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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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

1. Name of Property

Historic name: Edgecliff
Other names/site number: Professor Samuel M. Downs Cottage
Name of related multiple property listing: N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 34 Norwood Lane
City or town: Southwest Harbor State: Maine County: Hancock County
Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this x nomination _____request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property x meets _____does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

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

Applicable National Register Criteria:

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

8/16/13

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

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

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

Signature of commenting official: **Date**

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

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:) _____

for Edson M. Beall 10-16-13

Signature of the Keeper **Date of Action**

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private ☒

Public – Local ☐

Public – State ☐

Public – Federal ☐

Category of Property

(Check only **one** box.)

Building(s) ☒

District ☐

Site ☐

Structure ☐

Object ☐

United States Department of the Interior

NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, DC 20240

October 24, 2013

Notice to file:

This property has been automatically entered in the National Register of Historic Places

on October 16, 2013

This is due to the fact that there was a lapse in appropriations by Congress and our offices were closed from October 1-16, 2013. "Nominations will be included in the National Register within 45 days of receipt by the Keeper or designee unless the Keeper disapproves a nomination" (30CFR60.(r). If the 45th day falls on a weekend or Federal holiday, the property will be automatically listed the next business day.

The documentation is technically sufficient, professionally correct and meets the National Register criteria for evaluation. Thus, this property is automatically listed in the National Register of Historic Places.

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

Contributing	Noncontributing	
1	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
1	0	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC / Camp

_____
_____
_____
_____
_____

Current Functions
(Enter categories from instructions.)

DOMESTIC / Camp

_____
_____
_____
_____
_____

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE VICTORIAN/Shingle Style
LATE VICTORIAN/Queen Anne
_____
_____
_____
_____
_____

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Edgecliff is a wood-shingled house with some wood clapboards. It rests on stone piers and a concrete foundation. It has wood windows with wood frames. The roof is covered with asphalt shingles.

Narrative Description

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

Summary Paragraph

Edgecliff is a summer cottage on the Maine coast in Southwest Harbor on a point on Somes Sound, a long fjord on Mount Desert Island. Edgecliff is a Shingle Style/Queen Anne cottage. It is irregular in plan, with many bay windows, dormers, and a wraparound porch. It has a balloon frame and its exterior walls are clad in painted wood shingles and clapboard. It is approximately forty-five by twenty-seven feet. It was built in 1886-87 and moved a short distance and added onto in 1910-11. Its significant features are its exterior painted wood shingles and clapboards; its asymmetrical façade; its complicated, steeply pitched roof that envelopes the porch; the wraparound porch; its bay and oriel windows and dormers; and its multi-paned windows. The cottage has integrity of location, setting, materials, workmanship, feeling, and association. The integrity of design was impacted when the exterior wall of the wraparound porch was changed from fieldstone to wood shingles.

Narrative Description

Somes Sound is a large body of water that divides Mount Desert Island into two lobes. Southwest Harbor is on the east side of the western lobe, directly on the sound north of where it opens into the Atlantic. Edgecliff is located on Clark Point, which extends into the Sound north of the town and south of Norwoods Cove. The land slopes upward to the north and west of the house (Photograph #1).

The cottage is oriented to the east, facing the water.[1] A secondary façade faces south. It is immediately surrounded by a grassy lawn. It is approximately seventy-five feet from the cottage to the rocky coast line. It is surrounded on its other three sides by a pine tree forest, although there are flower gardens to the rear of the house on its western side. A wooden stairway and a fieldstone footpath leads from a bituminous parking area west of the house to the porch on the house's west elevation. A separate bituminous footpath leads from the southwest of the parking area and travels along the south side of the house to wood steps leading to a wood pier. The pier in turn leads to a wood and aluminum ramp that leads to a floating wood dock that extends into the sound.

Edgecliff is rectangular in shape with a large protruding central bay on its east façade. It has a wide wraparound porch, several bay windows, and dormers. Its steep compound roof, clad with asphalt shingles, seamlessly flows onto the original porch roof. Two brick chimneys are located on the ridgeline of the roof. The building is clad with painted shingles and wood clapboard. The clapboard is located on the first story of the west, south, north, and most of the east elevations. It has wood corner boards where the wall planes intersect on the first story. The trim on the house is plain, with wide casings surrounding most of the windows. The building is supported by fieldstone piers and a concrete foundation, part of which is covered with shingles. There is latticework between the piers, which is covered with climbing hydrangea, as well as perennial sweet pea and wisteria on the southeast corner. The primary façade faces east towards the sound. The secondary elevation faces south and includes the primary entrance to the house, as well as some elaborate features. Edgecliff was built in 1886-87. In 1910-11, it was relocated from a lot located to its immediate north and added on to when new owners took possession . A two-story addition, including a sunroom and new kitchen on the first story and two bedrooms on the second story, were added onto the north elevation of the house. At the same time part of the north end of the original porch was enclosed and a shed dormer was added to the roof on the south end of the east facade (see Figures 1 and 2). The 1910-11 addition brought a more complex massing to the cottage, with its added dormers, oriel windows, and front gable. However, the building is unified by its wood shingles and clapboard siding, its flared eave between the first and second stories of the north and west elevations, its asymmetrical façades, its steeply pitched roof, its extensive porches, its multi-paned windows with wide wood casings, and its corner boards on the first story. Unless otherwise noted, all of the windows are double-hung, wood, with wood sills and lintels.[2]

[1] The façade faces northeast, but for the purposes of this study, it will be considered to face east.
[2] In Figure 2, the sunroom is labeled "Den."

Original Cottage

The original part of Edgecliff is defined by its side-gabled shingled roof that extends over its east and south elevations to encompass the wraparound porch; its asymmetrical facades, its painted wood shingles on the wraparound porch and on the second story; its bays and dormers; and the high foundation on its east and south facades. The cottage is supported on fieldstone piers; the area between the piers is filled with latticework. The first story of the original house is clad in wood clapboards. There are wood chamfered porch supports on the wraparound porch, one at each location where the porch takes a turn.

East Façade

The primary façade can be divided into two sections. Starting from the south, the first story of the first section contains a French door with ten panes; the second section contains a protruding bay with a door and two windows, as well as a flush wall directly north of the projecting bay. The second story has a shed dormer, added to the house in 1910-11, with paired six-over-one windows.

In the center section of the east facade, a large three-sided bay protrudes from the wall plane on both the first and second stories. On the first story, it has a French door in the center segment, with five panes in each casement. The two flanking segments on the first story contain twelve-over-twelve windows. On the flush wall to the north of the protruding bay is a four-over-one window. On the second story of the bay window, the south window is a small six-over-six window, while the center and north sides of the bay window contain one-over-one windows.

