United States Department of the Interior
National Park Service

926

National Register of Historic Places Registration Form

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

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1. Name of Property

Historic name: Grant, Gooden, House
Other names/site number: _____
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: 1 Head Harbor
City or town: Isle Au Haut State: Maine County: Knox
Not For Publication: n/a Vicinity: n/a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:

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

SHPO-Me 10/28/13
Signature of certifying official/Title: **Date**

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

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

Signature of commenting official: **Date**

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

4. National Park Service Certification

I hereby certify that this property is:

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

Carol Edson Beall — 12·18·13

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 ☐

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

Contributing	Noncontributing	
2		buildings
		sites
		structures
		objects
2		Total

Number of contributing resources previously listed in the National Register None

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6. Function or Use

Historic Functions
(Enter categories from instructions.)
DOMESTIC / Single family
DOMESTIC / Secondary structure

Current Functions
(Enter categories from instructions.)
DOMESTIC / Single family
DOMESTIC / Secondary structure

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE VICTORIAN / Queen Anne

_____
_____
_____
_____
_____
_____

Materials: (enter categories from instructions.)
Principal exterior materials of the property: The house has wood weatherboard siding (clapboard), with a quarried granit slab foundation, and an asphalt roof.

Narrative Description

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

Summary Paragraph

The Gooden Grant House is a wood framed two-story home of late Queen Anne style featuring an octagonal tower with bay windows, wrap-around veranda, and a decorative sunburst clapboard detail on the gable ends. The house is located in Head Harbor, a remote outer-island settlement at the southern end of Isle au Haut, in Penobscot Bay. Also associated with the property is a small garage/shop and the remains of a structure erected for temporary docking of large vessels. The interior of the house retains original plaster walls and woodwork, including varnished bead-board wainscot in the kitchen and dining rooms, original pine cabinetry in the kitchen, molded baseboards, and varnished interior door/window casings. Competently built in 1907 by a mainland carpenter for a successful Maine island lobster fisherman during one of Maine's most culturally rich periods of maritime history, the Gooden Grant House retains a high degree of all seven aspects of integrity.

Narrative Description

Location and Setting

Isle au Haut, inhabited by white settlers near the end of the 18th century, is one of only 15 un-bridged Maine islands that retain year round populations, down from 300 at the turn of

the 20th century. The island is 7 miles long (north to south) and 3 miles at its widest point (east to west). The village of Isle au Haut is on the north end of the island where wood framed houses and municipal buildings are scattered along the shore of the Isle au Haut Thorofare. North of the village is the summer community of Point Lookout, but other year round settlements are found on the periphery of the island, often associated with small harbors. Presently, approximately half of Isle au Haut belongs to Acadia National Park and several parcels contiguous to the park are preserved forever wild.

Head Harbor is formed by Eastern Head on the east and Bungee Head on the west. The southern entrance to the harbor is protected by Harvey's Beach, a spit of ledge and terraced rubble stone that extends westward from Eastern Head that effectively blocks heavy seas from entering the anchorage. The west shore of Head Harbor rises precipitously from the water's edge to a bold granite outcrop high above the surrounding terrain and ocean. The land to the north and east, however, slopes gradually away from the shore affording good home sites—all enjoying convenient access to the harbor. Of ten extant and recent homes scattered around Head Harbor, the Gooden Grant House is sited closest to the shore, at the northwest head of Head Harbor. Southwest of the house at the edge of the lawn and set back barely more than 10 feet from the high tide line is Grant's shop/barn which once housed his Model T. A narrow road (now grown over) leads from the barn two hundred yards south along the western shore, crossing a brook via wooden bridge and terminating at Gooden Grant's two-story fish house—in a state of decay since floating off its foundation during a storm tide. In front of the fish house remains a stone sea wall and elements of Grant's wharf. A rubble stone foundation is cut into the hillside just south of the fish house—it is all that remains of his bait storage shed. The fish house, sea wall and wharf are now owned by Maine Coast Heritage Trust, and while they are not included within the boundaries of this nomination they are representative of Gooden Grant's domain at the height of his fishing career.

Grant House, 1911

The Gooden Grant House is a balloon framed, clapboard sided two-story Queen Anne style home featuring a tower, bay windows on both floors, a modest sun-burst siding pattern detail on the gable ends, and a wraparound porch extending the full length of the south and west sides. The tower is placed at the southwest corner of the main section of the building, which is a rectilinear mass with an east-west ridge line. The building is oriented south toward the harbor and the main focal point of the building is the tower at the corner. Originally the formal entrance was at the north end of the west side of the porch (under the front gable) but both this entrance, and one and one-half bays of the east end of the south side of the porch are now enclosed

The house sits on a foundation of cut granite blocks measuring 27' by 25' (exclusive of the 8' wide porch.) The ridge of the 12/12-pitch gable roof and the tower roof are covered with "architectural grade" asphalt shingles and the tower is flashed with copper in the valleys and on the hips. Copper drip edge is applied to all eave and rake edges. Original wooden gutters are at the eaves of the upper and porch roofs. A single-flue central brick chimney penetrates

the roof near the ridge on the south side. The porch, also shingled with asphalt, is a 4/12-pitch hip roof extending along the south and west walls terminating at the southeast and northwest corners of the house. At the center of the porch is the tower, formed by four sides (half of an octagon) built into the corner creating a four-window bay on both floor levels. Turned posts flanked with ornamental brackets at the top support the porch roof. Spanning the porch posts is a balustrade of turned balusters with rails at top and bottom. At the west end of the south porch is a wide stair of four steps between the southwest corner post and the next intermediate post to the east. A second wide stair of only three steps lands on the west porch between the posts of the second bay near the northwest corner. The underside of the porch is masked with diagonal lattice.

As built, the porch was completely open; during the 1990's the northwest and southeast bays were enclosed to create added interior living spaces. The northwest enclosure creates a mudroom entry before the original front door of the house. This enclosure features two awning windows—one on the north face and one on the west. On the south face, under the porch roof, is a half-light entry door, shuttered with a solid batten-board storm door. The southeast enclosure creates an entry, small breakfast nook overlooking the harbor, and a small bathroom with tub/shower, lavatory and hot water heater. The east face of this enclosure employs an original double-hung window. On the south face are a triple mulled casement window and a blank stretch of wall where photovoltaic solar panels are mounted. The original half-light entry door mounted in the west face under the porch roof is shuttered with a batten-board storm door.

The exterior trim, typical of the period, economically expresses Queen Anne vernacular. Roof edges are finished with modest molded overhangs. A nine inch eave soffit plus fascia and wooden gutter extends the drip line to something over 12" from the wall. The rake and tower fascia are built-up with cornice molding to reflect and balance the molded gutters at the eaves. At the top of the wall beneath the soffit is a 10" wide frieze board joined to the soffit with cove molding.

Flat window casings are nominal 5/4" x 5" (finished 1" x 4-5/8") with a built-up molded drip cap, flashed with lead. Window stools extend flush to the outside edges of the casing. Windows are original 2/2 double-hung with combination aluminum storm/screens applied to the flat casings. All first floor windows are 2'-6" x 4'-8" installed with interior stool height of 1'-10". Second floor windows are 2'-6" x 4'-4" with interior stool height of 2'-0". The attic windows are 27" x 45". The bay windows formed by the tower are the most dramatic fenestration feature with a double-hung placed in each fascist on both floors. On the gable ends (east and west faces) are attic windows, somewhat smaller than the others in the house. Above the attic windows, a semicircle with a diameter approximately one-third the width of the head casing is applied directly above. The image is perhaps symbolic of the rising and setting sun with symmetrical clapboard siding detail radiating outward to the rake and peak above the windows. Window placements are judiciously aligned. The west elevation (aside from the bay and attic window) features three units: one on the first floor and two on the second. Second floor windows are aligned with the window and entry door below. The north and east elevations (exclusive of the enclosed porch areas) have four windows each—two on each floor aligned above with below. Additionally, the north wall has two cellar windows, and the east wall has an

attic window with sunburst pattern over it, and a stone stair cellar bulkhead entrance covered by wooden doors. The original south wall (exclusive of the bay windows) is similar to the west wall with two bedroom windows aligned over a kitchen window and kitchen entry door below.

Interior

The Gooden Grant House is organized on a side hall plan. A small entry hall and staircase is in the northwest corner next to which is the parlor and tower in the southwest corner. East of the parlor is the kitchen and north of that room is the dining room (which is also accessible from the parlor).The chimney stack is at the center of the interior, and provided access for stoves in the kitchen and parlor as well as two of the three bedrooms upstairs.

