

PH 0508578

DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY
RECEIVED
DATE ENTERED NOV 1 1977 APR 3 1978

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

"Redwood"

AND/OR COMMON

LOCATION

STREET & NUMBER

Barberry Lane

__NOT FOR PUBLICATION

CITY, TOWN

CONGRESSIONAL DISTRICT

Bar Harbor

__ VICINITY OF

2nd Hon. William Cohen

STATE

CODE

COUNTY

CODE

Maine

23

Hancock

009

CLASSIFICATION

CATEGORY

- DISTRICT
- BUILDING(S)
- STRUCTURE
- SITE
- OBJECT

OWNERSHIP

- PUBLIC
- PRIVATE
- BOTH
- PUBLIC ACQUISITION**
- IN PROCESS
- BEING CONSIDERED

STATUS

- OCCUPIED
- UNOCCUPIED
- WORK IN PROGRESS
- ACCESSIBLE**
- YES: RESTRICTED
- YES: UNRESTRICTED
- NO

PRESENT USE

- AGRICULTURE
- MUSEUM
- COMMERCIAL
- PARK
- EDUCATIONAL
- PRIVATE RESIDENCE
- ENTERTAINMENT
- RELIGIOUS
- GOVERNMENT
- SCIENTIFIC
- INDUSTRIAL
- TRANSPORTATION
- MILITARY
- OTHER:

OWNER OF PROPERTY

NAME

Gordon and Dorothy Erikson

STREET & NUMBER

Barberry Lane

CITY, TOWN

Bar Harbor

__ VICINITY OF

STATE
Maine

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Hancock County Registry of Deeds

STREET & NUMBER

CITY, TOWN

Ellsworth

STATE
Maine

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

__FEDERAL __STATE __COUNTY __LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

"Redwood", otherwise known as the C. J. Morrill House, was designed by William Ralph Emerson in 1879 and is recognized as one of the first, if not the earliest, true Shingle style houses in the country (see "Significance"). The building is a magnificent early example of a summer cottage.

In plan the house is irregular with its long west side as the main facade. The shingled roofs are hip, gable, and pyramidal in form. The foundation is mortared field-stone, supporting a 2½ story frame building with shingle siding.

Roughly centered on the main facade is a 2-story projection with gable roof and open first floor, through which one passes to reach the main entrance. The second-story fenestration in this projection consists of paired 12/2 windows on the south side and a single 12/2 on the end. Above this window there is an element of half-timbering in the gable, surmounted by a carved rosette. Throughout the building windows are simply and delicately framed.

To the left (north) of the projection the 2-story facade is 4 bays wide. Here also the windows, singly and in pairs, are 12/2, save for a first-story 42-paned single sash window. At the north end is a secondary entrance with single door beneath a gabled hood. A 1-story shed with lean-to roof is attached to the north end of the house.

Behind and to the right (south) of the facade projection the west facade is recessed from that to the north, and is more ornate and complex. To the right of the main entrance and its flanking 12/2 windows is a three-part arched window; this is composed of a central 20/16 flanked by tall and narrow 10/8 windows. Above this three-part window is a tall, arched 71/50 window which rises two stories in height. It is capped by a small pedimented gable. To the south of this bay is an external Queen Anne style red brick chimney, one of three chimneys present. And south of this chimney is a single bay consisting of a 12/2 window in the second story and a 13/2 in the first (with a large central pane in the upper sash).

The south elevation consists of 2½ stories and is three bays wide. The half story contains half-timbered elements and a recessed Palladian window. The central bay of the second story consists of a sundial with single sash window below flanked by louvered shutters; the flanking bays are 12/2. The first story contains a single bay (13/2) to the left, while an enclosed one-story porch dominates the rest of the first story, being attached to the south-east corner of the building.

The porch, capped with a low-pitched pyramidal roof with finial, is a frame structure with panelled siding supported by a high stone foundation with wide latticed apertures. While the original architect's drawings called for an open "pavilion" here, this porch with its large four-paned windows is quite different. Apparently the pavilion was completely enclosed subsequently. A double doored entrance is present on the north-east side of the porch.

The east elevation, which faces the water, is dominated by a two-story polygonal projection with pyramidal roof. This feature represents a ground-floor hall with room above, and has five exposed sides. There are three 12/2 windows in the second story; the first story contains five such windows.

