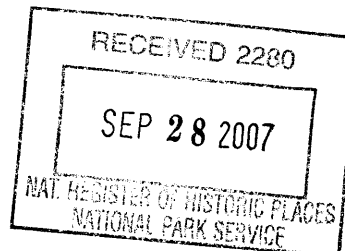


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



1153

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 Brave Boat Harbor Farm

other names/site number Hosmer, Calvin Jr. and Marion, Estate

2. Location

street & number 110 Raynes Neck Road N/A not for publication

city or town York N/A vicinity

state Maine code ME county York code 031 zip code 03909

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title

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): _____

Signature of the Keeper

Date of Action

[Signature] 10/30/07

5. Classification

Ownership of Property
(Check as many boxes as apply)
 private
 public-local
 public-State
 public-Federal

Category of Property
(Check only one box)
 building(s)
 district
 site
 structure
 object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
5	1	buildings
1		sites
	1	structures
		objects
6	2	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)
N/A

Number of contributing resources previously listed in the National Register
None

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC / Single Dwelling

LANDSCAPE / Garden

AGRICULTURE / Animal Facility

AGRICULTURE / Agricultural Field

Current Functions
(Enter categories from instructions)

DOMESTIC / Single Dwelling

LANDSCAPE / Garden

AGRICULTURE / Animal Facility

AGRICULTURE / Agricultural Field

7. Description

Architectural Classification
(Enter categories from instructions)

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

Materials
(Enter categories from instructions)

foundation Concrete

walls Stone

roof Slate

other Copper (cupola roof)
Concrete (cast concrete window sills)

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

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MATERIALS, CONTINUED

Foundation: STONE

Walls: WOOD/ Shingle
SYNTHETICS / Vinyl
WOOD

Roof: ASPHALT
SYNTHETIC / Composite Material

Other:

DESCRIPTION

Brave Boat Harbor Farm is a complex of buildings, designed landscapes, and gardens created and occupied by Calvin Jr. and Marion Hosmer, and their descendants, in the York County town of York. Often characterized as a Gentleman's Farm, the complex is situated on a portion of the Hosmer's 115 acres along the Atlantic coast on the north side of Brave Boat Harbor, a tidal estuary that separates York from the town of Kittery to the south. Historically known as Raynes Neck, (after the first European settlers on the property), the entire parcel is bounded on the south by Brave Boat Harbor and portions of the Rachel Carson National Wildlife Refuge, on the west and north by additional parcels of the National Wildlife Refuge, and immediately north along the coast by another waterfront estate. The boundaries of the nominated district encompass approximately twenty-nine acres surrounding the buildings and gardens adjacent to the coast. The district is characterized by rolling open fields, salt grass meadows, scattered hardwood and pine groves, and a fresh water pond. The remainder of the Hosmer's land is mature deciduous and coniferous forest.

The Brave Boat Harbor Farm Historic District includes five contributing buildings and a contributing site (which includes a graveyard), along with one non-contributing building and one non-contributing structure.

Site, including gardens. Contributing.

The site itself can be divided into three related and adjacent sections: wild, or naturalistic areas, agricultural landscapes, and designed horticultural landscapes. In general the buildings, structures, graveyard, and designed landscapes are at the nucleus of the district, with the wild lands stretching to the coast on the south and east. These areas include a kidney shaped pond located between a coastal hay field and the grassy plain that slopes gently southwest from the house, as well as marshlands at the mouth of the pond, and sand, rock, and sea grass covered shore areas. The fresh water pond was present when the property was obtained by the Hosmers. They improved it by clearing it and digging it out and they also installed a wooden footbridge across the water. With the

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exception of this bridge, and the several paths mowed through the meadows and around the pond, the naturalistic areas should not be considered features in and of themselves; rather they provide the visual backdrop, or the foil, for experiencing the designed landscapes at the center of the site. The agricultural lands are generally positioned north of the farm buildings, with the exception of one hay field located back from the harbor at the southwest corner of the district. These fields are hayed annually, and while they add to the visual qualities of the site (again they are in the background of the designed landscapes), their contribution to the significance of the property are as components of the farming operation. Dry laid stone walls define the edges of the district on the northern and western boundaries. Additional stone walls, foot paths, and tree lines within the district help to divide the site into its relatively distinct landscapes. However, due to the fact that many of these walls were substantially rebuilt, and possibly repositioned, they are not considered to be contributing objects separate from the site they inhabit and help to define.

The farm is accessed by a gravel drive that winds through the woods before emerging at the fields on the west side of the district. As it makes its way through the fields the drive is lined with low stone walls and a double line of flowering crabapple trees. After passing the caretaker's cottage and garage on the north, the crabapples yield to tall arborvitae hedges. The hedge on the north side of the drive broadens to enclose a gravel yard at the western end of the barn. The hedge on the south shelters a large yard west of the house. The drive terminates at a gravel court yard between the barn on the north and house on the south. In addition to being one feature of the overall landscape design, the driveway divides the property into agricultural/maintenance spaces to the north (whereupon are situated the equipment shed, poultry and cow barn, enclosed horse pasture, hay fields, and the aforementioned main barn and caretakers buildings), and domestic buildings, gardens, orchards and naturalistic landscape to the south.

As noted earlier the land surrounding the buildings at Brave Boat Harbor Farm is a tripartite mixture of agricultural fields, wild lands and designed landscapes, the latter of which are clustered to the east, west and south of the main house. In general, the designed features are oriented to provide framed views of the natural areas, but the genesis of several of the planting schemes were cultural remnants of the Raynes family who had occupied the land for almost 300 years.

