

HE E 002280
ZVIC N 4830140

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: Maine
COUNTY: Cumberland
FOR NPS USE ONLY
ENTRY DATE JUL 30 1974

1. NAME

COMMON:
C. A. Brown Cottage

AND/OR HISTORIC:

2. LOCATION

STREET AND NUMBER:
9 Delano Park

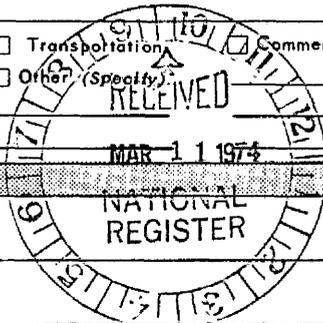
CITY OR TOWN:
Cape Elizabeth

CONGRESSIONAL DISTRICT:
1st: Hon. Peter N. Kyros

STATE: Maine CODE: 23 COUNTY: Cumberland CODE: 005

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input checked="" type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify)



4. OWNER OF PROPERTY

OWNER'S NAME:
Dr. C. W. White, Jr.

STREET AND NUMBER:
9 Delano Park

CITY OR TOWN:
Cape Elizabeth

STATE: Maine CODE: 23

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
Cumberland County Courthouse

STREET AND NUMBER:
Federal Street

CITY OR TOWN:
Portland

STATE: Maine CODE: 23

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
Historic American Buildings Survey

DATE OF SURVEY: 1965 Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:
Library of Congress

STREET AND NUMBER:
Washington

CITY OR TOWN:
Washington

STATE: D. C. CODE:

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7. DESCRIPTION

CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The C. A. Brown House at Delano Park, Cape Elizabeth, Maine was built in 1886-87, from designs by architect John Calvin Stevens I. Built as a summer cottage, it is located on a low hill overlooking the ocean. It is a good example of Shingle Style architecture in coastal cottages which flourished in the late 19th century, paving the way for work such as that of Wright as well as the Colonial Revival.

The house sits on a foundation of rustic fieldstone, of the same color as the rock ledges on which it is located. The rest of the two and a half stories are done in unpainted shingles, weathered by years of exposure to the elements. The main part of the house is a double gabled rectangle, which is intersected by a higher gabled rectangle at right angles. This second rectangle originally had a loggia on the second story at one end, above a piazza which was under the protection of one of the double gables. Both have since been enclosed. There are two brick chimneys in the larger transverse section. A small gambrelled ell projects from the side of the double gable. This also contains a small chimney.

The exposed end of the double gable (the other is absorbed by the transverse gable) contains a bay window which originally had a Palladian-type treatment in the center section. This has since been altered to conform to the style of the rest of the window, which consists of several small square panes. To the left of the bay window is a pair of windows each of which has twenty small panes above and two large ones below. The second story has a pair of similar windows centered beneath the double gable. To either side, not equally spaced, are two similar windows. The four are connected at top and bottom by horizontal bands, painted white as are the glazing bars, lending a horizontal feeling. The space between the outer windows and the middle pair is shingled. There is a small window at the peak of each gable, repeated in the transverse gable.

The end of the transverse gable shelters a piazza in the first story, which has been altered to an enclosed porch, as mentioned above. It has two pairs of large windows, bordered by a row of small square panes. The pairs are separated by stone columns extending up from the foundation. On the second story, there is a row of five windows similar to those on the end of the double gable, with small square panes above and two large ones below. These windows are spaced so that there is a pair at each end of the wall, with a shingled space between each pair and the single window in the center. These five windows are bordered below by the roof extending from the double gable, and above by the eave of the single gabled mass which has been extended across the face of the gable to form a triangular shape above the windows.

The wall opposite the double gable is relatively plain, with the exception of a projecting bay with a flat balustraded roof. Windows in this wall are asymmetrically placed, the second story consisting of a tall window in the center of the wall, flanked by two evenly spaced windows to

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7. DESCRIPTION

the right and a single window and a pair to the left.

The ell, on the same axis as the transverse gable, has a gambrel roof and two steeply gabled roof dormers at the second story. Local stone has been used extensively in landscaping as well as construction to give a rustic effect to the surroundings.



9. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

<input type="checkbox"/> Pre-Columbian	<input type="checkbox"/> 16th Century	<input type="checkbox"/> 18th Century	<input type="checkbox"/> 20th Century
<input type="checkbox"/> 15th Century	<input type="checkbox"/> 17th Century	<input checked="" type="checkbox"/> 19th Century	

SPECIFIC DATE(S) (If Applicable and Known) **Built 1886-87**

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

<input type="checkbox"/> Aboriginal	<input type="checkbox"/> Education	<input type="checkbox"/> Political	<input type="checkbox"/> Urban Planning
<input type="checkbox"/> Prehistoric	<input type="checkbox"/> Engineering	<input type="checkbox"/> Religion/Philosophy	<input type="checkbox"/> Other (Specify) _____
<input type="checkbox"/> Historic	<input type="checkbox"/> Industry	<input type="checkbox"/> Science	_____
<input checked="" type="checkbox"/> Agriculture	<input type="checkbox"/> Invention	<input type="checkbox"/> Sculpture	_____
<input checked="" type="checkbox"/> Architecture	<input type="checkbox"/> Landscape Architecture	<input type="checkbox"/> Social/Humanitarian	_____
<input type="checkbox"/> Art	<input type="checkbox"/> Literature	<input type="checkbox"/> Theater	_____
<input type="checkbox"/> Commerce	<input type="checkbox"/> Military	<input type="checkbox"/> Transportation	_____
<input type="checkbox"/> Communications	<input type="checkbox"/> Music		
<input type="checkbox"/> Conservation			

