

United States Department of the Interior National Park Service

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National Register of Historic Places Registration Form

AUG 29 1988

NATIONAL REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name High Street Historic District other names/site number

2. Location

street & number High Street and Parts of Main, Eaton, Harbor, & Marina city, town Camden state Maine code ME county Knox code 013 zip code 04843

3. Classification

Table with 3 columns: Ownership of Property, Category of Property, Number of Resources within Property. Includes checkboxes for private/public and building/site/structure/object, and numerical counts for contributing/noncontributing resources.

Name of related multiple property listing: N/A Number of contributing resources previously listed in the National Register 2

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet. Signature of certifying official: [Signature], S.H.P.O. Date: 8/26/88 State or Federal agency and bureau: Maine Historic Preservation Commission

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet. Signature of commenting or other official Date State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is: entered in the National Register. determined eligible for the National Register. determined not eligible for the National Register. removed from the National Register. other, (explain:) Signature of the Keeper: [Signature] Date of Action: 1-5-89

6. Function or Use

Historic Functions (enter categories from instructions)

Education/Library

Recreation & Culture/Theatre

Domestic/Single Dwelling

Domestic/Hotel

Current Functions (enter categories from instructions)

Education/Library

Recreation & Culture/Theatre

Domestic/Single Dwelling

Domestic/Hotel

7. Description

Architectural Classification

(enter categories from instructions)

Federal/Queen Anne Style

Queen Anne

Shingle Style

Materials (enter categories from instructions)

foundation Stone/Granite

walls Wood/Weatherboard

Shingle

roof Asphalt

other Porches, Bay Windows, Dormers

Describe present and historic physical appearance.

Camden's High Street Historic District is a long irregularly shaped area of approximately 65 acres that is bisected by High Street (U. S. Route 1) and including portions of Eaton, Harbor, Sea, and Upper High Streets. The predominantly residential area contains 61 contributing and 2 non-contributing resources as indicated in the accompanying inventory list and designated by capital letters C and NC, respectively.

Despite its location along a heavily traveled section of U. S. Route 1, the district has retained a remarkable degree of integrity having avoided the introduction of non-conforming visual and commercial intrusions which plague many other residential neighborhoods. As a result, the existing buildings share compatible characteristics of scale, materials and siting.

Architecturally, the district is comprised of a range of buildings which offer examples of popular architectural styles spanning the nineteenth and early twentieth centuries. The earliest of these date from about 1800 and tend to be relatively modest in scale and detail. Later Federal period houses, such as the Eaton-Knight House (40), have symmetrically composed facades with central entrances and gable roofs. The numerous Greek Revival buildings, including the handsome Ephraim K. Smart House (47), appear in both side and front gable configurations with typically robust entablatures, door surrounds and corner pilasters, but absent are any temple fronts. There are no fully detailed Italianate houses, although typical features frequently appear in a variety of ways and places. The Bass-Huse House (44), for example, exhibits many such characteristics that were made during the substantial remodeling of an earlier dwelling. Later nineteenth century buildings include Queen Anne style houses such as the Henry L. Alden House (54) and towered structures like the Dudley S. Martin House (16). The turn-of-the-century cottages universally make use of gambrel roofs and shingled exterior surfaces punctuated by a variety of openings and projections. Finally, the Colonial Revival style is best illustrated in the Camden Public Library (1) of 1928.

With only a handful of exceptions the buildings in this district are of wood frame construction ranging from one-and-a-half to two-and-a-half-stories in height. The majority are sheathed in weatherboards, but others, especially the turn-of-the-century summer cottages, are clothed in wood shingles. Four buildings are of brick and a third, the magnificent residence "Norumbega", is constructed of rubble stone. Roof configurations vary from hipped roof Federal and Colonial Revival period dwellings, to the far more numerous Greek Revival and Italianate houses with gables oriented either

See continuation sheet

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parallel to or perpendicular from the street. Queen Anne style buildings present asymmetrical silhouettes with projecting bays and/or corner towers. Most of the summer cottages employ gambrel roofs, further enlivening the architectural diversity of the neighborhood. A number of the late nineteenth and early twentieth century buildings retain their porches, features that range from short attached components to engaged porches on a few of the cottages and long wrap-around configurations exemplified by the one on Whitehall Inn (33). Finally, many of the dwellings have ells that are usually of somewhat reduced scale than the main front blocks and often extend to the connected frame barns.

Although the district developed over a period of more than a century with farms and woodlots slowly giving way to houses, the homogeneity of setbacks and lot sizes relative to the scale of the houses was developed in a consistent, if not comprehensively planned, pattern. Some variation does exist, however. For example, the houses at the western end of the district nearest the business block tend to have shallower setbacks and smaller lots than do those at the eastern end where the later summer cottages are predominant. Nevertheless, the visual perception along High street is one of uniformity. This is enhanced by the widespread use of landscaping features such as deciduous or evergreen trees, foundation plantings, granite steps, and walks, as well as low stone border walls. Fences are rare, although one of the most visually important is the nineteenth century cast iron structure that survives at the Ephraim K. Smart House (47).

In addition to the pattern of interspersed plantings there exists a wooded area to the north of High Street that surrounds "Gray Rocks" (34), and "Mountain Arrow" (35). This property was historically associated with the two cottages and retains its turn-of-the-century integrity. Documentary photographs show that the wooded part of the Wardwell Estate, of which "Gray Rocks" is the focus, was punctuated by walking paths, rustic shelters and a pedestrian suspension bridge. Unfortunately the structures do not survive.

HIGH STREET HISTORIC DISTRICT - INVENTORY LIST

1. Camden Public Library, 1928 - C
Main Street

Parker Morse Hooper and Charles Greely Loring, Architects

Culminating a long public effort to establish a public library, the Camden Public Library is a one-story T-shaped brick building with Colonial Revival detailing. Completed in 1928 from plans drawn by Parker Morse Hooper of New York and Charles Greely Loring of Boston, the library continues to occupy an important position in the town's educational program.

The first library in Camden is believed to have been founded in 1796. Known as the Federal Society Library, this facility operated until about 1830. A "Ladies Library" was formed in 1854, but it was not until March 23, 1896, that the town voted to establish a free public library. In 1916 the "Ocean View Lot" was given to the town for the purpose of erecting a library, and at the close of World War I fund raising commenced for the building. Its cornerstone was laid on August 17, 1927, and it first opened on June 11th of the following year.

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Freely modeled on eighteenth century Georgian public buildings, the library has a symmetrically composed facade that features a central semi-circular entrance porch flanked by twelve-over-twelve double-hung sash windows. Curved granite steps lead up to the door which is bordered by sidelights and a transom. Thin Tuscan columns support the low domed porch roof. The Flemish bond brick walls feature corner quoins and parapets on the end walls. A tall octagonal cupola crowns the slate roof. The rear ell that houses the book stacks also contains a hall and doorway that leads to the Bok Ampitheatre (2).

2. Bok Ampitheatre, 1929 - C

Atlantic Avenue
Fletcher Steele, Landscape Architect

Built in 1929 from a bequest by Mrs. Edward Bok and designs from Fletcher Steele, the Bok Ampitheatre is a remarkably intact landscape feature situated on public property behind the library (2). Sited in such a way that the audience can view the harbor from the open horseshoe seating, the ampitheatre is constructed with low granite retaining walls and steps. A pair of small brick storage buildings are located at the south side adjacent to the wrought iron fence and gate posts.

3. Maria M. Fay House, c. 1860-1871 - C

1 High Street

The Maria M. Fay House is a gabled two-story with attic, L-shaped frame house with Italianate style details. Constructed sometime between 1860 and 1871, the house features a projecting two-bay entrance block adjoining a wider recessed two-bay wall. Each of the eight windows on the facade contain six-over-six sash. The recessed, paneled doorway is sheltered by a bracketed hood, a detail that is repeated above the windows. Paired brackets are located below the eaves of the slate covered roof. Shed roofed additions have been recently made to the west and rear sides.

4. Norwood-Curtis House, c. 1850 - C

3 High Street

The Norwood-Curtis House is a two-story with attic, L-shaped frame building covered by a gable roof. Its transitional Greek Revival/Italianate style appearance is conveyed, respectively, through the combination of an entrance whose deeply recessed door is framed by wide pilasters and an entablature and narrow window hoods, as well as broad eaves. The house retains its six-over-six sash configuration and the alterations made in 1895 including the addition of dormers to the wing. The porch was enclosed sometime later.

According to tradition the house was first occupied by William A. Norwood. Subsequent owners include Joseph Stockbridge, a merchant, and Captain E. Perry. In 1890 it was acquired by John Curtis, and he and his wife apparently made it their residence until the 1950s.

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5. Levi W. Martin House, c. 1875 - C
5 High Street

Believed to have been built soon after the building lot was acquired in 1875 by Levi W. Martin, this house is a two-story, three-bay frame building with a mansard roof. It is sheathed in weatherboards. The symmetrically composed facade contains a recessed central door framed by a paneled surround and flanked by trios of long one-over-one windows with bracketed hoods. Three paired windows punctuate the mansard on the second story. A deck rests on the top of the roof between two chimneys. A narrow two-story bay projects from the east wall and an enclosed porch is located on the west wall.

6. Emma Knight House, c. 1890 - C
9 High Street

One of the few Queen Anne style houses in the district, the Emma Knight House is a large asymmetrically massed frame building sheathed in weatherboards and wood shingles. The profile of its expansive high hipped roof is broken by a pair of projecting two-story bays capped by hipped roofs and the corner tower that rises through three stories. This tower is capped by a conical roof and has a rectangular bay window on the first story. Recent remodeling resulted in the removal of a portion of the original front porch, changing the roof of the east front bay from a gable to a hip roof and the addition of a shed wing to the east. At this time the hipped roof detached carriage house with its own corner tower was converted to housing units. Its historic integrity has been lost.