Located about a hundred feet southeast of the house is the Raynes family burying ground. The four existing headstones (and several other markers) date to the mid-nineteenth century and are enclosed by a not-quite-square dry laid stone wall. The headstones and markers are clustered at the eastern edge of the yard. There are two breaks in the wall, one on the west side and the other in the southeast corner, and along the north wall stairs are built into the wall to allow access over the structure. Within the enclosure a perennial border edged with grape hyacinths and naturalized daffodils is planted against the north, west, and south walls, while the outside of the wall is ringed seasonally with tulips and lillies. A mass of old lilac bushes, dating again to the mid-nineteenth century, stretch from the south and west exterior walls of the graveyard and across the south end of the front yard. These lilacs form the boundary between the front lawn and the wild meadow and marsh beyond. Two paths are cut through the towering lilac hedges, one leading south to a network

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of footpaths through the meadow and to the shore, the other leads to the west entrance of the graveyard. The ground of the latter path is lined with gray leafed and golden edged hosta. A Kousa dogwood is situated off the northwest corner of the burying yard. Several hardwood trees shelter the east side of the graveyard and the Gun House just to the east.

The west yard is a triangular, or funnel shaped, area adjacent to the west side of the house and is bounded by the arborvitae hedge on the north and west and the continuing line of lilacs on the south. A gold perennial border is planted at the base of the arborvitae. The tall hedges provide a windbreak for a "V" shaped double row of fruit trees, which include apricots, peaches, plums, and nectarines to the north, and apples to the south and west. A small seating area is situated at the point of the "V" and provides views through the orchard to the fields and pond. A relatively new addition to this section of the garden are a line of pear trees espaliered on a fence to the southwest of the established fruit trees. Several of the original trees have had to be replaced in the recent past: the newer stone fruits being grown are dwarf varieties, and several of the new apples are trained to a tubular form.

The yard east of the house and north of the graveyard is a broad expanse of lawn which fades into groves of Shagbark Hickory trees inter-planted with specimen trees, including a "Dr. Merrill" magnolia, herbaceous borders, and naturalized daffodils. A stone lined goldfish pond is nestled under this shady grove as is a low, slate roof, clapboard sided well house. The north edge of the yard is defined by a row of mature apple trees set along the wooden fenced horse pasture wall. These trees, mostly of the Cortland variety, were moved to the farm as twenty-five year old trees: they originally comprised an orchard at the B.F. Goodrich estate elsewhere in York. All together twenty five of these trees were relocated to the farm, several of which grace the front lawn and frame the corners of the front garden. Other examples are scattered about the property, or incorporated into the west yard orchard. At the center of the east yard is the 'catch-all garden'. Within a fenced enclosure stone lined beds in four quadrants are separated by stone paths. Rows of vegetables alternate with cutting flowers, including annuals and perennials stored carefully over the winter in the barn. Outside the fenced area are long narrow beds planted with raspberries, gooseberries, jostaberries, and currents. Stone paths lead from the courtyard past the 'catch-all garden' to the northeast entrance to the walled front garden.

Viewed in plan, the seventy-five foot long front garden is laid out in the form of a broken ogee, or scroll, pediment. The garden is wider than the house, and access is gained either from the hall of the house, through a solid double gate garden gate at the 'break' in the top of the scroll, or via two side entrances through the north walls of the garden alongside the house. The back walls of the garden are eight feet in height, and they step down along the side walls to four feet in the south. First built at a lower height of dry laid stone masonry, the enclosure was quickly expanded to its current height and width with mortared stone. Eight Italian cast concrete pineapple finials mark the wall's corners and the height changes, and crown the stone pedestals to either side of the gate. At the center of the garden, directly in front of the south door, is a stone patio inter-planted with low growing thyme. The largest beds occupy the broadly arcing spaces between the patio and the south garden

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walls: smaller beds line grassy plots just inside the north entrances, and along the foundation. The front garden is planted with roses, lilies, and delphiniums, among other perennials, in shades of yellow, white, blue, and a touch of pink. On the exterior of the east garden wall is Hosmer's 'white garden,' a perennial border that echoes the blooms of the nearby dogwood. English Ivy climbs the exterior of the garden walls, and closely trimmed boxwood are planted alternately with the stately old apple trees. The ivy also climbs the north wall of the main house, and the south and east walls are ornamented with expertly espaliered fruit trees, including apples, pears, and plumbs.

House, 1953. Contributing.

The Colonial Revival style, Georgian inspired main house at Brave Boat Harbor Farm was designed by Calvin Hosmer, Jr. and built by local masons, joiners, and contractors. Although the approximately 54 x 36 foot building gives the appearance of a masonry structure, it is actually framed in wood with a stone veneer. The symmetrical, two-story building has a hip roof, two stone chimneys through the ridge, and a concrete foundation under the southern rooms. There are two identical, principal facades on the south and north elevations. Matching, twelve feet long, one-story side vestibules with copper-covered arched roofs and vertical ship-lap sheathing extend from the center of the side (east and west) elevations. The slate covered roof has a low relief skylight (original) centered on the north and south sides. The roof overhangs the side walls moderately, and is decorated with a cornice of modillions which have had their proportions altered to mimic dentils. The stone veneer is composed of irregular shaped fieldstones which were found on the property, either within old foundations, or taken from the many stone walls. The mortar base in which the stones are set is recessed close to an inch from the face of the stones, which give the stones' textures and colors a strong visual impact.

