Historic Structures Report

Academy Building and Morton-Benedict House[1]

Portsmouth, New Hampshire

PRESERVATION COMPANY

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with sections by James L. Garvin, New Hampshire Division of Historic Resources

2008

[1] The house is known locally as the Benedict House, named for the late nineteenth and early twentieth-century owners, Frank L. and Kathryn H. Benedict. However, to follow common practice the name of its first owner, the Portsmouth merchant Thomas Morton, should be included.

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FOREWARD

PURPOSE OF THE REPORT

This Historic Structures Report (HSR) is the product of multiple interested parties. The report has been prepared under contract with the City of Portsmouth in collaboration with James L. Garvin in the New Hampshire Division of Historical Resources. This abbreviated Historic Structures Report has a two-fold purpose. One is to identify character-defining features for the preparation of the preservation easement on the 1809 Portsmouth Academy and the ca. 1811 Morton-Benedict House and provide baseline documentation including black-and-white photographs to record current conditions. James L. Garvin, State Architectural Historian, New Hampshire Division of Cultural Resources, performed the field investigation to assess the interior features of the Academy Building and the Morton-Benedict House and identified those that are character defining and are to be preserved during any future renovations or alterations to either building (see Part 3). Preservation Company assisted in the field investigation and took the photographs.

The second purpose of this report is to provide a history of each of the buildings using documentary evidence, notably deeds, historic maps, city directories, newspapers, and historic photographs, to establish a historical summary of ownership and occupancy of the buildings.[2] This documentary evidence is situated within the architectural and social contexts for the two buildings and their relationship and place in Portsmouth's evolving historic landscape. James L. Garvin wrote much of the architectural and social context for the Portsmouth Academy and the construction history of the Academy Building. Preservation Company did the documentary research for the Morton-Benedict House, supplemental research for the Academy Building, and wrote the history and construction history of the Morton-Benedict House. The Morton-Benedict House research focused on the building's owners and occupants and changing uses over time. The construction history of the Morton-Benedict House only generally examined and documented the historic building fabric and changes over time. The discussion of comparable early nineteenth-century Portsmouth houses, notably those constructed along Middle and Islington streets during the initial stages of Portsmouth's westward residential expansion was prepared jointly by Preservation Company and Dr. Garvin.

[2] In some instances, only photocopies could be located for a historic photograph, thus reducing the quality of the image included in this report. An effort should be made to locate the originals to obtain higher quality images.

Since the primary goal of this document was to provide a record of current conditions of the two buildings and identify character-defining features, this report does not include a detailed analysis of the historic building fabric to establish changes over time. The accumulated documentary evidence will allow at a future date, should it be desired, a baseline for any detailed analysis of the historic building fabric and changes over time. The underlying purpose of the report is to assure the continued preservation and understanding of these two city-owned locally and regionally significant structures.

Bob Cook, JSA Architects, kindly provided scanned copies of the plans and elevations, now in the collection of Historic New England, by Stahl Associates, Architects, at the time of the 1975 addition. Dr. Richard Candee, an eminent Portsmouth historian, generously provided some direction and assistance in the research efforts throughout the project. The New Hampshire Historical Society generously provided copies of images in their collection.

The Portsmouth Public Library vacated the two buildings in December 2006 at the time of the completion of the new library building on Parrott Avenue. In January 2008 the Portsmouth Historical Society leased the buildings for three years with hopes of a long term lease when it raised benchmarks totaling $1,000,000. The Academy Building and 1975 addition spaces are now used as an exhibition space and city-wide Discover Portsmouth Center. The Morton-Benedict House and other spaces in the 1975 addition may be sublet with the proviso that tenants of the historic house meet the conditions of state preservation covenants.

PRESERVATION OBJECTIVES

The May 2007 Memorandum of Agreement between the City of Portsmouth, New Hampshire, and the New Hampshire State Historic Preservation Officer for the construction of a new public library stipulated strengthening the historic preservation restrictions for the Morton-Benedict House and the Academy Building. These restrictions were outlined in a Historic Preservation Deed from the City of Portsmouth to the State of New Hampshire.[3] The restrictions took effect 17 May 1977 and were to be in effect for forty years. The modification is to extend the restriction for a period of 99 years from date of execution. The city is to record the amended deed at the Rockingham County Registry of Deeds. Also as part of the strengthening of the easement the city was to contract for updated baseline documentation for the Academy Building and Morton-Benedict House, including current black and white photographs, in consultation with SHPO staff.

Whereas the historic preservation restrictions of 1977 were not defined explicitly, the amended preservation restrictions shall protect "those significant interior and exterior characteristics which qualify the property for entry in the National Register of Historic Places." This historic structures report is intended to identify and discuss those protected interior and exterior characteristics and features.

[3] Rockingham County Registry of Deeds, Book 2312, Page 1184, 17 May 1977 (hereafter RCD 2312/1184, 17 May 1977).

PART 1: DEVELOPMENT AND USE

ACADEMY BUILDING

The Portsmouth Academy, completed in 1809, is a two-story, hipped roofed brick building, located on the corner of Islington and Middle streets and faces north (Photo 1). A three-bay wide gabled projecting pavilion with a semi-circular window in the tympanum distinguishes the seven-bay wide façade. Ionic frontispieces centered on the primary or north elevation and east elevation feature carved Ionic columns framing the recessed doorway and semi-circular fanlight.

MORTON-BENEDICT HOUSE

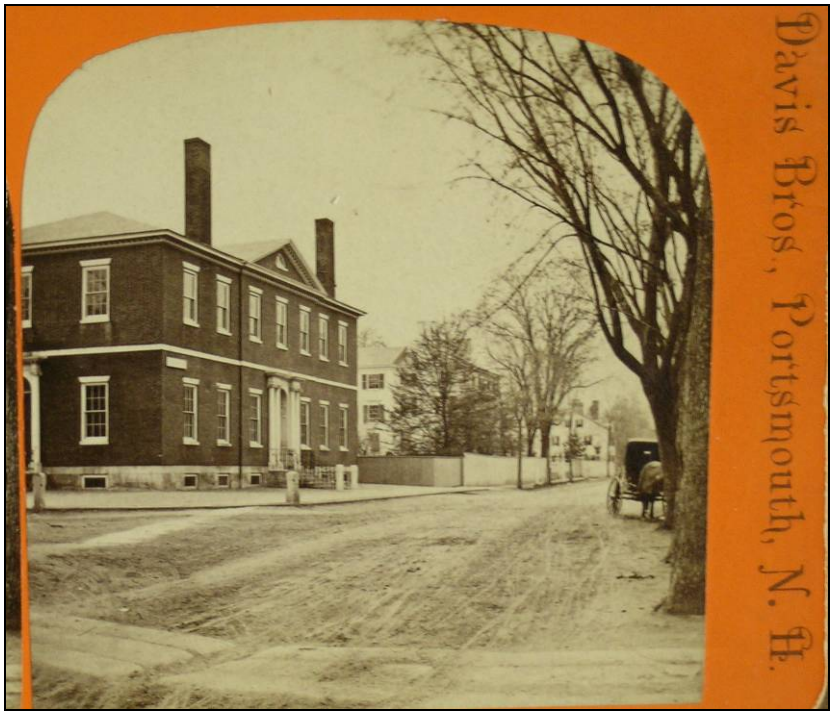
The Morton-Benedict House is a classic Federal-era urban New England brick house, five-bays wide and one-room deep, set narrow end to the street (Photo 22). The house rises three stories above a granite foundation to a low-pitched hipped roof. A semi-circular Ionic entry porch screens the centered doorway comprised of an elliptical fanlight and three-quarter sidelights. The interior is heated by rear wall chimneys. The house originally included a two-story, hip-roofed service wing that was removed in 1974 at the time of the library addition (see Historic Photo 15 on page 61). Located to the south of the Academy, the house faces south.

A: HISTORICAL BACKGROUND

ACADEMY BUILDING

During the summer of 1808 the formal establishment of an Academy in the town of Portsmouth began. In August 1808 a group of thirty-five individuals purchased shares to become proprietors of "a Brick Building for an Academy to be built on a lot of land in this town, to be purchased for that purpose…."[4] Delivery of bricks and boards, in anticipation of construction of the new building had begun by the fall. Two of the original subscribers, John Haven and John McClintock, acted as agents for construction of the building.[5] By the end of the year the state legislature approved the incorporation of the Portsmouth Academy.[6] On 8 July 1809 John Peirce and John McClintock, both proprietors, conveyed the now developed academy parcel on the corner of Middle and Islington streets to the Portsmouth Academy (*Figure 1*).[7] Though not the first academy in Portsmouth, the Portsmouth Academy was the first to incorporate and the first to construct a purpose-built school building.[8]

[4] Subscribership agreement, August 23, 1808, Records of the Portsmouth Academy, New Hampshire Historical Society.
[5] Building Accounts, Records of the Portsmouth Academy, New Hampshire Historical Society.
[6] 9 December 1808 the state legislature approved "An Act to Incorporate Certain Persons by the name of the Portsmouth Academy." *Laws of New Hampshire Including Public and Private Acts, Resolves, Votes, Etc.*, v. 7: Second Constitutional Period 1801-1811 (Concord: Evans Printing Co., 1918), 698-699. The incorporators were John Peirce, John Haven, John McClintock, Nathaniel Adams, Edward Cutts, Mathew S. Marsh, and Henry S. Langdon.
[7] RCD 198/298, 8 July 1809. Peirce and McClintock had acquired a tract of land, part of the former Jeffries Estate, in August 1808 for $3,333. They then quitclaimed the easterly portion of that lot to the Academy for $1,883 in July 1809. Ibid.
[8] At least one earlier school employed the name Academy though in the technical sense it may not have been an academy. An Academy is defined "as an institution providing a relatively advanced form of schooling that was incorporated to ensure financial support beyond that available through tuition alone." Kim Tolley, "The Rise of the Academies: Continuity or Change?," *History of Education Quarterly* 41, no. 2 (Summer 2001): 227. According to the Portsmouth chronicler Charles W. Brewster beginning in 1780 Benjamin Dearborn "taught the first school in Portsmouth for misses, in a large room in his own dwelling house." Dearborn subsequently erected a building behind his house for use as an Academy. Charles W. Brewster, *Rambles About Portsmouth, First Series*, 2d ed. (Portsmouth: Lewis W. Brewster, 1873), 299-300. By the early 1790s Benjamin Dearborn advertised for a master to teach French and dancing and a mistress to teach needlework at an "Academy for Young Ladies." *New Hampshire Gazette* 29 January 1791, *America's Historical Newspapers*, (Boston Public Library, Boston, MA, 2008) <http://infoweb.newsbank.com.ezproxy.bpl.org> [hereafter *America's Historical Newspapers*]. Dearborn used a second floor room in his house on Paved Street for a school room. In the spring of 1805 a Mrs. Hart advertised the Portsmouth Academy for Young Ladies stating she could accommodate ten to twelve of her students with board. "The branches which will be attended to, are Drawing and Embroidery in its various branches, Painting in water colors, Print-work, Working Muslin, Marking and plain Sewing, Reading, Writing, Arithmetic, English Grammar, Geography and use of the Globes." Mrs. Hart also advertised for a music master to teach piano-forte and piano-forte-guitar lessons. *Oracle Post* 5 March 1805, *America's Historical Newspapers*.



Historic Photo 1
Academy Building, before 1895, looking west down Islington Street. Collection of the New Hampshire Historical Society Library.

Construction of the Academy[9]

The initial construction history of the Portsmouth Academy building as an individual structure can be deduced to some degree from the detailed building accounts kept by John Haven and John McClintock, attached as an appendix. These accounts would be subject to a much fuller interpretation if the individual bills for services and materials also survived, and if the building retained its original interior layout and detailing for physical analysis. Despite these missing elements, the accounts reveal much information. The contextual information given above is also important in understanding the construction of the Academy building in light of the prevailing style and construction technology of the early nineteenth century in Portsmouth.

The construction accounts are keyed to individual bills, now missing, which are numbered adjacent to the dates when the bills were paid. While this arrangement suggests a chronological sequence in the accounts, it is clear that some bills were rendered and paid quickly, while other

[9] James L. Garvin wrote this section.

bills for early elements in the building's construction were submitted and paid later. Thus, for example, Isaac Nelson's bill for gravelling the roof appears in the accounts before Thomas Pinkham's bill for laying the basement walls of the building.

It is evident that actual construction of the building was preceded by James Nutter's delivery of building plans and the "Memorandum for Timber," for both of which Nutter was paid $20.00 (Bill 15). The creation of a timber schedule was a necessary prelude to construction of any building, and such listings occasionally survive for houses, barns, and other structures. Perhaps the construction of a brick building created a need for an especially careful listing of timber, since the framing of a brick building was separate from the wall construction. The entire structure could not be provided by a single contractor in the same manner that a frame for a timber building was commonly provided and delivered by a single housewright as a single product.

It is clear from the accounts that bricks and boards began to be delivered as early as November 1808 (Bill 4). Most (but not all) of the bricks were provided by George Walker, who billed for three separate deliveries totaling 154,400 bricks (Bills 6, 27, 42), and who may have provided an additional 29,400 bricks (September 16, 1809) not credited to a specific supplier. Each delivery of about 50,000 bricks probably represented the merchantable contents of a single clamp or kiln of bricks.

There are a number of bills for unspecified "Labour" spread throughout the accounts, as well as charges for "Rum expended for use of Labourers." Much of this labor undoubtedly represented the excavation of the cellar, which extends beneath the entire 65' by 38' building. Assuming that the basement was originally excavated approximately to its present depth, digging the cellar would have entailed removing some 450 cubic yards of earth. The possibility that the laborers encountered ledge or large boulders that needed to be broken is suggested by charges of $5.75 for gunpowder (Bills 67 and 93).

Although stonemason Thomas Pinkham did not submit his bill for "compleat[g] cellar & Stone work" until November 1809 (Bill 55), it is clear that his labor in laying the foundations of the building preceded all work on the superstructure. Pinkham was noted as a supplier of split and hammered granite, so he may be credited with the stone underpinning that is displayed on the

north and east elevations of the Academy building, as well as with the skillfully laid rubble walls beneath the underpinning. The south and west sides of the building are largely obscured by new construction, but it is clear that Pinkham did not provide hammered ashlar for these two less public elevations. Rather, he employed split stone, laid carefully to provide a level top surface to receive the base of the brick walls. To judge from the cost of stone supplied by Durham mason Benjamin Mathes for the house of James Rundlet in 1807, the cost of hammered granite underpinning was about 4 shillings or 67¢ per foot.

The accounts list large quantities of lime and sand. These two materials would have been needed for the mortar used in laying or pointing the foundation stones, in laying all the bricks of the outer walls and the brick basement partition, and (with the addition of hair; see Bill 39) in making the plaster for interior partitions and ceilings. It is not possible to quantify the consumption of lime and sand used in stone and brick masonry versus the quantities used in plastering. Lime was bought by the cask and sand by the bushel. In total, the accounts list 48 casks of lime and 1,768 bushels of sand, although some surplus sand was sold at the end of construction.

Water for mortar was presumably drawn from some nearby well, possibly one of the public wells that existed along the sides of many Portsmouth streets. The accounts list "1 Water Hhd [hogshead]" "2 Draw Bucketts" and "3 Bucketts" (Bill 14). Upon completion of the Academy, the building would be furnished with water from the Portsmouth Aqueduct (Bill [75]).

The brick walls of the Academy building were laid principally by James Hazelton (Bill 66) and Ephraim Dennett (Bill 77). Mason Nathaniel Dennett also submitted a bill of $191.39 for "labor" (Bill 76); this could have been for plastering rather than bricklaying. Daniel Marden submitted a small bill of $8.66 (Bill 30) in August 1809, some months before the principal bills for bricklaying; possibly this was for the brick partition that divides the basement into two zones. The accounts list the cost of making three hods (Bills 14, 38, and 87) for use by the laborers who tended the masons to carry bricks to the site of the work on the walls.

All four elevations of the building are carefully laid in Flemish bond with narrow mortar joints that in some areas retain the concave impression of a fine jointing tool. Although the bricks are

somewhat variegated in color, the masons distributed the darker bricks evenly throughout the wall fabric, giving a generally uniform appearance to the walls.

The original roof of the building remains somewhat of a puzzle. The roof framing was lifted into place by rented blocks and tackle (Bills 31 and [75]). The roof was sheathed with some of the thousands of board feet of lumber that is itemized throughout the accounts. It was clearly shingled. The accounts enumerate 35,500 shingles, mostly bought from Nathaniel Jewett (Bills 6, 15 & 18, 24, 26).

At the same time, it seems clear that the roof was also covered with the "composition" of pine tar and gravel. The accounts list "Tar" (Bill 82) and show Isaac Nelson's charges of $13.66 for "gravelling roof" (Bill 52). From this evidence, it seems that the roof was shingled, and that the shingles were covered with composition, presumably to lengthen their life and protect the roof against firebrands. While physical evidence of such a treatment has not yet been found in Portsmouth, it begins to appear that composition was commonly applied both to slightly pitched "flat" roofs, like the original covering of the New Hampshire Fire and Marine Insurance Company, and also to more steeply pitched shingled roofs.

This supposition is strengthened by the fact that the building committee for the Portsmouth Market House had recommended in 1800 that "the Roofs of the building . . . be cover'd with Tar & Gravel, & be render'd in other Respects as secure against Fire as possible," and yet the building accounts show that the market house was shingled.[10] Apparently the practice of applying tar and gravel or sand to wooden shingles was known in the eighteenth century, and practiced far from the seacoast; in 1773, the Town of Rindge, New Hampshire, voted "to finish the meeting house in Rindge by pitching and sanding the Roof, plastering the inside of the house, and building the Galleries . . ."[11]

Before the Academy roof was shingled, it appears that the sheathing boards were covered with paper. Possibly the same was done between the finish flooring and the sub-flooring of the building (most of which has been replaced) to prevent dust from sifting through the cracks in the

[10] Portsmouth Town Records, 3 (1779-1807):389 (April 7, 1800); account, "Town of Portsmouth to the Committee for Building the Brick Market," Baker Library, Harvard Business School, MSS:713 1800-1802 P853.
[11] Ezra S. Stearns, *History of the Town of Rindge, New Hampshire . . . With a Genealogical Register of Rindge Families* (Boston: George H. Ellis, 1875), 235.

floors. The accounts record a total of three hundredweight and a quarter hundredweight of sheathing paper (Bill 49). A hundredweight equals 112 pounds, and is recorded with three numbers, the first being the number of whole hundredweights, the second being the number of quarter-hundredweights (28 pounds), and the third denoting the number of additional odd pounds. Thus, the Academy building consumed a total of 364 pounds of sheathing paper at $3.50 per hundredweight, for a total expense of $11.37.

Eleven boxes of glass for the window sashes were purchased from the Boston Glass Manufactory (Bills 28 and 41). The Boston Crown Glass Manufactory had been established in 1787, making New England independent of the need to import window glass from England. After years of investment and experimentation, the company actually began to manufacture crown glass on a commercial scale in the early 1790s. Their product was admired for its strength and brilliance, and was claimed to be superior to English or continental European products. It was used in the Massachusetts State House, in other prominent Boston buildings, and was purchased for Mount Vernon by George Washington. The company began to produce cylinder window glass in a new factory in Chelmsford in 1802, and was reincorporated as the Boston Glass Manufactory in June, 1809, accounting for its listing under the new name in the Academy accounts in July.[12] Because the company was making both crown and cylinder glass, it will be impossible to know which product was selected for the Academy building unless the semicircular sash in the front gable is found to be original and to retain original glass.

The window sashes and frames were made by joiner Samuel R. Gordon (Bill 50). Samuel Robie Gordon of Epping had worked as a journeyman under the supervision of Bradbury Johnson in finishing the brick Market House in 1800.[13]

The principal joiner on the Academy building was John Miller, who earned $753.42 for his work (Bill 70). Two other joiners recorded in the same bill were William Miller and James Ferguson. William Miller may have been a brother of John Miller; John and his wife Ruth Ham Miller had a son named William, who would have been too young to be employed as a journeyman on the

[12] Kenneth M. Wilson, *New England Glass and Glassmaking* (New York: Thomas Y. Crowell for Old Sturbridge Village, 1972), 77-84.
[13] Rockingham County Superior Court Records, A-20915, A-20916, A-22110.

Academy building. James Ferguson had worked with joiner James Nutter in completing the interior woodwork of the New Hampshire Fire and Marine Insurance Company office in 1804-5.

These three joiners were apparently all competent craftsmen. None of the three, including John Miller, the most prominent, is known to have been eminent within the very talented circle of Piscataqua-region building craftsmen of the early 1800s. It may be assumed that the interior finish of the academy, like the exterior workmanship seen in the two doorways and the building's cornice, was executed in a substantial manner suitable to a building of this scale and use.

It is inappropriate to compare the Academy building with an opulent private dwelling or with a structure like St. John's Church, which cost about four times as much as the Academy. Perhaps a fairer comparison might be with the New Hampshire Fire and Marine Insurance Company building, today the Portsmouth Athenaeum. This building is rather simply finished except in the main room of the first story, which has an elaborate cornice executed by James Nutter, part of it curved to conform to a semicircular niche. The total cost of the joiner's work of the insurance office was about $660.[14] The total cost of the joiner's work on the Academy building was $1,367.42, more than twice the cost of the insurance office. Thus, the Academy building must have had substantial and attractive interiors that echoed the careful joinery that still survives on the exterior. The only surviving vestiges of the original interiors are the window casings, which display a similar profile, but with different backband moldings, on the east and west sides of the building.

The Academy building retains six Ionic capitals on its two doorways. These were carved by William Dearing (Bill 71). Dearing (1759-1813) was a well-known carver, and was the son and grandson of carvers. His work may be seen on the New Hampshire Fire and Marine Insurance Company office, now the Portsmouth Athenaeum, and inside St. John's Church in Portsmouth. The interior of the church includes a number of Ionic capitals, documented as Dearing's work through building accounts, which are nearly identical in detail to those on the Academy entrances.

[14] The construction bills for the New Hampshire Fire and Marine Insurance Company are transcribed in James L. Garvin, "Bradbury Johnson, Builder-Architect," (M.A. thesis, University of Delaware, 1969; copy available at the Portsmouth Athenaeum).

The two doorways of the Academy bear a total of six engaged columns, which bear the Dearing capitals mentioned above. Bill 83 records Mark Laighton's charge of $75.00 for ten columns. Since only six are accounted for in the two doorways, it appears that the interior of the building may have included four more in some configuration or use that cannot now be known.

The construction accounts make it clear that the building included two stoves (Bills 59, 68, 81, 85, 97). The building presently has two chimneys, both located on the front walls in a placement that was rare, but not unprecedented, in the early 1800s.[15] It may be assumed that these chimneys accommodated fireplaces, probably on both floors. The construction accounts list five dozen [hearth] tiles (Bill 54), although they do not explicitly list fireplace tools.[16]

Since stoves were part of the original heating system, two chimney-like projections on the rear (south) walls of the second story of the Academy assume some significance. These structures exist on the second floor only; there is no evidence of former foundations in the building's cellar. The tops of the building's walls have not been examined in the attic for possible evidence as to whether these structures formerly extended above the roof as additional chimneys.[17] At present, therefore, the placement and functioning of the two stoves remains unknown.

Portsmouth newspapers of the period from 1800 to 1810 list many kinds of stoves, although not in the quantities and varieties that appears later, during the 1820s and 1830s. Among those that were available when the academy was new were open and closed stoves (including Franklin and ten-plate stoves) and stoves of cast iron, brass, and sheet iron. Occasional mention is made of Rittenhouse stoves, which were the simplified form of Franklin stoves that were in common use throughout the nineteenth century. Imported stoves were advertised frequently. Stove funnels (stovepipes) were also widely advertised. Like stoves, funnels were not inexpensive, since at that period they had to be hand-made from sheet iron. Stoves were touted for their beauty, for their fuel economy, and for their ability to keep rooms free of smoke.

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[15] The wooden William Hale House in Dover (1806), designed by Bradbury Johnson, originally had two front chimneys located between windows on the façade. The chimneys were relocated to the end walls when the house was moved from its original site in 1890.

[16] The building accounts do include a substantial charge of $330.61 from Henry Goddard (Bill 96). Goddard was a hardware and paint dealer with a store on Market Street, whose substantial bill could have included fireplace furnishings.

[17] The 1877 Bird's Eye View of Portsmouth does not show chimneys on the rear wall of the Academy, suggesting they had been removed by that time.

Academy Building Usage and Alterations and Changes

No full description or drawing(s) of the original plan of the Academy Building have surfaced to date. Documentary evidence does demonstrate that the building contained four large rooms, two on each floor. The location of the stair or stairs and other circulation spaces remain unknown at this time.[18] The easterly section is identified as "Academy Hall" at least by the 1820s if not from the beginning.[19] The use of two separate entrances for the different departments or gendered schools continued until the building was remodeled in 1868. The Islington street entrance led to the boys' rooms on the westerly side and the Middle Street entrance led to rooms for female students on the easterly side. Only one description provides some detail on the first-floor west room, used by long-time preceptor and Principal William C. Harris. By the mid-nineteenth century the room was heated by a large cast iron stove vented into the chimney. The east wall had two doors with an arch near the northeasterly one.[20]

For the first term, Winter 1810, Academy had twenty-five female students. By the last term of that year, Fall 1810, the number of female students had increased to forty-two.[21] In addition to subjects common to such institutions the facility accommodated a dancing school in the westerly chamber during the summer of 1810. Many of the boys and girls enrolled for this first dancing school were children of the proprietors.[22] The building had water, supplied by a tube fixed to the building from the Portsmouth Aqueduct.[23] By the 1820s and possibly from the beginning the

[18] At this time plans for contemporary Academy buildings, notably the Newburyport Academy, also remain unknown though an extensive search might ultimately unearth descriptions in a pupil's or an instructor's personal papers. Such a search is beyond the scope of this project.
[19] Portsmouth Directory, 1827.
[20] "Historical Sketches, Interesting Reminiscences of Old Portsmouth, Gleanings from the Annals of the Past, Number 73," 11 April 1905, Portsmouth Scrapbooks, v. 8, p. 38, New Hampshire Historical Society. The article also describes the layout of the desks in the room, the placement of Master Harris' desk, and other objects in the room.
[21] Records of the Portsmouth Academy, New Hampshire Historical Society. These numbers derive from tuition receipts provided by Miss M.P. Payson, the first instructor of young ladies, to the treasurer.
[22] "Regulations established by the Trustees of the Portsmouth Academy, for the Dancing School," May 12, 1810, Records of the Portsmouth Academy, New Hampshire Historical Society.

Scattered sources identity various preceptors or instructors employed by the Academy or those who later rented space to teach students. Systematic research on these individuals, however, is beyond the scope of this project. For instance, Charles Coffin, hired from Gorham, was an early master of the Academy hired by the Directors at $1,000 per year. Charles Coffin to Portsmouth Academy Trustees, 2 September 1817, Records of the Portsmouth Academy, New Hampshire Historical Society. Miss Payson taught at the school from its inception for at least seven years.
[23] Records of the Portsmouth Academy, New Hampshire Historical Society. In October 1811 the Academy paid $6 for water use for that year. The Portsmouth Aqueduct Company, incorporated 1798, supplied the town "with water

easterly half, known as "Academy Hall" was used by the female students and the westerly half by the male students. This allowed them to use separate entrances.[24]

William C. Harris (1788-1853) taught boys in the first-floor western room for over twenty years beginning in the 1830s. The most complete description of the interior derives from the sketch by a local journalist asking his readers if they recalled the organization of Harris' classroom:

> How there were four rows of double seats and desks, with three aisles, five in all, these running north and south? How near the northeast corner was Harris' desk, and directly in front of it a semi circular row of moveable seats for the scholars when reciting, where the pupil, too, sometimes stood when declaiming, though oftener the declamations were given in the middle of the floor?
>
> How to the right of the teacher was a huge cast iron stove with portentions [sic] cracks in it?
>
> How running across the northeast corner was the blackboard, and near it a moveable bench, while another of the latter was in easy reach, and directly in front of the first two rows of seats, both of these being occupied when the confounded and confounding blackboard propositions were under discussion?
>
> How at the upper part of the school room was a "form" (it was never known by any other name) about four feet high, behind which the classes stood and placed their books or slates upon it?
>
> How the numbering of the seats commenced at the upper northwest part of the room, and starting at [sic] No'easterly end of the building, the last number being 65 on the lower southeast corner?
>
> How on the east side were two doors, near the northeasterly one being an arch, while on the south and west sides of the room were windows, five if we remember correctly?[25]

As early as 1836 the Proprietors considered selling the Academy building but in the end chose instead to lease out the spaces, to individual teachers and to the town, also for educational purposes.[26] From this time until the building was converted to the Portsmouth Public Library in 1896 the structure was no longer solely used by the Academy though it continued to be used for

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from a fountain or spring about 2 ½ miles from Market Square, which is conducted through wooden logs into most of the streets, and into dwelling houses…." "Portsmouth Aqueduct Company," Portsmouth Directory, 1923, p. 203.

[24] The 1839 Portsmouth Directory lists the males' school entrance as 1 Islington Street and the Females entrance as 1 Middle Street.

[25] "Historical Sketches…Number Seventy-Three," Portsmouth Scrapbooks, New Hampshire Historical Society.

[26] *Portsmouth Journal of Literature and Politics*, 24 September 1836, [p. 4], *America's Historical Newspapers*.

educational purposes. By the spring of 1848 the lower eastern room was rented to the town for use as a female grammar school at $60 per year and in May 1849 the east chamber was leased to the town for a girl's school at $50 per year. In the spring of 1855 the proprietors again considered selling the building but again decided not to do so.[27]

An act of mischief occurred one day in July 1845 that potentially could have led to disaster. Someone tossed some India crackers upon the Academy building's roof, setting it ablaze. "By much exertion the building was saved from destruction." The extent of damage remains unknown.[28]

In the 1860s the city continued to lease the first- and second-story eastern rooms for use as a grammar school and an intermediate school, both for girls. Still called an "Academy," the schools were part of the Second School district. Miss Harriet L. Hill, instructed the grammar school girls and Miss Susan J. Chapman instructed the older girls. In July 1866 the city's Board of Aldermen "decided, though only by the Mayor's vote, not to purchase the old Academy building for the proposed new school house."[29] By 1868 the rent for each eastern room had increased to $120 per annum.[30] In the meantime the westerly rooms evidently continued to be used as a private schools spaces rented by instructors. For instance, in 1862 Israel Kimball rented the west room. By the spring of 1868 Miss C. I. Ham and Mr. Elisha Tripp, leased the western room and western chamber, respectively. In June 1868, however, the Academy Directors voted to "induce them" to vacate those rooms by 1 July, which they evidently did, in anticipation of the city leasing the entire building.[31]

[27] Directors' Records, Portsmouth Academy, 12 January 1846-3 April 1906, Records of the Portsmouth Academy, New Hampshire Historical Society.
[28] *The Constitution*, 9 July 1845, *America's Historical Newspapers*. Evidence of fire damage should be looked for when the attic framing is accessed at some future date. Preservation Company was unable to access the attic space during the preparation of this report.
[29] 17 July 1866, Portsmouth Public Library Vertical File, Newspaper clippings (hereafter PPL newspaper clippings).
[30] Ibid. This is a considerable increased from the late 1840s.
[31] Ibid.

Historic Photo 2
Portsmouth Public Library, looking northwest, showing rare view of mid-nineteenth century two-story brick rear ell on Academy Building, ca. 1958. Note also bulkhead on south elevation of the Academy Building which is still visible in the building's basement. Collection of the New Hampshire Historical Society Library.

In the summer of 1868 the directors leased the Academy Building to the city of Portsmouth which commenced to make a number of renovations. The city remodeled the four school rooms, constructed a two-story rear addition on the south elevation for use as an entry way (Historic Photo 2), removed the front fence, and cut down and trimmed some trees to allow additional light inside the building. In addition, a brick walk was extended up to the building.[32] Completed in late fall of 1868 the building opened to students at that time. Initially, the eastern rooms continued to be used as grammar and intermediate schools for girls, called the Academy; the western rooms were used as a boy's grammar school, called "Boys Grammar."[33] By 1879 the building was renamed the Jones School and used as a public grammar school. The building continued to be used in this capacity until ca. 1891 at which time it was closed because of

[32] *Portsmouth Journal*, 29 August 1868. Removal of the ell in 1975 revealed "the brick coursing and string course of the main building" continued on the area covered by the ell. George Gilman to Richard Mehring, 23 June 1975, Benedict House and Portsmouth Public Library Records, Cultural Resources, Division of Historical Resources, New Hampshire. Gilman notes this ell was initially thought to be original because of its detailing but at the time of its removal in early 1975 "the continuity of brick coursing and string course of the main building" proved otherwise.
[33] Portsmouth Directories, 1869-1877/1878.

deteriorating conditions. Dr. Henry F. Clarke, chairman of the Board of Health (and resident of the Morton-Benedict House), had brought court proceedings when the city "refused to heed his order to vacate antiquated, unsanitary and fire hazarded old school houses" including the Jones School. The suit led to the building's closure.[34]

Portsmouth Libraries

Consideration of other uses for the building began soon after its closure as a school and it was at this time that its use as a library was proposed. It would take over six years, and two separate design proposals, before the building was transformed into the city's public library. Portsmouth, though home to several early private libraries, was late in establishing a public library. In 1869 Portsmouth Mayor Frank Jones had offered one year of his salary ($500) towards the establishment of a public library should the citizens of Portsmouth raise $5,000 in five years for that purpose.[35] A committee was established to solicit donations and slowly contributions came in. At the end of the five-year period only half of the required sum had been raised and a three-year extension was requested, which Jones granted. The effort took over a decade before the Portsmouth Public Library finally opened its doors on 1 January, 1881 in the third floor of the Custom House.[36]

Like most major New England seaports, Portsmouth contained some type of library beginning in the mid-eighteenth century. These libraries, however, were membership or subscription institutions, and therefore allowed only restricted usage. The earliest private library in town, the Portsmouth Social Library, was established in 1750. Organized by a group of Portsmouth's prominent residents the library was intended to provide reading material for its membership for

[34] "Former Local Docter [sic] Dies," *Portsmouth Herald*, 6 May 1929. An entry for 1 April 1889 in the Director's Records indicates the Academy was going to terminate the lease with the city soon as the building needed repairs. Directors' Records, Portsmouth Academy, 12 January 1846-3 April 1906, Records of the Portsmouth Academy, New Hampshire Historical Society.
[35] Caleb Stevens Gurney, *Portsmouth, Historic and Picturesque: A Volume of Information* (Portland, ME: Lakeside Press, 1902), 70.
[36] 9 January 1869, various 1870s clippings, 25 December 1880, 26 March 1881, PPL newspaper clippings.

self-improvement but ended up focusing intermittently on political and financial that until it finally dissolved in 1786.[37]

A second institution, the Portsmouth Library, was established in 1785. Also a proprietary library, this institution attempted to provide a diverse library collection and also bypass some of the financial and collection difficulties encountered by the earlier Social Library. The 1813 Portsmouth fire destroyed the library's collection, however, an event from which the library never fully recovered.

Another membership library, the Portsmouth Athenaeum, incorporated in 1817, eventually emerged to supplant the earlier Portsmouth Library. The early history of the Athenaeum combined two traditions, the social library and the commercial reading room. In 1823 the Athenaeum moved into 9 Market Square, erected by New Hampshire Fire and Marine Insurance Company in 1805. The building allowed the institution to have a reading room on the first floor, a library room on the second, and a museum on the third floor. The Portsmouth Athenaeum continues to occupy this location and remains a vital institution in Portsmouth.[38]

More directly connected to the eventual establishment of a public library was the Young People's Union, established 1871, and free to all local residents. The latter's collection became part of the public library's opening in January 1881. The public library's collection was further supplemented in 1896 by the books, manuscripts, paintings, bookcases, and funds of the former Mercantile Library Association, organized in 1853, and incorporated in 1855. Established by a group of younger men "for the purpose of promoting the intellectual improvement of its members" the library was open "to any person of good moral character" over the age of 16 for a fee. By 1857 the library had 1,278 volumes in its collection.[39]

The Portsmouth Public Library finally opened its doors 1 January 1881, temporarily occupying a small room on the third floor of the Customs House. At that time the library came under the

[37] Jim Piecuch, "'Of Great Importance Both to Civil & Religious Welfare': The Portsmouth Society Library, 1750-1786," *Historical New Hampshire* 57 (Fall/Winter 2002): 67. The library's predominantly civic-minded effort resulted in the construction of a workhouse. Ibid, 72-74.
[38] Charles E. Clark and Michael E. Baenen, "The Portsmouth Athenaeum," <www.portsmouthathenaeum.org/AthenaeumHistory.pdf.>
[39] 1857 Portsmouth City Directory, 225-226. Quotes on p. 226.

control of the city. Just three months later, in April 1881, the library relocated to the anteroom in Congress Hall where it remained for a year. Then in the spring of 1882 the library moved to three rooms in Franklin building until the collection outgrew that space. The library then returned to Congress Hall where it remained for five before moving back to larger quarters in Congress Hall in spring 1887.[40]

Consideration of the adaptation of the Academy Building for the public library began over five years before the move. In spring 1891 the Storer Post No. 1 G.A.R. considered leasing the Academy Building for fifteen years with a purchase option at the end of the lease. The Storer Post intended to use the building as a Memorial Hall, with the main floor adapted for use as a library and reading room following some alterations and improvements to the structure. City government was to provide some funding. As first proposed the lease specified use of the building solely as Memorial Hall and Public Library in perpetuity. The Storer Post was to renovate the building and lease the lower floor to the city for $500 per year for the library. When the organization ceased it would then convey the building to the city "without price" with the clause that it remain in use in perpetuity as a Memorial Hall and Public Library. In April 1891, however, the city's common council declined the lease as the improvements had not been made beforehand. By May however the city reversed its decision and had signed the lease.[41]

The Portsmouth architect Henry S. Paul provided plans to allow the public library to occupy the first floor, with the second floor to be used by the Storer Post G.A.R.[42] Plans for use of the

[40] *Portsmouth Herald*, 26 January 1925, PPL newspaper clippings; "The Public Library," Vertical Files—Portsmouth Public Library History—Miscellaneous, Portsmouth Public Library; 26 March 1887, PPL newspaper clippings.

[41] 18 March, 21 March, 2 April, and 16 May 1891, PPL newspaper clippings.

[42] The details of those plans have not come to light at this time. In January 1896 Paul belatedly submitted a bill to the city "for architect's fees on plans for the Academy building alterations dated Aug. 4th, 1891" for $236.17 with interest from that date of $67.94. 11 January 1896, PPL newspaper clippings.

The long-lived Portsmouth native Henry S. Paul (ca. 1842-after 1930) was the son of a ship carpenter. His father moved the family to Kittery, Maine, and by age eighteen Paul was apprenticing as a house carpenter. By 1870 Paul had moved to Cambridge, Massachusetts, most likely drawn there because of the extensive building activity. Ancestry.com., *1850 United States Federal Census* [database on-line] (Provo, UT, USA: The Generations Network, Inc., 2005), [Portsmouth, NH] (hereafter Ancestry.com, *1850 United States Federal Census*); Ancestry.com., *1860 United States Federal Census* [database on-line] (Provo, UT, USA: The Generations Network, Inc., 2004), [Portsmouth, NH] (hereafter Ancestry.com, *1860 United States Federal Census*); Ancestry.com, *1870 United States Federal Census* [database on-line] (Provo, UT, USA: The Generations Network, Inc., 2003), [Portsmouth, NH] (hereafter Ancestry.com, *1870 United States Federal Census*)..

Academy building then stalled for some time with considerable discussion over the possible cost of converting the first floor space to a library.[43]

By 1894, however, the Library Committee and the city began to move forward again with plans to use the Academy building. In February 1894 the Committee on the Public Library discussed "the estimates of $4000 for fitting up the Academy building." In November the Trustees of the library committee and Board of Alderman Committee were to "consult an architect and procure plans for fitting up the old Academy building for the use of the public library."[44] Local Portsmouth architect William A. Ashe drafted the designs to alter the Academy Building for use as a public library.[45] In early July of the following year the Public Library Committee report tallied the cost of repairs to the Academy Building. The report requested "a skylight and a chimney and open fire place at an extra cost of $800 or $900." Evidently the building was in bad condition, the old roof needed to be replaced, and the foundation was out of line; only the first floor was in good condition. As a result the report concluded "all then that was left to start on was the four walls and one floor" and the total cost of repair would be $8,000.[46] In July 1895, however, the City's Common Council passed a joint resolution "authorizing the repair and fitting up of the Academy building for a public library at an expense of $6,000." Finally in October 1895 the city passed an ordinance appropriating $6,000 for repair of the Academy building and fitting it up for a library. Advertising for bids for work "according to the plans of Mr. Ashe"

By 1880 Paul had settled in Portsmouth, identifying himself as an architect. Ancestry.com and The Church of Jesus Christ of Latter-day Saints, *1880 United States Federal Census* [database on-line] (Provo, UT, USA: The Generations Network, Inc., 2005), [Portsmouth, NH] (hereafter Ancestry.com, *1880 United States Federal Census*); Portsmouth City Directories, various years. Increasingly in the last quarter of the nineteenth century men trained as house carpenters made the shift to architect, bringing with them the practical building knowledge and combining it with an understanding of design. For the remainder of his life Paul is listed in the Portsmouth city directories as an architect. For many years his office was in the Pierce Block, 16 Market Square. The census records, however, indicate he also worked at the Portsmouth Naval Shipyard as a cabinetmaker when in his 60s and 70s. Known commissions by Paul include the alterations to the Central Baptist Church, raising the original central-towered structure above a new vestry (design 1889; work 1891), three houses based on Palliser plans on Wibird Street (1889), and the Romanesque-style alterations to the 1846 Haven School (1896). Richard M. Candee, *Building Portsmouth: The Neighborhoods and Architecture of New Hampshire's Oldest City*, Revised and Expanded Edition (Portsmouth, NH: Back Channel Press for Portsmouth Advocates, Inc., 2006), 97, 135, 192, 194.

[43] PPL newspaper clippings. Up to this time the public library occupied space at Congress Hall. That lease was to expire in April 1895.

[44] 4 February 1894, 24 November 1894, PPL newspaper clippings.

[45] Ashe received $85.00 for his design. *Annual Report, Receipts and expenditures of the city of Portsmouth for the year ending December 31, 1896* (Portsmouth, NH, 1897), 39 (hereafter *Annual Report Portsmouth 1896*).

[46] 6 July 1895, PPL newspaper clippings. The current condition of the foundation does not support this claim and until the roof framing can be accessed, it remains unknown if it was replaced in 1896.

with the understanding that the owners consent to proposed changes was authorized. Ashe altered his original plans to include a skylight.[47]

In the 1890s considerable discussion occurred nationally about library design with the goal to improve access of books to the visitor and reduce the work burden on library staff. Ashe's plans addressed some of these issues. The extensive redesigning of the building involved the complete gutting of the interior including the removal of all interior walls, insertion of cast-iron columns to support the second floor, cut of an opening in the center of the second floor to allow light to reach the first floor from the pair of added skylights, a new stair along the south wall, and insertion of a new fireplace surround and hearth on the northeast chimney at the first floor (see Historic Photo 3 on page 26, Historic Photo 4 on page 27, Historic Photo 5 on page 28, Historic Photo 6 on page 10). The northwest fireplaces and/or stove flues on each story, the northeast fireplace or stove flue on the second floor, and possibly the stove flues on the second floor south wall were all closed off. In addition, new 6/6 windows were added and the Middle Street entrance was closed off.

[47] 12 October 1895, 26 October 1895, PPL newspaper clippings. Contractors bid according to the different classes of work with the lowest bidders as follows: Solomon Littlefield, mason and carpenter work, $3578; Willard E. Paul, heating, $1046.78 and plumbing, $156.80; J. H. Gardiner, painting, $290.00; and Elmer E. Eaton, gas piping, 10.5 cents per foot. 25 November 1895, PPL newspaper clippings.

Historic Photo 3
First-floor interior looking northwest, Portsmouth Public Library (Academy Building), before 1948. This rare interior photograph shows the interior as designed by William Ashe including the cast-iron columns, open gallery, and enclosed vestibule at the Islington Street entry. The cast-iron columns are still extant but now encased with the steel columns added in 1975. Courtesy of Portsmouth Public Library.

Historic Photo 4

Second-floor interior looking west, Portsmouth Public Library (Academy Building), before 1948. This rare interior photograph shows the interior as designed by William Ashe including the open gallery, balusters, and skylight wells. Courtesy of Portsmouth Public Library.

Historic Photo 5
First-floor interior looking south, showing Ashe-designed straight-run stair, Portsmouth Public Library (Academy Building). Date unknown. Courtesy of Portsmouth Public Library.

Work began in early December 1895 and was to be "pushed as rapidly as possible until finished."[48] By June 1896 the contractors had largely finished their work and turned the building over to the library committee who were to "make what improvements are needed on the interior and exterior of the building." Two coats of oil were applied to the building's exterior.[49] The cost of repairs and alterations to the Portsmouth Academy Building in 1895-1896, in preparation for occupancy by the Portsmouth Public Library totaled $5,514.86.[50] The library moved into the Academy Building in late 1896 after occupying space in Congress Hall for nearly ten years.[51]

[48] 10 December 1895, PPL newspaper clippings.
[49] 6 June 1896, PPL newspaper clippings. The 1896 *Annual Report* stated the building "has been thoroughly drained and will be well fitted with modern conveniences…." *Annual Report Portsmouth 1896*, 17.
[50] *Annual Report Portsmouth 1896*, 39. This figure differs slightly from that recorded in Ashe's accounts, which came to $5,733.89.
[51] The exact opening date remains illusive. To date no announcement in the newspaper regarding the library's opening in its new location has been located. The books were moved from Congress Hall to the Academy building in March 1896, while work was still going on. In early December 1896 the "public library was opened on Saturday for the delivery of books, but the catalogue will not be ready for some time yet." 12 December 1896, PPL newspaper clippings. In addition, the Trustees minutes provide any information on the date either.

Historic Photo 6
Interior, Portsmouth Public Library (Academy Building), 1937. Note the configuration of the original Ashe-designed stair at the left of the picture. The photographs on the bulletin board are of paintings by the New England artist Russell Cheney (1881-1945) on exhibit in Boston at that time. Collection of the New Hampshire Historical Society Library.

William A. Ashe (1843-1918), the architect hired by the city to alter the Portsmouth Academy for use as a public library, had settled in Portsmouth in the mid-1860s. Ashe worked as a draftsman at the Portsmouth Naval Shipyard for about twenty-five years before establishing an independent design practice in 1890 though he clearly did private design work before that time. Like most small architectural practices his work included new designs, and additions and alterations to existing structures for institutional, commercial, and residential buildings. Other known institutional design work includes the Music Hall on Chestnut Street (1877) and the Rockingham County jail and jailor's house on Penhallow Street (1891).[52] Ashe's practice also included a large number of residential designs. They ranged in scale from the modest to the large and elaborate done in the popular forms and styles of the period with many located in the streetcar suburbs to the west of the town's core.[53] Ashe's design for the Portsmouth Academy

[52] Candee, *Building Portsmouth*, 214-215, 132-133, 127, 123.
[53] An early known residential design is the Charles M. Laighton House (1878-1879). He designed a number of houses near the intersection of Lafayette and Middle Road including the C. E. Trafton House (1897) on the corner of Lafayette Road and South Street and at least two and probably three houses along Middle Road between Lafayette

employed the then popular Colonial Revival style, commonly used in public buildings throughout New Hampshire of this period.

Primary craftsmen who did the majority of the work on the 1896 alterations included Joseph R. Holmes, a stone mason who oversaw the masonry and carpentry work ($3,114.13) and replaced Solomon Littlefield early in the project, Willard E. Paul, plumbing and heating ($1,214.84), and Joseph H. Gardiner, painting ($400).[54]

Historic Photo 7
Portsmouth Public Library (Old Academy Building), after 1898. Note the skylights added by Ashe in 1895-1896 and Public Library sign on the Islington Street entry, probably added 1898.

Road and South Street—the ca. 1903 Lillie J. Philbrick House, 35 Middle Road, the ca. 1903 John W. Hayes House, 199 Middle Road, and probably 117 Middle Road, the ca. 1903 John P. Hayes House. Ashe frequently worked with one of the Portsmouth's better known building contractors Anderson & Junkins, who did the work for 199 Middle Road, the John W. Hayes House, and the C.E. Trafton House, on the corner of Lafayette Road and South Street. Candee, *Building Portsmouth*, 200-203; Preservation Company (Laura B. Driemeyer), "Middle Road Historic District (Area MR), Portsmouth, New Hampshire" (Concord, NH: NHDHR, 2007), 5, 8, 16, 21.

[54] *Annual Report Portsmouth 1896*, 39; William Ashe, "Accounts with the Portsmouth Veterans Artillery Association and for his architectural business in Portsmouth," dfl. 1876-1901, Memorandum Photocopy, Portsmouth Athenaeum (hereafter Ashe Memorandum Book). Ashe's accounts reveal Littlefield received $495 before his replacement for unknown reasons.

Courtesy of Strawbery Banke, Patch Collection.

In 1898 a few minor modifications were made to the building. A large new sign was placed on the front of building, possibly that visible in Historic Photo 7, and Fred L. Wood's workmen put up new gutters.[55]

Until 1906 the city paid $500 per year in rent to use the Academy building. In April 1906 the fifteen-year lease expired and so the city acquired the building, after considerable discussion and offers from different parties to fund the acquisition. In the end the city issued a bond to cover the cost.[56]

As early as the 1910s space was becoming an issue and persisted into the early 1930s at which time various suggestions about how to solve these restrictions were made over the course of the decade. In 1931 the trustees recommended storing unused books in a city building. In the fall of 1931 a new lighting system was installed in the reading room.[57] A 1938 editorial commented on the inadequacies at the library, including no reading room, and no office for the librarian. In addition the collection needed new stacks. The writer suggested acquiring the Benedict House to alleviate some of the insufficiencies in the Academy building. "If the house on Middle street directly back of the library could be acquired and new stacks built in a corridor building adjoining the two houses, all departments of the service could spread out." This seemed a reasonable solution to the writer aesthetically also as the buildings were of the same age and similarly toned brick. At that time the Benedict House was covered with ivy "so that it would make a harmonious and interesting group if the corridor was well matched in style and color."[58]

Beginning in the mid-1940s and for the next ten plus years the city made series of changes to the library facility, remodeling and altering the Academy building, as the budget allowed. Initially the changes were primarily cosmetic. In late fall 1946 the first floor of the library, consisting of main reading room, vestibule, and library offices was spruced up with paint at a cost of $490. The first floor was washed and painted a buff color. Window casings, blinds, and shutters were

[55] 1 April, 25 July, 27 July 1898, Ancestry.com. *Portsmouth Herald (Portsmouth, New Hampshire)* [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2006 (hereafter Ancestry.com. *Portsmouth Herald (Portsmouth, New Hampshire)*.
[56] 28 February, 2 March, 15 March, 4 April 1906, PPL newspaper clippings. RCD 617/144, 3 April 1906.
[57] 27 October 1931, PPL newspaper clippings.
[58] 29 July 1938, PPL newspaper clippings.

painted ivory. The staircase featured ivory white painted spindles and a mahogany rail.[59] There In addition, some discussion about expanding the library occurred without yielding any concrete results.

In the spring of 1948 a more substantial alteration was initiated. At that time the city accepted proposals "covering general construction including painting and electrical work for the alterations and remodeling of second floor of the Public Library Building…." Plans and specifications were prepared by well-known mid-twentieth-century Portsmouth architect Maurice Witmer.[60] Work began in May 1948.

> The major change in the interior of the old building is the sealing of the large light well in the center of the main section. An opaque glass and concrete panel floor will be installed on the second floor permitting light to penetrate to the first floor from the ceiling skylight. The "promenade skylight" heavy enough to support both equipment and persons will be divided into a conference, trustees, reading and reference rooms.[61]

In addition Witmer prepared plans "for a new annex to the building and the current alterations are being made as part of the initial steps. The present stairway in the second floor will be left in place temporarily but with the future addition will be changed Mr. Witmer explained."[62] "Also undergoing renovation now is the first floor where large columns are being replaced to increase the lobby space. New desk space will be available also." Fluorescent lights were to be installed on both floors. Anticipated total cost was expected to be approximately $8,000 with the E. L. Paterson Company doing the work.[63]

Maurice Witmer (1898-1967), a native of Lancaster, Pennsylvania, received his architectural training at the Boston Polytechnic Institute of Architecture, the Beaux Art Institute of Design, the

[59] 27 November 1946, PPL newspaper clippings.
[60] 18 March 1948, PPL newspaper clippings.
[61] 3 May 1948, PPL newspaper clippings. "Renovations were made to the Library Building by the addition of new stacks and storage space on the second floor which was accomplished by constructing a glass block floor at the second floor level in the light well." *City Reports* 1948-1949-1950, p. 20. At that time steel beams and pipe columns were added to support the concrete and glass floor. Arthur L. Brown Jr. to Roger Lang, 20 March 1974, Structural Report, in *Portsmouth Public Library Expansion Program: Phase One: Survey, Analysis and Conceptual Plan*, prepared for the City of Portsmouth, New Hampshire and Portsmouth Public Library by Stahl/Bennett, Inc., April 1974, Benedict House and Portsmouth Public Library Records, Cultural Resources, Division of Historical Resources, New Hampshire.
[62] 18 March 1948, PPL newspaper clippings.
[63] 3 May 1948, PPL newspaper clippings.

Boston Architectural Club of Design, and the Northeastern College of Engineering. In the 1920s he worked as an architectural draftsman for Charles Greely Loring in Boston, as chief draftsman and designer for Lewis Kamper Inc. in Detroit, Michigan, and as a principal architect for Monks and Johnson Architectural Engineers in Boston. He settled in Portsmouth in 1931 where he established his own practice that extended over thirty-five plus years in New Hampshire. The majority of his designs were in the Colonial Revival or Modernist styles but in a very individualized fashion. He is best known for his institutional designs locally and regionally including the Middle Street Baptist Church (1955) in Portsmouth, the Kidder Press in Dover (1959), and Jessie Doe, a woman's residence hall at the University of New Hampshire (1962). He designed buildings throughout New England, primarily for businesses and institutions, including in Massachusetts and Maine. He designed multiple buildings for the New England Telephone Company and Pease Air Force Base. Individual commissions in New Hampshire included a shoe factory in Hampton (1935) and the former Rockingham County Justice and Administration Building in Exeter. Other Portsmouth designs included the former Portsmouth Vocational Institute. In Massachusetts he designed the Thomas Strahan Wallpaper Factory Office Building in Chelsea (1946), the new Grace Episcopal Church in Norwood (1961), and additions to the former Jacob F. Spaulding Elementary School in Salisbury and the First Baptist Church of Brockton. His designs in Maine include the Vickery School in Pittsfield (1958) and the Tri-County Hospital in Kittery (1960).[64] He also designed his primary residence and work place, 3 Hillside Drive (ca. 1942), a one-story ranch house in the Colonial Revival style.

In July 1951 the City of Portsmouth acquired the Morton-Benedict House with the intention of using it as a library annex.

[64] *Portsmouth Herald* 6 January 1967; *American Architects Directory* (New York: R.R. Bowker Co. for AIA, 1962); MACRIS (Massachusetts Cultural Resource Information System (MACRIS), http://mhc-macris.net/; Preservation Company (Laura B. Driemeyer), "Witmer House," NHDHR Inventory No. POR0058 (Concord: NHDHR, 2007), 3-4.

MORTON-BENEDICT HOUSE

Ten different families owned the Morton-Benedict House before the city purchased the property in 1951.

1810-1814: Construction and first owner, Thomas Morton

The Morton-Benedict House was constructed 1810-1812 for Thomas Morton. The Portsmouth merchant had purchased an undeveloped parcel on Middle Street adjacent to the Academy lot in October 1810 from the Portsmouth merchant Jeremiah Libbey. The lot had been subdivided from the former Jaffrey Estate around the time the guardian of the Jaffrey heir laid out an L-shaped street that ran between Middle and Broad streets (Figure 1).[65]

[65] RCD 192/109, 1809; RCD 192/111 (Plan). Some sources incorrectly identify the estate as that of "Jeffries." The confusion most likely lies in the transfer of the property from George Jaffrey to George Jaffrey Jeffries, who dropped his last name. George Jaffrey, of Portsmouth, in his will devised some of his real estate to "George Jaffrey Jeffries (a minor) now George Jaffrey, son of John Jaffrey [sic] of Boston [a physician]." RCD 192/111. When McClintock and Peirce transferred land to the Portsmouth Academy the Boston physician is correctly identified as John Jeffries. RCD 198/298, 8 July 1809.

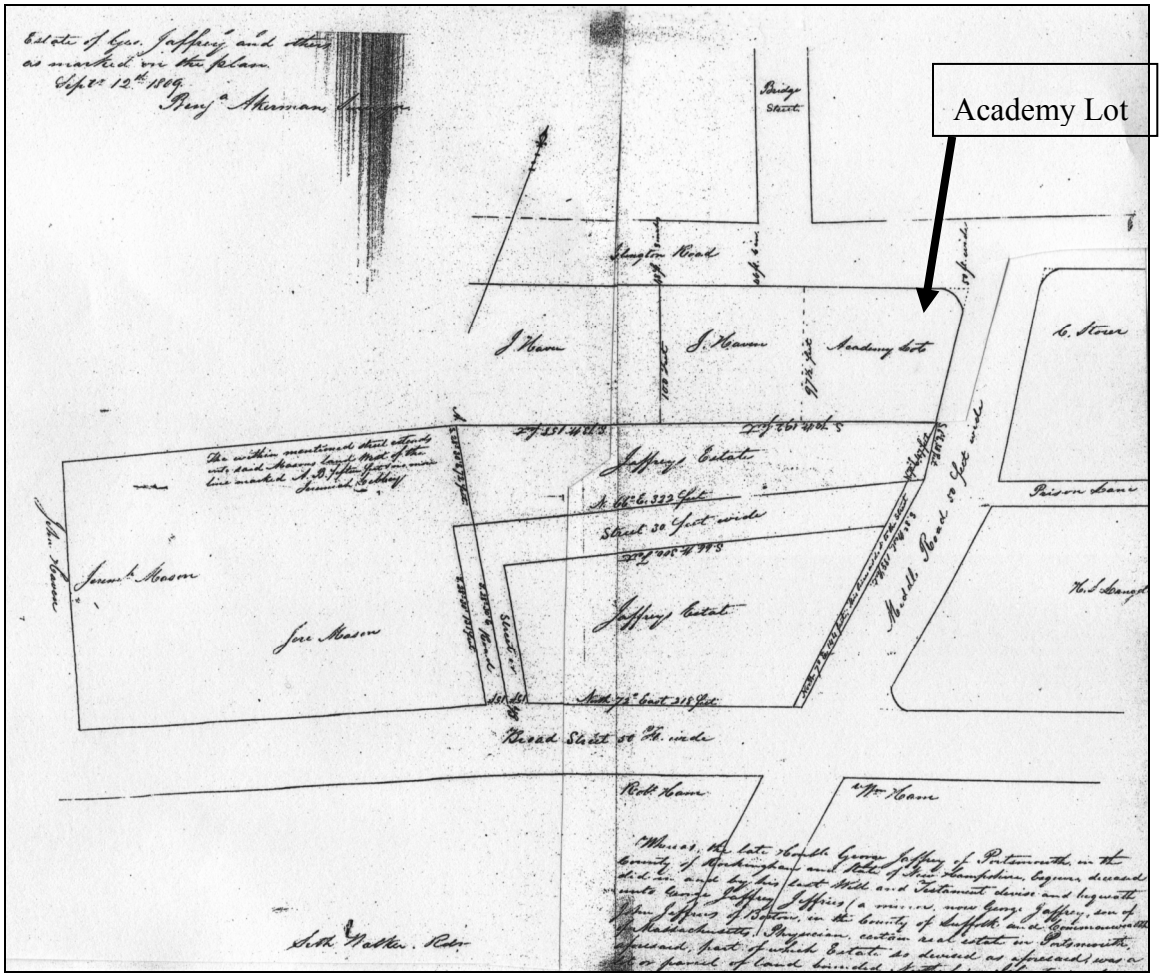


Figure 1
Plan of the Jaffrey Estate, 1809, Rockingham County Registry of Deeds

Morton paid $1,000 for the slightly asymmetrical lot that measured less than 45' on Middle Street, roughly 80' along the north side and roughly 70' along a 35'-wide street. The measurement of the house lot has remained largely unchanged up to the present day. The unnamed street along the south boundary was modified by the mid-nineteenth century to be a common passageway.[66] Morton commissioned the design and construction of a fashionable three-story brick house in the Neo-classical style that was completed by 1812. At the time Morton acquired the Middle Street lot his sizeable household consisted of five children under the

[66] RCD 189/363, 15 October 1810. Morton mortgaged the property to Libbey the same day for the full purchase price, $900 of it to be paid in increasing amounts over four years. RCD 189/364, 15 October 1810. The date of discharge, if any, is unknown. Morton mortgaged the property again in April 1812 for $1,150 to a local merchant, due in fifteen months. Two days later, the local merchant transferred the mortgage to another Portsmouth resident. RCD 196/452, 8 April 1812; RCD 196/453, 10 April 1812.

age of ten, two aged 10-15, two persons aged 16-25, and he and his wife Nancy, each between the ages of 26 and 44.[67]

Thomas Morton had settled in Portsmouth from Lynn, Massachusetts, by June 1798. He opened a store "Sign of the Golden Key" on Spring Hill (Figure 2). An advertisement in the *Oracle of the Day* announced he had

> an assortment of neat and substantial Morocco, Fancy and Cloth Slippers, and Shoes—having brought with him unmanufactured stock of the first quality, and the most approved workmen . . . .[68]

[67] Ancestry.com, *1810 United States Federal Census* [database on-line] (Provo, UT, USA: The Generations Network, Inc., 2004) [Portsmouth, NH] (hereafter Ancestry.com., *1810 United States Federal Census*). Coincidentally his listing comes just before James Nutter, the well-known Portsmouth joiner and designer of the Portsmouth Academy.
[68] *Oracle of the Day* 9 June 1798, *America's Historical Newspapers*.

THOMAS MORTON

has juſt Received and for Sale at his

Shoe & Leather Store,

Sign of the

Golden Key,

Fore- ſtreet,

at the loweſt prices poſſible.

A complete aſſortment of

Gentlemens, Ladies, Miſſes, and Children's

S H O E S;

Whole and Half Boots; Boot Legs; Leather of all kinds; Saddles and Bridles.

50 dozen blue and white Cups and Saucers,

200 Straw Tumblers,

200 Glaſs Decanters,

A few Black China Teapots with Sugar Bowls and Creampots of the neweſt faſhion.

40 dozen cream coloured Plates and Diſhes,

Common Teapots, do. Sugar Diſhes, do. Creampots,

100 Fur and other Hatts,

Cotton, Sugar, Coffee, Tea, Rice Flour and Raiſins.

N. B. Any quantity of BOOTS, SHOES, or LEATHER, ſuitable for any Contract may be had at the above Store by giving proper notice.

Portſmouth, March 14, 1800.

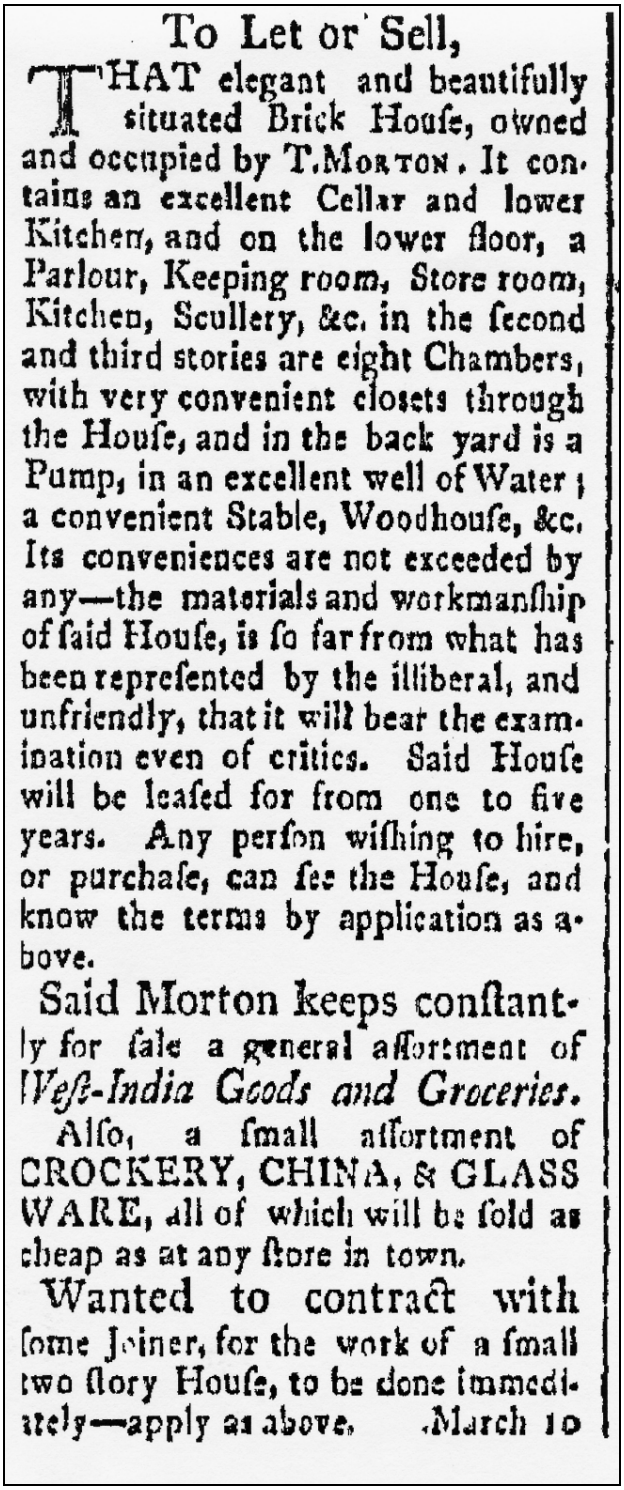
Figure 2
Advertisement for Morton's store, 1800, Federal Observer.

By 1800, Morton had expanded his inventory to include West India goods.[69] In June 1801 Morton encountered financial difficulties and was forced to declare bankruptcy and all his stock was auctioned off to pay his creditors, a not uncommon occurrence in the early nineteenth century.[70] Morton quickly recovered, however, and by the following May he had opened a new store on Congress Street with the same name. His inventory consisted of "A general Assortment of West-India & Grocery Goods."[71] For the duration of Morton's residency in Portsmouth he traded in these items and frequently advertised in the local newspapers though he changed locations several times and even commissioned a new store on the south corner of Congress Street, near the west end of the Court house, on the parade.[72] The ads, however, suggest that his circumstances rose and fell in a manner common to many in the early republic.

In 1812 Morton advertised both the sale and the lease of his "beautiful and pleasantly situated brick house near the Academy."[73] A notice, posted in March of that year, to sell or lease the house for one to five years describes the house but also suggests some local residents criticized the house (Figure 3):

> …That elegant and beautifully situated Brick House, owned and occupied by T. Morton. It contains an excellent Cellar and lower Kitchen, and on the lower floor, a Parlour, Keeping room, Store room, Kitchen, Scullery, &c. in the second and third stories are eight Chambers, and with very convenient closets through the House, and in the back yard is a Pump, in an excellent well of Water; a convenient Stable, Woodhouse, &c. Its conveniences are not exceeded by any—the materials and workmanship of said House, is so far from what has been represented by the illiberal, and unfriendly, that it will bear the examination even of critics.[74]

[69] *Federal Observer* 15 May 1800, *America's Historical Newspapers*.
[70] *New-Hampshire Gazette* 30 June 1801, *America's Historical Newspapers*.
[71] *United States Oracle* 29 May 1802, *America's Historical Newspapers*.
[72] *Portsmouth Oracle* 4 October 1806, *America's Historical Newspapers*.
[73] *New Hampshire Gazette*, 9 June 1812, *America's Historical Newspapers*.
[74] *New-Hampshire Gazette*, 17 March 1812, [4], *America's Historical Newspapers*. Advertisements from May of that year specify the building's location "near the Academy." Ibid, 12 May 1812. The May announcement advertised the sale of his store as he was about to move to a new one on Penhallow Street.



To Let or Sell,

THAT elegant and beautifully situated Brick Houſe, owned and occupied by T. MORTON. It contains an excellent Cellar and lower Kitchen, and on the lower floor, a Parlour, Keeping room, Store room, Kitchen, Scullery, &c. in the ſecond and third stories are eight Chambers, with very convenient closets through the Houſe, and in the back yard is a Pump, in an excellent well of Water; a convenient Stable, Woodhouſe, &c. Its conveniences are not exceeded by any—the materials and workmanſhip of ſaid Houſe, is ſo far from what has been repreſented by the illiberal, and unfriendly, that it will bear the examination even of critics. Said Houſe will be leaſed for from one to five years. Any perſon wiſhing to hire, or purchaſe, can ſee the Houſe, and know the terms by application as above.

Said Morton keeps conſtantly for ſale a general aſſortment of *Weſt-India Goods and Groceries.*

Alſo, a ſmall aſſortment of CROCKERY, CHINA, & GLASS WARE, all of which will be ſold as cheap as at any ſtore in town.

Wanted to contract with ſome Joiner, for the work of a ſmall two ſtory Houſe, to be done immediately—apply as above. March 10

Figure 3
Advertisement for Morton-Benedict House, New Hampshire Gazette, 17 March 1812. The ad also appeared in the Oracle that same month.

Such criticism reinforces the notion that Morton constructed the house to make a statement. By April 1813 Charlotte Goddard, the young widow of the Portsmouth merchant Jonathan Goddard (d. 1807) occupied the house and at that time signed a one-year lease beginning in June at a cost of $210 per year.[75]

In the fall of 1813 Morton advertised his intention to leave Portsmouth and offered all his stock in trade and his household furniture from his Penhallow Street house.[76] By February 1814 Morton had moved to Boston where he operated a West-India goods store on Milk Street for several years.[77] That September he sold the house to the Portsmouth merchant Thomas W. Penhallow.

1814-1835: Thomas W. Penhallow

Thomas W. Penhallow (1784-1876) acquired the house in November 1814 for $4,500.[78] Penhallow, a successful Portsmouth merchant occupied the house for over twenty years. By 1830 Penhallow occupied the house with his wife Mary, 1 male age 10-14, 1 male age 15-19, and 1 female age 15-19.[79]

Penhallow maintained a store, in various locations in Portsmouth through the years. He sold all kinds of hardware, such as cutlery, ironmongery, and other common hardware items and often also had window glass or looking glasses for sale. In 1808 he advertised for sale sky lights for ships and houses.[80]

[75] RCD 201/19, 20 April 1813. At the same time Morton mortgaged the property to Goddard for $3,500. RCD 197/491, 20 April 1813. When Morton sold the property in November 1814 Goddard, now the wife of the Portsmouth merchant Robert Rice, quitclaimed her right to the property to the new owner, Thomas Penhallow for $3,500. RCD 206/186, 7 November 1814.
[76] *Portsmouth Oracle* 25 September 1813, *America's Historical Newspapers*.
[77] *New Hampshire Gazette* 7 March 1814, *America's Historical Newspapers*; Ancestry.com, *U.K. and U.S. Directories, 1680-1830* [database on-line] (Provo, UT, USA: The Generations Network, Inc., 2003), [Boston 1816].
[78] RCD 206/187, 9 November 1814.
[79] Ancestry.com, *1830 United States Federal Census* [database on-line] (Provo, UT: The Generations Network, Inc., 2004), hereafter Ancestry.com, *1830 United States Federal Census*. The 1820 Census for Portsmouth is not available through Ancestry.com. Genealogical sources suggest Penhallow had no children so the identity of the teenage boys and girl is unclear.
[80] *New Hampshire Gazette* 2 August 1808, [3], *America's Historical Newspapers*.

Penhallow sold the house in September 1835 to Robert Lefavour, a Portsmouth morocco leather dresser.[81] An auction notice appeared that month in the *Portsmouth Journal* describing the house:

> …pleasantly situated and convenient BRICK HOUSE now occupied by the subscriber [Penhallow] on Middle-street, which contains Two Parlors, Six chambers, and Two Kitchens. There is a good Cellar with plank floor. On the premises are a Wood House, Barn, Store House, &c.; a well of excellent Water, and a constant supply from the Aqueduct; the yard Paved….[82]

It may be inferred from the chamber total that the wing contained two on the second floor, in addition to the four in the main block.

