NPS Form 10-900

OMB No. 1024-0018

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Nat. Register of Historic Places
National Park Service

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: N/A
Other names/site number: Cottage on King's Row
Name of related multiple property listing: N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 1400 State Route 32
City or town: Bristol (Round Pond) State: Maine County: Lincoln
Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this x 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 x meets _____does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

_____ **national** _____ **statewide** x **local**

Applicable National Register Criteria:

_____ **A** _____ **B** x **C** _____ **D**

Kirk F. Mohney, DSHPO 11/24/2015

Signature of certifying official/Title: **Date**

MAINE HISTORIC PRESERVATION COMMISSION
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title **State or Federal agency/bureau or Tribal Government**

4. 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:) _____

for Edson N. Beall 1-12-16

Signature of the Keeper **Date of Action**

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private ☒

Public – Local ☐

Public – State ☐

Public – Federal ☐

Category of Property

(Check only **one** box.)

Building(s) ☒

District ☐

Site ☐

Structure ☐

Object ☐

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1	0	Total

Number of contributing resources previously listed in the National Register None

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6. Function or Use

Historic Functions
(Enter categories from instructions.)
DOMESTIC / Single Dwelling

Current Functions
(Enter categories from instructions.)
DOMESTIC / Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

MID-19TH CENTURY / Gothic Revival

_____
_____
_____
_____
_____
_____

Materials: (enter categories from instructions.)
Principal exterior materials of the property: The house has weatherboard siding, a metal roof, granite foundation stones and wooden trim elements.

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Cottage on King's Row is a Gothic Revival style cottage erected between 1853 and1854 on the main road in Round Pond village, in the Lincoln County town of Bristol, Maine. Set among period houses of similar scale and materials this wood frame cottage exhibits exceptional woodwork, including verge board, hand carved porch supports, and window and door trim. Most likely based on the designs of Alexander Jackson Downing, this well-executed building embodies the ideals of domestic architecture championed by Downing in the mid-nineteenth century. There has been little alteration to the building, especially on the exterior, and it retains all aspects of integrity.

Narrative Description

The Cottage on King's Row (Cottage) is a compact, one and one-half story, "L" shaped balloon framed building on a small urban lot. There is a small front yard, with a stone walkway to the front door and a mature maple tree near the road. In front of the ell is a gravel parking space. The next house to the south is positioned no more than 10 feet away from the south wall of the ell, and a gravel and stone walkway to the back yard run between the two buildings' foundations. On the north side the neighboring house is perhaps 20 feet away and a grassy

lawn spans the space between the buildings. Behind the house a stone wall and then a split rail fence marks the north side of the lot; another split rail fence also marks the south boundary. The back yard is relatively level and opens on to large fields that run behind all the neighboring houses.

The foot print of the front section of the house is square and the narrower ell is positioned to the south so that its rear elevation is flush with the rear wall of the larger, main section of the house. Attached porches are located on both the main section and the side ell. The building has a full basement with granite foundation stones under the house and fieldstones under the porches. The front portion of the house has prominent cross gables, and the side-gable ell has an-off center gabled dormer. All the gables are trimmed with inverted, wave-shaped vergeboard and have wide eaves and no rake trim. Piercing the middle of the gables in a trident-shaped inverted finial with an acorn shaped tip. The roofs are standing seam metal, and a reconstructed brick chimney rises through the north cross-gable ridge, near the center of the front block. The ell chimney stack has been removed above the roof. Painted clapboards sheath all sides of the cottage. All of the windows on the front and side elevations have pronounced label molds with ears, and all the windows on the house contain original sash.

