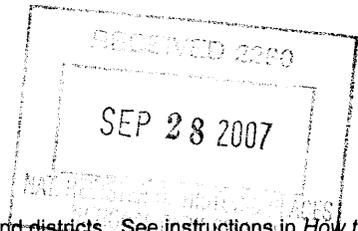


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



1152

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 The Farm House

other names/site number Mildred D. McCormick House and Gardens

2. Location

street & number 15 Highbrook Road N/A not for publication

city or town Bar Harbor N/A vicinity

state Maine code ME county Hancock code 009 zip code 04609

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 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): _____

for
Edson H. Beall

Signature of the Keeper

Date of Action

11.7.07

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
_____ 2 _____ 1 _____ buildings
_____ 1 _____ _____ sites
_____ _____ 2 _____ structures
_____ _____ _____ objects
_____ 4 _____ 3 _____ Total

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 / Camp
LANDSCAPE / GARDEN
DOMESTIC / Single Dwelling

Current Functions
(Enter categories from instructions)
DOMESTIC / Camp
LANDSCAPE / Garden
DOMESTIC / Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions)
LATE 19TH C. & 20TH C. REVIVALS/ Colonial Revival

Materials
(Enter categories from instructions)
foundation _____ STONE / Fieldstone
_____ CONCRETE
walls _____ WOOD / Weatherboard
roof _____ ASPHALT
other _____

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

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DESCRIPTION

The Farm House is the name given to a small historic district encompassing the buildings and grounds of the late Miss Mildred McCormick in the Hancock County town of Bar Harbor. This nomination focuses on an estate consisting of landscapes and gardens designed initially by the landscape architect Beatrix Farrand between 1923 and 1929, and the attendant buildings erected and renovated by the architect Arthur W. McFarland, in conjunction with Farrand. The district includes one continuous site (including gardens) and two contributing buildings. Several small structures and objects are included within the district, including stone walls and garden furniture designed by Farrand, but are not counted as contributing resources due to their relatively small scale. Two additional structures and one building are considered to be non-contributing due to their recent date of construction.

The estate is located on 4.2 acres at the southwest end of the village of Bar Harbor. The property is irregular in shape, although roughly rectangular, and is oriented northeast to southwest. (For convenience, the property and all the resources will be henceforth described in this document as oriented on a north-to-south axis.) The boundaries of the property run along Eden Street on the north, Highbrook and Woodbury Roads on the west, and West Street and Prospect Avenue on the east. The southern boundary backs up to another property located at the intersection of West Street and Woodbury Road. A driveway which is north of the center of the property, leads from Highbrook Road to the north side of the main house. Positioned north of the driveway are the Caretaker's House and garage, facing Highbrook Road, and a garage facing Prospect Avenue. A low stone wall is set along Highbrook Road from the Caretaker's House to the intersection with Woodbury Road. This wall is composed of large, rock-face quarry cut stones interspersed with small, angular cobbles and capped with flat stones. It has recessed mortar joints. Where the driveway meets Highbrook Road the stone wall curves into two quarter-round arcs to form a small entrance courtyard. The name of the property "Farm House" is engraved on one stone on a pillar in this courtyard. North of the Caretaker's House on Highbrook Road the edge of the property is marked by a split rail fence, which continues along Eden Street and continues on Prospect Avenue to the garage. The remainder of the property is marked by a combination of coniferous trees, brush, and high metal deer fencing.

Grounds and Gardens, by 1928. Contributing site.

The grounds of the Farm House are comprised of a series of spaces, oriented north-to-south, each with their own landscape characteristics. Each space is conceived of as an individual unit, and are linked by paths, gates, and stairs along an axis which roughly continues through the main house. From north to south the spaces are the Eden Street yard, the front yard, the backyard room, the Farrand garden room, and the orchard and vegetable garden. With the exception of the orchard and vegetable gardens, each segment of the grounds include features deigned by Farrand.

Eden Street yard.

Located at the northernmost end of the property, and bounded by Highbrook Road, Eden Street

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and Prospect Avenue, this yard creates a quiet buffer between the Farm House residence and the busy traffic on Route 3. The yard is roughly square in shape, and along the street is a wood fence. The fence is composed of debarked logs positioned with their overlapping ends wedged between upright posts. The southern edge of this space is defined by a new, double-face, filled wall of rounded cobbles that runs from Highbrook Road, just north of the Caretaker's House, to the northwest corner of the garage on Prospect Avenue. A cross-braced wood gate, located on axis with the front door of the house, provides access through the wall to the yard. The land between the fence and the wall is covered with a grassy lawn and is informally planted with old apple trees, mature maples, pines and locust.