Both of the principal facades are five bays wide with a central door flanked by pairs of eight-over-twelve double hung sash on the first floor, and five eight-over-eight sash on the second floor. Each of the windows are set in poured and sealed concrete frames, and the tops of the lower row of windows are arched slightly and decorated with a segmented lintel of elongated fieldstones. The top of the second floor windows are positioned just below the eaves, and the cornice and narrow frieze define the upper limits of the window frames. The wide, nine-panel doors are surrounded by transom and side lights and capped with a wooden segmental pediment decorated with dentils. The side elevations are three bays wide, and in addition to the aforementioned vestibules, have the same window schedule as on the principal facades.

The interior of the house is designed on a double pile, center hall plan. The wide hall stretches between the south and north entrances, and provides access to each of the front and back rooms. A broad, straight run staircase with tapered balusters and a squirrel-cage newel, is positioned along the east wall of the hall. This room, as with all of the first floor rooms except the kitchen, is finished with wide wainscot under plaster board walls, moulded chair rail and baseboard, and an ogee and cove crown moulding. The floors are laid with stained random-width oak. The kitchen, which was

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remodeled slightly in 2000, contains a large masonry fireplace with a bake oven/ fireplace, and which also contains the modern gas oven. The walls of the kitchen are paneled in stained pine board and the floor is covered with checkerboard patterned linoleum tile. The southeast room is the dining room. In this room, as with the library in the southwest and the music room in the northeast, the main focal point is the interior wall. In each of these room this wall is covered with ovolo-moulded, fielded panels arranged around a pair of six-panel, moulded doors (with box locks), and a central, projecting fireplace with paneled surround and chimney breast. The symmetrical custom paneling is Georgian in composition, but uses lighter, more Federal style profiles to impart a delicate countenance: particular care was used in the crafting of the large, paneled over-mantles. The dining room contains two corner china cabinets, also paneled, but featuring pilasters supporting heavily moulded arched window frames and a prominently carved wooden keystone. In contrast to the painted and papered music and dining rooms, all but the interior north wall of the library are lined with stained pine bookshelves. The paneling in this room is also stained. It is worth noting that Calvin Hosmer, Jr. had developed a line of commercial wood stains, prior to building this house, and that he used one of his products in both the kitchen and library. (Hosmer's 'colonial stains' were eventually purchased by the Glidden [paint] Company.) The music and dining rooms, were originally papered with silver or gold gilt Chinese Tea Paper, samples of which remain in storage in the house. Similarly, the second floor guest room retains its Chinese 'firecracker' paper, a glassine paper covering originally used to pack shipments of firecrackers. Both of the second floor south bedrooms also contain walls of paneling similar to those on the first floor, however, only the southeast room features a fireplace.

Gardener's Cottage and Garage, 1939, moved and remodeled 1951. Contributing.

The Gardener's Cottage was the only extant building on the property when it was purchased by the Hosmers in 1949. It originally was located on a slight knoll between the main house and the ocean. In 1951 the cottage was remodeled, winterized, and moved to its present location west of the barn and north of the drive.

The cottage is a low, side gable vernacular building elongated by two short, side gable wings. Another extension, positioned perpendicular to the main mass, is centered on the north elevation. The building is clad with cedar shingles and has a slate roof with a copper covered ridge. Painted corner boards and a boxed cornice complete the trim details. A stone chimney straddles the ridge at the east end of the main mass. The front (south) elevation contains a plain wood door centered between two nine-over-six double hung windows. This pattern is repeated on the west wing, although one of the windows here has eight-over-eight sash. The east wing contains only a single nine-over-six window centered on the wall. All the windows are positioned tight to the eaves. Foundation plants obscure the concrete foundation (crawl space) and a hedge separates the flat front lawn from the drive. Although Hosmer's sketches for the remodeling call for moulded door surrounds with a denticulated lintel, all the existing door and window trim is fashioned out of plain stock.

A slate roof covered, vertical board sided, one bay garage is positioned just west of the

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Gardener's cottage. Its date of construction is unknown, but in materials and style it appears to be contemporary with the Equipment Shed.

Barn, 1954. Contributing.

The main barn is located on the north side of the gravel courtyard. The rectangular, one and one-half story, hip roof, wood frame building is oriented east to west. The slate roof is capped with an octagonal lantern topped by a copper covered dome upon which sits a rooster weathervane on a tall spire. A clock is mounted on the south face of the lantern base. The building sits on a low concrete foundation, and is covered with vinyl siding.¹

The principal facade faces south and is segmented into five bays. At the center of the building are a pair of large, out-swinging batten doors hung on strap hinges. To either side are two Dutch doors, each surrounded by an applied wooden arch with keystone detail. The arches suggest a Federal-era carriage shed configuration. Each of the arches support espaliered grape vines. The Dutch doors have six lights in the upper panel and are hung on heavy wrought iron hardware. Three symmetrically spaced lunette windows are located in the half story. The west elevation contains three overhead garage doors, one centered lunette window, and two half-lunette windows in the corners. The east elevation has a Dutch door which leads to the fenced pasture, flanked by casement windows and topped by another series of lunette windows. The north elevation is also five bays wide, although on this side the center bay is occupied by full height, externally-hung, sliding barn doors and the side bays are filled with eight light casement windows. Due to a slight slope on this side of the barn the foundation is more visible, and a low grassy ramp leads to the center doors. At the northeast corner the grade dips and a low, slate roof manure shed is oriented perpendicular to the barn. This shed has a stone and concrete base, vertical board siding and painted corner boards and roof trim. The northern end of the shed is an open bay. A conveyor system is hung from the roof framing of the shed and runs into the stable area of the barn. (Manure was shoveled onto the conveyor, transported into the shed and then dumped into a waiting vehicle.)