1835-1869: Robert Lefavour and heirs

Robert Lefavour (ca. 1795-1865), a Portsmouth morocco leather dresser, acquired the house from Penhallow for $2,850 in September 1835.[83] A native of Massachusetts, Lefavour had settled in Portsmouth sometime between 1815 and 1821.[84] By the time of the first city directory in 1821 Lefavour, had a morocco-dressing manufactory, in partnership with Simeon Pinder, on the corner of High and Cross streets. Lefavour resided nearby on Cross Street. His business remained at that location until around the time he purchased the Morton-Benedict House when he relocated his business to Bridge Street where it remained into the 1840s. In the year before Lefavour acquired the house, his wife and four of his children died.[85] By 1850 Lefavour had remarried and occupied the Morton-Benedict House with his new wife Deborah, one surviving daughter, Mary Ann, age 35, and Augusta C., age 16, whose exact relation has not been established.[86] Ten years later the four Lefavours still resided together.[87] Over the years

[81] RCD 278/136, 8 September 1835.
[82] *Portsmouth Journal* 5 September 1835, copy courtesy of Richard M. Candee. The discrepancy in the number of chambers counted in Morton's advertisement and Penhallow's cannot be explained at this time.
[83] RCD 278/136. Lefavour mortgaged the property to Penhallow for $2,137.50 the day of purchase, payable in three equal payments of $712.50 at six-month intervals. RCD 278/137, 8 September 1835.
[84] Daughter Mary Ann was born ca. 1815 in Massachusetts. Ancestry.com, *1850 United States Federal Census* [Portsmouth, NH].
[85] *Portsmouth Journal of Literature and Politics*, 28 February 1835, *America's Historical Newspapers*. Two other children died in 1825. *Portsmouth Journal of Literature and Politics*, 29 January 1825, *America's Historical Newspapers*.
[86] Ancestry.com, *1850 United States Federal Census* [Portsmouth, NH].
[87] The 1860 Census also lists five members of the James M. Hill family living with the Lefavours. This may be a mistake as James M. Hill is listed in both the 1857 and 1860 Portsmouth Directories at 118 State Street. Hill is a

Lefavour was quite active politically in local and state politics, serving variously as commissary general, state legislator, town selectman, and town treasurer.

The only known inventory for the Morton-Benedict House dates to 1865, taken at the time of Lefavour's death. The naming of some rooms establishes room usage and furnishings in the house at mid-century. The parlor contained a center table, twelve mahogany chairs, two rocking chairs, three candelabras, a pier table, carpeting and a rug, and a piano, the most expensive item in the room. The other first-floor room contained a sofa, chairs, and a card table. The kitchen contained a Magee cooking stove, chairs, and tables. The second-floor chambers contained items typically used in such spaces including bureaus, bedsteads, dressing tables, wash stand, and chairs. The third-floor chambers were more sparsely furnished but each contained a bedstead.[88]

Lefavour's daughter Mary Ann continued to live in the house for a time after her father's death.[89] By December 1866, however, Miss Caroline Martin (no known occupation) rented the furnished house at $8.00 per month.[90] The Lefavour heirs finally sold the property in 1869.[91]

1869-1873: Nathaniel B. Colman

Nathaniel B. Colman (born ca. 1837) was the first of several physicians to own the house over the next forty-plus years. The Maine native acquired the house in May 1869 from the heirs of Robert Lefavour for $4,000.[92] Unlike the majority of other owners over the years Colman's ownership, was brief, lasting just four years. In 1870 Colman occupied the house with his wife Lenora, a native of Maine, and a sixteen-year old student, Henry E. Small, also a native of

master mariner and owns $4,000 in real estate. Ancestry.com, *1860 United States Federal Census* [Portsmouth, NH].

[88] Rockingham County Probate, Docket No. 19623, Robert Lefavour (1865), hereafter Lefavour Probate, 1865. Lefavour's widow Deborah, "an insane person" received as her dower "the two rooms comprising the whole of the ell part of the dwelling house" plus the use of the second-story westerly chamber in the main block. Ibid.

[89] Portsmouth Directory,1867.

[90] Lefavour Probate, 1865.

[91] The heirs were a son James W. Lefavour, of Portsmouth, and daughters Mary Ann Lefavour, Abby Caroline Winkley, and Caroline A. Tibbetts. Mary Ann had served as "housekeeper [sic] & nurse &c. for 10 years" in her father's house and received payment from the estate for these services. Lefavour Probate, 1865.

[92] RCD 426/66, 6 May 1869. Colman paid $4,000 for the property.

Maine.[93] By 1873 Caroline Martin may have been boarding at the house again, after boarding on Congress Street for several years.[94] Colman sold the property in December 1873.

1873-1887: Dearborns and Magees

Sarah B. Dearborn and Angie Magee, mother and daughter, and wives, respectively, of business partners David Dearborn (d. 1888) and Albert Magee, acquired title to the Middle Street property in December 1873.[95] They paid $6,000 for the house and land. David Dearborn and Albert Magee had a stove store, Dearborn & Co., at 52 Market Street, selling the popular Magee Range and the Magee Standard Plate Iron Furnace (Figure 4).[96] The house contained a Magee stove, installed during Robert Lefavour's ownership. By 1886 Dearborn and Magee relocated their operation to 10 Charles Street, manufacturing boilers.[97]

[93] Ancestry.com, *1870 United States Federal Census* [Portsmouth, NH]. By 1880 Colman and his wife had moved to San Francisco, California. Ancestry.com, *1880 United States Federal Census*, [San Francisco, CA]. The Colmans were the first of two Morton-Benedict House owners who subsequently moved to California.
[94] *Portsmouth Directory*, 1873; Ancestry.com, *1870 United States Federal Census*.
[95] RCD 446/323, 17 December 1873.
[96] *Portsmouth Directories*, 1873-1884. The Magee Furnace Company of Chelsea, Massachusetts, established in 1864, manufactured the Magee Range and Magee Furnace. No direct familial connection can be established at this time between Albert Magee and John Magee (d. 1897), the founder of the Magee Furnace Company.
[97] *Portsmouth Directory*, 1886.

Figure 4
Advertisement in 1875 Portsmouth Directory by Dearborn & Co., the business jointly owned by David Dearborn and Albert Magee.

David Dearborn (1813-1888), a native of nearby Hampton Falls, was a house carpenter and resided for many years in North Hampton before settling in Portsmouth by 1870 at which time he was a cabinetmaker. Within a few years, however, he opened the stove storefront with Albert Magee (born 1841), initially located at 5 Middle Street, just across from the Morton-Benedict House. Magee, a native of Massachusetts, was a stove dealer in Fitchburg, Massachusetts in 1870, moving to Portsmouth soon thereafter.[98] For the next fifteen-plus years Dearborn and Magee sold furnaces. In addition to being partners Magee was Dearborn's son-in-law, married to Dearborn's younger daughter.

The two families occupied the house for over thirteen years. Before moving into the house, they had lived across the street at 5 Middle Street.[99] In 1880 the household consisted only of the two couples and a Nova Scotia born servant.[100] In July 1886 the Magees sold their interest in the house to the Dearborns and moved to the Santa Barbara area of California soon thereafter. The Dearborns followed them sometime afterwards though they continued to own the house. Following David Dearborn's death in Santa Barbara in November 1887 his widow sold the Portsmouth house.[101]

1887-1897: Clark Family

Acquisition of the Middle Street property by the Clark family ultimately led to the first known significant alteration to the Benedict House prior to its acquisition by the City of Portsmouth. Betsy R. Clark, a physician and midwife in Worcester, Massachusetts, purchased the Middle Street property for $3,800 from Sarah Dearborn in December 1887. Following the purchase, Clark's son Dr. Henry F. Clark (1845-1929) and his family occupied the house.[102] The Clarks,

[98] Ancestry.com, *1870 United States Federal Census*.
[99] *Portsmouth Directory*, 1873.
[100] Ancestry.com, *1880 United States Federal Census* [Portsmouth NH]. The Magees never had any children.
[101] RCD 500/262, 10 July 1886; Rockingham County Probate, New Series, Docket No. 5775, David Dearborn (1888). In 1900 the Magees resided in Montecito, California and Albert's occupation is given as "capitalist." Ancestry.com, *1900 United States Federal Census* [database on-line] (Provo, UT: The Generations Network, Inc., 2004) [Montecito, CA] (hereafter Ancestry.com, *1900 United States Federal Census*). The Magees resided in San Francisco by 1906 and may have perished in the devastating April 1906 earthquake as they disappear from the records after that time. *Portsmouth Daily Herald* 21 April 1906, Ancestry.com. *Portsmouth Herald (Portsmouth, New Hampshire)*.
[102] RCD 509/455, 3 December 1887. After Betsy Clark's death ca. 1895 her son inherited the property. In May 1895 Henry Clark transferred title to his wife Mary. RCD 548/103, 21 May 1895; RCD 548/104, 21 May 1895.

during the early years of their occupancy between 1887 and 1892, commissioned a two-story brick front ell for use as Dr. Henry F. Clark's office, (Historic Photo 8).[103]

Historic Photo 8
Morton-Benedict House, 1887-1897, during the Henry F. Clark family occupancy. Note the original exterior six-panel door. The front wing was added by the Clarks between 1887 and 1892. Two signs are present in this photo. The front sign reads "Bicycles, F. H. Clark." Son Fred was born ca. 1874. A second sign, difficult to see, says "Dr. H.F. Clark." Courtesy of Strawbery Banke.

The two-story addition had a full basement with a rubble stone and brick foundation. The first-floor framing consisted of 8" x 8" beams running east-west, 9' on center, supported by pipe columns at their center points and 2" x 8" joists, 19" on center. The second floor frame consisted

[103] Sanborn Map Company, *Digital Sanborn maps 1867-1970* [electronic resource] (Ann Arbor, Mich.: Bell & Howell, UMI, 2001) [Portsmouth NH: 1887, 1892].

of 2" x 8" joists spanning the 17" depth of the ell.[104] By 1974 the plan of the two-story structure featured one large room on the first floor with a circular stair, added in the 1950s at the behest of Librarian Dorothy Vaughan, in the southeast corner and two small rooms in the northwest corner (see Appendix E: 1974 Existing First Floor Plan). This space could be accessed directly from the main block and from the west wing. The second-floor space was open with the exception of the semi-circular stair in the southeast corner and could be accessed from the main block (see Appendix E: 1974 Existing Second Floor Plan). The Clarks may have also added the windows on the north elevation near the east wall at the first and second stories. An undated, pre-1896 photo shows the absence of windows in this location (Historic Photo 9).

Historic Photo 9
Academy Building, before 1895 and probably before 1887. One of the earliest known views of the Academy and a rare early view of the rear (north) elevation of the Morton-Benedict House before the insertion of windows on that elevation. Collection of the New Hampshire Historical Society Library.

[104] Arthur L. Brown, Jr., to Roger Lang, 20 March 1974, Benedict House and Portsmouth Public Library Records, Cultural Resources, Division of Historical Resources, New Hampshire.

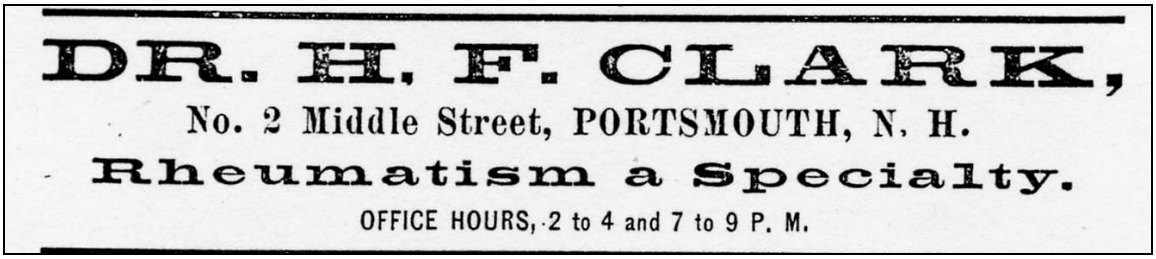


Figure 5
Advertisement, Dr. H.F. Clark, 1892 Portsmouth Directory.

Dr. Clark, a well-known physician in Portsmouth for twenty or so years, maintained his office hours in the afternoon and evenings (Figure 5). Educated in Worcester, Massachusetts, schools he obtained his medical degree in Philadelphia, and settled in Portsmouth in the late 1870s.[105] Clark specialized in rheumatism, officiated as the town health officer for many years, and improved the sanitary conditions at a number of local schools.[106] His obituary noted

> For several years [Clark] was chairman of the Board of Health and when the City Fathers refused to heed his order to vacate antiquated, unsanitary and fire hazarded old school houses he brought court proceedings which resulted in the condemnation of the old Jones School [Academy Building], now the Public Library, the Haven School and the School St. School, resulting in the erection of the Whipple School in accordance with the most sanitary and modern requirements and re-construction of the others.[107]

Dr. Clark and his wife Mary E. Davison (d. 1928), author of patriotic verses had two children at the time they moved into the Middle Street house, a son Fred H. (born 1874) and a daughter Bessie (1879-1940) who became a well-known painter, sculptor, and author of psychic works.[108] The family occupied the house for less than ten years until about 1896 at which time they moved to the Boston area.

For a time after the Clarks left Portsmouth and before they sold the property the house was occupied by several different individuals. Dr. Eugene G. Covell, an optician, most likely used

[105] *Portsmouth Directories*, various years.
[106] "Former Local Docter [sic] Dies," *The Portsmouth Herald*, 6 May 1929. Clark's name is occasionally spelled Clarke.
[107] Ibid. A portrait of Clark was installed at City Hall in 1942 and may still hang there. *Portsmouth Herald* 16 June 1942, Ancestry.com. *Portsmouth Herald (Portsmouth, New Hampshire)*.
[108] Ancestry.com, *1880 United States Federal Census*; "Mrs. B. C. Drouet, Psychic Authority," *New York Times* 29 August 1940, p. 19, ProQuest Historical Newspapers The New York Times (1851-2004).

Dr. Clark's former office in the front ell to see patients; he resided nearby in Eliot, Maine.[109] Henry L. Huntress "had apartments" at 2 Middle Street for a year or so, moving out in May 1898.[110] At least five other men are listed in the 1897 City Directory, boarding at 2 Middle Street, nearly all clerks, including two employed at the same place.[111]

Mrs. Clark sold the house in 1897 at which time the family was living in Newton, Massachusetts.[112]

1897-1898: William O. Junkins

The new owner, William O. Junkins (1845-1930) was also a physician and well-known Portsmouth resident. He acquired the property in June 1897 for just $1,200.[113] Junkins owned the property for less than a year and never resided in the house. During his ownership the house most likely had boarders residing in the main house, second-floor wing, and possibly the second floor of the front ell, while the ell's first floor was used as an office, perhaps still occupied by the optician Dr. Covell. Some of the boarders, such as Henry L. Huntress had boarded in the house since before Junkins acquired it.[114]

Junkins, a native of York, Maine, first established his medical practice in Greenland, New Hampshire after his graduation from Bowdoin College and studying medicine with a Kittery, Maine physician. Junkins moved his practice to Portsmouth by 1892, located on Congress Street which he maintained for about twenty-seven years. Junkins served two terms as mayor, in 1895 and 1896, shortly before he acquired the Middle Street property.[115] Junkins sold the property after only ten months of ownership.[116]

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[109] *Portsmouth Directory*, 1897.
[110] *Portsmouth Herald* 6 May 1898, Ancestry.com. *Portsmouth Herald (Portsmouth, New Hampshire)*.
[111] The men are Benjamin Banfield, Amon O. Benfield, William I. Cater, and John W. or Will J. Rogers, all clerks, and George A. Haseltine, a metal polish maker. In April 1898 William J. Cater advertised two "second-hand bicycles for sale, cheap" in the *Portsmouth Herald*. His address is given as 2 Middle Street. *Portsmouth Herald* 4 April 1898, Ancestry.com. *Portsmouth Herald (Portsmouth, New Hampshire)*.
[112] RCD 561/63, 4 June 1897. At the time of the sale the Clarks' lived in Newton, Massachusetts. By 1900 they had moved nearby to Brookline, Massachusetts. Ancestry.com, *1900 United States Federal Census* [Brookline MA]
[113] Ibid.
[114] *Portsmouth Directory*, 1897; *Portsmouth Herald* 10 April 1930, Ancestry.com. *Portsmouth Herald (Portsmouth, New Hampshire)*.
[115] "Ex-Mayor Dr. Wm. O. Junkins Died This Noon," *Portsmouth Herald* 10 April 1930.
[116] RCD 563/468, 2 May 1898.

1898-1943: Frank L. and Kathryn Hamlin Benedict

1898-1907: Frank L. Benedict (1856-1908)

1907-1943: Kathryn Hamlin Benedict (born 1862)

In May 1898 another Portsmouth physician, Frank L. Benedict (1856-1908) acquired 2 Middle Street.[117] A notice in the *Portsmouth Chronicle* indicates Benedict made some improvements before moving in.[118] The "ancient wall paper on the parlor" was removed, replaced with something "more modern".[119] By July "[t]he rejuvenated exterior . . . has given it much of the original appearance when occupied by its early owner, the late Capt. Robert Lefavour. The transformation is decidedly agreeable."[120] At the same time the Benedicts replaced the original six-panel exterior door with the modern glass and paneled front door (Historic Photo 10).

[117] Ibid. The street number changed between 1908 and 1910 during the Benedict ownership. Long numbered 2 Middle Street, it became 30 and 32 Middle Street. The two numbers refer to the main block and the brick front ell addition, respectively. *Portsmouth Directory*, 1908, 1910.
[118] *Portsmouth Chronicle*, 14 May 1898.
[119] Portsmouth Public Library, newspaper clippings file, [unknown newspaper], 21 May 1898.
[120] Portsmouth Public Library, newspaper clippings file, [unknown newspaper], 23 July 1898

Historic Photo 10
Morton-Benedict House, 1899. Note the new glass and paneled front door. Courtesy of Portsmouth Public Library.

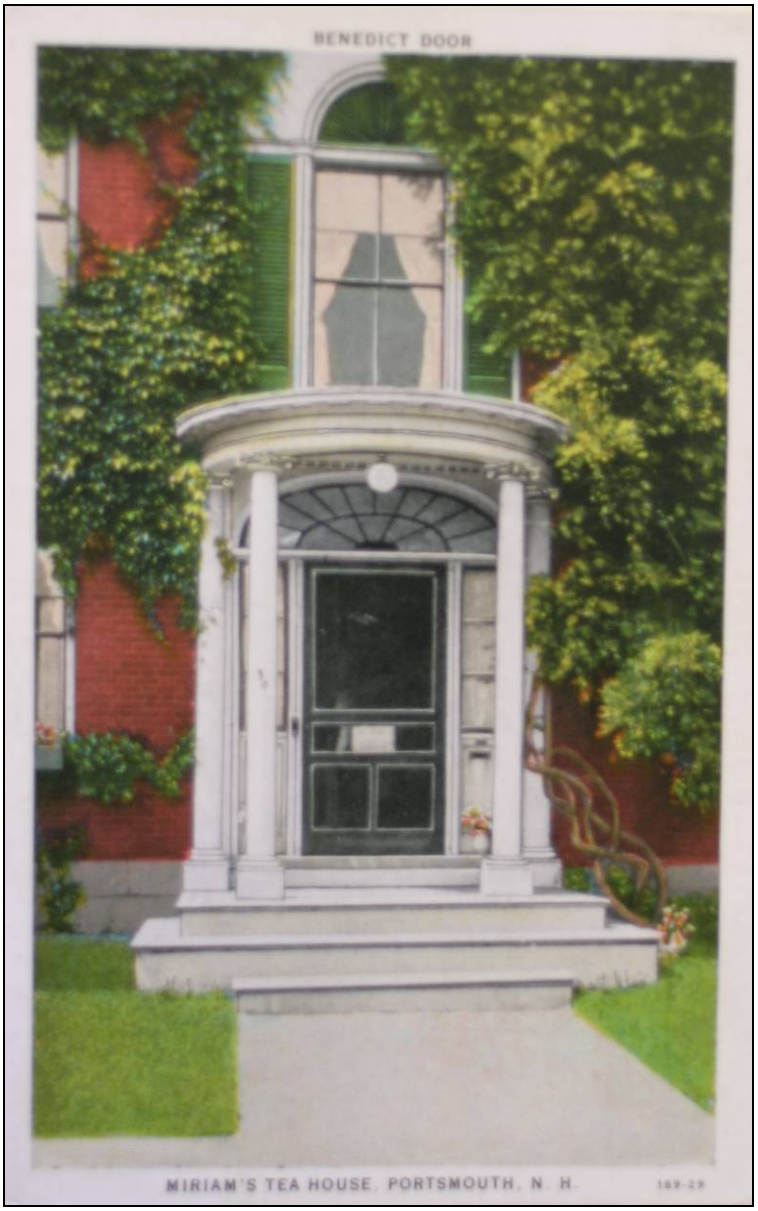
Under Benedict's ownership the house became owner occupied again and remained so for over thirty years. In 1900 only Benedict, his wife Kathryn Hamlin, and a female servant lived in the house. Mrs. Benedict frequently appeared in the local newspapers for her attendance at various social functions or chairmanship of a committee. Benedict, "one of the leading medical practitioners of the city," maintained his large medical practice in the brick front ell, like the earlier owner Dr. Henry F. Clark.[121]

Benedict was born in Great Barrington, Massachusetts, in 1856 but his family soon moved to New York City where he was educated. He received his medical degree from the New York Homeopathic Medical College and settled in Portsmouth by 1883 where he built up a sizable medical practice.

[121] "Dr. F. L. Benedict," *Portsmouth Daily Chronicle* 14 March 1908.

In May 1907, ten months before his premature death, Benedict transferred title of the house and property to his wife.[122] With Frank Benedict's death in 1908, however, the long-standing pattern of occupancy only or predominantly by family members changed. Kathryn Benedict continued to the own the property for over thirty-five years, and resided in the house during some of those years; she appears in the city directories at this address until 1930. In 1910 the household consisted only of Mrs. Benedict and a young female servant. In the 1910s the household included some boarders or lodgers, with physicians using the brick front ell as an office. Dr. Benjamin C. Woodbury (born ca. 1882) is the first to do so before moving his office further west on Middle Street, though he continued to reside in the Benedict House. Dr. Julia J. Chase (died 1930), "one of the pioneers in the osteopathic profession" in New Hampshire replaced Dr. Woodbury in the office space and boarded with Mrs. Benedict for a year or two before moving next door where she continued her practice until her death.[123] In 1920 Mrs. Benedict was residing in Boston (though she continues to be listed in the Portsmouth Directory at 30 Middle Street). Walter N. Secord, a Navy lieutenant, and his wife Alice L. occupied the main house.[124] Another Navy officer resided in the brick front ell.[125]

[122] RCD 624/232, 27 May 1907.
[123] *Portsmouth Herald* 24 July 1930; *Portsmouth Directories, 1910 -1918*.
[124] Ancestry.com, *1920 United States Federal Census* [database on-line] (Provo, UT: The Generations Network, Inc., 2005), hereafter Ancestry.com, *1920 United States Federal Census*.
[125] *Portsmouth Directory* 1920. David R. Bates is also listed in the street index at 30 Middle Street but he has no individual listing.



Historic Photo 11
Postcard, Miriam's Tea House, in the Morton-Benedict House, ca. 1930. Collection of the Portsmouth Athenaeum.

By the mid-1920s Oscar E. Harris and his wife Miriam H. occupied the house. Harris was in the Navy though by 1926 he had left, assisting his wife in "Miriam's Tea Room," presumably located in the brick front ell (Historic Photo 11).[126] These eating establishments, popularized beginning in the 1910s, became commonplace by the 1920s with the rise of automobile travel.

[126] *Portsmouth Directory* 1926. Long-time Portsmouth Public Library director Dorothy Vaughan once worked there. Richard Candee to Sherm Pridham, 31 May 2007, email.

Many were seasonal and run by women. Small, often creatively decorated and furnished, with Arts and Crafts and Colonial Revival styles these businesses sold simple lunches and dinners and sometimes the items decorating the spaces.[127] By 1930 the Harris's paid $100 per month in rent and had four roomers in the house. One, Gertrude Stone, a file clerk in the Navy Yard, took over operation of the tea room by 1933 when the Harrises left Portsmouth and she continued to reside in the house.[128]

By 1935 a dentist, William M. Farrington (1910-1994) and his wife Catherine H., occupied the house. Newly settled in Portsmouth and a recent graduate of Tufts Dental School, Farrington established his Portsmouth dental practice in the brick front ell, remaining there until sometime after 1939.[129] At that time Farrington, a graduate of Harvard College (1933), and his wife moved down the street to 56 Middle Street where they raised their children and he maintained his office into the 1960s. The long-time and well-known Portsmouth resident also served on the School Board for many years.[130]

City directory evidence suggests that with the beginning of the war the house became home to a group of lodgers or roomers, managed by Mrs. Edith Sigsbee. The war and expansion at the Navy Yard created a housing shortage in Portsmouth. Residents in 1941, in addition to Mrs. Sigsbee, included two Navy Yard employees.[131] One of the men remained for at least two years.

1943-1949: Barbara Maud Pace and Dorothy Pearl Pace

Barbara Maud (1878-1968) and Dorothy Pearl (1906-1992) Pace, mother and daughter, acquired the property in June 1943 from the elderly long-time owner Kathryn H. Benedict and moved into the house.[132] The widowed Mrs. Pace had immigrated to the United States from Scotland in

[127] Cynthia A. Brandimarte, "'To Make the Whole World Homelike': Gender, Space, and America's Tea Room Movement," *Winterthur Portfolio* 30, No. 1 (Spring 1995): 1-4; Jan Whitaker, *Tea at the Blue Lantern Inn: A Social History of the Tea Room Craze in America* (New York: St. Martin's Press, 2002): 5.
[128] *Portsmouth Directories*, 1925-1933; Ancestry.com, *1930 United States Federal Census* [database on-line] (Provo, UT: The Generations Network, Inc., 2002), hereafter Ancestry.com, *1930 United States Federal Census*.
[129] *Portsmouth Directory*, 1935-36, 1937, 1939.
[130] *Portsmouth Herald* 2 November 1953, Ancestry.com. *Portsmouth Herald (Portsmouth, New Hampshire)*.
[131] *Portsmouth Directory* 1941. Edith Sigsbee was the widow of Herbert Sigsbee; the childless couple moved to Portsmouth from Indiana. Ancestry.com, *1930 United States Federal Census*. Each man, with their families remained in Portsmouth for twenty years or so. Clement remained employed at the Portsmouth Navy Yard after the war. In 1945 McCaffery purchased on a house on Middle Street near the Route 1 Bypass.
[132] RCD 1008/351, 7 June 1943; *Portsmouth Herald* 26 June 1943, Ancestry.com. *Portsmouth Herald (Portsmouth, New Hampshire)*.

1902 and married. She and her husband, Charles D., raised their four sons and daughter on farms in Newington and Stratham, New Hampshire and Aurora, Illinois. Mrs. Pace moved to Portsmouth shortly before she and her daughter acquired 30 Middle Street. In 1943 Mrs. Pace was a palmist, known as Madame Paris, on Congress Street. When the pair purchased 30 Middle Street Mrs. Pace moved into the house where she resided throughout their ownership.[133]

Dorothy Pearl Pace was an infant victim of polio and paralyzed from the waist down. She studied at the Boston Industrial School in the 1920s before opening her shop on Congress Street by 1928. Her shop, "The Shoppe of Dorothy Pace," on Congress Street sold gifts. She also did alterations on dresses.[134]

In June 1949 the property was sold at auction for $17,600 though Barbara N. Pace continued to reside in the house with several boarders, all couples.[135]

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[133] Ancestry.com, *1910 United States Federal Census* [database on-line] (Provo, UT: The Generations Network, Inc., 2006), hereafter Ancestry.com, *1910 United States Federal Census*; Ancestry.com, *1920 United States Federal Census*; Ancestry.com, *1930 United States Federal Census*; *Portsmouth Herald* 23 June 1954, Ancestry.com. *Portsmouth Herald (Portsmouth, New Hampshire)*; *Portsmouth Directories* 1943-1950.

[134] *Portsmouth Herald* 17 October 1969, 18 March 1943, Ancestry.com. *Portsmouth Herald (Portsmouth, New Hampshire)*; *Portsmouth Directories*, various years. Miss Pace also operated a Dolls' Hospital and for a time in the early 1950s a Nurses Telephone Exchange Service. *Portsmouth Herald* 19 April 1943, Ancestry.com. *Portsmouth Herald (Portsmouth, New Hampshire)*; *Portsmouth Directory* 1955. Miss Pace was a well-known figure in Portsmouth, active establishing organizations for the disabled. She lectured frequently about her handicap and how to overcome the challenges presented by her condition and be financially independent. Miss Pace was one of the central organizers of the Crippled Children and Handicapped Persons Center in Portsmouth. *Portsmouth Herald* 31 July 1950. Miss Pace established the Pace Industrial Corp. to manufacture electronics in 1962. The company soon moved to Merrimac, Massachusetts and received recognition at the state and national level for its employment of the handicapped. In 1969 the copy received the "Employers of the Year" award from the President's Committee on Employment of the handicapped. The entire workforce was handicapped. "Local Woman Gets National Award", *Portsmouth Herald*, 17 October 1969, Ancestry.com., *Portsmouth Herald (Portsmouth, New Hampshire)*.

In 1953 Dorothy P. Pace acquired the house next door, 42 Middle Street, and moved her business and residence there from Congress Street. She was not the first Benedict House resident associated with that property. Dr. Julia J. Chase, who boarded at 30 Middle for several years before the First World War, had acquired 42 Middle Street in 1914 and maintained her office and residence there until her death. RCD 683/476, recorded 3 July 1914. Mrs. Cynthia W. Storer purchased the property from Chase's estate and operated a lodging house at 42 Middle Street until the early 1950s. *Portsmouth Directories*, 1933-1952. At the time Miss Pace acquired 42 Middle Street she sought to purchase from the city the garage adjacent to the Public Library Annex. *Portsmouth Herald* 22 September 1953, Ancestry.com. *Portsmouth Herald (Portsmouth, New Hampshire)*. See Candee, *Building Portsmouth*, 134 for additional information on 42 Middle Street.

[135] RCD 1132/277, 8 June 1949; *Portsmouth Directory* 1950.

1949-1951: Joseph Cohen and heirs

Long-time Portsmouth resident, Joseph Cohen (1886-1950 or 51) acquired the Morton-Benedict House at auction. The house remained unoccupied during Cohen's brief ownership before his death. Most likely Cohen acquired the property as a rental property since he owned a number of other properties in Portsmouth and Newington.[136]

[136] Joseph Cohen immigrated to the United States from Russia ca. 1906, married soon thereafter, and settled in Portsmouth, New Hampshire by 1910. Initially he operated a grocery but by 1920 he was a cattle dealer. The Joseph and Esther Cohen were quite active in Temple Israel, Portsmouth's first Jewish congregation; the vestry is named in their honor. Ancestry.com, *1910 United States Federal Census*; Ancestry.com, *1920 United States Federal Census*; Ancestry.com, *1930 United States Federal Census*.

ACADEMY BUILDING AND MORTON-BENEDICT HOUSE—THEIR JOINT HISTORY

1951-present: City of Portsmouth

In July 1951 the City of Portsmouth acquired the Morton-Benedict House from Joseph Cohen's children and heirs.[137] Initially the house remained unoccupied while the city and library staff considered how to best use the space. In the spring of 1953 some City Council members examined the Benedict House "to study its possibilities as a future Portsmouth Public Library annex." Dorothy Vaughan, librarian, prepared "tentative room-use plans" (Figure 6 – The stable is still present, as a proposed stack room). Vaughan felt "its rooms are ideal for conversion into stack areas for special collection and a children's department." The council tabled the recommendations for further study. The Council instructed the city manager "to confer with Maurice E. Witmer, local architect, regarding library expansion plans he has prepared. Witmer, in a letter to the Council, said he has sketches and complete plans for this which were made with money provided for by a federal loan."[138]

[137] RCD 1233/7, 21 July 1951.
[138] 21 April 1953, PPL newspaper clippings.

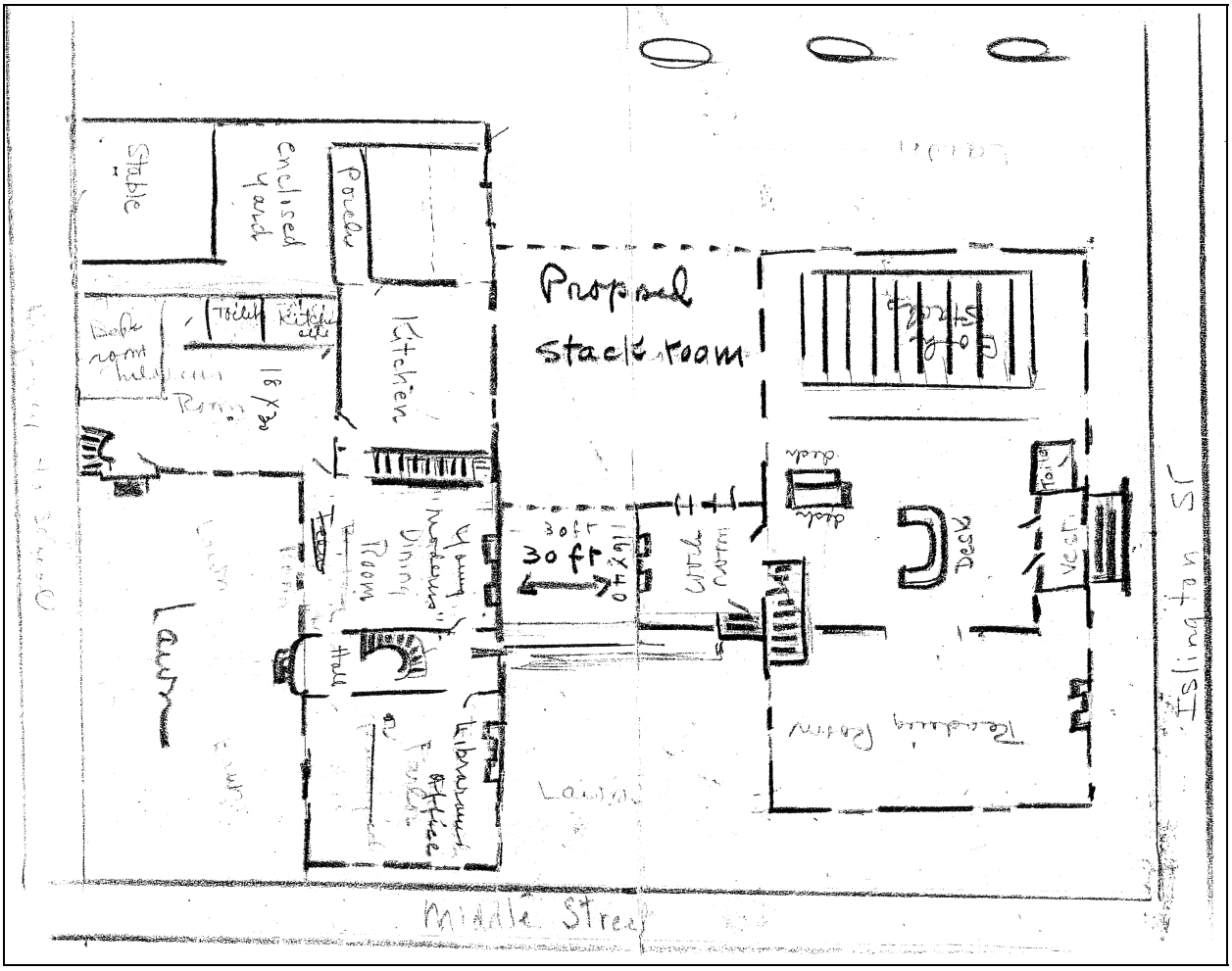


Figure 6
Tentative room-use plan by Dorothy Vaughn, Librarian, ca. 1953. Note the stable is still extant. The plan also includes a proposed stack room addition between the two buildings that was never built.

Historic Photo 12
"Academy Corner," ca. 1950, before construction of 1954 connector between the Academy Building and the Morton-Benedict House. Collection of the New Hampshire Historical Society Library.

Historic Photo 13
Portsmouth Public Library 1954 connector between Morton-Benedict House and old Academy Building, ca. 1958. Collection of the New Hampshire Historical Society Library.

Historic Photo 14
Interior of 1954 Connector designed by Maurice Witmer, looking north towards Academy Building, visible through open door. Portsmouth City Report, 1954-1959.

In 1954 work finally began to increase library space. In that year a one-story Colonial Revival addition or breezeway, designed by Witmer, was constructed, connecting the Academy Building and the Benedict House (Historic Photo 13, Historic Photo 14 on page 60).[139] The "browsing room" was to house books and serve as a study and reading room.[140] The renovation of the Morton-Benedict House, referred to as the Library Annex, was completed the following year. By 1958 four rooms in the Morton-Benedict House were in use as new library spaces (see Appendix E: 1974 Existing Use and Circulation plans). The first-floor Children's room in the front ell was decorated in soft pink and gray, used for Grades 1-6. The first-floor west room, the Junior High Room was decorated in gleaming yellow. Miss Vaughan's office was the first-floor east room and the Portsmouth room occupied the second-floor east room.[141] The room usage in the Benedict House remained this way until the completion of the large addition in 1976.

[139] The Portsmouth construction firm Landers and Griffin did the work on the new addition.
[140] 2 February 1954, PPL newspaper clippings.
[141] 17 March 1958, PPL newspaper clippings.

Historic Photo 15
Rare photograph looking southeast showing wings on Morton-Benedict House and west elevation of ca. 1890 front ell, taken ca. 1958. Collection of the New Hampshire Historical Society Library.

Historic Photo 16
Academy Building and Morton-Benedict House with 1954 one-story connector, ca. 1959. Portsmouth City Report, 1954-1959.

Historic Photo 17
West room, Morton-Benedict House, date unknown. Collection of New Hampshire Historical Society Library.

Between 1955 and 1975 the library made a number of modest changes to the Academy Building and the Morton-Benedict House. In 1959 new exterior railings were installed at the Morton-Benedict House.[142] Over the next several years the heating systems were converted to oil heat, new steel books stacks replaced the 1896 ones in the Academy Building, and new fluorescent lighting was installed.[143]

[142] 1 June 1959, PPL newspaper clippings.
[143] 26 January 1963, PPL newspaper clippings.

Historic Photo 18
Isles of Shoals Room, Portsmouth Public Library, in west chamber, Morton-Benedict House, ca. 1965. Courtesy of Portsmouth Public Library.

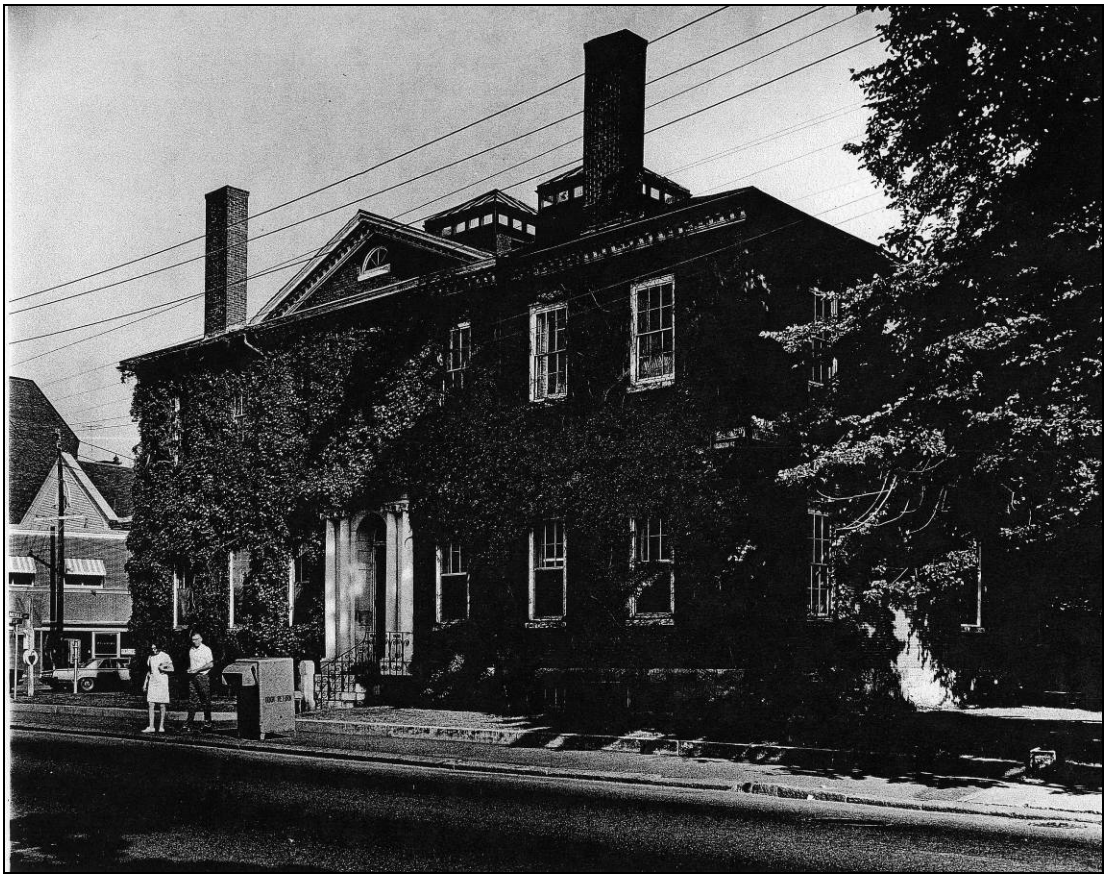
By the mid 1960s space was again an issue, initiating a multi-year discussion on what to do about the library facility. Some proposed moving to other larger existing buildings, such as the old Post Office on Pleasant Street. In June 1967 the Library Trustees hired Kenneth R. Shaffer, professor of library science at Simmons College, to do a survey of the library. Shaffer was to examine the physical plant or "look over the local library, and advise … whether it would be feasible to build an addition to it, or perhaps build an altogether new structure." Shaffer was to give his findings to city officials and City Council on June 30. The examination was "part of a continuing study being made to improve the library, based upon recommendations of a State Library survey team which found the local establishment lacking in a number of areas."[144] Shaffer concluded the city needed a new library but first the institution needed to improve its image and increase usage and the book budget.[145] By February 1968 plans costing $2,550 were made for interim improvements such as increasing space, strengthening lighting, and improving

[144] 20 June 1967, PPL newspaper clippings.
[145] "City Badly Needs Library Building," 1 July 1967, PPL newspaper clippings.

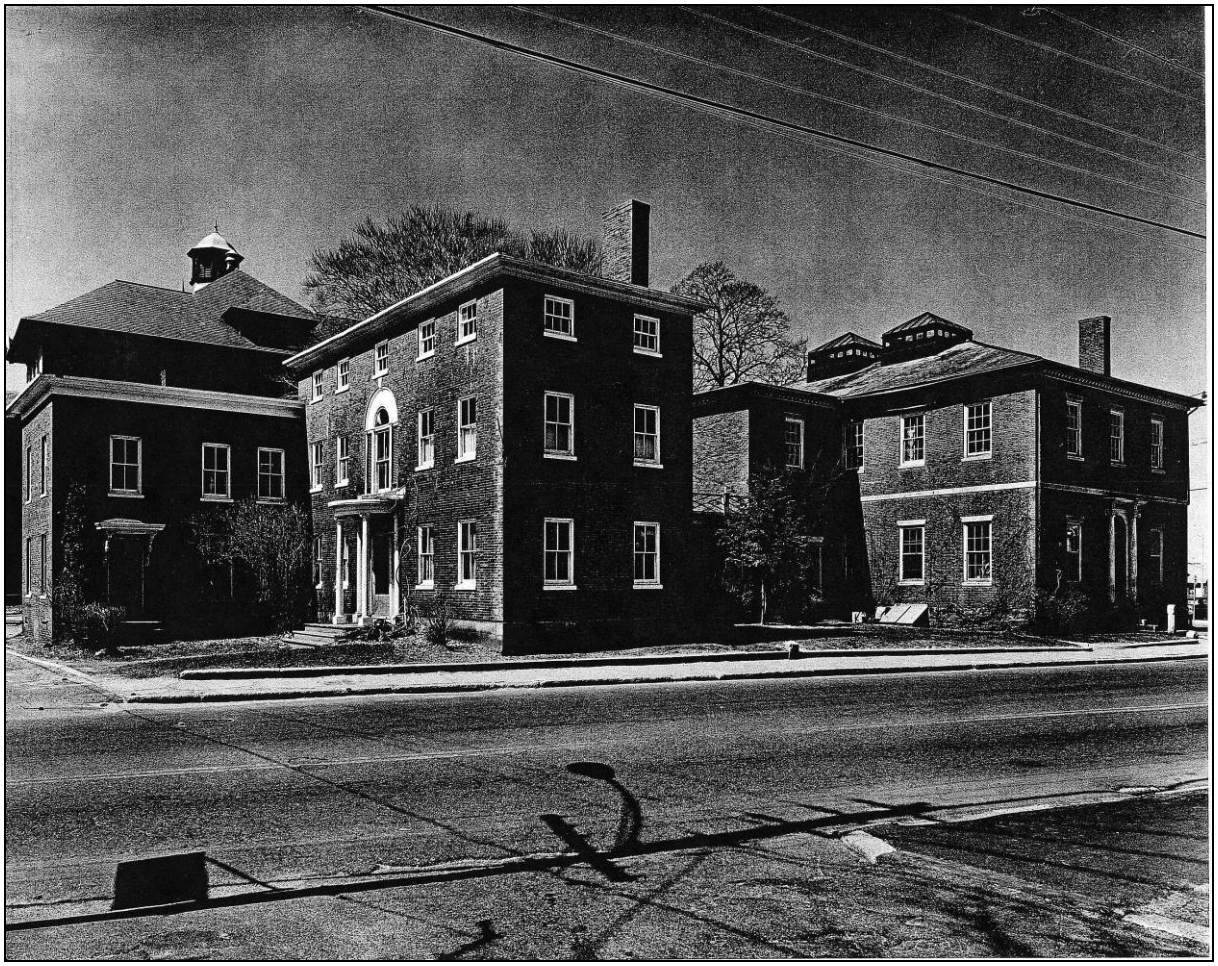
the attractiveness of the library.[146] Meanwhile various sites were proposed for the location of a new library building, including in the Vaughan Street urban renewal area. In the end, however, the city took no further action for the time being. In fact, editorials began to appear, questioning the need for a new library building.

The need to expand the library, however, never fully abated and in fact increased over the next several years. In early 1973 plans were discussed to demolish the Academy and the Benedict House to allow construction of a new library building on the site. Fortunately for the town of Portsmouth "the availability of Federal historic preservation funds made renovation of both buildings a viable and politically justifiable alternative."[147] In late 1973, the City of Portsmouth, with the assistance of a $55,000 National Endowment for the Arts grant hired the Boston architectural firm Stahl/Bennett to prepare an expansion program for the public library facilities. The study was done with the assistance of the New Hampshire State Librarian and the New Hampshire State Historic Preservation Officer and the proposed program included the preservation of two of Portsmouth's significant early nineteenth-century brick structures and their continued use as part of the public library. Retention of and continued use of the two historic structures presumed the availability of federal funding assistance for the building project.[148]

[146] 20 February 1968, PPL newspaper clippings.
[147] George Gilman to Richard Mehring, 23 June 1975, Benedict House and Portsmouth Public Library Records, Cultural Resources, Division of Historical Resources, New Hampshire. Also in 1973 the two buildings were listed in the National Register of Historic Places.
[148] Ibid.



Historic Photo 19
Portsmouth Public Library (old Academy), 1974. This photo documents the building shortly before the 1975-1976 addition. The photo was included in the Portsmouth Public Library Expansion Program Report prepared by Stahl/Bennett.



Historic Photo 20

Portsmouth Public Library, 1974. This photo documents the buildings shortly before the 1975-1976 addition. The photo was included in the Portsmouth Public Library Expansion Program Report prepared by Stahl/Bennett.

Historic Photo 21
Portsmouth Public Library (Morton-Benedict House), 1974. This photo documents the Morton-Benedict House shortly before the 1975-1976 addition. The photo was included in the Portsmouth Public Library Expansion Program Report prepared by Stahl/Bennett.

1974-1976: Expansion Program

The expansion project prepared by Stahl/Bennett called for a modernist addition constructed between and joining the two historic structures (see Appendix E: 1974 Proposed Expansion Plans; and Stahl Associates as built plans A1-A7). The construction project added 10,200 square feet to the existing library space. Frank C. Adams, of the Boston firm Stahl-Bennett, Inc. was the project architect and the Ricci Construction Co., a well-known Portsmouth builder, was the general contractor. The new L-shaped addition was to house the primary entries on the east and west elevations, the Children's' Library, Administrative Offices, and a large open circulation area housing the reference collection, exhibition space, and the circulation desk, among other things (see Appendix E: 1974 Proposed Design Concept Plans—first and second floors). Construction of this large addition required some significant alterations to the exterior, notably demolishing the mid-nineteenth century two-story brick ell on the Academy Building, the 1954

one-story connector between the two buildings, and the wing and front ell on the Morton-Benedict House (see Appendix E: 1974 Plan—Areas To Be Demolished). The project however called for the preservation of early landscape features, notably three 150-year old copper beach trees.

The construction began in the fall of 1974 and was completed in eighteen months; the new library opened on 28 March 1976. The final cost was about $770,000, funded from various sources including $90,000 from the National Park service for historic preservation of the Academy Building and the Morton-Benedict House.[149] Work on the interior of the Academy Building was extensive, restoring some 1896 features but also incorporating modern features.[150] The new design most significantly opened up the interior. The mezzanine was refurbished and

> new sections of balcony surrounding it were crafted to match exactly one small section that remained…. Glass panels were ripped away to open up the skylight, and the full height of the lofty interior, and a magnificent staircase to the ground floor was restored with its lower section turned to meet federal safety regulations. Even the walls have been painted to match the original color.[151]

Additional interior work included the removal of the 1896 skylight penthouses though the wells on the interior were retained and light in them was to be "reflected up from a matte white suspended fixture."[152] The design for the new railings, posts, balusters, and stringers at the top and bottom of Academy stair and at the second floor opening were to be reconstructed based on an extant original section. To accommodate modern design codes and facilitate interior circulation a new return on the stair, turned 90 degrees, was designed with the reuse of existing stair sections, notably the rail, balusters, newel post and stringer. Window openings in the area of the new addition were to be bricked on the exterior with a veneer only and thus read as

[149] "New Library opens doors tomorrow," *The Portsmouth Herald*, 27 March 1976.
[150] At the time of the 1975 construction, evidence was uncovered on the second floor wall near the ell of some wiring thought to have been a bell system of some sort. Personal conversation with Sherm Pridham, 9 June 2008.
[151] Ibid.
[152] "Memorandum for Record—Portsmouth Public Library, Change in scope of work to meet NPS requirements," Frank Adams, 8 August 1975, Benedict House and Portsmouth Public Library Records, Cultural Resources, Division of Historical Resources, New Hampshire.

windows, with closed blinds.[153] The 1896 cast-iron columns were supplemented with additional steel columns and both encased together.

Comparatively fewer alterations were made to the Morton-Benedict House. The removal of the wing and front ell concentrated the majority of alterations along the west elevation. A new west wall was constructed, a dormer on the west roof slope was removed [see Appendix E: Stahl Associates Plan A5], the stair between the second and third stories along that elevation was filled in, as was the window on the third floor. To accommodate access between the new addition and the second floor a window on the north elevation was converted to a doorway. In addition a window at the third story on the north wall was filled in. Insertion of an HVAC system at the third story represented the most obtrusive alteration to the house's interior. All 2/2 sash on the first and second stories was replaced with 6/6 sash.

In May 1977 the Morton-Benedict House, along with the now connected Portsmouth Academy building, became protected through certain historic preservation restrictions outlined in a Historic Preservation Deed from the City of Portsmouth to the State of New Hampshire.[154] In December 2006 the Portsmouth Public Library moved into their new building on Parrott Avenue, on the site of the former Portsmouth Armory. As part of the Memorandum of Agreement between the City of Portsmouth and the New Hampshire State Historic Preservation Officer for the construction of a new public library the existing Historic Preservation easement for the two historic buildings is to be strengthened by modifying the existing Historic Preservation Deed and extending it for a period of 99 years from date of execution and recording it at the Rockingham County Registry of Deeds.

In January 2008 the Portsmouth Historical Society leased the buildings for three years with hopes of a long term lease when it raises benchmarks totaling $1,000,000. The Academy Building and 1975 addition spaces are now used as an exhibition space and the newly established city-wide Discover Portsmouth Center. The Morton-Benedict House and other spaces in the 1975 addition may be sublet with the proviso that tenants of the historic house meet the conditions of state preservation covenants.

[153] Ibid.
[154] RCD 2312/1184, 17 May 1977. The protection was for forty years.

ARCHITECTURAL AND SOCIAL CONTEXT FOR THE PORTSMOUTH ACADEMY AND THE MORTON-BENEDICT HOUSE

The construction of these purpose-built structures coincides with the rationalization and segregation of the urban landscape, with the separation of the residential, commercial, and industrial landscape and the emergence of a large number of purpose-built institutional structures. In Portsmouth the development of the western section of town, including the sites of the Academy Building and the Morton-Benedict House paralleled and illustrated the emergence of this segregated landscape in the early Republic. At the same time at the local level the impact of a series of devastating fires in Portsmouth in the early decades of the nineteenth century likely contributed to the selection of brick for as building material for these two buildings. In the case of the Morton-Benedict House the use of brick may have been influenced also by Morton's desire to make a statement regarding his status with the local community.

The Crafts Community In The Piscataqua Region In The Early 1800s[155]

The design and construction of the Portsmouth Academy (1809) and the Morton-Benedict House (ca. 1811) were possible because of the presence in coastal New Hampshire of a community of craftsmen who had mastered the new federal architectural style, had developed experience in working with newly fashionable building materials, especially brick, and had developed a trade network that allowed a number of skilled workers to be assembled, when needed, to undertake large construction jobs. Like designers and building tradesmen in other coastal communities of New England, the coastal New Hampshire fraternity of builders relied on personal acquaintanceship, on information from books, and on travel within the region to familiarize themselves with architectural developments throughout the coastal community and beyond.

The craftsmen who dominated the federal era in Portsmouth were mostly younger men who had been born in the 1760s and 1770s. As the eighteenth century waned, this new generation supplanted an older network of craftsmen who had established and maintained a similar network

[155] James L. Garvin, State Architectural Historian, New Hampshire Division of Cultural Resources, prepared the following sections: *The crafts community in the Piscataqua Region in the early 1800s*, *The advent and development of the federal style before 1810*, *The introduction of brick construction in Portsmouth*, *James Nutter as a builder-architect*, and portions of *Architectural context and construction history of the Portsmouth Academy Building*. Preservation Company wrote all the other sections with additional input from James L. Garvin.

of builders prior to the Revolution, constructing many of the grand Portsmouth houses of the 1760s. Among the leaders of the older generation were Michael Whidden III (1731-1818), Samuel Hart (1701-1766), and his son Daniel Hart (1741-1791) among the joiners; John Mills (1692/3-1780), turner; and Ebenezer Dearing (1730-1791), carver. At least one joiner, Ebenezer Clifford (1746-1821) of Exeter, bridged the transition between the two generations and between the Georgian and federal styles, working in the earlier style in the Governor John Langdon House (1786) and continuing to work after 1800 in the federal style in houses like the Rundlet-May House (1807). In some cases, members of the newer generation who gave form to the federal style in and around Portsmouth are known to have served apprenticeships with leaders of the older generation. As many as four or five generations of continuity in the building trades can be traced in a few of these builders' families and the apprentices who served with the scions of these families.

The ability of the region's younger craftsmen to come together and construct a project on a large scale was first tested in 1800. At the Portsmouth town meeting of March, 1800, the voters considered a warrant article that proposed the construction of a new market house on the Parade, diagonally opposite the eastern end of the State House. Within two weeks, a committee had reported favorably on the possibility of constructing such a building. The new market, which would largely supplant an older waterfront market house on Spring Hill, was to be two stories high, 80 feet long, and 30 to 40 feet wide. Although the report of the committee, as recorded, did not specify the materials for the structure, it is clear that the tacit assumption was that this would be Portsmouth's first public building of brick. In keeping with the current Boston practice, the building committee recommended that "the Roofs of the building . . . be cover'd with Tar & Gravel, & be render'd in other Respects as secure against fire as possible."[156]

As built, the market house evidently has a low hipped roof covered with shingles. As noted previously, it is possible that the shingled roof of the market house was protected by a coating of tar and gravel. In any case, flat or slightly pitched composition roofs would soon make their appearance in central Portsmouth.

[156] Portsmouth Town Records, 3 (1779-1807): 389 (April 7, 1800); Ibid., 3: 391. The current Boston practice of covering buildings with composition (tar and gravel) roofs is cited in *A Volume of Records Relating to the Early History of Boston, Containing Boston Town Records, 1796 to 1813*, pp. 3, 139.

The first story of the market house, arcaded along the sides in the traditional manner of market buildings, was twelve feet high. The second story, containing a public auditorium soon named "Jefferson Hall," rose another fourteen feet. The market contained ten stalls, four of them reserved for the use of itinerant country sellers. The building was constructed of 145,000 bricks, which were laid in the remarkably short period of thirty-nine days. The market house cost $7,565.90.[157]

The bricks for the structure were supplied by Abraham Martin and George Walker. Walker would later supply the majority of the bricks for the Portsmouth Academy building. Evidently not accustomed to firing such a large quantity of bricks at one time, Martin and Walker were in danger of losing money on their contract until the town voted a stipend of $100 in addition to their $840 contract price.[158] Eleven bricklayers and stonemasons, of whom William Marden (1755-1838) was the highest paid, constructed the walls of the market at a cost of about $830. Twenty joiners were employed on the building, representing an early instance of the recruitment of a large crew of craftsmen for a major building project. The joiners' work cost a total of $1,461.91. Chief among the joiners was Bradbury Johnson (1766-1819) of Exeter, who with his neighbor Ebenezer Clifford had been the builder of the Phillips Academy building (a prototype for the Portsmouth Academy building) in 1794-6, and of the First Parish Meeting House in 1798-9. As a builder-architect, Johnson would figure prominently in the advent of the federal style in Portsmouth and, following a devastating fire in 1802, in the design of other brick buildings.

At four o'clock on the morning of December 26, 1802, as the town slept, fire burst through the back of an old gambrel-roofed structure that stood opposite the eastern door of the State House and served as the New Hampshire Bank and the insurance office of prominent merchant John Peirce. The flames reached a great height before their discovery, and quickly began an inexorable progress northward toward the Piscataqua River. Over sixty individual structures and ten rows of buildings were destroyed. The new market house, standing close to the origin of the

[157] Nathaniel Adams, *Annals of Portsmouth* (reprint edition, Hampton, N. H.: Peter E. Randall, 1971), p. 319; account, "Town of Portsmouth to the Committee for Building the Brick Market," Baker Library, Harvard Business School, MSS: 713 1800-1802 P853.
[158] Portsmouth Town Records, 3 (1779-1807): 408; account, "Town of Portsmouth to the Committee for Building the Brick Market," entries 1, 146, 147.

fire, was gutted; only its brick shell remained standing. "The whole beauty of the town is gone! is gone!!" lamented the *New-Hampshire Gazette*.[159]

Portsmouth responded quickly to the disaster. In 1803, the New Hampshire Fire and Marine Insurance Company was incorporated to insure buildings against just such fires as had devastated the town, as well as to underwrite policies on the fleet that was Portsmouth's lifeblood. The new company needed an office, and on April 1, 1803, several company members drafted a letter authorizing the purchase of three choice lots on Congress and Market Streets, in the area swept by the fire. The wording of this letter foretold the architectural future of the center of Portsmouth: "These lots are to be purchased for the purpose of erecting handsome Brick Buildings which it is expected will belong to the incorporation."[160] The rebuilding of the center of Portsmouth by this company, and by a multitude of merchants and private property owners, drew upon all the building talent that was available in the region and greatly advanced the development of the crafts community in Portsmouth and the surrounding area.

Following the fire of 1802, merchant John Peirce, whose family had owned land on Congress Street for a century, purchased most of the land east of his hereditary lot at the corner of Congress and High Streets. Peirce was willing to sell to others, and divided his new holdings into five lots that were purchased by six parties in March 1804.[161] Lot No. 2, 25' wide and 45' deep, was bought by the New Hampshire Fire and Marine Insurance Company, whose directors had already committed to building "handsome Brick Buildings."[162]

Officials of the insurance company turned to Bradbury Johnson, formerly of Exeter and previously the chief joiner on the Portsmouth Market House, for plans for their building. In April 1804, Johnson submitted a bill of $30 from Pepperrellborough (now Saco) in the District of Maine for "moddling and drawing" the office.[163]

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[159] *New-Hampshire Gazette*, December 28, 1802.
[160] Benjamin Brierley, John Rindge and Thomas Brown to the "Committee for effecting the incorporation" of the New Hampshire Fire and Marine Insurance Company, April 1, 1803 (Portsmouth Athenaeum).
[161] Rockingham County Deeds, 165/377, 380, 383, 387; 167/24.
[162] See "Plan of Sundry lots of land in the town of Portsmouth . . . Surveyed June, 1803 by John Stokell," Portsmouth Athenaeum, and a similar plan facing page 1 of Rockingham County Deeds, Vol. 165, but numbered as page 376 of that volume, showing the final subdivision of land as effected by the deeds cited in the footnote above.
[163] New Hampshire Fire and Marine Insurance Company bills, No. 71, Portsmouth Athenaeum.

Johnson's activities just before and after submitting this design illustrate the nature and enterprise of the growing crafts community in coastal New Hampshire, and as far east as present-day Saco, by the early 1800s. The years around 1800 were busy ones for Johnson. In May, 1801, he and four journeymen worked on a wooden store in Dover for Richard Tripe, an inventive carpenter who would soon join Ebenezer Clifford of Exeter in experiments with a diving bell. The following month, Johnson and several associates incorporated themselves as "Proprietors of the Exeter Aqueduct."[164] In August 1802, prior to the Portsmouth fire that generated so much new work, Johnson sold his property in Exeter and moved to Pepperrellborough (now Saco) in Maine.

The bills for the construction of the New Hampshire Fire and Marine Insurance Company reveal the variety of talent that was assembled to create the building that Johnson "moddled" and drew. Most of the bricks for the building, some 92,000, were supplied by Jeremiah B. Mooney of Dover, with a few thousand special bricks shipped from Boston or supplied by other local brickyards.[165] Among the masons who, as a group, were paid $562.92 for their work, was Daniel Blasdel, who had also worked on the Portsmouth Market House in 1800. Others included Jacob Nutter, who had also worked on the market house, George and William Plaisted, and Nathaniel Neel.[166] William Dearing (1759-1813), the region's leading carver since the death of his father, Ebenezer, in 1791, submitted a bill of $61.00 for the "4 pair of composed [Composite] capitals" and "4 rounds and 4 Ovels" which ornament the front of the insurance office.[167] Dearing would later carve the capitals for the two doorways of the Portsmouth Academy building.

The chief joiner of the insurance office, soon to emerge not only as the "head of his craft" in Portsmouth but also as an inventive designer of local structures, including the Portsmouth Academy building, was James Nutter (1775-1855). Nutter worked in company with four other joiners on most of the insurance office, but in March 1805 was individually paid $160 for

[164] Rockingham County Deeds, 141/73; 145/260-61; 161/273; *Laws of New Hampshire*, 7:29-30.
[165] New Hampshire Fire and Marine Insurance Company bills, No. 8, 15, 22, 33, 55, Portsmouth Athenaeum.
[166] Ibid., Bills No. 88, 88a.
[167] Ibid., Bill No. 79.

"Finishing the Fire & Insurance Office Chamber" under a separate contract.[168] This room, a first-floor meeting place for officials of the company, individual underwriters, and customers (and now the reading room of the Portsmouth Athenaeum), originally had two fireplaces on opposite walls, one of which has been removed and the other of which was replaced by an elaborate mantelpiece in the Colonial Revival style. The remainder of the room is unaltered, however, and includes an intricate cornice that may have derived its design from local prototypes and from plates in Asher Benjamin's *Country Builder's Assistant* (1797), already in its fourth edition when the insurance office was under construction.

As components of Portsmouth's first concerted effort at large-scale rebuilding, the buildings flanking the insurance office provided employment for scores of craftsmen and undoubtedly stimulated an exchange of ideas on style and on the still unfamiliar problems of large-scale construction in brick. One joiner who, like James Nutter, derived much work from the project was John Miller (1773-1813). Nutter would soon partner with Miller in finishing a house for John Bowles near the North Mill Dam, and Miller would serve as the leading joiner in the completion of the Portsmouth Academy building, for which Nutter drew the plans. Miller later became the second highest paid joiner in finishing St. John's Church, earning over $700 for his work there—roughly equal to his income as chief joiner on the Academy building.

Miller appears to have served as general contractor for the large corner building of merchants Nathaniel A. and John Haven, immediately east of the insurance office. In November 1804, the Havens credited Miller with $1,239.41 for the "Brick Stores in Congress Street"—a sum so large in comparison with the joiner's work on adjoining buildings as to imply that Miller served in a supervisory capacity on the Haven stores, as well as doing most of the woodwork.[169] James Rundlet, who built the 24-foot-wide store adjacent to the Havens on the north, paid John Miller $25 to build a "Walk on top of [the] Brick Store per Agreement."[170]

The many joiners, masons, carvers, and other craftsmen who were brought into contact by the rebuilding of Portsmouth's Market Square after the fire of 1802 remained in contact as a regional fraternity of building tradesmen, capable of combining their skills, as needed, on any building

[168] Ibid., Bill No. 87.
[169] N. A. and J. Haven, Ledger PL No. 3, New Hampshire Historical Society, p. 193.
[170] James Rundlet, Ledger B, Historic New England, entry for December 17, 1804.

project. The construction of several of the better documented houses in the coastal region illustrate the way in which the building trades of Portsmouth, Exeter, Dover, and other nearby New Hampshire communities could coalesce into crews to undertake specific tasks.

In 1806, William Hale, a Dover merchant, entered into an agreement to build the first three-story house in his hometown. Edward Pendexter of Madbury (1778-1843) and his brother George (1780-1856) of Dover signed an agreement with Hale obligating them to "find every material & raise a frame for a house . . . agreeable to a plan drawn by Bradbury Johnson" and to enclose the frame, roof and clapboard the house, and complete all the exterior joiner's work and window sashes.[171] After the Pendexters and their crew of nine journeymen had fulfilled their contract and completed the exterior of the house, Hale employed some thirteen other joiners to finish the interior. When the time came to complete the entries (stair halls) of the house, Hale employed a special crew led by Hilliard Sanborn (1765-1836) of Kensington, who had previously worked alongside Bradbury Johnson on a bank building in Portsmouth. At the end of October, 1806, Hale "Dischargd Sanborn & his Crew, Entry being finishd." By the following summer, Sanborn would be working on the Rundlet-May House and St. John's Church in Portsmouth.

The Rundlet-May House, owned by Historic New England, is one of the best documented federal period houses in New Hampshire. The supervisor of its construction was the sixty-one-year-old Ebenezer Clifford (1746-1821) of Exeter, with whom Bradbury Johnson had worked on the Exeter Academy building and the First Parish Meeting House. By December, 1807, a total of twenty-three joiners had expended some two thousand man-days on Rundlet's new house. Many of the men employed by Rundlet, and indeed many of his suppliers of building materials, seem to have come from the vicinity of Exeter, Rundlet's birthplace.[172] Rundlet's employment of Exeter-area joiners like Ebenezer Clifford, Hilliard Sanborn, James Folsom and Joseph Jewett Hoit served, as had a similar pooling of regional talent in the rebuilding of Market Square after the fire of 1802, to ensure an exchange of ideas and skills between Exeter and Portsmouth, then the two most vigorous towns of the Piscataqua region.

[171] Contract, February 6, 1806, William Hale Papers, New Hampshire Historical Society.
[172] James Rundlet, daybook containing accounts for the construction of the house, Rundlet Papers, Historic New England.

The Advent And Development Of The Federal Style Before 1810

The first harbinger of the federal style in Portsmouth was the great brick dwelling of Woodbury Langdon (1738/9-1805), built on present-day State Street and supplanted by the later Rockingham Hotel. Described since the nineteenth century as having been built around 1785, at the same time as the house of Woodbury's younger brother John on Pleasant Street, the house is now known to have been still incomplete in 1793. On September 17th of that year, a member of the Manigault family made a diary record of a trip to Portsmouth:

> I went to see a House building by M[r]. Woodberry Langdon, brother of M[r]. John. It will be one of the most elegant in America. The front of Philad[a]. Bricks. Dimensions, as one of the Workmen told me 54 by 47. The largest Room below, an Octagon of 30½ by 20. Over it a room of the same Dimensions, but only one end Octagon.[173]

A reference in 1871, when the building was remodeled and enlarged as a hotel, describes the Philadelphia brick façade as of "pressed" bricks, and still in excellent condition.[174] Woodbury Langdon was familiar with Philadelphia, having traveled there in 1791 to serve as a commissioner to settle Revolutionary accounts between the United States and the individual states.[175] Langdon would thereby have informed himself about the range of bricks that were being manufactured in Philadelphia on the eve of his beginning construction of the first great brick edifice in Portsmouth since the Macpheadris-Warner House.

Woodbury Langdon's new house was a three-story brick dwelling with a five-bay façade, a hipped roof, hammered granite underpinning, walls laid in Flemish bond, and stringcourses, evidently of marble, at each story. While the overall form of the dwelling prefigured that of the classic three-story federal-period dwellings of Portsmouth, the house differed from later examples of the style in having the center of its façade treated as a pavilion. The central three bays projected forward a few inches, and were capped by a low-pitched triangular pediment with a semicircular arched window in its tympanum, much like that of the later Portsmouth Academy

[173] Diary entry for September 17, 1793, "Tour to the North in 1793&4, and 1801," by a member of the Manigault family (The South Caroliniana Library, University of South Carolina). This reference was kindly supplied by Richard C. Nylander.
[174] *Portsmouth Journal*, June 3, 1871.
[175] *Provincial and State Papers of New Hampshire*, Vol. 21 (Concord, N. H.: State of New Hampshire).

building. The house was remarkable in that many of its features, from the front doorway to the interior detailing, derived from William Pain's *The Practical Builder* (London, 1774; Boston, 1792), a British architectural book that fully reflected the style of the eighteenth-century English architect Robert Adam.

In 1871, when new owner Frank Jones remodeled and enlarged the Woodbury Langdon House (which had served as a hotel since the 1830s) as a more modern facility, he retained the octagonal room described in 1793, and the room remains in the building. Much of the woodwork in this room appears original, although some features clearly date from the late nineteenth century or even later. The octagonal room is the earliest surviving artifact of the advent of the Adamesque style in New Hampshire. Introduced through British sources, that style would quickly evolve, through local innovation and adaptation, into the American federal style.

Each angle of the octagonal room is emphasized by a fluted pilaster, and each pilaster bears a carved capital that departs radically from any of the five classical orders. The distinctive nature of these capitals reveals their source. The carved elements closely follow the design for a "Modern Composed Capital," Plate 22 in William Pain's *The Practical Builder* (London, 1774; first Boston edition, 1792).[176]

The earlier books of British author William Pain (c. 1730-c. 1790), such as his *The Builder's Companion* (1758) had offered designs and details that were strongly Palladian in character. But Pain's *The Practical Builder* of 1774 was largely Adamesque in inspiration. Republication of this book in Boston in 1792 by John Norman provided American craftsmen and patrons alike with a broad range of Adamesque designs in a local imprint, without the need to import the book from abroad.[177] Just as *The Practical Builder* immediately influenced Woodbury Langdon, it must have begun the transformation of the minds and the tool chests of New England's joiners

[176] Henry-Russell Hitchcock, *American Architectural Books* (Minneapolis: University of Minnesota Press, 1962), 74.
[177] Henry-Russell Hitchcock says of John Norman (p. 71), "Norman, who issued the first architectural book in America, Swan's *The British Architect*, in 1776, was born in England. He advertised in the *Pennsylvania Journal*, May 11, 1774, as 'Architect and Landscape Engraver.' Apparently he never practiced architecture here, but was active first in Philadelphia and after 1780 in Boston as an engraver. In 1792 he brought out the first American edition of William Pain's *The Practical Builder*."

soon after its local appearance. *The Practical Builder* exerted a crucial and visible influence in the evolution of the early federal style in New England.

The influence of William Pain's Adamesque designs was doubled in 1794, when William Norman, John Norman's Boston associate, issued an American edition of Pain's relatively new *The Builder's Pocket-Treasure* (London, 1793). While this book was smaller and less lavishly illustrated than *The Practical Builder*, it contained several plates that illustrate variations on the Pain-type guilloche, which is widely seen as an ornament in federal-style work in New England and demonstrates this book's use here. Pain's influence in North America was tripled in 1796 when William Norman issued an American edition of his *The Practical House Carpenter* (London, before 1788).[178] All three of these influential Adamesque British sources were thus placed in the hands of Americans before Asher Benjamin issued the first edition of his *The Country Builder's Assistant* in 1797.

