

United States Department of the Interior National Park Service

FEB 15 1991

National Register of Historic Places Registration Form

NATIONAL REGISTER

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

1. Name of Property

historic name Chestnut Street Historic District

other names/site number

2. Location Chestnut St. from Elm to Beacon Ave., Portions of Penobscot,

street & number Pleasant & Wood Sts., & Dillingham Pt.

not for publication

city, town Camden

vicinity

state Maine

code ME

county Knox

code 013

zip code 04843

3. Classification

Ownership of Property

- private, public-local, public-State, public-Federal

Category of Property

- building(s), district, site, structure, object

Number of Resources within Property

Table with 2 columns: Contributing, Noncontributing. Rows: buildings, sites, structures, objects, Total.

Name of related multiple property listing:

N/A

Number of contributing resources previously listed in the National Register 1

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of certifying official: Maine Historic Preservation Commission

Date: 2/8/91

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register, determined eligible for the National Register, determined not eligible for the National Register, removed from the National Register, other, (explain:)

Entered in the National Register

Signature of the Keeper

Date of Action: 3/22/91

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic/Single Dwelling
Government/Post Office
Recreation & Culture/Outdoor Recreation
Religion/Religious Structure

Current Functions (enter categories from instructions)

Domestic/Single Dwelling
Government/Post Office
Recreation & Culture/Outdoor Recreation
Religion/Religious Structure

7. DescriptionArchitectural Classification
(enter categories from instructions)

Federal
Greek Revival
Queen Anne
Shingle Style

Materials (enter categories from instructions)

foundation Stone/Granite
walls Wood/Weatherboard
Wood/Shingle
roof Asphalt
other _____

Describe present and historic physical appearance.

The Chestnut Street Historic District is an irregular L-shaped area of some 60 acres composed of three sub-districts: the Chestnut Street corridor, The Wood/Pleasant Street settlement and Dillingham Point. The district is for the most part residential in character, but also includes governmental and religious institutions as well as a village green. There are eighty-five (85) contributing resources and five (5) non-contributing resources as indicated by capital letters C and NC respectively in the inventory list.

The district ranges from mid Federal period architecture to expressions of the early twentieth century. The Nathan Brown House (8), of c. 1780 is typical of the earliest period and is characterized by its traditional rectangular form and applied Federal ornament. Later Federal period houses such as the John Hathaway House (3), exhibit a symmetrical five-bay facade covered by a slight hipped roof. The Greek Revival is best represented by the George Hodgman House (56), a gable front dwelling with broad corner pilasters and entablatures surmounting both the doorway and facade. The Gothic Revival style is visible in the the c. 1871 John Prince House (54). Italianate style influences are most evident in applied ornament, with bracketted cornices and wide overhanging eaves elaborating otherwise simple facades. The late nineteenth century architecture associated with the Queen Anne period is best represented by Boulder Cottage (85) and Pinecrest (37) both having towers and irregular roof lines. Prudden Cottage (34) would qualify as an example of the transitional type of architectural expression merging Queen Anne sensibilities with the Shingle Style irregular roof profile. Another example being displayed in the applied ornament facing the c. 1896 Packard House (25). Breeze Hill (31) conveys a true Shingle Style facade, its simplicity and symmetry similar to that of Portlow (86). These summer cottages are noteworthy as they represent the epitome of Camden's cottage architecture as designed by such local builders as Cyrus P. Brown and S. G. Ritterbush. Twentieth century architectural movements can be seen in the Ingraham-Brewer House (68) and the Dutch Colonial Revival style in J. W. Ingraham's house (67) of 1926. The post office ends Camden's architectural evolution with its Renaissance Revival facade.

Wood frame buildings are by far the most numerous in the district although there are also three brick structures and two of stone. Weatherboards side the majority of structures as well as stone, brick, wood shingles, aluminum, and stucco. Roof forms vary from gable end or slightly

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 2

hipped configurations, the latter of which are peculiar to the Federal period, to the front gabled Greek Revival style houses. Italianate houses are also typically front gabled with a side ell or secondary cross-gable with one cross-hipped example. The summer cottages are rife with irregular roof profiles which include gabled, gambrelled, polygonal as well as being spiked with towers. The earlier houses are devoid of porches; it is the mid- to late-nineteenth century structures that employ attached front porches. The summer cottages have more extensive porches, both attached and engaged. Extended architecture is well represented as some houses have connected barns or carriage houses reached through attached ells.

The development of the district encompasses over two hundred years originating with large farmsteads and pastures. Each lot is derived from one of four large tracts controlled by early Camden families. Houses occupy varying setbacks as well as lot size, especially the structures of later construction on Ogier's Hill. Early structures have shallow setbacks, whereas the summer cottages are often buffered by large lawns between the building and the street. The vegetation in the lower Chestnut Street corridor is relatively sparse with the exception of the village green. As one ascends the hill, however, a more pleasing streetscape is provided by large deciduous trees and the occasional wood lot. Landscape ornamentation is restricted to stone walls and decorative wood fences, with many houses surrounded by foundation plantings or shrubs.

The Chestnut Street corridor has lost some integrity due to the removal of street trees and intermittent new construction. The lower end of the district which serves as the town's center is a major point of congestion which removes the small town atmosphere formerly associated with this portion of the street.

INVENTORY LIST

1. **Village Green, 1927 - C**
Corner of Chestnut and Elm Streets
Olmsted Brothers, Landscape Architects

The village green was given to the Town of Camden by summer residents Mary Louise Bok, Cyrus Curtis, John Gribbel, and Chauncey Keep. The site is the former location of the Bayview House, a summer hotel. The early history of the Bayview House begins in 1822 when James Clarke arrived in Camden and later built the Megunticook House which was known as Clarke's Hotel and finally the Bayview House. The wood frame structure was a two-and-a-half story end gabled building with a side ell topped by a mansard roof which contained third story dormers. A sweeping veranda provided guests with views of the harbor. The hotel was operated until the turn of the century and burned thereafter. In its place the village green was installed which is

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 3

bordered by granite bollards and has a Second World War memorial flagpole as its focal point. Benches provide pedestrians with a restful retreat amidst deciduous trees and a curvilinear pathway.

- 2. Chestnut Street Baptist Church, c. 1837, 1868 - C**
Chestnut Street
F. F. Brewster, Architect

The present church edifice is comprised of an enlarged c. 1837 structure, with an aluminum clad facade that obscures much of the 1868 Gothic Revival design. The 1868 facade contained a projecting central bay through which one entered the nave passing beneath a tripartite round arched window lying in the second story street facade as delineated by a horizontal string course. The entry was surrounded by a rounded architrave molding. Flanking the central bay were two polygonal two-storied bays each with a second story single bay consisting of a square headed window topped by a label molding. Separated from the lower story by a stringcourse molding, was a round arched window topped with a rounded arch drip molding. Framing all three bays was an arcaded molding. The use of aluminum siding has obscured the original wood detailing, the two side bays now only having an upper bay as well as the covering of the arcaded molding. The installation of stained glass in the upper central bay and the addition of a Colonial Revival portico are simultaneous early twentieth century alterations.

- 3. John Hathaway House, c. 1799 - C**
31 Chestnut Street

Built by Camden's first lawyer, John Hathaway, this wood frame two story house is rectilinear in form, typical of Federal architecture in Camden. The street facade is of five symmetrical bays punctuated by a recessed Greek Revival door surround with Ionic columns set in antis. A decorative frieze surmounts the door. Square pilasters support the full entablature giving the house its only pretention. The six-over-six double-hung sash are framed by functional louvered shutters. Two interior chimneys are placed at the north and south ends of the hipped roof structure. A rear gabled ell provides access to a hipped roof barn that is sheathed with board-and-batten siding. The house is sided with wood clapboards and maintains a flat roof profile. After Hathaway, the house was occupied by Edward Cushing, another member of the merchant class and a steamboat captain. It was later inherited by Edna St. Vincent Millay but never occupied by the author.

- 4. Benjamin Cushing House, c. 1810 - C**
33 Chestnut Street

This two-story, five-bay wood frame house was built by Benjamin Cushing, an early leader of the community. The symmetrically composed facade features

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 4

an entrance vestibule and six-over-six double-hung sash framed by louvered operable shutters. In 1923 the house was remodeled with the addition of Colonial Revival elements such as wood quoins and a dentil molding as well as the single bay entry vestibule topped by a copper roof and supported by free standing columns. The house has a rear gabled ell which connects to a carriage house. All structures are sided with wood clapboards.

5. **St. Thomas Episcopal Church, 1922-24 - C**
Chestnut Street
E. Leander Higgins, Architect
Parish House Addition, 1925-26
Chapel and Tower Addition, 1930

Construction on the present facade began in 1922, the first services being held in 1924. Portland architect E. Leander Higgins chose the English Perpendicular Gothic for the church, a popular point of departure for the Tudor Revival in early twentieth century church architecture. The exterior is clad with Weymouth seam-faced granite with limestone for emphasis. The end gabled nave is topped by a slate roof which carries a small fleche tower of copper. The side entrance to the nave is end gabled and marked by stucco and half timbering. The parish house was begun in 1925 and finished in 1926 and is reminiscent of the early English guild hall. It is characterized by its linear plan and exterior of stucco interspersed with half timbering. The year 1930 saw the completion of the chapel and tower. The chapel is of compatible architecture and scale. The tower is of stone and topped by a castellated roof.

6. **Frank A. Barrett House, c. 1850 - C**
57 Chestnut Street

Associated with the Barrett family, this front gabled house figures prominently on the 1856 map of Camden and was probably built by Frank A. Barrett, son of Ephraim Barrett. The wood frame house maintains a Greek Revival door surround and simple pilasters carrying a broad entablature. The three bay asymmetrical facade is also faced with two six-over-six double-hung sash. The second story contains two identical windows. The adjacent northerly lot is the former site of the Barrett tannery.