The interior of the barn is divided by two partition walls into three equal size rooms, each with a concrete floor. At the center is an open workroom with stairs to the hay loft, and in the west is a three car garage. The east end contains four box horse stalls, two on either side of a central aisle. Each box stall is accessed by a Dutch door with iron grills in the upper panels. Tack closets are positioned at the end of the aisle. In the hay loft the original hay fork (for loose hay) remains suspended from the common rafter roof, although in recent years the baled hay has been sent through an opening in the loft floor via conveyor. A small, wire enclosed room under the front roof served as a corn crib.

¹Shiplap board sheathing originally covered both the main barn and the south facade of the chicken and cow barn.

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Equipment Shed and Pig Pound. 1960s. Contributing.

This building is oriented north to south and is positioned just north of the northwest corner of the barn. The facade faces east towards the back barn yard, and has two wide, batten, double-doors hung on homemade strap hinges. The side gable roof is clad in slate, and the stud framed, one-story building is sided with rough sawn, unpainted vertical boarding. Contrasting with the siding are painted corner boards, rake trim, boxed eaves and frieze boards. It is set on a low, piled fieldstone and concrete block foundation. A pair of casement windows are set below an attic hatch door on the south gable end. This building, which has a concrete floor, stores the farm's agricultural equipment as well as the portable forge used by Calvin Hosmer Jr., to fashion much of the hardware and metal work found throughout the property.

Immediately adjacent to the north side of the equipment shed is a large, oval shaped enclosure built of piled and stacked boulders, fieldstones, and several glacial erratics. A homemade gate is attached to the northeast corner of the equipment shed and provides access to this pig pound.

Chicken and Cow Barn. 1960s. Contributing.

The chicken and cow barn is located at the north end of the barnyard and faces south under a front gable roof. This small, Federally-detailed frame building is one and one-half stories in height and has an asphalt roof, a concrete foundation which is exposed on the north and northeast sides, and is covered with unpainted cedar shingles on the east, west and north elevations. As with the equipment shed, the chicken and cow barn has painted corner and rake trim, frieze, and boxed eaves. The south facade is clad with vinyl siding. A pair of out swinging wood batten doors on strap hinges divide the first story into two bays, and an oculus window with molded and keystone trim is positioned at the center of the gable. The east elevation contains three, asymmetrically placed casement windows; another casement window is centered on the west wall. The north wall contains an elongated, low hatch door just above the sill in the eastern bay and a double batten door in the western bay. The yard adjacent to the north end of this building is enclosed with poultry fencing, and is currently home to several chickens and guinea fowl.

The interior of this structure features a main, bead board partition wall running north to south, and a secondary partition dividing the eastern bay in half. The western bay was designed to house cows; a now-removed ramp led out the back door to the field beyond. The southeast corner room provides storage and leads to the poultry room in the northeast corner. A steep, open stair and hatch in the storage room provide access to the low hay loft, which is lit by the oculus window.

Gun House, 1980. Non-contributing.

The gun house, or small cottage, is located on the northeast slope of the graveyard. Although built almost thirty years later, this small, gable front, one-story structure reflects the detailing and

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material of the main house. It is a wood frame structure with a stone veneer, and has a slate roof and painted, moulded trim. Double leaf, diagonally laid batten doors hung on homemade strap hinges are set under a lunette window on the east facade, while each of the side elevations feature a single, large nine-light window sash set in a poured concrete frame. A stone veneer chimney stack punctures the west edge of the roof ridge.

The interior walls of the one-room gun house feature full height, Georgian style wood paneling which was relocated from the Marshall House Hotel, a now-destroyed early twentieth century landmark resort in York. A box stove is attached to the chimney stack, and the fully paneled chimney breast is adorned with a wind compass indicator connected to a weathervane located on the roof. Initially designed as a place for Mr. Hosmer to engage in gun smithing and shooting, this house is now used as a warm weather retreat. It has been given 'non-contributing' status only due to its relatively recent date of construction.

Gazebo. 2004. Non-contributing structure.

A small, wooden, octagonal gazebo with a composition roof of recycled rubber was erected just south of the orchard on the west lawn in 2004.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

LANDSCAPE ARCHITECTURE

Period of Significance

1951 - c. 1965

Significant Dates

1951-1954

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Hosmer, Calvin Jr. (buildings)

Hosmer, Marion (gardens)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

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STATEMENT OF SIGNIFICANCE

Brave Boat Harbor Farm is a small historic district on the Atlantic coast in the town of York that is notable for its designed landscapes and architecture. The farm was the home of Marion and Calvin Hosmer, Jr. who, starting in 1951, erected stately buildings that include a stone-veneered Georgian style manor house and a complex of neo-Federal style barns, fields, pastures and agricultural outbuildings. Complementing the architecture of this Gentleman's Farm are the gardens and landscapes designed by Marion Hosmer, including the formal walled front garden, arborvitae-enclosed orchard, espaliered fruit trees, and naturalistic paths that lead through ancient lilacs to an old burying ground or scenic views of the shore. The property, which have been excellently maintained, possesses high artistic value, and embodies the distinctive characteristics of the Colonial Revival at mid-twentieth century. In consideration of this significance, the Brave Boat Harbor Farm is nominated to the National Register of Historic Places under Criteria C at the local level of significance.

