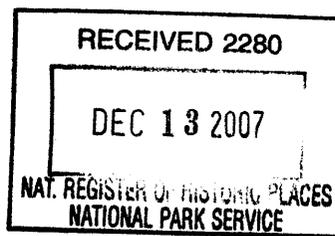


**United States Department of the Interior
National Park Service
National Register of Historic Places
Registration Form**



1444

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 Deering Memorial United Methodist Church
other names/site number _____

2. Location

street & number 39 Main Street N/A not for publication
city or town Paris N/A vicinity
state Maine code ME county Oxford code 017 zip code 14281

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.)

Keith J. Moloney, DSHPO 12/12/07
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): _____

Eric
Edson W. Beall Signature of the Keeper
1-24-08 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)

RELIGION / Religious Facility

Current Functions
(Enter categories from instructions)

RELIGION / Religious Facility

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH AND 20TH C. REVIVALS / Late Gothic Revival

Materials
(Enter categories from instructions)

foundation STONE / Granite

walls STONE / Granite

walls WOOD / Weatherboard

roof METAL / Steel

other CONCRETE (trim)

GLASS (stained glass windows)

Narrative Description

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

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Continuation Sheet

DEERING MEMORIAL UNITED METHODIST CHURCH

OXFORD COUNTY, MAINE

Section number 7 Page 2

DESCRIPTION

The Deering Memorial United Methodist Church is a formidable presence on Main Street in the village of South Paris, the shire town of Oxford County, Maine. Completed in 1911 from plans by the Cleveland, Ohio architectural firm of Badgley and Nicklas, this granite structure with crenelated entry tower and exquisite stained glass is the finest example of late Gothic Revival architecture in the county.

The Deering Memorial Church is located on the northwest side of Main Street, at the intersection with Church Street, and faces south-southeast. (For ease of description it will be said to face south throughout the remainder of this document.) As one of two prominent thoroughfares in town, Main Street is lined with commercial, residential, public and civic structures dating from the mid-nineteenth to the present. The church occupies the vast majority of its .16 acre lot; a small grassy lawn lays to the immediate front and sides of the building, while a paved driveway (belonging to the adjacent building) is set just a few feet from the north elevation. Two sets of concrete steps approach the church from Main Street. The lower set, adjacent to the sidewalk, is framed by low concrete walls that terminate at circular pillars. The upper flight of stairs are an extension of the edifice itself, and are lined with rough quarried granite blocks trimmed with stone. Attractive perennial plantings are clustered around the stairs and tower.

The building, which sits on a raised foundation, is constructed of granite ashlar laid in regular courses with tooled mortar joints and contrasting cast stone trim elements. The granite blocks are set two layers thick and are rubble filled. A granite water table/footer surrounds the building at grade. Although technically cruciform in plan, with a central tower projecting from the facade, the east and west transepts extend only six feet from the side walls of the eighty-seven foot long building. A metal covered gable roof extends along the north-south axis and is intersected over each transept by a cross gable dormer. The front corners of the tower are outfitted with three-stage stone buttresses; additional buttresses are positioned at all the corners of the building, as well as half-way between the wings and front of the building on the side elevations. Paired wooden brackets spring from the top of the buttresses and add support to the eaves of the overhanging roof. On the gable ends exposed roof beams extend beyond the exterior stone walls.

A large two-leaf batten door, each half with a single pane of textured glass, form the focal point at the base of the tower. The doors are positioned under a stone Tudor, or four-centered, arch header and between splayed jambs of pecked granite. A stained glass window set above the doors and under the arch proclaims "Deering Memorial". The tower has a crenelated parapet roof and a belfry. Within the belfry is the c. 1905 bell, made by the Meneely Bell Foundry of Troy, New York. On each face of the belfry (except the north) are a pair of ornate, panel tracery window openings, featuring trefoil designs, with dropped arch tops and cast stone mullions. The windows are crowned with moulded hoods and square label stops, also executed in cast stone, and a belt course of the same material is positioned below the window sills. Below the belt course is a clock face set in a cast stone frame, and directly below that are two rectangular stained glass windows, deeply recessed from the

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DEERING MEMORIAL UNITED METHODIST CHURCH

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stone facade. The tower clock was built by the E. Howard Clock Company of Boston and as with the bell, had been installed at the predecessor church that stood on this site until 1910. predates the church. The windows at this level also have cast stone sills, but the lintels are formed of vertically oriented ashlar granite blocks. To either side of the tower on the main facade is another stained glass, panel tracery window. These examples are set in dropped arch-shaped stone frames, and rest on cast stone sills.