According to family tradition, the front yard had been used as a pasture for the farm's cows and horses. A sketch by Farrand, dated March 1929, calls for a double row of rail fencing (separated by fifteen feet), along the three streets and a single row between the Caretaker's House and Prospect Avenue. It is unknown whether this plan was executed as drawn. The original fence deteriorated and was removed many years ago; the present log and post fence was reconstructed based on historic photographs taken from Eden Street which, incidently, showed only a single row of fence.

Front yard.

The front yard includes that section of the grounds south of the Eden Street yard, north of the house, and positioned between the Caretaker's House and garage on the west and the garage and Prospect Street on the south. Significant landscape elements include the circular gravel drive with a resultant garden at its center, the front stairs, and dooryard of the house. North of the driveway is a terraced lawn with a grove of mature hardwood trees clustered around the garage. Three granite steps, (positioned on the north-to-south axis) descend the terrace and are watched over by canine statuary. Along the north edge of the driveway are several large Euonymus bushes positioned by Farrand. At the center of the driveway are flowering shrubs and specimen trees that replaced old overgrown apple trees.

The house is elevated above the level of the drive. A five-step, wood staircase with railings and newel posts designed by Farrand, leads from the drive to a flagstone terrace in the front dooryard. The stairs are set between pairs of tall, ornamental arborvitae, and rugosa rose bushes on the slope are under-planted with ferns and spring blooming ground cover. A cedar hedge separates the terrace from the side entrance to the east, while to the west the dooryard opens to a gently sloping lawn, dotted with maples, old apple trees, and ferns on exposed ledge. A new stone wall with an arch-top gate runs from the southeast corner of the main house's west wing towards Highbrook Road and defines the south border of this yard. The east side yard features groupings of old lilacs positioned along the walkway to the side door and along the ell of the house.

Back yard room.

The first of the designed garden 'rooms' is bounded on the north by the main house, on the west by the west wing, on the east by a large Euonymus (behind which are several mature hardwood trees

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and another section of lawn), and a high cedar hedge on the south. The most important elements of design in this space are the borders that line a pea-stone walk from the back door of the house to the hedge that encloses the next room. On either side of the border is lawn, and a small flagstone terrace is positioned between the walkway and the wing. Pear and apple trees are espaliered on the exterior walls of the house and wing. Four globe arborvitae in the border mark a cross-path. Two wooden benches, designed by Farrand, are positioned at the south edge of the lawn, against the hedge.

Farrand garden room. Pergola, non-contributing structure.

The north-to-south oriented peas-stone path leads south through the hedge into the Farrand garden. This room is entirely enclosed by a tall cedar hedge. The brick edged path, which is lined with planted borders, is offset to the west. Well maintained lawn carpets the remainder of the room, except along the east wall of the hedge. Here a fern border flanks a pergola covered with grape vines and climbing roses. On the west lawn a large, terra cotta amphora set in a field of thyme provides a visual balance to the pergola opposite.

Gates. There are two gates leading through the hedge, one at each end of the path. The south gate has a solid batten door, while the north gate has a frame filled with latticework. A carved squirrel sits atop the door of the latter gate. Both gates have tall side posts and support a small, arbor type roof. The cedar hedge has grown above and fully covered the top of these passages. Both gates, the carved squirrel, and a martin house (in the shape of a one-room schoolhouse, complete with belfry and woodshed), were designed by Farrand.

Borders. The Farrand plan for the border in this room exists within the Farrand Collection at the Environmental Design Archives, University of California, Berkeley. The borders are laid out in drifts, and while the actual plants are new, the current owner has closely recreated Farrand's specification with regard to color, texture and height. No planting plan has been found for the backyard room, but the vegetation in those borders are a mixture of original specimens (specifically the globe arborvitae and the adjacent Euonymus), and annuals and perennials depicted in the color photographs taken by the Garden Club of America in 1930.

Pergola, 1999. Non-contributing structure. (Located in the Farrand garden room).

Installed in 1999 this wood and brick structure is covered with grapevines and climbing rose bushes. It is based on a Farrand-designed pergola from the Gerrish Millikin Property in Northeast Harbor. As it was not part of Farrand's scheme for this room it is considered a non-contributing resource.