7. **Ephraim Barrett House, c. 1800 - C**
59 Chestnut Street

Barrett, originally from Massachusetts, settled in this area of the district in 1796, his property being one of the original four large tracts. He established a tannery on the adjacent property and later established lime manufacturing on Bay View Street and later a regional lime inspector. The

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 5

one-and-a-half-story, five-bay cape situated on this lot is of Federal ornament, but has been subsequently obscured by the addition of aluminum siding. A hood and transom light of Italianate design obscure the original Federal pilaster capitals which are visible beneath. The addition of storm windows as well as the addition of several interior brick chimneys would appear to be a later addition too. The present facade is a modern alteration housing a true Federal facade beneath. The rear ell was added in 1945.

8. Nathan Brown House, c. 1780 - C
63 Chestnut Street

Brown, another Massachusetts native, built this center chimney one-and-a-half-story cape with Federal elements. The side gabled structure has a symmetrical five-bay facade centered by an Italianate door surround, a later addition as the Federal style pilasters can be seen beneath. The nine-over-six double-hung sash appear to be original, as does the dentil molding topping the front facade. A projecting cornice tops each window and shutters frame each opening. The house retains some original wood clapboards.

9. U. R. Horton House, c. 1840 - C
65 Chestnut Street

The early history of this house appears in the deed of the southerly neighbor, The Curtis House (10) of c. 1826. Referred to in the early deed as the Jacob Anderson House, the present wood frame house would appear to be a later structure, possibly erected for U. R. Horton whose name is associated with the property on an 1856 map. The Gothic Revival two-and-a-half story house has a two bay symmetrical street facade, the first story having two full-length six-over-six double-hung sash topped by a projecting molded cornice. The second story contains two gables each framing a large six-over-six double-hung sash. The south gable end is two-and-a-half stories and contains a two bay asymmetrical first story of two six-over-six double-hung sash. The second story is similar. The attic story window is identical, but of smaller scale. All windows are topped by a projecting molded cornice. The entrance to the house lies in the southerly facade. The asymmetrical north entrance facade has a single six-over-six double-hung sash of full length, and a recessed Greek Revival door surround topped by a gabled pediment with a boxed cornice. The rear ell has been altered from its original form. The entire house is sided with wood clapboards.

10. James Curtis House, c. 1826 - C
67 Chestnut Street

This side gable Federal house was purchased by James Curtis at a sheriff's sale as the deed dated October 19, 1826, states. Curtis promptly set about enlarging the former Pike house. Whether the Pike house is evident

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 6

is not known. The two-and-a-half story Curtis house is five symmetrical bays on both stories. The first story is marked by the central bay, a Federal door surround crowned by a semi-circular fan with wood muntins. The twelve-over-twelve double-hung sash complete the street facade. The house has an attached rear ell. The structure is sided with wood clapboards.

11. Brookside, c. 1902 - C
Cyrus Brown, Architect
69 Chestnut Street

Originally the site of the c. 1800 Dr. Joseph Huse House, this Dutch Colonial cottage was constructed for George Mansfield of Los Angeles, California. Whether the Huse house is incorporated in the 1902 structure is unclear. The house is rotated ninety degrees, the gambrel end facing Chestnut Street. The gambrel end facade is of two-and-a-half stories, the first story having a two bay symmetrical facade. Two double-hung sash, the upper sash having diamond panes, are placed in the slightly recessed first story. The side entrance to the engaged full width porch is adjacent. The second story street facade has two asymmetrical bays, a tripartite window and a single double-hung sash both with upper sashes of diamond panes. The attic story is punctuated by a bulls eye window with radiating keystones. The south facade is of two stories. The first story having a five bay symmetrical facade which is housed within an engaged full width porch supported by paired Colonial Revival columns. The columns are grouped in threes at either end of the porch. The second story consists of two centered polygonal dormers with an attached connecting shed dormer. All have diamond paned upper sashes. The house has a rear ell. The detached carriage house is of wood frame construction and carries a mansard roof of slate. Gambrel roofed dormers pierce all four sides of the structure. The carriage house is topped by a louvered cupola of Gothic Revival design. All structures are sided with wood clapboards, the house with wood shingles. The house was occupied by Cyrus Brown from 1906 to 1941. Originally, the shingled exterior was a natural finish when occupied by Brown. The house is now painted white.

12. John Eels House, c. 1800 - C
71 Chestnut Street

Constructed by shipwright and blacksmith John Eels, this wood frame dwelling is a basic rectangle in form and is typical of the early Federal architecture, the house being one room deep. The street facade is of five symmetrical bays centered by a Federal door surround composed of paired pilasters of slender proportions framing sidelights. The twelve-over-twelve double-hung sash complete the first and second story street facade. The house is topped by a slightly hipped roof which is punctuated by a center chimney. The house has subsequent rear additions that do not interfere with

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

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 7

the original structure. A detached barn is in the site. All structures are of wood clapboards. The property is enclosed by a wood fence.

13. Porter-Blake House, c. 1834 - C
75 Chestnut Street

Originally occupied by Charles Porter, a lawyer, and acquired by master mariner Captain William Blake in 1836, this side gabled, wood frame, two-and-a-half-story house has a five-bay street facade. The first story contains a centrally-located Greek Revival door surround. Six-over-six double-hung sash complete the first story, whereas the second story contains twelve-over-twelve double-hung sash. Three interior chimneys are symmetrically arranged behind the roof ridge. An attached rear ell leads to a carriage house. The house is sided with wood clapboards.

14. Thayercroft, c. 1822 - C
77 Chestnut Street

Built by Judge Jonathan Thayer, a member of the Governor's Executive Council and a County Commissioner, this side gable Federal cape is of one-and-a-half stories with a symmetrical five-bay street facade. The central entrance bay features a Federal door surround composed of an elliptical louvered fan of wood supported by pilasters enframing sidelights. The nine-over-six double-hung sash complete the facade. The half story contains a hipped dormer with two paired lights. Rebecca K. Smart, daughter of Judge Thayer, added the rear ell as well as the attached porch of Colonial Revival design to the south end of the house. The house was used by Miss Smart as a summer residence at which time she named it Thayercroft. The house is sided with wood clapboards.

15. Samuel Jacobs House, c. 1800 - C
87 Chestnut Street

Samuel Jacobs, a shipwright by trade, arrived in Camden in 1772. He purchased from William McGlathry a 143 acre tract of land upon which he built this Federal mansion of two stories. The farm was the site of lime manufacturing which produced the locally famous "Jacobs Lime." The street facade is of five symmetrical bays centered by a door surround with an elliptical fanlight and side light all with leaded muntins. The house originally carried a delicate balustrade around the shallow hipped roof. The addition of a connected rear ell is an early addition as it merges with the two room deep structure imperceptibly. The property was sold in 1854 to Col. N. C. Fletcher, a preacher and later a druggist. Boston native Charles Gallagher bought the house and added the two attached porches at the north and south ends of the house. Gallagher used the house as a summer place, calling it The Homestead. The present owners of Jacobs House removed the

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 8

northerly porch. The house is of wood clapboards.

16. Mark Whitmore House, c. 1876-1880 - C
91 Chestnut Street

This two-and-a-half story front gabled wood frame house has secondary cross gables and is situated at the corner of Limerock Avenue and Chestnut Street. Originally the property of the adjacent N. C. Fletcher farm, the lot was purchased by the Whitmore family in 1869 but not built upon until Mark Whitmore erected the present dwelling. The facade is comprised of a two-story bay window with a bracketed cornice adjacent to two-over-two double-hung sash topped by bracketed cornices. A shed roof addition houses the front entrance. The gable end is supported by eave brackets. The Limerock Avenue facade contains the cross gable of two-and-a-half stories with a two-story bay window identical to the Chestnut Street facade. Both are topped by wood shingles in a fishscale pattern. The Limerock Avenue facade also has a rear end gabled ell, the second story being three symmetrical bays, each a two-over-two double-hung sash with a bracketed cornice. The house is circumscribed by a bracketed cornice further elaborating upon its Italianate character. The house is of wood clapboard siding. A detached carriage house is located on the site.

17. Mark Whitmore House, c. 1865 - C
93 Chestnut Street

Built by Mark Whitmore, an officer of Whitmore and Company, this front gabled wood frame house with a side ell has a Greek Revival door surround enframing sidelights in its asymmetrical three-bay first story street facade. The adjacent two bays contain one-over-one double-hung sash. The second story contains two symmetrically placed one-over-one double-hung sash. A raking cornice frames the attic story window, also a one-over-one double-hung sash. A shed dormer lies in the southerly slope of the gable. The recessed side ell contains a hipped dormer in its second story. Below, the first story is sheltered by an attached full width porch supported by Colonial Revival columns and framed by a simple balustrade. A secondary entry and a one-over-one double-hung sash complete the first story. The property maintains a detached front gabled carriage house. All structures are of wood clapboards.

18. William Prince House, c. 1849 - C
95 Chestnut Street

This side gable wood frame two-and-a-half story transitional house was built by mariner William Prince and later occupied by Captain Hopkins. The street facade is of three symmetrical bays, the central bay being a Greek Revival door surround framing sidelights. The two six-over-six double-hung

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 9

sash are shuttered. The second story is marked by three identical windows and topped by a broad entablature. The roof is punctuated by a central chimney. The house has a rear ell. All structures are clad with wood clapboards.

19. William Norwood House, c. 1844 - C
97 Chestnut Street

This Greek Revival Cape with attached front gabled barn was first occupied by William Norwood. The Cape originally contained five symmetrical bays centered by a three part Greek Revival door surround. The addition of a large window with Queen Anne detailing gives the house a somewhat whimsical air. The recessed three-bay ell connects to a former barn, which is now a dwelling with applied Italianate ornament. The side entry is topped by a bracketed hood as are the two second story windows. The addition of a large single paned window in the first story is a later addition. All structures are sided with clapboards.

