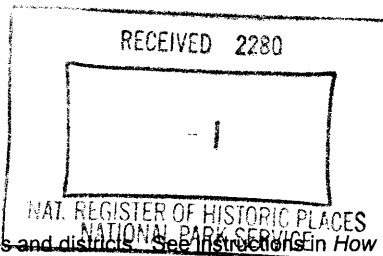


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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Camden Great Fire Historic District

other names/site number _____

2. Location

street & number Elm and Main Streets N/A not for publication

city or town Camden N/A vicinity

state Maine code ME county Knox code 013 zip code 04843

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.)

Jack S. Fredenburgh 11/30/06
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): _____

Carlson H. Beall 1.9.07
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	
21	1	buildings
		sites
		structures
		objects
21	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

1

6. Function or Use

Historic Functions

(Enter categories from instructions)

- COMMERCE / Business
- COMMERCE / Organizational
- COMMERCE / Specialty Store
- COMMERCE / Department Store
- COMMERCE / Restaurant
- GOVERNMENT / City Hall
- RECREATION AND CULTURE / Auditorium
- RECREATION AND CULTURE / Music Facility

Current Functions

(Enter categories from instructions)

- COMMERCE / Business
- COMMERCE / Specialty Store
- COMMERCE / Restaurant
- COMMERCE / Financial Institution
- GOVERNMENT / City Hall
- RECREATION AND CULTURE / Music Facility

7. Description

Architectural Classification

(Enter categories from instructions)

- LATE VICTORIAN / Second Empire
- LATE VICTORIAN / Queen Anne
- LATE VICTORIAN / Romanesque
- LATE VICTORIAN / Renaissance
- LATE 19TH & 20TH CENTURY REVIVALS / Colonial Rev.
- LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS / Commercial Style

Materials

(Enter categories from instructions)

- foundation BRICK
- walls BRICK
- roof SLATE
- other GRANITE (Trim elements)
- METAL / Iron (store fronts)

Narrative Description

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

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FUNCTIONS OR USE

Historic Function, continued.

INDUSTRY/ Manufacturing Facility
HEALTH CARE/ Medical Business/Office
TRANSPORTATION / Rail-related
DOMESTIC / Multiple Dwelling
DOMESTIC / Hotel

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MATERIALS, continued

Foundation: STONE/ Granite
WOOD/ (Pilings)

Walls: WOOD / Weatherboard
WOOD / Shingle
GLASS
TERRA Cotta
STUCCO

Roof: ASPHALT
SYNTHETICS / Rubber

DESCRIPTION

Narrative Description

The Camden Great Fire Historic District is located in the town of Camden, Knox County, Maine on Penobscot Bay. The district lies along the west side of Camden Harbor, with the Camden Hills rising behind it to the north and west. The Megunticook River runs under the district at its north end, so that the district ends at the bridge, and the last buildings on the east side of the district are actually built on the bridge and over the river or its catch basin. The Camden Great Fire District connects a National Register Historic District on its north end to one on its south end. Just north of the bridge lies the High Street Historic District (NR: 88001843, 99001186), including Harbor Park, the Camden Public Library, the Amphitheater, and 60 historical houses and summer cottages along "the Road to Belfast" (Route 1). Just south of the Great Fire District lies the Chestnut Street Historic District (NR: 91000325), including the Village Green, the U. S. Post Office, two churches, a store, a school, and 80 historical houses and summer cottages along Chestnut Street, running south toward Rockport, and on five side streets, one of which runs down to the harbor on Dillingham's Point.

The Camden Great Fire Historic District is an irregular, angled, late nineteenth century commercial streetscape of 2.26 acres. It contains the brick, Richardson Romanesque Camden Opera House (NR: 86003539), fifteen substantial, brick, commercial buildings, and seven smaller, frame commercial buildings. It stands in the center of the small coastal town, beside the harbor, and retains the scale and density of a prosperous, 19th century New England commercial district.

Most of the buildings in the Great Fire District were built in 1893, immediately following the fire that swept through the town on the night of November 10, 1892. The buildings reflect the enthusiastic community spirit and community planning that were the automatic response of this small Maine town. The town selectmen required that permanent buildings built in the district after the fire must be made

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of brick, but the seven buildings that are built over the Megunticook River, its falls, and its catch basin are modest, frame, vernacular structures. Wooden buildings are easier to change than brick, and so the wooden buildings over the river have seen more changes than the brick buildings.

The two-, three-, and four-story brick buildings represent the work of four local architects and four architects from other parts of New England. They include fine examples of commercial vernacular architecture with Richardson Romanesque and Renaissance Revival details and a dramatic Second Empire building. The builders of the more modest, frame buildings are unknown, but one of them gave Greek Revival details, typical for Maine, to the two buildings that make up the Camden Grist Mill.

As one enters the center of Camden from the southwest on Route 1, one passes large, frame houses built by sea captains and captains of industry during the 19th century, serving today as bed and breakfast establishments. A few, small, frame, vernacular buildings precede the Great Fire District which begins with the grand, Richardson Romanesque Camden Opera House on the north side of Elm Street (Route 1), across from the Village Green. The Opera House is included in the Great Fire District to emphasize the themes that the district represents: the historic fire, the community planning, and the period of significance that reflects in part the immediate rebuilding and gives a certain similarity of architectural styles.

The Camden Opera House is followed by a city block, also across from the Village Green, which contains a row of five brick, commercial buildings, two of which have arched windows of the Romanesque style, two of which have large oriel windows cantilevered out on the second story suggesting the Queen Anne style, and all of which have decorative, Renaissance Revival cornices corbeled out below their various roof lines.

At the center of town five roads come together like the spokes of a wheel: (clockwise) Elm Street (Route 1), Mechanic Street, Main Street (Route 1), Bay View Street, and Chestnut Street. The Camden Great Fire Historic District skips Mechanic Street because, although its buildings burned to the ground, they have all been replaced and remodeled several times and no longer convey the same period of significance as the Great Fire District. The district does not go down Bay View Street or up Chestnut Street, because the buildings on those streets did not burn in the Great Fire of 1892.

The district skips over Cappy's Chowder House, at No. 1 Main Street, and the Village Restaurant, at No.7 Main Street, because they did not burn in the Great Fire, and they have been extensively remodeled. The district then continues up both sides of Main Street to the Megunticook River Bridge.

The buildings on the west side of Main Street begin with a dramatic, trapezoid-shaped, Second Empire, brick building and include four Renaissance Revival, brick buildings and the large, non-contributing Masonic Temple, which was severely altered in 1984 to become the Lord Camden Inn. At the end of the row a small, frame building, with a Colonial Revival facade added around 1970, perches on wood pilings over the Megunticook River.

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Directly across the street, the frame Lily, Lupin and Fern Emporium, at 43 Main Street, is not included in the district because the original fish market was enlarged and remodeled in 1997. Continuing south on the east side of Main Street is a small, frame building with a front facing gable; two taller, frame, buildings with flat roofs; the two, 2 ½-story, frame, Greek Revival buildings with front-facing gables that make up the Camden Grist Mill and the Grist Mill Store, a narrow two-story passageway with a flat roof; a large, two-story, frame and stucco Commercial building with a parapet roof; and then three, substantial, two-story, brick Renaissance Revival buildings with common walls and cast iron storefronts. Finally, a tall, Queen Anne inspired, narrow, four-story, brick building with two bays of oriel windows running up the second, third, and fourth stories ends the row of buildings at the pedestrian walkway that leads down to the Public Landing.

The Camden Great Fire Historic District of 22 contributing and one non-contributing commercial buildings possesses uniformity in chronology, in architecture, and in scale. In addition to the history of the district, these typical examples of late 19th century architecture make the Camden Great Fire Historic District eligible to be listed in the National Register of Historic Places. The contributing and non-contributing resources are described more thoroughly below.

WEST SIDE

1. Camden Opera House, 29 Elm Street, 1893. Contributing.

Richardson Romanesque

Architect: Elmer I. Thomas, Lewiston

Contractor/Mason: W. A. Libby & Co.

The Camden Opera House is a large, 3 ½-story, red brick Richardson Romanesque building with a flat hipped roof. The roof has a large hip dormer in the center of the front facade and two large hip dormers on the east side of the low pitched hip roof. A wide cornice of blonde bricks decorates the Elm Street and Washington Street facades and is corbeled out at the top.

The front facade on Elm Street (Route 1) consists of three wide bays. On the first floor, the center bay is a massive, Richardson Romanesque arched entry with the recessed doors leading to the opera house. The arch is articulated with several rows of small bricks and decorative, beaded, terra cotta. A glass storefront with a recessed center door stands on either side of the massive arch. A narrow, granite belt course runs across the front and east side of the building between the first and second stories forming window sills for the windows on the second story. The windows on the second story are arranged in three bays: the bays on the ends contain three windows each, and the bay in the center contains one wider window. All have flat lintels. The wide window in the center bay, between the large metal flag poles, is recessed on each side to form a bay window. The windows on the third story have hooded, arched, Romanesque surrounds. The center bay contains a single window surrounded by a deep, hooded arch of bricks, whereas the two side bays contain three windows each, surrounded by a wide, hooded arch.

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The east side of the building presents an asymmetrical pattern of fenestration. The first story contains eleven irregular bays: the first bay at the southeast corner is a glass storefront window; it is followed by four bays of small, high windows with granite sills; then a door at the top of four granite steps that provide access to the upper stories; next is a storefront with a door recessed in the center and a cast iron lintel over the entire storefront; then a recessed door; finally, three bays of tall, arched openings, two containing windows, while the one in the middle contains a door with a fanlight. The second story contains nine irregular bays of windows with granite lintels and granite sills formed by the granite belt course between the first and second stories. The third story contains eight irregular bays of windows with granite sills and hooded, arched surrounds.

The west side of the building has six randomly spaced double-hung windows on the first floor with granite sills and lintels; six randomly spaced windows and one double glass door on the second story, with granite sills and lintels; and eight randomly spaced windows with granite sills and hooded arched surrounds on the third story. Two large metal fire escapes run across the second and third stories and down to the ground. Two arched windows and a door are located on the basement level where the ground falls away at the back of the west side.

The back of the opera house contains two irregularly spaced, large arched windows with granite sills on the ground (basement) level; two irregularly spaced, small arched windows with granite sills on the first story; and one small window near the center of the attic or fourth floor. Otherwise, the back of the opera house is solid brick, overlooking a small, paved parking lot.

When the Camden Opera House was new in 1894, it was the largest building in Knox County. As businessmen had begun building "on a more generous and magnificent scale than before," and as the Masonic Temple Association undertook the creation of "one of the finest structures in this part of the state," civic leaders led by Judge Reuel Robinson, Mayor William V. Lane, W. R. Gill, Isaac Coombs, and W. D. Knowlton promoted a bond issue to pay for the new town hall. Conservative citizens opposed the bond issue and fought it in the State Legislature and all the way to the State Supreme Court. But optimism and progress prevailed, and the Camden Village Corporation hired architect Elmer I. Thomas of Lewiston to design the building. Thomas was at the height of his meteoric career, designing major commercial blocks, schools, and churches throughout the state. He designed many Renaissance Revival buildings and worked in the Shingle Style, but the Richardson Romanesque Camden Opera House was perhaps one of his finest designs. He died of typhoid, three years later, at the age of 33.¹

The three-and-a-half-story Camden Opera House contained two storefronts on Elm Street, a storefront and a room for the new steam fire engine on Washington Street, a lock-up and a police court behind the Washington Street store, a hall large enough to seat 800 and a banquet room on the second floor, and the offices of the Camden Business Men's Association and the Camden Board of Trade on the third floor. The storefronts on Elm were occupied by the Post Office and Shaw and Beverage Furniture Store. Shaw and Beverage became Prince's Furniture Store, and when the Post Office moved to Chestnut Street in 1915, the vacant store was leased to James Sawyer who opened a dry goods store and sold ladies' and children's ready-to-wear clothing.²

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Today, the first floor of the Opera House is occupied entirely by town offices. The Camden Opera House was listed on the National Register of Historic Places in 1986, and is included in the Camden Great Fire Historic District because the old opera house burned in the Great Fire of 1892, and this new opera house reflects the community spirit and optimism that led to the rebuilding of most of the business district in 1893, immediately following the fire.³

2. William A. French Block, 21 Elm Street, 1893. Contributing.

Renaissance Revival

Mason: Willard S. Giles

Architect: James S. Lee, Boston

Contractors: W. E. Schwartz and H. C. Small

The William A. French Block is a four-story, red brick cube with a flat roof and Renaissance Revival details in the brickwork. The bottom half of the building appears darker and heavier, because the two lower stories are of common bond bricks in red mortar, and the two upper stories are of Flemish bond (light stretchers and dark headers) in white mortar. The French Block stands on the corner of Washington Street and Elm Street (Route 1), and from across Elm Street the two street fronts appear to be mirror images of each other. The bricks on each facade project and recede to form four-story-tall arches surrounding a wide bay at each corner and three narrow, four-story-tall arches in the center of each facade. The wide bays contain two double-hung windows on the second, third, and fourth stories; and the three narrow bays contain one double-hung window on the second, third, and fourth stories. The windows all have granite sills, and the windows on the second and third stories have flat topped segmental arches, while those on the fourth story are arched on top. The brick arches project slightly to form a hood around the top of each bay. There is a decorative cornice of corbeled brickwork, including dentils, under the eaves on all four sides of the French Block. A belt course of red terra cotta divides the second and third stories, just below the third-story window sills.

