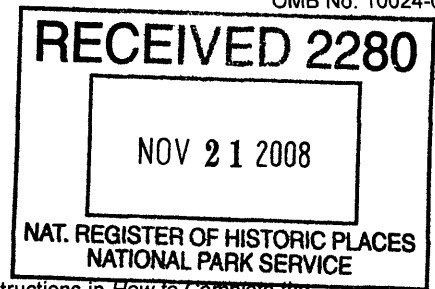United States Department of the Interior
National Park Service

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 _____ Bailey Island Library Hall _____

other names/site number _____ Bailey Island Library _____

2. Location

street & number _____ 2167 Harpswell Island Road _____ N/A not for publication

city or town _____ Harpswell _____ N/A vicinity

state _____ Maine _____ code _ME_ county _____ Cumberland _____ code _005_ zip code _04003_

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 of certifying official/Title   SHPO   Date   11/18/08

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 of the Keeper   Edson H. Beall   Date of Action   12·31·08

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)

EDUCATION/ Library

SOCIAL / Clubhouse

RECREATION AND CULTURE / Auditorium

Current Functions
(Enter categories from instructions)

SOCIAL / Clubhouse

RECREATION AND CULTURE / Auditorium

7. Description

Architectural Classification
(Enter categories from instructions)

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

LATE 19TH & 20TH C. REVIVALS / Beaux Arts

Materials
(Enter categories from instructions)

foundation _____ Stone

walls _____ Wood/Shingles

roof _____ Asphalt

other _____ Copper

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

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DESCRIPTION

Bailey Island Library Hall is a wood frame civic building designed by the architectural firm of Mann & MacNeille in 1909 and constructed in 1911-1912. It is located on the main north to south road that transverses the length of Bailey Island, the southernmost of the three large islands and peninsula that comprise the Cumberland County town of Harpswell. Facing east, the building has a footprint of only fifty-two by forty-two feet, but its Georgian Revival styling, which consciously references George Washington's Mount Vernon, gives it a monumental feeling. Library Hall sits on a low rise, in a neighborhood of modest 19th and early 20th century houses and small businesses, and has a clear view east towards Mackerel Cove and beyond that to Casco Bay. The quarter acre grassy lot is bounded on the east by Harpswell Island Road and on the south by an un-named lane. A dirt parking area occupies the west, or rear, portion of the lot and two maple trees are positioned off the southeast and northeast corners of the building. In composition the one-and one-half story building contains a main, side gable mass fronted on the east by a full-width porch with a shed roof, and an almost full width, one-story rear section, also under a low shed roof. The walls are clad with oversize wooden shingles, and the hall rests on a mortared fieldstone foundation. The asphalt roof is graced with three rounded dormers on the east elevation, and two dormers and a brick chimney on the west elevation. An octagonal cupola with copper dome is positioned at the center of the building. The over-size wall shingles are laid two courses thick and have an exposure that measures close to 10 inches to the weather.

The primary facade faces east toward the road. Three pairs of French doors, each with twelve panes of glass, are symmetrically positioned along the wall and fronted by the seven bay porch. The porch supports are square with subtle, narrow capitals and modest plinths. The supports are positioned under a frieze board topped with a crown moulding. Thick block modillions line the underside of the soffit on the front and sides of the porch. Two rows of wooden steps surround the east, north and south edges of the porch and lead to a painted wooden deck upon which two wooden benches are posited between the doors. An additional two small steps are positioned on the porch floor directly in front of each door. The three dormers are positioned directly above the French doors. Each dormer contains a six light fixed sash topped with tracery panes. The hemispheric roofs of the dormers are edged with a thick crown moulding. The cupola sits on a wooden base sided with shingles above which is a frieze board. Each of the eight facets of the open belfry are formed by hexagonal columns topped with capitals and from which spring moulded, round-topped arches with prominent wooden consoles at the apex. Between the arches and the dome is a bed moulding, frieze, and crown moulding. The original cupola, which had badly decayed from the base up, was recently replicated, and the copper cladding on the dome has already oxidized to a dark patina.

