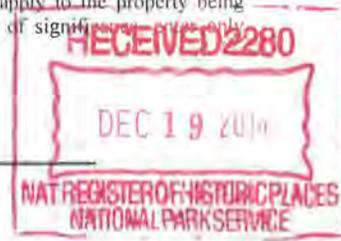


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National Register of Historic Places Registration Form AUG 28 2014

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, see only categories and subcategories from the instructions.



1. Name of Property

Historic name: Hutchinson House

Other names/site number: _____

Name of related multiple property listing: _____

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 400 Alstead Center Road

City or town: Alstead State: New Hampshire County: Cheshire

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

<u>Elizabeth J. Murphy</u>	<u>12/11/14</u>
Signature of certifying official/Title:	Date
<u>SHPO</u>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Law Edson H. Beall
Signature of the Keeper

2-2-75
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>1</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic/Multiple Dwelling

Domestic/Single Dwelling

Current Functions

(Enter categories from instructions.)

Domestic/Single Dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

Colonial/ Georgian

Early Republic/ Federal

Materials: (enter categories from instructions.)

Principal exterior materials of the property: wood weatherboard

Fieldstone foundation

Asphalt shingle roof

Brick chimneys

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Hutchinson house, a transitional Federal-Georgian style home built c. 1805, is a two-story, clapboarded frame, center hall, structure. It is five bays wide and three bays deep with a shallow pitch hipped roof and two large interior ridge chimneys, each serving four fireplaces. The house faces east and rests on a fieldstone foundation. The building mass is distinctively Federal style, although the surround of the principal entrance leans more toward the Georgian style. This dichotomy is more pronounced in the interior which is rich in original features. The south side finishes are primarily Georgian in style while the north side has more of a Federal flavor. The interior has rare decorative wall stenciling from the 1820-1840 period that is likely the work of Moses Eaton, Jr. The property also has a large, detached, Victorian style horse barn with Stick Style features built in 1892 which is outside the period of significance. The main house is architecturally intact as is the rural village setting of the property. The front façade of the main house has been restored to its original appearance after some alterations were removed several decades ago. The property's exterior features include a lot of in-kind replacement but it retains integrity of location, design, setting, feeling, association, and, to a lesser extent, materials and workmanship. The integrity is stronger on the interior.

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Narrative Description

Exterior Description

Located in western highlands of New Hampshire a few miles the east of the Connecticut River, the house is in the rural village of Alstead Center, founded in 1763. Alstead Center Road (New Hampshire Route 12A) defines the eastern boundary of the 1.92-acre property. The village setting is one of widely spaced residences interspersed with agricultural land, and offers long views of the Green Mountains of Vermont to the west. There are two other early structures in the vicinity of the house. Across the street is the much remodeled late 18th century Joshua Shepard house with its steep hipped roof, and the shell of the 1786 General Amos Shepard house, which unfortunately was gutted, moved and converted into a barn in the 1850's to allow for construction of a more modern Greek revival house. Just south of the southern boundary of the property are the remnants of an early house and an abandoned well which are identified as the dwelling house of Eber Carpenter in the 1813 deed from Chapman to Hutchinson.

The main house appears much as it was originally built. Colonial Revival elements added in 1892 have since been removed¹. A few deteriorated and missing original materials and features have been restored based on physical or photographic evidence. An early stable that was minimally attached to the northwest corner of the house and had been extensively remodeled in 1892 to provide guest quarters had become severely deteriorated. In 1998 it was demolished and replaced with a new ell of similar massing containing a kitchen, bathroom and two-car garage with workshop above.

The front (east) facade is divided into five bays with the main entrance in the center flanked by two windows on each side, and five windows on the second level. The original main door is an elaborate ten panel Georgian style door with incised decoration. It retains its early 19th century brass latch and knocker that are original to the door. The door was ill-used over the years. Prior to 1892, when it was documented by a photograph (see fig. 1), the upper panels were replaced with a window sash, turning it into a glazed door. Then as part of the 1892 remodeling, it was converted to a sliding door and re-located to a rear porch. It was recognized by the current owners as the front door from the historic photographs and matching the size and hinges to the opening. It has since been restored. The missing upper panels were restored using the remaining tenon pattern on the edges and the lower panels as a guide. The restored door has been returned to its original position. Clapboard siding that had been replaced in 1892, with the exception of the upper section on the north side, has since been replaced (1997-1999). The recent replacement clapboards of vertical grain white pine are skived and lapped with a graduated exposure that matched the few remaining original clapboards found between the house and the former stable. New skirt board was installed at this time matching a remnant original piece. It is interesting to note that the original skirt board that was uncovered was painted bright red.

¹ c.1892 photographs of the house under renovation and just after the work are very good documents of original features, like the front door.

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As can be seen from the 1892 photographs (figs. 1 & 2), the original 12-over-12 windows were already in the process of replacement with two-over-two sash. The house had two-over-two sash throughout when acquired by the current owners in 1995. Fortunately several of the original sash matching those in the 1892 photograph with some of their crown glass intact had been reused in the outbuildings. The 12-over-12 sashes now in place on the house are hand-made copies of those originals, and have been glazed by salvaged older glass. The main cornice is composed of an original bed molding and a restored crown molding that was replaced in-kind, matching deteriorated original material in 2001. The window trim and corner boards are simple flat boards and original. The current exterior wood blinds are copies of pre-1840's fixed louver blinds, two of which were found in an out of the way corner of the barn. Their size was correct for the windows of the house, although it is not possible to determine if they were from the house.

The south elevation of the house has three windows and a side door on the first level with four windows on the second level. The door had been replaced in 1892 and the original cast iron Norfolk latch and wrought iron strap hinges were reused on the new door at that time. An original, c. 1805 door, matching the size and with matching hardware ghosts was found in the former stable and has now replaced the 1892 door in this south entrance with the original hardware restored. A bulkhead leading to the basement is also present on this side. The north elevation is similar to that of the south, except that there are only three windows on each level. Evidence of a north side door was discovered during renovations when a door opening covered with circular sawn sheathing boards was revealed.

The west elevation has some changes from the original by the addition of a screened porch built in 2008 in place of deteriorated 1892 additions and alterations. On the second level rear the southernmost two windows that were removed for the 1892 bedroom addition have been replaced.

Rear addition and garage

The new one story kitchen/bath rear addition was constructed to provide modern facilities. It is attached at the house's northwest corner and projects northward one bay beyond the north elevation of the main block. The clapboarded, gable roofed addition has a wide doorway on the east end of its south elevation under the shelter of the main block's rear porch. The south elevation has a bank of four casement windows. The north elevation has a pair of casement windows and a high fixed sash positioned over the kitchen sink. There is one double hung 12-over-12 light sash window on the front or east façade where it extends beyond the main block. This sash with its surround matches those on the main block.

Attached to the west end of the kitchen ell is a new, modern 2-story garage that is 24 ft. x 24 ft. Its hipped roof has a modest cupola that contains clearstory lights for additional illumination. The main clapboarded façade of the garage faces south with a pair of garage bays with paneled doors. The second floor has two twelve-over-twelve light windows. The trim is simple and includes corner boards, a top frieze and molded cornice with simple window surrounds. A small open, clapboarded woodshed with matching trim is attached to the west side of the garage. The west and north elevations each have two twelve-over-twelve light windows.

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Interior Description

The main house is configured around a generous central stair hall extending front to back with four rooms downstairs, four rooms plus a small bathroom upstairs, and a recent, one story, kitchen ell constructed in 1998 attached to the rear. Along with the exterior massing and symmetry, the elegant original center hall plan of the house is a hallmark of the Georgian-Federal style. It was somewhat remodeled in the 1890s but the original layout has been restored based on clear physical evidence – such as infilled doorways and walls of later construction materials. The layout is that of a duplex with two kitchens, each with original cooking fireplace and bake oven. The two kitchen fireplaces differ slightly in their dimensions, although the stone lintels are of the same materials. Furthermore the hearth in the north kitchen is brick while that in the south kitchen is made from “turkey track” stone, a metamorphic rock with slender articulated crystals of Sillmanite embedded in the surface. There are distinct differences in the interior finish between the south and north sides of the house, although there are some consistencies as well. The heavy, Georgian or transitional Federal bolection molding of the chair rail is consistent throughout the house. Also consistent throughout the house are the more Federal Style two-part baseboards, and the door and window casings. The history of the house and deeds suggests that the two sides may have been completed at different times – even possibly by different builders or for different owners.

First Floor

The wide central hall has a well-developed, original elliptical, Federal arch with keystone and impost moldings located at the far end of the staircase. The arch with pilasters flanking the opening divides the front and rear halls of the house. All the doors facing the central hall are elaborately fitted with rail and stile moldings on both the flat and raised panel sides (the flat panel sides face the central hall when closed, typical of the Federal style manner but are further embellished by a small molding around each panel.) The hall has a robust chair rail molding and two-part baseboard. The two hall doors to the front parlors have 6-panels but the south door has small panels in the center while the north door has the smallest panels at the top.

The main staircase rises straight against the south wall of the hall. It boasts original serpentine stair tread brackets in the Federal manner and was built with false perspective. Each of the lower eight treads is $\frac{1}{8}$ inch longer than its predecessor, so that the bottom of the stair is 1 inch wider than it is at the top. The step second from the top has a wider tread forming a small landing. The top step wraps around it creating two ways to arrive on the second floor hall landing. The tall, square newel post is capped with a molded square top. The railing is a molded top railing supports on plain square spindles – two per step.

The first floor rooms on the south side of the house have Georgian style paneled fireplace walls in both the parlor and kitchen. The south front parlor has a paneled fireplace wall (west) with a simple fireplace and over-mantel. The paneling is deeply molded and is in a four tiered pattern in which the bottom three tiers are arranged to match the size and panel pattern of the room's original six-panel doors. These doors, like the corresponding wall paneling, have very small panels in the center of the door with long panels at the top and smaller panels at the bottom, a pattern typical of the Georgian style. In the paneled wall the fireplace is flanked by an original

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closet with a 3-panel door (a half version of one of the room doors) on the north and an original 6-panel door to a passage hall leading to the rear kitchen on the south. There is an original six panel door to the center hall on the north wall which also has a prominent original chair railing matching the one in the center hall and those found elsewhere in the house. The room has two windows on each outside wall with original Federal style casings like all the others throughout the house. The windows are surrounded by modern floor to ceiling bookcases on the east and south walls which conceal the cased corner posts.