On the first story on Elm Street, two storefronts have a recessed entrance to the upper stories between them. The storefront on the corner of Elm and Washington Streets is smaller (equal to one large, double bay of the upper stories) and has its entrance recessed under the corner, supported by a square brick pier. The original cast iron storefront has been replaced with smaller windows with brick walls below them. The other storefront, on the east end of the Elm Street facade, was originally two storefronts: a grocery store below two small bays of the upper stories and a candy store below the large double bay near the corner. Each storefront had a large plate glass window, and the two doors were recessed in the middle. Today those storefronts have been remodeled into one storefront for a bank. The entrance and an ATM machine are recessed in the center between tall, triple windows. Transom windows are set in wooden frames, paneled to resemble a cast iron storefront.

On the Washington Street side, the first story contains the corner entrance, the remodeled storefront window and two windows and two doors. The east side of the French Block shares a common wall with the William R. Gill Block. The rear of the French Block faces an alley and contains five bays of windows on the second, third, and fourth stories, as well as a door and three windows on the first story.

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William A. French was an importer of china and president of the Massachusetts National Bank in Boston. In 1888 William Schwartz built a summer cottage for him on Melvin Heights. After the Great Fire, French led a syndicate of investors who financed the construction of the large, brick block, known as the French Block. The three stores on the first floor included the Rose Bros. Pharmacy on the corner, W. V. Farnsworth's grocery store in the middle, and F. G. Mixer's candy store on the east. Rose's Pharmacy became Chandler's Pharmacy around 1897, and it was very popular for years. Mr. Chandler had a telegraph service, and he posted World Series baseball scores and World War I war bulletins in his window. In the 1930s the corner became the Camden Drug Co., a Rexall Pharmacy. Today the corner storefront is the Maine Coast Photo Shop, and the other two storefronts have been combined into the First National Bank of Damariscotta. The upper stories contain offices.⁴

3. William R. Gill Block, 15 Elm Street, 1893. Contributing

Queen Anne/Renaissance Revival

Masons: Libby & Josselyn, Lewiston

Architect: Edwin E. Lewis, Gardiner

Contractor: W. E. Schwartz

The William R. Gill Block is a three-story, red brick commercial building with a flat roof and a large oriel window with a flared hip roof cantilevered out on the west half of the second story. The oriel window and the decorative details in the brickwork suggest the Queen Anne style of architecture. The cast iron storefront on the first story has a large plate glass window filling the east side and entrances to the upper stories and the shop recessed on the west side. Three brick pilasters run up the second and third stories of the Elm Street facade with the two bays of windows between them. The pilasters are corbeled out at the top to form capitals, and a brick cornice is corbeled out under the eaves across the entire front. The windows have granite sills. The windows on the second story have flat lintels, and those on the third story have arched tops. The Gill Block shares a common wall with the French Block on the west, and it shares a common wall with the Bisbee Block on the east.

William R. Gill, clerk of the Mt. Battie Mill and a town selectman and tax assessor, built the Gill Block and had the Wm. R. Gill Boot and Shoe Store on the first floor. The second floor was offices and the third floor was a hall. Gill sold the building to the Dr. D. P. Ordway Plaster Co. in 1903. The Dr. D. P. Ordway Plaster Co. manufactured patent medicines and home remedy plasters for arthritis, indigestion, and foot corns. It had moved its factory to Tannery Lane in Camden in 1902. 15 Elm Street became its store. It employed 100 people, and its mail-order business became so large that the Camden Post Office was upgraded to a first-class post office in 1909. Frank Morrow had a jewelry store on the first floor from the late 1920s through the 1940s. Today the first floor is occupied by the Stonewall Kitchen Company Store.⁵

4. William F. Bisbee Block, 11 Elm Street, 1893. Contributing

Queen Anne/Renaissance Revival

Architect/Contractor: Cyrus P. Brown

Mason: Willard S. Giles

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The William F. Bisbee Block is a two-story, roman-brick building with a flat roof and a Queen Anne oriel window with a flared hip roof projecting in the center of the second story. At the eaves corbeled buff brick form a decorative cornice with dentils. The cast iron storefront on the first floor has an entrance to the shop recessed on the left (west) side, and an entrance to the second floor recessed on the right (east) side. The storefront has a large bay window in the center. The bay window no longer has a cast iron frame; it has a narrow metal frame and sits on a low brick wall. But there is a cast iron lintel across the entire front facade, just above the storefront.

The Bisbee Block has three bays of windows on the second story: the large oriel window with a flaired hip roof in the center, and a double-hung window with a granite sill and a flat lintel on either side of the oriel window. The Bisbee Block shares a common wall with the Gill Block on the west, and it shares a common wall with the Curtis Block on the east.

Dr. Walter F. Bisbee was a dentist and the son of Deplura H. Bisbee, one of the founders of Bisbee, Marble & Co., makers of blasting powder for the quarries. Dr. Bisbee built his artistic building so that he and his partner, Dr. Miller, could have their dental office on the second floor, looking out from the large plate glass bay window. F. J. Wiley, the tailor, occupied the shop on the first floor. Dr. Bisbee also had an office for the Bisbee Powder Co. The powder company no longer manufactured powder, but it sold powder. In 1892, Dr. Bisbee had converted his powder mill on the Megunticook River to a woolen mill named the Mt. Battie Manufacturing Company. Today the first floor is occupied by the Stitchery Square.⁶

5. John H. Curtis Block, 5 Elm Street, 1893. Contributing.

Renaissance Revival

Mason: Willard S. Giles

Architect: Edwin E. Lewis (Gardiner) Contractors: W. E. Schwartz and H. C. Small

The red brick John H. Curtis Block is three stories tall and has a flat roof. It shares a common wall with the shorter Bisbee Block to the west, and the Carleton & Pascal Co. Block to the east. The Curtis Block was the first brick building to be completed after the fire, and it appears that the architect and contractors worked closely with the builders of the Carleton, Pascal & Co. Block to the east, to make the two buildings appear to be one. Both buildings are of the same mottled red brick and have a uniform, straight, flat, roof line. Corbeled bricks form a wide cornice under the eaves with corbeled dentils below the cornice across the front facade of both buildings. Four brick pilasters run up the facade, dividing the two buildings into three nearly equal wide bays. The pilaster between the buildings is wider than the other pilasters. The Curtis Block contains two of the bays; each of those bays contain two sets of double-hung windows with granite sills and slightly rounded headers. A projecting brick belt course runs between the second and third stories across both buildings and, with the pilasters, divides the upper stories of the two buildings into six large, horizontal rectangles.

The original cast iron storefront has been replaced with large plate glass windows set in narrow aluminum frames resting on low brick walls. The glass front door is recessed in the center, between the large storefront windows. A large, blank wooden panel runs across the width of the Curtis Block just

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above the storefront windows overlapping the bottom edge of the brick facade. A wooden sign in the center says: "Earthbound," the name of the current occupant, in large letters. The Curtis Block was the first to be completed after the fire. John H. Curtis had operated a hardware store at this location since 1838. His son, John C. Curtis, was his partner for many years, and it was John C. who rebuilt the store, and sold hardware on the double-sized first floor. The second floor contained a storeroom for Curtis Hardware and a barber. Curtis Hardware was a Camden institution. Each spring Curtis Hardware sponsored an "Ice-Out Contest," awarding a fishing pole to the person who guessed the exact date and time the last piece of ice floated out of Lake Megunticook, over the dam at the Fish Hatchery. Russell Hall, of Boston, purchased Curtis Hardware in 1949 and operated it under the same name. In 1976 Jack Clinton purchased Curtis Hardware from Hall and operated it until it closed in 1994. Today the first story is occupied by "Earth Bound," a women's clothing store.⁷

6. Carleton, Pascal & Co. Block, 1 Elm Street, 1893. Contributing.

Renaissance Revival

Architect/Contractor: Stephen G. Ritterbush

The three-story, red brick, Carleton, Pascal & Co. Block has a flat roof. It stands on the northwest corner of Elm and Mechanic Streets and shares a common wall with the Curtis Block to the west. The Carleton, Pascal & Co. Block was built at the same time as the Curtis Block, and the architects and builders worked closely together to make the buildings appear to be one. The buildings are of the same mottled red brick and have a uniform, straight, flat, roof line. Corbeled bricks form a wide cornice under the eaves with corbeled dentils under the cornice across the front facade of both buildings. The cornice and dentils continue around the corner, across the east facade, facing Mechanic Street. Four brick pilasters run up the front facade of the two buildings dividing the second and third stories into three, nearly equal, wide bays: two bays of two windows each on the Curtis Block, and one bay of three windows on the Carleton, Pascal & Co. Block. The brick pilaster that runs up the facade where the two buildings join is slightly wider than the others. A projecting brick belt course between the second and third stories runs across the facades of both buildings and, with the pilasters, forms six large rectangles. The three windows on each upper story have granite sills and flat topped segmental arches of yellow bricks.

The original cast iron storefront on the first story has been replaced with plate glass windows surrounded by narrow aluminum frames, sitting on low brick walls, with glass double doors recessed in the center of the storefront. A wide, ornately carved, wooden sign covers the entire width of the front facade above the storefront and contains the logo of French & Brawn.

The remodeled storefront window wraps around the corner onto the Mechanic Street side for one narrow bay. The Mechanic Street side of the Carleton, Pascal & Co. Block has five brick pilasters running up the second and third stories, dividing the upper stories of the facade into four unequal bays: a narrow bay containing one window on each end, and two wide bays containing three windows in the middle. A belt course of projecting bricks runs along the facade between the second and third stories.

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The double-hung windows are topped with buff bricks forming a flat topped segmental arch. With the corbeled cornice and dentils, the brick pilasters, and the yellow flat topped segmental arches above the windows, the upper stories on the east side of the building resemble the upper stories on the south side.

On the ground floor of the east side of the Carleton, Pascal & Co. Block, the remodeled storefront window on the corner is followed by a wide expanse of blank brick wall, and then a wide expanse of glass blocks, divided into three sections by four cast iron pilasters which support a long cast iron lintel. The glass blocks and the new brick walls below them replaced a cast iron storefront with an entrance in its middle section. Following the glass blocks, a doorway to the second floor is recessed under an archway articulated with buff bricks.

The landmark grocery store on the corner of Elm and Mechanic began operation as Cleveland and Simonton in 1868. It was purchased by Carleton, Norwood & Co. the following year. The great firm of Carleton, Norwood & Co., with headquarters in Rockport, was owned and operated by three generations of Carletons and Norwoods, including several brothers of each, and was involved in lime manufacturing, shipping, shipbuilding, and ship-provisioning. Their fine grocery store in Camden catered especially to sea captains and yacht owners. In 1882 one of the Carletons went into partnership with William H. Pascal to operate the grocery store. After the Great Fire, Carleton, Norwood & Co. rebuilt the grocery store, named Carleton, Pascal & Co. Carleton, Pascal & Co. sold fine groceries, confections and cigars on the first floor and crockery and woodenware on the second floor. Alton French went to work for Carleton, Pascal & Co. in 1899, and in 1927 the grocery store became Carleton, French & Co. William Brawn became a partner of Alton French in 1954, and the name changed to French & Brawn. Brawn's son, Jeff, became the manager in 1979, and Todd Anderson became Jeff Brawn's partner in 1995. They still have the finest groceries around and cater especially to yacht owners and summer people.⁸

On the north side, the Carleton, Pascal & Co. Block shares a common wall with the old Fairyland Theater. The theater was built in 1904, converted into a bakery in 1913, and totally remodeled in 1993 when a second story was added and the common wall removed to make it part of the French & Brawn grocery store in the Carleton, Pascal & Co. Block. This new addition to the building is not included in the district.

