

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box by entering the information requested. If an item does not apply to the property being documented, mark "N/A" for "not applicable." For functional 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.

594  
RECEIVED 2280  
Returned to Notifier  
MAR 6 1998  
NATIONAL REGISTER OF HISTORIC PLACES  
NATIONAL PARK SERVICE

RECEIVED 2280  
MAR 29 1998  
NATIONAL REGISTER OF HISTORIC PLACES  
NATIONAL PARK SERVICE

1. Name of Property

historic name Saco Historic District

other names/site number \_\_\_\_\_

2. Location

street & number Roughly bounded by Elm, North, Beach, and Main Streets N/A not for publication

city or town Saco, N/A vicinity

state Maine code ME county York code 031 zip code 04072

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] 2/25/98  
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] 6/12/98  
Signature of the Keeper Date of Action

Saco Historic District  
Name of Property

York, Maine  
County and State

**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  
184                                  18 buildings  
\_\_\_\_\_ sites  
\_\_\_\_\_ structures  
\_\_\_\_\_ objects  
184                                  18 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**

4

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

See continuation sheet.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**  
(Enter categories from instructions)

See continuation sheet.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Federal  
Greek Revival  
Italianate  
Queen Anne  
Romanesque  
Colonial Revival

**Materials**  
(Enter categories from instructions)

foundation Brick, Stone, Block  
walls Clapboard, Shingle, Brick,  
Aluminum/Vinyl  
roof Asphalt, Rolled T & G  
other \_\_\_\_\_

**Narrative Description**

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

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**HISTORIC FUNCTIONS**

**CURRENT FUNCTIONS**

*Domestic/Single Dwelling  
Multiple Dwelling*

*Domestic/Single Dwelling  
Multiple Dwelling*

*Commerce/Trade/Business  
Professional  
Specialty Store  
Financial Institution  
Restaurant  
Warehouse*

*Commerce/Trade/Business  
Professional  
Specialty Store  
Financial Institution  
Restaurant*

*Social/Meeting Hall  
Clubhouse*

*Social/ Meeting Hall*

*Government/City Hall  
Fire Station  
Post Office*

*Government/City Hall  
Fire Station  
Post Office*

*Education/School  
Library*

*Education/School  
Library*

*Religious/Religious Facility  
Church School  
Church Related Residence*

*Religious/Religious Facility  
Church-Related Residence*

*Funerary/Mortuary*

*Funerary/Mortuary*

*Recreation/Culture/Theater  
Auditorium  
Museum  
Sports Facility*

*Recreation/Culture/Theater  
Auditorium  
Museum  
Sports Facility*

*Health Care/Doctor's Office*

*Health Care/Doctor's Office*

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The Saco Historic District occupies 103 acres of land running in a cross-shaped pattern roughly perpendicular to the Saco River, with Main Street as its spine, North Street and Beach Street as the arms. Portions of other streets included in the district are Elm Street (which splits from Maine Street as the continuation of U.S. Route 1 south to Biddeford), Vernon Street, Middle Street, Cross Street, Cutts Avenue, School Street, Common Street, and Pepperell Square. The City of Saco, which in 1994 had a population 15,181 and is 38 square miles in size, lies in the extreme northeastern corner of York County, the southernmost county in Maine. Topography within the historic district, with Main Street as the ridge line, rises only slightly from the 50 foot level at the north bank of the Saco to 70 feet above sea level at the intersection of Main, Beach, North, and Elm Streets, then dips slightly to 65 feet at the Thornton Academy. Beach Street is essentially flat from Main to High Streets, North Street rises steadily until it reaches 85 feet at Foly and Nye Streets, and Elm Street descends rapidly to the river, from 70 feet at the intersection with Main to 60 feet at Cutts Avenue. There are no obvious hills or promontories within the district, nor any watercourses other than the boundary created by the Saco River.

The district includes a total of 206 buildings (not including outbuildings), of which 186 are considered as Contributing Resources. The 20 buildings considered as Non-Contributing Resources include 14 residences constructed after 1947 and 6 buildings, 1 commercial and 5 residential structures that have been so altered that they no longer possess architectural or historic significance. Of the 186 contributing buildings, 124 are in residential use, 42 in commercial or office use, 4 in mixed commercial/residential use, and 15 in public use. The predominant building height is 2 to 2½ stories (131 of the 194), with 38 buildings 1 to 1½ stories and 17 as tall as 3 stories, the highest in the district. Almost 75% of the buildings are of frame construction (of which 70 have been re-sided with vinyl or aluminum), with 44 brick structures completing the inventory. The predominant roof form is the gable roof facing the side (74), followed by the gable roof to the street (53), hipped (33), flat or shed (19), and Mansard (7). With the exception of 25 buildings rated in fair condition, all but two of which are residential structures, and one, a c. 1835 residence at 20 North Street, which was rated poor, the vast majority (86.6%) of the resources located within the historic district are in good condition.

The earliest buildings included within the district are the Solomon Coit House, 380 Main Street, 1785 (Site #62 on the accompanying map), the Daniel Page House, 311 Main Street, 1799 (#15), and the Steven Sawyer House, 78 North Street, 1807 (#107), the latest a number of mid-twentieth century bungalows and Colonial Revival residences. Of the 187 contributing buildings, one is Late Georgian in style, 34 Federal, 69 Greek Revival, 21 Italianate, 6 Queen Anne, 5 Romanesque Revival, one Renaissance Revival, 8 Second Empire, 18 Colonial Revival, 6 Bungalow, 3 Arts and Craftsman style, 3 Stick Style, 3 modern commercial style, one French Provincial, and 3 vernacular. Pivotal structures include the Late Georgian/Early Federal Captain Solomon Coit House (380 Main Street) and the Benjamin Pike House (10 School Street); the

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Federal Hobson House (398 Main Street), Mellen House (15 North Street), Chandler House (26 North Street), and the Governor John Fairfield House (86 Elm Street); the Greek Revival Deering Block (190 Main Street), the Central Hall Block (200-206 Main Street), Hooper House and Store (237 Main Street). Cyrus King House (255 Main Street), Atkinson House (326 Main Street), Burrough House (88 North Street), Thacher-Goodale House (N.R., 121 North Street), Selectus Adams House (30 School Street), Hamilton Hall (42 Beach Street), and 2 double houses, 49-51 North Street and 78-80 Elm Street; the transitional Greek Revival/Italianate City Hall (N.R., 300 Main Street); the Romanesque Deering Block (163 Main Street), Odd Fellows Block (199 Main Street), First Parish Congregational Church (N.R., 12 Beach Street), and the Thornton Academy (438 Main Street); the Renaissance Revival Masonic Block (252 Main Street); the Italianate Tibbets House (365 Main Street), Joseph Deering House (N.R., now the Dyer Library, 371 Main Street), the Jonathon Deering House (191 North Street), the Gaines House (92 Elm Street), and the Milliken House (65 North Street); the Gothic Revival United Baptist Church (318 Main Street); the Queen Anne Hall House (342 Main Street), and the Gregory House (11 North Street); the Second Empire Hersey House (9 Cross Street) and the Sands House 455 Main Street); the Colonial Revival Perkins House (435 Main Street), York Institute Museum (375 Main Street), the Wardwell House (43 Middle Street), the Burnham House (75 North Street), and the Thornton Academy Headmaster's House (440 Main Street); the Arts and Crafts Mutual Building (265 Main Street) and the Emery Gymnasium at Thornton Academy (440 Main Street); the Stick Style Methodist Church (12 School Street), the Bowers House (408 Main Street), and the Benjamin Goodale House (116 North Street); bungalows at 87 Elm Street and 106 North Street; and a Sears Roebuck mail-order house at 384 Main Street.

Density, as evidenced by side yards and setbacks from the street vary by street within the historic district; the northeast side of lower Main Street, between the Saco River and Thornton Street, is the only area where the buildings are contiguous, the remainder of the street varying in spacing from 5 to 40 feet (except where buildings have been cleared in the recent past) until Main Street intersects with North, Beach, and Elm Streets. Here the distance between buildings averages 40 to 50 feet, with large gaps between the First Parish Congregational Church and the building to the north (100 feet), 80 feet between that building and the Deering House/Dyer Library, and another 80 feet between the library and the York Institute Museum. The spacing is the largest at Thornton Academy. Setbacks along Main Street follow and Cutts Avenue on the northeast and to a point opposite Thornton Street along the other side. Setbacks deepen along the remainder of Main Street, to an average depth of 25 feet, which are set back 50 feet. The buildings along the southeast side of Main Street, from Beach Street to the end of the district, have the greatest setbacks, with the Congregational Church 85 feet from the street line, the Dyer Library 35 feet, the York Institute Museum 60 feet, and a residence at the corner of Main and Summer Streets set back 60 feet. Setbacks along the opposite side of this part of Main Street is fairly consistent at 40 to 50 feet.

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Spacings between the buildings along North, Middle and Beach Streets vary from 10 to 30 feet, with setbacks ranging from 12 to 20 feet from the street along Middle, Beach Streets, and the first block of North Street, the remainder of North having fairly constant front yards averaging 40 to 50 feet. Buildings along Elm Street are spaced between 5 and 30 feet apart, with setbacks constant at 25 feet. Vernon Street buildings are approximately 15 to 25 feet apart, all fronting the sidewalk line, as are the structures on Cross Street, Main Street, from City Hall to Thornton Academy, and North, Vernon, Middle, and Beach streets for their entirety have significant street trees and grass lawns, all kept in good condition. Cutts Avenue and Cross Street are somewhat less attended. Almost all of the residential properties have either a garage, a carriage house, or a barn, most of which are attached to the main house, particularly along Cutts Avenue and Cross and Elm Streets. The exceptions are a number of detached garages accompanying early and mid-twentieth century houses along upper Main and parts of North Streets and a number of detached barns along the northeast side of upper Main Street opposite Summer and Cleveland Streets. The predominant land use of each of the streets within the historic district, with the exception of that part of Main Street from the Saco River to Cross Street, is residential; the predominant building height is 2 to 2½ stories, with the exception of lower Main Street, which is 3 stories, and Vernon Street, which is 1½ stories; the overwhelming building material is frame (again except for lower Main Street, which is brick). With the exception of Beach and Vernon Streets, the predominant roof form is gable to the side, with Beach and Vernon Streets split almost evenly with gable to the side and gable to the street, and the predominant architectural style is Greek Revival.

Non-contributing resources include 14 that were constructed after 1947: 189, 239, 255, 387, and 445 Main Street; 22-24, 76, and 116 North Street; 15 and 18 Pepperell Square; 80 Middle Street; 26 Vernon Street; 7 Nott Street; and 2 Goodale Street. Buildings that were considered non-contributing because of alterations that have eliminated any architectural significance and where not considered to possess historic or associative importance include 191 and 424 Main Street; 28 Beach Street; 5 and 17 Pepperell Square; and 19 Vernon Street.

The boundaries of the Saco Historic District were determined primarily to satisfy a desire on the part of the city to include four of the oldest and most historically significant streets of downtown within the National Register Historic District: Main, North, Elm, and Beach Streets. The final edges of the district were delineated based on architectural and visual character, changes in land use, and traditional neighborhoods. Main Street extends northeast to the Thornton Academy, where the architectural character, land use, and density abruptly changes. Beach Street extends to just beyond High street, terminating at the edge of the large open space fronting the Jordan and Governor Fairfield Schools, an open space that signals a distinct change in building styles and dates of construction. Middle Street was included from Beach Street to School Street based on a similarity of architectural styles and quality, and as it is the visual

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boundary between two residential neighborhoods, of which the area below School Street is a part of the second, newer area. North Street stretches to the railroad right-of-way, where there is a change in development patterns and land use, and includes the properties fronting the street. Residential development to either side of North Street beyond Vernon Street is clearly later. Elm Street terminates opposite Cutts Avenue because of a distinct change in architectural quality and an increase in the scale of development, the area south of the edge occupied by a shopping plaza, while Vernon and Cross Streets and Cutts Avenue were included as they were part of the original development of the area around the major intersection in the downtown and possess architectural and environmental qualities similar to the residential areas along upper Main and North Streets.

**Narrative description** of individual properties located within the proposed historic district:

- ( 1. ) = site number as shown on accompanying base map of historic district;
- ( C ) = contributing structure;
- (NC) = non-contributing structure;
- (NR) = previously listed in the National Register (with date site listed).

**Main Street**

1. **Hill's Block**, c. 1868, altered 1967 ( C )  
147 Main Street

Now a two-story, shed-roof, five-bay structure with round-arched windows in the second floor of the right section of the facade, this structure was originally two Mansard roofed commercial buildings (Hill's and Jordan's). Mansards and upper level destroyed by a second fire, in 1967, but facade retains a good bracketed cornice and is in scale with the commercial district. (Original frame construction with later vinyl siding.)

2. **William Deering Block**, 1894 ( C )  
163 Main Street

An excellent three-story, six-bay wide Romanesque red brick structure, with a bracketed wood cornice, yellow brick diapering in the deep frieze above round brick-arched windows with terra cotta trim and granite sills at the third floor level. Second level windows are flat arched, with the wall surface enriched by the use of rusticated brickwork. (Storefront and pent roof at first floor later.)

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3. **“Rapid Ray’s,”** 1986 (NC)  
189 Main Street

Modern commercial structure of no importance to the historic district.

4. **191 Main Street,** c. 1870, altered 1984 (NC)

Second Empire frame, two-and-one-half story Mansard roofed commercial building, seriously altered by the removal of corner quoins, cornice brackets, roof dormer pediments, and by changes to the original shop front, second floor fenestration, and the use of vinyl siding. Alterations render structure non-contributing.

5. **Odd Fellows Block (Pike’s Block),** 1869, altered 1896 by John Calvin Stevens ( C )  
199 Main Street

Originally constructed for Captain William F. Pike as a Second Empire, Mansard roof commercial structure, altered in 1896 by John Calvin Stevens, including the replacement of the Mansard roof with the present day flat roof, for use as the Odd Fellows Hall. Now a three-story, Romanesque brick structure with granite and terra cotta trim, with round-headed windows at the third level surmounted with brick diapering between the impost line and the bottom of the full entablature bracketed cornice. (First floor shop front altered.)

6. **Saco House,** 1837, rebuilt after 1912 fire, attributed to Abraham Cutter, Toppan & Cutter, builders ( C )  
209 Main Street

Originally an exceptional Greek Revival five bay wide, three-and-one-half story brick hotel structure with a gable roof with parapet end walls at the sides, the roof and the entire interior were gutted during the fire of 1912. The gable roof and the attic level were removed, the third story was raised so that the windows in the facade, originally two-thirds the height of the second floor windows, were made full height with brick panels above, and a bracketed cornice was added at the now flat roof. The original Ionic pilasters were lengthened, retaining the original carved capitals that support a later entablature. Tri-partite sash in the second and third floors of the central bay were replaced with single sash, and the first floor shop front was rebuilt at a later date.



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7. **U. S. Post Office**, 1923, James A. Wetmore, Supervising Architect of the Treasury ( C )  
225 Main Street

One of the number of Colonial Revival solutions offered by the Treasury Department for the design of post offices being constructed during the post World War One era through the 1950s, this one-story brick faced steel frame structure features a transom lit Georgian entrance flanked by pairs of nine-over-nine windows set in blind arches.

8. **Tristram Hooper House and Store**, 1824, altered first floor ( C )  
237 Main Street

A two-and-one-half story, three-bay wide Federal brick clad stone structure, with splayed granite lintels at windows and doors and a gable roof facing the street. Shop front has been altered, with a pent roof hood and a large rear addition added.

9. **Huot Block**, 1981(NC)  
239 Main Street

Contemporary Colonial revival structure of no significance to the historic district.

10. **249 Main Street**, c. 1900 ( C )

A three-story, four-bay wide, frame vernacular commercial and apartment structure now almost completely devoid of architectural interest, especially with the application of aluminum siding, this building, which once housed the R. A. Burns *Terraplane* automobile showroom, is of marginal significance to the district, but is in scale and can be restored.

11. **Cyrus King House**, c. 1800-1807 ( C )  
255 Main Street

A two-story, hopped roof Federal frame residence with its five-bay entrance facade facing the side and a former formal garden, the Cyrus King House is now the rectory for the Most Holy Trinity Roman Catholic Church. The residence sits on a tall, articulated basement story and is enclosed at the roof line by a elaborate cornice consisting of cavetto blocks and Gothic dentils. The original entrance door has been replaced with an Italianate door, and all openings have been provided with Italianate hood molds.

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12. **Most Holy Trinity Church**, 1994 (NC), David Lloyd, Architect  
255 Main Street

A contemporary brick and cast concrete structure that replaced the greatly altered c. 1810 Jonathan Tucker House, demolished in 1994.