The Cottage faces east towards Main Street, also known as State Route 32.[1] The front (or forward) section of the house is three bays wide on both floors. On the first level the southernmost bay is the front door with flanking full-length sidelights. The northern two bays contain very large six-over-six windows that almost fill the space between the porch floor and roof. Three slightly smaller six-over-six windows are evenly distributed on the second floor, and another example is located under the steep peak of the gable roof. The east façade of the ell contains two additional, large, six-over-six windows flanking another prominent entryway with full-length sidelights. Both entry doors have label mouldings that match those on the windows. The doors themselves, as well as the exterior door on the west elevation, feature two, elongated recessed panels with a double-cusped-arch profile at the top.[2] Directly over the ell door is a gable-peaked wall dormer containing a smaller six-over-six window. Both the dormer and the ell entryway are positioned slightly north of center.

The three bay wide front porches match in design and detail and both are of a similar depth under flat (metal) roof. The deck boards are of a composite material that resembles wood, but the ceilings are narrow matchboard. The bays are formed by square porch supports topped with a crown moulding positioned to mimic a capital. The top of this capital forms the base from which springs three brackets that reach sideways (north and south) to the underside of the porch lintel and upwards and across the frieze (eastward) to the soffit of the porch roof. Each thick bracket is scroll-cut. The side brackets feature a curving pierced design on the interior and have a foliate profile encompassing a carved compass rose. The forward bracket of each trio has intricate "S" curves that fall back on themselves – if they were oriented horizontally they could be described as stylized waves. A low balustrade with elevated base

[1] Main Street runs roughly north-northeast to south-southeast but for ease of reference the property will be described as if it faced due east towards Main Street.

[2] This design is illustrated in John Ruskins "The Orders of Venetian Arches," 1853, Vo. 2 of *The Stones of Venice*. http://venice.umwblogs.org/exhibit/john-ruskin-the-adopted-venetian/ruskins-the-stones-of-venice/ .

rail and square balusters stretch between each porch support except directly in front of the doors.

The north elevation is two bays wide on each floor with each window containing six-over-six sash. Another six-over-six window is under the gable peak. As with the façade the lower level windows are taller than those in the upper floors. Two fixed sash windows are positioned within the granite foundation. The south elevation of the main section of the house has no fenestration, but does contain another steep gable with vergeboard. On the south wall of the ell a six-over-six window is centered on the first and second floors, directly in line with the peak of the trimmed gable.

Although the rear, or west, elevation contains another steep gable roof with vergeboard it is neither as symmetrically composed or as stylistically detailed as the other elevations. The main section contains two window bays on each floor and one in the attic, but the southernmost first floor window is not aligned with the window above. The rear elevation of the ell contains a six-over-six window positioned close to the main section of the house, a new projecting bay window in the center and a doorway at the far south. Three skylights are clustered together on the roof of the ell. Until recently a gable roof shed extended westward from the south corner of the house, and attached to the north side of the shed was an out-house. Both the shed and outhouse have been removed and replaced with a wooden deck. The deck is supported by timber posts and due to a change in grade there is a small storage room under the deck

INTERIOR

In plan, the Cottage on King's Row is that of a side-hall house with an integrated ell. The main stairway is located in the front hall. The front parlor, in the northeast corner of the house is accessed from the hall and the west end of the hall opens into the former dining room. About one-third of this latter room is located within the footprint of the main house and two-thirds are in the ell. In the northwest corner of the house was a back parlor, separated from the dining room by bi-fold doors. The back parlor was subdivided into a bathroom and smaller sitting room when the house was finally plumbed in 1969. One door in the south end of the dining room leads into an "L" shaped kitchen along the back of the house. A second door accesses a small hall behind the ell's porch door. On the south wall of this hallway is another door into the kitchen. Behind the hall is a chimney stack and stairs to the basement and second floor, both of which are accessed from the kitchen. On the second floor are two bedrooms over the parlors, a bathroom at the west end of the hall, a large finished garret over the dining room, and a bedroom over the kitchen. Each of the bedrooms have very shallow closets, as did the front and back parlors. A steep stairway to the attic of the main house is accessed from the bathroom. A large cistern of reinforced concrete is located in the basement of the main house.