Historic maps of Camden show that a house existed on this site as early as 1856. However, it is not clear whether that building was pulled down to make way for this one or whether it was incorporated into it. This action appears to have taken place about 1890 during the ownership of Emma Knight.

7. William Eaton House, c. 1800 - C
15 High Street

Probably constructed about 1800, the William Eaton House is a substantial two-story Federal period dwelling constructed of wood and sheathed in weatherboards. It was built for William Eaton and stood, during the nineteenth and early twentieth centuries, at the head of a collection of outbuildings that comprised a portion of the Eaton farm. The symmetrically divided five-bay facade features a central entrance with a handsome door surround of pilasters and an entablature. Six-over-six double-hung windows complete the fenestration pattern. The house is two rooms deep and has a long two-story ell that terminates with a porte-cochere. An exterior end chimney was added to the west elevation about 1930.

8. G. W. Glover House, c. 1852 - C
17 High Street

The G. W. Glover House is a two-story with attic, Greek Revival style frame dwelling sheathed in weatherboards. It is believed to have been erected soon after Glover acquired the lot on which it stands in 1852.

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Like its neighbor to the east, this house has a three-bay gable front orientation featuring a pedimented side entrance. The six-over-six windows are detailed with shallow gabled hoods. Paneled corner pilasters rise to a broad cornice. A three-bay one-story wing extends to the west. It employs details that match the main block. A narrow ell connects the wing to the barn, a later nineteenth century addition.

9. Crabtree-Stetson House, c. 1852 - C
19 High Street

The Crabtree-Stetson House is a two-story with attic gable front frame house with Greek Revival and Italianate style details. It is believed to have been erected after George Crabtree acquired the lot in 1852. From the mid-1850s and at least until the later 1870s or early 1880s, it was occupied by members of the Stetson family.

The house is composed of a projecting two-bay block that features a pedimented doorway flanked by pairs of long, narrow eight pane windows with bracketed hoods. Paired four-over-four windows occupy the second story. These may be replacements of the original because they match the windows employed in the two-story wing that appears to date from some years later than the main block. Additional features include paneled corner pilasters and an entablature on the original section, a porch that spans the wing and a two-story ell.

10. John F. Coombs House, 1923 - C
2 Eaton Avenue

The John F. Coombs House is a one-and-a-half-story three-bay cape built in 1923. In both scale and materials the house is remarkably like its neighbors despite its young age. Its principal facade contains a narrow glazed entrance vestibule detailed with a sunburst panel above the door and flanking six-over-one windows. A shed roofed dormer is positioned on the front and an enclosed porch is attached to the south end.

11. Emma B. Long House, 1899 - C
23 High Street
Hubert C. Small, Builder

This intact two-story with attic frame house is composed of a gable front main block and a short one-and-a-half-story ell with a porch. It was built in 1899 for Emma B. and J. Bliss Long by Emma's father Holly M. Bean. Hubert C. Small, a local carpenter and ship joiner constructed the house.

The facade has a side entrance located behind a small porch as well as a two-over-one window on the first story and two similar windows above. A gable frames the three windows located on the east elevation and brackets decorate the broad eaves.

12. Glover-Hosmer House, c. 1840 - C
27 High Street
Cyrus P. Brown, Builder for Remodelling

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Believed to have been constructed about 1840 for Thomas Glover, this one-and-a-half-story three-bay frame house blends original Greek Revival style details with Colonial Revival features added in 1916 by Glover's nephew John Glover Hosmer. It is sheathed in weatherboards.

The front elevation contains a trio of six-over-six windows on the first story and a pediment containing a smaller pair of similar sash. Its west side elevation contains the entrance which is sheltered by a narrow porch added in 1916. Hipped and shed roofed dormers were added to both sides in the same year as was the sun porch with its Ionic pilasters. A short one-story ell extends to the rear.

13. Andrew Pendleton House, 1887-88 - C
31 High Street

Constructed between May 1887 and November 1888 for sea captain Andrew Pendleton, this modest two-story with attic frame house features a three-bay gabled front block, a taller and somewhat wider ell with a porch and a one-bay addition that links the house to the barn. The entire complex is covered with weatherboards. The front block contains a side entrance located below a bracketed hood and symmetrically placed two-over-two windows.

14. Thomas-Walker House, c. 1850, 1984-85 - NC
33 High Street

Although portions of a mid-nineteenth century house forms the basic block of this building, numerous and substantial recent additions have virtually replaced the original exterior features. In its present configuration, the one-and-a-half-story dwelling has a shed roofed entrance porch sheltering a central door and flanking twelve-over-twelve windows. A shed dormer carries across the facade and meets a two-story addition at the rear. The lower story is covered with weatherboards and the upper section in wood shingles. A detached shed stands behind the house.

15. Allie A. Knowlton House, c. 1886 - C
37 High Street

The Allie A. Knowlton House, which is believed to have been built after she acquired the lot in 1886, is a two-story with attic L-shaped frame building sheathed in weatherboards. Its main gable front block features a side entrance sheltered by a small gabled porch, a pair of two-over-two windows on the lower story and three across the second story. A smaller round arched window with a molded surround occupies the attic. The other windows are capped by narrow hoods. The recessed wing has a door and two windows framed by a gable.

16. Dudley S. Martin House, 1901 - C
39 High Street
Cyrus P. Brown, Builder

This imposing Queen Anne style frame house was the residence of Dudley S. Martin, a successful mariner who retired in 1889 and later built his home on High Street. The original detached carriage house is now linked to the main house by way of a hipped roof addition to its facade.

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The Martin house is composed of a nearly square two-story main block capped by a high gable on hip roof. An octagonal tower rises at the northwest corner whereas pent gables are located at the southeast and northeast. The latter caps a two-story, three sided bay window. An altered entryway is located in the middle of the facade. One-over-one windows are employed throughout. The house is sheathed in weatherboards.

17. Hosmer-Merrill House, c. 1863, Remodelled 1899 and c. 1910-20 - C
43 High Street

This Colonial Revival style two-and-a-half-story frame dwelling is believed to be composed in part of a c. 1863 house that was remodeled in 1899 and virtually rebuilt in the 1910s. In 1863 Olive M. Hosmer acquired the lot on which the house stands; in 1899 her son E. E. Hosmer added a wing to accommodate summer boarders; and in the 1910s Ralph Merrill gave it the present appearance.

The facade features a centrally located door framed by sidelights and a fan and flanked by six-over-six windows. Five similar windows are located on the second story. A trio of gabled dormers with round arched upper sash punctuate the roof and exterior brick chimneys rise on both gable ends. A low one-story guest house is located to the rear of the main building.

18. Porter Place, 1910 - C
45 High Street
Cyrus P. Brown, Architect and Builder

Designed and constructed by local builder Cyrus P. Brown, the Porter Place is a two-story hipped roof Colonial Revival style building, with a semi-circular porch and recessed two-story wing. It was constructed in 1910 for Francis R. and Elizabeth D. Porter.

The facade is symmetrically arranged with the central entrance sheltered by the porch and flanked by trios of six-over-six windows. Single six-over-six sash on the second story frame a centrally located trio. Wide paneled corner pilasters rise to the broad eaves that are detailed with exposed purlins. Paneled brick chimneys rise at both the west end of the main block and the east end of the two-bay wing. A porch and two dormers are located on the rear elevation.

19. Ordway Cottage, 1904 - C
51 High Street

The Ordway House is a one-and-a-half-story gambrel roofed Shingle Style cottage erected in 1904. It was the residence of Ruth Ordway who operated the nearby Whitehall Inn (33).

Sheathed entirely in wood shingles, the Ordway house is oriented with its gambrel end facing High Street. This elevation contains a side entrance, an engaged porch across two-thirds of the first story and windows with diamond pane upper sash. A trio of dormers are located on the west elevation. detached from the house is a small gambrel roofed garage.

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20. Perry Cottage, c. 1904 - C
53 High Street
Cyrus P. Brown, Builder

Like its neighbor to the west, the Perry Cottage is a gambrel roofed Shingle Style cottage of two-and-a-half-stories. It was built about 1904 for Wilder W. Perry.

The High Street elevation of the house contains a broad pent gambrel at the east end that frames an entrance porch detailed with a balustrade. Four large double-hung sash windows are positioned across the first story and four smaller ones, two of which are in a shed dormer, occupy the second story. An engaged porch is located on the south, ocean side. Wood shingles cover the exterior wall surfaces.

21. Franklin E. Knight House, 1874-75 - C
57 High Street

Built in 1874-75 for Franklin E. Knight, a farmer, this two-story with attic frame house is typical of the dwellings constructed in the district during this period. The L-shaped building features a gable front orientation in which the three-bay facade has a side entrance porch and symmetrically placed two-over-two windows. A deeply recessed single bay wing projects from the west side. It is the full height of the main block and is joined to a low hipped roof porch addition. The house is covered with aluminum siding.

22. Cyrus Pendleton House, c. 1856 - C
59 High Street

This modest one-and-a-half-story frame cape is believed to have been built for Cyrus Pendleton prior to 1856 when it appears on the map of Camden from that date. Its two-bay facade contains four windows while the entrance is situated on the east side behind a shed roofed porch. Twentieth century paired gabled dormers are located on both sides and a two-story ell extends to the rear. A deck wraps around this section of the weatherboard covered house.

23. Norumbega, 1886-87 - C
High Street

Arthur B. Jennings, Architect
(N. R. 7/12/74; following sketch taken from nomination)

Norumbega in Camden is one of the great late nineteenth century villas of the Maine coast. Erected by Joseph B. Stearns at a cost of \$100,000, it was built between 1886 and 1887 from plans by Arthur B. Jennings, a New York architect. A Mr. Bowditch of Boston served as the landscape architect, and David B. Withington of Camden was employed as the contractor and builder.