13. **Benjamin Pike House**, c. 1840 ( C )  
305 Main Street

A two-story, five-bay gable roof to the side, frame Greek Revival structure considered to have been possibly constructed from the remains of a blacksmith shop, which might explain the curious double-width entrance and the octagonal sash in the second floor central bay. The structure exhibits typical Greek Revival features as the pilastered corners and the cornice returns across the gable end walls, as well as the trabeated entrance portico, but is sheathed with vinyl siding.

14. **307 Main Street**, c. 1845, altered 1871, enlarged c. 1890 ( C )

A modest two-and-one-half story, frame, cross-gable roofed vernacular residence with a two-story projecting bay window unit at the right bay of the front facade and along the right wall, the walls clapboard at the first floor, shingle above. The front and side gables have full width cornice returns that swell around the bay units, thereby combining elements of the Greek Revival and Italianate. Tradition suggests that this building was a 'Bristol Brick' manufactory moved from its original site at the ferry to this location to serve as a school after the Academy burned in 1847.

15. **Daniel Page House**, c. 1799 (appears on 1800 atlas), altered c. 1900 ( C )  
311 Main Street

An early three-bay, one-and-one-half story frame Federal cape, greatly altered c. 1900 by the addition of a full width roof dormer and a Colonial Revival interior and entrance porch.

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**16. Dr. Jeremiah Mason House, 1856 ( C )**  
319 Main Street

An excellent two-and-one-half story, three-bay wide red brick Greek Revival residence with brick corner pilasters and a full corbelled brick entablature with a dentil cornice. Transom and side lit entrance now protected by a later porch with a full entablature supported by Scamozzi-Ionic columns and engages pilaster strips. Later rear ell has a Doric order wrap-around porch with balustrade. All openings are accentuated with granite sills and lintels. Brickwork at the first floor level has been re-pointed, with the ell being constructed of a darker, irregular sized brick. There is also a frame two-and-one-half story carriage house at the rear of the main house.

**17. Dr. Richard Cutts Shannon House, c. 1820 ( C )**  
323 Main Street

A two-and-one-half story, five-bay wide frame Federal Period residence with the later addition of Greek Revival corner pilasters, narrow frieze band that continues across the gable end walls, elongated first floor windows, and Doric entrance portico. There is also a detached two-and-one-half story frame carriage house at the rear.

**18. Joseph Leland House (Thornton Hall), 1801-1803, attributed to Bradbury Johnson, with Benjamin Simpson as mason ( C )**  
331 Main Street

An exceptional example of a center hall five-bay, two-and-one-half story frame Federal Period residential structure that has unfortunately been greatly altered through the removal of the belt courses between floors, and the enclosing of the roof cornice during the application of the existing aluminum siding. The flanking ells have been reduced in size and the original carriage house has been lost, but the structure remains as an important addition to the historic district. Colonial Revival portico added after 1912. (See significance section for information regarding prominent owners.)

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19. **Cornelius Sweetser House**, c. 1816, altered c. 1866 ( C )  
339 Main Street

Originally a five-bay wide two-and-one-half story frame Federal Period residence and shop, the Sweetser House was altered c. 1866 by the addition of the full Mansard roof with elaborate hooded dormers, the elongation of the first floor windows, and the addition of the side porch. The original Federal entrance with flanking sidelights framed by pilasters remains, with a later roof addition. A frame carriage house at the rear of the property has been slightly altered by the installation of new windows and an overhead door.

20. **John J. Billings House**, c. 1827, enlarged c. 1850 ( C )  
345 Main Street

An asymmetrically-fenestrated six-bay, two-and-one-half story Federal Period residence with a c. 1850 two-story addition at the rear and even later front entrance porch and bay window unit at the left side wall. Most of the original trim was sacrificed during the installation of aluminum siding.

21. **Jonas C. Tibbetts House**, 1858-1862 ( C )  
365 Main Street

An excellent Italianate two-story, three-bay frame structure with a hip roof that is surmounted by a square cupola framed at the corners with extravagant consoles. The clapboard on granite basement main block has a deep frieze band below the eaves, with paired sawn brackets at the third points with louvered air vents between the pairs. The entrance portico has paired, fluted columns at the corners, with sawn brackets at the frieze and a balustraded porch at the roof. The bay window at the right side and the porch along the left are twentieth century Colonial Revival.

22. **Joseph G. Deering House (Dyer Library)**, 1869, numerous twentieth century alterations ( C )  
371 Main Street (N.R. 2/17/82)

An exceptional two-and-one-half story, brick with limestone trim cross-gabled Italianate residence now used as the Dyer Library, the Deering House is three bays at the front elevation, with the first floor occupied by an elaborate columned and balustraded entrance porch flanked by one-story semi-octagonal bay windows. A pair of narrow round-headed, full height windows open to the front porch, with a half-round window centered in the front gable. The cornice, which continues as a raking cornice in the central gable is heavily bracketed and enriched with modillions and dentils. The cornice continues across the gable end walls to create closed pediments, each of which contains two round-headed windows. A brick carriage house at the rear duplicates most of the detailing found at the house.

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23. **York Institute Museum, 1926, John Calvin Stevens, architect ( C )**  
375 Main Street

A five-bay, one-and-one-half story Flemish bond brick Colonial Revival structure designed by one of Portland and Maine's most important architects, this museum structure has round-headed windows with granite skew blocks, keys and sills, a granite water table, and a granite pedimented door surround.

24. **387 Main Street, 1957 (NC)**

A modern 1950s ranch-style house of no significance to the historic district.

25. **399 Main Street, 1939 ( C )**

A small mid-twentieth century Colonial revival residence with hints of an attempt at the Tudor Revival, in scale with the surrounding properties in the historic district.

26. **John Gilpatrick House, c. 1850; enlarged c. 1871; 1915 cross gables added ( C )**  
401 Main Street

A late version of the two-and-one-half story gable roof to the side Greek Revival, this house has a wing added to the left half of the front facade c. 1871, with the roof of the addition changed to a gable and an entrance porch appended in 1915. In its present configuration, the house is "L" shaped in plan and has pedimented gables at the ends and at the front addition, the gable of the addition lit by a Palladian window, and a two-story Italianate bay window. The entrance porch and a glazed porch at the rear are Colonial Revival.

27. **Trinity Episcopal Church, 1827, attributed to John Johnson; 1959 portico ( C )**  
403 Main Street (moved here in 1959 from Pleasant Street)

An early Carpenter Gothic/Greek Revival three-bay wide frame church with pointed-arched openings that has been compromised by the 1959 addition of an out-of-scale portico. The original front facade retains its applied Tuscan pilasters and its full entablature that creates a closed pediment. The bell tower is a late nineteenth-century addition, and the original wood clapboards have been covered with aluminum siding, yet the church contributes visually to the historic district, and is the oldest surviving church in Saco.

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28. **J. C. Cummings House**, c. 1840; altered 1900; John Cole Cummings, builder ( C )  
417 Main Street

A five-bay one-and-one-half story Greek Revival cape with an unusually tall first floor facade created by raising the front and rear plates above the attic story floor line. The height of the front wall is emphasized by the use of elongated windows in the facade. The clapboard exterior elevations are enclosed with pilaster strips that support a deep frieze, the frieze terminating in short returns at the gable end walls. The two-story gable roof entrance porch, the roof dormers, and the hyphen connecting the house with the large barn at the rear are 1900 additions.

29. **Sands House**, 1875; Charles Jordan (Chicago), architect; Charles Sands, builder ( C )  
425 Main Street

A two-and-one-half story Eclectic/Italianate frame residence with a second floor bay unit with a richly bracketed gable roof, all supported by a columned Eastlake entrance porch and an inset side entrance protected by a one-story porch, this corner property has an interesting square tower with a pyramidal roof set into the gable roof above the side entry porch. There is a large connected barn at the rear.

30. **Dr. Edgar Minot House**, 1910, George Haley, Architect ( C )  
431 Main Street

A two-and-one-half story gable roof to the side Colonial Revival residence, this clapboard on frame structure has deep, flared eaves without brackets, that continues across the gable end walls to create closed pediments. The front entrance is protected by a one-story porch, with a fan and side lit entrance door set between engaged pilasters. The front elevation is asymmetrical, with a row of three windows centered above the porch flanked by two windows at the left and a single window at the right on the upper level, and a row of three windows to the left of the entrance and a three part bay window at the right. There is a large, glazed porch appended to the right side wall.

31. **Perking House**, 1905 ( C )  
435 Main Street

A two-and-one-half story, frame Colonial Revival residence that has been stripped of its original detail with the recent installation of vinyl siding. The asymmetrical facade consists of a three-part, two-story bay unit at the right that returns across the first third of the side wall, with two bays to the right of the bay unit, including an entrance at the first floor. While somewhat compromised by the loss of its original detail, the exceptional Classical columned porch with its wrap-around *porte cochere* is indicative of its original value as an example of its style.

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**32. Park Place, 1987 (NC)**

445 Main Street

Contemporary Colonial Revival structure with carriage house wing, of no architectural importance to the historic district.

**33. Paul C. Sands House, c. 1866 ( C )**

455 Main Street

An excellent example of the Second Empire residential style, this three-story, three bay Mansard roofed clapboard on frame structure has molded second floor window hoods and wall dormers, a bracketed cornice that returns across all four elevations, and a later Colonial Revival entrance porch. Windows flanking the side-lit entrance at the ground floor are paired and protected with bracketed caps. The original rear porch has been converted into a two-story wing.

**34. Sweetser Block, 1874, altered 1890 to the design of J. S. Locke and W. S. Dennett ( C )**

146-148 Main Street

Constructed as a shoe factory by Cornelius Sweetser in 1874, this seven-bay, three-story Italianate structure was altered in 1890 to accommodate a meeting hall and exhibit room for the York Institute. The brick structure has a commercial storefront at the first floor constructed with granite piers and cast iron columns set on pedestal bases that support a granite faced lintel windows heads expressed with corbelled brick arches that are enriched with granite sills, skew blocks and keys. A deeply overhanging eaves is supported with sawn, paired brackets between each of the seven bays. Brick corner quoins and pilaster strips run the full two stories above the storefronts and a belt course at the bottom of the cornice, dividing the facade into four sections. Window openings at the side elevation are all segmental, without the corbelled hoods or granite trim.

**35. Berry's Block, 1866, c. 1869, A. Scamman, mason, Hall, carp'er third floor raised ( C )**

152 Main Street

A three-story, six-bay commercial structure with an excellent granite and cast iron full width storefront, this undecorated brick building was altered c. 1890 when the third floor was raised in height and the blind arch panels with granite skew blocks over the windows and the corbelled, arcaded brick cornice were added.

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**36. G. W. Boothby Store, 1860 ( C )**  
162 Main Street

An early Greek Revival store with residence above, this fame structure has been compromised by the removal of all detail at the second level and in the gable front, and by the replacement of what were side lit windows at the second floor. The storefront retains much of its original character and the building as a whole contributes to the quality of the historic district.

**37. York National Bank, 1896; John Calvin Stevens; enlarged 1950 ( C )**  
180 Main Street

The original section of this structure is the three-bay part at the far right, the 1833 York Bank Building, and was incorporated into the new three part composition of today by John Calvin Stevens in 1896, replacing two gable to the street two and two and one-half story commercial structures. Stevens reproduced the northeast section at the opposite end of the row, and in-filled the central space with a five bay section, the flanking two bay wide side bays recessed slightly behind the central bay and the three bay end sections. The granite post-and-lintel storefront was extended across the entire facade, and the terra-cotta Ionic pilasters that separated the three tall windows at the second floor of the York Bank section and the heavily dentiled cornice were duplicated at the left end, with the pilasters repeated at the central bay. Commemorative plaque reads "Site of Brown's Garrison."

**38. Deering Block, 1845 ( C )**  
190 Main Street

An interesting three-story Greek Revival commercial structure with its front elevation characterized by a two-story granite and cast iron post and lintel facade set below a row of six later elongated window openings with corbelled caps and a dentiled and bracketed wood cornice. Windows in parapet gable end walls trimmed with rock faced granite heads and wood sills.

**39. Central Hall Block, 1828 ( C )**  
206 Main Street

An excellent eleven-bay, two-story gable to the side Greek Revival masonry structure, the facade totally occupied by a granite post and lintel composition that is the precursor to the Deering Block next door. The attic level contains a vaulted ceiling and was Redmen's Hall.



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**40. Manufacturer's Bank, 1825 ( C )**  
224 Main Street

A three-by-seven bay, two-story hipped roof Federal structure that has been compromised by the replacement of a four bay wide cast iron front first floor and an inset corner entrance by brick and vinyl and a later dormer. A five bay shop window on Storer Street retains its cast iron framing and a later hooded side entrance with a semi-circular transom. All second floor windows have splayed granite lintels

**41. Jordan and Bryant Store, c. 1867 ( C )**  
228 Main Street

A three-story gable to the street vernacular Greek Revival frame structure that has lost much of its architectural importance through the alteration of its fenestration (from three to two windows at the third floor, five to a pair of three unit windows at the second), the replacement of the original storefront, and the addition of large full depth roof dormers at both planes of the roof. The structure does, however, retain its original scale and massing and because of this it contributes to the streetscape.

**42. Abel Hersey Store, c. 1814 ( C )**  
236 Main Street

A two-and-one-half story, frame Federal structure that has been altered by the replacement of the original shop fronts with modern brick and glass. Siding and trim has also been replaced, but the massing and form of the structure contribute to the streetscape.

**43. Commercial Building, c. 1935 ( C )**  
240 Main Street

An early modern commercial one-story structure built of concrete block and faced with brick, with a patterned brickwork false parapet above an extruded aluminum and glass facade.

**44. Commercial Building, c. 1935 ( C )**  
244 Main Street

A one-story concrete block faced with brick commercial structure similar in design to 240 Main Street, but twice the width. The right half has a patterned brick pediment above the parapet.

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45. **Masonic Block**, Penn Varney, Lynn. Massachusetts, architect, 1907 with 1963, 1983 rear additions,  
( C )  
252 Main Street

A large Renaissance Revival with a later Colonial Revival store front installed within the original bay structure brick commercial structure with excellent architectural detailing. Three stories tall, thirteen bays wide, the bays set off by two-story high pilastered window openings, the structure is faced with brick, with cast stone trim, and features tall round-headed windows at the third floor, the window openings outlined with a cast stone band, the upper sash with trefoil mullions. The facade is separated into three sections, the central, seven-bay part slightly recessed from the three-bay flanking wings, with the inset carried out at the first floor cornice band and at the exceptional modillioned cornice, which is surmounted by elaborate zinc roof cresting. The center window at the second floor of the Main Street elevation is provided with a balcony, and the spandrel areas between the second and third floor windows are in-filled with brick panels.

46. **Mutual Building and Theater**, 1927 ( C )  
268 Main Street

Built by the Mutual Fire Insurance Company as a combination office and theater building, this one-story brick and cast concrete, thirteen-bay structure is rare in Saco as it exhibits an attempt at Arts and Crafts detailing in the widow trim and cornice detailing. Windows in the recessed eight bay wide central portion of the facade are elongated, with rectangular transoms, with their original geometric glazing now blocked, sitting atop nine-over-nine double-hung sash. The name "Mutual Theater" and the date of erection are cast into a decorative parapet above the theater entrance at the extreme right section of the facade.

47. **Salvation Army Headquarters**, 1923 ( C )  
290 Main Street

A small gable roof to the street frame structure with Gothic Revival proportions and false timbering in the gable end and in the dormers at the side. Originally the first floor was stuccoed to resemble ashlar.

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48. **Augustus Scamman House**, attributed to Augustus Scamman, architect, 1862 ( C )  
294 Main Street

A three-story Mansard roof Second Empire brick with granite trim residence that has had the first floor of the street elevation altered by the addition of a modern glass and steel shop front. The Mansard roof has been resurfaced with asphalt shingles, but the excellent wood bracketed cornice remains. Original entrance was along the southwest elevation.

49. **Saco City Hall**, Thomas Hill, architect, 1855; 1880 rear addition by L. Emmons; 1880 clock tower by Francis H. Fassett ( C )  
300 Main Street (N.R. 10/9/79)

Listed in the National Register, the Saco City Hall is a two and one-half story, three-bay wide Greek Revival brick structure with elements of the Italianate as expressed in the round-headed second floor windows, this detailing repeated in the design of the 1880 bell tower. A brick full entablature with dentils returns across the gable end creating a full pediment, with the first bay along the side walls and the central bay at the front set off by two-story brick pilasters. Lintels, sills and keystones (at the second level window arches) are granite, as is the base, with the frame bell and clock tower resting on a wood bracketed cornice. A crenelated clock tower, set back from the street facade, was removed in 1880. City Hall occupied the upper level of the building, with the first floor used to house two fire stations and their equipment.