The interior features lath and plaster walls and ceilings are 8'-0" high throughout, with varnished center-bead board wainscoting in the kitchen and dining room. The entire first level has 2 ¼" wide tongue and grove hardwood flooring that appears to be yellow birch or maple—finished clear without stain in the living room, kitchen, and dining room. The entry hall and the upstairs hallway floors are stained and appear to have never been refinished. This implies that all hardwood floors were probably originally stained the mahogany-like tone that matches other interior jointer woodwork. Mop boards 7 ¼" wide capped with 2 ¼" band moldings are found in all rooms without wainscot. Mopboards terminate at plinth blocks incorporated at the foot of the door casings. Door and window casings are a milled profile 4 ½ inches wide, which intersect bullet blocks in the upper corners. All interior trim is uniformly stained and varnished—including wainscot and kitchen cabinetry.

The kitchen (12'-1" x 13'-1") has center bead wainscot capped with chair rail extending around room with cabinets only on the east wall. Lower cabinets extend the full length of the east wall with a stack of 3—24" wide drawers at the north end and the sink at the south end. Behind the sink a window affords a view of the east side of the harbor, and to the right of the sink is a deep red pitcher pump, now disconnected, that once drew water from a dug well located about 25 feet northeast of the house. The original countertop of pine boards incorporates a trap door cutout left of the sink through which one might access flour bins or other items on the shelf below. Upper cabinets trimmed with crown molding extend" from the northeast corner to the window.

The west kitchen wall extends into the add-on entry and is fully 20'-5" long. The 20" wide brick chimney is centered 40" from the north corner and projects 6" into the room—a 6" cook stove thimble is centered 67" above the floor. Centered 4'-0" south of the chimney is a 2'-6" right hand door swinging into the living room. Centered 6'-7" farther south is the 2'-8" right hand in swing entry door. This door appears to have been moved from its original location during the 1990s porch remodeling. The entry door features a 20" x 20" light above three horizontal flat panels with a similar panel above the glass. The west wall terminates on the south end at the exterior wall 6'0" beyond the center of the entry door.

The south wall is the area of the kitchen significantly remodeled. It incorporates a washing machine hook-up and refrigerator with a 2'-6" return wall masking the west side of the

refrigerator. An opening 4'-5" wide is headed off west of the refrigerator return wall. This opening communicates with the entry/breakfast area.

The enclosed east end of the porch consists of two rooms: A bathroom with tub enclosure and lavatory is on the east side, with a window in the east wall that appears to have been moved from the original south wall of the kitchen during the remodel. The new entryway is in the west side. The south wall of the entry has triple casement window overlooking the harbor. In the north corner of the west wall of the entry area is a left hand 2'-6" door swinging into the bathroom. This door is trimmed with a slightly different molding profile than found in the rest of the house. It is believed that the door panel itself was scavenged from the walk-in closet in the master bedroom.

The dining room (13'-1" x 10'-8") in the northeast corner of the house is contiguous to the kitchen, living room and cellar stairway. The room is brightly lit with three windows. Wainscot with chair rail as described above extends around the room. All doors swing into the room: Centered in the south wall is the door from the kitchen. In north corner of the west wall is the left hand 2'-6" cellar door, and in the south corner of the west wall is the right hand 2'-6" door to the living room. Centered in the east wall is a window, and on the north wall are two windows. Also on the north wall is a functional wall mounted gas mantle lamp. A similar lamp is mounted above the kitchen sink—the only other place in the house. These lamps were probably installed after WW II when propane became available on the island.

The living room (11'-6" x 15'-6" plus added area in the vicinity of the bay window) is entered from the kitchen, dining room, or front entry hall. In the southwest corner of the room is the four-sided bay formed by a semi-octagonal plan. There is a window in each facet of the bay and a fifth window in the west wall centered 3'-11" from the north corner

The entry hall (7'-0" x 6'-7") has a door of similar design to the kitchen entry door, but with slightly larger glass light. It is situated in the west wall centered 5'-1" from the intersection with the north wall. The stairs rise along the north wall to the second floor. Rise and run is 8/8 with fourteen risers. The stained and varnished treads and risers appear to be fir. The balustrade (on the right hand side ascending) includes a 4'-0" ornamental lower newel turned from 6" x 6" stock and a simpler upper newel turned from 4" x 4" stock. Balusters are turned from 1-3/8" square stock. All balustrade parts appear to be maple.

The front entry coat closet nestled between the stair and living room has been transformed into a water closet with composting toilet and lavatory. The original 2'-6" left hand closet door was re-hung to right hand—still swinging into the hall.

The upper hall (11'-2" x 3'-7") is lighted by a window in the north wall at the head of the stair. The east wall has a door more-or-less centered leading into the northeast bedroom. In the south wall is the door into the southeast bedroom. Two doors are in the west wall—the entrance to the master bedroom on the south end, and a 2'-5" right hand door to the attic stair north of that. The upstairs hall floor is of the same 2 ¼" hardwood as downstairs, and is the only hardwood flooring upstairs. Bedroom floors appear to be spruce—rather knotty, square-edge, face-nailed planks.

The northeast bedroom is smallest (11'-2" x 8'-11"). There is a window in the north wall centered at 4'-5" from the intersection with the east wall. In the east wall a window is located 5'-3" from the north corner. This unit is more or less centered in the wall and aligned with the 2'-6" right hand in-swinging bedroom door in the west wall. The south wall is blank, and there is no closet.

The southeast bedroom is a bright room with two south-facing windows and one in the east wall. The 2'-6" right hand door to the room swings in at the west end of the north wall (centered 2'4" from the west corner). On the west wall the plastered chimney projects 7" into the room with a 5" thimble located at 5'-4" above the floor. Between the chimney and the north wall is a 1'-9" nook where clothes hooks are mounted behind the door swing. The south wall windows look out over the harbor with one centered 4'-0" from the east corner and the other centered 10'-2" from the east corner. On the east wall is a window centered 4'-3" from the south wall corner. There is no closet in the room.

The master bedroom is entered through a right hand in-swinging 2'-6" door. The floor plan is similar to the living room below measuring 15'-5" x 11'-7". The bay window features four units, and a fifth window is in the west wall centered 4'-0" from the north corner facing the road. A 2'-6" door at the west end of the north wall enters a walk-in closet measuring 7'-3" x 3'-8" and lighted by a west-facing window centered 5'-3" from the north wall. Near the center of the north bedroom wall is a second 2'-6" closet door opening into a hanging space below the attic stair. On the east wall of the room is the entry door tight against the north corner of the room. The chimney is centered 6'-8" from the north corner in this wall projecting 6" into the room with a 5" thimble located 4-'0" above the floor.

The door to the attic is located between the stair opening and the master bedroom door. The attic door is 2'-5" right hand swinging into the hall. The attic stair is 2'-6" wide. The attic floor is decked with pine boards and extends from plate to plate. The roof pitch affords a roomy volume lighted by a single window (2'-4" x 3'-9") in each gable end wall. Exposed rough-sawn rafters are 2" x 6" spaced 2'-0" on center. Collar ties (1" x 6") are 8'-0" above the attic floor.

Barn/workshop/garage, c. 1907

This outbuilding, which is referred to as the barn, consists of a gable-front, stud-framed building measuring 18 x 20 feet, with a side-gable ell of 10 x 16 feet extending to the west. The barn is located between the harbor's high tide line and the driveway into the property. This one-story structure sits on a foundation of rubble stone and wood piers, is sided with painted clapboards, and has an asphalt roof. There is a large, two-leaf sliding door on the north elevation over which is a two-over-two window positioned in the gable peak. Additional two-over-two sash are located on the west wall of the ell (1), the west and east walls of the main building (1 each), and the south elevation of the main building (2 on the first floor and one under the gable peak). The east wall also contains a batten door into the barn. A bank of three six-light fixed sash are aligned under the eaves of the south wall of the ell, while a fourth window, sans muntins, is positioned further east on the wall. Due to a grade change

approximately three feet of the foundation is exposed on the south elevation; portions of this have been covered with plywood while other sections have been left open to avoid damage at high water.

According to tradition the ell was moved to the site from another location and added to the main building. The larger section functioned as a garage, while the wing was a small workshop and also contained the two-hole outhouse. The attic over the barn has recently been finished with pine walls and a pine floor. A piece of wood over the door into the ell says "Mrs. Gooden Grant, Isle au Haut, Maine" in large elaborate writing, presumably part of the top of a box that had been sent to her.

Additional historic resources located outside the nomination boundaries.

