

The Architecture of EB Blaisdell and FC Watson of York Harbor, Maine



Cook Cottage - 1895 - Edward B. Blaisdell, Architect

by Douglas Tuttle

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Of York Harbor, Maine



Riverbank Cottage

by Douglas Tuttle

YORK · HARBOR · MAINE AND VICINITY

—◊—
SURVEYED AND PLATTED
FOR
THE YORK IMPROVEMENT
ASSOCIATION
1910

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Forward

Edward B. Blaisdell was by far, the most important local architect and builder in York Harbor between 1885 and. He is credited with many of the large shingle style cottages in the area, and had a very wide range of work including hotels, clubs, private cottages, churches, bridges, and banks.

I have been on the hunt for Edward Blaisdell cottages in York Harbor for many years and held the strong opinion that he was a very good local architect that had been lost with the passage of time. I had seen references of Fred Watson but passed him off as an associate architect that worked with Blaisdell, became disgruntled, and left in 1901 to start his own competing practice in York. After hundreds of hours of research and direct observation of cottage designs in York my respect and admiration for both Blaisdell and Watson has grown significantly. I made it a mission to document their work and importantly, communicate it with a much broader audience. The passage of time will only continue to bury these large shingle-styled cottages in Maine's summer colonies.

The building of the summer colony in York Harbor occurred between 1885 and 1910, a twenty-five year span of time. The peak of the building of cottages and infrastructure occurred between 1899 and 1901. During these three years there were a reported 20+ cottages, hotels, and clubs per year being built. Real estate speculation and the rental market for York Harbor were on fire! Activity slowed during the financial panic of 1907 (the stock market fell by 50%) and then after 1910 only a few more large cottages were built.

Overall it has been one giant puzzle with hundreds of pieces. The decision to start this project and post the findings on-line through the York Harbor Cottage Project website (www.YHCottage.com) was important in aggregating, sharing and discovering new information on Blaisdell and Watson's work. In some cases, the 'network effect' of multiple people working on the problem accelerated the efforts.

Unfortunately, Blaisdell and Watson left very no formal records of their work and there is no master list of commissions, or drawings. We also have not been able to locate photographs of either architect. What we do have, however, are many newspaper articles that report the commissions of these architects and progress on their building in York Harbor and the region. Some of the articles include

renderings of the cottages. We also have a promotional book that was published in 1896 and a later one in the early 1930's that show many of the cottages and refer to the architects that designed them.

There have been a few previous efforts to document the work of EB Blaisdell in York Harbor, Maine. The Museum of Old York's Historical Research Library has various paper documents and surveys that were started by different individuals but not brought to a conclusion. This book, both in physical and electronic form, represents a comprehensive study of both EB Blaisdell and FC Watson's architectural designs that combines both documentation and photographs of their work. It builds on previous efforts but advances the story significantly further than any previous research. It provides both a historical context and comparison to other architects practicing at the time. As appropriate, some educated guesses and speculation have been made to fill in the gaps to complete the story – and where this has been done, it has been noted. It is my hope that this research will significantly advance the recognition of these two talented architects and provides the new baseline for researchers that follow to build upon.

Was FC Watson the real talent of the designs and did EB Blaisdell, the master, just claim credit? Speculation and an opinion after 5 years of research would say that both architects were very talented in their own right and when they worked together on a project, the collaboration, which we can image as tense at times, made for a better design.

However, it turns out that the architectural story of Blaisdell and Watson is a little more complicated and interesting than who had the most talent.

York Harbor as a Summer Colony

There were a number of summer colonies established on the coast of Maine in the early 1880's with Bar Harbor being the largest and most fashionable. Affluent families from Boston, New York, Philadelphia, Washington, and as far away as Chicago would escape the heat and pollution of the cities for the clear, cool weather of Maine. Other Maine summer colonies included Prouts Neck, Kennebunkport, Delano Park (Cape Elizabeth), Islesboro and Grindstone Neck.

Families started by visiting York Harbor and stayed in large, rambling hotels or renting a cottage. After a few seasons, some families would purchase land, hire an architect and builder, and construct their own cottage. Many summer colonies, such as Grindstone Neck, had one large land developer that purchased large tracts of land and divided it into many smaller lots for cottages with established roads. York Harbor grew more organically as many local land owners would sell off individual parcels of land at handsome prices.

The Marshall House was the center of the colony. Nathaniel Grant Marshall acquired the entire neck, removed the fishing shacks, and built the first hotel here, named the "Marshall House" in 1871. This was the beginning of the harbor area's evolution into a fashionable summer resort. In 1881, Marshall doubled the size of his hotel to accommodate the ever-increasing summer visitors from Baltimore, Philadelphia, New York, Providence, and Boston. Nathaniel's son, Edward Marshall greatly expanded the summer colony by bringing electricity, water, and trains to the area.

The building of the summer colony in York Harbor occurred between 1885 and 1910, a twenty-five year span of time. The peak of the building of cottages and infrastructure was between 1899 and 1901. During these three years there were a reported 20+ cottages, hotels, and clubs per year being built. Real estate speculation and the rental market was red hot. Activity slowed during the financial panic of 1907 (the stock market fell by 50%) and then after 1910 only a few more large cottages were built.

The cottages of York Harbor had a simpler architectural style compared to the stone and marble cottages of Bar Harbor with soaring turret that rivaled the castles of Europe. The dominant architectural type was Maine Shingle-Style and Colonial Revival, with a few Arts & Craft cottages being built after 1910. There were about 100 to 125 cottages that comprised the summer colony. About 85% of these cottages

survive today, but most have been modified architecturally, with some, significantly. By comparison, Grindstone Neck had about 30 cottages and Bar Harbor had over 250 cottages.

There was a very strong connection and nostalgia between the 1700's and 1800's Colonial style houses that survived in York Village and the Colonial Revival style cottages that were built in York Harbor. Early members of the summer colony in York Harbor saw the historic structures as a 'natural resource' (that needed to be protected) equal to the cool breezes and ocean vistas of the Maine coast. They formed The Old York Historical Society (1896) to protect these structures.

Other infrastructure to support the summer colony that was built included: The York Country clubhouse (1901) for golf and tennis, The Trinity Episcopal Church (1908), The York Harbor Reading Room clubhouse (1910), and the second Marshall House (1916) after a fire destroyed the first structure. The Agamenticus Yacht Club was established later in 1937.

Similar to most summer colonies, the cottages in York Harbor had names, such as Rock Ledge, or Stone Croft. Because of the large number of cottages that were rented, a summer 'registry booklet' was published with the names of the family and the specific cottage (by cottage name) that they resided that summer. These small booklets were printed from the early 1900's to the 1950's. These booklets show how a family would rent different cottages over the years and then ultimately buy land and build their own cottage.

In addition to the established summer colony in York Harbor, another colony was being formed in York Cliffs. In 1890, a New York syndicate that was headed by John D. Vermeule, Cornelius C. Vermeule (a prominent civil engineer in NJ and NY) and Adrian Vermeule, formed the York Cliffs Improvement Company. The company purchased, from Daniel Weare, 400 acres of land just north of the Cape Neddick River that stretched to Bald Head Cliff with over two miles of ocean frontage. The group purchased the land for the purpose of developing a fine summer hotel and an exclusive summer cottage resort. The Passaconway Inn Hotel (1893), and designed by EB Blaisdell, was built in 90 days. Over the next several years, many of the building lots were sold, and on them were built several large summer cottages, a few designed by Blaisdell and Watson. The development never did gain traction and there were a series of lawsuits between the owners in 1909 were settled by the Maine Supreme Court. Part of the colony was destroyed when a 200-acre forest fire swept through the area between July 9-12th, 1912.

The Role of the Architect & Building Construction

The role of an architect in 1899 was much different than the role we are familiar with today.

In one sense, an architect designing a summer cottage in 1899 had a simpler task than an architect today in 2016. To start, there were very few building codes that regulated property set-backs, building heights or insulation. Secondly, the plumbing, heating, and electrical requirements were probably 25% of what today's requirements are for a cottage. Cottages in 1899 didn't have 6 bathrooms or a gourmet kitchen. The third factor was that builders in 1899 were more comfortable and better qualified in building a cottage without detailed blueprints and a hundred pages of specifications.

In the 1890's in York Harbor, many of the cottages were initially designed as rental property and only later sold as residences. There was an emphasis on maximizing the number of bedrooms and for the most part, bedrooms were relatively small by today's standards. In a 4000 square foot cottage it would not be unusual to have 7 bedrooms. The interior of most of the cottages were very simple, without elaborate woodwork and paneling. The porches, many wrap-around, were 1000-2000 square feet, and very large by today's standards. Summer living in 1890's was about spending time on the porch looking at the ocean views and enjoying the cool sea breezes, and not in your bedroom.

Large 5000-7000 square foot cottages were typically built over the winter, started in October or November and completed by May-June for the next summer season. Today in most client design processes there is an intensive discussion and iteration of the layout and elevations before the client agrees to the final design and construction can begin. It is common that the design/build cycle for a large cottage today, this size, would be 18 months not 6 months.

Unless you were a nationally recognized architect, your annual compensation from your craft was relatively low. Your goal was to create a large pipeline of projects and then figure out how to moderate the peaks and valleys of income during slower periods. One practice that appeared to be common with EB Blaisdell, given the intensity of the rental market, was to design cottages on speculation and retain a financial interest in the property for a few years. By some estimates, the cost of the land, and the designing and building of a rental property would break-even in 3 years. When the cottage sold after renting, the proceeds would be mostly profit to the investors, and in some cases, the architect.

It was common for a wealthy summer resident to use an architect from their home city such as Boston, New York or Chicago. It was also common for that architect to create a design but rely on a local architect, such as EB Blaisdell, to finish off the design and have the cottage constructed. It would appear that Blaisdell was comfortable working in this role and also used this as an opportunity to learn from other architects.

Sources for the Investigation

The appendix lists the sources that were used to help identify the Blaisdell and Watson designed cottages. In many cases the local newspaper provided the most information and drawings of the cottages. We also used modern tools such as Google Satellite Maps and the Town of York Assessor Database. Where possible we talked directly to the current owners of the cottage for any information, drawings or old photos of their cottage.

Probably one of the biggest challenges is that most cottages in York Harbor have been modified over the last 115 years. With these changes it becomes more difficult to identify the architect as the design signatures are hidden or removed. We always tried to find the earliest photo of a cottage to see how it looked originally.

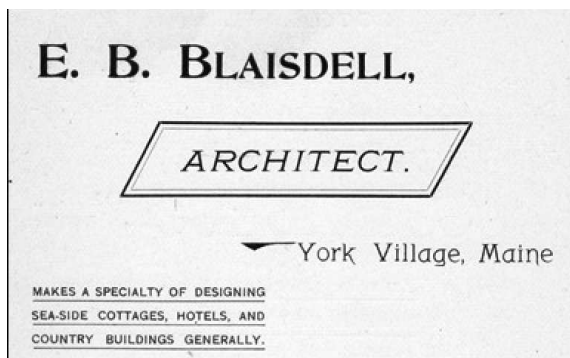
Forensic investigators would explain that everyone leaves some form of fingerprint or record of their actions. Social Scientists suggest that we are creatures of habit and consciously and subconsciously developed a personal style. The premise is that architects also have a signature, a set of design elements that they tend to use again and again. Once you recognize these elements and if you see 2 or 3 of them used together in a design, then it is likely that you can attribute that work to a specific architect.

Since there is no written record of their work, the challenge was to understand and see these signatures and then test whether the patterns apply. The good news is the architectural signatures of Blaisdell and Watson are apparent, and in this book we will identify these common design elements and show how they apply.

EB Blaisdell – The Early Years

Edward was the oldest of six children of Samuel Blaisdell and Louisa Nute. There were three sons, Edward, Samuel and Charles (EB Blaisdell 1845-1924, Samuel T. Blaisdell 1852-1905, Charles F. Blaisdell 1855-1937). Edward married Georgiana Young in 1874.

EB Blaisdell did not have formal architectural design training and was not an understudy of a famous architect or an architectural firm such as McKim, Mead & White. Instead he learned by working with a wide range of architects as the builder for their designs. There is strong evidence that he worked with William Ralph Emerson on the cottages that he designed in York Harbor. Additionally he worked as the builder for architect Charles Burns from Philadelphia for St. Peter's Episcopal Church and the Ogunquit Library. He also worked with the architect William Dabney, Jr. on the Lancaster Building. He seemed to be able to effortlessly move between the roles of local architect to builder for other well-known architects, all the while learning new design techniques.



In a very real way, EB Blaisdell's earliest works - the Albracca Hotel (1891) and the Passaconaway Inn (1893), became the prototypes for many of the design elements that appear later in his cottage designs. In fact, every element, from the gambrel base, the turreted towers, the pyramid and bell shaped cupolas, the gabled dormers and the alternating round/square arches on the porch are repeated more than a few times in his later cottages.

Working and Learning from Other Architects

It is almost certain that EB Blaisdell and FC Watson studied and copied the works of other Shingle-Style architects of the day. The summer colony of York Harbor became a (conservative) showcase of Shingle and Colonial Revival architecture. Our research has documented more than 20 different and well-known architects that designed structures in York Harbor between 1885 and 1930 (see appendix).

Blaisdell's style most closely resembles the designs of William Ralph Emerson, John Calvin Stevens and Albert Cobb. These three architects favored high peak

gable rooflines and overhanging, floating dormer gables.

It was also a small community for these architects. It is believed that Blaisdell was the builder for Juniper Hill Cottage in York Harbor, a design attributed to William Ralph Emerson. In 1888, the 30-year-old Albert Cobb left Emerson's employ to become a partner in the firm of Stevens and Cobb in Portland. Together they wrote the publication of 'Examples of American Domestic Architecture', which was a call for a new form of architecture that was aesthetically beautiful and purposely engineered to reduce the widespread social inequalities of the period. The Shingle Style illustrations won international recognition and acclaim for the two architects.

When compared to William Ralph Emerson and John Calvin Stevens, Blaisdell's designs were 'stiffer' and less fluid. Emerson and Stevens also incorporated positive and negative spaces better in their designs than Blaisdell. However, Blaisdell did an exceptional job at establishing proportions, especially in large cottages and structures.

We believe that William H. Dabney, Jr. was the other architect that greatly influenced Blaisdell's designs. Dabney was considered one of the leaders in the Colonial Revival style in the Boston area and Blaisdell worked as the builder with Dabney on the Lancaster Building (1895). Dabney did a number of projects in York Harbor during this time period (see appendix) but died in 1897 at the young age of 42. At least 30% of Blaisdell's designs in York Harbor would be considered Colonial Revival style.

Leveraging Standard Designs

EB Blaisdell addressed the large number of design commissions during the peak years of 1899-1901 by reusing standard design elements and floorplans. The designs were not 'cookie cutter' as in post WWII Levittown, NY, but we can see a strong underlying commonality.

Blaisdell would usually start with a 2 1/2 story gambrel base and then add dormers and a wrap-around porch. By varying the length and the depth of the gambrel base and scaling the height proportionally he would obtain a larger cottage. It is clear that he had found the 'perfect' high peak gambrel shape, perhaps from William Ralph Emerson's designs, and would scale this roof shape larger or smaller to fit the design. There were a few exceptions, but most of his gambrel designs followed this principle.