50. **Old Dyer Library**, Horace G. Wadlin, architect, 1893 ( C )  
308 Main Street

A one-and-one-half story, hipped roof, brick with granite trim Eclectic structure borrowing details from the Romanesque for the ribbon of three round-arched windows in the slightly recessed central bay of the front facade and at the bracketed front entrance pavilion, and from the Colonial Revival, as exhibited by the broken scroll pediments at the roof dormers and in the pulvinated frieze in the dentiled cornice.

51. **James Curtis House**, 1827 ( C )  
312 Main Street

A three-bay, two-and-one-half story brick with splayed granite lintels Federal residence with a later Greek Revival porch and elongated first floor windows.

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**52. United Baptist Church, 1870 ( C )**  
318 Main Street

A frame Gothic Revival church building with an asymmetrical tower topped with a broached spire, pointed arch window and main door openings with molded hoods, false buttresses and a crenelated raking cornice. Much of the original detailing has been lost because of the application of vinyl siding, but the form and massing of this excellent structure remains.

**53. Nathan Atkinson House, 1849 ( C )**  
326 Main Street

A three-bay wide by two-and-one-half story frame Greek Revival temple style building, this residence has exemplary period detailing, including paneled corner pilasters, a full entablature that returns across the gable ends to form pediments, paired tall sidewall chimneys, and a tri-partite attic window in the front elevation. The hooded entrance is later.

**54. Mary Patten House, 1862 ( C )**  
330 Main Street

A vernacular Greek Revival three bay, two and one-half story frame structure, with a later bay window at the front and along the side, a later bracketed hood at the front entrance, and a large roof dormer. Much of the original ornamental trim was removed when the existing aluminum siding was applied.

**55. James Patten House, 1862, remodeled 1884 by Charles Kimball ( C )**  
334 Main Street

Originally a simple two-and-one-half story, three-bay wide frame Greek Revival residential structure, this gable end to the street residence was altered in 1884 by the addition of Italianate two-story bay windows at the front and at the rear of the left side elevations, with both additions contributing to the visual character of the structure. The entrance hood is Colonial Revival.

**56. James Burbank House, 1871, altered in 1941 by John Calvin Stevens ( C )**  
338 Main Street

An "L" plan, cross gable roofed Italianate frame residential structure with molded window caps, paired brackets and modillions in the raking cornices and as part of the full entablature that runs under the eaves, lunette windows in the attic level of the gable end walls and bracketed entrances at the enclosed front porch and in the rear bay of the side elevation. The original porch at the left part of the facade was enclosed, and a Colonial Revival roof top balustrade was added by John Calvin Stevens in 1941. The out-of-character bay unit in the center of the front elevation replaced an Italianate bow window. There is a connected carriage house to the rear, the cornice of which repeats the cornice and entablature of the main house.

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**57. Emma Hall House, 1892 ( C )**  
342 Main Street

An exceptional frame Queen Anne two and one-half story residential structure with the obligatory asymmetrical octagonal tower, engaged wrap-around porch with turned posts and spindles, and a gable-on-hip roof. The house is enriched by patterned shingle work at the tower and at the second floor windows, an excellent second floor sleeping porch with turned columns and a sunburst applique in its pedimented gable, and a shed roofed, hooded window in the bay between the porch and the tower.

**58. York Manufacturing Company Agents House, Horace G. Wadlin, architect, 1889 ( C )**  
350 Main Street

An early example of the academic Colonial Revival, this two-and-one-half story, three-bay wide frame structure has a Doric entrance porch, pedimented roof dormers, fluted pilaster corner boards that support a deep entablature, and overhanging cornice that is decorated with frieze blocks and triglyphs, a balustrade at the flattened top of the low hip roof, and an excellent side entrance with sleeping porch above. The original carriage house remains.

**59. Reverend Jonathan Cogswell House, Sherburne Tilton, architect, 1818 ( C )**  
372 Main Street

Originally a large Federal frame residence, five-bays-by-three-bays with a center hall plan, the gable roof was altered c. 1872 to its present cross gable on hip configuration. The rear ell, bracketed front entrance hood and side porch are also of this later period.

**60. E. and H. Green House, 1827 ( C )**  
374 Main Street

A five-bay, two-and-one-half story frame Federal structure that has been altered by the installation of semi-octagonal bay window units at the first floor, flanking a transom and side light entrance framed with pilasters.

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61. **Frederick Graves House, 1908 ( C )**  
378 Main Street

A four-square style Colonial Revival frame residence with a hip roof and a hipped dormer, a two-story bay window unit and a two bay wide front porch with a pediment at the stairs leading to the side lighted entrance door. Paired casements above the pedimented porch are separated by a vertical panel that is enriched by a stylized caduceus (Graves was a dentist). The pediment at the porch is decorated with a wreath and torch motif.

62. **Captain Solomon Coit House, William P. Moody, architect, 1785-87, altered with portico, foundation and roof changes, c. 1870 ( C )**  
380 Main Street

This five-bay wide, two-and-one-half story frame residence is an example of the transitional Late Georgian/Federal period, altered c. 1870 by the addition of the entrance portico. The center hall plan is made less obvious by the central chimney, which is in fact the terminus of two brick stacks that arch over in the attic to form a single stack and exit through the roof. Eighteenth century features include the pedimented window caps at the first floor, the bed mold at the later roof eaves, and feathered clapboards. A bay window at the right elevation, a side and a rear addition are later.

63. **James Fenderson House, 1914 ( C )**  
384 Main Street

A pre-cut "California Bungalow, Style No. 124" Sears-Roebuck house, a frame, one and one-half story gable roof to the side residence with a full width porch resting on exaggerated paneled posts. This building is an important, documented survival of what had been a thriving industry in the Saco-Biddeford area, where Sears was joined by Montgomery-Ward and others in setting up railroad depot facilities during the post World War One period.

64. **Hobson House, 1828 ( C )**  
398 Main Street

An exceptional Federal period frame residence with a Colonial Revival entrance portico, this five by four bay gable roof to the side structure has two pairs of end wall chimneys indicative of a center hall plan, an excellent elliptical fan with sidelights entrance, original six-over-six sash with interior shutters, and important interiors with examples taken from Nicholson's *Practical Builder*, and other eighteenth century handbooks. The original carriage house remains at the rear.

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65. **Enoch Lowell House**, Elmer Thomas (Auburn) architect, c. 1890 ( C )  
402 Main Street

A somewhat austere interpretation of the Queen Anne-Shingle Style Cottage style, this residence features an octagonal tower decorated with bellflower garlands between the roof cornice and the cornice below the bell-shaped roof, a stylized Palladian window with Gothic tracery in the pedimented gable roof at the facade, a deep, bracketed cornice, and a Colonial Revival entrance porch and first floor bay window unit.

66. **Bowers House**, c. 1885 ( C )  
408 Main Street

The best example of the Stick Style of residential building in the district, the Bowers house is "L" shaped in plan, with a two-bay, two-story front pavilion enriched by an excellent entrance porch and angled one-story bay window at the left corner of the facade. The hipped roof of the main block and the clipped gable of the side ell rest on a deep entablature that is decorated with vertical stick work, interrupted by the casings of the tall second floor windows and their cut-out spandrels. The first floor windows have protective drip-hoods that are framed into a false timbering belt course. The bracketed porch protects an excellent glass paneled set of original doors.

67. **Charles Tuxbury House**, 1878 ( C )  
416 Main Street

A two-story frame Italianate residential structure, the Tuxbury House has a hip roof with a flat deck (the roof cresting has been removed), a pair of tall tripartite windows in the street elevation, a two-story bay window in the left elevation, and an attached porch shielding the entrance that is located in the right elevation. A window in a tall wall gable in the street facade has been removed, but the bracketed eaves and decorative pediments at the windows remain.

68. **P. S. Bragdon House**, 1876 ( C )  
418 Main Street

A three-story, three bay wide, frame Second Empire structure that has suffered by the application of vinyl siding, causing the removal of decorative window hoods and the roof cornice. The trim that does remain, including an excellent hooded front entrance and pedimented caps at the roof dormers, along with the mass and form of the structure, render the building valuable to the streetscape.

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69. **Sumner Parcher House**, c. 1830, moved 1873, altered c. 1890 ( C )  
420 Main Street

Records indicate that this house was moved to this site by Richard Boulter in 1873 from the corner of Main and King Streets. A five-bay, two-and-one-half story frame Federal structure, this building has been altered through the addition of a full width Queen Anne spindle work porch and one-story bay window units, both changes of architectural interest, and with the less successful installation of out-of-scale roof dormers. These dormers replaced an earlier pair of shed dormers that flanked a pedimented dormer, all of which were removed after 1985 (the two shed dormers likely replaced original pedimented dormer).

70. **Jonathan King House**, c. 1810, moved 1873, altered c. 1910 ( C )  
424 Main Street

Despite its age, the present condition and use of materials, plus the fact that it has been moved, render this structure non-contributing.

71. **Thornton Academy**, 1888, Horace G. Wadlin, architect ( C )  
438 Main Street

Thornton Academy, original called Saco Academy, is an exceptional example of Romanesque Revival architecture. Constructed of brick with brownstone sills, belt courses and other detailing, the building has a Romanesque arched main entrance, a two-story square tower at the left with a corbelled cornice but missing the original bell tower and pyramidal roof, and a steep hipped roof dominated by a massive central chimney. A rear wing was added c. 1930, followed by an addition along one side in 1995.

72. **Emery Gymnasium**, 1912, Collidge and Carson, architects ( C )  
438 Main Street

A rare example in Saco of the Craftsman style, the Emery Gymnasium is a two-and- one-half story brick structure trimmed with a marble belt course and patterned brick panels between the first and the second floor windows, and is divided into six bays through the use of full height brick buttresses. The building has a gable on hip roof, and a Colonial Revival Portico.



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73. **Charles G. Thornton Memorial Library**, 1903, William E. Barry, architect, builder ( C )  
438 Main Street

The Thornton Memorial Library is a one-story, brick, hipped roof Colonial Revival structure with an excellent Ionic entrance portico. The walls are laid in Flemish bond with glazed headers, the brick resting on a marble watertable and capped with a full entablature that includes a dentil cornice. Window openings have flat brick arches with marble keystones and sills, while the corners of the portico and the entrance are flanked with brick pilasters with Ionic caps. The tympanum of the portico is enriched with a memorial tablet.

74. **Headmaster's House**, 1905, William E. Barry, architect, Dimon Mitchell, builder ( C )  
440 Main Street

An excellent Colonial Revival two and one-half story, frame, three bay wide residence with a hip roof with balustrade, and an exceptional segmental pediment central wall dormer with scroll buttresses. The projecting central pavilion is sheltered by a one-story porch which has a low balustrade below a tri-partite window in the second floor. The main entrance has a fan light over the door.

75. **Moses Emory House**, c. 1825 ( C )  
450 Main Street

A large, five-bay wide, two-and-one-half story frame, center hall Federal residence with an excellent pedimented surround at the side lit entrance door and a long columned porch along the left side of the house. The original clapboard has been covered with vinyl siding. A two-story, five-bay deep addition along the south side connects with a two-story hyphen and a connected carriage house/barn.

**North Street**

76. **John B. Gregory House**, 1893 ( C )  
11 North Street

A landmark two-and-one-half story frame Queen Anne residence with an exceptional three-story corner tower capped by a pyramidal roof, an exterior chimney decorated with terra-cotta tiles, a two-story bay unit at the east end wall and a two-story spindle work porch at the opposite end. The clapboard and shingle walls are enhanced by a poly-chrome paint scheme.

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77. **John P. Mellen House**, 1834, John Ricker, architect and builder ( C )  
15 North Street

A two-and-one-half story, five-bay wide brick Federal residence of excellent quality, this house features Flemish bond brick work, paired end wall chimneys, splayed granite window caps and a recessed entrance with side lights and an elliptical fanlight accessible through a recessed, flat elliptical arched opening in the facade.

78. **Benjamin Chandler House**, c. 1820, altered c. 1910 ( C )  
21 North Street

A two-and-one-half story, five-bay wide clapboard Federal residence with a shallow cornice, molded window hoods and an elliptical fan lit entrance with side lights. A Colonial Revival portico supported on Doric columns, and additions to the rear were added c. 1920.

79. **William Nichol Duplex**, c. 1920 ( C )  
33 North Street

An interesting variant of the vernacular two-story, hip roof, frame duplex with applied Queen Anne details, including a two-story bay window, a full entablature at the eaves, terminated with small turned drops, and a deep entrance porch supported by turned posts. The original clapboard has been obscured by asbestos siding.

80. **First Parish Congregational Church Parish House**, 1920, Joseph Stickney, architect ( C )  
39 North Street

An architect designed one and one-half story three bay Colonial Revival residence with a brick first floor and frame second story gable end walls sheathed with clapboards. A gable at the front roof has flared eaves, with this roof detail repeated at the garage at the rear. A three-quarter width three bay wide shed roof, frame dormer provides head room at the front part of the second floor, and a pedimented projecting entrance pavilion protects a fan lit door centered in the facade, the pavilion flanked by tri-partite windows at the first floor. A glazed porch and a pergola are appended to either end wall.

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81. **Sands-Leavitt Block, 1842 ( C )**

43-45 North Street

An unusual Greek Revival period two family dwelling, two and one-half stories high, six bays wide with a rear ell and a connected barn. The frame structure is now covered with aluminum siding, the application of which caused the removal of the original corner boards, sill board and window and door surrounds. Each of the two-story units had a side hall entered through doors in the third and fourth bays, the entrance doors provided with transoms and sidelights. The entrance has a later pedimented hood.

82. **Goodale-Hill Block, 1852-1853, attributed to Thomas Hill, carpenter ( C )**

49-51 North Street

The Goodale-Hill Block is an excellent example of a Greek Revival double house, two-and-one-half stories, six bays wide with a gable roof facing to the side. The application of the present vinyl siding resulted in the removal of corner boards, window trim and a full entablature cornice, but the heavy surround for the double entrance, with its Doric pilasters, remains. The two entrance doors have flat transoms and flanking sidelights.

83. **Simon Milliken House, 1844 ( C )**

57 North Street

A simplified version of the traditional two-and-one-half story, five-bay, frame Greek Revival residence, with pedimented gable ends, paired chimneys, likely original scarfed clapboards and pilastered corner boards. There is a connected barn, and a separate summer house at the rear.

84. **Rice-Stowe House, 1875 ( C )**

63 North Street

A frame, two-and-one-half story, two-bay Greek Revival/Italianate residence with a gable end to the street roof, this house exhibits such disparate detailing as Greek Revival paneled corner boards, stepped, flat rake boards in the gable ends, and a full entablature along the side walls, and molded window heads with an elaborate Italianate one-story bay window unit and bracketed porch canopy at the entrance which has etched glass doors and Renaissance Revival carvings.

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85. **Lucius Milliken House, 1877 ( C )**  
65 North Street

The Milliken House is perhaps the finest Italianate residences in the proposed historic district, two stories in height, two-bays wide under a hipped roof with a triangular wall dormer with oculus centered in the facade. Front ground floor tri-partite windows are grouped under heavy pedimented hoods, a simplified version of the hood appearing at the paired sash directly above. The deep overhanging eaves are bracketed, the clapboard wall surfaces defined with flat corner and sill boards and a flat frieze band at the roof, and there is an excellent full depth side porch, with bracketed posts, leading to the entrance at the rear of the east elevation.

86. **Edward Burnham House, c. 1900 ( C )**  
75 North Street

The Burnham House is a textbook example of the Colonial Revival, a five-bay wide, two-and-one-half story frame structure with two large gable roofed dormers occupied by round headed Gothic sash. The central entrance is protected by an excellent semi-circular portico with a wood balustrade, the balustrade serving a porch that opens from a stylized centered Palladian window.

87. **Hannah Leland House, 1878 ( C )**  
81 North Street

A two-and-one-half story, two bay frame vernacular Italianate residence with a wrap-around porch at the front leading to a side-lit entrance and a one-story bay window unit. All window heads have eared casings, and there is a curious pointed head window centered at the attic level of the gable end facade. The eaves along the sides and the rake boards at the gable end have sawn brackets, with the gable ends provided with short returns.