Large Palladian windows dominate each of the side elevations. Each window contains eight-over-six side sash flanking a fixed thirty-light sash topped with tracery panes. Separating the sections of the windows are paneled pilasters supporting an entablature with decorative dentils. The rounded top of the center section is lined with a thick classical moulding with a wooden keystone at the apex. Above the Palladian windows, under the peak of the roof are applied circular, louvered attic vents. On the north elevations diminutive deep set, six-light sash are positioned to either side of the large windows.

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A third small window, with narrower six-light sash, is located in the rear section of this elevation. The wall shingles are continuous between the rear shed roof section and the central mass (no corner board or other articulation), and the rake trim is held very close to the side walls. On the south elevation there are no additional window bays on the main portion of the building, however the south side of the rear section, which is recessed from the main wall approximately four feet, contains a pair of ten-light casement windows surrounded by a plainly trimmed frame.

The west elevation of the building is five bays wide. The center three bays are filled with six-over-six double-hung wooden windows set in plainly trimmed frames and positioned tight to the eaves. The first and last bays each contain a four-panel wooden door inset with a six light sash. The two dormers are positioned between the first and second window bays (from the south) and the third window bay and the northern door. A large, rectangular chimney stack is located at the junction of the rear and main roofs, directly east of the southernmost door. A straight-run ramp leads from the back lawn to the southern door, and a second, wider ramp leads from the grass near the center of the building, turns north and then east to access the northern door. Each ramp has a wood railing with square banisters.

The interior of the Bailey Island Library Hall features a large hall under the main mass, and a kitchen located in the rear shed roof section of the building. A raised stage flanked by two small closets/wing rooms is located at the north end of the hall. In the northeast corner of the building is a back entryway and small bathroom.

As originally designed the hall had been divided into two, approximately equal size rooms separated by sets of sliding doors.[1] The doors have long since been removed, and although the partition wall remains, the room now functions as one space, and indeed, both halves are finished with the same details. Maple floors contrast with the pale yellow plaster walls and white painted Classically-detailed woodwork. A wooden frieze and crown molding circles the room at the top of the side walls; above this the plaster ceiling slopes in towards a flat central section. Cut into the slope of the ceiling are elongated arched openings for each dormer window. At the north end of the room an elliptical proscenium arch with a wooden keystone springs from the crown molding and forms an opening over the stage.[2] Wide trim boards with small capitals mark the front corners of the stage. Additional examples, either fashioned as corner boards or pilasters, are found on either side of each doorway in the room, flanking the fireplace, and at the corners of the book cases on the south wall. The apron of the stage bows gently into the hall, and a set of movable, maple stairs are positioned in front of the stage. The wall at the base of the apron features a decorative baseboard and recessed wooden paneling. The same paneling is also positioned under the Palladian window at the back of the stage, on the edges of the

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[1]The French door centered in the exterior east wall made it impossible to divide the room precisely in half. As a result, the partition wall is slightly south of center, thus making the southern room, originally the library, slightly smaller.

[2]A metal rod stretches across the stage opening, but unfortunately the original stage curtain is no longer extant.

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center partition wall, and over each of the doors in the hall. At the south end of the room the wall directly under the other Palladian window is outfitted with a low, curved window seat. Additional paneling is found on the wall behind this seat, and on its base. On the west wall of the southern portion of the hall is a brick fireplace with a polished concrete hearth. The firebox is set in a broad, high breastwork laid in American bond: the only decoration is a recessed area at the center, one withe deep.

All of the wall space in the southern half of the hall, not otherwise filled with a door, window, or fireplace, is lined with shelving units. This was the portion of the building originally designed to function as the library. Each set of shelves feature a pair of doors containing ten-light windows above a raised panel. On the south end wall and the east wall pairs of shelving units are unified below a single recessed panel, and flanked by pilasters, but due to the fireplace and the pair of doors to the kitchen, the west wall in the library has only two half-shelving units. In the northern half of the hall shelves are positioned on the north walls to either side of the stage opening, and another set of shelves are positioned on the east wall, between the two French doors.   None of these units are topped with panels, and they appear not to have been part of the original design. Both parts of the room contain glass drop pendant ceiling fixtures, which replaced the gas fixtures that were originally installed in the building.

