

## “Like It Grewed There”: Architecture and the Environment on Mount Desert Island, 1880–1940

By David W. Granston III

In July 1887, *The Mount Desert Herald* recorded Professor and Mrs. Samuel M. Downs’ arrival at Edgecliff, their new summer cottage at Southwest Harbor. Designed by New York architect William A. Bates, the Downs Cottage was built in a grove of evergreen trees that had been carefully preserved during construction, and it had dramatic views of Somes Sound, Northeast Harbor, and the surrounding area. As the *Herald’s* correspondent noted, “The spot itself is so beautiful that any house is an impertinence, but Mr. and Mrs. Downs, as well as their architect Mr. Bates, of New York, have so considered their surroundings, that the house with its curving octagonal piazzas, its oriel windows and paint like the firs and spruces in color, seems as much a growth as the boulders and ledges which encompass it.”<sup>1</sup>

Built on a foundation of native granite and clad in cedar shingles, the home’s building materials responded to the nearby ledges and forests. Tucked into the trees, the Downs Cottage was unperceivable to those unaware of its existence and, stained a deep green, blended with its surroundings instead of imposing upon them. Yet the views from its piazza gave constant reminders of the remarkable beauty that initially attracted the professor and his wife to the coast of Maine. But Edgecliff was not unique in its integration with the landscape. At Mount Desert Island, architects and their clients sought to preserve the area’s natural beauty, even as they developed the virgin hillsides and coastline. Using native materials

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*This article has its roots in an exhibit I curated at the Great Harbor Maritime Museum called “Sited on the Shore,” which was on display for the summers of 2014 and 2015. Since that time, I have grown increasingly interested in the relationship between Mount Desert Island’s landscape and its architecture. I am grateful for the constant support and encouragement of my colleagues, friends, and family, and particularly to Earle G. Shettleworth Jr. and Brad Emerson, who, like myself, are constantly working to understand the many nuances of Maine’s remarkable architecture. I must also acknowledge the owners of many of Mount Desert Island’s buildings, who, as stewards, are largely responsible for the preservation of our built environment.*



Edgecliff, Southwest Harbor, William A. Bates, architect, 1886–87. *Courtesy of the Northeast Harbor Library*

and choosing colors and profiles that responded to the surroundings, architects designed buildings that appeared as though they were extensions of the landscape.

Mount Desert Island's appeal as a summer resort rested largely upon its natural beauty. Artists such as Thomas Cole and Frederick Church captured the area's rugged landscapes in their paintings, enticing urban residents to experience the coast of Maine for themselves.<sup>2</sup> In the years following the Civil War, regularly scheduled steamboat service led to Mount Desert Island's rapid growth as a summer colony. As *The Bangor Daily Whig & Courier* noted in 1873, "Bar Harbor is coming to be widely recognized as one of the pleasantest resorts on the New England coast and is growing more and more a favorite with those who admire the grandeur of Nature where mountain and ocean scenery are blended in rugged beauty."<sup>3</sup> Before long, seasonal visitors began to construct summer cottages, calling on architects to design buildings that would not intrude upon the area's picturesque scenery.