A fastened-together group of vertical wooden pilings driven into the seabed, referred to as a "dolphin" is located in the State of Maine waters, just outside of the tide line on the northeast side of Head Harbor, below the Barn. The dolphin consists of a pair of posts about 6 feet apart, connected under the water level by diagonal cross bracing. This formed a cradle onto which the bow of a boat would be positioned. Further to the south another timber post, which was located adjacent to Gooden Grant's wharf on the east side of the harbor, emerges from the water; this would brace the stern of the boat. The Dolphin was installed in circa 1954 so large ships and smacks could lie against it and tie-up while making deliveries of gas or picking up lobsters.

Virtually all other wooden parts of the wharf on the west side of the harbor are now gone, but the stone seawall remains. On the west shore, opposite the dolphin, Gooden Grant's fish house remains, in sad shape. Several years ago it floated off its rubble foundation during a storm tide and it is slowly rotting into the ground. The Maine Coast Heritage Trust, for safety and related liability reasons, plans to raze the building.

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.)
MARITIME HISTORY
OTHER: FOLKLORE

Period of Significance
1911-1961

Significant Dates

Significant Person (Complete only if Criterion B is marked above.)
GRANT, GOODEN (1876 - 1975)

Cultural Affiliation

Architect/Builder

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)

Gooden Grant was a lobsterman who lived and fished out of Head Harbor, the southernmost harbor on the Knox County, Maine island of Isle au Haut. His career lasted over 75 years, from when he started fishing at age nine until he retired at age 84, during which both the fishing industry and the island community experienced a period of great transition. His commodious, well-built and stylish home at a prominent location in Head Harbor, attests to his success as a lobsterman, and signifies the historic importance of the local maritime economy. Gooden Grant was also larger than life; his exploits and skills, power and importance have transcended from mere factual biography to the realm of folk legend. Stories of the man are told both on and off the island, and years after his death, his home is still known to all as Gooden Grant's house. Celebrated in song, captured in photographs and profiled in multiple publications, Grant became not only an iconic Maine lobsterman, but embodied the traits of rugged independence that were so important for survival on the Maine coast. This property is eligible for listing in the National Register of Historic Places under Criterion B as the home of a man significant both for his professional prowess and as a folk legend. Folklore is one area of significance under Criterion A, as is Maritime History, as it is a property that represents the local economic, cultural and social importance of fishing and lobstering on Maine's outer islands. The period of significance begins in 1911 when Grant constructed the house on property long owned by his family and ends in 1961, the year in which he retired from fishing.

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

Criterion A: Maritime History
Criterion B: Gooden Grant

The Gooden Grant House is a property that is significant for the manner in which it reflects the importance of maritime history on Isle au Haut. Gooden Grant (1876-1975) was a very successful lobsterman on the island. His grandparents were the second family to settle at Head Harbor, arriving from Hampden in the 1840s. Gooden was one of four children of David and Sophia Grant, and along with his brother Ulysses, remained on the family property for the majority of his life. David Grant ran a store, raised livestock, including as many as 500 sheep, and fished. Gooden fished from a young age. Author and island resident, Charles Pratt, describes Gooden's early years in his book on life on Isle au Haut:

> At the age of ten he began fishing from a rowboat, seining with hoop nets for porgies and pressing them for their oil, which was used as the basis of paint. It

took one hundred porgies to make a gallon of oil, which he could sell for one dollar. At fourteen he was lobstering alone from a peapod.[1]

In addition, he worked in his father's store and helped with the sheep, hogs and cows. After his father died in 1914 Grant closed the store, but continued to sell oil and gasoline to other fishermen. In 1911 he built a large frame house with a tower and wrap-around porch for his new bride, Antoinette (Nettie)[2]. The house was the largest and most prominent house at Head Harbor, and rivaled favorably the best year round homes on the island. The house was erected by a Civil War Veteran named Turner, and local tradition asserts that the lumber was shipped on a schooner from Rockland. Its quality and overall size demonstrates a level of prosperity available to a successful, hard-working lobsterman in the early twentieth-century.

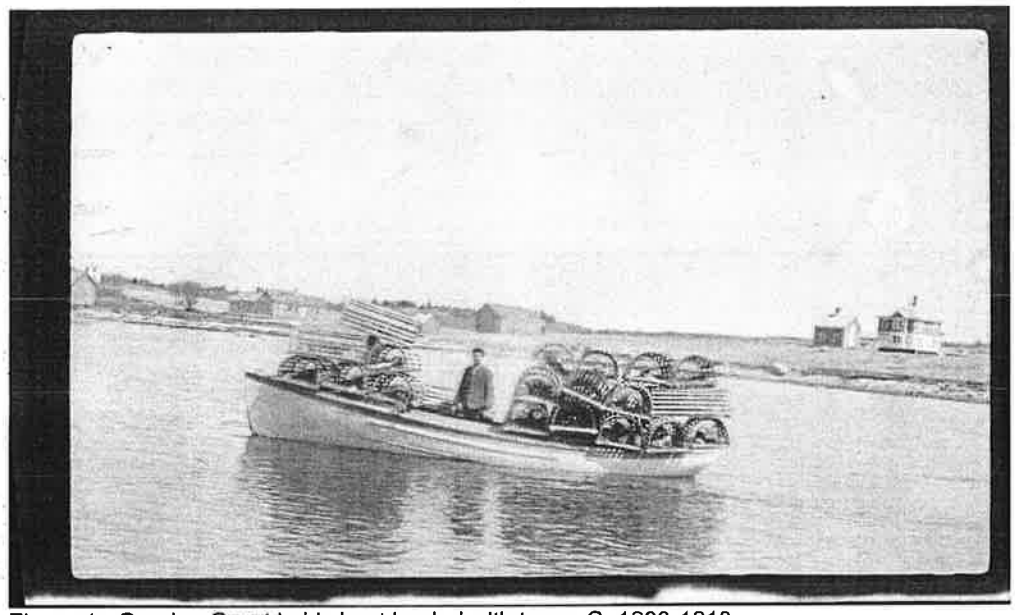


Figure 1: Gooden Grant in his boat loaded with traps. C. 1900-1910.
Image provided by property owner.

Grant generally fished alone, taking a stern man only after the Second World War. Nettie died in 1961, at which time Gooden stopped fishing (he was 85) and spent winters off island with friends. Gooden Grant died in 1975 at the age of 98. Identified by many of his contemporaries as the 'best fisherman' in the area his specific contributions to the industry have been identified and documented through oral history, published profiles, and even song.[3] Part of his significance was the mere quantity of lobsters he captured and sold, and part was simply due to his long tenure in the industry. He was an iconic Maine lobsterman who embodied the trait of rugged independence that was so important for survival on an isolated part of the Maine coast.

[1] Charles Pratt. Here on the Island. (New York: Harper & Row, Publishers, 1974), 111.
[2] Grant was married to Nettie from 1911 – 1961. According to the *Register of the towns of Sedgwick, Brooklin, Deer Isle, Stonington and Isle au Haut*, published in 1910, he was married at that time to a former Mary Hopkins, and resided in Thomaston. However, the 1910 census places him on the island as a single man.
[3] Isle au Haut's location within Penobscot Bay places it within some of the most productive lobstering territory in Maine.

Isle au Haut ("High Island") received its name from French explorer Samuel de Champlain who anchored off shore in 1604. The earliest deeds for property on the island date to 1773, but sustained European settlement started with the arrival of the Barter family between 1798 and 1792. As characterized in Douglas Deur's report The Park Lands of Isle au Haut: A Community Oral History, over the next few decades additional families and individuals, were "drawn to the Island by its unique proximity to the prime fishing grounds and shipping lanes that were key to the burgeoning New England economy of the time."[4]

Geo-politically, Isle au Haut was part of the town of Deer Isle until 1874. Deer Isle is an earlobe shaped island separated from the main land of the Blue Hill peninsula by a narrow, rapid, tidal flow known as Eggemoggin Reach. Over five miles of ocean lay between Deer Isle and Isle au Haut, which gave the islanders an implicit sense of independence. While many Deer Islanders earned their livelihoods from fishing, other industries flourished on the island, including silver mines and granite quarries. By contrast, Isle au Haut residents fished or farmed, and usually both. The following brief account of the 19th century economy of Isle au Haut was prepared by Charles B. McLane and Carol Evarts McLane in Volume I, Islands of the Mid-Maine Coast:

> Isle au Haut natives ...enjoyed a robust economy based on the fisheries. By 1825, according to a congressional report, Isle au Haut sent as many as forty vessels to the fisheries off Labrador, the Magdalen Islands, and Newfoundland, as well as the Gulf of Maine. Off season, the islanders were engaged in the herring fisheries and annually smoked ten to fifteen thousand boxes for coastal markets (Goode, "Fishery Industries of the United States," 42). After mid-century, as the cod fisheries declined, lobster fishing took up the slack; the first canning factory on the Thorofare was built in about 1860. The number of settlers on Isle au Haut, meanwhile, grew incrementally to provide the work force for these operations: from eight-households in 1800, totaling thirty-nine individuals, to fifty-three in 1830, totaling three hundred and nine...An 1862 tax schedule...indicates, if not opulence, a sufficient prosperity for the times: homesteads valued at $200-300 on a remote island reflect substance; livestock are abundant, especially for a fishing community; the fifteen "stores" on the island, whether fully stocked or not, were at least places to conduct business and suggest a developed sense of commerce.[5]

The lobster cannery on Isle au Haut, which had provided a significant number of jobs, closed by 1880 and the population of the island dropped from a high of 316 in 1870 to 160 in 1910. According to the decennial census, the reduction in the number of year-round residents

[4] Douglas Deur, Ph.D. "The Park Lands of isle au Haut: A Community Oral History (Boston, MA: ". University of Washington and the Northeast Region Ethnography Program, National Park Service, 2013), 31.