Orchard / Vegetable Garden. Garden Shed, non-contributing structure.

Beyond the Farrand garden, and through the hedge, the designed grounds yield to orchard and vegetable gardens. The apple trees in the orchard, some new, some quite old, are all planted on a

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diagonal across the former pasture, and in the spring are surrounded by lupine. The path continues straight through the orchard (some of the branches have been trained to arc over the path), to a vegetable garden enclosed by a wood and wire fence. Another Farrand-style swinging gate leads to a small, wood frame garden shed surrounded by symmetrically arranged raised beds. Although the vegetable garden and shed have been added in the last 20 years, (and are not considered a contributing resource), its position at the end of the path, as well as the manner in which it repeats the theme of enclosed outdoor spaces, lends it credibility within the overall landscape design. Beyond the vegetable garden a dirt path leads out to Woodbury Road and groves of mature hardwood trees and pines fill out the edges of the property.

Main House and Tool Shed, 1922-1928. Contributing building.

The main house is a one-and-one-half story north-facing cape with a side ell attached to the southern half of the eastern gable wall, and a short side ell attached to the southern half of the western gable wall. Another wing extends south from the western half of the west side of this latter ell. At the gable end of the east ell is a small deck and terrace, both enclosed by a high lattice screen, which in turn attaches to a small, one story toolshed/guest house on the east. The entire complex is covered in clapboards, and trim details include corner boards, water table, and cornice returns at the gable ends. The foundation is of cut fieldstone with incised mortar joints under the cape and east ell and poured concrete under the west ell and wing. Three painted brick chimneys rise through the asphalt roof, one at the center of the cape, and one centered on the ridges of each of the ells. All the first floor windows have double hung nine-over-six wood sash, while those on the upper half story are six-over-six in configuration. All the first floor windows, except those on the east ell, have molded cornices and louvered shutters.

The front facade, facing north, is four bays wide in the east ell, five bays wide on the cape, and four bays wide on the west ell. The window bays on the east ell are asymmetrically arranged, while those on the west ell are evenly distributed. The formal, main entrance to the house is centered between a pair of windows. The eight-panel front door is ornamented by a neo-Federal style surround consisting of pairs of attenuated pilasters, five-pane side lights over raised, tombstone shaped panels, and a denticulated frieze. Two granite steps lead to the front door from the terrace. The ends of the cape have one window on the first level and two, spaced closely together, in the attic gable. On the east gable end of the cape the first floor wall has been extended six feet to the east and capped with a small shed roof.

The west side of the complex is four bays wide with three symmetrically placed windows in the west wing and one projecting bay window located at the end wall of the west ell. Another pair of windows is located on the south gable end and a lunette window is positioned at attic level. The south elevation of the east ell contains three window bays and a secondary entrance, under a trellised porch, and two window bays on the west ell. The east side of the west wing contains another bay window towards the south and a door set in a molded architrave to the north. The south side of the main house is four bays wide, the westernmost of which contains a French door under a

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pedimented portico. The remaining window bays are asymmetrically distributed, as are the three, gable-roofed dormers above.

The interior plan of the main house evolved from the early nineteenth-century center chimney cape at its core. A narrow front hall is centered behind the main entrance and leads to an enclosed, tight winder stair to the upper level. The dining room opens to the east and the reading room opens to the west; both of these rooms have fireplaces in the central chimney stack. When the house was renovated the east wall of the dining room was expanded six feet to make this room wider. In the north center portion of the cape is a library, with another Greek Revival style fireplace. East of this room are a pantry and bathroom. To the west, the living room expands from within the footprint of the cape through the first half of the west ell. The back door, which leads to the garden path, opens from the east end of this room. This door is actually located within the original cape, not in the ell. Another fireplace is positioned at the western end of this room. A concealed door in the south end of this wall leads to the west wing, which contains a guest bedroom in the northwest corner (with another fireplace), a north-south oriented hall, several closets, an entry vestibule (opening to the back terrace), a bathroom, and at the south end, the master bedroom. The east ell contains a long, modern kitchen, with a laundry room and work room at the far eastern end. The upper level of the cape has three bedrooms positioned around the chimney stack.