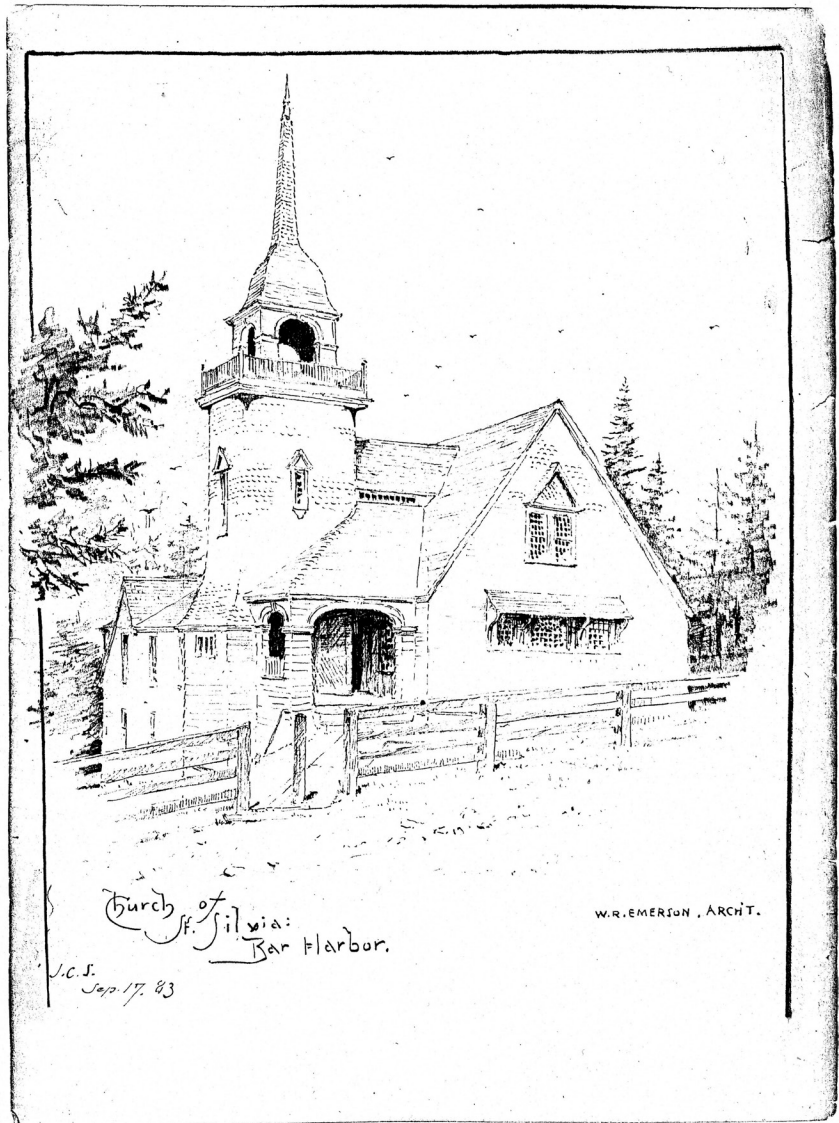
Distanced from the prescriptive architectural norms of the city, Mount Desert Island became a breeding ground of architectural ingenuity. Architects created buildings that drew from the landscape, using geological landforms and dense forests to inspire a site-specific architecture that directly responded to the area's natural beauty.<sup>4</sup>

Many of these early buildings were designed in what is today called the “Shingle Style” and were, as Vincent Scully wrote, “without pretension or concern with monumentality.”<sup>5</sup> Yet this attention to the landscape transcended architectural boundaries, and even with the arrival of other styles, buildings remained subservient to their surroundings. At Mount Desert, buildings were intended, as Joseph G. Thorp said in 1896, “to disturb nature as little as possible,” and architects rose to the challenge to create designs that adhered to this mantra.<sup>6</sup>

Among those who pioneered organic architecture on Mount Desert Island was William R. Emerson, a Boston-based architect who designed more than a dozen buildings in the area. In his designs, Emerson demonstrated the potential of an architecture that relied on native materials and carefully considered elevations to create buildings that were integrally connected with their sites.<sup>7</sup> Among Emerson’s earliest commissions on Mount Desert Island was the Church of St. Silvia, Bar Harbor’s first Catholic church. Constructed in 1881, the Church of St. Silvia stood out as radically different when compared to the other churches in Bar Harbor at the time.<sup>8</sup> Removed from the center of town, the church’s site allowed Emerson to break with preconceptions of religious architecture and experiment with a design that responded to its surroundings.

The Church of St. Silvia drew from a range of architectural sources, including the buildings of Colonial America and Northern Europe. But its picturesque silhouette and abundant use of native materials allowed the completed church to blend with the rugged landscape in which it was built. Constructed perpendicular to the street, the church seemed to recede into the forest, its dark-stained shingles blending with the deep hues of the nearby evergreens.<sup>9</sup> Accessed by a small entrance porch, the new church shared more in common with domestic architecture than conventional church designs, and only the tall spire denoted its religious function.<sup>10</sup> Yet the rounded corners of the tower base and the undulating curves of the spire challenged the expected formality of ecclesiastical architecture and allowed the Church of St. Silvia to integrate harmoniously with its wooded surroundings.

Mount Desert Island’s picturesque hills were popular locations for many of the area’s earliest summer cottages. These lofty sites



Church of St. Silvia, Bar Harbor, W.R. Emerson, architect, 1881–82. Sketch by John Calvin Stevens, September 17, 1883. *Courtesy of Paul S. Stevens*

afforded expansive views of the surrounding area, but these locations also challenged architects and clients, who sought to ensure that their new buildings were not overly conspicuous to passersby. Completed for the summer of 1887, the Joseph P. Hopkinson

Cottage at Northeast Harbor was one such example. Placed high on the rocky cliffs near the mouth of the harbor, the Hopkinson Cottage, later called “Overcliff,” reflected its architect’s efforts to minimize the building’s visual impact on the landscape.

Designed by Alexander Wadsworth Longfellow Jr., a partner in the Boston firm of Longfellow & Harlow, the Hopkinson Cottage was carefully conceived to fit to its site. A native of Portland and a nephew of the famed poet, “Wadsworth Longfellow,” as he was known, was well-acquainted with Maine’s rugged coastline. Surviving sketchbooks show that Longfellow enjoyed many sailing trips along the coast of Maine and often recorded both the natural beauty and the vernacular buildings found there. “These drawings,” Margaret Henderson Floyd noted, “demonstrate an eye for buildings that seem designed to harmonize with the landscape.”<sup>11</sup> Intimately aware of the dramatic scenery of the Maine coast, it should be of little surprise that in his design for Hopkinson, Longfellow took particular care to integrate the large summer cottage into its surroundings.

