

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 08000991

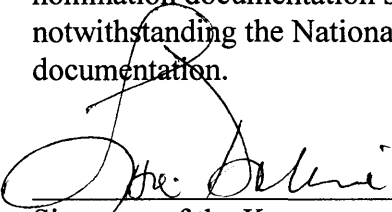
Date Listed: 08/07/2009

Property Name: Sea Change

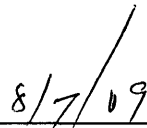
County: Hancock

State: ME

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper



Date of Action

=====
Amended Items in Nomination:

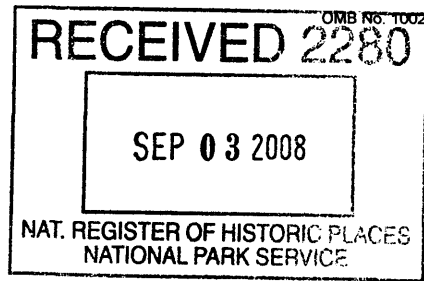
This SLR is issued to amend the nomination form in Section 8, page 2, to clarify Criterion C.

The sentence shall now read, "The property achieves significance under Criterion C, as an accurate reconstruction of a historic residence designed by a master architect."

The Maine State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

**National Register property file
Nominating Authority (without nomination attachment)**



United States Department of the Interior
National Park Service
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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Sea Change
other names/site number _____

2. Location

street & number 27 Corning Way N/A not for publication
city or town Mount Desert (Northeast Harbor) N/A vicinity
state Maine code ME county Hancock code 009 zip code 04662

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this 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
 meets does not meet the National Register criteria. I recommend that this property be considered significant
 nationally statewide locally (See continuation sheet for additional comments.)

[Signature] 8/29/08
Signature of certifying official/Title Date

Maine Historic Preservation Commission
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register.
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

Signature of the Keeper

Date of Action

[Signature] 8/17/09

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
_____ buildings
_____ sites
_____ structures
_____ objects
_____ Total
6
1
7

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)
N/A

Number of contributing resources previously listed in the National Register
None

6. Function or Use

Historic Functions
(Enter categories from instructions)
DOMESTIC / Single Dwelling
DOMESTIC / Multiple Dwelling
OTHER / Bomb Shelter

Current Functions
(Enter categories from instructions)
DOMESTIC / Single Dwelling
DOMESTIC / Multiple Dwelling
OTHER / Bomb Shelter

7. Description

Architectural Classification
(Enter categories from instructions)
MODERN MOVEMENT / International Style
LATE VICTORIAN / Shingle Style
OTHER / Bomb Shelter

Materials
(Enter categories from instructions)
foundation CONCRETE
STONE
walls WOOD / Shingle
roof ASPHALT
other GLASS

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGEHANCOCK COUNTY, MAINESection number 7 Page 2**MATERIALS**, continued

Foundation: OTHER: Lattice skirting

Walls: WOOD (Board and Batten)
WOODRoof: WOOD / Shingle
OTHER / Tar and Gravel**DESCRIPTION**

Sea Change is a small, seasonal estate in the Hancock County Town of Mount Desert. The town, which occupies approximately one-quarter of Mount Desert Island contains three villages. One of these, Northeast Harbor, is located on the northeast entrance to Somes Sound (a fjord), on the southwestern edge of the island's eastern land mass. Sea Change is situated at Sargent's Head, a short, thick peninsula that extends south into the broad mouth of the Sound. The property, which consists of 3.5 acres, contains six buildings and one structure in a compact complex. Four of the buildings (the main house, Cabin 1, Cabin 2, and Cabin 3) are situated along the rocky shore and follow the curve of the land, which extends roughly southwest to northeast. The remaining two buildings (the caretaker's house/garage and shop) are positioned inland, to the northwest of the main house. The structure, a subterranean concrete bomb shelter, is located under a manufactured knoll immediately north of Cabin 3. The property is accessed by a curvilinear dirt drive, at the terminus of Corning Way.¹ The drive meanders through the largely wooded lot before circling back on itself in a tear-drop shape, and provides access to each of the buildings and structures. Footpaths run between the east side of the house and cabins and lead to a dock at the northeast edge of the property. A small rock and sand cove is situated directly in front of the main house, but the remainder of the shorefront is characterized by large boulders, wild blueberry bushes and sea grass. With the exception of a vegetable garden planted on the broad table top of the bomb shelter, the property is forested with pines, cedars and a few deciduous trees. (For ease of reference, through the remainder of this document, the shoreline will be described as running on a north to south axis. In this manner, the four shore front buildings will be described as being distributed in a north to south line, and facing east to the shore. For more specific locations for each of the resources please refer to Map 1.)

Sea Change is a property that has undergone a tremendous evolution since the late nineteenth-century. This property was a portion of a larger tract of land originally owned by Erastus Corning. Corning built a Shingle-Style wood frame "cottage" on the site in 1883. Within a few years the Cornings built three small guest cottages (or cabins) to the north of the main house, and erected a large carriage house/stable to the west. In 1944 the widow of Erastus's son Edwin Corning sold the point of land on

¹ This drive has a right-of-way over two adjoining properties to the southwest.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 7 Page 3

which the compound was located to William A. M. and Margaret Burden. Mrs. Corning retained a smaller parcel to the south. Within a few years the Burdens dismantled the main cottage (Mrs. Corning used portions of it to build her new seasonal residence), and began design consultation with the New York architect Walter K. Harrison for a new, modernist cottage to be built on the site. This new main house was completed in 1947.

Having retained the guest cottages, Harrison also supervised the remodeling of these modest structures. During this period the stable/carriage house was converted to a garage and caretaker's cottage. In about 1960, under the design of the architect William F. Pedersen, cabins 1 and 2 were connected; Pedersen made further modifications to cabin 3 in between 1960 and 1967, and was responsible for the design of the reinforced concrete bomb shelter (with beds for 24) in 1961-2.

In 1999 the Harrison-designed main house burned to the ground. In 2005 the current house was executed from the original plans, under the supervision of the architect Heinrich Herman who worked out of Cambridge, Massachusetts, and Virginia) The main house is a faithful, reconstruction of the earlier structure, including both finishes and furnishings that were integral to the original design. However, the appliances in the kitchen were updated, and the electrical, heating and ventilation systems were installed to meet contemporary life safety codes.

Caretaker's Cottage/Garage. C. 1900, remodeled c. 1950. Contributing building.

The Caretaker's Cottage/Garage is a one and one-half story, L-shaped wood frame structure located on the southeast side of the circular driveway and positioned immediately west of the main house. The Shingle-Style building sits on a low concrete foundation and has an asphalt roof. Oversized brown-stained wood shingles, which meet at the corners without trim, clad the building while the trim elements around the doors and windows are painted red. Exposed rafter tails are visible beneath slightly flared eaves. The longer axis of the L measures forty-six feet and faces north towards the driveway; the shorter axis, forty feet in length faces east. The eastern L is positioned under a side gable roof, which terminates on the north elevation in a slightly recessed gable dormer. (Several courses of shingles separate the base of the dormer from the eaves.) The western half of the longer ell is capped by a side gable roof (the gable is at the west end), pierced with a shed dormer. An external brick chimney is positioned at the middle of the western end wall. The eastern L provides the primary entrance for the caretaker's apartment, while the northern L contains the garage.

A wide porch under an almost flat asphalt roof fronts the southern three-quarters of the east elevation and is accessed by stairs at its northern end. Behind the porch, the wall is broken into four bays containing, from south to north, a six-over-two double-hung window, a five-panel wooden door, and a shorter, one-over-one double hung window (positioned high on the wall) and finally, another six-over-two window. Directly above the shorter window is a small shed roof dormer with another one-over-one sash. A brick chimney pierces the ridge just south of the dormer. The north elevation is three bays wide. The eastern most bay (located under the gable dormer) contains a two-car overhead garage

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 7 Page 4

door. West of this is another (single) overhead garage door, and a side entrance. A shed-roof dormer is positioned over the western garage door and contains two six-over-two windows. Another pair of windows, trimmed together, are centered in the gable dormer to the east.

The west elevation of the caretaker's apartment contains a six-over-two window and door on the first floor and a three-over-one sash in a shed dormer. The back side of the garage contains a pair of six-over-two windows and a door on the first floor, and two shed dormers above, one of which contains a pair of nine-light casement sash. The southern elevation of the eastern wing contains one six-over-two window on the second floor, while the west elevation of the northern wing has another nine-light casement window next to the chimney.

The interior of this building provides space for three cars on a cement floor in the north facing wing and a small apartment in the east facing wing. The apartment has a living room, kitchen and small bath on the first floor and two bedrooms above. Finishes in this section of the building include maple floors, sheetrock walls and ceilings, five panel doors and plywood veneer cabinets and cupboard in the kitchen. The staircase to the upper rooms is of varnished wood in a simple Craftsman style. A second, small apartment, consisting of two rooms and a full bathroom with period fixtures, Douglas fir floors and five panel doors is located above the garage. Access between the two apartments is made through a closet in the garage unit.

Shop/Woodshed. Early 20th century. Contributing building.