South Façade

Starting at the beginning of the wraparound porch on the west side of the house, the secondary elevation is three bays wide. The first bay includes the primary entrance door, the second a three-part window, and the third a canted window and the void created by the wraparound porch as it turns the corner to the east façade. Approximately one-half of this elevation resets on a concrete foundation, which is covered in shingles. The other half is supported by a fieldstone pier with latticework. A two-panel wood door with sixteen-light glazing in its upper half provides entry to the house. An aluminum storm door is on the exterior of the door. The three-part window in the center bay comprises a nine-over-nine window, flanked by two casement windows with nine lights each. The windows are joined by a continuous wood lintel. The corner of the east section of the first story is canted, forming a forty-five degree angle with the south and east walls. There is a twelve-over-twelve window in this wall plane. The rafters of the porch are exposed. The upper half of the second story gable wall projects beyond the wall plane below. Underneath the soffit of the projecting section of the upper wall is a bay window that rests on the porch roof. The bay window contains a twelve-over-twelve window flanked by two nine-over-nine windows (Photograph #2).

West Elevation

The west (rear) elevation consists of two sections and is two stories tall. It has a complex roof pattern. There is a south-facing gable that is interrupted by a west-facing gable, so that its ridgeline meets the gable end of this roof. The west-facing gable is asymmetrical

and stops on its north side where it intersects with the roofline of the south-facing gable. On its south side, the west-facing gable meets the south-facing gabled roof of the south elevation. A brick chimney arises in the south-facing gable above its intersection with the second front-facing gable. The second section is the entrance gable to the wraparound porch.

In the north section, there are two nine-over-nine windows located at the northern part of this section. On the second story is a six-over-one window with a wood sill. To its south are paired twelve-over-twelve windows that light the stairway. They sit directly upon the flared edge of the wall.

The south section is topped by the gable end of the wraparound porch roof; which projects approximately five feet west of the back wall of the house, and also widens towards the north, sheltering a twelve-over-twelve window on the back wall. The porch roof structure is supported by a wood bracket on its north side and a porch support on its south side, and the closed gable is clad with painted shingles. The exterior wall ends to the window's immediate south. Five wood steps lead to the wraparound porch from the fieldstone path. In front of the rear elevation are a variety of ornamental bushes in a fieldstone-lined garden. (Photograph #3).

1910-11 Addition

The 1910-11 addition is located at the north end of the house. It has a east-facing-gabled roof covered with asphalt shingles and an enclosed porch on the northeast corner. There are flared eaves between the first and second stories of the north and west elevations.

East Façade

The east façade is two and a half stories tall with an asymmetrical front-facing gable roof with its northern slope longer than its southern slope. The front-facing gable intersects with a side gable that projects behind the second-story conical roof of the bay window of the original cottage. This exterior wall is entirely clad with painted wood shingles and rests on a concrete foundation that is also covered with shingles. The upper stories of this section are set back from the wall plane of the original cottage. An enclosed porch on the first floor extends beyond the wall plane of the upper stories and its shed roof, clad in asphalt shingles, intersects the roof of the wraparound porch of the original building. The porch was originally open, and on the south side of the now-enclosed porch a door with fifteen fixed-pane lights leads from the enclosed porch to the wraparound porch to its south. The door is flanked by two wide sidelights that are as wide and tall as the door also have fifteen fixed-pane lights. In 1997, a set of four closely set windows were installed in the east elevation of the enclosed porch. In keeping with the multi-pane windows of the rest of the house, they are twelve-over-twelve windows. The second story contains a bay window with a conical roof and three six-over-one windows. A small four-over-one window is in the upper half story of this section. (Photograph #1.)

North Elevation

The north elevation is three bays wide and two-and-a-half stories tall and is covered with wood clapboard on the first story and wood shingles on the second story. The east part of the building on the first story juts out to accommodate the enclosed porch. This elevation rests

on concrete piers with fieldstone infill walls between, a small segment of which is clad with painted wood shingles at the northeast corner. The first story has three irregularly spaced windows. These are new windows, installed in 1997 to replace earlier, inappropriate replacement windows, and have multi-pane sash like those original to the house. Unlike the rest of the windows in the house, they have a narrow wood casings. The second story has three windows: a short four-over-one window in the center, flanked by a twelve-over-twelve windows to its east and a six-over-one window to its west. There is a shed dormer in the attic that is clad with painted shingles and contains paired four-over-one windows. (Photograph #4.)

West Elevation

On the west elevation of the 1910-11 addition, there is a west-facing gable. It meets the the south-facing gable of the original cottage. A brick chimney arises on the south-facing gable where it intersects with the roofline of the west-facing gable. The first story of this elevation is covered in wood clapboards and the upper story is covered with painted shingles. It rests on a concrete foundation. The first story includes French doors with flanking sidelights that were installed in 1997. The French doors are made of fifteen fixed-pane glass, flanked by sidelights with fifteen lights in each. A window to the south of the French doors was installed in 1910-11 as part of the renovation; it is a nine-over-nine window. On the second story of this section is an oriel window with a six-over-one window on each side. To the oriel window's south is a smaller six-over-one window. Directly above the oriel window is a small four-over-one window that lights the attic. (Photograph #3.)

Interior

The interior of Edgecliff is divided into three areas: the formal rooms—the living room and dining room; the more casual rooms--the sunroom and kitchen; and the private rooms—the bedrooms and bathrooms. The formal rooms are on the first floor in the original cottage; the more casual rooms are on the first floor of the addition; and the private rooms are on the second floor, with the exception of one bedroom and two bathrooms on the first floor, both in the original part of the building. The interior ornamentation is kept to a minimum. The wall surfaces are painted. The woodwork in the house is plain. There are four-panel doors throughout with square-edge trim. The trim around the windows and doors in the formal rooms is slightly more elaborate, with a fluted, sunk panel casing and plain corner blocks. There is bead and cove crown molding throughout the house.

The formal rooms of the house are located in the first story of the original part of the house. The living room is a long, narrow room with windows on the south wall and a French door on its east wall, looking out over the wraparound porch and the view beyond. A window on its west wall faces the flower garden. There is a fireplace on its north wall with a brick hearth. The fireplace opening is capped by a flat brick arch. It has a painted brick surround which is topped by a pair of corbelled brick mantel supports with decorative brickwork between in a saw-tooth pattern. The painted wood mantle is topped by a painted brick chimney piece rising to the cornice with a small niche in its center in a pointed arch shape. It projects into the living room between a doorway to the only downstairs bedroom to its west and the opening to the dining room to its east. A dog-legged open stairway leads to the second story in the northwest corner of the living room. It has turned balusters and plain newel posts (Photograph #5).

A cased flat arch opening leads to the dining room. A French door and flanking windows are in the bay at the east side of the room, looking out over the wraparound porch and the sound in the distance. There is a painted brick fireplace in the southwest corner of the room. It is canted at a forty-five degree angle. It has a brick hearth and the fireplace opening is topped by a flat brick arch. Like the fireplace in the living room, it has corbelled brackets supporting the painted wood mantle. Between the corbelled brackets are two rows of decorative brickwork in a saw-tooth pattern. The brick chimney piece tapers inward about halfway above the mantle, then rises straight until it meets cornice at the ceiling. A narrow recessed niche, in the shape of a long rectangle with a pointed arch at the top, is in the center of the chimney breast (Photograph #6). A built-in china cabinet, canted at a forty-five degree angle, is in the northwest corner of the room. It contains a cabinet with two single-paneled painted wood doors with four unpainted wood shelves above. The shelves are triangular in shape to accommodate the angle of the cabinet. The cabinet is surrounded by fluted painted wood trim. Immediately north of the dining room is a short passage that was formerly the terminus of the wraparound porch before it was enclosed. It now includes a butler's pantry to the west and a bathroom to the east of a short passage that leads to the 1910-11 addition to the house. The butler's pantry, the passage, and the bathroom are all located in the part of the original wraparound porch that was enclosed with the 1910-11 remodeling.

