester, p. 321.

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with wood panels inserted between them, so that they appear to have one long, tall frame. There is a fanlight in the pediment, and carved brackets support the eaves of the pediment.

The rear bay of the south elevation is actually the side of a cross-gable projection to the west. This bay contains paired, one-over-one, double-hung windows on the first story and a single, nine-over-one window on the second story.

On the west elevation, the ground falls away to expose the full basement and the first story is high off the ground. The two-and-a-half-story west facade is two bays wide under a cross gable roof. The north bay projects further under a lower gable roof and contains a door and a small window on the first story, a nine-over-one window on the second story, and a small, one-over-one window in the attic. The south bay has a one-over-one, double-hung window on the first story and a door on the second story that opens onto a small, square, glassed-in porch with a flat roof. There is an equally small, square, open porch supported by square wood posts and railings directly below the glassed-in porch. A staircase runs up in front of the square porch to permit access to the south side of another one-story porch which has a flat roof, square wooden posts and railings. This secondary porch stretches across the northernmost bay of the west elevation. The porches have latticework below them, and a tall arched opening in the latticework provides access to the space under the porch.

The north elevation contains five irregular bays. The bay closest to Main Street consists of two stories of double-hung windows. A broad, cross-gable wall dormer containing a double-hung window pierces the roof line above the next two bays. Under the wall dormer, these two bays contain a blank bay and a wide, two-story bay window with a flat balustraded roof. The two bays to the west contain casement windows on the first story and a small stained glass window and a double-hung window on the second story. Windows on the first story are one-over-one, while windows on the second story and in the gable are nine-over-one.

Inside, the house contains hardwood floors and delicate oak trim throughout the first floor. There are tin ceilings in every room, each with a different pattern. The large square hall in the center of the house has a dramatic staircase in the southwest corner of the room. The staircase is of oak with slender turned spindles and square newel posts carved with classical swags. The staircase leads up to the south, to a broad landing below the beautiful, two-story, stained glass window, and then turns and rises to the north against the west wall. This large entrance hall is used as a receptionist's office.

To the east is the parlor with the large picture window. It has a fireplace angled across the interior corner with a brown tile surround and an oak mantle carved with delicate columns and classical swags. Above the mantle is a three-part beveled mirror. Large pocket doors are enclosed in the wall between the parlor and the dining room. The large dining room across the north side of the house has a fireplace on the west wall with a brown tile surround and an oak mantle similar to that in the parlor. The dining room has a dramatic ceiling light fixture that is a large, white, alabaster bowl set in an iron frame. The light fixtures and chandeliers throughout the house suggest an Art Nouveau influence.

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Upstairs there are five bedrooms on the second floor. The bathroom on the second floor has built-in cupboards and a stained glass window with a geometric pattern similar to a Frank Lloyd Wright pattern. There are three bedrooms on the third floor.

Directly behind the house and down the hill, a one-and-a-half-story carriage house faces east and has a cross gable roof with a square, gable ventilator at its peak. The carriage house has three wide triple-fold, garage doors under one long deep cornice embellished with dentils. The front cross gable is off-center to the south. The wide gable contains a hayloft entrance above the south garage door. A six-over-six window is centered above the hayloft, and, above the window, six pigeon holes fill the peak of the gable.

The Peck House and carriage house currently serve as a realtor's office. They are well maintained and attractively landscaped with stately trees, expansive lawns, and ornamental shrubs and flowers. The Peck House possesses historic integrity in terms of location, design, setting, materials, workmanship, feeling, and association.

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STATEMENT OF SIGNIFICANCE

The Bradford Peck House sits among the turn of the century mansions along Main Street, one mile north of the Lewiston business district and the former textile mills along the Androscoggin River. It is locally significant under National Register Criteria B and C in the areas of Commerce, Social History and Architecture. The Peck House is significant in the area of Commerce because Bradford Peck established Peck's Department Store, the largest department store in New England outside of Boston, and in the area of Social History because of his enthusiastic promotion of a utopian economic system which he characterized as a giant cooperative enterprise. The Peck House is significant in the area of Architecture because it is a fine example of a rambling, Colonial Revival house and because it was designed by the regionally prolific and successful architect George M. Coombs. Bradford Peck and his house, built in 1893, the year of the Columbian Exposition in Chicago, reflect the American turn of the century optimism and idealism that produced the City Beautiful Movement, the House Beautiful Movement and the Progressive Reform Movement. The period of significance for this property, 1893 - 1919, reflects the years during which the building was the residence of Bradford Peck.