[5] Charles B. McLane and Carol Evarts McLane. Islands of the Mid-Maine Coast, Volume 1: Penobscot Bay. (Gardiner, Maine: Tilbury House Publishers, 1997), 342. The internal quote is from George Brown Goode, The Fisheries and Fishery Industries of the United States. United States, 47th Congress, first session (1881-1882), *Miscellaneous Documents*, Vol. 7, Section II.

continued to decline steadily, (89 in 1930), before reaching a low of 45 in 1970.[6] Interestingly, however, is that between 1870 and 1930 the percentage of island residents occupied in fishing was relatively steady, at 48 to 66 percent of the working population.[7] This included men who went for ground fish around the island or traveled to fish the Grand Banks, as well as sea captains, mariners, and lobstermen. In Head Harbor, the Grant family lobstered, fished and were drying and salting cod at least as late as 1948.[8]

Prior to the mid-twentieth century Head Harbor was a self-sufficient isolated fishing village with up to a dozen families. It had its own school, and Gooden Grant's father ran a general store. Later, Gooden added a Shell Oil dealership to supply fishermen's fuel needs. Lobster smacks visited the harbor several times a week, both bringing supplies and collecting lobsters. The basis for the community's economy was their location at the south end of the island, as summarized by Deur:

> Head Harbor's fishing was almost legendary on the Island, providing direct access to the best lobster grounds, but also a direct line of access to fine cod fishing waters too. For a time, the Grant family maintained cod flakes along the shoreline, while also harvesting lobsters for visiting wet smacks. The Grant store on the Head Harbor wharf was linked to the family saltery, and sold salted cod directly to schooners traveling up the coast in the late 19th and early 20th centuries...Yet other species were also enthusiastically fished on Head Harbor by local fishermen, with pollock and flounder being especially abundant...Various methods were used to process the diverse fish caught from this harbor. In addition to salteries, ice from Long Pond could sometimes be used to keep fish cool for extended periods of time.[9]

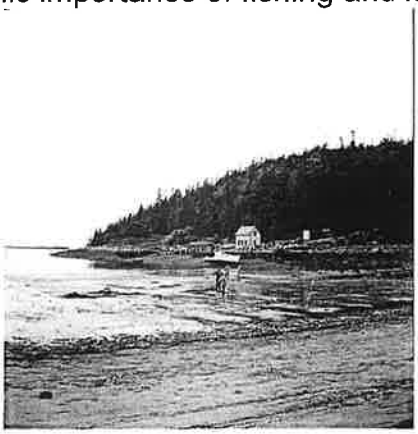
The importance of maritime industries is further depicted in photographs from the early decades of the twentieth century that show numerous fish houses, wharves and docks lining both sides of Head Harbor, and stacks and stacks of lobster traps.

In 1920 there were five families in Head Harbor; one-hundred percent of the residents there who were identified as "employed" listed their occupations as "fisherman – lobster fishing." In 1930 the census recorded four households containing a total of five lobsterman. These census records also provide the only known record that quantifies Grant's financial success. His property was valued at $3,000; his brother Ulysses's at $800, and his neighbors Grose and Thomas at $2,000 and $3,500 respectively. Yet it is important to note that the cash economy was not necessarily the measure of a man's wealth - at least in the minds of his contemporaries Grant's success was measured in other ways. For instance, he was the first person to purchase an automobile and bring it to the island, and was said to have then

[6] The number of year-round residents may have been even lower as oral history indicates that there were only about 20 residents in 1968.
[7] Deur, 102.
[8] Deur, 115.
[9] Deur, p. 115-117.

supplied the gravel for the road into Head Harbor. [10] He always hauled the greatest number of traps and got the best price for his lobsters.[11] Interviews with fishermen and mariners in the early 1970s record that "he had a nice big house" that was built "for a fabulous amount", and that his gear was always the best and his boats never more than three years old.[12] In the 1970s, when an interviewer asked a number of veteran fishermen and smack skippers living in communities around Penobscot Bay to identify the best fisherman they ever knew, the person most often named was Gooden Grant.[13]

Historian Charles Pratt asserts "the history of Head Harbor is the history of Gooden Grant".[14] This bold statement is based on his success and wide spread reputation as a fisherman, his long life, and the location of the fishing village which caused it to be mostly isolated from the history of the "town". Writing in 1974, before Grant's death, Pratt then reveals that "what are left [of the history of Head Harbor] are the bits and pieces which lie scattered in the matrix of Gooden's memory – an old man's memory which retains single events and characters very clearly but the connections between them, like dates, only fuzzily."[15] Yet, this statement is significant in other contexts as well: Grant's life paralleled a maritime economy that transitioned from individual industry to corporate fishing. Before wooden traps were common he worked in Head Harbor catching lobsters in hoop nets and pressing porgies into fish oil. He rowed peapods, sailed Friendship Sloops, and eventually utilized gasoline engines on his lobster boats. Although his wharf and docks have been destroyed, and his fish house has deteriorated significantly, Gooden Grant's house, barn, shop and dolphin testify to the economic importance of fishing and lobstering on Isle au Haut.



Shore Scene at Isle au Haut (Gooden Grant's wharf and fish house, low tide.)
Courtesy Penobscot Marine Museum, PMM Image ID 118654

[10] Capt. Sidney Sprague, Rockland, Maine, recorded by David Littleton-Taylor, July 12, 1973. "Penobscot Bay Fisheries and Industries Project", NA 7690, Maine Folklife Center, Orono Maine.
[11] Sprague, 1973; Charles P. Dodge, recorded by David Littleton-Taylor, October 15, 1972. "Life of the Maine Lobsterman Project", NA 727, Maine Folklife Center, Orono Maine.
[12] Phil Raynes, Camden, Maine, recorded by David Littleton-Taylor, August 14, 1973. "Penobscot Bay Fisheries and Industries Project", NA 0770, Maine Folklife Center, Orono Maine. Capt. Sidney Sprague, Rockland, Maine, recorded by David Littleton-Taylor, July 12, 1973. "Penobscot Bay Fisheries and Industries Project", NA 7690, Maine Folklife Center, Orono Maine.
[13] David Taylor to Earle G. Shettleworth, Jr., letter, August 1, 2001. Copy on file at the Maine Historic Preservation Commission, Augusta, Maine.
[14] Pratt, 110.
[15] Pratt, 110.

Criterion B: Gooden Grant
Area of Significance: Folklore

Gooden Grant was significant as a successful lobsterman – perhaps the best lobsterman – on Isle au Haut, but he has also become an icon representing the traditional lobsterman and a folk hero that represents the idealized independent, hardworking Maine coast fisherman. The development of his legendary status is demonstrated through three media: the written word, oral histories and song, and to a lesser degree, photographs and art.

Between 1972 and 1974 the Penobscot Marine Museum and the University of Maine sponsored two oral-history projects. The "Life of the Maine Lobsterman" and "Penobscot Bay Fisheries and Industries" projects involved 33 and 24 hours respectively of oral history taken at the homes of retired or active fisherman, vessel captains, dealers and others involved in Maine's maritime economy. Gooden Grant's physical strength, fishing prowess and success, and reputation were repeatedly mentioned in the inteviews with these people who possessed and intimate knowledge of the lobster fishery. The collection of interviews also includes 3 ½ hours of interviews with Gooden Grant himself, recorded in 1972, when he was 97 years of age. All these interviews contribute to a greater understanding of the social and cultural history of Head Harbor and Isle au Haut.