The kitchen is long and narrow and stretches across three-quarters of the rear shed roof section of the building, and the pitch of the roof is reflected in the western portion of the room's plaster ceiling. Both the east and west walls of the kitchen are lined with Formica-covered counters. Several generations of wall mounted cabinets and cupboards are positioned above and below the counters on the west wall; all of them have bead-board faces, but only a few date to 1911. The floors are covered with hardwood and the walls are of plaster. At the south end of the eastern wall of the kitchen is the back of the brick chimney. While now the room is equipped with modern appliances a thimble in this chimney indicates that it was originally outfitted with a wood cookstove. The counter on the east kitchen wall runs across what was originally two of the four doors that led from the hall into the kitchen. No longer usable, the doors have been cut in half. The bottom half of the doors are fixed, while the top half swing into the kitchen and function as serving windows. The back entryway, north of the kitchen, also has hardwood floors, but the walls and ceilings are covered with horizontal bead board, most of which is unpainted. The door that leads from the back entry into the hall has also been made into a "Dutch" door, but both halves still function.[3] The northwestern most of the two stage wing rooms is accessed by three stairs and a door next to the door to the hall proper. In the 1960s a small bathroom was added north of the back entry; the exterior wall of this bathroom was brought out flush to meet the north gable end of the main building.

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[3]The fourth door, at the southern end of the kitchen has been removed altogether.

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)

EDUCATION

ARCHITECTURE

SOCIAL HISTORY

_____

_____

_____

_____

_____

Period of Significance

1912 - 1958

_____

_____

Significant Dates

1912

_____

_____

Significant Person
(Complete if Criterion B is marked above)

_____

Cultural Affiliation

_____

_____

_____

Architect/Builder

MacNeille, Perry M. (1872 - 1932)

Mann, Horace (1863 - 1937)

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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STATEMENT OF SIGNIFICANCE

Bailey Island Library Hall is the most noteworthy and visible 20th century architectural landmark on this island community in the Town of Harpswell, in Cumberland County. Located on the main road through the village, the building was commissioned in 1909 and erected three years later by the Bailey Island Library Association, a mixture of year round and summer residents, to serve as a social hall and lending library. The wood framed structure was designed by the New York architectural firm of Mann & MacNeille, both summer residents on the island, and in design it strongly references George Washington's Mount Vernon residence, complete with cupola, colonnade and Palladian windows. Although the lending library no longer functions, the building continues to be used on a regular basis as a community hall by the island's population. The Bailey Island Library Hall is nominated to the National Register of Historic Places at the local level of significance under Criterion A, as a site important both to the social and educational history of the island, and under Criterion C, as a significant example of the work of a master architectural firm, Mann & MacNeille.

Bailey Island, (sometimes Bailey's Island), is the southernmost of the three main islands and long peninsula that comprise the town of Harpswell. Oriented roughly north to south, the two-and-a-half mile long island extends into the eastern reaches of Casco Bay. Originally known by the Abenaki Indian name Newaggin, the island was settled by William Black by 1727. In 1742 it was sold to a Timothy Bailey, for whom the island was then named. From the 18th century to the present the island economy has primarily revolved around the fishing (now lobstering) fleets that harbor in the island's two primary coves. The island was incorporated within the Town of Harpswell in 1775, but until the Bailey Island Cobwork Bridge (NR: 75000093) was built to Orrs Island in 1928, connection with the rest of the town and the mainland relied on water based transportation. Most of the residences are strung along the main road (Harpswell Island Road, or Route 24), with a cluster of homes and businesses clustered around the road and several side roads at the head of Mackerel Cover. As of the 2000 census approximately 400 people reside on the island year round.