7. B. F. Adams Block, 10 Main Street, 1893. Contributing.

Second Empire

Architect/Contractor: H. C. Small

Masons: Hopkins & Washburn

The two-and-a-half-story, Second Empire B. F. Adams Block is the most dramatic building in the Camden Business District. It stands on the corner where Elm and Mechanic and Main Streets come together, and it is shaped like a trapezoid, with elevations facing Mechanic Street, the large intersection, and Main Street. The B. F. Adams Block shares a common wall with the Cleveland Block to the north.

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The tall Mansard roof gives the building the appearance of being three stories high. The hipped top of the Mansard roof is of asphalt shingles, and the sides of the Mansard roof are of decorative, patterned, slate shingles. The break between the top and the sides of the roof is articulated with a curb of sharp, triangular, slate shingles. Two dormers with pedimented gables project on the Mechanic Street side, and two similar dormers with pedimented gables project on the Main Street side. A large, arched dormer, with a small, pedimented gable roof over the center, fills the end of the Mansard roof overlooking the intersection and contains a large, nearly circular window.

There is a decorative cornice of dentils and ridges made of corbeled and sawtooth bricks under the eaves on the three elevations that face the streets. The cornice is similar to that on the Cleveland Block (#8), next door. A cast iron belt course separates the first and second stories. The second story on Mechanic Street contains three bays of large, double-hung windows, and the second story on Main Street contains three bays of large, double-hung windows. The second story on the end of the building that faces the intersection contains two bays with a large, double-hung window on either side of a plain, granite plaque in the center that reads "B F Adams 1893". All of the windows on the second story have granite sills and granite lintels and each lintel has a granite spear-point keystone above its center, similar to those on the adjacent Cleveland Block (#8) and the Arau Block (#22) across the street.

On the Mechanic Street side, the first floor of the Adams Block contains a recessed door on the far left, an expanse of brick wall in the center, and a large storefront window in an aluminum frame on the right. On the end of the building that faces the intersection, the first floor contains a recessed door on the left, a brick wall in the center, and a storefront window in a narrow aluminum frame on the right-hand corner. On the Main Street side, the entire first floor is a large cast iron storefront with the entrance recessed in the center.

The Adams Block was built by Benjamin F. Adams on the site where his shoe store had burned in the great fire. Adams signed a ten year lease with Charles I. Wiley and Ephriam G. Wiley for a grocery and provisions store on the first floor and in the basement. Charles Wiley helped to choose the modern meat freezer and refrigeration units. The second floor contains offices and, at first, the third floor was used as the headquarters for an organization raising money to erect a monument to Union soldiers at Monument Square (the intersection of Main, Mountain, and High Streets). The grocery store became Brown's Market in the 1920s, and Ora Brown was still there in 1947. Clarence Waterman and Charlie Mitchell took over Brown's Market about the same time that Sam Haskell and Harold Corthell bought the building in the 1940s. Haskell and Corthell expanded their clothing store into the first floor shop in the 1960s. Today the building is owned by the Dickey family, grandchildren of Harold Corthell, and Bill Dickey operates the Camden Embroidery Shop on the first floor.⁹

8. H. H. Cleveland Block, 16 Main Street, 1893. Contributing.

Renaissance Revival

Architect/Contractor: H. C. Small

Mason: Fred Andrews, Rockport

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The three-story, red brick Cleveland Block has a flat roof and shares a common wall with the Adams Block to the south, and a common wall with the Huse Block to the north. It has a wide cornice of decorative brickwork across the front under the eaves.

A different number of bays occurs on each story. The third story contains four bays of double-hung windows. The second story also contains four double-hung windows, but they are arranged in three bays: a bay on each end under the bay above it, and one wide bay in the center with two windows close together under one lintel. All of the second- and third-story windows have granite sills and granite lintels with a granite spear-point keystone above the center of each lintel, similar to those on the B. F. Adams Block (# 7) and the Arau Block (# 22). The light colored sills, lintels, and spear-points provide a rich contrast to the red brick on this Renaissance Revival facade.

The first story contains a door to the upper stories recessed under the first bay of windows on the left. The rest of the first story contains a cast iron storefront with the entrance recessed in the center of the storefront. An awning runs across the entire Main Street facade, just above the storefront. A wide wooden panel, containing a smaller sign that reads "The Foreside Company," runs across the entire facade, just above the awning. It covers the granite sills of the windows on the second story. Originally, the Cleveland Block also fronted on Mechanic Street, but because of alterations to the storefront on Mechanic Street that facade does not contribute to the district, and it is not included in the district.

Harvey H. Cleveland was a native of Camden, born in 1816. He spent his early life on a farm and teaching school. In 1854 he established the Union Store at this location. His sons, James S. and George H. became his partners in 1868. After a fire in 1887, he immediately built a fine wooden block at this location. He died in 1889. After the Great Fire of 1892, Cleveland's estate built this three-story, brick building. The first story was occupied by A. L. Worthing, a milliner, and J. B. Williamson, a jeweler. The second floor contained W. P. Weymouth's restaurant, and the third floor was a hall, used for many well-attended dances. In 1894, E. D. Crockett operated a billiards and pool room on the second floor and sold choice cigars and tobacco.

The Megunticook Fruit Company occupied the first floor in 1927, the Woman's Shop occupied it in 1936, and by 1947 Stevenson's Candy Shop was located at 6 Main Street. For many years this was Haskell and Corthell's Men's Shop. Today it is occupied by the Foreside Company, selling home decorating items.¹⁰

9. Jonathan Huse Block, [16] Main Street, 1903. Contributing. Architect/Contractor: Cyrus P. Brown

The two-and-a-half-story, red brick, vernacular Huse Block is the newest and most plain building on the west side of Main Street. It has a flat roof and shares a common wall with the Cleveland Block to the south, and a common wall with the Russell Block to the north. A simple cornice defined by a pattern in the brickwork runs across the front facade under the eaves. Old photographs indicate that the simple

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cornice replaced a deeper, more decorative cornice of corbeled bricks. With its original cornice, the Huse Block referenced the Renaissance Revival style found throughout the district. The changes to the cornice modernized the building in the Commercial style of architecture with its light masonry and its minimal details.

The second story contains four bays of double-hung windows with granite sills and flat arches. In the deep brick wall above the windows, two carved granite plaques read "HUSE" and "1903." On the first story the original cast iron storefront has been replaced with mottled brick walls which support shorter storefront windows in narrow aluminum frames with an entrance recessed in the center of the storefront, and a doorway to the second story recessed on the right. Above the storefront windows, a wide wooden panel with decorative trim runs across the entire front facade and across the entire facade of the Russell Block to the north. The large "Planet" logo fills the center of the long wooden panel. The Planet toy store occupies the first floor of both buildings.

Dr. Jonathan Huse was born in Warren, Maine, in 1811, and he graduated from the Warren Academy. He studied medicine with his uncle, Dr. Joseph Huse, of Camden, and he attended the Maine Medical School at Bowdoin College. He was a well-loved doctor in Camden for over fifty years, advocating the outdoor life, ventilation, and diet. His son, Dr. Benjamin D. Huse, was also a physician. Thus, for over 110 years there was always a Dr. Huse in Camden. Dr. Jonathan Huse died in 1883, and twenty years later his estate built this two-story, brick building. The lot had been vacant for ten years. Sam Haskell opened a men's clothing store on the first floor as soon as the building was ready. The sign above his door read: "Outfitter S. B. Haskell Clothier." Harold Corthell became Haskell's head salesman in 1913, and his partner in 1923. Haskell & Corthell was so successful that they expanded into four of the brick buildings on the west side of Main Street, selling men's clothing, women's clothing, and shoes. Haskell & Corthell did not go out of business until the 1990s. Today, the building is owned by the Dickey family, grandchildren of Harold Corthell, and the first floor is occupied by the Planet toy store.¹¹

10. Franklin E. Russell Block, 20 Main Street, 1893. Contributing.

Romanesque/Renaissance Revival

Architect: Henry Bailey Alden

Contractor: Cyrus P. Brown

The small, two-story, mottled light brown brick Russell Block has a flat roof and shares common walls with the Huse Block to the south and with the Masonic Temple to the north. The Russell Block contains Renaissance Revival details in the brickwork on the second story. The bricks are corbeled to form a bracket on each corner under the eaves, while a deep cornice runs across the front facade under the eaves. The cornice consists of two straight rows of corbeled bricks and two rows of bricks corbeled in a scallop pattern below the straight rows. The second story contains three bays of double-hung windows with granite sills and hooded arches. Each arch is articulated with corbeled bricks that form a hood over the arch, and each hood rests on capitals, although there are no columns below the capitals. The capitals are connected to each other by dentils, and the bricks form a recessed panel between the windows.

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On the first story, the cast iron storefront has been replaced with mottled red brick walls that support storefront windows in narrow aluminum frames with the entrance recessed in the center. The present storefront is wider than the original storefront, and the doorway to the second floor which used to be to the left of the storefront has been eliminated. Now, access to the second floor is through the doorway in the Huse Block to the south. A wide wooden panel with decorative trim fills the space between the storefront and the second story window sills across the entire front facade and across the facade of the Huse Block to the south. The large Planet logo fills the center of the long wooden panel. The Planet toy store occupies the first floor of both buildings.

Franklin Russell hailed from Boston, and before the fire he owned a large wooden block at this location, where he and his sisters operated The Boston Store. After the fire he built this two-story brick block and again called his shop The Boston Store. It was known for its beautiful brass chandeliers and its fancy dry goods. The Boston Store was managed by Frank Russell's sisters, Misses Emma and Carrie Russell. The local young ladies enjoyed clerking at the Boston Store because they admired the Russell sisters. By 1927 Ezra B. Clark, Clothing, occupied 20 Maine Street, and by 1936 it was Warren's Pharmacy. In 1947 it was Libby's Pharmacy. For many years it was part of Haskell & Corthell, and today it is part of the Planet toy store.¹²

11. Masonic Temple Block, 26 Main Street, 1893. Non-contributing.

Architect: Edwin E. Lewis (Gardiner)

Masons: Hopkins & Washburn

Contractor: Stephen G. Ritterbush

The large, four-story, red brick Masonic Temple Block is non-contributing because the two, original, huge, central arches and other Richardson Romanesque details were removed when the building was remodeled and converted into a hotel in 1984. The building has a flat roof and shares common walls with the Russell Block to the south, and the Fletcher Block to the north. The second and third stories of the front facade overlooking Main Street contain six bays of sliding glass doors recessed to form small balconies with a Tuscan column on each side of each balcony, white wooden railings across the front, and bright blue awnings. The fourth story was added to replace a lower half-story, and its front facade of frame clapboards is set back to allow six bays of large windows with glass doors in the center of each, opening on to roof-top balconies with clapboard or brick partitions between them. The end walls on the fourth story are of brick.

The four cast iron storefronts on the first story were replaced with a white terra cotta brick wall that contains four storefronts with large windows set in narrow metal frames and an entrance recessed in the middle of each. An entrance to the Lord Camden Inn is recessed under a large, bright blue, semi-spherical awning on the left-center of the front facade, between the second and third storefronts.

The Camden Masons lost their beautiful hall in the Great Fire of 1892, and the brethren immediately raise \$50,000 and built their magnificent Richardson Romanesque Masonic Temple on the old site and on the lot next to theirs that had belonged to George L. Follansbee. Follansbee had

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operated Follansbee & Co., Dry Goods, with his brother Charles since the 1850s. After the Great Fire Follansbee & Co. relocated in one of the larger shops in the Masonic Temple. George Follansbee died soon after the new business opened, and Charles continued the business under the name of Follansbee & Wood, Dry Goods. The other large shop on the first floor was occupied by George W. Achorn, Dry Goods. Also on the first floor were two smaller shops: Fred Lewis's Jewelry Store and News Stand, and Colson & Staples, Milliners. The second story contained a tailor, a doctor, a dressmaker, and a barber. The top two floors were occupied by the masons. The third floor included a banquet hall. In 1927 the first floor was occupied by George W. Achorn Department Store and Fred W. Ellwell, Dry Goods. In 1936 it was Achorn's Department Store and Walter O. Hall, Dry Goods. In 1947 the first floor was mostly Achorn's Department Store. In 1984 the building was remodeled to accommodate the Lord Camden Inn on the second, third, and fourth floors, and the first floor is occupied by Etienne's Jewelry, Wild Rufus Music Store, and Rockport Blueprint, selling art supplies.¹³

12. Edwin C. Fletcher Block, 30 Main Street, 1893. Contributing.

Renaissance Revival

Architect/Contractor: Stephen G. Ritterbush Masons: Hopkins & Washburn

The striking Renaissance Revival details of the two-and-a-half-story Fletcher Block stand out because the front facade is of both red and buff brick used to emphasize the decorative details. The first story has red brick walls on the corners. On the left, an entrance to the second story is recessed under an arch articulated with buff bricks. Above the arch a dark red terra cotta plaque reads: "Fletcher 1893 Building." A storefront with glass windows set in metal frames fills the rest of the first story facade and has a glass door recessed in the middle of the windows. Above the storefront windows, an old wooden sign reads "BOYNTON MCKAY."