In general, Blaisdell kept the depth of the gambrel cottage base narrow, and for larger structures he needed a way to add square footage. He was very sensitive not to build the base too massive, so he would often design a side or rear ell to the structure to add space and maintain scale. The side ell was a 'step-down' smaller structure that complemented the base.

Blaisdell was meticulous about a cottage proportion, scale and placement of windows and dormers. Many of the designs elements were asymmetric, as was common in the Shingle-Style, but complemented the base structure. He was very comfortable with asymmetric elements as long as the overall proportion was maintained. Some of his designs are better than others, but no one would accuse him of being 'sloppy or lazy' in his work. The number three appears often in many of his designs – three dormers on the second floor, three arches in the church tower, three alternating arches on a cottage porch or three grouped columns holding up a corner of a porch or roof of the front doorway. The Union Catholic Church in York Beach by Blaisdell in 1895 has many groups of three design elements, perhaps signifying the Holy Trinity.

Some architects design structures that could be characterized as 'long and low'. Blaisdell's designs were more vertical with 'Florence Cottage' being a good example. Two factors contributed to the vertical aspect of Blaisdell's design. First, the topography of York Harbor dictated that an elevated cottage would have a view of the ocean, even if it was not located directly on the shore. Secondly, most of the land in the Harbor is granite ledge and instead of blasting the ledge to build an underground basement; a builder would simply build up from the ground level. There are more than a few basements in these old cottages that have massive boulders and jagged ledges within.

Another technique that he used was to create 'mirror image' designs – a left and a right-hand version of the

same design. 'Rivermere' and 'Frances Cottages' are one example. By-The-Way and Riverbank Cottages, which sit side-by-side, are another example.

The Design/Build Model

Because EB Blaisdell worked closely with ST Blaisdell (brothers) in a design/build relationship, he did not need to make detailed design structural drawings that might have been necessary for a 3rd party builder. For example, the drawings for the York Golf & Tennis Clubhouse were very simple by today's standards and one could envision Edward sitting down Samuel and quickly discussing how the structure should be framed and finished off. This relationship allowed EB Blaisdell to design and build many structures in a short period of time.

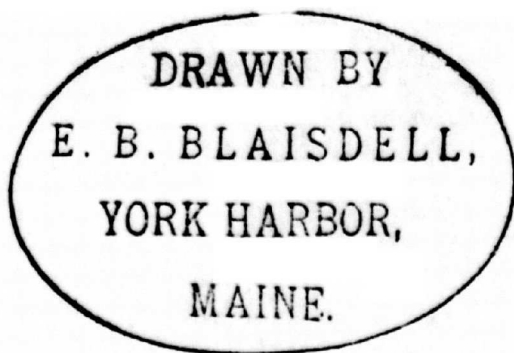
There were four major builders/general contractors operating in York and York Harbor during this period of time: ST Blaisdell, EW Baker, AC Moulton and EE Goodwin. EB Blaisdell preferred, for obvious reasons, to work with ST Blaisdell as a builder but he had a very strong relationship with EW Baker also. Samuel passed away in 1905 and a list of clients and the outstanding fees due to the estate is included in the appendix. This information gives us additional insight into the Blaisdell's clients and also helps us attribute cottage designs.

Edward Blaisdell had a unique business model working with his two other brothers, Samuel and Charles. Edward and Samuel worked together as architect and builder on many projects. Charles was most associated with financing, selling and renting real estate. So in effect the three Blaisdell brothers covered the entire supply chain from architectural design, construction to sale/lease. Newspaper articles at the time note that Charles Blaisdell was a Selectman of the Town of York, and that he had lent money to the York Historical Society. In many ways the three Blaisdell brothers were tightly integrated into the York community.

As we will see later, Fred Watson's designs were more elegant and complex but also far more labor intensive in terms of the structural underpinnings and the need for more detail in the drawings. In his solo architect role he was at a disadvantage because he needed to work with a separate 3rd party builder.

Understanding the Local Market

Success in a small local market such as the York Harbor colony in the 1890's required that an architect adopt a generalist model. Blaisdell's talent as an architect was that he could create designs for a wide range of buildings, from cottages to hotels to



churches. He also designed major renovations to existing structures (Mercer Mansion). Blaisdell could move between the Shingle-Style to Colonial Revival to the Craftsman style. In some projects he was the architect, and others he was the builder supporting another architect.

If Blaisdell was flexible and a generalist, then Fred Watson was more of an idealistic architect, focusing more on the purity of the design and less on the market. I am confident that there was more than one argument when Blaisdell directed Watson, as his assistant, to make the cottage (yet) another large gambrel design.

During the rapid building boom of 1899-1901 EB Blaisdell's sketches were often featured prominently in the local York Transcript newspaper. Not only was he recognized as the 'go-to' architect for the York Harbor colony but local reporters would interview him for his perspective on business growth.

A Bridge Too Far

One contract to EB Blaisdell that received much attention was a bridge that across the York River to connect York to Kittery Point. Because of the cost, there was opposition among the selectman, bridge committee and the townspeople. In 1906 it was passed to build the drawbridge and the contract was awarded to EB Blaisdell for \$39,500. It was completed in 1908 for \$49,756, which the selectman refused to pay. Blaisdell took the case to the Maine Supreme Court, which ruled in his favor and required the Town of York to pay Blaisdell the final bill was \$51,066 in 1913.

More than a few people have noted that after the law suit was settled in 1913, Blaisdell greatly fell out of favor as the local architect. This may be true, but the reality was that the building boom in the York Harbor summer colony had peaked by 1905 with very few new cottages being built after that time.

Perhaps an urban legend, but there is a story that when the fireman of York were doing a controlled burn of Blaisdell's personal cottage, one of the fireman said that it was a shame that no one wanted all the drawings that were in the building.

Fred C. Watson - The Early Years

Fred Watson was originally from East Gloucester, MA and had learned the carpentry trade from his father and his drafting skills at the State Normal Art School of Boston (now the Massachusetts College of Art and Design). He married Geneva Spurr from East Gloucester, MA and started his career in NY working for architect Frank T. Lent (1855-1919). Lent designed many suburban and summer cottage homes in Massachusetts, Maine, New Jersey, and Ontario and was an accomplished painter and author on architecture. He also was the lead architect for the York Cliffs development.

Watson worked for Frank Lent for one year and the earliest record of FC Watson's work was the design of the First Baptist Church at Leffert's Park, Brooklyn, NY, an image of which was published in the American Architect and Building News, August 5, 1899 (see appendix). Watson moved from New York City in 1899 to work with local architect-builder EB Blaisdell.

Watson worked as an architect in York Harbor from 1899 to 1905. Between 1899 and 1901 he worked as an associate to EB Blaisdell and then after April 1901 and until 1905, as an independent architect in York.

Establishing His Own Practice in York Harbor

In April 1901, FC Watson announced that he was no longer associated as an architect with EB and ST Blaisdell, Builders, but had established himself as architect in his own name. Watson stated that while he was associated with EB and ST Blaisdell he designed the Roaring Rock Inn, which was not built, the summer residences of Mr. George L. Cheney of NY, Mr. HB Dominick of NY, the clubhouse of the York Country Club, the reconstruction of the old colonial mansion belonging to the Honorable EO Emerson of Titusville, PA., and the summer home of M.W.R. Mercer, also the private stables of Mr. JD Vermeule and EO Emerson. We probably will never know how many of these cottages were the singular design of EB Blaisdell or his associate FC Watson. The reality is that these designs show a high degree of collaboration between the two individuals.

The Apprentice vs The Master

One of the first test of the apprentice Fred Watson, now an independent architect, was bidding against his former boss, Edward Blaisdell for the design of the York High School in 1901. On March 8, 1901, The Old

York Transcript published a rendering of the New High School Building designed by EB Blaisdell. Watson ultimately won the competition and this helped establish him as an architect in his own right in the York community.

If Blaisdell's preferred design was the gambrel base cottage, then FC Watson's preferred design was the 'cross-gable' base cottage. Mill Dam Cottage, Emerson Cottage, and Hunter Cottage are outstanding examples of this cross-gable design.

Watson designed Mill Dam Cottage about 1904 retaining ownership of the land and structure until about 1907. Given the large size of the structure he most likely intended the cottage as a summer rental to generate income instead of his personal residence. This was the business model of his former boss, EB Blaisdell who had financial interest in many of the large cottages that he designed. The record shows that by 1905, Fred Watson had moved to Bar Harbor but still retained financial interest in Mill Dam Cottage until 1907 when it went into foreclosure to the bank.

One exception to his 'cross-gable' design was the Dr. AG McCollum's cottage in 1904 which has a gambrel base. Having been forced to design many gambrel cottages by his boss EB Blaisdell, the now independent FC Watson would show how the gambrel could be done with 'flair'. The design is a Dutch saltbox gambrel with flared lower eave.

One of EB Blaisdell's signatures was the inclusion of a 'spider window'. None of FC Watson's designs included this spider window, which you could speculate, showed his departure from EB Blaisdell, except the Dr. AG McCollum's cottage that was peppered with no less than 6 spider windows. The cottage was built in York Heights that had many EB Blaisdell's cottages near-by. One could speculate that this was the 'spite cottage' by FC Watson. It took many of the design elements used by EB Blaisdell and redefined how they could be used.

HOUSE FOR DR. A. G. MCCOLLUM.

Fred Cornell Watson Archt. YORK VILLAGE, ME

Unlike Blaisdell, Watson appeared to approach his commission each as unique designs. There is a definitive 'look and feel' for a Watson design, but it is far less formula driven than Blaisdell. This made for some outstanding cottages but it makes it far more difficult to document the work that he did in York Harbor after the fact. The appendix of this book lists

all the designs documented or attributed to Fred Watson. Where the design was done while employed by EB Blaisdell, both Watson and Blaisdell are listed as the architects.

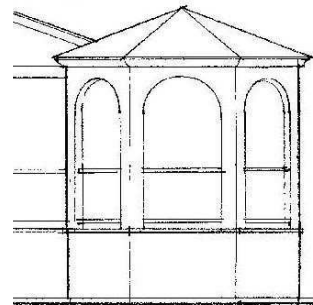
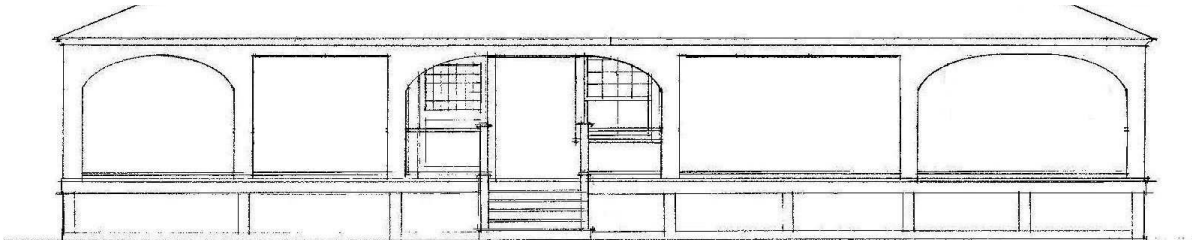
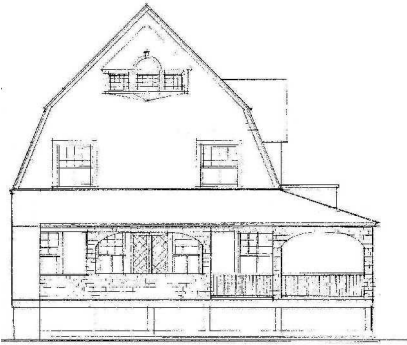
A Different Business Model

Watson practiced a 'follow the work' strategy moving from New York to York Harbor, Bar Harbor and then finally to Gloucester, MA. He moved to York in 1899 and worked with EB Blaisdell for 2 years until April 1901 when he opened his own practice. In 1905 he moved to Bar Harbor and was working with the very accomplished and noted architect Fred Savage. The results for Watson were a few outstanding designs in York but less financial success. Instead of adapting his business model, he would move to a new location and market every 3-4 years. In terms of pure design 'innovation', FC Watson probably held the edge.

Earlier we described EB Blaisdell as being a generalist with respect to the local market with the ability to execute a wide range of designs such as cottages, churches, and hotels. Watson on the other hand would be considered 'best of breed' in his design approach. As a result, FC Watson would need to move to 'greener pastures' every few years and alternated between being the understudy of an establish architect and working as a solo architect. It's clear that FC Watson had the architectural talent, but it is not so clear whether he had the ability to sell and generate a book of business to support himself as a solo architect.

The last mention of Fred Watson's work we could find was a notice in a building journal: "May 4, 1918 – American Contractor, Volume 39. Boston, Mass. A stable, garage & chauffeurs' s residence: \$12,000. Architect, Fred C. Watson, 30 Elm Street, Gloucester, MA. Owner Mrs. Margaret R. Freeman, care architect. General Contractor let to Wites & Kavanaugh, 6 Beacon Street."

Blaisdell's Design Elements



EB Blaisdell used a number of similar design elements in many of his cottages and these became his architectural signature. Although each element was not unique to the Shingle-Style, the combination of 3-4 of these elements in a cottage in York Harbor would be a good bet that the design was by Blaisdell.

Top Row - L to R: Large 2 1/2 story gambrel roof over the base cottage. Gable-top dormers with slight overhang. Spider windows. Middle: Alternating round arch and square arch porches. Bottom: Three gable-topped dormers with center dormer being the largest. Gazebo integrated into a covered porch.

Selling the Seaside Lifestyle



Selling the Seaside Lifestyle. Many of EB Blaisdell's sketches has vignette of lighthouses, sailboats or people enjoying hiking and golf. The lines in the background of the cottages would suggest cool seaside breezes that were always blowing. Blaisdell was clearly selling the seaside lifestyle as part of his architectural designs.

YORK HARBOR
MAINE
Real Estate for Sale and Cottages to Rent
Ranging in Prices from
\$500 to \$5000 for the Season
JOSEPH C. BRIDGES
AGENT
YORK HARBOR, MAINE
Telephone 22

Old York Transcript - August 1, 1901 -
Within the limits of York Harbor Village Corporation there are 114 cottages that are occupied by summer residents. Of this number 26 are owned by summer residents themselves, and the rest are rented. Of the latter many cottages are leased for a long term of years, and many are occupied by families who have been coming to York for several seasons...