The more informal rooms are in the addition at the north side of the house. The casings around the doors and windows in the sunroom and kitchen are plainer than the rest of the house, with unadorned square-edge trim. The sunroom is partially located in the enclosed porch of the addition. The short passage from the dining room leads to the sunroom. A French door and flanking sidelights look south onto the wraparound porch (Photograph #7). An unpainted brick fireplace, trimmed in unpainted wood, with a brick hearth and an unpainted wood shelf, sits in the southwest corner. An uncased opening, which was added in 1997, leads to kitchen. Bead board cabinets and a center island were added in the 1997 remodeling to match the cabinetry in the butler's pantry. It has slate floors and granite countertops.

The private areas of the house, the bedrooms and bathrooms, are primarily on the second story. The exceptions are the bedroom and two bathrooms on the first floor. The bedroom is located directly west of the dining room and accessed by doors leading to short passageways to the kitchen and the living room. Prior to the 1910-11 remodeling, it was the location of the kitchen and the servant's bedroom was in the place of the adjoining bathroom to its north. There are four bedrooms on the second floor, connected by a central corridor. The north two bedrooms are in the addition. All four bedrooms have a bay window. There are two bathrooms on the second floor, both on the west side of the hallway. The door and window casings are plain square-edge trim (Photograph #8). At the north end of the corridor is a door leading to a stairway to the unfinished attic.

8. Statement of Significance

Applicable National Register Criteria

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

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

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

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

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

Criteria Considerations

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

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

☐ B. Removed from its original location

☐ C. A birthplace or grave

☐ D. A cemetery

☐ E. A reconstructed building, object, or structure

☐ F. A commemorative property

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

Areas of Significance (Enter categories from instructions.)
ARCHITECTURE

Period of Significance
1886-1911

Significant Dates
1886-1887
1911

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

Cultural Affiliation

Architect/Builder
Soulis, James H. (1842-1918)
Bates, William A. (1853-1922)

Statement of Significance Summary Paragraph

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

Edgecliff, a cottage in Southwest Harbor on Mount Desert Island on the coast of Maine, is significant at the local level under Criterion C for Architecture as a good example of a Shingle Style/Queen Anne coastal cottage. It is significant because it evolved from a Shingle Style cottage with Queen Anne elements when it was constructed in 1886-87 to a Shingle Style/Queen Anne hybrid after it was added onto in 1910-11. The new addition was more Queen Anne in style, but it used many design features to unify it with the original design. Its period of significance spans from its construction in 1886-87 to 1911. The original portion of the cottage has many features of the Shingle Style, including wood shingles on its exterior; a steep, irregular roofline, a roof that encompasses a wide, sheltering porch; an asymmetrical façade; and bay windows. It has corner boards on its first story that are more characteristic of the Queen Anne style. The 1910-11 addition also exhibits more Queen Anne than Shingle Style elements. William Augustus Bates was the architect for the original cottage. It is not known who designed the addition.

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

Criterion C: Architecture

Edgecliff is a good example of a hybrid Shingle Style/Queen Anne coastal cottage. In addition, it was one of the first cottages in either the Shingle Style or the Queen Anne built in Southwest Harbor. When it was initially constructed in 1886-87, it was a Shingle Style summer residence with Queen Anne elements, but evolved into a cottage with a greater Queen Anne presence after it was sold to another family in 1910 and greatly expanded over the following year. In addition to its wood shingled exterior, it has an asymmetrical façade with an extensive porch under an irregular, steeply pitched, encompassing roof, also made of shingles, with intersecting gables, several dormers, a wraparound porch, and an open floor plan that are characteristic of the Shingle Style. It also has Queen Anne features—a steeply pitched roof of irregular shape; a dominant front-facing gable; a one-story, full-width porch; bay and oriel windows; corner boards—particularly on the 1910-11 addition to the house. The design of the Queen Anne addition was successfully unified with the earlier cottage using exterior wall treatments, a steeply pitched roof, a unified roof on the new and old porches, the asymmetrical facades, flared eaves between the first and second stories, bay and oriel windows, multi-pane windows, and corner boards.[3]

[3] Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1995), 262-299; James C. Massey and Shirley Maxwell, *House Styles in America: The Old-House Journal Guide to the Architecture of American Homes* (New York: Penguin Putnam, Inc., Penguin Studio, 1999), 126-51; Rachel Carley, *The Visual Dictionary of American Domestic Architecture* (New York: Henry Holt and Company, An Owl Book), 154-65; Vincent Scully, introduction to *The Architecture of the American Summer*, by The Temple Hoyne Buell Center for the Study of American Architecture

Samuel and Annie Downs were among the first summer residents to build a cottage in Southwest Harbor. The town, initially settled by homesteaders engaged in logging, fishing, and shipbuilding, expanded in the 1850s with the establishment of a lobster factory. This coincided with the discovery of the area by members of the Hudson River School of Painting, making it a desirable destination for early vacationers wishing to escape city life. A local entrepreneur, Deacon Henry H. Clark, capitalized on the area's newfound popularity by constructing a steamboat wharf in the town and opened the area's first hotel to promote tourism. The first "rusticators," as they were called locally, began to frequent Southwest Harbor and other communities on Mount Desert Island, first boarding in the homes of local residents. By the 1870s, the town had blossomed as a resort, but most still stayed in boardinghouses or small hotels. It was not until the 1880s that vacationers started to build their own cottages. Most of the cottages were owned by academics, who had their summers free to travel. Professor Downs, who taught at Andover and Bradford Academies north of Boston, and his wife Annie, summered in Southwest Harbor, first staying at the Claremont Hotel in the town, and then were one of the first to build a summer residence. They hired a New York architect, William Augustus Bates, who designed it in the Shingle Style with Queen Anne elements. Most of the Shingle Style cottages in Southwest Harbor were not built purely in the Shingle Style and appear with aspects of the Queen Anne or the Colonial Revival. After Samuel Downs' death in 1909, Schuyler Clark bought the house, moved it several hundred feet to its south, and added onto to it, presumably for a larger family, since the Downs were childless.[4]

The roots of the Shingle Style are many and varied, as well documented by historian Vincent Scully. As he describes it, wealthy Americans retreated from industrialization, financial scandals, and corruption beginning in the late 1860s by vacationing in coastal communities such as Mount Desert, Maine, Newburyport, Massachusetts, and Gloucester, Massachusetts, where they found deteriorating colonial architecture ". . .in various stages of picturesque dilapidation . . . and these ancient ruins came quickly to be associated with the cleaner and more simple dream world which the vacationing refugees were seeking."[5] The impulse toward a more genteel lifestyle merged with these architectural antecedents, which lead to the creation of Shingle Style houses, most of them designed by the first generation of self-styled architects in America.[6] As Spiro Kostof, a former professor of architectural history at the University of California at Berkeley, writes, "The Shingle Style was a phenomenon of the suburbs and the summer places of the Northeast. It was antimonumental in sentiment and also antiurban. It prided itself on an honest, democratic look. But the mood was escapist. It looked back on those simpler days before industry had changed the world. . . . So it remained a

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(New York: Rizzoli International Publications, Inc., 1989), 4-6; John M. Bryan, *Maine Cottages: Fred L. Savage and the Architecture of Mount Desert* (New York: Princeton Architectural Press, 2005), 70.