Education and Social History

Library Hall owes its origins to two island groups: the summer residents who socialized at Cottage Hall; and the Mingo Club, a literary society comprised of young adult girls who lived on the island year round. Commencing in the 1870s affluent residents of the cities of the Eastern Seaboard started to abandon their urban environs during the hot summer season and took increasingly longer sojourns to the milder climate in Maine. Throughout the state coastal hamlets and inland lakes were the destination for often season-long visitors who stayed in accommodations ranging from extravagant inns and hotels to hostels, boarding houses, and private homes. By the 1880s many of the return visitors had started to build summer "cottages," often grouped in colonies or small developments. The islands of Harpswell, including Bailey Island, Orr (or Orrs) Island, and Great Island were attractive in part due to their convenient access via steamship to Portland (itself, a major port and rail hub) after 1888. Sea Bank was the name given to a set of shingle-style cottages located on the high ridge that lines one section of the eastern edge of the island, and contained about a dozen cottages built beginning in 1883. In 1902

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summer residents formed the Cottage Hall Association and erected a social hall for use as a "common meeting place for recreation social gatherings and religious services." Cottage Hall, as described by Beth Hill in <u>The Evolution of Bailey's Island</u> was "a one-story building...had a window in the peak of the roof rafters and a porch wrapped around it, with the only opening at the end, where steps were built across the front to enter. Full life-size silhouettes were painted between the studs and rafters overhead in the open hall. Chairs were stacked against the walls to allow dancing. Their first year they held a dance for the summer colony only, and entertained invited guests by amusing costume tableaux representing well-known ancient and modern characters." (Page 47.)

Although a library had been built on Orrs Island in 1900 and a building erected for it in 1905, the lack of a bridge betweenthe two islands made access difficult for residents of Bailey Island. The Mingo Club was formed in 1906 by a group of island girls to serve as a literary society and lending library.[4] The following account of the group's organization is excerpted from a 1912 newspaper article, "Bailey Island Hall," which reported on the August 22 dedication of Library Hall:

> About five years ago seven of the girls who live on the island year round organized the Mingo Club. This club met every Wednesday evening, which some members would read aloud from 12 books which have been donated to the club. Saturday afternoons the club met at the schoolhouse and permitted people to borrow the books which were not in use by the club. In 1909 the club had increased in size....The club decided to start a fund for the purpose of erecting a public library and during the winter entertainments and suppers were given. The young people of the Summer colony became interested and gave entertainments to help the movement along....

Another account of the founding of Library Hall was written by local historian Margaret B. Todd, sometime after the second World War, and further elucidates the role of the summer colonists:

> It soon became apparent that the library was outgrowing school facilities and a separate building, perhaps designed to double as a community center, would be desirable. In 1909, Mr. and Mrs. A. C. Burnham of Newton, Mass. started the "new library" ball rolling. Mrs. Charles T. Root of New York City gave a piece of land with the stipulation that a building fund be started immediately. Mr. Root gave the first $100 and William D. Smith the second $100. The third $100 was raised by seven little girls, aged 10-12, all summer residents, who played "Alice in Wonderland" at Cottage Hall. Donations, large and small then came pouring in. In August 1910, the Bailey Island Library Association was formed to solicit, guard and administer funds for the new library project....Perry MacNeille of Montclair, N.J. and Horace Mann, both prominent architects, drew up plans and specifications for the new building. The bid of Charles Thomas for construction was accepted and building operations were started in the spring of 1911 and

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[4] Some accounts cite seven original members, others identify eleven. The date of the founding of the club is also variously given as 1906 or 1907.

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were completed that same fall. There was a small mortgage encumbrance on the building when it was completed and the liquidation of this obligation was assumed by the Mingo Club, as well as maintenance of the library and its property.   Money for this purpose was raised by means of fairs and public suppers as well as individual donations The mortgage was paid off in August 1923....Soon after Library Hall was completed, Cottage Hall was torn down. It had served a long period of usefulness and was in a state of disrepair.[5]