Grant has also been the focus of several published accounts. In 1972 journalist Lynn Franklin also conducted interviews with Grant, which led to an article about him in Oceans Magazine as well as a chapter in the book Profiles of Maine which he published in 1976.[16] The historian Charles Pratt devoted much of his chapter on Head Harbor to the life of Gooden, and William Haviland references Grant's recollections of Penobscot Indians visiting the island in his 2009 book At the Place of Lobsters and Crabs: Indian People and Deer Isle Maine, 1605-2005. More recently, the National Park Service ethnographic report about Isle au Haut, written by Douglas Deur, Ph.D. in 2013, devotes a considerable number of pages to stories about Grant or his family – almost exclusively linking the history of Head Harbor to their experiences. Folk tales told by Grant have been repeated on an internet blog "Gooden Grant and the Giant Right Whale," and a thinly disguised "Good'n Case" is the subject of a contemporary ballad written by Winfield Shaw Clark.[17]

Both Grant and his property have been captured in photographs and painting. Still referred to as the "Gooden Grant House", a photograph of the building graces the cover of Pratt's volume Here on the Island, and another is featured in the 2005 cookbook by island residents Linda and Martha Greenlaw.[18] Earlier in the century, probably c. 1950, the Eastern Illustrating and Publishing Company visited Head Harbor to shoot images for their real-photo line of postcards. Two of the published images were a shore scene depicting Grant's fish

[16] Lynn Franklin, "Gooden Grant Isle au Haut". *Oceans,* Vol. 7, No. 3, May-June 1974; Lynn Franklin, "Gooden Grant of Isle of Haut" in Profiles of Maine (Waldoboro, Maine: Maine Antiques Digest, 1976).
[17] Art MacKay, "Gooden Grant and the Giant Right Whale". Fundy Whale. Marcy 9, 2008. http://fundywhale.blogspot.com/2008/03/gooden-grant-and-giant-right-whale.html . Winfield Shaw Clark, "Isle au Haut"; performed by James Mobley. Copyright 1990 – 2013. http://winfieldclark.com/14isle.html. (Both websites accessed 9/17/2013).
[18] Linda Greenlaw and Martha Greenlaw, Recipes from a Very Small Island (New York: Hyperion, 2005).

house, and a posed shot of Gooden Grant and his stern man, Minot Conary, fitted out in oil skins and surrounded by lobster traps. This iconic postcard, which was made for the tourist market, was labeled "Old Salts at Head Harbor – Isle au Haut, Maine."

Old Salts at Head Harbor
Courtesy Penobscot Marine Museum, PMM Image ID 117645

Clearly Gooden Grant caught the eye and the ear of people interested in the lives of Maine "natives". But to a certain degree his reputation has grown beyond a representative symbol of the Maine coast into that of a folk hero or folk legend – he is a person about whom stories are still told more than 52 years after he retired and almost forty years after his death. Folk heroes and folk legends are created through the repetition of stories, facts, or events that illustrate specific traditions, occupations, or beliefs and also define or reinforce the importance of those traditions, occupations or beliefs to the identity of the local population.
Legends are the stories and folk heroes are often the subjects or protagonists of the stories. The Encyclopedia of American Folklife introduces the section on *Legends* as follows:

> Legends – traditional prose narratives set in the recent past with humans as the main characters and often regarded as grounded in fact by the people who pass them along, although frequently elaborated in their telling – are among the most popular forms of American folk narratives. Their significance in American folklife owes not only to their pervasiveness in oral tradition but also to their function of relating a group's version of local events and surroundings that affect its everyday experience. Explanations for strange occurrences or places, celebrations of special characters and heroes, and invocations of other's

> experiences as cautionary lessons are often found in legends. Folklorists give attention to the content of legends as well as to the contexts for their telling to find expression of the group's core beliefs and values.[19]

Stories of an individual or event become legends by assuming a traditional storytelling or narrative form. Frequently one story is patterned after another, or are similar in form or content to stories about other people of the same ilk – be it a shared occupation, ethnicity, gender or locale. Legends tend to live on long after the subject or hero has expired. This is the case with some of the stories about Gooden Grant – they have entered the tradition of being passed from person to person and are still in circulation among people who did not meet him.

There are several types of stories told about Gooden Grant. They include stories about his industry and work ethic, his physical size and strength, and his endurance. Other stories focus on the fierce defense of his fishing territory, or his brushes with the law. (A selection of stories, statements and interviews are in the Developmental history/additional historic context information, which follows.) These stories are grounded in Head Harbor and Isle au Haut and, as Baker and Bronner state, help with "identifying in collective memory people and places that are not part of national history."[20] As described by author, anthropologist and folklorist William R. Bascom, essentially, the function of folklore is to expose values, elements, characteristics or common themes that are important to a certain population. Through the repetition of stories lessons are taught, rituals are justified, and accepted patterns of behavior are reinforced or cautionary tales distributed.[21]

In the late nineteenth and through much of the twentieth century living on Isle au Haut required a certain degree of self-sufficiency: the hospital and the police were a long boat ride away; harbors could freeze; work options were limited; and certain crops could not be grown on the island. Even at its peak the population was small, and marriage choices were few. The story told about how Gooden Grant rowed 14 miles to Vinalhaven Island to court his future wife reinforces resourcefulness, strength, and determination as desirable attributes for island residents. The theme of strength is also present in the story of how Gooden and his brother would row 55 gallon drums of kerosene eleven miles from the main land to the eastern side of the island and then roll them half a mile home. (The rolling avoided additional rowing around Eastern Head and into the Harbor). In tales referencing hard work, thrift, and ingenuity, Grant routinely set more traps, caught more lobsters, haggled for the best prices, and worked deals with rumrunners. As an example of a clever Yankee, Gooden's legendary fish house had a basement dug into the side of the harbor, creating a cool, frost free location to store his bait. Head Harbor may have been isolated, but as related in the stories of Gooden Grant, the inhabitants were not dumb.

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[19] Ronald L. Baker and Simon U. Bronner. "Legends." Encyclopedia of American Folklife, Vol. 2. (Armonk, NY: M. E. Sharpe, Inc.), p. 689

[20] Ibid, p. 693

[21] William R. Bascom, "Four Functions of Folklore" in *The Journal of American Folklore*, Vol. 67, No. 266 (Oct.-Dec., 1954), 333-349.

Gooden was very protective of the Head Harbor lobstering grounds; several stories speak to the importance of maintaining territoriality – for example the tales of how Gooden burned down an interloper's fish shack and then fired shots at his boats until he left. Keeping lobster boats from neighboring towns away from your lobster bottom was key to becoming or remaining a successful lobsterman; and tales of homegrown justice reinforced the islander's self-perception as independent. An oft repeated legend, which at times was told by Grant and at other times references him in another way, is that of a drowned man who floated upright into Head Harbor four weeks after he had gone missing. In the version told by Charles Dodge to David Littleton Taylor, a fortune teller in a nearby town told the family that , "your brother was pulled overboard wi, with his boat going, by another man --- reached out with a hook and pulled him overboard and went off and left him."[22] The version that Gooden told to Lynn Franklin, indicated that the victim could swim, but Gooden thought "he was stunned". This version had Gooden himself going to see the fortune teller and learned that the victim was lying on a ledge with something over him.[23] Both versions of the tale serve as reminders about the real dangers of fishing, but they also warn against crossing your neighbor. Current residents imply that Gooden Grant was responsible for the death of at least one, maybe two, other fisherman; one of whom is probably the drowned man of this legend.

It is fortunate for historians and scholars that there was an increased interest in oral history in the years before Gooden Grant and his contemporaries died; the first person experiences he recorded provide important information about life on Maine's coastal islands. But the stories take on added significance when evaluated against the backdrop of twentieth century life. By the time Gooden Grant retired in 1961 he was the last full time resident at Head Harbor. The traditional Head Harbor fishing grounds were increasingly controlled by the offspring of his former neighbors – who had all moved to Stonington or Deer Isle or Vinalhaven. An exclusive summer colony, which started in 1881 at the northwestern end of the island, imported a culture and economy well above the local standard of living. Increasingly local families moved to the mainland for educational and economic opportunities and their homes, if sold, were usually purchased by summer visitors. On Isle au Haut today, the ongoing significance of stories about Gooden Grant as an icon, folk hero, local legend, or successful lobsterman, may very well be rooted in what they express about the skills and attitudes one needs to succeed on the island in a rapidly changing world.

[22] Dodge, October 15, 1972.
[23] Franklin (1976), 9.

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

The following excerpts from oral history and written accounts are given as a sample of the type of stories that celebrate or remember Gooden Grant. The *titles* of the stories have been developed just for this nomination and do not reflect any common nomenclature.

Life of the Maine Lobsterman Project; Maine Folklife Center, Orono, Maine NA727

David Taylor interviewing Charles Dodge, 84, Friendship, Maine about his life as a lobster fisherman.

