

United States Department of the Interior National Park Service



National Register of Historic Places Registration Form

NATIONAL REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Kane, John Innes, Cottage
other names/site number "Breakwater"

2. Location

street & number Off Southeast End of Hancock Street
city, town Bar Harbor
state Maine code ME county Hancock code 009 zip code 04609

3. Classification

Table with 3 columns: Ownership of Property, Category of Property, and Number of Resources within Property. Includes checkboxes for private/public ownership and building/site/structure/object categories.

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet.
Signature of certifying official: [Signature]
Date: 2/22/92
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.
Signature of commenting or other official
Date
State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:
entered in the National Register.
determined eligible for the National Register.
determined not eligible for the National Register.
removed from the National Register.
other, (explain:)
Signature of the Keeper
Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic/Single Dwelling

Current Functions (enter categories from instructions)

Work in Progress

7. Description

Architectural Classification
(enter categories from instructions)Tudor Revival

Materials (enter categories from instructions)

foundation Stone/Granite

walls Stone/Granite

Stucco

roof Asphalt

other Wooden Entrance Porch

Describe present and historic physical appearance.

Located on the rocky shoreline of Bar Harbor, the John Innes Kane Cottage, "Breakwater" is a two-and-a-half-story Tudor Revival dwelling with finely crafted details. The L-shaped building is punctuated by several cross gables and small dormers, all featuring flared eaves and decorated verge boards. The square-cut ashlar foundation and first floor exterior walls contrast handsomely with the stucco and decorative half-timbering of the upper floors.

The western elevation of the main house block, which faces the entrance drive, features a projecting entry portico with a recessed half-timbered gable, all of which is supported by heavy timber posts and brackets. The verge boards are highlighted with carved decorations, and the side railings feature a circular cut-out pattern of ornament. Behind, a heavy, wooden, Tudor-arched door with flanking windows serves as the entrance to the cottage. Flanking the portico to the right is a full height projecting cross gable. It is composed of four Tudor arch windows with leaded square panes on the stone-faced first floor, and three diamond-paned sash windows on the half-timbered second and third floors. Features of this and each other cross gable include a slight overhang of the upper floors above the stone facade, sawn ornamentation appended below the verge boards, and finials and pendants at the gable peaks.

To the left of the portico are four Tudor arch windows on the first floor and four diamond-pane windows with transoms on the floor above. The steeply-pitched roof overhangs the second floor with exposed rafters, and projecting above is a large dormer with paired windows. Above the entry portico, projecting from the roof, is a much smaller dormer containing a single window with carved ornamentation on the verge boards.

The ell projecting from the main house block, the servant's wing, also faces the entrance drive. Its southern facade includes a large cross gable with four square-paned windows on the first floor, three diamond-paned windows on the second, and two smaller ones below the gable peak. Above both the second and third floor windows stretches a large, decorative, horizontal member with shaped dentils, a half-timbering feature that is also found on the other cross gables and dormers. Single windows are found between the cross gable and the house block, while on the remainder of the elevation, single windows are evenly spaced on the first and second floors. The western

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gable end of the servant's wing features a symmetrical arrangement of two windows on each level, including the partially-exposed basement wall.

The eastern elevation, which faces Frenchman Bay, is much more formal than the entrance elevation. It is also more balanced, with two cross gables at either end flanking a veranda and second floor porch. Pure symmetry is thrown off by the slightly larger size and projection of the left gable, as well as by variations in fenestration. The elevation was, and remains today, the only publicly visible side of the cottage, its accessibility being enhanced by the presence of the Shore Path. Its formalism is an obvious response to this. Each cross gable contains trios of window openings on each floor with the exception of the ground floor of the southern gable, where a bay window of four transomed openings protrudes from the wall.

The brick terrace, which extends the full length of the cottage, is fronted by a short granite-stone wall, and is partially covered by an elevated porch. The porch is supported by heavy timber framing and brackets, and the ornamental cut-out pattern found in the entry portico is repeated in the porch railing. On the second floor, two sets of diamond-paned French doors and flanking window pairs lead inside to a sitting room. Above, a tall brick chimney rises on center, flanked by two small dormers, each containing a single window opening.

The southern facade of the cottage includes the gable end of the main house block and the sides of the cross gables projecting to the east and west. The ground floor contains two sets of heavy, Tudor-Arch French doors with square leaded panes and flanking windows, which lead to the library and parlor inside. Above, windows are symmetrically arranged, with two pairs of diamond-paned windows with transoms and a single transomed window in between. On the third floor, two pairs of sash windows are evenly balanced, and on the attic level, two single windows complete the symmetry.

The northern elevation is composed of the gable end of the main house block and one side of the servant's wing. The gable end features half-timbered bay windows on the first floor, supported by brackets above two pairs of cellar windows. The remainder of the facade is identical to the upper three floors on the south end. On the servant's ell, a cross gable juts out, containing an open porch on the first floor level with stone steps leading down to grade level. Above the porch, single windows are symmetrically arranged in the gable, and on the remainder of the wing, single and paired windows are evenly spaced.