While this article also reports that a woman from Boston, presumably a professional librarian, had spent three weeks in 1906 "putting the library in order and instructing Mingo members in correct library procedure," the design of the new building did not reflect the spatial organization of most of the dedicated library facilities erected in the first decades of the twentieth century.[6] The hall was nominally divided into two rooms separated by sliding doors. The north room contained the stage and the south room was the library. Books were stored in glass enclosed shelves lining the walls of both rooms rather than in a stack room and patrons were given the opportunity to browse at will. The librarian's desk, which is extant, is a free standing oak office desk, and if there were chairs or tables dedicated to reading, mention of them have eluded the historical references, although the "large fireplace, which adds much to the comfort and beauty of the room" was referenced in the 1912 article on the building's dedication. Apparently never a town-supported institution, the Mingo Club members acted as volunteer librarians, maintaining hours that varied seasonally. According to Beth E. Hill's The Evolution of Bailey's Island "By popular request in 1949 Library hall opened every Tuesday afternoon: Mrs. Arthur York became the volunteer librarian, and the primary teachers lent her current children's literature. When Mrs. Bessie Bristol, a summer resident, gave annual subscriptions to five children's magazines, a story hour was organized with volunteer members of the Mingo Club as readers" (page 98). Current members of the Mingo Club are unable to recall exactly when the function of the club shifted from a literary society to a social club, but another article, written in 1961 and entitled "Winters on Bailey island Described For Vacationers," mentions the club's weekly meetings but does not reference the library function.

In addition to acting as a lending library, the Bailey Island Library Hall was planned and conceived as a community center to serve both year round and summer residents. The kitchen on the east side of the building, which allowed "suppers a and socials to be conveniently held in the building was an original feature.[7] Throughout the decades the hall has hosted lectures, plays and concerts, benefits and bazaars and has been the site of countless receptions and ceremonies. During the 1940s, when

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[5] Based on the 1908 Bailey Island directory, four of the original members of the Bailey Island Library Association were year round residents and three were summer residents,

[6] For more information see the Multiple Property Listing "Maine Public Libraries" for an overview of early 20th century public library design in Maine.

[7] "Bailey Island Library" (August 22, 1912). Copy on file at the Maine Historic Preservation Commission.

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Army and Navy personnel were billeted on Orrs and Bailey Islands Library Hall became the USO headquarters. Friday evening dances for young adults were a regular feature, as were bean suppers and clam chowder dinners followed by dancing.   In 1936, during a visit to the United State to receive an honorary doctorate from Harvard College, Dr. Carl Jung was invited to visit Bailey's Island. Three of the summer residents (including Horace Mann's sister) were students of Jung and had established a summer practice on the island, and arranged for Dr. Jung to hold a week long seminar on the island, with over 100 people attending the public sessions held at Library Hall. The hall is still actively used by the members of the Mingo Club and the year round and seasonal residents of Bailey Island.

Architecture

In addition to serving as an important educational and cultural facility for the residents of Bailey Island, Library Hall is a local architectural landmark. Designed by Horace B. Mann and Perry MacNeille in 1909 and erected between 1911 and 1912 the building's "Mount Vernon-influenced" design reflects a historic nostalgia associated with the then prevailing Colonial Revival movement and is associated with the architects' efforts to design quality, affordable housing for the working classes - a direct outgrowth of the early 20th century reform movements.

Perry MacNeille was raised in New Haven and Bridgeport, Connecticut and Brockton, Massachusetts. He first studied law at MIT and then switched to architecture, enrolling in graduate classes at Columbia University in 1893. Over the next decade MacNeille worked with or studied under several New York City firms, including Rossiter & Wright, Harding & Gouch, Brunner & Tryon, Carrere & Hastings, R. H. Hunt, and J. H. Friedlander. Horace Mann, who was raised in New York and New Jersey, also studied architecture at Columbia, eventually winning a Columbia traveling scholarship which enabled him to study in France and Italy. Prior to establishing their partnership in 1902, Mann worked at Snelling & Potter in New York. In 1893 MacNeille visited family on Bailey Island, and met the Mann family, who had a cottage on the island. Years before the two architects formed their professional partnership they cemented a lifelong relationship when MacNeille married Mann's sister Clausine. In 1908-09 MacNeille also built a cottage on Bailey Island.