The south front parlor's west wall with paneling and fireplace has been restored. When the owners acquired the house in the 1990s, this west wall was covered with strip lath and plaster with no fireplace opening but underneath much of the original paneling was extant, see Fig. 4. The owners have found evidence of a chimney fire on this side of the house which may have occasioned the rebuilding, probably during the c. 1892 Hitch era. The paneled fireplace wall has been restored and the missing panels and fireplace surround were recreated according to the physical evidence of the remaining panels and the intact, though simpler, original paneling of the rear south kitchen. The wide board flooring is original.

Between the front and rear rooms on the south side is a short original passageway along the south wall with an exterior door. The trim, moldings, wainscoting and flooring are all consistent with the rear south kitchen and are simple. The exterior door has a transom above it and is a six-panel door with its small panels in the center and a diagonal plank finish on the interior. It has a Norfolk latch and wide, forged strap hinge.

In the south rear kitchen, the east wall is similarly treated with deeply molded panels which are all original but the panel pattern is simpler with some larger individual panels and no tier of very small panels as in the front south parlor. There is a large original, brick cooking fireplace with its "turkey track" hearth stone and lintel, iron cooking apparatus as well as an original bake oven with its iron damper. The oven and a clean out below it are both covered by plain wood doors on hand wrought hinges. There is an original shallow cupboard with upper and lower 2-paneled doors. There is other original hardware including an "S"-shaped simple latch for the oven door and small lathes for the cupboard doors. The rest of this room includes an original doorway with no present door to the central hall on the north and a window on the south wall with original casings. The west wall has no window and a doorway remaining from an earlier (possibly c.1892) remodeling leading to the rear porch. The wide board flooring is original. Along the west wall is a back stair with simple square spindle railing which rises from the south kitchen and winds at the top to the south rear chamber of the second floor. The stair is a modern replacement in the location of an original stair which had been removed, probably during the Hitch era. The trace of the stair location and its original plank wall surround was found in the second floor framing and flooring.

The north front parlor has overall more of a Federal style flavor than the south front parlor although some of the architectural details are consistent between them such as the original window and door casings, two-part base board, and the chair rail which adorns all four walls. The three six panel doors in this room have their small panels at the top more typical of the

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Federal style door arrangement. The original parlor fireplace surround on the west wall is simple and elegant. Its mantel is comprised of circle-based ovolo, cove, and quarter round moldings in a more transitional Georgian-Federal style vein. The surround itself has several, shallow tiers of elegant molded trim and under the mantel is a flat frieze embellished by a painted elongated outline detail with quarter round notches at the corners like Hepplewhite style cabinets. This detail was recreated based on the raised trace of the original painted detail. Two six-panel doors flank the fireplace on the west wall. On the south is a closet and on the north a door leading to a short hall connecting to the rear kitchen. The plaster walls in this room had been redone with strip lathe and plaster except for the portion of the wall at the ceiling which still retained accordion lathe. There was evidence in the remaining original plaster of a cornice molding that had been removed, but no indication of its profile. The current cornice is a replacement consistent with the size of the ghost and using a dentilated profile from the Federal period. The wide board flooring is original. This room has original paneled pocket shutters in each window that slide out from the wall pockets on an original wood meeting rail. Like the south front parlor, there are two windows on each of the two outside walls and cased corner posts. The hall connecting the parlor to the north kitchen has an unusual original warming oven with a door on leather hinges in the chimney wall between the fireplaces.

Between the front and rear rooms on the north side is a short original passageway, like that on the south side but these is no exterior door. The trim is simple and the six-panel doors have the small panels at the top. The southern wall against the hearth has a door to a smoke chamber.

The rear north kitchen has an original full cooking fireplace and bake oven like the south rear kitchen but its dimensions and trim details are different. The rear north kitchen has no wall paneling and the fireplace surround is very plain with a bead on a flat frieze topped by a simple, Federal style molded mantel shelf. The fireplace has a large stone lintel matching the stone of the north kitchen fireplace. Its hearth is brick. Under the mantel shelf and within the surround is a plain wood plank door which covers both the bake oven door and the clean out beneath it. To the south of the fireplace is a shallow cupboard covered by original upper and a lower two-panel doors which match those on the cupboard adjacent the to the south kitchen fireplace. In this cupboard the original shelving is embellished with a molded edge. There is some old or original hardware on these doors. The north kitchen door to the central hall is an original four panel door. This room has a single window on the north wall and a chair railing. While the north and east walls of this room are original, the south and west have been re-worked to accommodate the rear attached kitchen ell and new rear doorway.

The rear ell contains a modern kitchen, bath, eating area and laundry facilities. It has an open plan connection to the main house. The flooring is 1"x6" face nailed native red pine that was continued into the north kitchen to retain continuity. The original floor in the north kitchen had been covered with maple strip flooring and otherwise abused by various changes in cabinet locations over the years, and was unsuitable for restoration however, the original plank subfloor was retained. Fenestration in the addition consists of four casement windows to the south and two casements plus a fixed sash to the north over the main sink. These windows contain the same

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size lights as in the main house and are of comparable construction. A window consistent with those in the main house was installed in the bath.

Second Floor

The second floor central hall has been restored to its original layout after the removal of c.1892 or later partition walls that divided the rear portion into two bathrooms and access to a rear bedroom addition. The addition and the partitions were removed in the 1990s restoration. Evidence in the flooring allowed the recreation of the rear single small room (now a bathroom) and the landing arrangement of open stair and railing. The top two steps are unusual in that they actually turn and form a small landing one step from the top. The front (east) wall of the hall is lighted by a single window which is now surrounded by modern shelving above the original chair rail. The hall has a chair rail and baseboard matching that of the downstairs hall and other rooms. The four original doorways (to the four upstairs chambers) have simple Federal style molded casings.

The second floor south front chamber may originally have had paneling like that in the south front parlor below, however, the wall had been completely replaced with strip lath and plaster and no paneling was found underneath. As noted above, there was evidence of a chimney fire on this side and the original wall materials were removed. The fireplace surround is Federal style like others in the house on the north side and may have replaced an earlier one after the fire. The hearth is brick. The room has Federal style window and door casings and baseboard, cased corner posts, and the heavy Georgian-Federal chair railing of the other rooms. It has six panel doors which have the smallest panels in the center like those in the south front parlor below and consistent with a more Georgian style door.

In the center rear of the second floor, is a small room now serving as the bathroom with modern finishes.

Between the south front and rear chambers, like on the first floor is a short, original passageway against the south wall. It has original wide board flooring and Federal style trim such as baseboard and door trim as well as the heavy chair railing of the rest of the house.

The second floor south rear chamber has wide board flooring along with the window and door surrounds, and baseboards typical of Federal style moldings in the rest of the house along with the same heavy chair rail. Like other southern side rooms, the six-panel doors have small panels in the center in the Georgian style mode. The Federal style fireplace surround may have replaced an earlier one on a wall in which there had been evidence of a fire. The hearth is brick. There is a modern back stair in this room in the location of an original stair that had been closed over in the past.

The second floor north front chamber has the Federal style window and door casings, baseboard, cased corner posts, fireplace surround and mantel and prominent chair railing of the other rooms in the and its six-panel doors have small panels at the top in the more Federal style mode as well

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as Norfolk latches. This room has fully stenciled walls attributed to Moses Eaton Jr., and includes known Eaton stylized motifs that match stencils in his kit. The room uses two colors: yellow and red. The main pattern of alternating floral designs is arranged vertically in panels about a foot wide separated by a narrow vertical border. The room is further defined by a top and bottom border. The bottom border frames the fireplace surround and runs above the chair railing. The window and door trim are framed by the same narrow vertical border separating the panels of the main walls. The main floral groupings include the Eaton pattern known as "Four Fan Flowers" and another common Eaton motif of a stylized tulip spray with leaves. The narrow vertical border is known as Eaton's "diamond and leaf," a geometric pattern of diagonal lines forming diamonds separated by stylized leaf sprays. The room has a delicate top border of abstract sprigs and small flowers in a sinewy horizontal curve framed by dotted patterns above and below. The bottom border is a strong, bold pattern of angled leaves and delicate accent lines. All the patterns in this room composition match exactly stencils in the Eaton kit.

Between the front and rear chambers on the north side the former passageway has been closed and now is a closet for the front chamber. The indication that there had been a door in the rear chamber is still evident in a break in the chair railing there.

The second floor north rear chamber has wainscoting on some walls and the heavy chair railing alone on others as well as the Federal style fireplace surround and mantel, door and window surrounds that are similar to those in the rest of the house. The hearth is brick. The six-panel doors like those in the other rooms on the north side of the house have the small panels at the top in the Federal style mode. This room also has original Moses Eaton, Jr. stencils that were compromised under wall paper. After removal of the paper, only one original section remains in reasonably good condition and this has been preserved. On the remaining walls the vestiges of original stencils were traced and repainted on paintable wallpaper. The alternating main pattern uses the same two primary stencils as in the front north chamber - "Four Fan Flowers" and the tulip design in similar vertical panels separated by narrow columns of border design. In this room the narrow border is an abstract design of delicate, thin leaves in bursts accented by dots and other lines. The top border is a bold Eaton pattern of a heart centered in a burst of four large leaves and delicate accent swoops alternating with a geometric vertical column of ovals increasing in size from top to bottom. The bottom border is a fairly bold horizontal vine with regular leaves. These patterns match Eaton stencils as in the front north chamber.