Longfellow’s earliest surviving sketch for the Hopkinson Cottage envisioned the structure as seen from the water, perched atop a high bluff with hastily drawn trees alluding to the dense forests nearby. Anchored to the site by a broad corner tower and large stone chimney, the main body of the home was surmounted by a low gambrel roof, pierced by several dormers, which created a picturesque but decidedly horizontal profile that evoked the mountains visible behind the cottage. A gracefully sloping roofline connected the main body of the home with a service wing at the rear, evoking the lean-to structures frequently found in early American architecture, but also visually connecting the large building with its surroundings. While the sketch records Longfellow’s preliminary ideas for the home’s design, it also demonstrates his interest in responding to the landscape of Mount Desert Island from the start of the design process. As Floyd argued, Longfellow “saw buildings as a whole, but related to nature.”<sup>12</sup>

Sailing along the Maine coast in the summer of 1887, Longfellow was pleased to hear positive commentary about the Hopkinson Cottage. In a letter to his mother, Longfellow boasted that many people admired the new house for being “so handsome and solid,



Overcliff, Northeast Harbor, Longfellow & Harlow, architects, 1886–87. Sketch by Alexander Wadsworth Longfellow Jr., circa 1886. *Courtesy of the National Park Service, Longfellow House—Washington’s Headquarters National Historic Site, LONG 33379*

real substanshul (sic)—kind of looked like it grew there, etc.”<sup>13</sup> Upon arriving at Southwest Harbor, Longfellow promptly rowed to Northeast Harbor, where he climbed the bluff to inspect the completed cottage. “The home is very satisfactory,” he wrote, “[It] knocks out anything there...”<sup>14</sup> An immense stone chimney seemingly grew from the rocky outcroppings on the site and solidly connected the home to the rocky bluff on which it was built. Staining the walls an olive-brown color, the cedar-shingled house, Longfellow wrote, “goes beautifully with the surroundings.”<sup>15</sup> Through careful attention, the Hopkinson Cottage gave the impression of being a natural part of the site, harmonizing with the trees and ledges “like it grew there.”

By the time the Hopkinson house was completed, Northeast Harbor was beginning to develop as a summer colony. It also was at this time that a young architect named Fred Savage began to design buildings to be constructed in his native town. Raised at Asticou, Savage witnessed firsthand the transformation of Mount Desert Island from a quiet fishing and farming community to a burgeoning summer resort. Having expressed an interest in architecture, Savage

went to Boston, where he worked in the firm of Peabody & Stearns and trained to be an architect.<sup>16</sup> With an intimate understanding of the island and its topography, Savage was well prepared to design environmentally sensitive buildings, as evidenced by his earliest documented commission. Executed while he was still working in Boston, Savage's design of a small cottage for his brother demonstrated his ability to respond innovatively to a challenging site.<sup>17</sup>

Completed for the summer of 1886, The Wedge was a compact eight-room rental cottage constructed at the edge of a large, rocky outcropping directly behind Herman Savage's Rock End Hotel at Northeast Harbor.<sup>18</sup> With a deep, covered piazza, occupants were encouraged to spend time outside enjoying the beauty of their surroundings. Using tree trunks, replete with cut-off branches, to support the piazza's overhanging roof, The Wedge shared much in common with the architecture of New York's Adirondacks and Maine's Rangeley region. This style was, John Bryan wrote, "a physical manifestation of the values and beliefs that prompted urban, educated people to vacation in remote, unspoiled settings."<sup>19</sup> With its rustic log posts, The Wedge was consciously conceived for those who chose to rusticate at Northeast Harbor.



The Wedge, Northeast Harbor, Fred L. Savage, architect, 1885–86. *Courtesy of the Great Harbor Maritime Museum*

Although the rough tree trunks evoked the forests found elsewhere on Mount Desert Island, The Wedge was constructed in a completely open area. Nevertheless, Fred Savage, then twenty-four years old, succeeded in creating a design that responded to the large ledge upon which it was built. While the main body of the house was two stories in height, Savage extended the pyramidal roof over the piazza toward the gently sloping ledge, creating a visual connection between the structure and its site. Large hipped dormers added textural elements to the broad roof, while also evoking the bulging surfaces of the ledge below. Likely stained a deep blue-gray color, the broad roof of The Wedge gave the impression of extending directly from its rocky surroundings.<sup>20</sup>