The following analysis of the careers of Perry MacNeille and Horace Mann, and the role that Library Hall played in defining their architectural vison, is excerpted from *A Biographical Dictionary of Architects in Maine*, written by John V. Goff in 1988.

The New York architects Horace Mann (1863-1937) and Perry MacNeille (1872-1931) were prolific and influential designers, planning well over 1,600 buildings on 600 sites between 1902 and 1931.[8] By conventional standards, they were highly successful, as their practice included

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[8]Six hundred eighty-two of Mann & MacNeille's projects were listed on pages 56-64 of Perry R. MacNeille's, *The MacNeille Saga,* New York, 1931, privately printed. Mann & MacNeille's industrial villages contained at least 1,000 additional buildings. See C. Stanley Taylor, "Bristol, America's

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many commercial buildings, churches, and sophisticated country residence for affluent clients. They designed such New York landmarks as Barnard College and The Cloisters. Against this background Mann and MacNeille were also pioneer advocates of quality housing for the working class and were creative planners of some of the first "reform" architectural projects in the United States. In these pursuits, Mann and MacNeille worked after 1907 with the famed inventor Thomas Edison to design remarkable industrial housing villages. Two Maine projects, Library Hall and MacNeille's Cottage on Bailey Island, survive as some of the best preserved and most significant buildings for studying the evolution of Mann & MacNeille's "Edison" work and reform architecture from the 20th century.

In 1907, Mann & MacNeille were chosen by the renowned inventor Thomas Edison to design low-budget houses for industrial workers. This commission helped the partnership become the premier designers of quality affordable and industrial housing in the United States. Edison was interested in revolutionizing housing production as extensively as his friend Henry Ford had transformed the automobile. Like Ford, Edison employed mass production techniques. The inventor cast buildings of concrete in large, complex molds. He poured concrete houses like candles, using a oen-step process and large reusable molds. He engaged Mann & MacNeille to design prototypical houses using this novel construction system.[9] ...Mann & MacNeille created two prototypes for Edison, a townhouse model used to make new neighborhoods in urban connected rowhouse fashion and a detached design for creating districts of suburban houses, all for the working class....

However, Edison's construction system had certain limitations....During the ten years following the Edison commission, MacNeille continued on his own to search for better solutions to the problem of quality affordable mass produced housing These explorations led the Mann & MacNeille firm to pioneer new areas in the profession.[10]

To become national leaders in the industrial housing field, Mann&MacNeille traveled to England to study the famous industrial village of Port Sunlight in Birkenhead, Cheshire. Port Sunlight was the creation of industrialist William H., Lever and translated the English concept of an "estate village as a model community for estate workers" into a utopian scheme for housing Lever's factory workers....When Mann& MacNeille visited Port Sunlight about 1907, it had over

Greatest Single housing Development", *American Architect*, May 15, 1918, pp. 599-615.

[9]*Scientific American*, November 16, 1907, p. 356. MacNeille, *Saga, op. cit.,* p. 58. Udo Kulterman, "T.A. Edison e la Prefabricazone", *Donus,* May 1979, cover and pp. 9-11.

[10]MacNeille discussed these [poor termal insulation and expense] and other drawbacks of the Edison system on page 7 of his book *the Industrial Village,* which was published by Standard Buildings, Inc. In 1913. His winter home in Summit, new Jersey was constructed of hollow clay tiles, one alternative system for low-cost, high quality housing.

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thirty cottage groups, designed in numerous styles by various architects. Many aspects of Port Sunlight's design philosophy greatly impressed Perry MacNeille. In England, MacNeille discovered the rudimentary forms and philosophies which helped him design one of his own masterpieces, Library Hall on Bailey Island.[11]

Library hall was designed in 1909. In its one-and-a-half story pitched roof massing, front under-the-eaves full length colonnade, crisp regular rhythm of rounded dormer windows, and extensive use of paired French glazed casement doors, this 42 by 52 foot building recalls one segment of a rowhouse design that was built in Lever's industrial village in England. The extent to which Library Hall was conceived as a philanthropic project to benefit a laboring class and the degree to which it was built as a local replica of a national architectural landmark also derive from the same English origin. Where Lever reproduced such English architectural icons as Anne Hathaway's Cottage and Kenyon Hall in Birkenhead, MacNeille replicated George Washington's residence, Mount Vernon, on Bailey Island.[12] However, whereas Port Sunlight met initial resistance from organized labor, Library Hall and Mann & MacNeille's own industrial villages received only widespread support.