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To the left (south) of this projection is an arched aperture which provides light to the ground floor passageway between the projecting hall and porch. To the right (north) of the projecting hall is a single bay consisting of paired 12/2 windows in each story. Between stories are two decorative panels.

The northern end of the building's east side is recessed from the aforementioned walls, and is three bays wide. The second-story windows are 12/2; but fenestration in the first story is more varied. Left to right (south to north) this consists of a small picture window and a 12/2. To the north of this wall is the attached 1-story shed which is the northernmost element of the structure. Its east wall contains a large four-part window, each vertical section containing 10 lights.

In addition to the enclosed porch at the south-east corner of the house, a simple patio wraps around the south and west sides, terminating at the main entrance. Access to the northern door on the facade is provided by a short bannistered stairway.

The interior of "Redwood" is, like its exterior, very well preserved and impressive. The main entrance leads immediately to reception and elevated hall beyond; a large parlor is to the right and dining room and service areas to the left. Detail is rich everywhere, with ornate balusters, coffered ceilings, some panelled walls, and ornate mantelpieces.

"Redwood" is architecturally important not only because of its key position in the evolution of style, but also because of its remarkable plan and detail. As such, it meets the criteria for listing in the National Register with ease.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) Recreation
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

1879

BUILDER/ARCHITECT

William Ralph Emerson

STATEMENT OF SIGNIFICANCE

The significance of "Redwood" lies foremost in its architecture. A beautiful and well-preserved cottage, it is one of the earliest shingle houses in America. The outstanding designs of William Ralph Emerson and the magnificent detailing make this house a fine example of the shingle style.

Built for wealthy Bostonian C.J. Morrill, this cottage illustrates a stage in the evolution of the Maine shore. Bar Harbor was a typical village on this shore, a quiet fishing community. However, with two invaluable assets - climate and scenery - it was destined to be much more. During the 1860's, a few artists and tourists began taking advantage of the summer weather, the placid life, and the coastal views of Maine. At first, they boarded in the homes of local residents. But as the number of "rusticators", as the new visitors were known, swelled, bigger boarding houses and then hotels were built specifically to accommodate the summer folk.

The next step in Bar Harbor's growth into a resort was the building of private dwellings by the new summer residents. These large and rambling structures were modestly called cottages. C.J. Morrill's "Redwood" exemplifies this new era of luxury that flourished near the end of the 19th century. Bar Harbor was now the summer home of the upper class, and it had a new busy social life to accommodate the rusticators.

Designer of more than a dozen shingle style houses in Maine, William Ralph Emerson (1833-1917), was a major figure in the development of this late 19th century architectural form. "Redwood" was his first residential commission in Bar Harbor and has been called "the first fully developed monument of the new shingle style".

"Redwood" is a gorgeous reminder of an age of coastal resorts that has now passed. A leisurely way of life, a wealthy group of people, and an atmosphere of luxury, however, remains represented by the graceful elegance of "Redwood's" architecture.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Vincent Scully, The Shingle Style. Yale University Press, 1955

Cynthia Zaitzevsky, William Ralph Emerson 1833-1917. Harvard University Press, 1969

Denys Peter Myers, Maine Catalog - HABS, The Historic Architecture of Maine.
Maine State Museum, 1974

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1

UTM REFERENCES

A

1	9	5	6	3	9	9	0	4	9	1	4	4	8	0
ZONE		EASTING				NORTHING								

B

ZONE		EASTING				NORTHING								

VERBAL BOUNDARY DESCRIPTION

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE Frank A. Beard, Historian, Kristen H. Stred, Intern
Robert L. Bradley, Architectural Historian

ORGANIZATION Maine Historic Preservation Commission DATE October, 1977

STREET & NUMBER 242 State Street TELEPHONE 289-2133

CITY OR TOWN Augusta STATE Maine

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL

As the designated State Historic Preservation 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.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE *Earle S. [Signature]* DATE October 27, 1977

TITLE S.H.P.O.

FOR NPS USE ONLY	
I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER	
DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION	DATE <u>4/3/78</u>
ATTEST: <u><i>Watson Cole</i></u>	KEEPER OF THE NATIONAL REGISTER DATE <u>3-15-78</u>
KEEPER OF THE NATIONAL REGISTER	