The Fortune Teller Transcript, page 10. October 15, 1972

Question (Taylor): did you run into any difficulties when you first started lobstering?
Answer (Dodge): No, not--; oh I used to sometimes there'd be some argument, you find a dishonest man once in a while, you know [laugh], cause a little trouble but it always got took care of after a while...There was two men lost their life on Isle Au Haut, whil I--, I know, while I was round there. And they've always said that, they, they can't prove it but [unintelligible] always thought it was just a on account of their enemies, you know, in fishing, kinda rubbing each other, hauling each other's traps, something like that. But I can recall the store, one fella--- was a he, he didn't come in one day. They found his boat ashore and so they brought his boat in and they started looking around and ---. And his brother said: "There's an old lady over in Rockland, her name is Mrs. [Hainey], and she is a fortune teller, and she can tell you what's happened. " Somebody told him that you know. So he was telling ah ah Capt. Charles Rich, that used to run the smack there about this old lady in Rockland, and Charl--, ole Cap.t Charles said, "oh that damned old bitch she don't know anything." [Both laugh]. ...So [laugh]Henry said, "Well , I wish you'd show me where she lives, I'd like go up and see her." "Well alright," Charles says. So----. They tell this story for a fact. They went up and knocked on the door, and she opened the door and she says, "This damned old bitch don't know anything." [Both laugh]. And that pretty near floored them you know, cause that's just exactly what he said. And they say that's a fact. [laugh]. I, I knew both them, ole Capt. Charles and Henry both. And she said, "your brother was pulled overboard wi, with his boat going, by another man --- reached out with a hook and pulled him overboard and went off and left him." And they said, "In, in twenty eight days", she named the day, "his body will come floating into your harbor." An course in twenty-eight days they'd kinda forgot about it ah er, you know, what she said, cause they didn't really believe it anyhow. [Clears throat]. So this Henry, ah his brother invited his wife to go on a picnic, for or five of em was going on a picnic, somewhere. And so they started out in the boat from the harbor, and I'll be darned if they didn't meet that man drifting in there, his oil jacket with air in the back of it holding him up you know. And then it was exactly twenty-eight days. And there he was drifting
into th-. So they said, "you can't doubt old Mrs. [Hainey], she told us exactly what was going to happen, and it did happen. "

Gooden Grant, lobsterman Transcript, pages 59-60. October 15,1972

Question (Taylor): "Ever hear of a fellow named Gooden Grant?"
Answer (Dodge): "Yeah I guess I have [T: Laughs.] I know Goodin awful well, he, I bought a lot of lobster from Goodin. He was a big fisherman, out in the morning and he'd be gone til four o'clock in the afternoon I've seen him come in, he had a small gasoline boat at the time, she wasn't over seventeen feet long, a little two-cycle engine you had to start every time you hauled a trap, and I've seen him come in with her stern piled up with lobsters you know, oh four or five hundred bounds of lobsters, and it was, it was a common thing in those days for anybody that wanted to work hard could get two, three hundred pounds of lobster you know, w-, well I'd say, ah two hundred pounds would be about the limit for most of them. But old Goodin, boy he used to come in with that boat full of lobsters sometimes, and I could plan on getting twelve, fourteen hundred pounds of lobster from him each week, I'd go in there once a week into Head Harbor. (T: When you had your smack?) When I had the smack yeah. [Clears Throat] Old Goodin, by gory he's quite a fella..."

Best Fisherman Transcript, page 67. October 15,1972
Question (Taylor): Who's the best fisherman you ever remember running into?
Answer (Dodge): Well I'd say Goodin Grant was bout the, the biggest fisherman I ever ran into.
Question (Taylor): Think he was the best one though?
Answer (Dodge): I, I kinda think so, ta-, take, take the conditions for the times, you know, but right up here, right now, there's ah there's two or three of the younger one-, wel, men fifty-five, six or sixty along there. There's two or three good ones around here now that they'll haul more traps every day than anybody else you know and they go you more days, they hardly ever miss a day, and they, they do pretty good.

The Road Less Traveled Transcript, pages 60-61. October 15,1972

Dodge: You kno, b-, last time I saw Goodin bout two years ago, my grandson come here from Connecticut and he wanted to go down to Isle au Haut, I got a brother down there that runs the mail boat. So he wanted to go down to Isle au Haut and see him... [Story about borrowing a car to travel around the island.]... So we did, we went round the island an we, went down to Head Harbor and I happened to see Goodin standing down there in this field talking with somebody. I said, "gory, I want to stop and see Goodin a minute." So, I went down there, shook hands with him, he was glad to see me you know. And I says, "Goodin, ah, ah these boys want to go down to what they call the "Cliffs"," I says, "is there road down there fit so you can drive a car?" "Oh yes, good road down there," he said. [T: Laughs] So I said, "Alright." So I told the boys, and we went down. We got bout half way down on that road the boys says "If he called this a good road I don't know what he'd called a bad road." [Both Laugh] It was ah just, well if you meet anybody you couldn't get by em that's all there was about it, cause there's, nobody's supposed to be on anyway, but it was ah, a two wheel ruts filled with beach rocks. And

you know how rolly they are,(T: yeah.) like eggs, and, and you'd look right down sometimes twenty-five or thirty feet right along aside of you, you know. [T: Laughs.] Gorry! He said, "if he called this a good road I don't know what he'd call a bad one.""

Penobscot Bay Fisheries and Industries Project; Maine Folklife Center, Orono, Maine NA0769

David Taylor interviewing Capt. Sidney N. Sprague, Rockland, Maine about his life as a lobster smack captain.

Why Grant was a Good Fisherman Transcribed from disk by C. Mitchell. July 12, 1973.

Track 1.1:45 – 2:29
Question (Taylor): Did you know about Gooden? How d'you ever meet him?
Answer (Sprague): Oh he, ya, he was one of the best fisherman that there was on Isle au Haut, down in Head Harbor. And he was one of them fisherman that used to save them up just to sell me for a high price. And we used to go in there and buy them at times. And then when MacLoon started the oil business, 1926, with the oil boat, that was one of the first tanks they put in on these islands was one for Gooden Grant at Head Harbor.
Question (Taylor): What kind, was he in any other business than lobster fishing?
Answer (Sprague): Not that I know of, he sold gasoline to the fisherman because that was the only, the only place on that end of the island.

2:38
Question (Taylor): Was he a lobster dealer?
Answer (Sprague): Gooden Grant? (T: Yeah.) No he was a lobster fisherman. But he didn't sell his lobsters every day, he used to pound em up for a month, six weeks, two months at a time and then sell them all at one, at one time.
Question (Taylor): [?] told me he had three big cars
Answer (Sprague): That's right.
Question (Taylor): What made him such a good fisherman?
Answer (Sprague): Well, uh I, I, think it really was the fact that he was the type of fellow that would get out and go if it was a chance, and, na, he had a lot of traps, and he was quite a rugged fellow. And sometimes that makes the difference between the good fisherman and the poor ones.
Question (Taylor): What the other people, what'd the other fisherman think about him.
Answer (Sprague): Oh they all liked him. (T: Did they?) Oh sure. And I believe he had the first automobile on the Isle au Haut. (T: is that right?) Yes, I'm not sure about that but I'm quite sure.

3:47
Question (Taylor): He must have been quite a fisherman?
Answer (Sprague): Oh yes, and he always had good equipment. He didn't, you know, didn't

bother with poor equipment, he always had the best, and you take a fisherman who could afford to have good traps, equipment, buy a boat, they could general make money.

Track 2
1:03
Question (Taylor): [Indicates that Grant remembers Sprague a little bit].
Answer (Sprague): Because, anyone going in there that met Gooden Grant, and everybody knew him, well, once you saw him you'd know him. Where to him, several boats come in there, well he might not remember some of the fellows aboard those boats. But they'd always remember him.
Question (Taylor): What was so memorable about Gooden?
Answer (Sprague): Well, he was one of those fellows who always wanted the most for his lobsters...

Penobscot Bay Fisheries and Industries Project; Maine Folklife Center, Orono, Maine NA0770

David Taylor interviewing Phil Raynes, Camden, Maine about his life as a lobster fisherman and life around Penobscot Bay.

Gooden's House and Fish House Session 3, transcribed from Audio-clip. August 14, 1972

Question (Taylor): [Unintelligible question about Gooden Grant' house.]
Answer (Raynes): ...and for a fabulous amount too, with two sides...
(Taylor): Worth a lot too I'd say...out the nicest house out there from what I could tell.
(Raynes):...and he had a nice bait house. It was dug right in the bank. D'you go down there and see that?
(Taylor): His fish house? I saw what was left of it. It had kinda all fallen in.
(Raynes): Yeah.
(Taylor): I saw what was left of it. It had kinda all fallen in.
(Raynes): It did? It was made in the bank. (T: Yup, yup.) It was dug right in the bank. That was some nice when I was there, you walked in there, it was cool in there in the summer, warm in the winter. No air could get to it there, no drafts of anything much, cause it sit right there in that bank. Well that was some nice. Kept that bait.