On the interior, the layout of the cottage is in keeping with the Tudor Revival styling of the exterior, with the entrance leading into a "great hall" with a grand hearth, off of which spill the main staircase and the other living areas. The main house block is organized around the living

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hall, and can be divided into this central area and two equal blocks of rooms at either end, one to the north and one to the south. The pattern is mirrored in the upper, more private floors, as well. The servant's wing is kept separate from the main house, and extends off its northern block. Here, rooms are roughly oriented around a circulation core of stair and elevator.

Contrasting with the Tudor Revival massing and layout of the cottage is the Colonial Revival detailing of the interior. Tudor-Arched windows are juxtaposed with Tuscan columns, pedimented mantelpieces, and wall paneling and wainscotting. This is most evident inside the living hall, the most lavishly decorated room of the entire dwelling. The walls are highlighted with a paneled dado and are wainscotted above with applied moldings, all accented in pink and white. The columns and corner pilasters support running architraves and exposed lateral beams trimmed with crown moldings. This detailing creates the effect of a deeply paneled ceiling. Occupying the center of the rear hall is an ornately decorated fireplace, with a carved wood mantelpiece and a decorative panel above. It is crowned by a broken scroll pediment and surrounded by carved rinceaus, moldings, and dentils. The entire piece is flanked by two engaged Tuscan columns. The remainder of the rear wall includes two sets of triple French doors leading out to the covered veranda on the ocean side. On the opposite side of the hall, a wide grand staircase opening down into the space features polished mahogany rails and treads with finely crafted, turned balusters. It is framed by two Tuscan columns, and rises up to a landing before turning to the right up towards the second floor.

In the southern block of the first floor lies the parlor on the ocean side, and the library next to the entrance vestibule. A wide pocket door opening leads from the living hall to the parlor, where a bay window niche looks out towards the ocean and a set of French doors lead to the side yard. On the wall opposite the bay, a marble mantelpiece is flanked by two arched bookshelf alcoves. Sharing this central hearth on the other side is the library, dominated by the mahogany bookshelves and trim. The fireplace in this room features an elaborate wooden mantelpiece, and doors on either side, made to appear part of the wall, lead to a half bath and a narrow staircase leading to a second floor bedroom.

On the northern end of the hall, the dining room nearly mirrors the parlor, with a bay window niche looking to the north and a Tuscan column mantelpiece. Behind the hearth is the butler's pantry, featuring a ceramic sink and two long wooden counters with ceiling-high cupboards above. A two-tier lazy-Susan in the wall serves as a connection to the kitchen behind. A servant's hall leads into the pantry, running between the main staircase and the front wall of the house, serving as a narrow passageway to the front door.

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The main staircase turns up to the second floor, passing a large shelf alcove with windows which floods the stairwell with light. The stair rises to a central hall which extends the length of this middle block and looks down into the stairwell. The hall is screened by round-arched doors and windows from a sitting room, featuring a hearth flanked by doors leading to the balconied porch. A bath and closet on either side of the room also occupy the central block. To the south, two bedrooms with baths share a central hearth, with the larger room on the ocean side featuring a fireplace niche with benches. On the northern end is another bedroom nearly identical, as well as a small maid's room. A staircase rises up from the hall to the third floor, where more bedrooms and a store room are located.

The servant's wing is much more informal, with a loose layout of rooms and the use of spruce and pine soft woods for the trim and floorboards, compared to the hardwoods of the main block. The first floor contains the kitchen and pantry areas, which lead back to a dumbwaiter and a staircase which winds up and around the elevator core. Original plans for the cottage denote the elevator as a "trunk lift." Behind is a servant's dining room, with a door leading to the side porch. On the floors above, servant's bedrooms and baths are spread along the wing, with doors leading from each floor to the main house.

Along the entrance drive sits what was originally the stable and carriage house for the cottage. This Colonial Revival structure consists of a front-facing, two-story gambrel roof carriage house, with a one-and-a-half-story, cross gambrel ell, which originally contained the stables. The building has been converted and is now used as a residence. At the head of the drive near Hancock Street is a small half-timbered building, the entry keeper's lodge. This square, one-story structure contains windows on its northern and southern gable ends, plus entrances under a centered cross gable to the west and a small portico to the east. Inside, the one room has also been converted into a residence. Both buildings were designed by Fred Savage and probably constructed at the same time as the cottage.

The Kane Cottage retains virtually all of its original exterior and interior details. Original drawn plans of the building show that the hidden library staircase and two upper floor baths were not included in the design, but may have been added during construction.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1904

Significant Dates

1904

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Savage, Fred L., Architect

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Built between 1903 and 1904, the John Innes Kane Cottage, "Breakwater," is an imposing Tudor Revival dwelling situated on the Bar Harbor shoreline. Designed by local architect Fred L. Savage, the cottage is a significant work of his in the Bar Harbor area, and is one of the few summer homes to have survived the 1947 fire. Its elaborate detailing, grand interior spaces, and expansive servant's wing all serve as reminders to the splendid life enjoyed by those who frequented Bar Harbor during its early days as a summer resort. It is eligible for nomination to the National Register under criterion C for its architectural distinction.