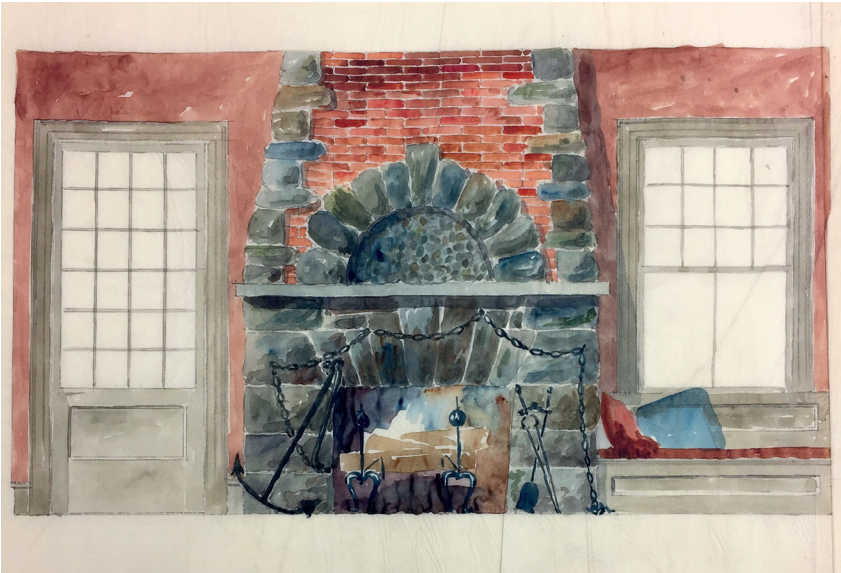
Savage's career quickly blossomed, and his 1890 design for the Reverend Cornelius B. Smith reflects his remarkable growth as an architect.<sup>21</sup> A dramatic gambrel gable faced the street, with a gracefully executed staircase providing exterior access to the spaces above. A broad, arched opening marked the cottage's primary entrance, while an adjacent oriel window added an elegant textural feature to the main elevation. Not unlike The Wedge, the Smith Cottage, called "Rosserne," was located in an open field, the product of decades of farming in Northeast Harbor. When completed, however, the large Shingle Style residence was integrally attuned to its site. Like many of his other cottages, Savage used native granite for the home's foundation and cedar shingles for the walls, evoking the granite ledges and dense forests of coastal Maine. But, set in an open field, the home's broad outline, visually connected to the ground with its low eaves and exterior staircase, mirrored the broad mountains on the opposite shore of Somes Sound, while its ogee-shaped tower roof mimicked the sparsely placed trees nearby. Even in the absence of a rugged landscape, Savage succeeded in creating a building that reflected its surroundings and harmonized with the wild beauty of Mount Desert Island.

Just as his exteriors responded to the natural features of the island, Savage also sought to invoke the surrounding landscape within his buildings as well. While interiors often used local materials in their construction, such as wood for the trim and sand from area beaches in the plaster, the large stone fireplaces found in many of his designs served as tangible reminders of Mount Desert Island's mountains,





Rosserne, Northeast Harbor, Fred L. Savage, architect, 1890–91. *Courtesy of the Northeast Harbor Library*



Proposal rendering of sitting room fireplace in the J.C. Havemeyer Cottage, Northeast Harbor, Fred L. Savage, architect, 1899. Watercolor on paper. *Courtesy of the Gerrish Collection, Northeast Harbor Library*

ledges, and shorelines. In some of his earlier commissions, Savage experimented with the combination of small cobblestones and brick in the same fireplace, juxtaposing the rounded stones of various shapes and sizes against the rigid geometry of the bricks.<sup>22</sup> In other buildings, he made use of locally quarried granite to create dramatic and picturesque fireplaces. Describing the new library at Northeast Harbor, *The Bar Harbor Record* drew particular attention to its impressive fireplace, noting that it was “made entirely of rough stone blackened with age and spotted with lichens.”<sup>23</sup> Using rough granite, replete with signs of the outdoors, Savage incorporated the rough beauty of Mount Desert Island into the new library building, reminding those inside of the landscape beyond the windowpanes.<sup>24</sup> Even in some of his larger and more formal designs, Savage sought to invoke the rugged beauty of Mount Desert Island in otherwise formal spaces. In his design for J.C. Havemeyer at Northeast Harbor, Savage considered several different schemes for the impressive sitting room fireplace. Despite the grandeur of the home, Savage remained steadfast in his desire to use natural stone in the fireplace, allowing the granite to enhance the cottage’s interior spaces.