Here on the Island: Being an Account of a Way of Life Several Miles Off the Maine Coast, Charles Pratt.

Strength Page 110

"They were big men, given to broad actions...Les and his brother, Gooden, used to row fifty-five gallon drums of kerosene the eleven mils from the main to a landing place on the rocks of

the eastern coast of the Island (so that they wouldn't have to row around Eastern Head and back into Head Harbor) and roll them the rest of the way, which was a half mile. Like his brother, Gooden was a big man when he was young – he weighed 205 pounds at the age of fourteen – but someone told me that he was not supposed to have been a good fighter, although tremendously strong, which says as much about which characteristics were worthy of attention down at Head harbor..."

The Park Lands of Isle au Haut: A Community Oral History, Douglas Deur, Ph.D.

Fish Houses and Rum Running Page 117.

"Gooden Grant was reported to allow Stonington fishermen to maintain fish houses on his property on Head Harbor and the south shore of Isle au Haut, with the agreement that he would serve as middleman in their sale of fish, including the sale of fish to schooners and smacks entering Head Harbor. "You had to be in with Gooden to build anything down there-you had to be a friend" (JO). He "owned all that property, but he also had a dealership. Alright, and so these guys were putting up shacks on his land and selling lobsters to him" (JW).

"Bootleggers also used Gooden's fish houses as stopover points and depots during prohibition, not necessarily with his permission."

Informants: JO: John Blaisdell; JW: Jim Wilson

Tenacity and Industry Page 121

"Even after he had quit fishing, and very late in life, Gooden continued to "pick the slip" and do other traditional tasks to maintain the shoreline as he had in earlier times:

[one] very vivid thing I have in my mind, and always will, is Gooden Grant who used the property all his life. I remember seeing him down on the shore carrying up rocks and building up the bank of the access road. I remember reading in the fish shack document from Otter Creek [Smythe 2008] how the guys would have to periodically clean out the slips and stuff. Well, that's what I remember Gooden, when he was in his 90s, down here picking up rock, carrying them up one at a time. He was still in his maintenance mode. And I have a vivid picture of his doing that. You know, and I was quite amazed at his age and that he still felt a need to maintain his access, which is pretty incredible considering he probably hadn't finished for fifteen or twenty years."

Informant: Bill Stevens

Violence and Conflict Page 118

"Some interviewees were quick to point out that Head Harbor was a "rough" place at times from its late 19th century heyday to the mid-20th century-not the quiet community of summer homes, intellectuals, and "nature lovers" that one finds today. Residents recalled that Ulysses (or "Les") Grant was a mild-mannered man who got along well with neighbors; most suggest that Gooden was very different than his brother in this respect.[94] The Nettie Grant diaries from

1948 mention Gooden's brush with the police after shots were fired in an incident involving lobstering. Today's residents also recall incidents of this kind, with Gooden commonly getting into altercations with fishermen who were in the Head Harbor area without the consent of the Grant family. While not solely responsible for the little community's brawling reputation, interviewees suggest, Gooden contributed significantly to it. Even at the height of the Korean War, people from Isle au Haut sometimes called the Head Harbor community "Little Korea" because of the conflicts."

Page 126

"Robin Bowen explains that his family has stories of showdowns between Island fishermen and fishermen from Stonington and the mainland dating back to the time of his grandfather Charlie Bowen the first:

"In my grandfather's time it didn't go over very good" (RB). His family recalls, for example, and occasion when a group fo mainland fishermen constructed a fish camp in the "saddle" on the Eastern Ear in the early 20th century. At that time, a group of men including Gooden Grant, Ulysses Grant, Charlie Bowen and possibly others ventured over to the camp when the men were away pulling up their lobster traps- they burned the new fish house to the ground and then fired shots at the men in their boats until they retreated up the bay."

Informant: Robin Bowen

Page 270

94 "[Gooden Grant was] was a scoundrel. He's got this romantic name about him but...the guy was, I don't know, but he's more than a scoundrel. I don't know what the word for him is. But he was a dominant force down there."

Informant: Anonymous

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"Interviewees mentioned Gooden fighting even with his own family. As Billy Barter recalls,

"They were quite a group, those. Didn't get along too well, some of them. Course, Gooden's brother [Les] had a house first. Then Gooden built a house down on the water right in front of him, and he planted a tree so [Les] couldn't see his boat. So they didn't have too good a friendship after that. I think Les cut the tree. That was the end of the relationship. That's the story I heard anyway. I think it's probably true.""

Informant: Billy Barter

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9. Major Bibliographical References

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Oral History

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Dodge, Charles P. Interview by David Littleton-Taylor, October 15 and 28, 1972. NA 727 Maine Folklife Center, University of Maine, Orono. Life of the Lobsterman Project.

Grant, Gooden. Interview by David Littleton-Taylor, July 11, 1973, NA 770. Maine Folklife Center, University of Maine, Orono. Penobscot Bay Fisheries and Industries Project.

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: The Library of Congress/ American Folklife Center and the Univeristy of Maine/Maine Folklife Center, Orono, Maine

Historic Resources Survey Number (if assigned): 213-0011

10. Geographical Data

Acreage of Property . 32 acres (1/3 acre)

Use either the UTM system or latitude/longitude coordinates

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

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

Or

UTM References
Datum (indicated on USGS map):

☒ NAD 1927 or ☐ NAD 1983

1. Zone: 19 Easting: 530513 Northing: 4874379
2. Zone: Easting: Northing:
3. Zone: Easting: Northing:
4. Zone: Easting: Northing:

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

The boundaries of the property are depicted by a bold line on the attached map entitled *Mortgage Loan Inspection for Camden National Bank of property located in Isle Au Haut, Knox County, Maine.*

Boundary Justification (Explain why the boundaries were selected.)

The boundaries are drawn to include the buildings and land currently retaining integrity and significance for their association with Gooden Grant.

11. Form Prepared By

name/title: Kate Hotchkiss Taylor & W. Ellard Taylor
organization: N/A
street & number: 391 Pulpit Harbor Road
city or town: North Haven state: Maine zip code: 04853
e-mail: kate@taylorwrite.com
telephone: 207-701-8111 (Kate) and 207-460-5332 (Ellard)
date: _____

name/title: Christi A. Mitchell
organization: Maine Historic Preservation Commission
street & number: 55 Capitol Street
city or town: Augusta state: Maine zip code: 04333-0065
e-mail: christi.mitchell@maine.gov
telephone: (207) 287-2132 x 2
date: 24 October 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: Gooden Grant House

City or Vicinity: Isle au Haut

County: Knox State: Maine

Photographer: Christi A. Mitchell

Date Photographed: 7 May 2012

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

1 of 6 ME_Knox County_Grant House_001.TIFF
Primary elevations of Grant House exterior; facing northeast.

2 of 6 ME_Knox County_Grant House_002.TIFF
West gable elevation showing detail of sunburst pattern; facing east.