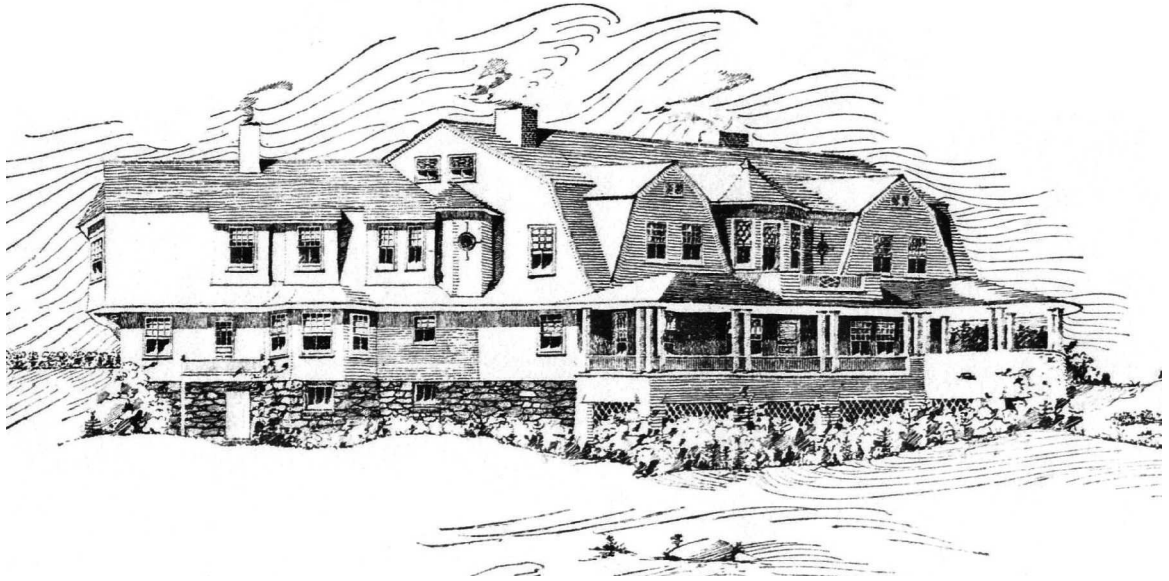
Florence Cottage - 1899



York Cornet, November 4, 1898 - Mr. Florence has purchased a lot at Norwoods, near Eastern Point on which a fine cottage will be erected for him by Blaisdell Brothers, previous to another season. December 16, 1898 - The Blaisdell Brothers commenced on the new cottage at Eastern Point for Mr. Florence on Monday.

Florence Cottage (1899) by EB Blaisdell shares some similarities with Mill Dam Cottage by FC Watson (1904). This is a cross-gable design favored by Watson and it is possible that this cottage design was influenced by Watson when he joined EB Blaisdell's firm in 1899. It's also possible that Watson took elements of Blaisdell's design for Mill Dam Cottage 5 years later. Whatever the true story is, it is clear that both architects influence each other in their work, especially in this example.

HB Dominick Cottage - 1900



Old York Transcript, October 4, 1900 - Cornerstone laid on HB Dominick's summer residence. Architect, EB Blaisdell, Builders, Blaisdell Brothers.

HB Dominick would hire EB Blaisdell to design and build two more cottages near this cottage; May Cottage and Twin Cottage.

Twin Cottage -1900



Twin Cottage, build in 1900, design by EB Blaisdell

Stetson House - 1902



Old York Transcript - October 3, 1901. One of the finest cottages ever erected at York Harbor will be that which is being built by EB and ST Blaisdell for Francis Stetson, Esq., of New York. Mr. Stetson is a law partner of ex-president Cleveland and has been coming to York for several seasons as a guest of the Marshall House. It is estimated that the cost of this cottage will exceed \$20,000. It is being built on the shore near the entrance of York Harbor between Aldis and Mitchell cottages and near the summer residence of the famous novelist, Thomas Nelson Page. The land was purchased by Mr. Stetson two years ago. Work on the foundation has begun, and the cottage will be completed before the beginning of another season.

Hubbard Brown Cottage -1895





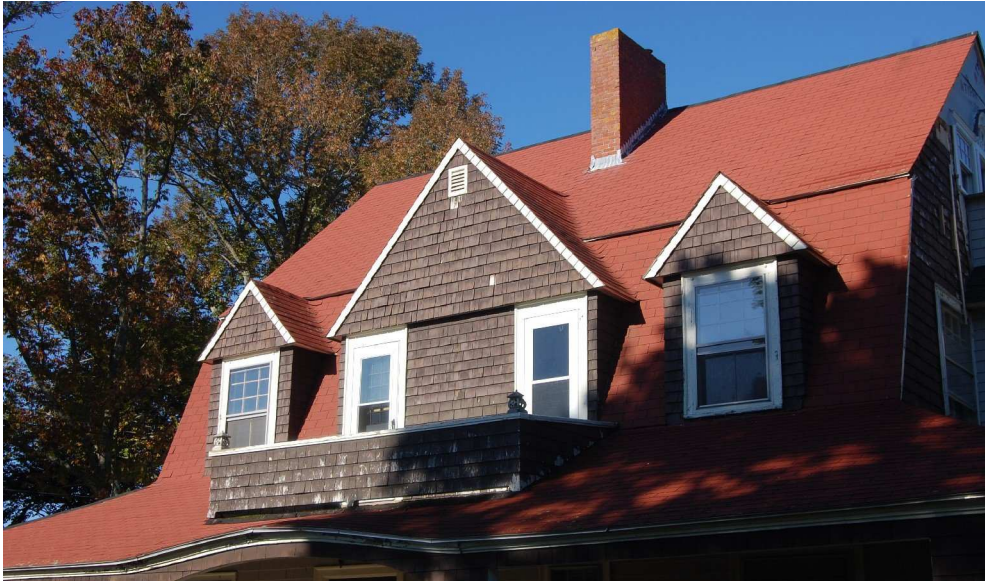
The Hubbard Brown Cottage (1895) was built as a speculative cottage and was located across the street from the Abricca Hotel and was advertised as containing 12 sleeping rooms.

Some have noted that this cottage shares similarities with the John Calvin Steven's design of the Brown-Donahue Cottage (1886) in Delano Park, Cape Elizabeth, specifically the "M-Shape" or double gable roofline. The M-Shape gable is similar between the two cottage designs, but most of the elevations are very different. The Blaisdell design is much closer to the John Calvin Steven's Thaxter Cottage on Cushing Island, Maine (1886). See the appendix for a comparison. This cottage double gabled roof cottage in York Harbor. The only other structure that has the 'M-Shaped' gable roof was the Hawk's Pharmacy building (1902) in York Beach by FC Watson which is a triple gable.

Cook Cottage - 1895



Cook Cottage by EB Blaisdell displays all of his design elements including the high peak gambrel base, the alternating round/square arches on the porch, the integrated gazebo, and the gable dormer.



Stable At Red Gate Cottage - 1892



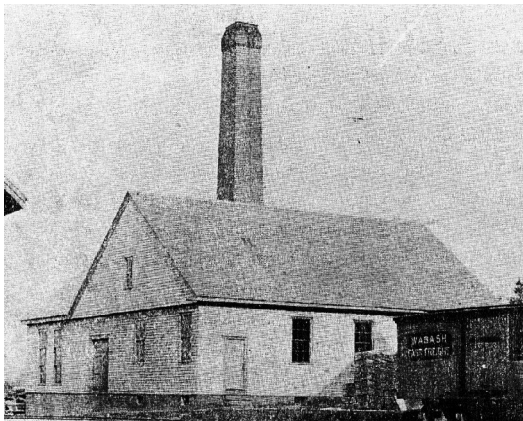
Red Gate Cottage was designed by Ernest M. A. Machado, a very talented architect from Salem, MA for Mr. Julian d'Este. The stables (shown above) was designed by EB Blaisdell in 1892. Even in a very small structure, Blaisdell used two of his design elements: a gable design roof and a grouping of three windows

Edgecliff Cottage - 1892



The York Corant, September 23, 1892 - Mr. Frank Mitchell building a large house near Norwood Farms. One of the finest locations at the Harbor. Built by EB Blaisdell.

Power Plant - Marshall House



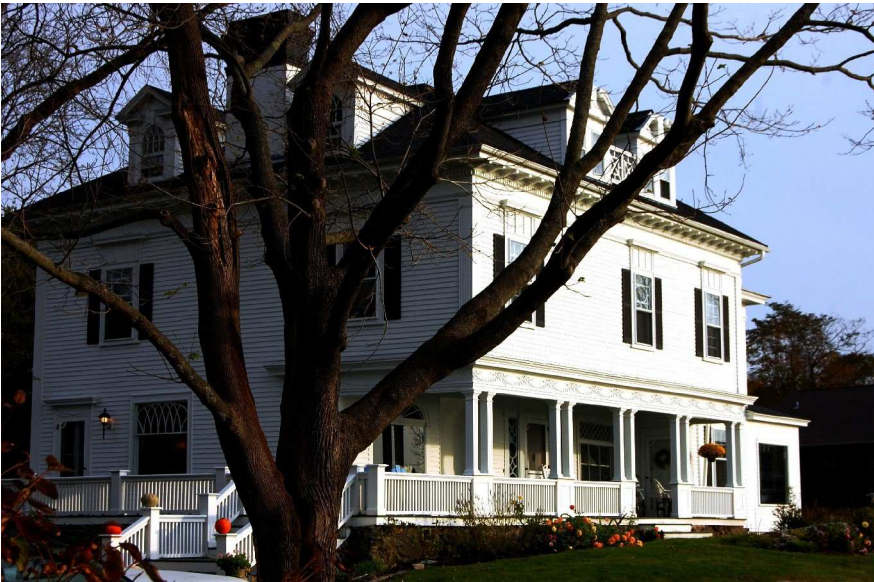
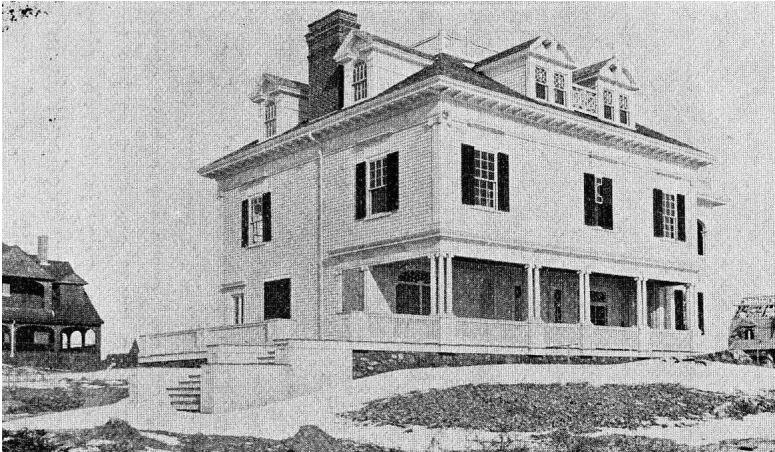
Blaisdell was the architect for the electric plant in 1895 to provide power to the Marshall House. It was a coal-fired generating plant for the summer and in 1910 it became a year-round operation under the ownership of the Agamenticus Electric Light Company.

Orchardside Cottage - York Heights



The original structure for Orchardside Cottage was a farm house owned by Octavius Weare dating back to the 1860's. In 1890 Cornelis Vermeule purchased the house and additional land from the Weare family to build a summer resort that include the Passaconaway Hotel. In 1895 EB Blaisdell was hired to remodel the cottage in the Colonial Revival style. The cottage was renamed 'Pinehurst Cottage' and was part of the overall resort complex.

Stonecroft - 1895



JD Vermeule's Carriage House - Cape Neddick - 1900



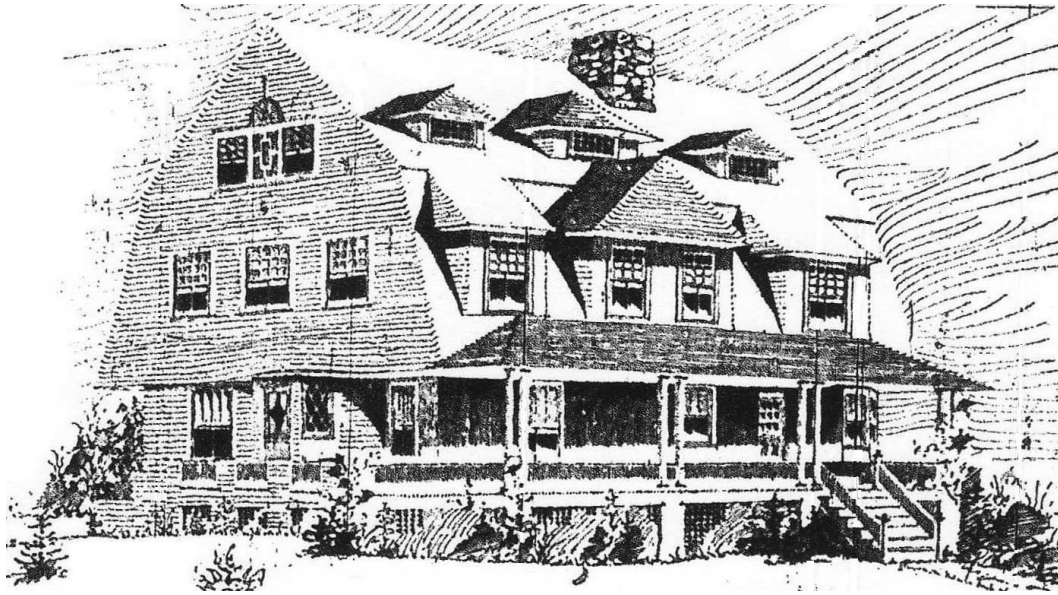
The Old York Transcript – October 19, 1899. A Handsome Stable. The above cut of the private stable for JD Vermeule Esq., President of the Goodyear Rubber Company of New York City. It will be erected on the York Cliffs Property near Mr. Vermeule's residence. The material will be of frame, excepting part of the front wall which will be field stone, and will be fitted with the latest stable conveniences. Mr. EB Blaisdell is the architect and to him much credit is given.

Second Carriage House - Nubble Road



This carriage house located on the road to the Nubble is a copy of the JD Vermeule stables on the previous page. It was probably built in the early 1900's and has been converted to a private residence.

JW Simpson Cottage - 1900

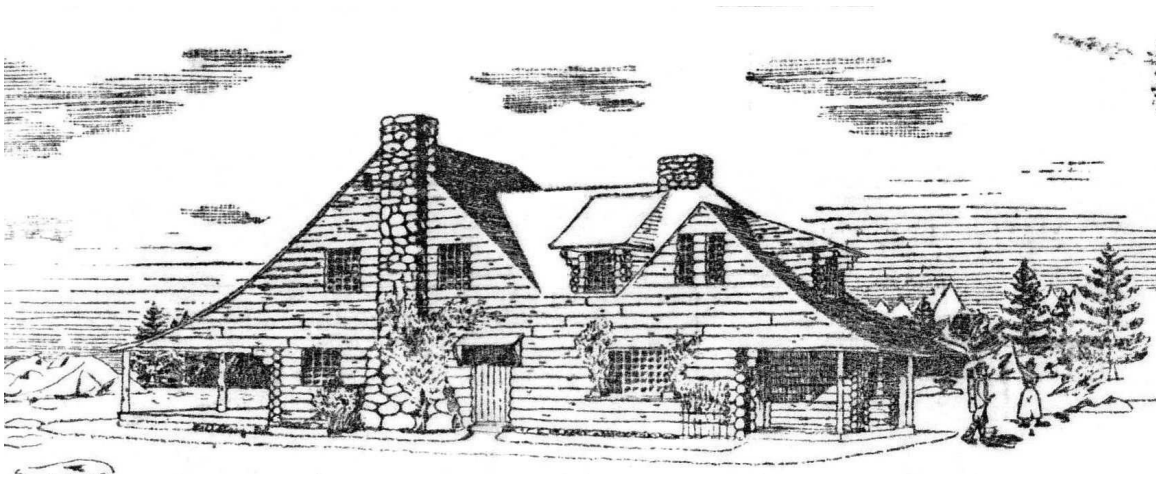


The Old York Transcript – November 23, 1899. JW Simpson's New Cottage. The above is a design which will be built by JW Simpson on Eastern Point. It will be located on Mr. Simpson's land on the edge of a beautiful walnut grove which extends to the verge of the sea. The view is magnificent and the spot presents every advantage of retirement and exclusiveness. The house will contain ten sleeping room, modern throughout and the exterior of field rock work. A wide veranda, one side open, extends around two sides of the house. The arrangement of the cottage is convenient and presents many attractive features seldom realized in a summer residence. The floor design above gives an idea of the detail of arrangement. The architect is EB Blaisdell, through whose courtesy the design is published. The house will be finished before next season.