[4] Nellie C. Thornton, *Traditions and Records of Southwest Harbor and Somesville, Mount Desert Island, Maine* (Auburn, ME: Merrill and Webber Co., 1938), 165; Shettleworth, Earle, Jr., and Lydia B. Vandenbergh, *Mount Dessert Island: Somesville, Southwest Harbor, and Northeast Harbor* (Charleston, SC: Arcadia Publishing, Images of America, 2001), 7-10; Deborah Thompson, "Significant Architectural Resources in the Town of Southwest Harbor, Maine," Draft of a National Register of Historic Places Multiple Property Documentation Form, 2001, on file at Maine Historic Preservation Commission, E. 3-5.

[5] Antoinette F. Downing and Vincent J. Scully, Jr., *The Architectural Heritage of Newport, Rhode Island, 1640-1915,* 2nd ed. (New York: Clarkson N. Potter, Inc., 1967), 156.

[6] Scully, *The Architecture of the American Summer,* 5; Massey and Maxwell, 145-46; Leland M. Roth, *Shingle Styles: Innovation and Tradition in American Architecture, 1874 to 1982* (New York: Harry N. Abrams, Inc., A Norfleet Press Book), 14-22.

gracious regional effusion reserved for second homes, casinos, and summer hotels of vacationing well-to-do families."[7] While this was not entirely true—the Shingle Style also proliferated across the United States, especially on the west coast and in Chicago—it began and flourished primarily in northeastern coastal communities.

The forested, rocky coastline of Maine provided the ideal setting for the Shingle Style, as the buildings seem to be organically related to the landscape.[8] Edgecliff was no exception. It was integrated into its setting and appeared to be designed for its site. Shortly after the house was constructed, the *Mount Desert Herald* printed this notice: "Professor and Mrs. S. M. Downs have arrived in Southwest Harbor, and are occupying for the first time their new cottage on the western shore of Somes Sound. They have named their estate upon which it is placed, 'Edgecliff,' and additional interest is felt in it, because it is the first summer cottage in that part of Southwest Harbor. 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 the surroundings, that the house with its curving octagonal piazzas, its oriel windows and its paint like the firs and spruces in color, seems as much a growth as the boulders and ledges which encompass it."[9] While the cottage was moved twenty-four years after it was built, it continued to fit into the landscape of the pine forest and rocky coastline.

In addition to its influence from colonial architecture, the Shingle Style grew out of the Queen Anne, first popularized in England by Richard Norman Shaw and others and then bought to the United States first by H. H. Richardson. The Queen Anne became enormously widespread throughout the country. Stylistically, the Shingle Style and the Queen Anne contain many of the same elements, but are handled differently. Like the Shingle Style, the Queen Anne used shingles, (though unlike the Shingle Style these were most often patterned), an irregular, steeply pitched roof, an asymmetrical façade, and extensive, often wraparound, porches. However, where the Queen Anne is, by and large, vertically oriented, the Shingle Style is horizontal. Where the patterned shingles and other exterior wall treatments of the Queen Anne are designed to create an exuberant appearance, the continuous wood shingles and masonry of the Shingle Style are designed to create a continuous, enveloping wall surface. Where the porches of the Queen Anne are designed to extend the footprint of the building, the porches of the Shingle Style are enclosed under the building's roofline. Where the irregular shape of the Queen Anne roof, punctuated by towers and dormers, is designed to add to its verticality and energetic appearance, the Shingle Style's roof line, while also containing towers and dormers, is designed, with its continuous shingles, to unify the various elements of the building. As James C. Massey and Shirley Maxwell, historic preservation consultants, write, "Unity was the guiding principle behind the Shingle Style. The real purpose of the shingled walls is to meld any irregular shapes into an almost seamless mass that is varied, yet unified; orderly, yet free. . . . Where the Queen Anne houses appear lively—always changing

[7] Spriro Kostoff, *A History of Architecture: Settings and Rituals* (New York: Oxford University Press, 1985), 652.
[8] Scully, *The Architecture of the American Summer,* 9; Scully, *The Shingle Style and the Stick Style,* rev. ed. (New Haven: Yale University Press, 1971), xx; Historian John Byran writes about the Shingle Style in coastal settings: ". . .with some imagination, asymmetrical shingle-style buildings along the shore can be viewed as being roughly analogous to the rocky shore with its dark mantle of spruce forest." Bryan, 72.
[9] As quoted in Shettleworth, 70.

planes and colors and materials—Shingle Style buildings are calm and assured."[10] In addition to its exterior elements, the open plan of the interior is a hallmark of both the Queen Anne and the Shingle Style.[11]

Edgecliff exhibits characteristics of both the Shingle Style and the Queen Anne. The evolution of the cottage from a Shingle Style residence with Queen Anne features to Shingle Style/Queen Anne hybrid after the 1910-11 addition makes this building architecturally interesting. The similar features of the Shingle Style and the Queen Anne made it possible for the two parts of this house to blend. Two of the most important features of both the Shingle Style and Queen Anne are its exterior wall cladding and its asymmetrical façade. The Shingle Style generally has continuous wood shingles, while the Queen Anne usually has a variety of patterned shingles. Edgecliff has wood shingles on the porch and the second story of the original cottage (the first story has clapboards) and a mixture of shingles and clapboards on the addition (the east façade is covered in shingles, the north and east elevation have clapboards on the first story, shingles on the second). The continuous cladding of the first story is interrupted by corner boards, which is a frequent characteristic of the Queen Anne. Nonetheless, by sticking with the clapboard/shingle combination of the earlier cottage instead of adding patterned shingles that were more characteristic of the Queen Anne, the designer of the addition brought cohesion to the design of the house as a whole. In addition, there was a flared eave between the first and second stories on the west elevation. When the new addition was constructed, the eave was continued on the north side of the west elevation and the north elevation. Edgecliff has the asymmetrical façade that is characteristic of both the Shingle Style and the Queen Anne. The asymmetry was present on the original structure on both its east and south facades. The east façade of the original structure was two bays wide with a two-story bay window in one of the bays and the porch roof on the south façade extends further to its west than its east. The asymmetry continued on the addition, with its asymmetrical front-facing gable, with the north side of the gable longer than its south. The addition of the bay window on the second story of the addition and the shed dormer to the south end of the east façade contributes to its overall asymmetry: the design is balanced yet not symmetrical.[12]

An irregular, steeply pitched roof and wide, often wraparound porches are also distinctive features of the Shingle Style and the Queen Anne. The already irregular roofline of the original cottage was made even more complicated by the addition with its cross-gabled roof and asymmetrical front-facing gable on the east façade. This gable and the front-facing gable of south façade of the original cottage are both hallmarks of the Queen Anne. Both gables have dormers on the second story, suggesting that the design intent of the addition was to echo the design of the south façade of the original structure. One of the most important features of the Shingle Style is the all-encompassing nature of the roof, which includes the porch under the roof of the house. This is evident on the original house, whose wraparound porch covered the north side of the house before the addition. The original design for the house in 1886-87 depicted that the porch was made of stone (Figure 1). The porch is now clad