The interior features of the Main House were extensively altered when the house was renovated between 1922 and 1929, although a few rooms in the cape, including the dining room and front hall, retain their transitional Federal - Greek Revival architraves and through-molded doors. The reading room has the greatest amount of original material, including Greek Revival door and window trim, decorative panels under the windows, a high molded baseboard, cased corner posts, and a simple pedimented entablature over the fireplace. The china cupboard in this room also appears to be original as it shares trim with the door to the library.

The remainder of the first floor exhibits significant Colonial Revival era details. All four walls of the dining room have unpainted, floor-to-ceiling raised paneling (with applied thumbnails), as well as cove and bead crown molding. Several of the panels hide concealed cupboards, and a china cabinet with prominent keystone above the glass panel, is built into the corner. A molded mantle is located over the fireplace and brick oven, the latter of which appears to be in original condition. At the west end of the living room is another, Georgian-inspired, wall of paneling. This example features fluted pilasters flanking a central fireplace, built up crown molding, and a wide over-mantle panel. Both this panel and the firebox frame feature bolection molding. To either side are round topped, cross-panel doors with keystones inserted into the molded trim. The southern door leads to the west wing; the northern door fronts a glass-paneled china cupboard. The guest bedroom, in the northwest corner of the wing, also contains raised panel walls, as does the south side entry vestibule. Those rooms (or portions of rooms) without paneling (library, master bedroom, wing hallway) contain a full compliment of colonial-style details, including horizontal board wainscot, chair rail, molded baseboard, crown moldings, and picture rail. In addition, several of the rooms, including the west wing hallway, the library, the living room, the front hall, and the reading room, retain their original, circa-1930

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wallpaper. The dining room and library have painted hardwood floors, while the remainder of the rooms are floored with painted, random-width pine.

The toolshed/guest house is a compact, wood frame structure supported at the corners on piled fieldstones. It has an asphalt roof, clapboard siding, and trim details that match those on the main house. The west elevation has a five panel door, and the east and south walls have one and two, two-over-two windows respectively. The interior features fiberboard walls and ceilings, a checkerboard pattern linoleum floor, and two narrow closets beside the door. The date of its construction is unknown, but early twentieth century maps of Bar Harbor suggest that this structure may have been in existence (in some form) prior to the renovation of the main house.

Caretaker's House and Garage, by 1929. Contributing building.

The Caretaker's House and adjacent garage were designed by Arthur McFarland for Ms. McCormick by 1929. The house faces west, and although it is set less than 20 feet from Highbrook Road, the visual presence of the house is obscured by a high arborvitae hedge and the Farrand-designed stone wall that lines the edge of the traveled way. The garage is located south of the Caretaker's House and faces south to the driveway it shares with the main house. Between the Caretaker's House and the garage a solid wood fence, surmounted with a painted balustrade encloses a brick patio, and effectively separates the Caretaker's outdoor spaces from both the street and the remainder of the property.

Built with proportions similar to the main house, the Caretaker's House is a high-posted, wood frame cape with a side gable asphalt roof. The slightly asymmetrical facade is three bays wide and features six-over-six double-hung sash windows with wooden shutters on either side of the center door. The door is set between five-light sidelights and is crowned with a wooden fan accented with a simple wooden keystone and a carved figure at the center which resembles a lantern. Additional decorative elements include delicate corner boards, narrow frieze boards, and water table, all of wood. The building, which measures thirty by twenty feet, is clad in painted clapboards, sits on a cement foundation over a full basement, and has a brick chimney set on the west plane of the roof near the ridge. The south side of the house has a small shed-roof entryway on the east corner. The east elevation, (which defines part of the western edge of the second landscape 'room'), has three window bays set below two small gable dormers. The north gable end has two symmetrically placed six-over-six windows on the first floor and another in the upper gable wall. The south elevation is similar except that the entry addition is positioned in the southeast bay.

In plan, the interior of the Caretaker's House contains full length rooms (a wide living room and somewhat narrower kitchen) to the north and south of a centrally located core containing the staircase, furnace chimney, small bathroom and front hall. The interior finishes include wainscot and cupboards fashioned from painted bead board in the kitchen, and painted plaster walls, wood floors, and cornice moldings in the living room.

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The garage is also a wood frame structure with an asphalt roof, clapboard siding and concrete foundation. The east and west elevations both feature two, symmetrically placed six-over-six windows, and the north elevation contains a modern glass and wood door to the patio adjacent to another six-over six window. A lunette window is located above this door high in the gable wall.