EB Blaisdell's personal residence located across the street from where the Star of the Sea Catholic Church is now located. There is a strong similarity between this design and the Frank H. Ellis Cottage design in York Beach.

Similar Design - Different Styles



The Old York Transcript – November 30, 1899. A Log Cabin. The above cut is a log cabin. The design was made three years ago by EB Blaisdell for Mr. Fred Ellis of York Beach. It is a radical departure from the usual style of architecture observed in the genre, and the erection of such a cottage as this would provide a most pleasing diversion. It fairly illustrates the versatility of Mr. Blaisdell in architecture design, who seems equally capable of producing the design of any kind of construction on where a suitable suggestion is offered.



EB Blaisdell experimented with similar designs but in different styles. The top rendering was a design published in the paper for a 'log cabin' style - similar to what we might call the Craftsman Style, and the bottom rendering was for a design in Biddeford Pool. The designs are almost identical but the features take on a Shingle-Style in the Biddeford Pool cottage.

The Mount



Badger Cottage



The Brambles - 1900



October 26, 1899 – “The accompanying is a cut of the George L. Cheney house now being erected on the Norwood Farm in York Harbor. The design, though simple in detail, is a good example of sea shore architecture. The interior will be finely finished throughout, and when complete will be the largest private house in York Harbor. Mr. E.B. Blaisdell is the architect.”

This cottage is an example where, in 1899, EB Blaisdell and FC Watson were working together. The large base is a gambrel structure, but unlike most of EB Blaisdell's 'high peak' gambrel designs, it is more wide than tall. The shape of the shingled columns in the front porch will show up again on the York Country Clubhouse in 1901.

Langille Cottage - Norwood Farms



Old York Transcript, September 7, 1899 - Albert Langille proposes to move his cottage at York Harbor back from the road and build a new house at an early date. Plans by EB Blaisdell.

Chisholm Cottage





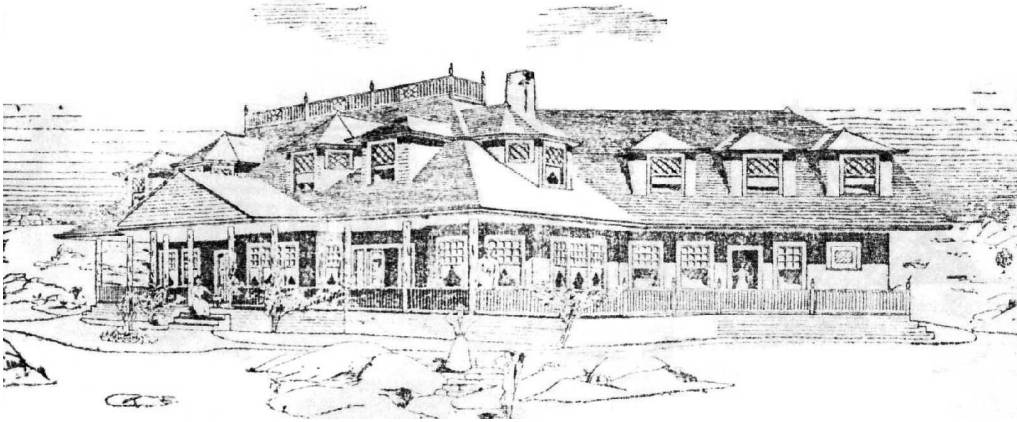
Located next door to The Brambles, Chisholm Cottage shows more of the influence of EB Blaisdell's 'high peak' gambrel design. One of the unique design features of the cottage is the large three-sided roof cap in the rear of the structure.



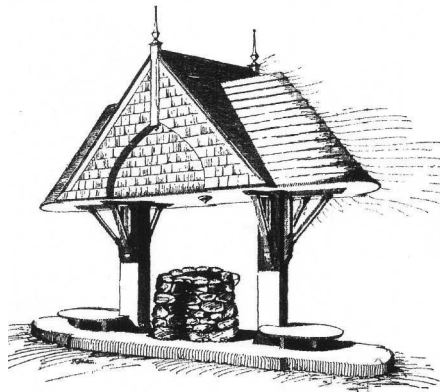
T. Goodwin Cottage - 1895



The T. Goodwin Cottage displays many of the classic design elements of EB Blaisdell including the large gambrel base, wrap-around porch with alternating round/square arches, overhanging gable dormers and a rotunda at the end of the porch.



The Old York Transcript, August 15, 1901. "A Shingled Bungalow to be built in York Harbor in the near future. A special feature of this design consists of a two story living room, about which all other rooms center; having a balcony on three sides of the second story. The owner's name is withheld at present by request." There is no evidence that this EB Blaisdell design was ever built. The second story three-sided dormers look very similar to the dormers on the York Country Clubhouse built in 1901.



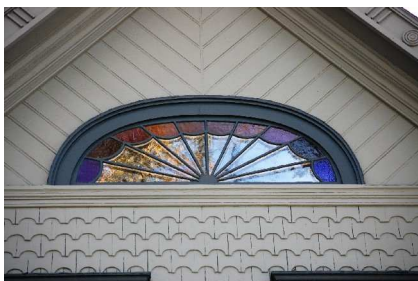
The Old York Transcript – November 2, 1899. Among the things suggested this summer by the York Village Improvement association to add to the grace and dignity of the old town of York and to prove useful as well, was the drinking fountain to be established near the village green. In compliance with this suggestion Mr. EB Blaisdell has drawn the design published above. Its acquisition would be most valuable to the town both for its usefulness and ornamentation.

Tyn-Y-Coed



There are two interesting design elements of the Tyn-Y-Cob cottage. First the main section of the cottage appears (from the side) to be a gambrel design but from elevation with the steps, the gambrel is just a facade. This was a technique that William Ralph Emerson used, especially on his church designs. Secondly the bell-shaped top on the tower is very similar in design to the top of the Albracca Hotel also by EB Blaisdell and located just up the street from this cottage.

Marshall Cottage - 1895



The Marshall Cottage was the residence of Edward Marshall, owner of the Marshall House Hotel. This is one of EB Blaisdell's earlier cottages and it is distinct in that it is the Queen Anne style with victorian elements such as stained glass windows, carved woodwork and turned porch posts. This more formal cottage would mark the beginning of his transition to the larger shingle style.

The Mercer Mansion - 1900



The Old York Transcript – December 21, 1899. The Mercer Mansion, York Harbor. The above cut shows the Mercer Mansion at York Harbor after the changes have been completed. When finished it will be one of the finest summer residences in this vicinity. The location of the house which now occupies a high eminence overlooking the river and harbor cannot be surpassed and the grounds are spacious and will be extensively improved. The style of this house with its attractive columns is something that will be particularly pleasing in York where so little character prevails. EB and ST Blaisdell are the architects and builders.



Colonial Cottage - 1902

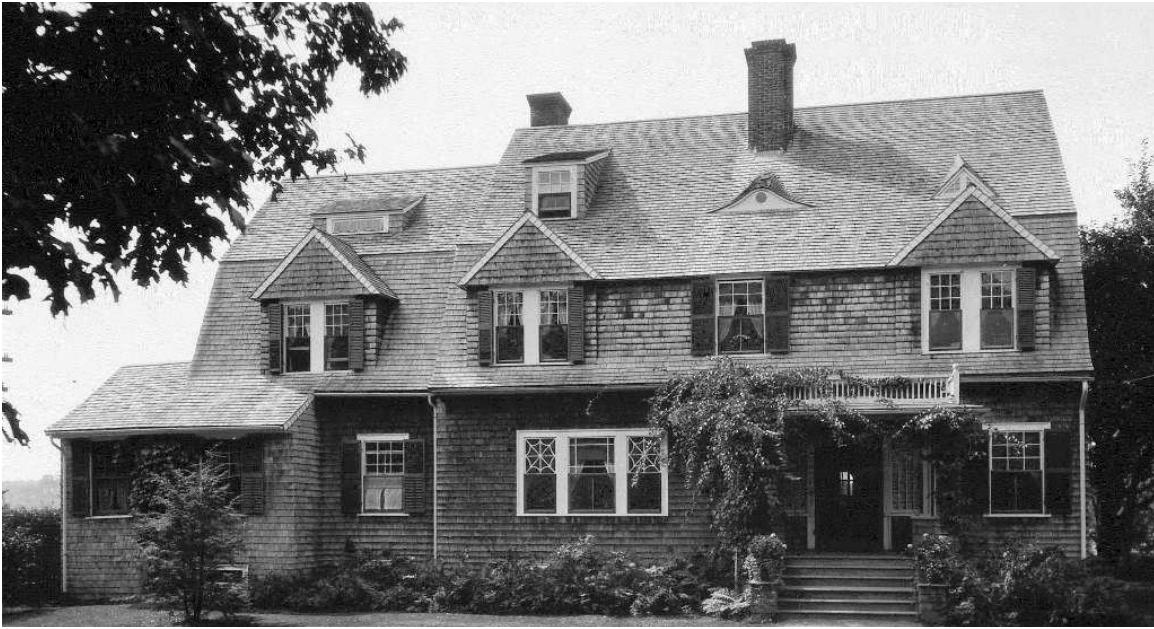


The Old York Transcript - August 22, 1901 – “Cottage at Norwood Farms, York Harbor, Designed by E.B. Blaisdell, Architect. To be built by Messrs E.B. and S.T. Blaisdell as owners this fall, and to be ready for occupancy next season.”

Riverbank Cottage



By-The-Way Cottage



By-The-Way Cottage (owned by Varrell) shown on this page, and River Bank Cottage (owned by Simpson) on the previous page are mirror images of the same cottage design by EB Blaisdell. Most likely these two cottages were built for the summer rental market and then ultimately sold to Harmon Hall located next door as part of the rooms available for the hotel. In 1955, Mr. Gregory Smith of New York City gifted By-The-Way Cottage to the Monastery of St. Anselm and was called St. Gregory's. The cottage operated between 1956-1965 as the St. Gregory's School for Boys with 20-25 students between grades 7-9.



Millbury Cottage - 1899



Millbury Cottage was designed and built by EB Blaisdell and owned by Charles F. Blaisdell, Edward's brother. It is believed that this cottage was one of the many built for the summer rental season. The cottage consists of two sections; a larger primary structure, and a smaller structure to the left (in photo) which functioned as the kitchen and the servant's quarters. Most likely the smaller structure was added later to the larger cottage as the shape (angle) of the rooflines do not match.

Emerson Cottage - 1901



Old York Transcript - August 15, 1901. The Emerson Cottage on Long Sands is complete. It is easily the most attractive cottages on the beach and elicits no end of favorable comments from passersby. The architect, FC Watson has had his sign on the cottage during the progress of the work, and it has certainly proved good advertising for him.

This cottage was built as a 'beach cottage' for EO Emerson that owned a larger cottage in the center of York Village.

Chapman Cottage - 1901



Old York Transcript, October 4, 1900 - Architect EB Blaisdell has submitted plans for the summer residence of Miss Chapman which will be built on the land near the Mercer Mansion.

Youngholm Cottage - 1900



Brown's Cottage - Biddeford Pool



Mayfair Cottage - 1901



The large cantilever roof over the entryway was added later but is a design from another of Blaisdell's cottages for Dominick.



Mill Dam Cottage - 1904



In June 1903, Fred and Geneva Watson purchased the land for Mill Dam Cottage from Samuel Junkins for \$5080. By this date, he had separated from EB Blaisdell and was practicing architecture in York Harbor independently. We can attribute the design of this cottage to Watson and it illustrates the talent that he had and a departure from the large gambrel cottages of Blaisdell. The property was in Watson's name however it is very likely that he built this cottage to rent instead of his primary residence. Watson moved from York in 1905 to Bar Harbor but retained the property until 1907 - when it went into foreclosure to the bank.

Hunter Cottage



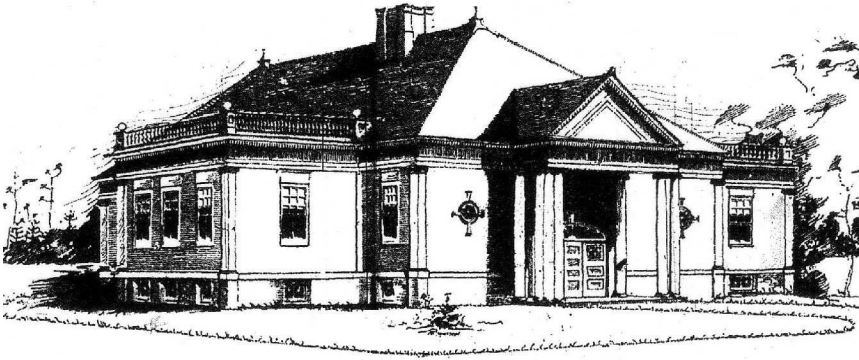
Hunter Cottage is attributed to the architect FC Watson. This cross-gable cottage has many similarities to the Emerson Cottage and Mill Dam Cottage by Watson. The arched windows are a unique feature of this cottage and this style of window can only be found on one other structure in York, which is the High School, also designed by Watson in 1901.

F. Cocharan Cottage - York Cliffs - 1902



Old York Transcript - October 24, 1901.
The contract for the building of a cottage at York Cliffs for Miss Florance A. Cocharan of Boston has been let to contractor EE Goodwin who has already begun work on the foundation. It will cost, when all complete about \$10,000 and will be ready to turn over to the owner early next season. The plans show one of the finest cottages that has come from the pen of architect, FC Watson of York Village and shows the excellent advantages, the versatility, and genius of this young artist who has done so much towards the development of high standards of building enterprise carried out in York.

York High School - 1901

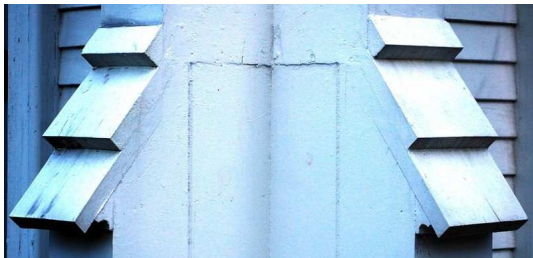
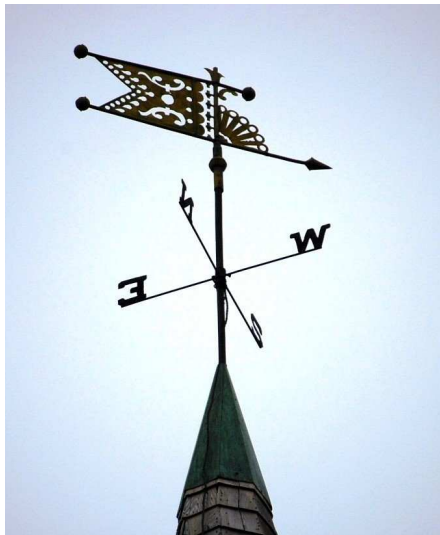


The Old York Transcript – March 8, 1900. New High School Building designed by EB Blaisdell. Plans for a building such as a school demands have been generously furnished by Architect EB Blaisdell which will without being extravagant present a modest beauty of architecture worth of the architecture of the originator.