At the turn of the century, Lewiston was a bustling mill town, with eight large textile mills and a population of 23,761. Forty percent of the population was foreign born, and most of the immigrants were French-Canadians, recruited from Quebec to work in the mills. All the mills were owned by the Franklin Company, a syndicate of wealthy industrialists from Boston. The Franklin Company owned the rights to the water power from the Great Falls on the Androscoggin River. The Franklin Company built the canals and leased the mill sites to individual stockholders. The Franklin Company owned much of the rest of Lewiston and laid out the streets and the parks, donated the land for the city hall and the library, donated the land for schools and churches, and built blocks and blocks of brick dormitories and apartments for the mill workers. The Franklin Company was setting a fine example of city planning when Bradford Peck moved to Lewiston, in 1883.²

Bradford Peck was born in Charleston, Massachusetts, in 1853. At age twelve he went to work as a cash boy for the Jordan Marsh Department Store in Boston. In 1876, Peck became a traveling salesman for a New York importing firm, selling lace and embroidery throughout New England.³

In 1880, Peck went into partnership with E. A. Plummer, and they opened a dry goods store in the Music Hall Block on Lisbon Street. In 1883, Peck resigned from the New York firm and moved his family to Lewiston. In 1885, Peck bought out Plummer and moved the dry goods business to the Sands Block on Lisbon Street. In 1890, he incorporated the business as B. Peck & Co.⁴

²Leamon; p. 14, 16, 17; Leitman; p.7-14.

³ Peck Biography, Geneva A. Kirk Collection.

⁴ Ibid.

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In 1893, Peck had architect George M. Coombs design a Colonial Revival mansion for him on Main Street. In 1896, he had Coombs, now a partner in Coombs, Gibbs, & Wilkinson, design the four-story, Second Renaissance Revival, Peck's Department Store on Main Street, at the head of Lisbon Street. Other businessmen thought him foolish to move out of the commercial district along Lisbon Street.⁵

But Main Street was a good choice, because, to the west, it went over the bridge to Lewiston's sister city of Auburn; and, to the east, it ran past the fine homes of Lewiston's business and political leaders and continued north all the way to the state capital at Augusta. Most important of all, the street cars ran along Main Street, and the intersection with Lisbon Street was only two blocks from the Maine Central Railroad depot, where visitors from Boston got off the train.⁶

Peck's Department Store flourished. It had forty departments, including: men's, women's, and children's clothing; shoes; jewelry; toiletries; linens; housewares; china; appliances; fabrics; furniture; draperies; carpets; and toys. It had a beauty parlor called "The Charm Shop," and a "Rest Room" where women could rest, meet friends, or check their shopping lists. It had a home decorating service, and it had "Betty Lee," a personal shopper who gave phone and mail requests her speedy attention. On the third floor, the famous "Little House That Peck Built," a five-room bungalow, displayed period furniture and modern decorating ideas. For years Peck's was the largest department store in New England, outside of Boston. When board members of the Franklin Company came to Lewiston to attend board meetings, their wives accompanied them on the train to visit Peck's. In Maine Forms of American Architecture, Earle G. Shettleworth, Jr. wrote, "the emphatic Romanesque arches of the Great Department Store still dominate Lisbon and Main Streets as a remnant of one of Coombs, Gibbs and Wilkinson's most successful commercial designs".⁷

Bradford Peck's other significant contribution in the area of both social history and commerce was his novel idea for a utopian economic system. Peck believed that nations that allowed a small number of people to control all the wealth would be destroyed. In 1900 he published a book titled The World a Department Store, with illustrations of the Beaux-Arts city by Harry Wilkinson, previously a partner of George M. Coombs. In it he told the mythic tale of a man who fell asleep for 25 years and woke to find himself in an idyllic city in a new society. The Cooperative Association of America had abolished poverty, eliminated advertising, and waged war on waste. The idyllic city was laid out on a grid, with broad diagonal avenues and regularly spaced parks to allow sunlight into every window. Government buildings were at the center of the grid, factories were along the canal at the outer edge of town, and schools and churches were spaced every few blocks, within walking distance of all

⁵Reed; p. 11, 12; Peck Biography, Geneva A. Kirk Collection.

⁶*Old Maps of Androscoggin County, Maine, in 1873.* p. 39, 42.

⁷Advertisement in Lewiston City Directory, 1932. p. 2-3.
Elder; p. 76; shettleworth, p. 211.