The second story has a buff brick wall and contains four bays: a blank bay of buff brick and three bays of double-hung windows with granite sills and flat topped segmental arches containing a red brick keystone in the center. The buff brick wall of the upper stories is framed with projecting red bricks on the corners and projecting red brick bands that run up the wall between the first and second bay and another projecting band of red bricks that runs across the entire facade above the second story. A deep cornice of corbeled red and buff bricks makes a pattern across the building under the eaves. The Fletcher Block has a flat roof and shares a common wall with the Masonic Temple Block to the south. On the north facade the Fletcher Block has three bays of double hung windows on the second story and a tall, narrow, cast iron storefront window, at the front, on the first story.

Edwin C. Fletcher, Camden pharmacist, retired two years before the Great Fire and sold his business to Elkanah E. Boynton from Rockland. After the fire, Fletcher built this unusual, multi-colored, brick building for the Boynton Pharmacy and soda fountain, and F. P. French's Cafe, upstairs. Fletcher became the president of the Knox Woolen Mill.

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Thomas McKay became a partner of E. E. Boynton and then operated the Boynton McKay Pharmacy after Boynton died in 1929. Boynton McKay's pharmacy and soda fountain were a popular gathering place until the pharmacy closed in the late 1990s. Today Boynton McKay is a lunchroom that goes by the name of the old pharmacy.¹⁴

13. Fletcher Building, 32 Main Street, 1893, altered 1950s and c. 1970. Contributing. Colonial Revival

The small, one-and-a-half-story, white, frame vernacular Fletcher Building is built on wooden pilings over the Megunticook River. Originally this small, deep building had a simple, front-facing gable and a large glass window on either side of the front door which opened onto the sidewalk. There was a window in the gable, above the front door. The facade was shingled and the windows and door had dark trim. The south wall nearly abutted the Edwin C. Fletcher Block, as it does today. Around 1970, a cross gable addition with a slightly taller gable roof was added toward the front of the building. Today, the walls are white clapboards. The front facade contains a large apothecary window on either side of a glass door that is recessed in the center under a tall, deep arch which has an oversized wrought iron lantern hanging in the archway over the door. A modest, wooden "House of Logan" sign hangs above each of the front windows.

On the north elevation, over the river, a bay window with narrow shutters is cantilevered out under the center of the cross gable and there is a small, double-hung window with shutters over the bay window in the center of the gable. The west end of the north elevation, beyond the cross gable contains a trio of double-hung windows, with narrow shutters on each end. On the rear (west) elevation, over the water, the first story contains a wide window in the center with a double-hung window on either end. Above it, there is a small, double-hung window with shutters in the gable.

E. C. Fletcher built this small, vernacular building with apothecary windows right after the Great Fire. Because it is built over the Megunticook River, it is built of wood. In the 1894 Camden Directory it is listed as: "Page's Confectionery, selling fresh candy, soda, fruit, and cigars, on Main St. on the Bridge, L. A. Page, proprietor." By 1899 it was Frank Hoffses' Fruit and Confectionery. In 1905 it was Kennedy's Fruit and Confectionery on Main St. on the Bridge, also selling cigars and tobacco.¹⁵

For some years this little building was a pool room. Then in 1961, The House of Logan, an exclusive women's dress shop, moved to this location. The original House of Logan is still selling women's clothes in Boothbay Harbor. In 1970, architect Walter Skinner changed the front facade, so that the door is recessed under a tall, deep archway. The House of Logan has been at this location for over 45 years.¹⁶

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EAST SIDE.

14. Herbert J. Potter Studio, 41 Main Street, ca. 1898/ 1919. Contributing.

The small, frame, one-and-a-half-story, vernacular building that has been known as The Smiling Cow since 1941, was moved to this location in 1919 from just west of the Village Green. It has a front-facing gable, and it is painted white with dark red trim. On the right it has a large wooden storefront window with a window box underneath. There is a door in the center, and on the left three hinged panels with windows in the top push completely to the left and create a large opening when the store is open in the summer. There is a large red and white striped awning above the paneled opening and the door on the left, and a smaller red and white striped awning over the storefront window on the right. There is a small double-hung window above the door in the center of the gable. The wide eaves are supported by large wooden brackets. The narrow spaces between the building on the left and the building on the right are closed off with wood panels that are used as bulletin boards.

The deep rear of the building stands on steel pilings in the catch basin of the Megunticook River falls. A two-story, frame addition with a gable roof has been cantilevered out over the water. There is a deck, surrounded by a picket fence, projecting on both stories. In the center of the first story, a large double door opens onto the deck, and there is a large picture window on either side of the doors. The second story has a door opening onto the deck in the center and double picture windows on either side of the door.

Herbert J. Potter had a photography studio on Elm St, across from the Camden Opera House, as early as 1898. In his *History of Camden and Rockport, Maine*, Reuel Robinson says that Potter's Studio was built by William V. Lane, another photographer, in 1883. In 1919 Potter moved his studio (the entire little frame building) down Main Street and set it on pilings over the Megunticook River catch basin. He continued to operate his photograph studio there until he moved to Chestnut Street, some time after 1903. In the 1930s, the little building served as Lenfest's Automotive Service. In 1941, Henry W. Fisher purchased the building and opened The Smiling Cow gift shop. Today, the Smiling Cow is a Camden landmark and is owned and operated by Henry Fisher's daughter, Meg Quijano.¹⁷

15. Rockland, Thomaston & Camden Street Railway Waiting Room, 39 Main Street, 1915. Contributing.

This two-story, frame vernacular building has a flat parapet roof with a moulded, overhanging cornices and a wide frieze. Small Italianate brackets are located at the corners of the buildin.

The first story has a door to the second floor on the right, and the rest of the front facade is filled with large storefront windows in wooden frames with a glass door in the center. The wall of the first-story is

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wood paneling articulated with wood strips and painted a dark purple to contrast with the brown of the panels and the clapboards. The second story is faced with clapboards and contains three bays of double-hung windows. The narrow spaces between the building and those on either side are closed off with wood panels.

The back of the building stands on wooden pilings in the catch basin of the Megunticook River falls. On the second story, the plain clapboard walls contain two wide bays of picture windows with casement windows on each end of each window. On the first story, double glass doors open onto a deck on the left, and there is a wide picture window with casement windows on each end on the right.

In August of 1915 the Rockland, Thomaston & Camden Street Railway built a waiting station at the end of the streetcar line by the bridge on Main Street. The first floor was also a place where customers could pay their electric bills and purchase small electrical appliances. The second floor was a tenement (apartment.) The trolley had begun operation in 1892 and ceased operation in 1931. By then the property belonged to the Central Maine Power Company, and customers continued to pay their electric bills at this building until it was sold to Henry Fisher in 1959. This building was thought to have been Elwell's Garage, but Elwell's Garage was north of the bridge over the Megunticook River, and was torn down in 1929 to make way for Harbor Park. Today, the first floor is occupied by Surroundings, a gift shop.¹⁸

16. Fred F. Thomas Building, 37 Main Street, 1905, altered 1999. Contributing.

This two-story, frame, vernacular building has a flat roof and white clapboard siding. The large storefront windows in wood frames that fill the first story have a glass door recessed in the center, and there are transoms above the storefront windows and the door. The second story, which was added in 1999, contains four bays of double-hung windows. It has a simple cornice and a frieze board under the eaves. Although the change altered the historic facade, in massing, set back, proportions, and materials, it compliments the adjacent properties and does not disrupt the overall character of the district. The narrow space between the building and those on either side are closed off by wooden panels.

The rear of the building extends out over the catch basin of the Megunticook River falls on wood pilings. The first story has an unusual pattern of clustered casement windows, almost Palladian in shape. There is a tall picture window on each end, then a pair of tall, narrow casement windows on either side of a large picture window in the center. Six small, square casement windows open across the bottom of the center casement and picture windows, and three horizontal windows lie directly above the center of the window pattern. The second story contains seven sliding glass doors that open onto a wide deck. There are small windows above the sliding glass doors.

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Fred F. Thomas owned a lunchroom on Elm Street for many years. He also operated a merry-go-round in the summers at Union and Park. In 1905 he built a humble, one-story restaurant here, at the end of the streetcar line, named the "Two by Twice," possibly because it was his second restaurant. In 1920 Thomas converted the little restaurant into a cash grocery. In 1928 Fred Thomas's Grocery Store became an A & P grocery store, and Thomas opened an antiques shop next door in the old grist mill store. In 1928 there were two A & P grocery stores in the business district, for there was also one at 37 Elm Street. This building was Nash's Market in the 1950s and 1960s, owned by Hal Nash. It is now the Camden Deli, serving lunch and supper. The Camden Deli added a second story in 1999. The second story addition compliments the vernacular style of the Rockland, Thomaston & Camden Street Railway Waiting Room to the north.¹⁹

17. Camden Grist Mill Store, 35 Main Street, 1892. Contributing. Greek Revival

The Camden Grist Mill Store is a two-and-a-half-story, frame vernacular building with a front facing gable roof and clapboard siding. The clapboards are painted dark red and the trim is cream colored. The first story consists of three bays: a recessed door in the center between two large glass windows. The second story consists of three bays of double-hung windows. There is a smaller, double-hung window in the center of the gable, under the eaves. The contrast in colors between the clapboard walls and the trim highlight some simple Greek Revival details that were popular in Maine from the 1820s until well after the Civil War, for instance: the front-facing gable with an entablature under the eaves, the returns at the corners of the eaves that suggest a pediment, the contrasting corner boards that suggest pilasters, the decorative, flat, window crowns, and the hint of a pediment over the door.

The grist mill store is connected to the grist mill on the south by a tall, narrow, two-story passageway with a flat roof. The frame passageway is one bay wide. On the first story a door opens onto the stairway that leads to the second floor, and the second story has a small, double-hung window. The facade of the passageway is shingled, and it has an entablature under the eaves of the flat roof. At the back of the grist mill store, the first story extends out over the Megunticook River dam and spillway, supported on wood pilings. The first story contains seven narrow bays: a window, a door onto the deck, a window, a double window, another door, and a window. The second story does not extend as far over the water as the first. It has a door onto the first story's flat roof and a sliding glass door. Above the second story there is a double casement window in the center of the gable under the eaves.

Samuel G. Adams and Samuel D. Carleton were early owners of the Camden Grist Mill and provided a very important service to local farmers and farmers from the back country. After the Great Fire of 1892, the Camden Grist Mill had to be rebuilt right away so that farmers would have a place to bring their winter wheat. After the fire, the millstones were located in the basement of the actual mill to the south, and this building was used as the Grist Mill Store, selling flour and grain to the public.

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As flour became readily available in grocery stores, this separate store was no longer needed. Fred F. Thomas opened an antiques shop in this building in 1928, and, when the miniature golf fad swept the country in 1930, he constructed a small course inside his shop. In the early 1940s this was The Sandwich Shop and a Western Union telegraph office. Today it is Marriner's Restaurant, and it advertises "On the waterfall since 1942."²⁰

18. Camden Grist Mill, 31 Main Street, 1892. Contributing. Greek Revival

The Camden Grist Mill was rebuilt immediately after the fire so farmers would have a place to grind their grain. Because it is built over the Megunticook River catch basin, it is built of wood. The two-and-a-half-story, frame vernacular building has clapboard siding and a hint of Greek Revival in its details. The Greek Revival details on this building include: the front-facing gable, the perfect symmetry, the architrave trim under the eaves and around the windows, the returns at the corners of the eaves which suggest a pediment, the contrasting corner boards which suggest pilasters, and the decorative window crowns.