20. Ephraim Howe House, c. 1850 - C
101 Chestnut Street

This two-and-a-half story front gable dwelling with secondary cross gables appears on the 1856 map of Camden as does the Prince House (18), and the Norwood House (19). The first story consists of an asymmetrical three-bay facade sheltered by a Colonial Revival wrap-around porch. The second story contains two symmetrically placed one-over-one double-hung sash. The attic story of this house contains a tripartite window, the central window having a pointed gothic arch. The slight eave overhang is ornamented with decorative brackets. The house is sided with wood clapboards.

21. Lizzie Richards House, c. 1896 - C
103 Chestnut Street

This wood frame two-and-a-half story front gabled house has secondary cross gables. The street facade contains a side entrance adjacent to a large two-over-two window, both of which are sheltered by a porch with turned posts. The second story facade consists of two two-over-one symmetrically placed double-hung sash windows both topped by a bracketed cornice of Italianate design. The raking cornice is supported by scrolled brackets. An attached carriage house is reached through a modified ell. All structures are wood sided.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 10

22. Zealor Richards House, c. 1866 - C
105 Chestnut Street

This end gabled two-and-a-half story house contains a first story facade of three asymmetrical bays. The side entrance contains side lights and is topped by a bracketed hood. The two adjacent six-over-six double-hung sash are also topped by a similar hood, as are the six-over-six attic story windows. The end gabled roof has a slight eave overhang. The house is sided with wood clapboards and has a detached modern garage. The lot on which the house stands was acquired by Richards in October of 1866, and it is presumed that he built upon it soon after.

23. Mary Rankin House, c. 1864 - C
107 Chestnut Street

This end gabled wood frame two-and-a-half story house has on its first story street facade a three-sided bay window with bracketed cornice and a side entrance with simple architrave molding. The second story contains two symmetrically placed two-over-two double-hung sash. The attic story has a single light. The side ell is gabled and contains a paired window in its first story. An attached enclosed porch occupies the ell.

24. Carleton House, By 1876 - C
109 Chestnut Street

This Italianate style house has a salt box profile visible on its Chestnut Street facade. The first story contains an asymmetrical two bay configuration with a tripartite window of one-over-one double-hung sash topped by a bracketed cornice. The doorway is topped by a bracketed hood. The second story is centered by a tripartite window identical to the one below and is in turn located beneath an attic story window which is topped by a rounded arch upper sash. The rear ell and garage are modern additions of the present owners. The house is of wood clapboards.

25. F. A. Packard House, c. 1896 - C
115 Chestnut Street

This Queen Anne style end gabled two-and-a-half story wood frame house is the only true expression of Queen Anne architecture on Chestnut Street, be it a transitional example at best. The original site of the c. 1850 Daniel Mills house, the front gabled house has secondary cross gables. The Chestnut Street facade is of two-and-a-half stories and carries a wrap-around one-story porch supported by turned posts and scroll sawn brackets. The two bay first story contains a doorway framing a glass panelled door. To the side is a two-over-one double-hung sash window with a projecting cornice. The second story contains two-over-one double-hung sash topped by projecting

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 11

cornices. The attic story is of patterned shingle work and has a single double-hung sash. The second story corner overhang is ornamented with scroll work and a pendant. An attached end gabled carriage house is reached through a rear ell. All are sided with wood clapboards. The house was constructed for F. A. Packard who acquired the property in 1896. It is not certain what became of the Mills house.

26. Simeon Howe House, c. 1830 - C
117 Chestnut Street

This brick Federal Cape, one of two brick structures on the Chestnut Street corridor, is of one-and-a-half stories. The five-bay street facade is centered by a Federal door surround composed of an elliptical louvered wood fan and side lights framed by slender pilasters. The six-over-six double-hung sash windows are topped by a flat granite arch. The end gabled facade carries the characteristic eave windows as found in Thayercroft (14), and Ogier Farm (32). The rear gabled ell of wood clapboards is a later addition as is the front gabled extended dormer across the Chestnut Street facade. The house has a long and complex history beginning with Simeon Howe. It was subsequently divided into halves and owned by several people. The house was "reassembled" by Samuel Bragdon who acquired the property in the mid-1850s. The Robbins family later owned it.

27. Grose House, c. 1810, Moved 1892 - C
125 Chestnut Street

The confusing history of this one-and-a-half-story end gabled house is only intensified by the fact that it has reportedly been moved from its original site by Isabella Hooper, former owner of the magnificent estate neighboring the property to the south. The provenance of the house is further clouded by the subsequent remodelings the structure has received. According to tradition, it was originally the home of John Grose, who is thought to have built it about 1810. The reason for the structure's move was to accommodate its new owner Hooper who wished to construct a gate house for the estate, Belvedere (30). Reports which appeared in the Camden Herald in 1901, give conflicting accounts. On September 20th the paper noted that the Grose House was to be remodeled into a lodge by Cyrus Brown. Another Camden Herald article tells of the Grose's house being destroyed. Former resident Barbara Dyer is certain the house is the Grose House as she was told this by Isabella Hooper. The house is known today as the Prince Cottage.

28. House, c.1988-89 - NC
127 Chestnut Street

This Colonial Revival house carries a bowed gable roof and is of one and

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 12

a half stories. The first story is of three bays, the entry located off center. The house is sided with wood clapboards.

29. House, c. 1988-89 - NC
129 Chestnut Street

This wood frame two story end gabled house is of a colonial design with contemporary elements such as large semi-circular windows. An attached studio also houses a garage.

30. Belvedere Lodge, c.1901 - C
131 Chestnut Street
Cyrus Brown, Builder

This gatehouse is the only surviving structure of the magnificent Hooper estate on Ogier's Hill. Hooper, a wealthy summer resident was also an amateur architect who is associated with the Camden Public Library and the Hurricane House (33). Hooper contracted with Cyrus Brown to build his gatehouse which has a cross gambrel roof. Its design is closely based on a model house whose plan was published in the March 1898 edition of The Ladies Home Journal. The Dutch Colonial gambrel roof structure is similar to the design of the original Hooper cottage. The lodge is sited with its gambrel end facing Chestnut Street. The two story gambrel end contains a pair of second story windows. The second story is supported by a full width engaged porch framed by an arcade of three freestanding columns. The south facade is marked by a projecting gambrel end two story bay. An attic story bull's eye window tops a hooded tripartite window below. The structure is clad with wood shingles.

31. Breeze Hill, 1898-1899 - C
145 Chestnut Street
Cyrus Brown, Builder

In 1898, New Yorker Lawrence Abbott purchased a lot on Ogier's Hill north of the Manchester cottage, Ogier Farm (32), according to a Camden Herald article dated May 13, 1898. That same year Abbott contracted with Cyrus Brown to build the Shingle Style cottage located on the westerly side of Chestnut Street. Later, the property was sold to Otto Kirschner of Detroit. The one-and-a-half story gambrel roof wood frame house maintains its original street facade of three bays, two tripartite windows of one-over-one sash framing a single one-over-one, most likely modern replacements as Brown was fond of diamond paned sashes which typified the cottage architecture associated with the builder. The second story has five gambrel roofed dormers and projects over the slightly recessed lower story. The somewhat formal street facade is contradicted by the rear facade, symmetrical but more expressive of the Shingle Style. The gambrel end north facade is

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 13

noted for its recessed full width engaged porch carrying a second story which contains six-over-six double-hung sash. The attic story is ornamented by a lunette window divided by a wide mullion.

32. Ogier Farm/Red Cottage, c. 1830, 1901 - C
147 Chestnut Street

This brick Federal cape was the farmstead of the early Camden settler Abraham Ogier. The one-and-a-half-story end gabled house is a testament to the architectural evolution of the district. The symmetrical five bay facade features a central Federal door surround composed of a louvered elliptical fan supported by pilasters which frame side lights. The six over six double hung sash are topped by a granite flat arch.

Bought from an Ogier descendent in 1888, the cottage was transformed into "Red Cottage" by a Mrs. E. J. Parker of Quincy, Illinois. A large wrap-around veranda was attached to the house in 1901 by Brown, the addition of the second story dormers coming at approximately the same time. The rear addition as well as the studio are more recent.

33. Hurricane House, c. 1936 - C
144 Chestnut Street
Parker Morse Hooper, Architect

Designed by Hooper, a summer resident and owner of the estate Belvedere, formerly located opposite Hurricane House, this Georgian Colonial Revival dwelling is constructed entirely of stone, including the rear ell. The house was constructed for Col. and Mrs. Edwynn Taylor. The stone work was supervised by stone mason Clarence Thomas. The street facade is a symmetrical arrangement of three bays, both first and second stories. The central bays of the house occupy prominence. This emphasis is delineated by a recessed door surround of Federal design with an elliptical fan framing sidelights. Flanking the entry are two six-over-six double-hung sash with operable shutters. The second story continues the vertically accentuated central bay. A tripartite window, a six-over-six double-hung sash flanked by sidelights lies between two six-over-six double-hung sash. The end gable contains a louvered lunette in the attic story. The house is covered with a slate roof.

34. Pruden Cottage, c. 1898 - C
136 Chestnut Street
1900 (North Side), Cyrus Brown, Contractor
1906 Addition (East Side)

Rev. Pruden of Brookline, Massachusetts preceded other summer residents by erecting this rambling Shingle Style cottage at the close of the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 14

nineteenth century. Of Queen Anne proportion and configuration, the asymmetrical structure employs a number of roof patterns and idiosyncracies peculiar to the period. The vertically accentuated two-and-a-half story structure is offset by the long horizontal wings springing from the central two story end gabled bay. The east ell has a gambrel roof and the west wing a polygonal shape. Attached wrap-around verandas and irregularly placed dormers circumscribe the structure. The original exterior of the house was shingled but was replaced by wood clapboards. The cottage was owned by Joseph Sailor in the 1930s.

