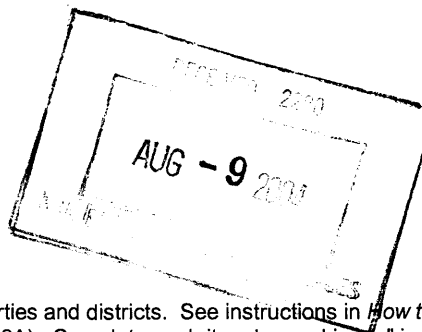


United States Department of the Interior  
National Park Service

# 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 \_\_\_\_\_

other names/site number Moore - Mayo House

### 2. Location

street & number Lighthouse Road N/A not for publication

city or town Bass Harbor  vicinity

state Maine code ME county Hancock code 009 zip code 04653

### 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.)

*Paul S. Fitzgerald* 8/2/04  
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): \_\_\_\_\_

*Edson Beall* 9/22/04  
Signature of the Keeper 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	
		_____ buildings
		_____ sites
		_____ structures
		_____ objects
		_____ Total

2

2

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)

DOMESTIC / Single dwelling

Current Functions  
(Enter categories from instructions)

DOMESTIC / Single dwelling

7. Description

Architectural Classification  
(Enter categories from instructions)

No Style

Materials  
(Enter categories from instructions)

foundation Concrete

walls Wood (Board and Batten)

roof Asphalt

other

Narrative Description

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

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MOORE - MAYO HOUSE

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## DESCRIPTION

The house that authors Ruth Moore and Eleanor Mayo constructed beginning in the summer of 1947 is a low, one story structure with weathered-grey board and batten walls and a low angled roof that emerges from its gently landscaped site like so many craggy granite boulders eroding from the coast of Maine. This is a simple house with no pretense of a formal architectural style: rather it is an uncomplicated structure built in salt air and wind to provide its occupants comfort and repose, sunlight and views of gardens and the sea. The house is located on a low terrace to the west of Lighthouse Road, about one-half of a mile north of the Bass Harbor sentinel that gives the road its name. A short distance to the north is a small south-facing wood framed structure known as the 'Mad House', and between this and the house is a board-and-batten sided garage and workshop located next to the road. The Moore-Mayo house is sheltered from the travel way by a lilac hedge; and to the south and east lay an apple orchard, a small formal garden, and overgrown fields that lead to the Atlantic coast on the west. Here, on the shore is a small, seasonal camp, while across the road are nine-and-a half carefully tended acres that support wild cranberries, blueberries and an extensive vegetable garden. Although the ocean is close, the home is sheltered within its niche of outbuildings and carefully positioned mature trees, bushes, shrubs.

### **House (contributing)**

The Moore-Mayo House was built without a dominant facade: rather two informal entrances provide access to the house from the driveway or the yard, and the clustered one-over-one windows are positioned to accept the landscape views on each side of the structure. At the center of the Moore - Mayo house is a square mass set on a full concrete foundation, to which two single-room wings have been added on the west and south, and a small entry way is affixed on the eastern, or roadside elevation. Each of these rectangular elements is sheltered by its own low-pitched asphalt roof, and the only ornamentation besides the contrast provided by the white painted trim of the windows and doors against the stained and weathered siding are the rafter tails that peek out from the overhang of the roof eaves. When viewed from the south the southern wing forms the pinnacle of a graduated facade that recedes towards the north, and expands to the east and west in almost apparent symmetry. In contrast, the northern elevation is a unyielding flat plane, that acts as a buffer from the north wind. A brick chimney emerges from the eastern side central section's roof. A second exterior door and a wooden cellar bulkhead are located on the south side of the western wing and the main mass respectively.

On the interior the Moore-Mayo House consists of a living room, kitchen and bathroom at the center of the building, and a bedroom in each of the wings. The center portion of the house was built by Eleanor Mayo and Ruth Moore, with assistance from Eleanor's father, Frederick Mayo, in 1947, utilizing recycled lumber from a C. C. C. camp, second-hand doors, and beach combed lumber found on the nearby shore. Electricity and plumbing were added in 1948, and the two bedroom wings finished during the next few seasons. The living room and each bedroom are clad in oiled, v-match pine paneling, and contain recycled random-width pine floors coated in layers of varnish. The ceilings in both bedrooms are

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accented by battens that match the side wall paneling. The bedrooms and kitchen feature built in pine cupboards and bureaus, made by Mayo, while hand-laid hexagonal tile decorates the bathroom walls and tub. On the east wall of the living room is a brick-faced fireplace with a built in fan; next to this is one of the many built in bookshelves found throughout the small house. Much of the furniture in the house, including bedsteads, tables, and free-standing cabinets were built specifically for the property by Mayo and Moore.