Norumbega was designed in the popular Queen Anne style of the 1880s with its emphasis on picturesque effect and varied surface treatments. The house is basically rectangular and has walls of roughly faced cobblestones with brick and wooden trim. There are also elements which are predominantly of wooden frame construction. The principal facade faces west toward the main highway of Route One. The facade is composed of three sections. The central section rises three stories

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high. On the first story is an elaborate portico with a cobblestone base. The portico is enclosed by five clear glass bays on the front and three glass bays on either side. The middle three bays on the front are doors. Above all the bays are stained glass panels. The gabled roof of the portico is supported on either side at the front by a square brick pier. The front of this roof has a shingled triangular pediment with a clear glass fan in the center. The walls of the second and third stories are of cobblestone construction with brick trim around the two arched windows on each of the second and third stories as well as on the stepped gable at the top. To the left of the stepped gable is a brick chimney.

To the left of Norumbega's central facade is a two-story gable roofed section with cobblestone base and wooden construction. The first story is devoted to an open porte-cochere, while the second story is an enclosed part of the main house. The facade of this second story has two windows and is treated with varied patterns of shingles.

To the right of the villa's central facade is a three-storied section. Two arched cellar windows and two arched first story windows are surrounded with brick trim and set into a cobblestone wall. Between the two first story windows is a semi-detached granite column which forms the lower portion of a large two-story wooden turret. Each level of the turret has a series of five windows. Between the two levels of windows is a band of ornamental rosettes which alternate in size. The turret is topped with a conical roof with a decorative slate pattern and crowned with a metal finial.

24. Norumbega Carriage House, 1888-89 - C
High Street
E. K. Blakie, Architect

(N. R. 2/19/82; following sketch taken from the nomination)

The "Norumbega" Carriage House, built in 1888-89, is a remarkable building in the Queen Anne Style, complementing the main house (23) but now on a separately owned parcel of land. It was designed by the Boston architect E. K. Blakie.

The two-and-a-half-story carriage house is of field-stone and frame construction with an L-shaped plan, cross-gabled roofs, shingled siding (except where fieldstone is exposed), and a tall external tower attached to the east corner of building. This tower is cylindrical with a conical roof; its lower half is stone as far up as the cornice of the carriage house, and above that point it is framed with shingled siding. Just below the bracketed cornice of the tower are positioned several windows of six-over-six and one-over-one configuration

The facade faces northwest and features an arched barn doorway in stone, above which is a second-story arched bay with double-doors, flanked by small circular windows. Two other ground-level entrances are present, a hooded one to the extreme left end of the facade and another to the right of the carriage entrance.

25. "Mecaddacut", 1903 - C
67 High Street
S. G. Ritterbush, Builder

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"Mecaddacut" is a two-story five-bay frame house of Colonial Revival style design. It was built as a summer residence for Dr. George B. Phelps of New York. The facade contains a shallow entrance porch shielding a door and fanlight. Flanking it are symmetrically placed six-over-six double-hung windows framed by paneled corner pilasters. A pair of interior end chimneys punctuate the roof. Shed dormers are located on the rear of the main block and along the west side of the two-story ell. A glazed porch that supports a deck is also located at the rear. The house is sheathed in weatherboards and vinyl siding.

26. Sherman Family Farmhouse, c. 1820-30 - C
High Street

Believed to have been built for members of the Sherman family, this nineteenth century connected farm complex consists of a two-story with attic, four-bay main block, a two-story wing and a large gable front barn. Both the main house and its wing appear to date to the 1820s, although a wrap-around first story porch sheltering an entrance vestibule is a later addition. Six-over-six double-hung sash windows are employed throughout the building. Weatherboards cover the principal elevations and wood shingles are employed on the wing's west gable end.

27. "Upland", c. 1900 - C
Upper High Street

"Upland" is an intact example of the relatively modest Shingle Style summer cottages built in the district at the turn of the century. This particular cottage is one of a group of six rental houses erected by John R. Prescott. The two-and-a-half-story house features a gambrel roof punctuated by shed roofed dormers, a wrap-around porch and a bay window on the first story. A two-story wing whose upper story is cantilevered over the lower one projects from the north side.

28. "Edgefield", c. 1856, c. 1900 - C
68 High Street

"Edgefield" is a two-story gambrel roofed summer cottage whose brick first story walls are believed to be the remaining components of a mid-nineteenth century farmhouse. It is thought that the house may have been originally occupied by Isaac Pendleton who is also associated with the adjacent Pendleton-Keep House (29). It was acquired by John Jay and Harriet Borland about 1900 and subsequently remodeled into its present form. The symmetry of the three-bay facade is achieved through the use of a center door flanked by bay windows on the first story and a pair of large five-sided dormers with octagonal conical roofs. Wood shingles cover the roof and dormers. A recessed one-and-a-half-story shingled wing extends to the north and a glazed porch constructed in 1921 is appended to the north.

29. "Highland View", c. 1860, Remodelled 1903 - C
64 High Street

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"Highland View" is a rambling two-story frame building sheathed in weatherboards. Tradition maintains that a portion of the house, probably the the gable front block was built by Isaac Pendleton in the mid-1800s. In 1903 Chauncey Keep substantially enlarged the house with the addition of a wing to the east. A broad gable is centrally located on the long facade where it frames a side entrance porch and two-over-two windows. A second two-story wing extends from the west elevation. The recessed east wing has an irregular fenestration pattern and a two-story gabled bay near the east end.

30. Walter P. Strang House, 1956 - NC
High Street
Rees Williams, Builder

The Strang house is a one-story ranch style dwelling covered by a low gabled roof. It is sheathed in wide shingles and adjoins a gambrel roofed two-bay garage.

31. Tinker Cottage, c. 1888 - C
66 High Street

Thought to have been constructed in 1888 as a summer cottage for Grace Belle Tinker, this asymmetrically massed one-and-a-half-story frame house is festooned with Queen Anne style details. The building consists of a rectangular main block wrap-around porch featuring a bracketed shingled pediment and sawn ornamentation, and eyebrow window and a tall gabled dormer. Sheathing material alternates between weatherboards and wood shingles. The first story windows employ Queen Anne upper sash. Connected to the rear of the cottage is a large carriage house whose details match those on the main building. Its gable roof is surmounted by a louvered ventilator.

32. "Kenwood Cottage", c. 1880 - C
58 High Street

Thought to have been built about 1880 by Maria W. Williams, "Kenwood Cottage" is an asymmetrically massed one-and-a-half-story frame house sheathed in aluminum siding. It features a wrap-around porch on its gable front facade, as well as a square two-story corner tower covered by a pyramidal roof.

33. Whitehall Inn, 1830s, c. 1912 - C
52 High Street

A. M. Moody, Architect and Builder of 1912 Addition

Whitehall Inn is a rambling two-and-a-half-story frame building, portions of which appear to have been built in the 1830s and a major addition to the east and rear made in 1912. It may have been erected for Nelson Pendleton, who was occupying the property in 1856. In the early twentieth century the house was converted to an inn, and it was here that Edna St. Vincent Millay is thought to have first read her poetry in public.

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In its existing configuration Whitehall Inn consists of the original two-story five-bay Greek Revival block that has broad corner pilasters and entablature, a long gabled and shed roofed dormer and six-over-six windows. The portion of the recessed two-story wing nearest the five-bay block appears to be original, but it was subsequently doubled in length to link it to a three-bay gabled block that anchors the east end of the complex. A porch carries across the entire facade, along the west side and its two-story ell to the deeply recessed addition that projects from the northwest. The entire building is sheathed in weatherboards.

34. "Gray Rocks", 1899 - C
44 High Street

S. G. Ritterbush, Builder

"Gray Rocks" is an impressive Shingle Style cottage featuring a cross gambrel roof and an engaged wrap-around porch. It is one of two cottages built on the estate of E. J. Wardwell and the only survivor. The house occupies a high bluff that is part of a twenty-three acre wooded parcel assembled by Wardwell in 1898-99 and subsequently made accessible by paths. The cottage itself is composed of a long rectangular main block with the cross gambrel situated at the south end. The shingled wall surfaces are punctuated by a myriad of windows employing diamond pane upper sash. Thin columns in groups of two or more support the porch which frequently extends from the body of the house under gabled or shed roofs.

35. "Mountain Arrow", c. 1896 - C
Upper High Street

"Mountain Arrow" is an L-shaped two-and-a-half-story three-bay frame house with Colonial Revival style details. It was constructed about 1896 for Appleton R. Hillyer of Hartford, Connecticut who made this his summer residence. The house, which is sheathed in weatherboards, features a wrap-around porch, a second story center-bay gabled pavilion flanked by dormers, and symmetrically placed windows. A two-story ell extends to the rear.

36. Samuel G. Adams House, c. 1831 - C
42 High Street

The Adams house is a large and impressive Greek Revival style building erected about 1831. It was the residence of Samuel G. Adams, one of the town's leading citizens during the mid-nineteenth century and a merchant and former member of the Legislature. His two-story with attic, five-bay house features bold cornices and corner pilasters, two-story bay window additions to the west gable end and a full complement of connected buildings, including a two-story ell, carriage house and barn. The complex is sheathed primarily in weatherboards. The six-over-six windows are original.

37. Bentley House, c. 1820 - C
38 High Street

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The Bentley House is a one-story with attic, five-bay cape covered with weatherboards. Although its date of construction and original owner have not been established, the handsome Federal period door surround indicates an early history. Its resident in 1856 was a Mrs. Bentley. Additional features include later two-over-two windows, a shed dormer at the rear, as well as an ell and connected garage. It now serves as the gate keeper's house to "Mountain View" (35).