88. **Nott-Deering House, c, 1850, altered 1948, Strickland & Strickland, architects ( C )**  
103 North Street

Originally a Gothic Revival duplex, the Nott-Deering House was altered to its present Eclectic "French Provincial" appearance in 1948 by Strickland and Strickland, architects from Boston. Now two-and-one-half stories, with a hipped roof with dormers let into the side roof planes, four bay residence, the frame structure is sheathed with flush siding with ashlar joints and quoined corner pilasters that remain from the time that this was a back-to-back duplex. A Greek Revival front entrance has sidelights and a flat transom, all protected with a hipped roof portico supported by a pair of Doric columns.

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89. **Thacher-Goodale House**, 1828, attributed to John Johnson ( C )  
121 North Street (N.R. 11/21/76)

A National Register listed Greek Revival prostyle temple form residence constructed of brick with wood and granite trim, with an overhanging pediment sheathed with clapboard. The portico is supported by four massive, reeded columns, the reeding repeated at the soffits. The entrance has a fan lit door, much of the sash is of the original cavetto and astragal profile, and the front windows opening to the parlor are triple-hung. There is a frame connected barn to the right of the facade.

90. **Residence**, c. 1933-1942 ( C )  
161 North Street

An example of the F. H. A. sponsored Colonial Revival three bay frame cape, compatible in scale, siting and materials.

91. **Horace Woodman House**, c. 1866 ( C )  
163 North Street

A modest example of the Gothic Revival, much of the detail has been lost through the application of aluminum siding. The frame residence retains the steeply pitched cross-gable roof, narrow paired windows, and some of the trim at the screened-in side porch. The front entrance porch is later.

92. **Seth Scamman House**, 1845 ( C )  
165 North Street

A three bay, two-and-one-half story frame Greek Revival residence sited, as is the case at a number of houses of this period in this part of the city, to face the side yard rather than the street. The frieze along the side walls returns across the gable end wall to create a full pediment, and despite the addition of false siding, remnants of the original detail remain, including pilastered corner boards and some flush sheathing under the later porch.

93. **Cotton Bradbury House**, 1844 ( C )  
175 North Street

A temple form two-and-one-half story, three bay wide Greek Revival frame residence with a closed pediment at the front gable end wall, pilastered corner boards, trabeated entrance and one original six-over-six sash in the gable end.

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94. **Residence, c. 1920 ( C )**  
187 North Street

A Dutch Colonial Revival one-and-one-half story gambrel roofed brick cottage with a running dormer, pedimented entrance pavilion, pent roofs that swell around wings at the end walls, and end wall chimneys. The first floor is brick, the upper level frame now covered with aluminum siding.

95. **Jonathan R. Deering House, 1866 ( C )**  
191 North Street

An excellent example of a frame, two story, hipped roof Italianate residence, with paneled corner boards, a deep frieze with paired sawn brackets at the eaves, and a classical entrance portico supported by a pair of fluted Doric columns. The entrance door is flanked by sidelights and topped with a flat transom, most of the sash is the original six-over-six and is protected by early, if not original, shutters. There is also a two-story connected barn to the rear.

96. **Samuel Whitten House, c. 1835 ( C )**  
20 North Street

A vernacular Federal frame three bay wide, two and one-half story residence with a shallow box cornice, flush eaves at the gable end and an enclosed pedimented portico with Doric pilasters. A two story ell connects house to rear shed.

97. **Philip Woodworth House, 1949 (NC)**  
22-24 North Street

A Craftsman style duplex deemed Non-contributing based on age only.

98. **Rufus Kendrick House, 1868 ( C )**  
30 North Street

Despite major alterations, especially the raising of the original plate along the side walls to accommodate almost full width wall dormers, the application of vinyl siding and a later, pedimented entrance door, this late Greek Revival residence is in scale with the surrounding structures and contributes to the streetscape.

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99. **Asa Durrell House**, c. 1870 ( C )  
34 North Street

A one-and-one-half story Greek Revival frame residence that has suffered insensitive alterations, including shed roof wall dormers at both sides, a later entrance and vinyl siding. Like its immediate neighbor at 30 North Street, this structure contributes to the streetscape.

100. **Lucinda Chadborne House**, 1844, attributed to Samuel Moody, joiner ( C )  
36 North Street

A three-bay wide, one-and-one-half story transitional Federal / Greek Revival frame residence, with a later shed roof dormer centered over the central entrance, and vinyl siding that caused the removal of all original trim. Contributes to the streetscape.

101. **Jonathan R. Deering House**, 1846 ( C )  
42 North Street

A two-and-one-half story brick structure with three bays along North Street and four, asymmetrically placed bays along the entrance elevation at the side (previous research indicates that the front elevation had been provided with a full width porch to protect an entrance in the end bay). Window openings are trimmed with granite lintels and timber sills, timber also used at the box cornice at the eaves. Projecting portico with square posts is later, as is a one-story frame side addition.

102. **Residence**, c. 1870 ( C )  
48 North Street

A greatly altered one-and-one-half story frame vernacular Greek Revival residence, with later projecting oriel dormers, side porch and entrance porch. All original trim removed when vinyl siding was applied. Contributes to the streetscape.

103. **Charles B. Snow House**, 1851 ( C )  
60 North Street

A five-bay, two-and-one-half story frame Greek Revival residence that retains much of its original trim, including a full entablature at the eaves, narrow sidelights at the central window in the second story of the facade, and molded window casings. The entrance porch and a side porch towards the rear are Colonial Revival. A two-story rear ell connects to a two-story, frame barn at the rear.

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104. **William Jordan House, 1862 ( C )**  
66 North Street

A five-bay, two-and-one-story frame Greek Revival residence (now in office use) with a Stick Style two story bay unit at the left gable end wall, this structure retains its deep frieze and cornice with short returns at the gable end walls, and has an exceptional Ionic portico derived from Asher Benjamin's *Practice of Architecture*. A one story Colonial Revival entrance with a Palladian window has been appended to the west end wall, and there is a connected carriage house to the rear.

105. **Lawrence Garland House, 1956 (NC)**  
76 North Street

A modern ranch style residence of no significance to the historic district.

106. **Steven Sawyer House, 1807, attributed to Bradbury Johnson ( C )**  
78 North Street

An exceptional Federal five-bay, two-story frame residence with its original cornice, clapboards and fan lit entrance with sidelights. Porch at the side was added after 1905, but does not detract from the architectural composition.

107. **Joseph Burrows House, 1864 ( C )**  
88 North Street

A gable end to the street three-by-four-bay frame Greek Revival residence, two-and- one-half stories tall, with the right window in the second floor of the facade offset to center over the side hall entrance, which is framed with a full entablature. The entrance door has sidelights, the windows provided with molded caps, and there is a full entablature at the eaves, which is supported by pilaster corner boards. A one-and- one-half story barn with Gothic arched vents and a bracketed cornice is connected to the house by a one-story ell. There is also a good carriage house, with a louvered cupola.



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108. **Moses Haines House, 1866 ( C )**

90 North Street

A one-and-one-half story frame Greek Revival frame residence with an unusually large, two-and-one-half story addition at the rear. The original two-by-two-bay structure faces the side yard, with a side hall entrance protected by a later full width one-story hipped roof porch. Pilaster corner boards support a full entablature, the cornice of which returns at the gable end walls. An entrance at the last bay of the rear ell has a bracketed hood.

109. **A. H. Gillman House, 1875 ( C )**

92 North Street

The Gillman House represents the transition between the Greek Revival and the Italianate, a five-by-two-bay, two-and-one-half story frame residence with a deep entablature at the roof line, molded window caps and elaborate bracketed hoods at the front and side entrance doors. The one-story bay window at the side is likely later, but it is in keeping with the Italianate trim of the structure. A one-and-one-half story carriage house/barn is connected at the rear.

110. **William A. Gillman House, c. 1915 ( C )**

106 North Street

A good example of the Craftsman Bungalow style, with exposed rafter tails, an engaged porch with gun-stock posts and patterned shingle gables with false timbering.

111. **Benjamin Goodale House, 1879 ( C )**

116 North Street

This massive appearing two-and-one-half story hipped roof with jerkin-head dormers frame residence is a Stick Style variant on the popular "four-square" plan. The walls are sheathed with clapboards set off into horizontal bands with wood belt courses and trimmed at the eaves with a deep band of stick-work. Walls of the front and rear dormers are board and batten, with a semi-circular bargeboard enclosing a tri-partite window arrangement. The side hall entrance is protected by a full width, hipped roof porch supported by square posts with diagonal knee braces. An unusual and valuable contribution to the historic district.

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112. **J. Plaistead Hill House, c. 1890 ( C )**  
128 North Street

A good example of the vernacular hipped roof, two-story Italianate frame residence, with a bracketed cornice, projecting one-story bay window units, and a side porch that serves the entrance to the house. Vinyl siding hides much of the remainder of the detailing, but the house retains its original place in the streetscape. A two-story barn is connected to the house at the rear.

113. **Elroy Mitchell House, 1894 ( C )**  
156 North Street

A Queen Anne frame residence with a tower at the right end and an engaged porch to the left of a projecting central, two-story pavilion. While much of the original detail has been lost through the installation of artificial siding, decorative stick-work remains in the gables, the porches have spindle-work, and all windows have stained glass margins at the upper sash. There is an attached barn at the left, originally a carriage house.

114. **Residence, c. 1964 (NC)**  
166 North Street

A non-contributing split-level ranch house of no architectural significance.

115. **Saco Grange, 1897 ( C )**  
168 North Street

A two-story, three-bay wide, frame hipped roof structure with a bracketed cornice, and a hipped roof entrance porch with scroll braces at the turned columns. The remainder of the trim was removed for the installation of artificial siding.

116. **Hanson-Kelly House, c. 1884 ( C )**  
180 North Street

A vernacular two-and-one-half story, three bay wide frame residence with elements of the Greek Revival appearing as trim, including window caps, a deep cornice that returns at the gable ends, and flat rake boards. The side hall entrance has a bracketed Italianate hood. The house is connected to a one and one-half story barn, which has a c. 1970 long one-story frame wing attached, now used for apartments.

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117. **Residence, c. 1930 ( C )**  
184 North Street

A one-and-one-half story, wood shingle Bungalow with full width shed roof dormer at front and rear and an in-filled engaged front porch at the street facade. Contributes to the streetscape.

**Beach Street**

118. **George Cleaves House, c. 1880 ( C )**  
5-7 Beach Street

A modest Italianate frame double house, with a two-story bay window unit, a bracketed hood at the double entrance, and deep overhanging eaves at the flat roof. Much of the original trim was removed when artificial siding was applied.

119. **Cobb & Low Double House, 1848, attributed to Cobb (mason) and Low (joiner) ( C )**  
9-11 Beach Street

A Greek Revival two-and-one-half story, frame double house with pilastered corner boards and deep frieze at the facade, with the cornice returns at the gable ends removed c. 1990. Both doors and surrounding trim replaced, and vinyl siding applied, causing the removal of all window trim and the sill board.

120. **Locke School (York County Counseling Services), 1844, Thomas Bulkley, architect ( C )**  
31 Beach Street

A seven-by-three-bay, two-story brick Greek Revival structure with crow step gable ends and a three bay wide projecting portico centered in the long elevation, the pavilion topped with a pedimented frame dormer (a square, pilastered cupola has been removed). Lintels are rock faced granite, with carved granite used to terminate the shallow cornice with its built-in gutters. The entrance, recessed in a side wing, has a flat transom, and a later bracketed hood.

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121. **Charles Burleigh House, 1858 ( C )**  
33 Beach Street

A large, two-and-one-half story frame vernacular residence with unfortunate side and rear additions. With the exception of the paneled pilasters and flat frieze and rakes, most of the trim was removed with the application of vinyl siding. The side lit entrance door is recessed behind a later porch.

122. **Edward R. Bradbury House, 1862-65, attributed to Edward Bradbury (mason) ( C )**  
37 Beach Street

An excellent hipped roof, two-story brick Italianate residence with segmental-arched windows with molded brick caps and the original six-over-six sash and shutters, a dentil cornice and a glazed portico.

123. **Diamond Littlefield House I, c. 1850, altered c. 1975-78 ( C )**  
45 Beach Street

A greatly altered Greek Revival two-and-one-half story, three-bay frame, gable end to the street double house, with much of the original detail lost during the installation of artificial siding. New windows and entrance door at the first floor, left entrance now sheathed over. Contributes to the streetscape despite alterations.

124. **Diamond Littlefield House II, 1851-1852 ( C )**  
53-55 Beach Street

This two-and-one-half story Greek Revival frame residence was built as a companion to 45 Beach Street by Littlefield, and has suffered the same loss of detail, including the corner boards, cornice frieze and original doors in the recessed double entrance. Gable end to the side, the double house has also had a two-bay dormer added at the center of the roof.

125. **First Parish Congregational Church, 1862, John Stevens, architect, Thomas Hill, builder ( C )**  
12 Beach Street (N.R. 6/21/90)

This National Register listed Romanesque frame, three-bay with a central tower and cupola with tall spire religious structure has exceptional detailing, including corbelled and bracketed cornices, elaborate corner boards and belt courses, heavily molded window caps with drops, and round arched openings at the front entrance and at the second level windows. One of Saco's most important buildings. There is also an excellent 1859 two-story, frame, cross gable roof Parish House at the rear, altered in c. 1910, enlarged c. 1980.

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126. **Edward P. Burnham House**, 1856, altered c. 1890 ( C )  
24 Beach Street

Originally a two-and-one-half story, three-bay vernacular Greek Revival frame residence, this house was altered with the addition of the octagonal corner tower and wrap-around porch c. 1890 so that it now appears as a restrained example of the Queen Anne style. Vinyl siding applied in 1985 caused the removal of virtually all of the remaining Greek Revival trim, but the spindle-work and bas-relief pediment of the porch and stained glass at the attic window remain as vestiges of the Queen Anne.

127. **George Leighton House**, c. 1846 (NC)  
28 Beach Street

Drastically remodeled example of a Gothic Revival cottage, with the original bargeboards, siding, porch, dormer and windows removed. Structure is no longer of architectural significance.

128. **Katherine Goodwin House**, 1925 ( C )  
38 Beach Street

An example of post World War One stock Colonial Revival residential construction, this two-story, shingled house has a good portico with a pediment and square columns.

129. **Hamilton Hall**, 1852 ( C )  
42 Beach Street

An impressive prostyle temple form Greek Revival style three-bay, two-and-one-half story frame residence with exceptional detailing of the period, including four heavy fluted Doric columns, a deep entablature that continues around to the side elevations, molded window hoods with consoles at the edges, floor length first floor parlor windows and paneled pilasters at the corners of the recessed facade. A side porch repeats the detailing in a smaller scale.

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**Pepperell Square**

130. **5 Pepperell Square, c. 1875, altered (NC)**

The remnant of a gambrel roofed structure, altered to the point that it is no longer of architectural or historic significance.

131. **15 Pepperell Square, c. 1960 (NC)**

A one-story brick commercial structure built c. 1960, of no significance.

132. **17 Pepperell Square, c. 1850 (NC)**

Greatly altered Gothic cottage no longer of architectural interest.

133. **Deering & Lowell Block, 1857, altered c. 1875 ( C )**

6-10 Pepperell Square

A seven-bay, three-story, shed roof, brick commercial structure with granite trim and granite post and lintel first floor. The first floor openings were in-filled with wood sash and door frames, and the modillioned cornice was added, all c. 1875. Original rolled iron shutters at rear windows.

134. **Harper Grain Company Grain Storage Building, c. 1900 ( C )**

12 Pepperell Square

Built as a storage building by Harper Grain Company, occupants at time of the Deering Block next door, this frame, shed roof, four-bay structure has been altered by the replacement of its original doors and siding. Considered as a Contributing Structure because of its association with the Deering Block.

135. **18 Pepperell Square, c. 1950 (NC)**

A one-story, frame commercial structure that, while compatible to the streetscape, is considered Non-Contributing because of the date of construction.

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**Common Street**

136. **John Kilpatrick Block, 1846 ( C )**  
6 Common Street

An excellent five-bay, two-and-one-half story brick Greek Revival commercial structure, irregularly shaped in plan to conform to the lot lines. The original granite post and lintel first floor shop fronts have been in-filled with later wood framing, but the first floor retains its original visual character. Brick frieze and dentil cornice, granite lintels at upper floor windows.

**Middle Street**

137. **Wardwell Home for Aged Women, 1889, John S. Locke, plan; Stevens and Cobb, working drawings, A. K. P. Chellis (Saco) builders, C. & F. Benson , masons ( C )**  
43 Middle Street

An excellent Colonial Revival three-story, hipped roof brick residential structure with exceptional period detailing including two-story octagonal bay window units flanking a second floor Palladian window, a modillion cornice, splayed brick window heads and a side porch with paired, turned columns.