The dating of the stenciling is c. 1820-1840 based on the style and attribution to the younger Eaton, whose kit stencils match these patterns. That it was done after some modifications to the original house is evident in the north rear chamber where the original section of stenciling is on a section of infill wall where once had been a door to the northern passageway to the front chamber but which had been closed off and plastered prior to the stenciling. The border would have outlined the door surround had it still been there when the stenciling was done.

A heated workshop above the attached garage houses both woodworking and metal working facilities

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Barn, 1892, non-contributing due to age and architectural style

The large Stick style, gable fronted, 2 ½-story horse barn with a wooden high drive was built in 1892. It has clapboard siding with a small section of decorative vertical boards in the gable peak, flat window, door and corner trim, and a fairly simple decorative Stick style gable truss. The asphalt shingle roof has a Victorian style cupola on the ridge with a hipped roof, clapboarded base, and top tier with paired, narrow arch-topped openings covered with louvers. A 10' wide by 32' long wooden high drive ramp leads to the large mow/stable door on the front (east) façade of the upper level. The door is an original sliding door constructed of recessed diagonal board panels in chamfered frames. The front façade has two two-over-two light double hung sash windows flanking the mow/stable door and two more similar windows in the upper mow level above. The north elevation has a walk-out ground floor level with simple plank sliding doors and one window on the main level above.

It originally contained four horse stalls (of which only one remains), tack room and hay storage. There was provision to feed grain to the horses from second level storage with a dumbwaiter to hoist the grain from the first level. The dumbwaiter shaft remains, but the dumbwaiter and its mechanism are gone. There is a ramp leading to the main level at the front of the barn. There was a similar ramp to the rear that is no longer present. The barn is in original condition except for sill repair to its south side in 2008, ramp replacement in 1999, and earlier removal of a stove chimney serving the tack room, and removal of two of the partitions separating the horse stalls.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

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

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Architecture

Exploration/Settlement

Period of Significance

1805 -1840

Significant Dates

1805-1809

c. 1820-1840

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The 1805-1809 Hutchinson House is architecturally significant under Criterion C as the best local example of a Georgian Plan, early Federal Style house in Alstead, NH. It represents the introduction of sophisticated architectural styles to the newly settled western part of the state. It retains many intact early features including two full cooking hearths as well as rare and artistically important early interior wall stenciling.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Architecture Context: Georgian plan houses of the early Federal Style in Alstead NH.

Alstead was settled in the late 18th century with two principal small hamlets: Alstead Center and East Alstead. It was still essentially a frontier community when the architecturally sophisticated, early Federal style Hutchinson House was built in Alstead Center in 1805-1809. Alstead Center is located high on a ridge as were many early village centers in New England and was agriculturally based. East Alstead is also on a hill near the large Warren pond but also included a mill privilege at the pond outlet around which formed a smaller cluster of houses and a business center. Later in the 19th century, a more substantial village of Alstead was established near the waterpower from the Cold River supplying paper and other mills. This "Papermill Village" is the largest hamlet in the town now and is characterized by its notable Greek Revival and Italianate architecture of the 1840s through the 1880s. The earliest substantial architecture in the town is therefore found in the smaller hamlets of Alstead Center and East Alstead with a few other, more rural, early examples scattered throughout the town. The Hutchinson House is the best surviving local example of the fully developed early Federal style and also best embodies the 1780-1820 period of Alstead Center when the village was first established.

In 1800, Alstead was still part of New Hampshire's western frontier and was just evolving from early structures and simple capes to the introduction of some higher style architectural elements that had been common on the state's seacoast for half a century. Unlike neighboring Walpole and Charlestown, New Hampshire on the Connecticut River which were more affluent in the late 18th century and have more high style examples of Federal style architecture, upland Alstead's houses and buildings of that period are simpler. Many of town's early professionals and successful businessmen lived in Alstead Center and so there were a few somewhat more elaborate early homes in the Georgian and early Federal style there than in East Alstead.

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The Hutchinson House is distinguished by its full double or Georgian plan² and fine early Federal style detail and was occupied for decades by a prominent early merchant and his family. The house was likely built by house joiner James Fletcher who owned the property from 1805 to 1809. It was built a few years after a similar though simpler Georgian plan, early Federal style tavern was built by his carpenter/tavern keeper brother, Peter Fletcher, in East Alstead.

The Federal style was most fully realized architecturally in the Georgian plan type houses and taverns that were embellished with fine classical decorative details. While the earliest and simplest Federal style houses used the cape type or central chimney plan of New England's first homes, the Georgian plan with a formal central hall flanked by four rooms served by two symmetrical ridge chimneys on the eaves fronted gable or shallow hipped roof allowed the style to flower. The signature classical details, such as delicate molded cornices, dentils, pediments, and entablatures were used in the door and window surrounds and at the eaves. Some high style examples used a Palladian (three-part) window as a second floor centerpiece while many simply adhered to symmetry in massing and fenestration as a platform for the classical motifs.

The extant Alstead homes of the early period 1780 through 1820 include several capes and a number of two story, center hall structures most of which are only one room deep while a few are two rooms deep like the Hutchinson House. The Hutchinson House is the only example of the Georgian plan (two rooms deep) in Alstead Center. In the Hutchinson House, the federal style is realized not only through the 5-bay, two-story massing and center hall plan with four formal rooms on each floor, but through the classical door surround with pilasters and well developed entablature, the delicate moldings at the cornice and projecting window lintels, the elegant stair hall with its elliptical arch and decorated stair with graduated steps and simple railings, its 6-panel interior doors, molded trim, and delicately molded mantels. The ten-panel front door is most characteristic of the regional, Connecticut River Valley in which the earlier Georgian style of Deerfield, Massachusetts and other concentrations of 18th century high style homes was notable. The robust paneling and incised decoration of the Hutchinson door and the Georgian style interior paneling and some door panel arrangement on the interior are hallmarks of the Georgian style and Connecticut River Valley architectural influence. In Alstead, the

² Glossary:

“Cape” is a one-story or one and a half-story, eaves fronted building – either with a very low eave right over the first floor window lintels or somewhat higher indicating an attic level with kneewall dating slightly later than the lower roofed capes. These can have center chimneys (more typical of earlier versions) or end chimneys.

“Center Hall plan” is also called a “Georgian plan.” It is typically a two story, symmetrically arranged building in which the chimneys are at the ends or on the ridge, either side of center. There is a central entrance hall which typically extends from front to back and contains the main staircase. From the outside, the hallmarks are the full two story massing, a centered entrance on the eaves fronted façade, regular, symmetrical fenestration, two rooms deep (i.e. typically four windows on each side elevation) and the paired, symmetrical chimneys located on the ridge or end walls. (Note: a later cape can have a central hall but its floor plan is usually different and the center hall may not extend the depth of the house.)

“One Room Deep plan” is also called an “I” house and is a two story, center hall plan structure with regular symmetry and is, as the name implies, only one room deep (typically two windows on each side elevation). In all other respects, the front façade is like the “center hall plan” house but for the depth.

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Hutchinson House remains the house which best represents this period and this type for the fully realized Federal style house and also of the residual Georgian style regional influence.

The remaining local examples do not have the fineness of detail or architectural integrity of the Hutchinson House. The only other extant example of this type in Alstead is the c.1800 Fletcher Tavern in the hamlet of East Alstead [Fig. 5 on continuation sheet], noted above. The earlier Fletcher Tavern was built by the brother of James Fletcher who owned the property and likely built the Hutchinson House and so may actually have been a direct precedent. The tavern was somewhat plainer in detail and has suffered various renovations over the years with a significant addition appended, windows rearranged, one chimney replaced with a stove chimney and fireplaces removed. Overall, it is simpler in detail and has more extant alterations than the Hutchinson house.

The other local examples of Alstead houses from this period include about ten one room deep "I-plan" two story vernacular or Federal style houses, a slightly larger number of vernacular or Federal style capes throughout town, and a scattering of early center chimney, two story houses. An example of an I-plan house with a hipped roof like the Hutchinson House is not in a village setting but is the Chandler House located on Homestead Road [Fig. 6 on continuation sheet]. It has two brick chimneys (one replaced), molded window lintels, and fine dentil moldings at the cornice and over the central door that were added during a recent restoration. This house was originally a bit simpler in style than the Hutchinson House and many of its decorative details are a recent embellishment.

A very simple Federal style I-Plan example is the hipped-roof Second Parsonage House on North Road in East Alstead [Fig. 7 on continuation sheet]. Three early vernacular c. 1795-1800 examples of I-plan houses are on Hill Road near Alstead Center – the Kingsbury House, a house at 427 Hill Road, and the Prentiss House. These 5-bay, center hall homes are strikingly similar to one another. They all have somewhat rustic, splayed wood lintels and small multi-light transoms above their doorway, small cornice returns and are otherwise quite plain.

Two of the center chimney two-story houses are adjacent to the Hutchinson house. The first of these is the late 18th century Joshua Shepard house directly across the street [Fig. 8 on continuation sheet]. The original center chimney is gone, and the façade has had numerous changes over the years, but it retains a steep hipped roof.

Another early structure, diagonally across the street from the Hutchinson House, is what remains of the 1786 Amos Shepard House. This house was moved from its foundation and converted into a barn in the mid-19th century. The center chimney was removed and the interior gutted, but some of the original windows remain as do parts of the front entrance. A third center chimney, two-story house is the Hatch House on Hill Road near Alstead Center with fairly simple decoration including a plain entablature above the door and sidelights. The remaining houses near the Hutchinson House in the hamlet of Alstead Center are of Greek revival or later styles.

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There are some good examples of fairly simple capes of the Georgian and Federal style periods in Alstead such as the National Register-listed Jewett-Kemp-Marlens House which is primarily notable for its interior Moses Eaton stenciling, nearly identical to one of the stenciled rooms of the Hutchinson House.

Architecture Context: Wall Stenciling

The Hutchinson House has fairly rare surviving early wall stenciling from c. 1820 – 1840 in two upstairs bedrooms that appears to be the work of Moses Eaton, Jr. (1796 – 1886). Eaton is the most well documented of the many professional and amateur itinerant stencilers who remain largely anonymous and who worked in homes throughout New England in the early 19th century.