Garage, date unknown. Non-contributing.

At the east side of the second landscape 'room' is a wood frame, two-car garage. This low building, with asbestos siding, a low fieldstone foundation, and asphalt roof faces east towards Prospect Street. The front elevation has two garage doors: each door is designed to resemble paddock-type doors with two rows of four-light glass over vertical panels. Both of the doors slide sideways: the southern door slides on an exterior track to the north, and the north door slides on an interior track towards the south. The side and rear elevations each contain two six-over-six double hung windows with shutters. In addition, a red-painted wood batten door inset with a glass pane is located at the west end of the south elevation. A fixed, six-light window is positioned high in each of the gable walls. The garage has ogee molded rake trim and cornice returns, and narrow corner boards. A concrete apron is laid immediately in front of the garage doors, but the remainder of the driveway is grassy.

This building does not appear on the 1929 plan for the front fence, and thus it is assumed that it was constructed later. Inasmuch as the original barn on the property (said to have been located in the field south of the main house), burned in the 1947 fire, it is possible that this building was erected after that date, and thus puts this structure outside the period of significance.

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.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions)

LANDSCAPE ARCHITECTURE

ARCHITECTURE

Period of Significance

1923-1929

Significant Dates

1923-1929

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Farrand, Beatrix (1872 - 1959)

McFarland, Arthur W. (1890 - 1953)

Criteria Considerations

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

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

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

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):

- 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 # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
 - Federal agency
 - Local government
 - University
 - Other

Name of repository:

Univ. Of California, Berkeley; Harvard University

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STATEMENT OF SIGNIFICANCE

Mildred Day McCormick obtained the property, known simply as the Farm House, in 1922 from her mother Sarah L. McCormick. The McCormick family resided in Chicago and came to Bar Harbor in 1893 when they started staying at Mizzen Top on Cleftstone Road. Mildred's father, Robert Hall McCormick, was a grandson of Robert Hall McCormick and nephew of Cyrus McCormick, who are credited with inventing the McCormick harvester, a revolutionary and very profitable, for the McCormick family, agricultural implement. According to family tradition, the younger Robert Hall McCormick was an avid coach driver and in 1916 he purchased a nearby property with an old farm house and barn from the Richardson family. At the time of the sale the property was still maintained as a farm and Mr. McCormick is said to have kept his four-in-hand, numerous carriages, and several change of horses at the farm. Among the oldest of the houses in Bar Harbor, the north facing center-chimney cape with side ell appears to have been a modest example of vernacular architecture from the first half of the nineteenth century.

Sarah McCormick obtained all of her husband's real estate after his death in 1917 and in 1922 deeded the Farm House property to her youngest daughter, Mildred, then age 34. Immediately thereafter Ms. McCormick contracted with two prominent designers with strong Bar Harbor connections to renovate the property. Working together, Beatrix Farrand and Arthur W. McFarland laid out gardens, walls, and drives and remodeled and expanded the farmhouse into a cohesive summer estate. Taken together they represent a significant example of an early twentieth century Colonial Revival architectural and landscape design. The Farm House is nominated to the National Register of Historic Places at the local level of significance under Criteria C, in the areas of architecture and landscape architecture, as a property that exemplifies both a type, period and method of construction, and as the work of two master design professionals.

Of the pair, Arthur W. McFarland is less well known than Beatrix Farrand. A Bar Harbor native, McFarland studied architecture at Columbia University between 1911 and 1915, and then attended the Ecole de Beaux Arts in Paris in 1919. He first practiced with George S. Shepard in Boston, between 1915 and 1917, and after serving in World War I, became a partner in the firm of Adden and Parker in Boston, from 1920 -1924. From 1924 until his death in 1953 he worked on his own, with offices in both Boston and Bar Harbor. According to his obituary, he was a member of the American Institute of Architects, and "most of his work ha[d] been in New England but particularly in and around Mt. Desert Island. He was singularly gifted in his chosen field, the profession of architecture. Many noteworthy examples of his work stand today on this island as a tribute to his untiring efforts." (Bar Harbor Times, 1953).

A list of McFarland's known commissions in Maine include 25 projects on Mount Desert Island and nearby Ellsworth.¹ Between 1926 and 1938 he was responsible for at least sixteen projects in

¹Arthur W. McFarland research file, Maine Historic Preservation Commission, Augusta.