Positioned within a few feet southwest of the Caretaker's Cottage/Garage is a small frame structure which serves as a shop and woodshed. It is one story high, sided with board and batten and sits on stone piers. The side gable roof is covered with asphalt shingles. Attached to the south side of the shop is an open walled, lean-to wood shed. The north, or primary, elevation has a door at the center and a two-over-one window to the east, while the eastern gable end has a pair of two-over-one double hung sash. The interior of this building has plywood paneling on the walls and a pine floor.

Bomb Shelter. 1961-2. Contributing structure. Pedersen and Tilney, architects

The bomb shelter is located north of Cabin 3, and set back from the coastline approximately seventy-five feet. The structure is composed of a rectangular interior concrete mass (which measures approximately 34 feet 8 inches by 44 feet) from which radiates two long, four foot wide corridors extending to the south and east. The shelter was erected at grade, and is approximately ten feet in height, but the entire structure is covered with at least five feet of soil and planted with vegetation, thus creating a steep sided, man-made hill. Between 31 and 35 feet of linear distance separates the exterior walls of the shelter from the edges of the slope, and the hill is roughly 100 by 97 feet in overall dimension. The southern entrance is located next to a small parking area off the northern end of the circular drive, and the eastern entrance opens towards the dock. Each entrance consists of a rectangular, flat-roofed, reinforced concrete box with an open portal at the terminal end of the side walls. (This type of 'radiation shielding wall' is designed to deflect radiation from entering the corridors.)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 7 Page 5

The side walls and ceiling of the shelter are 12" thick reinforced concrete, (with two layers of rigid insulation applied to the exterior faces), and the base of the structure consists of four inches of rigid insulation sandwiched between two four inch concrete slabs on a gravel base. The exterior walls continue both below grade as footings and extend above the grade of the hill slightly, to provide additional stability for the earth covering.

A central hall runs through the interior of the shelter and connects the two entrances. At each end of the entrance corridors are two sets of blast doors. Between these doors are floor drains and decontamination showers. Affixed to the interior side of the inner doors are large signs advising occupants of exit and entrance procedures and warning of the dangers of radiation exposure. Within the main mass of the shelter two large bunk rooms, measuring 20' by 13' 2 1/2" , and a narrow, five foot wide storage room open off the west side of the corridor. Each of the larger rooms contains twelve bunk beds, arranged six per wall. Wooden closets separate the stacks of beds. To the east of the corridor are a L-shaped storage room (still containing some basic provisions), a radio/mechanical room, a galley kitchen, and two bathrooms. A separate room containing the diesel generator is located off the east entrance corridor. Filtered ventilation shafts and several antenna extend through the roof of the structure, and a shaft was provided for a periscope. A 1000 gallon water tank, a 1000 gallon diesel fuel tank, and a 750 gallon septic tank were buried adjacent to the shelter. The water tank is connected to a public water supply but is gravity fed, with a back up hand pump, into the shelter. An air intake shaft outside the storage room distributed fresh air (via hand operated box blowers) to the bunkrooms, and each of the interior doors off the central hall was installed with louvers designed to provide 1 1/2 square feet of ventilation. The shelter was also equipped with radiation detectors, an intercom, phone, back up oxygen supply, electric heat, hot water heater, in-ground garbage disposal system (composter) and hardwired with electricity. (Preliminary plans also suggest a secure room or lockup was contemplated.)

Main House, designed 1945-47, with additions, 1956 and c.1980. Reconstructed 2005. Contributing building.

The main house at Sea Change is complex in form. It is composed, in general terms, of three one-story masses, or pods, and a connecting hyphen organized around a courtyard: a fourth mass containing an indoor pool is appended to the west. Forming the easternmost portion of the house is an undulating, elongated 'S' shaped structure, oriented along a north-south axis. This section of the house faces east and forms the eastern boundary of the courtyard. The eastern three-quarters of this mass contains the living and dining rooms, both located under a single pitch roof that slopes down towards the east. A stone terrace, also 'S' shaped, skirts the east and south elevation of this section of the house. The western quarter of the mass contains an entryway, small bathroom and back corridor, under a roof that pitches down to the west. Two cut stone chimneys are located in this section (the 'living/dining rooms'), one positioned in the north exterior wall and a second centered on the west wall of the dining room, adjacent to the back hall. The south end of this corridor provides access to the southernmost mass, which contains the master bedroom suite and study. This section ('master suite') is rectilinear in plan with a small addition attached to the southwest corner, has a southern exposure

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSEA CHANGEHANCOCK COUNTY, MAINESection number 7 Page 6

and forms the south boundary of the courtyard. The roof over the bedroom pitches down to the east, while the portion of the roof that covers the bathrooms and study is slightly lower and pitches to the west. An external stone chimney stack is centered on the east wall of this master suite mass. The northern limit of the courtyard is defined by a corridor or hyphen, extending west from the center west wall of the living/dining room mass. This portion of the building ('kitchen corridor') contains the kitchen, storage, and mechanical rooms arranged in a linear fashion. The single pitch roof slopes down to the north. Attached to the western end of the kitchen corridor is a trapezoidal mass, with a single-pitch roof that slopes down to the east. The northern third of this mass is an extension of the corridor and contains two maids' rooms. A service yard located to the north of the entire corridor is shielded from exterior view by a high, wave-shaped, solid wooden wall. Four additional service-oriented rooms (laundry, wine room, pool equipment and mechanics) line the western edge of the mass, and a large playroom that opens into the courtyard, occupies the southeast corner of the mass. A large stone chimney protrudes through the roof on the west side of the playroom. Appended to the west side of this playroom/service section is a rectilinear structure, (1982), which houses an indoor pool, as well as bathrooms and mechanical rooms in a small-bump-out on the west. As with the playroom/service section, the shed roof over the pool slopes down to the east. Four skylights piece the roof over the pool. The eastern edge of the grassy courtyard is lined with a cut-granite flagstone terrace, and this same material is used in the eastern end of the service yard, and in front of the main entrance to the house. An in-ground, oval-shaped, concrete saltwater pool (installed 1971), occupies the space southwest of the master suite and south of the indoor pool.

The main house sits on a concrete pad with concrete footers. The roofs are clad with a rubber membrane with stone ballast. Most of the exterior walls of the frame building are covered with white pine board and batten siding, which is untrimmed at the corners and around the windows. Each of the chimneys are constructed of rectangular, rough-faced, Maine granite blocks. A wood cornice with integrated gutter marks the intersection of the exterior walls and roof. Several stainless steel vent stacks are positioned on the roof of each section of the house. Throughout the house almost all of the fenestration consists of fixed, double pane plate glass windows. In a few examples in the service rooms, a single casement window adjoins the fixed sash. In the primary spaces ventilation is provided by horizontal louvers set into the exterior walls below the fixed windows. The air flow through these is regulated by removable, insulated interior panels. Due to the complex form of this house, only the primary elevations and principal rooms and features will be described in detail. (Preliminary plans and elevations for the reconstruction are reproduced on pages 7/ 11 and 7/12).

Living/Dining Room section.

The main entrance is located on the west side of the north lobe of the living/dining room mass, and is set at the junction between this wall and the eastern portion of the service wall yard. A gravel path winds through low bunchberry, moss, and ferns from the driveway to the front door. The low-pitched, (almost flat), shed roof over the entry hall and bathroom extends on the exterior over a set of curved, three tiered granite flagstone steps. A two-leaf plywood door adorned with three circular panels is the only break in the board and batten wall. This circular motif is also repeated in a port-hole

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 7 Page 7

window at the north end of the bathroom wall. The north wall of the kitchen/service corridor is fully screened by an undulating wall that runs the length of the structure and hides a gravel and stone –terraced service yard. The eastern end of this wall, adjacent to the entrance, is built of painted plywood; the remaining three-quarters of the structure is clad with board and batten siding.

The eastern façade of the living/dining room mass curves in a gentle reverse curve following, abstractly, the shoreline. The fenestration is simple: a long floor-to-ceiling tri-partite window is situated in the northern half of the wall (living room); a long but shorter window is centered in the south half of the wall; and a solid wooden door, clad with board and batten siding is set between the two. Both of these custom-made windows feature curved glass and frames that continue the line of the exterior wall. Another small, slightly recessed, board and batten door at the far northern end of this elevation provides access to the wood storage compartment adjacent to the living room fireplace. The north elevation of this section of the house is constructed almost entirely of cut granite, save for a small segment of board and batten wall above the wood box. The south elevation features another full height plate glass window and a board and batten door to the side terrace. On the western side of this mass three full-height windows and one board and batten door are positioned along the back corridor and look out onto the courtyard.

On the interior the front door opens into a small vestibule: to the north is a bathroom, while two steps up on the south lead to a long, curving corridor that runs down the western side of this portion of the house. Three small service rooms open off the east side of the corridor, while on the west side is the door to the kitchen and service wing, and just past that the door to the courtyard. Three floor-to-ceiling windows separate the corridor from the courtyard and fill this space with light. The ceiling of the corridor is clad with maple veneer panels and the floor has mahogany parquet. The walls of the vestibule and corridor are covered in part with Weldtex, a combed and stained plywood in muted shades from pinks to grays.

The eastern three-quarters of this section of the house are occupied by a continuous room divided into a living room on the north and a dining room on the south. The dining room is raised up two steps in elevation, and a long planter at the lower floor level filled with dwarf conifers extends from the eastern wall halfway into the room creating a partial divider. The upper section of the floor is laid with mahogany in a herring bone parquet, while the lower section has a section of parquet but is mostly covered with a white, wall-to-wall carpet. The north and east walls have a gray, pecky cypress paneling. The ceiling is composed of honey-colored white pine strips that gently undulate in broad ripples to meet the east wall, which is also clad with this pine and features a slight decorative convex vertical curve (even as it forms an 's' curve in plan).