The plates of Pain's *The Practical Builder* and, a bit later, *The Practical House Carpenter*, introduced ornamental concepts that became hallmarks of the federal style as seen in the Piscataqua region and throughout New England. Based on the contemporary practice of Robert Adam and other British designers of the period, Pain's ornament is repetitive, often taking the form of leafage carved or cast into the surface of crown moldings. One of Pain's favorite devices is the use of repeated gouged flutes to enliven flat, vertical surfaces that would have been left plain in Georgian design. Other Pain hallmarks are fret dentils or drilled holes, often in combination. Pain thus suggested simple means of providing a dazzling visual effect that was unseen in all but the most richly carved examples of earlier work. In combination, these details create a delicate, busy surface that is noticeably distinct from the heavy moldings and plain flat surfaces of Georgian detailing.

Architectural guidebooks that were favored during the Georgian period had illustrated mantelpieces that were massive and often sculptural in design. By contrast, Pain offered

[178] Hitchcock says of William Norman (p. 72), that Norman described himself on the title page of *The Builder's Easy Guide* (1803) "as 'Book and Chart-seller.' He later issued William Pain's *Builder's Pocket-Treasure*, Boston, 1794, and Pain's *Practical House Carpenter*, Boston, 1796, in which title page he is described as "Bookseller and stationer." As he had the same address as John Norman from 1798 to 1805 he was probably a relative and John Norman may well have engraved the plates in the three books William issued if indeed John were not also the compiler of this one [*The Builder's Easy Guide*], as well."

mantelpiece designs that utilized delicate colonnettes and thin cornices and shelves, often with a few highlights of delicate carving or cast composition ornamentation that portrayed floral designs or idealized classical figures. Pain's lighter designs could be fashioned by a joiner without the need to add expensive carving. For those who desired a semblance of carving in the neoclassical style, cast composition ornament was increasingly available from London, Philadelphia, and Boston.

New England abounded in curious and inventive joiners who seized upon the ornamental suggestions of William Pain and began to adapt them to the tools and materials that were locally available. In one extraordinary case, a native-born joiner transformed himself into an author whose books adapted Pain's ideas to New England practice. Asher Benjamin (1773-1845), a native of Connecticut, published his initial book in 1797, thereby becoming the first American to issue an original work on architecture. Benjamin's first volume was entitled *The Country Builder's Assistant: Containing a Collection of New Designs of Carpentry and Architecture, Which will be particularly useful, to Country Workmen in general*. The book was published in Greenfield, Massachusetts, a town in the Connecticut River Valley, and its thirty engraved plates document how far some of the ideas of Pain had spread by 1797. As a joiner, Benjamin wrote his books for his fellow craftsmen, conveying in published form the kind of information that must have been passing among the building fraternity by word of mouth, or by example, since Pain's ideas had first arrived in New England.[179]

Benjamin illustrated many ideas that are recognizable as hallmarks of federal-style detailing, in contrast to Georgian detailing. His four- or six-panel doors have flat panels, not feather-edged or raised panels, on their "best" sides, and often, as in the Morton-Benedict House, on both sides. Plates in *The Country Builder's Assistant* illustrate several patterns for delicate mantelpieces in the neoclassical mode, two of them embellished with swags of flowers or classical urns. While such ornamentation might be executed in wood by experienced carvers like Samuel McIntire of

[179] For a recent summary of Asher Benjamin's influence in the Connecticut River Valley, his early locale, see J. Ritchie Garrison, *Two Carpenters: Architecture and Building in Early New England, 1799-1859* (Knoxville, Tenn.: University of Tennessee Press, 2006). For more extended analysis, see Jack Quinan, "Asher Benjamin and American Architecture," *Journal of the Society of Architectural Historians* 38, no. 3 (October 1979): 244-256; and Kenneth Hafertepe, "Asher Benjamin Begins: The Samuel and Dorothy Hinkley House," *Old-Time New England* 77, no. 266 (Spring-Summer 1999): 5-22.

Salem, Massachusetts, or William Dearing of Portsmouth, most joiners of the period would have bought molded "composition" figures or festoons, which were available from importers or from specialized manufacturers in Boston and Philadelphia, and then glued these details to the wooden mantelpiece or other interior features of a house.[180]

In addition to major features like exterior doorways and interior mantelpieces, *The Country Builder's Assistant* illustrated an array of smaller details. Benjamin's architraves, or casings for doors, windows, and fireplace openings, differ from their Georgian predecessors. Many of them are "double," having two flat surfaces separated by a molding, rather than one undivided band. Following the publication of Benjamin's book, double architraves began to be much more common in ordinary buildings, or at least in the best rooms of those buildings, as we see in the Morton-Benedict House. The result is that door, window, and fireplace casings of the federal period are much more complex and varied in design than those of the Georgian period.

Similarly, Benjamin adapted the cornice and chair rail prototypes illustrated in Pain's *The Practical Builder* and *The Practical House Carpenter*, translating them into designs of greater use to American joiners. Where Pain had shown moldings enriched with carving or with applied composition ornament, Benjamin left his moldings free of enrichment, knowing that few American craftsmen had access to such embellishment. To achieve an effect of complexity and pattern comparable to Pain's, Benjamin suggested decorating the flat surfaces with gouged flutes, with drilled holes, or with bits of molding cut to short lengths and applied to the surface like a lattice. Benjamin also illustrated the use of rope moldings and strings of wooden balls, both of which were apparently being manufactured by specialists and are often seen as parts of cornices and chair rails in more elaborate houses along the seacoast. In the Morton-Benedict House, for example, we find rope molding, applied reeds and gouge carving in the best (east) room on the first floor, and reeds and fluted moldings applied in alternating order as embellishments to mantelpieces on the west room of the first floor and the eastern chamber on the second story.

[180] Mark Reinberger, *Utility and Beauty: Robert Welford and Composition Ornament in America* (Newark, Delaware: University of Delaware, 2003).

In a cosmopolitan center like Portsmouth, it is easy to perceive the advent of the federal style in buildings like the Woodbury Langdon House and other great dwellings that soon followed it, but harder to differentiate the influence of a book like Benjamin's *Country Builder's Assistant* of 1797 from that of local stylistic practice and evolution during the late 1700s and early 1800s. With many craftsmen working side by side on so many jobs, as described earlier, it is inevitable that there was much discussion and emulation, in conjunction with the influence of books, among the joiners who worked in the region.

In any case, there followed in the years around 1800 a series of houses that crystallized the nascent federal style, as seen in the Woodbury Langdon House, into an accepted mode of designing and building locally and regionally. Regrettably, a number of the great houses of circa 1800 have been lost, depriving us of a detailed examination of the evolution of the new style during its formative years.

The most notable of the surviving dwellings of the early federal period is the house of John Peirce (1746-1814) at Haymarket Square in Portsmouth, built in 1799. The Peirce House is the first fully developed expression of the federal style, displaying fewer of the Pain-derived features that characterized the Woodbury Langdon House and more hallmarks of the type of ornamentation that would mark the many local houses built after 1800. In outward form, the house appears to be related to several earlier dwellings that Charles Bulfinch had designed in Boston, as well as to contemporary houses in Salem. The middle three bays of its five-bay façade project slightly forward to create a central pavilion. On the first story, the three door and window openings within the pavilion are set within semi-elliptical arches. The second and third stories of the pavilion are marked by four tall Ionic pilasters that support an elaborate entablature at the roof. The combination of an arched first story and pilastered upper stories clearly inspired Bradbury Johnson's design of the façade of the New Hampshire Fire and Marine Insurance Company office some three years later.

The interiors of the Peirce House introduced significant hallmarks of the new style. One of the most striking is a circular staircase placed near the front of the house, originally accompanied by a curved settee (now at Winterthur Museum) that was fitted to the niche at the base of the stairs. Fabrication of this type of staircase and handrail required a great deal of extra planning and

labor; the builder-architect Asher Benjamin devoted several plates and captions to the matter in his second book, *The American Builder's Companion* (1806); in 1795, he had been the fabricator of the first circular staircase in New England, in the State House at Hartford, Connecticut.[181] The Peirce staircase is the earliest surviving example of its type in the Portsmouth area, but its form was repeated thereafter in many (but not all) of the more ambitious houses, like that of cabinetmaker Langley Boardman (1803). The Peirce staircase may be considered the prototype for the three-story spiral staircase in the Morton-Benedict House.

The Peirce House displayed other features that would often be repeated in the following years. The stairhall and other areas of the dwelling have friezes decorated with chip carving of alternating flutes and rosettes. Other interior entablatures of the Peirce House incorporate carved swags, reeding, and acorn drops, all of which would later be seen in other local houses.

Helen Pearson, a Portsmouth artist of the early twentieth century, recalled that her great grandfather John Miller (1773-1813) "built" both the Peirce House and the Portsmouth Academy of 1809. While no single joiner "built" any one of the complex buildings of the early 1800s, a local newspaper as early as 1868 stated that "the Academy building was erected about sixty years ago. The builder was Mr. John Miller . . ."[182] Miller's role as the leading joiner on the Academy building is corroborated by the surviving construction accounts, so it may be assumed that he also played a prominent role in finishing the Peirce House, although he was under thirty years of age when it was completed.

The Peirce House includes chimneypieces of a style that would soon appear many times in Portsmouth. These fireplace enframements have mantelshelves and overmantel cornices supported by clusters of pencil-thin colonnettes that are hardly over an inch in diameter, but four or five feet tall. Sometimes, the bases of these attenuated columns are supported incongruously on tiny wooden balls. Asher Benjamin published designs that incorporated such balls in his *American Builder's Companion* of 1806, but the Portsmouth area was unusual in coupling such mantel designs with overmantel panels embraced by similar colonnettes, even thinner than those

[181] Asher Benjamin, *The Practice of Architecture*, reprint of the 1833 edition (New York: Da Capo Press, 1972), 93.
[182] *Portsmouth Journal*, October 17, 1868.

of the mantelpiece below. Architectural historian Fiske Kimball noted this peculiarity of local design in 1922, saying that

> The scheme of an overmantel flanked by an [architectural] order still persisted [after 1800] in outlying regions. This seems to have been especially the case in Portsmouth and its sphere of influence. The [John] Haven House in Portsmouth has several chimneypieces with pairs of slender colonnettes both below and above the mantel, and a suggestion of interlaces and festoons made with a drill.[183]

The use of thin columns for a mantelshelf, together with still thinner columns supporting a cornice and embracing an overmantel panel, is a distinguishing feature of the eastern parlor of the Morton-Benedict House, showing that such a design (although with single columns rather than clusters of extraordinarily attenuated columns) persisted in Portsmouth as late as circa 1811.

The John Haven House, referred to by Kimball, is one of many Portsmouth houses that do not survive from the early federal era. A notable group of such houses were built by the several sons of the Rev. Samuel Haven, minister of the South Congregational Church in Portsmouth. This group included the wooden John Haven House, which stood on Islington Street just west of the Academy, where a new high school was built in 1903; the brick Alfred Woodward Haven House, which stood on Congress Street northeast of the Academy, and was demolished during urban renewal around 1969; the brick Thomas Haven House, which stood at the corner of Middle Street and Richards Avenue, and was demolished in 1865 to make room for a more modern house; and most recently the wooden Nathaniel A. Haven House, which stood on High Street opposite the end of Ladd Street and was demolished in the winter of 1986-7 after being damaged by fire. Two Haven houses do survive: the three-story wooden Joseph Haven House on Pleasant Street at the corner of Richmond Street, and the brick Joshua Haven House on Islington Street, diagonally opposite the intersection with Summer Street.

Of the lost Haven houses, those of John on Islington Street and his brother and business partner Nathaniel Appleton Haven illustrated the range of decorative techniques that were employed by local craftsmen during the early 1800s. Interior photographs of the John Haven House, together with architectural elements that were salvaged at the time of its demolition, show that its interior

[183] Fiske Kimball, *Domestic Architecture of the American Colonies and of the Early Republic*, reprint of the 1922 ed. (New York: Dover Publications, 1966), 252.

architectural character was largely achieved through extensive use of chip carving. As described by Fiske Kimball, the John Haven house had overmantel panels that were decorated with swags and guilloches, all executed by the precise use of a carver's gouge. The Nathaniel Appleton Haven House, by contrast, was lavishly decorated with molded composition ornament, reportedly purchased from Boston. With the loss of the N. A. Haven House, the Joseph Haven House of circa 1800 on Pleasant Street took its place as the surviving house with the most elaborate composition ornament to be found in Portsmouth. A bedchamber on the second story retains a mantelpiece that displays enriched moldings, swags of flowers, Pain-type Ionic capitals, floral guilloches, and a central tablet with a reclining classical figure, all executed in composition. The same room has a deep frieze with repetitive floral festoons, and added composition ornament on friezes above the windows.

By 1810, at about the time when both the Academy building and the Morton-Benedict House were built, the regional fraternity of building craftsmen in the Piscataqua area had brought the federal style of architecture to full maturity. Those craftsmen who were responsible for the Academy building are well documented through the careful construction accounts kept by merchants John Haven and John McClintock, although subsequent interior modifications of the Academy have erased most of the features that might have been linked to the hand of a particular joiner. No building records have yet been found for the Morton-Benedict House, and not enough is yet known about the possible hallmarks of individual craftsmen to link specific features of that house to any one joiner.

Yet it is possible to state in general who the dominant local designers and craftsmen were in 1810. Prominent among them was Ebenezer Clifford (1746-1821) from Exeter, whose hand had helped to shape Portsmouth buildings at least as far back as the time of the construction of the John Langdon House in 1783-6. Clifford's presence in Portsmouth after 1800 is documented in his superintendence of the construction of the James Rundlet House in 1807-8. His further connection with Portsmouth is seen in his involvement with some of the Haven houses and in his apprenticing of his son George to Portsmouth cabinetmaker Langley Boardman in the 1790s—which in turn might suggest Clifford's involvement with the building of Boardman's elegant

house circa 1804.[184] By 1810, Clifford was sixty-four years old, so it is plausible to assume that his activity as a builder was diminishing.

Bradbury Johnson (1766-1819), who had worked on the Portsmouth Market House in 1800, designed the New Hampshire Fire and Marine Insurance Company building in 1803, worked on the New Hampshire Bank building in 1805, and designed the William Hale House in Dover in 1806, had moved to Pepperellborough in the District of Maine in 1802, yet returned to Portsmouth from time to time to work on buildings as late as 1816.

Hilliard Sanborn (1765-1836) of Kensington was a joiner who was widely employed in the Piscataqua region. He is documented as having worked on the New Hampshire Bank building (1805), St. John's Church (1807), and the James Rundlet House (1807-8) in Portsmouth, and on the William Hale House (1806) in Dover.

James Nutter (1775-1855), the designer of the Academy building, is well documented as the chief joiner of St. John's Church (1807), earning over $1,700 for his work there. At about the same time, Nutter built the still extant fence in front of James Rundlet's house, and constructed the unique double dwelling on North School Street for himself and blacksmith Christopher Rymes. Nutter seems to have worked with less intensity after about 1810, when he underwent a religious conversion and began to spend more time as a preacher.

John Locke, an enterprising joiner of whom there is little documentary record, oversaw the construction of the Portsmouth Universalist meeting house in 1807, probably providing the plan and specifications for this imposing building. At about the same time, Locke built the Larkin-Taylor House on Middle Street, next door to the Langley Boardman House, probably as an investment; Locke sold the house to Samuel Larkin in 1808. Later, in 1814, Locke was employed to draw the plans for the commandant's house, now called Quarters A, at the Portsmouth Navy Yard. This is a sophisticated dwelling (now somewhat altered), with a

[184] An especially strong bond seems to have developed between Ebenezer Clifford and Langley Boardman. Clifford apprenticed his son George to Boardman. After George Clifford fulfilled his indentures, he showed unusual enterprise by moving to Cuba, where he died in 1805 at the age of twenty-two. In an unusual tribute to his former apprentice, Langley Boardman named a son, born in 1810, George Clifford Boardman.

semicircular staircase placed behind a broad, unobstructed entry, and with the two first-story front rooms treated with projecting semicircular ends.[185]

John Miller (1773-1813), the chief joiner on the Academy building and (according to family recollection) a significant contributor to the building of the John Peirce House, is less well documented than other local craftsmen of the 1810 period. Miller was the second highest paid joiner in the building of St. John's Church, earning over $700—roughly equal to the value of his work on the Academy—for his labor on the church.

Jacob Marston (born 1786), probably a former apprentice of Ebenezer Clifford, served as the principal joiner on the James Rundlet House (1806-7) under the direction of Clifford as master builder. Marston was paid a total of $847.54 for his work, which including the finishing of the parlor. In 1808, Marston paid merchant Rundlet $6.00 for "New Architect," probably a copy of Asher Benjamin's *The American Builder's Companion; or, A New System of Architecture, Particularly Adapted to the Present Style of Building in the United States of America* (1806). In 1812, Marston served as the leading joiner and workman in enlarging and remodeling the Hart-Shortridge House on Deer Street, being paid $862.73½ for his work

Jonathan Folsom (1785-1825), another former apprentice of Ebenezer Clifford between 1800 and 1806, was recognized in his time and locale as an architectural prodigy much as his master had been before him. Folsom moved to Savannah, Georgia, at the end of his apprenticeship, apparently staying there until about 1810, whereupon he returned to Portsmouth. Folsom built a number of houses on speculation, mostly of brick. The earliest documented thus far is the three-story George Long House (1811) at the corner of Richards Avenue and Middle Street. Folsom was just becoming active as a designer and builder in his own right when the Morton-Benedict House was completed circa 1811. The design of the house suggests Folsom's involvement (see *Architectural context for the Morton-Benedict House*, below).

By 1810, when the Portsmouth Academy was ready to begin operation and the Morton-Benedict House was about to rise a few feet to the south, the leading building craftsmen of New Hampshire's coastal area (several of them listed above) had fully adopted the federal style of

[185] Plan for Quarters A, Y&D No. 6762, Portsmouth Naval Shipyard.

architecture, had in some cases become adept at designing buildings that fully expressed this new style, had begun to regard brick construction as appropriate for business blocks, dwellings, and churches, and were in the process of rebuilding the town of Portsmouth following two devastating fires. Beginning with the construction of the Peirce House in 1799, the lands of the Jeffries Estate, divided into house lots, would emerge as the most fashionable neighborhood in the community, adorned with some of the finest houses ever built in Portsmouth, some of them built of newly fashionable brick. Within three years, another great fire, greater in extent than the two earlier fires combined, would compel the rebuilding of a large swath of the eastern portion of the town extending to the waterfront, in brick.

As seen around 1810, the federal style in Portsmouth could vary from simple to elegant, depending upon available construction budgets. But no matter how large or small, or how ornate or plain a building might be, the new style embodied certain expectations that were noticeably different from the norms prior to 1790. These expectations were quite general throughout the settled regions of New England; as the plates of Asher Benjamin's *The Country Builder's Assistant* show, the basic characteristics of the new style were already familiar in the Connecticut River valley by 1797. Deriving largely from several British books by William Pain, reprinted in Boston in the 1790s, these characteristics included six-panel doors with flat panels on one or both sides; matching flat-paneled window shutters; thin window muntins; the employment of flat-board or flat-paneled wainscoting; mantelpieces of a delicate style, with thin but deeply-projecting moldings below the mantelshelves; and the employment of a bewildering array of ornamental techniques achieved through chip carving, reeding, and the application of a multitude of small elements arranged to create repetitive patterns that fascinate the eye. As seen on both the Portsmouth Academy and the Morton-Benedict House, such applied ornaments might be applied to the exterior cornices of buildings, enlivening the effect of brick walls.

The fullest realization of the new style can be seen in such dwellings of the early 1800s as the Langley Boardman House (c. 1804) or the James Rundlet House (1807-8). The Boardman House provides several close design antecedents for the Morton-Benedict House, including the semicircular Ionic portico, the recessed Palladian window above the portico, and the employment of mutules on some of the interior cornices. The Boardman House also provides some antecedents for interior details. The mutules in some of the Boardman House rooms employ

drilled holes to suggest guttae, a detail not yet illustrated in Asher Benjamin's *Country Builder's Assistant* (1797), but soon to be popularized in Benjamin's second book, *The American Builder's Companion* (1806). In other areas, especially the front and rear entries, the guttae are suggested by gouged grooves in the soffits of the mutules, in the same manner as seen in the eastern parlor of the Morton-Benedict House.

The Morton-Benedict House seems to display an evolutionary step in the overmantel treatments that were favored in Portsmouth during the early 1800s. As noted above, some Portsmouth artisans retained the idea of the overmantel panel after this eighteenth-century concept was abandoned in some other coastal towns. Portsmouth craftsmen gave new character to the idea, however, by supporting both the mantelpieces and the projecting entablature above the fireplace on clusters of attenuated colonnettes, sometimes having tiny Corinthian capitals of cast metal. In addition to the lost John Haven House, described by Fiske Kimball, such treatments are seen in the extant Rundlet-May House (1807) on Middle Street, and in the destroyed Chauncy-Barnes House (1807) on Islington Street.[186]

The Morton-Benedict House retains the concept of the mantelpiece and overmantel entablature supported by turned colonnettes. But in this slightly later dwelling, the whimsical idea of employing clusters of pencil-thin colonnettes was abandoned. Instead, the later dwelling employs a pair of more robust, engaged Tuscan columns to support the mantelshelf, with another pair, above, supporting the projecting overmantel entablature. In this sense, the Morton-Benedict House seems to abandon the extreme attenuation of the very early federal period for the more classically correct interpretation of the style that would dominate in northern New England until the advent of the Greek Revival style.

The Introduction Of Brick Construction In Portsmouth

As noted previously, the introduction of brick construction on a large scale in Portsmouth occurred after the fire of 1802 destroyed the center of town north of the Parade.[187] Few brick

[186] HABS, NH, 8—PORT, 124.
[187] Newspaper accounts of losses in the fire of 1802 indicate that a few brick buildings stood within the fire zone and were destroyed. Among those that were mentioned were "the large brick stores owned by Joseph Haven, James Sheafe, and Keyron Welsh & occupied by Peter Coffin, Joseph and Joshua Haven, Henry Ladd, N. A. & J. Haven, Saml. Jones, Wm. Jones, Theodore Furber, Nath'l. Dearborn, and part of the middle story as the Custom-House,

structures were to be found in coastal New Hampshire prior to 1800, although the few that did exist were regarded as remarkable examples of their respective periods. The earliest in Portsmouth was said to be the seventeenth-century Richard Wibird house.[188] This was followed by the Samuel Penhallow house, which stood on the Portsmouth waterfront near the intersection of today's State and Marcy Streets. Remodeled as the New Hampshire Hotel in 1797 in conjunction with the building of nearby Portsmouth Pier, the Penhallow building was consumed in the Portsmouth fire of 1813, and little is known about its details. Another more modern brick dwelling was the Macpheadris-Warner House, built in 1716 by British immigrant craftsman John Drew as a direct derivative of the current residences of Deptford, at the Royal Dockyards, where Drew had practiced the trades of joiner and painter and had owned several buildings.[189] This was probably the first substantial house in New Hampshire to reflect contemporary British forms and details in a direct and undiminished degree.

As noted above, the first brick dwelling to announce the arrival of the federal style in Portsmouth was the grand home of Woodbury Langdon, built on State Street and later superseded by the Rockingham Hotel. Long assumed to date from circa 1785, when Woodbury's brother John was building his still extant house on Pleasant Street, the Woodbury Langdon House is now known to have been under construction but incomplete in 1793.[190]

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etc.;" "a large brick store owned by John Goddard, Esq., and occupied by his brother, Jonathan Goddard, as a commodious hard-ware store; a large row of 3 story brick stores, owned by Col. Eliph't. Ladd and occupied by him self, James Foster, Sam'l. Thompson, N. Wire, Mr. Hasty, Widow Hardy, Mr. Gordon, Richard Perry, Mrs. Winkley, and others" (*New-Hampshire Gazette*, December 28, 1802). Further research would be needed to determine the date of construction of these brick buildings. Following the fire of 1802, Eliphalet Ladd inserted a business notice and advertisement in the *United States Oracle*, stating that "said *Ladd* wishes to contract with a punctual man for the timber, joist, boards and shingles to re-build his brick houses & stores recently burnt" (*United States Oracle*, February 5, 1803).

[188] Nathaniel Adams, *Annals of Portsmouth*, reprint of the 1825 edition (Hampton, N. H.: Peter E. Randall, 1871), 214; Charles Warren Brewster, *Rambles About Portsmouth*, second series, reprint of the 1869 edition (Somersworth, N. H.: New Hampshire Publishing Company, 1972), 67; Ibid., first series, reprint of the second edition of 1873 (Somersworth, N. H.: New Hampshire Publishing Company, 1972), 299.

[189] For more detail on the Macpheadris-Warner House, see James L. Garvin, "Academic Architecture and the Building Trades in the Piscataqua Region of New Hampshire and Maine, 1715-1815" (Ph.D. dissertation, Boston University, 1983); Richard M. Candee, ed., *Building Portsmouth: The Neighborhoods and Architecture of New Hampshire's Oldest City* (Portsmouth, N. H.: Portsmouth Advocates, 1992); and Joyce Geary Volk, ed., *The Warner House: A Rich and Colorful History* (Portsmouth, N. H.: Warner House Association, 2006).

[190] Diary entry for September 17, 1793, "Tour to the North in 1793&4, and 1801," by a member of the Manigault family (The South Caroliniana Library, University of South Carolina). This reference was kindly supplied by Richard C. Nylander.

In 1781, Langdon had lost a previous dwelling, described as "his beautiful and elegant Mansion House," to a fire that consumed several buildings, including Langdon's barn, storehouse, and outbuildings.[191] Possibly Langdon's choice of brick for his new house resulted from the belief, discussed below, that brick buildings were more resistant to fire than framed buildings, and, once burning, more likely to contain fire within their walls.

Although nothing is yet known of the craftsmen who built Woodbury Langdon's house, Langdon's dwelling was the first since the Macpheadris-Warner House to proclaim brick as an appropriate material for a grand house in a new style. In its scale, its quality of construction, and its display of a formerly unseen style, the Woodbury Langdon House was, in fact, an architectural milestone in the same sense that the Macpheadris-Warner House had been seventy-five years before.

Rebuilding after the fire of 1802 transformed the use of brick from an architectural anomaly to the norm, at least for the burned area. As noted above, the directors of the New Hampshire Fire and Marine Insurance Company quickly resolved to acquire property in the burned area and to erect "handsome Brick Buildings" in that area. Others followed suit, so that the area of the fire, extending from today's Market Square northward through Market Street to the location of Merchants' Row, and as far east as Penhallow Street, was almost entirely rebuilt in brick and today remains a zone of brick construction. In a report of 1804 to those who had contributed to aid the sufferers of the fire of 1802, the five-man relief committee summed up the changes that had followed the fire:

> In compliance with the wishes expressed by many liberal donors, we have endeavored to keep the good of the town in view, and to exert such influence as we justly might, towards guarding against a similar calamity. This important object has engaged the attention of many liberal citizens, and has been promoted by their public-spirited exertions; co-operating with measures taken by the town—the streets have been widened—much for the time, has been done—and much more is about to be done, in building with brick, and fire proof. And the exertions of the more wealthy, in this way, notwithstanding the checks experienced, afford a prospect that the

[191] *New-Hampshire Gazette*, March 16, 1781.

> central part of the town may rise, Phoenix like, fairer from its ashes![192]

Even before the fire of 1802, people began to recognize that the start and spread of fire could best be prevented by constructing buildings of brick rather than wood, and by covering them with something other than combustible wooden shingles. A building so constructed and roofed was less likely to take fire from brands of nearly burning buildings. If set afire, a brick building would contain the heat and flames largely within its own walls, posing less danger to adjoining structures and permitting firefighters to concentrate their energies on the blaze rather than patrolling nearby streets in search of secondary fires. Even a brick building that composed a unit in a row of connected structures might not set adjacent buildings afire if brick party walls separating the units were sufficiently strong and thick, and if they were carried far enough above the roof in the form of parapets (then called "battlements"). Similarly, a composition roof of tar and gravel was less likely to be set ablaze by sparks than a roof of dry wooden shingles. Once burning, a composition roof cast off no incendiary flakes to endanger other structures.

The ability of brick buildings to endure fire was demonstrated in 1802 by the Portsmouth Market House, which stood south of the point of origin of the fire. The entire interior of the market house was gutted. Yet the walls stood, and by 1805 the floors, roof, and interiors were being rebuilt. The building would serve the town for many years, eventually being remodeled into Portsmouth's first city hall in 1864.

The tendency of brick buildings to slow the progress of fire was demonstrated on December 24, 1806, when the cry of fire once again rang through Portsmouth:

> The fire was discovered . . . in a large wooden building divided into two stores . . . in Bow-street. When the people had collected and the engines were bro't up, the fire had got to such an alarming height, as to envelope the whole building in conflagration. Every exertion was made to arrest the progress of the fire on both sides; only one store on the west side was burnt . . . its contents were mostly consumed. Here was a convincing proof of the great utility of brick building, although only one side of the range of buildings was of brick with a brick partition between each store; yet the

[192] John Langdon, Daniel Humphreys, Nathaniel Adams, James Sheafe, and John Goddard, "Address of the Committee of the Town of Portsmouth, in the State of New-Hampshire, appointed to receive, and distribute Donations, to the sufferers by the late Fire," *Portsmouth Oracle*, March 31, 1804.

> whole range was saved, except one store. To the eastward the flames, assisted by a small breeze of westerly wind[,] spread with irresistible fury.[193]

A similar example occurred seven years later when another fire, apparently set by an arsonist, burned a great swath from a point at the intersection of today's Pleasant and Court Streets eastward to the Piscataqua River. The *Portsmouth Oracle* noted the key role played by a single brick building in constraining the flames: "We may attribute much of the safety of the north part of this place to the brick building of Miss [Elizabeth] Hale, as that house confined its heat and its flames very much within itself, and burnt slowly in consequence of its being brick. Had this town been composed of similar buildings we should never have witnessed such a conflagration."[194]

Thomas Sheafe, a brother-in-law of Elizabeth Hale, supervised stabilization of the gutted house; he immediately braced the walls with new girders and joists, and covered the tops of the brick walls with boards to prevent frost damage during the winter.[195] Consulting with a bricklayer, Sheafe learned that the chimneys of the house and most of the brick walls could be saved; 10,000 bricks would suffice for repairs. By January 8, 1814, seventeen days after the fire, Sheafe was ready to sign an agreement with two joiners, who had evidently finished the house before the fire, to rebuild the interiors completely.[196]

The two greatest building projects that followed the fire of 1802 confirmed brick as the material of choice for new construction and, at the same time, established certain stylistic attributes for brick architecture. These two projects were the construction of the connected brick buildings enclosed by today's High Street, Market Street, and Ladd Street, dominated by the New Hampshire Fire and Marine Insurance Company office (now the Portsmouth Athenaeum), and the building of Merchants' Row on Market Street, backed by Ceres Street and the Piscataqua River.

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[193] *Portsmouth Oracle*, December 27, 1806.
[194] *Portsmouth Oracle*, January 1, 1814.
[195] Thomas Sheafe to William Hale, December 25, 1813, William Hale Papers, New Hampshire Historical Society.
[196] Thomas Sheafe to William Hale, December 30, 1813; January 6, 1814; January 8, 1814, William Hale Papers, New Hampshire Historical Society.

In keeping with their expressed interest in erected handsome buildings, the Fire and Marine Insurance Company decided to build an office that would rise above its neighbors yet would be architecturally unified with them. Flanking owners, who included John Peirce, Nathaniel A. and John Haven, James Rundlet and Eliphalet Ladd apparently agreed to conform to one comprehensive design.

The row of buildings on each side of the insurance office, and the taller office itself, shared one common characteristic that has been hidden by changes over time. Each had a nearly flat roof covered with a composition of 20 percent pine tar and 80 percent gravel. The roof of the insurance office, the focal point of the block, had a very slight slope of one foot in thirty toward the rear of the building. This roof survives as an attic floor beneath a higher, pitched roof that was added in 1826. The composition is laid about two inches thick on a plank deck covered with sheathing paper and flashed with lead. The original roofs of the neighboring structures, covered in the same way, are of a low-pitched gable form. They have central ridges about eighteen inches higher than the eaves, and slope toward the fronts and backs of the buildings. As indicated by records of the insurance company and of James Rundlet, most of these roofs originally had "walks"—probably flat wooden decks—that permitted access to the roofs without danger of damage to the rather soft composition. Accounts for two of the buildings, the insurance office and the Rundlet store, show that the roofs for both were laid by Isaac Nelson (1772-1837), a local boat builder. The cost of Nelson's work was low: the insurance office roof required only 8½ man-days of labor and cost $20.78, including gravel, mop yarn, and rum.[197] Rundlet paid $16.43 for his roof.[198] Nelson would later charge $13.66 for "graveling" the roof of the Portsmouth Academy building. In light of the fact that this roof is pitched and pedimented at the front, this reference is puzzling.

Despite the economy and fashionable invisibility of such roofs when viewed from the ground, the vogue for composition was brief. The expectation that composition roofs would offer substantial resistance to fire proved short-lived as problems began to manifest themselves within

[197] New Hampshire Fire and Marine Insurance Company bills, No. 46.
[198] James Rundlet, Ledger B, entry for October 17, 1804.

ten years. In the great Portsmouth fire of December 1813, one "fireproof" brick block (described below) stood in the path of the flames.

> A few persons entertained some faint hopes that the fire-proof stores in Water-street, between Buck-street and Pitt-street, would have been safe themselves and would have served as a barrier against the progress of the fire. But the heat was so intense that it burnt through the walls, and the composition roofs of tar and gravel melted like ice before the fury of the burning flakes.[199]

Composition roofs also proved to be no match for New Hampshire winters. Those of the insurance office and flanking buildings began to leak within twenty years. By the 1850s, all roofs in the row had been covered by higher pitched roofs.

The northern limit of the fire of 1802 was at water's edge on Spring Hill, near today's intersection of Market and Bow Streets. Here Merchants' Row, a long row of twelve contiguous brick buildings, was constructed after the fire. While these structures generally lack the architectural detailing (such as marble stringcourses) that gave a unified effect to the Market Square structures, the Merchant's Row buildings are distinguished by their considerable height and their uniformity of design, the latter diminished by subsequent remodeling of some buildings in the row. Like the brick stores that were constructed simultaneously in Market Square and along the adjacent section of Market Street, the Merchants' Row units were designed to be as nearly fireproof as possible. Exterior walls and party walls are brick, and the party walls extend well above the roofs for added protection. All the timber framing of the floors is massive, thus retarding combustion. Originally, these structures probably had composition roofs like those of the Market Square group; like the latter, the buildings of Merchants' Row have since been covered with pitched roofs.

The Merchants' Row buildings are four stories high on their Market Street facades; most are five or six stories high on their Ceres Street or waterfront elevations. The direct prototypes for the Merchants' Row buildings were undoubtedly the similar brick stores built in Boston at a slightly earlier date. Although the Merchants' Row buildings are more significant for their construction features than their design, they are nevertheless components of a unified architectural

[199] *Portsmouth Oracle*, January 1, 1814.

composition that was originally marked by fairly uniform fenestration, brick stringcourses, and other simplified hallmarks of the federal style. They are among the earliest surviving waterfront commercial structures in New Hampshire.

Brick manufacturers met the need for the millions of bricks that were used in the rebuilding of Portsmouth after the fires of 1802, 1806, and 1813. Their names are recorded in documents for construction of buildings around Market Square, of St. John's Church and other buildings along Bow Street, and of the Portsmouth Academy building, as well as in newspaper advertisements. These brick manufacturers of 1800 and later were, of course, preceded by others who had been active from the seventeenth century. Yet these earlier brick makers seldom had to meet the challenge of producing the several hundred thousand bricks that typically were needed for a structure built entirely of brick. The production of early brickyards was destined mostly for chimney construction in wooden houses, or else for export in Portsmouth's ships. Nor did the early brick makers have to produce many of the harder bricks that were needed for exterior use and exposure to the elements in brick walls; only the uppermost bricks in a chimney needed to be hard-burned enough to withstand wetting, freezing, and thawing. The remainder of a chimney could be, and usually was, built of softer bricks that were laid in weak mortar composed of clay, sand, and manure rather than in more enduring lime-sand mortar used in brick walls.

The production of bricks even in the clay-rich regions of New Hampshire was also limited in scale well into the nineteenth century because of the difficulty of transporting large quantities of heavy bricks from the point of manufacture to distant markets. Of all brick making regions in New Hampshire and adjacent Maine, the seacoast region was clearly the most favored in terms of transportation. In that area, the best clay beds lie alongside or near tidewater, permitting the easy loading and moving of great quantities of brick by water. Indeed, some bricks were shipped from the Port of Piscataqua to the British West Indies during the eighteenth century. Jeremy Belknap, the former minister of the First Parish Church in Dover and the earliest historian of New Hampshire, noted in 1792 that "the manufacture of bricks… may be extended to any

degree… Bricks might be carried as ballast in every vessel which goes to ports where they are saleable."[200]

The clay beds of the Piscataqua region are composed of marine clays, laid down thousands of years ago when the land was inundated by constantly agitated ocean waters and therefore quite uniform in character through the depth of the deposit. These marine clays have been found in some cases to lie in beds more than forty feet deep.[201] The clay contains iron and other minerals which, when burned in a kiln, oxidize to a deep blood-red, making Piscataqua bricks darker in hue than those from many inland locales.

In the eighteenth and early nineteenth centuries, bricks were made by simple processes that depended largely on the muscular power of men, boys, and animals. Clay as taken from the ground is not suitable for molding. Such clay is stiff and sticky, and must be tempered or rendered more plastic. This was traditionally accomplished by digging the clay from the clay bank in the fall and allowing it to freeze and thaw, with repeated turnings, over the winter. This tempering process was followed by re-wetting and mechanical kneading, with the addition of sand to make the clay more workable. This was carried out in early brickyards by driving cattle or horses over the lumps of clay; the pug mill, an animal-powered device for mixing sand with the clay, was probably adopted later in the nineteenth century. Tempering was a slow process, inviting hasty or inconsistent work. Writing in 1792, New Hampshire historian Jeremy Belknap complained that much of the clay used in making bricks in coastal yards was "not sufficiently mellowed by the frost of winter, or by the labour of the artificer."[202]

After the clay had been tempered to the consistency of a stiff mortar, it could be molded. This was accomplished by taking a lump of clay and throwing it into a wooden mold with rectangular cells slightly larger than the dimensions of the fired brick, then striking off the surplus clay with a straightedge. The molding operation required considerable strength and a degree of skill that

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[200] Jeremy Belknap, *The History of New-Hampshire*, 2nd ed., vol. 3, reprint edition, edited and with an introduction by G. T. Lord (Hampton, N. H.: Peter E. Randall, 1973), 161.
[201] Lawrence Goldthwait, Preliminary Report, *Clay Deposits of Southeastern New Hampshire*, part 15, Mineral Resource Survey (Concord, N. H.: State Planning and Development Commission, 1953), pp. 6-10.
[202] Jeremy Belknap, *The History of New-Hampshire*, 161. For more on New Hampshire brick making and the processes of brick manufacture, see James L. Garvin, "Small-Scale Brickmaking in New Hampshire," *IA: The Journal of the Society for Industrial Archeology* 20 (1994): 19-31.

developed over the course of molding thousands of bricks. To enable the prism of sticky clay to drop out of the mold as a "green" brick, the mold was wetted with water or dusted with dry sand. Physical evidence provided by the smooth surface of bricks in most Portsmouth buildings of the early 1800s suggests that local brick makers usually used water without sand to lubricate their molds. Most Piscataqua face (exterior) bricks from the early nineteenth century exhibit some surface irregularities as a result of their having been dropped out of the mold and handled during air-drying. When seen in a raking light, most also display flat, shallow indentations on their faces. These impressions result from the weight of superincumbent bricks when the still compressible green bricks were stacked in the kiln for firing.

From the seventeenth century on, brick sizes were regulated by law. The dimensions of brick molds were carefully specified in order that the finished product would be more or less uniform. Before the Revolution, laws in both Massachusetts and New Hampshire specified that molds should be sized so that the finished bricks, after firing, would measure nine inches long, four and a quarter inches deep, and two and a half inches high. These dimensions are close to those of the English "statute" or common brick, and the New England brick laws were clearly based on earlier British regulations. Despite such laws, many New Hampshire brick makers manufactured undersized products in the late eighteenth century. Historian Jeremy Belknap cautioned in 1792 that "in this article, as in many others, a regulation is needed; most of the bricks which are made are deficient in size."[203]

In fact, the size of the finished brick depended on more than the size of the mold. All clays shrink during the firing process, some more than others. Those bricks closest to the fires in the kiln shrink more than those farther away from the heat. Bricks from a single firing might vary in size even if every brick in the kiln had been dropped from the same mold.

After being dropped from the mold, the "green" bricks were laid flat on the ground to begin to dry and stiffen. After a few days, they were tipped up on their edges to dry further. After this initial drying, the bricks were carefully stacked in rows, often under the makeshift shelter of boards placed over the rows to protect the unburned bricks from rain, the brick maker's enemy.

[203] Belknap, *The History of New-Hampshire*, 161.

Once molded and air-dried, green bricks were ready for firing or "burning." The green bricks were carefully stacked in a "clamp"—a rectangular structure with corbelled tunnels running at intervals through its base and with innumerable gaps or interstices throughout the entire construction to allow heat from the fires in the arches to pass upward through the entire pile. The outer faces of the clamp were "scoved" or covered with an un-mortared veneer of hardened refuse bricks from earlier firings, and were carefully parged or plastered with mortar made of clay and sand to contain the heat of the fires.

The bricks in a clamp were vitrified by the heat of wood fires made in each of the arches at the base of the pile. By feeding and adjusting these fires and regulating the draft, the temperature at the bottom of the clamp was gradually raised to a point between 1,500 and 2,000 degrees Fahrenheit, transforming the prisms of blue clay into red ceramics. Firing and cooling a clamp of bricks could take well over a week. After the firing was complete and the kiln was slowly cooled over a period of several days, the entire pile was taken apart and the bricks sorted for various uses. Despite the best skill of the brick maker, the bricks near the fires would inevitably be more vitrified than those at the top of the kiln. Usually, the bricks from the mid-region of the clamp would be the characteristic bricks of the burning, displaying a color, size, and hardness that reflected the properties of their clay and their method of firing.

Few eighteenth-century brick makers in the Piscataqua region have been researched in detail. One of the earliest and best known of these men was bricklayer Edward Toogood of Portsmouth, who owned land on the creek later known as Puddle Dock. Toogood made bricks from the clay on the banks of the creek, as later brick makers would do from clay on the margins of the North Mill Pond. Toogood acquired land on the north shore of the creek in 1699, building a house on the parcel soon thereafter. Archaeological investigation shows that he excavated clay on this lot and burned bricks here, apparently also making quicklime for mortar from mollusk shells and coral.[204] It is possible that Toogood supplied some or all of the bricks for the nearby Macpheadris-Warner House of 1716.

[204] Steven Pendery and Helen Chase, "Preliminary Report, Historical Archaeology of the Marshall Pottery Site, Strawbery Banke, Portsmouth, New Hampshire," February 1, 1977; Steven R. Pendery, "Summary Report, Marshall/Toogood Sites Development Project," August 1981.

We have little information on brick manufacture in or around Portsmouth for a full century thereafter. Only with the construction of the Portsmouth Market House, the town's first known brick public building (other than a watch house that once stood on the Parade), do we begin to learn the identities of brick manufacturers. As the center of Portsmouth was transformed from wood to brick following the fires of 1802, 1806, and 1813, these early nineteenth-century brick makers were compelled to learn to manufacture their products in far greater volume, and presumably of far greater quality, than before. As noted previously, bricks that are intended to compose the exposed walls of brick buildings must be harder, stronger, and more uniform in shape and color than bricks intended only for use in chimneys and the like.

As noted above, the first known large-scale brick manufacturers were Abraham Martin and George Walker of Portsmouth, who provided the 145,000 bricks needed for the Market House walls for a contract price of $840, and were saved from losing money on their agreement by an additional stipend of $100, provided by a vote of the town.[205]

Some specialty items appear in various building accounts. Several accounts itemize "Boston" bricks, but it is not clear how these differed from local products or why it was deemed worthwhile to obtain them from afar. Other accounts mention "Philadelphia" bricks, and it appears that these were re-pressed bricks that permitted precise bricklaying and very narrow mortar joints; Woodbury Langdon's house of 1793 was described as having been built of Philadelphia bricks, which were later portrayed as "pressed."[206] One newspaper advertisement in 1814 describes "80 or 90,000 best Danvers PRESSED BRICKS" for sale, indicating that re-pressed bricks were being made much closer to Portsmouth than Philadelphia.[207] Although not itemized in his accounts for St. John's Church, George Walker presumably supplied the ovolo and cavetto brick moldings that compose the unusual masonry cornice of the building. These represent the only known local instance of a cornice made of molded bricks; later brick cornices in Portsmouth, common after the fire of 1813, are composed of several corbelled courses, with a

[205] See Appendix A for the names of additional brick manufacturers from this period.
[206] Diary entry for September 17, 1793, "Tour to the North in 1793&4, and 1801," by a member of the Manigault family (The South Carolina Library, University of South Carolina); *Portsmouth Journal*, June 3, 1871, mentions "pressed" bricks.
[207] Advertisement of Shepherd J. Frost and William Palmer, *Portsmouth Oracle*, February 12, 1814.

single course of bricks laid diagonally to create a "sawtooth" pattern, or projecting alternately to resemble dentils or modillions.

The ability to manufacture excellent bricks for exterior use in walls was matched by the appearance of bricklayers who had the ability to construct entire buildings of brick. Such men were rare in Portsmouth in the eighteenth century, making their appearance in considerable numbers only from 1800. Edward Toogood, mentioned above as an early eighteenth century brick maker, was best known as a bricklayer. His name appears from time to time in early records, most significantly in a contract in which he and another bricklayer named Samuel Hill agreed to dig and stone a cellar and erect a brick chimney in a new house to be built near present-day Washington Street in 1697/8.[208]

When merchant Archibald Macpheadris built his brick house in Portsmouth in 1716 under the supervision of immigrant builder John Drew, he apparently had to recruit bricklayers from Boston. Drew charged Macpheadris £23 for "Attend[ing] of Bricklay[ers] of 23 weeks & giving them directions in their work." And he charged bricklayer William Doak (1688-1786) £2 for measuring the brickwork of the Macpheadris-Warner house, thereby acting as a "surveyor" in the British sense and providing an independent verification of the amount of work for which Doak was entitled to payment.[209]

Two masons whose names appear in the latter years of the eighteenth century were Abner Blasdel, Sr. and Jr. In 1783, Abner Blasdel, Sr., had agreed with John Langdon to build and point the high stone foundations of Langdon's house on present-day Pleasant Street in Portsmouth, and to construct "Three Stacks of Chimneys in his [Langdon's] said House including their Foundations – Three Arches. The Chimneys to be plaistered inside and out[,] Jams and Backs set[,] point the Chimneys if wanted."[210]

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[208] Contract between Capt. John Hill of Saco and Edward Toogood and Samuel Hill of Portsmouth, March 15, 1697/8, Historic New England archives.
[209] James L. Garvin, "Academic Architecture and the Building Trades in the Piscataqua Region of New Hampshire and Maine, 1715-1815," 55-56. Doak is shown to have come from Boston in the following Suffolk County (Massachusetts) deeds, the citations for which were kindly provided by Dr. Abbott Lowell Cummings: Vol. 41, p. 194; Vol. 43, p. 44; Vol. 69, p. 35; and Vol. 76, pp. 258-59.
[210] Langdon Papers, 1716-1820, New Hampshire Historical Society, Box 2, folder 13, part 2.

In April 1795, perhaps inspired by his brother's example in erecting a great brick house, John Langdon contracted with Abner Blasdel, Jr., to build one of the very few pre-1800 brick buildings for which any record survives. Blasdel

> Agreed with John Langdon Esq to Build a brick house near the Bridge in Washington Street, to Compleat the Brick work for, and at the Rate of two dollars p^{r} ~~m~~ [thousand] Brick, Compleat, said Langdon to find Brick and Lime on the spot.[211]

Since bricks cost just over $6.00 per thousand in the years after 1800, we may assume that the cost of brick buildings around the turn of the nineteenth century, including both labor and materials, was just over $8.00 per thousand bricks laid in the walls and chimneys. This cost did not reflect anything other than the brick shell of such buildings.

Despite the seeming paucity of skilled bricklayers in Portsmouth in the eighteenth century, some eleven masons were recruited to build the Portsmouth Market House in 1800, and this sizeable crew possessed the skill to construct the brick walls in thirty-nine days, proclaimed at the time as a remarkably quick job.[212]

These masons were, of course, experts on the quality of bricks. In 1803, the New Hampshire Fire and Marine Insurance Company reimbursed Edward Dimsey $1.75 for a trip from Portsmouth to Dover to inspect a kiln of bricks. Dimsey would ultimately not work on the walls of the insurance office, although he was a principal mason on the nearby store of James Rundlet, built at the same time.

The exterior walls of virtually all the buildings of the first decade of the nineteenth century were laid in Flemish bond, a complex but strong brick bond that utilizes alternating headers and stretchers in each course and requires considerable precision in laying the bricks. The fact that Portsmouth bricklayers were familiar with the more easily-laid common or "American" bond is shown by the use of that bond on the hard-to-see rear wall of St. John's Church. American bond was seldom employed for the more public elevations of Portsmouth buildings, or those of inland towns, until the late 1820s.

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[211] Langdon Papers, 1716-1820, New Hampshire Historical Society, Box 2, folder 13, part 2.
[212] Adams, *Annals of Portsmouth*, 319.

Stone Masons

The advent of brick construction in coastal New Hampshire was accompanied by a corresponding improvement in stone masonry. The art of splitting and hammering granite was a necessary adjunct to the construction of brick buildings. Brick buildings required foundations of great solidity and permanence, capable of supporting the immense weight of superincumbent brick walls without settlement. Brick buildings also required high courses of stone underpinning at grade, preventing ground water from reaching the brickwork as rising damp. Many brick buildings were also accompanied by broad exterior steps of hammered granite, by granite fence posts, and by stone troughs to conduct roof water away from the foundation.

Beginning in the late 1700s, a few stonecutters began to utilize new techniques for splitting and shaping stone. The area around Durham, New Hampshire, is underlain by sheared grano-diorite, some ledges of which are exposed on the banks of the Oyster River. This stone invited quarrying by simple methods. Because of their sheared state, the ledges easily cleaved into large, flat flagstones ideal for paving and for some structural uses. In 1791, the town of Portsmouth began to lay its first sidewalks of this Durham stone.[213] Private homeowners used the same stones around their dwellings, as when James Rundlet paid both Robert and Benjamin Mathes of Durham $25 for "1 load paving rocks" in 1807. By the same period, both Benjamin Mathes and local quarryman Thomas Pinkham (1780-1851) of Durham were supplying split and hammered granite in large sizes and precise dimensions, while William Clark of Portsmouth was hammering stone into elaborate forms such as "basons" and troughs.

Pinkham figured with special prominence in the building and finishing of the major brick buildings built in Portsmouth from 1800 to 1810. In 1804, he provided cut granite from Durham for the New Hampshire Fire and Marine Insurance Company building on Market Square. He charged the company $15.00 by separate bill for the large granite step that still stands at the door of the building, now the Portsmouth Athenaeum. Also in 1804, Pinkham charged merchant James Rundlet $41.35 for stone for Rundlet's brick store near the insurance office, on Market Street. In 1807, Pinkham charged $1,500—one of the largest bills rendered by any individual

[213] Portsmouth Town Records, March 25, 1791; April 8-9, 1791; March 26, 1793. See Appendix B for a list of known bricklayers active in Portsmouth ca. 1800-1810.

craftsman—for his work on St. John's Church. And in 1809, he charged $749.53—again one of the largest bills rendered by an individual craftsman—for "compleat[g] cellar & Stone work" on the Portsmouth Academy building.

Another development in local masonry accompanied the increasing use of local granite. Beginning with the construction of the New Hampshire Fire and Marine Insurance Company building, Portsmouth's brick structures occasionally employed marble detailing as a contrast for the brick walls. Bills for the insurance company building included charges for two Philadelphia marble window sills, plus their freight. Local stonecutter John Marble also charged for marble details, including keystones for the arched openings of the office façade. Merchant James Rundlet purchased marble window sills and lintels for his store on Market Street—one of the unified group of buildings on each side of the insurance office—from Mark Simes in 1804.

These precedents prepared the way for the rather extensive and very effective use of marble elements on the Portsmouth Academy building. The two stories of the Academy building are marked by a white marble stringcourse that surrounds the entire building. Each window has marble lug sills and lintels, the latter with splayed ends. These features were supplied by local stonecutters Smith and Treat at the substantial charge of $462.07. Repeating some of the features seen on St. John's Church of two years before, these marble details proclaim the Academy building to have been an institution of stature and importance.

James Nutter As A Builder-Architect

James Nutter (1775-1855), who provided the plans and timber schedule for the Portsmouth Academy building, was a native of Newington, New Hampshire, who rose to become the "head of his craft" in Portsmouth by the age of thirty. Nutter was distantly related to the Whidden family, who had dominated the joiner's trade in Portsmouth from the early 1700s. Evidence points strongly to the likelihood that Nutter served his apprenticeship between 1788 and 1795 with Elisha Whidden (1769-1835), who was one of the sons of Michael Whidden III and was Nutter's second cousin once removed. Elisha Whidden had worked with his father, Michael, on the final phases of construction of the Governor John Langdon House just a few years before taking Nutter as an apprentice, so Nutter's formative years were thereby colored by a familiarity with the style and building practices of the pre-federal era.

Documentation of Nutter's connection with Elisha Whidden derives from the fact that in 1794, Whidden was employed to work on the First Parish meeting house (North Church building) in Portsmouth. Whidden's bill listed "19½ days work my self on the Meeting House @6/ [shillings per day]" and "21 [days' work] my Apprentice Nutter @ 4/."[214]

Soon after Nutter and his master worked on the meeting house, as Nutter himself later recounted,

> when I Arived at twenty years my master gave my time, as I went to live with him at thirteen. Now leaving my master and commencing work for my self, no one can describe my feelings. Haveing no money and few cloths and seemingly not a friend on Earth, for my [step]mother was offended with me for leaving him though I had served him according to agreement [and] had lived with him seven years, but I commenced work for my Self . . . building a bridge about ¾ of a mile long—Here ware one hundred and ninty men of all sorts . . ."[215]

The job to which Nutter referred was construction of the Piscataqua Bridge, begun in April 1794 and actually 2,362 feet in total length. The bridge was designed by Timothy Palmer of Newburyport, Massachusetts, who later obtained a patent for the arched truss design that he used in the bridge's open span of 244 feet.[216] One of the engineering marvels of its day, the bridge extended from Fox Point in Newington, not far from Nutter's birthplace, to Goat Island, and from the island to Cedar Pont in Durham, where it connected with the soon-to-be-built First Turnpike to Concord.

As Nutter later related, his work on the bridge "did not last but about nine months. It being about six miles from whare I learned my trade I removed to that place again and thare commenced business. . . ."[217] One of Nutter's earliest recorded jobs in Portsmouth was in partnership with Benjamin Adams, another young joiner with whom Nutter seems to have maintained an informal partnership for a few years. In March 1796, Edward Sargent contracted with Nutter and Adams

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[214] Bill, "The North Parish in Portsm. to Elisha Whidden," August 25, 1794, North Church archives.
[215] "The Experience of James Nutter," manuscript autobiographical account, c. 1835, Newington, New Hampshire, Historical Society.
[216] George B. Pease, "Timothy Palmer, Bridge-Builder of the Eighteenth Century," *Essex Institute Historical Collections* 85 (April 1947): 96-111. For measurements and statistics on the bridge, see Nathaniel Adams, *Annals of Portsmouth* (reprint edition, Hampton, N. H.: Peter E. Randall, 1971), 306-8.
[217] "The Experience of James Nutter."

> To finish all the Joiners work in my New Chamber, make sliding shutters to the Windows, to wainscot the Room as high as the windows all Round, make a Door to go out of s[d] Chamber to the back Stairs, lay a Narrow Floor[,] lathe the Room fit for plaistering, and finish it Completely in a Workmanlike manner . . .[218]

Nutter appears only infrequently in surviving records for a few years following his commencement of business in Portsmouth, but several references show that he engaged in designing buildings, as well as finishing them, from an early age. In October 1803, Nutter billed printer John Melcher of Portsmouth $20 for "Drafting Store fraim[,] Frunt Vew & ground Sills," plus additional sums for actual labor of himself and five other joiners on the store.[219] This is the earliest instance discovered so far of Nutter's acting as the designer of a building.

Four of the joiners who worked with Nutter on Melcher's store again worked with Nutter in 1804 and 1805 on a job that probably confirmed Nutter's rising reputation as an ingenious and able craftsman. In February 1805, Nutter rendered a bill of $597.49 for his work, and that of James Ferguson, Parker Lawrence, James Adams and Nathaniel Bartlett, in finishing the New Hampshire Fire and Marine Insurance Company office, now the Portsmouth Athenaeum building.[220] As noted previously, Nutter soon afterward rendered a separate bill of $161.00 for his individual contract to finish the main room of the office building.[221] This latter job was made more challenging by the fact that the rear wall of the room includes a semicircular niche, in which the cornice and all its ornaments needed to follow a curve. A central door and door casing had to conform to the radius of the wall as well. Although other curved doors are known in Portsmouth from the federal period, they were difficult to build and are rare.

In the spring of 1806 Nutter, following the tradition of many Piscataqua joiners before him, executed the joiner's work for the ship *Horace*, built by the merchants Nathaniel A. and John Haven, whose office stood adjacent to that of the New Hampshire Fire and Marine Insurance Company. Since this job brought Nutter a payment of $169.73, it must have entailed about the

[218] Account book of Edward Sargent, 1776-1807, privately owned (copy of contract courtesy of Richard M. Candee).
[219] Rockingham County Superior Court records, A-23893.
[220] New Hampshire Fire and Marine Insurance Company bills, No. 83.
[221] Ibid., No. 87.

same amount of labor as the completion of the insurance office chamber.[222] From the eighteenth century, ship's work had provided an alternate source of income for Portsmouth joiners, carvers, and painters, who thereby gained broader opportunities to perfect their craft than might come to craftsmen in inland towns.

Also in 1806, Nutter and joiner John Miller formed a temporary partnership to build a house for mariner John Bowles on Christian Shore, north of the North Mill Dam. Their contract called for the Bowles House to be finished as a substantial but plainly-finished federal-style dwelling.[223]

In the following year, Nutter confirmed his reputation as "the head of his craft" in Portsmouth by serving as "contractor and master builder" of St. John's Church, the first brick church ever built in New Hampshire and, at a total expense of $30,000, one of the most costly single buildings erected there during the federal period. Building of the church was necessitated by the destruction of the old Anglican church of 1732, Queen's Chapel, in a second conflagration that followed the fire of December 1802. On December 24, 1806, as noted earlier, a wooden store on Bow Street burst into flame. The fire quickly spread easterly, destroying several other wooden stores and then catching the steeple of the church, which was above the reach of the town's fire engines.

The building of St. John's Church exposed Nutter to the skills of many of the finest workmen in all the building trades in the Piscataqua region. Such a costly project naturally attracted the talents of much of the fraternity of builders who had worked fruitfully together since the building of the Portsmouth Market House in 1800. Although Nutter's bill of $1,770 was more than twice that of any other joiner who worked on St. John's Church, the building also benefited from the talents of John Miller, who would later be the chief joiner on the Portsmouth Academy building, and from the work of a dozen other joiners, including Hilliard Sanborn from Kensington, who often worked in Dover and Portsmouth. The church also exposed Nutter to the architectural design skills of Alexander Parris of Portland, who provided plans for the building, and to the

[222] Nathaniel A. and John Haven, Ledger PL No. 3, New Hampshire Historical Society. For information on the ship *Horace*, see Edmonds' *Town Directory* [of Portsmouth], 1839, 101. Nutter may have received the commission to design the Academy as a result of this work for John Haven, one of the original incorporators of the Academy.
[223] Contract, John Bowles with James Nutter and John Miller, February 9, 1806, privately owned. Details of the exterior and interior joiner's work of the Bowles House are given in Candee, *Building Portsmouth*, 31-2.

ornamental vocabulary of Asher Benjamin's new book, *The American Builder's Companion*, which was used as a design source for details of the building.[224]

Perhaps inspired by such influences, Nutter again turned to the design of buildings. In September 1808, he billed Portsmouth tallowchandler John Frothingham $7.00 for drawing a plan of his new building and calculating a timber schedule for the structure.[225]

In 1809, Nutter provided plans and a timber schedule for the Portsmouth Academy building, discussed below. This is the most substantial and significant building that Nutter is known to have designed.

Nutter's originality as a designer is also shown in the house that he built for himself and blacksmith Christopher Rymes at about the same time that he provided plans for the Academy building. In June 1808, Nutter and Rymes each purchased half of a long-vacant lot on North School Street. The two erected mirror-image houses on this lot, probably during the following year. The two houses, which were certainly designed by Nutter, are treated as a single, two-story dwelling. The party wall that separates Nutter's half of the house on the west (left side) from Rymes' half lies directly above the arched opening of a common driveway that pierces the structure at grade level, providing access to a formerly enclosed rear yard. The opening is marked by a semi-elliptical wooden fan with applied tracery; the driveway was originally closed from the adjacent street by gates or doors. The two houses are entered by matching pedimented doorways, with fanlights, that open onto stairhalls with curved staircases.

Nutter underwent a religious conversion to Methodism around 1810 and eventually returned to Newington around 1830, where he died in 1855 in the house where he was born. His obituary suggests that he tempered his formerly vigorous building labors after his conversion, spending time traveling and preaching when moved to do so.[226] But Nutter continued to work as a carpenter and joiner, and occasionally designed other buildings. As late as 1822, he submitted a

[224] For details on the design and construction of St. John's Church, see James L. Garvin, "St. John's Church in Portsmouth: An Architectural Study," *Historical New Hampshire* 28 (Fall 1973): 153-175.
[225] Rockingham County Superior Court records, A-32035.
[226] Portsmouth *Journal*, October 27, 1855.

bill of $15.00 for drawing the plan of a new market house to be built on the town dock at the river end of Daniel Street in Portsmouth.[227]

Academies In The Federal Period

Academies provided higher education for men and women generally between the ages of eight and twenty-five. Some historians argue they represent "the prevailing institution of higher schooling in eighteenth- and nineteenth-century America."[228] Academy development can be divided into two phases. The first spans the period from the late seventeenth to the late eighteenth century. The schools tended to be founded and funded by "denominational and sectarian grounded [entities] … to serve the professional needs of the ministry and the religious and education needs of laypeople."[229] The second phase roughly spans the period 1790 to the beginning of the Civil War and is considered to be the "heyday" of the Academy school movement.[230] The establishment of the Portsmouth Academy coincided with the flourishing of academies as the predominant form of upper school education and during the height of the construction of purpose-built structures to provide facilities for the teachers (or "preceptors" and "preceptresses," as they were commonly called) and the pupils.

When historian Jeremy Belknap wrote his often quoted specifications for the ideal New Hampshire town in 1791, he listed several types of institution that he considered essential to a vital and prosperous community. Such a town would include

> A School master who should understand his business and teach his pupils to govern themselves. A social library, annually increasing, and under good regulation. A club of sensible men, seeking mutual improvement. A decent musical society. . . . Such a situation may be considered as the most favorable to social happiness of any which this world can afford.[231]

Belknap did not mention a private academy in his description of the requisites of the ideal town. In 1791, the academy movement in New England was in its earliest phases; in that year, the New

[227] Jacob Wendell Ledger 2 (1814-1826), 424 (Harvard University, Graduate School of Business Administration, Baker Library).
[228] Kim Tolley and Nancy Beadie, "Reappraisals of the Academy Movement: Introduction," *History of Education Quarterly* 41 (Summer 2001), 217.
[229] Ibid, 219.
[230] Ibid.
[231] Belknap, *The History of New-Hampshire*, 251.

Hampshire legislature had incorporated only six academies: Phillips Exeter (1781), New Ipswich (1789), Chesterfield (1790), Atkinson (1791), Aurean Academy in Amherst (1791), and Charlestown (1791). Even as late as 1808, when Portsmouth Academy was incorporated, the state held only fourteen such institutions. The legislature would eventually incorporate about 104, not all of which would necessarily come into actual operation.[232] Academies incorporated in order to provide a financial base beyond that simply provided from tuition and that legal step distinguished schools like Portsmouth Academy from those education entities that simply used "Academy" in their name.[233]

The academy movement in New England resulted from a desire to provide secondary education, often (but far from invariably) for the purpose of qualifying the student for entrance into college. Most academies offered courses that were considered to be of a practical or applied nature, adapted to the needs of citizens who would not necessarily attend college. The Portsmouth Academy, for example, taught mathematics and navigation, of obvious practical use to the youth of maritime Portsmouth.

Phillips Exeter Academy, New Hampshire's earliest academy followed the model of its counterpart in Andover, Massachusetts, in accepting only male students. While this model long proved successful in Exeter, it soon became an anomaly among succeeding academies in New Hampshire and elsewhere in New England. The then-remarkable feature of the academy movement was that most academies accepted both male and female students and this would shape the form of purpose-built academy buildings, requiring two entries.[234] From the outset, Portsmouth Academy accepted girls, who were taught by instructor M. P. Payson and assistant instructor Sarah G. Swett. In an account of December 1810, Miss Payson reported that her

[232] *Index to the Laws of New Hampshire, 1679-1883* (Manchester, N. H.: John B. Clarke, 1886), pp. 2-8.
[233] Kim Tolley, "The Rise of the Academies: Continuity or Change?," *History of Education Quarterly* 41 (Summer 2001), 227.
[234] For a discussion of coeducation in New England academies, curricula, social life in and around academies, and public examinations and exhibitions, see Harriet Webster Marr, *Old New England Academies Founded Before 1826* (New York: Comet Press Books, 1959). Marr does not discuss academy buildings in any detail. See also, Claude Moore Fuess, "The Development of the New England Academies" (four parts), *Yankee* magazine, May-August 1938.

students numbered twenty-five during the first term, thirty-one during the second term, forty-seven during the third term, and forty-two in the fourth term.[235]

The founders of Portsmouth Academy followed a familiar New England corporate model that had its origins in the establishment of other public utilities like turnpike roads, toll bridges, and social libraries. A group of such persons who had the will and the ability to make financial pledges for the construction and staffing of the institution first agreed to become proprietors. On August 23, 1808, a group of thirty-five men and one woman signed a subscription paper, agreeing to purchase thirty-seven shares and thereby

> to become Proprietors of a Brick Building for an Academy to be built on a lot of land in this town, to be purchased for that purpose & promise to take & hold the number of Shares or Rights therein set against our names & in consideration of our being admitted Proprietors as aforesaid, We promise to pay to a committee who may be hereafter appointed by a majority of the Subscribers, all the assessments of money on demand that said Committee may deem necessary for the purchase of the land & compleating the proposed building thereon.[236]

The proprietors thereupon petitioned for incorporation. Portsmouth Academy was incorporated on December 9, 1808. The legislative act that created the corporation provided that "said corporation may establish an Academy in Portsmouth for the instruction and education of youth, and erect and maintain suitable buildings therefore, and may purchase and receive by donation, and hold real and personal estate of any kind not exceeding one hundred thousand dollars in value," of which twenty thousand dollars of property was exempt from taxation.[237] The bylaws permitted the sale of no more than fifty shares in the corporation, and each share owner, or proprietor, had the rights to send two students to the academy for each share he owned, "provided they possess the necessary qualifications for admission."[238]

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[235] M. P. Payson to Samuel Elliot, treasurer, December 5, 1810, Portsmouth Academy Papers, New Hampshire Historical Society.
[236] Subscription list of Proprietors of Portsmouth Academy, Portsmouth Academy Papers, New Hampshire Historical Society.
[237] *Laws of New Hampshire*, Vol. 7, Second Constitutional Period, 1801-1811 (Concord, N. H.: Evans Printing Company, 1918), pp. 698-699.
[238] Bylaws of the Portsmouth Academy, Portsmouth Academy Papers, New Hampshire Historical Society.

The corporation chose merchants John Haven (who lived next door to the chosen academy lot and had previously employed Nutter) and John McClintock as agents for constructing the proposed "Brick Building." Their building account is transcribed as an appendix to this report.

The architectural context for the design of the Portsmouth Academy Building appears to have been largely a local one. While the Portsmouth building undoubtedly reflected precedents and expectations that were embodied in nearby wooden academy buildings in Exeter, and Atkinson, the Portsmouth building differed from its New Hampshire predecessors in being built of brick. The rationale for brick construction within the context of Portsmouth is explained in part by the town's then-recent history of devastating fires, and is explored above in the subsections on *The crafts community* and *The introduction of brick construction in Portsmouth*.

At least two of the then-extant New Hampshire academy buildings must have been well known in Portsmouth and have influenced at least the general size and room arrangement of the Portsmouth Academy building, if not the choice of materials and the ultimate design that James Nutter drew. These two structures were the Phillips Exeter Academy building and the Atkinson Academy building. Both Ebenezer Clifford and Bradbury Johnson, well known in Portsmouth by 1808 through their local work, had been involved with the design of the Phillips Exeter Academy building in 1794-6, and Clifford had built the Atkinson Academy building in 1803.

Phillips Exeter Academy attained immediate interest and respect when it was incorporated by the New Hampshire legislature in 1781. Unlike most of the later New Hampshire academies, Phillips Exeter came into being accompanied by a large financial endowment. John Phillips (1719-1795), the son of the minister of the South Parish of Andover, Massachusetts, had engaged in banking and finance in Exeter, and by 1765 had become the wealthiest merchant in town. In 1781, Phillips established the Exeter academy that bore his name, endowing it with funds and property worth about $60,000, then the largest gift ever made in America for such an institution.[239]

[239] *Sibley's Harvard Graduates*, 9:560-70; Charles H. Bell, *History of the Town of Exeter, New Hampshire* (Exeter: n.p., 1888), pp. 293-4; *Laws of New Hampshire*, Vol. 4, Revolutionary Period, 1776-1784 (Bristol, N. H.: Musgrove Printing House, 1916), pp.

At first housed in a small wooden building, the academy quickly outgrew its initial quarters. In 1793, the trustees of the academy decided to erect a new building. The structure would be between 60' and 70' long, and between 32' and 35' deep, and two stories high.[240] Ebenezer Clifford of Exeter, already well experienced in architecture, provided the trustees with a plan for the proposed building. Before construction began, the trustees increased the size of the structure to 76' in length by 36' in depth. The building was raised and finished by Clifford and others in 1794. The structure was crowned with a handsome two-stage octagonal belfry and lantern, built and apparently designed by a younger local joiner, Bradbury Johnson.[241]

Construction of Phillips Exeter Academy immediately gave the town a distinction then possessed by no other New Hampshire community. Local physician Samuel Tenney, a corresponding member of the Massachusetts Historical Society, published a "Topographical Description of Exeter in New-Hampshire" in the society's *Collections* in 1795. Tenney reported that

> This town has the happiness of being the seat of the best endowed academy in the United States. It was founded by the liberal donation of the Hon. John Phillips, LL.D. in the year 1781. . . . A building has lately been erected, in a healthy and agreeable situation, for the accommodation of the students, and at the expense of the [endowment] fund. The school-room is calculated for about ninety; and for neatness and convenience is thought to exceed all others known in the country. The second story forms a spacious room for exhibitions [public recitations], and a small one for a library.[242]

The building burned in 1870, but its plan can be reconstructed in further detail from other descriptions. On the first floor, one half of the building was given over to the "great room," a classroom with thirty-six double seats accommodating up to seventy-two students. The building was divided by an entry that passed through its center, with doors on the front and rear walls. On the opposite side of the building was an "English Department" room, in which a range of non-

[240] Minutes of the Trustees of Phillips Exeter Academy I (1781-1894): 48-49.
[241] Bill, Ebenezer Clifford to John Taylor Gilman, December 1794, Phillips Exeter Academy Archives; contract between Bradbury Johnson and the Committee for Building an Academy, July 28, 1794, Phillips Exeter Academy Archives.
[242] *Collections of the Massachusetts Historical Society for the Year MDCCXCV* (Boston: Samuel Hall, 1795), pp. 96-97. Timothy Dwight, president of Yale College, described the building as "superior to any other building destined to the same purpose within my knowledge." [Timothy Dwight, *Travels in New England and New York*, 4 vols. (Cambridge: Harvard University Press, 1969), I:303.]

classical subjects was taught, and a separate "philosophical" lecture room in which technical subjects were taught with the aid of a small collection of scientific instruments. On the second story, as noted in Tenney's description, much of the space was given over to the "exhibition room," which served as an auditorium, and to the academy's library.