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Bar Harbor, which included additions, new houses, commercial, civic, and religious structures. In several instances he built or remodeled secondary structures for existing estates, including the Butler's Cottage at Highseas, 1926 (NR: 78000326), and the garage at Sonogee, 1927-28. By the 1920s many of the earlier estates, with their large staffs and extravagant grounds, had become more difficult for families to maintain. As a member of the second generation of architects to serve the summer residents of Bar Harbor, McFarland's commissions reflected both a conservatism of style and an economic grounding of the irrational exuberance of the previous 'Gilded Age' generation. Recognition was given to the Farm House project by *House Beautiful*, which awarded McFarland's design an honorable mention in its 1931 Small-House Competition.

McFarland's alteration of the Farm House started with the original structure, with its three fireplaces, transitional Federal / Greek Revival moldings and winder stairs, and added an overlay that combined formal and high style Georgian elements with less formal but no less 'colonial' features, including several walls of raised paneling. With the exception of the kitchen ell (then a workspace and now completely remodeled) and the reading room and front hall (which still remain essentially true to the early Greek Revival period), the redesigned public spaces and guest bedrooms were accented with 'period' details. While none of these details are inappropriate on their own, the repeated use of motifs including the two additional china closets (dining room and living room), the copious use of keystones above round topped openings (doors, china closets, and the west wing entry), and the cross panel doors in the living room are all fixtures that signify a decorative, rather than replicative, use of the interior period details.

At the same time, however, McFarland created a house that suited the lifestyle of McCormick and which compared favorably, if differently, with the tenor and substance of the homes of other Bar Harbor summer residents. The community, along with the towns of Northeast Harbor and Seal Harbor, had become a destination for many of the east coast elite by the 1880s. Both the nouveau riche and established families of wealth, prestige, power, and renown contracted with some of the nation's foremost architects to build 'cottages,' some of extraordinary size and complexity. The styles ranged from Shingle style to French Chateausque. Many housed large staffs and were sited on thoroughly landscaped grounds. Mizzentop, the family home of the McCormicks, fell into that category and was sited among a clutch of similar properties on either side of Eden Street overlooking the harbor.

Not only was the Farm House a physical holdover from the early decades of the nineteenth century, it had attributes of which few of the properties in the immediate area could boast, including a relatively large amount of agriculturally productive land. This, and the fact that by the time Ms. McCormick obtained the property the extravagant building boom was nearing its end, led the owner and architect to undertake a renovation that, while significantly expanding the living space, retained a distinctive farm house aesthetic and upgraded the interiors in a stately, formal manner that was commensurate with McCormick's social standing. In some ways, the 'colonialization' of the house not only highlighted the property's local historical standing but served to reinforce the family's long tenured success. The same can be said of the garden's Farrand created. Although Farrand seldom

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spoke about her reputation she once commented that at one point in her professional life it was thought that having a garden designed by Farrand "was believed to open certain social doors to its owner." (Farrand, as quoted in Patterson, 1965, p. 4).

McFarland also designed the Caretaker's House and garage on Highbrook Street. This small house replicates the scale of the original farm house and features a traditional nineteenth-century fan over the door. Designed to house a year-round caretaker, this house and garage were carefully sited to provide privacy both for its inhabitant and for Ms. McCormick by fabricating an enclosed patio between the house and garage, which was screened from the Farm House front yard.

The renovations to the house were done in close collaboration with landscape architect Beatrix Farrand. The following passage is excerpted from a biography of Farrand prepared by landscape architect Patrick Chasse:

Maine played a very important part in the life of Beatrix Farrand, and a substantial part of her intellectual and professional life was rooted there...

Beatrix Cadwalader Jones was born in New York on June 19, 1872, of Mary C. Rawle and Frederick R. Jones. Her interest in landscape gardening was fostered by her aunt, author Edith Wharton, her uncle, John Cadwalader, and her grandmother, Lucretia Rhineland Jones. Early recollections of horticultural lessons at her grandmother's side, around 1877, and memories of the laying out and construction of the grounds of Reef Point, the family's Bar Harbor summer estate in 1883 (designed by Roche & Tilden Architects), were warmly recounted among such influences.

Beatrix Jones, still in her teens, met Charles Sprague Sargent, director of the Arnold Arboretum, and studied with him there for four years, readily absorbing his deep love of plants, his appreciation for a fine reference library, and his desire for study and research. Sargent urged Beatrix to travel abroad and study gardens and parks in order "to observe and analyze natural beauty... and learn from all the great arts as all art is akin."