The first story consists of three bays. The center bay contains a large, recessed door surrounded by pilasters, an entablature, and a broken pediment containing an urn above the entablature. (The pediment was a later addition.) The bays on either side of the door each contain a large, square, storefront window with a decorative, carved wooden fan above each window. Historic photographs suggest that originally the first story had more simple details such as flat window crowns but, as with the Fletcher Building, the storefront received a Colonial Revival update, probably in the 1950s.

The second story consists of three bays. Each bay contains a double-hung window with a flat window crown projecting above it and louvered shutters. One double-hung window with a flat window crown projecting above it and louvered shutters occupies the center of the half-story under the gable. The grist mill is connected to the grist mill store on the north by a tall, narrow, two-story passageway with a flat roof. The front of the passageway is shingled, and the single bay contains a door on the first story; a small, double-hung window on the second story; and an architrave and entablature under the eaves. Inside, the passageway contains a stairway to the second floor of the grist mill store on the north. The basement of the grist mill is of stone. It contains the old mill wheels, and the water of the Megunticook River pours through it.

The back of the grist mill projects on a rock foundation further than the other buildings built over the Megunticook River spillway. On the first story, a door and a window on the left open onto a deck across the back, and there are three bays of double, double-hung windows. The deck is connected to the deck on the back of the grist mill store. On the left side of the second story, a large picture window has a double-hung window on either end; and there is a separate double-hung window on the right side of the second story.

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Samuel G. Adams and Samuel D. Carleton were early owners of the Camden Grist Mill and provided a very important service to local farmers and farmers from the back country. After the Great Fire of 1892, the Camden Grist Mill had to be rebuilt right away so that farmers would have a place to bring their winter wheat. After the fire, the millstones were located in the basement of this building, the actual mill, and the building to the north was used as the Grist Mill Store, selling flour and grain to the public. Captain Isaac W. Sherman, a former sea captain for Carleton, Norwood & Co., was a part owner and manager of the grist mill from 1890 until his death in 1901. The mill closed in the 1940s, and the building became Lenfest's Automotive Service, selling Studebaker automobiles and Tydol gasoline. From the 1950s through the 1970s this was the Tweed Shop, a ladies' dress shop, and it was featured in the movie *Peyton Place*. Today it is the Planet Emporium, a ladies dress shop.²¹

19. George H. Cleveland Building, 25 Main Street, 1892 / 1909. Contributing. Commercial Style

The two-story, frame vernacular George H. Cleveland Building was constructed as a single story building immediately after the fire. The addition of the second story in 1909 and the use of light stucco on the facade of this very rectilinear building suggest the more modern Commercial style of architecture. The south wall of the Cleveland Building has been extended and tied into the Hodgman Block on the south, and the front stucco wall abuts the Hodgman Block on the right. On the left, the tiny storefront and the stucco panel above it were extended to abut the south wall of the Camden Grist Mill Building, but the second-story wall of the Cleveland Building does not abut the grist mill because of the wide, overhanging eaves and return on the grist mill.

The first story consists of a storefront (one bay) on the left, a large storefront (five bays) in the center, and a door to the second floor (one bay) on the right. The large storefront in the center consists of two large plate glass windows in wooden frames with wood panels below, on either side of a recessed double door in the center. The space for the third plate glass window on the left has become a small storefront with a glass door and a narrow plate glass window, and the space for the third plate glass window on the right has become a wood panel used as a bulletin board by the Allen Agency real estate company on the second floor. The exposed half timbers articulate seven bays on the second story: three bays of double, double-hung windows and four bays of solid stucco on either end and between the window bays.

The back of the Cleveland Building is four stories tall. The lower two stories are actually below Main Street. The falls of the Megunticook River divide in the spillway to the north, and a branch of the falls crosses and falls behind the grist mill, into a channel that runs out to the harbor behind the Cleveland Building. A small, wooden walkway on wood pilings crosses the back of the Cleveland Building at the lowest basement level. On the first story (above the basement) there are four, small, square, casement windows offset to the right. On the second story, there is a tall, double-hung window on the left and six, small, square casement windows on the right. The third story contains three wide picture windows with casement windows on either side of each. A wrought iron fire escape descends on the left side of the

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back with a landing on the second and third stories.

George H. Cleveland was a son of Harvey H. Cleveland who owned the Union Store on the west side of Main Street. George Cleveland was a great believer in Camden as a summer resort, and he built the Lake City Inn on Lake Megunticook in 1892. The inn burned to the ground in 1895, but the idea of a summer resort at Lake City had caught on, and summer cottages continued to be built all around the shore of Lake Megunticook.

George Cleveland operated a general store, selling groceries, flour, grain, fruit, fish, seafood, meat, provisions, candy, crockery, china, glassware, cutlery, tinware, woodenware, hardware, sporting goods, toys, games, and musical merchandise in his lofty, wooden building at this location. It was in his general store that the great fire began on the night of November 1, 1892. Because so many people depended on him for his large variety of merchandise, Cleveland felt a special urgency about reopening his store. He quickly built a temporary, one story, frame building at this location and was open before Christmas of 1892. He intended to replace his temporary building, but the Panic of 1893 forced him to just patch and expand. In 1896 Cleveland had contractor Spencer Meno raise the building to street level which had been raised after the building was constructed. Mero also put a new front on the store. In 1909 Cleveland added a second story and moved his hardware department upstairs. In 1910, he changed the name of his store to The Village Shop, and in 1914 he sold The Village Shop to Jessie Hosmer who had worked for him since she graduated from high school in 1904. Miss Hosmer installed large plate glass windows on the front in 1914. She and her bookkeeper-partner, Bertha Clason, pioneered in the gift shop business. They were the first to sell gifts, stationery, china, books, Maine crafts, children's toys, and penny candy. The Village Shop is still popular, over 100 years later.²²

20. George Hodgman Block, 21 Main Street, 1893. Contributing.

Colonial Revival

Architect/Contractor: Cyrus P. Brown

Mason: Willard S. Giles

The two-story, red brick Hodgman Block shares a common wall with the Burd Block to the south. The two buildings were built at the same time, and the owners used the same architect/contractor, and the buildings look like they are one 5-bay building. They have a flat roof and a decorative cornice of corbeled bricks running under the eaves of both buildings and also across the facade of the Arau Block to the south of the Burd Block. Below the cornice, the bricks on the Hodgman and Burd Blocks are recessed slightly to create the impression of a projecting brick frame running up the north edge of the Hodgman Block, across the top of both blocks, and down the south edge of the Burd Block. Thus, the Arau Block appears to project slightly. The north side of the Hodgman Block abuts the wooden Cleveland Building on the north.

The second story of the Hodgman Block contains three bays: two bays of double-hung windows, with a similar window which has been bricked in on the right. The windows are the same as those on the Burd Block. They all have granite sills and a flat topped segmental arch above. On the first story of

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the Hodgman Block, a cast iron storefront on the left has its entrance recessed in the center of the storefront, and a doorway to the second floor is recessed on the right. A wide cast iron lintel runs across the entire facade of both the Hodgman and Burd Blocks, just above the storefronts. A large wooden sign for "Maine Gathering" covers the cast iron lintel on the Hodgman Block.

At the back of the Hodgman Block, one sees that it is the first building built entirely on land, with the Megunticook River falls to the north. The Hodgman and Burd Blocks appear to be one building, and they project farther than any of the other buildings. On the back side, because of the slope of the land and the exposed basements, they appear to be three stories tall with a flat roof. Both buildings have three bays of double-hung windows with granite sills and segmental arches on the upper floors. The windows on the Hodgman Block have been reduced to accommodate windows with flat tops. On the basement level, the center bay contains a door opening onto a wooden deck that runs across the back of both buildings. A fire escape landing from the third floor right window connects to the fire escape that descends on the left side of the Cleveland Building.

George T. Hodgman was born in Camden in 1860 and began his clothing business in the 1880s. A photograph of Hodgman & Co. when it was located in the frame building next to the original Camden National Bank, shows that Hodgman advertised: "Gents' Furnishing Goods," "Clothing, Hats and Caps," and "Rubber Clothing" for fishermen. Hodgman served as a selectman, a collector of customs, a postmaster, and a representative to the state legislature. After the Great Fire, Hodgman built a two-story, brick block on the east side of Main Street, just south of the wooden buildings built over the Megunticook River falls. He used the same architect and builder as George Burd used for his two-story brick block next door, and it appears that the two buildings are one. But an article about the rebuilding in the *Camden Herald* on December 15, 1893, stated: "Although this block was built in company, it is by no means a company building. Mr. Burd owns the southerly half, and Mr. Hodgman that on the northerly side." The second floor of the Hodgman Block was originally occupied by J. B. Swan & Son, undertakers and casket salesmen.

The Camden Directory for 1899 lists: "Hodgman & Co., Main St., swell suits, natty overcoats, hats." Hodgman also sold children's clothing. His brother, J. Hale Hodgman, was his partner, and eventually Maurice Payson, a long-time employee, bought the business. George Hodgman died in 1926, but Hodgman Clothing continued to sell men's clothing until the early 1970s. Today the Hodgman Block is occupied by Maine Gathering, selling fine Maine crafts and candy.²³

21. George Burd Building, 17 Main Street, 1893. Contributing.

Colonial Revival

Architect/Contractor: Cyrus P. Brown

Mason: Willard S. Giles

The two-story, red brick Burd Block shares a common wall with the Hodgman Block on the north. The two buildings were built at the same time, and the owners used the same architect/contractor, and

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they look like they are one 5-bay building. They have a flat roof and a decorative cornice of corbeled bricks under their eaves which runs across the entire facade of both buildings and the facade of the Arau Block, to the south of the Burd Block. The Burd Block shares a common wall with the Arau Block. Below the cornice, the bricks on the Hodgman and Burd Blocks are recessed slightly to create the impression of a projecting brick frame running up the north edge of the Hodgman Block, across the tops of both blocks, and down the south edge of the Burd Block. It also creates the impression that the Arau Block on the south projects slightly.

The second story of the Burd Block contains two bays of double-hung windows, identical to the three bays of windows on the second story of the Hodgman Block. They have granite sills and flat topped segmental arches.

The first story of the Burd Block contains a cast iron storefront with its entrance recessed in the center. A wide, cast iron lintel runs across the entire facade of both the Hodgman and Burd Blocks, just above their storefronts. A small wooden sign for Starbird Antiques covers the lintel directly above the entrance to the storefront.

On the back, it appears that the Burd and Hodgman Blocks are one. They project farther than any of the other buildings, and because of the slope of the land and their exposed basements, they appear to be three stories tall with a flat roof. Both buildings have three bays of double-hung windows with granite sills and segmental arches. On the Burd Block the windows have been reduced to accommodate windows with flat tops. On the basement level, a door on the right opens onto the wooden deck that runs across the back of both buildings. A wrought iron fire escape runs down the left side of the back of the Burd Block.

Since the Burd Block projects farther than the Arau Block to the south, there is room for a storefront on the south wall of the basement level. The basement storefront consists of two large plate glass windows with granite sills and segmental arches with a glass door in between them. A wooden sign above the storefront reads "Camden Falls Gallery." The brick wall on the upper two stories is blank.

George Burd was born in Camden in 1833. Beginning around 1861, Burd sold boots and shoes on Main Street. After the Great Fire, Burd built a two-story brick block using the same architect and builder as George Hodgman used for his block next door. It appears that the two buildings are one, however an article in the *Camden Herald* on December 15, 1893, noted that "Mr. Burd owns the southerly half, and Mr. Hodgman that on the northerly side."

In the earliest photographs, the sign above the door says, "Burd & Hosmer." Nathan Hosmer was George Burd's partner, but Hosmer died in 1896 at the age of 37, and Burd changed the name of his business to George Burd Shoe Company. In 1910 Burd sold his shoe business to the A. H. Berry Shoe Company of Portland, and the business continued under the name of George Burd Shoe Company with Nell Fuller continuing as clerk. Burd died in 1915, but the George Burd Shoe Company continued to sell shoes until after World War II. Today the Burd Block is occupied by Star Bird Antiques.²⁴

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22. Sylvester Arau Block, 13 Main Street, 1893. Contributing.

Renaissance Revival

Architect/Contractor: H. C. Small

Mason: Crockett, Rockland

The Sylvester Arau Block is a two-story, red brick vernacular building with a flat roof and a few details that hint of the Renaissance Revival style of architecture. The Arau Block was built at the same time as the Burd Block to the north. It shares a common wall with the Burd Block, and it appears that the architects of the two buildings worked closely together, for the wide cornice of corbeled bricks with a pattern of dentils and vertical bricks stretches across the entire front of the Arau, Burd, and Hodgman Blocks, making them look, at first, like one building. The Arau Block also shares a common wall with the taller W. B. Groves Block on the south.