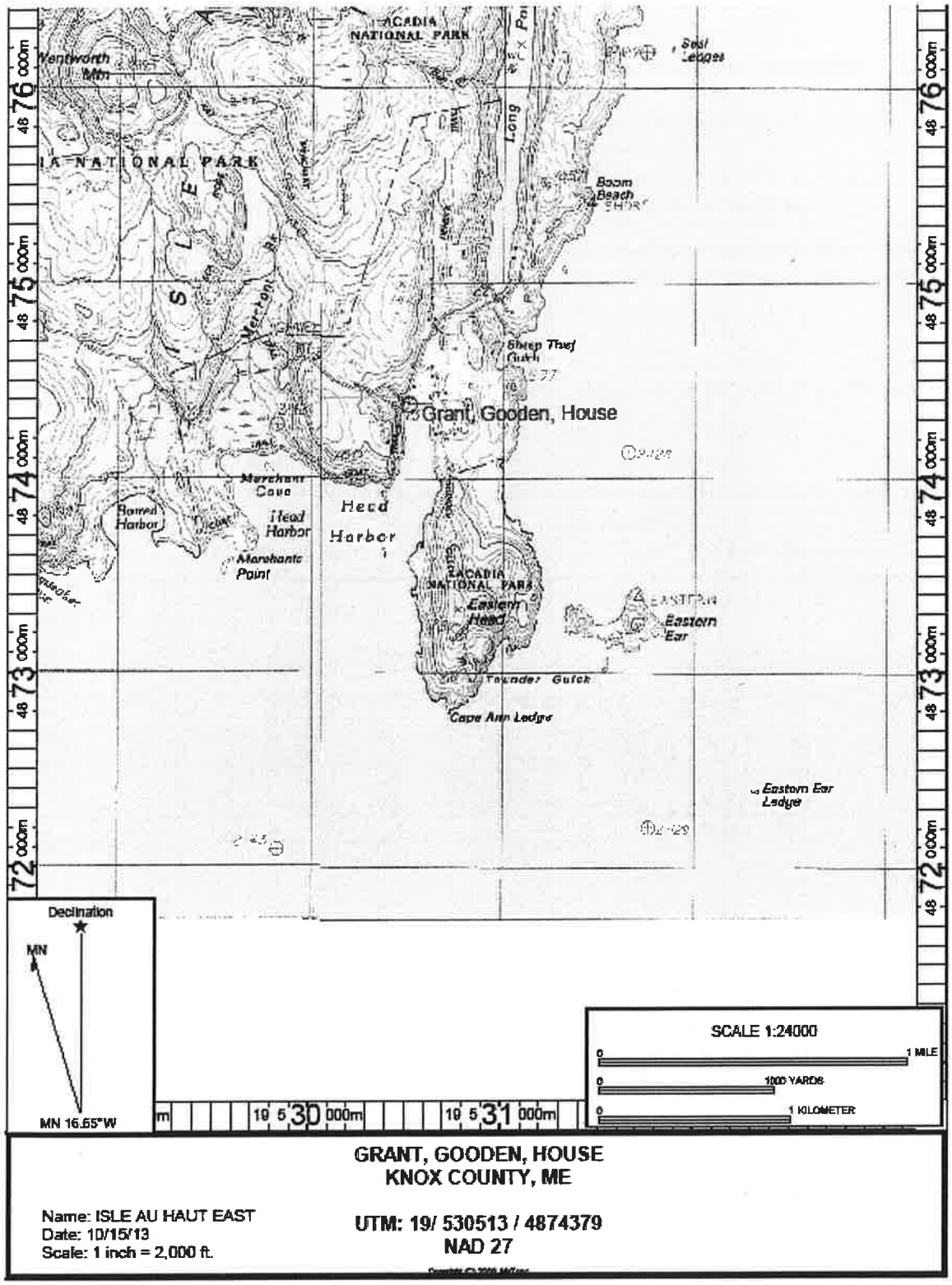
3 of 6 ME_Knox County_Grant House_003.TIFF
Barn / garage at the edge of Head Harbor. Portion of the "dolphin" visible at far left. Facing west.

4 of 6 ME_Knox County_Grant House_004.TIFF
Kitchen cabinets, interior; facing northeast.

5 of 6 ME_Knox County_Grant House_005.TIFF
Tower bedroom windows, second floor; facing southwest.

6 of 6 ME_Knox County_Grant House_006.TIFF
Head Harbor, Isle au Haut; facing northwest. From left to right: dolphin (in water at low tide mark), barn/garage, former woodshed, Grant house. House in upper right is the Ulysses (Les) Grant House.

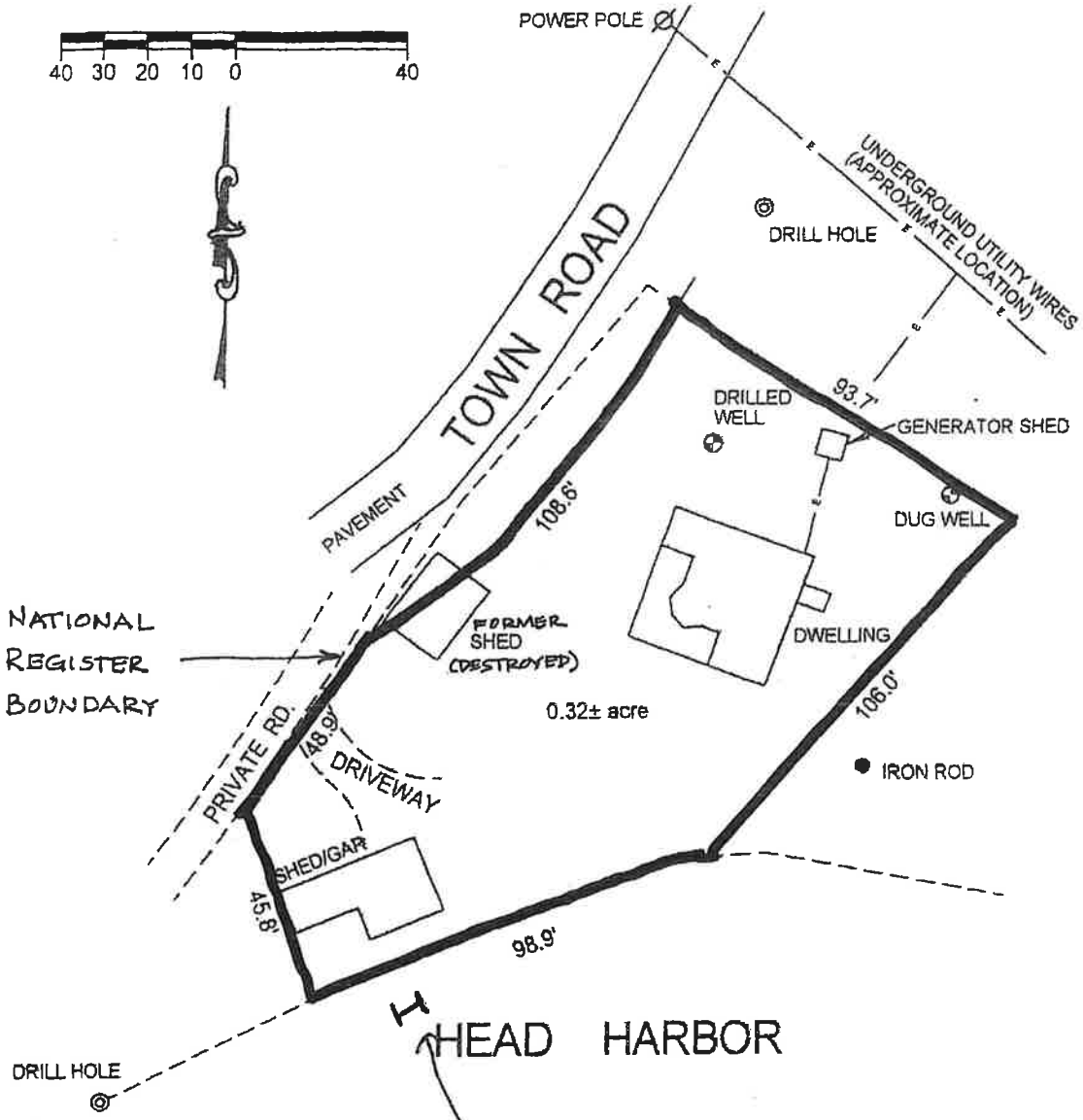
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain 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.



GRANT, GOODEN, HOUSE
KNOX COUNTY, ME

Name: ISLE AU HAUT EAST
Date: 10/15/13
Scale: 1 inch = 2,000 ft.

UTM: 19/ 530513 / 4874379
NAD 27



Boat Cradle/ Dolphin

NOTES:

1 THE MUNICIPALITY HAS DETERMINED THAT THE PROPERTY DOES CONFORM TO LOCAL ZONING AT TIME OF CONSTRUCTION.

2 STRUCTURE-DWELLING IS NOT LOCATED IN A FLOOD HAZARD ZONE AS SHOWN ON F.E.M.A. FLOOD INSURANCE RATE MAP. (NO FLOOD MAPS AVAILABLE)

3 DISTANCES SHOWN ARE APPROXIMATE

4. CERTIFICATE: I HEREBY CERTIFY TO CAMDEN NATIONAL BANK AND ITS TITLE INSURER THAT THIS SKETCH DEPICTS THE RESULTS OF A CURRENT INSPECTION OF THE PREMISES DESCRIBED IN THE DEED RECORDED IN BOOK 856 PAGE 85.

Rodney E. Chadbourne
RODNEY E. CHADBOURNE, PLS 1125

THIS IS NOT A BOUNDARY SURVEY

MORTGAGE LOAN INSPECTION FOR
CAMDEN NATIONAL BANK
OF PROPERTY LOCATED IN
ISLE au HAUT, KNOX COUNTY, MAINE
SCALE: 1"=40' MARCH 8, 2001
RODNEY E. CHADBOURNE
PROFESSIONAL LAND SURVEYOR
P.O. BOX 575, DEER ISLE, MAINE 04627
Re: KATHERINE M. HOTCHKISS & MATTHEW MAO

Baking Soda