In 1895, Beatrix Jones set up a practice in her mother's New York house, and quickly established a remarkable professional reputation. She associated herself with other prominent practitioners of landscape architecture, and became a founding member of the American Society of Landscape Architects in 1899—at the age of 27. During the best and most prolific period (1900-1940) of her design career, she undertook more than 50 projects on Mt. Desert Island. The evolution of the gardens there, including those designed by Beatrix Farrand, represents a cross-section of the history of that formative period in American landscape architecture.

In 1913, Beatrix Jones married Max Farrand, Professor of American History at Yale, and took his surname as her professional name thereafter. She continued her growing practice from offices in New York and Bar Harbor, with frequent trips to supervise projects across the

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country. (Chasse, 2005).

Indeed, based on published lists of Farrand's projects she may have been responsible for as many as fifty-nine commissions on Mount Desert Island and thirty-four in Bar Harbor alone.²

Farrand's work at the Farm House occurred in three areas: the layout of the property, the design of ornamental objects and the development of the formal gardens. The first step Farrand took was to reorient the approach to the property. The Richardson's driveway was located on the south side of the house and they most commonly utilized the back door (now the west ell garden door). Farrand repositioned the driveway to the north side of the house and reconfigured it around a central garden. At the same time she drew plans for the stone wall on Highbrook Street (complete with a small entry courtyard) and depicted accompanying lighting fixtures and entry gates. When she designed fences for the Eden Street yard, helped site the Caretaker's House and garage, and laid out the garden rooms south of the house she was both maximizing privacy for Ms. McCormick and creating a series of landscape rooms. While none of the rooms were very large, they were each distinct enough in their particular attributes to expand the perception of extensive space. This feature was also emphasized by the north-south axis she created, which started at the gate to the Eden Street yard, continued up the terraced front yard and climbed the dooryard stairs. After a slight jog through the house the axis continued through the two formally designed gardens before terminating in the orchard - perhaps the most pastoral and traditional of all the property's 'rooms'. Although the distance was not long from one end to the other, the changing nature of the spaces, from pastoral and open to cultivated and enclosed and back again is emblematic of one of Farrand's design tenants, that "the garden large or small must be done on a big scale. The artist must try to keep step with the great stride of Nature and copy as far as possible her breadth and simplicity." (As quoted in Peck, 1992).

Farrand also designed several objects and structures for the farmhouse.³ In addition to the stone walls and gates on Highbrook Street, she drew plans for both of the gates in the cedar hedge, lawn furniture, the stairs in the front yard, the rail fence and bird houses. She also sketched out ideas for the electric lantern light fixtures (extant) on either side of the front door and another that hangs on a pole in the driveway courtyard. Additional plans show both the front and back doors, as well as window treatments. While it is likely that the front door originally had side lights and some sort of surround, Farrand upgraded the entrance with more formal details, including the pilasters and dentils.

²The Biographical Dictionary of Architects in Maine entry for Farrand lists 59 Mount Desert Island Commissions for Farrand, and the Beatrix Jones Farrand Collection, at the Environmental Design Archives, University of California, Berkeley puts the number at 54.

³ A complete list of Farrand's and McFarland's drawings for the Farm House is available in the Beatrix Jones Farrand Collection, at the Environmental Design Archives, University of California, Berkeley. Copies of several of those plans are on file at the Maine Historic Preservation Commission, Augusta, Maine.

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In addition to laying out the property and designing specific features, it is obvious that Farrand worked with McFarland to provide a cohesive interface between the interior and exterior spaces. Described as a 'cottage garden' in the 1934 Garden Club of America program book for the annual meeting in Bar Harbor, the entry also commented on how the cottage rooms rambled, from one to another with many doors leading into the garden. Indeed, the best views of the gardens, and most direct access to them, came from McFarland's stately living room and Ms. McCormick's private chambers. It is important to note also that the west wing and west ell form two sides of the back yard garden room.⁴