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residences. Central dining rooms prepared meals, so citizens did not have to cook. Currency was replaced with coupon books, their value determined by service to the community.⁸

Bradford Peck was so enthusiastic about his utopian economy he actually tried it. He organized the Cooperative Association of America in Lewiston, in 1900. More than 600 members paid a fee and became volunteers with special low-cost privileges at a co-op grocery store at the corner of Main and Middle Streets. It had a ladies' parlor and a gentlemen's reading room on the second floor. Peck's Cooperative Association was modeled on the Rochdale System in England which developed in a mill town and had cooperative retail stores, wholesale houses, factories, banks, and shops. Peck believed his system would be adopted gradually throughout the country, because it was good for mankind.⁹

Beginning in 1901, Peck left the management of his department store to others and devoted his time to the Cooperative Association of America. He established a cooperative press and had plans for a bakery, a laundry, and several farms. Radical reformer B. O. Flower praised Peck's Cooperative Association in his columns in *The Arena*, and Henry Demarest Lloyd compared Peck to Robert Owen, the British socialist and philanthropist. Progressives held a mass meeting in Boston in January of 1901. They established the Workers' Cooperative Association of Boston and elected Peck the vice president.¹⁰

Peck's weekly periodical, *The American Cooperator*, promoted the ideals of a cooperative economy, union labor, just taxation (a flat tax), socialism, initiative and referendum legislation, and women's suffrage. The periodical only lasted one year, but in 1902 the cooperative convention came to Lewiston. The spry, dapper, Mr. Peck traveled for much of the rest of his life, giving an illustrated lecture on cooperative societies to business associations, clubs, labor unions, literary societies, schools, and YMCAs.¹¹

The Cooperative Association of America died out after ten years. The Cooperative Association had never been a genuine democratic cooperative like the one in Rochdale. Instead, it was more like a private corporation with a philanthropic director. After the cooperative in Lewiston closed its doors, the only reminder of Peck's idealistic dream was a mild form of profit sharing for the employees of Peck's Department Store.

⁸Peck Biography, Geneva A. Kirk Collection; Peck File, Maine Historic Preservation Commission Office.

⁹Peck Biography, Geneva A. Kirk Collection; "Rochdale;" *Encyclopedia Americana*; Peck Obituary, *Lewiston Evening Journal*, March 11, 1935.

¹⁰ Davies; p. 481-485.

¹¹ Ibid; p. 487.

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The architecture of the Peck House fits the expansiveness, idealism, and optimism of Bradford Peck and his times. In 1893, the same year the house was built, the World's Columbian Exposition in Chicago launched the City Beautiful Movement across America. The Chicago World's Fair, with its plazas, wide boulevards, monumental classical architecture, state-of-the-art sanitation and transportation, and absence of poverty, was looked upon as a dazzling, ideal city that would remove fair-goers from the world of toil, injustice, cruelty, and oppression. The resulting City Beautiful Movement had a grand vision, including an interest in the classical, that Chicago architect Daniel Burnham said produced "big plans to stir men's blood, guided by high ideals and common sense." Improvement societies promoted towns with well kept streets, beautiful parks, attractive yards, plenty of fresh air, and favorable sanitary conditions, believing they would lead to moral development and industrial progress.¹²

At the same time, architects promoted a House Beautiful Movement, claiming the quality of life could be improved by addressing the design of the material environment — from cities, to houses, to teaspoons. The House Beautiful Movement implied that the home was the source of cultural and ethical values, the place where individuals became productive citizens contributing to the betterment of a democratic society. Landscape architect Jens Jensen expressed the movement well when he said, "The American home is the foundation upon which the world's greatest democracy rests. It is the unit of which the city is made up, and in it should center the whole force of city planning, in order to foster the highest ideals in its people, and to be an expression of the best in mankind."¹³

This admiration for the idealistic and the classical can be seen in many of the fine homes designed by architect George M. Coombs along Maine Street and Frye Street in Lewiston. Coombs designed five expansive, free classical Queen Anne houses, the Queen Anne style Bauer Apartments, and six large Colonial Revival houses in the Main Street-Frye Street Historic District that is also being nominated for listing in the National Register of Historic Places. The Queen Anne houses have towers, bay windows, and oriel windows, and the Colonial Revival houses might be symmetrical or asymmetrical, but all of the houses have classical details. The classical details include: pedimented gables, Ionic columns, Corinthian columns, Doric columns, pilasters, corner pilasters, broad boxed eaves, molded cornices, entablatures, wide friezes, dentils, modillions, Palladian windows, stained glass windows, oval windows, fanlights, foliated consoles, and many decorative wood panels — some of a geometric design and some with classical swags.¹⁴

George Coombs was born in Brunswick, Maine. He came to Lewiston in 1872 and worked for architect Charles F. Douglas until Douglas moved to Philadelphia in 1874. In 1875, Coombs formed a

¹²Grese; p. 38-40; Tishler; p. 126-129; "Architecture: The City Beautiful Movement."

¹³ "Frank Lloyd Wright and the House Beautiful;" Grese; p. 40.

¹⁴"Main Street-Frye Street Historic District," National Register of Historic Places nomination, 2008 (pending).