Interior wall stenciling is the art of applying paints by brushes and rollers through a cut-out template directly onto painted plaster walls and was a popular interior decoration in the early 19th century in America. The art-form is distinct from wall murals which were unique paintings, usually of scenes, painted on plaster walls. Most early American wall stenciling was lost or covered over by later paint and paper as interior decorating tastes changed. The evidence of the art form was essentially re-discovered and publicized in the 1937 work of researcher Janet Waring³ who documented remaining and uncovered stenciled walls throughout New England, New York and Ohio. According to Waring's research and that of subsequent scholars, the art of stenciling, especially in New England, was extensively practiced in the 1800-1840 period when there was considerable new construction and expansion in the area⁴. The fashion of wall papering, popular, in the 18th century and in Europe, was giving way to stenciling in the Americas. The decorating technique had the advantage of being cheaper, easier to execute than papering and could be applied to fresh plaster rather than having to wait months for it to cure before papering. Paper also was becoming notable at the time for concealing insects which fed on the paste and nested between paper and plaster.

In the early 19th century, stencilers were itinerant craftsmen and went door to door with their simple kits, often living in a house while stenciling it and surrounding homes. Some were professional artists and some were amateurs who were often farmers that supplemented their income with off-season painting. Little is known about the individual stencilers in New England as they rarely signed their work and very few records of payment for their services have been found. Public spaces were often stenciled and so designs were often copied by other artists making it difficult to ascribe designs to individual artists. However, researchers have identified

³ Waring, Janet. *Early American Wall Stencils: Their Origin, History, & Use*. New York: William R. Scott, Inc., 1937.

⁴ Brown, Ann Eckert. *American Wall Stenciling 1790-1840*. Lebanon, NH: University Press of New England, 2003, p. 11

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fifteen stencilers who practiced in New England and among these the most is known about Moses Eaton, Jr.⁵

Moses Eaton, Jr., apprenticed to his father Moses Eaton, Sr. (1753-1833) starting as a teenager in the 1810s when they lived in Hancock, NH. Both were known to have been working in the area during this period though by the time of the 1820-1840 period of the Hutchinson House paintings, Moses Eaton, Jr. was working alone. The Eatons worked throughout New England including Maine, New Hampshire and Massachusetts and are celebrated for their bold and colorful designs, which displayed a rustic, practical approach to the decoration, labeled "folk" style by one of the recent stenciling researchers, Ann Eckerd Brown. The actual stencil kit of Moses Eaton Jr., discovered by Janet Waring, is in the collection of Historic New England. Only one other stenciling kit - that of Henry O. Goodrich - was found and documented including a stencil of his signature. A few other stencilers left signatures on the walls but this was not the rule. Of the numerous stencilers active in the first half of the 19th century, the work of Moses Eaton, Jr. is rare and unusual in that can be confirmed and attributed with a fair degree of certainty by matching the actual stencils to the paintings.

The stencils, which depicted one simple element or figure such as a vase, heart, or tree, were often chosen by the client and then combined by the stenciler into a composite design to fit the room and sometimes the occasion such as to celebrate a wedding. Like wall papers of the time, some stencils used classical motifs such as urns and garlands, while others used botanical or geometric motifs such as flowers, specific trees, border lines, or diamonds. A uniquely American set of motifs from this period in New England used folk symbols, such as hearts or pineapples, in combination with some of these others to create designs.

The ground color was often gray, ochre, or raspberry and the stencils were painted in bright primary colors such as green, red, black, and very occasionally blue. There were different types of stenciling approaches. One technique used stencils only as borders with plain walls. The borders included an upper or main frieze at the top of a wall, a lower smaller frieze at the chair rail or skirt boards and then others around doors and windows and at the corners of rooms. Another approach was to use the stencil border in combination with a mural centerpiece. Moses Eaton, Jr. was known to have worked for a time with muralist and grainer, Rufus Porter (1792-1884) and may have collaborated on houses in southern New Hampshire and Maine⁶. While another approach, such as that practiced more regularly by both Eatons, used the stencil borders in combination with patterns that covered the entire wall often in vertical panels similar to wall paper. The Eaton designs used solid colors, as opposed to shading and sometimes were imperfectly aligned or modified to fit a corner. They typically used stencil combinations to create exuberant full wall patterns, sometimes divided into vertical panels and sometimes not. Often a special grouping of stencils created a centerpiece over a mantel or door.

⁵ Fjelstul, Alice Bancroft, Patricia Brown Schad, & Barabara Marhoefer. *Early American Wall Stencils in Color*. New York: E.P. Dutton, Inc., 1982, chapters one and two.

⁶ Brown, p.54-55.

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Although stenciling was fairly widespread in the early 19th century in New Hampshire and New England, the designs and walls often did not survive intact or uncovered and so the nature of these early interiors were largely unknown until researchers began to collect the extant examples. The Hutchinson House designs were discovered under paper, which is common. As several scholars of early American stenciling have pointed out, the more decorated houses that come to light and be attributed such as the Hutchinson House, the more can be known about the activities of the Eatons and the stenciling tradition in general. According to Brown, although there is now a considerable known body of work produced by folk stencil artists, many extant examples are in deteriorated condition and only a small percentage are attributable⁷. The Hutchinson House designs, which match the Eaton stencil kit designs, are in that rare category of attributed decoration.

Early American stencil and Eaton authority, Suzanne Korn visited the Hutchinson House (aka Sutcliffe home) and has offered the following:

"My professional opinion is that the early American designs and patterns found on the walls of the Sutcliffe home were stenciled by itinerant stenciler, Moses Eaton Jr, sometime between the years 1820 – 1840. This timeframe would correspond to the time when the Hutchinson's lived in the home.

I visited the Sutcliffe home in July 2011. At that time I had the opportunity to view the early stenciled walls in both bed chambers. However, I was not the first researcher to visit this home. Around 1979, early American stenciling researchers Margaret and Edward Fabian visited the home, and documented the stenciling in the 1st bedchamber (stenciling on natural plaster). (At that time the stenciling in the second room, where the stenciling was done on battleship gray walls, had not yet been revealed!) Several years ago, I had the opportunity to study the research done by the Fabians. Their research is housed at the New Hampshire Historical Society's Tuck Library in the Special Collections Department. The Fabian's research provides the most comprehensive body of work done to date on early stenciled walls in New England. Their research is highly respected and valued in the field of early American Decoration. With that being said, the Fabians also attributed the stenciling in the Sutcliffe home to Moses Eaton, Jr.

You might be wondering how researchers are able to identify the walls stenciled by Moses Eaton, Jr. No written records have ever been uncovered linking various stenciled walls to him. However, the "discovery" of his stencil kit in the 1930's has helped us to identify the walls that he most likely stenciled. During the years when Janet Waring was researching her book Early American Stencils on Walls and Furniture, she became friends with the descendants of Eaton Jr.'s daughter, Mary Richardson. Mary and her family still lived in the Harrisville, NH home that her father purchased in 1835. On one of Waring's annual trips to visit the Richardson family, she was presented with the stencil kit as found in the attic of the Harrisville home. The old wooden box that was Eaton's stencil kit, contained 78 stencils (40 complete designs), 8 large

⁷ Brown, p.15.

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worn brushes, and a few blocks of wood with carved designs that were used as fabric stamps. On Waring's passing, the kit was given to SPNEA, now known as Historic New England. The discovery of this kit was instrumental in shedding a bright light on the artist who stenciled so many walls in New England. Various researchers over the years, including Waring, the Fabians, and myself, have been able to exactly match designs found on walls to the designs in the kit.

*My research at the Sutcliffe home, in addition to the research done by the Fabian's, validates that the designs and patterns found on the walls of the Sutcliffe home are the same as those found in Moses Eaton Jr.'s stencil kit. The stenciling in both bed chambers of the Sutcliffe home is what I would call "Quintessential Moses Eaton Jr." Meaning that the designs and patterns, as well as the placement of the designs and patterns, match what we see in hundreds of homes with early American stenciling attributed to Moses Eaton, Jr. It is also interesting to note that Alstead, the location of the Sutcliffe home, is approximately 20 miles from Eaton's childhood home (Hancock) and his subsequent home in Harrisville. This region of New Hampshire, which I will call the Monadnock region, is full of examples of original early stenciled walls attributed to Moses Eaton, Jr. It would appear that he spent a lot of time in his "own backyard" stenciling and beautifying the walls in homes of his New Hampshire neighbors! My research has also shown that many of the patterns and designs found on the walls in the Sutcliffe home were also stenciled by Moses Eaton Jr. in his own home (Harrisville), and in the James Steele Homestead (Antrim), and at the Rising Sun Tavern, the Isaac Cooledge Homestead, and the Withington and Lewan Homes (all in Hillsborough)."*⁸

It should also be noted that the Eatons are credited with stenciling in the nearby Jewett-Kemp-Marlens House in Alstead, listed in the National Register of Historic Places. The patterns in the Hutchinson house in the two upstairs rooms include a room design combining four different stencils that is nearly identical to one of the rooms in the Jewett-Kemp-Marlens House. As Korn notes in her letter, these designs incorporate stencils identical to those in Eaton Jr.'s stencil kit which is in the collection of Historic New England and may include patterns inherited from his father. Stencils used in the Hutchinson House include the "Four Fan Flowers." The stencils are an indication of ownership by a wealthy family such as that of successful merchant Samuel Hutchinson. Hutchinson owned the house from 1813 to his death in 1819 and his family retained the house until 1858. According to Korn, the work was most likely done in the 1820-1840 period and therefore may have coincided with the updating of the house following Samuel Hutchinson's death by one of his children.

History of the Property

The Hutchinson house was very likely built over the period from 1805 to 1809 when house joiner James Fletcher (1778-1850) owned the property and used it as collateral for several loans including a \$2000 mortgage. James' older brother Peter Fletcher (1768-1852) who is identified

⁸ Korn, Suzanne, of Vintage New England Stenciling. Letter written December 11, 2013 to author

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as a carpenter⁹ (although he was known more as a tavern keeper and store keeper¹⁰) may have contributed, as he had built a similar structure for a tavern in East Alstead in 1799¹¹.