[10] Massey and Maxwell, 147, 149.
[11] McAlester and McAlester, 262-68, 288-91; Massey and Maxwell, 127-51; Carley, 154-165; Cyril Harris, *American Architecture: An Illustrated Encyclopedia* (New York: W. W. Norton and Company, 1998), 266-67, 296-97; Scully, *The Architecture of the American Summer,* 4-6; Roth, 23-28; Bryan, 70.
[12] McAlester and McAlester, 262-68, 288-290; Massey and Maxwell, 138, 150.

with shingles; this change most likely occurred with the move of the house in 1910. The roof of the addition does not integrate the porch on its east elevation. However, the roofline of the original porch flows seamlessly onto the porch on the new addition, seemingly a continuation of the original roofline. The porch of the new addition was not originally enclosed, which likely would have made it seem like a continuation of the original porch. The porch supports are plain, which is more typical of the Shingle Style than the Queen Anne, which generally uses turned spindlework or classical columns.[13]

The designers of the Shingle Style and the Queen Anne style handled projections—bay windows, towers, cutaway bay windows, oriel windows, and dormers—differently. Since the intent of the Shingle Style was to encompass the building elements under its envelope of continuous shingles and its sheltering roof, typical projections were towers, which minimized the disruption to the wall surface, especially if they were kept under the roofline; two-story bay windows, which also minimized disruption to the wall surface; and dormers, the walls and roofs of which could be covered with the same shingles as the roof. The intent of the Queen Anne was the exact opposite: to avoid a smooth-walled appearance. Thus cutaway bay windows, oriel windows, cantilevered wall extensions, and dormers were favored. Edgecliff has several projections. The south façade, in the original portion of the cottage, contains a bay window on the second floor underneath the wide soffit of the projecting gable. This is a typical Queen Anne elaboration. Rounding the corner to the east façade, there is a shed dormer at the south end, which was added as part of the 1910-11 remodeling effort. This type of dormer is more characteristic of the Shingle Style than the Queen Anne because it can fit in easily under the roofline. To its north is a two-story bay window capped by a conical roof that is integrated into the porch and sweep of the roof, making it more of a Shingle Style element. The north addition has three projections which are all Queen Anne in nature because they break either the wall or the roof plane. On the east elevation is a bay window on the second story. Its three-sided window mimics the configuration of the bay window to its immediate south, helping to bring cohesion to the design. On the south elevation is a large shed dormer and on the west elevation is an oriel window. Regardless of whether they are considered to be Shingle Style or Queen Anne, the projections of the north addition create a continuity with the projections of the original building.[14]

Windows on Shingle Style buildings generally have a multiple panes in their upper sash and a single pane in their lower sash and many Queen Anne houses have the same configuration. The windows of Edgecliff, however, have multiple panes in both their lower and upper sash. This holds true for the original cottage and the addition, creating yet another way to continue the unity of the design. The current owners replaced large picture windows that were in the first story of the north elevation that the previous owners had installed to continue this tradition.[15]

[13] McAlester and McAlester, 262-68, 288-290; Massey and Maxwell, 138, 150; Deborah Thompson, "Professor Samuel M. Downs Cottage," Draft of a National Register of Historic Places Registration Form, n.d., on file at the Maine Historic Preservation Commission, Section 7, page 1.

[14] McAlester and McAlester, 262-68, 288-290; Massey and Maxwell, 138, 150.

[15] McAlester and McAlester, 262-68, 288-290; Massey and Maxwell, 138, 150; Deborah Thompson, "Professor Samuel M. Downs Cottage," Section 7, page 1.

The open floor plan of Edgecliff is a common feature of both the Queen Anne and the Shingle Style. Architects began designing with an open floor plan in the late 1860s and 1870s. The plans featured a living hall with a broad staircase and fireplace, taking center stage in the floor plan, with other rooms, particularly the dining room and the drawing room, opening off the large hall. So instead of a linear room arrangement, there is a more open, free-flowing relationship between the rooms in the house. Smaller houses, which could not accommodate a large living hall, also had more informal, casual floor plans. In these houses, the living hall was incorporated into the living room, which still contained both the staircase and a fireplace. Additionally, the kitchen was placed closer to the dining room than it had been formerly. This is the case with Edgecliff. Entrance is directly into the living room, which contains an open staircase and a fireplace. There is a wide opening from the living room into the dining room, so these spaces easily flow into one another (Figure 1). At the north end of the dining room, a butler's pantry leads to the kitchen, providing easy access. The relationship between the kitchen and the dining room was made easier after the 1910-11 addition. The kitchen was originally located directly behind (west) the dining room, but there was not a direct link between the two rooms; presumably one would need to go through the living room to get from the kitchen to the dining room (Figure 2). This change may indicate how widespread the ideal of an open and efficient floor plan had become by the early twentieth century. Just north of the dining room, through a short passage, is the sunroom, which is part of the 1910-11 addition. In 1997, a large opening was installed between the sunroom and the kitchen, further opening up the floor plan of the first floor (this change is not reflected in the 1993 sales flier).[16]

Developmental history/additional historic context information (If appropriate.)

Professor Samuel and Annie Downs built a small cottage on Clark Point in Southwest Harbor in approximately 1882-83. That same year, they brought William A. Bates to Southwest Harbor to discuss building another cottage on the same spot. Bates designed Edgecliff, which was built 1886-1887. Professor Downs was a composer and music teacher at Abbot Academy in Andover, Massachusetts, a secondary school for girls (it was later absorbed by Phillips Academy) and also taught music at Bradford Academy. In addition to his teaching duties, he was also the organist at the New Old South Church in Boston. Annie Downs also lectured at Abbot Academy, teaching history, literature, and art. Annie was very involved in the Southwest Harbor Community. She helped found the Southwest Harbor Library by gathering discarded books from hotels and placing them on a shelf in Dr. R. J. Lemont's drugstore. Moreover, she was interested in botany and contributed to *The Flora of Mount Desert Island, Maine* by Edward L. Rand in the 1880s.[17]

The Downs were among the early summer residents to build a cottage on Clark Point in Southwest Harbor. They were a part of progression of summer visitors to Southwest Harbor, as Deborah Thompson writes in "Significant Architectural Resources in the Town of Southwest Harbor, Maine," a draft of a Multiple Property Documentation Form for the town: "The

[16] Downing and Scully, 153, 166; Scully, *The Shingle Style,* 73, 88; Kostoff, 1985; Massey and Maxwell, 149-50; Bryan, 70.
[17] Meredith Hutchins, "Annie Sawyer Downs," *The Library News,* n.d, n. p.; Thornton, 165; Shettleworth and Vandenbergh, 70; Thompson, "Professor Samuel M. Downs Cottage," Section 8, page 1.