The house retains many of its original finishes. Floors throughout the house are of random-width pine; those in the parlor, ell hall, and kitchen are painted. With few exceptions the walls retain their original plaster, as do many of the ceilings. The ceiling in the front parlor

is an old form of gypsum board set in a batten framework. New pine wainscot has been installed in the kitchen and bathroom.

Thick mouldings with three-quarter round and torus profiles trim the windows and doors in the front hall and front parlor. Under the front parlor windows are moulded panels. In the back parlor over-sized bead moulding is separated from beveled trim by fillets, and in the dining room the architraves are broad and contain stepped bands between rectilinear band mouldings. This room has a pronounced Grecian feel: over the windows and doors are "Greek Peak" mouldings with a projecting cornice and flat tympanum. These same mouldings are used over the exterior windows in the house immediately to the south. In the dining room is a china closet and the back of this door is grain painted as is the back of the door in the kitchen that leads to the cellar. Trim in the ell hall and kitchen is flat stock, and the garret and bedroom in the ell are finished the same way. On the second floor of the main house the trim in the front bedroom and hallway match that of the rooms below (including the panels under the windows), but the windows and doors in the back bedroom and bathroom have flat stock. All of the rooms have baseboard, and in the most formal rooms the baseboard is high with a moulded profile. Most of the doors in the house are moulded four-panel doors, but on the second floor of the main house all the bedroom and hallway doors feature pairs of elongated pointed arches.

Alterations

When first built the two parlors flanked a chimney stack and each of these formal rooms had fireplace surrounds and parlor stoves. Neither of these features survives, and the brick stack was in such poor condition that it was taken down, although the portion above the roof was rebuilt based on historic photographs. Stoves were also used in the upstairs bedrooms. The shallow closet between the front and back parlors has been opened up into a pass-through between the two rooms.

At the time the house was purchased by the present owner in 2012 the front stairs and upstairs hall did not have a railing, bannister or newel post. Examination of the stairs and floor indicated that these had never been built. Simple turned balusters and slender turned newel posts were installed.

When the bathroom was created on the first floor a window was removed from the north elevation and replaced with a privacy window. The sash was stored in the basement and has been re-installed. New architrave and label moulding were crafted on the exterior.

Setting/Location

Round Pond is a village in the Town of Bristol, Maine. Bristol occupies a peninsula in the Gulf of Maine, and is bounded by Johns' Bay on the West and Muscongus Bay on the east. A somewhat circular harbor on Muscongus Bay gives the village its name and provided well-sheltered protection for the village's historic and current fishing fleet. Much of the town was built during nineteenth century, and there are an unusually high percentage of mansard roof houses in the village.

The Cottage on King's Row is located on the south end of the village. King's Row refers to a section of Main Street with nicely designed houses said to have all belonged to ships' captains.[3] A cluster of six closely spaced houses line the west side of the road, and all but perhaps one were constructed within a ten year span between 1850 and 1860. A seventh house has since been destroyed. Of the seven three, possibly four, were Gothic Revival cottages with verge board and two were Italianate. The earliest of the group, immediately to the south of the cottage at 1400 Main Street, is a side-gabled Greek Revival cape with an ell. Although local tradition holds that this house was built c. 1850 it looks as if it were built earlier. Another large residence set back from the road at the north end of the group was built sometime between 1857 and 1880 and also featured Gothic Revival trim.

[3] Josh Hanna, *Pemaquid Peninsula, A Mid-Coast* History (Charleston, S.C.: The History Press), 138.

Statement of Significance

Applicable National Register Criteria

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

☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ B. Property is associated with the lives of persons significant in our past.

☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

☐ A. Owned by a religious institution or used for religious purposes

☐ B. Removed from its original location

☐ C. A birthplace or grave

☐ D. A cemetery

☐ E. A reconstructed building, object, or structure

☐ F. A commemorative property

☐ G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance (Enter categories from instructions.)
ARCHITECTURE

Period of Significance
C. 1853-1854

Significant Dates
N/A

Significant Person (Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
UNKNOWN

Statement of Significance Summary Paragraph

(Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.) (Refer to photographs)

The Cottage on King's Row is a notable example of a Gothic Revival cottage that reflects the influence of mid-nineteenth-century architects and authors Alexander Jackson Davis and Andrew Jackson Downing. Erected c. 1854, this wood frame building exhibits the distinctive characteristics of the Gothic Revival style including asymmetry, steep roof slopes decorated with vergeboard and finials, and windows and doors accented by label moulds. The house appears to have been built by a ship's joiner, whose skilled hand is evident in the intricately carved porch supports and exterior moldings. The Cottage on King's Row is situated on a stretch of the main road in Round Pond, a village of the town of Bristol, Maine. Said to have been a community of sea captains, three of the neighboring houses were designed at about the same time and in the Gothic Revival style, but only the Cottage that is the subject of this nomination retains its historic design and integrity. The Cottage on King's Row is nominated to the National Register of Historic Places under Criterion C for architecture as a locally significant structure that exhibits the distinctive characteristics Gothic Revival architecture. The period of significance reflects the building's construction in 1853-1854.[4]

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

In the mid-nineteenth century the village of Round Pond, Maine was a thriving, growing community. Located on the east side of the Pemaquid peninsula Round Pond was one of the four principal villages in Bristol Maine. The town's industry and economy were oriented around maritime pursuits, granite quarrying and, to a lesser extent, agriculture. The sheltered harbor that gave the town its name provided anchorage for coasting schooners and international shipping, deep water and in-shore fishing fleets, and enterprises dedicated to shipbuilding, sail making and fish processing. Context for the construction of the Cottage on King's Row are developed in the following excerpts from the new book *Pemaquid Peninsula* by Josh Hanna, a historian with long ties to Bristol, Maine.

> While the natural power of the Pemaquid River originally attracted settlers to Bristol Mills, Round Pond's sheltered harbor provided the initial stimulus for a community in this location. Although Bristol Mills experienced its dramatic growth earlier (beginning in the 1820s) Round Pond became the largest village on the peninsula by the 1850s because of its place in the booming maritime economy. As the home of fishermen, ship builders, merchants and sea captains, this one-isolated community matured into an industrial, commercial, religious and social center. From a base of just 15 landowners in 1815, Round Pond experienced unprecedented growth during the shipbuilding boom of 1849-1856. By 1857,

[4] A 1854 "braided hair" penny was nailed to the inside of the back kitchen wall and found by the current owner when removing the exterior shed.

> there were more than forty-five houses along a half-mile stretch of Main Street and North Shore Road. As a testament to the growth, the village included two churches, a post office, two schools (one in the village center and another off the Lower Round Pond Road; as many as 160 children attended the two schools), a hotel [owned by Philip Jones in 1857, now King Ro Manor], three stores, a boot and shoe store, a smith shop, a sail loft and three public halls.[5]

The earliest family in Round Pond was the Yates family, who settled in the area in 1742, and they were one of the largest landowners in the early nineteenth century. Upon the death of William Yates (1780-1840) his homestead farm, south of the village center was divided among at his three sons, Gideon, Alexander and Philip Yates. Each of the brothers were ship captains, and vessel owners, although not long after 1850 Alexander retired and became a shop keeper, post master and representative to the Maine Legislature . The three brothers were among a wave of sailors that called Round Pond home in the 1850s. As described further by Hanna:

> Round Pond boasted more shipmasters than any other Pemaquid community in 1850s, including Simon Elliott, Stephen Harding (who later died at sea), James and Thomas Nichols, Nehemiah Poland, Joshua Thompson and Philip Yates. These men were well respected in the community as peers to doctors, lawyers and clergymen because of the broad outlook, seasoned judgment and efficiency of action that they learned from spending years at sea and in distant ports…Often fortunate enough to retire to coasting vessels and shore activities in their forties, many of these sea captains enjoyed second careers in business, politics and public service…[6]