As originally designed, the east and west facades were essentially mirror images of each other, with the exception of a side door accessing Church Street. The buttresses and wings, rather than the fenestration, divided the sidewalls into bays. On the east elevation, between the first and second buttress (from south to north) is a side entrance. The side entrance is located up a flight of five concrete steps, and contains a two-leaf batten door that matches the front door. The door is recessed within the stone wall and is topped by a segmental relieving arch constructed of vertically oriented ashlar blocks. Located at auditorium level, between the second buttress and the south corner of the transept, is a segmental arch topped, three-part stained glass window mortared into the stone walls, and underscored with a cast stone sill. Beneath this, at foundation level, are two metal-framed windows with lead comes and roll-textured colored glass. Four more of these windows are symmetrically arranged across the gable end of the transept, above which is a very large, five-section, panel tracery window, again set on a cast stone sill and surmounted by a four-centered cast stone arch. These windows have five trefoil-topped, elongated sections, each filled with non-figurative images executed in opalescent glass. At the north end of the east transept is a small, gable roof, frame addition that sits in front of, and wraps around the corner of, the transept and intersects the north end of the east wall. This addition, which is clad with weatherboards and has a metal roof, contains a south-facing entry door under a simple porch roof, and several modern windows on the east and north elevations. Built in 1993 to house an elevator, this addition covers the original rear entry, cellar entry, and one set of two-pane stained glass windows, but ends short of the northeast corner buttress. On the west side of the church, north of the transept, is a low stone vestibule, with a three-panel and glass door which provides access to the basement-level kitchen. Rising through the center of the north elevation is the external stone chimney stack. To either side of this feature at auditorium level are drop-arch stained glass windows with cast stone sills. A third, casement style stained glass window is set lower to the east, under the eaves, and five additional windows are distributed across the elevation at foundation level.

At the base of the tower the front doors lead into a landing from which a set of stairs, set between curving side balconies, rise to the narthex. To the west a five-panel oak door leads to a small office (Ladies' Vestibule), and to the east French doors access the staircase leading to the balcony and lower level. The narthex has plaster walls and ceilings, oak chair rail, balusters, and newel posts, and a carpeted floor. Above the narthex is a balustraded balcony, with three levels of raised seating stretching into a plastered niche. Access to the clock room, belfry, and tower is through a five panel door at the back of this niche. From the narthex a set of large, three-panel and glass doors lead into the sanctuary. In plan, the sanctuary occupies the nave, the transepts and the crossing. Three

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DEERING MEMORIAL UNITED METHODIST CHURCH

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blocks of quarter-sawn oak pews are arranged in a gentle arc from the northeast corner of the east transept to the northwest corner of the west transept. At the north end of this space a low, curved balustrade separates the auditorium from the chancel. At the front of the chancel are the pulpit and lectern, both located on a raised platform; behind these, in the northernmost end of the church is the raised choir and organ. The chancel wall forms a four centered arch over the pulpit. The organ pipes are set into the northwest side and front walls of the chancel, while in the opposite corner is a choir room/vestry. The floors of this room are carpeted and the walls plastered, with oak chair rail and interior sills under the stained glass windows.

One of the most striking features of the sanctuary are the massive hammer beam trusses with arched braces which radiate from the corners formed between the sidewalls and transepts. Narrow exposed purlins stretch between the trusses, and vertically oriented, painted boarding rests between the purlins and the external roof. In addition to the roof framing, interior highlights include the use of varnished wood, quarter-sawn oak furniture and trim, and the stained glass windows.

The lower level of the church contains two classrooms/offices on either side of a central hallway at the south end of the building, and a large meeting room or parish hall under the crossing. As originally designed, the four classrooms were defined by folding oak doors, which when opened allowed the hall and classrooms to merge. With the exception of one set of doors between the eastern classrooms these have been removed and sheetrock-covered stud walls inserted. A raised platform is positioned at the north end of the hall and to either side are three-panel and glass doors leading to the kitchen and a reception room. The kitchen is outfitted with several generations of bead board and solid wood cabinets, long counters, appliances and work tables. In order to access the north basement/ furnace room, the hinged top and side of one set of the counters opens to expose a hidden staircase. Another hatch in the basement floor leads to the blower for the organ. A second furnace room is located at the south end of the building, under the tower. Both were originally outfitted with coal chutes, but the north opening has been closed. Finishes in the lower level include plaster walls, drop-ceilings, pine tongue-and-groove floors, and oak trim. The ceiling in the hall is fiberboard and batten, and two turned columns are positioned under a carrying beam to support the wide span. All of the basement windows feature lead coming and roll-textured colored glass panes.