architectural history of the town of Southwest Harbor mirrors its settlement patterns, first as a coastal village with a population which earned its living from fishing, farming, lumbering, quarrying, coastal and overseas trading, some mining, and food preparation (fish canning). It then, in the early years following the Civil War, began to attract the attention of summer visitors, and soon it became an important site for boarding houses, and then summer hotels. From the ranks of these visitors, and others to whom it was recommended, came the builders of summer cottages, and the creation of a vibrant summer colony."[18] The Downs remained a part of Southwest Harbor's vibrant summer colony until their deaths—Annie Downs died in 1901 and Samuel Downs died in 1909. Following Professor Downs' death, Schuyler R. Clark bought the cottage, moved it to an adjacent lot, and added to it, presumably to accommodate a larger family. The Clark family owned the property until the 1970s[19]

William Augustus Bates

William A. Bates (1853-1922), the architect of Edgecliff, began his career in 1872 at Herter Brothers, a producer of furniture and interiors in New York City. While at Herter Brothers, Bates served as an assistant to the architects who were working on the William H. Vanderbilt Houses in Manhattan, providing him with valuable architectural training. In the decade that Bates worked at Herter Brothers, he published a number of architectural drawings, although few appear to have been built. He, along with other young architects, formed the Architectural Sketch Club in New York City in 1879, meeting informally to engage in architectural rendering competitions. Two years later, members of the sketch club founded the Architectural League of New York, formed to help train young architects, as there was little formal architectural training available in New York at the time. Bates regularly won the competitions in these two organizations and the *American Architect and Building News* published approximately twenty of his designs. Bates also contributed designs to William Comstock's 1883 publication, *American Cottages,* an architectural pattern book. Many of his published designs were for sites across the United States, two of which were Shingle Style houses in Cheyenne, Wyoming.[20]

In 1882, Bates started his own architectural firm and focused on suburban residential architecture, although he also designed larger projects, such as Wentworth Hall, a recreational complex for a summer resort in the White Mountains in New Hampshire; a country club in Ridgefield, Connecticut; and the Hotel Gramatan, Gramaton Court (an apartment building), the Lawrence Arcade, and Christ Church in Bronxville, New York. He designed in a variety of styles and very often in the Shingle Style, but Vincent Scully stated that "In general his work remained very English, some of it extraordinarily smooth and integrated but obviously dependent on the English Queen Anne of [Richard Norman] Shaw for its formal vocabulary."[21]

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[18] Thompson, Significant Architectural Resources in the Town of Southwest Harbor, Maine," E. 1; Shettleworth and Vandenbergh trace a similar trajectory, 8-9.

[19] Hutchins, n. p.; Thornton, 165.

[20] Steven M. Bedford and Nora Lucas, "The Architecture of Lawrence Park," in *Lawrence Park: Bronxville's Turn-of-the-Century Art Colony* (Bronxville, NY: Lawrence Park Hilltop Association, Inc., 1992), 195-97; Jay Shockley, "Union Reformed Church of Highbridge," [New York City] Landmarks Preservation Commission, November 16, 2010, Designation List 435, LP-2401; Scully, *The Shingle Style,* 76; Scully, *The Architecture of the American Summer,* 39, 43. This book reproduces many other of Bates' drawings that were published in architectural periodicals of the period: 35, 60, 79, 87, 113, 124-25, 138-39, 161, 169-71.

[21] Scully, *The Shingle Style,* 76.

This may account for the Queen Anne elements in Bates' design for Edgecliff. Bates designed the cottage relatively early after establishing his practice. He visited Southwest Harbor with Samuel and Annie Downs in 1885 and construction began the following year. A drawing of the cottage was published in the March 23, 1889 issue of *Building*, an architectural periodical, and in the book *The House and Home,* published in 1896.[22]

After the early 1890s, Bates worked primarily in the residential suburbs of New York City, especially Bronxville and Tuxedo Park, New York. He was especially active in Lawrence Park, an affluent subdivision of Bronxville in Westchester County. Bronxville was the earliest of the picturesque railroad suburbs north of the city, founded by William Van Duzer Lawrence. With its curvilinear roads and park-like setting, it set the standard for later railroad suburbs in the area. Bates was its primary architect, designing over fifty of its houses in a variety of styles, including Shingle Style, Queen Anne, Colonial Revival, and Tudor Revival. In addition, he designed many of its civic and commercial buildings. Bates excelled at siting the buildings into Lawrence Park's rocky hillsides. The Century Association, a private club in New York City, wrote in a memorial to Bates: "In his country houses, for which he was better known than for his larger works, his buildings were so admirably adjusted to their surroundings as perhaps to symbolize the grace and harmony of his own unspoken meditations."[23] Bates himself lived in Bronxville until his death in 1922.[24]

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[22] Bedford and Lucas, 197; Shettleworth Vandenbergh, 70; Lyman Abbott et al., *The House and Home: A Practical Book* (New York, Charles Scribner's Sons, 1896), 66; Bates and the Downs are included in the Claremont Hotel's registration ledger.

[23] Bedford and Lucas, 196..

[24] Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York: Oxford University Press, 1985), 95-97 Bedford and Lucas, 193-195, 197-207; "Bronxville: Prominent Village Architects," www.villageofbronxville.com/sube2_arch1.htm, accessed April 16, 2013.

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Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 0.95

Use either the UTM system or latitude/longitude coordinates

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

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

Or

UTM References
Datum (indicated on USGS map):

☒ NAD 1927 or ☐ NAD 1983

1. Zone: 19 Easting: 554479 Northing: 4903469
2. Zone: Easting: Northing:
3. Zone: Easting: Northing:
4. Zone: Easting: Northing:

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

The boundary of Edgecliff is shown as the dashed line on the accompanying map entitled "Edgecliff, 34 Norwood Lane, Southwest Harbor, ME." The boundary includes the residential lot for Edgecliff, corresponding to the Town of Southwest Harbor Tax Assessment Map 5, Lot 48.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the land that has been historically associated and is still associated with the property and excludes the area that does not have integrity.

11. Form Prepared By

name/title: Sara K. Martin
organization: Sara K. Martin, Architectural Historian
street & number: 75 Leighton Street
city or town: Bangor state: Maine zip code: 04401
e-mail: skm.arch.hist@hotmail.com
telephone: 207-944-3732
date: July 1, 2013