On the second story, the front facade of the Arau Block contains three bays of double-hung windows with granite sills and granite lintels with a granite spear-point keystone, similar to those found on the B.F. Adams Block (#7) and the H.H. Cleveland Block (#8), above the center of each lintel. A granite plaque above the center window reads: "ARAU 1893." On the first floor, the front facade contains a cast iron storefront under a wide cast iron lintel that runs across the entire Arau Block. Under the lintel, the storefront fills the left and center with two large plate glass windows and an entrance recessed in the center. The storefront windows and door have transoms above them. On the right, a door to the second floor is recessed under the lintel.

On the back, the Arau Block does not project as far as the Burd and Hodgman Blocks. It contains three bays of double-hung windows with granite sills and granite lintels on the two upper stories. The basement level has a storefront cut into the brick foundation. The storefront has a large window on the left with narrow casement windows on either side and a glass door on the right.

Sylvester Arau always told the story of being descended from Italian royalty. His mother was the Countess Lucina, and his father was wealthy. But his father was one of the heroes of the failed Revolt of 1848, and his property was confiscated. Sylvester Arau himself fought with Garibaldi in the Sicilian Revolt of 1860. He received two saber wounds and two bullet wounds. He emigrated to New York in 1868 and came to Camden in 1871 and opened a barbershop.

After the Great Fire of 1892, Arau bought this lot from the Alden family who owned the Camden Anchor Works where the Public Landing is today. Arau had his builder design a two-story, brick building that would compliment the Burd Block next to it on the north. The first floor and the basement were occupied by F. O. Clark, groceries and meat market. Sylvester and his brother, Leo, had their barbershop upstairs, and old photographs show that they had a miniature barber pole on either side of each of the three windows on the second story, a very tall barber pole on the curb, and both sides of their door frame were painted to look like barber poles.

Sylvester Arau retired in 1924, and the 1927 Camden Directory indicates that George Morrison was operating the barbershop, and George Lewis had a restaurant on the first floor. Arau died in 1931, at

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the age of 90. His daughter, Teresa, sold the Arau Block to Harold Corthell in 1945. At that time there was a watch and clock shop on the first floor. A children's clothing store opened on the first floor in the 1960s, and there is a children's clothing store there still.²⁵

23. Travelers' Inn (Groves Block), 11 Main Street, 1899. Contributing.

Queen Anne/Commercial Style

Architect/Contractor: Stephen G. Ritterbush Mason: Willard S. Giles

This narrow, four-story, red brick building with a flat roof is the tallest building on this side of Main Street. Its two bays of distinctive oriel windows with flared hip roofs running up the second, third, and fourth stories, are cantilevered over the first-story storefront and suggest Queen Anne exuberance. The first-story storefront has been remodeled so that it has an entrance on the left and a large plate glass window on the right, both set into a bronze colored metal frame. The bronze colored transom panel above the storefront window contains a sign for Camden Pottery. A long, narrow, window box runs across the front.

The south side of the building overlooks the pedestrian walkway down to the Public Landing. It contains four bays on each story. On the second, third, and fourth stories there are three bays of double-hung windows with granite sills and segmental arches and one blank bay. On the first story there is a bay containing a storefront window on the corner and two bays of double-hung windows with granite sills and segmental arches. A wrought iron fire escape descends along the back bay of windows. There are two small windows at the basement level with segmental arches. On the back, a two-story, red brick addition with a flat roof projects on the basement and first-story level. It contains two bays of picture windows on both levels. The bottom left bay also contains the entrance to a small shop. The second, third, and fourth stories on the back of the Groves Block each contain one wide bay of picture windows and one narrow bay of casement windows. The Groves Block shares a common wall with the Arau Block on the north.

In 1899 Walter B. Groves purchased this lot from Henry L. Alden who owned the Camden Anchor Works where the Public Landing is today. Groves hired Stephen Ritterbush of Camden to design and build his four-story Traveler's Inn, with distinctive bay windows on the upper stories. Groves operated the Traveler's Inn and a restaurant on the first floor until 1919, when he sold the building to George E. Allen. The building has housed the Allen Agency, selling insurance and real estate, ever since. Camden Pottery occupies the first floor today.²⁶

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.

Areas of Significance

(Enter categories from instructions)

- ARCHITECTURE
- COMMERCE
- COMMUNITY PLANNING
- SOCIAL HISTORY

Period of Significance

1892 - 1956

Significant Dates

1892, 1893, 1898/99

1903, 1905

1915, 1919,

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Multiple: see continuation sheet

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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ARCHITECT / BUILDER

Architects: Thomas, Elmer I. (1863-1896)
Lee, James S. (b. 1870)
Lewis, Edwin E. (b. 1846)
Alden, Henry Bailey (1841-1919)

Architect/Contractor

Brown, Cyrus P. (1862-1949)
Ritterbush, Stephen G. (1863- 1927)
Schwartz, William E. (1858-1918)

Contractors: Libby, W.A. & Co. (Lewiston, Maine)
Small, H.C. (Camden, Maine)

STATEMENT OF SIGNIFICANCE

Statement of Significance

The Camden Great Fire District, in the heart of the town of Camden, in Knox County, on the coast of Maine, is locally significant under National Register Criteria A and C, in the areas of Commerce, Community Planning, Architecture, and Social History. The district is significant in the area of Commerce, because it retains the scale and density of a typical, prosperous, 19th century New England, seaside commercial district. The district is significant in the area of Community Planning because 18 of the 22 buildings were constructed in 1893, immediately following a disastrous fire. The town selectmen passed an ordinance requiring permanent buildings in the district to be constructed of brick, thus many of the new buildings represent a tremendous investment and spirit of cooperation. The seven small wooden buildings in the district were exempt from the ordinance because they were built over the catch basin and spillway of the Megunticook River, and were considered temporary. The district is significant in the area of Architecture, because the buildings reflect architectural styles and materials that were popular in small New England towns at the end of the 19th century. The fifteen large brick buildings were all designed by architects: four local architect/builders from Camden: Cyrus P. Brown, Stephen G. Ritterbush, W. E. Schwartz, and H. C. Small; and four architects from other parts of New England, Edwin E. Lewis from Gardiner, Elmer I. Thomas from Lewiston, and Henry B. Alden and James S. Lee from Boston. The district is significant in the area of Social History because it reflects the impact of tourism on New England and especially the Maine Coast. Beginning in the 1880s, wealthy families from Boston, Philadelphia, New York, Chicago, and Washington, D. C., came by steamboat or by train and built summer cottages. They brought tourism to Camden and provided employment for

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caretakers, carpenters, gardeners, innkeepers, restaurateurs, boatyards, and gift shops, as other industries died: shipping after the Civil War, the lime industry after the turn of the century, and shipbuilding, the anchor works, the foundry, and the woolen mills after World War II. Through all these major economic changes, the Camden Great Fire Historic District has kept its late 19th century appearance while remaining commercially viable. It is a small, New England commercial district serving a seaside town and adapting to the needs of tourists. The period of significance is 1892-1956, which includes the 27 years during which the buildings were built and the district acquired its picturesque appearance, as well as the period during which the town cultivated and maintained its classic New England small town image. The Camden Great Fire Historic District contains 21 contributing resources and one non-contributing resource.

The Setting: Economics and Commerce

The natural beauty of the Camden Hills, where the mountains meet the sea, first attracted James Richards and his family to the area in 1769. In 1771 a center of commerce was born when William Minot established a grist mill and a saw mill where the Megunticook River falls into Camden Harbor. The Megunticook River is unique along the coast, because the height of its great falls allows its waters to remain fresh, unaffected by the saltwater tides, all the way to the harbor.²⁷

The village of Camden incorporated in 1791, and Captain William McGlathry launched the shipbuilding industry at the harbor in 1792. The residents established a school and a post office in 1794, and a meetinghouse in 1799. The harbor and the mills made Camden a market for all the back country. Prosperity came from shipping fish and timber to Great Britain and France until the Napoleonic Wars and embargoes brought a temporary end to shipping and drove some seamen to privateering and piracy.²⁸

Six mills grew up along the Megunticook River during the first half of the 19th century producing grain, lumber, wool, oakum, plugs, and blasting powder. A water-powered foundry at Knowlton Street produced capstans, winches, windlasses, blocks, and pumps. Shipyards were active throughout the century. Steamboats traveled between Boston and Camden, and between Portland and Camden. A lighthouse was built on Negro Island (called Curtis Island today) in 1835, and Camden served as a port of entry from 1849 to 1888, with a Customs House on Main Street.²⁹

By the 1850s the lime industry was flourishing. Lime was mined at the Jacobs Quarries on Union Street and at Simonton's Corner, and then burned in the lime kilns on the west side of the Camden Harbor. It was shipped all over the world to be used for plaster, mortar, putty, soap, talcum powder, chicken grit, and in the manufacture of paper, rubber, and dyes.³⁰

For this small, industrious, New England seaside village, the one block of Main Street and the adjacent block of Elm Street bustled with grocers, provisioners, pharmacists, doctors, dentists, barbers,

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dry goods, clothing stores, milliners, jewelers, tailors, the grist mill, the Customs House, a book store, shoe stores, and an old hotel. The two-and-a-half-story, wooden, commercial buildings with front-facing gables lined the board sidewalks and the wide, dirt road.³¹

Milling and manufacturing prospered. Horatio Alden and Albert Johnson began producing the first endless felts for drying newspapers in 1863, and they changed the name of their mill to the Knox Woolen Mill in 1872. In 1866 Horatio Alden and his brother, William, founded the water powered Camden Anchor Works. It became the largest plant of its kind in the country, supplying anchors for ships all over the world.³² To serve the social and civic needs of its residents, in 1876 the village of Camden built Megunticook Hall on Elm Street. It was a large, three-story, frame Italianate building with a decorative belfry, and it provided the police courtroom, the jail, and a large space for meetings and entertainment for the residents of Camden.³³

In the 1880s wealthy families from Bangor, Boston, Philadelphia, New York, Chicago, and Washington, D. C. began coming to Camden for the summer. They stayed at the Bay View Hotel, Ocean House, and Mrs. Hosmer's Boarding House; and they built large summer cottages. They came because of the scenery; they came because Camden Harbor was accessible for their large yachts; and they came because writers like Sarah Orne Jewett and William Dean Howells romanticized the decaying wharves and the beautiful old sea captains' houses that were the essence of a glorious New England past. The commercial district on Elm Street and Main Street served the needs of the summer people. They paid little attention to the manufacturing districts along Mechanic Street, Bay View Street, or Commercial Street.³⁴

In 1891, one hundred years after incorporation, the town of Camden separated from the village of Rockport. Camden was larger, more commercial, and its residents felt it bore an unfair financial burden compared to the smaller, residential community of Rockport. In 1892 the Rockland, Thomaston, & Camden Street Railway began running along Union Street, linking Camden and Rockport once again.³⁵

The Great Fire

The Great Fire of 1892 began at 1 am, on the night of November 10th, in the lofty, four-story wooden building belonging to George H. Cleveland on the east side of Main Street, where the Village Shop (# 19) is today. The flames spread to other buildings on the east side of Main Street and then, driven by a fierce easterly wind off the bay, leapt over to the west side of Main Street. The flames quickly destroyed the old frame buildings on the west side of Main Street and those behind on Mechanic Street, and then crossed Mechanic Street to devour everything within the block bounded by Mechanic Street on the north and east, by Washington Street on the west, and by Elm Street on the south. The fire was a grand spectacle, with flames soaring high into the night sky. The gale carried pieces of burning tar paper and burning shingles as far as Simonton's Corner, two miles to the southeast. The fire consumed Megunticook Hall, the municipal opera house on Elm where the Camden

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Opera House is today. It destroyed the Estabrook house, next door, and was finally subdued in the old Jones house, owned by Dr. Tibbetts, with the help of the steam fire engine from Rockland. A snow squall covered the roofs of buildings to the west with snow, preventing a greater loss.

When the fire was over the next day, the following buildings had been destroyed: the Cleveland building, the grist mill and the grist mill store, the Burd building, the Hodgman building, the Arau building, and the Alden building on the east side of Main Street; the whole block on the west side of Main Street through to Mechanic Street, containing ten commercial buildings and one home; the section on the north side of Mechanic Street between it and the Megunticook River containing five shops; the whole block bounded by Mechanic Street on the north and east, Washington Street on the west, and Elm Street on the south containing eight commercial buildings, one house, the Methodist Church, and the firehouse; and Megunticook Hall and the Estabrook house on Elm Street. The Jones house, owned by Dr. Tibbetts, was partially destroyed, but later rebuilt.