38. Benjamin Cushing House, c. 1810 - C
36 High Street

Believed to have been built about 1810 for Benjamin Cushing, a prominent merchant and ship builder, this substantial two-story with attic house is five-bays wide and two rooms deep. Its two-story ell extends to a former barn whose gable roof lies parallel to that of the main block. Sheathed in weatherboards, the house features a deeply recessed center door surmounted by an entablature, six-over-six windows with hoods above those on the first story, and a pair of interior chimneys.

39. Amos Allen House, c. 1864-75 - C
34 High Street

Constructed sometime between 1864 and 1875, the Amos Allen House is a two-story with attic frame building whose three-bay facade is framed by a gable. It has a denticulated entablature over the side entrance, two-over-two windows below molded hoods and a projecting two-story bay on the west side that connects to an ell and garage.

40. Eaton-Knight House, c. 1805 - C
30 High Street

The Eaton-Knight House is a handsome two-story with attic, five-bay frame dwelling sheathed in weatherboards. It blends both Federal and Italianate style details. The house was built about 1805 for Joseph Eaton, the brother of William Eaton whose house (7) stands nearby. Eaton was one of the first persons to build along the Belfast Road. In 1858 the property was sold to Elbridge G. Knight, a Camden merchant.

Symmetrically divided into five bays, the facade employs a broad elliptical fan above the center entrance and sidelights, six-over-six windows, and Italianate style window hoods and wooden quoins. A two-story wing was added to the north side in the early 1900s, but portions of the long ell and the detached barn appear to have been added between 1856 and 1875.

41. Pendleton-Montgomery House, by 1856, c. 1926 - C
28 High Street

O. D. Greene, Architect of Remodelling

The Pendleton-Montgomery House is a one-and-a-half-story frame cape that was substantially remodeled about 1926. In 1856 the house was occupied by J. Pendleton but its earlier history has not been determined. It was enlarged to its existing configuration by J. Hugh Montgomery. The three-bay gable front facade introduces a long rectangular block whose silhouette is defined by shed roofed dormers, a narrow entrance vestibule on the west side, gables and an enclosed sun porch.

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42. Ruth M Perry House, c. 1926 - C
26 High Street
Kendall Hopkins, Builder
Built for Ruth Montgomery Perry, this one-story with attic frame house is sheathed in wide weatherboards. Its four-bay facade includes a gable at one corner that frames a gabled entrance porch and a six-over-six window. A short ell extends to the rear.
43. George Kaler House, c. 1829 - C
24 High Street
The George Kaler House is a one-and-a-half-story five-bay brick cape with a frame ell. It was apparently built about 1829 for Kaler, a blacksmith by trade. Its prominent features include a Federal style doorway with an elliptical louvered fanlight, a trio of dormers on the front elevation and four interior chimneys. Long nine-over-nine windows are employed throughout the first story.
44. Bass-Huse House, c. 1802-05, enlarged by 1856 - C
22 High Street
The Bass-Huse House is a large two-story with attic frame house with an off-set two-story ell connected to a barn. Research suggests that a house was built on this lot between 1802 and 1805 by Alden Bass, a house carpenter by trade. By 1856, however, pictorial evidence shows that the existing Italianate configuration had been achieved, probably after the property was acquired by Dr. Jonathan Huse, one of Camden's leading mid-nineteenth century physicians. A recently discovered newspaper article states that the original house, which forms the basic two-story frame of this one, had a hip roof in a common Federal period form. The remodeling gave the house an entrance porch, bracketed window hoods, an upper story and cornice, and six-over-six sash, all framed by the broad front gable. Both the ell and main block have a slate roof. The entire building is sheathed in weatherboards.
45. Knight-Alden House, c. 1839-44 - C
12 High Street
Constructed between 1839 and 1844 and remodeled in the late nineteenth century, the Knight-Alden House is a two-story with attic frame house covered with aluminum siding. It has a central entrance flanked by two-story bay windows. A rectangular bay window is attached to the west side and a two-story ell extends to the rear. The additions to the house may have been made by William G. Alden, a local manufacturer of ship anchors who was living here by 1875.
46. Stetson-Schueler House, c. 1820-44, 1988 Remodelling - C
10 High Street
The Stetson-Schueler House is a one-and-a-half-story cape that has an ell connected to the barn. It is believed to have been built sometime between 1820 and 1844 for Joseph Stetson, a local shipbuilder. A glazed sun porch carries across the front of the building and a long dormer punctuates the roof. Replacement aluminum siding has recently been added to the house and detached barn.

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47. Ephraim K. Smart House, c. 1830-40 - C
8 High Street

Probably built between 1830 and 1840, the Ephraim K. Smart House is the most impressive Greek Revival style building in the district. It is also distinguished by its association with Smart, whose political career included elective office at both the state (Senate, 1841-43, 1846; House of Representatives, 1859) and national (House, 1847-53) levels. In 1860 he was the Democratic candidate for Governor, losing to Israel Washburn, Jr. in the general election.

The Smart house has a symmetrically composed five-bay facade graced by a first story porch which is probably a Colonial Revival addition. Sheltered by this porch is a central door framed by Ionic columns set in antis. Two-over-two windows are used throughout. A broad cornice meets wide paneled corner pilasters on this facade. An ell and attached barn project to the rear. All components are sheathed in weatherboards.

48. Elijah Glover House, c. 1856 - C
6 High Street

Constructed about 1856 for Elijah Glover, this two-story with attic L-shaped frame house exhibits a blend of Greek Revival and Italianate style details. Its front elevation is composed of a three-bay gable front block with a pedimented side entryway and a recessed three-bay wing containing a porch and a bay window. Shallow hoods cap the six-over-six windows. The barn, which was added between 1856 and 1875, is connected to the northwest corner of the ell. The entire building is sheathed in weatherboards.

49. Oliver C. Clary House, 1856 - C
4 High Street

The Clary house is a rambling two-story with attic frame building erected in 1856 for local ship builder Oliver C. Clary. It has a three-bay gable front main block with a side entry and six-over-six sash surmounted by hoods, as well as a recessed wing that extends to the west. At the west end of this wing is a large gable framing a two-bay block that extends to the north. The entire complex is sheathed in wide aluminum siding.

50. Knight-Bean House, c. 1856-59, 1899 Remodeling - C
2 Mountain Street

Hubert C. Small, Architect and Contractor for Remodelling

Situated at the northeast corner of High and Mountain Streets, the Knight-Bean House is an imposing two-story with attic frame house now sheathed in aluminum siding. The house was first occupied by Elbridge G. Knight, a local merchant who subsequently owned the Eaton-Knight House (40). In 1898 it was acquired by Holly M. Bean, one of Maine's most prolific ship builders whose long career saw the completion of 71 vessels, 54 of which were launched from his Camden boat yard.

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The house consists of a broad three-bay front block, the original facade of which is now punctuated by a pair of exterior chimneys. A tall river stone foundation punctuated by arched openings supports a wrap-around deck and entrance porch on the west side. Both gable ends feature Palladian windows on the first story and bracketed eaves. A two-story ell extends to the rear where it meets a second narrower addition and an attached barn.

51. (Former) Monument Square Methodist Church, 1893-94 - C

Mountain Street

Benjamin D. Price, Architect

Built to replace the Methodist Church that was destroyed in Camden's 1892 fire, this long wooden gothic edifice is the only religious structure in the district. The building features a pair of ornate entrance towers of unequal height both of which have louvered belfries and buttresses. One is located at the south end and one midway along the east side. In addition to the towers the facade has a central gabled bay with a large gothic window and a larger gabled transept at its northeast corner. The entire church is sheathed in weatherboards which have recently been revealed underneath the now removed wide aluminum siding.

52. M. F. Hobbs House, c. 1820 - C

50 High Street

Although its early history is by no means clear, this narrow two-story frame house appears to have been built about 1820, perhaps for a member of the Hobbs family. In 1856 it was occupied by M. F. Hobbs. The shingled and weatherboard clad dwelling features a hip roofed entrance vestibule flanked by six-over-six sash on the facade's first story and two similar windows above. It extends far to the rear of the lot through a three part ell and modern garage.

53. James P. Meagher House, c. 1825 - C

48 Main Street

Believed to have been standing here in 1825, but substantially altered later in the nineteenth century, the James P. Meagher House is a two-story five-bay frame dwelling sheathed in weatherboards and replacement aluminum siding. Its facade contains a gabled two-story entrance vestibule and flanking three sided bay windows on the first story. A narrow two-story shed roofed ell spans the rear elevation.

54. Henry L. Alden House, 1883 - C

Main Street

Fassett and Stevens, Architects.

Designed by the state's leading architectural firm and built in 1883, the Alden House is a striking Queen Anne style building sheathed in weatherboards and wood shingles. It was the residence of Henry L. Alden, a local manufacturer of oakum, a material used in ship building. The house has an L-shaped configuration with a two-bay gabled facade, as well as a pair of side porches, one above the other, and a gabled three sided bay window. The gable peaks are adorned with decorative sheathing treatments and the eaves terminate at brackets. Queen Anne style upper sash are utilized in the double-hung windows.

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55. Asa Hosmer House, c. 1800 - C
Main Street

The Asa Hosmer House is a nearly square three-bay frame dwelling of two stories capped by a low hip roof. It is believed to have been built about 1800 after Hosmer, Camden's first schoolmaster, acquired the property on which the house stands. Long six-over-six hooded windows and a side entrance with transitional Greek Revival/Italianate style details are located on the first story of the facade, whereas a trio of smaller six-over-six windows occupies the second story. A two-story ell connected to a barn projects to the rear. The entire building is sheathed in weatherboards.