Library Hall is a particularly significant structure because, in addition to demonstrating Mann& MacNeille's familiarity with earlier English reform projects, the building reflects good site response and a mastery of Ecole des Beaux-Arts design principles. Conceived as a public cultural center, the structure was located adjacent to the principal road on Bailey Island, midway between the old Portland steamboat dock and the harbor at Mackerel Cove. Here the geography is a gentle sloped hill, with views across Mackerel Cove and Casco Bay. Library Hall responds to both the street and the views by being parallel to the road, with a full width front porch and large glazed doors to make maximum use of the view. Library Hall is a product of MacNeille's training in its extensive use of axial symmetries, tripartite compositions, arrangement of dominant center and subordinate sides in plan, and in its carefully studied details.[13]

The Colonial Revival style gained popularity in the United States in the final quarter of the nineteenth century as a reaction against architectural eclecticism and a manifestation of United States nationalism. Early seventeenth and eighteenth century forms were used in the design of many buildings in the Colonial Revival era, developing new architecture which replicated valued

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[11]MacNeille, *Village, op. cit.* P. 4. Tony Evans and Candida Lycett Green, *English Cottages*, London, 1982, pp. 116-117.

[12]Evans & Green, *op. cit.,* pp. 116-117. Harpswell Architectural Survey card for Library hall, U-28-8, Maine Historic Preservation Commission, Augusta.

[13]Marcus Whiffen, *American Architecture Since 1780: A guide to the Styles,* Cambridge, 1969, pp. 35, 229.

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American landmarks. Mann and MacNeille were both advocates of the Colonial Revival style. Mann published essays promoting the "New Style Created in America", and MacNeille designed buildings such as Library Hall and the MacNeille Cottage which expressed in physical form the same Colonial sentiment verbalized by Mann.[14]

Through Mann & MacNeille's design skill, Library Hall became an architectural ideal, which went beyond its several precedents to inspire numerous other community centers and landmark buildings across the United States. In most of its key features - its prominent central cupola, roof with three dormers on each side gable end walls with large Palladian windows, and seven-bay portico on the front-Library Hall was designed to recall George Washington's famous eighteenth century residence. However, miniaturizing the building to the size of a Port Sunlight worker's cottage allowed each element to achieve greater relative effect. Careful coordination of all the parts allowed the building to become tightly integrated and monumental, despite its small size. Openings in the principal facade were designed to coordinate with the column rhythm of the portico. Rounded dormer windows were borrowed from Port Sunlight, and ornamental panels on each face of the octagonal cupola repeated the Palladian motif. These eclectic features were combined in a fashion no less graceful and dignified than Mount Vernon.[15]

Given Library Hall's symbolic importance, it is hardly surprising that the Maine building served as a model for later community centers designed by Mann & MacNeille. The Soldiers' and Sailors' Community House on Riverside Drive in New York, built in 1918, was clearly patterned after Bailey Island's Library Hall. The "Mount Vernonesque" Community Center for the industrial village at Perryville, Maryland, and the four-family cottages in the industrial village of Bristol, Pennsylvania, were other later MacNeille designs which derived from Library Hall. Architect H. T. Lindeberg's famed residence in Princeton, New Jersey, was also developed from Library Hall and MacNeille's influence. Lindeberg was a partner at Mann & MacNeille in the late 1910s and 1920s.[16]

Coincident with the design and construction of Library Hall, Perry MacNeille founded an

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[14]William Rhoads, "The Colonial Revival and American Nationalism", *Society of Architectural Historians Journal*, December, 1976, pp. 314-243. Horace B. Mann, "the Style Created in America", *Country Life in America*, May 1913, p. 37.