138. **Abraham Cutter House, 1841, Abraham Cutter, architect; Toppan & Cutter, builders ( C )**  
45 Middle Street

A two-and-one-half story, three-bay brick Greek Revival residence now enlarged at the rear with two additions, the first brick, the second frame. Granite lintels at all windows and at the side hall entrance in the facade, with a brick cornice along the side elevations. (Toppan & Cutter was the pre-eminent masonry contractor in the Saco Valley in the nineteenth century).

139. **Ira Foss House, c. 1885 ( C )**  
55-57 Middle Street

An unusual two-and-one-half story Italianate frame residence with a cross gable-on-hip roof, a one-story, rectangular wrap-around bay window unit at the right and a centered one-story porch with square posts. The application of vinyl siding has caused the removal of much of the trim, but the deep frieze and cornice with paired brackets remains.

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140. **Stephen Fairfield House**, c. 1815, roof changed c. 1870, dormer, side ell c. 1970 (C)  
59 Middle Street

Originally a five-bay, two-and-one-half story frame Greek Revival residence, the Fairfield house has been significantly altered by the addition of a running dormer along the main facade, a one-story addition at the right, and vinyl siding. It retains good Greek Revival portico with fluted Doric columns. (Haley notes that this was a hipped roof Federal structure altered to the Greek Revival c. 1870 by Moses Lowell.)

141. **Timothy Washburn House**, c. 1830, Mansard roof, bay window c. 1860s (C)  
65 Middle Street

A five-bay, two-and-one-half story frame Federal residence altered c. 1870 to the Second Empire style with the addition of the Mansard roof with gabled dormers and a two-story bay window along the right elevation. Vinyl siding has caused the removal of most of the Federal and/or Second Empire trim, including the cornice frieze and likely brackets.

142. **Townsend-Randall Double House**, 1846, attributed to William Townsend, carpenter (C)  
69-71 Middle Street

An excellent six-by-four-bay, two-and-one-half story frame Greek Revival double house, with paneled corner posts, a deep frieze that returns across the gable end walls, and a recessed central double entrance with each original door lighted by sidelights and a flat transom. First floor windows provided with splayed end wood caps, the second floor windows framed directly into the bedmold of the frieze.

143. **Daniel Townsend House**, c. 1800, attributed to William Townsend, carpenter (C)  
73 Middle Street

An early Cape altered to a duplex with the addition of a running dormer and a double entrance. Trim removed for artificial siding, entrance porch later.

144. **Elizabeth Hooper House**, c. 1831, altered c. 1854, Charles Kimball, builder (C)  
79 Middle Street

Originally a Greek Revival five-bay, two-and-one-half story frame residence, altered c. 1854 by the addition of Italianate bracketed cornice, door hood and window caps. First floor windows likely shortened, clapboards covered with vinyl siding.



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145. **John Johnston House**, 1834, John Johnston, carpenter architect ( C )  
83-85 Middle Street

A greatly altered one-and-one-half story Federal residence, stripped of its original trim with the installation of vinyl siding and compromised in scale and massing with the addition of a running dormer with a central gable. Rear ell has gambrel roof with dormers.

146. **Benjamin Dunn House**, c. 1835, altered 1863 ( C )  
89 Middle Street

A Federal frame residence altered in 1863 to the Italianate. Excellent paired-bracket cornice and a triple window over the central entrance which has been enclosed with a later storm porch. Federal pilaster corner boards and frieze remain at connected barn in the rear.

147. **Richard Cutts Shannon House II**, c. 1820 ( C )  
95-97 Middle Street

Now a vernacular Greek Revival six bay, two and one-half story frame residence, the Shannon House was a three bay wide Federal structure that was doubled in width. Now covered with asbestos shingles, much of the Federal and Greek Revival detail has been lost. The entrance porch is later Colonial Revival, and there is a large addition at the rear.

148. **House**, c. 1890 ( C )  
44 Middle Street

A bow-front triple-decker vernacular frame apartment house, with a later Colonial Revival porch, a flat bracketed and dentil cornice and overhanging eaves. Siding hides original trim.

149. **Captain Thomas Cutts Double House**, c. 1800, altered c. 1835 ( C )  
48-50 Middle Street

Supposedly built as a storehouse by Captain Cutts, merchant, this structure was altered into a double house c. 1835, adding the paired fan and side lit entrance doors. All c. 1835 trim removed with the application of the present asbestos shingles.

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150. **Daniel Merrill Owen House**, 1848, enlarged 1854-56 ( C )  
64 Middle Street

Originally a three-bay wide, two-and-one-half story frame Greek Revival residence when built, this impressive appearing structure was enlarged by adding the left half, the facade recessed behind a three Ionic column colonnade in 1854-56 to create a *faux*-peripteral plan (the rear "colonnade" has only the corner column). The house has paneled corner boards, a deep, full width entablature that returns across the gable end walls, heavy window and door hoods and three louvered oval vents set below the frieze in the original three bay section.

151. **Elisha Hight House**, c. 1833 ( C )  
68 Middle Street

A three-bay, two-and-one-half story frame Federal house, the value of the Hight House has been diminished by the installation of a picture window and a pair of doors in the first floor, and the addition of artificial siding which covers any trim remaining from the Federal period. Of marginal importance, but because of scale, massing and siting, building contributes to the streetscape.

152. **Handtub Society Engine House**, c. 1848, moved from Pepperell Square 1857 ( C )  
70 Middle Street

Originally the Niagara Company No. 3 Engine House when located in Pepperell Square, this structure was moved to this site and converted into a residence in 1857, retaining much of the Greek Revival detailing from the original use. Two-and-one-half stories tall, three bays wide, with a gable roof end wall to the street containing a round arched window at the attic level, with sidelights at the entrance door and a good wood frieze and cornice. All other trim removed or hidden when vinyl siding was applied.

153. **Captain Thomas Cutts House**, c. 1838 ( C )  
74 Middle Street

A vernacular Federal frame double house with later bracketed entrance hood protecting a pair of transom lit doors and later window caps. Simple boxed cornice and flat rakes. Thought to have been relocated from the Main Street frontage of this lot sometime after 1839.

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154. **Residence, c. 1950 (NC)**  
80 Middle Street

A modern, post-1950, one-story cape of no architectural significance.

155. **Leland-Locke House, c. 1820, altered 1887 ( C )**  
92 Middle Street

An excellent two-and-one-half story brick five-bay wide Federal residence with a Colonial Revival portico protecting an exceptional fan and side lit entrance door. Splayed granite lintels at all windows, simple wood cornice and flat rake boards. An attached barn dates from the 1887 alterations, and the dining room was redesigned by William Barry in 1915.

156. **Joseph Johnston House, 1847-48, Joseph Johnston, joiner/architect ( C )**  
100 Middle Street

An excellent three-by-four-bay frame two-and-one-half story Greek Revival residence with a pedimented front gable end wall to the street, and flat pilaster and lintel frames at the side hall entrance and at the gable end window. All other trim has been removed for the installation of artificial siding. There is a connected barn at the rear.

**School Street**

157. **Tenement, c. 1890 ( C )**  
11 School Street

A "double-decker" bow front tenement house with four apartments, two to a floor. New siding hides any Colonial Revival details that may have enriched the otherwise austere facade and elevations, with the exception of an entrance porch with balustrade.

158. **Tracey Hewes House, 1850 ( C )**  
29 School Street

A prostyle temple front Greek Revival sited to the side yard, with four fluted Doric columns supporting a deep frieze that continues across the gable end walls to create full pediments. The bay window at the street elevation, and a two-story rear ell are later.

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**159. Benjamin Pike House, c. 1817 ( C )**

10 School Street

An example of a transitional late Georgian-Federal frame, five-bay, two-and-one-half story residence with a good Doric surround at the central entrance, a simple wood cornice and flat rakes at the gable end walls. The rear ell is later, as is the sash. Vinyl siding caused the removal of all other original trim.

**160. Methodist Church, 1879 ( C )**

12 School Street

A rare example of a Carpenter Gothic-Stick Style frame church structure, with its symmetrical facade punctuated by a tall, engaged central tower with belfry and pyramidal spire. Tall Gothic lancet window openings at the main level are repeated as bracketed Gothic oriel windows at the base of the belfry, with brackets remaining at the eaves and at two door hoods serving entrances at the sides of the projecting tower. Unfortunately, false timbering and a stick-work frieze below the eaves were removed for the installation of vinyl siding.

**161. Selectus Adams House, 1845 ( C )**

30 School Street

Now a two family dwelling, the Adams House was likely a single Greek Revival, brick, three-bay, two-and-one-half story with high stepped gable ends residence. Windows are trimmed with granite, the granite repeated at the lintel over the side hall entrance, which has been altered.

**Cutts Avenue**

**162. Residence, c. 1870 ( C )**

19 Cutts Avenue

A vernacular Greek Revival three-bay gable end to the street frame residence with a later Colonial Revival full width porch hiding a bay window and later hipped roof dormers lending a Queen Anne feeling to the composition. Greek frieze terminates in short returns at the gable end, and while the original corner boards are gone, the molded window caps remain.

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163. **Residence**, after 1872 ( C )

21 Cutts Avenue

A simple, dignified example of an Italianate townhouse, with a central gable intersecting a low hipped roof and a pair of one-story bay windows with dentiled and bracketed eaves. The eaves at the roof are decorated with a flat frieze and a row of dentils, with single carved brackets along the flat section either side of the central gable. House is oriented to the side yard, with a one-story porch sheltering the entrance. Unfortunately, a finely detailed central cupola was removed, the base of which remains in place.

164. **Residence**, after 1851 ( C )

29 Cutts Avenue

Originally a two-and-one-half story, three-bay Greek Revival frame structure, this house has been altered through the addition of a two-story bay window, a pair of round-headed sash in the attic level, paired brackets in the cornice and a door hood so that the primary stylistic category is now Italianate. Despite the later asbestos siding, the pilastered corner boards and the molded window caps remain.

**Cross Street**

165. **Abel Hersey House**, 1827, altered c. 1860 ( C )

9 Cross Street

Originally a five-bay wide, two-and-one-half story Federal residence, the Hersey House was altered c. 1860 with the addition of the Mansard roof with its pierced gable dormers and bracketed cornice. The later Greek Revival frontispiece was taken from Plate VII in Benjamin's *Practice of Architecture*.

166. **Charles Mixer House**, 1832, restored 1930 ( C )

13 Cross Street

A large-scale brick federal structure with an asymmetrical gable entrance wall sited to the side yard, retaining its early stepped cornice and wood window casings. The fan lit entrance and its protective canopy may date from the 1930 work. There is also a large two-story rear ell of interest.

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167. **Abraham Foskell House, 1828-1830 ( C )**

25 Cross Street

A late, *retardiare* example of the late Georgian style center chimney plan residence, with an enclosed pedimented portico, simple boxed cornice, flat rakes, molded window casings and massive four flue chimney. The bay window and the sun porch at the right side are later.

168. **Samuel Moody House, c. 1824, attributed to Samuel Moody, joiner ( C )**

12 Cross Street

A vernacular Federal-Greek Revival frame residence, with most of its trim removed during the installation of vinyl siding. The five-bay, two-and-one-half story structure has a deep frieze at the eaves, ending in short returns at the open gable end walls. What is now a one-story Queen Anne style portico was unfortunately reduced in height from its original two stories.

169. **Residence, after 1851 ( C )**

20 Cross Street

A three-bay gable end to the street, two-and-one-half story frame Greek Revival structure with a later side porch. Virtually all trim, with the exception of the entrance door and sidelights, was removed when vinyl siding was applied.

170. **Richard Thornton House, c. 1824 ( C )**

24 Cross Street

A greatly altered Greek Revival double house, retaining only its entrance hood, which itself is later. Contributes to the streetscape despite loss of detail.

171. **Residence, c. 1850 ( C )**

30 Cross Street

A three-by-four-bay Greek Revival two-and-one-half story frame residence with a closed gable end wall facing the street. Trim removed at some time during mid-twentieth century front porch and board and batten siding in the pedimented gable end added.

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**Elm Street**

172. **Oliver Freeman House**, after 1851 ( C )  
77 Elm Street

A two-and-one-half story, frame Greek Revival house, with the gable end fronting the street. Fenestration altered at the second floor, front left and at the right side elevation, and siding has been replaced, but deep cornice and original side hall recessed entrance door with sidelights and paneled pilasters supporting a full entablature remain. Entrance at rear section has Italianate brackets.

173. **James Beatty House**, pre-1851 ( C )  
85 Elm Street

A three-by-four-bay, two-and-one-half story frame Greek Revival structure similar in form to its neighbor, 77 Elm Street, but with the fenestration intact. The original side hall entrance has been severely altered, with only the entablature of the surround remaining. While the entablature at the eaves and the corner pilasters remain, they have been covered with vinyl. All window trim was removed during the installation of the replacement siding. A two-bay shed roof dormer at the rear of the main block is later.

174. **E. B. Knight House**, pre-1851 ( C )  
87 Elm Street

Since this structure appears on the 1851 atlas, it is likely that its original form was that of a five-bay wide, one-and-one-half story center chimney cape, probably of the Federal Period. Subsequent alterations have changed the appearance of this frame residence to a bungalow, with Craftsman detailing, especially in the new sweeping roof with its enclosed entrance porch, and at the paired shed roof dormers.

175. **Dorrance Littlefield House**, 1876 ( C )  
111 Elm Street

A one-and-one-half story, frame vernacular residence with elements of the Greek Revival appearing in the detailing at the cornice at the windows and entrance doors. The three bay wide facade has a later Colonial Revival porch, with a second Colonial Revival porch, in this case in-filled, appearing at the end of the right side elevation, the elevation including paired cross gables to light the second level.

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176. **George Ricker House**, pre-1869 ( C )  
117 Elm Street

This vernacular Italianate frame residence is two-and-one-half stories, three-by-two bays with a rear two-story wing and an attached one-and-one-half story carriage house, with each connected element repeating the same dentil and bracket cornice and window hoods. The front facade features a one-story, almost full width porch with a smaller version of the bracketed cornice, the remainder of the width of the elevation occupied by an oblique, one-story bay window unit. Both this unit and a full two-story high bay window at the rear of the right elevation repeat the smaller cornice found at the porch.

177. **Annie M. Cole House**, 1891, John Calvin Stevens, Architect ( C )  
123 Elm Street

John Calvin Stevens designed this small Shingle Style/Queen Anne cottage, utilizing an octagonal corner tower and a projecting third level end wall gable supported on brackets and a centered one-bay wide two story bay window. The steep gable roof runs by the tower to a one story entrance porch, where the door is protected by a projecting pedimented entrance hood. Original sash is six-over-one, with working shutters.

178. **David Ricker Block**, 1849, attributed to David Ricker, carpenter ( C )  
78-80 Elm Street

An excellent brick two-and-one-half story six-bay wide double house, with dressed, flush granite lintels at the window openings and at the recessed entrance doors. The gable roof is punctuated by two pairs of tall end wall chimneys and is terminated at the eaves and gable ends by a shallow wood cornice.

179. **Governor John Fairfield House**, 1825 ( C )  
86 Elm Street

A painted brick two-story residence with a low hip roof and tall end wall chimneys, the Governor Fairfield House is an excellent example of the Federal period. The entrance porch is Colonial Revival, the carriage house to the rear, with its cupola, is Italianate. Five-by-four bays in composition, the original sash has been replaced with one-over-ones.



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**180. John Gaines House, 1857 ( C )**

92 Elm Street

A three-by-three-bay, two-story frame Italianate residence with a deep frieze and molded cornice, the cornice supported with paired, sawn and turned brackets. Windows have molded caps, and the central entrance door, with its sidelights and flat transom, is set behind an impressive porch with paired columns. A flat area at the top of the hip roof indicates the possibility of an earlier balustrade or cupola. A two-story frame connected carriage house has a hip roof with cupola.

**181. Abel Hersey House, c. 1825 ( C )**

96 Elm Street

A two-and-one-half story frame Federal residence, the only saltbox in the proposed historic district, the Hersey House has a shallow quirked cornice resting on a simple bed mold, narrow backband casings at the window openings, and what appears to be original nine-over-six at the first floor, and six-over-six sash at the second floor. A later, projecting shed roof door hood is supported by large sawn brackets, the hood protecting a slightly later Greek Revival entrance with sidelights.

**182. Henry Wentworth House, 1858 ( C )**

100 Elm Street

A five-bay wide, two-and-one-half story frame Greek Revival residence with a gable roof, the gable ends to the side, the Wentworth House has a central entrance with a full entablature, the pilasters paneled in a Gothic pattern with pointed arches. First floor windows are almost floor height, the second floor window openings extend to the bottom of the narrow bracketed eaves.