Mount Desert Island’s natural beauty captivated seasonal visitors. Even at many of the island’s most impressive estates, owners found themselves unable to improve upon the native landscape. Instead, in many cases, they chose to emulate their surroundings as they laid out and embellished their grounds. In 1889, George Washington Vanderbilt purchased Watersmeet, the former cottage of Gouverneur Morris Ogden in Bar Harbor. Having rented it for two summers, Vanderbilt purchased it and an adjacent parcel of land for the then-astronomical sum of \$200,000.<sup>25</sup> Over the course of several years, Vanderbilt altered and enlarged the former Ogden cottage and made extensive changes to the grounds. When completed, the estate, renamed “Point d’Acadie,” had extensive gardens ornamented with paths and scenic lookouts, and featured Bar Harbor’s first private swimming pool.<sup>26</sup> Yet, even when adding these elaborate features, Vanderbilt sought to preserve, and in some cases replicate, the natural elements of his property.

Engaging Frederick Law Olmsted, who had famously laid out Central Park in New York City and who was then at work planning the grounds for the World’s Columbian Exposition in Chicago, the

landscape at Point d'Acadie was, at Vanderbilt's request, intended to appear natural and unimproved. As *The Bangor Daily Whig & Courier* noted, "It is Mr. Vanderbilt's aim to have his place retain its native wildness under cultivation, if this is not ambiguous. No regular flower beds are laid out, no luxuriant flowers are seen. All is wild and natural but shows evidence of care and work on the part of the gardener. Native trees have been planted on all sides of the swimming pool until a complete screen had been formed."<sup>27</sup>

Vanderbilt, like Olmsted, had a great respect for the natural beauty of Mount Desert Island and made explicitly clear his desire to refrain from overimproving the landscape. Using irregularly shaped flower beds filled with native plants, the grounds at Point d'Acadie gave the appearance, as the newspaper correspondent wrote, of "wildness under cultivation." Large trees stood sentinel over the manicured lawns of the estate, and dense shrubbery around the house blurred the boundaries between natural and manmade. Drawing upon ideals of the eighteenth-century English Picturesque Movement, Olmsted's involvement at Point d'Acadie resulted in a landscape that, although it appeared largely unimproved, incorporated modern developments such as a swimming pool. Like the architects of the island's early summer cottages, Olmsted looked to the surrounding hillsides and forests to inspire the landscape at one of Bar Harbor's most impressive estates.

By the turn of the twentieth century, Mount Desert Island enjoyed a reputation as one of the nation's leading summer resorts. For many newcomers to the area's summer colonies, the small rustic Shingle Style cottages of the 1880s, which concealed themselves so well in their surroundings, were no longer sufficient. Instead, imposing and grandiose seasonal residences, designed in myriad architectural styles, began to appear along the island's shores and hillsides. But these changes were not readily embraced. "Every year the cottages of ambitious proportions are encircling on the late virgin wilderness," one writer for *The Bar Harbor Record* despaired. He continued, "All along the rugged hillsides of Northeast Harbor the staid and silent buildings are creeping like grasses and extending the rootlets of their foundations into every nook and crevice of this pleasant place and soon like other watering places ... the greenery of the wild evergreens will grow less and less and the rustic beauty of

nature will partially disappear from our eyes in the dust-clouds of man's devouring energy."<sup>28</sup> Areas that previously had been cherished for their untouched beauty were no longer safe. Despite the early efforts of the Hancock County Trustees of Reservations, a group that began acquiring properties to prevent their development, the growing desire for a summer cottage at Mount Desert Island led many year-round families to sell large tracts of ancestral property.

In Seal Harbor, Edsel Ford began acquiring parcels of land on Ox Hill in 1922 and started planning a summer residence there. Long owned by the Clement family, this land overlooked the village below and featured extensive views over the Great Harbor of Mount Desert and Blue Hill Bay beyond. But these tracts, located high above Seal Harbor, were especially vulnerable to conspicuous development. Undoubtedly concerned about the destruction of the densely wooded hillside readily visible from his nearby summer cottage, John D. Rockefeller Jr. examined the new Ford property in depth during a visit to the area in December 1922. Congratulating Ford on his new acquisition, Rockefeller did not hesitate to offer his own opinion about the site's proper development:

As I stood on top of Ox Hill, I found myself wondering whether, if I owned the property, I should want to build a home on the very top, with a view in every direction, ... or whether I should prefer the less extensive and yet marvelously beautiful view which one gets on the western side of the hill, where, although cut off from the east view, the less attractive village sights are hidden and nothing but the beauties of nature are visible. The problem will be a difficult one to solve. In the brief study which I made of it, I found myself leaning toward the western location for a residence, with always the opportunity of walking to the hilltop for the broader view if and when it was desired.<sup>29</sup>

In his response, Ford expressed his appreciation for Rockefeller's opinion, assuring him that, in consultation with his architect, Duncan Candler, a location slightly below the crest of Ox Hill had been chosen for the home's eventual site.<sup>30</sup> Completed in 1926, Ford's summer residence was unlike any other on Mount Desert

Island. In fact, the new cottage, called “Skylands,” perplexed those who tried to describe its style. “At first glance one would say, off hand, that it tends closely to follow the English precedent,” one writer noted, “But upon glancing closer one finds that it is not English, nor does it fall within any set classification. It is essentially a cottage that has been designed with its setting as one of the major points of consideration.”<sup>31</sup> Planned by Candler, and with the input of landscape architect Jens Jensen, Skylands seemed to be an organic extension of the hillside on which it was built.