[15]Mount Vernon's architectural features are illustrated in William Rotch Ware, *The Georgian Period*, New York. The convex cupola roof profile with Palladian panels was associated with several 18th century buildings in Philadelphia, including Carpenters hall and Congress Hall. See Martin P. Snyder, *City of Independence: View of Philadelphia Before 1800*. New York, 1975, Figure 68 and Colorplate 10.

[16]*American Architect*, October 9, 1918, Soldiers' and Sailors' Community House; October 30, 1918, Perryville, Maryland housing development. Taylor, *op. cit.*, pp. 599-615. Talbot Hamlin, *The American Spirit in Architecture*, New York, 1926, p. 267. MacNeille, *Saga, op. cit.*, p. 47.

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ambitious company called Standard Buildings, Inc., which assisted Mann & MacNeille in the construction of large villages for industrial workers. MacNeille explained that the function of his 1911 company was to "design and build the streets, the water supply, the sanitary installation and the houses" on any site in the eastern United states "so that the factory manager (would be) relieved of all labor and annoyance in the creation of one of these villages."[17] Working together, Mann & MacNeille and Standard Buildings, Inc., designed and built thousands of structures for the communities of Sheffield, Alabama; Bristol, Pennsylvania; and Perryville, Maryland. In addition, Mann & MacNeille designed "many smaller groups of houses scattered across the country " with the assistance of the Standard Buildings company. Standard Buildings also published a catalogue that popularized small house and bungalow designs for a national audience. MacNeille's creation of Standard Buildings, Inc., gave Mann & MacNeille the powerful effectiveness of a design-build firm capable of building and publishing the best of its own designs.

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[17]MacNeille, *Village, op. cit.,* p. 4. MacNeille, *Saga, op. cit.,* pp. 65-69.

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10. Geographical Data

Acreage of Property   1/4 acre.

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

1 | 1,9 | | 4,1,9,8,2,8 | | 4,8,4,2,4,0,3 | 3 | 1,9 | | | | |
    Zone   Easting   Northing   Zone   Easting   Northing

2 | 1,9 | | | | | 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.)

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11. Form Prepared By

name/title CHRISTI A. MITCHELL, ARCHITECTURAL HISTORIAN

organization MAINE HISTORIC PRESERVATION COMMISSION date   21 July 2008

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 _____

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VERBAL BOUNDARY DESCRIPTION

The limits of the nominated property are depicted on the Town of Harpswell, Maine tax map number 23, lot 129.

BOUNDARY JUSTIFICATION

The boundaries of the nominated property include all the resources currently and historically associated with Bailey Island Library Hall, and closely reflect the original quarter acre plot of land donated to the Library Hall Association by Charles T. and Elizabeth Root in 1911.

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PHOTOGRAPHS

ME_CUMBERLAND COUNTY_BAILEY ISLAND LIBRARY HALL_001.TIF
Photograph 1 of 5
Christi A. Mitchell
Maine Historic Preservation Commission
8 May 2008
East facade and south elevation; facing northwest.

ME_CUMBERLAND COUNTY_BAILEY ISLAND LIBRARY HALL_002.TIF
Photograph 2 of 5
Christi A. Mitchell
Maine Historic Preservation Commission
8 May 2008
Main entrance, east facade; facing west.

ME_CUMBERLAND COUNTY_BAILEY ISLAND LIBRARY HALL_003.TIF
Photograph 3 of 5
Christi A. Mitchell
Maine Historic Preservation Commission
8 May 2008
West and north elevations; facing southeast.

ME_CUMBERLAND COUNTY_BAILEY ISLAND LIBRARY HALL_004.TIF
Photograph 4 of 5
Christi A. Mitchell
Maine Historic Preservation Commission
8 May 2008
Interior, stage at south end of Hall; facing south.

ME_CUMBERLAND COUNTY_BAILEY ISLAND LIBRARY HALL_005.TIF
Photograph 5 of 5
Christi A. Mitchell
Maine Historic Preservation Commission
8 May 2008
Interior, north end of hall; facing north.