The fire took eighteen homes and forty commercial buildings which had housed sixty businesses and ten organizations, including the Masonic Temple, the Odd Fellows' Hall and the office of the Businessmen's Association. No large manufacturing establishments were destroyed. Only one small building was without insurance.³⁶

Rebuilding: Community Spirit and Community Planning

Several town meetings were called immediately after the fire to consider what to do. The principal results were the adoption of a law forbidding the erection of permanent wooden buildings within the center of the business district and the purchase of an excellent steam fire engine. The grist mill and the grist mill store had to be rebuilt immediately so that farmers would have a place to bring their grain. They were built of wood because they were built over the Megunticook River falls. George Cleveland's store had sold groceries and provisions, and he felt an urgent obligation to his customers. He built a temporary frame building over the Megunticook River spillway, and he was open for business before Christmas, 1892.³⁷

In spite of the economic Panic of 1893, the businessmen of Camden took inspiration from each other, and rebuilt a business district finer than the collection of old wooden buildings that had turned to ashes. The *Camden Herald* of December 15, 1893, wrote:

That a village which had lost from \$300,000 to \$400,000 in buildings could be rebuilt with fine looking substantial brick blocks within a year, and during a year of scarcity of money, is a credit to its pluck and energy. Camden stands higher in public estimation today than she did before her destructive fire. No town of its size in Maine or even New England has shown such persistent courage and indomitable energy. While other towns have been gloomy and despondent on account of the hard times, Camden has been too busy rebuilding to think of the depression of business. The reputation for energy and public spirit which she has won is worth all it has cost.³⁸

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As businessmen rebuilt their buildings with special deeds for common walls and utility easements, they were able, in some cases, to make several buildings look like one by using the same color bricks and having the same roof line and a common cornice. They also formed the Camden Masonic Temple Association and raised \$50,000 to build the impressive four-story, Richardson Romanesque Masonic Temple Block in the middle of the west side of Main Street. And the Camden Village Corporation voted to build the magnificent, Richardson Romanesque Camden Opera House and town offices on the site of the former Megunticook Hall on Elm Street. It was necessary to amend the charter of the Camden Village Corporation to authorize it to issue bonds in the amount of \$30,000. Some conservative citizens of Camden opposed the amendment to the charter, but the State Legislature allowed the amendment, and the Camden Opera House was built in 1893, during the first year of enthusiastic, energetic, community spirit.³⁹

The Architects, the Architecture, and the Builders

In some small New England villages at the end of the 19th century, commercial buildings were vernacular, modest structures, using common, regional forms and materials and mixing traditional and contemporary architectural styles. Yet other towns looked to architects to design stylish, (if not necessarily 'in a style') commercial structures. The post-fire Camden streetscape draws on both of these forces. For example, the modest, frame, grist mill (#s 17 & 18) was built in a hurry, but it was given a few Greek Revival details which had been popular and ubiquitous through out Maine from the 1820s until well after the Civil War.⁴⁰ In the post fire atmosphere of 1893, the people of Camden seized the opportunity to rebuild the entire business district at one time, each block more imposing and elaborate than it might have been if the buildings had been built one at a time.⁴¹ Yet, as with many commercial areas built at the end of the nineteenth-century the structures were often a mixture of eclectic styles, drawing details from the Queen Anne, Colonial Revival, Italianate, Renaissance Revival, Romanesque Revival and others. This tendency is evident in Camden. Only the Opera House (#1), the French Block (#2) and the Adams Block (#7) were designed within the parameters of a specific style. However, a common vocabulary seemed to emerge along Elm and Main Streets. This vocabulary contains repeated elements, materials or motifs, including built-up and corbeled cornices, flat topped segmental arches, and subtle classical or Renaissance details such as pilasters and arches. Texture and color are evident in many of the brick buildings as the builders made use of contrasting colored bricks or stone in cornices, headers and pilasters; punched up the visual contrast with colored mortar, or added terra cotta elements to the facade. The visual, stylistic, and artistic links between many of these buildings may reflect the sharing of ideas between architect, craftsmen and suppliers during the initial re-building effort.

The Renaissance Revival style was popular for commercial buildings from 1840 to 1890, and the architects working in Camden applied Renaissance Revival details such as: prominent cornices, low roof lines, belt courses, and articulated windows to nine of the brick buildings in the district.⁴²

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The exuberant, decorative Queen Anne style of architecture was popular in America in the 1880s and 1890s, after the British introduced it at the Philadelphia Centennial exposition in 1876. Distinctive Queen Anne oriel windows and decorative textures are seen in three of the brick buildings in the district.⁴³

It is a surprise to find a grand Second Empire building in the center of the district, and even more surprising that it was designed and built by a little known local architect, H. C. Small. Second Empire architecture, with its distinctive Mansard roof, was popular in America from 1860 to 1890. The Boston City Hall and the Philadelphia City Hall, built after the Civil War, are fine examples of the Second Empire style.⁴⁴

The last major architectural style of the late 19th century to be found in the Great Fire District is Richardson Romanesque. Named for its creator, Henry Hobson Richardson, one of America's greatest 19th century architects, Richardson Romanesque architecture was popular for courthouses, libraries, railroad stations, universities, and churches from 1870 to 1900. The two buildings in the Great Fire District that employed this massive, masculine style with its wide arches were the two publicly financed buildings: the Camden Opera House (#1) designed by E. I. Thomas of Lewiston, Maine and the Masonic Temple (#11), designed by E. E. Lewis of Gardiner, Maine.⁴⁵

As was common in the construction of brick commercial buildings in late 19th century Maine architects were engaged to design all of the brick blocks. In spite of the fact that the Economic Panic of 1893 caused money to be tight, the architects and builders gave their buildings details that suggest significant architectural styles. And the publicity given to the rebuilding of the business district provides the names of some of the masons and carpenters, thus affording us the opportunity to study the work of known craftsmen of the day.

The architects begin with Cyrus Porter Brown who was born in South Boston in 1862. His father was a builder in Boston and Camden, and Cyrus received his education in Camden. After working as a builder in Rhode Island, Cyrus Brown came back to Camden in 1888 as the period of summer cottage construction was beginning. After the Great Fire of 1892, Brown designed and built the Hodgman Block (#20), the Burd Block (#21), and the Bisbee Block (#4), and he was the contractor for the Russell Block (#10), designed by architect H. B. Alden of Boston. Brown later designed and built the Huse Block (#9) in 1903. Brown went on to build many Shingle Style summer cottages in the area for summer people from Philadelphia, Chicago, New York, and Washington D.C. He also built the Shingle Style Camden Yacht Club, designed by John Calvin Stevens of Portland.⁴⁶

Stephen G. Ritterbush was born in Johnson, Vermont in 1863, and received his education there. He came to Camden as a builder in 1889, and after the fire he built five of the large brick buildings in the Great Fire District. He designed and built the Carleton, Pascal & Co. Block (#6) and the E. C. Fletcher Block, (#12) both with multi-colored brickwork. He was also the contractor for the Richardson Romanesque Masonic Temple (#11) and the Richardson Romanesque Camden Opera House (#1). In

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1899 he designed and built the Travelers Inn (#23) with its distinctive Queen Anne oriel windows for W. B. Groves. He built large summer cottages in the Shingle Style, the Queen Anne Style, and the Arts and Crafts Style, for summer people from Chicago and New Haven, and he built the vernacular shirt factory for the Storey Manufacturing Co. (known today as the Brewster Building) and the Craftsman Style Camden YMCA. Ritterbush was also a civil engineer and worked on bridges, dams and the waterworks.⁴⁷

William E. Schwartz was born and educated in Waldoboro. He began work as an architect and contractor in 1882, and after the Great Fire, he moved his office to the new Camden Opera House in 1893. After the fire, Schwartz was the contractor for the Curtis Block (#5), the French Block (#2), and the Gill Block (#3). Schwartz built large summer cottages at Melvin Heights and on Beauchamp Point, and he acted as the rental agent for the cottages on Beauchamp Point. He also built the Colonial Revival Camden High School and the Shingle Style Megunticook Golf Club.⁴⁸

Little is known of the Camden architect and contractor H. C. Small, except that he often worked with W. E. Schwartz. Together they were the contractors for the French Block (#2) and the Curtis Block (#5). After the fire, Small also designed and built the Cleveland Block (#8) and the Arau Block (#22), and he designed and built the very dramatic Second Empire Adams Block (#7).⁴⁹

Edwin E. Lewis was born in Cornish, New Hampshire in 1846. After fighting in the Civil War, he moved to Gardiner, Maine, in 1875 when he was appointed chief engineer and superintendent of construction at the National Soldiers' Home at Togus. He began his career as an architect in 1884, and designed many homes, churches and commercial buildings in central Maine. He favored the fancy Queen Anne style of architecture, and his most noted building was the huge Queen Anne style Gardiner Coliseum, built in 1884. After the Great Fire of 1892, Lewis designed the Gill Block (#3) and the Curtis Block (#5). He also designed the Richardson Romanesque Masonic Temple (#11), which was altered beyond recognition in 1970.⁵⁰

Elmer I. Thomas was born in Lewiston, Maine in 1863. He attended Wesleyan University and took classes in architecture at MIT. He opened an office in Auburn and then moved back across the river to Lewiston. He designed Shingle Style houses and churches, a Romanesque Revival school, and Renaissance Revival commercial buildings. After the Great Fire, he designed the magnificent Richardson Romanesque Camden Opera House (#1). He died of typhoid fever at the age of 33, at the height of his career.⁵¹

Henry Bailey Alden, a prominent Boston architect for over 50 years, was born in Somerville, Massachusetts, in 1841, and studied architecture at MIT. He designed numerous fine homes in Greater Boston, Brookline, and Beverly, Massachusetts. He favored Colonial Revival architecture, and he designed significant Craftsman Style homes before his death in 1919. He was especially noted for his commercial buildings. After the fire in Camden, Alden designed a building with Renaissance Revival details for Franklin Russell (#10).⁵²

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James Stearns Lee was born in Lawrence, Massachusetts in 1870, and became a leading Boston architect. He designed many of the summer estates on Cape Cod. After the Great Fire, Lee designed the French Block (#2) for a syndicate of businessmen led by William A. French of Boston. Lee was only 23 years old at the time.⁵³

The local craftsmen were written up in a special issue of the *Camden Herald* on December 15, 1893, and in the *Rockland Courier Gazette* of June 15, 1901. The *Courier Gazette* described Willard S. Giles as an experienced mason who did all kinds of stone and brick work, including that on the French Block (#2), the Bisbee Block (#4), the Curtis Block (#5), the Hodgeman Block (#20), the Burd Block (#21), and the Travelers' Inn (#23). The *Camden Herald* named Hopkins and Washburn as the masons for the Adams Block (#7), the Masonic Temple (#11, and the Fletcher Block (#12). Fred Andrews of Rockport did the masonry work on the Cleveland Block (#8). Libby and Josselyn of Lewiston were the masons for the Gill Block (#3), and W. A. Libby of Lewiston was the contractor and mason for the Camden Opera House (#1). Crockett of Rockland was the mason for the Arau Block (#22).

Joiners, carpenters, finishers, plumbers, electricians, painters, and those who did tinting and filling were also listed, but their work is not so strikingly visible today.