**183. Jonas Tibbetts House, 1848 ( C )**

106 Elm Street

A three-bay, two-and-one-half story Greek Revival frame residence with a full pedimented gable at the gable end to the street created by the return of the full entablature at the side elevations, the entablatures supported by paneled pilasters at the corners. A full width one-story porch is later. The house has a two-story wing at the right side, with a two-story connected carriage house/barn.

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184. **Houston-Burleigh House, 1846 ( C )**

112 Elm Street

A mirror image of 106 Elm Street, this two-and-one-half story, three-by-four-bay Greek Revival residence repeats the full entablature and pedimented gable end to the street and the paneled corner pilasters. A one-story porch across the facade is similar to 106 Elm, and there is a connected barn/carriage house.

185. **Luke Gordon House, 1837, attributed to Luke Gordon, joiner ( C )**

120 Elm Street

Originally a two-and-one-half story frame Greek Revival residence, the Gordon House has been stripped of most of its identifying detail. Of value to the historic district because of scale, proportions and placement on the lot.

186. **Seth Farfield House, c. 1840 ( C )**

124 Elm Street

A five-bay, two-and-one-half story Greek Revival residence, the Fairfield House has been stripped of most of its detailing when replacement siding was installed, and has had a large, two story hyphen and rear wing appended to it, affecting the scale of the original residence. The frieze and cornice with returns at the gable end remains as the only vestige of the Greek Revival; the side porch is Italianate in origin, the front entrance porch twentieth century.

187. **John Perham Blocks, c. 1910 ( C )**

130 Elm Street

Appearing as two separate structures, this large tenement structure includes what was an earlier three-bay wide gable to the front frame house. The Perham Blocks are three-stories high, four bays wide, with a full height bay window unit occupying the right bay of both sections, and the entrance, with a simple pedimented hood, located to the left of the bay unit. The flat roofs are enriched by a narrow frieze and overhanging eave with sawn brackets.

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188. **Dr. Goodwin House**, 1851, David Ricker, architect/builder ( C )  
146 Elm Street

A late Federal five-bay, two-and-one-half story house, possibly constructed as a double-house, the Dr. Goodwin House retains its original flush siding under the present vinyl siding, and its original cornice with its cavetto bed mold. The entrance porch is Colonial Revival, and the side porch is later. The roof is accentuated by four end wall chimneys.

**Vernon Street**

189. **Albert Day House**, 1849 ( C )  
7 Vernon Street

A one-and-one-half story three-by-four-bay Greek Revival residence with the entrance in the gable end facing the side yard, the Day House has been altered by the construction of two wall dormers at the street elevation. The house retains its original narrow frieze and molded cornice, which returns at the gable end walls, narrow pilaster strips at the corners, and a side lit entrance door.

190. **David Sawyer House**, pre 1851 ( C )  
9 Vernon Street

A good example of an early vernacular cape constructed in the Greek Revival period, one-and-one-half stories, five bays with a side lit central entrance now sheltered with an Italianate hood. Narrow corner boards, built-in gutters serving as the cornice, flush eaves at the gable ends and a good deal of scarfed clapboards *in situ* all contribute to the value of this structure.

191. **George Titcomb House**, 1857 ( C )  
11 Vernon Street

A simplified version of the one-and-one-half story Greek Revival gable end to the street residence, in this case suffering from the loss of most of the original detail during the installation of vinyl siding. Vestiges of the original side hall entrance remain, but the cornice has been boxed to hide all detail. Fenestration has been altered, but house is in scale with the proposed historic district.

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192. **Luke Gordon House**, c. 1860, attributed to Luke Gordon, joiner ( C )  
17 Vernon Street

A small two-by-four-bay, one-and-one-half story frame Greek Revival residence with the gable to the street. A simple flat frieze and molded cornice returns at the gable end facade, the frieze resting on flat pilaster strips. Windows and the entrance door are cased with wide architraves with molded caps, the entrance provided with an Italianate hood.

193. **Leavitt House**, c. 1860 (NC)  
19 Vernon Street

A much altered Greek Revival one-and-one-half story gable to the side residence that has lost virtually all of its integrity.

194. **William Deering House 1**, 1852, William H. Deering, house-wright ( C )  
23 Vernon Street

One of three identical one-and-one-half story, five-by-four-bay Greek Revival frame residences aligned in a row. All have central entrances in the side elevation facing the side yard, all have pilastered corner boards, flat friezes and molded cornices, the frieze and cornice returning at the gable end to the street, and all have side lit entrances enclosed in a full entablature.

195. **William Deering House 2** ( C )  
27 Vernon Street

See 23 Vernon Street.

196. **William Deering House 3** ( C )  
31 Vernon Street

See 23 Vernon Street.

197. **Joseph Milliken House**, 1850 ( C )  
8 Vernon Street

An excellent Greek Revival five-bay, two-and-one-half story frame residence with a deep frieze and molded cornice supported by paneled pilasters, a recessed entrance with sidelights and a full entablature surround.

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198. **Charles Boothby House, 1845-47 ( C )**  
14 Vernon Street

Gable end to the street Greek Revival frame residence that has had most of its original trim hidden during the installation of aluminum siding. Remnants of a deep frieze remain at the side elevations, but the cornice and rake boards have been enclosed. Recessed entrance to the right now stripped of all detail, but original six-over-six sash remains.

199. **Richard Leavitt Double House, 1859 ( C )**  
16-18 Vernon Street

A Greek Revival two-and-one-half story gable end to the street double house, with an Italianate bay window at the front elevation and double door hood at the main entrance. Detail lost when vinyl siding applied, but the residence remains as a contributing structure because of its scale and siting.

200. **Garrett Burns House, c. 1870 ( C )**  
22 Vernon Street

A greatly altered Italianate vernacular frame residence with two two-story bay window units, one situated obliquely at the front left corner, the other along the left elevation. With the exception of the bracketed entrance door hood, all trim was removed during installation of artificial siding.

201. **Sicard House, 1947 ( C )**  
26 Vernon Street

Colonial Revival cape.

202. **Joseph and Bryant Tenement, post 1872 ( C )**  
30 Vernon Street

A one-and-one-half story, five-bay Greek Revival cottage with a deep frieze, molded cornice, pilastered corner boards and a simple front entrance. May be an earlier structure moved to this site c. 1875.

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**203. William Jordan House, 1854, William Jordan, carpenter ( C )**

36 Vernon Street

Similar to 30 Vernon Street, but with more refined detailing, including a paneled frieze and molded cornice that return at the gable ends, and a more elaborately trimmed out central entrance.

**204. Joseph Bickford House, c. 1860 ( C )**

40 Vernon Street

A one-and-one-half story, five-bay Greek Revival cottage with a deep frieze and molded cornice similar to 30 and 36 Vernon Street. Later entrance porch is Colonial Revival.

**Nott Street**

**205. Maple Grove Condominiums, 1980 (NC)**

7 Nott Street

Non-contributing because of date of construction, scale and design.

**Goodale Street**

**206. Residence, c. 1980 (NC)**

2 Goodale Street

Non-contributing because of its date of construction.

**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

Property is:

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

**Areas of Significance**

(Enter categories from instructions)

- Commerce
- Architecture
- Community Development & Planning
- Politics/Government
- Education

**Period of Significance**

1785-1947

**Significant Dates**

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete if Criterion B is marked above)

Various, see Inventory List

**Cultural Affiliation**

N/A

**Architect/Bullder**

Various, see Inventory List

**Narrative Statement of Significance**

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

**9. Major Bibliographical References**

**Bibliography**

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

**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: \_\_\_\_\_

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The nomination of a large part of Saco as a National Register Historic District acknowledges the rich architectural and social heritage which makes the Saco Valley distinctive and important to the broader understanding of the history and culture of Maine. The Historic District covers a wide area and encompasses an impressive variety of architectural styles, reflecting the unusually complex social structure which has evolved in the city over the past two hundred years. The District covers a broad spectrum of social history and includes some of the most important examples of architecture in southern Maine, including numerous commercial and civic **buildings** as well as residential structures which reflect most major trends in American architecture from the late eighteenth to the mid-twentieth centuries. The district qualifies for National Register listing under Criteria A for being associated with important events, Criteria B for being associated with the lives of significant people, and Criteria C for containing works of a high artistic value and works of several master builders and architects. Criteria Considerations A and B also apply to specific properties in the district.

To understand fully the importance of the District, one must first consider the complex history of property ownership and development which led to the uniquely rich complement of architectural styles and types. Perhaps as important as any building individually (including four already listed singly in the National Register), is the group as a whole, and the ordered and well-documented way in which the neighborhoods on the eastern side of the Saco River developed. This history has broad implications for the understanding of Saco's place in the history of southern Maine and in the history of economic and urban development of Maine in the nineteenth century.

Though the history of European settlement in the Saco Valley predates the Pilgrim era of Plymouth, the rich and colorful history of Saco in the seventeenth century, immortalized by Folsom and Drake, has little to do with the understanding of modern Saco. The first and farthest-reaching event in the development of Saco was the Pepperrell purchase of James Gibbins' third division of the original Lewis and Bonython patent in 1716. All of the proposed Historic District lies within this land purchase.

Young William Pepperrell's purchase covered some 5,000 acres and included timber privileges for an additional 4,500 acres. Pepperrell immediately subdivided his land, not into house lots, but in broad swatches perpendicular to the river. These were sold alternately to Nathaniel Weare, millwright, and Humphrey Scamman, Mariner, not for settlement, but for the most expeditious removal of the land's timber resources. The division which has the greatest implications for the Historic District is the division along what is now Main Street, with Pepperrell retaining the area east of the road, including the mill privilege below the falls, Weare buying the area to the north of the road, and Scamman buying the area above that, roughly to the line of Scamman and Union Streets. Next above Scamman's lot was Pepperrell's so-called Great Lot.



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Weare's division was sold in 1731 to a group of settlers, the largest portion going to John Sellea. Sellea sold his lot to Joseph Hill in 1736, setting aside a burying ground on the southern side of what is now Storer Street. This subdivision of Weare's purchase marks the beginning of development in what is now Saco, primarily along Water Street and the northern side of Main Street.

Not to be outdone, Pepperrell began selling and leasing the property near the landing below the falls. In 1752 he gave four acres of land near the falls to the town for a common, a meetinghouse, and a new burying ground so that the eastern part of Biddeford would be a distinct town called Pepperrellborough. Undoubtedly Sir William had plans for a great metropolis at Pepperrellborough, but he died in 1759, before anything but the meeting house was built, and the separation of Pepperrellborough from Biddeford was not formalized until 1762. Pepperrell's land passed to his nephew, William P. Sparhawk, who sold off a few parcels, including Indian Island the Great Lot, the Pepperrell's former clerk, Thomas Cutts, and a large parcel at Deep Brook to his former agent, Tristram Jordan, before the vast holdings were seized by the State of Massachusetts during the Revolution. These lands remained undeveloped until they were ultimately auctioned off by the state in 1798-99. Thus, the only eighteenth century development within the modern city center was in the old Weare division north of Main Street and the Pepperrell landing settlement east of Common Street, and in fact that is where the city's only eighteenth century houses on their original sites are to be found today.

The Weare property was divided into reasonably large homestead tracts. By the early nineteenth century, some of these had been subdivided into small neighborhoods, generally family enclaves, while others, such as the Thornton, Nye, Hartley, and Jordan lots remained largely undeveloped. The haphazard development of this property in a two century process of subdivision, re-subdivision, and further subdivision explains the peculiar architectural character of this part of the district, with Georgian, Federal, Greek, Victorian, and modern buildings jumbled together, some on large lots, some on small lots. It is this sampling of eras which gives Saco its charm.

The Pepperrell lands below Main Street that were auctioned off in 1798-99 were divided into small house lots oriented to a grid of new streets opened in a remarkable example of early urban planning. The lots were purchased not by settlers, but by speculators who quickly resold the improved or unimproved properties. A few nouveau-riche merchants like Joseph Leland and Cyrus King purchased contiguous lots on which they built stylish mansions, but primarily the lots became filled with the homes of trades people and petty merchants. It is their homes that define this area today, with some alterations and a few additions.

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The old Scamman lands were never developed to the extent of other divisions, because Elm Street was not laid out until the 1790s and remained a minor road until the 1820s. While there are some small Greek Revival-era neighborhoods along Union, Vernon, West Pleasant, and Temple Streets, the area above Elm Street still retains much of the flavor of its rural heritage.

**1780-1825**

Saco remained sparsely populated until after the separation of Pepperrellborough from Biddeford in 1762. The area's enormous resources for fishing, lumbering, ship building, and water-powered milling attracted new settlers to the clay banks of the east side of the Saco. The long course of the Saco River from the White Mountains in New Hampshire provided endless supplies of natural resources and countless potential markets for trade goods. Merchants like Thomas Cutts and Tristram Jordan established lumbering and trading empires that brought prosperity to the region. By the time of the Revolutionary War, international commerce had increased to the point that the government established a Customs District at Saco. While trade flourished, the settlement still clustered around the falls. Main Street was still so largely vacant that a privateer was built near the site of the present Masonic Block.

One of the few reminders of this era of Saco's history is the Solomon Coit House (#62), built circa 1785. George Folsom, writing in 1830, described Captain Coit as an "eminent shipmaster," whose ships carried Saco lumber to ports around the globe. The Coit House is one of the few surviving works of master builder William Pepperrell Moody (1741-1787), builder of the Cutts mansion (HABS ME 7). With its triangular window pediments and paneled interior, the Coit House is the best example of Georgian architecture remaining in Saco. Two other houses, the Benjamin Pike House (#159, c. 1817) and the Abraham Forskoll House (#167, 1830) were built long after the Georgian style had faded from fashion, but are generally Georgian in plan and ornamentation, and show the tendency of Saco builders to retain traditional building types long after more current styles were well established in the area.

From the separation of Pepperrellborough in 1762 to the turn of the century, the town's population grew dramatically, from 540 to 1,842 persons, and to 2,532 persons by 1820. The principal industry through this period remained saw milling and ship building. By 1800, there were seventeen sawmills in operation near the falls, sawing 50,000 board feet per day. A commercial center developed near the falls at Pepperrell Square, was originally called the Haymarket. The square was ideally located between the mills above the falls and the wharves below the falls and was the cross roads to the upper and lower bridges to Cutts Island. While the character of the square has changed since this early period, there are a few early commercial buildings nearby on lower Main Street, including Abel Hersey's frame harness shop (#42, c. 1814), Tristram Hooper's brick and stone store (#8, 1824), and the Manufacturer's Bank (#40, 1825). The town voted in 1805 to drop the weighty name of Pepperrellborough in favor of the ancient name, Saco.

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In the early nineteenth century Saco was home to a number of important historical figures. Richard Cutts was a U.S. Congressman and comptroller of the Treasury, as well as brother-in-law of President Madison. General Cyrus King was also a Congressman and Minister to Great Britain, and William Pitt Preble was Minister to the Netherlands. The eminent lawyers Prentiss Mellen and Ether Shepley each went on to serve terms as Chief Justice of Maine's Supreme Court. The presence of these figures, combined with the tremendous mercantile wealth of the lumber barons, gave the town great political clout despite its small size. The economic power of the community was enhanced by the founding of Saco Bank in 1803, with Thomas Cutts as director, and by the establishment of the first heavy industry, Saco Iron Works, in 1811 by Thomas Cutts and Josiah Calef.

While lacking in Georgian style houses, the Historic District is rich in examples of the Federal Period that demonstrate the town's emerging affluence and steady expansion. The Daniel Page House (#15, c. 1799) is a simple three-bay cape which was the first house to be built on the Pepperrell lands auctioned off in 1798. At the other end of the social spectrum is Thornton Hall, built for merchant Joseph Leland in 1801-03 (#18). Thornton Hall was one of the first square, three-story Adam style townhouses in southern Maine and is one of two houses in the district with traditional attributions to master builder Bradbury Johnson (1766-1819), who resided in Saco from 1801 to 1816. The other house attributed to Johnson is the Stephen Sawyer House (#106, 1807) - both houses copy design elements used on documented Johnson buildings.

Another outstanding early federal Period structure is the Cyrus King mansion (#11, 1807), which is notable both for its refined Adam style details and for its association with King, the first lawyer to settle in Saco, Minister to Great Britain, Representative to Congress, and General in the State Militia. Less pretentious is the Thomas Cutts, Jr. House (#153), which was the residence of Judge Shepley during the War of 1812.