There is both physical and record-related evidence that suggest that construction started in about 1805 after Fletcher bought the property, was suspended for a time and then resumed again in about 1809. The physical evidence is in the difference in architectural detail between the north and south sides of the house that is consistent with chronological evolution from c. 1805 Georgian/Federal to early c. 1810 Federal. There was evidence of a minor fire in the northeast front parlor in the walls and a large fragment of an 1803 Newburyport Massachusetts newspaper together with charred fragments of window mullions found under the hearth in the southeast parlor. All of these items suggest that construction may have started in c. 1805 but may have been interrupted by fire and resumed again later. There is land record evidence showing loans, mortgages and the use of the property (though without explicit mention of a structure) as collateral during the 1809-1810 period which supports the idea that construction may have been delayed until additional funds were secured. Economic conditions during the second Jefferson administration could also have been a factor in the long construction period. The first family known to have occupied the house for a long period of time is that of Samuel Hutchinson who purchased the property in 1813 although it is reported in local histories that Daniel Chapman used the structure as a tavern prior to 1813.

The early deeds that have been found between 1805 and 1813 do not provide a conclusive chain of title or confirmation that a building existed on the property by 1813. However, the style of the architectural details in the house strongly suggests that it was built before 1813 when Hutchinson purchased the property. The pre-1813 deeds show that house joiner James Fletcher along with several local businessmen and neighbors traded sub-divided pieces of one large, 11-acre property that includes the Hutchinson House parcel. Fletcher used parts of the property as collateral for two loans, one from his brother in 1809 and a subsequent one for \$2000 from Eber Carpenter which was discharged shortly afterward. Charles Duncan, a trader, Eber Carpenter, a physician who lived in a house next door to the Hutchinson House property, and Daniel Chapman who owned a store on a nearby piece of property all owned parts of the 11-acre parcel at different times. Along with Fletcher, the four men appear to have had various partnership agreements with respect to the development of the 11+ acres of land and buildings in this section of Alstead Center. Because of the two kitchen hearths it is possible that the Hutchinson House was built on speculation as a duplex or as a tavern.

Samuel Hutchinson (1779 – 1819) was a successful merchant and the adopted son and eventual partner of Major General Amos Shepard. Shepard was a notable figure in New Hampshire

⁹ Fletcher, Edward H., *An Account of the Descendants of Robert Fletcher of Concord Massachusetts*, printed for the author, A. Mudge and sons, Boston, 1871, pp. 24-25.

¹⁰ Frink, Helen H., *Alstead Through the Years 1763-1990*, Alstead Historical Society, 1992, p. 50.

¹¹ *Ibid*, p. 50

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history as Major General of the militia and president of the New Hampshire State Senate for an extended period. A more comprehensive account of both Hutchison and Shepard may be found in Silas Ketchum's articles in the "Granite Monthly"¹². Hutchinson moved to Alstead from Pomfret when he was 15 in 1794 to be apprenticed to Shepard, his uncle, who adopted him. Upon turning 18 in 1797, he became Shepard's business partner in their store under the name of Hutchinson and Shepard. Shepard died in 1812 leaving his estate divided among his four nephews including Hutchinson who was executor. It was shortly after this that he bought the Hutchinson House property. He also opened stores with other partners in Newport and Croyden. Based on the stencil artwork in the Hutchinson House attributed to Moses Eaton Jr, it is likely that Hutchinson or his heirs had the second floor walls stenciled.

After Hutchinson's death in 1819, the property remained with his heirs until 1858 when it was sold to Oliver S. Webster¹³. In 1859 Webster sold the property which with an added 12 acres to Eli and James E. Wilson¹⁴ with the proviso for life tenancy for Widow Irene Webster, daughter of Amos Shepard's Brother Oliver, for the south half of the house. The Wilsons sold the property to Oliver S. Shepard in 1862¹⁵, continuing the life tenancy of Irene Webster. Oliver Shepard's heirs sold the property to George E. Hills in 1878¹⁶, and Hills then sold to Allerton D. Hitch in 1892¹⁷.

Allerton Delano Hitch, son of Henry Forster Hitch and Elisabeth Delano Hitch acted on his parent's behalf in the purchase of the Hutchinson house, and in addition purchased a significant amount of other Alstead real estate. The Hitches renovated the Hutchinson House in 1892 and added a number of Colonial Revival features such as a widow's walk and classical front entry porch. Henry Forster Hitch (1835-1913) was involved in trade between the United States and Pernambuco Brazil for many years as partner in Henry Forster and Co. and H. H. Swift and Co. For a time he was acting American Consul in Pernambuco¹⁸. He was a prominent resident of South Orange NJ and chose Alstead for his retirement. Henry did not actually own the Alstead properties as Allerton transferred it to his mother Elisabeth in 1905¹⁹, and she to her unmarried

¹² "Rev. Silas Ketchum, Major Samuel Hutchinson," Granite Monthly, v. 2, 1879, pp. 364-367, and "Major General Amos Shepard," pp. 299-301.

¹³ Cheshire County New Hampshire Registry of Deeds, v. 196, p. 3.

¹⁴ Ibid, v. 196, pp. 5-8.

¹⁵ Ibid, v. 202, pp. 329-330 and v. 205, p. 210.

¹⁶ Ibid, v. 259, p. 418.

¹⁷ Ibid, v. 302, pp. 254-256.

¹⁸ "Daisy Hitch Davies", Unpublished Manuscript, c.1930,

¹⁹ Cheshire County New Hampshire Registry of Deeds, v. 340, p. 290.

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daughter Sylvia in 1910²⁰. Elisabeth Delano Hitch (1838-1916) was second cousin to Sara Delano Roosevelt, and there is a tradition that Eleanor Roosevelt and several of her children visited “Aunt Sylvie” on occasion.

The Hitches attracted other affluent families to Alstead Center for a summer escape from the heat of New York City and New Jersey. A number of early houses no longer suitable to the diminished economy of the Center became summer residences. A glimpse into this bucolic way of leisure and its social scene can be found in Theodora Van Wagenen Ward’s “Real and Other People”²¹. The summer use of Alstead Center that started around 1900 persisted into the 1950’s, with a reinforcing group from Long Island, New York who had served together in the Medical Corps in World War I coming to Alstead Center in the 1920’s. The 1892 Hutchinson House renovation was typical of work done to many of the deteriorated historic buildings in the village in the second wave of real estate activity in the 1890-1910 period.

Sylvia Hitch sold the property to Austin and Virginia Strout in 1962²², who in turn sold it to the current owners Samuel and Peggy O. Sutcliffe in 1995²³. By 1995, the 1892 front porch and widow’s walk had been removed. The Sutcliffes worked to rehabilitate deteriorated elements of the house and to restore its original features. As they uncovered features that had been long covered over – such as paneling under sheet rock or wall stenciling under wallpaper, they photographed and documented the process carefully. They used the physical clues they found to guide their restoration of damaged features such as the front door which had been altered with glazing and moved to a rear doorway. The historic photographs from 1892 showed the altered door as the front entry and when the dimensions and hinge evidence matched, they knew they had found the front door. The glazing panel was removed and the remnant mortises and tenons from the original upper paneling was used as a guide to restore the door. Their conscientious, research-based and sophisticated approach to rehabilitation left the Hutchinson House a good example of the Federal style and its unique application and influences in this rural western New Hampshire village.

²⁰ Ibid, v. 357, p. 261.

²¹ “Teodora Van Wagenen Ward, Real and Other People”, Lino Stats og Tryll, Oslo, Norway, 1978.

²² Cheshire Count New Hampshire Registry of Deeds, v.691, p. 429.

²³ Ibid, v. 1524, p. 873.

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"Daisy Hitch Davies", Unpublished Manuscript, c.1930.

Fjelstul, Alice Bancroft, Patricia Brown Schad, & Barabara Marhoefer. *Early American Wall Stencils in Color*. New York: E.P. Dutton, Inc., 1982.

Korn, Suzanne. Unpublished letter and emails to L. Papazian about the stencils of the Hutchinson House dated Dec. 11 & Dec. 15, 2013

"Rev. Silas Ketchum, Major Samuel Hutchinson." *Granite Monthly*, v. 2, 1879, pp. 364-367, and "Major General Amos Shepard."

"Theodora Van Wagenen Ward, Real and Other People", *Lino Stats og Tryll*, Oslo, Norway, 1978.

Tolles, Bryant F. and Carolyn K. Tolles. *New Hampshire Architecture: An Illustrated Guide*. Lebanon, NH: University Press of New England, 1979.

Previous documentation on file (NPS):

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

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Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 1.92 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|-------------------------------|-----------------------------|
| 1. Latitude: 43,124013 | Longitude: 72.327719 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|------------------|-------------------|
| 1. Zone: 18 | Easting: 0717352 | Northing: 4777828 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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Verbal Boundary Description (Describe the boundaries of the property.)

The 1.92-acre property is known as parcel # 17 on tax map #28 in the Town of Alstead. It is bounded on the east by Alstead Center Road, on the north by the property of Steven Hill, on the west by property of Sarah Webb, and on the south by the property of Steven Moody.

Exact boundary is as follows: Beginning at the southeast corner of the lot, marked by a concrete monument standing on the west side of the main road known as Alstead Center Road/Rt. 12A, this point being also the northeast corner of land of Frances Mason (now Steven Moody); thence north 80° west three hundred ninety-two (392) feet along land of the said Mason to a concrete monument at a north-south wall; thence northerly along the wall and land of one Van Bibber (now Sarah Webb) twenty-one (21) feet to a wall corner; thence westerly along the wall and land of the said Van Bibber twenty-one (21) feet to a wall corner; thence north 8° east one hundred seventy-three (173) feet along the wall and land of said Van Bibber to a wall corner; thence south 81° east four hundred thirty-eight (438) feet along the wall and land of Eleanor Bontecou (now Steven Hill) to the east end of the wall at the road; thence southerly along the west side of the road two hundred two (202) feet to the point of beginning. (Reference: Book 1524 Page 873)

Boundary Justification (Explain why the boundaries were selected.)