Skylands, Seal Harbor, Duncan Candler, architect, 1922–1926. By Lucas Acuna, Full Focus Films. *Courtesy of Martha Stewart*

Constructed of granite quarried while digging the foundation, the home’s massing was concealed by native trees, both original to the site and those transplanted during the landscaping process. “The purpose was,” Karl Schriftgiesser wrote in May 1926, “to blend the house with the hill, to make the two as much a part of each other as is possible to combine a man-made affair with nature.”<sup>32</sup> Using the stone from Ox Hill and combining it with weathered oak trim, Skylands was notably different from other cottages nearby. Broad stone terraces connected the home with its surroundings, and gardens, designed by Jensen and accessed by narrow paths, drew guests toward the estate’s untouched forests. Here, Schriftgiesser wrote, “the trees grow in natural confusion, the underbrush is still

entangled, the birds sing, and the lichen clings to the old spruces that do not seem to resent the intrusion of the man-made stranger.”<sup>33</sup> Candler, who had enjoyed many summers at Seal Harbor, and who designed many buildings there, understood the importance of preserving the integrity of the surrounding landscape when faced with the challenge of adding a large summer residence to the site. Luckily, in Ford, Candler found a client whose respect for Mount Desert Island’s beauty, and interest in preserving it, matched his own enthusiasm.

Even with the arrival of Modernism to Mount Desert Island, architects followed in the path of their predecessors, creating novel structures that blended with their surroundings. Writing for the Museum of Modern Art, John McAndrew drew attention to George Howe’s design for Fortune Rock, completed in 1939. Located at the head of Somes Sound, Fortune Rock was, he wrote, “Completely American and completely modern ... a scientific study of function and comfort, a distinguished sense of modern design, and a sympathetic relation to [its] natural surroundings.”<sup>34</sup> Set upon a foundation of locally sourced stone, the home seemingly grew from the broad, pink granite ledges nearby, while the repeating rhythm of cedar clapboards, broad window openings, and a long unbroken roofline gave Fortune Rock a strong sense of horizontality and made it appear part of the ground on which it was constructed. In addition to its low profile, Fortune Rock’s oiled clapboards and gray cedar shingles successfully camouflaged the new building in its untamed surroundings, not unlike the Shingle Style cottages built decades before. While it harkened back to these late nineteenth-century buildings through its materiality and connection with nature, Fortune Rock was a distinctly modern residence. In his design for client Clara Fargo Thomas, Howe drew from the forms of local vernacular buildings, paying homage to traditional Maine architecture, but simplifying and adapting it for the modern era.

Thrust over the water, Fortune Rock’s living room placed its occupants in the beauty of Mount Desert Island. Writing in December 1939, Howe noted that this space was intended “to recall the broad surface of Somes Sound and to form a link between land and seascape. The overhang of the living room beyond the cliff accentuates the idea, not only in aspect, but also by giving an



Fortune Rock, Somes Sound, George Howe, architect, 1937–39. *Photograph by the author*

observer on the balcony the impression of being on the deck of a ship.”<sup>35</sup> In the mind of the architect, being at Fortune Rock was like being *on* the ocean, instead of looking at it from shore. While it responded to the area’s architectural vernacular and its tradition of Shingle Style cottages, Fortune Rock, with its bold cantilever, plywood walls, and broad window openings, was distinctly modern. As Robert A.M. Stern noted, at Fortune Rock, Howe “succeeded in dumping overboard the excess baggage of the past without losing sight of the lessons it had to teach.”<sup>36</sup> Having grown up summering in a Shingle Style cottage designed by Fred Savage, Howe was intimately aware of the importance of architecture that responded to its site without dominating it.<sup>37</sup>

Architecture at Mount Desert was integrally attuned to its surroundings. Clients requested buildings that would respect the native beauty of the area, and architects responded with structures that related to their surroundings in their designs, materials, and colors. The success of these buildings was undeniable. Writing in 1894 of a new cottage at Northeast Harbor, a correspondent for *The Bar Harbor Record* extolled the virtues of the new home’s design and its respect for the surroundings.