The dependence of Saco's economy on the Atlantic coasting trade can be demonstrated by the dearth of building between 1807 and 1815. Real prosperity is not evident until the 1820s, by which time the fad of shallow hopped roofs had passed, and the appearance of Boston-trained masons, such as Abraham Cutter (1799-1886), had created a demand for brick houses. The first of the new type of house with a high attic story and a facade which is a sheer plane of masonry is Joseph Leland's second house (#155, c. 1820). Its flared granite window caps set flush with the wall plane would be copied numerous times in local buildings.

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Governor John Fairfield's House (#179, 1825) is significant both for its association with one of Maine's most prominent politicians and for its architecture. It is a throw-back to the older hipped-roof style of house, yet its painted brick facade is so severely planar it lacks any sort of masonry lintels or even any regular masonry bond. A later owner felt compelled to relieve the facade with a Colonial Revival portico. Other late Federal Period houses include the John Johnston House (#145, 1824), with its formerly elliptical fanlight and Gothic drop cornice, the Elizabeth and Henry B. C. Greene House (#60, 1827), and the very late Dr. Goodwin House (#188, 1841, David Ricker, builder).

## 1825-1860

The history of the development of Saco took a dramatic turn in 1825, when Cutts Island, with its tremendous water power potential and thriving iron works, was purchased by the town's first industrial corporation, the Saco Manufacturing Company. The following year, the corporation erected a brick cotton mill, 210 feet by 47 feet and 7 stories tall. It was the largest cotton mill in the United States at the time. The venture ended tragically when the mill burned to the ground in 1830, but the seed of industry was planted and a new corporation, York Manufacturing Company, but a new brick mill in 1831. The York Manufacturing Company and its successors milled cotton goods on Factory Island from 1831 to 1958.

The opening of the first mill in 1826 had a number of far-reaching effects which led to the urbanization of Saco. Most obviously, the factories brought new prosperity to the area and generated business for merchants, shippers, farmers, and tenement owners. The enormous mill attracted skilled workers from other urban centers, including the textile centers of England and Scotland. These immigrants brought both technical knowledge and urban experience with them. The signs of social turmoil appeared almost immediately. In 1827, Saco's only established church, the First Parish Congregational, experienced a mass dissent among its members and five new denominations were founded that year. One of the expressions of this revolt still extant is Trinity Episcopal Church (#27, 1827, John Johnson, builder). Trinity Church is significant as one of the earliest Gothic Revival churches in Maine, although recent changes have greatly altered its appearance. The diversity of immigrants increased throughout the century with the Irish arriving in the 1840s and 1850s, the French Canadians in the 1850s, 1870s, and 1880s, and eastern Europeans in the 1880s and 1890s.

The growth of a technically skilled population in Saco attracted other technical industries to the area, including foundries, belting and harness making factories, and, most importantly, machine shops. The arrival of the Portland, Saco, and Portsmouth Railroad in 1842 ushered in a new era in transportation of goods and passengers. For more than a quarter century, the new industries brought new workers and skilled workers brought new industries. While the textile mills are mostly gone, manufacturing remains a vital part of Saco's economy because of this long tradition of a technically skilled labor force.

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The development of the industrial center on Factory Island was paralleled by rapid growth in the commercial center around Pepperrell Square. This area has several fine early Greek Revival commercial blocks: Central Hall Block (#39, 1828); Deering Block, Pepperrell Square (#133, 1833); Saco House (#6, 1837, Toppan & Cutter, builders); Deering Block, Main Street (#38, 1846); and the Gilpatrick Block, Common Street (#136, 1846). The Central Hall and Deering Blocks (Main Street) are notable for their two-story granite post and lintel facades.

Between 1820 and 1850 Saco's population more than doubled to 5,797 persons. This rapid growth strained the ability of the town government to meet demands for services. Before the social changes of the factory period, town government was run by and largely benefitted the old mercantile aristocracy. By mid-century the government, like the town, had become more democratic, and most civil servants were simple shop keepers or humble tradesmen like Abraham Forskoll, cabinet-maker and Town Clerk, and Abraham Cutter, mason, school agent, and Alderman. One of the most visible achievements of this period was the controversial but farsighted expenditure of town funds to create a civic space, Saco City Hall (N.R., #49, 1855, Thomas Hill, architect). As originally built, City Hall combined a generally Greek Revival form with Italianate and Gothic details, and housed fire barns on the ground floor and a large public hall on the second floor. City Hall remains the center of local government and the new restored public hall is a focal point of community political and cultural life. Another important early civic building is the handsome Greek Revival Locke School (#120, 1844, Thomas Bulkley, architect), which now houses offices. It was built to relieve overcrowded and unsanitary conditions in the school district.

In domestic building, the preference of local builders for an extremely severe type of late Federal architecture blurs the transition from the Federal Period to the Greek Revival Period. The permanence of the plain masonry style was assured by the development of the York Manufacturing Company starting in 1831. The town's largest employer for more than a century, the York Manufacturing Company continued to build mills of the Federal period Waltham-type well past mid-century. With few exceptions, the York Manufacturing Company's lead was followed by most area builders.

The addition of a fluted-columned porch to the three-bay James Curtis House (#51, 1828) makes it appear as if it was built all of a piece twenty years after its documented date of construction. The J. P. Mellen House (#77, 1834, John Ricker, builder) is basically a Greek Revival house designed by a builder from a generation that could not let go of certain Adamesque forms like the elliptical fanlight. Likewise, the Joseph Hobson House (#64, 1828), despite its five-bay facade and elliptical fanlight, has a remarkable proto-Greek interior with anthemion and laurel wreaths carved on its original mantels. The house is also notable as the home of Saco's first mayor, Joseph Hobson.

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The advent of the prostyle temple form of house in the Thacher-Goodale House (N.R., #89, 1828, John Johnson, attributed builder) demonstrates that more than one local builder had difficulty adapting to the new fashion in architecture. The plan (it was the first temple-fronted house in Maine) is purely classical, yet it lacks any form of classical detail; its elliptical arches and reeded ornament are taken from the idiom of the American country builder of the period. It is worth noting that, after the Thacher house, twenty years passed before another temple-fronted house was built in the Saco Valley. For much of the century, the Thacher House was home to Stephen L. Goodale, Maine's first Secretary of Agriculture.

The flowering of the Greek Revival style in Saco in the late 1820s coincides with the prosperity brought to the area by the development of large-scale manufacturing on Cutts Island. It also marks the beginning of a long parade of romantic revivals in local architecture and can be directly linked with both fraternal mechanic's societies, the first of which was founded in 1816 with John Johnson as president. Even joiners' own simple houses, like those of John Cole Cummings (#28, 1840) and Luke Gordon (#185, 1837), benefitted from classical proportions set out in the works of Benjamin, Nicholson, and Shaw. Large five-bay houses like those of Benjamin Pike (#13, c. 1840) and Simon Milliken (#83, 1844) differ very little from houses built twenty years earlier except in their articulation of corner pilasters and heavy architectonic friezes. By the 1840s the five-bay house had all but disappeared from the Saco Valley builder's repertoire, having been replaced by the three-by-four bay plan presaged by the remarkably futuristic Thacher-Goodale House in 1828. These houses vary in size, and in having end, front and rear, or interior chimneys, but all are side-hall gable-front plans, many sited like the Thacher-Goodale House, with the main facade away from the street.

After the Thacher House, the earliest three-by-four bay house in the District is the Abraham Cutter House (#138, 1841, Toppan & Cutter, builders). It is part of a group of three-by-four-bay brick houses on Middle Street built for extended members of Abraham Cutter's family. The survival of a large number of three-by-four bay houses (including 23 within the District) demonstrates the popularity of this house plan during the region's greatest period of population growth.

The six-by-four bay double houses present another interesting study group for this house type. The Townsend and Randell Houses (#142, 1846, William Townsend, builder), David Ricker Block (#178, 1848), Dr. Goodwin House (#188, 1841, David Ricker, builder), and Hill-Goodale House (#82, 1852, Thomas Hill, builder) are all similar in plan, yet are extremely different in their ornamentation, and each can be attributed to a specific builder. The District contains a number of other significant Greek Revival double houses, such as the Cobb and Low House (#119, 1848, Cobb and Low, builders), that do not follow the standard three-by-four bay format. A very significant group of double houses is the three William Deering houses built on Vernon Street in 1852 (#194-196). These are five-bay back-to-back double tenements built to house middle-income workers from the textile mills.

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The William Deering houses exhibit another interesting trend in regional building: the story-and-a-half house with the wall plate raised above the floor level of the half story. This house type can be documented as early as 1742, in the Boothby Farm on the Scarborough town line. Most of the examples in the District date from the second half of the nineteenth century, and the vast majority of them sit on Vernon or North Streets.

The last significant group of Greek Revival houses is the small group of temple-fronted houses built during the brief resurrection of the form at mid-century. Between 1847 and 1854 eight houses and one church with giant-order free-standing columns were built in Saco and Biddeford. The three extant examples within the District are the Tracey Hewes House (#158, 1850) and Hamilton Hall (#129, 1852), which have a prostyle plan and an Asher Benjamin "column and entablature" order, and the Daniel Owen House (#150, altered 1854), which has a semi-pseudo-peripheral plan with an Ionic order.

The Gothic Revival was a second important romantic revival in Saco Valley architecture which reflects the increased availability of builder's guide books and an increased sophistication in local patrons of architecture. One of the first Gothic houses in New England was built by Bradbury Johnson in 1804 (demolished 1864) for Saco's eccentric State Representative, Joseph Bartlett. As has already been stated, Trinity Church (#27, 1827, John Johnson, builder) was one of the earliest Gothic churches in Maine. Despite the important early appearance of the Gothic Revival in Saco, only a handful of examples remain within the district as testament to the former glory of the style. The George Leighton House (#127, 1846), 17 Pepperrell Square (#132, c. 1860), and the Horace Woodman House (#91, 1866) are the only Gothic cottages extant within the District. The Hannah Leland House (#87, 1878) is a late example of a house showing the Gothic influence. An unusual remnant of the type is the Nott-Deering House (#88, c. 1850), which was originally a back-to-back Gothic duplex with rusticated flush-board siding, steep gables, and pierced verge boards and set in a planned naturalistic landscape. In 1948, under the direction of Strickland & Strickland of Boston, the house was shorn of its gables and Gothic trimmings and transformed into a French Provincial estate.

**1860-1900**

By the middle of the nineteenth century, the dramatic expansion of the cotton mills erected by the York Manufacturing Company, Saco (1830), the Laconia Company (1844) and Pepperrell Company (1848) in Biddeford pulled the center of commerce to York Square on Factory Island. In 1850, Biddeford first surpassed Saco in population, and by the end of the century it was more than double the size of Saco. Between 1860 and 1870 Saco's population dropped for the first time in more than a century. The Civil War and the Panic of 1873 both caused temporary declines in the cotton textile industry, but Saco's economy continued to prosper throughout the second half of the century, despite stagnant population figures for the period. Manufacturing diversified, and besides the textile and related industries, there were shoe factories (#34), five cigar factories, numerous carriage-makers, and a hoop skirt factory.

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In 1860, fire destroyed the First Parish Congregational Church, built in 1803 by Bradbury Johnson. The Adam style meetinghouse was the pride of the town and the most important local building associated with Johnson. When the parish rebuilt two years later, they sent to Boston for the plan. It was the first documented major commission given to a non-resident architect. The church (N.R., #125, 1862, John Stevens, architect; Thomas Hill, contractor), remains substantially unaltered. Its blend of Italianate, Romanesque, and Gothic details and sleek, flush-boarded facade, make it one of the outstanding religious structures of the region.

In 1872 the Boston & Maine Railroad located its station in York Square, reinforcing its commercial pre-eminence. Nothing remains of York Square today: the remnant of the wooden Second Empire Jordan and Hill Blocks at 146 Main Street (#1, c. 1870) is the last remainder of the corridor of commerce between Pepperrell and York Squares. The C. W. Boothby Store (#36, c. 1860), Jordan and Bryant's Store (#41, c. 1860), and the Mansard-roofed store at 191 Main Street (#4, c. 1870), also represent some of the frame commercial buildings common in the third quarter of the century.

The difficulty of efficiently administering public services led the townspeople to adopt a city charter in 1867. The stagnant growth of the period meant stagnant revenues for the new government, which was still burdened with debt since the construction of City Hall twelve years earlier. The city managed to make some improvements including increased expenditures on roads and a handsome new high school on Spring Street (N.R.). In 1880 a new clock and bell tower designed by Francis Fassett was added to the front of City Hall. Part of the problem with administering services came from the development of a large suburb nearly four miles from City Hall at Old Orchard. The petition to separate Old Orchard from Saco passed in 1883, creating the city's second major population drop in twenty years.

Some of the malaise of civic life was relieved by a renewed vigor in social life in the community, and by local manifestations of nation-wide reform movements. The wants of the less fortunate were met by the Provident Association, founded in 1856, and later by the Salvation Army. Elderly women were given shelter by the Wardwell Home for Aged Women. Fraternal and charitable societies flourished. The cause of education was addressed by the York Institute, founded in 1866, and the Dyer Library, founded in 1872. The cause of women's rights was championed by Sarah Fairfield Hamilton, who lived in Joseph Leland's mansion (#18). Mrs. Hamilton was a prominent proponent of women's suffrage and a founder of Saco's Women's Educational and Industrial Union. The most notable of Saco's philanthropists was Cornelius Sweetser (#19), who left half of his estate for charitable purposes, including grants for a public park, a public high school, an orphanage, an educational lecture series, and special funds for the York Institute, Dyer Library, Thornton Academy, and Laurel Hill Cemetery. Sweetser's will was structured so that most of these organizations had to match his bequests in order to use the funds.



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Expansions at the York Mills in the 1880s and other improvements in the economy led to a flurry of long overdue public improvements. A sewer system, designed in 1876, was built in the early 1880s. The Saco and Biddeford Water Company was founded in 1884 to supply fresh water to the congested city centers and provide a system of fire hydrants and public troughs. With clean water and adequate sewers, the city took up other public health issues, including banning swine from streets, squares and dwelling houses in 1885. From 1885 to 1890 the city put in dozens of brick sidewalks and in 1888 a street railway company began running street cars, which continued in operation until 1939.

Education has long been a high public priority in Saco, and the commitment of the community to higher education is best demonstrated in the District by Thornton Academy. Thornton Academy is an important institutional complex that features several outstanding buildings and retains a large part of its original landscape design. The earliest building in the complex is the Wadlin Building (#71, 1888), a Romanesque school building which is named for its architect, Horace G. Wadlin of Reading, Massachusetts.

Several important civic buildings were constructed in the Colonial Revival style. The earliest of these is the old Dyer Library (#50, 1893, Horace G. Wadlin, architect) next to the City Hall. Another early Colonial Revival institutional building is the Wardwell Home for Aged Women (#137, 1889, John S. Locke, designer; Stevens & Cobb, architects).

The prosperity of the 1890s saw a general rejuvenation of Main Street. At the very end of Main Street, the Italianate Sweetser Block (#34, 1874) and Berry Block (#35, 1866) were both remodeled and expanded in 1890. Across the street, the three-story Romanesque William Deering Block (#2, 1894) replaced an old wooden store at the entrance to Pepperrell Square. Also Romanesque in style is the Odd Fellows Block (#5, 1896, John Calvin Stevens, architect), a substantial rebuilding of an earlier Second Empire block. That same year, John Calvin Stevens provided plans for the Colonial Revival York National Bank (#37).

Domestic building in this period is full of variety. After Greek Revival Period and Federal Period houses, the third most numerous type of house in Saco is the Italianate. As with all of the other styles mentioned, these houses range from grand and delicate mansions like the brick J. G. Deering House (N.R., #22, 1869) to simple houses like the George Ricker House (#176, 1869). The earliest example of the style is seen in the Hooper House (#144, 1831), a simple Federal Period house remodeled with Italianate trim by Charles Kimball in 1854.

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As with Greek Revival houses, many Italianate houses can be grouped by design. The John Gaines House (#180, 1857), Jonas Tibbetts House (#21, 1860), and J. R. Deering House (#95, 1866) are all three-bay two-story hipped-roof houses with a deep frieze, broad cornice soffit and paired scrolled brackets in a pattern that is repeated on a large number of houses in Saco and Biddeford. The E. R. Bradbury house (#122, 1862, E. R. Bradbury, mason), with its segmental-headed windows and brick architraves, is another three-bay design which is duplicated in structures outside the District. The most prolific Italianate type is the two-bay back hall hipped-roof with cornice gable plan, which is exemplified by the Lucius Milliken House (#85, 1877), the Charles Tuxbury House (#67, 1878), 21 Cutts Street (#163, c. 1872), and numerous others outside the District. Late in the period, Italianate details were used on flat-roofed tenement blocks like those of George Cleaves (#118, 1880) and John Perham (#187, c. 1890).

