

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM**

(Type all entries - complete applicable sections)

STATE:	Maine
COUNTY:	Hancock
FOR NPS USE ONLY	
ENTRY DATE	DEC 24 1974

**1. NAME**

COMMON:  
**The Turrets**

AND/OR HISTORIC:

**2. LOCATION**

STREET AND NUMBER:  
**Eden Street**

CITY OR TOWN:  
**Bar Harbor**

STATE:  
**Maine**

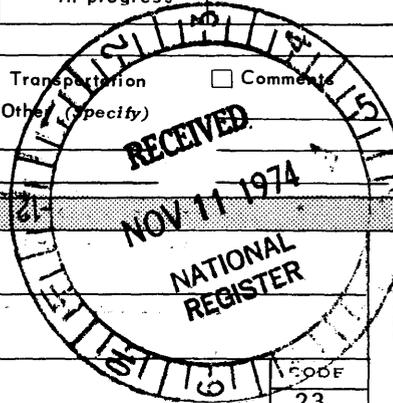
CONGRESSIONAL DISTRICT:  
**Second**

COUNTY:  
**Hancock**

CODE: **23**      CODE: **009**

**3. CLASSIFICATION**

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	<input type="checkbox"/> Occupied <input checked="" type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input checked="" 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 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:  
**College of the Atlantic**

STREET AND NUMBER:  
**Eden Street**

CITY OR TOWN:  
**Bar Harbor**

STATE:  
**Maine**

CODE: **23**

**5. LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE, REGISTRY OF DEEDS, ETC:  
**Hancock County Registry of Deeds**

STREET AND NUMBER:

CITY OR TOWN:  
**Ellsworth**

STATE:  
**Maine**

CODE: **23**

**6. REPRESENTATION IN EXISTING SURVEYS**

TITLE OF SURVEY:

DATE OF SURVEY:       Federal     State     County     Local

DEPOSITORY FOR SURVEY RECORDS:

STREET AND NUMBER:

CITY OR TOWN:

STATE:

CODE:

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7. DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

When Russell Sturgis wrote his Architectural Record critique of Bruce Price's work in 1899, he noted that, "There is a large class of buildings erected by Mr. Price in which the French architecture of the early part of the XVI century has been used with great freedom and intelligence." Among the examples of Price's Chateausque style which Sturgis illustrated was "The Turrets", an immense granite summer "cottage" erected at Bar Harbor in 1895.

Recent years of disuse have not dimmed the architectural drama of the Turrets. The house is basically rectangular, stands three to four stories high, and has a highly picturesque roof of hipped and conical forms with dormers projecting from it. Although these varied elements give the design the appearance of romantic asymmetry, there is actually a basic balance of the composition of both the facade and the ocean elevations.

The facade or west side of the Turrets is comprised of five major sections. The central section is four stories in height. The first story contains the main doorway, which is flanked on either side by a sidelight and a window. In front of these elements is a porte-cochere supported by Ionic columns and square piers and ornamented with a heavy classical balustrade. A panel bearing the date 1895 is located on the front of the porte-cochere. The second story has a grouping of three arched windows which are capped by arched panels displaying carved fleur-de-lis. Directly above these windows is another group of three windows which are divided by two wooden Ionic columns. The upper half of each window has an elongated diamond mullion in a Colonial Revival manner. The hipped roof of the central section contains a fourth story with a dormer. With its diamond paned window and its triangular pedimented gable, this dormer is Colonial Revival in character. While the other dormers on the house may vary in size and number of windows, they all conform to the design.

On either side of the central section of the Turrets' facade are two flanking sections. To the left is a three story section and a two story kitchen wing. The three story section has one window on the first story, three on the second, and a Colonial Revival dormer with double windows on the third. Between this section and the kitchen wing is a picturesque secondary entrance with a masonry portico which has a turret above it. The kitchen wing is a chastely designed, hipped roof structure with two windows on its facade.

To the right of the central section is a three story circular tower and a three story section with a rounded end wall. The tower contains two windows on the first level, three on the second, and two arched ones with diamond paned mullions on the third. The tower has a conical cap with a metal pinnacle at the top. Delicate iron brackets are present at the tower's cornice level, as they are at the cornice level of the rest of the house. At the right of the tower is a three story section with two facade windows on each of the first two levels. The rounded end displays one first story window and a grouping of three second story ones. The roof is a combination of being hipped and conical with two dormers projecting from it.

(See Continuation Sheet)

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7. Description.

2.

The ocean or east side of the Turrets is more symmetrical in appearance than the facade. The central section is a three walled tower-like structure which projects from the house. On the first story a large picture window is flanked on either side by a smaller window. This area is fronted by an open porch which extends to both of the flanking sections of the ocean side. The second story has a double door which opens on to a wooden porch. At either side of the porch is a window. The third story contains a group of three windows which are divided by two Ionic columns. The group is flanked by a window on either side. The central section is capped by a sharply hipped roof with a dormer.

Each of the two flanking sections of the ocean side contains a large window on the first story. The left section has three windows on the second story, while the right has two. At either side of the second story is a small turret with a conical roof and a metal pinnacle. The third and fourth stories are part of a high pitched hipped roof with two dormers at each level.