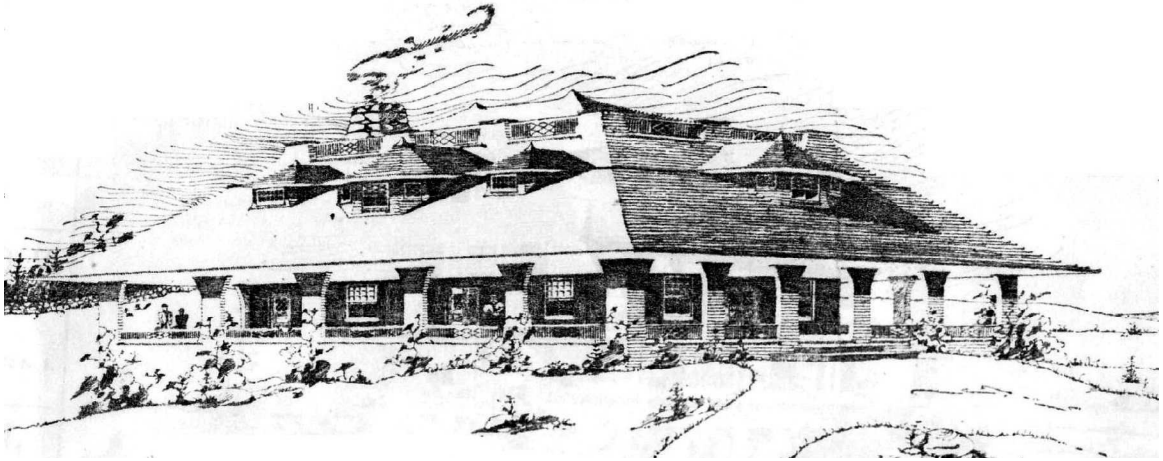
The design of the new High School in York in 1901 put the master, EB Blaisdell against the associate, FC Watson in one of their first competitive efforts. Watson ultimately won the competition. At the top is a sketch of the design submitted by Blaisdell and below is the Watson design, which was a much larger structure that was ultimately built.

Baptist Church - 1894



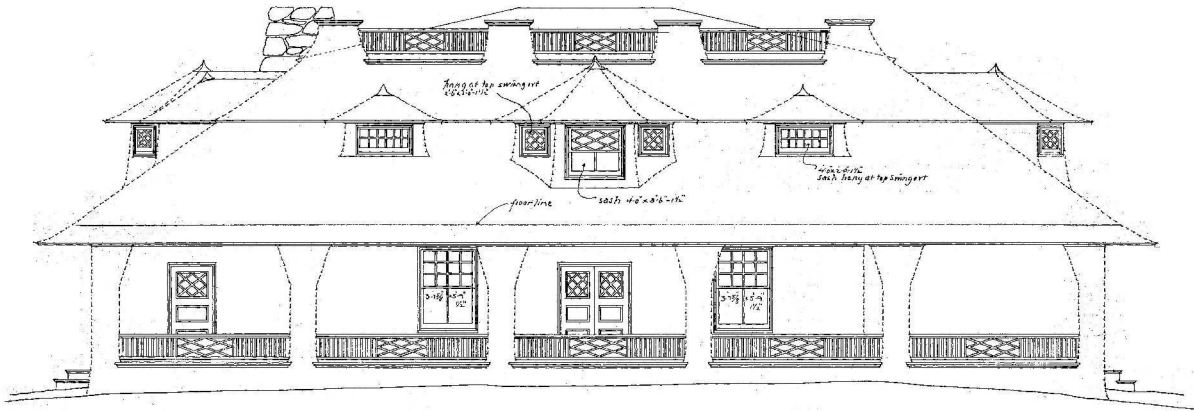
"Edward Blaisdell, a designer associated with many fine homes built in and around York during the late 19th and early 20th centuries, drew up architectural plans for the new church. It was dedicated on May 13, 1891, and construction completed in 1894 at a cost of \$10,000."

York Golf & Tennis Club - 1900

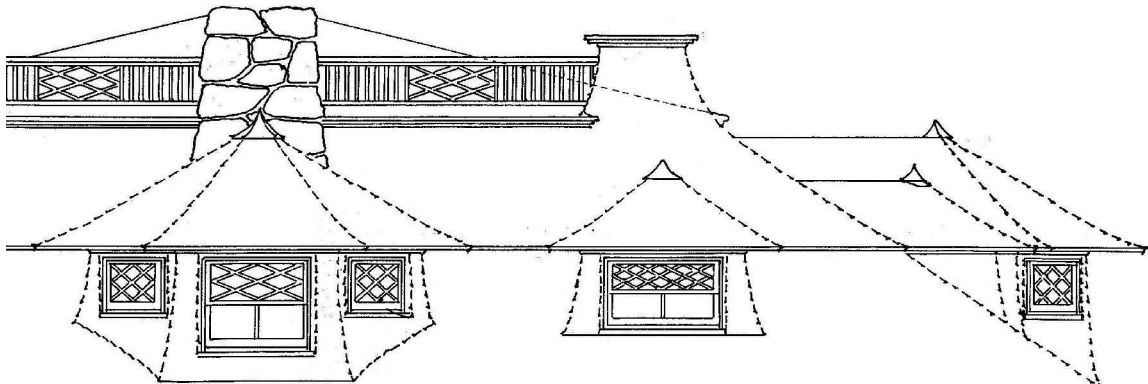
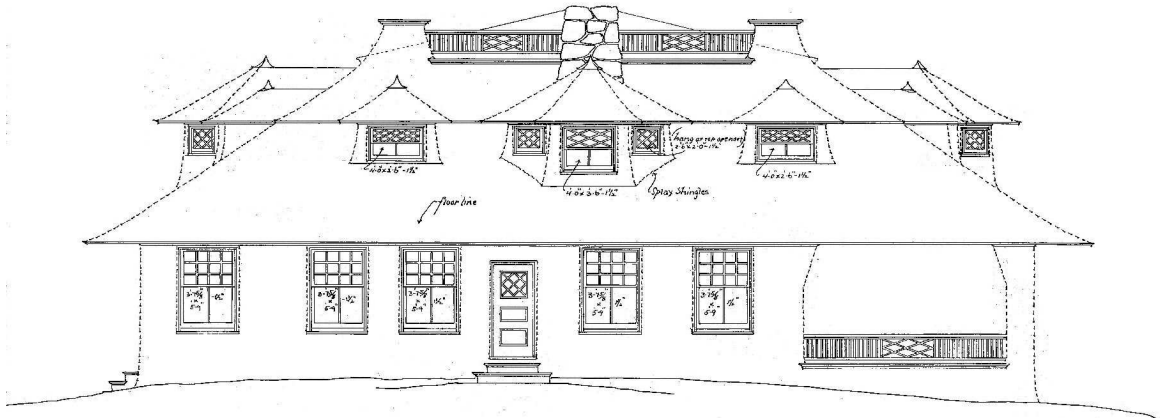


The York Golf & Tennis Clubhouse - 1900. This was a joint design effort between EB Blaisdell and FC Watson. The large hip roof and overhang appears to have been scaled back a bit from the original architects rendering above.

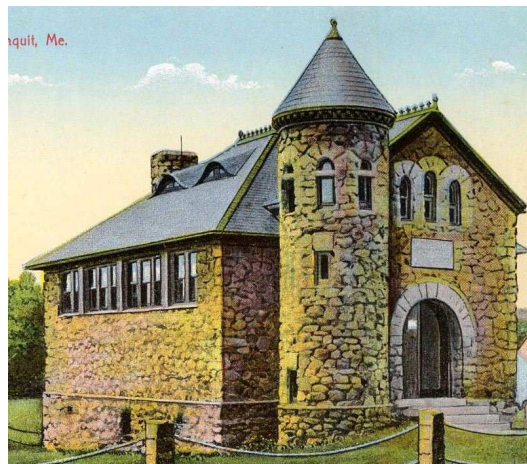
ELEVATION OF SOUTH SIDE — SCALE 1/4"=1 FOOT.
PLAN FOR YORK COUNTRY CLUB



ELEVATION OF WEST SIDE — SCALE 1/4"=1 FOOT.
PLAN FOR YORK COUNTRY CLUB



EB Blaisdell as a builder



These three structures were built by EB Blaisdell, but designed by another architect. Blaisdell appeared to be comfortable moving back and forth between roles as builder and architect.

(Top) St. George's Episcopal Church, 1896, located on Woodbridge Road in York Harbor - no longer standing. H. M. Stephenson, architect from Boston. EB Blaisdell, builder. (Bottom - Left) St. Peter's Episcopal Church, 1891, located on Shore Road in Cape Neddick. Charles M. Burns, architect from Philadelphia. EB Blaisdell, builder. (Bottom - Right). Ogunquit Library, 1898, Charles M. Burns, architect from Philadelphia, built in the Romanesque style of H.H. Richardson. EB Blaisdell, builder.

Lancaster Block - 1895



The Lancaster building is attributed to William Dabney, Jr. (architect) and built by EB Blaisdell. This is an example of where EB Blaisdell probably learned many elements of Colonial Revival architecture from Dabney. Blaisdell would go on to design many Colonial Revival cottages in York Harbor.

Dr. Hawks Pharmacy - York Harbor





Dr. Hawks Pharmacy - York Beach - 1902



Dr. Hawks Pharmacy in York Beach designed by FC Watson in 1901 - also referred to as the Rockaway Hotel. There were two Dr. Hawks Pharmacies - one in York Harbor (designed by EB Blaisdell) and the other in York Beach - and they are often confused. This structure is in the Tudor Revival style and features an 'M-Style' gable roof. This is a good example of how FC Watson - who preferred multiple gables differed from EB Blaisdell who defaulted to Gambrel style rooflines. This structure is listed on the National Historical Register.

Hotel Albracca - 1882



Hotel Albracca, York Street, York Harbor. Built about 1890 and burned in 1924. Accommodate about 150 guest. EB Blaisdell's displays one of his signatures with this design - the alternating round/rectangular arches on the wrap around porch.

Passaconaway Inn - York Cliffs - 1893



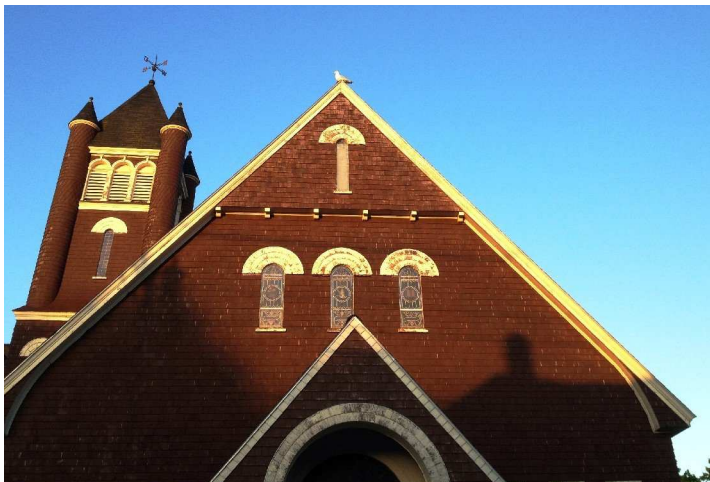
The Passaconaway Inn, designed and built by EB Blaisdell was erected in an amazing 90 days in the spring of 1893. The hotel had 200 rooms but ultimately was torn down in 1937.

York County National Bank - 1893



York County National Bank - located in the center of York Village, this building is a EB Blaisdell design. The early post card view (lower right) shows that the structure was a simple gambrel design that has been expanded with wings on both the right and left sides. The second story has gable style dormers that are found on many of EB Blaisdell's designs.

Union Congregational Church - 1895



Union Congregational Church, York Beach Maine - 1895, designed by EB Blaisdell.



Attributed Designs

Frank H. Ellis Cottage - York Beach - Attributed





This cottage displays many of EB Blaisdell's design elements including the gambrel base, the wrap-around porch with alternating round/square arches and the gazebo integrated into the porch. There are also many similarities to Blaisdell's personal residence (see page 25).



Frances Cottage - Attributed



Francis Cottage and Rivermere Cottage (opposite page) are 'mirror image' designs of the same cottage that are attributed to EB Blaisdell. The front wrap-around porch has been removed from Rivermere Cottage but a comparison with the old photo so the similarity. Rivermere Cottage also displays the signature spider window of Blaisdell on the front door.

Rivermere Cottage - Attributed



Bonnieview Cottage



The Grangeville - Attributed



The Marrion - Attributed

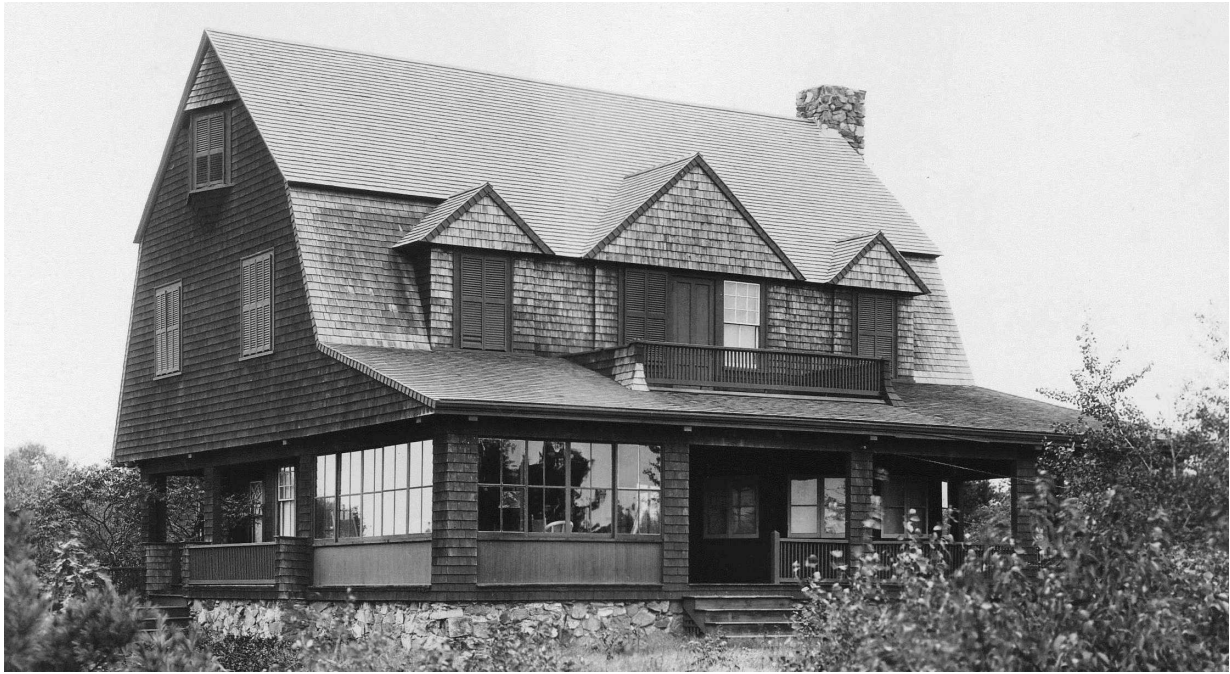


The Marion appears to be an older cottage that was 'updated' by EB Blaisdell. It has many of his elements including the alternating round/square porch arches.