The north wall of the living room features a firebox set behind a dark, polished granite, amorphous, hearth. The pecky cypress wall surrounds the firebox (no trim), and also obscures several cupboards and a wood box. The west wall of the living room is lined with low, wide, built-in captain's chair-type couches over which bookshelves stretch to the ceiling. The west wall of the dining room also features pecky cyprus, and there is a concealed half door leading to a small butler's pantry/bar

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 7 Page 8

between the dining room and back hall. A second, matching fireplace is positioned in the east wall directly across from the dining room table. Originally custom designed for this house by Isamu Noguchi, (and reproduced after the fire by Mark Loftas of Mount Desert, based on a scale model that survived the fire), the built up wooden table is cantilevered on a narrow tapered foot. The top is roughly, but asymmetrically boom-a-rang- shaped and two thin metal supports extend from the undersides of the long ends to the floor. The table vaguely resembles a ship's hull, with its polished top often reflecting the light that enters the room off the water and rolls across the ceiling.

Master suite

The master suite contains a large bedroom in the south half of the mass. A long window is positioned in the south wall and the east wall contains a raised fireplace. To either side of the fireplace are concealed closets. At the base of one of the closets is another wood box, accessible via board and batten doors on the exterior wall. There are no windows in the north wall, although an exterior board and batten door is located in a short hallway behind the bedroom. The walls are clad with pecky cypress while the paneled, veneer ceiling is finished with a light lime-wash or bleach. This room, and the adjoining dressing rooms are the only spaces in the house floored with carpet, except the northern portion of the living room. Additional features include retractable bedside tables and a curving, built-in desk, also designed by Noguchi, under the window. To the west of the bedroom are a pair of matching dressing rooms with built in closets and shelves. Directly behind this are two bathrooms, each with tubs, vanities, toilet rooms, and in the southern bathroom, a shower. The walls, ceilings, closets and doors are all executed in birds-eye maple paneling. Centered over each of the bathrooms are amorphous shaped recesses cut into the maple paneling and containing indirect lighting. A small window is positioned in the tiled partition wall between the two bath tubs.

A small study, designed by Pedersen and Tilney architects in 1956, opens off the southern bathroom. This space, finished with veneer paneling, contains built-in shelves and a desk along the west wall, a large window facing south, and a door to the courtyard on the north.

Playroom

The playroom, located at the west end of the courtyard, has a large window and a glass door in the south wall, and a tripartite window overlooking the courtyard. In this room the floor is laid with blue vinyl tile, walls are clad with stained Weldtex and the ceiling is finished with maple plywood panels. A large stone fireplace and stack is centered on the west wall and a bank of closets line the north wall. A short hallway north of the fireplace leads to the pool addition and opening off this hall is an elongated laundry room. This room, which is finished with figured maple, occupies the space previously dedicated to laundry and wine storage, but the latter function has been eliminated. The western bank of rooms, which also contain a pool equipment room and compressor room, were not specified in the original Harrison plans and may have been added when the outdoor pool (1971) or indoor pool (1982) were designed by Pedersen.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 7 Page 9

Cabins 1, 2, and 3.

The three cabins at Sea Change are positioned along a north south axis and are sited between the driveway and the shore. A foot path meanders from the main house past the east side of the cabins and continues north to the pier. Cabin 1, at the southern end of the row, is located approximately seventy-five feet north of the main house. As originally constructed each cabin was separated by fifteen or twenty feet from its neighbor. As will be described below, Cabins 1 and 2 were joined, although not integrated on the interior, by 1960. All three cabins have their principal entrances on the east side of the buildings and they are also clad in the same exterior materials. The hipped roofs with exposed rafter tails are covered with wood shingles through which stone chimneys protrude at the center of the mass on Cabins 1 and 2. The walls are clad with dark brown stained wooden shingles and the pier foundations are obscured by brown painted latticework. The plain trim around the doors and windows, as well as the narrow frieze and rafter tails are all painted red. In plan Cabin 1 and 2 are very similar, however Cabin 3, which had been similar to the others underwent a substantial modification and expansion by 1967.

Cabin 1. Late 19th century, with alterations, c. 1947, 1960. Contributing building.

Cabin 1 is essentially a rectangular building with a wide projecting bay centered on the east elevation. This projection has doors on its north and south sides, each fronted by a wooden staircase to ground level. This elevation was originally three bays wide, with bedrooms flanking the centered living space, but a fourth bay (another bedroom) was added on the north end adjacent to, but slightly lower in grade from, Cabin 2. Each of the bedroom window bays are filled with floor to ceiling plate glass sliding doors, and the center bay has a wide plate glass window. The south elevation contains a single six-over-one double-hung window positioned in the middle of the wall, tight under the eaveline. The west wall contains five, asymmetrically arranged six-over-one sash in the original cabin and two awning windows in the connector.

In plan, Cabin 1 contains a large central living room, flanked on the south and north by front bedrooms. A third bedroom, added c. 1960, is accessed through the north bedroom, and occupies the space that previously separated Cabin 1 from Cabin 2. At the center of the house is a massive pink granite cobblestone fireplace with slate hearths and fireboxes opening to the living room and center rear room. The southwest and northwest corners of the building are occupied by bathrooms and a small kitchen. Much of the cabin features the original fir flooring. At the time the main house was constructed the interior of Cabin 1 was also renovated and the walls of the living room and center rear room, south bedroom and north bedroom were all covered with Weldtex. When the third bedroom was added, c. 1960, the walls were covered with a figured birch veneer with a lime wash, and oak floors were laid. The ceilings of the cabin also feature birch veneer panels and recessed lighting, and the original doors have been replaced with birch veneer clad, single panel, solid doors.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 7 Page 10

Cabin 2. Late 19th century, with alterations, c. 1947, 1965. Contributing building.

The exterior configuration of Cabin 2 mimics that of Cabin 1: sliding glass doors flank a plate glass window in a projecting eastern bay and a single six-over-one sash is located on the north end wall. Fenestration on the west wall features four six-over-one sash regularly spaced across the elevation. The interior of Cabin 2 matches that of Cabin 1 in terms of general floor plan and finishes, minus the extra bedroom.

Cabin 3. Late 19th century, with alterations, c. 1947, 1960-67. Contributing building.

As originally constructed Cabin 3 was slightly smaller than its neighbors: it did not contain a bedroom on the north side of the building but otherwise matched in terms of plan. Initially updated in 1947, Cabin 3 was expanded and remodeled between 1960 and 1967, by William F. Pedersen. An addition was made to the north end of the building, adding approximately twenty-five feet in length. (Because this end did not have a bedroom previously the overall length of the cabin only increased by twelve or fifteen feet as compared to the other two cabins.) The front bedroom was repositioned into the front entry/living room area and a new exterior door added to the south end of the addition. The southwest corner of the house (previously occupied by a front bedroom and back bathroom) was reversed in plan and interior doors between what came to be known as the Ambassador's Suite and the rest of the cabin were removed, creating two apartments. A study and long narrow kitchen were positioned in the original northwest corner of the cabin, and a windowless bathroom developed approximately where the chimney stack was.

The eastern façade has floor to ceiling windows in the bedroom and living room areas. Four casement windows are located on the south wall of the Ambassador's Suite. The rear of the building contains only the door to the Suite and an adjacent pair of casement windows in the study. The north side of the kitchen wall has an exterior door and two casement windows.

The study, Ambassador's Suite (which includes a kitchenette and bath) and the bedroom are all finished with lime washed birch veneer paneling on the walls and ceilings. The same paneling is used on the built-in closets and drawers – creating a very unified interior. The living room, which features a fireplace and granite hearth at the northern end, also has veneer paneled walls and ceilings, although in this room the veneer is not treated with the lime wash. Recessed lighting is used throughout the cabin. The kitchen has vinyl tile floors (the rest of the cabin has Douglas fir or maple floors), metal-front cabinets and 1960s era appliances. Birch veneer paneling is used on the ceilings and on the frieze over the cabinets.