35. Aramantha Wilson House, c. 1891 - C
132 Chestnut Street

Aramantha Wilson purchased this lot in 1891 from Nancy Johnson. This house is very similar to the adjoining Young House (36), the exception being that this house has retained its original proportions. The first story end gabled facade contains a bay window and side entry. The second story contains two two-over-two double-hung sash each with a bracketted cornice. The attic story contains a single light which has is a rounded arch upper sash with shutters. A detached end gabled carriage house is to the south. All structures are sided with wood clapboards.

36. Eugene A. Young House, c. 1891 - C
130 Chestnut Street

This front gable side ell house is one of a near twin, the other one being the Wilson house (35). Both are executed in a very late Italianate style. The front facade is asymmetrical and of two bays, including a three sided bay window containing one-over-one double-hung sash and framed by louvered shutters. The bay window carries a bracketted cornice. The adjacent side entry is sheltered by a hood supported by intricate brackets. The double door within has a single upper sash of glass and is panelled below. The second story contains two symmetrically placed six-over-six double-hung sash both topped by a bracketted cornice. The attic story has a single two-over-one double-hung sash. Framing the attic story is a broad raking cornice supported by brackets. The side ell has a centered gable in its second story which contains a single two over two double hung sash. An attached porch is supported by turned posts. The house has received subsequent additions such as the enclosed sun porch, shed dormer and rear additions. The house is sided with wood clapboards.

37. Pinecrest, 1901-1902 - C
124 Chestnut Street
Cyrus Brown, Architect/Builder

This landmark Shingle Style cottage at the foot of Ogier's Hill marked

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 15

the turning point in the career of Cyrus Brown as an exceptional designer of summer cottages as well as providing a dramatic link in the evolution of Chestnut Street's architecture. The shingled structure occupies a considerable setback from the street. The cottage was commissioned by Col. Myron Parker of Washington, D. C. and is the only design that can be fully attributed to Brown. The house was bought by Philadelphian Stillman Kelly in 1911, who added an addition to the southerly end of the house. The house was occupied the longest by the Krimmons family. A detached Shingle Style carriage house (83) occupies a lot on Chestnut Hill, but is no longer part of the estate, having been separated from the main house in 1965.

[The following description was written by Earle G. Shettleworth:] This Shingle Style house was more in the spirit of the freely interpreted late nineteenth century examples of that style. The roofs and walls are shingled, and there is a picturesque asymmetry that disguises what is basically a rectangular house. Two steeply pitched gable roofs sweep down to just above the first floor level, encompassing an entrance vestibule and two porches. Broad gable ends are punctuated by second story porches whose railings barely project from the surface of the wall. On the principal elevation facing Chestnut Street, a section of cornice of one gable envelops a round three story tower, which like the porches, is tightly held within the plan of the exterior walls. In this fashion various picturesque elements are contained within the volume of the structure.

**38. Bramhall Cottage/Illahee, c. 1888 - C
118 Chestnut Street**

This one-and-a-half-story, L-shaped cottage was built by the Bramhall family and later occupied by Carrie Greenwood. The wood frame house is ornamented with a shingled skin of fishscale pattern. The projecting front gable ell is of two stories, the first having a large two over two sash topped by a shingled hood. The upper story is delineated by the fishscale patterned shingle work and contains a single two-over-two double-hung sash with louvered shutters. A wide eave overhang extends from the northerly slope of the front gable which maintains a salt box profile. The recessed side ell contains an entry framed by sidelights and a two-over-two double-hung sash with shutters. The first story lies within the engaged full width one story porch supported by square pillars. The second story has a single eye brow dormer. The south end gabled facade contains a tripartite bay window. Above, a tripartite window is centered in the gable. The south facade is characterized by its roof overhang which shades a first story window. A polygonal dormer is attached to the gable.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 16

39. Fred Frye House, c. 1900 - C
116 Chestnut Street

This two-and-a-half-story Dutch Colonial with a gambrel roof contains a multi-bay entrance vestibule with horizontal banded windows, the other bay a single double-hung sash. The second story has an extended shed dormer of four bays, each a two-over-two double-hung sash. The gambrel end of the house is of two stories with an attic story of two symmetrically placed two over two double hung sash. The second story is of three symmetrically placed two-over-two double-hung sash. The first story is asymmetrically arranged, two small rectangular windows with diamond panes lying closest to the front facade. Fred Frye acquired the property on which this house stands in 1888. Presumably, he built the existing dwelling sometime thereafter, probably about 1900.

40. Maxy House, c. 1915-20 - C
114 Chestnut Street

This Craftsman end gabled house of one-and-a-half stories was probably built when the Chapin House (42) was remodelled, as both have the same eave elaboration. The symmetrical street facade is centered by a secondary cross gable which frames the central bay containing the porticoed entry supported by freestanding Colonial Revival columns. Above the entry, two symmetrically placed two over one double hung sash lie in the cross gable. Flanking the central bay on the first story, are two paired two-over-one sash. Both the gabled north and south facade contain a large picture window of tripartite design framed by a raised architrave molding and supported by brackets visible beneath the sill.

41. Belle Tyler House, c. 1900 - C
112 Chestnut Street

Originally the barn to a house where the Chapin House (42) now stands, this end gabled two story wood frame house occupies a considerable setback from the street. A one-story wrap-around porch supported by turned posts with scroll brackets shelters a first story facade of four bays with a side entry. The second story has two shuttered double-hung sash. Wood clapboards side the house.

42. Chapin House, c. 1915 - C
110 Chestnut Street

This end gabled one-and-a-half-story house exhibits some Craftsman elements. These include exposed rafters supporting a wide roof overhang, and a centered shed dormer in the half story, also with exposed rafters. The street facade is of a single bay, a single six-over-six double-hung sash.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 17

The entry is located beneath a half story six-over-six double-hung sash located in the south facade of the house. The salt box profile of the house can be seen from this view point. This house appears to be a remodelling of a previous structure.

43. Alvah Greenlaw House, c. 1892-1893 - C
108 Chestnut Street

Alvah Greenlaw constructed this Italianate on--and-a-half-story house on a lot which he purchased from the Clarke family in 1892. The first story of the facade contains a large tripartite bay window and a side entry. The first story is sheltered by a wrap-around porch supported by columns on piers. A simple balustrade frames the porch. The upper story of the street facade has a pair of two-over-two double-hung sash topped by bracketted cornices. The attic story contains an Italianate rounded upper sash window. The roof overhang is supported by eave brackets. The northerly face of the house contains a bay window in a secondary cross gable. Above the bay window, a single two-over-one sash is centered in the gable. Adjacent to the bay window is a first story two-over-one sash with a bracketted cornice. The southerly end of the house has received additions including a polygonal second story bay window attached to the secondary cross gable. The roof has a slight overhang and is framed by eave brackets. Wood clapboards cover the house.

44. Joseph Clark House, c. 1893 - C
106 Chestnut Street

Joseph Clark, a ship molder by trade, built this one-and-a-half-story house after he assembled the parcel of land between 1890 and 1892. The first story street facade is of three asymmetrical bays, the side entry having a projecting cornice. The adjacent two six-over-six double-hung sash are framed by louvered shutters. The symmetrical two bay upper story contains six-over-six double-hung sash. The attic story is marked by a louvered rounded arch vent. The front facade is shaded by a pronounced eave overhang carried by eave brackets. The north facade has a shed dormer in its second story. The southerly end of the house has been altered by a turreted addition.

45. Mary J. Butler House, c. 1883 - C
104 Chestnut Street

This end gabled one-and-a-half-story wood frame house was built by Mary J. Butler after purchasing the lot from Jesse F. Hosmer. The first story street facade is of three asymmetrical bays: a side entry topped by a simple projecting cornice and two six-over-six double-hung sash. The second story

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 18

contains two six-over-six double-hung sash. The attic story contains a smaller six-over-six sash. The end gabled roof has a slight eave overhang and raking cornice. The north facade of the house has a centered gable. Below, a modern bay window is adjacent to a single six-over-six sash. A centered chimney tops the wood clapboarded house.

46. Wadsworth-Prescott House, c. 1879, Remodeled 1912 - C
102 Chestnut Street

The original structure beneath this cottage era face is a c.1870-1880 end gabled wood frame house. George Prescott purchased the house and modified it with the addition of a one-story wraparound porch supported by Colonial Revival columns and framed by a balustrade of turned posts. The first story four-bay facade carries a center entry and a bay window with diamond paned upper sash. The upper story is composed of a polygonal dormer breaking the first story roof cornice and attached to a series of shed dormers with paired windows. Diamond panes are to be found in the polygonal dormer's smaller sash as well as the shed dormers. The house is sided with wood clapboards.

47. John Dailey House, c. 1875 - C
98 Chestnut Street

John Dailey purchased this lot from Charles Millay's large tract and constructed this one-and-a-half-story front gabled wood frame house. The first story of the street facade is of two asymmetrical bays: a modern bay window addition and an entry of modest design. The second story is marked by a single window, a six-over-six double-hung sash topped by an Italianate style cornice. A small gable ornament is affixed above. The roof has a slight overhang and a raking cornice. The side ell has a modified raking cornice. A shed addition lies in the ell and contains a single six-over-six window topped by a shallow triangular cornice.