Calvin Hosmer Jr. (1901 - 1996), and Marion Prince Hosmer (1904 - 1997), both grew up in the southeast Massachusetts town of Sharon. They married in 1928 and lived in a rural neighborhood in that town, but by the mid 1930s they felt the area was starting to become overdeveloped and sought to move north. After 12 years of looking they found a 150 acre parcel on the north edge of Brave Boat Harbor on Raynes Neck. Granted to Francis and Eleanor Raynes in 1638, the property had been occupied continuously by that family, which built at least four houses on the site, until 1910. When the Hosmer's purchased the land all that remained was a relatively new (circa 1939), summer cottage, an old cellar hole, burying ground, collapsed stone walls, and a mammoth lilac hedge. The land had been essentially deforested and the fields were overgrown. After testing the seasonal waters for several summers and partial winters, the Hosmers permanently relocated to Maine in 1951. Their first efforts went into winterizing, remodeling and moving the summer cottage, in which they lived while they started building their house and gardens.

Brave Boat Harbor Farm is an intimate, and yet regal Gentlemen's Farm built essentially between 1951 and 1954, with a few additional agricultural outbuildings completed in the 1960s. At all levels, this property can be seen as the work of its owners. Calvin Hosmer's occupation was as a partner in his father's flour brokerage firm in Boston, but his avocations included architecture, farming, black smithing, bargain hunting (he collected back lots of reproduction colonial-era hardware during the Depression), and he was an avid horseman. Although not formally trained as an architect, Hosmer designed each of the structures at Brave Boat Harbor Farm. His drawings, many of which still exist, depict molding profiles, floor plans, window and door details, elevations, perspective sketches, and copious construction notes. Local men were hired to build the house: Paul Nowell was the general contractor, Harry Cummings the carpenter, and Willie Littlefield, of Berwick, Maine "came out of retirement," according to tradition, to set the stone. Rocks from some of the worst walls and old foundations were hauled by family members for use as the veneer on the main house and later the Gun House. The library and kitchen were coated with a stain developed by Mr. Hosmer, and he also forged much of the hardware used on the property, including strap hinges and latches. The

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gardens were the domain of Marion Prince Hosmer, an avid gardener since childhood. Even more well documented than the buildings, for over 65 years Mrs. Hosmer kept detailed records of all her gardening activities, including species names, planting plans, and the dates of planting, pruning, spraying, blooming and transplanting.

Stylistically, Brave Boat Harbor Farm reflects the Hosmers' interest in both Colonial-era America and the English countryside. The house clearly reflects, both in plan, massing and detail, a Georgian manor house, while the landscape plan was influenced by the eclectic Edwardian-era gardens of Britain and the simultaneously developing Colonial Revival gardens of landscape architects such as Maine's Beatrix Farrand. Although a designer from the Massachusetts Horticultural Society had prepared landscape plans for the property, they were "never used since the Hosmers felt that the design was not significant enough to balance the stone house." (Mattor, 1992). In the 2001 book Earth on Her Hands, author Starr Ockenga profiled the gardens at Brave Boat Harbor Farm. The following passage from that book describes the Hosmers' inspiration.

"The plan for this place is all our own. It grew as we opened new areas and made them available." Marion cites many influences - historical sources; visits to gardens at places such as Williamsburg, Mount Vernon, and Monticello; and extensive travel in Europe....The couple studied English gardening magazines, such as *Country Life*, to which they have subscribed for over forty years. "We're Anglophiles," she admits. One of the first major projects, borrowed directly from one of the English periodicals, was the selection and planting of espaliered fruit trees against the walls of the house. (Page 129).

Although the Hosmers built an estate that captures the essence of an aristocratic manor house, several important design features were inherited from the previous tenants: specifically the grave yard, lilac bushes, and overgrown fields. The family immediately started to clear and replant the fields (they are still hayed annually), and reintroduced all but a few of the present trees to the denuded landscape. The lilacs, which are the same specimens seen in a Civil War era photograph of the Rayne's house, were thinned only slightly to allow passage through to the coastal meadows and access to the overgrown graveyard. Stone walls, which lined the fields, burying ground and drive, and criss-crossed the adjacent woods were substantially rebuilt. Historical in their own right, in time, these elements became incorporated into the overall landscape plans for the property.

In 1992 the Maine Historic Preservation Commission, in conjunction with the Maine Olmsted Alliance conducted a state wide survey of residential designed landscapes. Brave Boat Harbor Farm was identified in this survey as an excellent example of a Gentleman's Farm with Colonial Revival style gardens. According to the draft Multiple Property Documentation Form prepared as part of this project, Gentleman's Farms were built in Maine between the 1880's to the 1950's, with most having been established during the 1920s and 1930s. This time frame corresponds with the waning years of the heady era that yielded large, seasonal estates for members of the upper class in fashionable communities such as Mount Desert Island, Camden and Rockport, and along the southern Maine coast from Kittery to Kennebunkport. Generally defined as a hobby farm, or a property owned by a

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BRAVE BOAT HARBOR FARM

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family that farms for pleasure rather than income, Gentleman's Farms are distinguished from the other, earlier coastal estates by both its year round occupancy and by its agricultural functions. In Maine, several of these "Gentleman's Farms" were old family farms inherited by non-resident family members who modernized existing structures and employed farm managers to work the land between their seasonal visits. Although the Hosmer's worked their land and buildings, kept cows, pigs, chickens and horses, they also embedded in their landscape design elements of a leisure ethic in the form of riding trails and foot paths, features often found on Maine's Gentleman's Farms.