United States Department of the Interior
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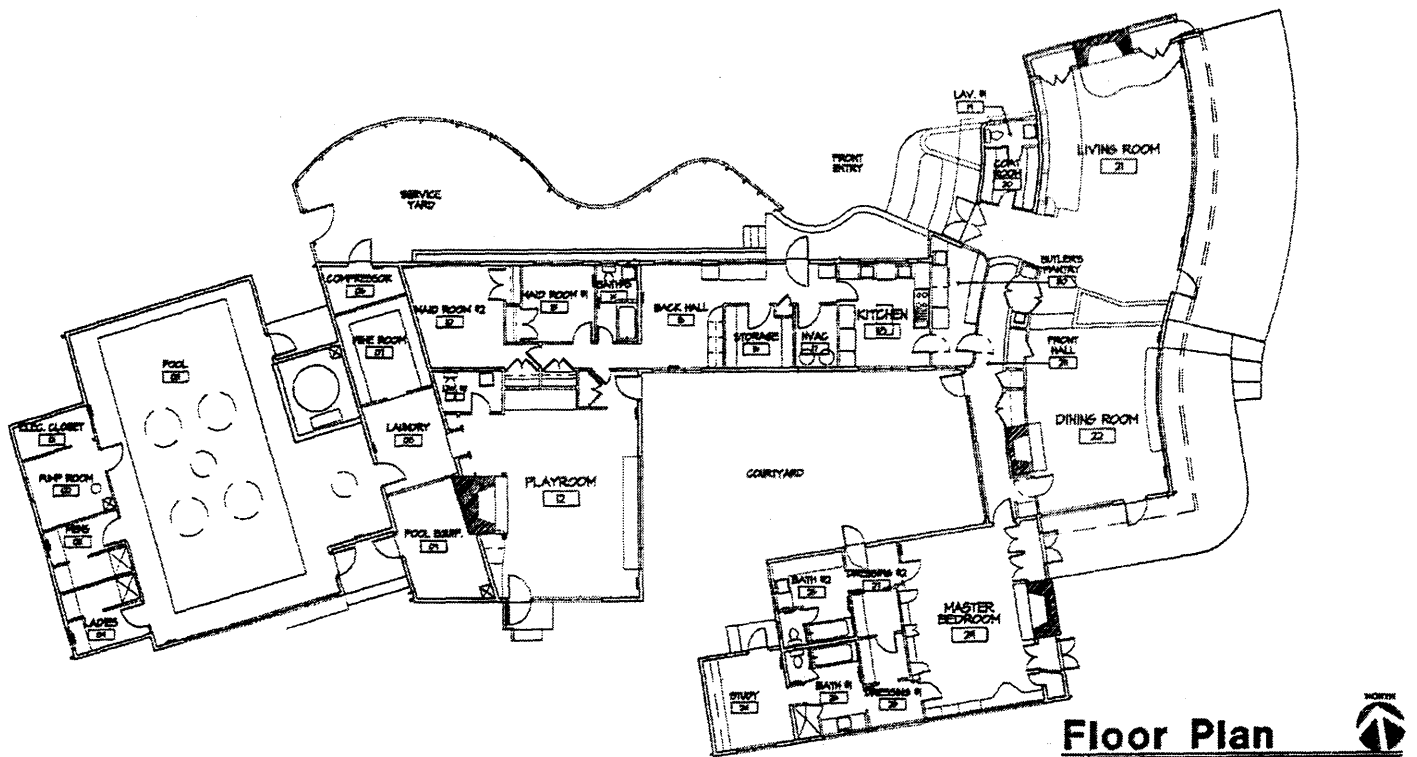
National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 7 Page 11

Figure 1: Floor plan, main house at Sea Change, Northeast Harbor, Maine.
WBRC Architects Engineers, Bangor, Maine. 1999.



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 7 Page 12

Figure 2: East facade, main house; facing west.

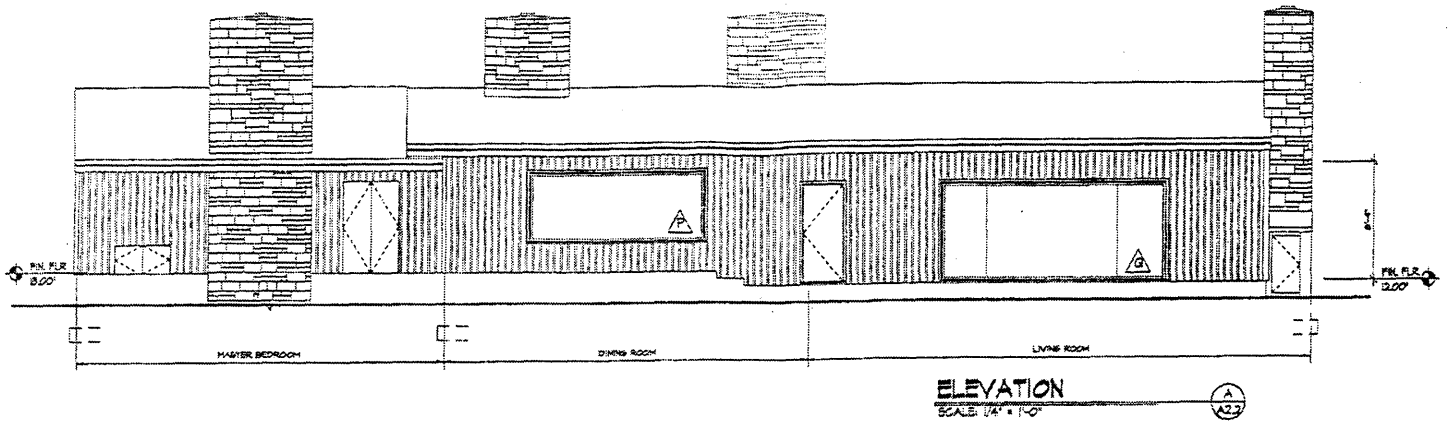


Figure 3: South elevation, main house, facing north.

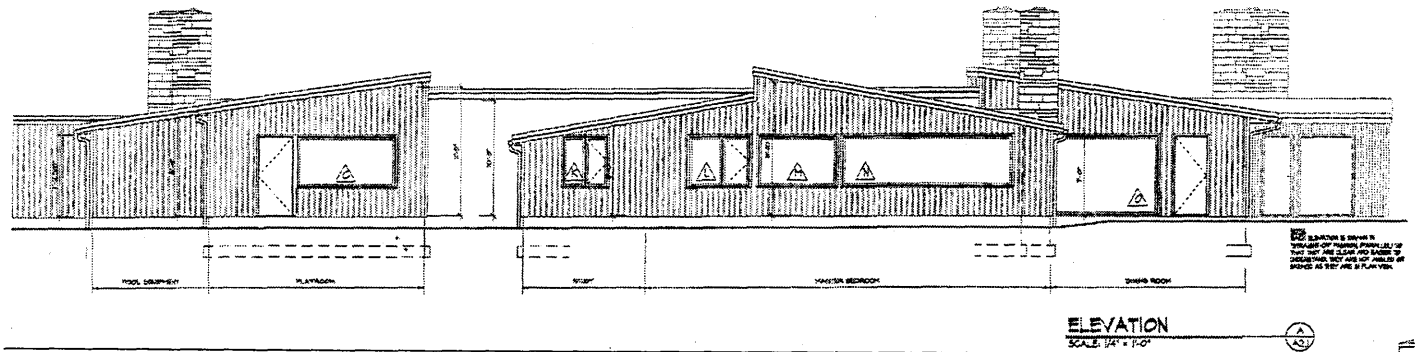
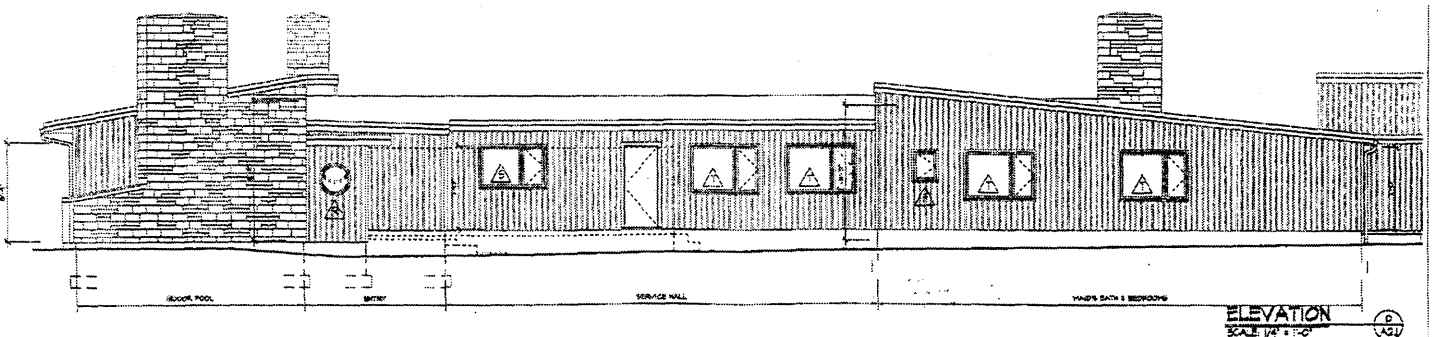


Figure 3: North elevation, main house, facing south.



All elevations: *WBRC Architects Engineers, Bangor, Maine. 1999.*

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.)

- Criteria A, B, C, D with descriptions of property significance.

Criteria Considerations

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

Property is:

- Criteria A through G for property considerations.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

POLITICS / GOVERNMENT

SOCIAL HISTORY

Period of Significance

1945 - c. 1965

2005

Significant Dates

1945-1947

C. 1956

C, 1960-1965. 2005

Significant Person

(Complete if Criterion B is marked above)

Burden, William A. M. (1906-1984)

Cultural Affiliation

Architect/Builder

Harrison, Walter K. Architect; Hermann, Heinrich,

Architect for reconstruction; Isamu Noguchi, Craftsman

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- Documentation on file (NPS) including preliminary determination, National Register listing, and Historic American Buildings Survey/Engineering Record.

Primary location of additional data:

- Primary location of additional data including State Historic Preservation Office, Federal agency, Local government, University, and Other.