The house is located on the northern part of an eleven acre parcel in the southeast corner of Range 5, Lot 6 of the first division of land in Alstead. The original parcel was divided into three parts around 1808, with the center portion providing the dwelling of physician Eber Carpenter, while the southern part was sold to Chapman and Wyman for a store. Thus the division was consistent with the village environment of Alstead Center. The current parcel of nearly two acres was the northern portion of the divided eleven acre parcel noted above. It has been the same since 1813 (except for the addition of a 20' strip on the south boundary in 1908) and throughout most of the period of significance. (1808-1840)

11. Form Prepared By

name/title: Samuel & Peggy O. Sutcliffe
organization: _____
street & number: 400 Alstead Center Road
city or town: Alstead state: NH zip code: 03602
e-mail samuelsutcliffe@comcast.net
telephone (603) 835-7943

name/title: Lyssa Papazian, Historic Preservation Consultant
organization: _____
street & number: 13 Dusty Ridge Road
city or town: Putney state: VT zip code: 05346
e-mail papazian@gaw.com
telephone: (802) 387-2878
date: June 30, 2014

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
See floor plans
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	Hutchinson House
City or Vicinity:	Alstead
County:	Cheshire County
State:	NH
Photographer:	Lyssa Papazian (unless otherwise noted)
Date Photographed:	3/20/13 (unless otherwise noted)
Location of Original Digital Files:	Lyssa Papazian, Historic Preservation Consultant 13 Dusty Ridge Road, Putney, VT 05346
Number of Photographs:	17

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo #1
Alstead Center Road, view looking north with Hutchinson House on left and Joshua Shepard House on right

Hutchinson House
Name of Property

Cheshire Co, NH
County and State

Photo #2

Alstead Center Road, view looking southwest with Hutchinson House on right

Photo #3

Hutchinson House front (east) façade and partial north elevation, view looking southwest.
[Photograph taken 8/29/12 by Samuel Sutcliffe]

Photo #4

Hutchinson House front (east) façade and south elevation with carriage barn at rear, view looking northwest

Photo #5

Hutchinson House south and partial west elevations, view looking north

Photo #6

Carriage barn front (east) façade and north elevation, view looking west [Photograph taken 5/01/13]

Photo #7

Hutchinson House front (east) façade detail of front door [Photograph taken 8/29/12 by Samuel Sutcliffe]

Photo #8

Entry hall, view looking west

Photo #9

Entry hall, view looking east

Photo #10

Entry hall, detail of stair and newel

Photo #11

First floor front south parlor with paneled wall, view looking southwest

Photo #12

First floor front north parlor, detail of built-in shutter

Photo #13

First floor rear south chamber with cooking hearth and paneled wall, view looking northeast

Photo #14

First floor rear south chamber, detail of bake oven door

Hutchinson House
Name of Property

Cheshire Co, NH
County and State

Photo #15

First floor rear north chamber with cooking hearth, looking southeast

Photo #16

Second floor north rear chamber with wall stenciling, view looking northeast

Photo #17

Second floor north front chamber with wall stenciling, view looking northwest

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Hutchinson House
Name of Property

Cheshire Co, NH
County and State

Continuation Sheet (See Section 7)

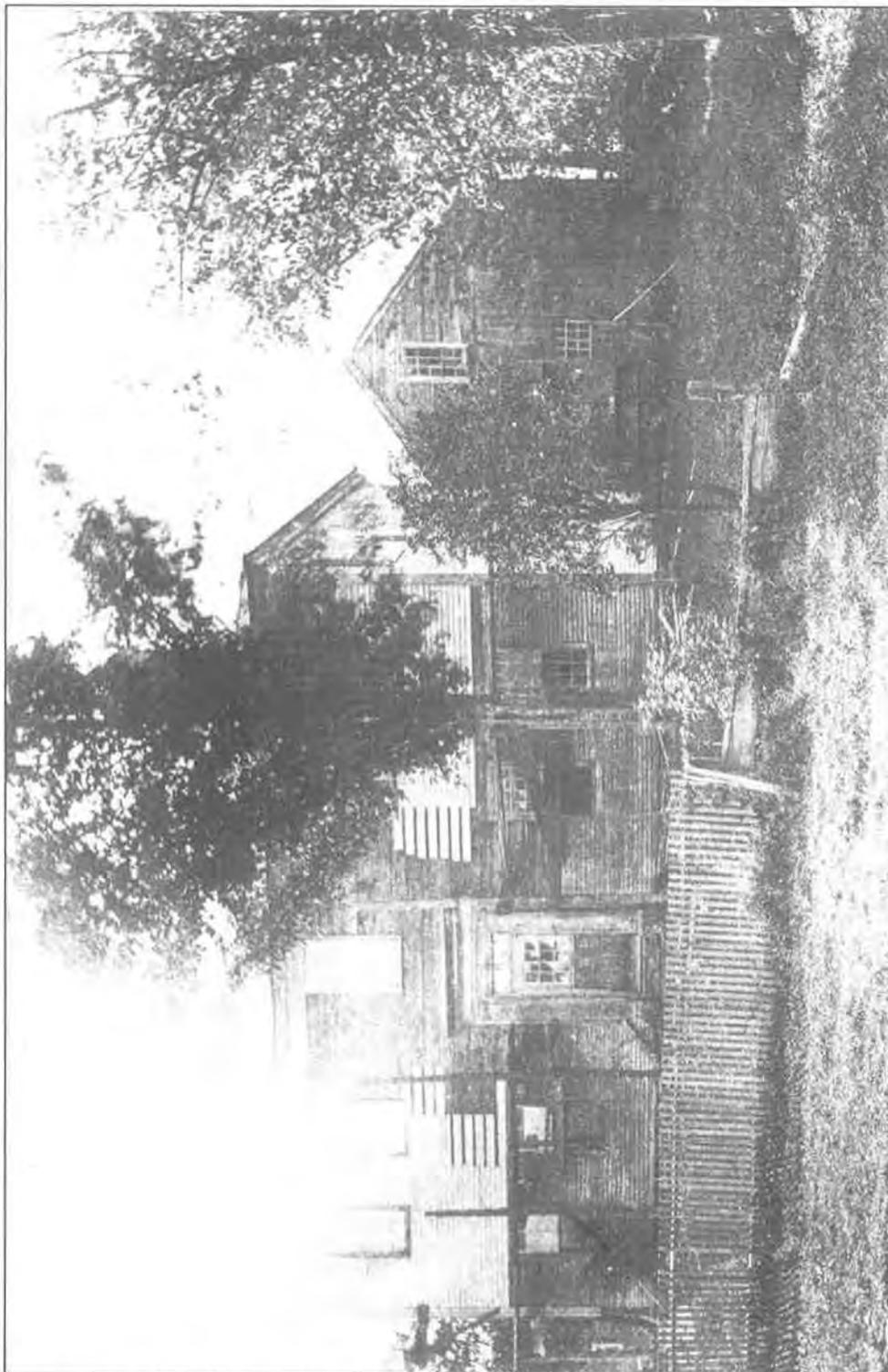


Figure 1. 1892 Historic photograph taken during house renovation, view looking west [courtesy Samuel & Peggy O. Sutcliffe]

Hutchinson House
Name of Property

Cheshire Co, NH
County and State

Continuation Sheet (See Section 7)



Figure 2. 1892 Historic photograph taken during house renovation, view looking northwest [courtesy Samuel & Peggy O. Sutcliffe]

Hutchinson House
Name of Property

Cheshire Co, NH
County and State

Continuation Sheet (See Section 7)