56. George W. Cobb House, c. 1800-1825 - C
40 Main Street

Although its date of construction and first occupant are not positively known, this two-story with attic gable front residence consists of a brick lower story and a frame upper section. It appears to have been built during the first quarter of the nineteenth century. The original principal facade may have been the south side that has five symmetrically placed windows, the middle one of which seems to be a replacement. The present front facing the street includes a door and two windows on the first story and five asymmetrically placed openings in the frame upper story.

57. Moses Parker House, c. 1825-30 - C
2 Central Street

Built for Moses Parker, the founder of the Thorndike, Scott and Company Tannery, this substantial two-and-a-half-story five-bay brick dwelling is the most significant Federal building in the district. Its symmetrical facade features a central doorway with sidelights and a louvered fan, twelve-over-twelve windows on the first story and twelve-over-eight sash above. A trio of gabled dormers were added in the early twentieth century. There are four interior end chimneys and a long two-stage ell and detached barn.

58. Thomas D. French House, c. 1889-91 - C
6 Sea Street

The French House is a large and intact two-and-a-half-story Queen Anne style dwelling sheathed in weatherboards. Its L-shaped configuration is composed of a three-bay gabled front block and a projecting three-sided three-story bay window on the north and a narrow wing on the south. A detached carriage barn stands behind the house. French, a successful sea captain, built the house soon after he acquired the parcel of land in 1889.

59. Samuel W. Coombs House, c. 1900 - C
4 Eaton Avenue

The Coombs house is a two-story gable front frame dwelling sheathed in weatherboards. Among its prominent features is a porch which spans the facade and a one-story ell. It is believed to have been built soon after Coombs acquired the lot on which it stands in 1899.

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60. (Former) Episcopal Rectory, 1902 - C
6 Eaton Avenue
Cyrus P. Brown, Builder

In keeping with the architectural fashion established by the numerous turn-of-the-century summer cottages, the former rectory exhibits a blend of Shingle Style and Colonial Revival details. The one-and-a-half-story dwelling features an engaged porch, bay window and weatherboards on the first story and a shingled gambrel roof with dormers. A long multi-pane round arched window extends from the main level into the roof on the north side.

61. A. Thorndike House, c. 1820-25, moved c. 1900 - C
9 Harbor Road

The A. Thorndike House is a two-story five-bay frame house sheathed in weatherboards. Its early date of construction is suggested by the configuration of the facade and the narrow boxed cornice. A two-story ell projects to the rear. Upon his acquisition of the property about 1900, Dudley S. Martin moved the house from its location facing High Street to the rear of the original lot. He subsequently erected the Queen Anne building (16) on the former site of this house.

62. House, after 1875 - C
Marine Avenue

Constructed during the fourth quarter of the nineteenth century, this two-story frame dwelling is sheathed in weatherboards. It features a wrap-around porch and a one-and-a-half-story ell.

63. House, after 1875 - C
Marine Avenue

This one-and-a-half-story three-bay frame house features a long centrally located gable that is positioned above a broad porch. The latter carries across the front and portions of the sides. An offset wing extends to the east of the main block. The entire building is sheathed in weatherboards.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture
Community Planning & Development
Education
Entertainment/Recreation
Landscape Architecture
Religion

Period of Significance

c. 1800-1938

Significant Dates

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Various - See Inventory List

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Camden's High Street Historic District contains the largest and most architecturally diverse group of residential buildings in this Knox County coastal community of approximately 4,500 persons. Built and occupied initially by some of the village's most prominent citizens, the surviving early to mid-nineteenth century dwellings illustrate Camden's growth and prosperity as a ship building and trading center. Increased house building and change in ownership at the turn of the century, however, demonstrates the increased importance of summer tourism and the town's evolving economic base. A number of these dwellings hold further significance by virtue of the fact that they were designed and/or built by noted builders and architects. In addition, the district contains a major religious edifice, the public library and an outdoor amphitheatre designed by the nationally significant landscape architect Fletcher Steele.

Situated around one of the numerous small harbors in west Penobscot Bay and divided by the Megunticook River, the village of Camden lies in the shadow of Megunticook Mountain. Like its sister communities of Belfast, Rockland and Rockport, the harbor at Camden offered an ideal natural resource that encouraged settlement. The first permanent habitation of the area by whites followed the cessation of the Indian Wars in the 1760s, and by 1771 the first grist mill had been erected. However, it was not until after the American Revolution that the town achieved a sustained course of development. On February 17, 1791, the town of Camden was founded and by the turn of the century a post office had been established (1793), a schoolhouse built (1794) and the first meeting house erected (1799). In 1800 the federal census recorded that 872 persons made their residence in the township.

Local historians have speculated that the construction of sailing vessels probably began with the earliest settlers, but that a true ship building industry did not develop until the mid-1790s. By then Captain William McGlathry had established a shipyard on the western side of the harbor, a location which continued to be utilized in this capacity until the late 1840s or early 1850s. The related fishing industry was also of noted significance during the late eighteenth and throughout much of the nineteenth century, a fact whose significance is underscored by Camden's designation as a port of entry and the existence of a custom house.

See continuation sheet

9. Major Bibliographical References

- Locke, John L. Sketches of the History of the Town of Camden, Maine. (Hallowell, Maine: Masters, Smith and Company, 1859.
- Prescott, John R., Glimpses of Camden. 1904.
- Robinson, Ruel. History of Camden and Rockport, Maine. Camden: Camden Publishing Company, 1907.
- Watts, J. and Maresh, I. A Scrapbook History of Camden-Rockport, Vols. I and II. Camden: J & I History Press, 1985.

See continuation sheet

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

Specify repository: _____

10. Geographical Data

Acreeage of property Approximately 65

UTM References

A 1,9 | 4,9,5 | 4,0,0 | 4,8 | 9,6 | 3,3,0
 Zone Easting Northing

C 1,9 | 4,9,4 | 8,8,0 | 4,8 | 9,5 | 0,2,0

B 1,9 | 4,9,5 | 7,3,0 | 4,8 | 9,6 | 0,6,0
 Zone Easting Northing

D 1,9 | 4,9,4 | 4,9,0 | 4,8 | 9,5 | 1,5,0

See continuation sheet

Verbal Boundary Description

See Attached map.

See continuation sheet

Boundary Justification

The boundary of the High Street Historic District is defined by a variety of elements that, in comparison, distinguish the collection of significant resources. Beginning at the southwest corner, the boundary separates the brick commercial district, many of whose stores have been altered, from the frame buildings that convey the residential character of the district. Atlantic Avenue forms a portion of the south edge beyond which is the harbor and

See continuation sheet

11. Form Prepared By

name/title Kirk F. Mohney, Architectural Historian

organization Maine Historic Preservation Commission date July, 1988

street & number 55 Capitol street, Station #65 telephone 207/289-2132

city or town Augusta, state Maine zip code 04333

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During the first decade of the nineteenth century Camden's population doubled. Its inhabitants founded a Masonic Lodge (1801), additional school districts (1802), and two new religious bodies; the Second Baptist Church in 1808 and the Universalist Society in 1809. At least two manufacturing enterprises were also established in the period including the tannery of Thorndike, Scott and Company (1813) and the Molineaux Mill founded by Moses Trussell. During this period the area along High Street witnessed its initial development. The brothers Joseph and William Eaton acquired large parcels of land on opposite sides of the road and subsequently built substantial frame houses (40) (7) on their farms. This initial growth came to an abrupt end, however, at the outbreak of the War of 1812. In anticipation of enemy attack, two forts were erected at the entrance to the harbor, but little else was advanced.

Following the cessation of hostilities and until the depression of 1856, Camden experienced renewed growth, mirroring the statewide pattern. Between 1820 and 1850 the town witnessed an increase in population from 1,828 persons to over 4,000. Accompanying this population growth was an expansion and diversification in the manufacturing and service sectors. Ship building and lime production continued to lead the local economy, but these were joined by a variety of water powered industries such as a clothing and carding mill (1824), a plug and wedge company whose products were made for the ship yards, and a powder mill (established c. 1846). In addition, the Megunticook Bank was chartered in 1836 and the American Citizen became Camden's first, albeit shortlived, newspaper. By 1856, when the Map of the Town of Camden was published by E. M. Woodford, Camden's harbor was lined by no less than thirteen wharfs while its commercial district was teeming with general mercantile establishments.

The 1856 map is the oldest known document of the kind that illustrates Camden's physical layout. It shows that four main arteries led into the village from the west: Mechanic Street along the river, and Elm, Union and Chestnut Streets, all in somewhat parallel paths from Rockport village. These avenues met to form Main Street which crossed the Megunticook and then branched into Washington and High Streets. A number of secondary streets were also in place, but the general configuration remained essentially one of a strip settlement pattern.

The residential development along High Street during the period is illustrated by the surviving buildings and confirmed by the 1856 map. Initially, control over the area was largely held by the early landowners including the Eatons and Benjamin Cushing. Portions of their farms that fronted on High Street were sold at various times for house lots and subsequently built upon. For example, in 1802 Alden Bass, a house carpenter by trade, purchased a lot from Joseph and William Eaton and built a hipped roof frame dwelling (44, remodeled by 1856). Likewise, George Kaler, a blacksmith, acquired adjacent lots in 1826 and 1829 from Joseph Eaton and built the brick cape (43) that still stands. The surviving buildings clearly show that this initial development was

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concentrated nearest the business district. By the mid-1850s, however, houses were unevenly scattered along High Street, a physical characteristic that was altered as new dwellings were added between the existing ones in subsequent periods. High Street continued to attract prominent residents including Dr. Jonathan Huse (44), ship builder Joseph Stetson (9), and Ephraim K. Smart (47), an attorney whose political career included elected terms in the State Legislature and U. S. Congress.