While the curriculum of Phillips Exeter Academy was strongly classical and the student body was all male, a second nearby academy was incorporated ten years later with a curriculum that was more typical of the majority of the later New Hampshire academies, and with a coeducational student body. Atkinson Academy was incorporated in 1791, although several accounts attest to the fact that the institution was operating well before its incorporation, and was in fact New Hampshire's second functioning academy.[243] Its charter of incorporation outlined the breadth of its proposed curriculum, which was to include (or perhaps by then already included) English, Latin, Greek, writing, arithmetic, music, the art of speaking, geography, logic, and geometry "as opportunities may permit."[244]

Atkinson Academy did not have the benefit of the munificent endowment of Exeter. When its first building burned on November 15, 1802, the trustees turned to Ebenezer Clifford of Exeter, who had played a key role in the design of the Exeter building, for a plan. Clifford's design for the new Atkinson Academy building closely replicated the earlier Exeter building, although on a slightly smaller scale. The Exeter building measured 76' by 36'; the Atkinson building (which still stands) measures 60' by 34'. While the Exeter building was subdivided into the rooms described above, the Atkinson building seems to have been left largely undivided within. When the Rev. William Bentley of Salem visited the new building in July 1805, he reported that the "lower part lays in one great undivided room & the stairs ascend on the south part of this room." He further reported that

> We found above 60 youths, about an equal number of males and females, & in good order. The building is in an most elevated situation & well accomodated. It is in a plain but lofty style & is surmounted by a belfry with good effect . . . The School of the

[243] William C. Todd, "Atkinson Academy," *New England Historic and Genealogical Register* (April 1872): 122-126.
[244] *Laws of New Hampshire*, Vol. 5, First Constitutional Period, 1784-1792 (Concord, N. H.: Rumford Press, 1916), 729-731.

> Academy is in a spacious room & the females are on one side & the males on the other.[245]

Because the Exeter and Atkinson academy buildings seem to have differed considerably from one another in their floor plans, it is difficult to say whether either, or both, exerted an influence on the room arrangement of the Portsmouth Academy building. The Portsmouth Academy building measures about 65' by 38', compared to 76' by 36' for the Exeter building and 60' by 34' for Atkinson. There is thus no close correspondence between the dimensions of any two of these three buildings; each was apparently dimensioned according to locally perceived needs of classroom sizes, entry widths, and similar considerations. But all three academy buildings do share the principles of two story height, hipped roofs, and seven-bay facades with projecting central pavilions embracing the central three bays.

The construction accounts kept by building agents John Haven and John McClintock mention another building that must have influenced the design of the Portsmouth Academy. On January 8, 1809, Haven and McClintock traveled to Newburyport, Massachusetts, "for information respecting Academy." While the two might have gone for some other purpose, it seems most likely that they traveled to Newburyport to study the new Newburyport Academy building. This was a two-story brick structure with paired entries on High Street, opposite Fruit Street. It was erected and opened in 1807 and was therefore the closest nearby prototype, both in date and building materials, for the proposed Portsmouth institution. The Newburyport building was converted to a two-family dwelling sometime after 1842 when is was sold to John Osgood and Charles J. Brockway, and much of its present exterior detailing dates from that conversion. [246]

Architectural and Social Context Morton-Benedict House

The Morton-Benedict House was one the first freestanding brick dwellings to be built outside the zones that had been destroyed in the fires of 1802 and 1806. John G. Hales' Portsmouth map of

[245] William Bentley, *The Diary of William Bentley*, 4 vols. (Salem, Mass.: Essex Institute, 1905-1914), III:175.
[246] In 1848 John Barber described the Newburyport Academy (actually located just over the border in Newbury at the time) as a "handsome brick building, situated on High Street. A private school is now kept in it." At the time, the Newburyport Lyceum occupied the second story hall, "a very handsome and convenient room." John Warner Barber, *Historical Collections* (Worcester: Warren Lazell, 1848), 212. The co-educational Academy was incorporated in 1807 just one year before Portsmouth's. The two-story structure, 83-85 High Street, is still extant. Purportedly the building always had a pair of entries, presumably to allow separate access to the boys' and girls' spaces. John J. Currier, *History of Newburyport, Mass., 1764-1905* (Newburyport: Published by author, 1906), 326.

1813 provides a key to the construction materials of the buildings that were standing in that year, just prior to a third great Portsmouth fire, which occurred on December 22, 1813. The map shows only four buildings that are clearly coded as brick dwellings within the compact portion of the town: the Woodbury Langdon House (1793-4), then owned by Thomas Elwyn; the Morton-Benedict House (1811); the George Long House (1811-12) at the corner of Richards Avenue and Middle Street, recently built by Jonathan Folsom (see discussion below); and the house of bricklayer Daniel Marden (ca. 1810) on Cabot Street. Another brick house stood on the north side of Congress Street, midway between Vaughan and Mason (now Fleet) Street. Although it was not clearly coded as a dwelling on Hales' map, it served that function, as least when new. This was a four-story building for which Langley Boardman contracted for 130,000 bricks in 1809,[247] and advertised as a "house" in December, 1811.[248] The building was large enough to serve as hotel kept by John Davenport when his Mason's Arms Tavern was destroyed in the fire of 1813.[249] The brick building later continued in use as a hotel and stage stop, and in 1819 Boardman built the imposing brick "Franklin Hall" next door to the east.

The few other brick buildings outside the burned area are coded as "stores," including the brick building that Abner Blasdel, Jr., had built as a house for John Langdon on Washington Street in 1795. The cartographer could therefore have mislabeled a few of the brick buildings, but the map nevertheless illustrates the extreme rarity of brick dwellings before the third great Portsmouth fire of December 22, 1813.[250] Newspaper advertisements before 1813 confirm that some of these "stores" were fitted with habitable dwellings on the upper floors, thus serving as commercial buildings on the street level and as houses above. One such range of four contiguous brick buildings stood on Water (now Marcy) Street, extending south from the corner of State Street. One advertisement describes the northernmost of these buildings as "a new, three story (partly Brick) Dwelling House, chiefly finished, with a convenient store," suggesting that it resembled the brick-and-frame building (1815) now standing farther south at the corner of

[247] Contract, Langley Boardman with Timothy Murray and James Chapman, April 4, 1809, Frost-Sawyer Papers, New Hampshire Historical Society.
[248] *New-Hampshire Gazette*, December 24, 1811.
[249] *New-Hampshire Gazette*, April 12, 1814.
[250] John G. Hales, *Map of the Compact Part of the Town of Portsmouth in the State of New Hampshire* (Boston: Engraved by T. W. Wightman, 1813), reprint ed. Hales failed to hatch the Macpheadris-Warner House as a brick dwelling (possibly because the house then had a large frame addition), or to indicate the New Hampshire Hotel at Portsmouth Pier as brick, so his coding cannot be trusted implicitly.

Jefferson and Marcy Streets.[251] Another advertisement for three of the contiguous "Fire Proof Brick Buildings" in this row describes them as "four stories high, the lower story fitted for Shops with safes in the counting Rooms, the chambers are finished for the accommodation of families, having good kitchens, ovens, and other conveniences—the Aqueduct in the cellars."[252] One of the few other brick buildings outside the areas of the fires of 1802 and 1806 was built a short distance south of the Water Street block described above. This large building was constructed in 1810 at the street end of Shapley's Wharf, and accommodated merchants Abraham Wendell and Reuben S. Randall; it is unknown whether this building had dwellings above the stores and counting rooms.[253]

After the third fire, the city petitioned the New Hampshire legislature to pass a law forbidding the construction of buildings of more than one story within a great triangular zone bounded by lines running from the North Mill Bridge to the intersection of Middle and Cabot Streets, and thence to the South Mill Bridge.[254] Following the passage of that law on June 23, 1814, brick buildings, including individual brick houses, and brick row houses like those on Sheafe Street, became almost universal within the fire zone and fairly common elsewhere in the compact part of Portsmouth; many survive there today.[255]

But before 1813, the Morton-Benedict House was one of only a handful of private brick dwellings standing anywhere in Portsmouth, and must have been regarded as an exceptional house when new. At this period, brick buildings were universally described as "fire-proof," and it was this noncombustible quality, rather than architectural attractiveness, that seems to have been most highly regarded in such structures. The rarity of brick buildings, especially in the form of freestanding houses, may help to explain the description of the Morton-Benedict House in the fall of 1811, when it was just completed, as that "*New & Elegant Brick House*, built this season, now occupied by said Morton, near the Brick Academy—its elegance and delightful

[251] *New-Hampshire Gazette*, February 6, 1810.
[252] *New-Hampshire Gazette*, March 5, 1811.
[253] *New-Hampshire Gazette*, January 8, 1811; *Portsmouth Oracle*, March 16, 1812.
[254] "An Act to Secure the Town of Portsmouth from Damage by Fire," *Laws of New Hampshire*, Vol. 8, Second Constitutional Period, 1811-1820 (Concord, N. H.: Evans Printing Company, 1920), pp. 353-354.
[255] For more on the 1814 legislation, see Richard M. Candee, "Social Conflict and Urban Rebuilding: The Portsmouth, New Hampshire Brick Act of 1814," *Winterthur Portfolio* 32 (Summer/Autumn 1997): 147-168.

situation is not exceeded by any in town."[256] The same exceptional qualities of the house when it was new may help to explain Morton's otherwise cryptic defense of the dwelling a few months later, when he asserted that "the materials and workmanship of said House, is so far from what has been represented by the illiberal, and unfriendly, that it will bear the examination even of critics."[257] The extraordinary nature of the Morton-Benedict House when it was first completed was quickly obscured by the rebuilding of much of the eastern portion of Portsmouth in brick within three years, following the fire of December 1813.

The façade of the Morton-Benedict House owes much to the inspiration of an important predecessor: the Langley Boardman House of circa 1804 on Middle Street. As noted previously, the Boardman House provided a prototype for the semicircular Ionic portico of the Morton dwelling. The portico of the Boardman House, in turn, is thought to have been inspired by the somewhat more elaborate portico of the brick Gardner-Pingree House (1804) in Salem, Massachusetts, where Boardman had learned the cabinetmaking trade.

The Boardman House also provided the prototype for the recessed Palladian window that is seen above the portico of the Morton-Benedict House. The Palladian window, which would later become a favorite motif of builder-architect Jonathan Folsom, had been seen on the façade of the Portsmouth Market House of 1800; prior to that, such a window had been employed by Ebenezer Clifford and Bradbury Johnson behind the pulpit of the First Parish Meeting House (1798) in Exeter. The motif would occasionally appear at stair landings of such federal-period houses as the Joseph Haven House of circa 1800 on Pleasant Street. But the recessed Palladian window, as seen on the Boardman and Morton Houses, has special effectiveness when combined with the outward sweep of a semicircular portico, and these two houses—one wood, but with a flush-boarded façade, and the other brick—are Portsmouth's only surviving examples of this combination.

[256] *New-Hampshire Gazette*, October 15, 1811. The advertisement shows that Morton was willing to dispose of this property virtually upon its completion.
[257] *New-Hampshire Gazette*, March 17 and March 31, 1812.

The Morton-Benedict House is typical in plan for this scale of urban housing of the middling sort.[258] It is three stories in height under a hipped roof, and thereby conforms to the preferred height for federal-period merchants' dwellings, and is one room deep, set with the narrow end to the street. The extant main block accommodated the formal, entertainment spaces and family sleeping spaces with two rooms on each floor, separated by the central entry or stairhall. The now demolished two-story wing housed the more utilitarian or service spaces including a basement kitchen and first-floor kitchen and bedchambers. The two chimneys are integral with the rear wall of the house.

Federal-period houses with two rooms on each floor and a central stairhall are a fairly common building type in eastern North America and in the regions that were later settled from those states. The floor plans of such houses apparently derive from the hall-and-parlor house plan of the seventeenth and eighteenth centuries, but with the central chimney of the hall-and-parlor house replaced by two chimneys located on the end or the rear walls of the house, thereby creating space for a rather central stairhall and often leaving a void behind the stairhall that could serve as storage space or an unheated bedchamber. By the last decade of the eighteenth century in urban areas along the Atlantic seaboard in housing for the upper middling sort the two-room plan increasingly became a three-room plan with the incorporation of a service wing. This form was quite common especially in the first two decades of the nineteenth century. This expansion allowed for the subordination of the service or utilitarian spaces outside the main block and away from the formal entertainment spaces.

In the first two decades of the nineteenth century finish elements increasingly incorporated Neo-classical features within a broader class of housing. The emphasis remained on symmetry through the use of refined, slender, and elongated proportions. Classical vocabulary remained the source for many of the components. Exterior ornament continued to be concentrated at the edges of the buildings (corners and at the cornice), around doorways, and to a lesser extent around the windows. On the most fashionable urban houses the ornament also accented the

[258] To date no historic name has been located for this prevalent building form. For a discussion of this building form and its prevalence in urban New England port towns see Laura B. Driemeyer, "Rising From The Ashes: The Transformation Of Nineteenth-Century Building Culture In Charlestown, Massachusetts" (Ph.D. diss., Boston University, 2006), especially chapter four.

division between stories. On the interior a hierarchy of finish defined and expressed a room's importance with the most elaborate used in the most formal or "best room." Ornament was applied at the cornice, lower walls of the best rooms, and around door and window openings and mantels. Dados or chair rails appeared in these spaces but were frequently absent in the service spaces. Moldings duplicated this hierarchy of finish, with a cornice and double architrave and entablature in the best room or rooms but a single architrave in the service spaces and upper chambers.[259]

Most three-story brick houses in Portsmouth followed a two-room-deep plan rather than the one-room-deep plan of the Morton-Benedict House, highlighting the significance of Morton's use of brick for his house. Nevertheless, the latter seems to have acted as a prototype for a few similar houses that were built on small lots. Although no survey of three-story, three-room plan houses in Portsmouth has been carried out, there are brick imitations of the Morton-Benedict House, with subordinate kitchen wings, at 19 and 20 Atkinson Street and 74 Deer Street. The Atkinson Street houses were built after the fire of 1813, and the Deer Street house likewise bears the hallmarks of a somewhat later date than the Morton-Benedict House. All of these houses stand on small, narrow lots, and are oriented with their narrow ends toward the street. Filling much of their available land and providing three full stories, these houses take maximum advantage of the proportions of their lots.

As noted above, the Morton-Benedict House is one of the earliest freestanding brick dwellings to survive in Portsmouth, representing one of only four or five such dwellings when it was new. Immediately following its construction, however, a number of other brick houses were constructed in the western parts of Portsmouth, some of them very large and grand in appearance. Most of those houses are associated with the young builder Jonathan Folsom (1785-1825), a former apprentice of Ebenezer Clifford and a prolific builder and speculator who sometimes financed his projects in partnership with other craftsmen.

Folsom demonstrated his ambitious nature when he moved to Savannah, Georgia, at the end of his apprenticeship in 1806. Evidence suggests that he took advantage of his time away from Portsmouth to visit Philadelphia and other major eastern cities. Finding the Georgia climate "not

[259] Driemeyer, "Rising From the Ashes," 185-186.

congenial to his constitution," Folsom returned to Portsmouth and was purchasing ironwork for buildings from whitesmith Henry Cate by March 1810. Folsom died at the age of forty, yet his ambitious efforts left a powerful mark on Portsmouth. As his obituary noted, "his native genius could not brook the toilsome path of his contemporaries, but with characteristic assiduity, applied himself to the study of Architecture. By indefatigable exertion, he rose from the *base* to the *summit* of this noble science. His plans were approved, and his execution satisfactory. Independent of public structures, we are indebted (in a great degree,) to his ingenuity for many of the most elegant buildings which adorn the town."[260]

Although the Morton-Benedict House cannot yet be documented as the work of a particular designer or builder, an attribution to Folsom seems reasonable in light of his contemporaneous and subsequent projects. As the Morton-Benedict House was rising in 1811, Folsom was building another brick dwelling a few blocks away. This was the three-story dwelling that was purchased by George Long in December 1812.[261] This building differs from any other brick house in Portsmouth in having four Ionic pilasters on its façade, in the manner of the earlier Peirce House a few doors away and of the New Hampshire Fire and Marine Insurance Company office in Market Square. Still more unusual for Portsmouth, the Long House has a rectangular Ionic porch that shelters the central three bays of the five-bay façade, perhaps an idea suggested by Folsom's residence in Savannah.

As noted above, an account book kept by whitesmith Henry Cate shows that Folsom was purchasing hardware in 1810 and 1811. Among the items supplied by Cate were a total of 92 window "hooks" (evidently the pintles used for hanging exterior blinds), and 50 window "buttons" (evidently the small brass knobs that are attached to folding interior window shutters). Inasmuch as each window requires four hooks and two buttons, Cate's records account for hardware sufficient for close to twenty-five windows. The same account book lists five iron bars for use as fireplace lintels and gudgeons for two fireplace cranes, suggesting work on two

[260] *New-Hampshire Gazette*, October 25, 1825. For more detailed accounts of Folsom, see James L. Garvin, "Academic Architecture and the Building Trades in the Piscataqua Region of New Hampshire and Maine, 1715-1815" (Ph.D. dissertation, Boston University, 1983), 484-508, and Jane Molloy Porter, *Friendly Edifices: Piscataqua Lighthouses and Other Aids to Navigation, 1771-1939* (Portsmouth, N. H.: Peter E. Randall for the Portsmouth Marine Society, 2006), 111, 114, 123-126, 172.
[261] RCD 199/294.

kitchens, possibly in the same house.[262] It is conceivable, but not provable, that Folsom purchased this hardware for the Morton-Benedict House.

Several important brick buildings in Portsmouth may be attributed to Folsom on circumstantial evidence, including the second Samuel Larkin House (1815) on Middle Street and Franklin Hall (1819), formerly on Congress Street. But those buildings that can actually be documented to Folsom's authorship, often having been built on a speculative basis in partnership with other craftsmen, provide a solid context for the Morton-Benedict House as one of the earliest freestanding brick dwellings built in Portsmouth.

Following his completion and sale of the George Long House a few blocks from the Morton-Benedict House in 1812, Folsom turned to the construction of one of the most ambitious single dwellings ever constructed in Portsmouth. This new house stood directly opposite the George Long House, on the western corner of the intersection of Middle Street and Joshua Street (now Richards Avenue). By the fall of 1813, Folsom had constructed on that lot a grand dwelling that resembled William Thornton's "Octagon House" in Washington, D. C. The awkward proportions of the available lot have the house a wedge-shaped floor plan. The two flanking pavilions of the house, each of which presented a side elevation on one of the two intersecting streets, embraced a curved façade, the first known example of a brick wall built upon a radius in Portsmouth except for the powder magazine built by Daniel Marden in 1812. The first story of the façade was sheltered by a curved Ionic porch that reflected the rectangular porch of the Long House across the street. On the second story, above an entrance with an elliptical fanlight, was a Palladian doorway that provided access to the porch roof and was, like the Palladian window of the Morton-Benedict House, set beneath a relieving arch, made all the more complex by being laid out within the curved front wall. In October 1813, the cabinetmaking partners Jonathan Judkins and William Senter purchased a "moiety" (half share) in the dwelling for $3,000—one of several instances when Folsom partnered with fellow craftsmen. The three partners sold the property the following March to merchant Thomas Haven for $4,000. Haven's former dwelling had been one of the first to burn in the fire of the fire of December 1813. The Thomas Haven House was demolished in 1865 to make way for a more modern brick house that still stands.

[262] Henry Cate account book, 1807-1817, Portsmouth Athenaeum.

Immediately after selling this house to Thomas Haven, Folsom bought a lot on Islington Road east of the county jail. On this lot, Folsom erected a three-story brick dwelling that still stands opposite the end of Summer Street. In 1815, Folsom sold this new house to merchant Joshua Haven, whose brother had just purchased the house at the junction of Middle and Joshua Streets. While the Joshua Haven House is a rectangular structure with a less advanced design than that of the Thomas Haven House, it is a dignified structure with stringcourses, a mutuled cornice, an arched doorway sheltered beneath a portico, and a curved rear wall on its wing.

Immediately after completing this outstanding group of private buildings, Folsom was involved in an enterprise that gave Portsmouth one of its best public buildings. In 1815 Folsom formed a partnership with cabinetmaker Langley Boardman and tanner John Abbott. The three craftsmen began to purchase lots at the intersection of Daniel Street and Ark Lane (now Penhallow Street), within the district that had been swept by fire in December 1813, and close to the location where Boardman had opened a cabinet shop in 1801. The three partners bought and sold lots among themselves, agreed to open up an eighteen-foot-wide lane for access behind the buildings that they intended to construct there, and eventually erected several brick structures on the property. Chief among these was a large block on the corner of Daniel Street and Ark Lane, built on a lot that Folsom had sold to Boardman and Abbott in 1816. In 1817, Boardman and Abbott sold this building to the United States of America for use as a custom house.[263]

It seems certain that the custom house was designed by Folsom, who was the only builder among the partners who speculated on these contiguous lots. The building bears some of the same hallmarks seen in Folsom's other buildings: a range of Palladian windows on the second story, set beneath brick arches, and a curved corner, with a window arch set into the curved wall. The building originally had a wooden Ionic frontispiece on its Ark (Penhallow) Street elevation bearing turned drops that are reminiscent of those on the exterior cornice of the Morton-Benedict House.

These handsome brick buildings, designed by Folsom, followed quickly upon completion of the Morton-Benedict House. Just as earlier structures like the Market House and the New Hampshire Fire and Marine Insurance Company provided an institutional context for the

[263] HABS, NH, 8—PORT, 28

Portsmouth Academy, these later brick structures provide an architectural context for the maturing federal style in Portsmouth. Both the Academy building and the adjacent Morton-Benedict House are milestones in the development of the federal style and the ever-increasing adoption of brick as a building material in the early years of the nineteenth century.

PART 2: ARCHITECTURAL DESCRIPTION

ACADEMY BUILDING

The Portsmouth Academy is a large two-story hip-roofed brick building located on a corner lot at the intersection of Islington and Middle streets (Photo 3). The exterior preserves the historic fabric of the building's original date of construction and features a wealth of Federal period finish used on larger institutional structures of the early nineteenth century. The interior, however, largely dates to the structure's remodeling, in 1895-1896, into a public library. At that time, most of the historic building fabric was replaced and the plan completely transformed into one large space on the first floor and a wide gallery with some subdivided spaces on the second floor (see Appendix E: 1974 Existing plans). The interior measures 66' x 38'.[264]

Exterior, Academy Building

On the exterior the brick walls, constructed in Flemish bond (alternating header and stretcher bricks in each course), is used on all four elevations and the lime and sand mortar joints retain evidence of their original tooling technique (Photo 21). The variation in color of the brick is most likely due to different firing techniques or batches and was not uncommon in bricks manufactured in the early nineteenth century. A three-bay wide gabled shallow projecting pavilion with a semi-circular window (possibly original sash) in the tympanum distinguishes the seven-bay wide façade (Photos 3, 16). Brick chimneys punctuate the front roof slope of the main block and frame the projecting pavilion. The large 6/6 double-hung sash windows on both stories are replacements, installed at the time of the building's alteration in 1895-1896 (Photos 17, 18). A white marble string course, marble splayed lintels (Photo 19) and marble sills stand out against the red brick, as do the three courses of hammered ashlar granite on the north and east elevations (Photo 21). The foundations on the less public south and west elevations are split course rubble stone (Photo 13). Wood curved brackets decorate the cornice of the main block and pavilion (Photo 20).

The greatest amount of ornament, however, is concentrated on the frontispieces at the Islington and Middle street entries. The Ionic frontispiece on the primary or north elevation features

[264] Portsmouth Public Library, Stahl/Bennett measured drawings, Historic New England. The slightly earlier Exeter Academy building, two-story frame building constructed in 1794-6, measured 76' x 36'. Contract between Stephen Fogg and John Taylor Gilman, Nathaniel Gilman, Benjamin Abbot and Oliver Peabody, February 6, 1794, Phillips Exeter Academy Archives.

paired engaged Ionic columns framing the recessed doorway and semi-circular fanlight (Photo 14). Paneling decorates the sides and ceiling of the recessed entry. Modillion blocks ornament the stepped cornice. Original iron railings and decorative balusters edge the original granite steps. Nineteenth-century granite posts with flat faces, faceted corners, and curved tops are located at the bottom of the steps at each entry. The Middle Street Ionic frontispiece duplicates the Islington Street one except only single engaged Ionic columns frame the recessed semi-circular entry, to denote this entry as secondary (Photo 15).[265] Wood inserts in the brick on either side of the frontispiece, however, suggest the builder originally considered using a frontispiece of the same dimensions as on the north elevation. The steps, railing, balusters, and granite posts duplicate those on the north entry. The bottom step at the east entry retains an early boot scrape. Painted signs cover the frieze on each frontispiece and state "Public Library." Historic photos show an earlier sign added in 1898 above the Islington Street door (see Historic Photo 7 on page 30).[266]

Interior, Academy Building

In contrast with the exterior, the interior space exhibits relatively little ornament and nearly all extant finish dates to the 1895-1896 remodeling. Decorative detailing is concentrated on the window openings, the gallery railing, stairs, and fireplace mantel. Only the single architrave window casings appear to be original. All other finish dates to the late nineteenth century remodeling including the 6/6 window sash, molded window aprons, molded baseboards, and door casing and eight-panel door to the cellar. Four piers, consisting of the cased 1896 cast-iron columns and the 1975 steel columns, support the open center well of the second floor and rise to the attic and partially obstruct the otherwise open first floor (Photo 41). A Colonial Revival stair rises along the south wall to the second floor (Photo 43). Constructed in 1895-1896, the stair originally ascended in a straight run to a landing and quarter-turn stair. In 1975 the straight-run section was altered with the insertion of a landing and quarter-turn stair to match the upper section and to accommodate modern safety codes (see Appendix E: 1974 Existing conditions plans and Stahl Associates Plans). The stair features a molded railing, turned balusters, and

[265] The semi-circular fanlight has been covered or removed, most likely at the time of the building's conversion to a library at which time this entry was sealed.
[266] 1 April 1898, *Portsmouth Herald*, Ancestry.com. *Portsmouth Herald (Portsmouth, New Hampshire)*.

molded and capped newel posts. The 1896 chimney piece on the northeast chimney features an embellished egg-and-dart cornice (Photo 44). The flooring appears to date to the 1890s remodeling based on evidence visible in the cellar though plywood and wall-to-wall carpet now covers the floors on both stories.

The open second-floor gallery features railings and balusters around the center opening that duplicate those on the stairs (Photos 41, 42, 53, 54, 55, 56). The 1975-1976 reconstructed railings and balusters are based on a small section that remained *in situ* after the opening was filled in 1948 with an opaque glass and concrete panel floor to admit light downward to the first floor. Windows, window casings, and baseboards match those on the first floor (Photos 61, 62, 63, 64).

Access to the cellar is through a late nineteenth-century doorway with an eight-panel door leading to a quarter-turn flight of stairs (Photo 47). The cellar has low head room but retains considerable original historic building fabric alongside later materials. The foundation consists of mortared granite stones below grade (Photos 68, 80, 82). A north-south brick wall originally bisected the space creating east and west spaces, each with exterior access. The north end of the wall is semi-circular with a now filled-in arched opening at its base (Photo 81).[267] At some unknown date an opening was roughly made in the north-south brick wall to allow access between the two sides (Photos 74, 75, 76). The somewhat distinctive original and early first-floor framing was described in 1974 by the engineer as follows and remains largely in place (see Figure 7 – Framing Plan; Photos 65, 78):

> The main framing consists of two rows of 12 by 12 timbers running in an east-west direction, which are supported on brick piers or on the foundation walls. The 4 x 12 floor joists are supported by wood lintels at the north and south exterior walls or by the foundation walls themselves. These joists are continuous over the southern row of timbers and are flush framed into the northern timbers. The ends of the joists framing into the timber are cut on a clopping ? sloping? scarf to reduce their ends to 8 inches deep and to allow them to frame into an 8 in. high by 2 in. deep notch in the main timbers. The space of the joists varies from 15

[267] The reason for this configuration has not been established at this time. The wall itself provided support for the east-west carrying beam.

in. to 30 in. with the majority of the spacing being approximately 28 in.[268]

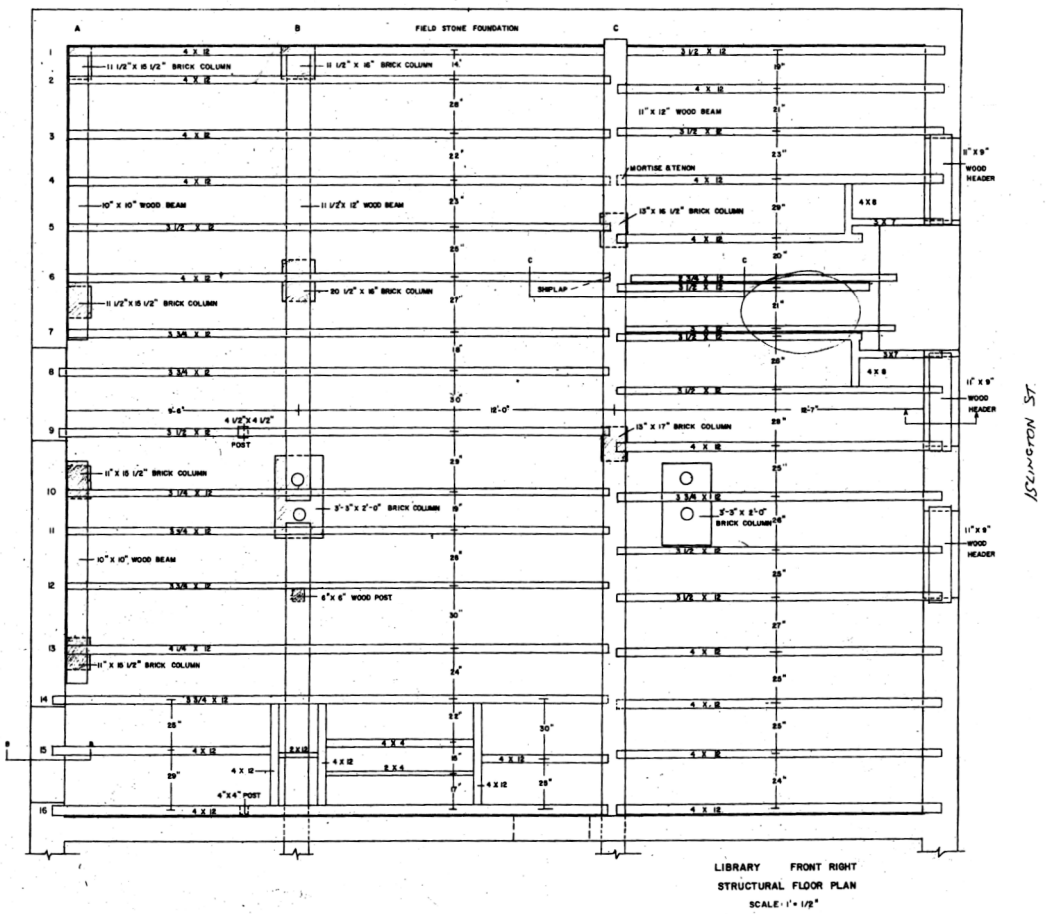

Figure 7
Partial Framing plan (with Stahl Associates plans, Collection of Historic New England)

Much of the subfloor appears to be replacement, most likely dating to the 1896 remodeling. Of the two bulkheads to the exterior, only the easterly one remains in place though now covered on the exterior by steps to the 1975 addition (Photo 71). The bulkhead door is beaded board hung with wrought iron hardware including strap hinges (Photo 72). The westerly opening is now used for piping and retains no hardware (Photo 84). On the north wall are the brick chimney bases for the chimneys above (Photo 67). Once arched with an opening below the arch, the

[268] Arthur L. Brown to Roger Lang, 20 March 1974, Benedict House and Portsmouth Public Library Records, Cultural Resources, Division of Historical Resources, New Hampshire. The northerly girder is hewn, the southerly one is circular sawn, indicating its insertion at a later date most likely to support the extremely long joists which rest on it in this section of the building. The joists are sawn on a reciprocating, water-powered sawmill and appear to be components of the original floor frame.

eastern chimney base was later filled in with bricks to provide an ash receptacle below the first-floor fireplace. No such construction or evidence of chimney bases is present on the south wall providing further evidence that the building did not have fireplaces or stove flues at the south end of the first floor. Two sets of columns extend down to the tops of four brick piers that rise from the basement floor below the corners of the open second-floor gallery (Photos 77, 79). In Photo 79, the red 1948 steel column is in the foreground and the 1895-1896 cast-iron column behind. Distributed throughout the cellar are other brick piers added at unknown dates to provide additional support to the framing (see Figure 7 – Structural Floor Plan; Photos 66, 69). At unknown dates, a concrete floor was poured throughout the basement and a concrete block wall added on the south foundation wall to accommodate modern services.

Due to the inaccessibility of the attic, the roof framing of the building was not studied. Drawing A5, by Stahl Associates, however, illustrates the framing in 1974.

MORTON-BENEDICT HOUSE

The Morton-Benedict House is a well-preserved three-story, single-pile brick house with rear wall chimneys; a service wing originally augmented the hip-roofed main block (see Appendix E: 1974 Existing Conditions Plans, Historic Photo 15 on page 61). The plan of the main block consists of one room on either side of the center stair hall; a circular stair rises through all three stories. The form and plan is typical of higher end housing constructed in many New England port towns in the early nineteenth century. The Morton-Benedict House, like most houses of the period, features a hierarchy of finish and contains some particularly fine joinery work in the best room, the "parlor," and the best (east) chamber. Throughout much of the house the rooms retain many of their original materials and decorative finishes including plaster walls, wainscoting and chair rails, cornices, baseboards, window and door casings, six-panel and four-panel doors, and fireplace wall treatments including mantels. Most of the original fireplace hearths have been replaced with late nineteenth-century clay tiles. Only the third floor retains its original 3/3 sash windows and only the best (east) chamber retains original interior window shutters. Original floor finishes remain visible on the third floor; additional investigation is necessary on the other stories. All ceiling finishes, with the exception of the west chamber, appear to be late twentieth-century replacement material.

The original plan of the main block generally remains intact. Most major changes date to 1975 at the time of the removal of the two-story wing and front ell and the construction of the 1975 library addition. These alterations include replacement of the west wall on the first two stories, filing in third-story windows on the north and west elevations, widening window openings on the first and second floor on the north elevation to accommodate doorways between the house and the new addition, and removal of stairs in the west upper chamber leading down to the second floor (see Appendix E: 1974 Existing Conditions plans).

Exterior, Morton-Benedict House

Symmetry and a hierarchy of finish characterize the exterior of this five-bay-wide house with ornament concentrated in the center bay and at the cornice (Photos 22, 23). A semi-circular Ionic entry porch screens the centered doorway and elliptical fanlight (Photos 26, 85). At the second story, centered above the entry porch, is a Palladian window with blind shuttered

sidelights set in a keystoned arched recess. On the interior the window is simply a double-hung sash window (Photo 105). This type of window can be found on fashionable houses constructed in most New England seaports in the early nineteenth century. Under the eaves the wooden cornice features a bed molding with lathe-turned drops (Photo 37). The detail may have been suggested by plates 1 and 3 in Thomas Shearer's late eighteenth-century volume *The Cabinet-Maker's London Book of Prices*.[269] Historic photos show a mutuled cornice on the entry porch, a detail replaced sometime in the twentieth century with the present unornamented boxed cornice. The doorway consists of the original elliptical fanlight with rope molding and three-quarter sidelights. The late nineteenth-century door incorporates a large light of plate glass above one horizontal and two square panels (Photo 85).

A hierarchy of finish defines the more formal or public elevations and the more public interior spaces. The façade (south) and east elevation, those visible from the street, feature two courses of exposed hammered and split granite stones for the foundation (Photos 25, 35). Just one course of granite is used on the less formal north elevation (Photo 33).[270] Above the foundation the Flemish bond brick walls feature much of their original lime and sand mortar joints with evidence of original tooling technique. In addition, the brick walls display color variations, especially on the façade between the first and second stories, evidence most likely of different firing techniques or batches. The rear brick chimneys punctuate the low-pitched hip roof (Photo 39). 6/6 replacement sash, added in 1975, is used in the first and second stories and original 3/3 sash at the third story (Photos 31, 36).

Interior, Morton-Benedict House

The fashionably finished interior complements the exterior detailing and features some well-preserved decorative joinery on the fireplace walls and at the cornice in the more public rooms. A hierarchy of finish clearly articulates room usage, with the most fashionable spaces on the east side of the building, away from the former wing or more utilitarian spaces. The finish also diminishes in elaborateness from story to story with the third floor the most plainly articulated.

[269] James L. Garvin, "Benedict House," National Register of Historic Places Inventory—Nomination Form, 1973. This influence of the Shearer volume is evident on many early nineteenth-century Portsmouth buildings.
[270] The west elevation of the main block is not visible and always had a wing and therefore no exposed foundation.

The plan consists of one room on either side of the center stair hall. The original semi-circular stair, a form popularized in the federal period, gracefully rises through all three stories (Photos 104, 116, 117). The turned balusters support a thin curved mahogany railing; scrolled brackets decorate the stair ends (Photos 86, 87). Wainscoting with a reeded chair rail elaborates the stair wall; a later, possibly twentieth century, unornamented chair rail is used along the east and north walls (Photos 88, 89, 90). Doorways at the north and south ends of the east and west stair walls lead, respectively, into the east and west rooms. The north doorway casings appear to be late nineteenth-century replacements but the south doorways retain their original double architrave casings (Photo 91) used also in the best room and second-floor stair hall. On the north wall of the stair hall a former window opening was first altered in 1954 at the time of the construction of the one-story connector and then modified further in 1975 to allow access from the additions into the house (Photo 90).

The best (east) room or parlor is the most fashionably and elaborately finished room in the house. Ornament is concentrated on the fireplace wall and at the cornice (Photo 92). Engaged Tuscan columns frame the overmantel and are used also on the mantelpiece (Photos 95, 96). Other characteristic Federal-era ornament on the mantelpiece includes frieze blocks with oval medallions above the columns and a reeded architrave that matches the reeding on the chair rail below the windows in the embrasures and echoes that used in the stair hall (Photos 97, 98). Mutules and roping decorate the underside of the mantel shelf. The brick chimney back and jambs were originally plastered, as were all fireplaces in the main block of the house; some of that finish survives on the jambs. The original hearth was replaced with clay hearth tiles in the late nineteenth century. The original cornice around the room duplicates the mutule motif on the chimney piece albeit at a larger scale. The door casings match the original ones in the stair hall. Only the northerly door retains its original six-panel door (Photo 94). The window casings feature the same double architrave as on the doorways (Photo 98). The embrasures above the wainscoting once contained paneled shutters. The trim on the window on the north wall differs slightly from the other windows as it was added in the late nineteenth century though the craftsman made an effort to match the earlier historic material.

The west room is less elaborately ornamented though still exhibiting a degree of fashionable finish. The simpler finish on the fireplace wall consists of a chimney piece with a stepped

mantel shelf, a fluted and reeded cornice, flat-paneled pilasters such as are illustrated in Asher Benjamin's *The Country Builder's Assistant* of 1797 (Plate 20) and *The American Builder's Companion* of 1806 (Plate 28), and are commonly used in many houses constructed in the early nineteenth century, and a marble surround (Photos 99, 100). This room may contain the only original stone hearth in the main block of the house. Wainscoting and a chair rail with double horizontal beading lines all walls in the room (Photo 103). An unornamented stepped cornice runs around the ceiling. The double architrave door and window casings match those in the best room (Photos 101, 102).

On the second floor the use of hierarchical finishes continues with the more fashionable room on the east side of the house. The chimney piece features pairs of thin reeded pilasters supporting frieze blocks with reeded oval medallions and a reeded and fluted cornice under the mantel shelf (Photo 107). In this room the eastern edge of the fireplace wall is extended, creating a thin partition wall that extends beyond the brick chimney (Photos 109, 110). This was most likely created at the time of the insertion of the window on the north wall in the late nineteenth century, made necessary to accommodate the newly inserted window. In addition, the extension preserved the mantel intact and maintained the image of the mantel centered on the wall. Thin reeded corner pilasters decorate the fireplace wall's edges, echoing those on the fireplace mantel. A simple molded cornice decorates the wall and ceiling intersection. This room features somewhat distinctive door and window casings, a single architrave with a narrow band of three contiguous beads or astrigals centered on the casing (Photo 111; see molding profiles, Appendix D). Also distinctive to this room is the diagonal reeding on the chair rails under the windows. In addition this is the only room in the house to retain its original paneled folding window shutters (Photo 108). The original six-panel doors remain in place. A simple late nineteenth-century settee with Colonial Revival elements was installed in the southeast corner of the room (Photo 108).

The west chamber is finished with trim commonly found in Federal period houses and is the most simply finished of the rooms on the first two floors. The fireplace wall features a chimney piece comprised of a double architrave surround and unornamented frieze blocks under the molded mantel shelf (Photo 112). This is the only room to retain a plaster ceiling, possibly original, though battens have been added to keep it in place (Photo 115). The simple window

and door casings have a single architrave with a Grecian ogee, astragal, and bead (Photo 113). Both doorways retain their original six-panel doors (Photo 114). The simpler trim is carried through to the windows which lack wainscoting. In contrast with the first-floor rooms and the east chamber, the baseboard is unmolded and square-edged. Three-quarters of the west wall juts into the room, the remnant of the stair removed in 1975 (see Appendix E: 1974 Existing Conditions plans).[271]

A small "room" behind the stairs has doorways into both the east and west chambers and may well be one of the "closets" mentioned in the 1812 advertisement. An original window on the north wall was altered in 1975-1976 to create a doorway into the new addition. The interior door casings in this space are decorated with reeding similar to that seen in the eastern bedchamber, suggesting that the space was always accessible as a small, finished space from both the eastern and western bedchambers.

In keeping with the hierarchy of finish employed throughout the house, the third-floor chambers are the most simply ornamented spaces, indicative of their use as private or secondary spaces by the household, notably sleeping spaces for children, servants, or extended family members.[272] As on the first two floors, the east room is slightly more fashionably finished than the west room. In the east upper chamber the fireplace mantel, a type commonly featured in Federal period houses, consists of a single architrave, an unornamented frieze, stepped cornice, and a molded mantel shelf (Photo 120, 124). The single architrave door casings feature a quirked ovolo, astragal, and bead (Molding profiles, Appendix D). The window openings lack casings and retain their original 3/3 window sash (Photos 121, 122). The east upper chamber is the only room with a closet and the space retains evidence of the original shelves, including one full-width shelf and several shorter ones (Photos 125, 126). The original two-panel closet door has been removed but remains in the building. The floor is the original planed random-width plank floor boards (Photo 123). The original plaster walls retain evidence of earlier paint and

[271] Patches in the baseboard and plaster illustrate the now enclosed closet in the northwest corner and the doorways to the back stairs and to the front ell (see Existing conditions 1974 plans).
[272] HVAC ductwork inserted in 1975-1976 runs along the ceilings in both upper chambers and on the stairs to the attic space making these rooms somewhat unusable at this time. At the time of the ductwork addition some of the original plaster was removed and cuts were made in the original split-lath.

wallpaper. The doorway to the stair hall retains the original four-panel door (Photo 121); the north doorway to the space behind the stairs has been removed but remains in the building.

The west upper chamber is the most plainly finished room in the main block of the house but also retains important evidence in the planed random-width floor boards of the back stair near the west wall, a closet in the southwest corner including a beaded board and hooks on the wall, and a window on the west wall (Photos 128, 131; see Appendix E: 1974 Existing Conditions plans).[273] The simple finish includes single architrave fireplace surround without any mantel shelf (Photo 128) and door casings comprised of a single architrave with a quirked ogee, astragal, and bead (Molding profiles, Appendix D). As in the east upper chamber the plaster walls show evidence of earlier paint and wallpaper finishes (Photo 129). Sections of plaster on the north and east walls have been removed revealing the original split lath (Photo 130).

The small room behind the stairs provided access to the attic via a short flight of open stairs (Photo 127). A window that originally illuminated this space was filled in with concrete block at the time of the 1975-1976 addition. This space can only be accessed from the east upper chamber.[274] Access to the attic is blocked at this time by a large duct that blocks the opening. In 1974 the roof framing consisted of 4" x 8" rafters; the ceiling joists measured 3' on center.[275]

Access to the cellar under the main block is now is only through a bulkhead on the south elevation just west of the main block of the house (Photo 34).[276] The space has relatively low clearance of 5'-4". The below grade foundation is constructed of coursed rubble stone capped by several courses of brick, which serve as backing for the granite underpinning seen on the exterior of the foundation (Photos 132, 133, 134, 141). The 1974 Engineer's report described first-floor framing as follows:

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[273] In all likelihood the rooms in the now removed wing were similarly or even more simply finished but unless photographs of those spaces come to light that remains speculation.
[274] The attic space remains inaccessible at this time due to the ductwork. The 1975 Report indicated the roof framing consisted of 4" by 8" rafters and floor joists 3 ft on center. Arthur L. Brown, Jr. to Roger Lang, 20 March 1974, Engineers Report in "Portsmouth Public Library Expansion Program, Phase One: Survey, Analysis and Conceptual Plan," Prepared for the City of Portsmouth and Portsmouth Public Library by Stahl/Bennett, Inc., April 1974, Benedict House and Portsmouth Public Library Records, Cultural Resources, Division of Historical Resources, New Hampshire.
[275] Ibid.
[276] Originally interior access was via the back stair along the west wall of the main block. That access was removed at the time of the 1976 work.

> The first floor framing is completely exposed in the basement, and consists of nominal 4 by 8 joists at 19 in. on center, spanning 17 ft. between the north and south foundation walls. At the center under the stairway, the framing is reversed, and the walls are carried on 8 by 8 timbers, supported at their center point by a small brick pier. The ends of some of the floor joists are not built into the foundation wall, but rest on a foundation ledge, where they are supported on a miscellaneous collection of loose bricks and wood shims. At the chimney supports, the floor joists are headed off by a timber.[277]

Much of the original framing is white-washed including the sub-flooring, sawn joists and hewn girters (Photo 146). At the time of the 1975 addition some of the framing was replaced or reinforced (Photos 133, 136, 139, 140). Each chimney is supported at the cellar level by vaulted brick chimney bases on the north wall (Photos 137, 138, 143, 144).

[277] Brown to Lang, 20 March 1974.

PART 3: EXISTING CONDITIONS AND CHARACTER-DEFINING FEATURES

PORTSMOUTH ACADEMY—CHARACTER-DEFINING FEATURES AND CONDITIONS[278]

EXTERIOR .....

	Feature	Date	Condition	Photo(s)
Foundation	• North and east elevations, hammered ashlar granite • South and west elevations, split coursed rubble stone	1809 1809	Good to excellent Good to excellent	13, 17, 18, 21
Walls	• Masonry walls, brick, Flemish bond with lime and sand mortar with evidence of original tooling technique. Varied brick color presumed to be due to different firing techniques or batches and dirt and is to be preserved. • Marble stringcourse • Wood inserts on either side of east frontispiece—evidence that builders initially considered a larger frontispiece on this elevation	1809 1809 1809	Good to excellent. No evidence of major re-pointing or brick patching Good to excellent Fair to good	1-8, 10-13 1-8, 10-13 15
Windows	• 6/6 double-hung sash windows • Marble sills and splayed lintels • Staff molding (junction between brick and window jambs) • Arched window in tympanum of north façade pavilion	1895 1809 19th century 19th century	Good to excellent Good to excellent Good Not seen close up	17-19 19 16
Doors and doorways	• North entry--frontispiece including modillion block cornice, flat entablature, pairs of engaged Ionic columns, and recessed paneled arched opening • East entry--frontispiece including modillion block cornice, flat entablature, engaged Ionic columns, and recessed paneled arched opening • North and east 6-panel entry	1809, later repair work at column bases 1809, later repair work at column	Fair to good. Fair to good. Good	14 15 14, 15

[278] The character-defining features were identified by James L. Garvin, State Architectural Historian, New Hampshire Division of Historical Resources.

	Feature	Date	Condition	Photo(s)
	doors and hardware	bases later 19th century		
Roof	• Hipped roof structure comprised of purlins and trusses[279] • Wood cornice with curved brackets	1809 1809	Not easily accessible. 1974 engineer's report did not examine framing in detail but noted "no apparent distress."	20
Other	• Iron railings and balusters, boot scrapes at north and east entries • Granite posts at base of steps with flat faces, faceted corners, and curved tops • Granite steps	ca. 1809 19th century 19th century	Good but should be evaluated for possible conservation Good to excellent Good to excellent	14, 15

[279] Arthur L. Brown, Jr., to Roger Lang, 20 March 1974, Engineers Report in "Portsmouth Public Library Expansion Program, Phase One: Survey, Analysis and Conceptual Plan," Prepared for the City of Portsmouth and Portsmouth Public Library by Stahl/Bennett, Inc., April 1974, Benedict House and Portsmouth Public Library Records, Cultural Resources, Division of Historical Resources, New Hampshire.

INTERIOR

Basement

	Feature	Date	Condition	Photo(s)
Foundation	• Mortared granite basement walls	1809	Good to excellent	68, 80, 81, 82
Walls	• Brick interior north-south wall including semi-circular wall	19th century	Good. Opening broken through and some upper courses removed	74, 75, 76, 80, 81
Frame	• All visible reflected framing including 12" x 12" hewn east-west girts and 4" x 12" north-south sawn joists	19th century	Good to excellent. In 1974 only problem area was the northwest end of the main girt. Some cuts made in framing members for utilities.	65, 78
Windows	• Window openings and louvered shutters	19th century	Fair to good	68
Doors	• Beaded board bulkhead door and wrought iron hardware including strap hinges on south wall.	19th century	Not operable as egress now under 1974 stairs but important to preserve	69, 71, 72
Other	• Brick chimney bases on north wall • All detached architectural features stored in the basement building, including doors and interior shutters, shall be preserved on-site or marked and catalogued before removal to another place of storage	1809 and later 19th century	Good to excellent. East support has later 19th century infill. Good to excellent	67

1st Floor

	Feature	Date	Condition	Photo(s)
Walls	• Plaster • Baseboards	1895? 1895	Fair to good Good	41 52
Ceiling	• Plaster	1975	Good	
Floor	• Sub-floor and possibly floor, if upon examination reveals pre-1950 flooring	1895 and later mostly	Sub-flooring good, flooring not visible	
Windows	• Window casings, jambs • Stools or aprons • Louvered shutters	1809 later 19th century 19th century	Good to excellent Good to excellent Good to excellent	51 49, 50 48
Doors and doorways	• Door casing, north entry • 8-panel door and door surround to basement	19th century 19th century	Good Good	46 47
Fireplace Wall	• Brick chimney on east side of north wall • Yellow brick surround, jambs, and egg-and-dart cornice and tile hearth on northeast fireplace • Brick chimney mass on west side of north wall	1809 1895 1809	Good to excellent Good to excellent Good to excellent	44 44 45
Stairs	• Colonial Revival wood stairs with turned balusters and paneled posts and mahogany railing	Mostly 1895 but with some 1975 additions/ modifications.	Good to excellent	43, 55, 56

2d Floor Gallery

	Feature	Date	Condition	Photo(s)
Walls	• Plaster	1895	Fair to good	52, 53
Ceiling	• Plaster	1895	Fair	
Floor	• Same as first floor			
Window openings	• Same as first floor			61, 62
Other	• Second-floor opening and balustrade are a 1975 recreation of an 1895 feature and therefore cannot be considered character-defining under National Register criteria. However, the 20th-century replications pay deference to the building's history as a public library and therefore should be considered as important and worthy of consideration when planning future preservation treatments.	1975 but was based on 1895 work	Good to excellent. The balustrade was reconstructed based on one extant piece still in place.	53, 54
	• Brick chimney mass, north wall	1809	Good	59 60
	• Brick masses, south wall, second floor only[280]	19th century	Fair to good. Peeling paint suggests moisture problems	

[280] These brick masses, shallower than the chimneys on the north wall, do not extend down to the first floor, and their purpose and use remains unclear.

MORTON-BENEDICT HOUSE—CHARACTER-DEFINING FEATURES AND CONDITIONS[281]

EXTERIOR

	Feature	Date	Condition	Photo(s)
Foundation	• Exposed hammered and split granite stones, above grade; coursed granite, chinked with small granite chips, below grade	1810-1812	Good	25, 33, 35
Walls	• Masonry walls, brick, Flemish bond with lime and sand mortar, with evidence of original tooling technique. Varied brick color presumed to be due to different firing techniques or batches and dirt and is to be preserved. West wall is from 1975 construction. • Chimney stacks	1810-1812 1810-1812	Good Good	33, 35 39
Windows	• 3/3 sash, third story, south and east elevations, • Palladian window frame and casings with side and semi-circular shutters (sash is 1974 replacement) • Staff moldings on all windows • Pintels on either side of windows, all stories, on south and east elevations for shutters	1810-1812 1810-1812 and later 19th century 19th century	Fair to good Fair. Shutters in poor condition. Good Fair to good	36 26, 30 31 36
Doors and doorways	• Elliptical fanlight with rope molding and ¾ side lights and panels • Entry door with large light above one horizontal and two square panels	1810-1812 late 19th century	Good to fair Good to excellent	26 85
Porches	• Semi-circular portico with Ionic columns and engaged	1810-	Very poor—one	26, 27

[281] The character-defining features were identified by James L. Garvin, State Architectural Historian, New Hampshire Division of Historical Resources. The house is locally known as the Benedict House, named for the late nineteenth and early twentieth-century owners, Frank L. and Kathryn H. Benedict. However, to follow standard practice the name of its first owner, the Portsmouth merchant Thomas Morton, should be included.

	Feature	Date	Condition	Photo(s)
	columns.	1812 except cornice and column bases	column shifted, replacement column bases in poor condition. Porch floor and steps modern but need repair/replacement.	
Roof	• Hip roof • Wood cornice with bed molding of lathe-turned "Gothic" drops	1810-1212 1810-1812	Poor—seams on asphalt roll sheeting failing Good	37

INTERIOR

Basement

	Feature	Date	Condition	Photo(s)
Walls	• Coursed rubble stone with brick courses at top	1810-1812	Good	132, 134, 148, 149, 150
Ceiling	• White-washed 1st-floor sub-floor	1810-1812	Good	135, 138, 140, 141, 146
Floor frame	• 4" x 8" whitewashed sawn joists, 19" on center, running north and south between foundation walls under east and west rooms and north and south under stair hall[282] • 8" x 8" white-washed north-south beams for center bay	1810-1812 1810-1812	Good. Original 8" x 8" carrying beam replaced 1974 with laminate boards supported by brick piers Good	
Other	• Vaulted brick chimney bases • All detached architectural features stored in the house, including doors and marble elements stored in the basement, shall be preserved on-site or marked and catalogued before removal to another place of storage	1810-1812 19th century	Good Fair to good	137, 143, 144 133

[282] Arthur L. Brown, Jr., to Roger Lang, 20 March 1974, Engineers Report in "Portsmouth Public Library Expansion Program, Phase One: Survey, Analysis and Conceptual Plan," Prepared for the City of Portsmouth and Portsmouth Public Library by Stahl/Bennett, Inc., April 1974, Benedict House and Portsmouth Public Library Records, Cultural Resources, Division of Historical Resources, New Hampshire..

1st Floor, Entry and Stair Hall

	Feature	Date	Condition	Photo(s)
Walls	• Any extant split-board lath and plaster • Baseboards • Wainscoting • Reeded chair rail on walls along and behind stair • Chair rail on east and north walls	19th century 1810-1812 1810-1812 1810-1812 Unknown	Good Fair to good Fair to good Good Good	86-90
Ceiling	• Any extant split-board lath and plaster[283]	19th century	Unknown	
Floor	• Not visible but any sub-flooring and planed floor boards under carpeting	19th century	Unknown	
Window openings	• Window casings (see exterior for windows)	1810-1812	Good	
Doorways	• South door casings to east and west rooms • North door casings to east and west rooms • Interior doorway details, including fanlight and keystone	1810-1812 late 19th century 1810-1812	Good Good Good	88, 91 89, 90 85
Stairs	• Semi-circular stairs, turned balusters, stair ends, iron tie rods, and curved mahogany railing	1810-1812	Good	86, 87

[283] Ceilings appear to be sheetrock throughout the house with the notable exception of the west chamber ceiling but this needs to be confirmed.

1st Floor, East Parlor (Best room)

	Feature	Date	Condition	Photo(s)
Walls	• Any extant split-board lath and plaster • Baseboards	19th century 1810-1812	Good to excellent Good to excellent	92, 93
Ceiling	• Any extant split-board lath and plaster • Wood cornice with mutules	19th century 1810-1812	Unknown Good	92, 93, 95
Floor	• Not visible but any sub-flooring and planed floor boards under carpeting	19th century	Unknown	
Windows	• Window casings and embrasures • Wainscoting and chair rail with reeding in window embrasure	1810-1812 1810-1812	Good Good	93
Doors and doorways	• Door casings • 6-panel doors • Door hardware	1810-1812 1810-1812 19th century	Good Good Good	94
Fireplace Wall	• Brick chimney back, hearth, and plastered brick jambs • Overmantel panel with engaged columns • Mantel shelf with mutules and roping • Mantelpiece with engaged Tuscan columns, frieze blocks with oval medallion, and reeded architrave • Clay hearth tiles	1810-1812 1810-1812 1810-1812 1810-1812 late 19th century	Good Good Good Good Good	96 95 97 92 96

1st Floor, West Parlor

	Feature	Date	Condition	Photo(s)
Walls	• Any extant split-board lath and plaster • Wainscoting and chair rails with double horizontal bead • Baseboards • Picture molding below cornice	19th century 1810-1812 1810-1812 late 19th century	Good. The west wall is 1974 work done at time of removal of wing Good Good Good	99 101 103 102
Ceiling	• Any extant split-board lath and plaster • Stepped cornice	19th century 1810-1812	Unknown Good	102
Floor	• Not visible but any sub-flooring and planed floor boards under carpeting	19th century	Unknown	
Windows	• Window casings and embrasures • Wainscoting and chair rail in window embrasure	1810-1812 1810-1812	Good Good	102
Doors and doorways	• Door casings • 6-panel doors • Door hardware	1810-1812 1810-1812 19th century	Good Good Good	101
Fireplace Wall	• Brick chimney back, hearth, and plastered brick jambs • Fireplace mantel with fluted and reeded cornice and molded pilasters and marble surround • Stone hearth	1810-1812 1810-1812 19th century	Good Good. Peeling paint on marble surround should be removed Good	99 100

2d Floor Stair Hall

	Feature	Date	Condition	Photo(s)
Walls	• Any extant split-board lath and plaster walls • Baseboards	19th century 1810-1812	Good Good	
Ceiling	• Any extant split-board lath and plaster	19th century	Unknown	
Floor	• Not visible but any sub-flooring and planed floor boards under carpeting	19th century	Unknown	
Windows	• See exterior • Window casings and embrasure	1810-1812	Good	105
Stairs	• Same as first floor			104

2d Floor, East Chamber (Best Chamber)

	Feature	Date	Condition	Photo(s)
Walls	• Any extant split-board lath and plaster walls • Baseboards • Wainscoting and diagonally reeded chair rail in window embrasures	19th century 1810-1812 1810-1812	Good Good Good	111
Ceiling	• Any extant split-board lath and plaster	19th century	Unknown	
Floor	• Not visible but any sub-flooring and planed floor boards under carpeting	19th century	Unknown	
Windows	• Window casings and jambs • Paneled shutters and hardware	1810-1812 1810-1812	Good Good	108, 111
Doors and doorways	• Door casings • Six-panel doors • Door hardware	1810-1812 1810-1812 19th century	Good Good Good	
Fireplace Wall	• Brick chimney back, hearth, and plastered brick jambs • Fireplace mantel including reeded and fluted cornice, frieze blocks with reeded oval medallion, and thin pairs of reeded pilasters • 8" long clay hearth tiles	1810-1812 1810-1812 late 19th century	Good Good Good	107
Other	• Built-in settee in southeast corner	late 19th/early 20th century	Good	108

2d Floor, West Chamber

	Feature	Date	Condition	Photo(s)
Walls	• Any extant split-board lath and plaster walls • Baseboards	19th century 1810-1812	Good. The west wall is 1974 work done at time of removal of wing. Good	
Ceiling	• Split-board lath and plaster with later strapping	1810-1812 and later	Fair to good. Removal of strapping will require conservation of plaster	113, 115
Floor	• Not visible but any sub-flooring and planed floor boards under carpeting	19th century	Unknown	
Windows	• Casings and embrasures	1810-1812	Good	113
Doors	• Door casings • Six-panel doors • Door hardware	1810-1812 1810-1812 19th century	Good Good Good	113, 114
Fireplace Wall	• Brick chimney back, hearth, and plastered brick jambs • Painted clay tile hearth • Fireplace mantelpiece with molded surround, flat frieze blocks and mantelshelf	1810-1812 19th century 1810-1812	Good Good Good	112

3d Floor Stair Hall

	Feature	Date	Condition	Photo(s)
Walls	• Any extant split-board lath and plaster walls • Baseboards	19th century 1810-1812	Good except some separation at east wall and ceiling juncture Good	116
Floor	• Planed random-width plank floor boards	1810-1812	Fair to good. Needs some conservation. Some separation between east wall and floor	119
Windows	• 3/3 sash window and window casing	1810-1812	Fair	118
Doorways	• Door casings	1810-1812	Good	
Stairs	• Same as 1st Floor			116, 117
Other	• Open stair to attic in room behind main stairs	1810-1812	Good. A large duct now rests on the stairs.	127

3d Floor East Upper Chamber

	Feature	Date	Condition	Photo(s)
Walls	• Split-board lath and plaster and early paint evidence (calcimine) • Baseboards (square edge)	19th century 1810-1812	Fair to good (wall papers removed leaving some early paint evidence) Good	120
Floor	• Planed random-width plank floor boards	1810-1812	Fair to good (partially covered with carpet). Need conservation	123
Windows	• 3/3 sash and embrasures	1810-1812	Fair to good	121, 122
Doors and doorways	• Door casings • Four-panel doors • Door and hardware	1810-1812 1810-1812 19th century	Good Good. Closet and north doors removed but returned to room space. Rehang if possible. To be kept with building.	121
Fireplace Wall	• Brick chimney back, hearth, and plastered brick jambs • Brick hearth and wood molding • Wooden mantelpiece with stepped cornice and mantelshelf	1810-1812 1810-1812 1810-1812	Good Fair to good Good	120, 124 124
Other	• Closet in northeast corner with evidence of one full-width shelf and several shorter ones	19th century	Fair	120, 125, 126

3d Floor West Upper Chamber

	Feature	Date	Condition	Photo(s)
Walls	• Split-board lath and plaster on north, east, and south walls with paint evidence (calcimine) • Baseboards (square edge) • Molding with hooks, west wall (closet)	19th century 1810-1812 19th century	Fair to good. Much damage from installation of HVAC system, leaving lath exposed in areas. Need conservation but should be left in place. The west wall is 1974 work done at time of removal of wing. Fair to good, some missing Good	129, 130
Floor	• Planed random-width plank floor boards	1810-1812	Fair to good. Need conservation. Some paint evidence. Evidence of former stair along west side of room and 19th century wall and threshold of closet, should be preserved.	128, 131
Windows	• 3/3 sash and embrasures	1810-1812	Good	129
Doors and doorways	• Door surround and four-panel door	1810-1812	Fair to good	129
Fireplace Wall	• Fireplace mantelpiece	1810-1812	Fair	128
Other	• Several doors and other building parts are currently stored in room and should be preserved	19th century	Fair to good	

Attic [284]

	Feature	Date	Condition	Photo(s)
Floor	• Unknown but probably random-width plank boards	19th century	Unknown	
Frame	• 4" x 8" rafters, joists 3' on center[285]	1810-1812	Unknown	

[284] The presence of ductwork on the stairs to the attic prevents access at this time. However, it is assumed that the roof framing and flooring are original and therefore are character-defining features and most likely in reasonable condition, based on the 1974 examination.
[285] Arthur L. Brown, Jr., to Roger Lang, 20 March 1974, Engineers Report in "Portsmouth Public Library Expansion Program, Phase One: Survey, Analysis and Conceptual Plan," Prepared for the City of Portsmouth and Portsmouth Public Library by Stahl/Bennett, Inc., April 1974.

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Book 192, Page 109, 1809
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Book 197, Page 491, 20 April 1813
Book 201, Page 19, 20 April 1813
Book 206, Page 186, 7 November 1814
Book 206, Page 187, 9 November 1814
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Book 446, Page 323, 17 December 1873
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Book 548, Page 103, 21 May 1895
Book 548, Page 104, 21 May 1895
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Book 563, Page 468, 2 May 1898
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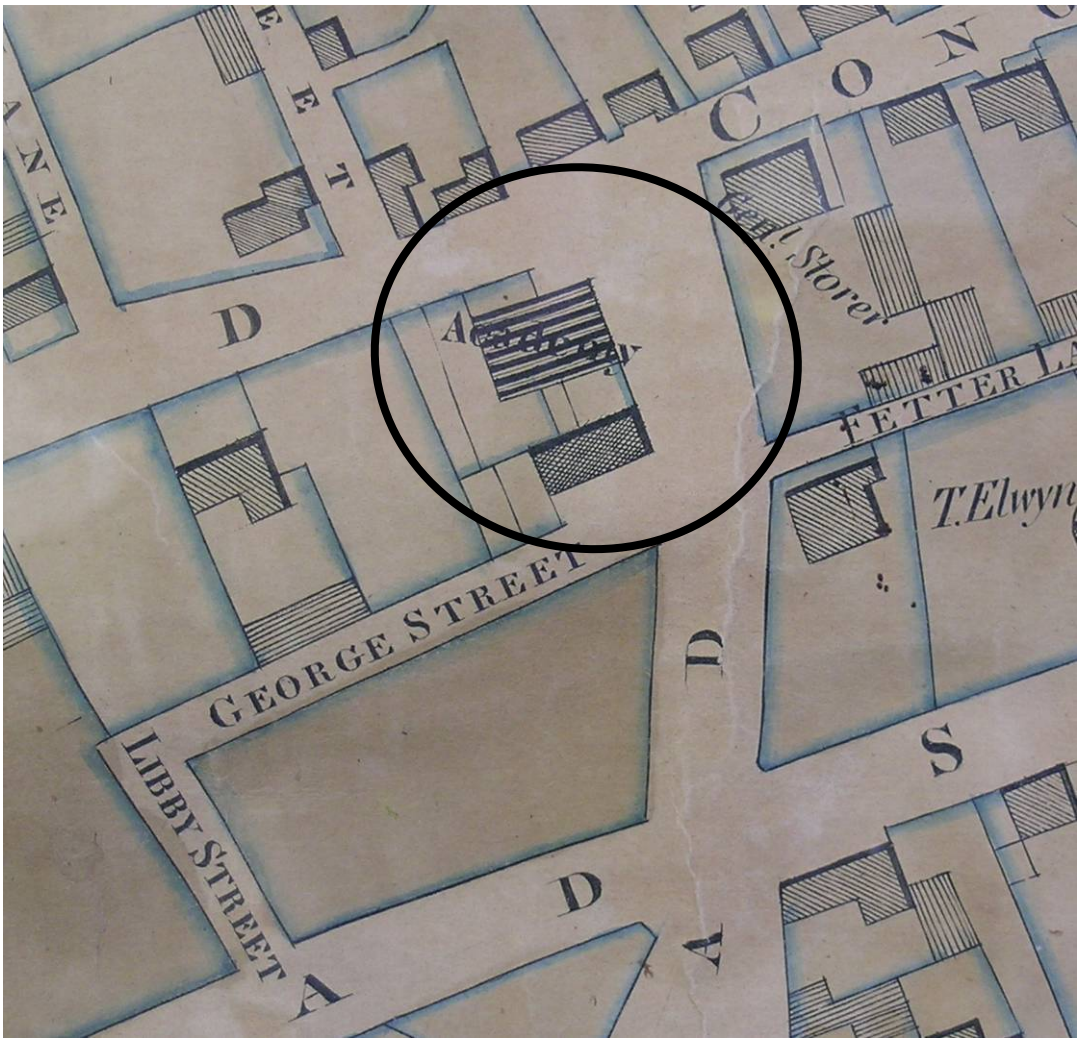
PART 5: MAPS

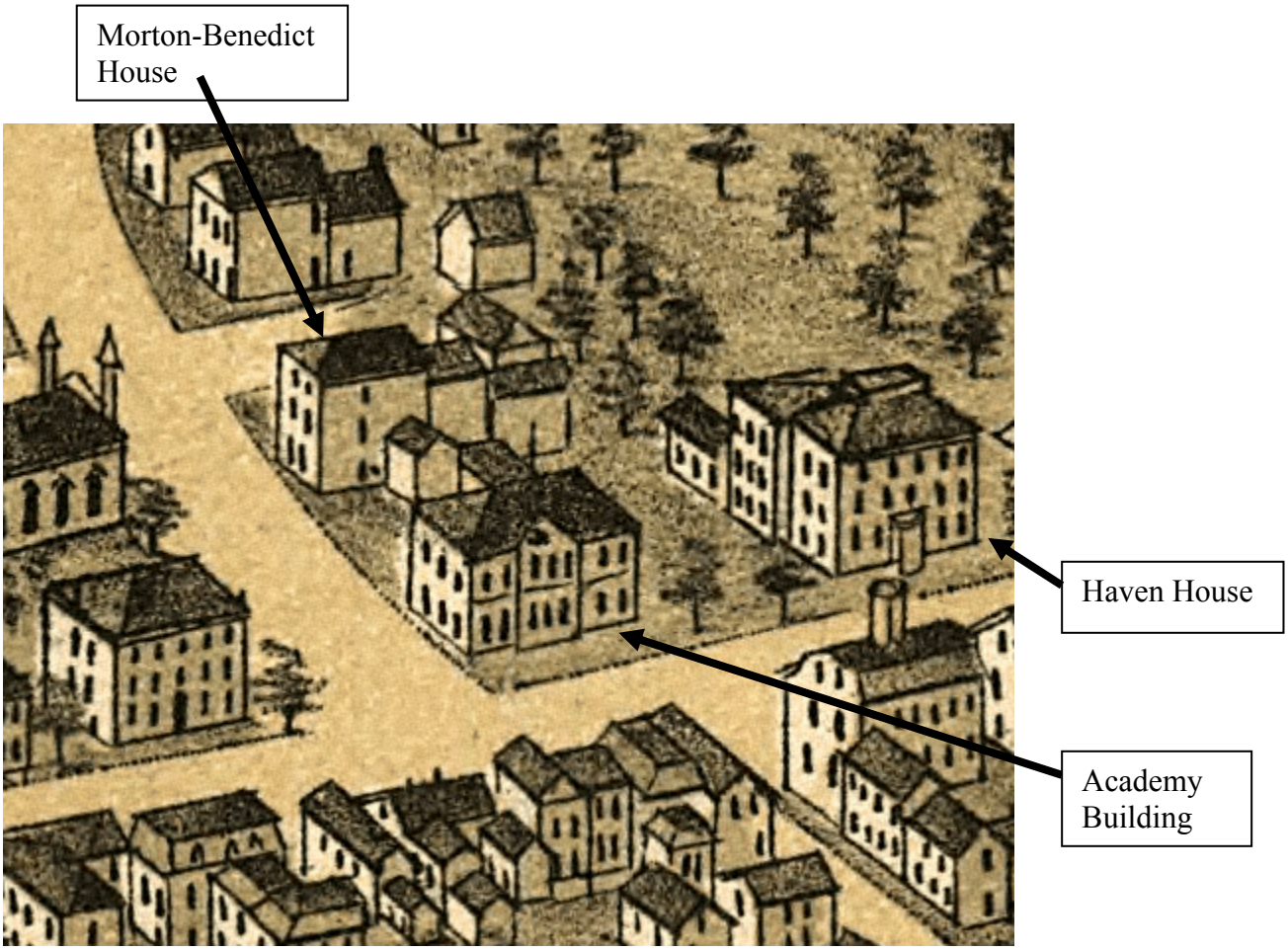


Hales, 1813, *Map of the Compact Part of the Town of Portsmouth in the State of New Hampshire*, detail.