Avery Library, Columbia University

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 8 Page 2

STATEMENT OF SIGNIFICANCE

Sea Change is a small complex of buildings and structures located in the ocean-side community of Northeast Harbor, part of the town of Mount Desert. The property contains five residential buildings, a workshop and a subterranean bomb shelter with dates of construction that range from the 1880s through 2005. The earliest buildings, Cabins 1, 2, and 3 and the caretaker's house were originally erected in the 1880s to accompany a large Shingle Style cottage. In 1944 this cottage was removed and by 1947 a stunning modernist house, designed by the architect Walter K. Harrison, in collaboration with the sculptor Isamu Noguchi, was erected. Shortly thereafter the cabin interiors were renovated to more closely match the main house. Additional remodeling episodes occurred on the cabins between 1960 and 1967. The twenty-four person bomb shelter was constructed in 1961-2 immediately after the period when the owners served as United States ambassador to Belgium, in a period of heightened Cold War tensions, and reflects in its own manner another aspect of 'modern' mid-twentieth century design. Tragically, the main house was destroyed by fire in 1999. In 2005 the house was exactly rebuilt on its original site to the original plans, and the interior furnishings, including a sculptural dining room table by Isamu Noguchi, were re-commissioned. Prior to the fire the property had not been evaluated for listing in the National Register of Historic Places, but consultation between the Maine Historic Preservation Commission and staff of the National Register office in Washington indicated that it would have been eligible for listing for its architectural significance. (A copy of the letter from Carol D. Shull to the Burden's attorney, Chadbourn H. Smith, is submitted as additional documentation.) The following nomination for Sea Change is made acknowledging that Criteria Consideration E applies to the main house, as a reconstructed building executed in a suitable environment and presented in a dignified manner as part of a restoration master plan. The property achieves its primary significance under Criterion C, for its architectural significance, and as a work of a master. It is also significant under Criterion B, for its association with William A. M. Burden, (1906-1984), U.S. Ambassador, influential political advisor, and president of the Modern Museum of Art. It is also significant, under Criterion A and C, as an example of a specific building type erected during the Cold War and that reflects significant political and military events in 1961. Criterion Consideration G also applies by virtue of the fact that the bomb shelter, and some of the changes to the cabins, occurred within the last 50 years. Although four of the contributing structures were built in the 1880s, due to the extensive renovations, the period of significance for this nomination begins in 1945 and ends c. 1965 when the last changes were made to Cabin 3. A second period of significance, 2005, reflects the date when the main house was reconstructed.

The coast of Maine became a fashionable destination for summer visitors from the urban east coast United States cities in the decades after the Civil War. Numerous coastal communities, including Cape Elizabeth, Bar Harbor, Kennebunkport, York, and Islesboro experienced tremendous seasonal growth and developed distinctive seasonal "cottages" in styles ranging from exotic revivals to formal Classicism to the more reserved Shingle Style, and were designed by the period's most acclaimed architects. It was in this context that Erastus Corning purchased land in Northeast Harbor, a village on the same island as Bar Harbor, and built his rambling two story cottage shortly after 1883. Erastus

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 8 Page 3

Corning (1827-1897) was a member of New York State's commercial elite. In business he was the president of the Albany Iron Works, and the president of the Albany City National Bank, the Albany City Savings Institution and a director of the New York Central Railroad. He also served as an Albany alderman; was a presidential elector, and a noted local philanthropist. After his death the property passed to his son, Edwin Corning (1883-1934).

The era of the grand summer cottage was limited. After the first World War (and even more specifically after 1929), the financial commitment and physical upkeep these large cottages demanded was becoming overwhelming to the next generation of owners, and fewer of those that could afford to do so undertook seasonal construction at such a large scale during the 1930s. In 1944, Louise Maxwell Corning, the widow of Edwin Corning decided to downsize the family's estate in Northeast Harbor. She sold 3.4 acres of the property at Stony Point to William A.M. and Margaret (Peggy) Burden of New York City in 1944. Corning retained a small portion of the estate, and when the Burden's de-constructed the large cottage she took used portions of that building to erect a new seasonal home next door.

William A. M. Burden (1906 – 1984) was well known within political, finance, and art circles during his lifetime. The following overview is excerpted from his New York Times obituary, October 12, 1984.

William A. M. Burden, a longtime president of the Museum of Modern Art who oversaw much of its expansion in the 1950's and 1960's, died of heart disease yesterday at New York Hospital. He was 78 years old and a resident of Manhattan.

Mr. Burden, who also had homes in Hobe Sound, Fla.; Northeast Harbor, Me., and Mount Kisco, N.Y., was an active trustee of the museum at his death.

A great-great-grandson of the railroad baron Cornelius Vanderbilt, Mr. Burden founded the Wall Street investment company that bears his name. He also served as Ambassador to Belgium from 1959 to 1961 and amassed notable collections of books and art.

"In our community," he once told an audience of fellow art experts, "the artist is the leader whose genius we follow. If we take pride in our achievements, it is pride in transmitting his message."

Mr. Burden became a trustee of the Museum of Modern Art in 1943 and 10 years later was elected its president, responsible for general supervision of its affairs. Its director reported directly to him.

The trustees re-elected Mr. Burden president annually until 1959, when he resigned to go to Belgium. They made him chairman from 1961 to late 1962, when they again elected him to the presidency, a post he occupied until 1965, when he resigned again. He remained a trustee and member of various key museum committees into the 1980's.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 8 Page 4

During Mr. Burden's presidency, the museum in 1956 acquired additional property, at 23 West 53d Street, for offices and storage.

He and Nelson A. Rockefeller, who had preceded him as president, set a \$25 million goal for the museum's successful drive in 1959 to enlarge its plant and services. Mr. Burden was also at the helm in the early 60's when the museum added two wings, enlarged its sculpture garden and acquired the Whitney Museum building at 20 West 54th Street.

...Mr. Burden's donations to the museum included the Brancusi sculptures "Bird in Space" and "Young Bird," and the paintings "Trafalgar Square" by Mondrian and "The Channel at Gravelines, Evening" by Georges Seurat. In 1960, when Mr. Burden donated a Cezanne painting, "Les Pommes," to be auctioned off for the benefit of the museum, it sold for \$200,000...

Though his interest in the arts was lifelong, Mr. Burden went to work, after graduating from Harvard in 1927, as a Wall Street analyst of the fledgling aviation industry....He put his knowledge of the industry to work during World War II, when, as a high official of the Defense Supplies Corporation, a Government agency, he was instrumental in Washington's successful campaign to purge civil aviation in Latin America of Axis influence.

In 1949, Mr. Burden established William A. M. Burden & Company.

Ten years later, President Eisenhower named him Ambassador to Belgium, at a time when more and more American corporations were setting up offices or other operations there.

Continuing his business career, Mr. Burden was chairman of the Union Texas National Gas Corporation in 1962 when it was merged into the Allied Chemical Corporation in an \$800 million transaction.

He was also at various times a director of Allied Chemical, the Hanover Bank, CBS Inc., the Lockheed Aircraft Corporation and other major companies. He was also a regent of the Smithsonian Institution, a trustee of both Columbia University and the Parsons School of Design, a director of the Council on Foreign Relations and a member of the Republican National Finance Committee.

In 1971, Mr. Burden, along with his mother, Florence Vanderbilt Twombly Burden, and a brother, Shirley, donated Harvard University's Burden Auditorium. Mr. Burden also established a chair in Astrophysics at Massachusetts Institute of Technology.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 8 Page 5

In addition to his brother, Mr. Burden is survived by his wife, the former Margaret Livingston Partridge, whom he married in 1931; two sons, Hamilton T. and Ordway P., both of Manhattan, and three grandchildren.

In addition to the affiliations listed above, Burden served in or headed the Reconstruction Finance Corporation, 1939-1941 and the Department of Commerce, 1942-1947; was a special Assistant for Research and Development to the Secretary of the Air Force, between 1950-1952; served on the National Aeronautics and Space Council in 1958; and was frequently asked to comment on the United State Space program and the development of ballistic missile programs.

As noted above, Burden knew Nelson Rockefeller from the Museum of Modern Art, and they both shared a passion for modern art. Rockefeller also vacationed on Mount Desert Island, in the village of Seal Harbor, less than fifteen minutes from Northeast Harbor. In his autobiography, Burden acknowledged that it was through Rockefeller that Burden selected Walter K. Harrison to design his new vacation home. Harrison had just completed work on the "Anchorage" for Rockefeller. The following account of Harrison and his relationship to Rockefeller, is from A Biographical Dictionary of Architects in Maine.

From his design of the Tylon and Perisphere for the 1939 World's Fair until completion of the Metropolitan Opera House in 1966, Wallace Kirkman Harrison played a dominant role in new York City's architecture. Among the few buildings Harrison built outside New York state are two houses on Mount Desert Island, where the architect also transformed a barn into a a summer house for his wife and himself.

Many of Harrison's monumental commissions came to him through Nelson A. Rockefeller, whose lifelong friendship with Harrison dated from 1931 when the two men met during their respective work at Rockefeller Center. Since early childhood Rockefeller had spent summers at his family's estate in Seal Harbor, Maine... Part of the island's craggy, pine-covered shore was given to Nelson [by his father John D. Rockefeller, Jr.] who, in 1940, asked Harrison to design a house there... "The Anchorage," as the Rockefeller House is called, is one of Harrison's most striking designs. The house is built on a plan of intersecting curves. The master bedroom occupies the second story of the outward-facing curve. On this ocean side a cantilevered porch and steel supporting column give the house a soaring feeling, as if it were a great boat braving the billows. The more conventional entrance side, with doorways standing within the protective inner curve, is made of white pine slabs which meet the ground solidly. Interiors are bathed in natural light; and while sturdy walls protect the house's western, inland side, its eastern elevation opens to magnificent views of the coast...