48. Solomon Hutchins House, c. 1857 - C
96 Chestnut Street

Emily Tibbetts sold the lot with a partially constructed dwelling to Solomon Hutchins in 1857 who subsequently completed it. The first story street facade is comprised of a modest Greek Revival door surround with sidelights and a projecting cornice. The two adjacent six-over-six double-hung sash are framed by louvered shutters. The second story is of two symmetrical six-over-six double-hung sash. A detached end gable carriage house lies to the south. Both the front gable block and the ell support a broad entablature.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 19

49. **The Maples, c. 1895 - C**
Cyrus P. Brown, Builder
94 Chestnut Street

Constructed for M. T. Crawford, this cottage was advertised in Glimpses of Camden as a rental cottage. The two-and-a-half-story wood frame structure has a front gable with secondary cross gables. The street facade has an attached one-story wrap-around porch supported by turned posts and framed by a simple balustrade. The first story facade features a side entry beneath a porticoed portion of the one story porch. Adjacent is a two-over-one double-hung sash. The second story contains three symmetrically placed two-over-one double-hung sash. The attic story is centered by a tripartite window, the central portion a two-over-one sash which is flanked by two smaller two-over-one double-hung sash. The house was originally sided with wood shingles and is now sided with aluminum siding. The pending construction of the house was noted in the August 30, 1895, edition of the Camden Herald; an article which also mentioned that Cyrus Brown was the contractor.

50. **Sylvanus Young House, c. 1855 - C**
92 Chestnut Street

Northerly neighbor, Elijah Harden conveyed this lot to Sylvanus Young in 1855 who erected this one-and-a-half-story front gabled frame house. The asymmetrical three-bay facade contains a side entry framed by sidelights and topped by a projecting cornice. The adjacent two-over-one double-hung sash are also topped by a projecting cornice. The upper story contains a two-over-one double-hung sash and a bay blocked out by wood clapboards which originally housed a six-over-six sash. The attic story contains a single smaller two-over-one double-hung sash. All are framed by a raking cornice which is elaborated by dentils affixed to the entablature. A shed dormer lies in the southerly slope of the gable. An attached enclosed porch lies in the ell and is fronted by an awning. A detached front gabled carriage house is to the south. All structures are sided with wood clapboards.

51. **Elijah Harden House, c. 1855 - C**
90 Chestnut Street

Elijah Harden bought this lot from John Witherspoon about 1855 and presumably built this house soon after. It was originally a portion of the Witherspoon farm. The front gable wood frame house is one-and-a-half-stories in height. The three-bay street has a side entry delineated by a Greek Revival door surround framing sidelights and two six-over-six double-hung sash framed by louvered shutters. The upper story contains two symmetrical bays each with six-over-six double-hung sash. The attic story contains a single six-over-six sash. The side gabled ell contains a secondary entrance

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 20

with a transom light. Its roof is punctuated by two symmetrically placed gabled dormers with boxed cornice. A detached front gabled carriage house is to the south and is sheathed in wood shingles.

52. Ralph Berry House, c. 1927 - C
88 Chestnut Street

This Dutch Colonial one-and-a-half-story house was built on a lot acquired from Mrs. Charles Gallagher who owned the Samuel Jacobs House (15) across the street. The lot was number 6 in the 1926 Plan of Camden, Maine drawn by civil engineer George Wetherbee. The wood frame structure is housed within a shell of wood shingles and topped by a gambrel roof, the gambrel end facing Chestnut. The three-bay street facade contains two Queen Anne style windows with leaded diamond panes and a central entry, but all are obscured by the addition of an enclosed attached porch which covers the first story of the gambrel end. The upper story contains two shed dormers which lie on either side of the roof. An attic story window with a rounded upper sash is centered in the gambrel.

53. Henrietta Rollins House, c. 1886 - C
86 Chestnut Street

Henrietta Rollins bought the lot on which the house stands in 1886 from John Andrews. This Italianate two-story house with a hipped roof retains its large hipped roof ell with attached porch. The street facade consists of the projecting three-bay hipped roof block comprised of a side entry and two double-hung sash. The second story is of three symmetrical bays, each a two-over-two double-hung sash. The ell is of two stories and contains a modern bay window addition and four second story symmetrical bays. The facade of the structure is circumscribed by a one-story attached wrap around porch supported by turned posts. A dramatic eave overhang supported by paired brackets carries around the building. The house was used as Camden's first hospital. The structure has been altered substantially by compatible additions.

54. John Prince House, c. 1871 - C
84 Chestnut Street

Built by John Prince and later inhabited by the Ogier family, this Gothic Revival one-and-a-half-story house has a front gable with a side gable ell. The house is marked by its steeply pitched roof and a decorative bargeboard. The front gabled street facade is composed of a side entry framed by an elaborate Italianate door surround and two adjacent six-over-six double-hung sash. The second story features a pair of six-over-six double-hung sash topped by a bracketed hood. The attic story contains a single window of identical detailing. The side ell contains a secondary entrance, also framed

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 21

by an Italianate door surround. An attached wrap-around porch is supported by Doric columns and framed by a simple balustrade. The porch occupies the ell. A front gabled carriage house is reached by a modified ell. All structures are sided with wood clapboards.

55. Thayer Servants' House, c. 1852-55 - C
82 Chestnut Street

Originally the site of a pasture, this lot was purchased by John Thayer for the construction of a dwelling for his servants. The one-story, five-bay house is oriented with its gable end facing the street. The original facade was sided with clapboards but is now sided with wood shingles. The current owner added the rear addition giving the house its saltbox profile.

56. George Hodgman House, c. 1853 - C
78 Chestnut Street

George Hodgman purchased this lot from Robert Armstead in December of 1852, and presumably erected the existing house soon after. It is a handsome example of the front gabled Greek Revival house of two-and-a-half stories and side ell which is common in the district. The first story of the street facade has a side entry as delineated by a classic Greek Revival door surround composed of heavily scaled pilasters carrying a broad entablature and framing side lights, as well as two adjacent two-over-two double-hung sash framed by operable louvered shutters. The second story is composed of a two-over-two double-hung sash. The attic story contains a single window of identical detailing. The front gable is framed by broad corner pilasters with recessed grooves. The attic story is framed by the discontinuous wide band of trim. A heavy entablature follows the gable's pitch and is marked by a dentil molding. The side ell, of equal stature, also carries a broad entablature with a dentil molding. The property has a detached front gabled carriage house with a second story six-over-six double-hung sash. All structures are sided with wood clapboards.

57. Mrs. Rudolf Talbot House, c. 1988 - NC
3 Wilson Street
Stephen Tucker, Architect
Patrick Shassee, Landscape Architect

The Talbot House is a large hipped roof frame house which has a two-story exposure on the Chestnut Street side, and three stories on the Bayview Street elevation. Its rectangular configuration features recessed and protruding elements such as balconies and entrances, all sheltered by the broad overhang of the roof. The house stands amidst an informal garden that makes use of large granite boulders for retaining walls.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 22**58. Dr. Benjamin Porter House, c. 1850 - C**
68 Chestnut Street

Probably built by Dr. Benjamin Porter, this wood frame house is a classic example of the Greek Revival cape. The end gable one-and-a-half-story house is marked by its five-bay symmetrical facade punctuated by a three part Greek Revival door surround enframing sidelights with leaded muntins. The door surround has a grooved architrave molding capped by corner blocks. The upper story features an extended shed dormer of seven bays, each a two-over-two double-hung sash. The cape has received numerous additions to its southerly end, a polygonal bay, as well as an enclosed porch. The house is sided with wood clapboards and has a central chimney.

59. Horace Upton House, 1893-94 - C
70 Chestnut Street

Built between 1893-94, this front gabled two-and-a-half-story wood frame house has secondary cross gables. The house exhibits Queen Anne elements such as the window patterning and patterned shingle work found in the attic story. The second story contains two symmetrical bays, each having an upper sash of large glass bordered by smaller square lights. The shingled attic story features a recessed window having an upper pane of large glass bordered by smaller square lights. The secondary gables also are shingled in the attic story. During the past year, the house has received incompatible alterations to its first story.

60. Barrett-Thorndike House, c. 1795, 1988 - C
64 Chestnut Street

Ephraim Barrett owned the large tract of land upon which he supposedly built for his daughter's wedding to a Mr. Thorndike, a two room wood frame cape with a center chimney. Apparently, the Thorndikes enlarged this cape into the present end gabled two story Federal house. Its five-bay facade features a central door surround of slender pilasters enframing sidelights. The flanking twelve-over-twelve double-hung sash are shuttered. The second story contains five symmetrically placed twelve-over-twelve double-hung sash. The gable ends of the house have an attic story window of the same design without shutters. The house has received an extensive renovation (1988), the addition of a side ell and studio as well as alterations to the rear facade all of which are compatible. The original house is sided with wood clapboards.

61. Charles Chapin House, c. 1891 - C
62 Chestnut Street

Probably built by Charles Chapin who acquired the building lot in 1890,

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 23

this front gable house is two-and-a-half stories in height. The first story is marked by a side entry shaded by a hood supported by unusual turned posts. Adjacent is a two-story bay window with vertically scaled lights. Above the bay window, a paired window of simple design is centered in the attic story. The house has a rear addition which is quite different as it maintains a saltbox profile and attached wrap around porch. The Palladian style window is a modern addition. The original portion of the house is topped by a slate roof.

62. Watts House, c. 1920 - C
60 Chestnut Street

This modest one-and-a-half-story house has a gable front orientation and is sheathed in wood shingles. Its facade has a side entrance and a three-part window composed of double-hung sash. A single window is positioned in the upper story.

63. Captain Fred Frye House, c. 1877 - C
58 Chestnut Street

Built by Captain Fred Frye, this two-and-a-half-story wood frame house contains Italianate elements. The front gabled street facade features a side entry topped by a hood supported by scrolled brackets. The double door within is panelled and has a rounded arch upper sash of glass. The adjacent tripartite window is topped by a bracketted cornice. The second story is of two symmetrical bays, each a two-over-two double-hung sash topped by a bracketted cornice. The attic story window is identical. The side ell has an attached one story porch supported by turned posts and ornamented by scroll work brackets. A detached front gabled barn is situated to the north of the house. All structures are sided with wood clapboards.