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

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

Photo Log

Name of Property: Edgecliff

City or Vicinity: Southwest Harbor

County: Hancock State: Maine

Photographer: Sara K. Martin

Date Photographed: November 14, 2012

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

1 of 8. Exterior, east and south façades, camera facing northwest

2 of 8. Exterior, south façade, camera facing northeast

3 of 8. Exterior, west and south facades, camera facing northwest

4 of 8. Exterior, north and west façades, camera facing southeast

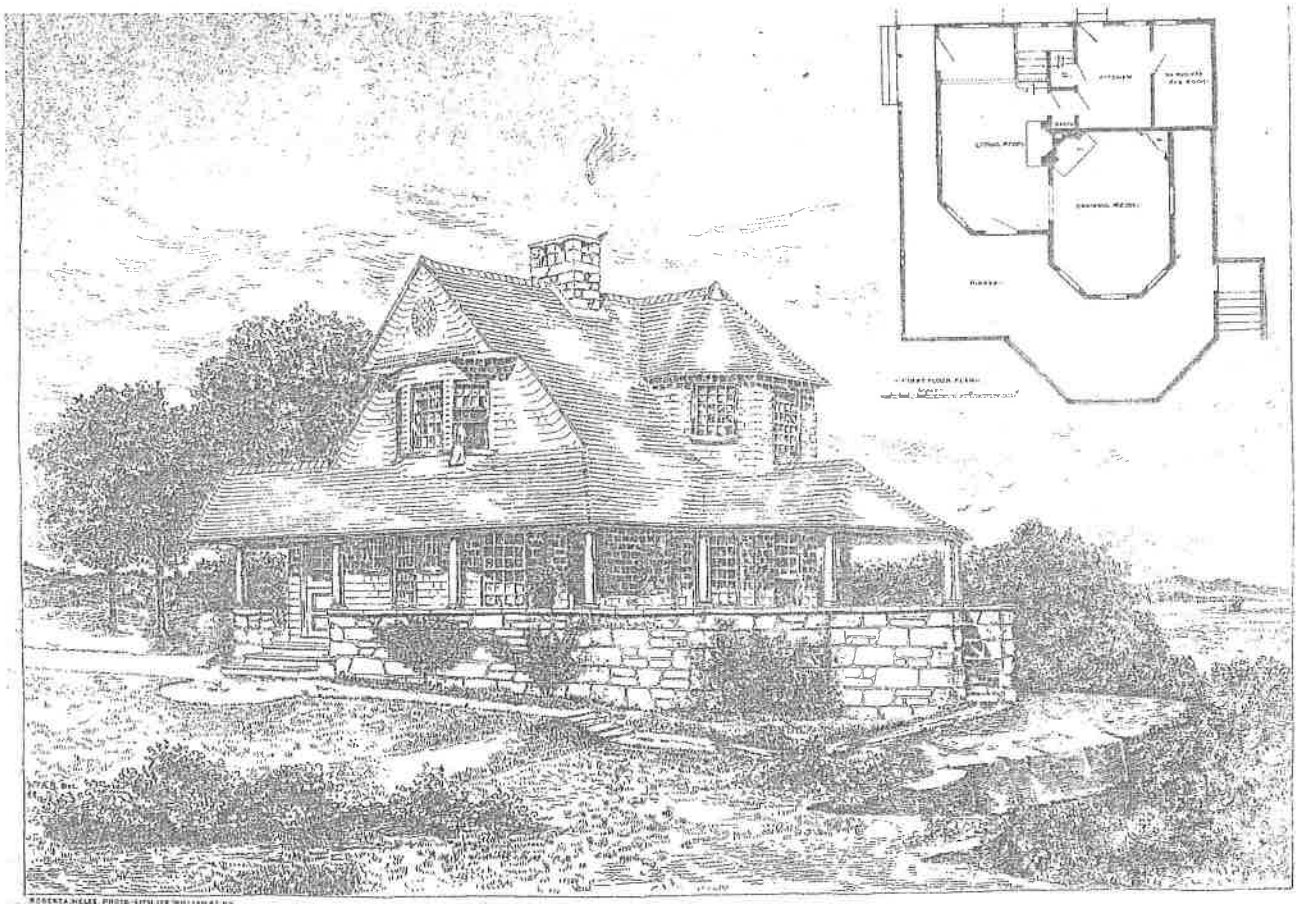
5 of 8. Interior, first floor: view of staircase to second floor, camera facing northwest

6 of 8. Interior, first floor: view of fireplace in dining room, camera facing southwest

7 of 8. Interior, first floor: view looking out of doors in sunroom onto wraparound porch, camera facing south

8 of 8. Interior, second floor: view looking out of bedroom floor into hallway and staircase to first floor, camera facing southwest

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



·COTTAGE·AT·MOUNT·DESERT·MAINE·····
·WILLIAM·A·BATES· ARCHITECT·149·B'WAY·N·Y·

Figure 1.

Cottage
Floor plan

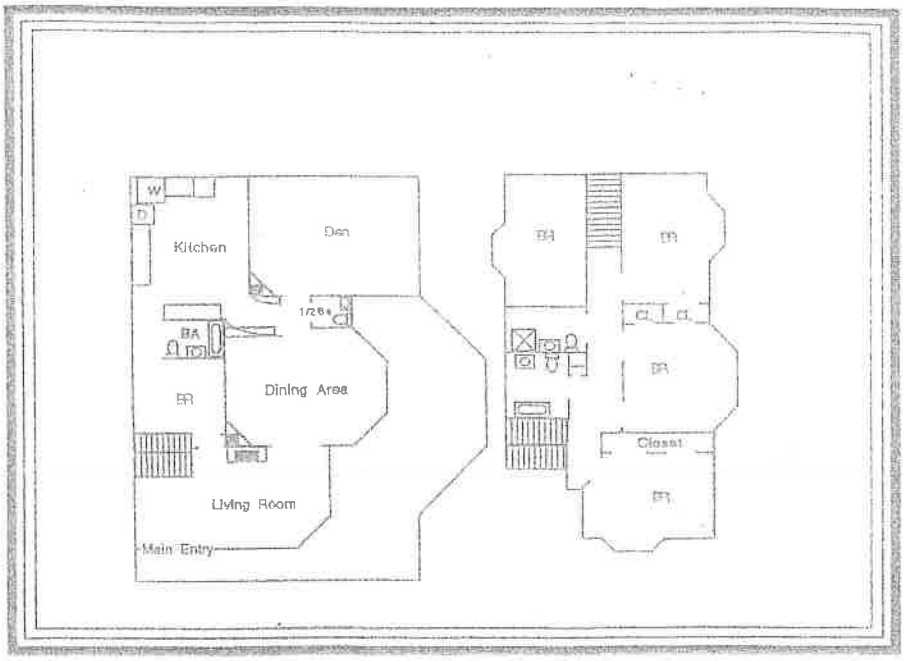
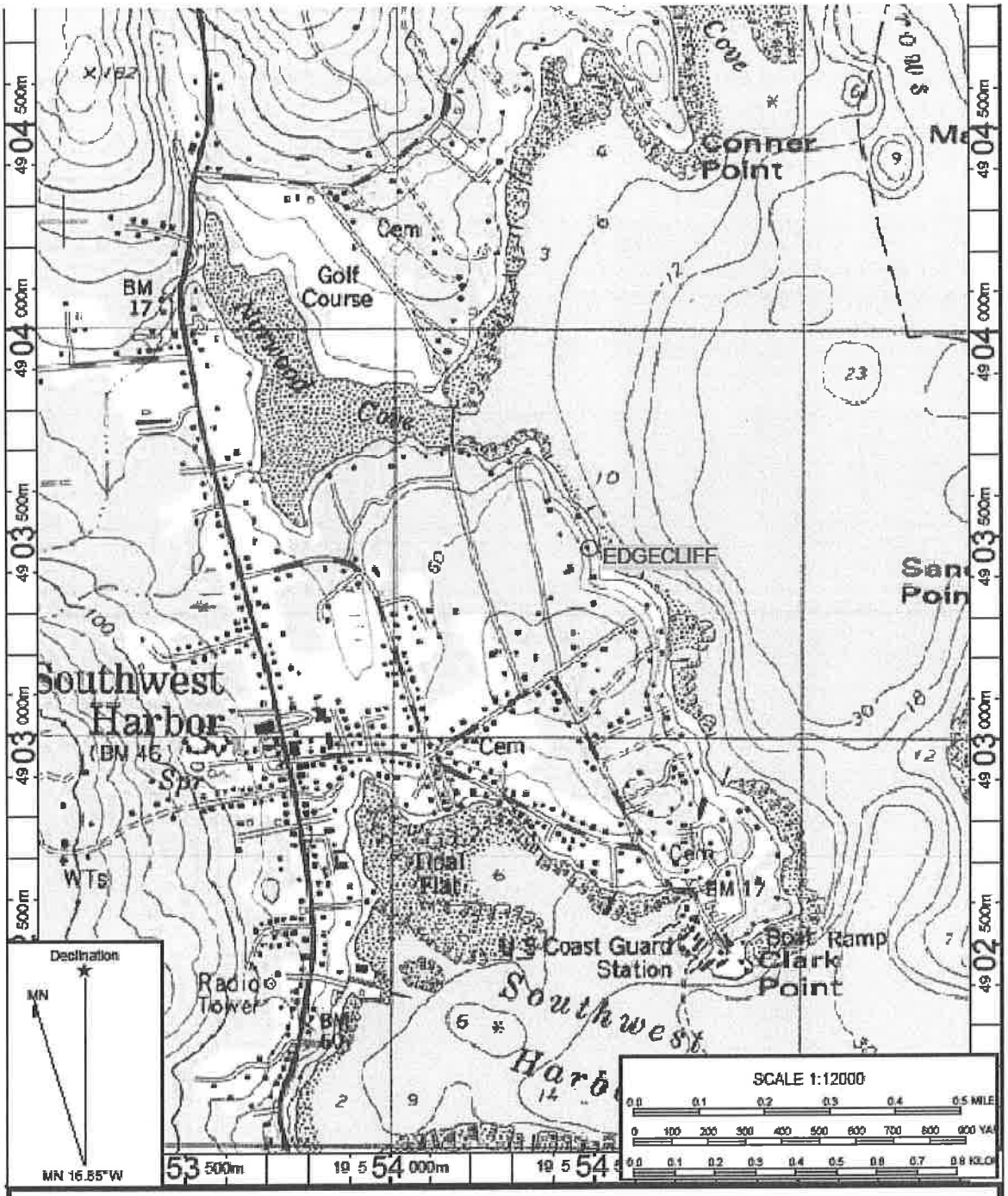


