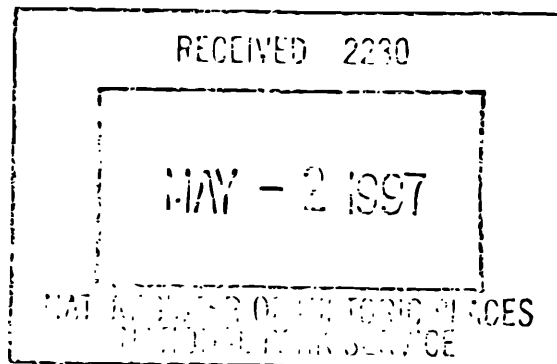


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United States Department of the Interior
National Park Service



National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Jewett-Kemp-Marlens House

other names/site number NA

2. Location

street & number North Rd., 2 mi. n. of jct. Rte. 123 not for publication

city or town Alstead vicinity

state New Hampshire code NH county Cheshire code 005 zip code 03602

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Nancy A. Miller SHPO 4/24/97
Signature of certifying official/Title Date

NEW HAMPSHIRE
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

Edson H. Beall Signature of the Keeper 5/30/97 Date of Action

Jewett-Kemp-Marlens House
Name of Property

Cheshire County, NH
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

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

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Colonial

Other: Full New England Cape

Materials
(Enter categories from instructions)

foundation STONE: granite

walls WOOD: weatherboard

roof ASPHALT

other BRICK (chimney)

Narrative Description

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

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.)

Property is:

- 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 of age or achieved significance within the past 50 years.

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

ART

Period of Significance

c. 1803

Significant Dates

c. 1803

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

N/A

Primary location of additional data:

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

Name of repository:

Files: Steve Marlens, Preservat. Consultant

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 1Jewett-Kemp-Mariens House
Cheshire County, New Hampshire**Description**

The Jewett-Kemp-Mariens House, a south-facing low-posted cape built between 1798 and 1803 in East Alstead, New Hampshire, was found in neglected condition in 1991, and underwent thorough stabilization in 1991-6 to protect and conserve its two parlors of Moses Eaton artwork and their architectural context. It is nearly 40 feet long and 29 feet deep, representing the fully developed 18th-century New England cape form, with a forward-of-the-ridge center chimney typical of southwestern New Hampshire. Its kitchen wing, added ca. 1830, is 25 feet long and 18 feet deep and is set back slightly from the main house facade. The cape's foundation is quarried granite block, the wing sits on dry-laid fieldstone. The walls are clapboarded, and both roofs are asphalt shingle. The nominated property consists of the house on less than one acre; however, the house is located centrally on a larger 500-acre parcel that comprises the original 100-acre "sidehill" farm as well as accumulated contiguous lands. It sits at one of the highest elevations in the area, with dramatic views northwest into the Green Mountains and northeast into the White Mountains. The parcel is roughly bisected north-south by unpaved North Road, which was once the highway from Keene to Acworth but now ends on the property, making the location feel very protected. Also on the parcel are a 20th-century pole barn across the road, and in the distance uphill of the house, a small wood-shingled post-and-beam cottage (1993) designed to harmonize with the old house and setting. A reconstructed well house is located just below the cape. No other structures are visible, save for the steeple of the Acworth Church eight miles north. Flanking the house on the west are 35 acres of open, sloping field delineated by stone walls and apple-studded hedgerows; the balance of the property is forested and of widely varying topography, including panoramic granite overlooks with old-growth hemlock and a fern-studded ravine with a series of 30-foot waterfalls. In all, it is a house whose aesthetics and "feel" remain largely true to the period of construction, and whose spectacular setting, immediate and distant, survives remarkably intact. Although such a setting provides a rare unspoiled context, the house is nationally significant for its well-preserved original interior art.

In plan, the house has been restored to its footprint of 1830 when the wing was added. Removed in the 1990s restoration were three crumbling add-ons: a

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**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 2

Jewett-Kemp-Mariens House
Cheshire County, NH

Description (continued)

16-foot east wing (1978, pole foundation), a hooded front porch (ca. 1880), and a west-wing porch (1978).