64. Y.M.C.A., c. 1916, 1979 - NC
S. G. Ritterbush, Architect of 1916 Block

The original Ritterbush facade of this rambling building was a shingled two-story symmetrical arrangement topped by a hipped roof. The present facade is an enlargement of the original and is sided with aluminum siding rendering the Ritterbush facade unrecognizable. The modern addition of stone further detracts from the original building.

65. Morris House/Office, c. 1988 - NC
44 Chestnut Street

This property is comprised of a pair of two-story structures each with a hipped roof. Both blocks are sheathed in weatherboards and utilize paired casement windows. The building stands on the site of the former Yorkie's

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 24

Restaurant, which was housed in a front gabled two-and-a-half-story wood frame house similar to the Libby house (66).

66. Sanford Libby House, c. 1869 - C
42 Chestnut Street

Sanford Libby bought this lot from Harriet Stetson in 1869, and apparently built soon after since the 1875 map of Camden associates this house with the Sanford Libby family. The two-and-a-half-story front gabled structure has a first story comprised of a side entry shaded by a hood of Italianate design. The adjacent bay window is a modern addition. The second story contains two six-over-six double-hung sash topped by a projecting cornice. The attic story window is identical. A cornice return is supported by paired brackets. The house has two rear ells both of which have been modified, and a garage attached to the south elevation.

67. J. W. Ingraham House, c. 1926 - C
38 Chestnut Street
S. G. Ritterbush, Architect of 1926 Block
Christopher Glass, Architect of 1980 Addition

This Dutch Colonial one-and-a-half-story house was built for J. W. Ingraham by S. G. Ritterbush, a Camden builder. Originally built as a tract house, it was constructed utilizing a then new material, "Colotex," which eliminated the need for wood sheathing under the exterior cladding. The first story street facade is of three symmetrical bays centered by a Colonial Revival porticoed entry which houses an elliptical fan light and side lights. Flanking the entry are two vertically scaled paired windows of full height proportions. The second story consists of three symmetrically placed wall dormers which pierce the gambrel roof. The house received a rear addition designed by the current owner. The house is sheathed in wood shingles.

68. Ingraham-Brewer House, c. 1910 - C
36 Chestnut Street

The early history of this stuccoed Craftsman is complex as it is thought to have been constructed under the aegis of Whitmore and Company. The house was used as a tenement house and later owned by the master boat builder Malcolm Brewer who operated a boat building establishment on the property. The house is unique to the district not only for its architecture, but due to its ingenious siting on a steep hillside between Chestnut Street and Bayview Street. The Chestnut Street facade is composed of a front gabled roof with a low pitch which houses a smaller gabled entry which projects from the main block. Above are two multi-paned double-hung sash. Two large scale double-hung sash flank the entrance. The cross gables contain three stories,

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 25

the southerly cross gable having an engaged porch housed within a smaller gable. The craftsman elements include exposed rafters which carry the widely overhanging eaves, the stucco walls, as well as the low roof pitch of the street facade.

- 69. United States Post Office, 1913 - C**
Chestnut Street
Oscar Wenderoth, Supervising Architect of the Treasury
N.R. 9/25/86

The Post Office was designed in 1912 and built in 1913, one of thirty-three post offices built throughout the United States that year. The building was built under the provisions of the Tarsney Act (1893-1912) and the final Omnibus Building Act of 1912. The building was one of the first buildings designed by Oscar Wenderoth as he succeeded James Knox Taylor as Supervising Architect for the U. S. Treasury. The building foundation to grade is brick and above grade it is solid granite. The exterior walls are grey tapestry brick laid in common bond with granite trimmings from the Vinal Haven Quarry (insited upon by the local citizens). The regularly spaced nine-over-nine windows are well articulated with the prominent granite trim and are further emphasized by sculptured stone medallions. The center trim entrance features granite trim with an elaborate carved stone motif above; the original light standards and wrought iron railings remain in place. A stone frieze and cornice circumscribes the building which is capped with a red brick parapet and hipped roof with copper tiling. The rear windows have been replaced with new aluminum windows and circular metal transom panels. The rear loading dock has been expanded and a metal and fiberglass canopy added with greatly detracts from the otherwise pleasing aesthetics.

The public lobby has a terrazzo floor with marble borders and feature strips, marble dado and column bases, plaster walls with engaged columns, oak window casings and transoms over the service counter and mail boxes and the original plaster ceiling with moulded cornice. The interior is essentially original throughout with few modern alterations such as expanded box windows and new entry vestibule. The building is in excellent repair and the grounds are attractively landscaped and well maintained.

- 70. Rankin Building, c. 1894 - C**
Chestnut Street

The original facade of this one storied structure was gabled. The structure was used as a harness shop in its earlier history and later as a building supply/hardware store by the name of Rankin's. The parapet storefront was added at this time of ownership. The facade has been altered by the addition of a large plate glass window and is aluminum siding.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 26

71. Julia Young House, c. 1887-1890 - C
13 Wood Street

This Queen Anne style house features a tower located at the junction of two clipped gable blocks and a surrounding wraparound porch. The front facade of the wood frame structure is characterized by its asymmetry and irregular roof line. The front elevation has two symmetrical bays with a pair of vertically scaled one-over-one double-hung sash, each topped by a molded cornice. The second story contains two symmetrical bays with two-over-one double-hung sash. Above, a horizontal stringcourse separates the attic story which contains patterned shingle work. The three-story tower is capped by a pyramidal roof. The porch is supported by turned posts ornamented with scrolled brackets. Scrolled eave brackets support the roof. The house and its rear ell are covered with wood clapboards.

72. House, c. 1887-1890 - C
11 Wood Street

This clipped gable two-story Queen Anne house is the less ornamented twin of 13 Wood Street as both have identical front facades. Here a tower is absent as is the cross gable roof. The house is sided with wood clapboards and ornamental wood shingles.

73. Former School House, c. 1794 - C
9 Wood Street

This former school house originally occupied a lot at the corner of Elm Street and Wood Street. The structure was moved and also expanded into its present form. The end gabled two story wood frame structure has an asymmetrical first story street facade of four bays, the front entry being placed off center and flanked by two-over-one double-hung sash. The exterior is covered with wood shingles.

74. William Parkman House, c. 1800 - C
2 Pleasant Street

William Parkman settled in this area of Camden in 1800 arriving from Lincolnton. A ship joiner by trade, he erected this one room deep hipped roof Federal house of two stories. Parkman was also an agent for the Twenty Associates, the agency which held most of the land in the Camden area. This lucrative real estate speculating enabled Parkman to build this substantial dwelling. The front facade is of five symmetrical bays centered by a one bayed entrance vestibule with a hipped roof which partially obscures the original door surround. The roof is marked by two symmetrically placed chimneys which lie to the rear of the house. The house has a rear ell as well as a noticeable addition to its west facade. A delicate wood fence

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 27

fronts the shallow setback from the street.

75. Ephraim Wood House, c. 1833 - C
4 Pleasant Street

This two-and-a-half-story wood frame house has a broad front gable. The three-bay facade features a double door with a Greek Revival surround. The second story contains three symmetrically placed two-over-one double-hung sash. The attic story is framed by a boxed cornice of thin proportions. The house has a side entrance in its west facade. The house has an interesting history having been built by Ephraim Wood, a clothier. Wood purchased the lot from Erastus Foote, the lot having been house lot number nine in the plan surveyed by Hosea Bates in 1806. The Parkman House was lot number eight, the house lots running to a number twelve which corresponds to the present day dwelling at number ten Pleasant Street. The house was later sold to the Hosmer family and shortly thereafter divided into a tenement house, being divided through the middle until the latter part of the twentieth century. The house has a side ell and is sided with wood clapboards.

76. Augustus Myrick House, c. 1838 - C
6 Pleasant Street

Probably built by Myrick soon after acquiring the lot from neighbor Wood, this ship carpenter constructed a classic end gable Greek Revival cape. The one-and-a-half-story five-bay structure features Greek Revival door surround framing sidelights. The six-over-six double-hung sash have projecting cornices. Corner pilasters frame the front facade and rise to a broad entablature. The house is sided with wood clapboards.

77. Joseph Myrick House, c. 1835 - C
8 Pleasant Street

This center chimney wood clapboarded one-and-a-half-story cape was built by carpenter Joseph Myrick, the brother of Augustus Myrick, whose house (76) stands next door. The end gabled structure has a five-bay facade with a central door surround enframing sidelights. Six-over-six double-hung sash with louvered shutters frame this entrance. The property has a detached front gabled barn.

78. Simonton-Collins House, c. 1855 - C
10 Pleasant Street

This five-bay one-and-a-half-story Greek Revival cape was built by George Simonton, soon after he acquired the property in 1855. A modified recessed doorway with sidelights occupies the central bay, and this is flanked by six-over-six double-hung sash. Corner pilasters carry a broad

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 28

entablature. The house has been extensively remodelled as it was formerly an art gallery. It has an attached rear ell, and is sided with wood clapboards.

79. Elm Street School, 1869 - C
Corner of Pleasant and School Streets

In 1820 a yellow school house was erected on this lot. Later, the building was moved to Mechanic Street where it burned. The year 1868 saw the completion of the second school house to occupy this lot. The building was used for social and recreational purposes as well as a school house. This second structure burned in 1868. The following year the present school house was erected. The structure is basically end gabled with a secondary cross gable which is topped by a bell tower. The projecting cross gable is of two and a half stories, the attic story having a lunnette window. Large full height six-over-six double-hung sash pierce the building's three major facades. The roof displays a slight eave overhang and is finished with a raking cornice. The Elm Street entrance to the structure is housed within a flat roof portico supported by square pillars and topped by a decorative balustrade. The structure is sided with wood clapboards.