The "Anchorage" was much admired, and in 1946 [1945] William A. M. Burden asked Harrison to design a house in nearby Northeast Harbor for his wife and himself... The Burdens wanted a small, inconspicuous summer house with a large bedroom, two dressing areas, and a large living-dining room. Mrs. Burden preferred a curved shape to a

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 8 Page 6

straight-sided-box form. Harrison responded with a one story gently undulating wall, which delineates living and dining areas; hidden behind it and to one side is the bedroom area. The slatted ceiling of the reception area has a curve of its own, extending from a high point at the back down to the façade, recalling Alvar Aalto's ceiling at the Viipuri Municipal Library of 1935....(Newhouse, 1987.)

When Harrison was contracted to design the Burden's new house he was not working with a *tabula rasa*. There were already four buildings on the relatively small site, thus imposing limitations on the location and orientation of the main house's placement. Yet the three shorefront cottages were not impediments to the design; rather they were both the basis for the scale and massing of the new house and functionally integrated with the occupation of the household. Close inspection of Harrison's plans indicate that he based the mass of the three main sections of the new house (dining/living room, master suite and playroom) on the existing cottages. Each of these major components has roughly the same square footage as the cottages. Harrison's plan of placing them as pods around the courtyard enabled the new house to achieve an accumulated amount of living space that did not overwhelm the adjacent cottages, but instead continued the rhythm of their spacing, size and siting. Viewed from the water, the three cottages step down from north to south along a gentle hill, and the low profile of the new house continues this line.

It is interesting to note that the Burden's new house contained only one bedroom: when they started designing the building they already had three sons, and a fourth was born shortly thereafter. Even as the Burdens and Harrison laid out the footprint of the new house with flags, it was understood that the three cottages were to function as extensions of the new house, as bedrooms and living spaces for their sons as well as their guests. The playroom, at the back of the house, as well as the dining and living rooms provided common space for the entire family, but the cottages provided the necessary additional accommodations. That the interior of the three cottages were renovated in the 1940s to match the sleek interiors of the new house is further confirmation that they were seen both functionally and artistically as extensions of the main house. (This linkage was only further strengthened when in the 1960s large sliding glass doors replaced the original small paned windows on the front of the cottages.)

The significance of the 1947 Burden house in Northeast Harbor is derived from many sources: as a work of a master, as a collaboration between Harrison and Noguchi, and not least, as one of a very few 'next generation' summer cottages or year round residences that emerged on the coast of Maine in a modernist (or International) style. Best known of this albeit limited group is Fortune Rocks, 1939, in Seal Harbor designed by George Howe, and considered by some to be the coastal counterpart to Wright's 'Falling Water'. Both the Anchorage, Fortune Rocks and Sea Change are important for their early introduction of modern style into a generally conservative state, and that they successfully accomplished this in part through extensive use of local, natural materials (predominately stone and wood), in a manner that has characterized homes on the Maine coast since the 1880s. Another example, the Payson House at Thornhurst, designed by Serge Chermayeff in 1950 also replaced an earlier, Victorian-era summer home that had been built on the site in the Foreside Section of Falmouth.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 8 Page 7

As with the Burden house, Chermayeff worked very closely with the Payson family to design a building that would fulfill their functional needs but also fit into an existing estate landscape.

The following article, which examines in more depth the relationship between Harrison and Isamu Noguchi and the design philosophy manifest at Sea Change was written by architectural historian Elizabeth Deane Herman.

Between 1944 and 1947, New York architect Wallace K. Harrison and sculptor Isamu Noguchi collaborated on the design of two houses for the family of William A.M. Burden. One, a retreat for the family property in Mt. Kisco, New York, while redesigned several times over the next ten years, was never realized.¹ The other, a summer home in Northeast Harbor, Maine, was built along Mount Desert Island's rocky coast. Tragically this house, a survivor of the great fire of 1947 that had ravaged the island's eastern half, burned to the ground in August 1999.

The Burden's Mount Desert house was one of New England's modern masterpieces. It was one of three early modern houses on Mount Desert Island, each of which is considered to have made a significant contribution to an evolving American modern architecture through its innovative use of materials, site and form. Of these three private homes on the island, the Burden house was the last to be constructed. Though not the house most advanced technologically, it was the one that most successfully merged Frank Lloyd Wright's ideas of an adaptable architecture – one able to encompass modern life while addressing the unique conditions of a site – with the active testing of new theories of movement and space being formulated within the fields of science, art, design, and modern dance.

Credit for the design of the Burden house has traditionally been given exclusively to Harrison, one of America's foremost modern architects in mid-century known for his work on Rockefeller Center; for designing the Tylon and Perisphere – the icons of the 1939 New York World's Fair; for his role in the planning and design of the UN; and for

¹ The Mt. Kisco house survives only in drawings from the early 1950s, located in the Harrison Collection, Avery Library Drawings and Archives, and in model photographs reproduced in Garrett Eckbo's *Landscape for Living* (1950) after his redesign of Noguchi's proposal in 1945. Eckbo may have met Noguchi and Harrison at the 1939 World's Fair while working with Norman Bel Geddes on the General Motors Pavilion or with architect Stanley C. Reese on the landscape of a small exhibition pavilion. Whatever the case, Eckbo was not retained as designer. Unfortunately Eckbo, while still alive at the time of this writing, has no memory of the Burden house project. A single drawing by Eckbo of the Burden house landscape is in the College of Environmental Design Documents Collection at the University of California at Berkeley. Following Eckbo's involvement the house went through a process of redesign. A letter from Burden to Noguchi dated November 1, 1950 refers to the work on the house resuming and Noguchi's anticipated involvement: "We are planning to get to work on the Mt. Kisco house soon and I'll be in touch with you when that starts" (letter is preserved in the archives of the Isamu Noguchi Foundation).

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSEA CHANGEHANCOCK COUNTY, MAINESection number 8 Page 8

the design of Lincoln Center's Metropolitan Opera.² ... Yet, on close examination of the Harrison archives at Columbia University's Avery Library, the archives of the Isamu Noguchi Foundation, and extant published material on both Harrison and Noguchi's work from this period, it appears that the design inspiration for both houses – from their siting on the land, to the overall layout of architectural and landscape components, to the detailing of walls, ceilings, and built-in and free standing furniture – came from both the architect and this renown Japanese-American artist working closely together to achieve a new intensity of architectural experience and a new kind of relationship between interior and exterior spaces.³ Most notable about the Maine Burden house is that in spirit, form and detailing it deviates significantly from Harrison's architecture in the year's leading up to the commission. It demonstrates a new attitude toward architectural form-giving and the integration of landscape and building.

Harrison's fondness for modern art has been well documented, especially his attraction to the work of Fernand Léger which he incorporated into several of his buildings.⁴ Yet previously, he had not experimented with biomorphic forms as architecture or with the dynamic flow of space found in the work of the artists he most admired.

The Burden house reveals a new dimension in Harrison's appreciation and understanding of modern art as well as a new familiarity and interest in the works of the Finnish architect Alvar Aalto, whose work was introduced to American designers in 1938 with an exhibition at the Museum of Modern Art.⁵ In particular, the Burden House seems to reference both the fluid ground plan and interior elevation of Aalto's Finnish Pavilion from the 1939 New York World's Fair and the lecture room of the Viipuri Library in Finland (1933-35) with its undulating wooden ceiling reflecting the lay of the surrounding land. Significantly, Aalto's article "The Humanizing of Architecture,"

² Newhouse, Victoria. *Wallace K. Harrison, Architect*, New York: Rizzoli, 1989, pp. 99-103.

³ Who initially thought to involve Noguchi in the design of either house is unclear. Both Harrison and Burden were intimately familiar with his work as Noguchi had been involved in Rockefeller Center and the 1939 New York World's Fair. Burden, who became a trustee of MOMA in 1943, collected art by Calder, Arp, Léger, and Noguchi, from whom he commissioned a marble portrait sculpture of Margaret Livingston Burden (Mrs. William A. M. Burden) in 1940.

⁴ Harrison was particularly fond of the work of Léger, Arp, Calder, and Noguchi, all of which shared these organic characteristics. The Hawes Guest House, at Pocantico, NY, designed for Nelson Rockefeller in 1939, is the one building suggesting the design direction the Burden houses would later take. Here, two low pavilions were connected by a covered passageway. The living room used floor to ceiling curved glass panes similar to those used in the picture windows in Northeast Harbor. The roof of the entranceway had a biomorphic cut-out designed by Léger that allowed light into the narrowed space between the pavilions' heavy slate walls.

⁵ In 1947, as the Burden house was nearing completion, Aalto was a visiting professor at the Massachusetts Institute of Technology where he was designing his undulating Baker House dormitories.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 8 Page 9

which underscored the philosophies of Frank Lloyd Wright, appeared in 1940 in both the widely read *Architectural Forum* and *The Technological Review*.⁶

Moreover, the Burden house suggests that Harrison's interest in the flow of architectural space and his new use of sculptural form as building and furnishings, conceived as an integrated whole, was guided, in part, by Noguchi's involvement in the project. Noguchi's experimentation with human movement and space and with organic form and the shaping of spatial continuities began in the 1930s when he first collaborated with the great modern dance pioneer Martha Graham. In 1944 a new period of collaboration began between the two that coincided with the years that the house was being designed.