Tholassa - Attributed



Hill Cottage - Attributed



Hill Cottage displays many of the architectural signatures of EB Blaisdell including the large gambrel base, gable top dormers and spider windows.



Long Sands Road Cottage - No: 1



Sunset Cottage - Harmon Hall - Attributed



Bungalow Cottage, Cider Hill Road - Attributed



This bungalow cottage could be attributed to either Blaisdell or Watson. An early postcard image with a 1908 date establishes the timeframe of the cottage. More than one individual has commented on how this cottage shares many attributes with the York Golf & Tennis old clubhouse that was designed by Blaisdell and Watson in 1901 (see appendix).

Colonial Revival - Long Sands Road - Attributed



Large Green Gambrel - Long Sands Road - Attributed



Langholm Cottage - Attributed



Frank Marshall Cottage - Attributed



This gambrel is located on York Street has the high peak gambrel roof design and the attached gazebo found in many of EB Blaisdell's designs.

Ellis Cottage - Attributed



Lilac Cottage - Attributed



Comparison of Four Small Gambrel Cottages: These four cottages by EB Blaisdell appear to be identical. (Note: the top right green cottage (Lilac Cottage) photo was reversed to present a similar view to the 3 cottages.)



Overlook Cottage - A very early view of Overlook Cottage that could be an EB Blaisdell design. The cottage has the high peak gambrel base and the porch with integrated gazebo. The middle window on the ground level has a flared roof - very similar to the windows that are on 'The Mount' Cottage. This cottage is existent but have been significantly modified.

Ridge Cliff Cottage - Attributed



Ridge Cliff Cottage, located at York Cliffs, but is no longer standing. The two large arched gable dormers located on the roof are identical in shape to the arch gable and shingled braces in Vermeil's Carriage House. This cottage could easily be attributed to Watson or Blaisdell - most likely Watson.

Barblee Cottage - Attributed



The Barbylee Cottage located on Beacon Street off Long Sands has many of the EB Blaisdell design elements including the high peak gambrel roof and the gazebo attached to the wrap-around porch.

Hillcrest Cottage - 1880



Hillcrest Cottage is listed as being built in 1880 but it would appear that the front wrap-around porch and front 2nd story balcony (and sleeping room) were added later. The wrap-around porch displays the signature alternating round/square arch design of EB Blaisdell.

Epilogue

The cottages and buildings in York Harbor by Blaisdell and Watson are fading quickly. In the 1970's and 1980's many cottages were torn down or divided into condominiums. Today in 2017, the cost of replacing knob and tube electrical wiring and adding four-season heating and cooling systems are creating yet another assault. In just the five years of assembling the material for this book (2011-2016) a few more of the Blaisdell cottages have been significantly modified or torn down. No doubt this will continue, so this effort represents an important window into their work.

The story of the early development of the York Harbor Colony includes these two very talented architects. And behind the seaside shingled cottages are stories of human drama, competition, and a unique business model. When I started this effort, I thought the goal was to identify and document as many of the designs of EB Blaisdell and FC Watson. Where I ended up was telling a somewhat different story. More than any other architect, we need to give Blaisdell and Watson credit for shaping the architectural history of York Harbor.

Three key learnings from this project:

Hidden-in-plain-sight. There were many more cottages and structures by Blaisdell and Watson than we expected to find. Initially we identified 15-20 cottages, but this number quickly rose to 60+ cottages attributed to these architects. The designs were always there, but we needed to refocus our sights to see them.

A strong underlying system. Blaisdell's success was based on three principles. First, he scaled and recombined standard designs elements to create unique structures. Secondly, he had a business model that included building cottages on speculation, renting them for 2-3 years and selling them for a profit. Third, he worked with his two other brothers to create a design/build and rent supply chain.

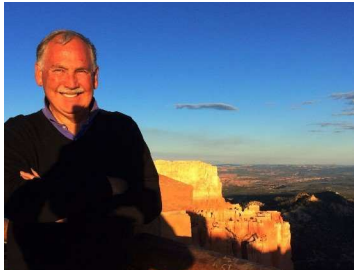
Generalist vs Best of Breed. The two different business models of Blaisdell and Watson drove very different outcomes. For Blaisdell, it was a 'generalist' model that led to commercial success and a wide range of projects of hotels, churches, cottages and clubs. For Watson it was a 'best of breed' model of design excellence, but that resulted in always hunting for the next meal, and moving to greener pastures.

Stepping back, I became too caught up with finding every single example of Blaisdell and Watson's works and identifying patterns of commonality. Undoubtedly additional designs by these two architects will be revealed after this book is published and some of cottages counted will be later attributed to different architects. But I'm 90% confident that I have the story right.

Maybe, just maybe, there is a cache of Blaisdell and Watson drawings that will be discovered. Perhaps even a photograph of the two architects.

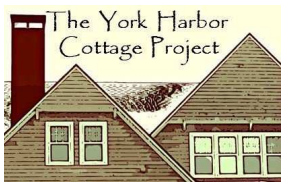
We can then look into their eyes and see the vision that they had for the York Harbor Colony so many years ago.

Appendix



About The Author

Douglas Tuttle is a retired Senior Partner with Deloitte Consulting and owns a Arts & Craft style summer cottage in York Harbor that was part the Rock Ledge estate. Doug was the Commodore of the Agamenticus Yacht Club and in 2013, he and Joey Donnelly, co-authored "The First 75 Year - A History of the Agamenticus Yacht Club of York Harbor, ME".



About The York Harbor Cottage Project

Started in 2011, the York Harbor Cottage Project is dedicated to telling the architectural story of the York Harbor Summer Colony between 1885 and 1910. The website is: www.YHCottage.com

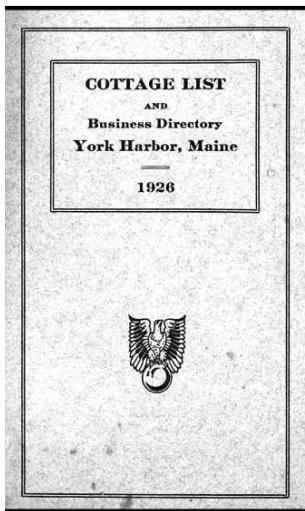
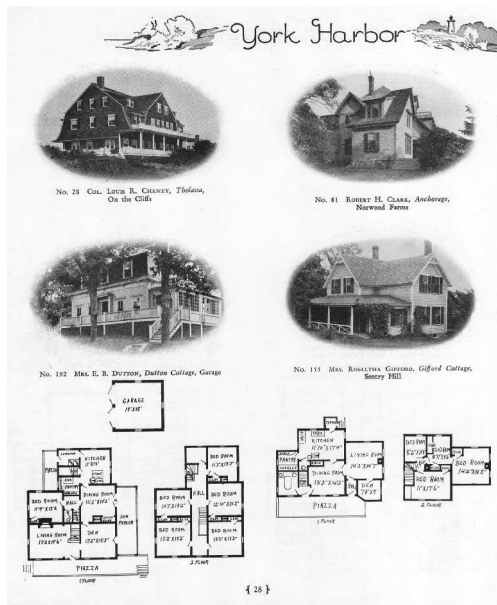
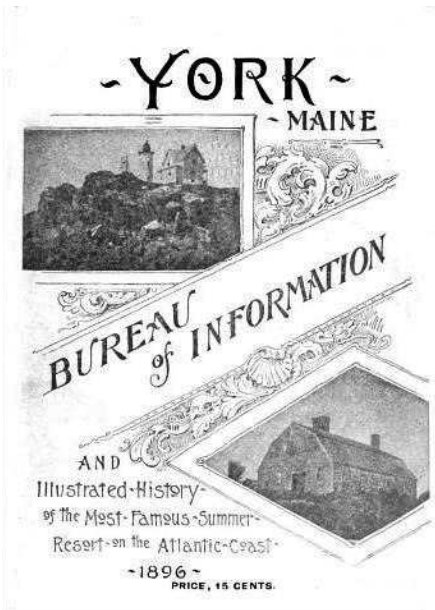
My Thanks - to many individuals who provided support, material or information for this book including: Earle Shettleworth, Roger Reed, Henry Harding, Rick Mace, Joey Donnelly, Jeff Choate, Sharon Bornstein, William Ross, Dick Jackson, Van Richard, Dennis Perrin, Alice Shaw, Doug Hawkins, Allen & Henry Clark, Bob Stevens, Dan McGee, John Stanton, Gale Morgan, John Bockstoce, Mark Wendorf, Matt Banow, Deborah McDermott, Michael Brassard, Peter McPheeters, Tinker Newick, Fran Day, Hellen Rollins, Helen & Bob Burns, Su & Andy Wetzel, James F. Gerrity III, James O'Day, Kevin Johnson, Georgia Bennett, Ben Lawlor, Mark Wendorf, Carole Thurston, Nancy Fulton, Nancy Gustad, Neil Kittredge, Pamela duLong Williams, Pat FitzGerald (MOY), Virginia Spiller (MOY), Peter McPheeters, Peter Yauch, Carol Costa, Ted Bragdon and Willie Granston.

Sources - Most of the reference material and architect sketches were found in articles written by the local York Papers - the Old York Transcript and the York Courant (prior to 1899). The York Village Corporation printed a promotional booklet: 1896 - York, Maine: Bureau of Information and Illustrated History of the Most Famous Summer Resort on the Atlantic Coast. This booklet contained many photos of EB Blaisdell's work and made specific attributions. The York Village Corporation in the early 1930's printed another promotional booklet listing the cottages in the York Harbor Colony with photographs and some with floorplans. It is believed that this booklet, printed at the start of the Great Depression, would promote both the sale and rental of many of the large cottages. This booklet did not specifically identify EB Blaisdell or FC Watson's work but did provide many of the early photographs of the cottages and their associated cottage name. In some cases, current owners provided specific information, photographs or architectural drawings of their cottage. Also some documents and photos were acquired by the author on-line through eBay.

Cottage Names - The source of the cottage names were either newspaper articles or the 1930 promotional book on York Harbor. Most of the cottages had cottage names such as 'Rock Ledge' or 'The Brambles' and in this book we refer to these designs by their names. Where no cottage name was available, the design was referred to by the family name such as 'Hubbard's Brown Cottage' or the street address.

Confirmed Designs - Designs that have a specific source, such as a newspaper article, book or research for National Historical designation applications.

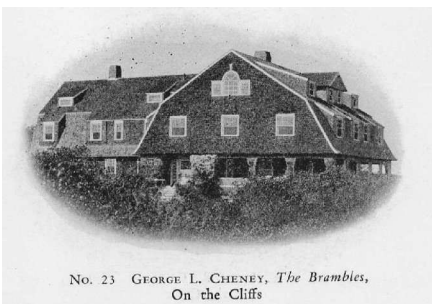
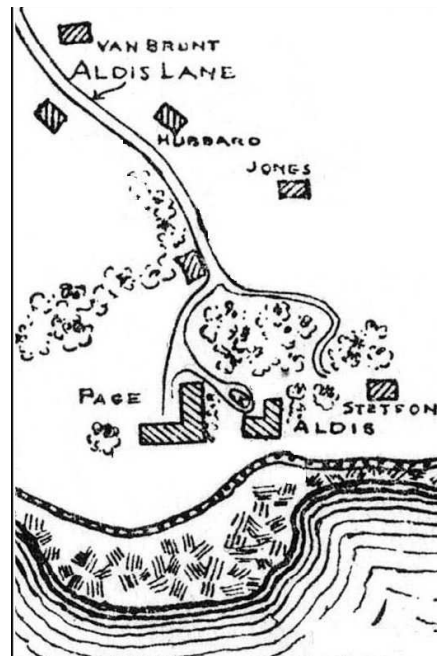
Attributed Designs - Designs that do not have specific written references but strongly display the architectural elements and characteristics of the architect.



COTTAGE LIST
OF
SUMMER RESIDENTS--YORK HARBOR

Adamson, Mr. and Mrs. William A.,	Milbury Cottage
Alger, Mr. and Mrs. Russell A.,	Dominick-Peters Cottage
Allen, Mr. and Mrs. Joseph W.,	Allen House
Allen, Mrs. Samuel S.,	Argo Farm
Allen, Dr. and Mrs. S. W.,	Goodwin Cottage
Anderson, Mr. and Mrs. Chandler P.,	Van Brunt Cottage
Appleton, Gen. Francis H.,	Helene Bragdon Cottage
Appleton, Mr. and Mrs. Francis H., Jr.,	Lee Cottage

Barney, Mr. and Mrs. D. Newton,	Villa Tranquilla
Barrell, Dr. Charles S.,	Barrell Lane
Bemis, Mrs. Frank P.; and Miss Alice Sargent,	Rivermere
Berwind, Mr. and Mrs. Henry A.,	Elm Cottage
Bird, Mr. and Mrs. Harrison K.,	Mason's Overbank
Bliss, Mr. and Mrs. William	Juniper Hill
Bohlen, Mr. and Mrs. F. A.,	Barn Cottage
Bohlen, Mrs. Woodville,	Belair Cottage
Bradford, Mr. and Mrs. M. B. L.,	Edgecliffe
Bradt, Mrs. George L.,	Happy Hill
Breckenridge, Mr. and Mrs. John C.,	River House
Burr, Mr. and Mrs. Heman,	Cochran Cottage



Reference Documents - L to R: York Bureau of Information Booklet, 1896. The York Village Corporation Booklet of Cottages, 1930's. Second Row: Cottage List from 1926 - Cottage Residents and Cottage Names. Sample photo of cottage from 1930's booklet. Bottom row: Sample 1910 York Improvement Assoc. Map.

Master List of Architects that worked in York Harbor, ME between 1885 and 1930

This is the master list of individual architects, architectural firms and landscape architects that practiced in York, York Harbor, York Cliffs and Cape Neddick, Maine between 1885 and 1930. Many of the architects were brought to York Harbor by their affluent clients for specific commissions.

Two local architects, EB Blaisdell and FC Watson dominated the design of the York Harbor Colony with 45-50 designs (cottages, hotels, clubs, schools, bridges and churches) to their credit. The peak building boom in York Harbor was 1899-1901.

Architect	YH Cottages & Buildings
Andrews, Jaques and Rantoul	'Villa Tranquille' for John Ropes of Ropes & Gray
Edward B. Blaisdell (1845-1924)	Designed and built many of the large shingle style cottages in York, with a wide range of work including hotels, clubs, private cottages, churches, bridges, and banks.
Roger H. Bullard (1884-1935)	'Bullard Cottage', 1923, former stables of Rock Ledge Cottage
Chapman & Frazer	'Harbor Lights', cottage for NH Gov. Frank W. Rollins, 1906
Cram and Wentworth (Ralph Adams Cram, 1863-1942)	'The Ledges', 1889, the Sarah Whirtemore Cottage
William Dabney, Jr. (1855-1897)	'Redcote' on the York River. Peter's Cottage, Starboard Lane, 1882, the Union Chapel & Library, 1887, Overbank Cottage, 1892, Stackpole Block, 1895, The Moorings, 1889
Antoine Dorticos (1848-1906)	'Cragmere', cottage of George M. Conarroe of Philadelphia at York Cliffs, 1895
William Ralph Emerson (1833-1917)	Rock Ledge and Aldis Cottages, 1892, Juniper Hill, Four cottages for Wilson L. Walker, Cove Cottage, Walker Cottage, Stage Neck Cottage and Short Sands Cottage. 1897
Frank Furness (1839-1912)	'The Pines', 1885. Used by Mark Twain.
Henry J Hardenbergh (1847-1918)	Trinity Episcopal Church in York Harbor, 1908
Holabird & Roche	'Aldis Cottage', 1911, alterations
Guy Lowell (1870-1927)	Isabella Breckinridge House also known as 'River House', 1905 and rebuilt after fire in 1927. Built for Mary Goodrich, widow of tire magnate B. F. Goodrich.