Beginning in the early 1850s the three Yates brothers built adjacent houses on lower Main Street. According to tradition, Alexander Yates built first his own house, a Greek Revival cape, followed by the Cottage, and then two Italianate style houses on the next lots to the north. To the south of the Yates House was a Gothic Revival gable-front and wing house and beyond that were two identical Gothic Revival cottages with prominent front dormers and intricate vergeboard. (The house said to have belonged to Gideon Yates has been demolished.[7]) Although the 1857 Atlas Map of Lincoln County depicts each of these houses, and shows the three adjoining Yates brothers' homes, the deeds do not initially link Alexander Yates to the three properties north of his house. (Yates did briefly own the Cottage for just over a year in 1872-1873.) However, the 1857 map shows the Cottage as occupied by Edward T. Rowley (misspelled as "Rotti"), a ship's joiner, who lived there and owned the property in 1860, before selling it and buying it back in 1861. While the history is unclear, it is

[5] Hanna, p. 90-91.

[6] Ibid, 94.

[7] A historic photograph of King's Row looking north shows two identical houses at the south end of the Row. Both of these are Gothic Revival cottages with vergeboard, finials, bay windows and recessed entry doors. These two houses strongly resemble one-story versions of the Gervase Wheeler design for the Henry Boody house in Brunswick, which was illustrated in Downing's 1850 *The Architecture of Country Houses*. The northernmost of the two cottages, which according to the 1857 map of Lincoln County belonged to Gideon Yates is no longer extant. The remaining house has had one of its bay windows removed and additions made to the side and rear elevations.

possible that Rowley built the Cottage and surrounding houses for the Yates brothers and other land owners. Another building erected with Gothic Revival details was the large home of Thomas Couch, owner of the quarry in the 1880s, but built sometime after 1857.[8]

What is more interesting than determining who built the Cottage is the concentration of Gothic Revival architecture on this part of King's Row. Round Pond was not a stylistic backwater; several homes and public buildings were erected with Italianate details. It also has, perhaps, the highest per-capita collection of Mansard roof homes in the state, some of which started as vernacular one or two story homes and had the roof altered to provide more dwelling space as the town became home to more sailors and quarrymen. But the majority of the houses are capes, often with Greek Revival details. Only one other house on the main street, at the north end of town, contains tell-tail A- frame dormers that suggest an original Gothic Revival design. Interestingly, the Little Brown Church (Union Church, NR: 98000723) just up Main Street was also built during this period – its date of construction is given as 1853/4- in the Gothic Revival style, with pointed-arch windows, board and batten siding and tall spires, the latter of which were blown down in 1969.

Retaining the greatest degree of integrity of all of these houses is the Cottage on King's Row. One of the Yate's brothers houses was demolished, and all the other Gothic Revival examples, including the King Row Manor and the house north of the village, have been extensively altered. Although the vergeboard and finials had been removed prior to the purchase of the Cottage by the current owner, they were faithfully recreated based on pieces of the original found in the attic as well as historic photographs. Recently restored and freshly painted to match its original color scheme, the Cottage on King's Row is a laudable example of Gothic Revival architecture.

The Gothic Revival style of architecture, which developed in Great Britain in the eighteenth-century and consciously recalled medieval church architecture, was first utilized by architects in America for sacred buildings. The earliest examples in Maine include the 1819 Christ Church in Gardiner (NR 74000173), the 1836 Center Street Congregational Church in Machias (NR 75000114) and the East Machias Church of the same year (East Machias Historic District, NR 73000153). In the 1840s another spate of churches were designed in the style, including several notable examples in Bath and Brunswick. At the same time, the style made a secondary debut, now oriented towards domestic architecture, with the publication of Alexander Jackson Davis's plan book *Rural Residences* in 1837. The stylistic torch was then picked up by Andrew Jackson Downing, a landscape designer who extended his view of romantic naturalism to include the design and orientation of domestic spaces, including house plans, furniture, and decorating. In *Cottage Residences* (1842) and The *Architecture of Country Houses* (1850) Downing combined plans and sketches developed by prominent British and American architects, with information on construction techniques, interior decoration, heating and ventilation, and long passages on the moral benefits of an honestly designed and furnished home.