## **Camp** (contributing), 1962

Built in 1962 by Mayo and Moore, the camp is perched between the beach and the forest at the western edge of the property. This one-story, twelve feet wide building has a deck on the western (shore) elevation, and both are supported on simple wooden posts. The stud-framed building has board and batten walls, and an asphalt covered shed roof. A door and an eight-light window are located on the south side, while another three such sash are spread across the eighteen-foot length of the building on the east side. A large picture window and second door provide access from the interior of the camp to the deck. On the interior, the rustic space is divided into one large and one very small room, both with wood paneled walls and exposed ceiling framing. The building contains two bunk style beds, a dry sink, a table, a writing bench, a lawn furniture style "couch" and a small ship's wood stove.

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.)

- Criteria A-D: Property is associated with events, lives of persons, distinctive characteristics, or information important in prehistory or history.

Areas of Significance

(Enter categories from instructions)

LITERATURE

Period of Significance

1947 - 1979

Criteria Considerations

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

Property is:

- Criteria A-G: owned by a religious institution, removed from original location, birthplace, cemetery, reconstructed building, commemorative property, or less than 50 years of age.

Significant Dates

1947-8

1957

1962

Significant Person

(Complete if Criterion B is marked above)

Ruth Moore, 1903 - 1989;

Cultural Affiliation

Architect/Builder

Ruth Moore, Eleanor Mayo, Frederick Mayo

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):

- Documentation on file: preliminary determination, National Register, National Historic Landmark, Historic American Buildings Survey, Historic American Engineering.

Record #

Primary location of additional data:

- Primary location: State Historic Preservation Office, Other State agency, Federal agency, Local government, University, Other. Name of repository: Maine Women Writers Collection, Abplanalp Library, University of New England, Portland, Maine.

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## STATEMENT OF SIGNIFICANCE

"People ought to know about the past. If it's something to be proud of, they ought to take example from it; if it ain't, then they ought to buckle down and see to it that the present times should be better. Ruth Moore, The Walk Down Main Street.

In 1947 the authors Ruth Moore and Eleanor Mayo purchased 18 acres of land in the Town of Bass Harbor, a few scant miles from the homes in which each had been born. Upon this land, they built a home with the money they had earned from their first novels. Until Eleanor's premature death in 1981, and Ruth's passing eight years later, the Moore - Mayo house and grounds provided the women with the sanctuary and the inspiration to write fifteen more works of fiction and three books of poetry and ballads between them. Moore, the stronger of the two authors, enjoyed critical acclaim throughout her career, and in the last two decades has been rediscovered and heralded for her social criticism, her truthful, if painful narratives, and her underlying wit and use of local language. The Moore - Mayo House is nominated to the National Register of Historic Places under Criterion B, as the property most closely associated with the productive literary career of Ruth Moore (1947 - 1979), and Criterion Consideration G, as a property that achieved significance within the last fifty years.

Ruth Moore was almost always a writer, even while she worked as a teacher, secretary, ranch manager, activist or editor during the first forty years of her life. Moore's first poem, 'Voyage' was published in the *Saturday Review of Literature* in 1929. In 1943, her first novel, The Weir, which commenced with the prophetic line "Maine was the place you were homesick for, even when you were there," was published. Between then and 1979 Ruth Moore published 14 novels and three books of poetry and ballads. She was frequently listed on the New York Times Bestseller list, and her books were translated into foreign languages including German, Dutch, Italian, and Japanese. After the 1946 publication of Moore's second book, Spoonhandle, 20<sup>th</sup> Century - Fox purchased the movie rights, which was then released as the movie *Deep Waters* in 1948. With the money she received from the sale of the movie rights, Moore and her life-time companion, Eleanor Mayo, were able to return to Maine, build their home, and pursue writing full time.

Both Moore and Mayo were born on the coast of Maine. Moore lived on Gott's Island one mile off the coast of Bass Harbor (itself a town on Mount Desert Island) until she moved ashore to attend highschool. Mayo was born in Southwest Harbor, just a few miles north of Bass Harbor, and although they were practically neighbors, the two women did not meet until Moore was 37 and Mayo was 19. Moore was just approaching the point at which she would seriously turn to writing and Mayo was also starting her writing career. Although this profession came to define Moore for the remainder of her life, Mayo published five novels between 1945 and 1958, before becoming involved in politics (she served as first selectman and tax assessor for the Town of Tremont) and becoming an accomplished photographer. Both women gardened, tended their wood lot, collected bottles, read, and made jewelry. Moore painted,

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and Mayo was a woodworker. Ruth also had a particular love for exploring the Indian Shell middens on Gotts Island; when this site was professionally excavated in the 1990s it was named after the writer.