Our hearts leap within us as we come in sight of this house because we are familiar with the spot and feared that on this beautiful point we might find the thing most to be dreaded—that the owner might be lead (sic) to believe [that] originality of outline and colors are more pleasing than those of nature. We are very happily disappointed however as we find the house has been carefully studied to suit this particular spot, and that perfect harmony of color, blending in such a way with its surroundings, adds to the dignity of the place, instead of blotting our picture.<sup>38</sup>

Sensitive to their surroundings, architects and their clients sought designs that struck the delicate balance between man and nature. Rather than intruding, these buildings harmonized with the environment, thus realizing a site-specific architecture that seemed “like it grew there.”

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<sup>1</sup> “News of Bar Harbor,” *Mount Desert Herald*, July 8, 1887. Digital Archives of the Friends of Island History.

<sup>2</sup> Perhaps the best documented of these early visits to Mount Desert Island took place in the summer of 1855 when Charles Tracy, and a large party of friends and family, stayed at Somesville’s Mount Desert House. For more, see Anne Mazlish, Ed., *The Tracy Log Book, 1855: A Month in Summer* (Bar Harbor: Acadia Publishing, 1997). For more on the role of artists in the creation of Mount Desert Island as a summer resort, see John Wilmerding, *The Artist’s Mount Desert: American Painters on the Maine Coast* (Princeton: Princeton University Press, 1994).



<sup>3</sup> “Our Sea-Side Resorts. Improvements at Bar Harbor,” *Bangor Daily Whig & Courier*, June 3, 1873. Nineteenth Century U.S. Newspapers.

<sup>4</sup> This concept has also been discussed in the context of architect Henry Hobson Richardson. For more, see James F. O’Gorman, *H.H. Richardson: Architectural Forms for an American Society* (Chicago & London: University of Chicago Press, 1987).

<sup>5</sup> Vincent J. Scully Jr., *The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the Origins of Wright; Revised Edition* (New Haven: Yale University Press, 1971), 64.

<sup>6</sup> “Greening’s Island,” *Bar Harbor Record*, January 15, 1896. Digital Archives of the Friends of Island History.

<sup>7</sup> Eulogizing Emerson, his contemporaries recalled an architect who taught “his generation how to use local materials without apology, but rather with pride in their rough and homespun character . . .” “Obituary of William Ralph Emerson,” *Journal of the American Institute of Architects* 6, no. 2 (February 1918): 89. Google Books. For more on Emerson, see Roger G. Reed, *A Delight to All Who Know It: The Maine Summer Architecture of William R. Emerson* (Portland: Maine Citizens for Historic Preservation, 1995).

<sup>8</sup> “Local Matters—Dedication,” *Bangor Daily Whig & Courier*, August 16, 1882. Nineteenth Century U.S. Newspapers. Though frequently recorded as St. Sylvia, the church’s name is correctly spelled St. Silvia, being an homage to the mother of St. Gregory the Great, as well as several members of De Grasse Fox’s family, including his mother, Silva (de Grasse) Depau Fox, two sisters, and his daughter. John W. Jordan, *Colonial and Revolutionary Families of Pennsylvania: Genealogical and Personal Memoirs*, reprinted 1978 from 1911 original (Baltimore: Clearfield Company, 1978), 331–332. The other two churches in Bar Harbor at this time were the “Old White Church,” the town’s historic meetinghouse, constructed in the 1850s, and St. Saviour’s Episcopal Church, built in 1877 to designs by Charles C. Haight and later enlarged to its present form.

<sup>9</sup> Unfortunately, nothing has been uncovered to reveal exactly what color the church’s exterior was stained, but a photograph now in the Library of Congress makes it clear that the walls were a deep color, contrasting with the lighter roof shingles.

<sup>10</sup> This spire, clearly derived from the Old Ship Meetinghouse in Hingham, reflects Emerson’s interest in the nascent Colonial Revival movement.

<sup>11</sup> Margaret Henderson Floyd, *Architecture after Richardson: Regionalism before Modernism—Longfellow, Alden and Harlow in Boston and Pittsburgh* (Chicago and London: University of Chicago Press, 1994), 21.

<sup>12</sup> *Ibid.*, 79. An early 1890s photograph in the collection of the Northeast Harbor Library shows the new Hopkinson Cottage placed within a dense forest. Not only do the trees envelop the sides and rear of the residence, but several remain between the cottage and the cliff’s edge, drastically reducing the building’s visual impact on the landscape.

<sup>13</sup> A[lexander] W[adsworth] L[ongfellow] Jr., to Mama [Elizabeth Clapp Porter Longfellow], July 17, 1887. Courtesy of the National Park Service, Longfellow House—Washington’s Headquarters National Historic Site, Alexander Wadsworth Longfellow Jr. Papers, LONG 35725.

<sup>14</sup> Ibid.

<sup>15</sup> Ibid.