As stated previously, the Burden house was the last of Mount Desert Island's early modern buildings. George Howe's "Fortune Rock" (1937-39), cantilevering over the northernmost point of Somes Sound, and Harrison's "Anchorage" for Nelson Rockefeller had both been well received at the time of their construction by the country's architectural community. Likewise, the Burden house received much national attention and was featured soon after its completion in leading design journals such as *Progressive Architecture* and *Arts and Architecture*, as well as *House and Garden*.⁷ Yet the Burden House was dramatically different from either of its predecessors. "Fortune Rock" had presented a dramatic display of the possibilities offered by new technologies and reinforced concrete. The "Anchorage" repeated the projecting cantilevered slab of its predecessor in the design of its open porch. The remainder of this two-story house consisted of a sprawling series of geometric volumes fused to the rough rocky coast with massive stonework and tall structures whose height was emphasized through the use of vertical narrow strips of cedar cladding.

The Burden house, on the other hand, while using materials similar to the "Anchorage," was modest by comparison.⁸ The one-story structure lay low upon the land, seeking a state of quiet integration with the meandering shoreline and the low horizontal stretches of exposed granite bedrock. Three cabins existed on site at the time the property was bought by the Burdens. These stepped down a forested slope

⁶ Frampton, Kenneth. "Alvar Aalto and the Nordic Tradition," in *Modern Architecture*, p. 197.

⁷ Mr. Blandings, please note!⁴ *House and Garden* (February 1948), pp. 50-55; "Country House in Maine," *Arts and Architecture* (November 1948), pp. 26-27; "House: Northeast Harbor, Maine," *Progressive Architecture* (April 1950), pp. 68-70.

⁸ According to Jean Burden, the attempt to integrate the older structure with the main house went even further as the scale of the rooms in the new building was borrowed from the cabins. The cabins were turned into the children's bedrooms. The new house held the main living spaces, the master bedroom, a children's playroom, the kitchen and storage as well as the servants quarters. Conversation with Jean Burden, March 9, 2000.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 8 Page 10

toward the site of the main house; and Harrison designed the new building with its low roof line to be part of this descending sequence.

Understated on its exterior, the building's drama and meaning was embedded within the journey through its interior spaces and in the shifting focus on expansive views and the subtle beauty of the surrounding site. In this way the house seemed to reflect both the sensibilities of the Burden's – in particular Margaret Livingston Burden, who was especially enthusiastic about the dynamic sculptural aspect of the house – and the concerns of many American artists and architects working in the immediate aftermath of World War II.⁹ Noguchi wrote in 1949, two years after the house was completed: "We are now more concerned with the relationship of things than with things themselves. Our reality is the space between; it is the world of the atom and the random element. The psychological factor looms large on our horizon. We are obsessed with personal variables instead of with the grand concepts which formerly channeled art into homogeneous relations with society. Our existence is precarious, we do not believe in the permanence of things."¹⁰

At the Burden house, attempting to understand architecture as a continuation of the systems and forces within which it sits, Harrison and Noguchi wed nature and building in an exuberant open plan where space and form flowed parallel to the shore in rhythm with the contours of the land. Here the intimate relationship between house and landscape was expressed through the building's low profile, cedar cladding echoing the erect tree trunks of the forest, and the meandering Oceanside wall seeming to mimic the lapping waves. In its intended state, no attempt was made to order house or landscape through extraneous architectural elements or plantings. Living and nature were to be unmediated.

From the outside, the house appeared as a simple shed-like structure whose wooden surfaces aged to a warm mottled gray. A running wall of cedar matching the house led from the driveway to the inland-facing entrance. On the Oceanside, the similarly clad main living volume, tethered at one end by a massive masonry wall, dissolved into large curving panes of glass. The house was organized around a number of smaller units. Individual parts pinwheeled into the surrounding landscape with the long service bar, containing servants quarters and kitchen, running perpendicular to the shoreline. This arrangement left the privileged view of the water to the main east-facing living and dining spaces, their adjacent spreading stone terraces, and the master bedroom

⁹ Margaret Livingston Burden was raised in an artistic family. Her father was William Ordway Partridge, a well-known sculptor whose work included the Pietá in St. Patrick's Cathedral on Fifth Avenue. Margaret attended the Art Students League in New York and she, like her father, wrote poetry. Both were published. William A. M. Burden, *Peggy and I*, New York, 1982, pp. 127; 132; additional information provided by Jean Burden, March 9, 2000.

¹⁰ Isamu Noguchi "Meanings in Modern Sculpture," *Art News* (March 1949), pp. 12-15, 55-56.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 8 Page 11

the house directly toward the water's edge where windows, door, and towering firs beyond framed expansive views of water, islands, and horizon.

The Burden house incorporated the most expressive aspects of modern architecture and modern sculpture in its offering of a choreographed encounter with nature. The open plan with its flow of interior and exterior space, supported by new forms and local materials that accentuated the configuration, elements and processes of the site, allowed humans and the environment to participate as equal partners. Dynamic forces and their interaction were the guiding principles of the entire design. Walls, floor, ceiling, the curving built-in sofa, the organic shapes of shelves and the bedroom desk, and the biomorphic light-filled forms illuminating the owners' baths, as well as the free-standing dining table, situated in space like a rock parting a flowing stream – these were all conceived by Harrison and Noguchi as a single idea, a single composition celebrating modern life and the liberation of space and movement. (Hermann, 2001.)

Cabin Three and the Ambassador's Suite: Art and Architecture in the modern age.

The main house and cabin renovations were completed in the late 1940s. However, the complex continued to evolve for the next twenty years. This evolution should be seen in part as a continuum in which the cottages were adapted and expanded to meet the needs of the family, and also to reflect evolving modern art and architectural trends. Through the 1970s the Burdens were involved with the Museum of Modern Art in New York, (as President or as a trustee), and they were intimately involved with choosing new pieces for the museum's collection. Their personal collections, which included avante-garde furniture, also continued to grow, and remodeling the cabins, especially Cabin 3, allowed them to integrate pieces from their collections into the specifically designed architectural spaces which they inhabited.

In c. 1956 the Burden's hired the Boston and New Haven architectural firm of Pedersen and Tilney to design a small study for Mr. Burden on the west end of the master bedroom suite. William F. Pedersen (1908-1990), an AIA Fellow, was to work on projects at Sea Change through the 1982 pool addition. Pedersen received his architectural degrees from Harvard College and the Harvard University Graduate School of Design. During World War II he worked for Naval intelligence, afterwards establishing the firm William F. Pedersen & Associates. (According to the Burdens, Pedersen worked with the firm Harrison, Fouilhoux & Abramovitz while the main house was being designed, but this assertion has not been confirmed.) Later he formed a partnership with Bradford Tilney (born 1908) with offices in New Haven and Boston. Tilney was a graduate of the Yale Architectural School, and had worked with several firms before joining Pedersen. The two are best known for designing the Hall of Minerals and Gems at the American Museum of Natural History in New York, and for winning a competition to design a memorial for President Franklin D. Roosevelt, which was never completed due to lack of funding. The study that Pedersen and Tilney designed in 1956 featured built-in shelves and

United States Department of the Interior
National Park Service**National Register of Historic Places
Continuation Sheet**SEA CHANGEHANCOCK COUNTY, MAINESection number 8 Page 12

couch (similar in style to the living room examples), and wood walls and ceiling panels clad in a figured hardwood veneer. Shortly thereafter, Pedersen was also contracted to expand Cabin 1. A new bedroom was added on the north end of the cabin and the north exterior wall joined to the south wall of Cabin 2. The new bedroom was finished with a lime washed birch veneer on the walls and ceilings rather than the Weldtex that characterized the late 1940s remodeling of the rest of the bedrooms. Pedersen used this wall covering again in the bedroom and study in Cabin 3, and throughout the Ambassador's Suite.

None of Pedersen's plans for the Cabin 3 renovations have survived in family possession, except the kitchen plan, and it has been difficult to pinpoint precisely when the alterations were made, or even if they were made incrementally or all at once. The footprint of Cabin 3 is unaltered on a 1960s' survey of the property, but recollections by family members indicate that the changes were complete by 1967.¹¹ It is likely that the 'Ambassador's Suite' was installed once the family had returned from their stay at the US embassy in Belgium in 1961, but how shortly thereafter is unknown. During this period Pedersen made three significant changes to Cabin 3: he placed a long, living room addition at the north end of the cabin, remodeled the southwest corner of the cabin into a private suite, and had a new kitchen designed and installed. Instead of windows, the east wall of the new the living room was outfitted with floor to ceiling sliding glass doors, and for consistency (both with Cabin 3 and with the main house) the older front windows in Cabins 1 and 2 were replaced with floor to ceiling sliding glass doors. While the footprint of Cabin 3 was altered, the long living room addition recedes from the original façade, and the original massing and siting of the three cabins, so influential to the design of the main house, is still overtly evident.