In 1860 Camden's population stood at 4,588 persons, but with energies and resources subsequently directed toward the Civil War, little growth or building took place. One significant exception came in 1864 with the establishment of a felt manufactory, an industry that played an important role in the community's late nineteenth and twentieth century economy.

The last quarter of the nineteenth century was a period of great transition in Camden, as it was for many of the state's coastal communities. Long established industries, particularly those of ship building and lime burning, went into decline, although they did not vanish. This is particularly evident by the continued work and innovation of Holly M. Bean, builder of what was believed to be the first six masted schooner, and whose residence (30), is in the district. In some respects the manufacture of woolen goods supplanted the earlier industries. Both the Knox Woolen Company (organized in 1872) and the Camden Woolen Company (founded in 1887) made substantial additions to their plants prior to 1900, indicating a measurable degree of success. Further underscoring the continued vitality of the local economy, is the fact that despite a disastrous fire in 1892 that destroyed much of the commercial district (but was stopped before it reached the western boundary of the district), the merchants immediately rebuilt substantial brick blocks. Unfortunately, many have since been substantially remodeled.

Building in the district in this period ranges from modest Italianate residences like the Andrew Pendleton House (13), to Queen Anne style residences such as the house (16) built in 1901 for retired sea captain Dudley S. Martin. Another important structure is the 1883 Queen Anne residence (54) of Henry L. Alden designed by the state's leading architectural firm of Fassett and Stevens. Alden himself was the son of Horatio Alden, a local manufacturer of ship anchors. In addition, the Methodist congregation, having lost their church in the 1892 fire, built the expansive Gothic edifice (51) that housed their services until recently.

Perhaps the most striking visual change, if not direct economic change, in this period came as a result of the advancing summer tourist interest that began to reshape many coastal communities in Maine at this time. The first summer boarders are believed to have come to Camden in the 1850s, but the first cottage was not erected until 1871. This initial development was followed by a veritable boom that saw the construction of dozens of "cottages", in the 1890s and early 1900s. This activity is demonstrated by a

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report in the May 5, 1899, edition of the Camden Herald in which it was stated that "Never before were so many outside people interested in cottages and cottage lots as this year." Yet it is also clear that a considerable share of the building that took place was designed for rental purposes. The lists of cottages that appeared in John R. Prescott's Glimpses of Camden were presented for the would-be summer boarder. A handful of houses in the district including "Upland" (24) were built or others like the Hosmer-Merrill House (17) were enlarged to accomodate guests (a pattern that continues with conversions to bed and breakfasts).

One of the most magnificent of these cottages in the district is "Norumbega" (23, N.R. 7/12/74), a stone and wood Queen Anne style structure erected in 1886-87 for Joseph B. Stearns. More typical cottages constructed along High Street include the Shingle Style "Gray Rocks" (34) built in 1899 and the "Perry Cottage" (20) of 1904. Summer residences were also built with Colonial Revival style forms as exemplified by "Meccadacut" (25) of 1903.

The great period of cottage construction advanced the careers of local architect/builders, chief of whom was Cyrus P. Brown. Brown was responsible for the design and/or construction of a number of houses in the district including the Porter Place (18) and the Episcopal Rectory (60). Among the other contractors active at this time were S. G. Ritterbush, H. C. Small and W. E. Schwartz, whose advertisement in the 1899-1900 edition of the Maine State Year Book proclaimed his specialty in the design of summer cottages.

The cultural influence of the summer residents had its own distinct impact upon the district. This came in the form of donations of land and money for the construction of a public library (1) and an adjacent ampitheatre (2). The completion in 1928 of the Colonial Revival style library culminated a long effort to acquire such an educational facility for public benefit. One of the leading proponents and donors to both the library and ampitheatre was summer resident Mrs. Edward Bok of Marion, Pennsylvania.

Little significant physical change has been made to the district since the late 1920s, although Camden itself is experiencing substantial developmental pressures as it continues to be a destination for tourists and retirees. Once a busy center of industry and ship building, the harbor is now home to a fleet of pleasure craft and schooners that provide coastal cruises.

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10-19-77

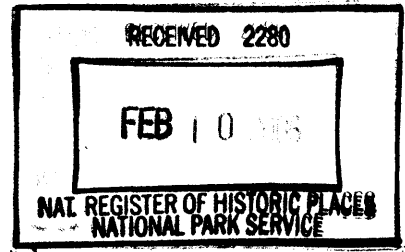
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BOUNDARY JUSTIFICATION

extensively remodelled older buildings. The boundary line continues along the south side of High Street separating the significant resources from non-significant and substantially altered older structures that are located among numerous modern dwellings. The west end meets additional new construction as well as an expanse of wooded property. Non-historic construction and additional wooded lots that extend to the base of Mount Battie lie outside of the northern edge of the district and heavily altered and/or non-significant buildings mark the northwest edge.

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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 High Street Historic District (Additional Documentation: Bok Amphitheatre)
other names/site number _____

2. Location

street & number High Street and Parts of Maine, Eaton, Harbor, and Marine 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.)

Eileen S. Fitzwood 11/14/05
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): add.

documentation
accepted

[Signature] 2/28/06
Signature of the Keeper Date of Action

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HIGH STREET HISTORIC DISTRICT (ADD'L DOC. BOK AMPHITHEATRE)

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DESCRIPTION

2. Bok Amphitheatre, 1929 - C
Atlantic Avenue
Fletcher Steele, Landscape Architect.

National level of Significance

ADDITIONAL DESCRIPTION:

Introduction and General Description

The Bok Amphitheatre at the Camden Library in Camden, Maine, is a landscape that marks a departure from Beaux Art design and an entry into the modern period for both its creator, Fletcher Steele, and the discipline in general. Designed by Steele commencing in 1928, the Amphitheatre combines classicism with an avant-garde approach to the use of space, orientation of views, and choice of plantings. The Amphitheatre was designed as a compliment to the Camden Library (1928), a restrained brick building with Colonial Revival detailing that was designed by Parker Morse Hooper and Charles Greely Loring. The library sits at the northeast corner of Main Street and Atlantic Avenue and faces west, with a broad lawn that originally sloped towards Atlantic Avenue on the south. The amphitheatre is positioned behind the library on a roughly trapezoidal parcel of land that fronts Atlantic Avenue and occupies approximately .8 acres of land.¹ Across Atlantic Avenue is the Camden Harbor Park, a 2 acre green space designed by the Olmsted Brothers firm between 1930 and 1935. This park faces towards Camden Harbor to the south and provides open views of the wide inlet lined with wharves, marinas and pleasure craft. While only the Amphitheatre is the subject of this additional documentation, its design was formulated in ongoing discussions with the architects of the Library and the Park, and its overall configuration reflects its proximity to both of these resources, as described below.

Library Plateau

To the southeast and south of the library is a high terrace or plateau upon which garden benches and the library skylight (a 1996 addition, resembling a cupola or spring house that is part of an underground library addition) is located. Designed to resemble a Ha-Ha this broad grassy plain is edged by high stone retaining walls topped with a wrought iron railing with under-turned foliated top rails, square tapered posts and cylindrical anchor posts, capped with stylized artichokes. Eight wooden

¹Another portion of the 2.38 acres of land that comprises the Library property is a roughly 3/4 acre parcel that extends east beyond the amphitheater, and is used as a library parking lot. This area is not considered part of the landscape designed by Steele, and it was not depicted in the Planting Plans referenced in this nomination.

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benches, which match those designed by the Olmsted Brothers for the neighboring Harbor Park, are placed near the edge of the terrace. Positioned near the center of this elevated park is the skylight that provides natural light to the subterranean library expansion below. It is octagonal in form and contains eight, fifteen-light full-height windows separated by Doric columns. The roof is a low, copper dome. As the stone retaining wall progresses north from Atlantic Avenue the edge of the plateau is marked by the termination of the railing at a brick pillar. This pillar, and another one positioned to the north of the western staircase, are aligned with the north and south rear edges of the library, and visually define the front yard of the Fauns Garden, and the transition from the lawn on the plateau to the start of the amphitheater structure. Each pillar is approximately four feet high and two feet square, and sits on a cast concrete base which in turn is integrated into the stone retaining wall. The four sides of the pillars are decorated with three blocks of protruding bricks that form quoins which match the quoins on the corners of the library. A low-pitched pyramidal granite cap is supported by a cove-moulded granite base over the brick pillars.

Fauns Garden

The first floor level of the rear (east) elevation of the Camden Library sits on a high brick foundation. In order to link the library to the amphitheatre, Steele designed an arching, wrought iron and granite double stair that also enclosed the Fauns Garden. This pocket garden was designed to showcase a bronze fountain entitled "Two Little Fauns" by Kurtz, which was given to the library by Mrs. Edward Bok in 1930. The fountain is set within a dense planting of rhododendron, potentilla, ferns, and euonymus. Arborvitae trees are situated on the far side of the staircases, and a climbing hydrangea covers the brick base of the structure. Forming a shallow pool at the base of the statue, and also scattered throughout the niche, are fieldstones and rounded boulders. A flagstone walkway connects the bottom of the two staircases and further links the Fauns Garden with a millstone that acts as the threshold to a stone lined path to the western amphitheater staircase. The Fauns Garden, which had become overgrown, was renovated in 1988 by the Camden Garden Club. The potentilla, which was not part of Steele's landscape plan, was installed at this time. As originally designed and executed, additional plants surrounded and extended the sweeping curve of the staircases farther onto the grassy lawn behind the Library. Over the intervening years this landscape material died and was removed; however, its restoration is presently being planned.

Amphitheatre

Comprised of a series of stone-faced grass terraces descending to a grassy plane, the U shaped amphitheater is positioned to take advantage of the views of the Harbor offered through and over the park. Due to the alignment of Atlantic Avenue, which runs at an acute angle off of Main Street, the parcel of land on which the Amphitheatre was installed is not square to the library building's alignment. The long axis of the Amphitheatre is oriented approximately 12 degrees north-northwest from true north, and it measures 60.5 degrees (north) from the ridge line of the cross-gable at the rear of the library.