Each of these activities and interests was accommodated in the home that Moore and Mayo built, and which, to this day, reflects their unique and playful personalities. In a display of resourcefulness that many of the women's Yankee characters would have admired, the writers built the house out of beach combed lumber and recycled bits of a CCC Camp. Some years later Moore recounted building the house for the *Boston Sunday Post*.

"What most people want to know is what a writer does besides writing; so when I'm asked to do a piece, 10 to one it's about house-building or carpentering. Well, I'm glad to do it, but I don't doubt all of posterity will say, if anything, "Oh yes. She was a lady-carpenter." We built the house in the summer and fall of 1947 when lumber was scarcer than hen's teeth, and while the whole eastern side of Mt. Desert Island was going up in smoke in the Bar Harbor fire. There were afternoons, through that dry, sparkling October when building a house seemed a gesture of futility. The sound of the hammers would stop, one by one, and we would stand looking at the sky in the east, where the big, black column of smoke each day grew blacker and bigger. We told each other it only needed a good east wind; after what happened on the night of Oct. 28, nobody was under any illusion as to how fast fire could travel. Seven miles in 20 minutes, the story was; we saw no reason not to believe that at the time. At that rate it could be down on us in less than an hour. Why build anything?...But there was all that work and planning; all that lumber we'd scoured the countryside for. Part of it was new. Part of it came from an old CCC camp, torn down near Eagle Lake. Some of it we beach combed, around the shores. The uprights over our front windows are made of a tapered spar, a sloop's boom. Somewhere in the planking is the seat of a lifeboat. We almost cried the day we found cast up on one of the offshore islands, a brand-new, two-by-eight, 20 feet long, of Oregon spruce, lost from some ship's deck load. We dragged it a mile and a half across the island, through blow downs, and boated it home to make thresholds for our doors. (1953)

Over the following years, the women added the two bedrooms, and extended the living room to make space for a piano. They built a woodworking shop and garage the same year they built the house, and in 1953 they built a guest cabin (now gone) near the vegetable garden, and a second garage across the street. They laid out extensive vegetable gardens, planted an apple orchard, cultivated a formal garden of heirloom perennials, and grew blueberries and cranberries in their fields. In 1957, Moore describes remodeling the hen house into a work room by re-papering the roof and installing long windows: this space, which housed their various collections and hobbies, was affectionately called the Mad House. (Phippen, 1993, p. 211). Finally, the last large-scale construction project the women undertook was the construction of a one room camp, or "play house in the woods" on the shore. As an intensely private person, Moore could not abide the surprise visits from journalists or fans, and after 1962 she did all her writing at the cabin when weather permitted. (Phippen, 1993, p. 218).

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Critical assessments of Moore's significance can be broken down into two temporal categories: the contemporary reviews and activities that accompanied each new publication, and her 'rediscovery' or 'revival' in the 1980s and 1990s as part of the 'Real Maine' movement. The analysis provided in each of these categories illustrates that as a writer, Moore was a strong advocate for the human condition, a conveyor of unrelenting truths, a portrayer of cultural nuances and localized idioms, and a women of great wit and honesty.

The reviews that accompanied most of Ruth Moore's novels were favorable, and her volumes were often selected for Book of the Month Club. In general, the publishers thought of her work as 'regional literature', and while she sold well nationwide, her biggest fan base was in Maine.<sup>1</sup> (Anstead, 1993). Yet her work garnished considerable praise, even as critics disagreed over which novel was her best. After the 1962 publication of Second Growth, an article in the *Saturday Review* places her "in the rugged company of Faulkner, Caldwell, and Steinbeck" for her ability to "dramatize the miseries and meannesses that define community life when it begins to come apart at the seams". (Gray, 1962). Although each new publication was well received, by the 1970s most of her earliest books were out of print. (They are currently being republished by a Maine press.)