STATEMENT OF SIGNIFICANCE

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The C. A. Brown House is significant mainly because it is a well developed work in the Shingle Style, which grew in importance in the late nineteenth century, chiefly in coastal summer homes. Its concern with matching the design of the building to its site was a foreshadowing of a trend in architecture which was to reach a fuller development with such masters as Frank Lloyd Wright. It is also important in that it was designed by a Maine architect, John Calvin Stevens I (1855-1940), who achieved national prominence in the late nineteenth and early twentieth centuries, not only for his designs but for his theories of architecture concerning how a building reflects both its spatial and temporal locations.

John Calvin Stevens was born in Boston on October 8, 1855. He was the son of Leander and Maria Jane Hancock (Wingate) Stevens, and a descendant of Moses Stevens, prominent in Wells, Maine around 1700. He graduated from Portland High School in 1873 and went to work for the architect F. H. Fassett. In 1880 he became the junior partner in the firm of Fassett and Stevens. He opened his own office in 1884. In 1888 he entered into partnership with Albert Winslow Cobb. This lasted for two years, after which he opened an office in his own name. In 1889, Stevens and Cobb published Examples of Domestic Architecture, showing many drawings of their work in the Shingle Style.

John Calvin Stevens I was best known for his domestic architecture. He worked extensively in the Shingle Style, helping to root it firmly in American architectural tradition. The Brown House, which is the subject of this nomination, is very typical of the period 1885-1890, when Stevens designed his most influential buildings. According to the Portland Daily Press of October 14, 1886, the house was begun that year. Another article from the same source on April 23, 1887, notes that "C.A. Brown is in the process of erecting a handsome summer cottage at Delano Park." (Cape Elizabeth), thus precisely dating it. The double gable, while unusual, was not used solely on the Brown House. Stevens employed it as late as 1910 in the Frederick Gignoux House, also in Delano Park.

Stevens was an early advocate of what may be called organic architecture, matching the building to its surroundings. Because of this en-

(See Continuation Sheet)

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Coe, Harrie B., Maine - Resources, Attractions, and its People (New York: 1928), The Lewis Historical Publishing Co.

McNeely, James B., The Houses that Jack Built (Unpublished thesis, Yale University.)

Scully, Vincent J., The Shingle Style and the Stick Style, New Haven:1955). Yale University Press.

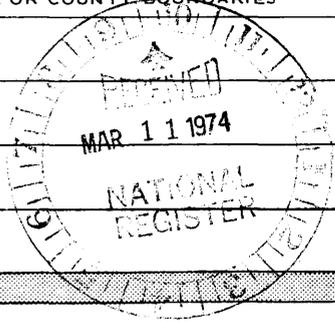
10 GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "		43° 37' 11"	70° 12' 41"	
NE	° ' "	° ' "				
SE	° ' "	° ' "				
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: Two acres

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE



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11. FORM PREPARED BY

NAME AND TITLE: Charles H. Ashton

ORGANIZATION: Maine Historic Preservation Commission DATE: January, 1974

STREET AND NUMBER: 31 Western Avenue

CITY OR TOWN: Augusta, STATE: Maine CODE: 23

12. STATE LIAISON OFFICER CERTIFICATION NATIONAL REGISTER VERIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National State Local

Name James H. Waindy

Title State Historic Preservation Officer

Date March 4, 1974

I hereby certify that this property is included in the National Register.

AR Worlman
Director, Office of Archeology and Historic Preservation

Date 7/30/74

ATTEST: WJ [Signature]
Keeper of The National Register

Date 7.29.74

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8. SIGNIFICANCE

Environmental and esthetic concern, his sea-side cottages are much better adapted to their locations than are his city buildings. The effect was achieved, in the manner of Wright, by the use of local materials in a color scheme harmonious with the natural features of the landscape. Thus, the stones in the foundation and lower part of the Brown House are "weathered fieldstone, the very color of the ledges out of which the building grows," according to Stevens' book mentioned above. These stones "had lain for a century and a half in a farm wall, where, it is said, they were originally piled up by slaves. Covered with gray moss and lichens, their color effect was beautiful; and, in order to preserve their unique beauty, they have been laid with their old faces exposed." The summer cottage was more readily adaptable to these theories because of their informality and minimum of functional requirements. Thus, a summer house could be made to flow from and participate in its environment in a way that a city building could not. Large piazzas and picture windows were thus used which would not have been feasible in an urban structure.

Stevens' was well acclaimed by his peers. Drawings of his work appeared in several prestigious publications during his lifetime. The Brown House, for example, was published in The British Architect, January 24, 1890 and Building, February 11, 1886; as well as in Stevens own book.

As one of the finest examples of the mature Shingle Style cottage architecture, and as a building by an architect prominent not only in Maine but nationwide, the C. A. Brown House is certainly noteworthy.