Architect	YH Cottages & Buildings
Timothy G. O'Connell (1868-1955)	Star of the Sea Catholic Church, York Beach, 1901
Olmsted Brothers, Landscape Architects	'Millbury Meadows', cottage for Harold C. Richard, Esq., 1929
John Russell Pope (1874-1937)	'Millbury Meadows' cottage, for Harold C. Richard, Esq., 1929
James Purdon (1873-?)	York Harbor Reading Room, 1910
Donald Ross (1872-1948)	Golf Course design for the York Country Club, 1923
Shepley, Rutan and Coolidge	Fergus Reid's Cottage, 1914
H. M. Stephenson	St. George's Episcopal Church, 1886, (Woodbridge Road)
Ellen Biddle Shipman, Landscape Architect (1869-1950)	Gardens on Starboard Lane for Marion Alger, wife of Russell A. Alger, Jr.,
OC Simonds, Landscape Architect (1855-1931)	Gardens for Aldis and Rock Ledge Cottages, pathways for First Parish Church of York, pathways across York
John Calvin Stevens (1855-1940)	Marshall House, 1916, Emerson Hotel and Cottage additions, York Information Bureau, 1929
Joseph H Taft (?-1911)	'Greystone' cottage for John D. Vermeule, Cape Neddick, ME
Frank Manton Wakefield (1863-1913)	Original stables for Rock Ledge Cottage, 1896
Fred Watson	'Mill Dam Cottage', 1904 'Emerson Cottage' (Long Sands), Dr. McCollum Cottage, 1904, York High School, 1902, Hawks Pharmacy, York Beach, 1901
Edmund M. Wheelwright (1854-1912)	'The Haven'

EB Blaisdell & FC Watson Design List

The four pages that follow are a summary of Blaisdell and Watson's designs documented in this book. In the table are some abbreviations: OYT = The Old York Transcript newspaper, YC = The York Corant newspaper, YBI = York Bureau of Information Book, 1896, DNHL = Designated National Historical Landmark, N/S = Not Shown.

Page:	Name:	Owner:	Location:	Year:	Status:	Source:	Architect:	Builder:
12	Florence Cottage	Mr. Florence	Sturtevant Lane	1899	Standing	YC – Dec. 16, 1898	EB Blaisdell	
13	HB Dominick Cottage	HB Dominick	Starboard Lane	1900	Destroyed		EB Blaisdell	
14	Twin Cottage	Dominick	Starboard Lane	1901	Standing		EB Blaisdell	
15	Stetson House	Francis Stetson	Aldis Lane	1901	Destroyed 1960'S	OYT – Oct. 3, 1901	EB Blaisdell & FC Watson	SA Blaisdell
16/17	Hubbard Brown Cottage	Everett Goodwin	York Street	1895	Standing	YBI - 1896	EB Blaisdell	
18/19	Cook Cottage	Dr. Ed. Cook	Varrell Lane	1892	Standing		EB Blaisdell	
20	Red Gate Cottage Stables	Julian d' Este	Barrell Lane	1892	Standing		EB Blaisdell	
21	Edgecliff	Frank Mitchell	Milbury Lane	1892	Destroyed	YC – Sept. 23, 1892	EB Blaisdell	
21	Marshall House Electric Plant	Edward Marshall	Stage Neck	1895	Destroyed	YBI - 1896	EB Blaisdell	
21	Orchardside Cottage		York Cliffs	1896	Standing	YBI - 1896	EB Blaisdell	EW Baker
22	Stoncroft	Mary C. Jones	Aldis Lane	1895	Standing	YBI - 1896	EB Blaisdell	
23	Stables	JD Vermeule	York Cliffs	1900	Standing	OYT – Oct. 19, 1899	EB Blaisdell & FC Watson	
24	Stables		Nubble Road		Standing			
25	Jos. W. Simpson Cottage	Jos. W. Simpson	Roaring Rock	1900	Destroyed	OYT – Nov. 23, 1899	EB Blaisdell	EW Baker
25	EB Blaisdell's Cottage	EB Blaisdell	Moulton Lane		Destroyed	YBI - 1896	EB Blaisdell	
27	The Mount	Harry Chapman	York Street		Standing		EB Blaisdell	
28	Badger Cottage		Indian Creek		Standing		EB Blaisdell	
29	The Brambles Cottage	George L. Cheney	Norwood Farms Road	1900	Standing - Partial	OYT – Oct. 26, 1899	EB Blaisdell	
30	Langille Cottage	Albert Langille	Norwood Farms Road	1900	Standing	OYT – Sep. 7, 1899	EB Blaisdell	EW Baker
31/32	Chistholm Cottage		Banks Road		Standing		EB Blaisdell	
33	Dr. McCollum Cottage	Dr. McCollum	York Heights	1904	Standing	Drawings with Signature	FC Watson	

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Page:	Name:	Owner:	Location:	Year:	Status:	Source:	Architect:	Builder:
34	T. Goodwin Cottage	T. Goodwin	Clark's Lane	1895	Standing		EB Blaisdell	
35	Tyn-Y-Coed	Fremont Varrell	Roaring Rock Road		Standing	YC – July 13, 1899	EB Blaisdell	
36	Marshal Cottage	Edward Marshall	York Street		Standing	YBI - 1896	EB Blaisdell	
38	Colonial Cottage	EB Blaisdell	Roaring Rock	1902	Standing	OYT – Aug. 22, 1901	EB Blaisdell	ST Blaisdell
39	River Bank Cottage	Simpson	Harmon Park Road		Standing		EB Blaisdell	
40/41	By-The-Way	Varrell	Harmon Park Road		Standing		EB Blaisdell	
42	Millbury Cottage	Charles Blaisdell	Millbury Lane	1899	Standing		EB Blaisdell	EB Blaisdell
43	Emerson Cottage	EO Emerson	Long Sands Beach	1901	Standing	OYT – Aug. 15, 1901	FC Watson	WC McCutcheon
44	Chapman Cottage	Miss Chapman	York Street	1901	Standing	OYT – Oct. 4, 1900	EB Blaisdell	
45	Youngholm		Cider Hill Road	1900	Standing		EB Blaisdell	
45	Harborside Cottage	Brown	Biddeford Pool	1900	Standing		EB Blaisdell & FC Watson	
46	Mayfair Cottage	Dominick	York Street	1901	Standing		EB Blaisdell	
47	Mill Dam Cottage	FC Watson	Mill Dam Road	1904	Standing	Property Deed	FC Watson	
48	Hunter Cottage	Duncan Hunter	Harmon Park		Standing		FC Watson	
49	F. Cocharan Cottage	F. Cocharan	York Cliffs	1902	Standing	OYT – Oct. 24, 1901	FC Watson	EE Goodwin
50	York High School (Now Middle School)	Town of York	Organug Road	1902	Standing	OYT – April 11, 1901	FC Watson	

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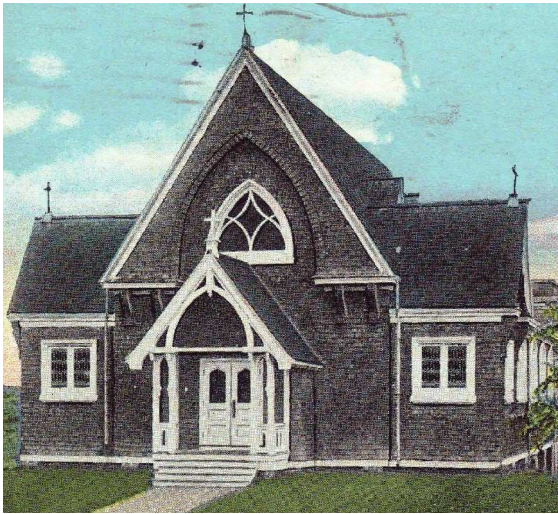
Page:	Name:	Owner:	Location:	Year:	Status:	Source:	Architect:	Builder:
Private Clubs								
52/53	York Golf & Tennis Clubhouse	York Country Club	Lindsay Road	1901	Standing	OYT – Oct. 4, 1900, DNHL	EB Blaisdell & FC Watson	ST Blaisdell
Churches								
51	York Street Baptist Church	Baptist	York Corner	1892	Standing		EB Blaisdell	AC Moulton
54	St. George's Church	Episcopal	Woodbridge Road	1896	Destroyed	YBI - 1896	H. M. Stephenson	EB Blaisdell
54	St. Peter's Episcopal Church	Episcopal	Shore Road	1891	Standing		Charles Burns	EB Blaisdell
54	Ogunquit Library	Town of Ogunquit	Ogunquit	1897	Standing		Charles Burns	EB Blaisdell
Commercial Buildings (Stores, Hotels)								
55	Lancaster Building	Dr. Stackpole	York Street	1895	Standings	DNHL	Attributed to Wm. Dabney	EB Blaisdell
56/57	Dr. Hawks Pharmacy	Dr. Wilson L. Hawks	York Street, York Harbor	1898	Standing		EB Blaisdell	
58	Dr. Hawks Pharmacy	Dr. Wilson L. Hawks	York Beach	1901	Standing	DNHL	FC Watson	EW Baker
59	Hotel Albracca	Elias Baker	York Street	1891	Destroyed in 1924		EB Blaisdell	EW Baker
60	Passaconaway Inn	JD Vermeule	Agamenticus Road, York Cliffs	1892	Destroyed in 1930's		EB Blaisdell	EB Blaisdell
61	York County National Bank	York County Nat'l Bank	York Village	1893	Standing		EB Blaisdell	
62/63	Union Congr. Church	Congr.	York Beach	1895	Standing	YBI - 1896	EB Blaisdell	EB Blaisdell
Public Buildings (Schools, Library, Bridges)								
N/S	Route 103 Bridge	Town of York		1905	Destroyed		EB Blaisdell	EB Blaisdell
N/S	Town Farm (for the poor)	Town of York	Long Sands Road		Destroyed		EB Blaisdell	EB Blaisdell

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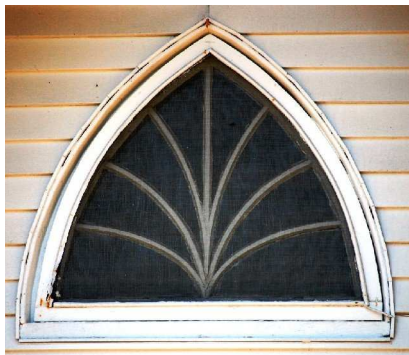
Renovations & Additions									
Page:	Name:	Owner:	Location:	Year:	Status:	Source:	Architect:	Builder:	
37	Mercer Mansion		York Street	1900	Standing	OYT – Dec. 21, 1899	EB Blaisdell	ST Blaisdell	
N/S	EO Emerson Mansion	EO Emerson	Long Sands Rd		Standing	OYT – Feb. 8, 1900	Blaisdell & Watson	ST Blaisdell	
Attributed Designs									
64/65	Ellis Cottage	Frank Ellis	York Street		Standing	YBI - 1896			
66	Francis Cottage		Clark's Lane		Standing		EB Blaisdell		
67	Rivermere		Varrell Lane		Standing		EB Blaisdell		
68	Bonnie View		York Street		Standing		EB Blaisdell		
69	Grangeville		Norwood Farms		Standing		EB Blaisdell		
70	The Marrion		Simpson Lane		Standing		EB Blaisdell		
71	Tholassa Cottage	Col. Louis Cheney	Norwood Farms		Standings		EB Blaisdell		
72	Hill Cottage	Dr. John H. French	Thistleberry Ln		Standing		EB Blaisdell		
73	Green Gambrel		Long Sands		Standing		EB Blaisdell		
74	Sunset Cottage		Harmon Park		Standing				
75	Bungalow Cottage		Cider Hill Road		Standing		Blaisdell or Watson		
76	Lt. Green Gambrel		Long Sands		Standing		EB Blaisdell		
76	Colonial Revival		Long Sands		Standing		EB Blaisdell		
77	Langholm Cottage		York Street		Standing		EB Blaisdell		
77	Gambrel (bait)		York Street		Standing		EB Blaisdell		
78	Ellis Cottage		York Street		Standing		EB Blaisdell		
78	Lilac Cottage		Lilac Lane		Standing		EB Blaisdell		
79	Overlook Cottage		Sentry Hill		Standing				
80	The Barbylee		Beacon Street		Standing		EB Blaisdell		
80	Ridge Cliff		York Heights		Destroyed		Watson or Blaisdell		
81	Hillcrest Cottage		York Street		Standing		EB Blaisdell		
N/S	Gambrel		50 Seabury Rd		Standing		EB Blaisdell		
N/S	Gambrel (Near YG&T)		76 Organug Rd		Standing		EB Blaisdell		
N/S	Gambrel		6 Fort Hill Ave		Standing		EB Blaisdell		

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Similar Design Elements

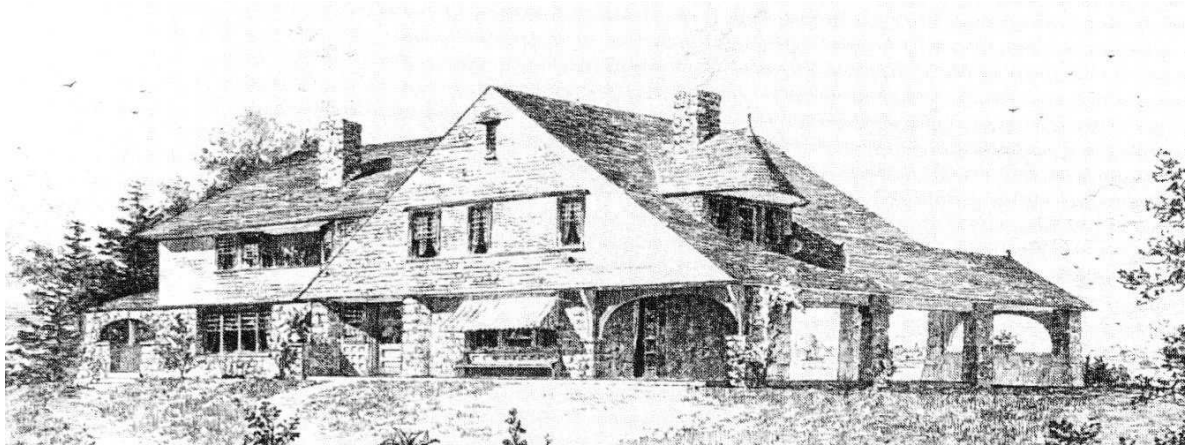


Top: Blaisdell's carriage house for Vermeil in 1901. Left: The Catholic Church (1903) located on Woodbridge. Both structures have the same shaped arched gable over the front center doorway. The arch gable is supported by four shingled braces in both cases. It is not certain that Blaisdell designed the Catholic Church but there are many similarities. The arch dormer reappears in Ridge Cliff Cottage which is attributed to Blaisdell.