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Access to the outdoor structure is provided at three carefully sited locations. With regard to Atlantic Avenue two crested portals and a set of broad steps form a broad entry area. From the rear of the library a grand, double staircase leads to a path that descends to the terrace seating at the western shoulder of the U. A second major staircase angles north northeast from the eastern shoulder. A third, central staircase, which runs along the main axis of the structure, extends through the rear of the theatre, connecting each of the terraces and leading to a brick niche which formerly held a wooded depiction of the Maine State Seal. The staircases are built of flat granite blocks which are laid in a concave form to match the arc of the surrounding landscape.

The amphitheatre is comprised of five terraces which occupy the space between the perimeter plantings on the north and east the more formal library plateau on the west, and the flat grass floor at the center of the structure. Each of the terraces provide seating, landscape areas, access routes, or a combination of the three.

Terrace #1

Commencing to the north of the southern pillar, the stone retaining wall drops to a lower level and anchors the walls that define the amphitheater. Although the overall form of the amphitheater is of an oblong U shaped arc, the upper most terrace is lined with linear segments of low stone walls. The obtuse angular bends of these walls are marked at this level either by the brick pillars, the edges of the staircase, or carefully placed boulders or coniferous trees. This terrace is broader and more amorphous than the lower levels; as it winds to the north and east the edges of the terraces are marked by trimmed blue spruce and arborvitae, ferns, and a few larger examples of spruce, cedar and hemlock. Thus, while the functional edge of this terraces is angular, the curvilinear amphitheatre form is achieved through the landscaping. The north boundary of this terrace is formed by a low rise that slopes up to the property line, and is planted in a naturalistic manner with mature specimens of arborvitae, spruce, and maple trees. As this first terrace bends towards the east and then the south, it opens onto the path that leads from the parking area to the eastern staircase. Beyond this path, the retaining walls end without ornament at the edge of a slight knoll dotted with cedar and maple trees. This knoll, which is the height of land on the eastern edge of the amphitheater, visually and functionally separates the parking area from the theatre structure. On the eastern most edge of this knoll a line of Englewood spruce were installed in 2004 and 2005.

Terrace 2

This is not a continuous terrace, but is divided into segments defined by the side walls of the west, east, and central staircases. The portion of this terrace which is south of the western staircase is covered with grass and features a birch tree, maple tree and an arborvitae. The remainder of this terrace is densely planted with blue spruce and clipped arborvitae, white birch and hemlock, all set in a dark bark mulch base, and interspersed with carefully placed clusters of large ovoid and angular boulders. The faced granite retaining wall that forms the edge of this terrace is comprised of flat topped

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rocks, left natural in shape on the undersides, as well as flat and rounded cobbles used as chinking material. The spacing and construction of the granite blocks creates a rhythm that suggests individually defined seats. This effect is periodically interrupted by rounded, un-faced small boulders which are inserted into the terrace edge. In this wall as many as three layers of rock are visible. In contrast, the lower terrace walls, which follow the same pattern, are generally built of only one or two courses of rock.

Terrace 3

This terrace commences at the top of stairs at the West Atlantic Avenue entrance and ends at the East Atlantic Avenue entrance. It runs continuously between these portals, is covered with grass, and is defined by a low stone retaining wall. This terrace forms the landings between vertical segments of the east and west staircases. (The central staircase does not continue below this terrace per se: the edges of the terraces act as central steps on terrace four and five.) When the east and west stairs terminate at terrace three, the corners of the staircases are decorated with large tripod lanterns set on bases of either sculpted concrete or old millstones. Each of these lanterns, of which there are a total of eight in the amphitheatre, were designed by Steele. They are slightly different in detail, but the overall design is formed by three decorative iron legs that splay from base to top. At the top a decorative, often colonnaded, cast iron ring rests inside the three legs and contains a glass dome that illuminates skyward. The lanterns are large, close to four feet in height, and they form a classical counterpoint to the angularity of the rock construction of the terrace walls and staircases.

Terrace 4

This terrace is again interrupted by the lower level of the east and west flights of stairs. The terrace is covered with grass and periodically planted with individual examples of mature birch or oak trees, usually grouped with clusters of large rounded boulders. At the northern end of the amphitheater a large euonymus plant has grown against the terrace wall and molded itself around one of the erratic terrace rocks. Where the fourth terrace intersects the staircases, the terrace ends at a rectilinear planter box, which is actually built at the level of, and is a continuation of, the third terrace retaining wall. These large planters, measuring over five feet in width, each contain a single, clipped, arborvitae. A bench type projection at the front of the planter boxes extends onto the plane of terrace five, but it is actually a continuation of the level four retaining wall.

Terrace 5

The lowest defined terrace, this level of landscaping consists of an un-interrupted band of grass that runs continuously between the two entrance gate houses (at the foundation and doorstep level). The retaining wall defining this terrace incorporates several specifically placed boulders, including one very large specimen. At the head of the amphitheatre, between the southwest edge of the western

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staircase and the southeastern edge of the eastern staircase, the wall splits into three, low stone steps that connect the terrace to the grass floor. The terminal ends of these steps are marked by two lanterns. An oak tree and birch cluster are placed on this terrace.

Central Floor

Designed to be used as a stage or performance area, the lowest level of the amphitheater is the U shaped grass floor. Two new birch trees have been planted on the eastern and western edges of the floor, in part replacing a majestic elm tree that had preceded Steele's design. At the southern end of the floor, between the gate houses, are a set of four, low, broad grass terraces, edged with cut granite cubing, that act as a staircase down to Atlantic Avenue. Stone retaining walls form the edges of this broad staircase, and also wrap around the front of the gate houses and create the southern boundary of the elevated amphitheatre floor.

Entrance Portals

The gate houses frame the central entrance to the amphitheatre and also define the formal entrances to the amphitheatre, known as the West and East Atlantic Avenue Entrances. Brick retaining walls extend from the outer southern corners of the gate houses and intersect stairs that lead from the street level to the third and fourth terraces. The brick gate houses are square in form, sit on cut and polished granite foundations, and are capped with pyramidal-shaped slate roofs. On each gate house a six panel door is located on the exterior walls facing each other, and an arched window is located in each of the southern walls. Between the gate houses and the entrance staircases are large Camperdown elm trees, which overhang the staircases. The formal street entrances are further decorated with Art-Deco style wrought iron arches, designed by Steele, which extend from brick pillars on each side of the stairs, and meet overhead to support a decorative lighting fixture.

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STATEMENT OF SIGNIFICANCE

The Bok Amphitheatre at the Camden Library in Camden, Maine is a remarkable outdoor structure in which Fletcher Steele deftly combined classical architectural forms with a local setting in a manner that set a new direction in modern landscape architecture. The amphitheatre, which is positioned behind the Colonial Revival style library, is sited primarily to maximize the views through the adjacent Camden Park to the Camden waterfront. In order to accomplish this, Steele set the long axis of the U shaped park at an acute angle to the ridge of the library building. While the subject matter at hand, an amphitheater, is a structure steeped in classical precedents, including symmetry, rectilinearity, and formal composition, the manner in which Steele used the form to create a fully modern landscape was remarkable in 1929, and continues to be highly regarded today. The Bok Amphitheater is presently listed in the National Register of Historic Places as a contributing resource in the High Street Historic District. This additional documentation is offered in order to raise the level of significance for this resource to the national level of significance in recognition of the importance of the Bok Amphitheatre to modern landscape architecture.

In 1997 the Camden Library hired a team of landscape historians and preservation professionals to prepare a Historic Landscape Preservation Treatment Plan for the Amphitheatre and adjacent Harbor Park and Library grounds. Robin Karson, Landscape Historian at the Library of American Landscape History in Amherst, Massachusetts, prepared the historic context statement in that document for the Amphitheater. In 1989 Karson published the first monograph devoted to Fletcher Steele, and has studied his entire body of work in great detail. The remaining paragraphs, written by Karson, are excerpted from the 1997 Treatment Plan.

Fletcher Steele (1885-1971) is widely considered one of the most talented landscape architects of his day. In the opinion of Dan Kiley, he was "without question the best landscape architect of the first half of the century." Between 1913 and his death in 1971, Steele created over seven hundred landscape projects characterized by grand spatial mastery, sophisticated historical quotation, and inventiveness in planting design and architectural ornament. His landscapes exhibited a vitality and expressiveness that virtually none of his colleagues' work matched. Steele's career also included lasting accomplishments as theoretician, lecturer, and author; he wrote over one hundred articles and two books on subjects from horticulture to city planning, planting theory to modernism. Steele was the first landscape practitioner to become aware of the work of the French modernists in the 1920s, and his articles on these designs – and the subsequent influence in his own landscape work – set the stage for the revolutionary work of the post-World War II generation of American modernists, including Dan Kiley.

Steele's work on the Camden Amphitheater commenced in 1928, when he was at the height of his design skills and working on some of his most important landscapes, including Naumkeag, the estate of

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Mabel Choate in Stockbridge, Massachusetts, which Steele began in 1926.² Projects such as Naumkeag involved extraordinary quantities of land, time, and financial resources; for Steele, each represented an opportunity to investigate the limits of the Beaux-Arts formalism that had defined landscape design in the early years of the century. But the first tangible evidence of the effects of modernism on Steele's work appeared in the Camden amphitheater. The bent axis was revolutionary for its day; Steele's near-abstract use of white birch to break up the long, curving sweeps of stone terrace was also without precedent in the history of American landscape design.