8. Statement of Significance

Applicable National Register Criteria

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

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1910-1911

Significant Dates

1910-1911

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Badgley and Nicklas, Cleveland, Ohio (architects)
Littlefield, E.A. Portland, Maine (contractor)

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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DEERING MEMORIAL UNITED METHODIST CHURCH

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STATEMENT OF SIGNIFICANCE

The Deering Memorial United Methodist Church in South Paris, Maine was erected between 1910 and 1911 and is the only known commission in Maine by the Cleveland, Ohio architectural firm of Badgley and Nicklas. (Sidney Rose Badgley, 1859 - 1917, and William Nicklas.) Built out of granite quarried in nearby Bryant Pond, the cruciform-shaped structure with crenellated entrance tower, prominent buttresses, and large stained glass windows, was designed in a Late Gothic Revival style reminiscent of the English Perpendicular Gothic. On the interior, the sanctuary features dramatic hammer beam trusses with supporting arches, as well as handsome quarter-sawn oak pews, trim, and furnishings. While the overall massing, materials and style of the church alludes to late-medieval precedents, the interior arrangements reference nineteenth century liturgical reforms, including modified Akron style lower-level classrooms and auditorium style seating in the sanctuary. The Deering Memorial United Methodist Church is nominated to the National Register of Historic Places at the local level of significance for its architectural significance under Criterion C. By virtue of the building's religious function, Criterion Consideration A also applies.

The following brief history of the Deering Memorial Church is excerpted from a document prepared by the Board of Trustees of the church.

The Methodist congregation began at South Paris in 1815 with the formation of a Methodist Class, or small, loosely organized group worshipping as Methodists. The Class was established under the direction of Rev. John Adams, the preacher in charge of the Methodist Church's Poland Circuit. The Class had no meeting house and so met regularly at members' homes. By 1836/37 the Class had become large enough to feel the need for a chapel. The first chapel, and all subsequent Methodist chapels and churches in South Paris, have stood at the location now occupied by the Deering Memorial United Methodist Church. In 1848 the original chapel burned and was rebuilt. In 1860 repairs were made to the chapel and it was enlarged. In 1877 the building was raised and a basement vestry was built under it. (Deering Memorial Church, 2007).

Another account summarizing the history of the church is provided in an article in the *Lewiston Evening Journal* on the day the new building was dedicated in 1911:

After a period of twenty-one years during which time many changes took place, several conversations occurred regarding having a new church built and Nov. 10th, 1909, a meeting was held and it was voted to build a new church...William Deering of Evanston, Ill., contributed \$16,000 toward building the church, which is called "Deering Memorial" church, in memory of his parents, Mr. and Mrs. James Deering, who for many years were residents of South Paris. James Deering, commonly known as "Judge" Deering, was always a liberal contributor and a pillar of strength to the Methodist church and as a citizen was held in the highest esteem...William Deering's sons, Charles W. Deering and James E. Deering also

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contributed toward the furnishings of the church. The balance of the cost of the church was contributed by local subscription. Every effort possible has been put forth by the various committees to do their best, and the result is that a beautiful new church stands on the old site – an honor to the town... (August 30, 1911).

William Deering had been born and raised in Paris, Maine. After working in the textile industry in Portland, Boston, and New York, Deering moved to Illinois in 1869. In Illinois he went into partnership with William Gammon, manufacturing Marsh Harvesters, and after buying out Gammon in the early 1880s, founded the Deering Manufacturing Company at Chicago. Deering's company soon rivaled the leading McCormack Company, another manufacturer of agricultural machinery. In 1902 Deering, McCormack and the Plano Company merged to form the International Harvester Company.

It is unknown whether the building committee or William Deering chose the firm of Badgley and Nicklas as the architects for the new church. No other commissions by these architects are known in Maine, and relatively few were undertaken on the East Coast. Based out of Cleveland, the firm (and especially Sidney Rose Badgley) were prominent church architects from the 1890s through the 1910s, and had commissions throughout the mid-west and Canada. Badgley was known for his 'auditorium churches', many of which were of an unusual design that featured a central lantern over the sanctuary, supported by dramatic vaults braced to the exterior walls, and several of these examples are listed in the National Register of Historic Places, (Religious Structures of Woodward Avenue, NR: 75000973). It is possible that Deering was familiar with the firm's work, and was at least partially responsible for securing their services for the South Paris project.

The Deering Memorial Church retains a partial set of plans for the building, as well as a bound document in which the architects gave very specific instructions relative to the finishing of the building. For example, when outlining the requirements for companies to bid on making the stained glass windows, they state that the use of "opalescent glass and such other glass of equal quality as may be desirable to makeup the composition" be used in the sanctuary windows, and that furthermore, "no human figures will be considered...and preference will be granted to harmony in design and colors with good material and workmanship rather than multiplicity of detail." (Badgley and Nicklas, 1911). From these documents, as well as the *Lewiston Sun Journal* article, the provenance of many of the furnishings, as well as the names of the craftsmen and contractors, are known. The pipe organ was manufactured by the Estey Organ Company of Brattleboro Vermont and contains 547 speaking pipes, 19 stops, 2 manuals, 5 pedal movements, an electric blower and roll-top desk console. The tower clock, which had been originally installed in the previous church in 1885, was manufactured by the E. Howard Clock Company of Boston. The bell, which can be either tolled or pealed by hand, was cast by the Meneely Foundry in Troy, New York and weighs about 1300 pounds. The furniture was purchased from the Ditmar Furniture Company of Williamsport Pennsylvania. The general contractor for the project was E. A. Littlefield of Portland, Maine and Harry H. Cochrane (1860-1946) was responsible for the interior decorating. Cochrane, who was both an artist and architect, is best known for Cumston Hall (1899) a striking Romanesque Revival style