[8] This building is now known as King Row Manor.

It certainly appears that the builder of this cottage, and perhaps all the Gothic Revival houses on King's Row, was familiar with *Cottage Residences* or *The Architecture of Country Houses,* or another pattern-book of the same ilk. As noted by the current owner of the house:

> The builder obviously read and absorbed the essence of Andrew Jackson Downing's 1842 and1850 pattern books and captured the opinions and dictates of the author – a horizontal rural cottage, gothic (sic) details throughout, balloon construction, balanced asymmetry, steep pitch of roof gables, deep soffits, generous proportions of fenestration, window trim copied from the book, porches for health and leisure, 'picturesque' charm, boldness of scroll trim, interior layout and flow, and Downing colors [dusty peach body, white trim, 'park green' sash – and use of interior pumpkin, tans and graining]...The only exception from Downing's rural architectural dogma is the use of clapboards, in keeping with the coast of Maine vernacular, rather than the board and batten recommended...[9]

There are several notable examples of Gothic Revival housing in small Maine towns. Perhaps the most significant is the Henry Boody House (NR: 75000094), erected in 1849 in Brunswick, to plans drawn the year earlier by Gervase Wheeler, and English architect who emigrated to America in the 1840s. The design for the house was picked up by Downing and published as the cover piece and as "a Plain Timber Cottage Villa" in his 1850 publication, and thus was an early and influential design. In North Vassalboro is the c. 1850 William F. Grant House (NR: 06000396), a wood frame house built on a side-hall plan with an original rear ell. This building exhibits typical Gothic Revival details, including vergeboard, drip moulding over the windows and flushboard siding scored to resemble ashlar. Less than five miles to the north of the Grant House in the town of Winslow is another example of the style. The Jonas B. Shurtleff House (NR: 74000173), is a slightly wider frame house with a large gable roof and pairs of secondary gables on the side. Like the Grant house, the front door is framed by sidelights, vergeboards decorate the eaves and finials pierce the gables. The Shurtleff House is clad in board-and-batten siding and has a multi-paned triangular window in the attic under the gable. Somewhat more typical of Gothic Revival siting, when this property was constructed between 1850 and 1853 it was located on a thirteen acre lot in the middle of rolling farmsteads.

Other examples of Gothic Revival architecture dot Maine's landscape, but this style was never as popular in Maine as the Greek Revival. And while some of these houses were architect designed or were copied directly from pattern books, many were the work of local carpenter-builders who made their own interpretations of the current style. Indeed, the floor plan of the Cottage on King's Row house does not differ substantially from that of many Greek Revival gable-front-and-wing houses of the same period. It is the detailing that these building apart from the more restrained vernacular or Greek Revival houses that dominated many small towns in the mid-nineteenth century.

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[9] Alexandra Wilson Jansen, *National Register Eligibility Assessment Form*: Flossie Elliott's House. October 2014. On file at the Maine Historic Preservation Commission, Augusta, Maine.

8. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Published Resources

Downing, Andrew Jackson. *The Architecture of Country Houses.* New York: Dover Publications, 1850, reprint 1969.

Hanna, Josh. *Pemaquid Peninsula.* Charleston, S.C.: The History Press, 2015.

Johnston, John. *A History of the Towns of Bristol and Bremen in the State of Maine, Including the Pemaquid Settlement.* Albany, N.Y.: Joel Munsell, 1873.

Lincoln County News. "Alexander Yates 1816-1901" [Obituary]. February 7, 1901.