<sup>16</sup> John M. Bryan, *Maine Cottages: Fred L. Savage and the Architecture of Mount Desert* (New York: Princeton Architectural Press, 2005), 39. For more on Peabody & Stearns, see Annie Robinson, *Peabody & Stearns: Country Houses and Seaside Cottages* (New York and London: W.W. Norton, 2010).

<sup>17</sup> Two sets of plans for this commission survive among Savage’s papers in the Gerrish Collection at the Northeast Harbor Library. One, which likely represents the architect’s proposal to his brother, is signed “F.L. Savage, Archt. Boston, Mass.”

<sup>18</sup> “At Northeast Harbor,” *Mount Desert Herald*, December 25, 1885. Digital Archives of the Friends of Island History.

<sup>19</sup> Bryan, *Maine Cottages*, 48.

<sup>20</sup> This color is depicted in the final ink and watercolor on linen drawings preserved by Savage and now in the Gerrish Collection at the Northeast Harbor Library.

<sup>21</sup> The construction of Rosserne began in 1890 and continued through the summer of 1891, during which time the Smiths stayed at the Kimball House. “N.E. and Seal Harbors,” *Bar Harbor Record*, June 18, 1891. Digital Archives of the Friends of Island History.

<sup>22</sup> These fireplaces often featured decorative panels composed of cobblestones. Although a thorough study of this motif has not yet been undertaken, this type of fireplace has been found in Savage’s designs for Mrs. K.J. Stevens, Lieutenant R.G. Davenport, and Ansel Manchester.

<sup>23</sup> “Northeast Harbor,” *Bar Harbor Record*, December 17, 1891. Digital Archives of the Friends of Island History.

<sup>24</sup> Little is known of the early sand industry at Mount Desert Island, but occasional newspaper references allude to its existence. Drumstick, “Latest from Long Pond,” *Mount Desert Herald*, April 22, 1882. Digital Archives of the Friends of Island History. Large rustic fireplaces were also included in other more formal designs by Savage, including Devilstone and Brackenfell.

<sup>25</sup> “By Telegraph,” *Bangor Daily Whig & Courier*, August 27, 1889. Nineteenth Century U.S. Newspapers Online.

<sup>26</sup> David Schuyler and Gregory Kaliss, Eds., *The Papers of Frederick Law Olmsted, Vol. IX: The Last Great Projects, 1890–1895* (Baltimore: Johns Hopkins University Press, 2015), 356. Though period accounts refer to Vanderbilt’s estate as both “Pointe d’Acadie” and “Point d’Acadie,” it is the latter that appears on the Olmsted drawings and in correspondence between Vanderbilt and Olmsted, suggesting this as the correct spelling.

- <sup>27</sup> “Maine Melange,” *Bangor Daily Whig & Courier*, July 4, 1894. Nineteenth Century U.S. Newspapers Online.
- <sup>28</sup> “Northeast Harbor,” *Bar Harbor Record*, February 7, 1895. Digital Archives of the Friends of Island History. Though written specifically about Northeast Harbor, similar quotes are found about other areas of the island.
- <sup>29</sup> John D. Rockefeller Jr. to Edsel Ford, December 21, 1922, Office of the Messrs. Rockefeller, Record Group 2, Series I, Homes, FA318, Box 77, Folder 783, Rockefeller Archive Center.
- <sup>30</sup> Edsel B. Ford to John D. Rockefeller Jr., January 5, 1923, Office of the Messrs. Rockefeller, Record Group 2, Series I, Homes, FA318, Box 77, Folder 783, Rockefeller Archive Center. The author is indebted to Earle G. Shettleworth Jr. for making him aware of these letters between Rockefeller and Ford.
- <sup>31</sup> Karl Schrifftgiesser, “Edsel Ford’s Summer Home at Seal Harbor,” May 22, 1926. Clipped article from an unknown periodical found in a scrapbook in the collection of the Maine Historic Preservation Commission.
- <sup>32</sup> Ibid.
- <sup>33</sup> Ibid.
- <sup>34</sup> John McAndrew, Ed., *Guide to Modern Architecture: Northeast States* (New York: Museum of Modern Art, 1940), 27.
- <sup>35</sup> “Summer House for Mrs. Clara Fargo Thomas, George Howe, Architect,” *Architectural Forum* (December 1939): 449.
- <sup>36</sup> Robert A.M Stern, *George Howe: Toward a Modern Architecture* (New Haven and London: Yale University Press, 1975), 182.
- <sup>37</sup> George Howe’s mother, Helen B. Howe, owned Holiday House, one of the cottages of the Harbourside development at Northeast Harbor.
- <sup>38</sup> A Native, “Observations at Northeast Harbor,” *Bar Harbor Record*, March 22, 1894. Digital Archives of the Friends of Island History. This article likely refers to a large cottage constructed for Ansel L. Manchester, today known as the Lehrman Cottage.