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partnership with William H. Stevens that lasted until Stevens died in 1880. During those five years, Stevens designed industrial and hydraulic projects, and Coombs designed picturesque Italianate, Greek Revival, and Stick Style residences. In 1880, Coombs established his own firm, and during the prosperous 1880s, he designed numerous commercial and public buildings, including several courthouses. In Lewiston his commissions included the Dominican Block and the Sands Block, both with distinctive pedimented frontispieces crowning their roofs, and three Richardsonian Romanesque school buildings: Wallace School, Dingley School, and the Hedge Laboratory at Bates College. Drawings for three of his projects were published in *American Architect and Building News*, and the Dominican Block and the Dingley School have since been listed in the National Register of Historic Places.¹⁵

During the 1880s and 1890s, Coombs designed many architecturally fashionable Queen Anne and Colonial Revival houses. In 1896, Coombs formed a partnership with Eugene J. Gibbs and Harry C. Wilkinson. Wilkinson stayed with the firm for only three years, during which time the firm designed Peck's Department Store and additions to Hiram Ricker's resort hotels at Poland Springs and Rockland, Maine. The firm of Coombs & Gibbs continued designing schools, churches, the Carnegie Library in Lewiston, commercial blocks, hotels, factories, banks, cottages and houses. Coombs's sons, Harry and Fred, joined the firm in 1905 and 1908 respectively. George Coombs died in 1908.¹⁶

The Peck House, while exhibiting many classical details, displays a creative departure from tradition. Rather than face the street, the Peck House is sited to face a wide lawn to the south, perhaps to capture more sunlight and fresh air. And, unlike an historical Colonial prototype which usually had a flat, symmetrical facade, the Peck House is asymmetrical and has artistic, monumental projections.¹⁷

The design of the rambling free-form, Colonial Revival Peck House emphasizes the pronounced eaves detailed as a classic cornice; the monumental, pedimented, cross-gable projections in the center of the south and north elevations; the balustraded balconies and widow's walk; the corner pilasters; the large, nine-over-one windows; and the monumental stained glass window. Other classical details include: the Ionic columns supporting the porch, the carved wood brackets under the eaves — as regular as modillions, the fanlight in the pedimented south gable, the molded cornices above first-story windows, and the decorative wood panel in the monumental south gable projection.¹⁸

¹⁵Coombs Files, Maine Historic Preservation Commission Office.

¹⁶ Ibid.

¹⁷ McAlester; p. 321; Whiffin; p. 159.

¹⁸ Blumenson; p. 25; Harris; p. 68; McAlester; p. 321-326, Whiffin; p. 159-164.

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Bradford Peck sold the house to his sons, Frank G. and Sumner S. Peck in 1916, but continued to live in it until 1919, when they sold the house to Dr. William Chaffers. After this Peck lived with one son and then the other, and finally with his daughter on Mountain Street. Bradford Peck died in 1935 at age 82.¹⁹

Dr. William H. Chaffers was a well-known ear, nose, and throat specialist in Lewiston from 1915 until his death in 1947. He had four daughters and one son. One of his daughters had tuberculosis, and for three years she lived on the little glassed in porch on the second story while Mrs. Chaffers nursed her back to health. The fresh air cure was successful. Dr. Chaffers served as the chairman of the Lewiston Board of Education and as a director of the Manufacturers National Bank of Lewiston. Dr. Chaffers left the house to his wife, Bertha, and she lived in the house with their daughter, Madeline Chaffers, until her death in 1985. One year later, Madeline Chaffers sold the house to be used as a real estate office.²⁰

¹⁹Deeds, various years, Androscoggin County Registry of Deeds; Lewiston City Directories, 1918, 1920, 1926; Peck Biography, Geneva A. Kirk Collection.

²⁰Conversation with Angie White, owner of Century 21 Advantage, May, 2008.

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VERBAL BOUNDARY DESCRIPTION

The boundaries of the nominated property conform to the urban residential lot as depicted on the City of Lewiston tax map number 193, lot 82.

BOUNDARY JUSTIFICATION

The above cited boundaries encompass all the historical resources associated with the residence of Bradford Peck.

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PHOTOGRAPHS

ME_Androscoggin County_Peck,Bradford, House_001.tif
Photograph 1 of 4
Christi A. Mitchell
Maine Historic Preservation Commission
12 October 2004
East facade; facing northwest.

ME_Androscoggin County_Peck,Bradford, House_002.tif
Photograph 2 of 4
Christi A. Mitchell
Maine Historic Preservation Commission
12 October 2004
Carriage House east facade; facing northwest.

ME_Androscoggin County_Peck,Bradford, House_003.tif
Photograph 3 of 4
Christi A. Mitchell
Maine Historic Preservation Commission
12 October 2004
South and west elevations; facing northeast.

ME_Androscoggin County_Peck,Bradford, House_004.tif
Photograph 4 of 4
Christi A. Mitchell
Maine Historic Preservation Commission
12 October 2004
Interior staircase; facing south.