Och, Marjorie, et al. *Venice: an online exhibit produced in ARTH 470z at the University of Mary Washington.* c. 2008. http://venice.umwblogs.org/exhibit/john-ruskin-the-adopted-venetian/ruskins-the-stones-of-venice/ (accessed October 8, 2015).

"The Old Maps of Lincoln County Maine in 1857." Fryeburg: Saco Valley Printing, 1985.

"United States Decennial Population Census 1840-1940, Bristol, Maine." *Ancestry.* n.d. http://search.ancestry.com/search/category.aspx?cat=35 (accessed October 5, 2015).

Other

Deeds, various years. Lincoln County Registry of Deeds, Lincoln County Courthouse, Wiscasset, Maine.

Jansen, Alexandra Wilson. "National Register Eligibility Assessment Form: Flossie Elliott House." On file at the Maine Historic Preservation Commission, Augusta, Maine, October 2014.

Probate Records. Lincoln County Probate, Lincoln County Courthouse, Wiscasset, Maine
Isaac Fountain, 1853
Eveline Fountain, 1873. Docket 38-1873.
Alexander Yates, 1901. Docket 1901-25
Elroy W. Francis, 1932. Docket 125-132

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 # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): 058-0007

9. Geographical Data

Acreage of Property 16/100 acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:
(enter coordinates to 6 decimal places)

1. Latitude: Longitude:
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or

UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☒ NAD 1983

1. Zone: 19	Easting: 462858	Northing: 4865922
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting:	Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of the nominated property corresonds with the houselot on which the building is located, and is described by the Town of Bristol tax map # 14, lot 004.

Boundary Justification (Explain why the boundaries were selected.)

The nominated boundaries represent all the land historically and currently associated with this in-town residential property.

10. Form Prepared By

name/title: Christi A. Mitchell, Architectural Historian
organization: Maine Historic Preservation Commission
street & number: 55 Capitol Street, State House Station 65
city or town: Augusta state: Maine zip code: 04333-0065
e-mail: christi.mitchell@maine.gov
telephone: (207) 28701453
date: 14 October 2015

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Cottage on King's Row

City or Vicinity: Round Pond

County: Lincoln State: Maine

Photographer: C. Mitchell

Date Photographed: 10 September 2015

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 9 MAINE_LINCOLN COUNTY_COTTAGE ON KING'S ROW_0001.
Façade (east elevation) of Cottage; facing west.

2 of 9 MAINE_LINCOLN COUNTY_COTTAGE ON KING'S ROW_0002.
North and east elevations; facing southwest.

3 of 9 MAINE_LINCOLN COUNTY_COTTAGE ON KING'S ROW_0003.
Gable peak window with vergeboard and inverted finial; facing west.

4 of 9 MAINE_LINCOLN COUNTY_COTTAGE ON KING'S ROW_0004.
Front porch of ell with porch supports, label moulding and sidelights; facing west.

5 of 9 MAINE_LINCOLN COUNTY_COTTAGE ON KING'S ROW_0005.
Front hall with front door, stairs and new balustrade and newel post; facing south.