80. Rudolphus Bowers House, c. 1835 - C
3 Pleasant Street

This one-and-a-half-story cape, its gable end facing Pleasant Street, was built by Rudolphus Bowers, a manufacturer of lime as well as a grocer and grist mill operator. The front gabled facade has a trio of symmetrically placed nine-over-six double-hung sash. Above, the half story contains two six-over-six double-hung sash both of which are framed in a boxed cornice of thin proportion. The primary entrance is located in the west facade of the wood frame house and is of a Greek Revival three part door surround. The attached end gabled barn is reached through a rear ell with a gabled dormer.

81. Ingraham House, c. 1900 - C
1 Wood Street

This two-and-a-half-story Colonial Revival style dwelling has a front gabled street facade as well as secondary cross gables. The house is entered beneath an engaged porch supported by four free standing columns. A side entry and a two-over-one double-hung sash are housed within. The second story contains three symmetrically placed one-over-one double-hung sash, while the attic story features a single full height one-over-one double-hung sash surmounted by a round arch window. The secondary cross gables also contain an attic story window of the same design. The house is sided with wood clapboards.

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

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 29

82. Oaks Perry House, c. 1810 - C
6 Wood Street

Oaks Perry came to Camden from Hanover, Massachusetts in 1810 and died in 1829. A merchant of scrupulous means, Perry constructed this wood frame end gabled two-and-a-half-story Federal house sited at the head of Pleasant Street. The symmetrical five-bay facade contains an entrance vestibule of Colonial Revival design. An elliptical fan light and sidelights as well as Bull's eye windows ornament the vestibule. The six-over-six double-hung sash are framed by louvered shutters. The gable ends have a six-over-six double-hung sash. The house has an extensive rear ell and attached barn. The house was later occupied by Ephraim Wood, a clothier, and later still by Captain Jesse Hosmer. Both men having previously occupied a neighboring houses. Camden's first library was located in Mrs. Hosmer's kitchen. The house is sided with wood clapboards.

83. Pinecrest Gatehouse, c. 1901 - C
Chestnut Hill
Cyrus Brown, Builder

Situated on Chestnut Hill behind the cottage Pinecrest (37), this Shingle Style lodge is of two stories. The end gabled structure was originally the gate house to the Col. Myron Parker Estate but was separated from that property in 1965. The expression of the lodge is more controlled than the unrestrained exuberance of the main house designed by Brown. The three-bay Chestnut Hill facade features an engaged entry porch with a flared roof overhang and exposed rafters. The second story is marked by an extended shed dormer of four symmetrical bays, a single window interspersed with a paired window. The house is sided with wood shingles. The end gable facade contains a garage door and a tripartite second story bay all housed beneath a flared shingled hood. The other end has a projecting second story dormer supported by brackets. The structure is topped with wood shingles and crowned by a cupola.

84. Boulder Cottage, c. 1880 - C
Chestnut Hill

This Queen Anne cottage was built for Captain Charles Brooks and was later owned by Miss Rebecca Smart, also the owner of Thayercroft (14). Both were rented as summer cottages. The house is characterized by its two story attached polygonal tower positioned between two steeply pitched gables symmetrically placed in the slope of the end gabled structure. The tower contains the central entry and two-over-two double-hung sash in its sides. Flanking the tower, are two two-over-two double-hung sash. The entire front is sheltered by an attached one story wrap-around porch with a balustrade. The gables each contain a single two-over-one double-hung sash. The house

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 30

has a rear gabled ell with a shed dormer, and is sided with wood clapboards.

85. Portlow, c. 1900 - C
Cyrus Brown, Builder
Penobscot

In the year 1900, W. J. Curtis purchased of Miss Rebecca Smart a hillside lot upon which was erected a summer cottage of Colonial Revival detailing. Built by Cyrus Brown, the cottage is characterized by its symmetrical tripartite configuration composed of a two-and-a-half-story hipped roof central mass flanked by hipped roof ells. The entire facade is wrapped by an attached one-story porch supported by simple Doric columns. The house rests on a massive fieldstone foundation. The central portion of the house is three bays wide, and contains a central doorway framed by sidelights and flanked by tripartite full height windows. The second story consists of two bay windows flanking two nine-over-six double-hung sash. The attic story contains two jerkinhead dormers which balance a central polygonal dormer. The attached ells are characterized by first story banded windows and second story bay window projections as well as the attic story having a jerkinhead dormer. The house is sided with wood shingles and is circumscribed by a wide eave overhang supported by heavy modillions.

86. Fernlea, c. 1881 - C
140 Bayview Street

This front gabled two-and-a-half-story cottage is now the central block of the Gilbert Laite house. The c. 1881 block contains an asymmetrical facade with a side entry sheltered by a bracketted door hood. The adjacent two-over-two double-hung sash are topped by a bracketted cornice. The second story contains a pair of two-over-two double-hung sash with a bracketted cornice. The attic story contains a rounded arch light. The attached porch is supported by simple posts and is housed beneath a hipped roof. The present structure also incorporates a c. 1850 gambrel roof structure as well as a c. 1988 rear addition. The house is covered with aluminum siding.

87. The Birches, 1898 - C
Dillingham Point

E. L. Dillingham of New York maintained this end gabled cottage with a secondary cross-gabled bay of two stories. The Gothic Revival style cottage is ornamented with a bargeboard framing the two story front gabled bay. The two story bay has in its first story a window topped by a square hood and a second story window topped by a pedimented Gothic Revival hood. An engaged wraparound one story porch lies in the bay facade. The structure is sided with board and batten siding and topped by a tiled roof.

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

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 31

**88. Grey Lodge, 1898 - C
Dillingham Point**

Dr. F. H. Dillingham of New York City acquired this Dutch Colonial shingled cottage. The primary facade, which faces the water, is characterized by its gambrel front which houses an attached one-story wraparound porch. The second story is marked by a paired window and above the attic story contains a Palladian window. The gambrel roof ell contains second story gambrelled dormers. The house is sheathed in clapboards.

**89. Arequipa, c. 1871, 1900 - C
Dillingham Point**

This cottage is believed to have been the Holyoke cottage which Edward Dillingham of Bangor acquired in 1881. The wood frame two-story structure is characterized by its irregular roof line and sweeping veranda facing Penobscot Bay. The house has received subsequent additions. Projecting end gabled bays spring from the central mass of the house. The main structure is housed beneath a gabled roof. While not entirely of the Stick Style, the cottage displays a steeply pitched roof and narrow width. The front portion of the cottage is the original, the addition to the rear having been added in 1900. The bay facade is marked by a wraparound veranda which is housed within a gabled roof that extends down to encompass the porch. The roof has a pronounced eave overhang.

**90. Pointed Firs, c. 1890 - C
Dillingham Point**

This Queen Anne shingled cottage was the summer home of the Bangor Dillinghams and is a rambling two-story structure with subsequent additions. The bay facade sports a tower of two stories as well as a large gambrel dormer in its second story. A wraparound porch also faces the bay. The land facade is composed of a rear gabled ell of two stories.

9. Major Bibliographical References

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

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreeage of property Approximately 60

UTM References

A

1	9	4	9	4	8	6	0	4	8	9	5	0	4	0
Zone	Easting				Northing									

C

1	9	4	9	5	0	0	5	4	8	9	3	5	0	0
Zone	Easting				Northing									

B

1	9	4	9	5	7	0	0	4	8	9	4	1	1	0
Zone	Easting				Northing									

D

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

See continuation sheet

Verbal Boundary Description

See map.

See continuation sheet

Boundary Justification The boundary of the district is drawn in a manner that embraces the most cohesive group of historically and architecturally significant properties in the Chestnut Street area of Camden. While bordering areas to the east, west, and south contain modest historic buildings, many have been altered or exist among newly constructed houses. The area to the south in particular has seen a great number of new houses built on the subdivided properties of once extensive summer cottage estates. To the north lies the village's main commercial See continuation sheet district where significant and much altered buildings exist.

11. Form Prepared By

name/title Kirk F. Mohney, Architectural Historian and Charlton Hudson, Graduate Intern
organization Maine Historic Preservation Commission date 1/91
street & number 55 Capitol Street telephone (207) 289-2132
city or town Augusta state Maine zip code 04333

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 2

William McGlathry had established a shipyard on the western side of the harbor, a location which continued to be utilized in this capacity until the late 1840s or early 1850s. The related fishing industry was also of noted significance during the late eighteenth and throughout much of the nineteenth century.

c. 1800-1860

The Chestnut Street District is witness to the earliest development of Camden both architecturally and historically. This is conveyed by the concentration of late eighteenth and early nineteenth century dwellings found in the town end of the district as well as in the Wood-Pleasant Streets area. Development along Chestnut Street springs from four large tracts of land granted to original settlers by the Twenty Associates, the agency responsible for enticing settlers to Camden. Among the first settlers were members of the Ogier, Grose, Jacobs, and Barrett families, all of whom erected rather imposing structures, one a brick Federal cape and one a high style Federal dwelling. These large farmsteads were eventually diminished in acreage as the town expanded towards Rockport. Every house lot fronting Chestnut Street is derived from one of the four farms.

The Wood-Pleasant Street portion of the district is a planned area of settlement having been surveyed into house lots in 1806 by Hosea Bates. Located within this area is a remnant of the town's first school (73) which formerly stood at the intersection of Wood and Elm Street.

During the first decade of the nineteenth century Camden's population doubled. Its inhabitants founded a Masonic Lodge (1801), additional school districts (1802), and two new religious bodies: the Second Baptist Church in 1808 and the Universalist Society in 1809. At least two manufacturing enterprises were also established in the period including the tannery of Thorndike, Scott and Company, located within the district boundary, and the Molineaux Mill founded by Moses Trussell. This initial growth came to an abrupt end, however, at the outbreak of the War of 1812. In anticipation of enemy attack, two forts were erected at the entrance to the harbor, but little else was advanced.