The buildings and gardens of Brave Boat Harbor Farm were consciously modeled from historic precedents: the house is Georgian in style, two of the barns utilize Federal-era details, and the gardens draw on English examples. Taken together, the property can be seen as a fairly recent inception of the Colonial Revival. Loosely defined as an architectural style that referenced, but did not necessarily accurately reproduce colonial and early American domestic architecture, the term also refers to a wide embrace of pre-industrial lifestyles and landscapes. (Indeed, fieldstone was not used as an 18th century building material in Maine. Although the design of the building is Georgian, it does not reflect local building traditions. Stone was more commonly used in the mid-Atlantic region during the 18th century, or in late 19th century shingle style architecture in Maine.) According to Theresa Mattor, who conducted the survey of Maine's designed residential landscapes, the link between a Gentleman's Farm and Colonial Revival landscape design was strong. "While it is not true that all Colonial Revival gardens can be considered a gentleman's farm, it is true that most of Maine's gentleman's farms contain individual Colonial Revival gardens." (Mattor, 1996, p. F1). She further states of this stylistic impulse that "the goal for designers of Colonial Revival gardens was not to duplicate functional early American gardens, but rather to adapt them to the Maine countryside in a way that made 'romantic allusions to the past.' This was mainly through the use of plants with 'old-fashioned' associations, such as hollyhocks, phlox, and poppies, even though many of the plants were the latest hybrids. Designers of Colonial Revival gardens had the advantage of leisure time which allowed them to create gardens for pleasure rather than function." (Mattor, 1996, p. F2). Indeed, some of the earliest revival gardens were generated by members of the Piscataqua Garden club at private estates and historic house museums throughout the southern Maine and coastal New Hampshire region, and other significant examples of the Colonial Revival, both in landscape and architectural design, are found in York.

Marion Hosmer's front garden, with its carefully tended boxwood hedges, English Ivy and traditional perennials can generally be interpreted as a manifestation of the Colonial Revival, and its location, immediately adjacent the house further links it to the 'dooryard gardens' which were favorite subjects for the colonially inspired gardener. However, the combination of the formal front garden, espaliered fruit trees, and orchard 'room' enclosed by arborvitae hedges, with the inherited lilacs, graveyard perennial borders, hosta path, and old, but ornamental apples, is emblematic of the evolution of a larger landscape design trend during the first decades of the twentieth century. In the following paragraph, landscape historian Elizabeth Barlow Rogers characterizes this period as eclectic but structured, formal but fun:

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BRAVE BOAT HARBOR FARM

YORK COUNTY, MAINE

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The gardens commissioned by latter-day British aristocrats and wealthy Americans for their country estates or the venerable European châteaux and villas they and others restored were highly eclectic. Overall, they displayed their owners' and designers' appreciation of historic gardens, reintroduction of intimate scale and spatial enclosure, use of topiary and other "old-fashioned" forms, and loose, naturalistic planting composition in which color plays an important role. Whether derived from Arts and Crafts principles, Italianate and Beaux-Arts formality, or a combination of the naturalistic and the formal, the principal design premise of the Edwardian garden was one of sheer aestheticism; it was an expression of art for art's sake. As such, it represented no ideological set of values and existed only in the context of style... it no longer expressed the philosophical or literary values of its own age, being instead a graceful echo of forms whose original meaning was now lost. (Rogers, page 376.)

Although Marion Prince Hosmer called herself a "collector" and characterized her garden as "a horticultural zoo-one of everything," the quality of her work at Brave Boat Harbor is well known locally.² After her death in 1997 her gardens were documented for the Garden Club of America Collection at the Smithsonian Institution. The significance of this property is derived in part from the extent to which the buildings and grounds so masterfully complement both each other and the natural landscape, while also strongly evoking historic precedents. It also derives significance as a well designed and executed mid-twentieth century manifestation of the continuing allure of the Colonial Revival in Maine.

²Ockenga, p. 136.

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BRAVE BOAT HARBOR FARM

YORK COUNTY, MAINE

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10. Geographical Data

Acreage of Property Approximately 29 acres

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

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

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

See continuation sheet

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

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

11. Form Prepared By

name/title CHRISTI A. MITCHELL, ARCHITECTURAL HISTORIAN
 organization MAINE HISTORIC PRESERVATION COMMISSION date 11 July 2007
 street & number 55 CAPITOL STREET, STATION 65 telephone (207) 287-2132
 city or town AUGUSTA state ME zip code 04333 -0065

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

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

Property Owner

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

name _____
 street & number _____ telephone _____
 city or town _____ state _____ zip code _____

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

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

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BRAVE BOAT HARBOR FARM

YORK COUNTY, MAINE

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UTM REFERENCES, continued

5. 19/365510/4773198
6. 19/365455/4773314
7. 19/365379/4773311
8. 19/365405/4773472
9. 19/365522/4773584
10. 19/365591/4773587
11. 19/365650/4773678

VERBAL BOUNDARY DESCRIPTION

The boundaries of the nominated parcel are shown on the attached map "Conservation Easement Plan Calvin Hosmer III", 2006.

BOUNDARY JUSTIFICATION

The boundaries have been drawn to include all of the designed landscapes and adjacent naturalistic landscape features associated with the gardens, buildings, and structures at Brave Boat Harbor Farm. Forested portions of the property have been excluded. The boundaries closely match those designating a Conservation Easement to the York Land Trust from the Hosmer family in 2006.

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Continuation Sheet**

BRAVE BOAT HARBOR FARM

YORK COUNTY, MAINE

PHOTOGRAPHS

Photograph 1 of 7
Christi A. Mitchell
Maine Historic Preservation Commission
2 May 2007
House, north elevation; facing south.

Photograph 2 of 7
Christi A. Mitchell
Maine Historic Preservation Commission
2 May 2007
House, south elevation; facing north across front lawn.

Photograph 3 of 7
Christi A. Mitchell
Maine Historic Preservation Commission
2 May 2007
Interior, first floor, southeast parlor; facing northeast.

Photograph 4 of 7
Christi A. Mitchell
Maine Historic Preservation Commission
2 May 2007
Barn, south elevation; facing north.