The south wall of the Turrets features a continuation of the ocean side porch without a roof. The first story has a three part window, while the second contains a single one. The north wall is fronted by the two story kitchen wing.

The once splendidly furnished interior of the Turrets is now empty. However, its elegant spaces remain. The first floor features a "living hall" with a grand staircase. A richly paneled dining room is located to the left of the hall. At its right is a large drawing room. The second floor contains suites of family bedrooms, while the third and fourth stories have servants' quarters and storage rooms.

The Turrets stands today as a haunting reminder of a vanished way of life. Yet the "great freedom and intelligence" of Bruce Price's design remains intact. If the Turrets' present owners succeed in adapting it for educational purposes, this monumental French chateau on the Maine coast will find new purpose for the future.



**8. 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) **1895**

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 checked="" type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic                | <input type="checkbox"/> Industry    | <input type="checkbox"/> Science             | <u>Social History</u>                               |
| <input type="checkbox"/> Agriculture             | <input type="checkbox"/> Invention   | <input type="checkbox"/> Sculpture           | _____   |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape   | <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

This imposing chateausque home overlooking Frenchman's Bay is an important survival recalling the heightday of Bar Harbor as a fashionable turn of the century resort which rivaled Newport in opulence and social distinction. The disastrous fire of 1947 destroyed most of the grand homes, always referred to as "cottages", in the area and effectively ended the era of ostentation in this still wealthy and popular resort.

The first summer visitors, or "rusticators", began coming to Bar Harbor in the late 1850's drawn by the spectacular scenery and the salubrious sea breezes. These early arrivals stayed first in primitive boarding houses and later in hotels of plain wood frame construction. By the late 1870's, however, a few cottages of modest size began to appear built for the most part by Bostonians and particularly Harvard professors. As the century drew to a close the stamp of social distinction was placed on Bar Harbor with the coming of prominent families not only from Boston but also New York, Philadelphia and other centers of the new industrial wealth. President Eliot of Harvard, J. P. Morgan and George Vanderbilt of New York and the noted publisher, Joseph Pulitzer, were among many of the socially "elect" who solidified Bar Harbor's position as a watering place of the rich and distinguished. There now arose a number of elaborate and stately "cottages" on beautiful grounds of which "The Turrets" is a striking example.

Its builder, J. J. Emery of Cincinnati and later New York City, was a typical late nineteenth century financier with diverse business involvements. Taking over his father's lard and candle making business, he and his brothers built it into the largest such industry in the country. He also was extensively invested in real estate in major cities across the country and had nearly 2,000 tenants in apartments he had constructed in Cincinnati alone. Beyond this he was a major force in promoting the Cincinnati Southern Railway.

To design his Bar Harbor mansion Emery retained the distinguished New York architect, Bruce Price. Price, who had opened his New York office in 1877, had designed several important buildings in that city including the much admired American Surety Building. He also was responsible for laying out Tuxedo Park, designing the Frontenac Hotel in Quebec City and, at his death, had just completed plans for a palace in Tokyo, Japan, for the Crown Prince. He was a versatile practitioner of several late nineteenth century styles including Shingle, Beaux Arts and, in the case of "The Turrets", chateausque.

(See Continuation Sheet)

SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Cleveland Amory, The Last Resorts. New York, 1948.

National Encyclopedia of American Biography, v. XXVI, p. 140. New York, 1937.

H. F. and E.R. Withey, Biographical Dictionary of American Architects. Los Angeles, 1970.

Russell Sturgis, The Works of Bruce Price, The Architectural Record, 1899.

10. GEOGRAPHICAL DATA

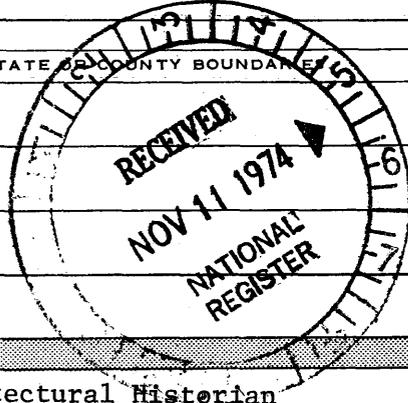
LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "		44° 23' <del>58</del> <sup>42</sup> "	68° 13' 13"	
NE	° ' "	° ' "				
SE	° ' "	° ' "				
SW	° ' "	° ' "				

UTM  
19/562100  
4915800  
CD

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: **5**

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



SEE INSTRUCTIONS

11. FORM PREPARED BY

NAME AND TITLE: Earle G. Shettleworth, Jr. Architectural Historian  
Frank A. Beard, Historic Preservationist

ORGANIZATION: Maine Historic Preservation Commission DATE: 10/30/74

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. Mundy  
Title: State Historic Preservation Officer  
Date: November 14, 1974

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

A. R. Mortensen  
Director, Office of Archeology and Historic Preservation

Date: 12/24/74

ATTEST:  
Wm. Mundy  
Keeper of The National Register

Date: 12.24.74

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STATE	
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8. Significance.

2.

After some years of disuse, "The Turrets" has recently been acquired by The College of the Atlantic, a four year old institution dedicated to environmental studies.

"The Turrets" is noteworthy as a survivor of a lost segment of the American social scene, home of a bygone economic species, architectural creation of a prominent and gifted designer and currently part of a new and promising educational experiment.