The Camden project is significant for other reasons. Of the approximately seven hundred landscapes Steele designed, only about twenty have survived with their essential integrity intact. Of these, three are currently accessible to the public. For this reason alone, the Camden Public Library Amphitheater would be a cultural treasure of considerable significance. But because it is also one of Steele's finest works, its value transcends that of artifact. The amphitheater is art . . . as surely as a painting by Frederick Church or a symphony by Aaron Copeland. Like Church and Copeland, Fletcher Steele combined ground-breaking originality with tradition to create something deeply, eminently right for its place. But unlike paintings (which deteriorate slowly) or symphonies (which don't deteriorate at all), Steele chose a medium defined by growth and decline. Acutely aware of the vulnerability of his creations, he once observed, "Next to cooking, gardening is the most ephemeral of the arts."

Without question, the amphitheater was one of Steele's finest works, and, as such, its value transcends that of historical incident. Steele's ingenious design fused the ancient form of the amphitheater – elegantly articulated in grass terraces and stone walls – with a planting scheme that evokes the velvety green of the Maine woods. The designer achieved great visual cohesiveness and a sense of enclosure by limiting the plant palette to native spruce, maple, birch, and elm, and planting densely. The park-like space is set into the side of the hill so that the harbor across Atlantic Avenue offers a compelling view of slowly moving boats and the changing effects of sunlight on water.

The Camden project is also unusually significant because it is one of Steele's few public projects. Because he so disliked committees – which he felt spoiled all hope of creativity – most of his jobs were for private, usually wealthy clients. Despite this prejudice, Steele found the Camden Committee a "fine, lively" group of people. The process of designing and constructing the amphitheater appears to have been the model of congenial collaboration.

In addition to the amphitheater, Steele was also creating designs for the public library grounds that included a high retaining wall and lawn south of the building, additional tree plantings for this lawn and beds near the building. The existing trees along Main Street were protected while new ones were added to create a dappled, inviting green space around the library. Broad, corner steps and a high stone wall with iron fences atop it were also a Steele contribution. He also developed grading and

²Naumkeag is the only other national-level National Register listed landscape attributed to Fletcher Steele. (NR: 75000264).

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planting designs for the east side of the library building, and a minor screen planting for a meadow east of the amphitheater, which was to be "spruced up" and left as an open, grassy children's playground. This is now a sheltered parking lot. Steele was also responsible for prompting the removal of buildings that would impinge on the new design (one garage was purchased and relocated) and the new view shed across the Atlantic Avenue. Steele and Olmsted consulted closely about the latter, since these buildings were on the property Olmsted was designing as a park.

Steele also designed two small gate houses or tool sheds in consultation with the Library architect that would flank the entrance to the amphitheater from Atlantic Avenue. These were to be used for storage and as ticket booths for events in the amphitheater. For the "stage," the area at the center and top tier of the amphitheater, Steele designed a large polychromed wood carving of the state of Maine seal mounted on top of a brick structure that doubled as a tool shed. Steele had originally proposed a flag pole as the central focal point of the amphitheater, but was talked out of this idea by Olmsted and the Library committee. He later acknowledged that a flag pole would have not been right for this spot and was glad he had changed his mind.

Decisions concerning the final shape of the amphitheater, the exact proportions of the stone terraces, and the location of plants were largely made on site by Steele himself. In the spring of 1929, he was working at the height of his creative powers—fifteen years of professional experience and great artistic success had given him extraordinary command over all the elements of his craft and the confidence to use it. Steele was also stimulated by the challenge: the enormous curve of earth had to be carved in just the right way to take advantage of the Harbor view to the southwest, across Atlantic Avenue, but also maintain a logical spatial connection to the Library building above. The amphitheater must also have integrity as a distinctive space, so visitors would be drawn into to it and made to feel at ease lounging on the grassy terraces.

Fletcher Steele had recently seen modern experiments in garden design in Paris that dramatically influenced his approach at Camden. Freed from the traditional Beaux Arts axial arrangement that laid out garden areas as extensions of buildings, Steele borrowed the idea of the bent axis from the new modernist's gardens. In his mind's eye, he adjusted the open end of the horseshoe until it felt exactly right, even though the orientation to the parent building defied tradition. He then directed the work using legions of men with their digging machines and horse drawn carts to carve this shape into the hillside.

Once the grading was done, Steele set about determining the arrangement of terraces and connecting flights of steps. The final plan was drawn in 1930, after construction and planting were complete. Close study reveals the complex combination of elements: the stone walls (so evocative of the native shore edge); the wide, curving grassy terraces; the large boulders which interrupt the long runs of granite (each of them hand-selected and located by Steele); the flights of steps that connect the terraces; the tripod lights set atop local millstones that flank important passages; and the arrangement of trees that provide underlying rhythms and accents throughout the space.

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The plants in Steele's original design contributed to the overall landscape picture in the following ways: 1) spruce and arborvitae created a soft, dark, cushiony backdrop that provided a sense of enclosure to the curved space—individual evergreen specimens planted throughout the amphitheater repeated the dark green and soft textures of this wall or "curtain." The large columnar evergreen forms also contributed to three-dimensional interest. 2) Specimen birch clumps, most of which were planted alongside boulders, added light and graceful visual punctuation and recalled the native woods beyond. Sinuous, arching white trunks and delicate foliage made these clumps virtually transparent at ground level, a strong contrast to the opacity of the evergreens. While permitting views through, the birch clumps also helped define the space and added captivating patterns of shadow and trembling foliage. 3) Native elms and occasional maples provided canopy or "ceiling" to Steele's room. The most important specimen elm in the planting design was the large one that framed the right side of the harbor view with an eloquent curve, answered almost exactly by the round head of the maple across the avenue in Harbor Park. Maples and elms were also crucial to the design of the lawn west of the Library, above the amphitheater, in that they provided canopy and much-needed shade, while permitting views out to the harbor. 4) Ground covers, mainly euonymus and heather, softened the rock work and boulders with foliage. Steele carefully determined the exact locations of these plants to fulfill these multiple roles according to individual form and habit, and also to coalesce into a memorable picture—a distinct and beautiful world unto itself.

Today, the amphitheater plantings are changed from their original forms, either through natural attrition, growth beyond the intended size which has changed scale relationships, or the introduction of new species (notably juniper, and ornamental crabs and azaleas). Steele anticipated having a hand in long-term management of the design at Camden—as he had at so many other sites—and his planting decisions were made with this in mind. However, this is not the type of arrangement that evolved with the Library committee.

Steele's work on the amphitheater came to an abrupt, perhaps even exasperated halt in 1931, while he was in the process of trying to convince them [the committee] to commission a bronze compass for use on the stage area. Therefore, the Library committee and subsequent stewards of the space were left without directives for ongoing maintenance. Given this fact, they have done an admirable job of keeping up with day-to-day maintenance, and have even undertaken considerable stonework and architectural restoration.

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BIBLIOGRAPHY

Landscapes, Landscape Architecture, Planning, Historic Preservation, and Robin Karson and Charles E. Beveridge, Ph.D. "Camden Library Grounds, Camden Amphitheater and Harbor Park: Historic Landscape Preservation Treatment Plan. Prepared for the Camden Public Library, August 1997. Copy on file at the Camden Public Library, Camden, Maine.

Karson, Robin. Fletcher Steele: Landscape Architect: An Account of the Gardener's Life, 1885-1971. (New York: Harry N. Abrams, Inc/Sagapress), 1989.

10. Geographical Data**Acreage of Property** _____**UTM References**

(Place additional UTM references on a continuation sheet.)

1	1	9																		3	1	9																	
	Zone																				Zone																		
2	1	9																		4	1	9																	
	Zone																				Zone																		

 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 Byname/title CHRISTI A. MITCHELL, ARCHITECTURAL HISTORIANorganization MAINE HISTORIC PRESERVATION COMMISSION date 7 October 2005street & number 55 CAPITOL STREET, STATION 65 telephone (207) 287-2132city or town AUGUSTA state ME zip code 04333 -0065**Additional Documentation**

Submit the following items with the completed form:

Continuation Sheets**Maps**A **USGS map** (7.5 or 15 minute series) indicating the property's location.A **Sketch map** for historic districts and properties having large acreage or numerous resources.**Photographs**Representative **black and white photographs** of the property.**Additional items**

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

Property Owner

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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

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

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VERBAL BOUNDARY DESCRIPTION

There are no changes made to the boundary of the High Street Historic District as originally listed (NR 88001843) and expanded in 1999 (NR 99001186).

BOUNDARY JUSTIFICATION

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PHOTOGRAPHS

Photograph 1 of 6

Christi A. Mitchell

Maine Historic Preservation Commission

12 October 2005

Northwest shoulder of Bok Amphitheatre; facing northwest towards east elevation of Camden Library.

Photograph 2 of 6

Christi A. Mitchell

Maine Historic Preservation Commission

12 October 2005

Fauns Garden and east elevation of Camden Library; facing west.

Photograph 3 of 6

Christi A. Mitchell

Maine Historic Preservation Commission

12 October 2005

West side of terrace 3; facing north.

Photograph 4 of 6

Christi A. Mitchell

Maine Historic Preservation Commission

12 October 2005

Bok Amphitheatre (view from Library steps); facing southeast.

Photograph 5 of 6

Christi A. Mitchell

Maine Historic Preservation Commission

12 October 2005

Bok Ampitheatre floor along main north to south axis; facing south towards Camden Harbor and Harbor Park.

Photograph 6 of 6

Christi A. Mitchell

Maine Historic Preservation Commission

12 October 2005

Eastern terraces 1, 2, and 3, and eastern Gatehouse; facing southeast.

Planting Plan: The Camden library
Fletcher Steele, 1930.

HIGH STREET HISTORIC DISTRICT
ADDITIONAL DOCUMENTATION: Bok Amphitheatre

Camden, Knox County, Maine
October 2005