Photograph 5 of 7
Christi A. Mitchell
Maine Historic Preservation Commission
2 May 2007
Agricultural complex, facing west. From left: barn, manure shed, equipment shed, chicken house, with fenced horse paddock in foreground.

Photograph 6 of 7
Christi A. Mitchell
Maine Historic Preservation Commission
2 May 2007
Enclosed garden with espaliered fruit trees and masonry walls; facing east.

Photograph 7 of 7
Christi A. Mitchell
Maine Historic Preservation Commission
2 May 2007
View south from enclosed garden, across lawn, and through lilac hedges.

"Conservation Easement Plan Calvin Hosmer III, 2006"

depicting boundaries of nominated property
BRAVE BOAT HARBOR FARM
 York, York County Maine

11 July 2007

LINE TABLE

LINE	BEARING	LENGTH
1	N 89° 52' 42" E	30.41
2	S 89° 52' 42" E	29.58
3	N 89° 52' 42" E	30.41
4	S 89° 52' 42" E	29.58
5	N 89° 52' 42" E	30.41
6	S 89° 52' 42" E	29.58
7	N 89° 52' 42" E	30.41
8	S 89° 52' 42" E	29.58
9	N 89° 52' 42" E	30.41
10	S 89° 52' 42" E	29.58
11	N 89° 52' 42" E	30.41
12	S 89° 52' 42" E	29.58
13	N 89° 52' 42" E	30.41
14	S 89° 52' 42" E	29.58
15	N 89° 52' 42" E	30.41
16	S 89° 52' 42" E	29.58
17	N 89° 52' 42" E	30.41
18	S 89° 52' 42" E	29.58
19	N 89° 52' 42" E	30.41
20	S 89° 52' 42" E	29.58
21	N 89° 52' 42" E	30.41
22	S 89° 52' 42" E	29.58
23	N 89° 52' 42" E	30.41
24	S 89° 52' 42" E	29.58
25	N 89° 52' 42" E	30.41
26	S 89° 52' 42" E	29.58
27	N 89° 52' 42" E	30.41
28	S 89° 52' 42" E	29.58
29	N 89° 52' 42" E	30.41
30	S 89° 52' 42" E	29.58
31	N 89° 52' 42" E	30.41
32	S 89° 52' 42" E	29.58
33	N 89° 52' 42" E	30.41
34	S 89° 52' 42" E	29.58
35	N 89° 52' 42" E	30.41
36	S 89° 52' 42" E	29.58
37	N 89° 52' 42" E	30.41
38	S 89° 52' 42" E	29.58
39	N 89° 52' 42" E	30.41
40	S 89° 52' 42" E	29.58

NOTES:

- THE PURPOSE OF THIS PLAN IS TO DEPICT A CONSERVATION EASEMENT. THE INTEREST IS FOR TAX MAP 88 LOT 18 TO REMAIN IN OWNERSHIP OF CALVIN HOSSMER III AND THE INTEREST IS TO BE CONVEYED TO THE YORK LAND TRUST FOR CONSERVATION PURPOSES.
- BASES OF DATUM: TOWN OF YORK GEODESIC INFORMATION SYSTEM (G.I.S.).
- TOWN OF YORK: UNIFIED MAP 88. HIGHEST ELEVATION: 152 FEET. MINIMUM LOT SIZE: 87,120 SQ. FEET. MINIMUM STREET FRONTAGE: 240 FEET. MINIMUM ROAD FRONTAGE: 240 FEET. MINIMUM SIDE YARD SETBACK: 30 FEET. MINIMUM REAR YARD SETBACK: 30 FEET. MINIMUM BUILDING HEIGHT: 35 FEET.
- THIS PLAN IS BASED ON AN ACTUAL FIELD SURVEY PERFORMED ON THE GROUND DURING FEBRUARY 2006, AS WELL AS AERIAL SURVEY SUPPLIED BY AERIAL SURVEY & PHOTOGRAPHY, INC. OF PORTLAND, MAINE. THIS PLAN IS BASED ON AERIAL PHOTOGRAPHY AND VIEWED BY FIELD SURVEY.
- SURVEY WAS NOT PERFORMED ON THE ENTIRE LOT. SO THE TOTAL AREA WAS NOT DERIVED.
- EXEMPTIONS AND RIGHTS-OF-WAY AS SHOWN ARE THOSE FOUND DURING OUR RESEARCH OF THE SUBJECT PROPERTY AND INSTRUMENTS. INSTRUMENTS WHICH MAY BE DISCLOSED BY A TITLE EXAMINATION.
- THE FOLLOWING ARE EXCEPTIONS TO PART 2 OF THE STANDARDS OF PRACTICE (CHAPTER 80) SET FORTH BY THE BOARD OF LAND SURVEYING: A) NO REPORT OF PROFESSIONAL LAND REFERENCE PLANS.

REFERENCE PLANS

- RACHEL CARSON NATIONAL WILDLIFE REFUGE (79-100-101) AND INTENTION CALVIN HOSSMER JR. TRACTS 20 CAD.
- TOWN OF YORK, MAINE GEOGRAPHIC INFORMATION SYSTEM.