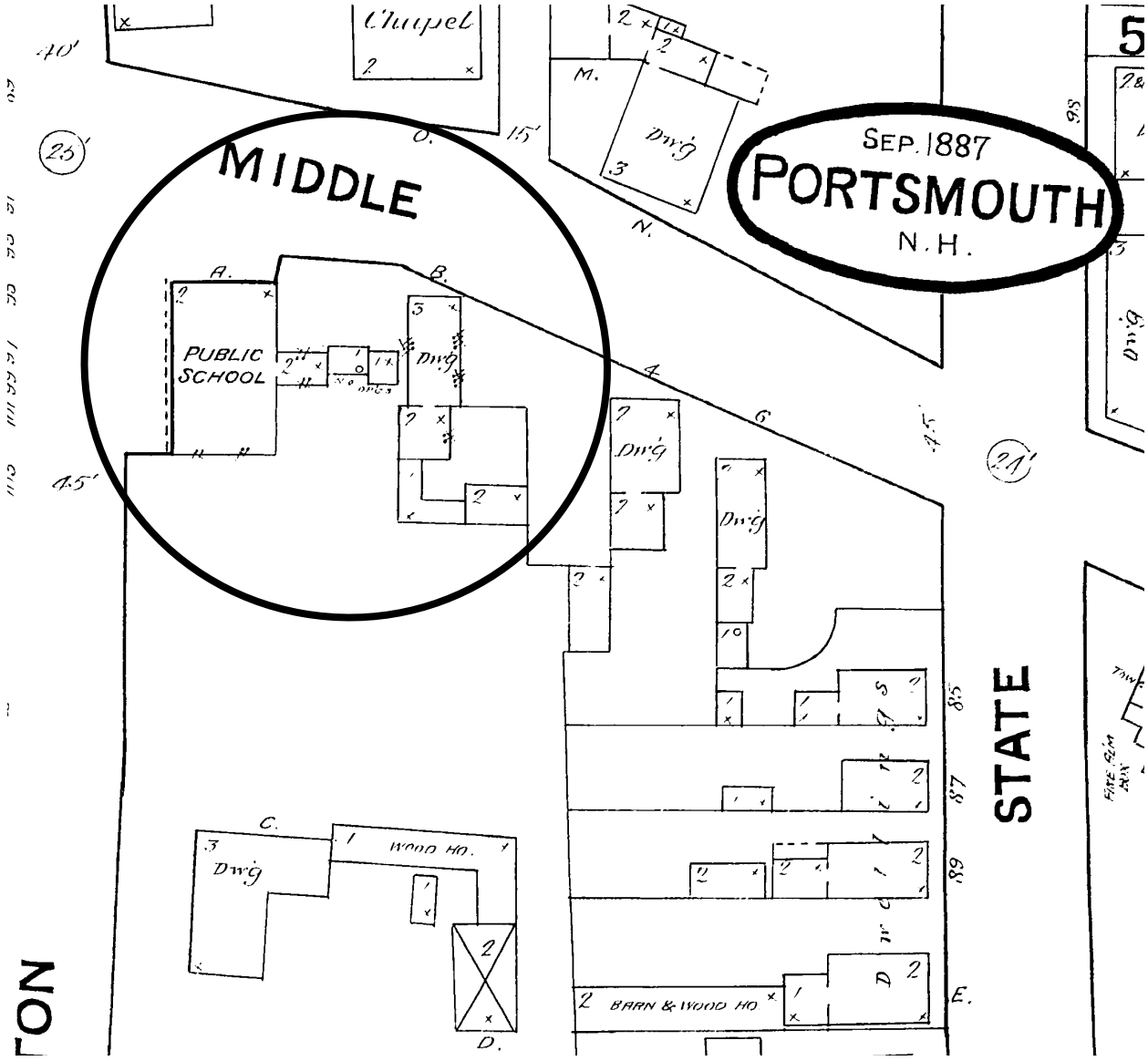
Walling, 1850, *Map of the City of Portsmouth, New Hampshire*, detail. Like the later Beers map the Morton-Benedict House is depicted as frame.

Chace, 1857, *Map of Rockingham County, New Hampshire*, detail.

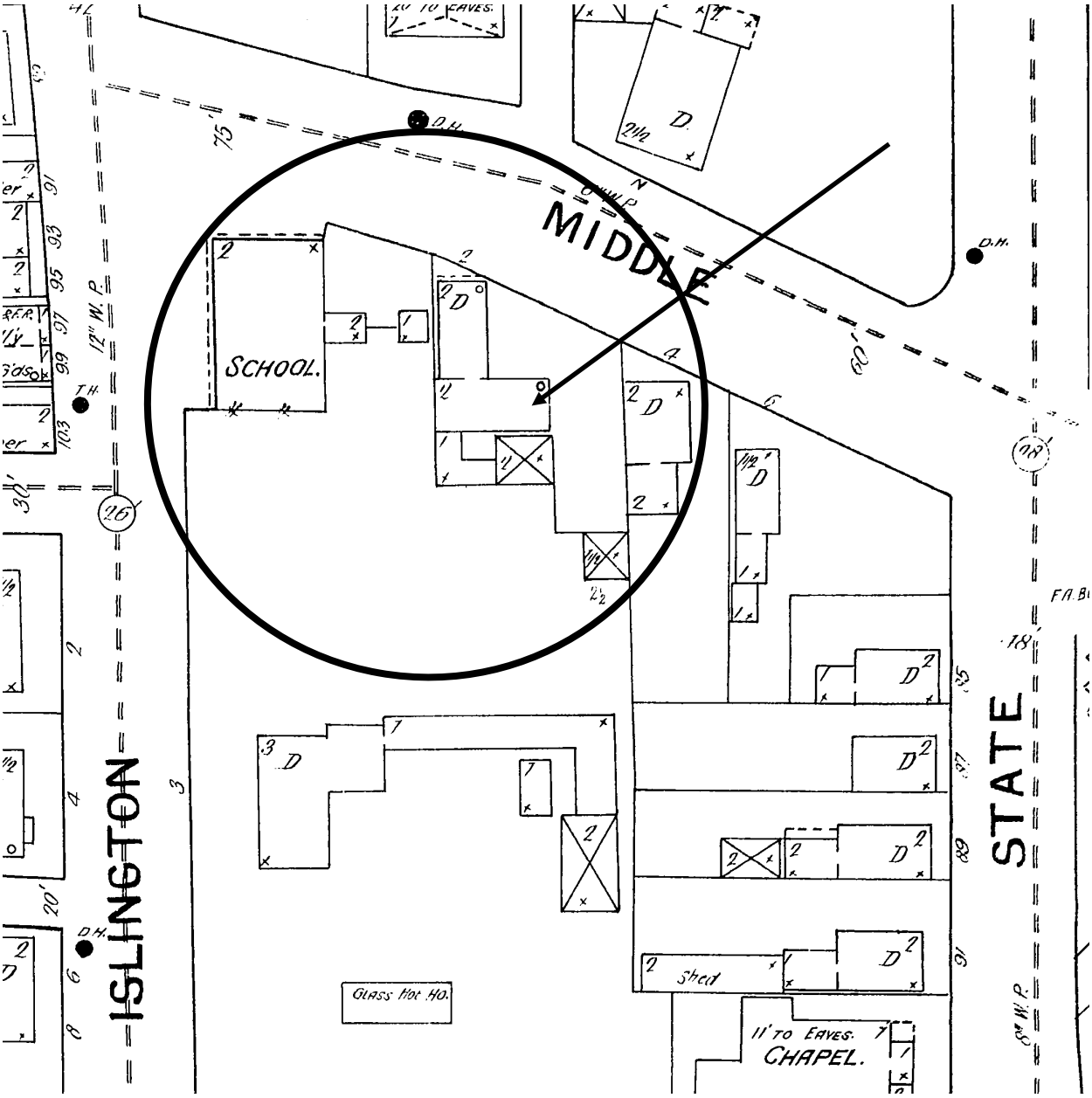
Beers, 1876, *Map of the City of Portsmouth, New Hampshire*, detail.



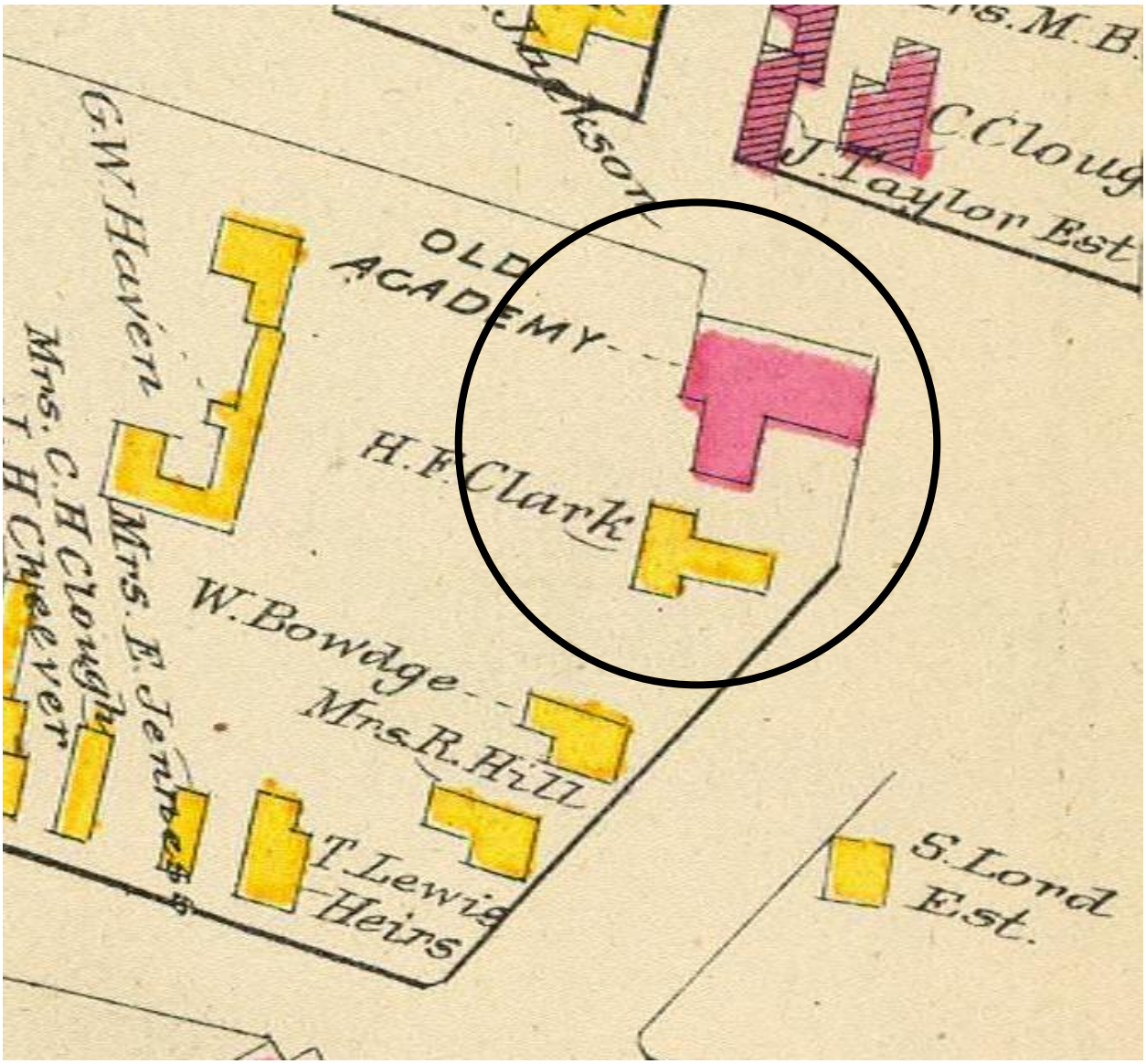
Bird's Eye View of Portsmouth, 1877, detail. Earliest known view of the two buildings. Note the two- and one-story wings on the Morton-Benedict House and the carriage house. Note also ells on the Academy Building. This image indicates windows on the north elevation of the Morton-Benedict House in the center bay at all three stories.



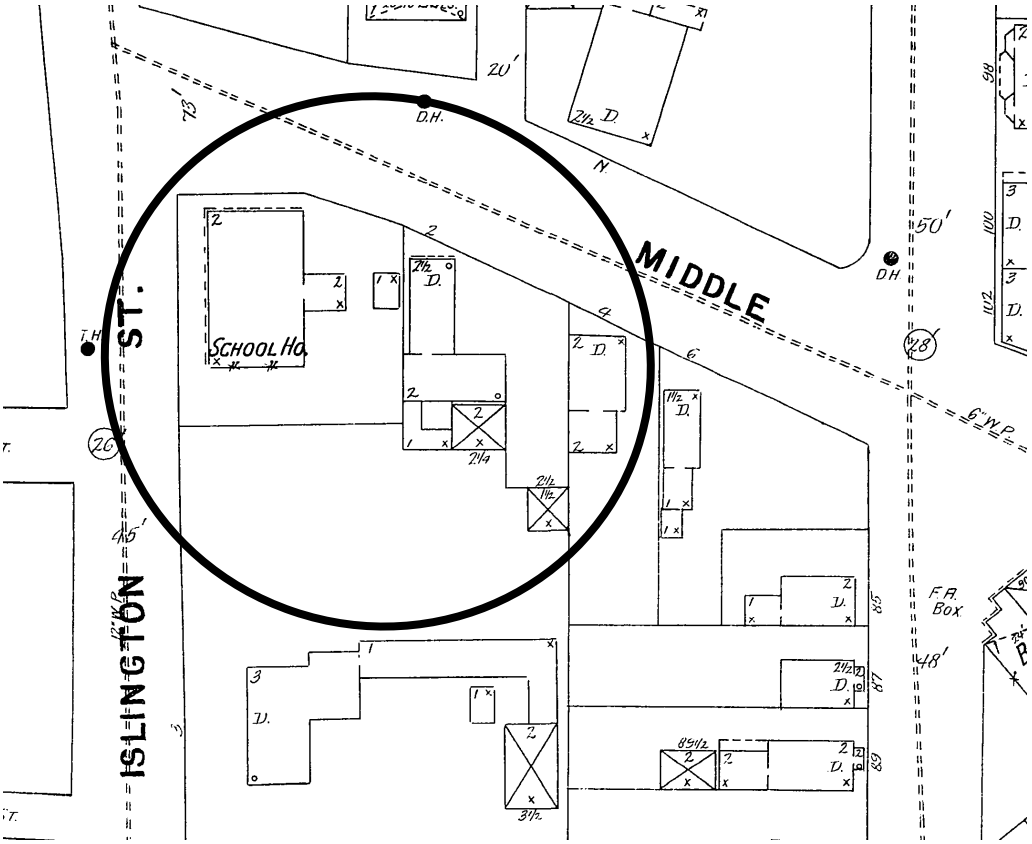
Sanborn 1887, detail.



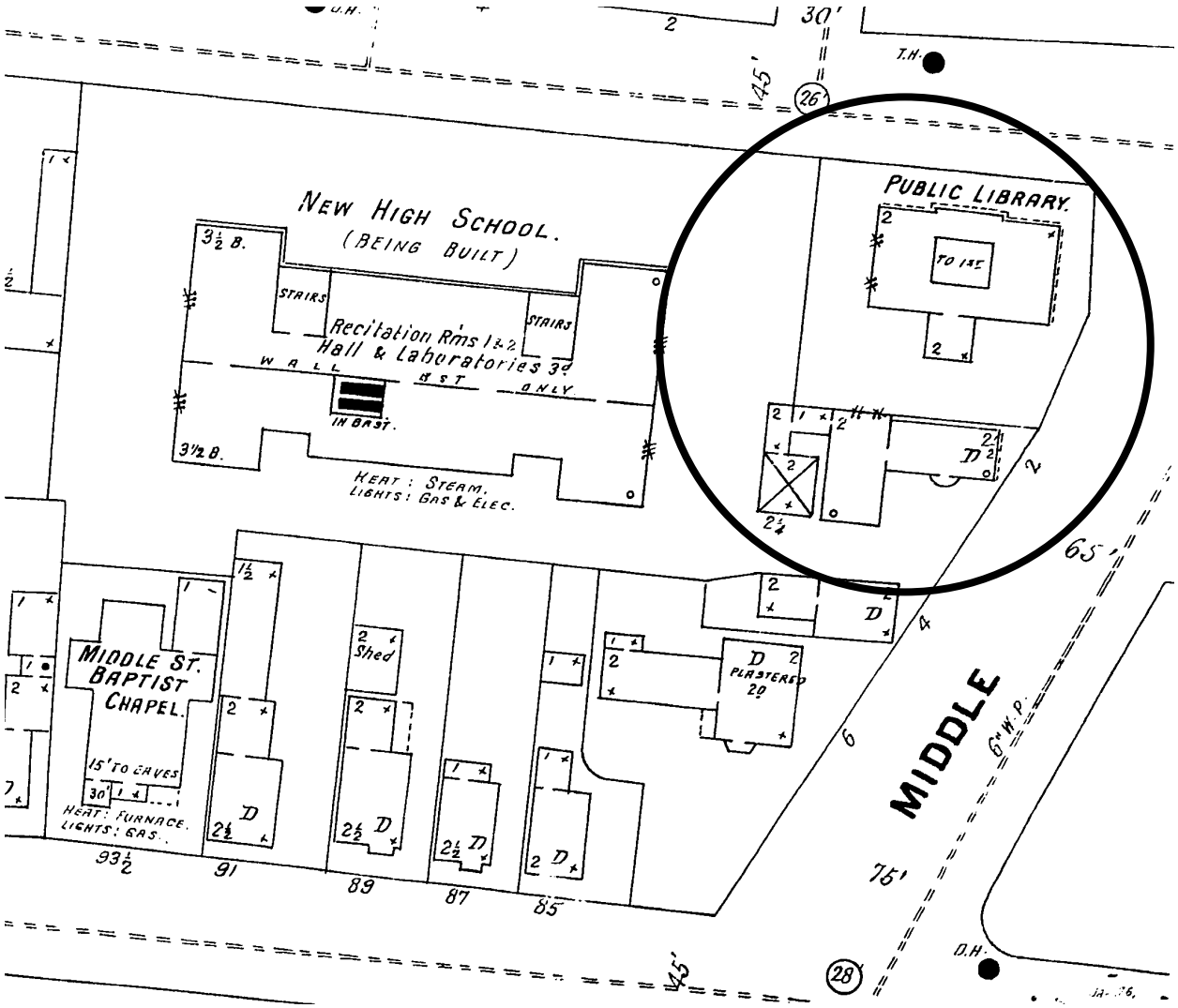
Sanborn 1892, detail. Note the new front ell addition on the Morton-Benedict House.



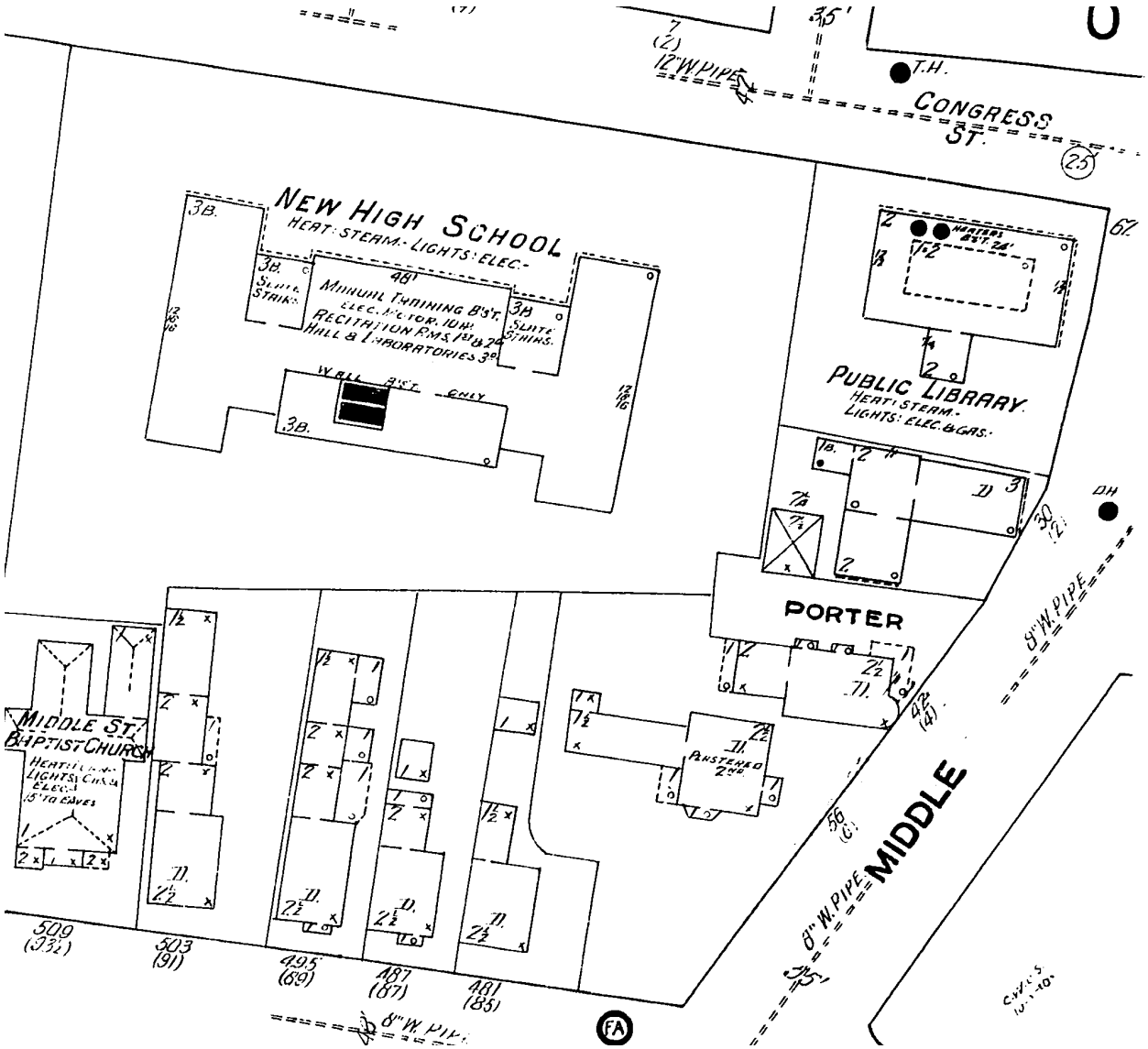
D. H. Hurd, 1892, *Town and City Atlas of the State of New Hampshire*, detail. The Morton-Benedict House is incorrectly illustrated in yellow as a frame building.



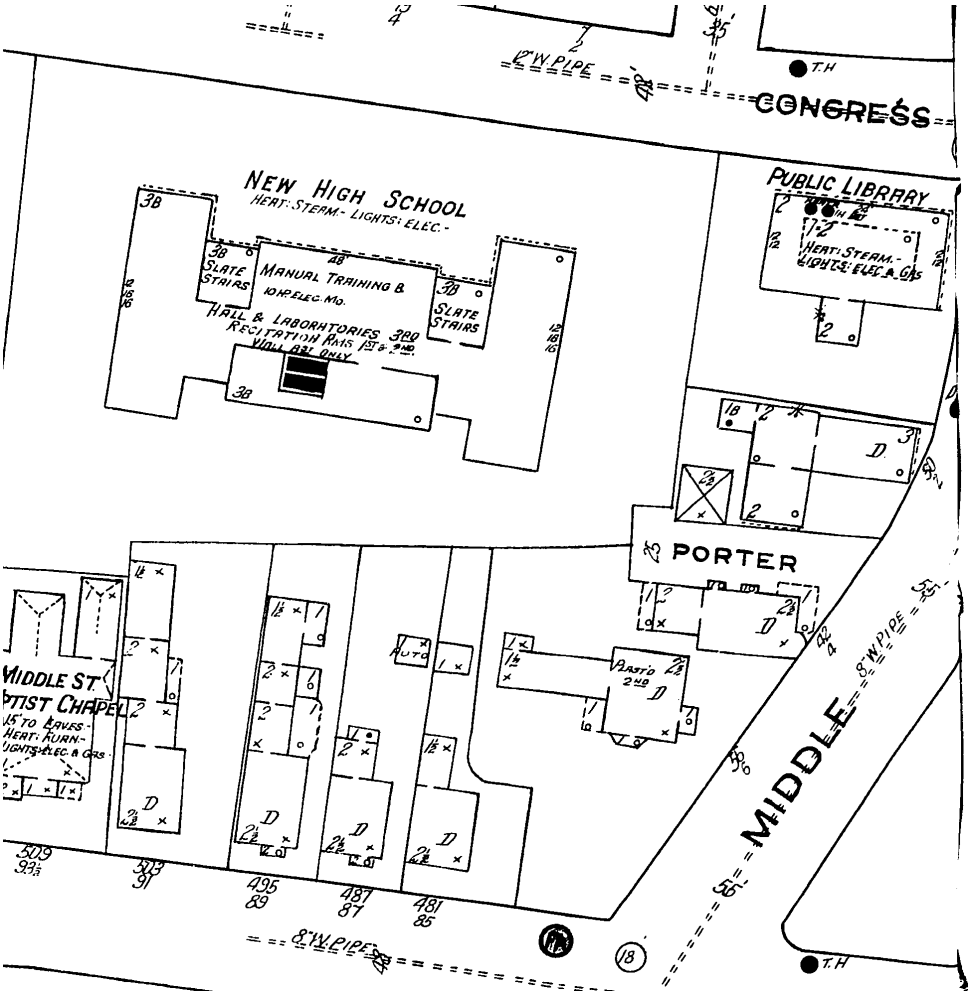
Sanborn 1898, detail.



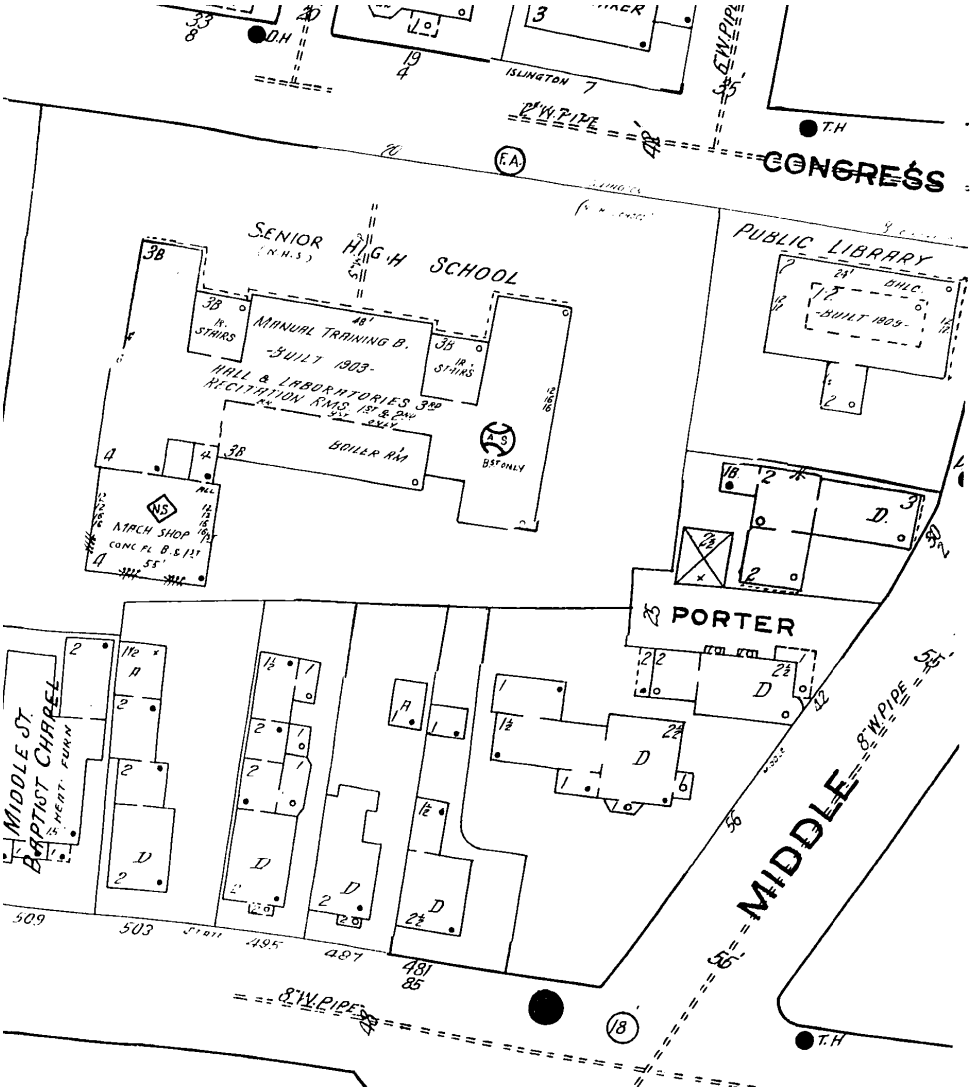
Sanborn 1904, detail.



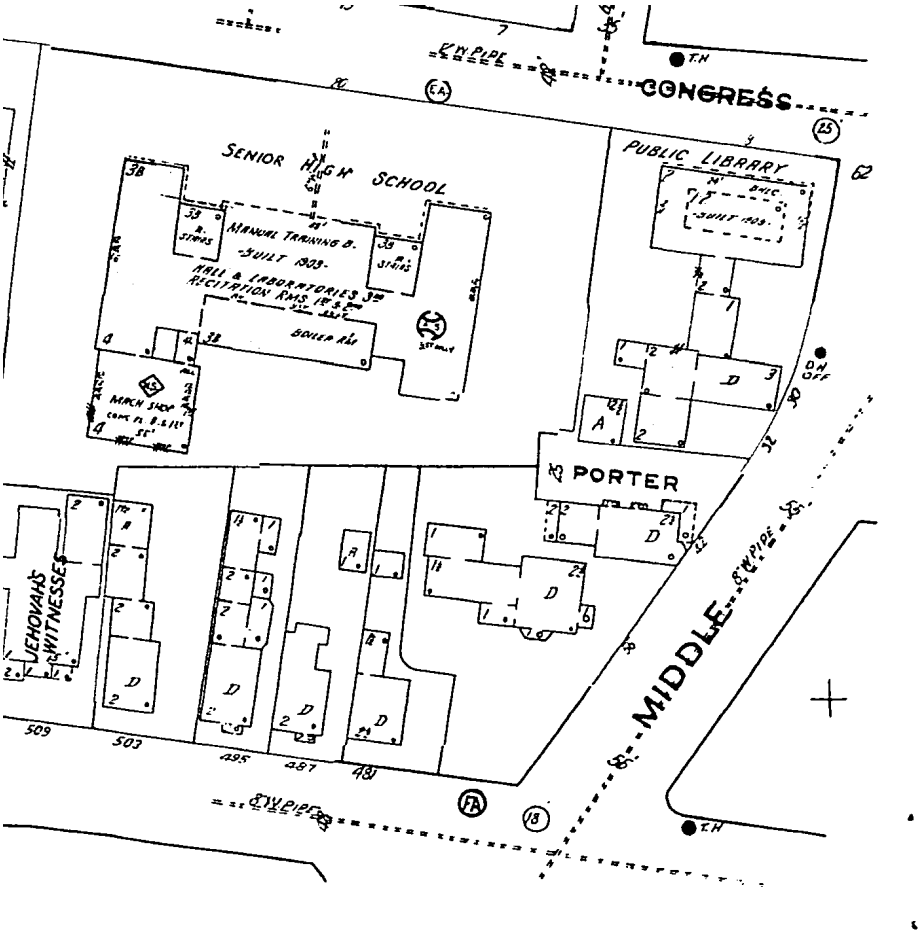
Sanborn 1910, detail.



Sanborn 1920, detail.



Sanborn 1920 updated 1949, detail.



Sanborn 1920 republished 1956, detail.

Appendix A: Portsmouth Academy Building Accounts

Originals in Records of the Portsmouth Academy, New Hampshire Historical Society
Transcribed by James L. Garvin, 2007.

Portsmouth Academy to John Haven & John M'Clintock, Dr.

1808						
October	11	1	To paid Saml James' bill 8895 ft Boards 69..00			
		2	" " E Durrells bill 2074 feet Ditto @ $8 16..59			85..59
	29	3	" " T. Gammons bill 2577 feet Boards $8			20..61
Nov	25	4	" Josiah Webster's for count^{g} & piling bricks & Boards 11½ days labour – 5/			9..58
	27	5	" paid for 4094 feet Boards at 7..75			31..72
1809	Jan 8		" expences of myself & Capt M'Clintock To Newbury Port for information respecting Academy 8..05			
		6	George Walker for 50..000 Bricks at 6..25 312.50			320..55
	12		" Postage 20 ^{cts} 1 ~~m~~ Shingles 2.50			2..70
	19		" Ditto to and from Philadelphia			40
	29		" Ditto			20
Feby	27		" 20$^{\#}$ Deck Nails @14^{cts} = 2..80 14$^{\#}$ 10^{d} Do. 18^{cts} 2..52		5..32	
			" 10$^{\#}$ 20d Do @ 15 cts 1.50 11 pr hinges151 lbs @ 15cts 22.65		24..15	29..47
March	4th	7	" Paid Pike & Burwell 4117 feet Boards @ 7.50		33..87	
		8	" " S. Hunneford 2080 ft Ditto 7.50		15..60	
		9	" " Thomas Swett 1741 " Ditto 7.75		13..48	
		10	" " Richard Hoit 2390 " Ditto		19..12	
		11	" " Samuel James 2752 " Ditto		22..16	104..23
	6		" 5$^{\#}$ Deck Nails 14^{cts} 70^{cts} 5 " 20^{d} Do 15^{cts} 75		1..45	
			" 5$^{\#}$ 10d Ditto 18^{cts}		90	2..35
	14		" 7$^{\#}$ 10d wrot Ditto 18^{cts} 1.26 7$^{\#}$ 20d Do 15^{d} 1..05			2..31
	16	12	" paid for 1875 feet Boards at	$7	13..12	
			" 561= 1122 feet Plank (pick'd)	$12	13..46	26..58
	19		" 1089= 2178 feet Ditto	$10		21..78
	24		" 1256 feet clear boards	$20		25..12
	23		" 10 lbs 20^{d} Nails 15^{cts} 1.50 7$^{\#}$ 10d Ditto 18^{cts} 1..26			2..76
	28		" 1008 feet clear Boards	$20		20..16
	31	13	" paid R Hendersons bill Grindstone			5..83
Apl	18		" 26 Spars	20		5..20
	25		" 1662 feet Boards & Joist	9..	14..96	
			" 317=634 feet Plank	9	5..70	20..66
					Dollars	737..80
April	25		To 14# 20^{d} Nails 15^{cts} 2.10 14# 10^{d} Ditto 18^{cts}		2..52	

			" 4 # Spikes 14cts 56 = 135 ft pine Joist $10 = 1..35		1..91	
May	3d	14	" paid Labourers bill		20..42	26..95
	8		" 868 ft Joist $10 – 8..68 pd B Norris 1 d Labour 84			9..52
June	1st		" 1 Water Hhd 2..50 2 Draw Bucketts 4/6 1..50			4 =
			" 1 Hod 4/6 1 Ditto 2/ 1 rab Hoe 4/			1..75
	12		" 2 Paint Brushes @ 1/			34
	14		" Gratuity to Gondola Men 1.. pd for 3 Bucketts 90 cts			1..90
	15	15	James Nutters bill of plans for building &			
			Memorandum for Timber			20 =
	19		" 1 pt Rum for Labourers 17cts wharfge 23 ½ ~~m~~ Shingles		1..17	1..34
	23	16	" paid N Tutle for 1768 feet Boards		15..91	
		17	" " W Hall for 278 feet Timber		2..50	
		18	" " N Jewitt for 23 ½ ~~m~~ Shingles		62.66	81..07
	24	19	" J Nugent for 8 days Labour at 5/			6..66
	29	20	" paid D French for 4363 feet Boards		40..26	
		21	" paid B Jones bill of Sand		47..00	87..26
July	1st	22	" paid John Haley for 11¾ days Labour 5/			9..79
	5	23	" paid Samuel Hinds bill of			
			Lime 23 Casks		26..84	
		24	" paid Cheswells bill 2159 feet Boards		19..43	
	6		" paid for Rum		1..12	
			" 14 # 20d Nails	15cts	2..10	3..22
	8		" Nathl Jewitt for 1¾ ~~m~~ Shingles	16/		4..67
		25	" 2 ps Timber 440 feet from E. Cutts	$10		4..40
	15		" 12# 10d cut Nails	12cts		1..44
	18	26	" William Badgers bill Plank for door frames			3..64
	8#		" Edward Calls bill of Liquor			1..95
	21		" 6# Spikes	14		84
	24		" Nathl Jewitts for 9¼ ~~m~~ Shingles	16/		24..67
	25		" 554 = 1108 feet Plank	9,50		10..52
	28		" George Walker for his bill of			
		27	52..800 Bricks at	6..25		330 =
			" paid for allowance			2..94
					Dollars	1422..94
July	29		To 532 = 1064 feet Plank	@950	10..10	
		28	" Boston Glass Manufactorys bill of July 17th		171..35	181..45
Augt	2nd		" 8# 20d wrought nails	1/		1..33
	8	29	" paid F Furber for 3 ~~m~~ Bricks		24..00	
		30	" paid Daniel Mardens bill		8..66	32..66
	9		" 30 feet Oak Plank	6cts	1..80	
			" 391 feet Plank 782			
			" 386 " Joist 386 1168 feet at $10		11..68	13..48
	11	31	" James Carmedy for 46 days Labour 5/		38..33	
			" 220 feet pine Plank board measure $9		1..98	40..31

	14	19	" John Nugent for 24½ days work 5/		20..42
	24	32	" paid Levi Furbers bill Timber	15..86	
		32	" " J Kennisons " Ditto	10..93	
		33	" " D French for 2080 ft Boards	17..68	44..47
	28		" 540 = 1080 feet Plank (pick'd)	10..80	
		34	" Jon[a] Foster for 59¼ days Labour 5/	49..38	
		35	" John Nugent for 5½ " Ditto 5/	4..58	
		36	" paid R Rice for 6 Casks Lime	8..50	
		37	" paid Capt Pickerings bill Timber	32..35	
		38	" paid Bailey for making Hod	..33	105..84
	31		" use of blocks and Fall for getting up roof		2 =
			" 1820 feet Lath Boards from J Fiske @ $6		10..92
Sept	1	39	" William Wallis for 61¾ days Labour @ 5/	51..46	
			" Ditto for allowance of Liquor	4..31	55..77
	5		" paid for 30 bushells Hair	3..75	
		40	" " S. Emery for 5,000 pickd Bricks	40..00	
			" 114 feet clear Boards	2..28	
		41	" John Tobin for 67 days Labour 5/	56..25	
			" freight and wharfage of 11 boxes Glass	1..70	103..98
	7	42	" George Walker for 51,600 Bricks 6.25		322..49
	9	43	" Benjamin Jones for 150 bushells Sand 5 cts		7..50
	12	44	" James Mifflin for 68½ days Labour 5/	57..08	
		44	" Rum expended for use of Labourers	18..40	75..48
				Dollars	2441..04
Sept	12		To 200 feet clear Boards @ 2cts		4 =
	14		" 6823 Lath Boards $6		40..94
	16	25	" 29400 Bricks at 675		198..45
			" 1120 feet pick'd Board & Plank at $11	12..32	
			" 278 = 556 feet Plank at $10	5..56	17..88
	20		" 875 feet clear Boards at $20		17..50
	25	45	" paid Benj[n] Akermans bill	2..	
		46	" Samuel Jones' bill of Timber for Posts	19..95	21..75
			" 1 Cask Floor Brads 293# at 9cts		26..37
	29	47	" paid Aaron Chesleys for 3018 feet Boards	24..14	
		48	" paid Samuel Balch for 1427 ft Lath Boards $7	9..99	34..13
Oct	3rd		" 1½ pts Rum 25 cts 148 = 296 feet Plank @ $11 cts	3..26	3..51
	5		" 234 = 468 feet pick'd Plank at $12		5..62
	7		" 1 quart Rum 5½ pints Ditto dld man	1..20	
		49	" paid S Thorndike for 15 Casks Lime at 9/	22..50	
			" wharfage of Ditto	..60	24..30
	9		" 1=0=0 [cwt] Sheathing paper		3..50
	10		" 6½ # 10[d] Nails @ 18[cts]	1..17	2 Cwt Sheathing paper 7..00 8..17
	11		" 0-1-0 Sheathing paper @21/		87
		50	" Sam[l] R Gordon's bill of window frames & Sashes		143..31

	14		" 227 feet Boards and Plank $11			2..50
	21		" 167 feet Boards 1..67 = 218 ft clear Ditto @ 2 cts 4..36=6..03			
		51	" 179 "Ditto 1..79 p^{d} J Jewitt for 270 bshl Sand 13..50		15..29	21..32
	23		" 1 pint Rum 16^{cts} 457 feet Boards @ $10 = 457		4..73	
			" 37 feet clear Boards 2cts		..74	5..47
	30	52	" Isaac Nelsons bill gravelling roof		13..66	
		53	" Sherburne Wiggin for 8 days Labour 6/		8..	21..66
	31	54	" paid Shem Emery for 5 doz Tiles & hauling			4..37
Nov	11	55	" Tho^{s} Pinkhams bill compleat^{g} cellar & Stone work			749..53
	14	56	" James Mifflin for 46½ ds work @ 5/ 38..75 allow $3.75			42..50
		57	" John Cears for 9 days work carrying mortar		9..00	
			" 169 feet clear Boards at 2 cts		3..38	
			" 354 " Merchantable Ditto @ $10		3..54	15..92
	16	58	" paid Samuel Fernalds bill			9..27
					Dollars	3863..88
Nov	16	59	To paid Tho^{s} D Bailey making Stove Frame		..67	
		60	" paid Henry Buffords bill		5..00	
		61	" paid Nathan Drew for 408 bushell Sand		20..40	26..07
	21		" 2 Cords 6½ feet wood @ 25/6 wharfage 30 cts		12..25	
			" 2 Cords wood from William Ballard 27/ wharf^{g} 20		9..20	21..45
	24	62	" James Mifflin 4 ds work at 5/ 3.33 allow @ 29		3..62	
		63	" William Wallis16½ ds work 5/13.75 allow @1.25		15..00	18..62
	28		" paid R Shapley for 2 cords Bark @ 4..25		8..50	
			" 2 Brooms @9^{d} 25cts 2 Floor Brushes @ 5/ 1..67		1..92	
			" 2 Hand Brushes at 1/9		..58	11..00
Dec	8	64	" paid John Fishs bill of 22281 ft Timber @ $7			155..96
	12	65	" paid Smith & Treat's bill of Marble			462..07
	13	66	" paid James Hazeltons bill of masons work			253.86
		67	" Heartwell and Walkers bill Powder			3..50
	16	68	" N Melcher Jun^{rs} bill of 2 Stove Funnells			31..03
	19	69	" Edward Harts bill Truckage			12..62
		70	" James Fergusons bill Joiners work			416..46
		70	" John Millers Ditto Ditto			753..42
		70	" William Millers Ditto Ditto			197..54
	25	71	" William Dearings bill of 6 Capitals		38..25	
		72	" George Fishley for 18 poles		3..13	
		72	" pd Ditto for 31 Posts 25		7..75	49..13
	26	73	" S Hutchings surveying timber			3..75
		74	" B Brierlys bill 2..62 [75] T Spinney for aqueduct 17..			19..62
	30		"Anthony Nowell ½ day fixing blocks for raising roof			..58
1810	Jan 9	76	" Nathaniel Dennetts bill of labour			191..38
		77	" Ephraim Dennetts bill masons work			100..62
		78	" James Hills bill Iron work			84..56
		79	" Stephen Pearse for 4 Casks lime 7/			4..67
		80	" Henry Becks bill of Chairs			15..50

	11		" Sherburne Wiggin for ½ days Labour	..42	
			" Eph^{m} Dennett for 3½ Galls Rum for allow^{ce}	4..08	4..50
	13		" John Tarlton ½ day Shoveling dirt	..50	
		81	" N Melcher J^{r} for additional joint to Stove Funnel	1..50	2..00
			" Ditto for mending Lock		..50
			Dollars		6524..29
Jan	17	82	To Jacob Cutters bill of Tar &cc		16..47
	19	83	" Mark Laightons bill of 10 Columns		75=
	20	84	" John Millers bill making shelves, desks &cc		8=
	22	85	" Pike and Lockes bill of painting		133..50
	24	86	" paid Jacob Wendells bill of Stove	41..97	
		87	" paid Henry Ladd for Hod	1=	
		88	" paid Abner Greenleafs bill	17..27	60..24
	25	89	"Tarlton & Wiggins bill sawing & splitting wood		10..00
	26	90	" Benning Halls bill truckage		40..31
		91	" William Dame J^{rs} bill hauling dirt		7..67
			" James Hazelton for short credit of allowances		..78
Feb	7	92	" paid Hall and Becks bills	58..88	
		93	" paid Mifflin for 2¼$^{\#}$ Powder	2..25	61..13
	14	94	" John MClintocks bill sundries		248..64
	15	95	" John Goddards bill	41..83	
		96	" Henry Goddards Ditto	330..61	
		97	" Allan Pollock for 1 Stove	70..00	
			" Ditto D^{o} for 1 Shovell	..75	443..19
			Dollars		7629.22
			Commission at 5 per cent		381..46
					8010..68

Supra C^{r}

1809					
June	9th		By Cash received of the Treasurer	1100..00	
July	28		" Cash received of Ditto	1020..	
Aug^{t}	19		" Ditto " of Ditto	380..	
	24		" Ditto " of Ditto	215..	
Sept	2		" 245 feet Timber and Joist sold J Libbey		2..45
			" Staging and Staging poles sold Boardman		20..
			" a lot of loose shingles sold J Mifflin		5..
	16		" 225 Bricks sold James Hazelton		1..80
	25		"Cash recedived of the treasurer	200..	
Oct	3		" 980 feet Lath Boards sold J Walker @ 8/		6..86
	14		" 2421 " Refuse Boards at $5		12..10
	25		" 3 bushells Sand & 2 bushells Hair sold Dennett		..62
			" 20 bushells Sand sold N Dennett 4cts		..80
			" 20 " Ditto sold H. Bufford 4		..80

		" 60 Bricks sold Hazelton		..58
		" 6 bushells Sand sold Ferguson		..24
	27	" Cash received of the treasurer	285..00	
		" Ditto " Ditto	665..00	
		Dollars	3865..00	51..25
Nov	8	By 3747 feet Timber @ 7..50 is 28..10 Surveying ..75		28..85
		" 3475 feet Boards sold Miller $5		17..37
		" 3 bushells Hair 1/ is 50cts 380 ft Timber @ $10 is 3..80		4..30
	17	" 573 feet Boards at $8		4..58
	28	" Cash received of the treasurer	150..	
Dec	19	" 2 Shovels @ 5/ 3 Hoes 2/6 1 Grindstone 35/		8..75
		" 63# Hinges @ 15 cts 9..45 150# Floor Brads @ 9 is 13..50		22..95
		" 33# Iron @ 5½cts is 1..82 9 Posts /left/@1/ is 1..50		3..32
		" Cash received of the treasurer Nov 30th	250..00	
		" Ditto " Ditto Decemr 12th	200..20	
		" Ditto " Ditto " 14th	80..	
		" Ditto " Ditto " 19th	100..	
1810 Jan	25	" Ditto " Ditto	1300..	
Feb	7	" Ditto " Ditto	340..	
	14	" Ditto " Ditto	215..	
	10	" Ditto " Ditto	239..78	
		" Ditto " Ditto	304..44	
	8th	" Ditto " Ditto	55..56	
			7099..98	141..37
				7099..98
		Dollars		7241..35
	21	"overcharge in Sherburne Wiggins bill		2=
	26	" Cash received		220=
March	6	" Ditto Ditto		280=
	24	" Ditto in full Error in Cr of Acct 267..31		
		..2		267..33
				8010..68

Portsmouth March 1810

Errors Excepted
John Haven
John MClintock

Appendix B: Known Brick Manufacturers, Portsmouth, 1800-1810

James L. Garvin, State Architectural Historian, New Hampshire Division of Cultural Resources

Other brick manufacturers who were active in the first decade of the nineteenth century included the following, whose places of residence are given in building accounts or supplied by the United States Census returns for 1800 and 1810:

Nathaniel Boynton	$81 worth of bricks for St. John's Church (1807)
James Chapman, Newmarket	With Timothy Murray, to deliver 130,000 bricks "as good a Quality as Samuel Furber of Newington makes" to Langley Boardman in 1809.
Jacob M. Currier, Dover	Advertised 140,000 bricks for sale on June 16, 1801
Timothy Dame, Newington, Portsmouth	Advertised 150,000 bricks for sale at Christian Shore, January 1811; 250,000 for sale, and 2,000 well (compass) bricks, December 7, 1813
Samuel C. Drew, Durham	$156 worth of bricks for St. John's Church (1807)
Joseph Drowne, Portsmouth	Advertised 70,000 bricks,20 dozen tiles for sale in the "South End," November 1803
S[hem] Emery, Portsmouth	5000 "pickd Bricks" and 5 dozen [hearth] tiles for the Portsmouth Academy building in 1809.
F. Furber	3000 bricks at $8.00 per thousand for the Portsmouth Academy building in 1809.
Samuel Furber, Newington	1000 hard burned bricks plus six dog (hearth) tiles sold in 1804 for the New Hampshire Fire and Marine Insurance Company Building; Samuel Furber's bricks were cited as the standard of quality for bricks to be supplied by Timothy Murray and James Chapman in a contract of 1809.
Thomas Henderson, Dover	$103 worth of bricks for St. John's Church (1807)
James Joy, Durham	120,000 bricks at $6.00 per thousand contracted for in 1807 for new stores of Ebenezer Thompson on Bow Street

John Mason, Portsmouth	Advertised "making a quantity of *BRICKS*, near the North Mills," to be ready in June 1803
Jeremiah B. Mooney, Durham	92,000 bricks delivered "as per agreement" in 1803 for the New Hampshire Fire and Marine Insurance Company Building, Portsmouth
Timothy Murray, Newmarket	With James Chapman, to deliver 130,000 bricks "as good a Quality as Samuel Furber of Newington makes" to Langley Boardman in 1809.
Sargent Patten, Dover	7700 bricks sold in 1804 for the New Hampshire Fire and Marine Insurance Company Building
Bradbury Robinson, Newmarket	Advertised 50,000 bricks for sale, June 14, 1808
George Walker, Portsmouth	145,000 bricks supplied with Abraham Martin for the Portsmouth Market House in 1801; $3465 worth of bricks supplied for St. John's Church in 1807; 154,400 bricks at $6.25 per thousand for Portsmouth Academy building in 1809 (and possibly an additional 29,400 which were bought from an unnamed supplier). Advertised 300,000 bricks, 10,000 Sand Bricks, and 1100 dozen [hearth] tiles for sale, February 9, 1811
Gideon Walker, Portsmouth	6900 hard burned bricks sold in 1804 for the New Hampshire Fire and Marine Insurance Company Building; 7 dozen [hearth] tiles sold to James Rundlet in 1807

Appendix C: Known Bricklayers Active in Portsmouth, 1800-1810

James L. Garvin, State Architectural Historian, New Hampshire Division of Cultural Resources

Among the bricklayers who worked on some of the documented Portsmouth buildings of the first decade of the nineteenth century were the following:

Daniel Blasdel	Portsmouth Market House (1801) New Hampshire Fire and Marine Insurance Company Building (1804)
William (?) Clark	St. John's Church (1807)
Ephraim Dennett	Portsmouth Academy (1809)
Nathaniel Dennett, Sr.	Portsmouth Market House (1801) New Hampshire Bank (1804) St. John's Church (1807) Portsmouth Academy (1809)
Nathaniel Dennett, Jr.	Portsmouth Market House (1801) New Hampshire Bank (1804)
Edward Dimsey, Portsmouth	Portsmouth Market House (1801) (as "Dimsey and Nutter"); James Rundlet Store (1804), Market Street; Ebenezer Thompson Store (1807), Bow Street; possibly Portsmouth Powder House (1812) (initials "E.D." in parging on dome)
John Fogerta (Fogerty)	James Rundlet Store (1804), Market Street
Simeon Hardy	Portsmouth Market House (1801)
Heyman Hastings	James Rundlet Store (1804), Market Street
Daniel Hazeltine (son of James Hazeltine)	
James Hazeltine (1776-1849)	Portsmouth Market House (1801) New Hampshire Bank (1804) St. John's Church (1807) Portsmouth Academy (1809)

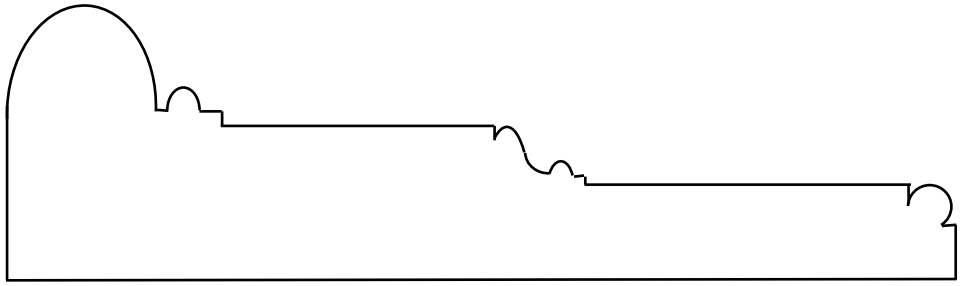
Moses Hazeltine	James Rundlet Store (1804), Market Street
William Marden (1755-1838), Portsmouth (father of Daniel and David)	Portsmouth Market House (1801)
Daniel Marden (1779-1816) (brother of David)	Portsmouth Market House (1801) Portsmouth Powder House (1812) His own brick dwelling, somewhat remodeled, stands on Cabot Street at the corner of Coffin's Court
David Marden (1783-1828?) (brother of Daniel)	Portsmouth Market House (1801)
Nathaniel Neel	New Hampshire Fire and Marine Insurance Company Building (1804)
Jacob Nutter	New Hampshire Fire and Marine Insurance Company Building (1804)
George Plaisted	New Hampshire Fire and Marine Insurance Company Building (1804)
William Plaisted	New Hampshire Fire and Marine Insurance Company Building (1804)
D. Rundlet	New Hampshire Bank (1804)
James Rundlet	New Hampshire Bank (1804)
John Shortridge	Portsmouth Market House (1801
John Snell	Portsmouth Market House (1801)

Character-Defining Features, Portsmouth Academy Building and Benedict House:

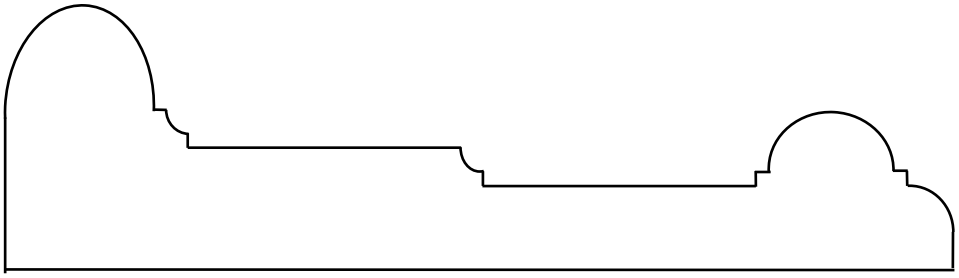
James L. Garvin, State Architectural Historian, New Hampshire Division of Cultural Resources

Benedict House

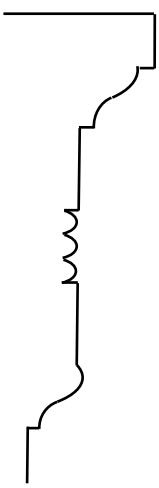
Stairhall, first story:



Original door casings (not to scale)



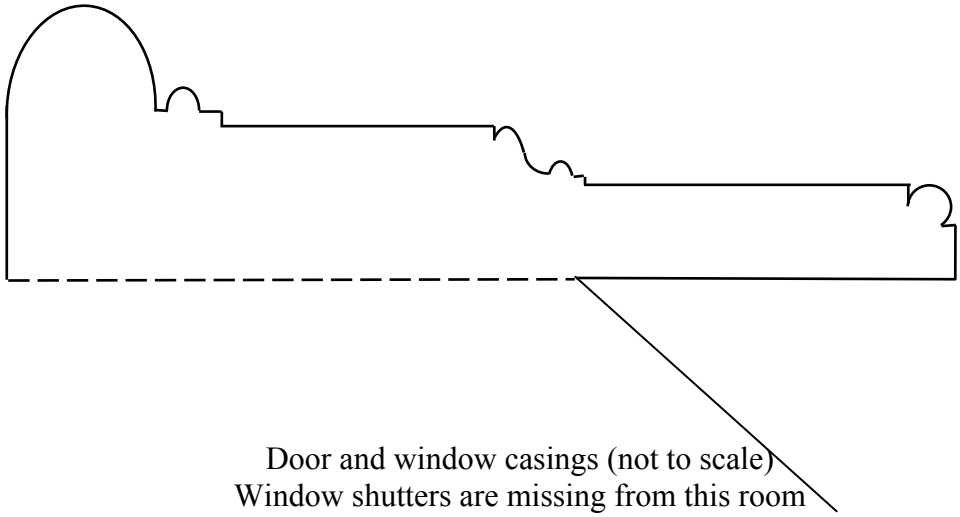
Victorian door casings on hall side of two rear doors to principal rooms (not to scale)



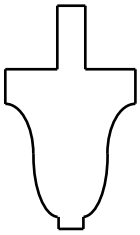
Left:
Modern chair rail
applied to side walls
(not to scale)

Right:
Stairhall
Baseboard
(not to scale)

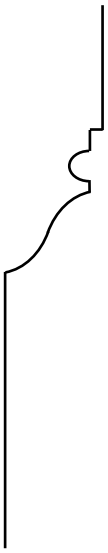
East Room, first story:



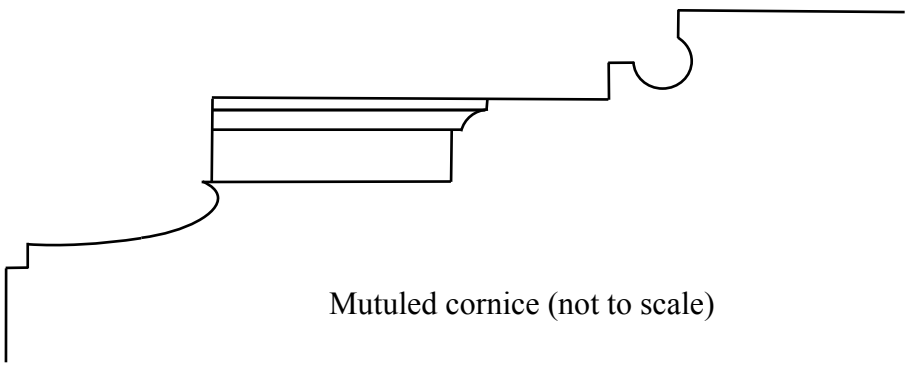
Door and window casings (not to scale)
Window shutters are missing from this room



Left:
Window muntin profiles, 1974
(same on first and second floors)
(not to scale)

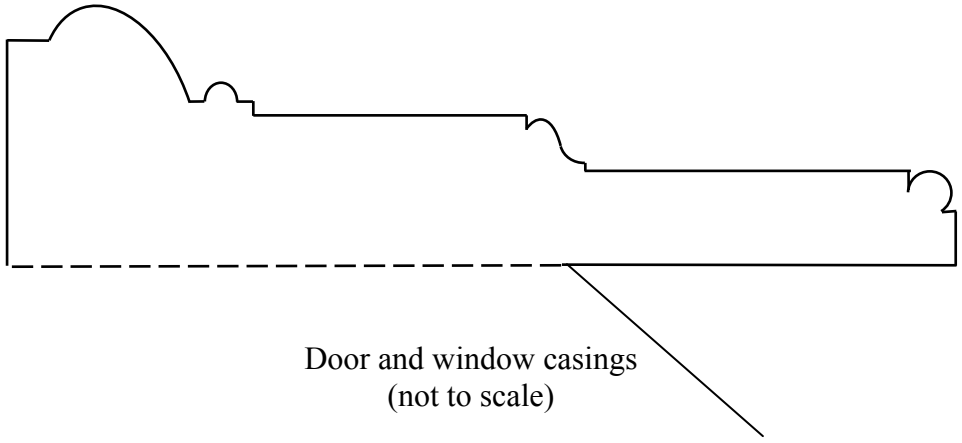


Right:
Baseboard
profile
(not to scale)

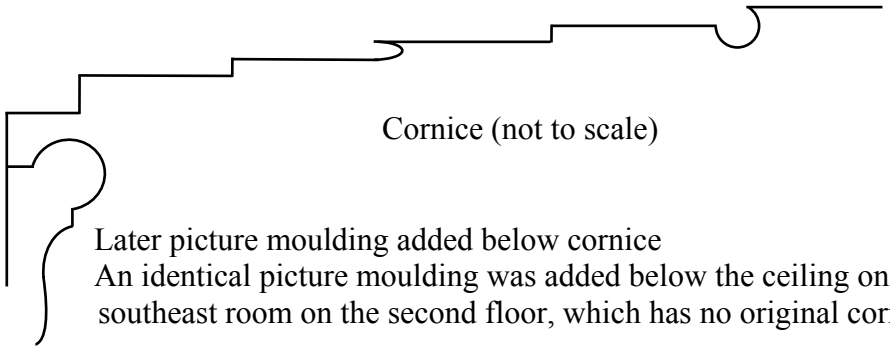


Mutuled cornice (not to scale)

West Room, first story:

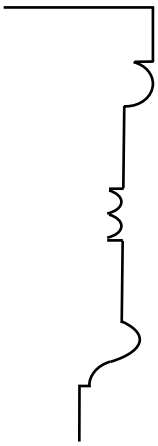


Door and window casings
(not to scale)

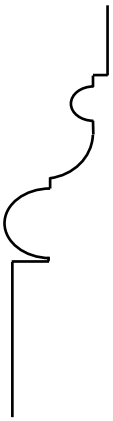


Cornice (not to scale)

Later picture moulding added below cornice
An identical picture moulding was added below the ceiling on the southeast room on the second floor, which has no original cornice.

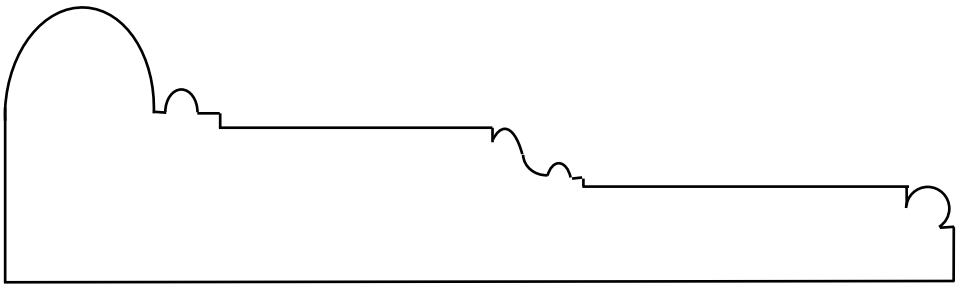


Left:
Chair rail
(apparently
The prototype
For the modern chair
Rail in the stairhall)
(not to scale)



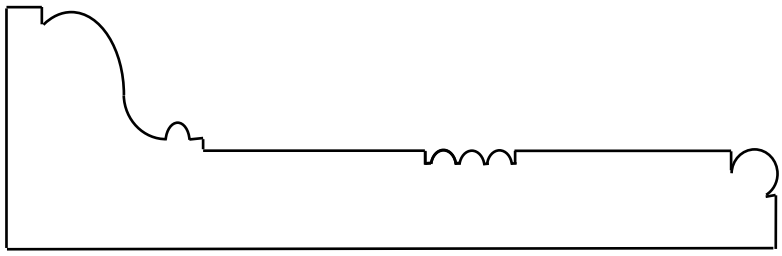
Right:
Baseboard profile
(not to scale)

Stairhall, second story:

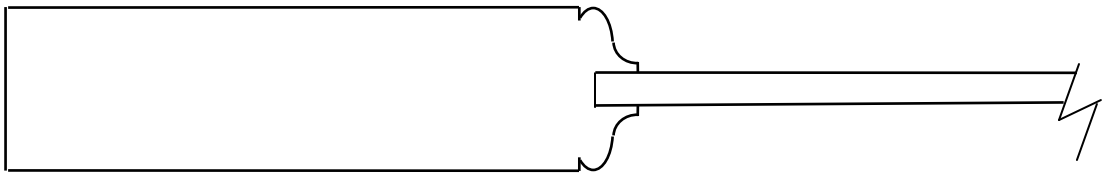


Door and window casings; same as first floor, front
(not to scale)

East Room, second story:

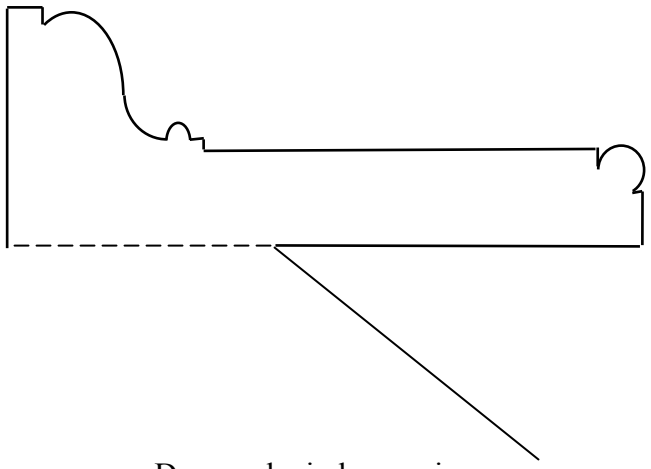


Door and window casings (not to scale)
This room has folding window shutters, sealed in their pockets by paint



Six-panel doors, 1⅜ inches thick
(not to scale)

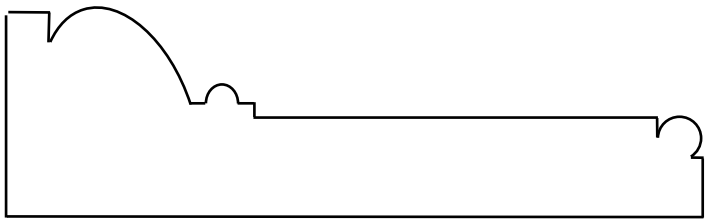
West Room, second story:



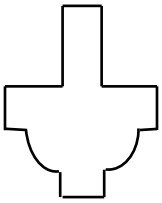
Door and window casings
(not to scale)
Window shutters are missing

The baseboard in this room is unmoulded and square-edged

East Room, third story:



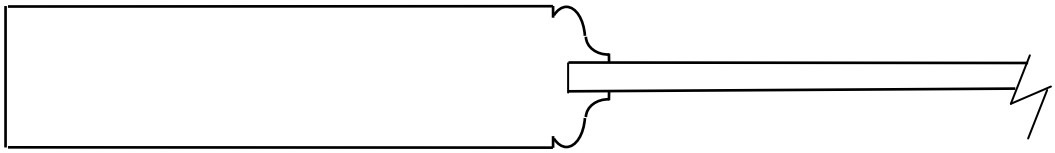
Door casings; same on room and stairhall sides



Window muntin profile (not to scale)
Third-story three-over-three sashes are the only remaining original sashes

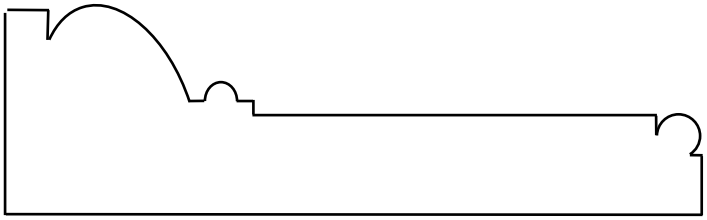
In the house (except for the front door sidelights and fanlight)

East Room, third story, continued:



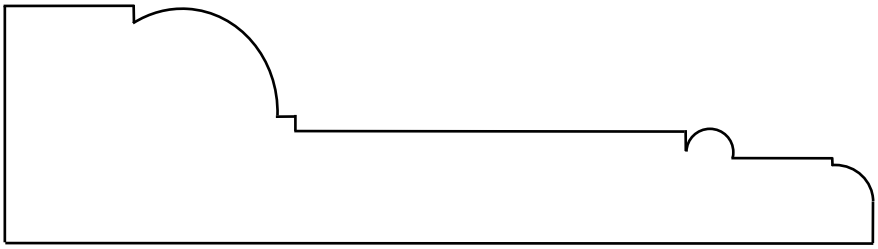
Doors are four-panel, 1⅛ inches thick
(not to scale)

West Room, third story:

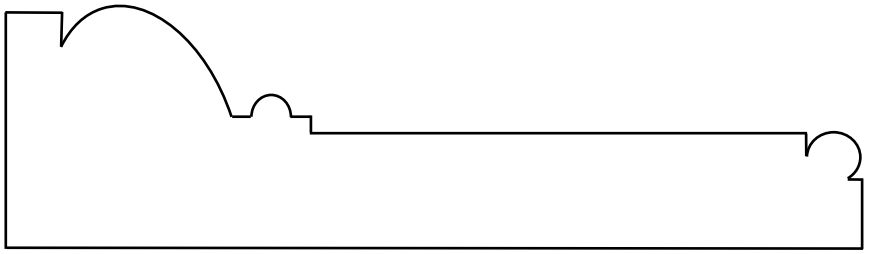


Door casings
(not to scale)

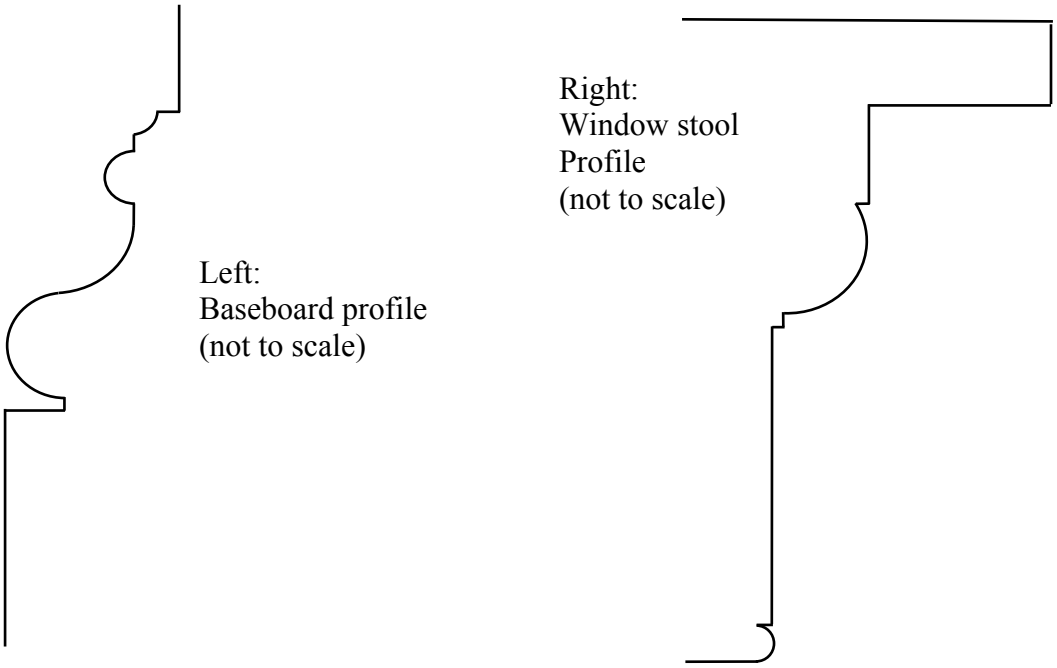
Portsmouth Academy Building



Front door casing:

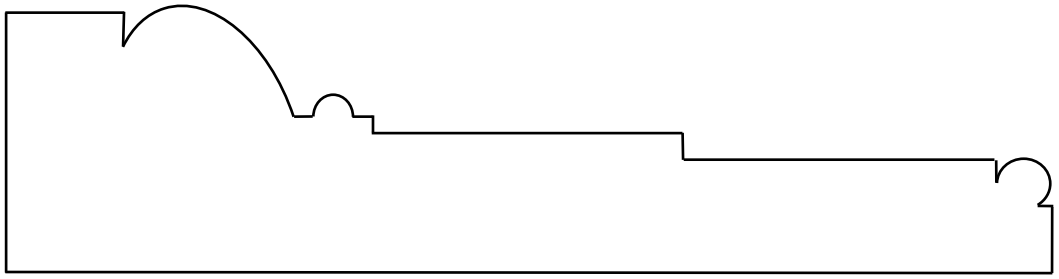


Window casings, first story:

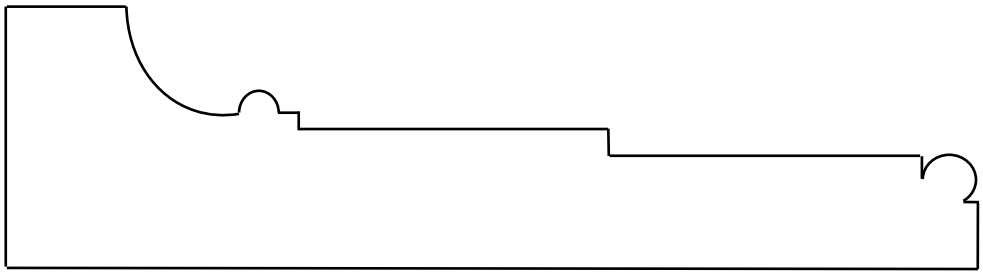


Left:
Baseboard profile
(not to scale)

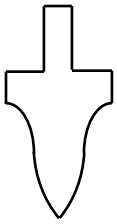
Right:
Window stool
Profile
(not to scale)



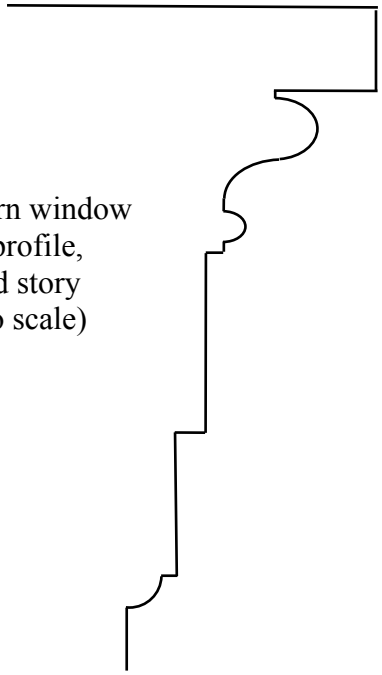
Window Casings, second story, east side (not to scale)



Window Casings, second story, central window and west side (not to scale)

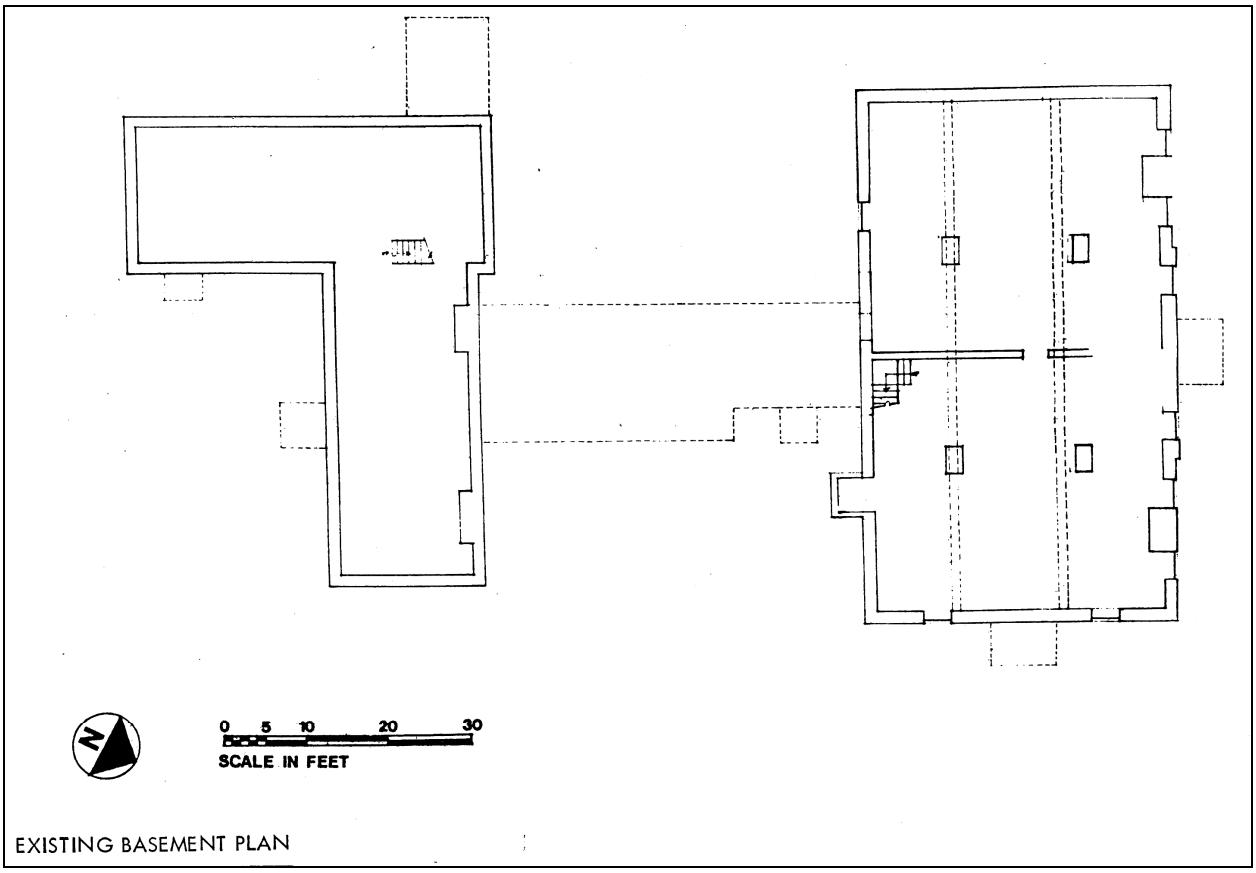


Above: muntin profile
(not to scale)



Right:
Modern window
stool profile,
second story
(not to scale)

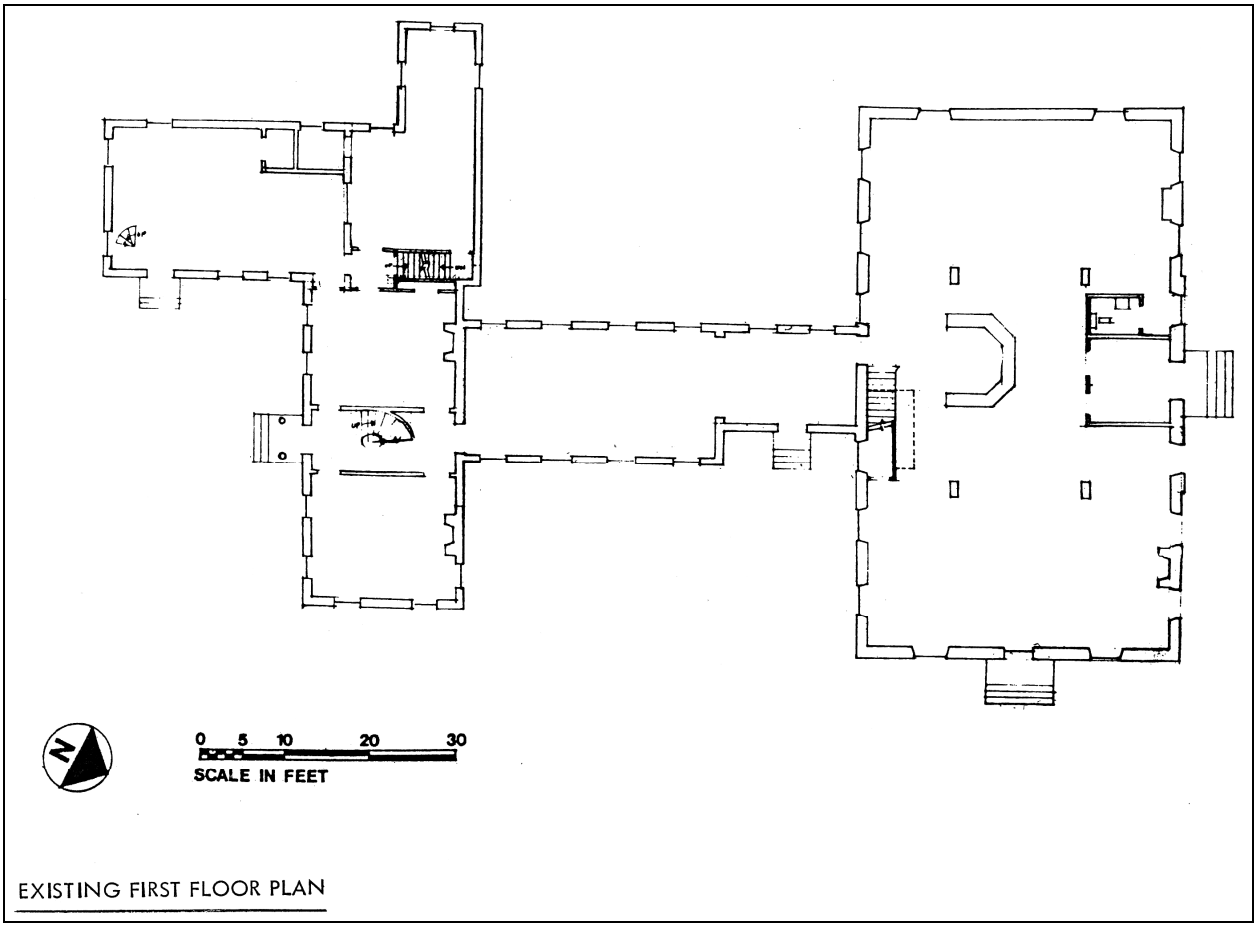
APPENDIX E: Plans



Morton-Benedict House *Academy Building*

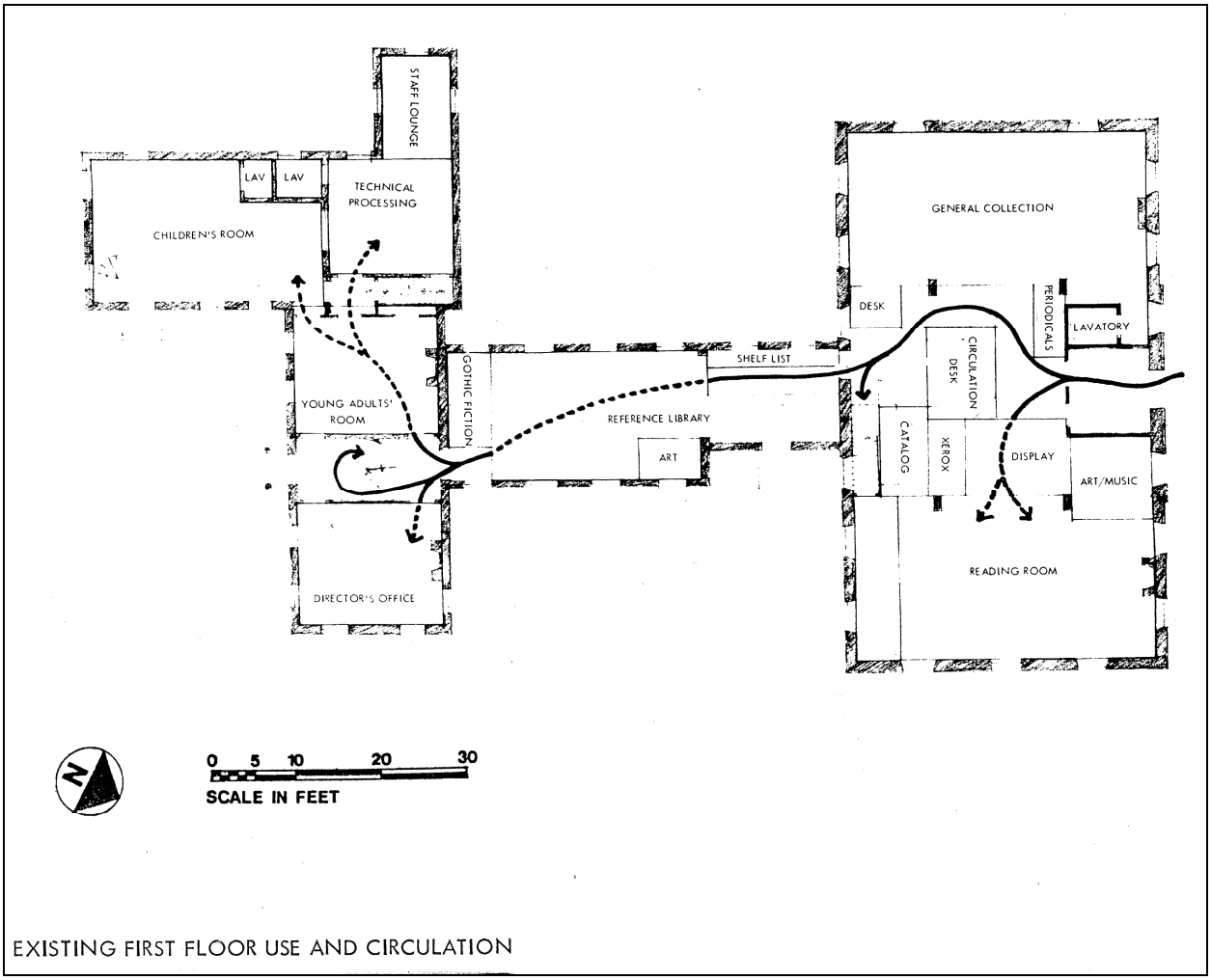
1974 Existing Basement Plan

Prepared for the City of Portsmouth and the Portsmouth Public Library by Stahl/Bennett as part of the Portsmouth Public Library, Phase One: Survey, Analysis, and Conceptual Plan



Morton-Benedict House *Academy Building*

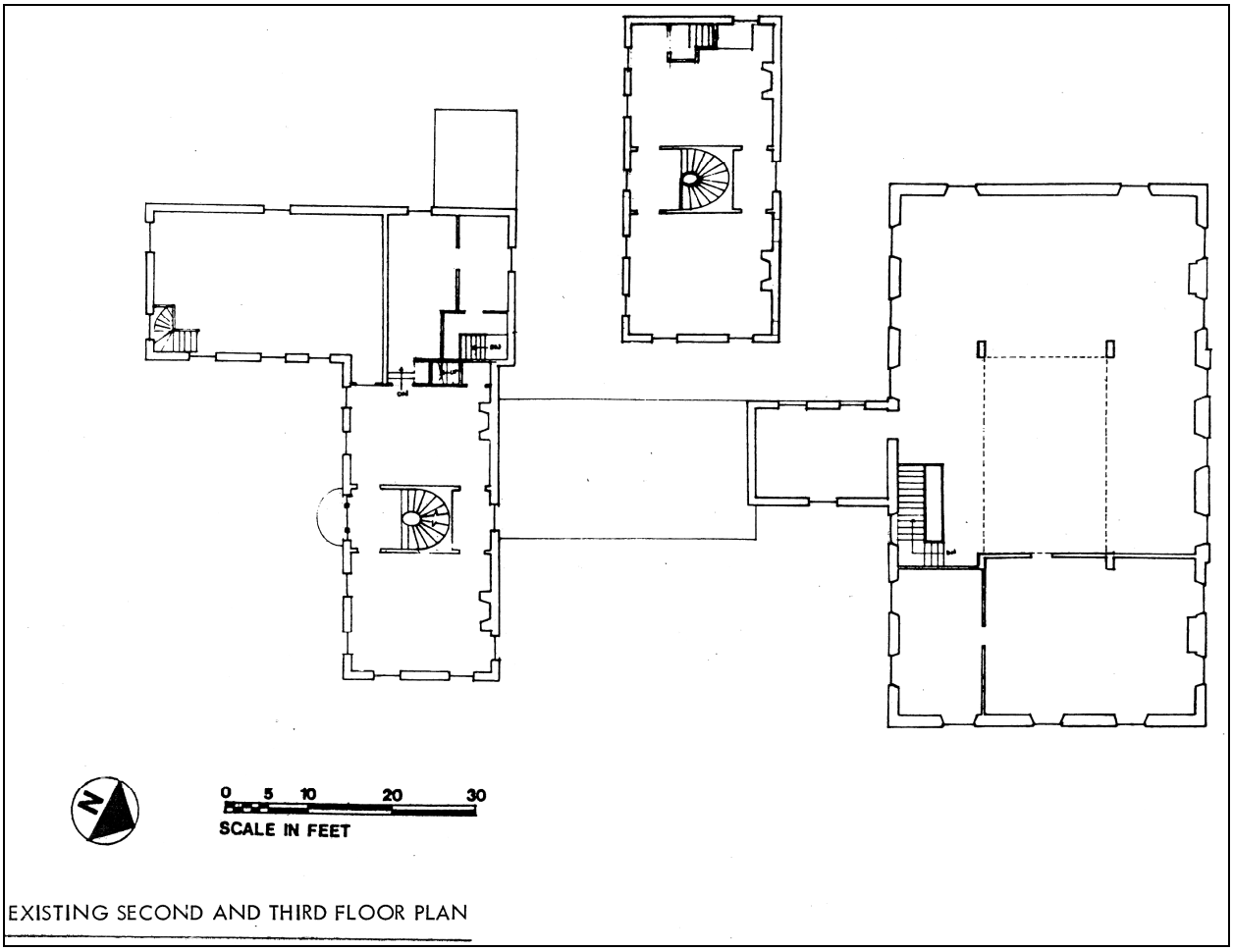
1974 Existing First Floor Plan



Morton-Benedict House *Academy Building*

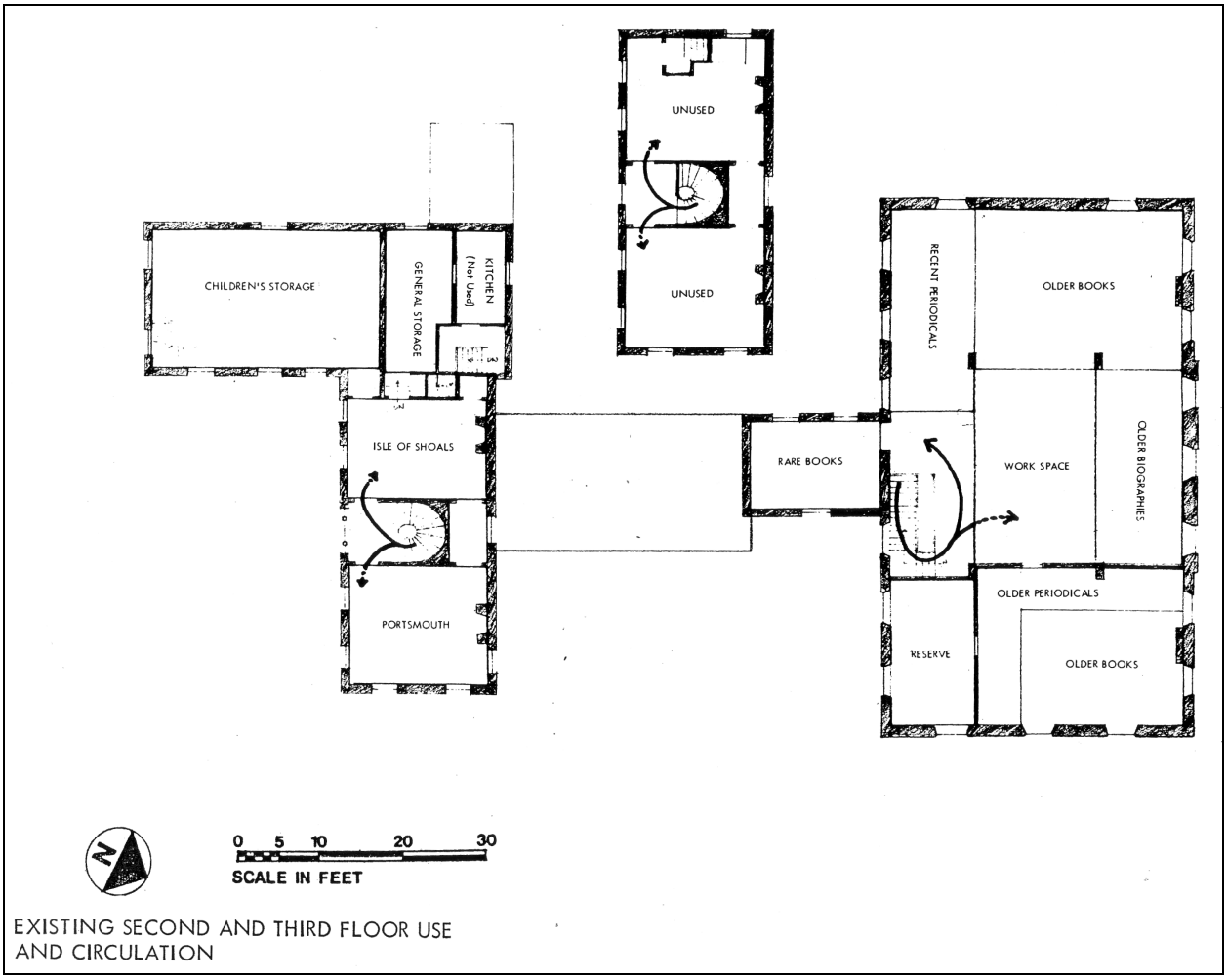
1974 Existing First Floor Use And Circulation

Prepared for the City of Portsmouth and the Portsmouth Public Library by Stahl/Bennett as part of the Portsmouth Public Library, Phase One: Survey, Analysis, and Conceptual Plan



Morton-Benedict House *Academy Building*

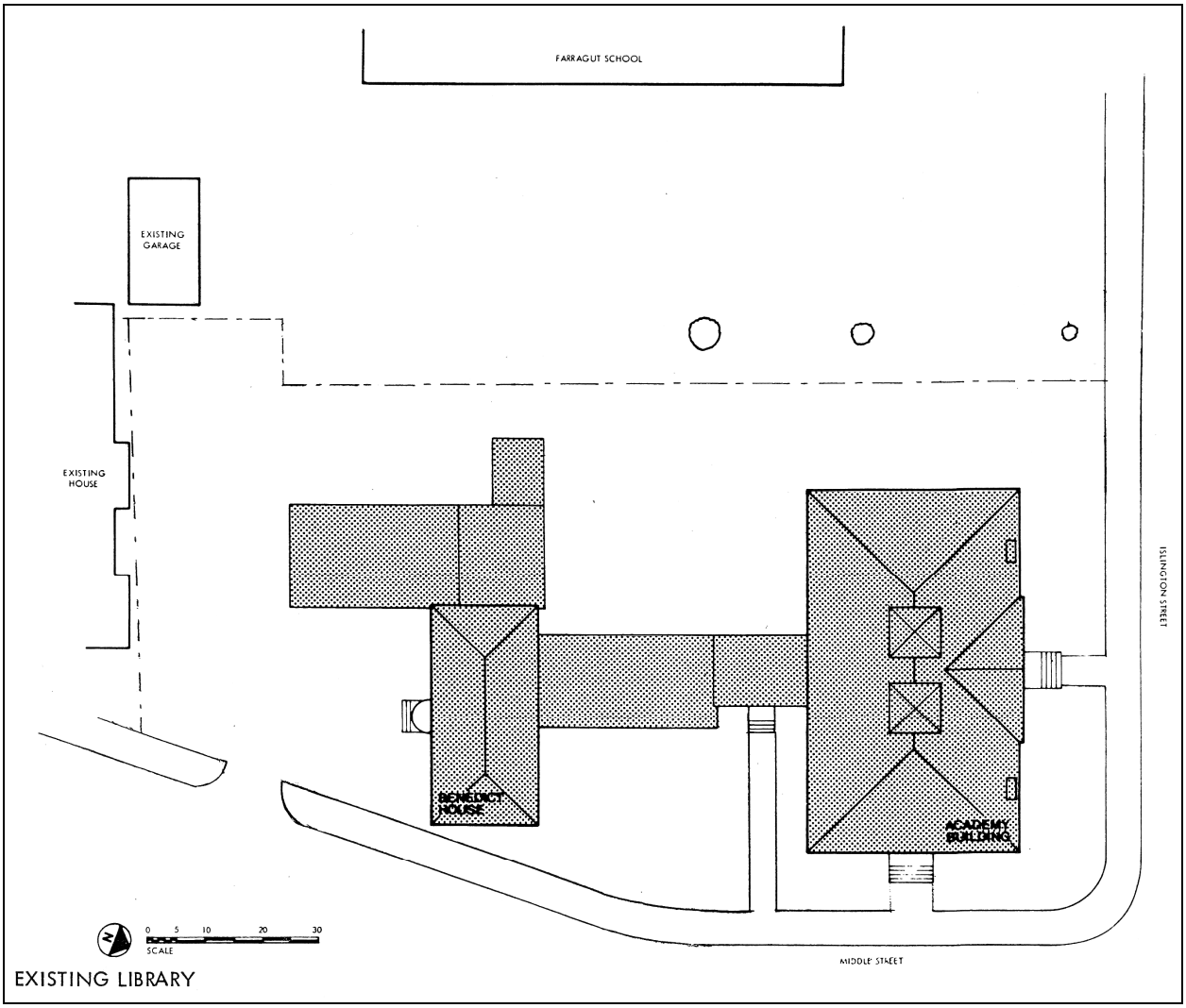
1974 Existing Second And Third Floor Plan



Morton-Benedict House *Academy Building*

1974 Existing Second And Third Floor Use And Circulation

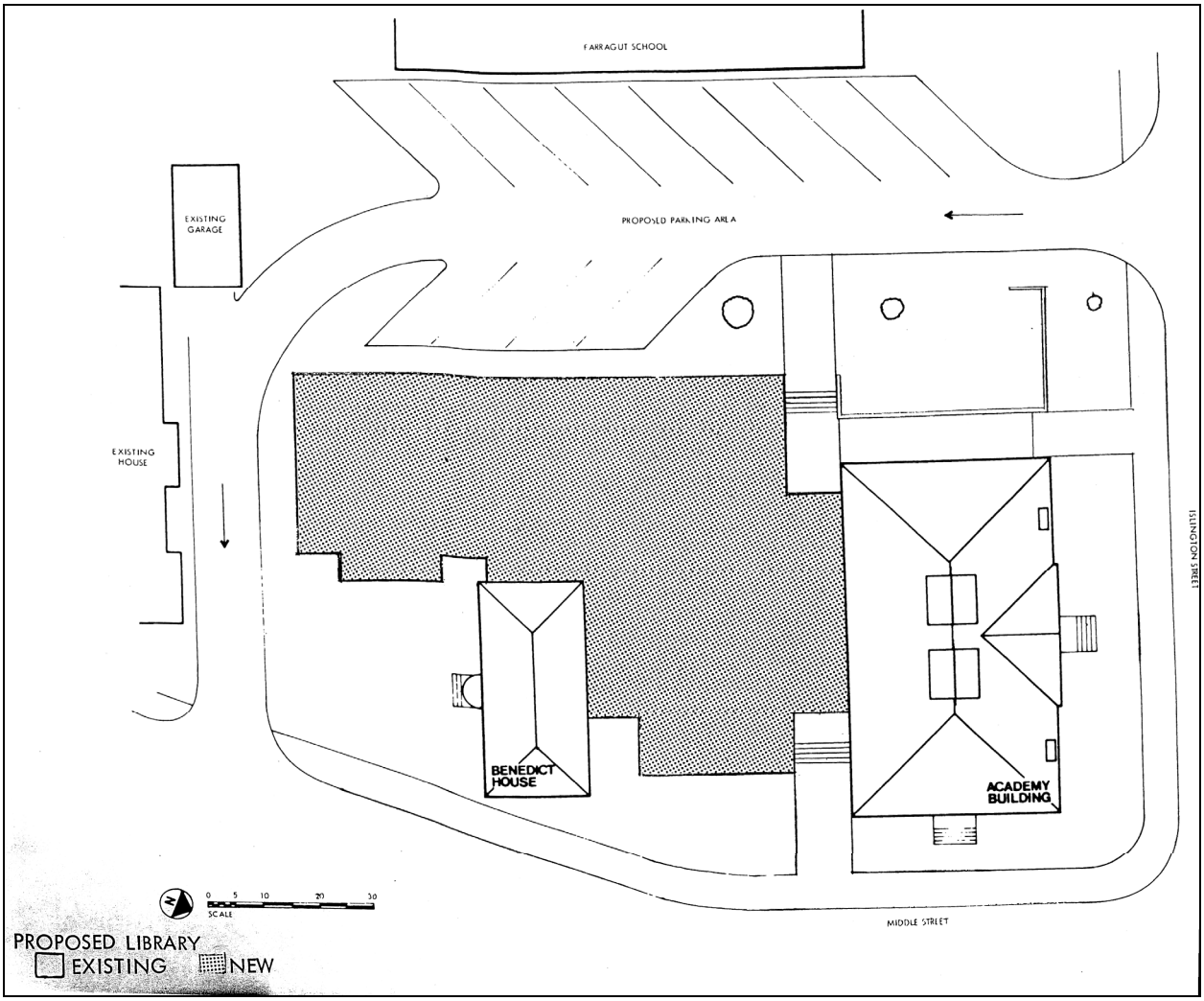
Prepared for the City of Portsmouth and the Portsmouth Public Library by Stahl/Bennett as part of the Portsmouth Public Library, Phase One: Survey, Analysis, and Conceptual Plan



Morton-Benedict House *Academy Building*

1974 Existing Library

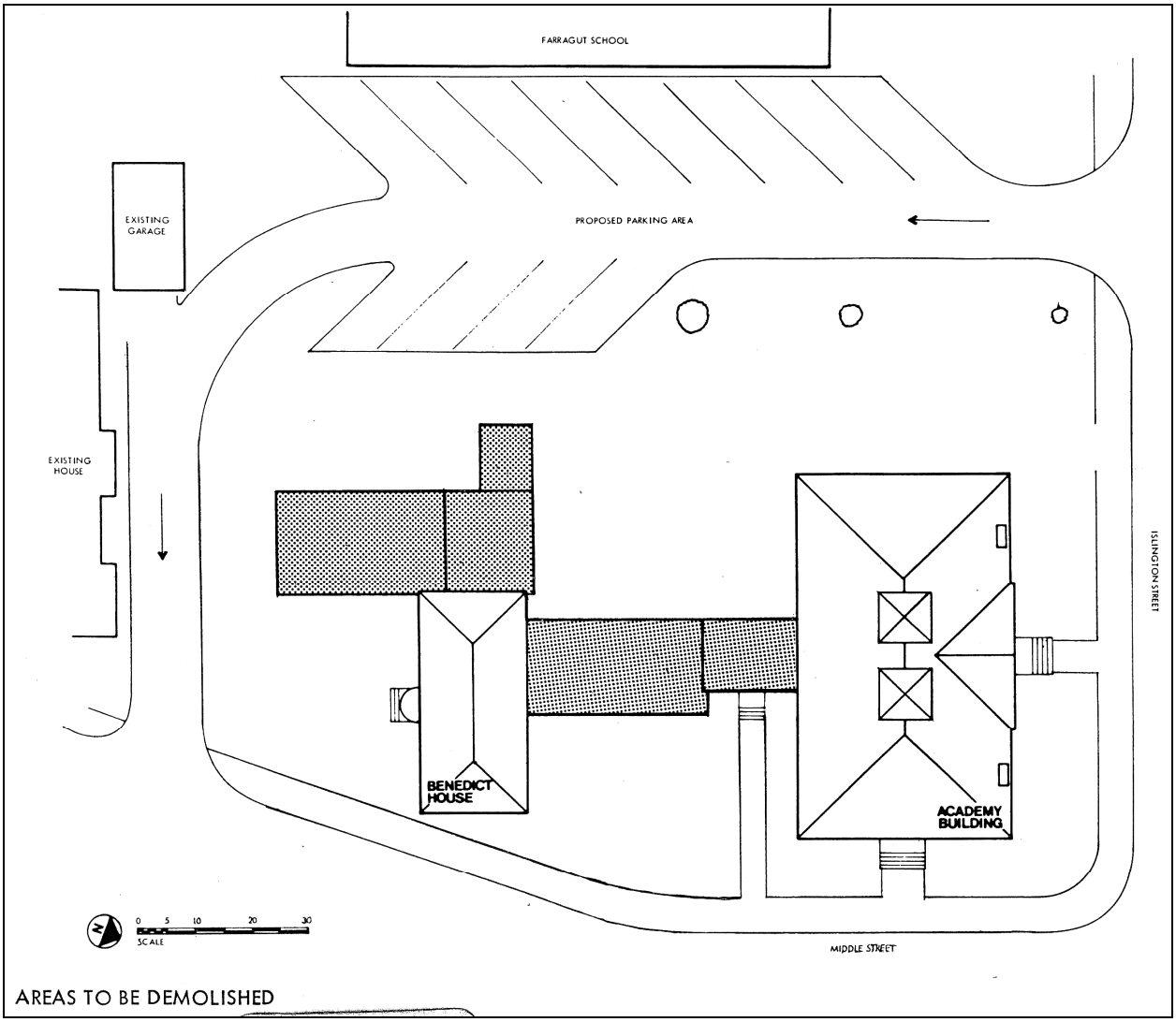
Prepared for the City of Portsmouth and the Portsmouth Public Library by Stahl/Bennett as part of the Portsmouth Public Library, Phase One: Survey, Analysis, and Conceptual Plan



Morton-Benedict House *Academy Building*

1974 Existing Library And Proposed Expansion

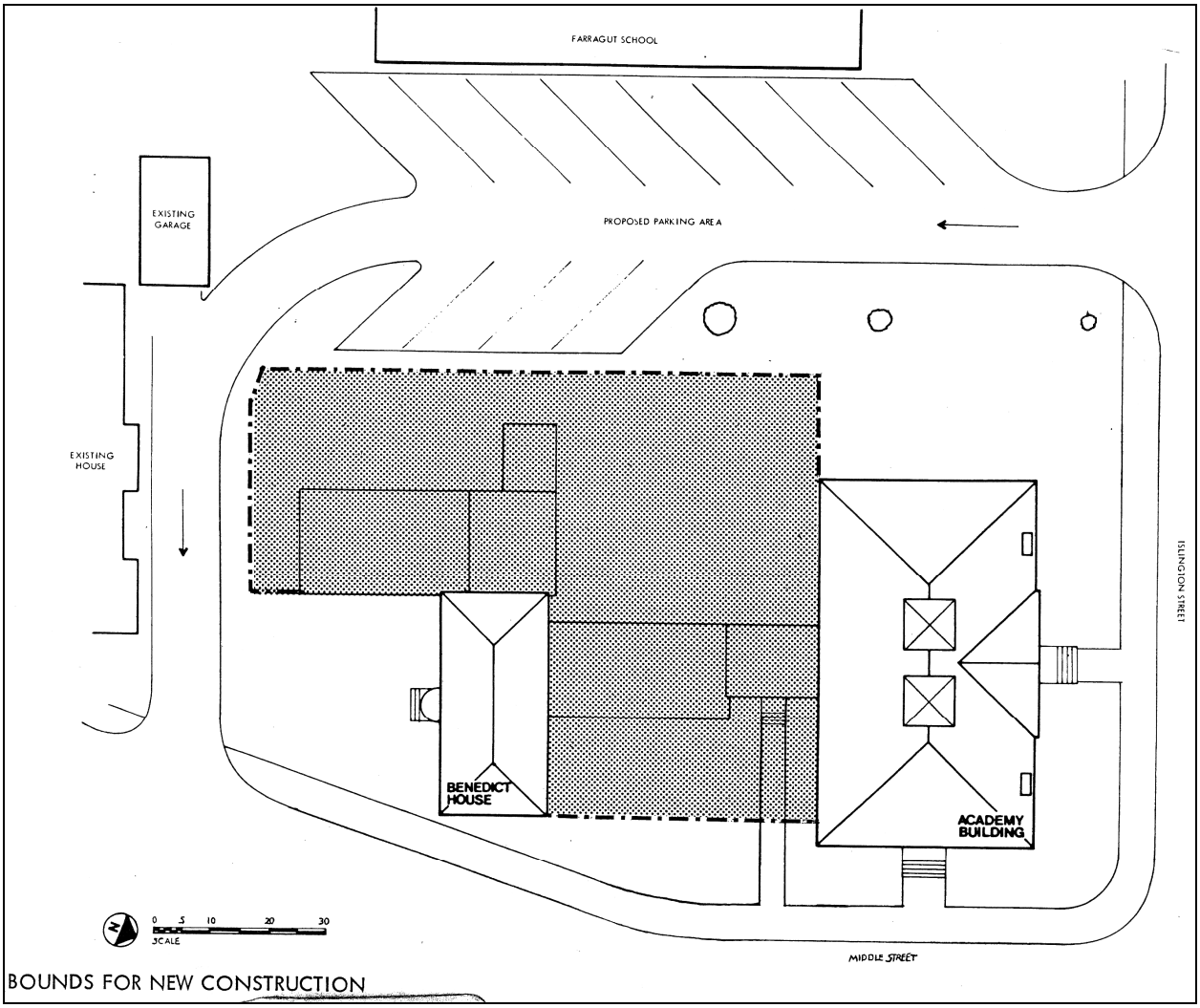
Prepared for the City of Portsmouth and the Portsmouth Public Library by Stahl/Bennett as part of the Portsmouth Public Library, Phase One: Survey, Analysis, and Conceptual Plan



Morton-Benedict House *Academy Building*

1974 Areas To Be Demolished

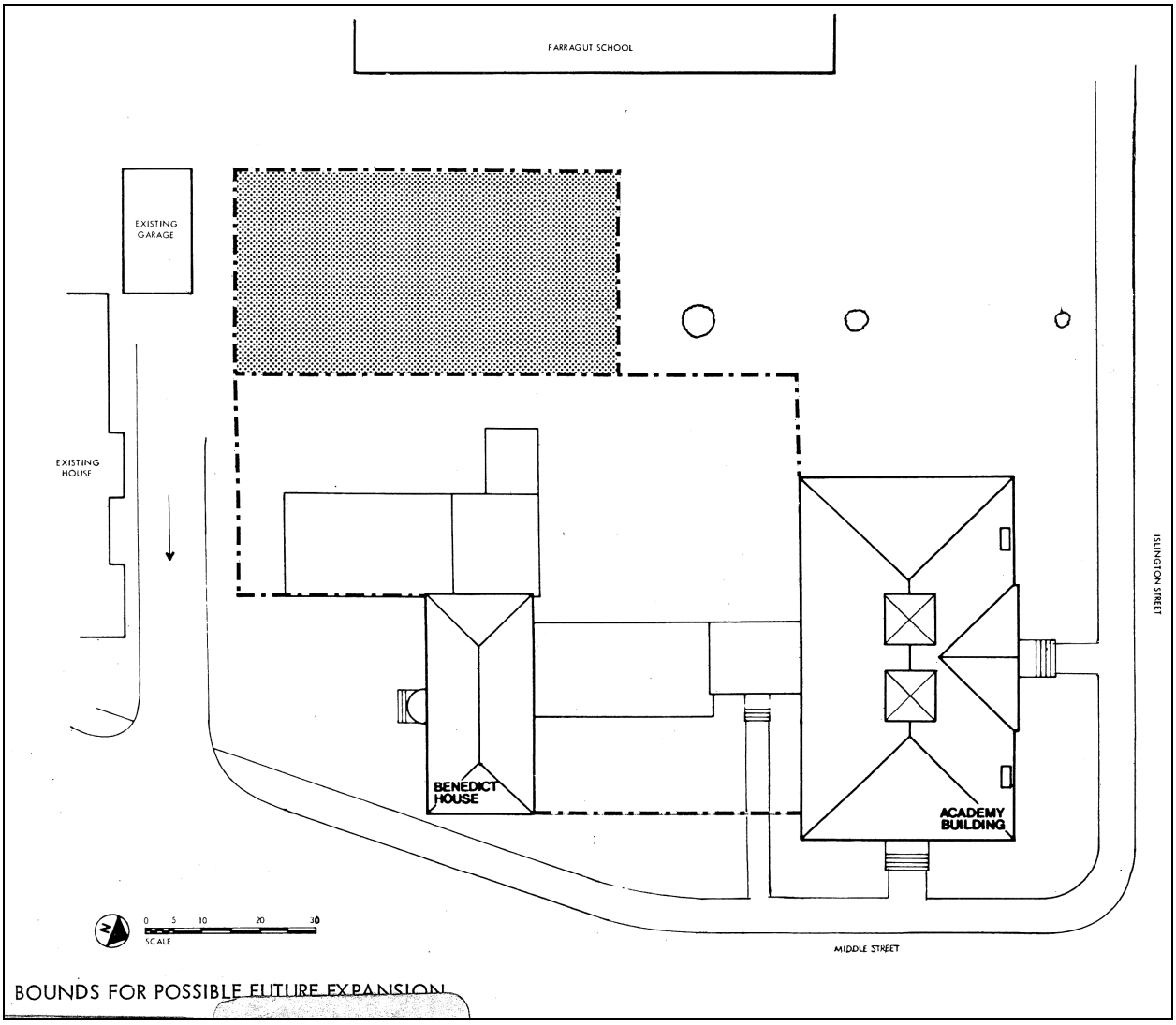
Prepared for the City of Portsmouth and the Portsmouth Public Library by Stahl/Bennett as part of the Portsmouth Public Library, Phase One: Survey, Analysis, and Conceptual Plan



Morton-Benedict House *Academy Building*

1974 Bounds For New Construction

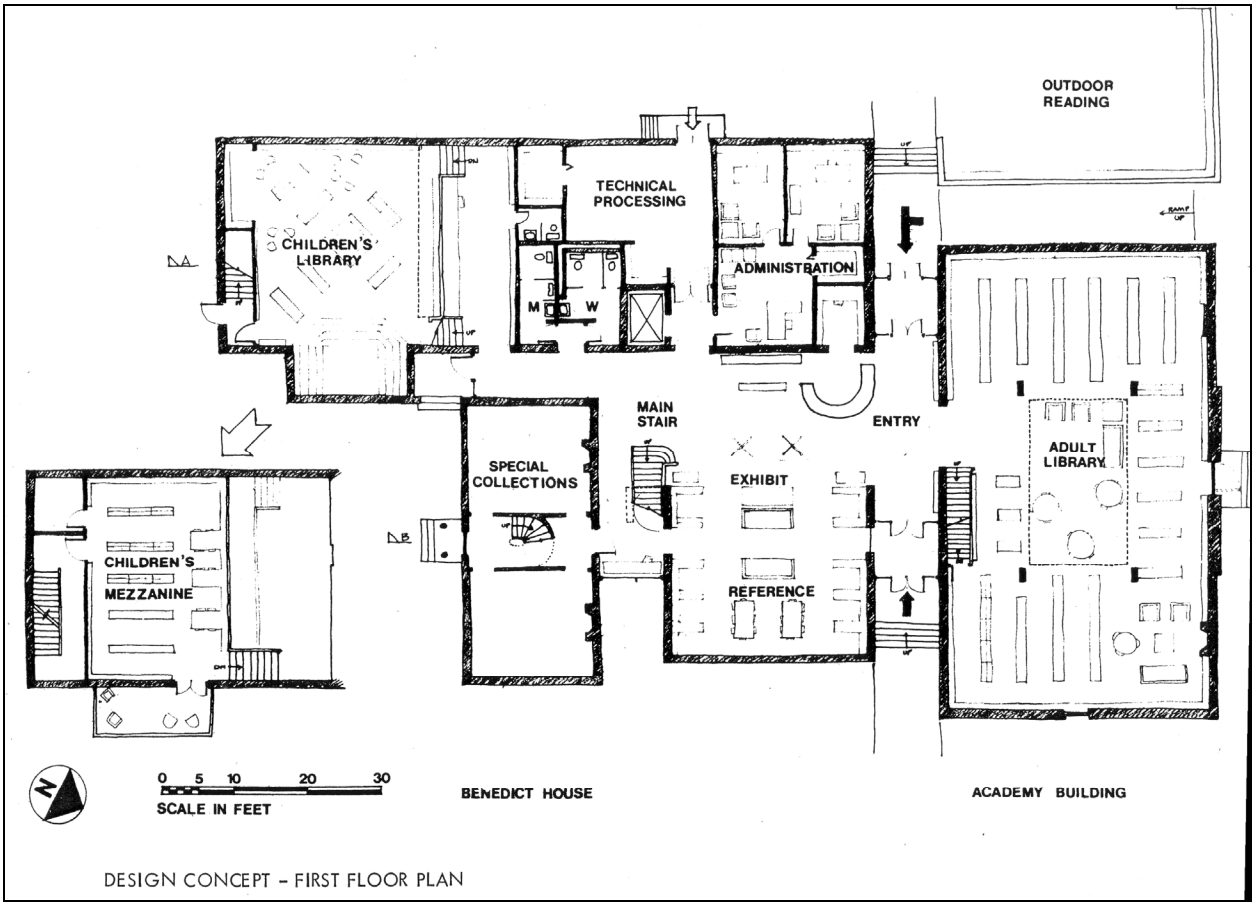
Prepared for the City of Portsmouth and the Portsmouth Public Library by Stahl/Bennett as part of the Portsmouth Public Library, Phase One: Survey, Analysis, and Conceptual Plan



Morton-Benedict House *Academy Building*

1974 Bounds For Possible Future Expansion

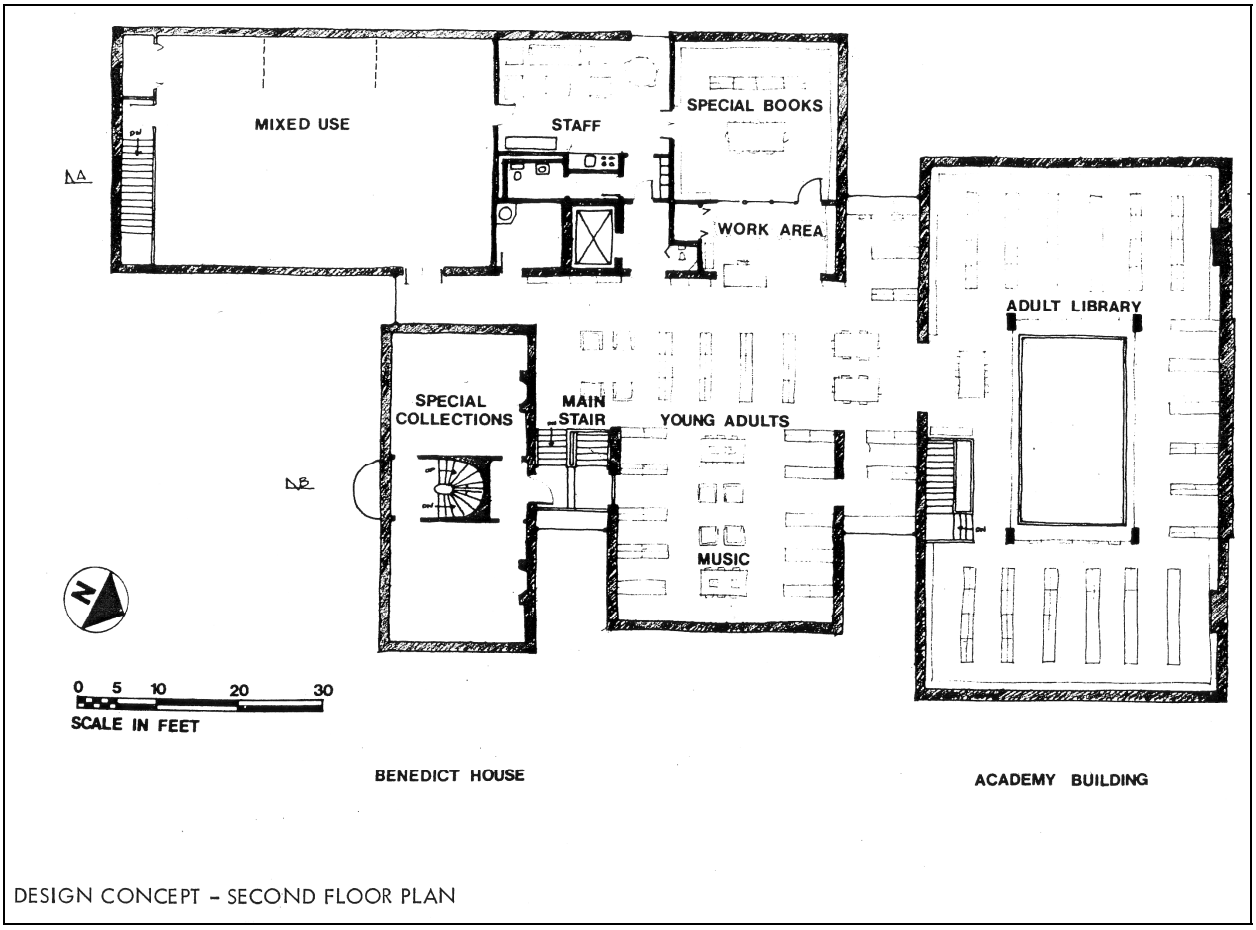
Prepared for the City of Portsmouth and the Portsmouth Public Library by Stahl/Bennett as part of the Portsmouth Public Library, Phase One: Survey, Analysis, and Conceptual Plan



Morton-Benedict House *Academy Building*

1974 Proposed Design Concept – First Floor Plan

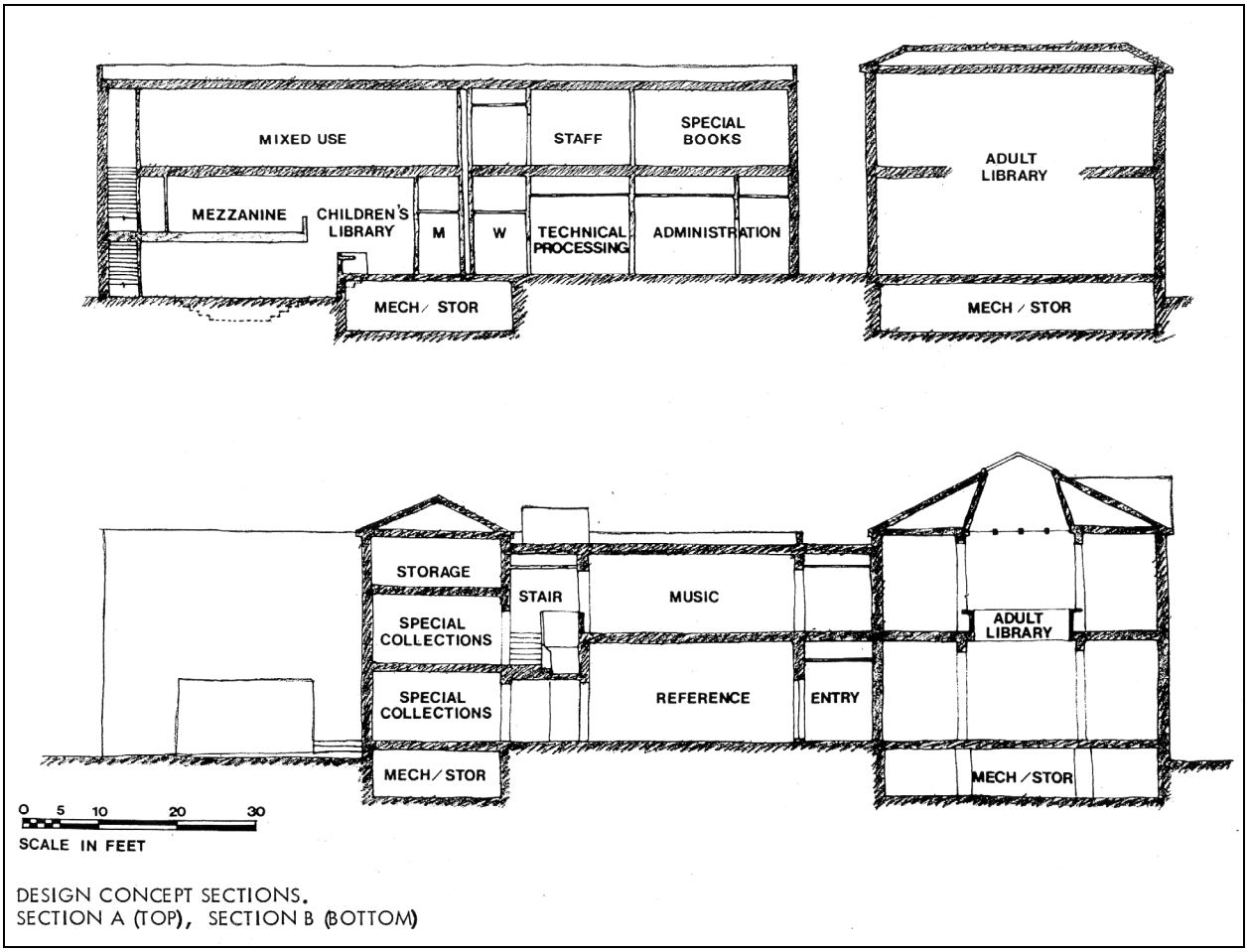
Prepared for the City of Portsmouth and the Portsmouth Public Library by Stahl/Bennett as part of the Portsmouth Public Library, Phase One: Survey, Analysis, and Conceptual Plan



Morton-Benedict House *Academy Building*

1974 Proposed Design Concept – Second Floor Plan with new construction

Prepared for the City of Portsmouth and the Portsmouth Public Library by Stahl/Bennett as part of the Portsmouth Public Library, Phase One: Survey, Analysis, and Conceptual Plan



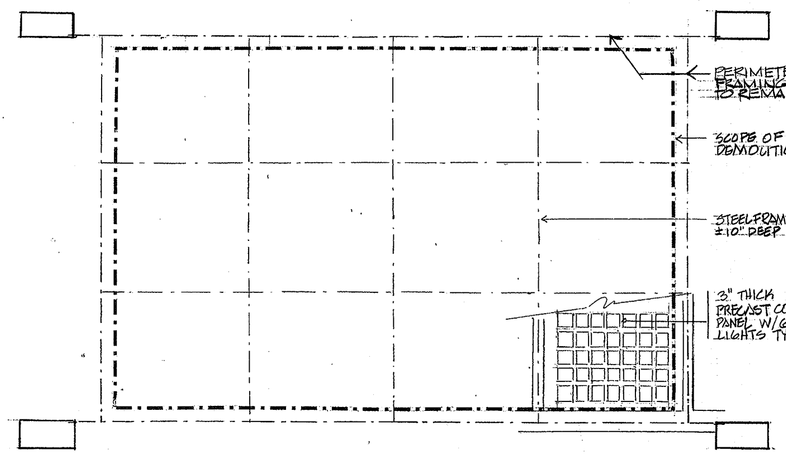
Morton-Benedict House *Academy Building*

1974 Proposed Design Concept with new construction – Sections

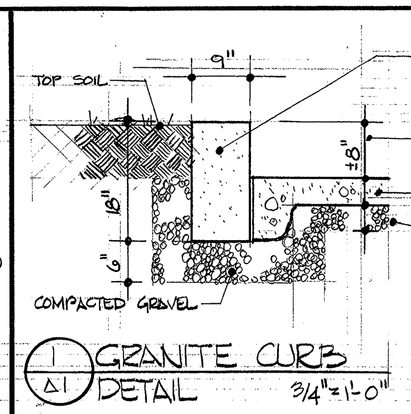
Prepared for the City of Portsmouth and the Portsmouth Public Library by Stahl/Bennett as part of the Portsmouth Public Library, Phase One: Survey, Analysis, and Conceptual Plan

Portsmouth Public Library
Additions and Alterations
1974-1976

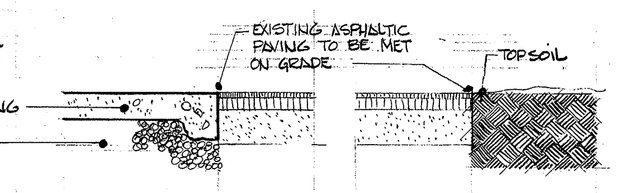
Stahl Associates
Drawings A1-A7
(Collection of Historic New England)



7 / A1 DEMOLITION SCOPE DETAIL
2ND FLOOR ACADEMY BLDG. PLAN 1/4" = 1'-0"

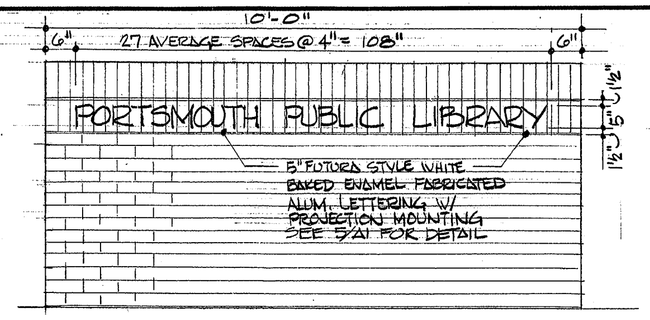


1 / A1 GRANITE CURB DETAIL 3/4" = 1'-0"

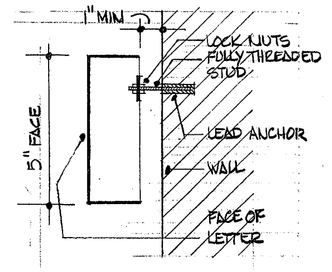


2 / A1 EDGE DET. NO SCALE

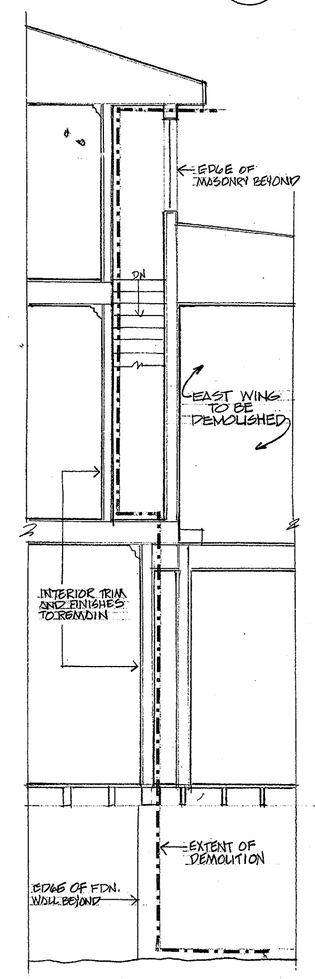
3 / A1 EDGE DET. NO SCALE



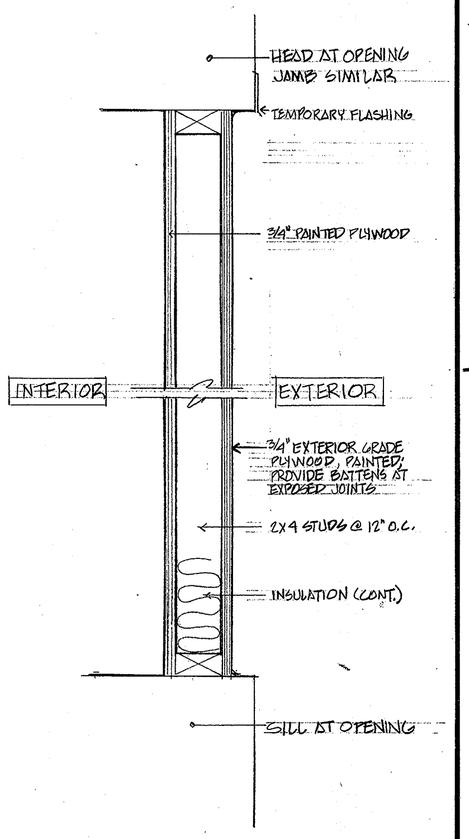
4 / A1 ELEV. BUILDING SIGN TWO LOCATIONS 1 1/2" = 1'-0"



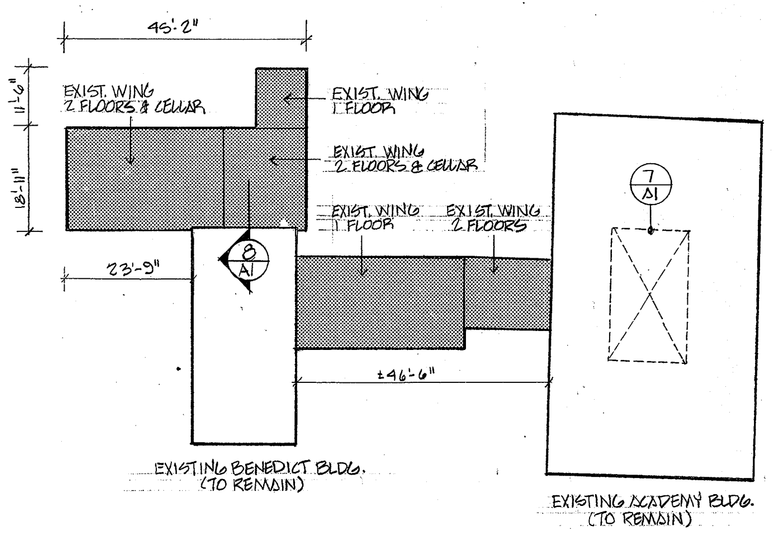
5 / A1 MOUNTING DET. NO SCALE



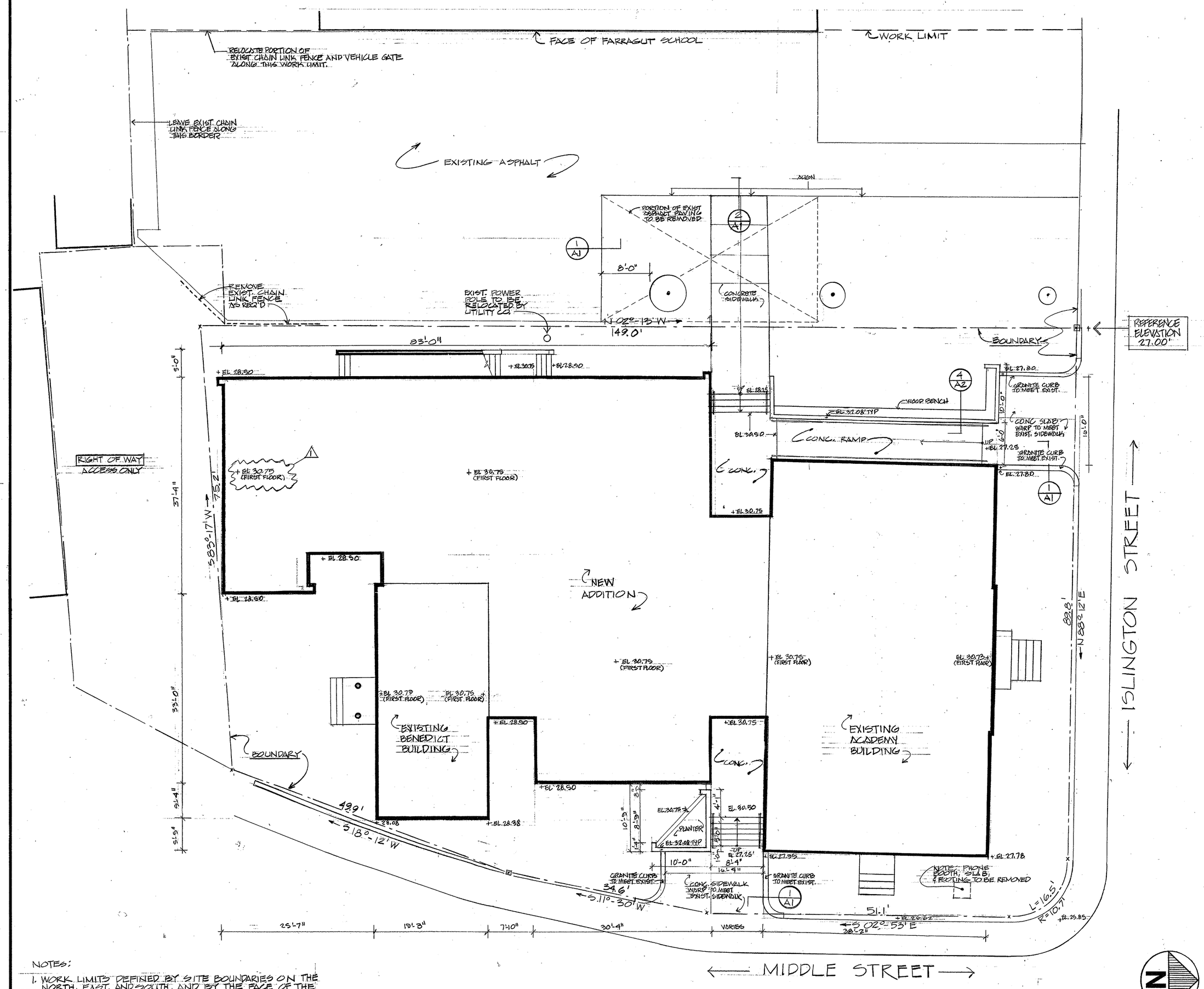
8 / A1 DEMOLITION SCOPE DETAIL SECTION 1/4" = 1'-0"



9 / A1 TEMPORARY CLOSURE PANEL SECTION 1 1/2" = 1'-0"



10 / A1 SITE DEMOLITION PLAN 1" = 20'



NOTES:
1. WORK LIMITS DEFINED BY SITE BOUNDARIES ON THE NORTH, EAST, AND SOUTH, AND BY THE FACE OF THE EXISTING FARRAGUT SCHOOL TO THE WEST AS SHOWN.
2. REFERENCE ELEVATIONS BASED ON DATA FURNISHED BY THE CITY OF PORTSMOUTH PLANNING DEPT.
3. SITE BOUNDARY BASED ON PLAN OF LAND FOR THE CITY OF PORTSMOUTH BY MCKENNA ASSOC. JUNE 5, 1974

6 / A1 SITE PLAN 1" = 10'

NO:	REVISIONS:	DATE:	BY:
1	ELIMINATION OF MEZZANINE		

NO:	ISSUED TO:	DATE:	BY:

CONSULTANTS.