The new Pedersen living room in Cabin 3 has maple floors and birch paneled walls and ceilings. At the north end is a brick fireplace set behind two slabs of pecked pink and gray granite. In contrast to the mottled lime-washed walls in the remainder of the cabin, which visually relate to the muted tones of the Weld-tex and pecky cypress in the main house, the living room paneling is more vivid. This living room's ornamentation (as well as that in the bedroom, study, and Ambassador's Suite) comes from the simple repetition of the veneer panels on the walls and ceilings and is reminiscent of the modular approach used in International architecture. In the bedroom, study and Suite the built in cabinetry, with brushed steel hardware, has a minimalist aesthetic. The boundaries between the walls, ceilings and built-in furniture are unified and obscured by the generous use of the veneer cladding, creating a comprehensive interior space punctuated only by splashes of color (yellow upholstery, drapes in shades of orange and yellow), and the striking view from the windows. Furnishings in the rooms represent award winning designs by some of the mid-twentieth century's most influential designers. In the living room is a c. 1955 wire base Noguchi table, with Eames side chairs, and Florence Knoll designed couches and wall credenza, and there is an Eero Saarinen "Womb" chair in the Ambassdor's Suite. (In 1940 Charles Eames and Saarinen took first prize in a Museum of Modern Art furniture competition.) This room, and indeed all of Cabin 3, represent yet another expression of the evolution of the Burden family's investment in modern architectural forms.

¹¹ Personal communication, Mrs. Jean Buden, January 21, 2008.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 8 Page 13

The Bomb Shelter, and the Cold War.

The bomb shelter can be seen on the one hand as an incongruous, functional, almost invasive structure, and on the other hand as a portion of the complex that is highly emblematic of the modern, post-war period in which Sea Change evolved. In the over 20 year period prior to commissioning Pedersen and Tilney to design the emergency shelter, William A. M. Burden had been an advisor or consultant to the Air Force, the National Aeronautic and Space Council, the United States Space program, and the Council on Foreign Relations, and he was involved with discussions on the development of ballistic missile programs. Thus, he was surely aware of the threat of nuclear attack and the implications of the Cold War. Whether the decision to erect a shelter was made before or after he returned from his ambassadorship in Belgium, it is probably not a coincidence that the earliest plans for the structure are dated September 21, 1961.

On July 25th, 1961, President Kennedy interrupted evening television to address the nation. The following overview of Kennedy's speech and its effects is excerpted from the December 1999 *Boston Globe Magazine* article, "Blast from the past." Kennedy was telling America...

That Soviet saber rattling was forcing the United States to answer with a massive arms buildup. Nuclear war, he said, was a deplorable but distinct possibility. "In the event of an attack, the lives of those families which are not hit in a nuclear blast and fire can still be saved if they can be warned to take shelter and if that shelter is available... We owe that kind of insurance to our families and to our country... The time to start is now."

For several years in the mid-1950s the United States had depended on a vast network of Nike missile bases...to defend against an attack by Soviet intercontinental bombers. But that threat escalated dramatically in August 1957, when the Soviets launched the world's first intercontinental test missile, followed two months later by the 184-pound Sputnik-1, the first satellite.

Then in October 1961 – partially in response to Kennedy's speech – the Soviets tested a 30-megaton bomb in their upper atmosphere. Ignoring pleas from around the world, they upped the ante a few weeks later with a 60-megaton explosion – more than 4,600 times as powerful as the Hiroshima bomb. The nuclear blast created a giant meandering fallout cloud that scientists and the media tracked for weeks. (Arnold, p. 16, 28.)

Not surprisingly, immediately after Kennedy's speech several enterprising companies started marketing everything from do-it-yourself bomb shelter kits to full blown, ready to install models. Indeed, the United States Civil Defense Agency had been publishing manuals on how to build air raid or civil defense shelters since World War II. During the 1950s the focus shifted to preparing for atomic or nuclear attack. In 1953 the Agency issued Home Shelters. For Family Protection in an Atomic Attack, followed,

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 8 Page 14

in part, by The Family Fallout Shelter (1959) and Fallout Shelter Surveys: Guide for Architects and Engineers (1960). After Kennedy's speech a new publication, Family Shelter Designs (January 1962) was much in demand. In the 'government approved' publication, 1962 Official Fallout Shelter Plans for Home and Family, plans for shelters ranged from cellar corners protected by angled concrete slabs, to narrow tomb-like tunnels against a foundation, to full-fledged subterranean family blast shelters with cots and ventilation units. The publication also provided lists of supplies to be stocked in the shelters, and warned that people should be prepared to remain in their shelters for fourteen days or longer.

There is no record of how many family shelters were built in Maine, or the United States, nor of how many survive today. Some of the better known examples include Kennedy's own shelter on Peanut Island, near Palm Beach, Florida (December, 1961), as well as the former "Congressional relocation facility" under the Greenbrier Hotel in West Virginia (1962). No mere backyard bomb shelter, the structure at Sea Change features several of the amenities that these two other facilities incorporated, including decontamination showers, communications systems, air exchange systems, heat, water, garbage disposal, electricity and back up generators. Designed by an architect to shelter twenty four people, the Burden's facility could house the entire family and staff for as long as necessary.

Although constructed less than fifty years ago, this structure is an exceptionally executed, stocked, and complete example of this type of defensive structure, and also reflects the significance of William A. M. Burden within the context of politics, aviation and defense. As such the bomb shelter is considered to have exceptional significance and is a contributing resource within this historic district.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 9 Page 2

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 9 Page 3

Plans and Archival Material

Pedersen, William F. and Bradford S. Tilney, architects. New Haven, Connecticut and Boston, Massachusetts. Plans for William A. M. Burden, Northeast Harbor Maine. The following copies are on file at the Maine Historic Preservation Commission, Augusta, Maine, and were provided courtesy of Jean Burden.

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Wallace K. Harrison Collection. Avery Architectural & Fine Arts Library, Department of Drawings and Archives. Columbia University. New York, New York.

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10. Geographical Data

Acreage of Property 3.5 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 1 9 5 5 7 3 5 8 4 9 0 3 7 4 4
Zone Easting Northing

3 1 9 Easting Northing

2 1 9 Easting Northing

4 1 9 Easting Northing

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title CHRISTI A. MITCHELL, ARCHITECTURAL HISTORIAN
organization MAINE HISTORIC PRESERVATION COMMISSION date 18 April 2008
street & number 55 CAPITOL STREET, STATION 65 telephone (207) 287-2132
city or town AUGUSTA state ME zip code 04333 -0065

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name street & number telephone
city or town state zip code

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number 10 Page 2

VERBAL BOUNDARY DESCRIPTION

The limits of the nominated property are described by the town of Mount Desert tax map 22, lot 006, and are also depicted on map # 1, attached.

BOUNDARY JUSTIFICATION

The boundaries of the nominated property is drawn to include all the historic resources associated with this property during its period of significance.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number _____ Page _____

PHOTOGRAPHS

Photograph 1 of 13
Christi A. Mitchell
Maine Historic Preservation Commission
26 June 2007
From left: caretaker's house, main house, cabin 1, cabin 2, and cabin 3. Facing west.

Photograph 2 of 13
Christi A. Mitchell
Maine Historic Preservation Commission
26 June 2007
From left: main house, cabin 1, cabin 2, cabin 3; facing north northwest.

Photograph 3 of 13
Christi A. Mitchell
Maine Historic Preservation Commission
26 June 2007
Main house, east facade; facing west.

Photograph 4 of 13
Christi A. Mitchell
Maine Historic Preservation Commission
26 June 2007
Main house, primary entry and access; facing southeast.

Photograph 5 of 13
Christi A. Mitchell
Maine Historic Preservation Commission
26 June 2007
Interior of living room, main house; facing north.

Photograph 6 of 13
Christi A. Mitchell
Maine Historic Preservation Commission
26 June 2007
East facade, cabins 1 and 2; facing west.

Photograph 7 of 13
Christi A. Mitchell
Maine Historic Preservation Commission
26 June 2007

East elevation, cabins 1, 2, and 3; facing north.

Photograph 8 of 13
Christi A. Mitchell
Maine Historic Preservation Commission
26 June 2007
North elevation; facing south.
Interior, Living room, cabin 3; facing north.

Photograph 9 of 13
Christi A. Mitchell
Maine Historic Preservation Commission
26 June 2007
Interior, Ambassador's Suite, cabin 3, facing northeast.

Photograph 10 of 13
Christi A. Mitchell
Maine Historic Preservation Commission
26 June 2007
Interior, new bedroom, cabin 1; facing northeast.

Photograph 11 of 13
Christi A. Mitchell
Maine Historic Preservation Commission
26 June 2007
Interior, cabin 1; facing southwest.

Photograph 12 of 13
Christi A. Mitchell
Maine Historic Preservation Commission
26 June 2007
Exterior, bomb shelter entrance; facing north.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

SEA CHANGE

HANCOCK COUNTY, MAINE

Section number ____ Page ____

PHOTOGRAPHS, continued

Photograph 13 of 13

Christi A. Mitchell

Maine Historic Preservation Commission

26 June 2007

Interior, kitchen of bomb shelter; facing south.

Photo Key

SEA CHANGE

Northeast Harbor, Hancock County
18 April 2008

Reference made to property lines for scale.
C. Mitchell, MHPC, Augusta, Maine

This map is based on the 1960 Plan of the William A. M. Burden property prepared by Maurice R. Burr, Northeast Harbor, Maine