Recent scholarship about Moore focuses on two analytical tracks, first, that she has been depicting the 'Real Maine,' all along, and second that her geographically based work is replete in social criticism and commentary rather than the nostalgic, picturesque or romanticized version of local color that often characterizes regional literature. The alarm for excavating and elevating truthful authors in the state was sounded first by Sanford Phippen, a teacher, author, and book reviewer for *Maine Life*. In 1980 Phippen's article, "Missing from the Books: My Maine" he lamented the loss of a recognizable "Maine" in the tracts he had been reviewing in the previous eight years.

"After several hundred books either about Maine or by Maine writers, or by people who consider themselves Maine's spokesmen, I haven't forgotten, for it would be impossible, what "my Maine" was and is like; but in these books I certainly have to hunt long and hard to locate that telling passage, that revealing characterization, that right bit of dialogue, that apt description, scene, or line here and there that "rings true" and speaks of the Maine I know in my heart, soul, and guts; the Maine I grew up in; the Maine I both love and hate; the Maine that is in my blood and ancestry and will haunt me always. The great bulk of Maine's popular literature, unfortunately, still suffers from a surfeit of superficial views from without. The picture is way off-balance in favor of the Year-Round Summer People and the Maine Mythologists who have combined forces along publisher's row to continue to hype the Maine that never was. It's nothing really new, of course; they've been at it ever since Thoreau first reported upon his travels in *The*

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<sup>1</sup>Throughout her career Moore railed at being labeled regional, writing once "I have two words in my vocabulary I think of as obscene. One is 'regional,' the other 'interview.'" Anstead, 1993.



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*Maine Woods.* And they gained great strength when E.B.White moved from Manhattan to Maine, when Louise Dickinson Rich “took to the woods,” when Helen and Scott Nearing continued their good life Downeast, and when other popular writers like the late Robert P.T. Coffin, as much a showman as P.T. Barnum, started winning national praises and prizes for their sunny, always up accounts of the wonderful rewarding life to be led in Maine.” (Phippen, 1998).

According to Phippen, his Maine, the ‘real Maine’ could be found among the classic works of Maine’s best native writers, including Ruth Moore. These writers, who included Sarah Orne Jewett, Edwin Arlington Robinson, Mary Ellen Chase, Edna St. Vincent Millay and Kenneth Roberts, placed in Maine “the poverty and frustration, the thwarted ambition and lack of opportunity, the bitterness and uneasiness that goes back many generations and which underlies everything” (Phippen, 1998). In 1985 an antidote to Phippen’s gripes was the publication of Carolyn Chute’s The Beans of Egypt Maine, an extremely successful novel that at once answered the call for, and raised the demand for, honest depictions of the state. Through the 1980s, the work of Ruth Moore was heralded over and over in what became a state-wide chant for more of the ‘Real Maine.’ Indeed, her opinion of the works of Chute and others was sought as an endorsement of their authenticity. (See Beam, 1985).

While some critics were searching for a more recognizable Maine, others sought to read beyond the characterizations.<sup>2</sup> A somewhat more thought provoking re-evaluation of Moore’s work confronted the pigeon-holing of her as a ‘regional writer.’ Literature professor Jennifer Craig Pixley admonishes the critics who in the 1960s and 1970s relocated Moore to the corner shelf among the trivial and picturesque character pieces. Pixley argues that Moore should be respected as a realist and demands a new analysis of Moore’s work as social critique. This evaluation of Moore’s significance, as well as Pixley’s comparison of the author within a statewide context, is worth quoting at length.

“In a number of reviews of Moore’s novels, critics repeatedly describe the love plot or praise the vivid descriptions of the Maine coast without paying one jot of attention to the lucid and forthright comments that the novel makes about sexism, racism, or intolerance. Moore understood that the region is not separate from the larger world. In living on Spoon Island or Chin Island or Comey’s Island or walking down Main Street, Moore’s characters encounter problems of economics and social class. The journalist might see “regionalism,” but Moore knew she was writing social criticism. That she wrote it with Maine idioms, a talent for comedy, and finely edited bits of lived experience does not make it less critical or less tragic.

Social critique is clearly an element of Moore’s novels, and this understanding opens the way to understanding the tradition of which Moore is part. Social critique among New England

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<sup>2</sup>(Both found Ruth Moore.)