Following the cessation of hostilities and until the depression of 1856, Camden experienced renewed growth, mirroring the statewide pattern. Between 1820 and 1850 the town witnessed an increase in population from 1,828 persons to over 4,000. Accompanying this population growth was an expansion and diversification in the manufacturing and service sectors. Ship building and lime production - three quarries were located in the vicinity of the district - continued to lead the local economy, but these were joined by a variety of water powered industries such as a clothing and carding mill (1824), a plug and wedge company whose products were made for the ship yards, and a powder mill (established c. 1846). In addition, the Megunticook Bank was chartered

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 3

in 1836 and the American Citizen became Camden's first, albeit short-lived, newspaper. By 1856, when the Map of the Town of Camden was published by E. M. Woodford, Camden's harbor was lined by no less than thirteen wharves while its commercial district was teeming with general mercantile establishments.

Throughout this period the Chestnut Street corridor as well as the Wood/Pleasant Street area continued to develop. At first the new houses maintained the architectural patterns of prior years with their Federal style features. Among the notable examples are the c. 1826 James Curtis House (10) and the brick Simeon Howe House (26) of about 1830. The subsequent change in architectural fashion from the Federal to the Greek Revival style is apparent in a number of houses including the Dr. Benjamin Porter House (58) and George Hodgman House (56). Many of these buildings were constructed for members of the town's growing number of professionals and merchants. For example, Judge Jonathan Thayer moved into a cape (14) about 1822; attorney Charles Porter occupied a two-story house (13) beginning around 1834; and clothier Ephraim Wood built a large residence (75) in 1833. In addition to residential construction in this period, a school was built in 1820 on the site of the present Elm Street School (79), and the original Chestnut Street Baptist Church (2) was erected in 1837.

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

1860-1900

In 1860 Camden's population stood at 4,588 persons, but with energies and resources subsequently directed toward the Civil War, little growth or building took place. One significant exception came in 1864 with the establishment of a felt manufactory, an industry that played an important role in the community's late nineteenth and twentieth century economy. During the late 1860s, a major remodeling of the Chestnut Street Church (2) took place, and the present Elm Street School (79) was built, thereby continuing the district's long association with education.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 4

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

The upper portion of the district was heavily settled in the late nineteenth century as the road to Rockport was completed, establishing a major artery into Camden. This portion of the district, lying between Limerock Street and Highland Avenue, is characterized by houses with front gables exhibiting ornamentation usually of the Greek Revival and Italianate styles. Further evidence of the constant desire to refine and remake in an effort to accommodate the changing whims of taste can be seen in the facade of the c. 1844 William Norwood House. Here a Greek Revival cape received Queen Anne detailing as well as Italianate applied ornament. The Queen Anne style is best represented by the Packard house of about 1896, where ornamentation has been applied to an otherwise simple front gable house.

Perhaps the most striking visual change, if not direct economic change, in this period came as a result of the advancing summer tourist interest that began to reshape many coastal communities in Maine. The first summer boarders are believed to have come to Camden in the 1850s, but the first cottage was not erected until 1871. This initial development was followed by a veritable boom that saw the construction of dozens of "cottages," in the 1890s and early 1900s. This activity is demonstrated by a report in the May 5, 1899, edition of the Camden Herald in which it was stated that "Never before were so many outside people interested in cottages and cottage lots as this year." Yet it is clear that a considerable share of the building that took place was designed for rental purposes. The lists of cottages that appeared in John R. Prescott's Glimpses of Camden were presented for the would-be summer boarder.

The first summer cottage constructed in Camden is located in the district on a point of land bounded by water on three sides. Originally known as Ogier's, but subsequently referred to as Dillingham Point, it was first built upon in 1871 when Caleb Holyoke of Brewer erected a cottage (89). Edward Dillingham of Bangor, Maine acquired the property in 1881 and renamed the cottage "Arequipa". Mr. Dillingham and his sons soon purchased the adjoining lots and constructed several cottages, five of which remain.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 5

The development of the Ogier Hill summer colony parallels the development of Dillingham Point. Alfred M. Judson purchased a large tract atop Ogier's Hill in 1881. Judson's cottage, Stonyhurst, c. 1881, was a magnificent estate precipitating further colonization by the wealthy of Boston, New York and Philadelphia. Among the subsequent builders of substantial cottages were the Rev. Theodore Prudden (34) of Brookline, Massachusetts, New Yorker Lawrence Abbott (31), and Col. Myron Parker of Washington, D. C. (37).

Perhaps the most visible demarkation of the district's evolution is Pinecrest (37). The development of the street as a summer colony abruptly appears at the latter portion of the district. Camden builder Cyrus Brown designed, as well as built, this landmark Shingle Style cottage dramatically establishing the last period of architecture to appear on Ogier's Hill.

The most telling of all structures in the district would be Ogier Farm. The home of Camden's second settler, the handsome Federal cape, c. 1830, is witness to the architectural expression represented in the district. Later used as a summer cottage, the brick cape received a sweeping veranda and second story extended dormer in the cottage style. The evolution of the district begins and ends with this structure.

1900-1941

Throughout the first two decades of the twentieth century a number of houses and three non-domestic buildings were erected in the district. The former group consists of a mix of year-round residences including gambrel roofed houses for Ralph Berry (52) and J. W. Ingraham (67), and a notable Craftsman house (68) with stuccoed exterior walls built about 1910. A handful of substantial summer cottages were erected in the first years after 1900 including Pinecrest (37), Brookside (11) and Belvedere. All of this development illustrates the continued desirability of the Chestnut Street neighborhood for residential construction.

While the lower end of the district had always contained significant non-residential structures, the first quarter or so of the twentieth century witnessed considerable change. For example, in 1913 a new post office (69) was completed, thereby establishing a strong association with governmental affairs. Three years later a YMCA (64) was erected from the designs of local architect/contractor S. G. Ritterbush. In 1922, construction commenced on St. Thomas Episcopal Church (5), a handsome masonry edifice designed by Portland architect E. Leander Higgins. This religious structure stood two lots distant from the Baptist Church (2) whose presence in the district was long established. Finally, in 1927 work began on the Village Green (1), a park designed by the Olmsted Brothers on property given to the town by Mrs.

United States Department of the Interior
National Park Service

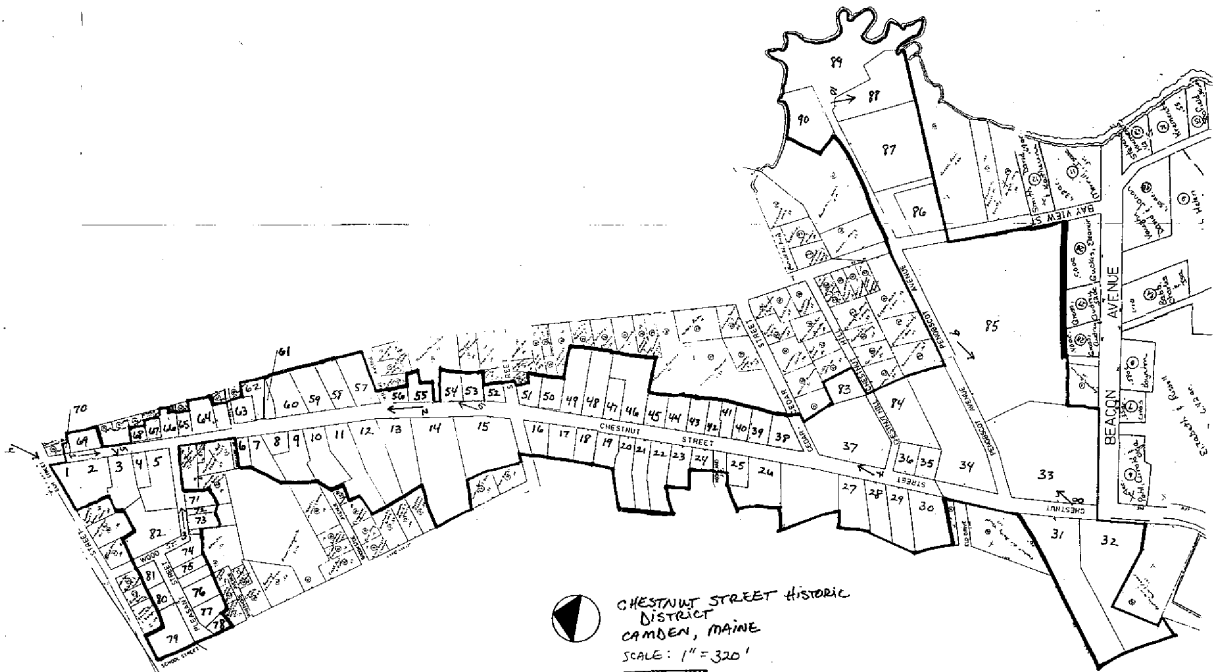
National Register of Historic Places Continuation Sheet


Section number 8 Page 6

Edward Bok. This largely intact landscape feature is one of a number of significant reminders of Mrs. Bok's extensive efforts in the way of designed landscapes in the Camden and Rockport area.

1941-PRESENT

There appear to have been no new houses built or substantial remodelings of earlier buildings made during the period from about 1940 to about 1980. However, in 1979 a large, intrusive addition was made to the YMCA thereby virtually obscuring the original 1916 block. More recently, four houses have been added to the district (28, 29, 57, 65), the latter two of which occupy the site of older buildings. Many other new houses lie outside of the district boundary, principally on property which was formerly associated with a handful of summer cottages located on Ogier's Hill.




 CHESTNUT STREET HISTORIC DISTRICT
 CAMDEN, MAINE
 SCALE: 1" = 320'