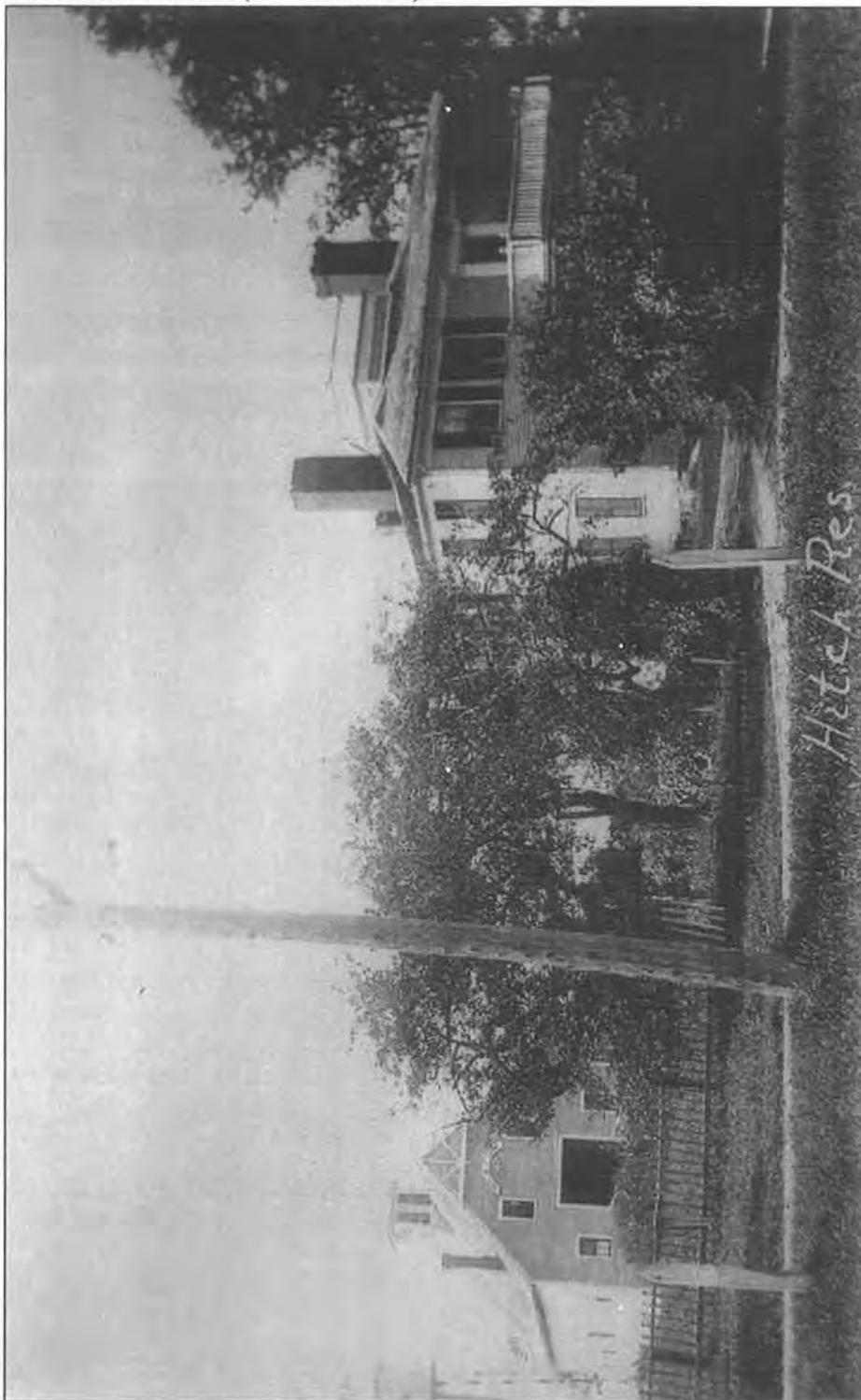


Figure 3. c. 1900 Historic photograph taken after house renovation, view looking northwest [courtesy Samuel & Peggy O. Sutcliffe]

Hutchinson House
Name of Property

Cheshire Co, NH
County and State

Continuation Sheet (See Section 7)

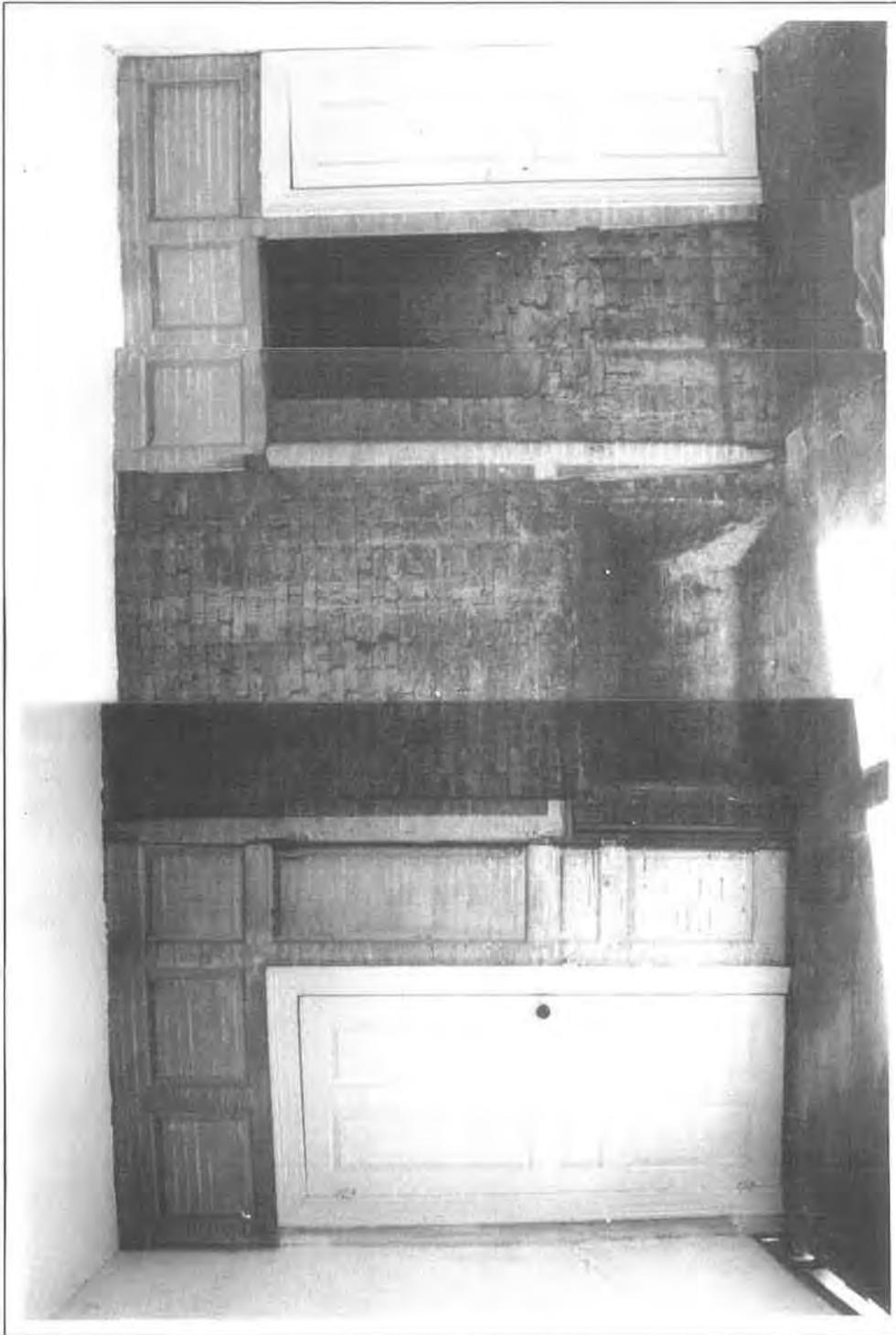


Figure 4. c. 1995 photograph of south front parlor taken after present owners removed lath and plaster. Evidence remaining in the paneling was used to recreate the missing pieces. [courtesy Samuel & Peggy O. Sutcliffe]

Hutchinson House
Name of Property

Cheshire Co, NH
County and State

Continuation Sheet (See Section 8)



Figure 5. c. 1800 Fletcher Tavern in East Alstead



Figure 6. Chandler House

Hutchinson House
Name of Property

Cheshire Co, NH
County and State

Continuation Sheet (See Section 8)



Figure 7. Second Parsonage in East Alstead

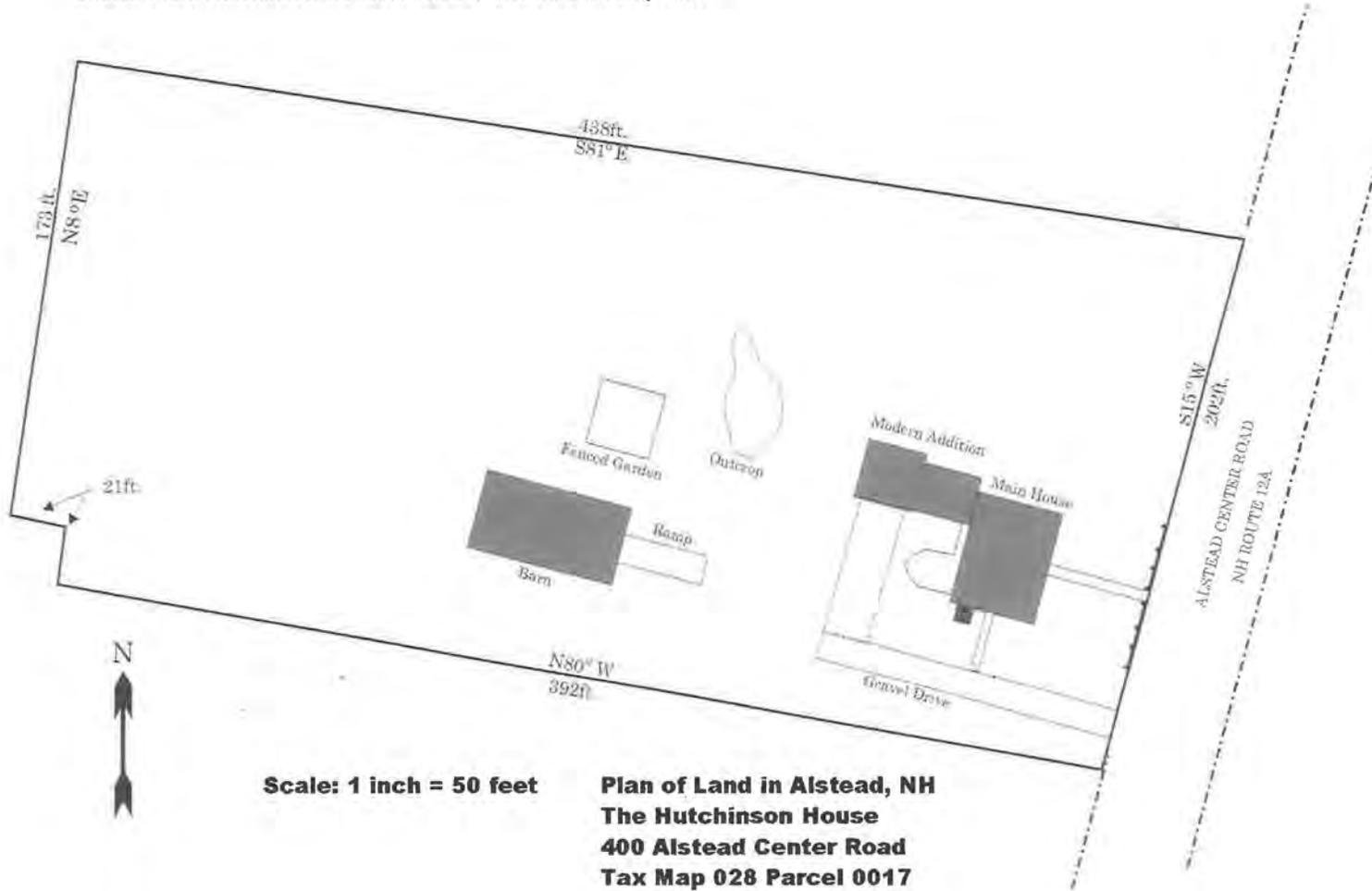


Figure 8. Late 18th century Joshua Shepard House, originally center chimney, across street from Hutchinson House