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woman writers has existed since the middle of the nineteenth century. Beginning with Harriet Beecher Stowe's novels and moving forward to Sarah Orne Jewett and the lesser known but still essential local color writers, we can see that critical comments upon the larger society from the position of the village are part of a tradition. Often the critique comes in a gentler form. Jewett's Country of the Pointed Firs and Gladys Hasty Carroll's As The Earth Turns are pastoral hymns, enshrining the rural in the face of the encroaching industrial civilization. Moving into the 1940's and 1950's and 1960's, New England women writers become more forthright. Other woman working in this tradition in Maine during those decades include Eleanor Mayo, Virginia Chase, Mary Ellen Chase, Louise Dickinson Rich, Miriam Colwell, Chenoweth Hall, Dorothy Simpson, Elizabeth Ogilvie, and Elizabeth Coatsworth.

Many of these writers worked with themes similar to Moore's, but Moore is usually thought to be the strongest writer of the group. Many of these women writers use humor as a way to deflect the force of their comment and may seem to skate on the borders of sentiment. However, the shared connections are unmistakable. This collection of writers, now largely out of print and unremarked, were, along with Moore's darkly humor, the predecessors of contemporary Maine novelists like Carolyn Chute, Sanford Pippen, and Cathie Pelletier.

Ruth Moore received two honorary doctorates during her life. The first was conferred by the University of Maine in 1947; the second came from Unity College in 1976. The citation issued by Unity summarizes the significance and contributions of this exceptional writer: "She is an author who has used her Maine heritage to create novels of enduring value; who has recorded and used in her work the speech of the Maine coast fisherman with greater accuracy than any other writer that we know; who has created characters by the village-ful as memorable as those of Dickens, who has seen in her own people both the meanness and the grandeur of which man is capable; who has used her Maine coast people both to extol magnanimity and to condemn narrowness."

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## Books by Eleanor Mayo

Turn Home, 1945  
Loom of the Land, 1946  
October Fire, 1951  
Swan's Harbor, 1953  
Forever Strangers, 1958

## Work by Ruth Moore

### Books

The Weir, 1943	Walk Down Main Street, 1960
Spoonhandle, 1946	Second Growth, 1962
Fire Balloon, 1948	The Sea Flower, 1964
Candlemas Bay, 1950	The Gold and Silver Hooks, 1969
Jeb Ellis of Candlemas Bay, 1952	Lizzie and Caroline, 1972
A Fair Wind Home, 1953	The Dinosaur Bite, 1976
Speak to the Winds, 1956	Sarah Walked Over the Mountain, 1979

### Poetry

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10. Geographical Data

Acreage of Property 19.5

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 9	5 5 2 3 7 2	4 8 9 7 2 7 5	3	1 9	5 5 3 2 7 8	4 8 9 7 3 3 7
	Zone	Easting	Northing		Zone	Easting	Northing
2	1 9	5 5 3 1 8 1	4 8 9 7 5 6 1	4	1 9	5 5 2 4 8 9	4 8 9 7 0 4 3

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title CHRISTI A. MITCHELL, ARCHITECTURAL HISTORIAN

organization MAINE HISTORIC PRESERVATION COMMISSION date 8 July 2004

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

city or town AUGUSTA state ME zip code 04333 -0065

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

Additional items

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

Property Owner

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

name

street & number telephone

city or town state zip code

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

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

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

MOORE - MAYO HOUSE

HANCOCK COUNTY, MAINE

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## VERBAL BOUNDARY DESCRIPTION

The boundaries of the Moore-Mayo property are fully described on the Town of Tremont Tax map number 2, lots number 11 and 16.

## BOUNDARY JUSTIFICATION

The nominated property currently consists of 19.5 acres, in two parcels located to the east and west of the Lighthouse Road in Bass Harbor (Tremont), Maine. These parcels contain the house, camps, workshops, gardens, orchards, wood lot and fields that were built and cultivated by Ruth Moore and Eleanor Mayo starting in 1947. Additional acreage, formerly associated with the Moore-Mayo House, has been sold and separated from these parcels; however they do not contain any buildings or cultural landscape features affiliated with the two authors.

**United States Department of the Interior**  
National Park Service

# **National Register of Historic Places**

## **Continuation Sheet**

MOORE - MAYO HOUSE

HANCOCK COUNTY, MAINE

Section number \_\_\_\_\_ Page \_\_\_\_\_

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### **PHOTOGRAPHS**

Photograph 1 of 3  
Christi A. Mitchell  
Maine Historic Preservation Commission  
3 June 2004  
West elevations; facing northeast.

Photograph 2 of 3  
Christi A. Mitchell  
Maine Historic Preservation Commission  
3 June 2004  
Gardens and orchard; facing south.

Photograph 3 of 3  
Christi A. Mitchell  
Maine Historic Preservation Commission  
3 June 2004  
Interior, living room; facing south.