The Second Empire style was never as popular in Saco as the other revival styles. However, notable examples include the Augustus Scamman House (#43, 1862, Augustus Scamman probable architect), which is sited with a garden entrance, and the diminutive Perley Bragdon House (#68, 1876). The mammoth Paul Sands House (#33, 1866) generated as much interest for the financial woes it brought to its original owner as for its stately proportions. Another large Sands house, the home of builder Charles Sands (#29, 1875, Charles Jordan, architect) is a rare eclectic house which combines elements of the Italianate, Second Empire, Stick, and Queen Anne styles like a bizarre 3-D pattern book to demonstrate the builder's wares to prospective clients in town.

It is interesting to note a group of five-bay Federal Period houses which had their shallow roofs raised to provide added room during the Victorian Period. The Abel Hersey House (#165, 1827), the Cornelius Sweetser House (#19, 1816, home of the celebrated nineteenth century philanthropist), and two others outside the District acquired fashionable Mansard roofs with pedimented dormers. The Reverend Cogswell House (#59, 1818, Sherburne Tilton, builder), was given a tall Italianate hipped roof with an open facade gable by builder E. R. Bradbury in 1872. These houses represent an intriguing picture of Yankee frugality in a period of architectural excess.

The District contains only two domestic buildings in the Stick Style, the Benjamin Goodale House (#111, 1879) and the Roscoe Bowers House (#66, c. 1885). Both houses feature hipped roofs, vertical stick work eaves, and elaborate porches. The Bowers House has been home to three Saco mayors, Joseph Hobson, Roscoe Bowers, and Dr. George Love. The Shingle Style is represented by the William Cole House (#177, 1891), a cross-gabled cottage believed to have been designed by John Calvin Stevens.

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More numerous and more conspicuous are Saco's large Queen Anne houses. The house built for Mayor Enoch Lowell (#65, 1890, Elmer Thomas, architect) shows some Colonial Revival influences in its bell flower frieze, Venetian window, and delicately turned porch balustrade with ramped railings. The Emma Hall House (#57, 1892) and the John Gregory House (#76, 1893) each have hipped roofs with cross gables, three-story towers, two-story spindle work porches, and poly-chromatic paint schemes. The Gregory House was built for the agent of the Saco River Lumber Company. A smaller but equally ornamental example is the house of Mayor Elroy Mitchell (#113, 1894, Dimon Mitchell, contractor).

The fourth largest stylistic category in the District is the Colonial Revival, reflecting a long period of general prosperity in Saco from before the turn of the century until the crash of 1829. The York Mills and Saco-Lowell Machine Shops expanded greatly during this period and new industries, like shoe manufacturing and power generating plants opened in Saco. The earliest and best preserved Colonial Revival house is the York Manufacturing Company Agent's house, designed by Horace Wadlin in 1889 (#58). This imposing house was built for Franklin Nourse, the first York Manufacturing Company Agent to live outside the mill-yard. The expansion of the mills required the demolition of the old agent's house on Gooch Street, and subsequent expansions would lead to the demolition of the old workers' tenements.

## 1900-1947

After the turn of the century, Saco experienced its first period of sustained population growth since before the Civil War, but the majority of the growth was in the out-lying areas, particularly in Camp Ellis and Ferry Beach. In 1900 one-third of the population lived in the city's three wards, with a half mile of York Square; by 1950 these three wards only accounted for a fifth of the population. Because the York mills remained the city's largest employer, the commercial district continued to prosper and several new buildings were put up before the Crash of 1929.

In 1907 an entire city block of wooden Greek Revival structures was razed to make room for the gargantuan Renaissance Revival Masonic Block (#45, Penn Varney, architect). Built to house a bank, stores, offices, and a large Masonic hall, the Masonic Block is the city's largest non-industrial building and a landmark of the Historic District. The best of the city's modern blocks is the Mutual Theater (#46, 1927), but in the Arts and Crafts style. Another significant modern block is the First National Store (#44, 1935), but in a simplified Commercial style at the height of the Depression.

After decades of leasing shop space in Pepperrell Square, the U. S. Postal Service constructed its present Colonial Revival edifice in 1923 (#7, James Wetmore, supervising architect). An unusual Colonial Revival civic structure for the region is the York Institute (#23, 1926, John Calvin Stevens, architect). Designed as fire-proof exhibit galleries for the Institute's eclectic collections, it is one of Stevens' few museum commissions.

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Many improvements were made in the Thornton Academy campus in this period. The Wadlin Building was given a Colonial Revival wing in 1930 by E. Leander Higgins. Also prominent in the group are two Colonial Revival buildings designed by William E. Barry of Kennebunk: the Charles C. G. Thornton Library (#73, 1903) and the Headmaster's House (#74, 1905). The last building in the group is the George A. Emery Gymnasium (#72, 1912, Coolidge & Carson, architects), one of the few Arts & Crafts style public buildings in the district.

While the residential district was not keeping pace with the growth elsewhere in the city, new houses continued to be built. Though the identity of its architect is currently unknown, May Edward Burnham's house built in 1900 (#86) has much of the Georgian gusto associated with the work of William E. Barry. It is only slightly less baroque than the Thornton Academy Headmaster's house designed by Barry in 1905 (#74). Three more restrained examples on upper Main Street are the Perkins House (#31, 1905), Graves House (#61, 1908), and Minot House (#30, 1910, George Haley, architect). Local architect Joseph Stickney designed several story-and-a-half brick houses with a Dutch Colonial influence. Two examples in the District are the First Parish Congregational Church Parsonage (#80, 1920) and 187 North Street (#94, 1920).

Shortly after the York Mill agent moved out of the mill yard, so did all of the workers. In its expansions at the turn of the century, the York Manufacturing Company demolished all of its boarding houses. The last of the company boarding houses came down in 1925. The demand for low-income housing was met by building handsome new triple-deckers, most in the Colonial Revival style, such as 44 Middle Street (#148, 1890), the Colonial Shoe Store (#10, 1900), and a two-story tenement at 11 School Street (#157, 1890). The electric street railway established in the 1880s allowed the upper middle class to move out of the city, while the expanding lower middle class bought or built small detached houses in the ever-subdivided in-town neighborhoods, which because of new modern electrical, water, and sewer services were becoming more desirable than ever.

Some of the small in-fill houses built in the early twentieth century are in the Colonial Revival style, such as the Katherine Goodwin House (#128, 1925), but many were built in the Craftsman style. The best documented of these is the California bungalow built by jeweler James Fenderson in 1914 (#63), a year before he was elected mayor. It is a pre-cut house, Sears "Modern Home #124." Fenderson decided not to buy the optional Craftsman interior: his interior is simple carpenter-built Colonial Revival. The most artistic of the Craftsman bungalows is the William Gilman House (#110, 1915) with its asymmetrical porch and false-timbered roof gable dormer. Bungalows continued to be built during the Depression, as is demonstrated by the Philip Woodworth House, built in 1939 (#97).

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From 1929 to the end of the period of significance most of the houses built in Saco were the small "American Dream" houses made possible in part by the National Housing Act and F. H. A. Loans. The house at 161 North Street (#90, c. 1933) and the Paul Sicard House (#201, 1947) are excellent examples of small Colonial Revival homes built in this period. Another small but very handsome house is the Charles Anthony House (#25), a 1939 Tudor designed by an architect named Towne.

**1947 - The Present**

Since 1947 the defining event in Saco's history has been the closing of the York Division of Bates Manufacturing in 1958. Another economic change has been the decline of the lumber milling industry: the last Saco River log drive was in 1943. While the specific industries have changed, manufacturing and wood products both still play vital roles in the local economy. Since 1946 tourism, especially auto tourism, has been an increasingly important part of the economy and accommodations for the automobile are evident throughout the District.

Some good houses continued to be built after the period of significance, including a number of good western Ranches. The best of these is the Currier House (#24, 1957), which retains its original picture windows and three types of wall cladding. Since the establishment of the Saco Historic Preservation Commission in 1990 there has been heightened awareness of the architectural importance of construction and maintenance of structures within the Historic District. Holy Trinity Church (#12, David Lloyd, architect, 1993) is an excellent example of a contemporary building which compliments the existing streetscape.

The Saco Historic District demonstrates a wide variety of architectural styles and levels of uses in domestic, commercial, civic, and institutional buildings. Many of the structures are outstanding examples of their style or type, and four are already individually listed in the National Register of Historic Places. In domestic buildings, Saco's Historic District excels in its variety of styles and broad levels of social representation. The district encompasses buildings of twenty different styles, which range from grand mansions to humble tenement flats. More important than each mansion, commercial block, public building, or worker's house is the manner in which each relates to the other and to the group as a whole to demonstrate the economic and social changes which have shaped the community into distinct neighborhoods. Saco's developers have managed these neighborhoods as resources, exploited at different times and different levels to meet the changing needs of the community. Together they have much to tell us about the urban development of the city.

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The District is also significant as a source of information about regional building trends and about the development of professional architectural practice in Maine. More than a quarter of the structures built within the period of significance can be documented or reasonably attributed to a specific architect or builder. These include some of the most talented architects to work in Maine: Bradbury Johnson, John Stevens, Francis Fassett, John Calvin Stevens, Elmer Thomas, Horace Wadlin, William Barry, and E. Leander Higgins. The District also contains a large number of works by local builder/designers: William Pepperrell Moody, John Johnson, Thomas Hill, John and David Ricker, Augustus Scamman, and Abraham Cutter, as well as works by local architects Charles Jordan, George Haley, and Joseph Stickney.

Another important aspect of the District is the integrity of many of its streetscapes. Upper Main Street, lower North Street, Vernon Street, and School Street provide narrow vistas that have changed little in the past 50 or 100 years. These streets capes provide important links to the community's past that are often more significant than the buildings individually. The high quality of the architecture and level of documentary information make Saco's Historic District an exceptional resource for the region.

United States Department of the Interior  
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**National Register of Historic Places  
Continuation Sheet**

SACO HISTORIC DISTRICT

YORK, MAINE

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Thompson, Deborah, ed., *Maine Forms of American Architecture* (Waterville: Colby Museum of Art, 1976).

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Saco Historic District  
Name of Property

York, Maine  
County and State

**10. Geographical Data**

**Acreage of Property** 103 Acres

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 9 | 3 | 8 | 2 | 7 | 8 | 0 | 4 | 8 | 1 | 8 | 2 | 2 | 0 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

  
Zone Easting Northing

3 

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

2 

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 9 | 3 | 8 | 4 | 2 | 5 | 0 | 4 | 8 | 1 | 7 | 5 | 9 | 0 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

4 

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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 Tom Hardiman/Russell Wright

organization York Institute Museum/Private Consultants date August 1, 1996

street & number 371 Main Street/54 North High telephone (207)283-3861/(207)647-3851

city or town Saco/Bridgton, state Maine zip code 04072/04009

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

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

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

**Photographs**

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

**Additional items**

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

**Property Owner**

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

name \_\_\_\_\_

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

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

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



United States Department of the Interior  
National Park Service

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SACO HISTORIC DISTRICT

YORK, MAINE

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## VERBAL BOUNDARY DESCRIPTION

The Saco Historic District includes properties along both sides of Main Street, from the Saco River to Thornton Academy, including Pepperrel Square; both sides of North Street from Main Street to the Boston and Maine Railroad right-of-way, Elm Street from North Street to Cutts Avenue, including Vernon Street; Beach Street from Main Street to the property occupying the southeast corner of High Street; and, Middle Street from mid-block between Free and School Streets to Beach Street. See map.

## BOUNDARY JUSTIFICATION

The boundaries of the Saco Historic District were predicated on the early development patterns of the city, the distribution of architectural styles and examples of the best of these styles in the downtown, land use, and changes in density, especially at the northern edge at Thornton Academy, at the western end of North Street, and at the eastern edge at Beach and High Streets.

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SACO HISTORIC DISTRICT

YORK, MAINE

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All photographs were taken by Russell Wright, June, 1995. Negatives are on file at the Maine Historic Preservation Commission.

**Photo 1:** View looking northwest from east side of Main Street.

**Photo 2:** View looking northwest.

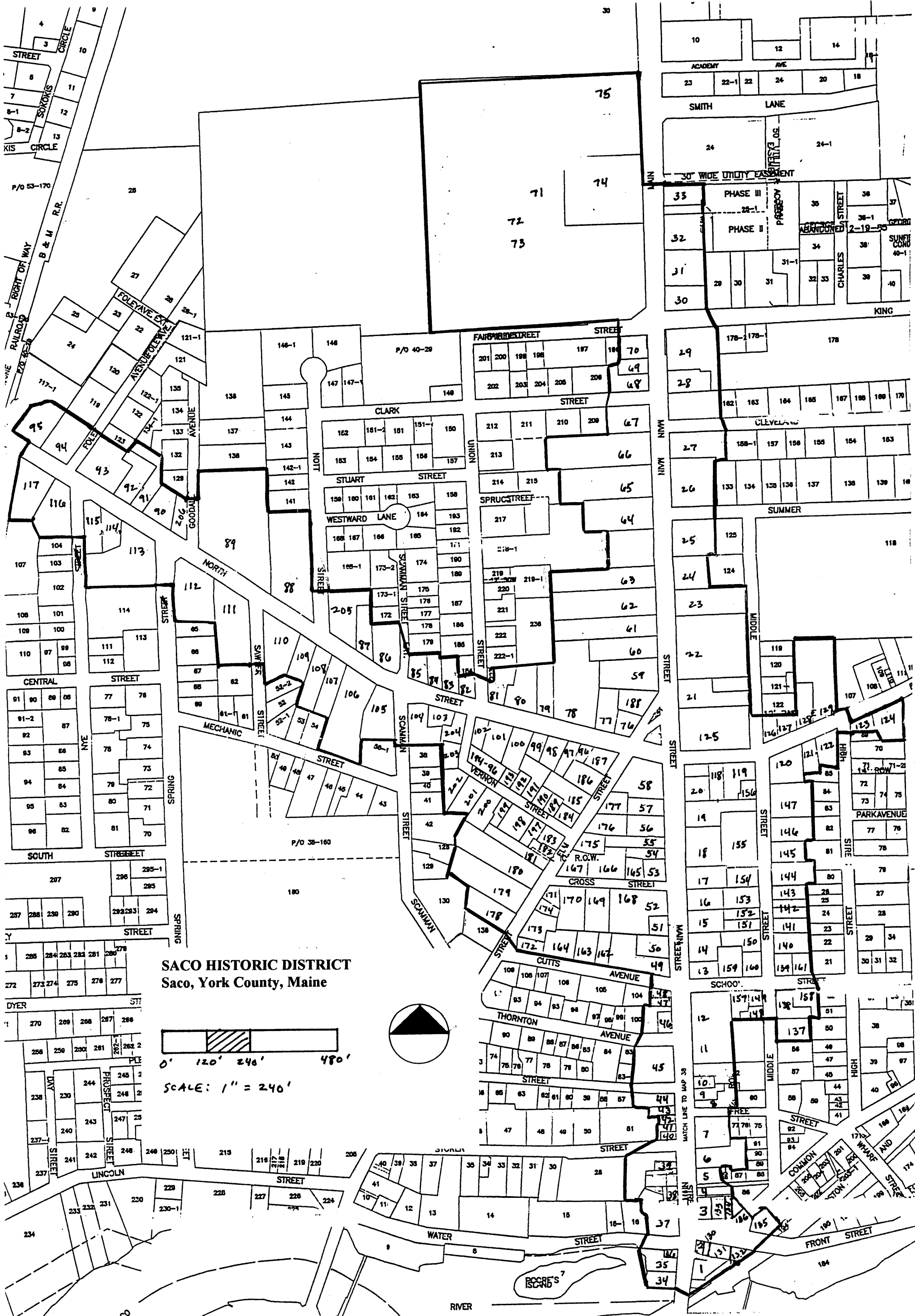
**Photo 3:** View looking southwest, Old Dyer Library at right, City Hall at left.

**Photo 4:** View looking southwest from west side of Main Street.

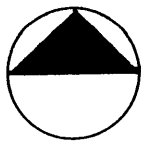
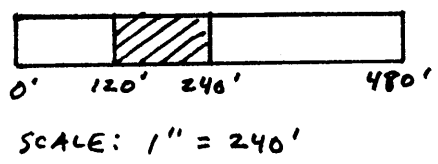
**Photo 5:** View looking northwest, Coit House at left, Fenderson House (Sears House) at right.

**Photo 6:** View looking north from School Street.

**Photo 7:** View looking east down Vernon Street.



**SACO HISTORIC DISTRICT**  
Saco, York County, Maine



MATCH LINE TO MAP 30