Social History — The Impact of Tourism

Mark Twain described the end of the 19th century and the beginning of the 20th century as the Gilded Age, for the Industrial Revolution and the railroads had created great wealth. During the economic Panic of 1893, 74 railroads went into receivership, 600 banks closed, and 15,000 businesses collapsed. However, tourism was already well established in Maine.⁵⁴

In *Inventing New England: Regional Tourism in the Nineteenth Century*, author Dona Brown describes the development of American tourism beginning in the 1820s. While European tourists were visiting our big cities to discover American culture, American tourists sought to escape the cities in the summer in search of scenic landscapes: Niagara Falls, Mount Holyoke, Saratoga Springs and the White Mountains of New Hampshire. They came to New England by steamboat, by railroad, and by stagecoach at just the right time, as farming became unprofitable, as lumber was exhausted, and as whale fisheries were depleted.⁵⁵

In the 1830s and 1840s, tourism was driven by the sentimentalization of New England expressed in literature and guide books: the pastoral beauty, the rural independence, the virtuous simplicity, and the Colonial history. Scenic tourist locations attracted artists like Thomas Cole and writers like Nathaniel Hawthorne, who felt a patriotic duty to romanticize the scenery. By the 1850s, the artists and writers had shifted the emphasis in tourism from the scenic to the fashionable.⁵⁶ During the 1860s and 1870s members of the upper middle class spent their vacations at religious camps or cottages, for week long revivals and rustication, at places like Chatauqua, New York, at Oak Bluffs on Martha's Vineyard, and at Bayside, Maine.⁵⁷

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By the 1880s the railroads were promoting tourism by building elegant resort hotels like the Samoset in Rockland, Maine, and the Poland Spring House in Poland Springs, Maine. But the truly wealthy wanted to find places that were free of excursionists and day-trippers. And so they discovered the Maine Coast, most of which was accessible only by steamboat or private yacht. Wealthy families from Boston, Philadelphia, Chicago, New York, and Washington, D. C. came and built elaborate summer cottages overlooking Penobscot Bay, on Dillingham's Point, on Beauchamp Point, on Bay View Street, on High Street (the Belfast Road), and at Melvin Heights.⁵⁸

The impact of the summer people was beneficial to the economy of Camden, for they provided employment for many former sea captains and shipbuilders, as caretakers, carpenters, gardeners, innkeepers, restaurateurs, yacht repairmen and provisioners, and gift shop owners. As the lime industry moved to Rockland at the turn of the century, as the Knowlton foundry closed around 1921, and as the Camden Anchor Rockland Machine Co. closed in 1925, tourism became more and more important to the small business district at Elm and Main. Shops changed their stock slightly, to please the tourists, and it was important to the summer people that the business district look the same, with a scale and density that implied the romantic history that they sought and an intimacy that implied the convenience of store credit.⁵⁹

The mills and the shipyards prospered and provided employment through the Great Depression and through two world wars. The summer people contributed much to the town of Camden: J. C. Strawbridge macadamized Mechanic Street to his cottage on Melvin Heights in 1908; Edward Bok built the new concrete Bog Bridge to get to his camp on Lake Megunticook in 1913; Cyrus Curtis built the Camden Yacht Club in 1912; Mary Bok donated land for the Public Library and Amphitheater in 1916; she donated Harbor Park in 1926 and landscaped it in 1929; Cyrus Curtis, Mary Bok, Chauncey Keep, and John Gribble donated the Village Green in 1926; Mary Bok donated the Public Landing in 1938; and she brought musicians from the Curtis Institute of Music to spend the summer and give public performances beginning in 1931. All of these gifts made Camden more picturesque and attractive to tourists.⁶⁰

During the second half of the twentieth century the mills gradually closed and the shipyards became boatyards, repairing and selling fancy yachts. Captain Frank Swift began restoring old windjammers and offering day-long or week-long sailing voyages for tourists in 1936. In the 1950s artists moved to Camden and established the Maine Coast Artists gallery. Writers helped to establish *Down East* magazine in 1954.⁶¹

In 1957 Twentieth Century Fox filmed *Peyton Place* in Camden. Producer Jerry Wald chose Camden for the movie's location because the beautiful, quaint, old town looked like an American icon, a charming, historic New England town of simple virtues, a perfect foil for the scandals that smoldered below the surface in the story. The movie made its debut at the Camden Theater on Mechanic Street and went on to become a box office sensation, earning nine Academy Award nominations.⁶²

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In the 1970s people began retiring to Camden and opening bed and breakfast inns: former doctors, businessmen, and many retirees from the Foreign Service and the CIA. They came because they had once sailed into Camden Harbor and fallen in love with the mountains, just as James Richards had in 1769.⁶³

Today, the economy of Camden depends on retirees and summer people. And, thus far, Camden has retained its appearance as a charming, nostalgic remnant of a romantic past, a place that feels like the essence of New England, the essence of America. When Russ Tamblyn, one of the stars of *Peyton Place*, returned to Camden for a film festival, almost fifty years after filming the movie, he said that Camden had not changed a bit.⁶⁴

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Maps, Photographs and Miscellaneous.

AMC Backstory: "Peyton Place." (On the DVD: *Peyton Place*. Twentieth Century Fox Studio Classics.) (Film)

Camden Directories, for the years 1894, 1899, 1903, 1905, 1929, 1931, 1934, 1942, 1947. Located at the Camden Area History Center, Camden; the Rockland Public Library, Rockland; the Recorder of Deeds Office at the Knox County Court House, Rockland; and at the Maine Historic Preservation Commission, Augusta, Maine.

Deeds, various years. Knox County Registry of Deeds, Knox County Courthouse, Rockland, Maine.

Peyton Place. Twentieth Century Fox Studio Classics DVD:, 1957. (Film)

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Photographs of Potter's Studio being moved from Elm Street, across from the Camden Opera House, to Main Street, over the Megunticook River, November 14-15, 1919. From Joan Tibbitts, in the Collection of the Camden Historic Resources Commission located at the Camden Area History Center.

Sanborn Fire Insurance Map Company. "Camden[Maine]." 1884, 1892, 1894, 1904, 1912, 1923, 1945. September 1892. Microfilm copy on file at the Maine State Library, Augusta, Maine.

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UTM'S, continued

5. 19/ 494669 4894899

6. 19/ 494753 4894944

VERBAL BOUNDARY DESCRIPTION

The boundary of the Camden Great Fire Historic District is shown as the solid, dark line on the accompanying map entitled "Camden Great Fire Historic District".

BOUNDARY JUSTIFICATION

The boundary of the Camden Great Fire Historic District have been drawn to include all of those resources rebuilt after the fire of 1892 that retain overall integrity of design, materials, workmanship, location, association, setting and feeling from the period of significance. Areas that were destroyed in the fire but have lost integrity, including properties on the south side of the Megunticook River along Mechanic and Washington Streets, were not included within the district, nor were properties that pre-date the fire but were not affected by the conflagration (#1 and #5 Main Street, and areas of Bay View Street). The property immediately to the north of the Smiling Cow (# 14, map 120 lot 280) was destroyed by the fire, however an extensive ground-up renovation in 1999 compromised the historic integrity of the structure to the extent that it was excluded from the district. The district boundary, as depicted on the map entitled "Camden Great Fire Historic District" have been drawn to exclude the Mechanic Street storefront that is included as a portion of Tax Map 120 lot 162, as well as the Mechanic Street storefront to the northwest of the Carleton, Pascal & Co. Block, which is a portion of Tax Map 120 lot 160.

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PHOTOGRAPHS

Photograph 1 of 6.

Ann Morris

Maine Historic Preservation Commission

June 2006

Northwest side of Elm Street, facing North.

From left to right, the photograph depicts inventory numbers 1,2,3,4,5,6, 21, 22, and 23.

Photograph 2 of 6.

Ann Morris

Maine Historic Preservation Commission

June 2006

East side of Main Street, facing northeast.

From right to left the photograph depicts the Village Restaurant (not in district), and then inventory numbers 23, 22, 21, 19, 18, 17, 16, 15, and 14.

Photograph 3 of 6.

Ann Morris

Maine Historic Preservation Commission

June 2006

William F. Bisbee Block, 11 Elm Street (Inventory #4); facing northwest.

Photograph 4 of 6.

Ann Morris

Maine Historic Preservation Commission

June 2006

B.F. Adams Block, 10 Main Street (Inventory #7, on left) and H.H. Cleveland Block, 16 Main Street (Inventory #8, on right); facing northwest.

Photograph 5 of 6.

Ann Morris

Maine Historic Preservation Commission

June 2006

Edwin C. Fletcher Block, 30 Main Street (Inventory # 12); facing west.

Photograph 6 of 6.

Ann Morris

Maine Historic Preservation Commission

June 2006

Camden Grist Mill Store, 35 Main St. (Inventory # 17, on left), Camden Grist Mill, 31 Main St. (Inventory # 18, center) and George H. Cleveland Building, 25 Main St. (Inventory # 19, on right); facing east.

10. Geographical Data

Acreage of Property Approximately 2.26 acres

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

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

☒ See continuation sheet

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

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

11. Form Prepared By

name/title ANN MORRIS, HISTORIAN (AUTHOR/RESEARCHER), AND CHRISTI A. MITCHELL, ARCHITECTURAL HISTORIAN
 organization MAINE HISTORIC PRESERVATION COMMISSION date 20 JULY 2006
 street & number 60 LAKE AVE / 55 CAPITOL STREET, STATION 65 telephone (207) 594-4601 / (207) 287-2132
 city or town ROCKLAND / AUGUSTA state ME zip code 04841 / 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)

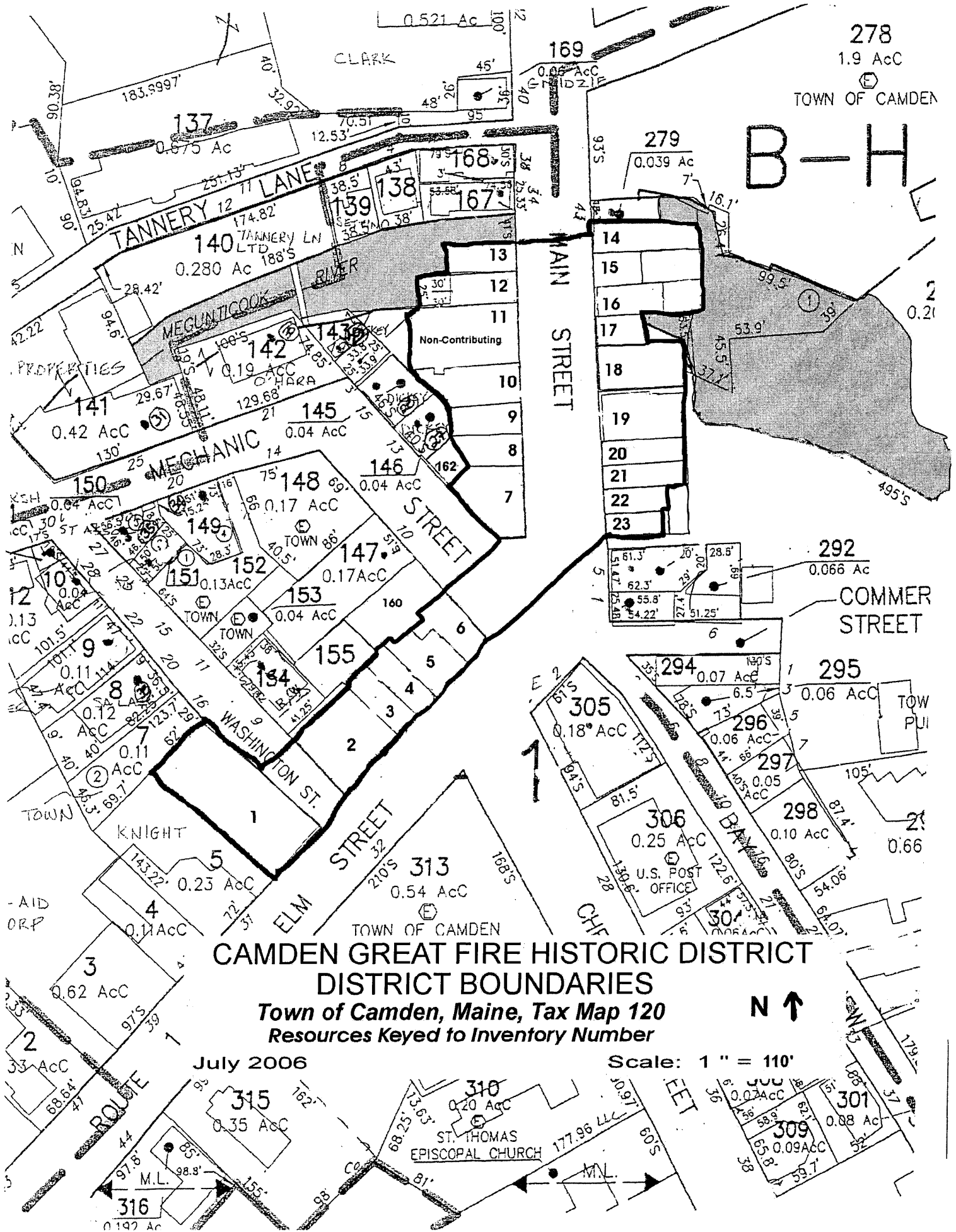
Property Owner

(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.



CAMDEN GREAT FIRE HISTORIC DISTRICT
DISTRICT BOUNDARIES
 Town of Camden, Maine, Tax Map 120
 Resources Keyed to Inventory Number

July 2006

Scale: 1" = 110'



FEET