The final element in the Farrand design are the gardens. The overall landscape design for the two formal garden rooms south of the house remains intact: the pea-stone walk, the cedar hedge, the specimen Euonymus, and the long borders still define these spaces. Although the original plants died or were removed long ago, careful research and consultation with other landscape architects, and reference to photographs taken by the Garden Club of America in 1930, has enabled the borders to be re-established in drifts of texture and color familiar to Farrand. Although new elements have been added, including the pergola, amphora, and the vegetable garden, these have not diminished Farrand's overarching plan for distinct and picturesque landscape spaces. In a survey of Maine's *Designed Residential Landscapes* conducted by the Maine Olmsted Alliance and the Maine Historic Preservation Commission, the Farm House was characterized as a Colonial Revival style garden in reference to its prominent axis, use of old fashioned perennials and annuals, as well as its circular driveway, fences, terraces and the creation of outdoor rooms.⁵ The pairing of this Colonial Revival cottage garden with McFarland's Colonial Revival inspired farm house design yielded a property of both aesthetic beauty and one that is a reflective of post Gilded Age design sentiments in Bar Harbor. The property has additional significance as being one of a very few Farrand designed landscapes to survive the island wide fire of 1947, or subsequent neglect or abandonment.

⁴See Farm House survey form by Mattor, 1992, and Brown, p. 161.

⁵Mattor, 1996, identifies the characteristics of a Colonial Revival garden on pages 44-46.

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BIBLIOGRAPHY, continued.

Additional information, plans, and correspondence by Beatrix Jones Farrand can be found in the following collections:

Beatrix Jones Farrand Collection, The, 1866-1959. Collection Number 1955-2 at the Environmental Design Archives, University of California, Berkeley.

Beatrix Farrand Papers. The Call Number: IV A-4 BJF. Arnold Arboretum, Jamaica Plain. Harvard University, Cambridge, Massachusetts.

Farm House, The. 1930. Garden Club of America Collection, Collection number ME048001. Archives of American Gardens, Smithsonian Institution, Washington, DC.

McFarland, Arthur W. Architect file. Maine Historic Preservation Commission, Augusta, Maine.

FARM HOUSE, THE
Name of Property

HANCOCK COUNTY, MAINE
County and State

10. Geographical Data

Acreage of Property 4.2 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 | 1 | 9 | | 5 | 6 | 2 | 1 | 9 | 2 | | 4 | 9 | 1 | 5 | 0 | 8 | 2 |

3 | 1 | 9 | | | | | | | | | | | | | | | | | | | | | |

Zone Easting Northing

Zone Easting Northing

2 | 1 | 9 | | | | | | | | | | | | | | | | | | | | | |

4 | 1 | 9 | | | | | | | | | | | | | | | | | | | | | |

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 12 July 2007
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.

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VERBAL BOUNDARY DESCRIPTION

The boundaries of the property are depicted on the Town of Bar Harbor tax map # 103, lot 51. Reference is also made to the attached map, 'Farm House Historic District, Bar Harbor, Hancock County, Maine'.

BOUNDARY JUSTIFICATION

The above cited boundaries of the property represent the limits of the resources designed by Beatrix Farrand and Arthur W. McFarland for Ms. Mildred McCormick between 1923-1929.

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PHOTOGRAPHS

Photograph 1 of 8
Christi A. Mitchell
Maine Historic Preservation Commission
1 June 2007
North elevation of main house and front yard,
facing south.

Photograph 6 of 8
Christi A. Mitchell
Maine Historic Preservation Commission
1 June 2007
Enclosed 'Farrand' garden, facing north
towards main house.

Photograph 2 of 8
Christi A. Mitchell
Maine Historic Preservation Commission
1 June 2007
Front door and entry stairs, main house, north
elevation; facing south.

Photograph 7 of 8
Christi A. Mitchell
Maine Historic Preservation Commission
1 June 2007
Enclosed 'Farrand' garden; facing southwest.

Photograph 3 of 8
Christi A. Mitchell
Maine Historic Preservation Commission
1 June 2007
Interior, main house, formal living room; facing
west.

Photograph 8 of 8
Christi A. Mitchell
Maine Historic Preservation Commission
1 June 2007
View through orchard to enclosed vegetable
garden; facing south.

Photograph 4 of 8
Christi A. Mitchell
Maine Historic Preservation Commission
1 June 2007
Main house and back yard garden room; facing
north.

Photograph 5 of 8
Christi A. Mitchell
Maine Historic Preservation Commission
1 June 2007
Back yard garden room, facing south towards
enclosed 'Farrand' garden.

FARM HOUSE HISTORIC DISTRICT

Bar Harbor, Hancock County, Maine
July 2007

Not to scale.