Hutchinson House
Name of Property

Cheshire Co, NH
County and State

Sketch Plan: Hutchinson House, Alstead, Cheshire County, NH

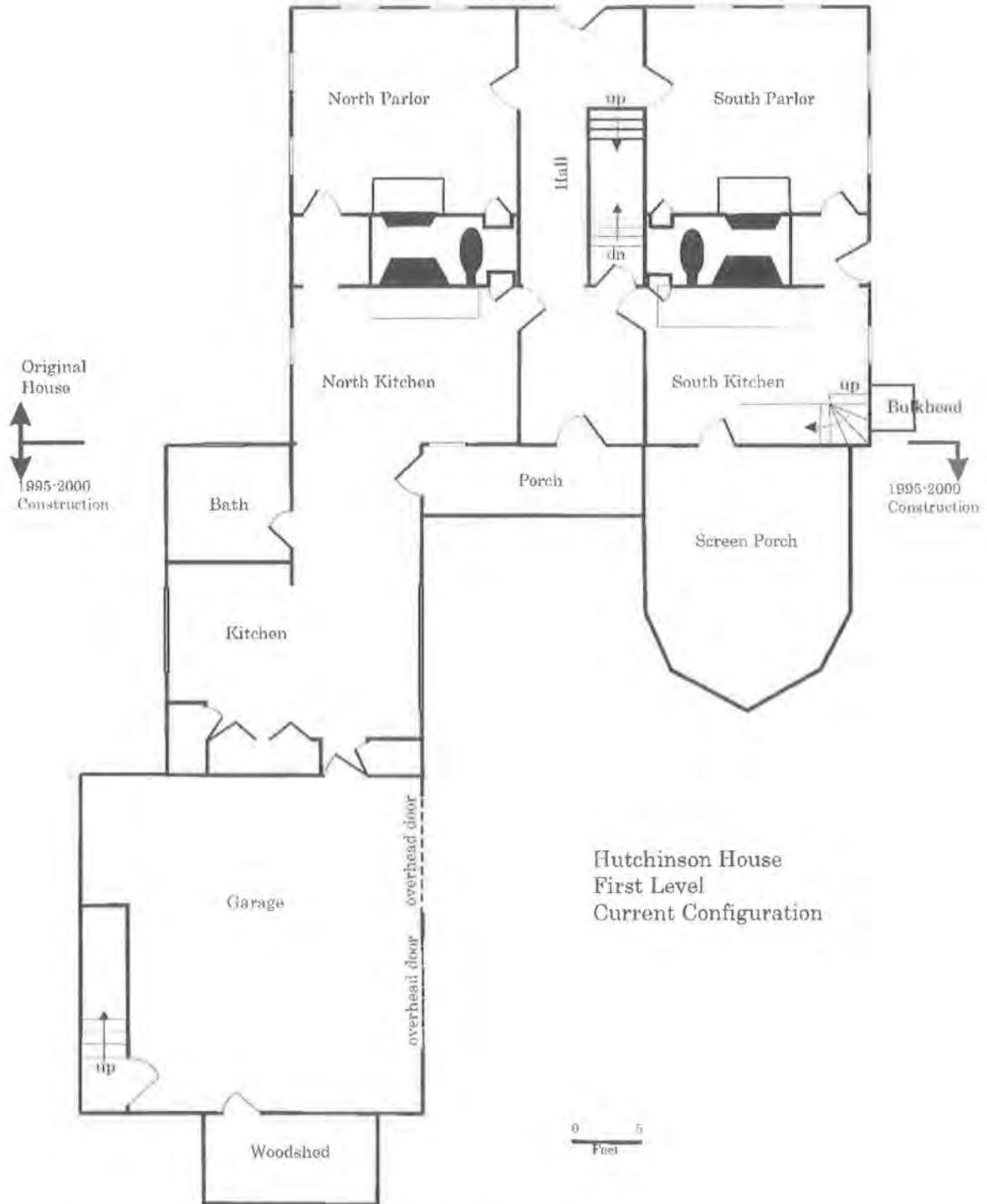


Scale: 1 inch = 50 feet

Plan of Land in Alstead, NH
The Hutchinson House
400 Alstead Center Road
Tax Map 028 Parcel 0017

Hutchinson House
Name of Property

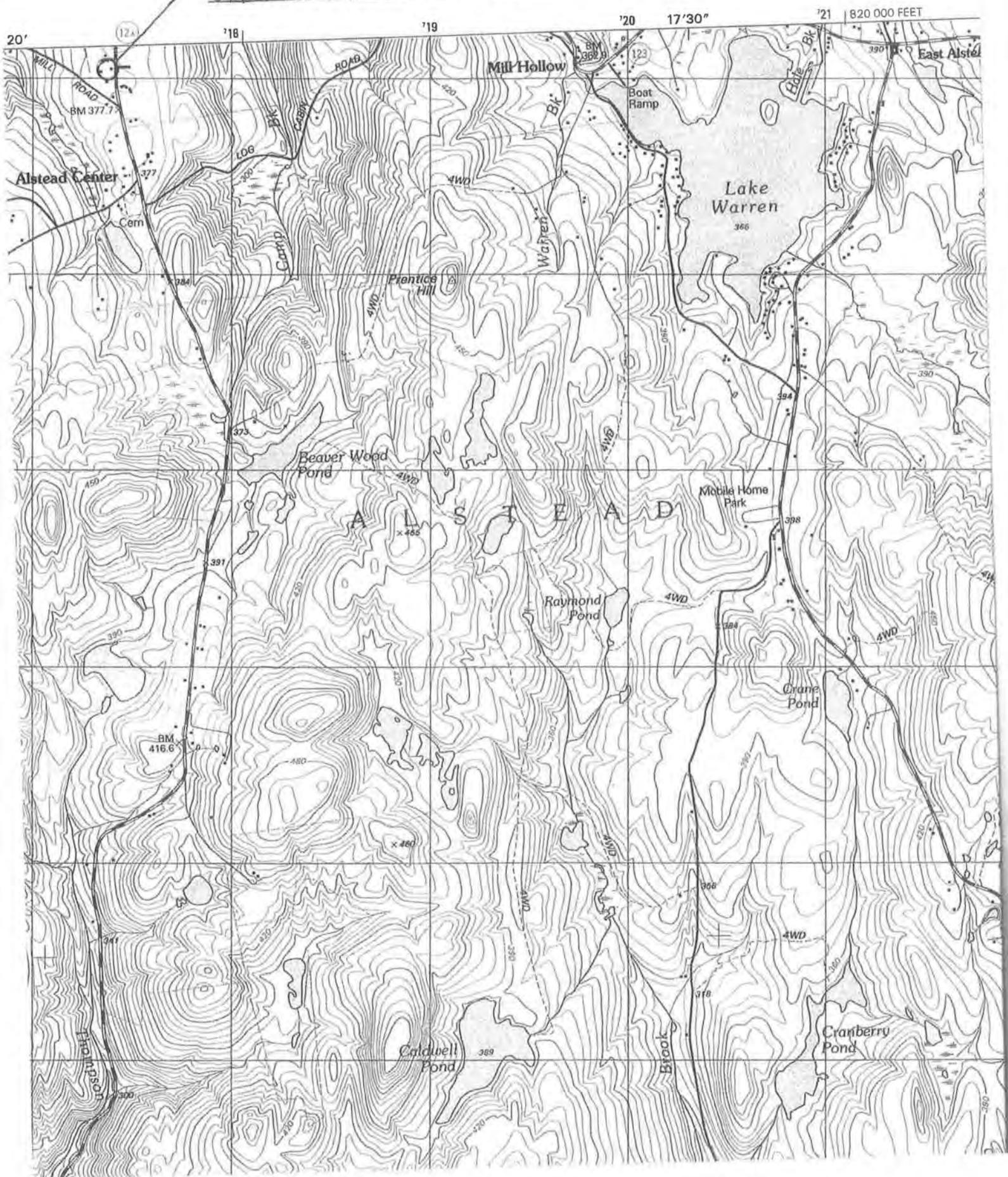
Cheshire Co, NH
County and State



First Floor Plan; Hutchinson House, Alstead, Cheshire County, NH

HUTCHISON HOUSE
ALSTEAD, CHESHIRE CO., NH
UTM: 18 0717352 4777828

QUADRANGLE: GILSUM, NH
SCALE = 1:24 000





Photograph 1 of 17: NH_Cheshire County_Hutchinson House_0001



Photograph 2 of 17: NH_Cheshire County_Hutchinson House_0002



Photograph 3 of 17: NH_Cheshire County_Hutchinson House_0003



Photograph 4 of 17: NH_Cheshire County_Hutchinson House_0004



Photograph 5 of 17: NH_Cheshire County_Hutchinson House_0005



Photograph 6 of 17: NH_Cheshire County_Hutchinson House_0006



Photograph 7 of 17: NH_Cheshire County_Hutchinson House_0007



Photograph 8 of 17: NH_Cheshire County_Hutchinson House_0008



Photograph 9 of 17: NH_Cheshire County_Hutchinson House_0009



Photograph 10 of 17: NH_Cheshire County_Hutchinson House_0010



Photograph 11 of 17: NH_Cheshire County_Hutchinson House_0011



Photograph 12 of 17: NH_Cheshire County_Hutchinson House_0012



Photograph 13 of 17: NH_Cheshire County_Hutchinson House_0013



Photograph 14 of 17: NH_Cheshire County_Hutchinson House_0014



Photograph 15 of 17: NH_Cheshire County_Hutchinson House_0015



Photograph 16 of 17: NH_Cheshire County_Hutchinson House_0016



Photograph 17 of 17: NH_Cheshire County_Hutchinson House_0017

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Hutchinson House
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEW HAMPSHIRE, Cheshire

DATE RECEIVED: 12/19/14 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 2/03/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14001240

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 2.2.15 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.