STRUCTURAL — WEIDEMANN, BROWN, INC.
129 MT. AUBURN STREET
CAMBRIDGE, MA. 02138
(617) 547-0180

MECHANICAL — AARON M. CAPLAN
19 DEERING AVENUE
LEXINGTON, MA. 02173
(617) 862-5569/861-8334

ELECTRICAL — METCALF ENGINEERING
105 IRVING STREET
FRAMINGHAM, MA. 01701
(617) 872-2711/237-1650

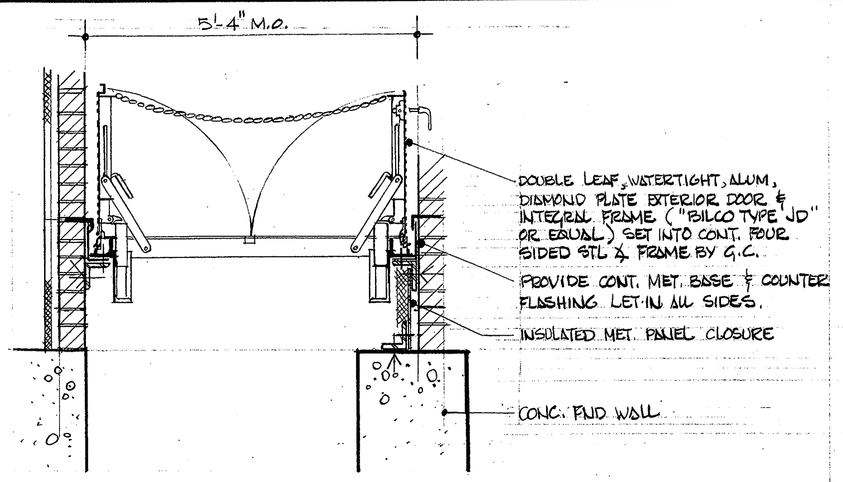
PROJECT
PORTSMOUTH PUBLIC LIBRARY ADDITIONS AND ALTERATIONS
CITY OF PORTSMOUTH NEW HAMPSHIRE

STAMP
REGISTERED ARCHITECT — FREDERICK A. STAHL No. 557 — THE STATE OF NEW HAMPSHIRE

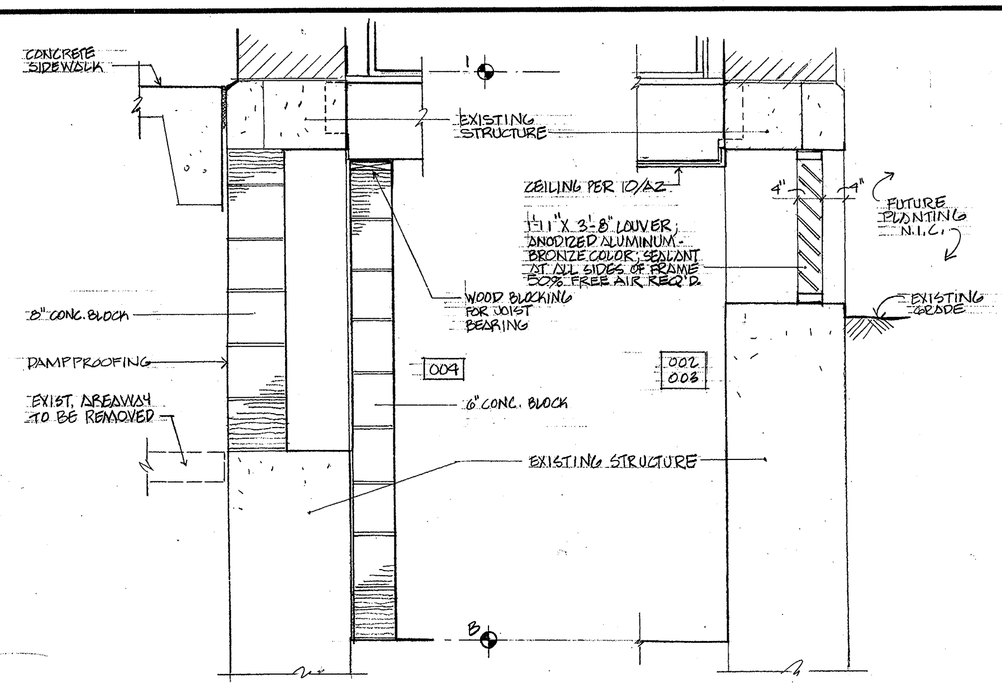
CHECKED BY FCA
DRAWN BY WSD
DATE SEP 16 1974
DRAWING NO **A1**

DRAWING TITLE
SITE PLAN & DEMOLITION DETAILS

STAHL ASSOCIATES ARCHITECTS
A DIVISION OF STAHL/BENNETT INC.
177 MILK STREET
BOSTON MASS 02109

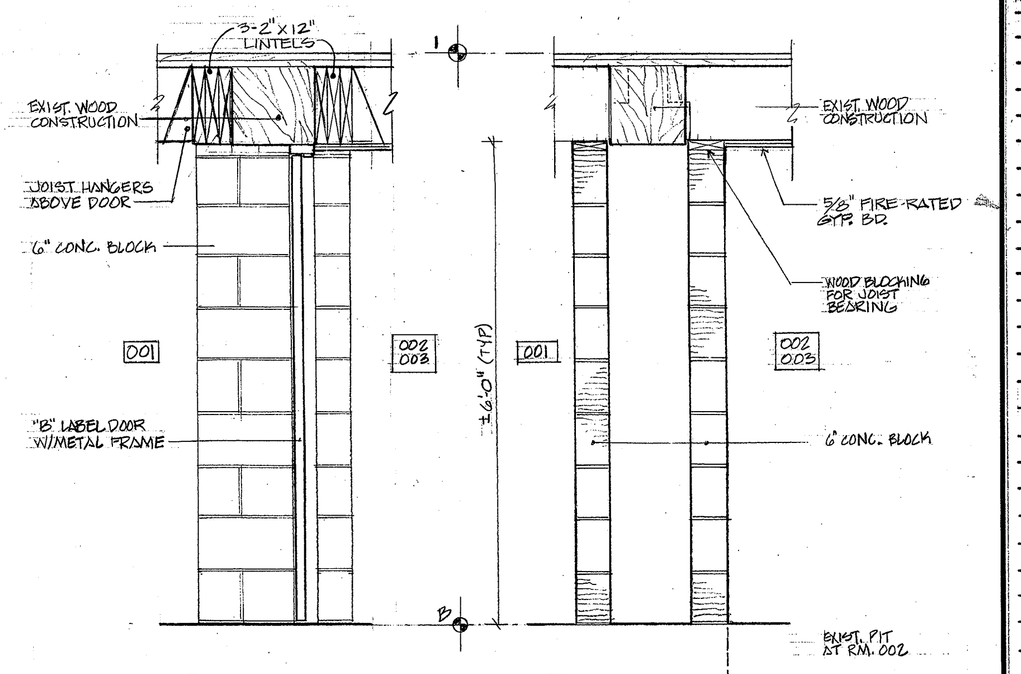


2 A2 DETAIL MET. BULKHEAD DOORS
SEE SECT 14/A8 FOR FURTHER INFO. 3/4"=1'-0"



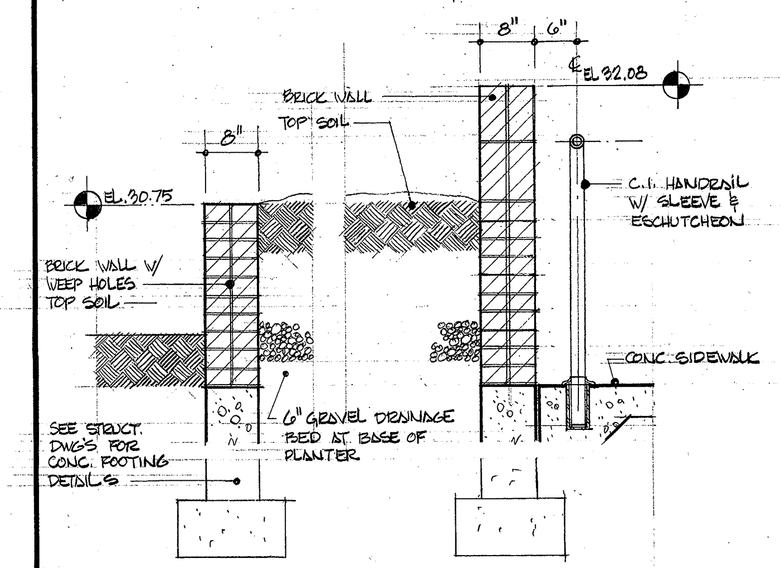
7 A2 SECTION
BASEMENT WINDOW/AREAWAY INFILL
3/4"=1'-0"

8 A2 SECTION
LOUVER PANELS 3/4"=1'-0"

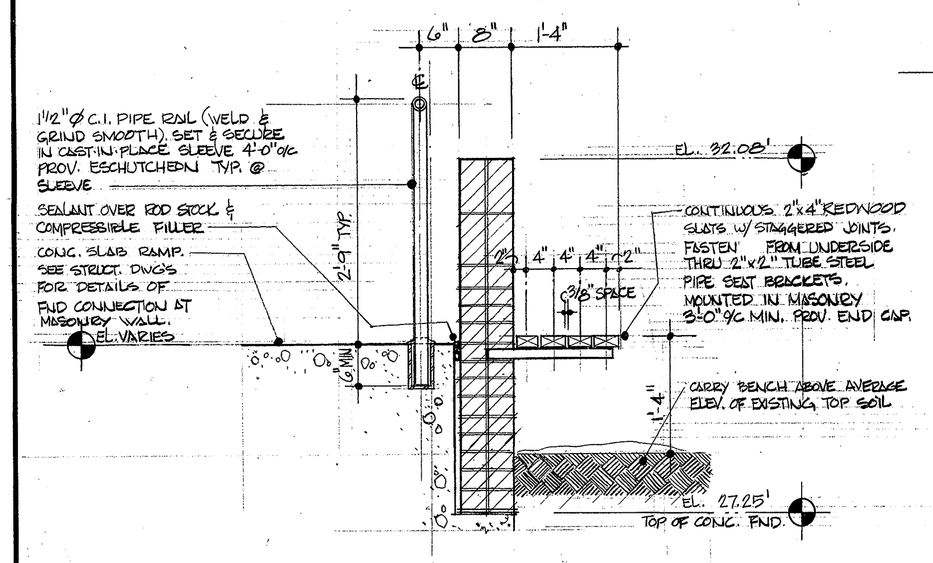


9 A2 SECTION
BASEMENT DOORS 3/4"=1'-0"

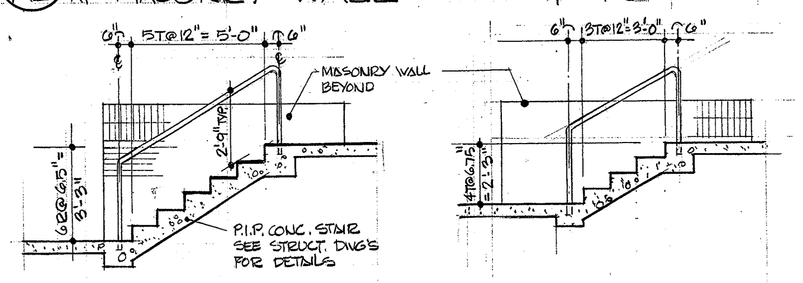
10 A2 SECTION AT NEW
BASEMENT INTERIOR WALL 3/4"=1'-0"



3 A2 SECTION THRU PLANTER BOX
3/4" = 1'-0"

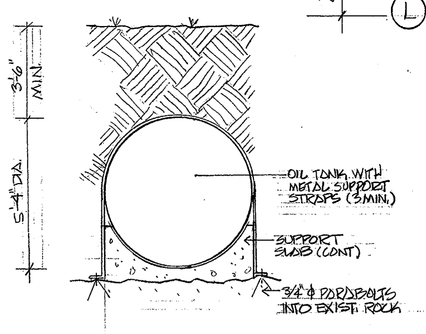


4 A2 OUTDOOR RAILING & SEATING DET. AT MASONRY WALL
3/4" = 1'-0"



5 A2 SECT. STAIR No. 8
1/4" = 1'-0"

6 A2 SECT. STAIR No. 9
1/4" = 1'-0"



11 A2 SECT. OIL TANK
1/4" = 1'-0"

1 A2 BASEMENT/FOUNDATION PLAN
1/8" = 1'-0"

NO.	REVISIONS:	DATE:	BY:
1	ELIMINATION OF MEZZANINE		

NO.	ISSUED TO:	DATE:	BY:

CONSULTANTS:

STRUCTURAL — WEIDEMANN, BROWN, INC.
129 MT. AUBURN STREET
CAMBRIDGE, MA. 02138
(617) 547-0180

MECHANICAL — AARON M. CAPLAN
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ELECTRICAL — METCALF ENGINEERING
105 IRVING STREET
FRAMINGHAM, MA. 01701
(617) 872-2711/237-1650

PROJECT:

PORTSMOUTH PUBLIC LIBRARY ADDITIONS AND ALTERATIONS

CITY OF PORTSMOUTH — NEW HAMPSHIRE

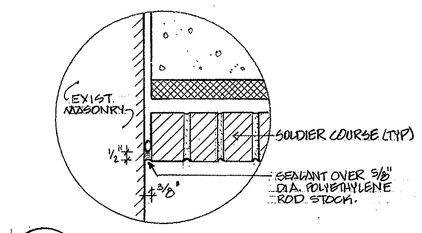
STAMP: REGISTERED ARCHITECT — FREDERICK A. STAHL No. 557 — THE STATE OF NEW HAMPSHIRE

CHECKED BY: FCA
DRAWN BY: WSD
DATE: SEP 16 1974
DRAWING NO. **A2**

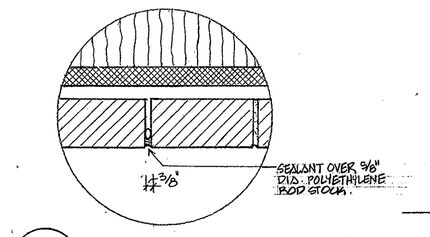
DRAWING TITLE:

BASEMENT/FOUNDATION PLAN

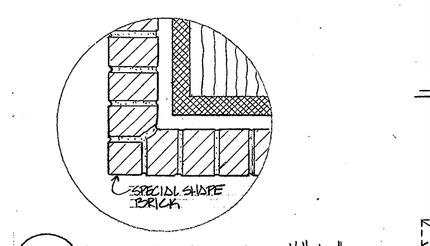
STAHL ASSOCIATES ARCHITECTS
A DIVISION OF STAHL/BENNETT INC.
177 MILK STREET
BOSTON, MASS. 02109



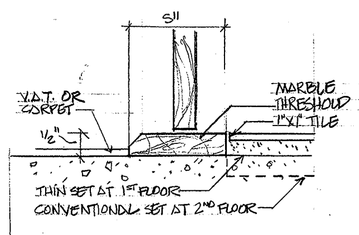
5 / A3 BRICK DETAIL PLAN 1½"=1'-0"
AT INTERSECTION W/ EXIST BLDG



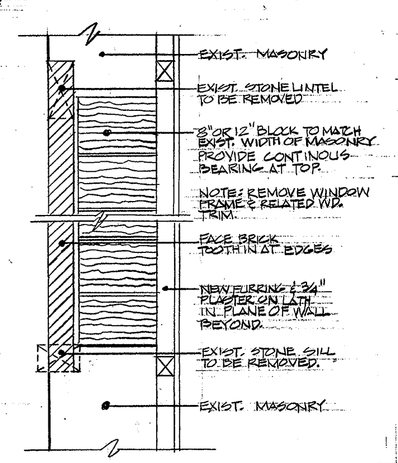
6 / A3 BRICK DETAIL PLAN 1½"=1'-0"
AT CONTROL JOINT



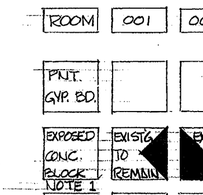
7 / A3 BRICK DETAIL PLAN 1½"=1'-0"
AT SOLDIER COURSE CORNERS



8 / A3 MARBLE THRESHOLD SECTION
AT ALL TOILET DOORS 1½"=1'-0"



9 / A3 WINDOW INFILL ¾"=1'-0"
IN ACADEMY BLDG



WALL FINISH KEY

SYMBOLS REPRESENT WALLS TO RECEIVE FINISHES AS DESIGNATED

NOTE 1: GLAZED WALL FINISH
NOTE 2: EXISTING BRICK TO BE EXPOSED & REPAIRED

NOTE 3: ALL EXPOSED INTERIOR BRICK TO BE SEALED

ROOM	001	002	003	004	005		101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124		
PLT. GYP. BD.										◥		◤					■	■	■	■								◥	◤	◥		
EXPOSED CONC. BLOCK NOTE 1	EXIST'G TO REMAIN	EXIST'G	◥	EXIST'G	EXISTING TO REMAIN	EXISTING TO REMAIN																		■	■	■	■	■				
G.W.F. ON CONC. BLOCK NOTE 3																															
BRICK													NOTE 2 2	NOTE 2 2	NOTE 2 2	NOTE 2 2					NOTE 2 2										
PLT. & REPAIR PLASTER							■	VAL PAPER TO REMAIN	■	◥	■																				
GLASS												◢	◢	◤	◤	◤					◥										
CLG.	EXIST'G WOOD TO REMAIN	PLT. GYP. BD	PLT. GYP. BD	EXIST'G TO REMAIN	EXIST'G TO REMAIN		PLT. & REPAIR PLASTER	→	PLT. GYP. BD	PLT. & REPAIR PLASTER	→	ACOUST. H.C.	TEXT. APPLIED FIN.	ACOUST H.C.	TEXT. APPLIED FIN.	ACOUST. H.C.	→				TEXT. APPLIED FIN.	ACOUST H.C.	→	EXPSED STRUCT.	ACOUST. H.C.	→		TEXT. APPLIED FIN.	→		
FLOOR	EXIST'G TO REMAIN	→	→	→	→		CARPET	→	→	→	→	→	→	RUBBER MST.	CARPET	RUBBER MST	CARPET	→	VAT	CARPET	→	CER. MOSAIC	→	VAT	CER. MOSAIC	→	VAT	CARPET	→	→		
BASE	EXIST'G TO REMAIN	→	→	→	→		EXIST'G TO REMAIN	→	→	NEW TO MATCH EXIST'G	NEW TO MATCH EXISTING	VINYL STRGHT	NONE	NONE	NONE	NONE	VINYL STRGHT	→	VINYL COVE	VINYL STRGHT	NONE	CER. MOSAIC	→	VINYL COVE	CER. MOSAIC	→	VINYL COVE	VINYL STRGHT	→	→		
MISC.												GYP. BD BOX BEAM	GYP. BD BOX BEAM		GYP. BD BOX BEAM						GYP. BD BOX BM @ BULKHEAD							GYP. BD BOX BM @ BULKHEAD				

3 / A3 ROOM FINISH SCHEDULE

1 / A3 FIRST FLOOR PLAN
1/8"=1'-0"
SEE DETAIL CORE PLAN ON THIS SHEET AND A4

2 / A3 TOILET CORE PLAN
1/4"=1'-0"

4 / A3 MEZZANINE FLOOR PLAN
1/8"=1'-0"

NO.	REVISIONS:	DATE:	BY
1	ELIMINATION OF MEZZANINE		

NO	ISSUED TO	DATE	BY

CONSULTANTS:

STRUCTURAL — WEIDEMANN, BROWN, INC.
129 MT. AUBURN STREET
CAMBRIDGE, MA. 02138
(617) 547-0180

MECHANICAL — AARON M. CAPLAN
19 DEERING AVENUE
LEXINGTON, MA. 02173
(617) 862-5569/861-8334

ELECTRICAL — METCALF ENGINEERING
105 IRVING STREET
FRAMINGHAM, MA. 01701
(617) 872-2711/237-1650

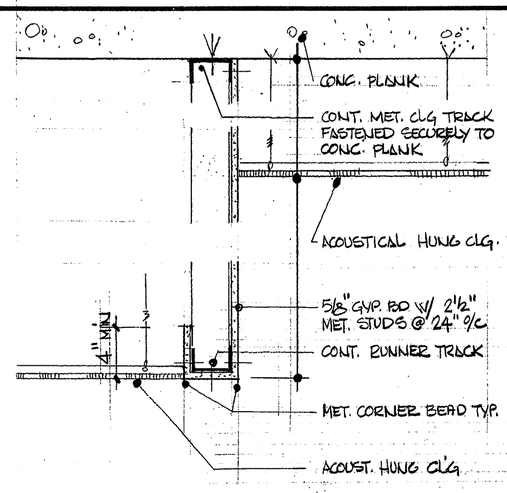
PROJECT:
PORTSMOUTH PUBLIC LIBRARY ADDITIONS AND ALTERATIONS
CITY OF PORTSMOUTH NEW HAMPSHIRE

STAMP: REGISTERED ARCHITECT — FREDERICK A. STAHL No. 557 — THE STATE OF NEW HAMPSHIRE

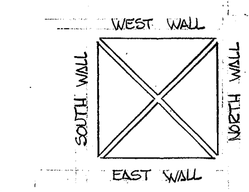
CHECKED BY: FCA
DRAWN BY: WSD
DATE:
DRAWING NO: **A3**

DRAWING TITLE: **FIRST FLOOR PLAN**

STAHL ASSOCIATES ARCHITECTS
A DIVISION OF STAHL/BENNETT INC.
127 MILK STREET
BOSTON, MASS. 02109



(2/A4) SECT. DET. TYP. GYP. BD. BULKHEAD/SOFFIT 1½" = 1'-0"



WALL FINISH KEY

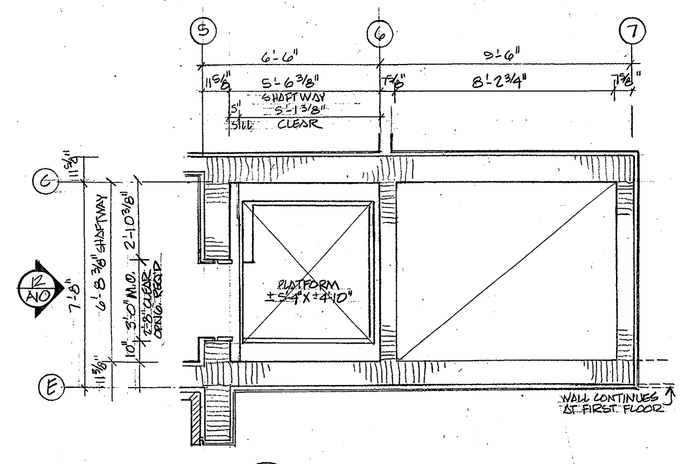
SYMBOLS REPRESENT WALLS TO RECEIVE FINISHES AS DESIGNATED

NOTE 1: GLAZED WALL FINISH
NOTE 2: EXISTING BRICK TO BE EXPOSED & REPAIRED
NOTE 3: ALL EXPOSED INTERIOR BRICK TO BE SEALED

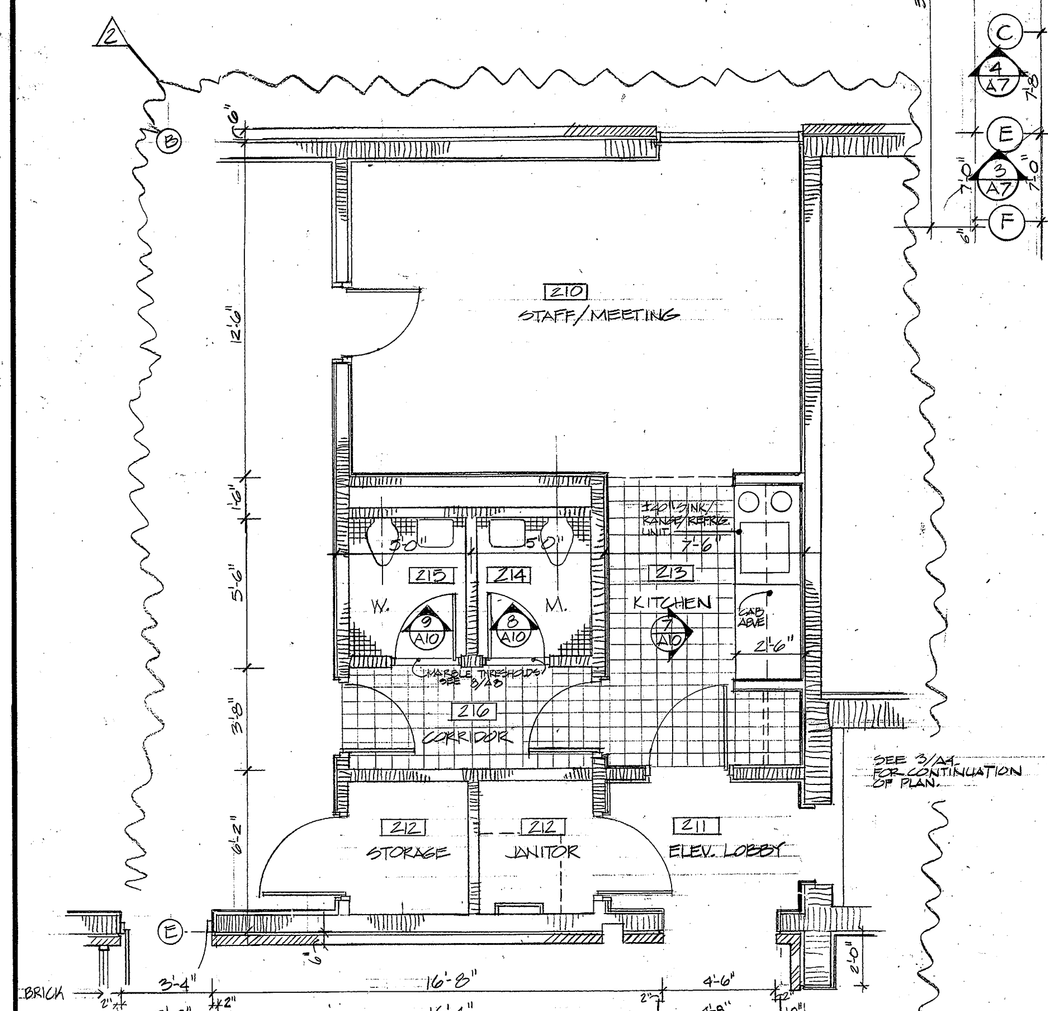
ROOM	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218		301	302	303	304	305	306
PNT. GYP. BD																									
EXPOSED CONC. BLOCK NOTE 1																									
G.W.F. ON CONC. BLOCK NOTE 3																									
BRICK							NOTE 2 2		NOTE 2 2									NOTE 2 2							
PNT. & REPAIR PLASTER																									
GLASS																									
CLG.	PNT. & REPAIR PLASTER			PNT. GYP. BD.	PNT. & REPAIR PLASTER	ACOUST. H.C.						EXPOSED STRUCT.	ACOUST. H.C.						EXIST'G TO REMAIN		PNT. & REPAIR PLASTER	EXIST'G TO REMAIN		EXPOSED STRUCT.
FLOOR	CARPET					CARPET						V.A.T.		CER. MOSAIC		V.A.T.	CARPET			EXIST'G TO REMAIN					WATER PROOF FINISH
BASE	EXISTING WOOD			NEW TO MATCH EXISTING		VINYL STRGHT	NONE	NONE	VINYL STRGHT			VINYL COVE		CER. MOSAIC		VINYL COVE	VINYL STRGHT			EXIST'G TO REMAIN					WATER PROOF FINISH 6" H. MIN.
MISC.						GYP. BD BOX BEAM	GYP. BD BOX BEAM	GYP. BD BOX BEAM	GYP. BD BULK-HEAD	GYP. BD BULK-HEAD							GYP. BD BULK-HEAD	GYP. BD BOX BEAM		EXPOSED INSUL.	UNFINISHED ATTIC	CARPET STAIR TO LANDING	UNFINISHED ATTIC	UNFINISHED ATTIC	

PNT. PNT.

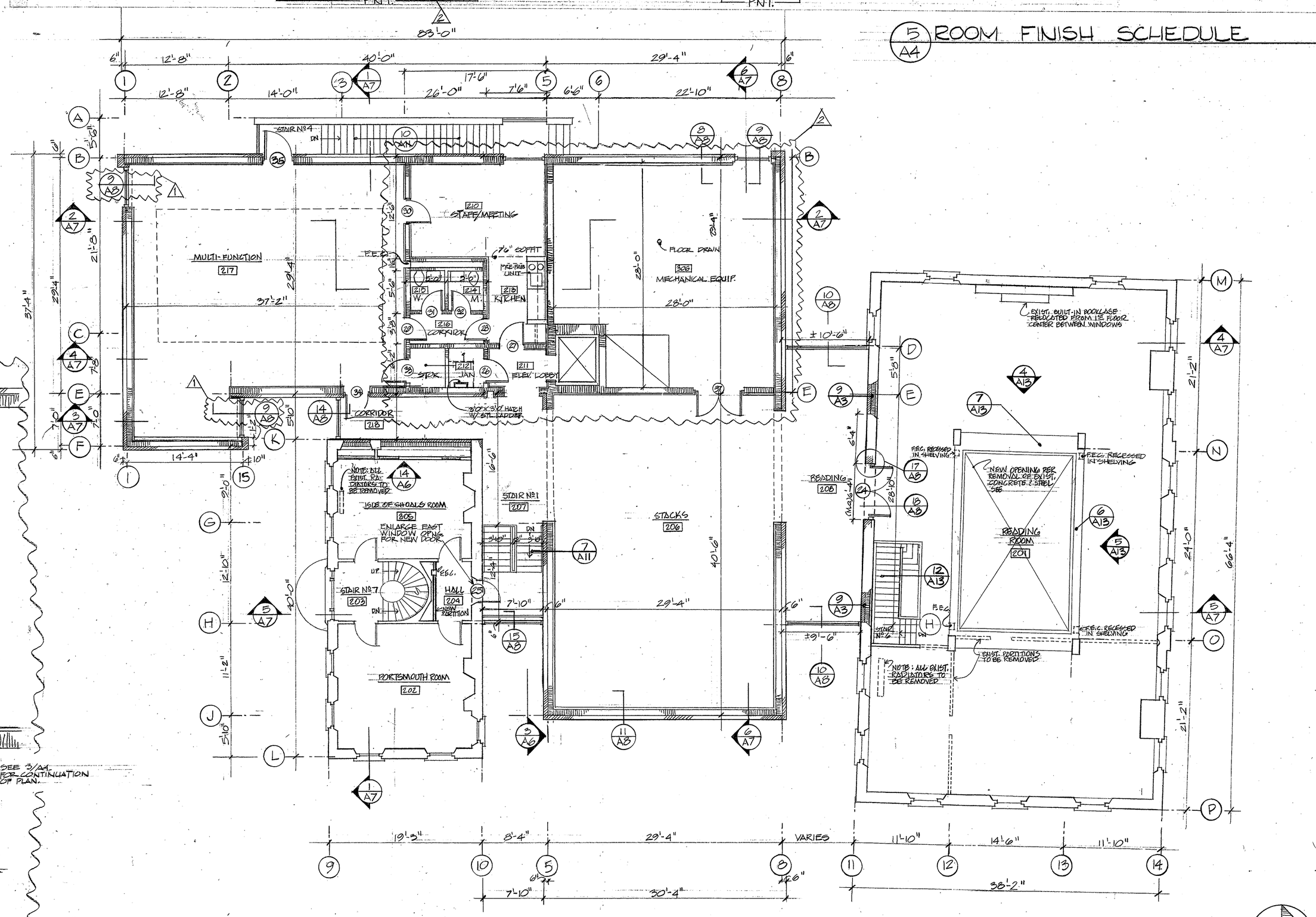
(5/A4) ROOM FINISH SCHEDULE



(3/A4) ELEVATOR/MECH. CORE PLAN
SAME FOR FLOORS 1 & 2 1/4" = 1'-0"



(4/A4) TOILET/KITCHEN CORE PLAN
1/4" = 1'-0"



(1/A4) SECOND FLOOR PLAN
1/8" = 1'-0"

SEE DETAIL CORE PLANS ON THIS SHEET.

NO.	REVISIONS:	DATE:	BY:
1	ELIMINATION OF MEZZANINE		
2	RELOCATION OF MECH RM & CHANGE TO FL. 2 CORE AREA		

NO	ISSUED TO:	DATE:	BY:

CONSULTANTS:

STRUCTURAL — WEIDEMANN, BROWN, INC. 129 MT. AUBURN STREET CAMBRIDGE, MA. 02138 (617) 547-0180

MECHANICAL — AARON M. CAPLAN 19 DEERING AVENUE LEXINGTON, MA. 02173 (617) 862-5569/861-8334

ELECTRICAL — METCALF ENGINEERING 105 IRVING STREET FRAMINGHAM, MA. 01701 (617) 872-2711/237-1650

PROJECT

PORTSMOUTH PUBLIC LIBRARY ADDITIONS AND ALTERATIONS

CITY OF PORTSMOUTH NEW HAMPSHIRE

STAMP

REGISTERED ARCHITECT FREDERICK A. STAHL No. 557 THE STATE OF NEW HAMPSHIRE

CHECKED BY FCA

DRAWN BY WSD

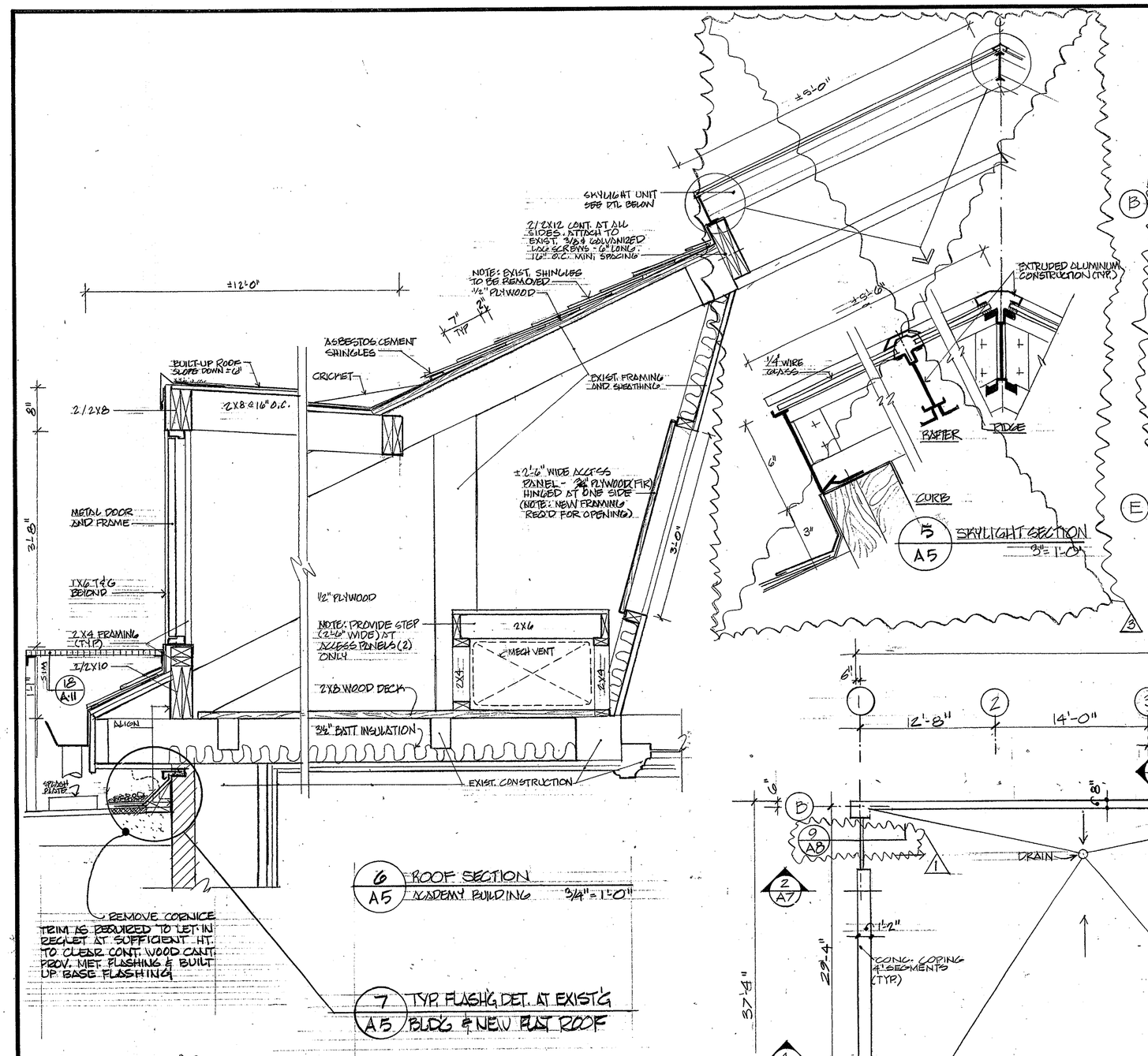
DATE SEP 16 1974

DRAWING NO. **A4**

DRAWING TITLE

SECOND FLOOR PLAN

STAHL ASSOCIATES ARCHITECTS
A DIVISION OF STAHL/BENNETT INC.
177 MILK STREET
BOSTON, MASS 02109



NO	REVISIONS	DATE	BY
1	ELIMINATION OF MEZZANINE		
2	RELOCATION OF MECH. RM & CHANGE TO FL. 2 COKE AREA		

NO	ISSUED TO	DATE	BY

CONSULTANTS

STRUCTURAL — WEIDEMANN, BROWN, INC.
129 MT. AUBURN STREET
CAMBRIDGE, MA. 02138
(617) 547-0180

MECHANICAL — AARON M. CAPLAN
19 DEERING AVENUE
LEXINGTON, MA. 02173
(617) 862-5569/861-8334

ELECTRICAL — METCALF ENGINEERING
105 IRVING STREET
FRAMINGHAM, MA. 01701
(617) 872-2711/237-1650

PROJECT:

PORTSMOUTH PUBLIC LIBRARY ADDITIONS AND ALTERATIONS

CITY OF PORTSMOUTH — NEW HAMPSHIRE

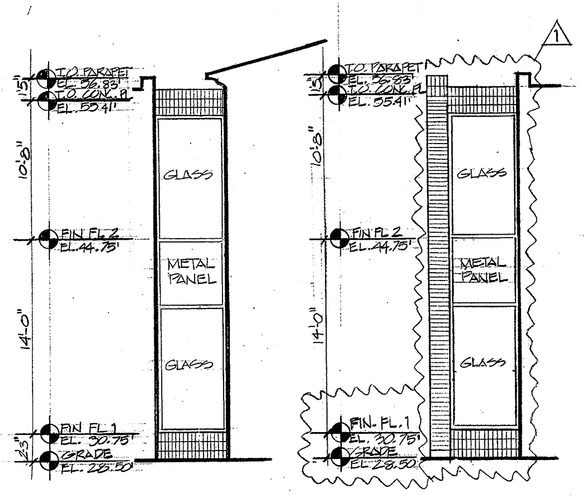
STAMP: REGISTERED ARCHITECT — FREDERICK A. STAHL No. 557 — THE STATE OF NEW HAMPSHIRE

CHECKED BY: FCA
DRAWN BY: WSD
DATE: SEP 16 1974
DRAWING NO: **A5**

DRAWING TITLE:

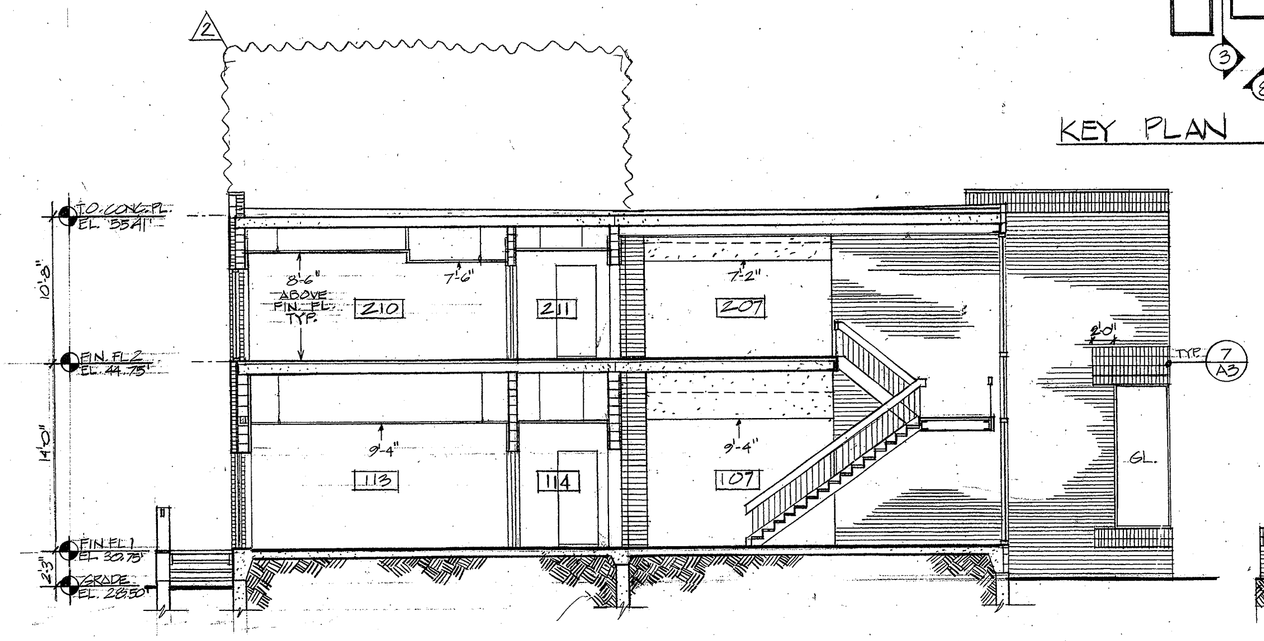
THIRD FLOOR & ROOF PLANS

STAHL ASSOCIATES ARCHITECTS
A DIVISION OF STAHL/BENNETT INC
177 MILK STREET
BOSTON, MASS. 02109

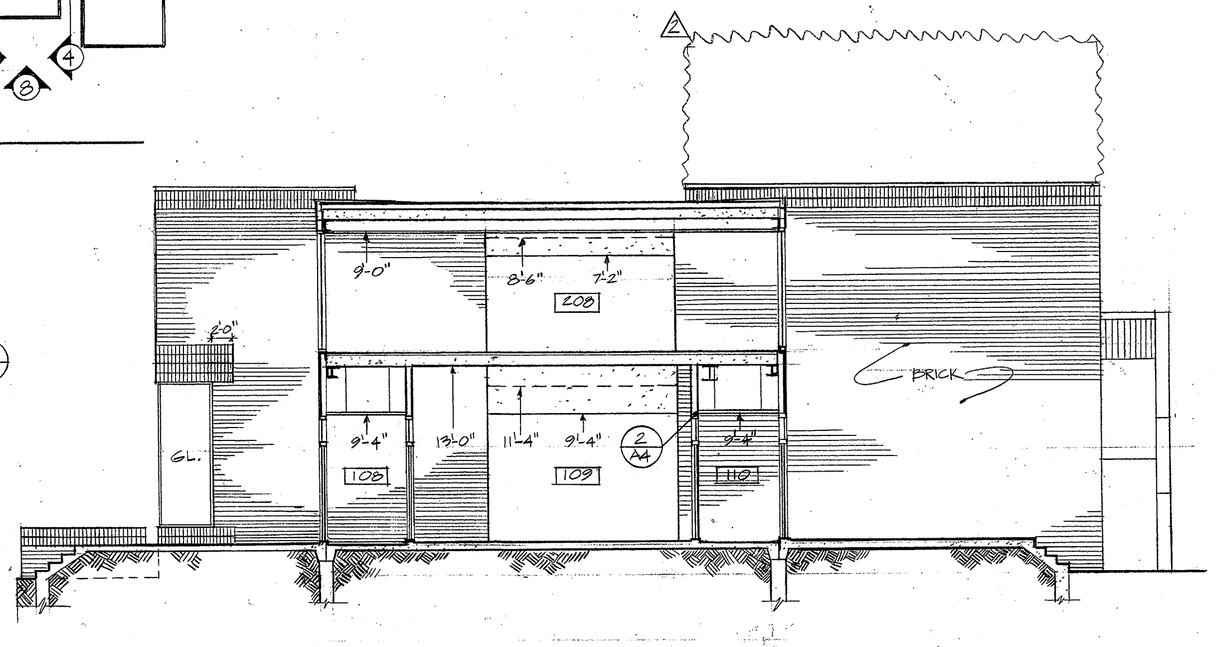


1 A6 ELEVATION 1/8"=1'0"

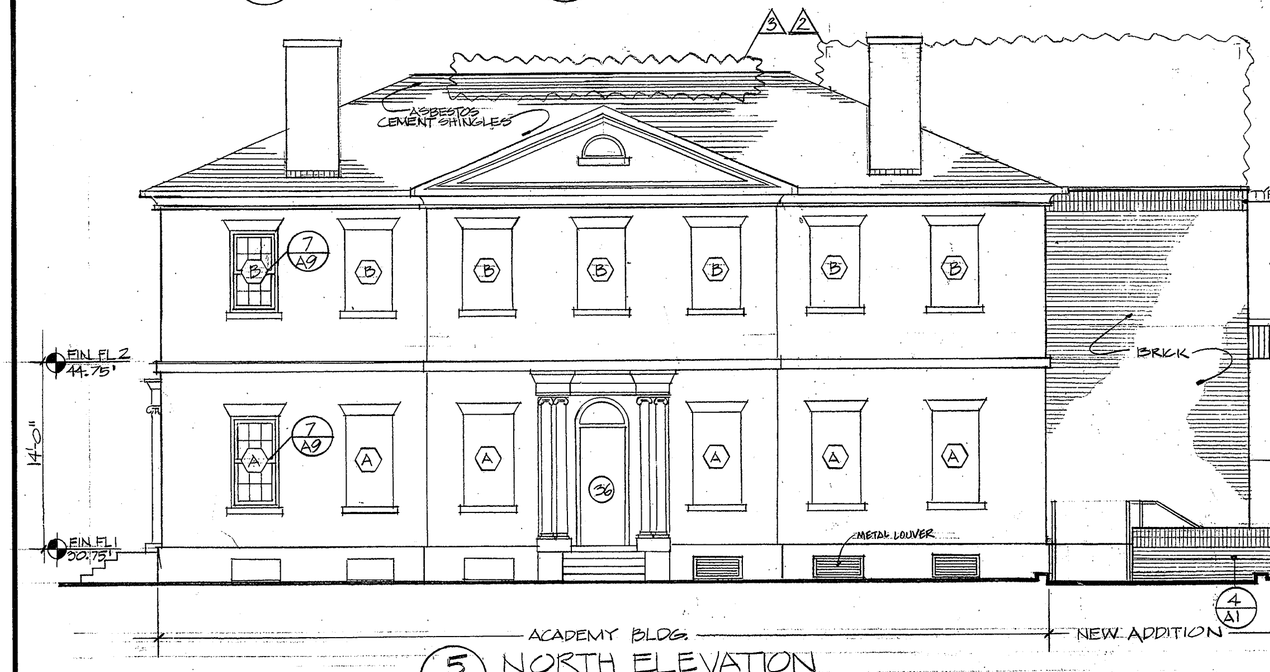
2 A6 ELEVATION 1/8"=1'0"



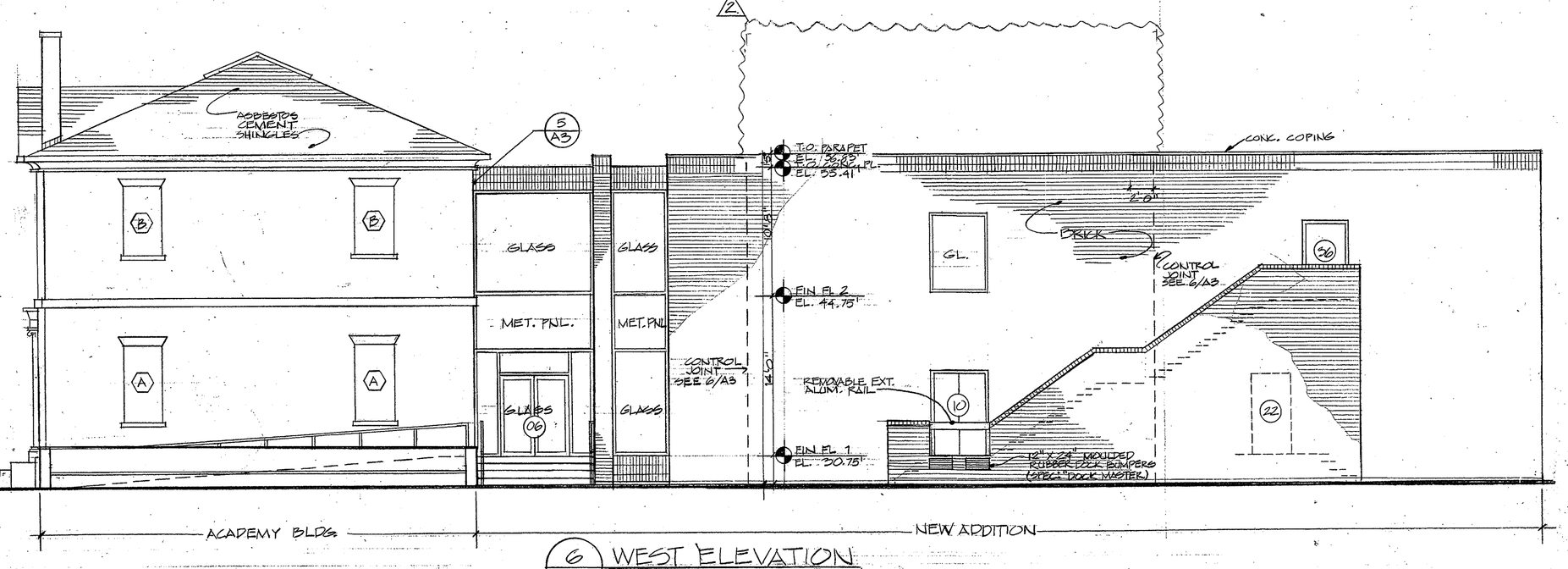
3 A6 SECTION/ELEVATION 1/8"=1'0"



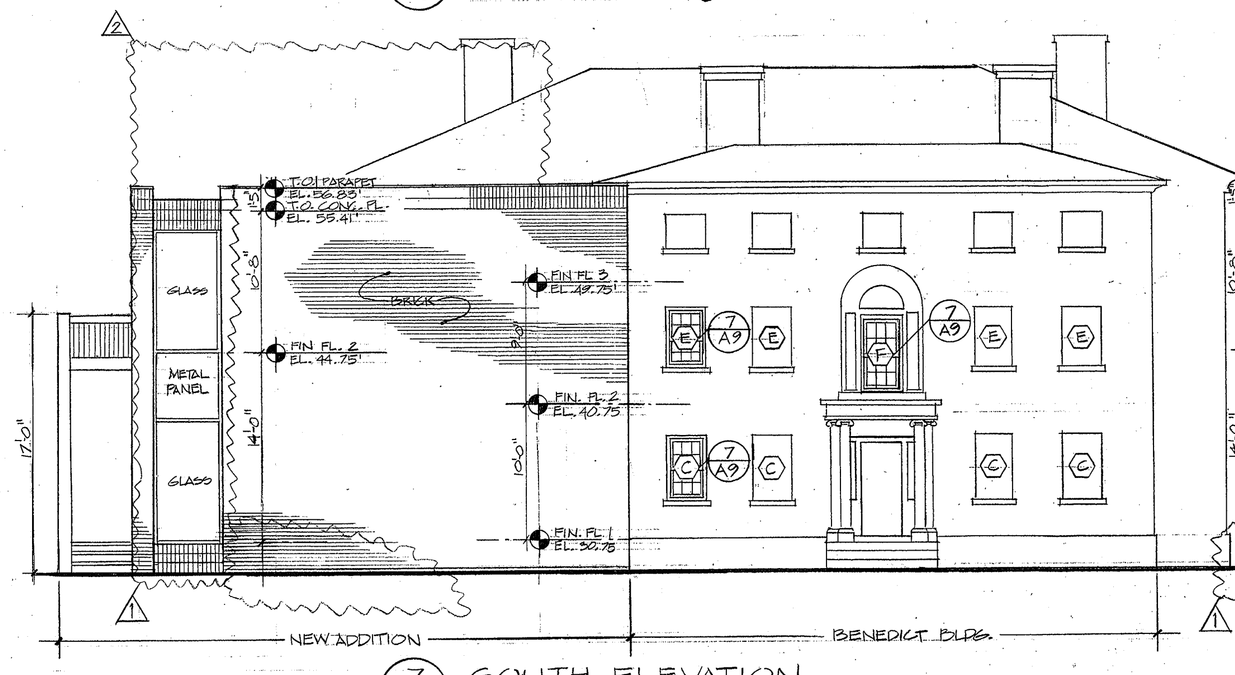
4 A6 SECTION/ELEVATION 1/8"=1'0"



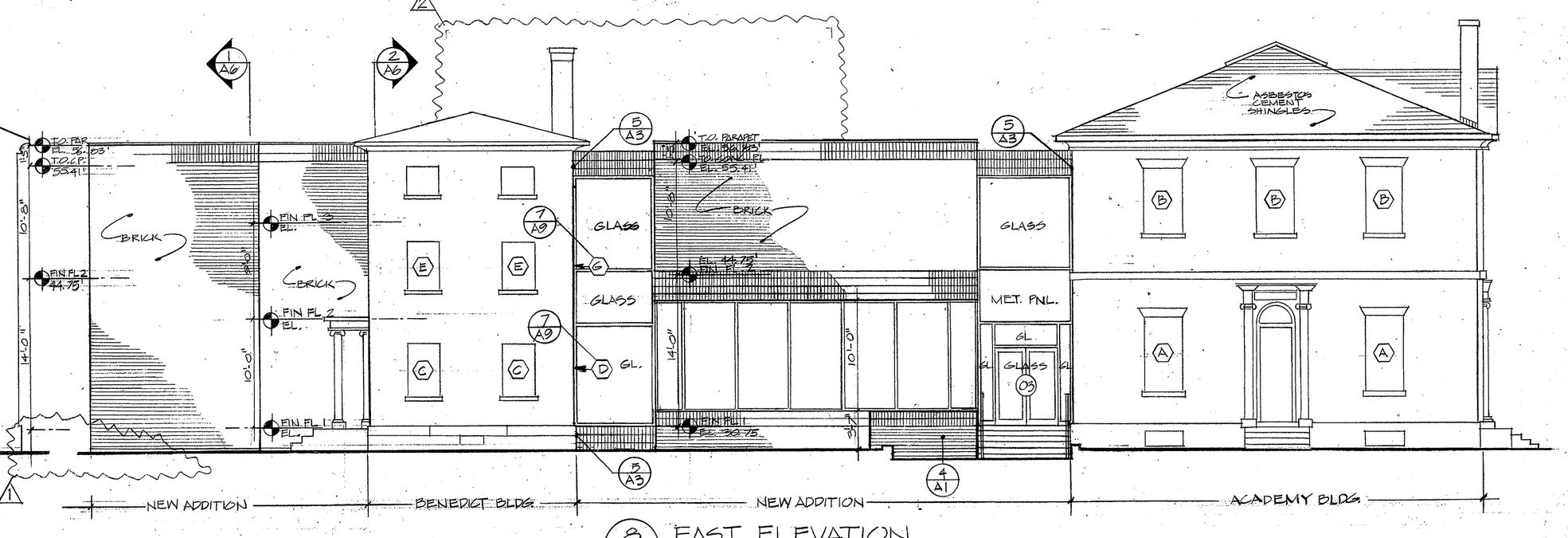
5 A6 NORTH ELEVATION 1/8"=1'0"



6 A6 WEST ELEVATION 1/8"=1'0"



7 A6 SOUTH ELEVATION 1/8"=1'0"



8 A6 EAST ELEVATION 1/8"= 1'0"

AUG. 23, 1974

NO	REVISIONS:	DATE	BY
1.	ELIMINATION OF MEZZANINE		
2.	RELOCATION OF MECH. RM. & CHANGE TO FL. 2 CORE AREA		

NO	ISSUED TO	DATE	BY

CONSULTANTS

STRUCTURAL — WEIDEMANN, BROWN, INC.
129 MT. AUBURN STREET
CAMBRIDGE, MA. 02138
(617) 547-0180

MECHANICAL — AARON M. CAPLAN
19 DEERING AVENUE
LEXINGTON, MA. 02173
(617) 862-5569/861-8334

ELECTRICAL — METCALF ENGINEERING
105 IRVING STREET
FRAMINGHAM, MA. 01701
(617) 872-2711/237-1650

PROJECT:

PORTSMOUTH PUBLIC LIBRARY ADDITIONS AND ALTERATIONS

CITY OF PORTSMOUTH — NEW HAMPSHIRE

STAMP:

REGISTERED ARCHITECT — FREDERICK A. STAHL No. 557 — THE STATE OF NEW HAMPSHIRE

CHECKED BY: FCA

DRAWN BY: WSD

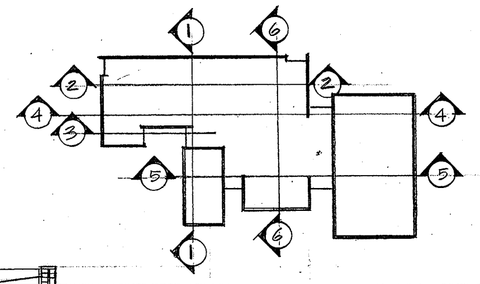
DATE: SEP 16 1974

DRAWING NO: **A6**

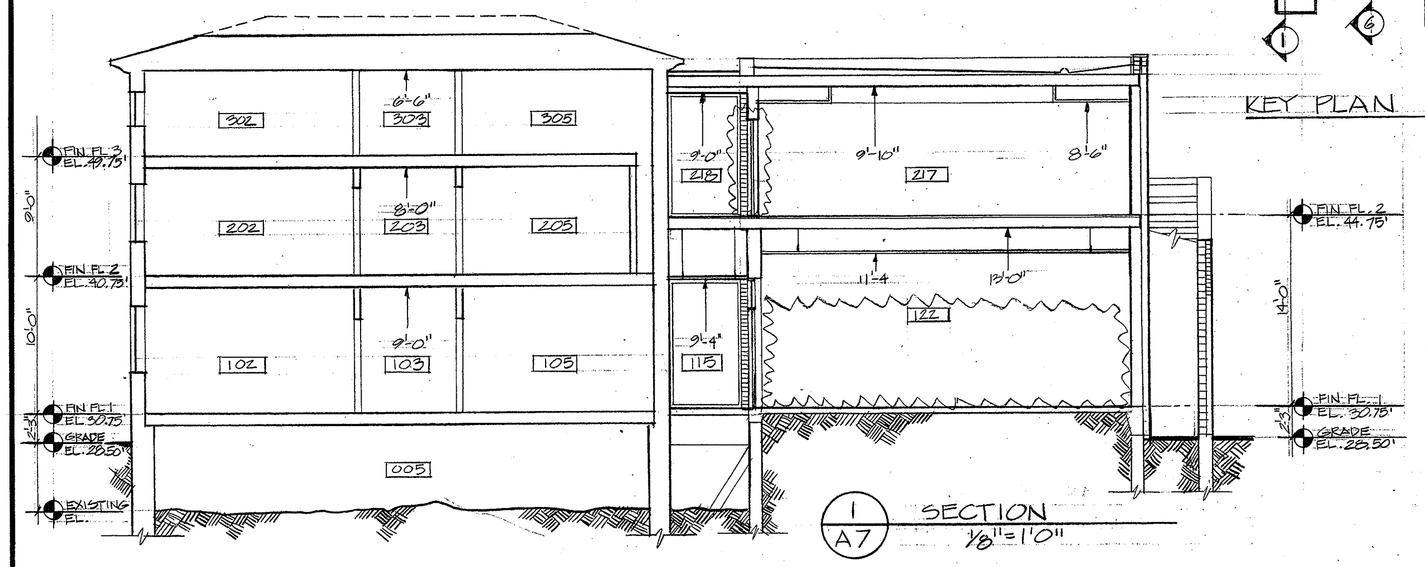
DRAWING TITLE:

BUILDING ELEVATIONS

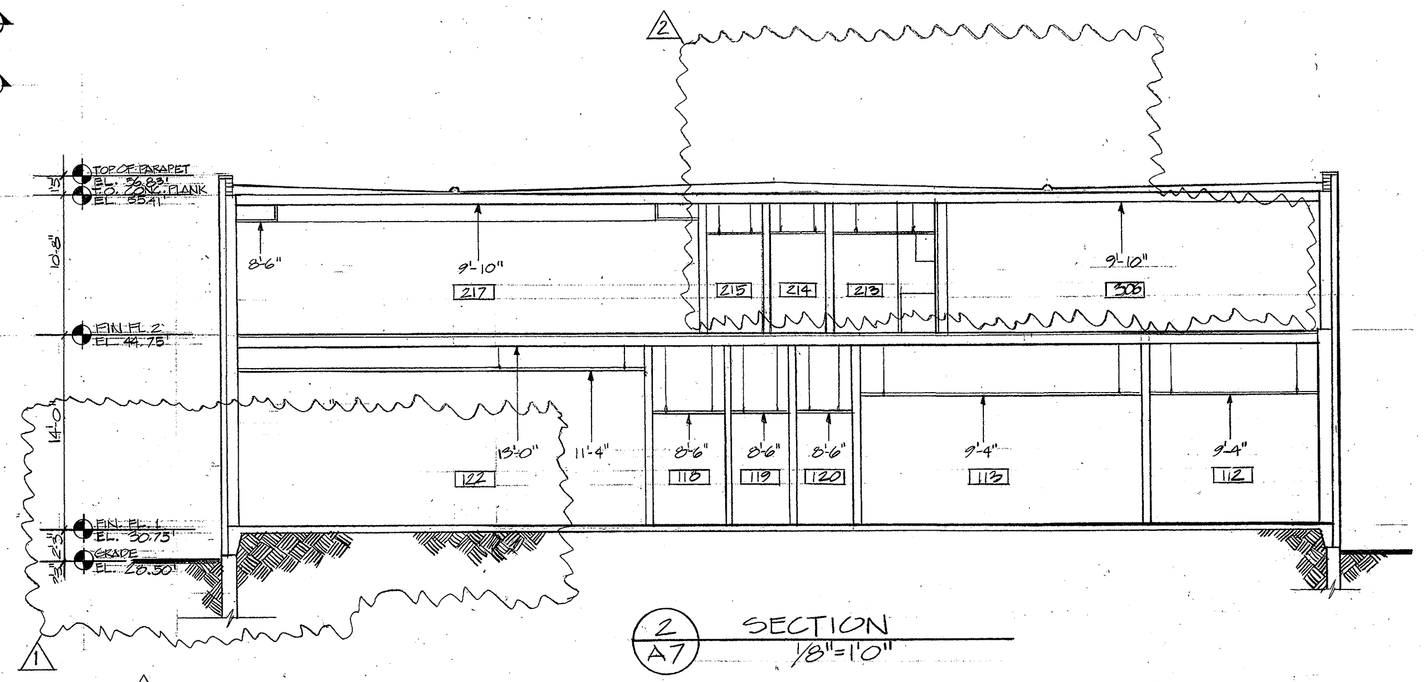
STAHL ASSOCIATES ARCHITECTS
A DIVISION OF STAHL/BENNETT INC.
177 MILK STREET
BOSTON MASS. 02109



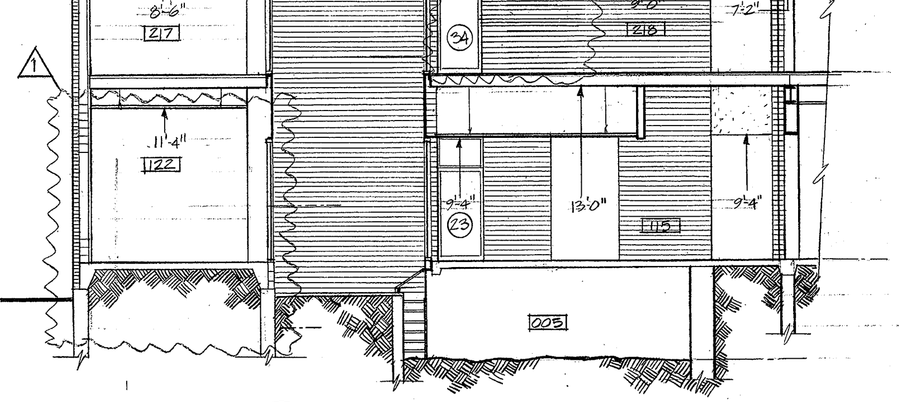
KEY PLAN



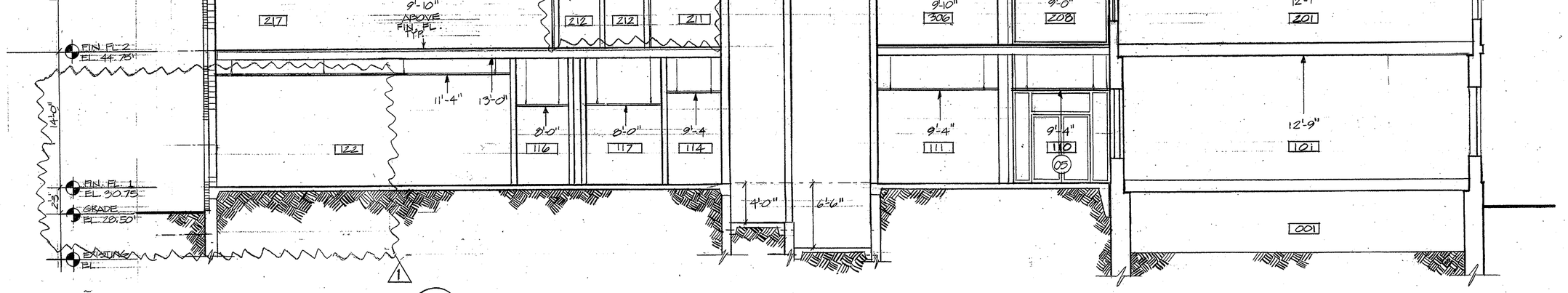
1 / A7 SECTION
1/8"=1'0"



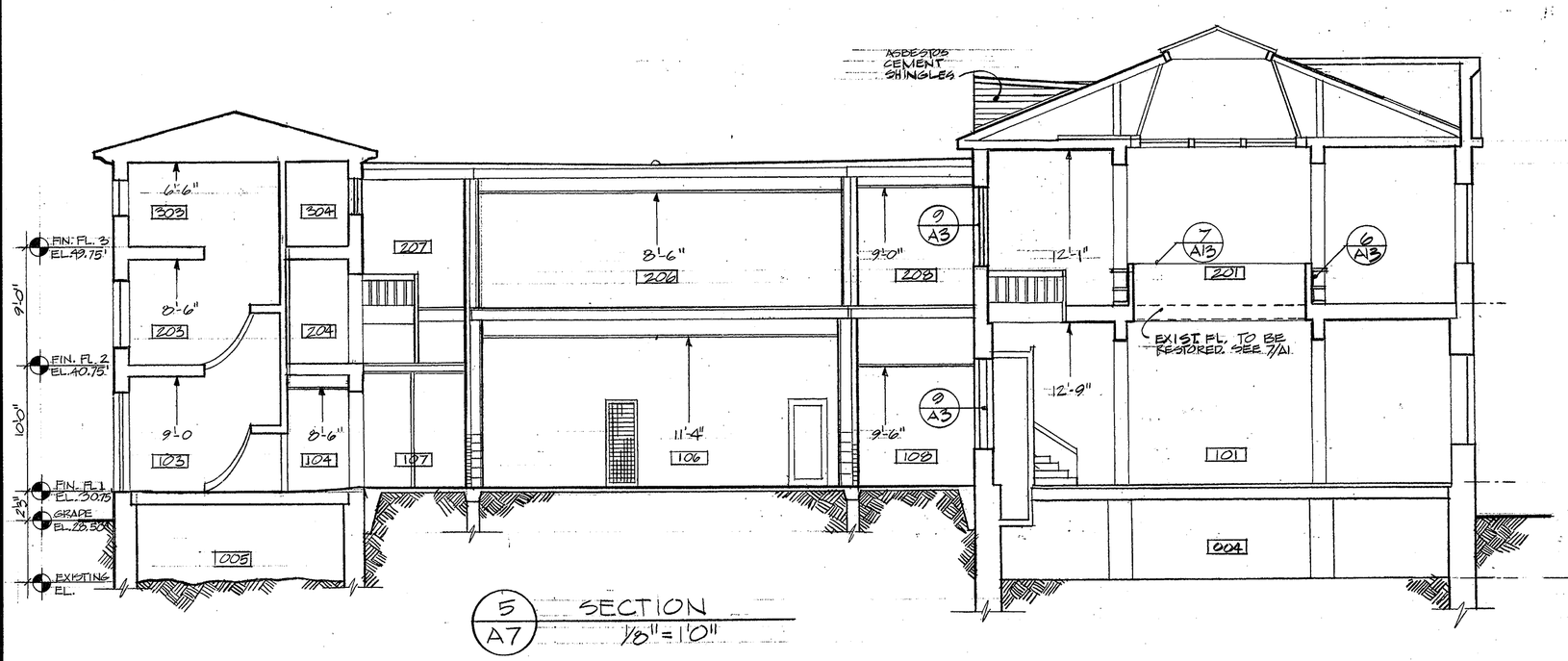
2 / A7 SECTION
1/8"=1'0"



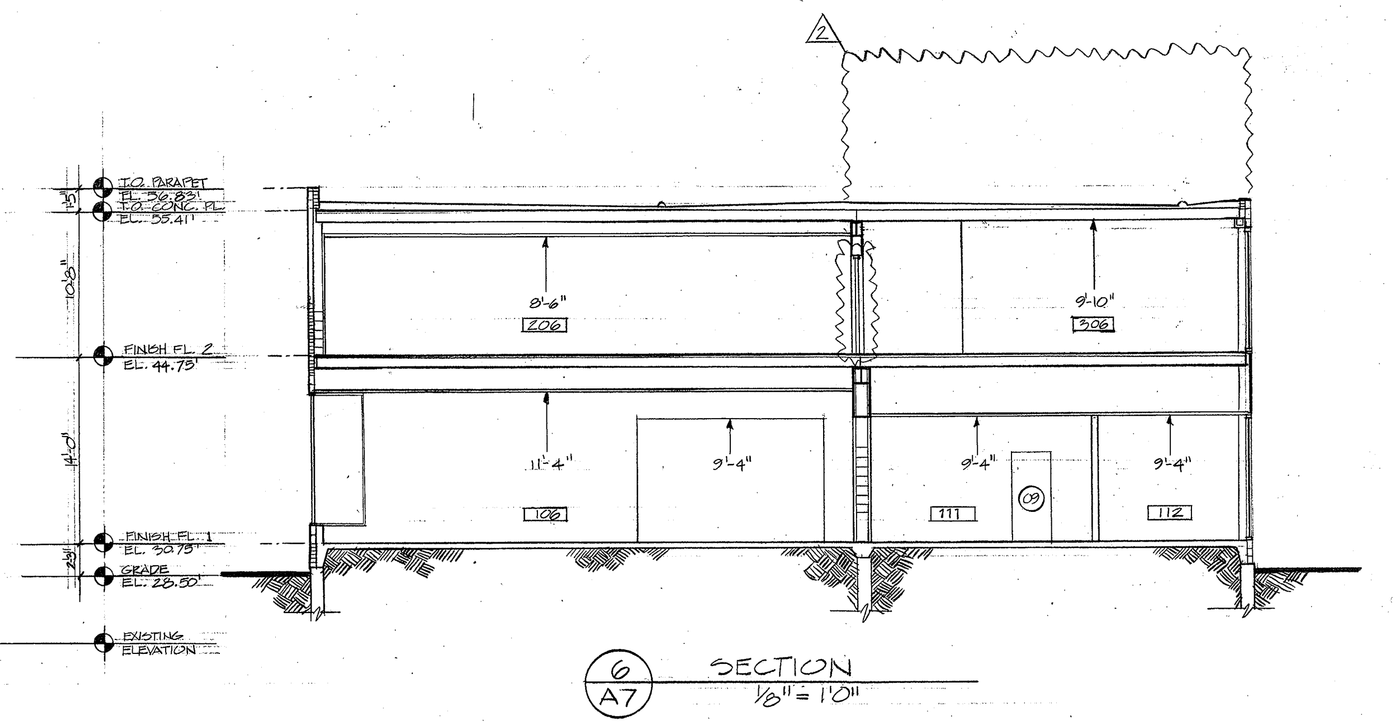
3 / A7 SECTION
1/8"=1'0"



4 / A7 SECTION
1/8"=1'0"



5 / A7 SECTION
1/8"=1'0"



6 / A7 SECTION
1/8"=1'0"

AUG. 23, 1974

NO:	REVISIONS:	DATE:	BY:
1	ELIMINATION OF MEZZANINE		
2	RELOCATION OF MECH. RM. & CHANGE TO FL. 2 CORE AREA		

NO:	ISSUED TO:	DATE:	BY:

CONSULTANTS:

STRUCTURAL — WEIDEMANN, BROWN, INC.
129 MT. AUBURN STREET
CAMBRIDGE, MA. 02138
(617) 547-0180

MECHANICAL — AARON M. CAPLAN
19 DEERING AVENUE
LEXINGTON, MA. 02173
(617) 862-5569/861-8334

ELECTRICAL — METCALF ENGINEERING
105 IRVING STREET
FRAMINGHAM, MA. 01701
(617) 872-2711/237-1650

PROJECT:

PORTSMOUTH PUBLIC LIBRARY ADDITIONS AND ALTERATIONS

CITY OF PORTSMOUTH — NEW HAMPSHIRE

STAMP:

REGISTERED ARCHITECT — FREDERICK A. STAHL No. 557 — THE STATE OF NEW HAMPSHIRE

CHECKED BY: FCΔ

DRAWN BY: WSD

DATE: SEP 16 1974

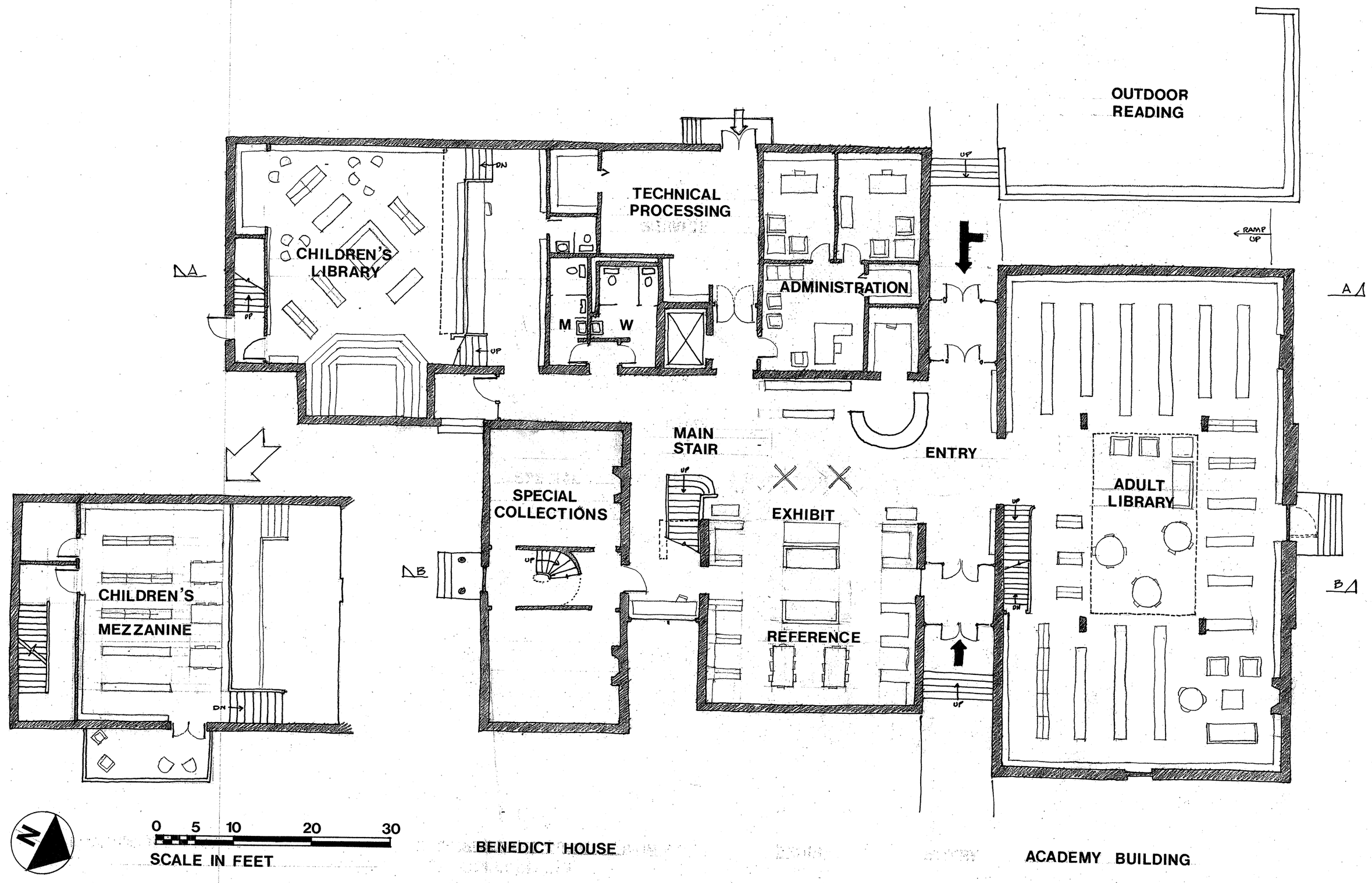
DRAWING NO:

A7

DRAWING TITLE:

BUILDING SECTIONS

STAHL ASSOCIATES ARCHITECTS
A DIVISION OF STAHL/BENNETT INC.
177 MILK STREET
BOSTON, MASS. 02109



CHARRETTE 2019

NO:	REVISIONS:	DATE:	BY:

NO:	ISSUED TO:	DATE:	BY:

CONSULTANTS:

PROJECT: **PORTSMOUTH PUBLIC LIBRARY**

STAMP:

CHECKED BY:

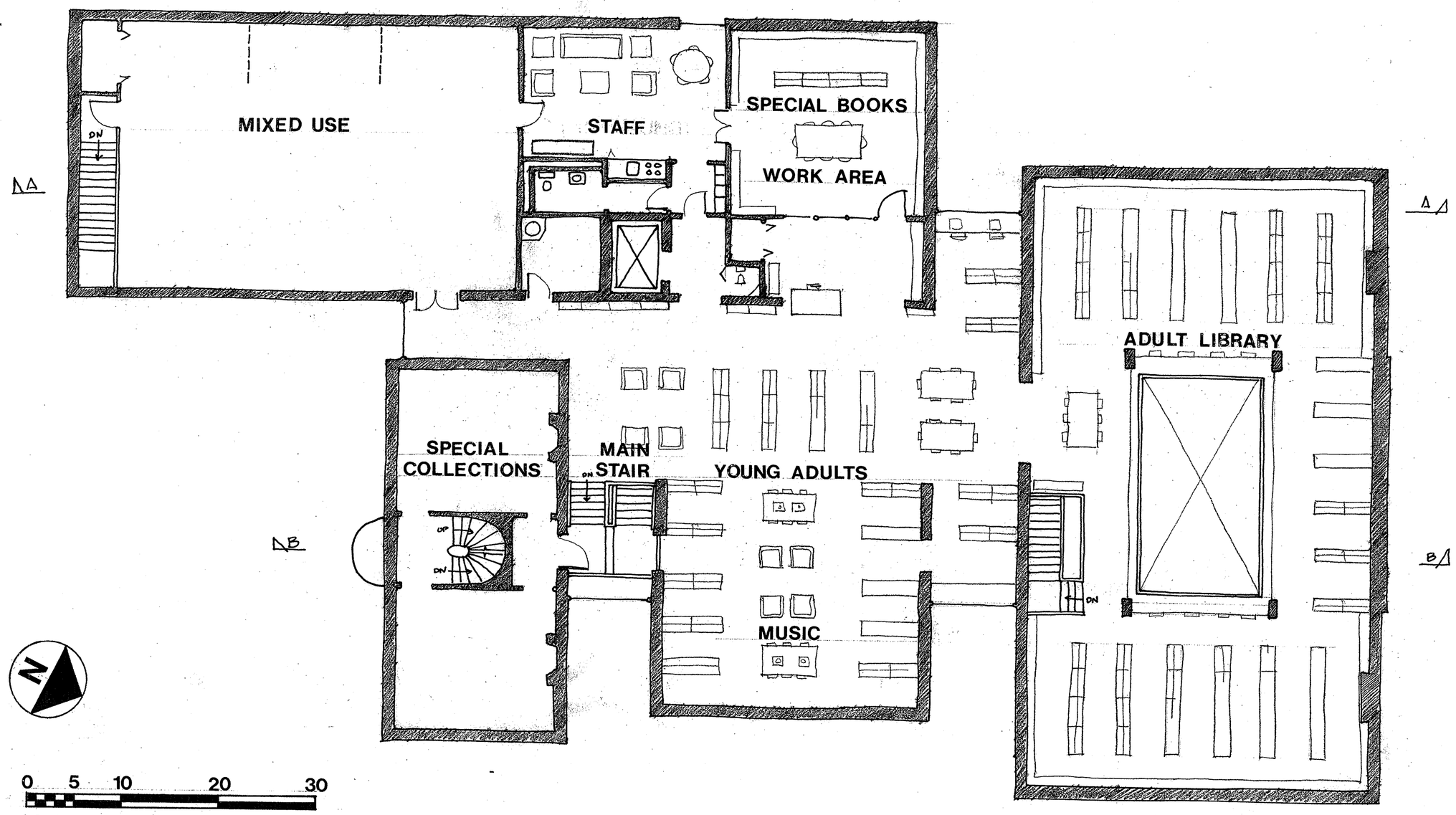
DRAWN BY:

DATE:

DRAWING NO: 1

DRAWING TITLE: **CONCEPT DESIGN FIRST FLOOR**

STAHL ASSOCIATES, ARCHITECTS
A DIVISION OF STAHL/BENNETT, INC.
177 MILK STREET
BOSTON, MASS. 02109



NO:	REVISIONS:	DATE:	BY:

NO:	ISSUED TO:	DATE:	BY:

CONSULTANTS:

PROJECT: **PORTSMOUTH PUBLIC LIBRARY**

STAMP:

CHECKED BY:

DRAWN BY:

DATE:

DRAWING NO: **2**

DRAWING TITLE: **CONCEPT DESIGN SECOND FLOOR**

STAHL ASSOCIATES, ARCHITECTS
A DIVISION OF STAHL/BENNETT, INC.
177 MILK STREET
BOSTON, MASS. 02109


1


2


3

4

5

6


9


7


8


12
ACCESS AT REAR

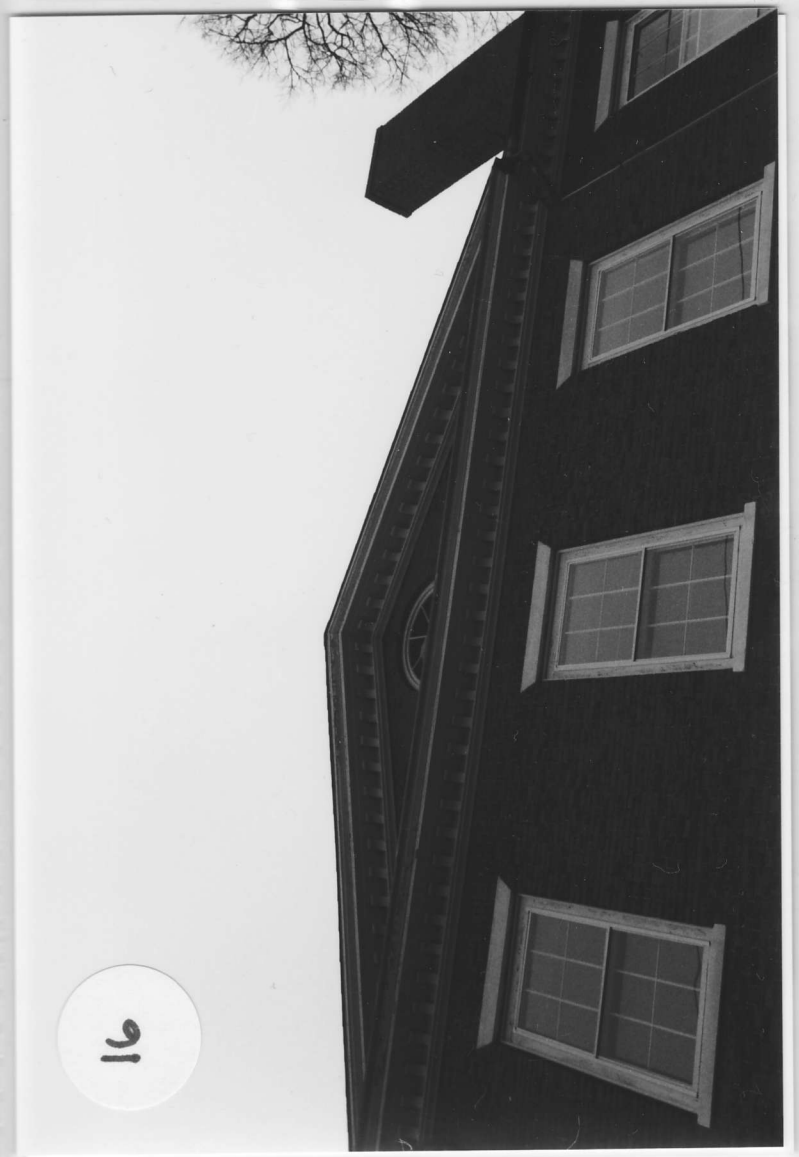

10


11


13
ACCESS AT REAR


15

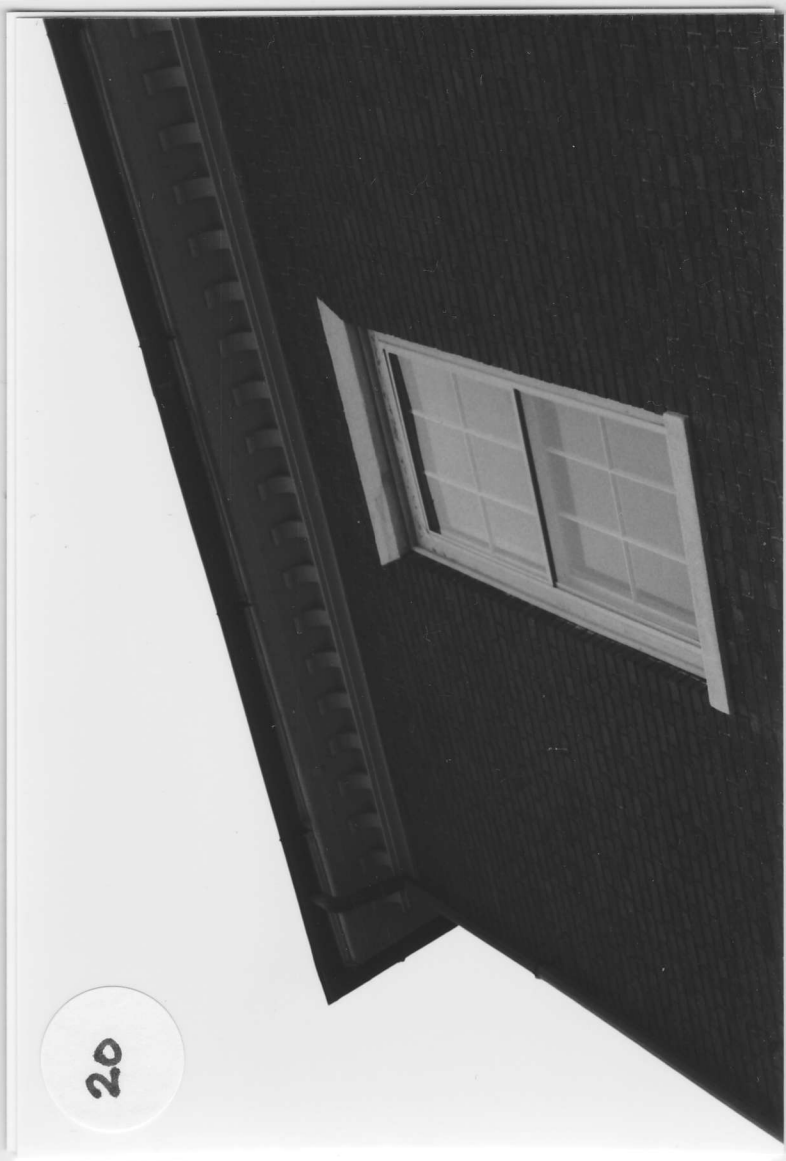

14


16


17
ISLINGTON ST.


18


19


20


21

22

23

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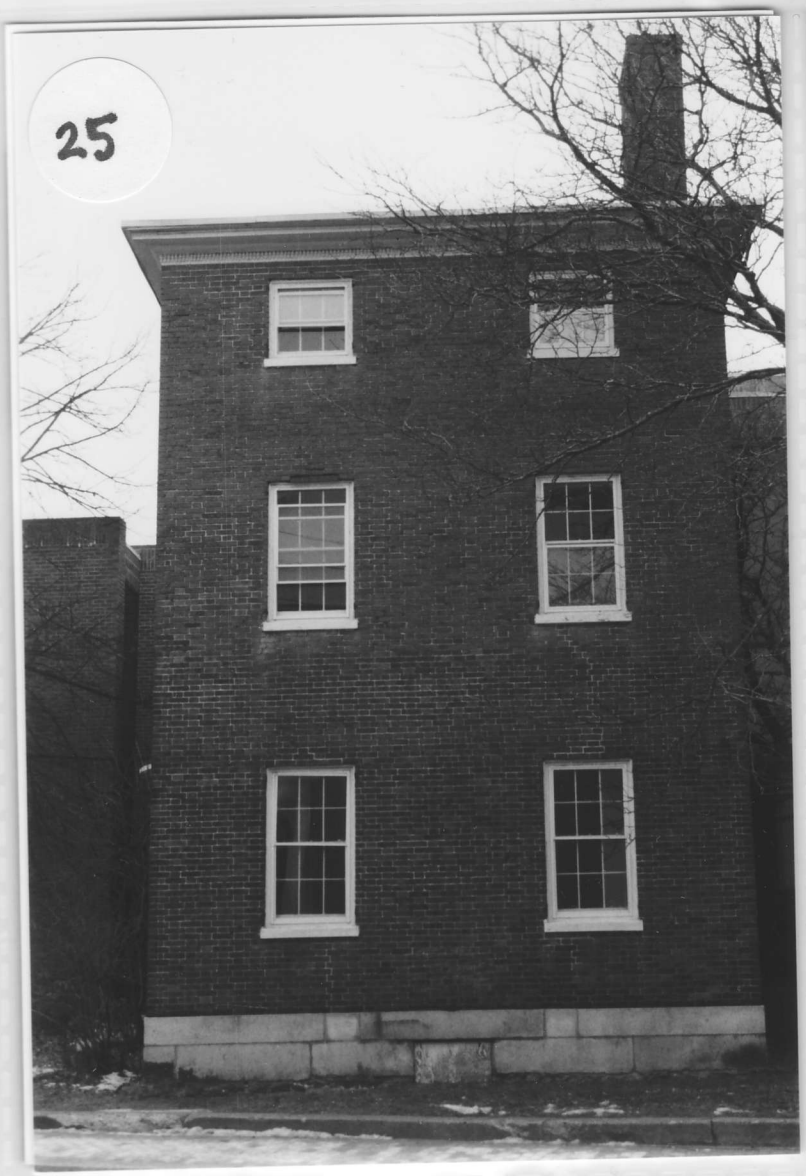
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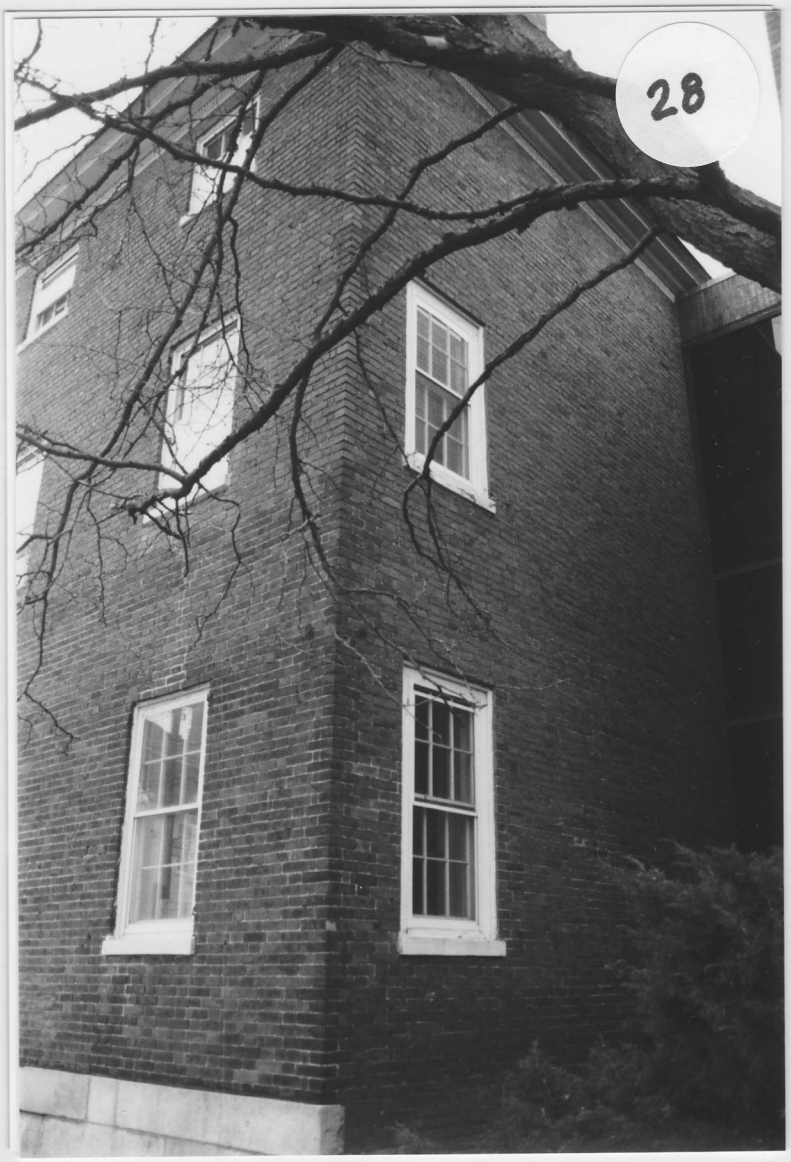
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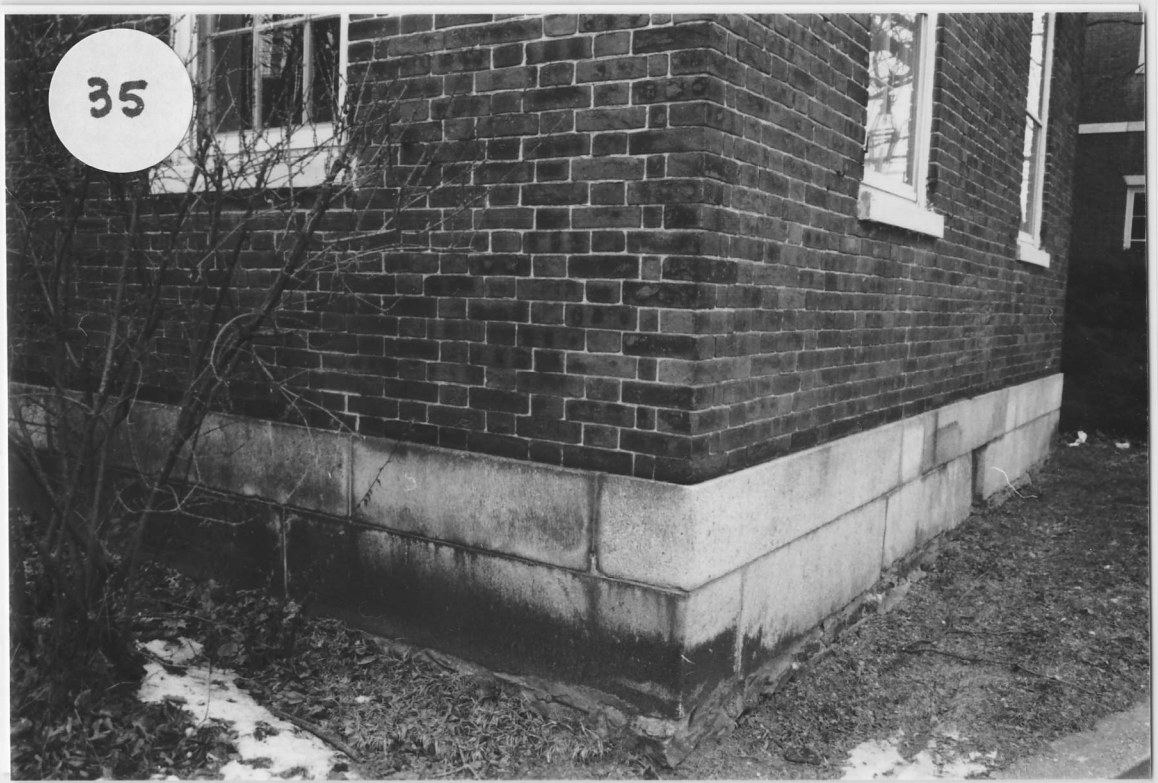
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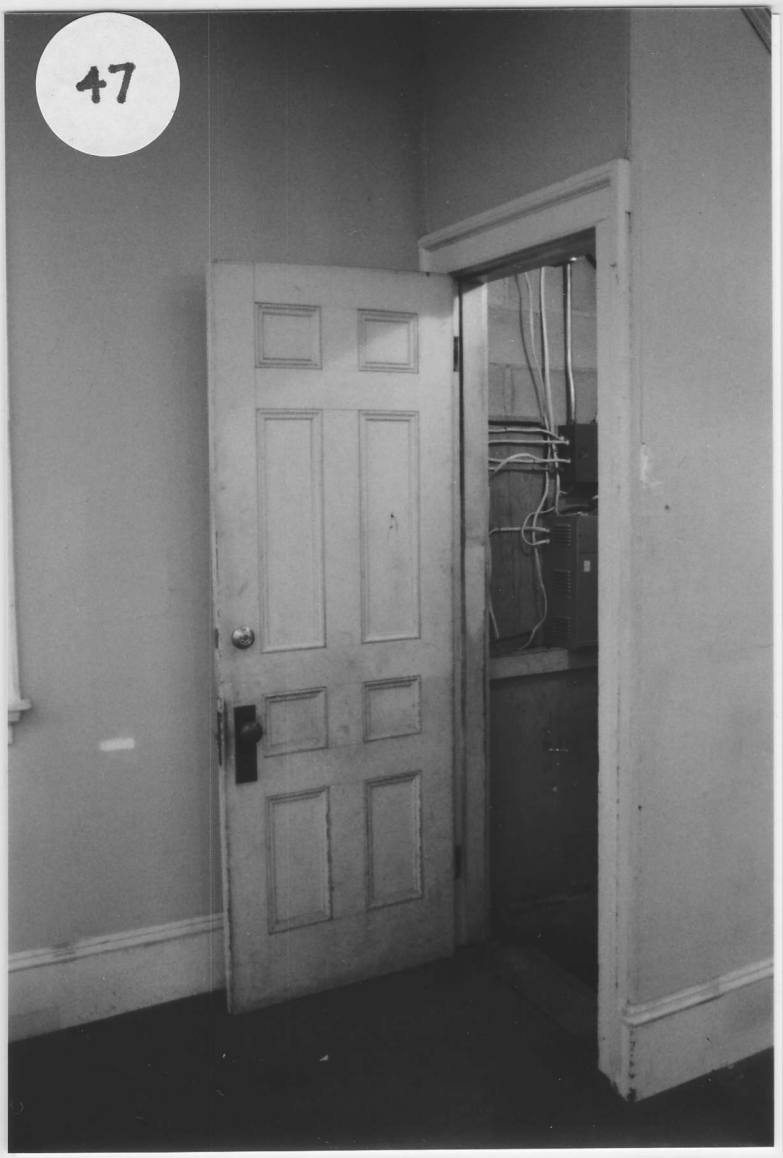
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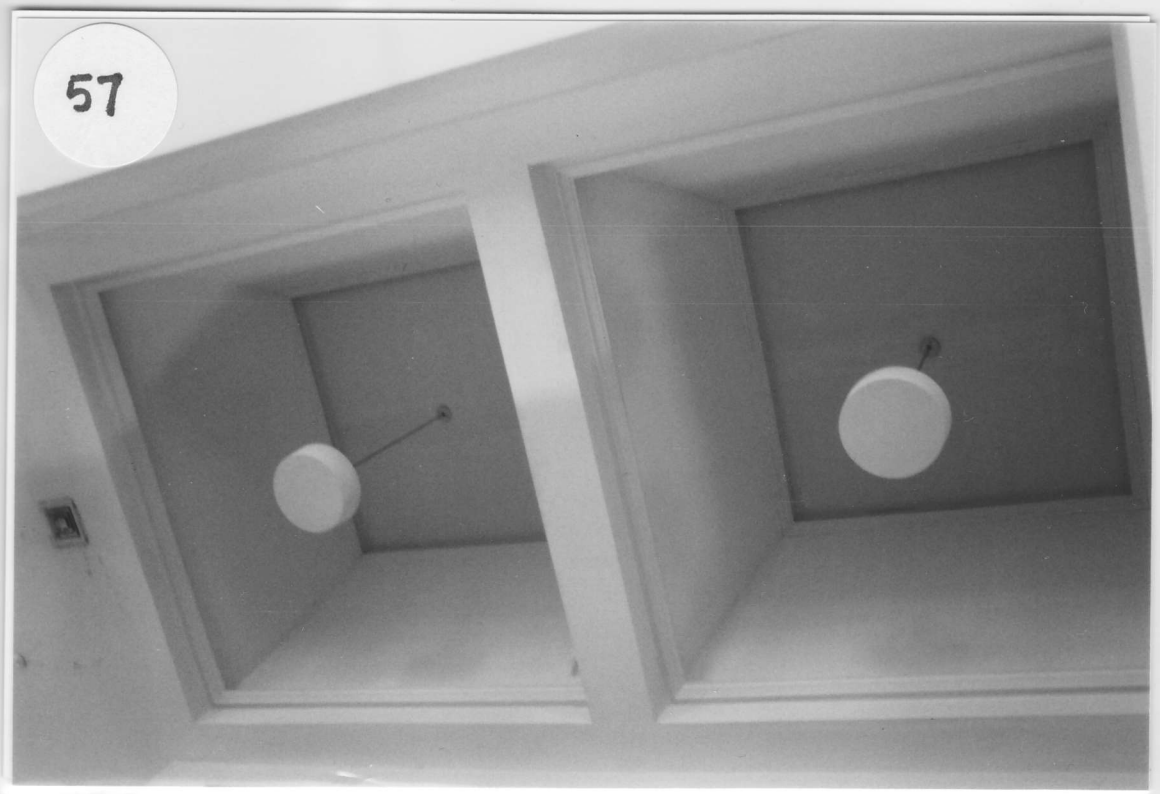
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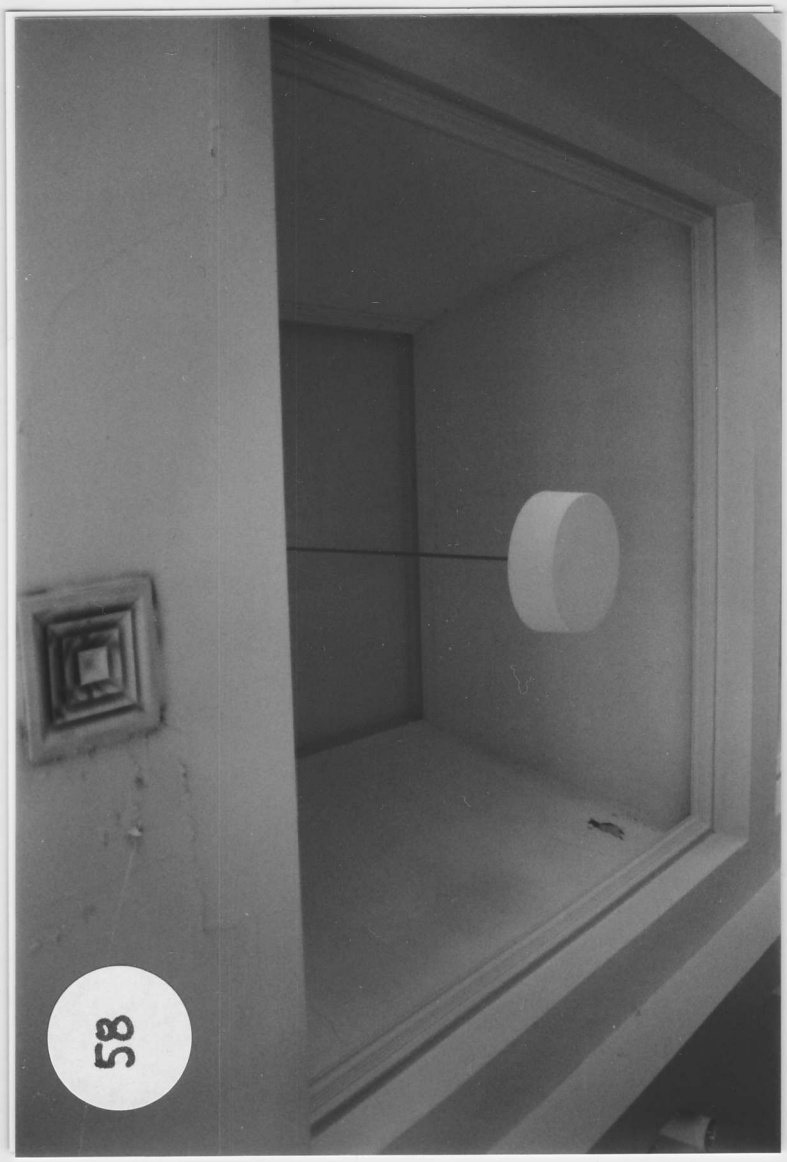
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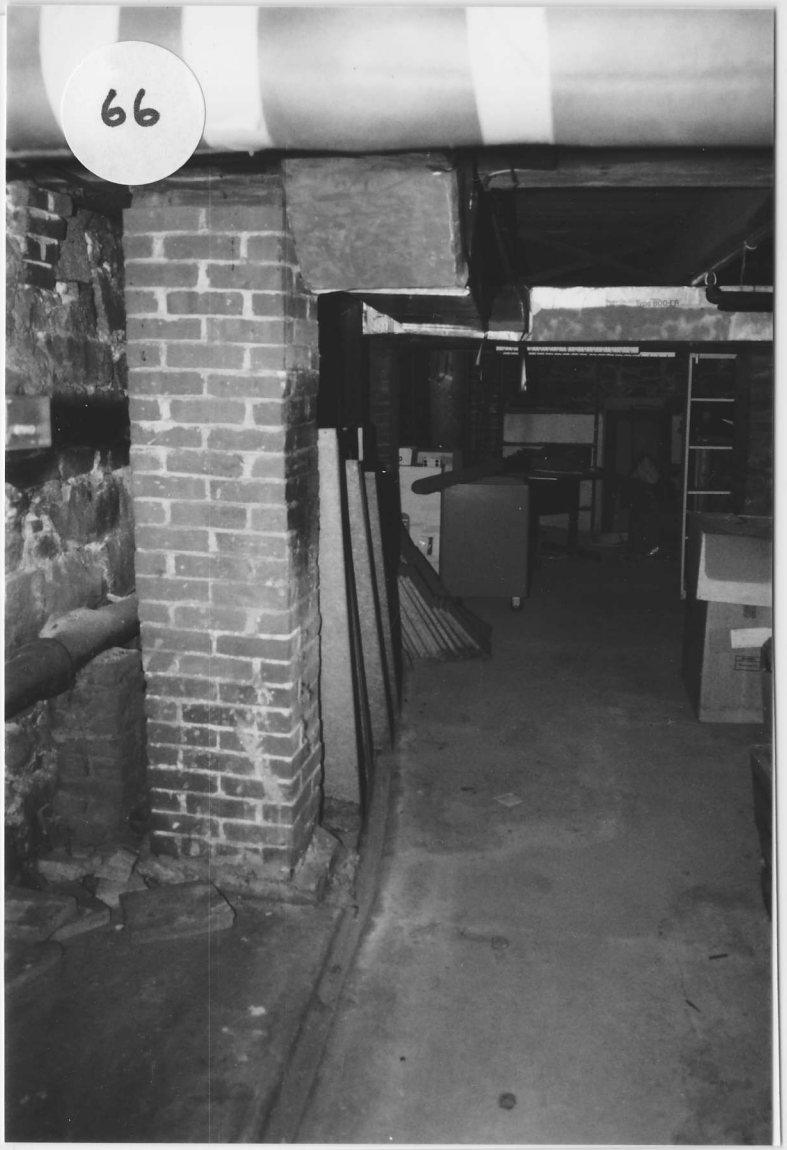
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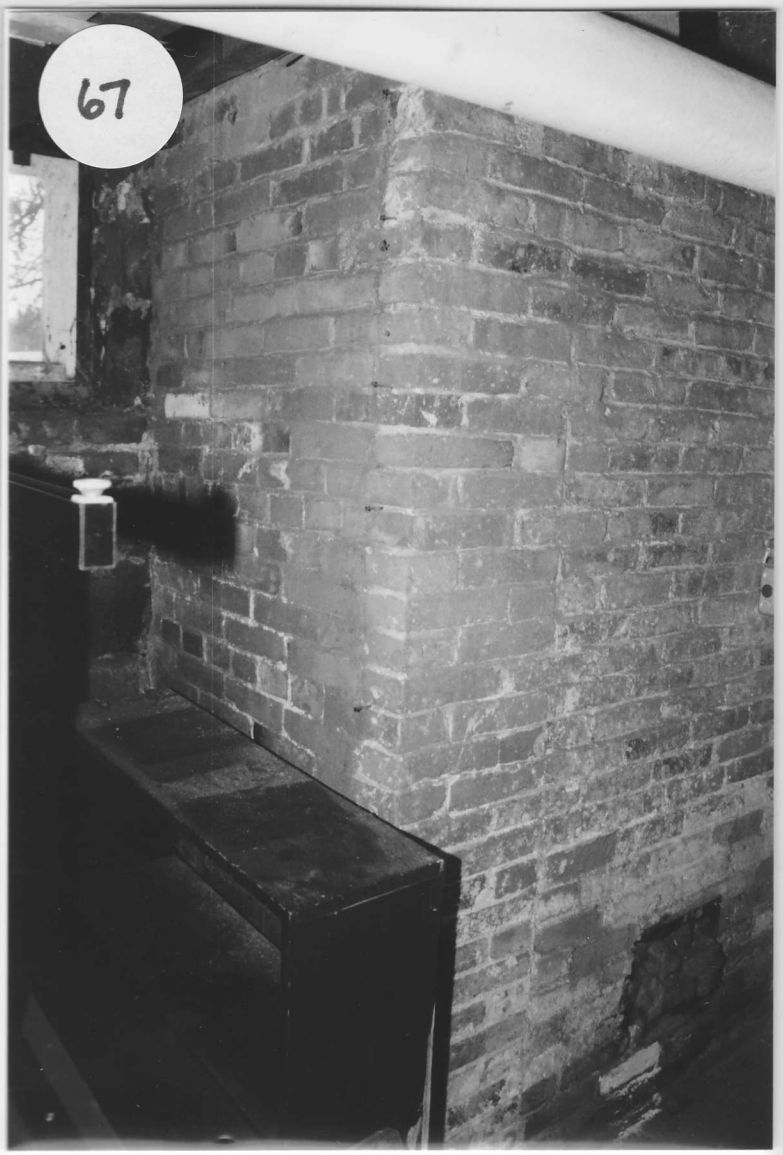
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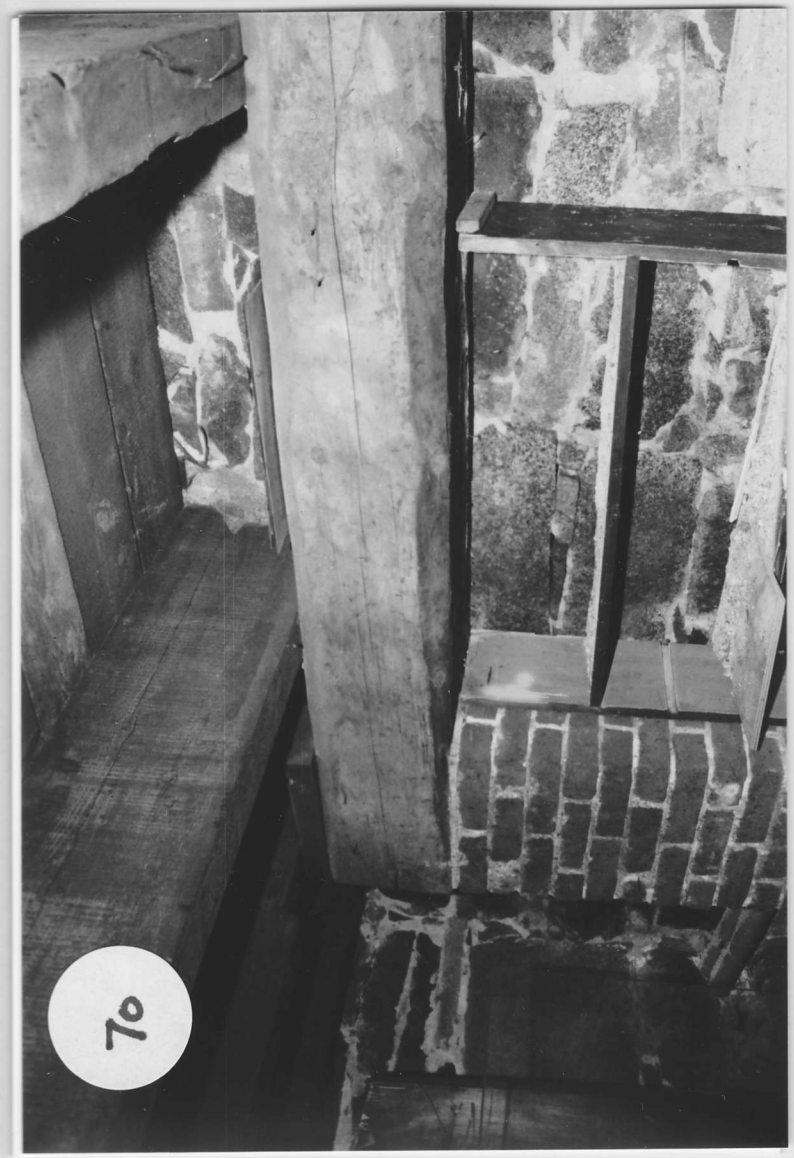
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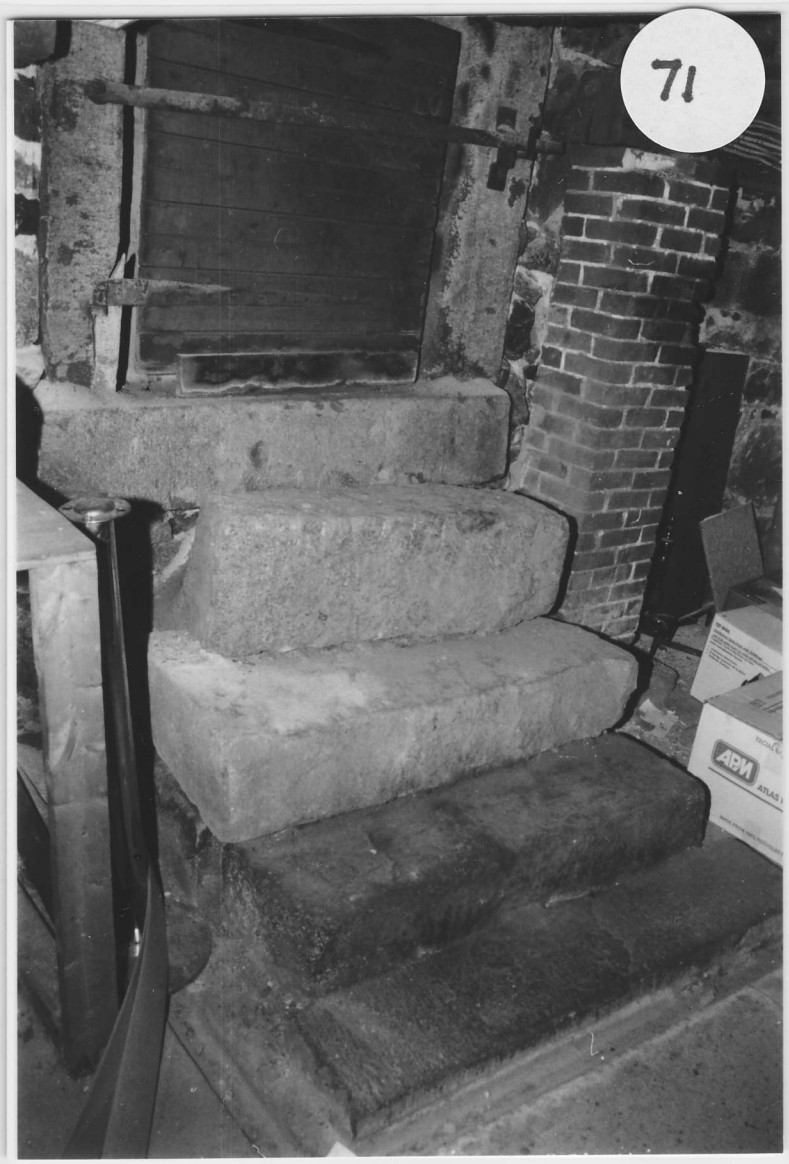
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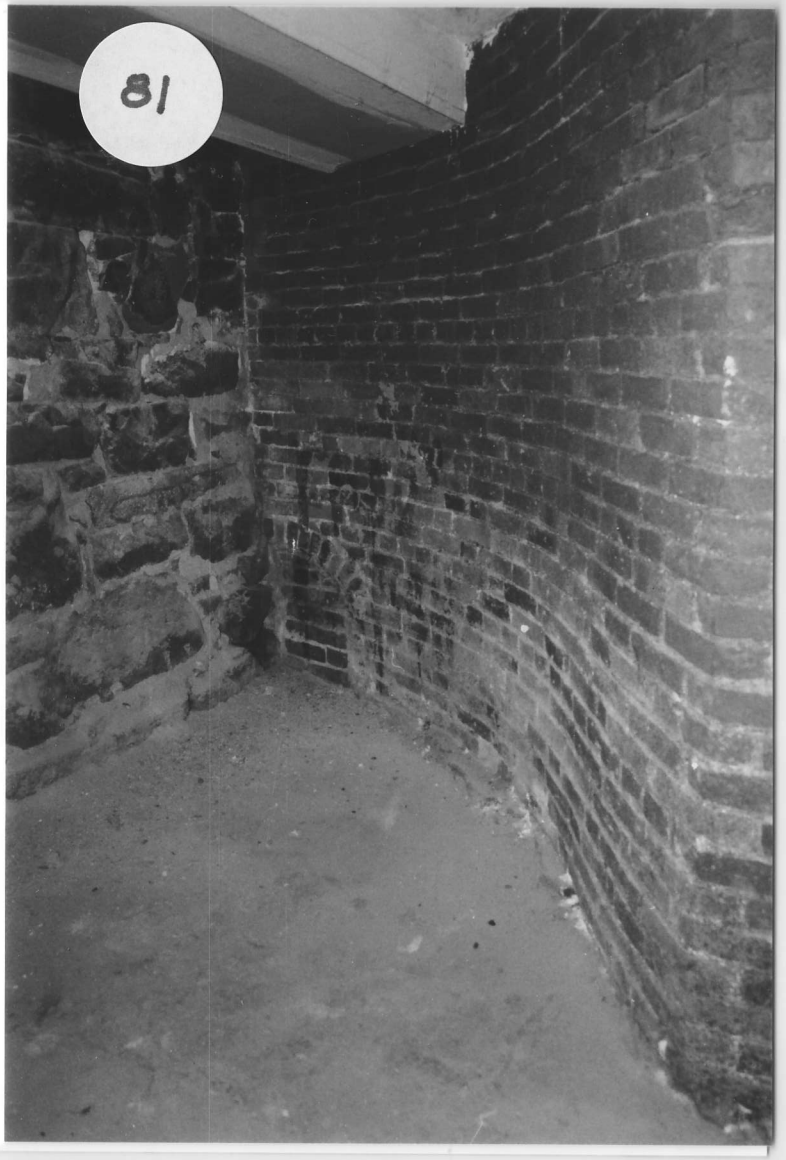
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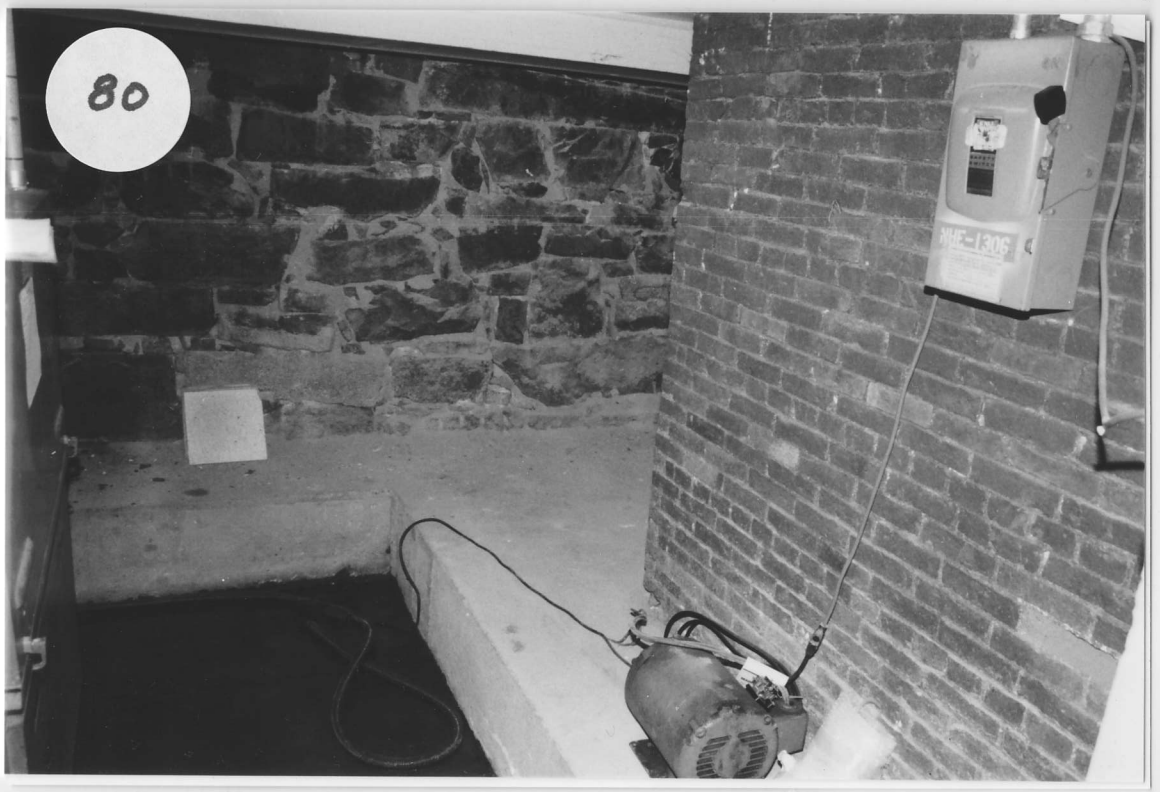
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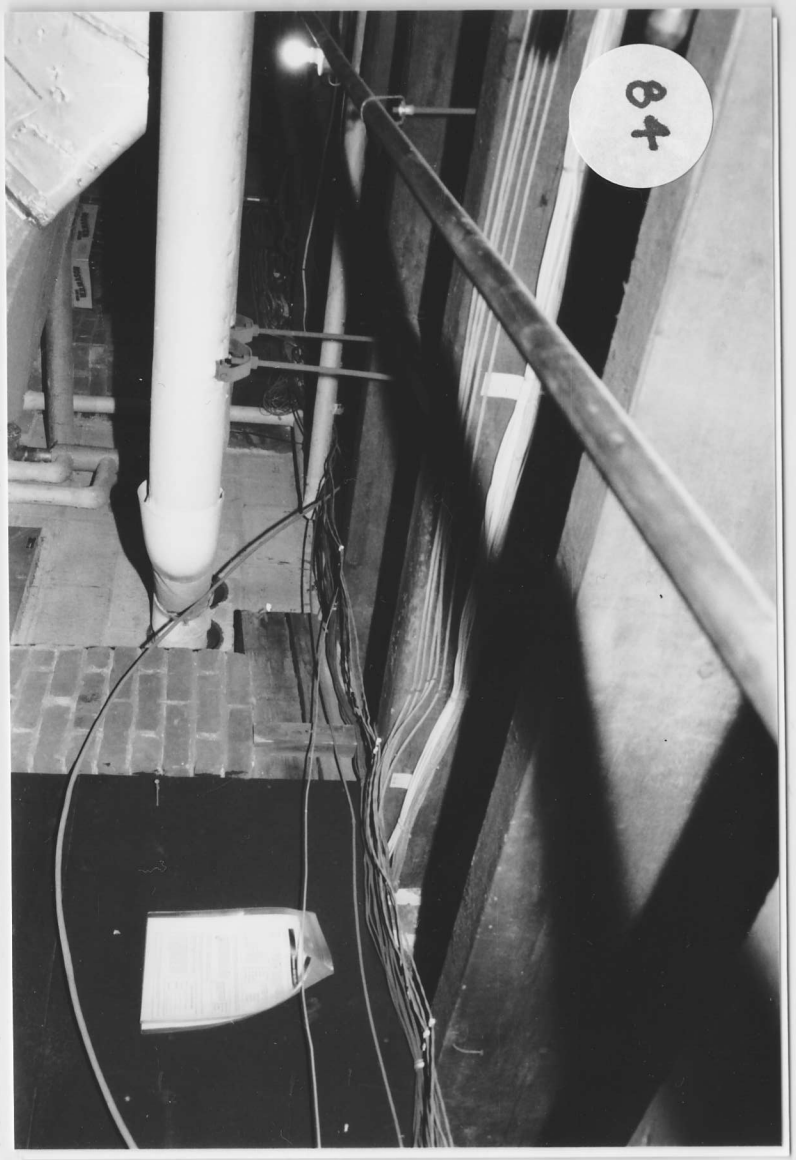
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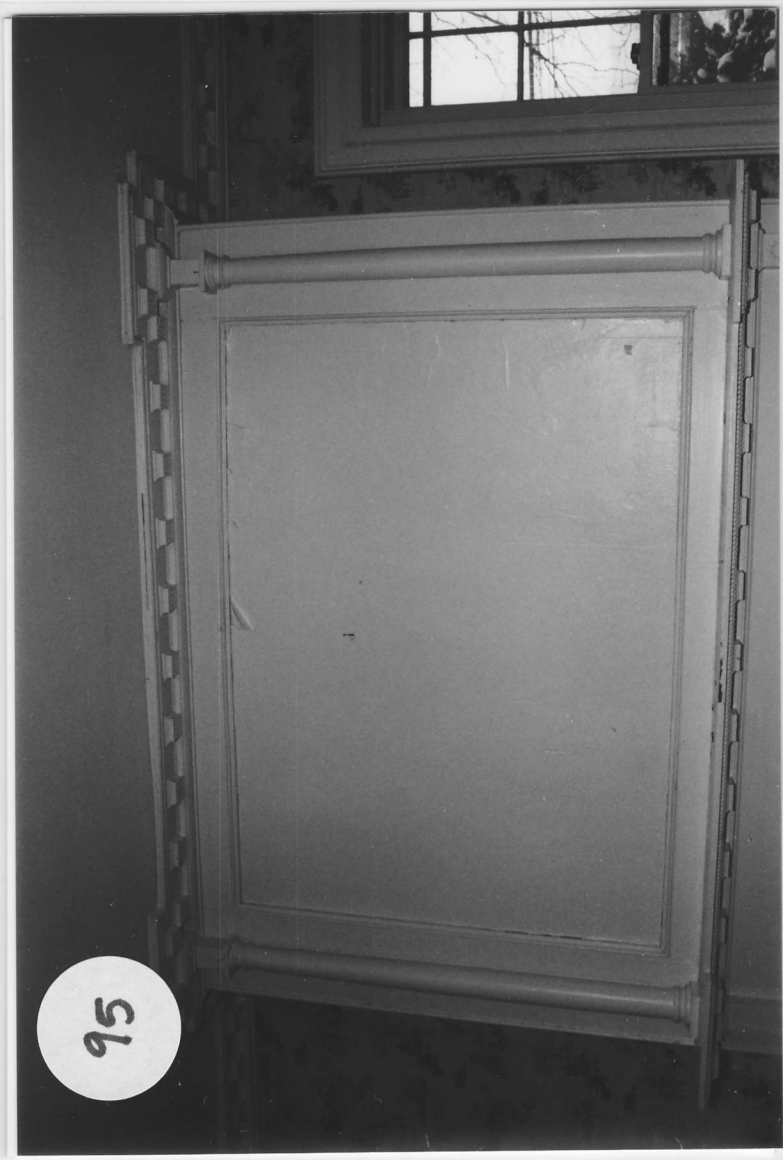
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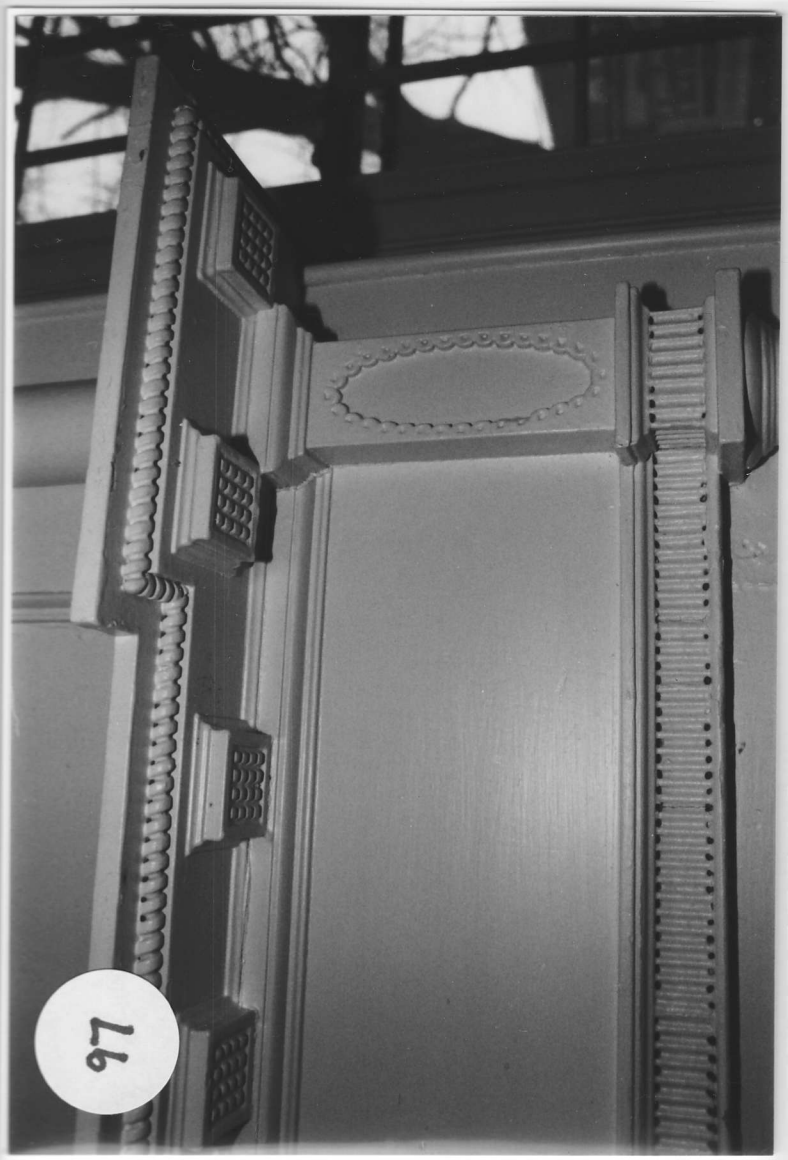
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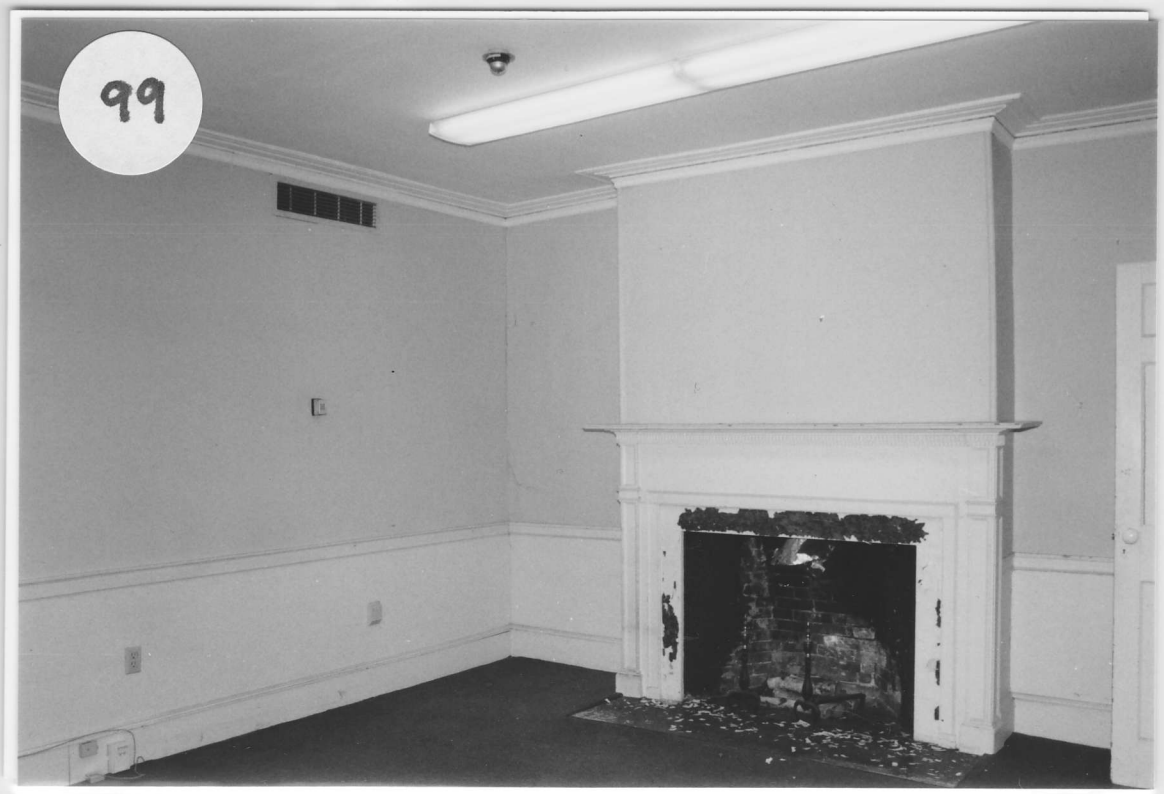
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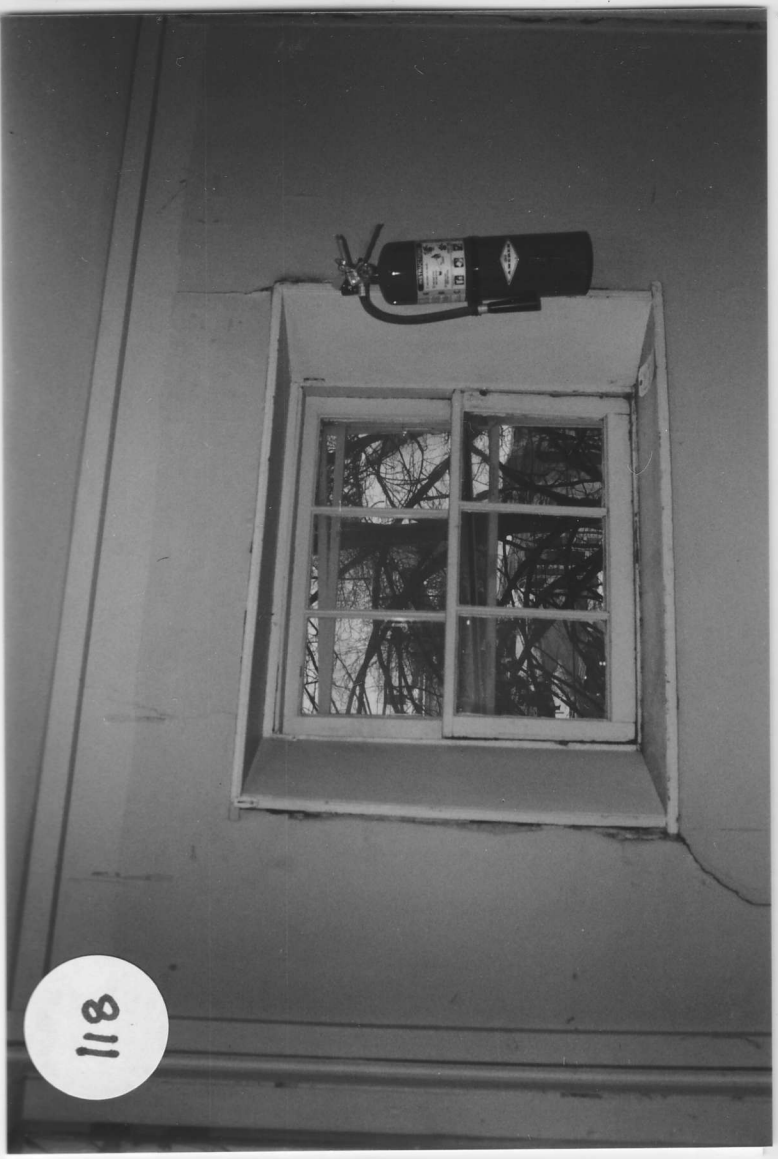
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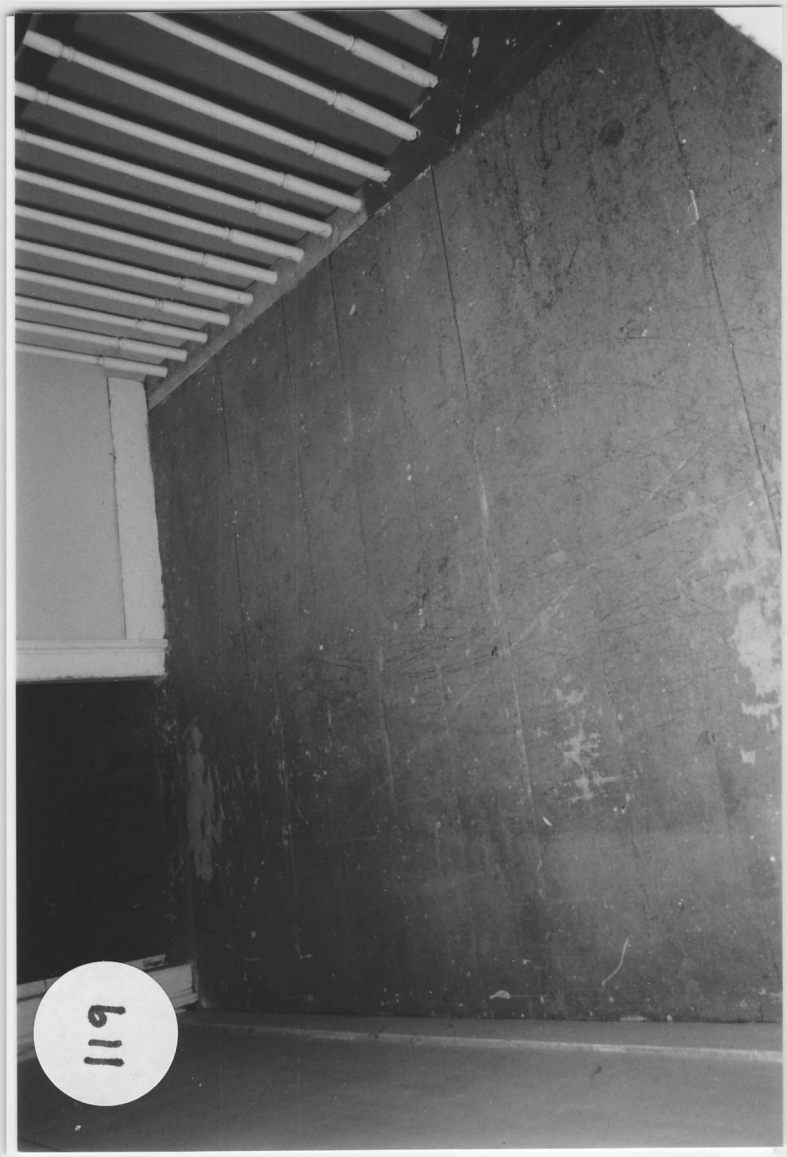
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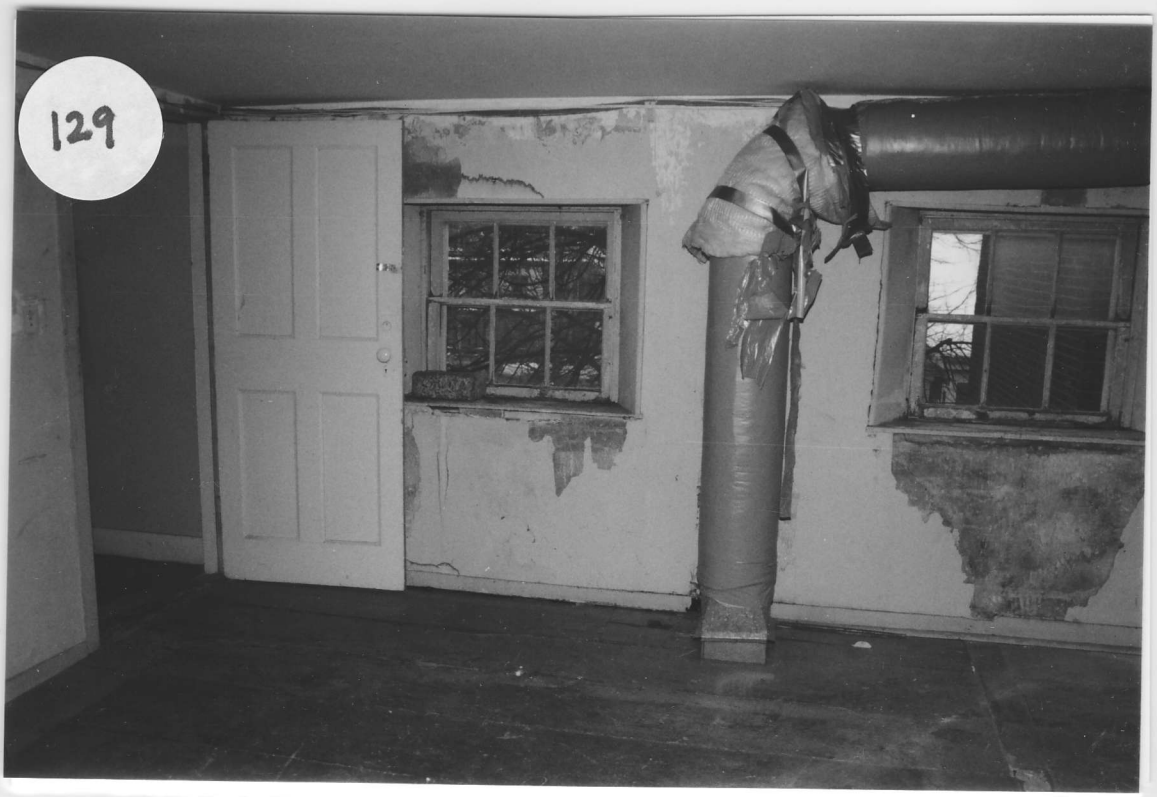
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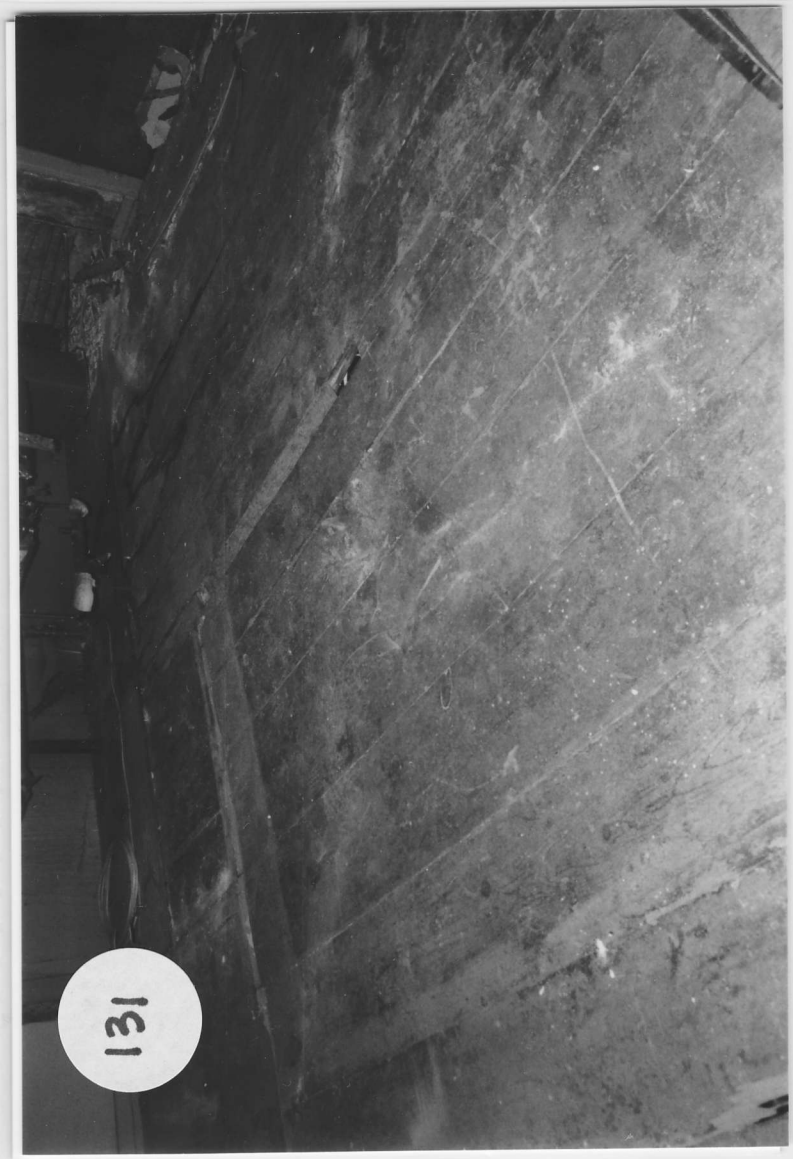
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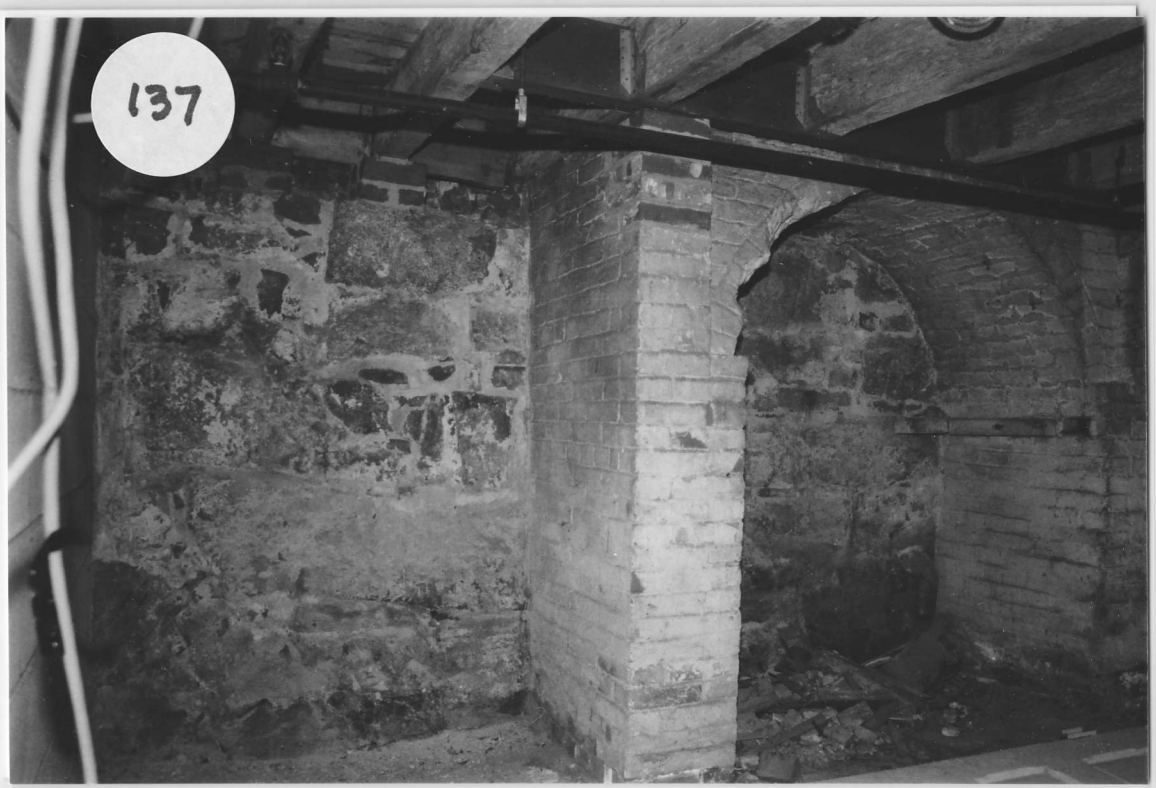
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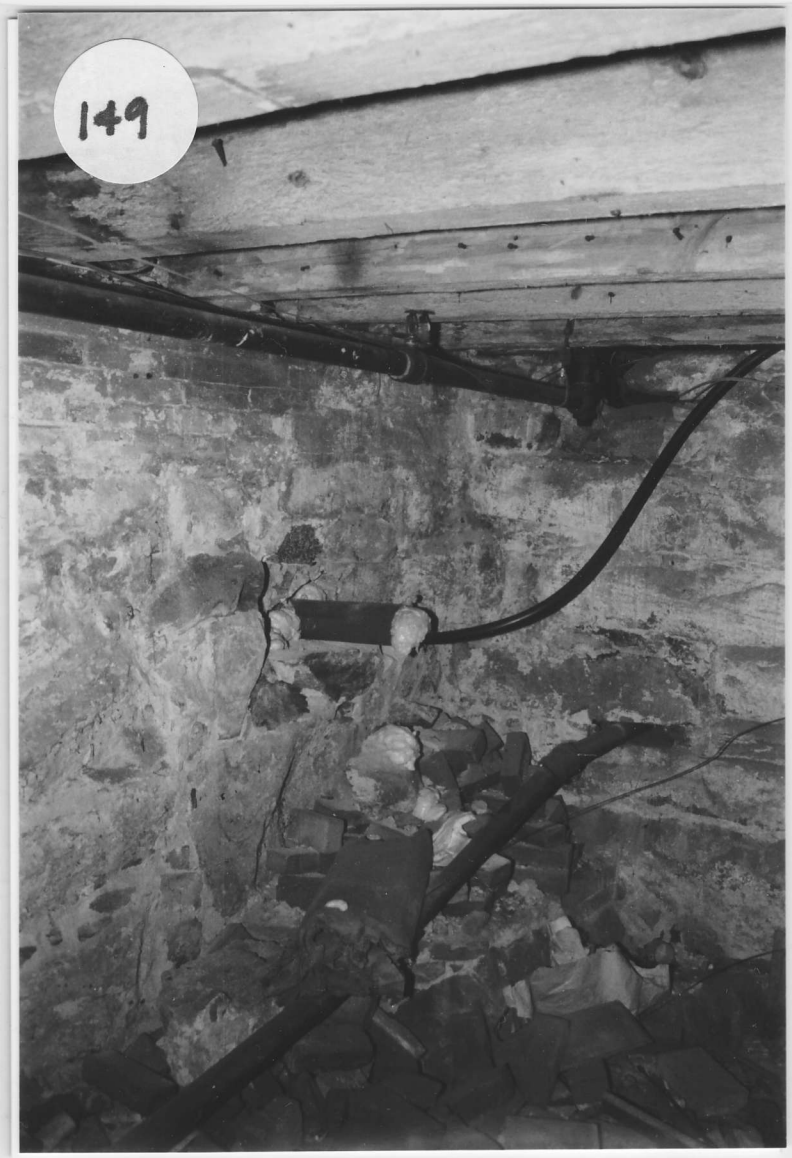
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