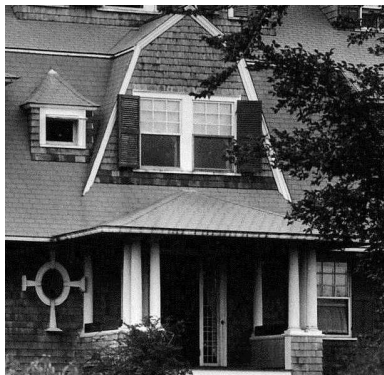


Left: The window above the door on the carriage house, which has a different shape but has an exact copy of the glass pattern. Left: The small triangle dormers on the church - note the window pattern.

Comparison of two designs: House By The Sea (1885) - John Calvin Stevens (top) and Summer Cottage (1900) - EB Blaisdell (bottom)



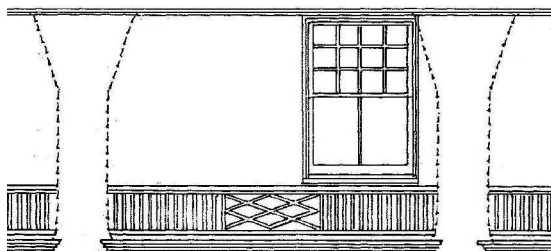
Below: Small gambrel style gables found on EB Blaisdell's designs



Comparison of dormer detail: (Top) Stone Cliff Cottage, Biddeford Pool, ME, Albert W. Cobbs, 1900. Bottom two dormer details from cottages in York Harbor by EB Blaisdell. Albert Cobbs worked with John Calvin Stevens under the partnership of Stevens & Cobbs (1888-1891).



A comparison of the Bungalow Cottage and the Old Clubhouse at York Country Club by Blaisdell & Watson. A few have commented on how these buildings look similar including the hip roof and the wrap-around porch.



Comparison of the porch shingled arches and railing patterns. Left: York Country Clubhouse by Blaisdell & Watson. Right: Bungalow Cottage. The similarities between these two are difficult to ignore.



Durgin Park Restaurant located on Idlewood Land and Route 1 North, Kittery and York's town lines. This building is a copy of the York Country Clubhouse by Blaisdell & Watson, including the roof railings. The structure is listed as being built in early 1900's and it was most likely converted later, probably the 1940's, to a restaurant.

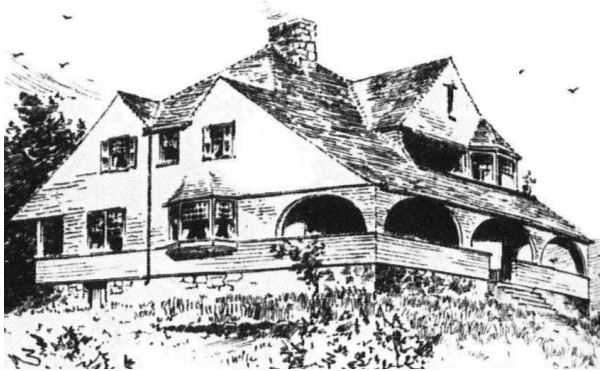


A comparison of the Passaconaway Inn (1892) and the Union Church (1895) both by EB Blaisdell shows a very similar design of a center pyramid-shaped cupola with 3 arches surrounded by four round turrets.

Comparison of Rivermere and Francis Cottages. The photo of Rivermere (left) is from the 1930's when the front wrap-around porch was in place. Both cottages have a small gambrel ell off the side - and the designs are mirror images.

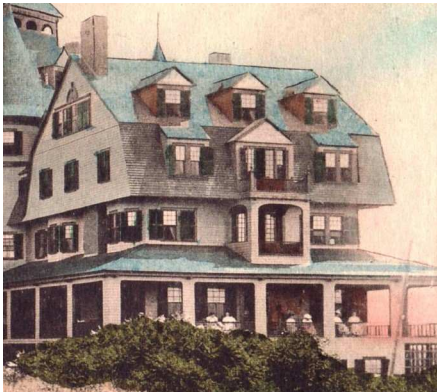


Comparison of Thaxster Cottage, Cushing Island, Maine (1886) by John Calvin Stevens and Hubbard's Brown Cottage in York Harbor by EB Blaisdell - about 1895. Very similar look and configurations with an "M-Gable" and arched open porch in the rear. There is also a large open porch gable on the second story in the back of both structures.



Three examples of fireplace brickwork in Blaisdell cottages.

Comparison of design elements of the Passaconaway Inn and Simpson Cottage by EB Blaisdell. The Passaconaway Inn represented the prototype of many of the design elements that EB Blaisdell used on his cottages later.



FC Watson's earliest documented work -
The First Baptist Church at Leffert's Park,
Brooklyn, NY, published in the American
Architect and Building News, August 5, 1899

Comparison of High Peak Gambrels. EB Blaisdell favored the 2 1/2 story gambrel design with very high peaks. Similar high peak gambrel designs are common with William Ralph Emerson and John Calvin Stevens.



Juniper Hill, attributed to William Ralph Emerson



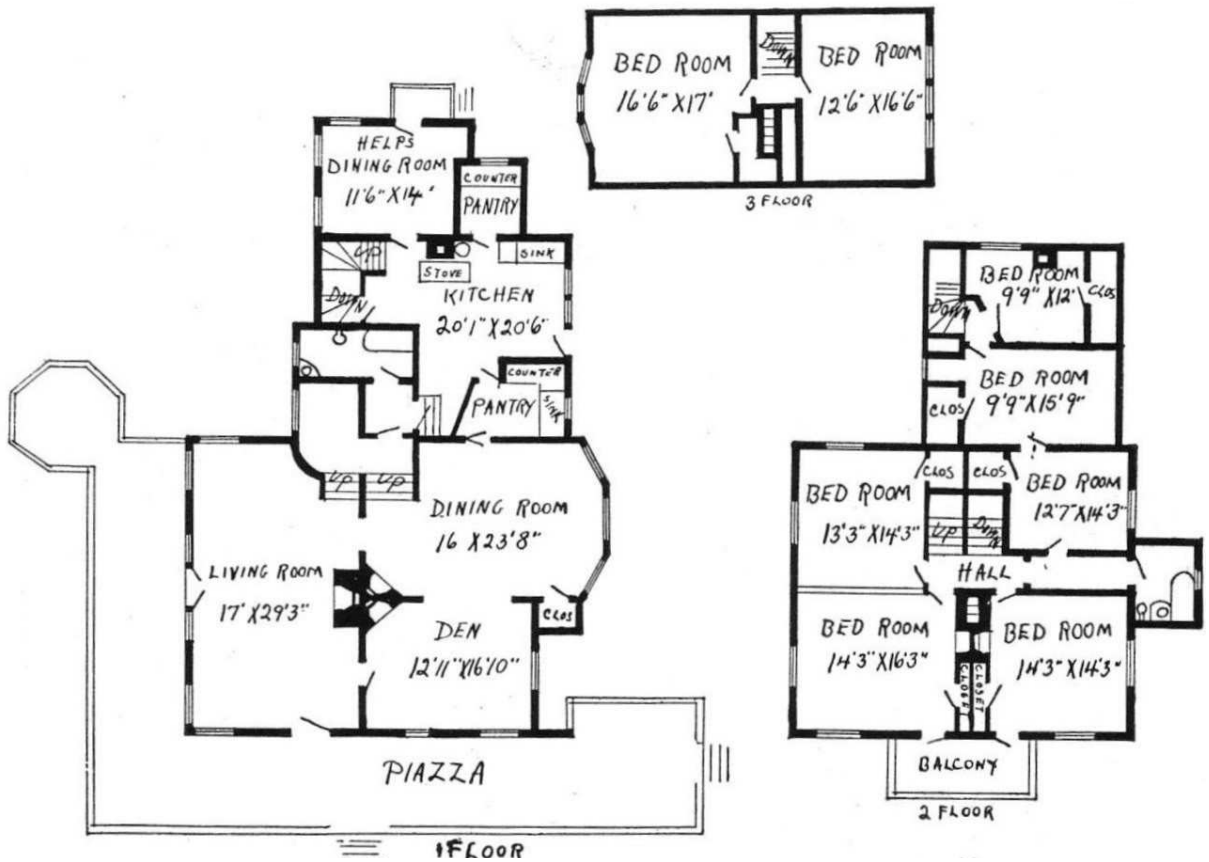
Georgia Colonial Cottages. Three cottages in the York area that share a similar Georgia Colonial style. Two of the three are confirmed as EB Blaisdell design and the third (left) could most likely be attributed to Blaisdell.



Comparison of window details. There are only two structures with this type of arched window in York - the first is the York High School, designed by FC Watson and the second is Hunter Cottage attributed to FC Watson.



Cook Cottage - Floor Plans & Elevations



Elevation drawings by Lucy Gorham in Portsmouth, NH



List of Rights and Credits of the Firm Of EB Blaisdell and ST Blaisdell,
York Village, Maine. October 1, 1905

York Country Club	\$80.53	John I. Banks	\$170.61	Milan Moulton	\$9.00
George N. Thompson	\$35.09	Frank Johnson	\$39.69	Fred Winn	\$3.91
SH Williams & Son	\$27.29	Estate of ST Blaisdell	\$1,000.00	Mrs. Barbour	\$339.02
Elmer Martin	\$27.64	Raymond Blaisdell	\$11.34	DN Barney	\$19.70
DN Langell	\$195.56	HB Dominick	\$12.91	Mrs. JB Townsend	\$4.40
George Robinson	\$11.48	CE Hubbard	\$326.10	Mrs. WB Thompson	\$3.18
CF Blaisdell	\$211.43	HS Howard	\$10.46	WG Varrell	\$4.46
Harmon Varrell	\$1.75	Henry Moulton	\$8.95	Herbert Banks	\$3.65
CA Roberts	\$665.81	Henry Sampson	\$18.02	George Goodwin	\$3.38
Julian DeEste	\$136.63	EO Emerson	\$18.38	Frank Maloney	\$38.71
HD Philbrick	\$45.16	Old Jail	\$8.48	HS Tuttle	\$13.18
Ernest Hobson	\$239.41	David Webber	\$3.20	Edith Lucas	\$3.68
Warren F. Blaisdell	\$6.02	Mrs. JP Putnam	\$176.08	Mrs. Whiting	\$36.75
Francis L. Stetson	\$10.61	Raymond Brewster	\$4.06	Mrs. Allen Manville	\$125.00
York Realty Company	\$125.46	George Roberts	\$21.59	Brewster & Grant	\$20.75
Charles Noble	\$121.93	WG Moulton	\$30.06	Henry Hussey	\$3.87
WJ Simpson	\$5.40	Town of York	\$9.50	John Sterling	\$6.25
EN Walker	\$14.60	AG McColieum	\$0.93	Mrs. Georgia Bragdon	\$2.65
Fremont Varrell	\$97.65	Lyman Littlefield	\$13.45	Mrs. Ransom Hill Est.	\$3,315.83
Lockwood DeForest	\$6.55	York Shore Water Co.	\$22.58	Mrs. Canarro	\$100.00
York County Nat'l Bank	\$24.11	Charles & Willard Grant	\$164.20	Stock York Ctry Club	\$500.00
Samuel Donnell	\$3.05	Charles H. Young	\$7.12	Frank Trafton	\$13.76
SB Whittemore	\$16.63	Mrs. Quinn	\$78.21	Charles Blake	\$2.25
John Norwood	\$1.75	GL Chisholm	\$1.25	WS Putnam	\$13.75
DN Armstrong	\$3.64	Sidney Winn	\$5.24	School House	\$6.25
JW Bragdon	\$1.06	JB Paul	\$14.70		
Frank Nevers	\$10.64	AS Fellows	\$3.10		
George Bridges	\$7.72	Oscar Trafton	\$18.51		
JO Barrett	\$12.33	Harlon Adams	\$7.70		
GL Cheney	\$33.60	RW Moulton	\$2.35		
WL Hawkes	\$60.18	Charles Bragdon	\$0.45		

This is a list of credits owed to the Design/Build firm of EB Blaisdell and ST Blaisdell. It is a snapshot of their client list in the early 1900's. Their clients include many of the noteworthy summer residents of York Harbor: Stetson, DeForest, Cheney, Simpson, Donnell, Norwood, Hawks, Dominick, Hubbard, Chisholm, Bragdon, and Varrell. This list was prepared by the estate of ST Blaisdell who passed away in 1905.

York & York Harbor History & Reference

A History of York Harbor and the York Harbor Reading Room, John D. Bardwell author. Published for Old York Historical Society by Peter E. Randall, 1993. Hardcover, 158 pages.

350 Years as York (Maine). Edited by Virginia Spiller. Published by the Town of York, 2001. Oversized hardcover, 470 pages.

The Origins of Modern York, S. Thomson Viele author. Colorful local newspaper articles from 1890 to 1904, wonderful old photographs, and the editor's wry observations show how tourism spurred the development of a sleepy Maine coastal town.

Who's Who at the leading watering resorts in Maine, 1919, Salem Press

York Maine Bureau of information – 1896

Florence Lathrop Page – A Biography, Philip J. Funigiello author, 1994, University of Virginia Press. Chapter 4 of this book presents a good view of York Harbor in the 1890's along with a description of their cottage – Rockledge.

Maine Summer Colonies

The Summer Cottages of Islesboro, 1890-1930 Paperback – 1989 by Earle G. Shettleworth

Memories of Grindstone Neck, Winter Harbor, Maine, Grindstone Neck Association, 2004, 127 pages. Excerpts can be found at: http://www.winterharboryachtclub.com/grindstone_memories.pdf

Lost Bar Harbor, Paperback – May 30, 2015 by G. W. Helfrich (Author)

Bar Harbor's Gilded Century: Opulence to Ashes Paperback – June 16, 2009 by Lydia Vandenberg (Author), Earle G. Shettleworth (Author)

The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the Origins of Wright; Yale Publications in the History of Art by Vincent Scully Jr.

Homes Down East; Classic Maine Coastal Cottages and Town Houses, Hardcover – November 26, 2014 by Earle Shettleworth Jr. (Author), Christopher Glass (Author), Scott T. Hanson (Author)

Specific Shingle-Style Architects (Historic)

The Maine Historic Preservation Commission and Maine Preservation have put together an excellent Biographical Dictionary of Maine Architects in Maine under the direction of Earle G. Shettleworth, Jr. and Roger G. Reed. This directory can be access by this link: http://www.maine.gov/mhpc/architects_bio.html

Maine Cottages: Fred L. Savage and the Architecture of Mount Desert, 1st Edition by John M. Bryan (Author), Richard Cheek (Author, Photographer)

A Delight to All Who Know It: The Maine Summer Architecture of William R. Emerson by Roger G. Reed (Author), Richard Cheek (Author), Maine Historic Preservation Commission (Corporate Author)

John Calvin Stevens, domestic architecture, 1890-1930, Paperback – 1990 by Earle G. Shettleworth Jr. (Author)





Mill Dam Cottage - 1904 - Fred C. Watson, Architect