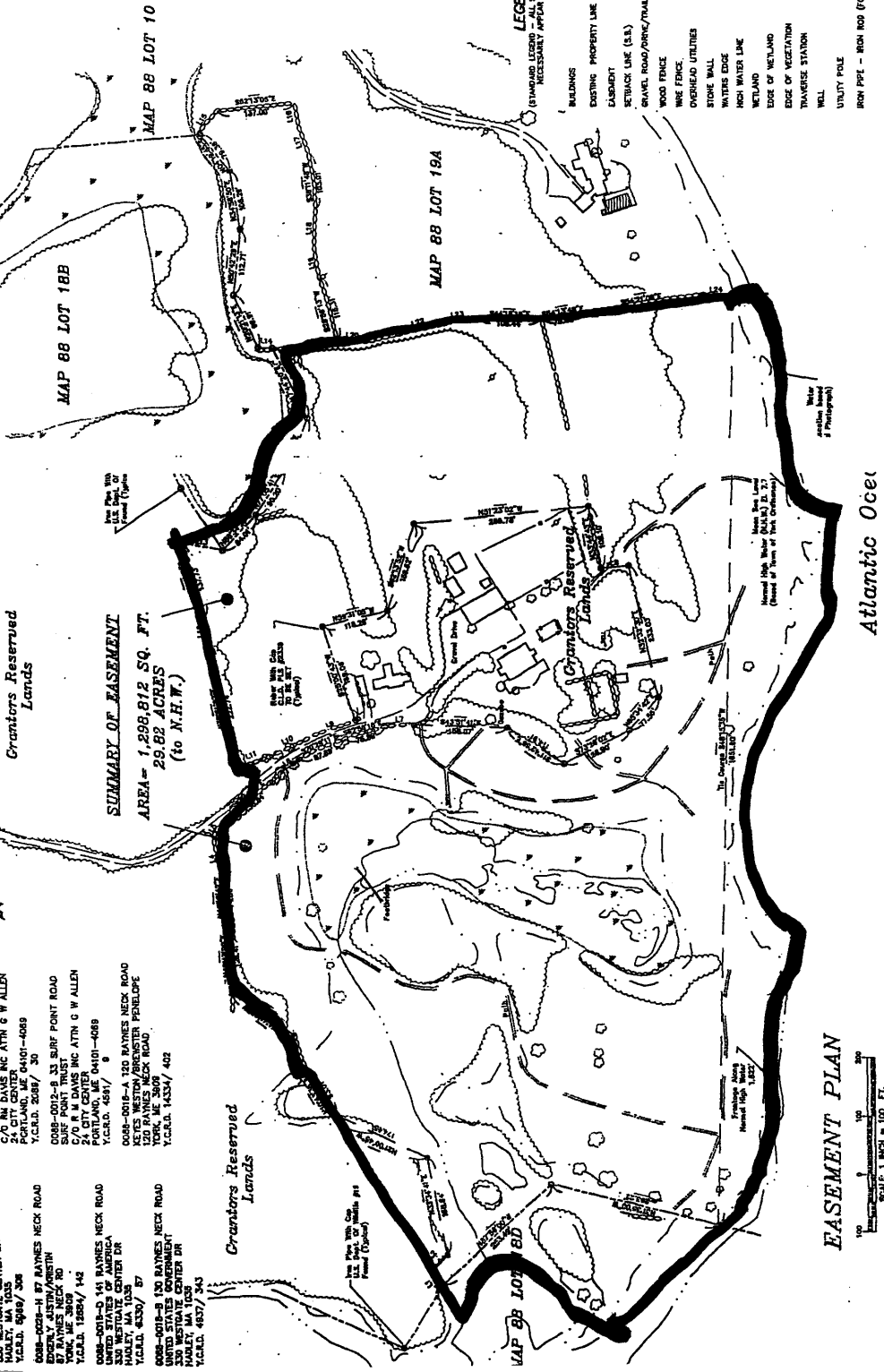
CERTIFICATION

I, JOHN J. MOYSE, A PROFESSIONAL SURVEYOR IN THE STATE OF MAINE, HAVE REVIEWED THE SURVEY AND THE INSTRUMENTS REFERENCED HEREIN AND THAT THE RESULTS REFERENCED HEREIN ARE TRUE AND CORRECT AS FAR AS THE SURVEY AND INSTRUMENTS WHICH ARE REFERENCED BY THIS SURVEY ARE CONCERNED. I CERTIFY THAT THE SURVEY AND INSTRUMENTS REFERENCED IN THIS SURVEY ARE TRUE AND CORRECT AS FAR AS THE SURVEY AND INSTRUMENTS WHICH ARE REFERENCED BY THIS SURVEY ARE CONCERNED.

STATE OF MAINE
 REGISTERED PROFESSIONAL SURVEYOR
 JOHN J. MOYSE, No. 4115
 RECEIVED JULY 12, 2007

LEGEND

- BUILDINGS
- EXISTING PROPERTY LINE
- EASEMENT
- SETBACK LINE (S.S.)
- SHADE ROAD/DRIVE/PAV.
- WOOD FENCE
- WIRE FENCE
- OVERHEAD UTILITIES
- STONE WALL
- WATERS EDGE
- HIGH WATER LINE
- WETLAND
- EDGE OF VEGETATION
- TRANSVERSE STATION
- WELL
- UTILITY POLE
- IRON PIPE - RISE NOT FOUND



LIST OF ADJACENTS:

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008B-001B-110	110 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
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008B-001B-265	265 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-267	267 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-269	269 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-271	271 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-273	273 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-275	275 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-277	277 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-279	279 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-281	281 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-283	283 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-285	285 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-287	287 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-289	289 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-291	291 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-293	293 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-295	295 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-297	297 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-299	299 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47
008B-001B-301	301 BAYNES NECK ROAD	UNION STATE CENTER DR	Y.C.A.D. 423/47

EASEMENT PLAN
 SCALE: 1 INCH = 100 FT.

'HOSMER GARDEN'
 In "Earth on Her Hands," by Starr Ockenga
 Clarkson Potter Publishers, New York,
 1998.

HOSMER GARDEN