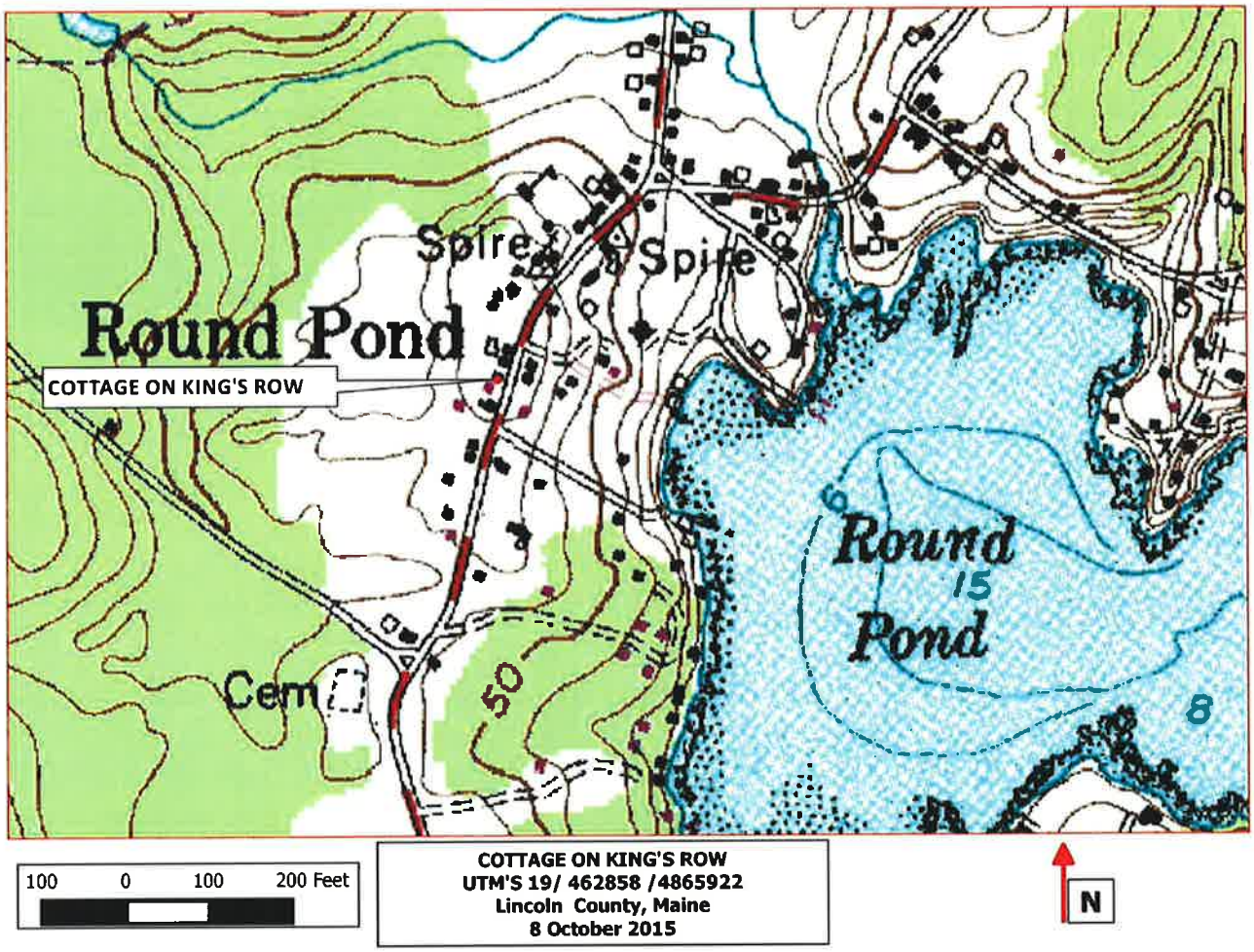
6 of 9 MAINE_LINCOLN COUNTY_COTTAGE ON KING'S ROW_0006.
Dining room looking through double doorway to back parlor. Note "Greek Peak" trim over openings. Facing northwest.

7 of 9 MAINE_LINCOLN COUNTY_COTTAGE ON KING'S ROW_0007.
Front parlor, first floor, with large windows and under-sill panels; facing northeast.

8 of 9 MAINE_LINCOLN COUNTY_COTTAGE ON KING'S ROW_0008.
Second floor back bedroom with pointed-arch doors; facing northeast.

9 of 9 MAINE_LINCOLN COUNTY_COTTAGE ON KING'S ROW_0009.
Second floor garret over dining room; facing south.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.


Round Pond
COTTAGE ON KING'S ROW
Spire
Spire
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15
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COTTAGE ON KING'S ROW
UTM'S 19/ 462858 /4865922
Lincoln County, Maine
8 October 2015
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CAPTAIN'S
GEO. G. GE CHELL