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DEERING MEMORIAL UNITED METHODIST CHURCH

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combination Town Hall and auditorium which features extensive murals (NR: 73000130). According to current parishioners, the lower walls of the Deering Church sanctuary originally featured decorative murals, but this has not been confirmed, nor has the tradition that the stained glass windows were designed, manufactured and installed by the Colonial Art Glass Company of Boston with opal glass provided by the Holly Glass Company of Chicago.

In the early 1980s the historian Randall Bennett undertook a survey of historic structures throughout Oxford County, which resulted in the publication of Oxford County, Maine: A Guide to Its Historic Architecture in 1984. Based on its architecture, Bennett's assessment of the Gothic-Revival style Deering Memorial United Methodist Church was that it was "one of western Maine's most important twentieth century churches." Indeed, few houses of worship within the state from this period compare with regard to style and detailing. In terms of massing and style, the closest example is the All Soul's Chapel (NR: 77000060) at the former Poland Springs Resort about 18 miles south in Androscoggin County. This ashlar-clad, Perpendicular Gothic Revival structure was designed in 1912 by the Boston architect G. Henri Desmond, and also features a truncated front tower and prominent buttresses. However, this chapel, and several other neo-Gothic stone examples along the coast, were erected for the benefit of summer visitors rather than in established, year round communities.

Adding to the significance of the Deering Memorial Church is its interior configuration. Few churches in Maine are known to have utilized auditorium seating and/or the Akron plan for their educational facilities. The 'auditorium plan' developed in the mid-nineteenth century and focused on orienting the sanctuary space to maximize Protestant congregations' ability to hear and participate in the service. As described by Gretchen T. Buggeln, in her review of Jeanne Halgren Kilde's book When Church Became Theatre:

...the style grew out of urban congregations' desire for heartfelt, accessible and participatory worship. These buildings were often Romanesque – rambling, rough stone structures with multiple towers and round-topped arches. Inside they incorporated the lessons of theater design. Sanctuaries were radial-plan amphitheaters with large stages, highly visible organs and choir lofts, dramatic lighting, comfortable seats, and harmonious and colorful décor. Recognizing a need for family ministry and urban outreach, architects integrated parlors, lecture halls, sports facilities, locker rooms and classrooms into the church complex. (Buggeln, 2004).

The best documented example in Maine is the Saint Lawrence Church in Portland. Constructed in 1897 the sanctuary in this edifice is essentially square in shape; the pulpit is angled across one of the corners and the pews radiate from wall to wall in a pronounced arc. While the plan of the Deering Memorial Church is not that radical, the plan of the pew placement, curving through the transepts, is a notable deviation from the longitudinal plan most often associated with churches in Maine. The organization of the educational spaces in the lower level can also be seen as an example of progressive church architecture. First developed in Akron, Ohio, after 1872, the "Akron plan"

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DEERING MEMORIAL UNITED METHODIST CHURCH

OXFORD COUNTY, MAINE

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prescribed that religious education classrooms be clustered around a central hall, either in a circular or a square layout. Folding screens or doors allowed for the separation of classes, but also allowed for group participation at opening and closing sessions. In some cases the classrooms were positioned at the back of the sanctuary, and when the doors were opened, became an extension of the sanctuary. Although the classrooms in Deering Memorial Church are located in the basement, and the execution of the plan is conservative, the intent seems to have been clear. Badgley and Nicklas labeled what is now known as the Parish Hall as "Main S[unday] S[chool] Room" and outfitted each of the other classrooms with the ability to merge into a larger educational space.

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OXFORD COUNTY, MAINE

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VERBAL BOUNDARY DESCRIPTION

The nominated property is fully described by the Town of Paris tax map U8, lot 19.

BOUNDARY JUSTIFICATION

The boundaries of the nominated property represent all the buildings and land historically and currently associated with the resource.

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PHOTOGRAPHS

Photograph 1 of 3
Christi A. Mitchell
Maine Historic Preservation Commission
28 August 2007
South elevation; facing north

Photograph 2 of 3
Christi A. Mitchell
Maine Historic Preservation Commission
28 August 2007
Interior of sanctuary; facing northwest.

Photograph 3 of 3
Christi A. Mitchell
Maine Historic Preservation Commission
28 August 2007
Interior of vestibule; facing southeast.