The Kane Cottage was part of the expansion and transition of the Bar Harbor summer colony, which had become firmly established by 1890. In its early stages, according to Richard Waldon Hale's The Story of Bar Harbor, a pleasant harmony existed between the summer cottagers, the hotels, and the year-round residents. By the 1900s, however, the hotel industry was losing its strength as more people sought out the town as a more permanent settlement. This period is often looked upon as the "Golden Age" of Bar Harbor, due to the co-existence of a still prosperous community with a growing sense of exclusiveness and isolation. It was at this time that the neighboring towns of Northeast Harbor and Seal Harbor were also evolving into exclusive summer colonies and were attracting a growing number of cottagers. The local economies became dependent upon these more permanent vacationers, and the colony was transformed. The Kanes were one of the many wealthy families who established their enclaves during this period and contributed to this transformation.

John I. Kane was a wealthy resident of New York City and was deeply involved in the revolving social circles there, belonging to numerous clubs. He was a great grandson of John Jacob Astor, the fur trader and originator of a family fortune, making the Kanes a prominent family in both New York and Bar Harbor. Mr. Kane was not involved in business, and instead pursued his

See continuation sheet

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interest in scientific discovery and exploration, according to his obituary in the New York Times. He died in February of 1913, and his family continued to summer at the "Breakwater" estate until 1926.

The Kane Cottage was inherited in 1926 by a nephew, Peter Augustus Jay, who owned it until 1955. The following owners were Mr. and Mrs. Alfred Wilson of Michigan. Mrs. Wilson was the widow of John Dodge of the Dodge Motor Company. Mr. Robert Evans acquired the estate in 1962 and was the sole owner until his death in 1991. Under his ownership, the cottage was allowed to significantly deteriorate. The present owners are restoring the estate and taking measures to convert it into a bed and breakfast.

The architect of "Breakwater", Fred L. Savage, was born and raised in Northeast Harbor, studied architecture in Boston with the firm of Peabody and Stearns and, in 1892, began practicing architecture in Bar Harbor. He became quite a prolific architect, with over 300 commissions in Bar Harbor, Northeast Harbor, and other local Maine towns, as well as in other areas across the country. Summer cottages embodied a high percentage of his work, "Raventhorpe" in Southwest Harbor (N.R. 1/7/88) and "Highseas" in Bar Harbor (N.R. 1/23/79) being two notable examples. Unfortunately, many of his Bar Harbor cottages were destroyed in the terrible fire of October, 1947 which swept through and ravaged half of the town. Savage had employed the Tudor Revival style in several contemporary designs, including his Atlantic Avenue residence of 1903, "Atlantean" and the West Gouldsboro Library of 1907 (N.R. 10/23/91). Both projects reflect his use of half-timbering, stone foundations, and flared eaves. His combination of Colonial Revival details on the interior with the exterior Tudor Revival styling, a feature of the Kane Cottage, is also found in "Atlantean," which still stands today in restored form as an inn.

9. Major Bibliographical References

Fred L. Savage Architect File. Maine Historic Preservation Commission, Augusta.

John I. Kane Obituary, The New York Times, February 2, 1913.

Hale, Richard Walden, Jr. The Story of Bar Harbor. New York: Ives Washburn, Inc., 1949.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property 3.9 acres

UTM References

A

1	9
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5	6	3	8	7	0
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4	9	1	4	8	2	0
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Zone Easting Northing

C

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B

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Zone Easting Northing

D

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See continuation sheet

Verbal Boundary Description

The nominated property occupies the Town of Bar Harbor tax map 2, Block 1, lot 8.

See continuation sheet

Boundary Justification

The boundary embraces the entire village lot historically associated with the Kane Cottage.

See continuation sheet

11. Form Prepared By

name/title Jeffrey Harris

organization Maine Historic Preservation Commission date January, 1992

street & number 55 Capitol Street, Station #65 telephone 207/289-2132

city or town Augusta state Maine zip code 04333-0065

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National Park Service

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KANE, JOHN INNES, COTTAGE

HANCOCK COUNTY, MAINE

Section number 1, 3, 4 Page 2

1. Name of Property, requested amendment

historic name Kane, John Innes, Cottage

other names/site number "Breakwater", "Atlantique"

3. State/Federal Agency Certification, requested amendment

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.)

Eileen J. Fitzpatrick 12/17/01
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, requested amendment

I hereby certify that this property is:

[Signature]
Signature of the Keeper

Date of Action

- 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): _____

Edson H. Beall 1-24-02

Signature of the Keeper Date of Action

Additional Documentation Accepted

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

KANE, JOHN INNES, COTTAGE

HANCOCK COUNTY, MAINE

Section number 8 **Page** 3

Statement of Significance, *requested amendment.*

The historic name of the property, the John Innes Kane Cottage, signifies the original owners of the cottage. The other name, "Breakwater," was the name the Kanes called the cottage, and was in use until at least 1991. The property has changed hands and the present owners would like the National Register listing to reflect their tenancy of the structure. The property is now referred to as "Atlantique," presumably in honor of the architect, Fred L. Savage, whose own cottage, "Atlantean" is located near by.