Figure 2. From a sales information flier, ca. 1993



EDGECLIFF
HANCOCK COUNTY, ME

Name: SOUTHWEST HARBOR
Date: 06/27/13
Scale: 1 inch = 1,000 ft.

UTM: 19/ 554479 / 4903469
NAD 27

EDGECLIFF; HANCOCK CO., ME

1 OF 8

EDGECLIFF; HANCOCK CO., ME

2 OF 8

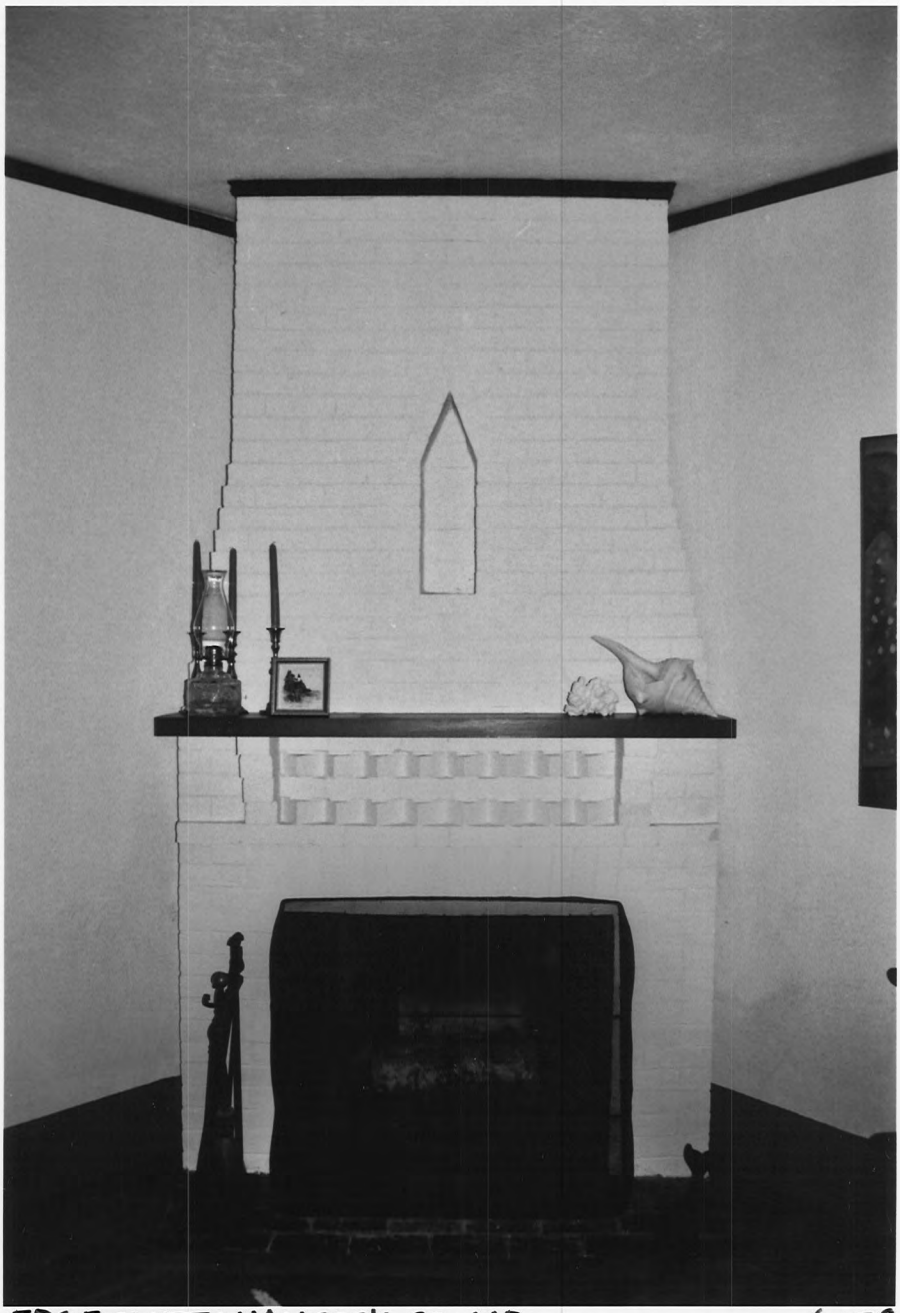
EDGECLIFF; HANCOCK CO., ME

3 OF 8

EDGECLIFF; HANCOCK CO., ME

4 OF 8

EDGECLIFF; HANCOCK CO., ME



EDGECLIFF; HANCOCK CO., ME

EDGECLIFF; HANCOCK CO., ME

7 OF 8

EDGECLIFF; HANCOCK CO., ME

8 OF 8