In elevation, the granite block foundation, in segments roughly 6 feet long and 18 inches high, and the fieldstone under the wing, are original. The five-bay cape is nearly symmetrical, with two 12/12 windows either side of a sidelighted, raised-panel front door. The arrangement of windows on the rear (north) side is somewhat irregular, but the east gable has two windows down, one up in typical fashion, as did the east gable before the wing was added. The 12/12s are reproductions, replacing ca. 1860 2/2s (samples preserved, stored), which replaced originals of nearly the same overall dimensions, but which sat a few inches higher in the wall. The wing's windows have the same history, and were restored with 8/8s. Cedar clapboards were installed in 1995, replacing a pine set dating to ca. 1880, which replaced the originals (samples found, stored). The raised-panel front door comes from a similar cape in Alstead Center (the door had been discarded); it replaces a four-recessed-panel ca.-1860 door (stored). The sidelights also date to 1860. Of the two dormers in each pitch of the cape roof, three date to 1983, the fourth to the 1930s. The chimney, 42 inches square, was constructed in 1996 to the dimensions of the original that was dismantled in 1860.

The cape's interior floor plan is typical: in front, one parlor either side of the front entry, in the rear, a center kitchen flanked by two service rooms, and above, a loft reached by stairs at one end of the kitchen. The loft, originally unfinished, was subdivided into two small bedrooms in 1960; these were removed and the area re-divided into two larger bedrooms in 1996.

In 1860, when the original chimney was removed, its kitchen beehive oven was rebuilt as a freestanding structure with its opening in the west parlor nearer the new kitchen wing. This is culturally important because it shows how dwellers were slow to abandon the bake oven even as they turned to stoves as a heat source. (This is a rare feature, but I have seen a few similar late freestanding examples.) The present center chimney was built in 1996 on the original fieldstone chimney base. The parlors and kitchen each have a fireplace, as they did originally; two more fireplaces were added in the

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Jewett-Kemp-Marlens House
Cheshire County, NH

Description (continued)

upstairs bedrooms. The kitchen fireplace and paneling were restored to their original appearance. The first course of jamb and back bricks survived intact in the hearth floor to yield the necessary information; in addition, a stile from the original paneling used elsewhere in the 1860 renovation as a shim, provided information necessary to determine fireplace height and panel dimensions. The hard bricks used in the restoration fireboxes are original to the house; they were borrowed from the 1860 bake oven chimney, which, in turn, most likely borrowed from the original fireboxes.

Most of the floors are original, with the largest boards 24 inches wide. A rare and important original floor feature is a wood dumbwaiter 5 1/2 feet tall and roughly 13 inches square with adjustable shelves. Its top sits flush with the kitchen floor until drawn up using a forged ring in its top. It emerges two feet from the hearth, making a convenient delivery system for food stored in the cellar. Another notable sub-floor feature is the rock-lined wall directly beneath the 1860 kitchen.

A number of original doors with original hardware survive; these have four raised panels and quarter-round beads on rails and stiles. The outside walls of the rear file of rooms were sheathed horizontally (lapped, no bead); room partitions were vertically sheathed. Interior woodwork in the west service room and kitchen was red, which survives on the outside walls; it has been reproduced on restored dividing walls and paneling. The original woodwork in the east service room and stairwell remains unpainted to this day.

In the parlors, the walls and one of the ceilings are plastered. In the west parlor the original baseboards and corner post boxes are still unpainted; in the east parlor, the original baseboards are painted brown, and a stripe of the same height carries across the bottoms of the otherwise unpainted corner post boxes. All indications are that the plaster walls are coterminous with the construction of the house--somewhere between 1798 and 1803--and also that the decorative treatment of these walls, the most significant feature of the house, is their first treatment. While it is conceivable the walls were left bare for some time before ground colors and stenciling were applied, this is the less likely scenario.

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Jewett-Kemp-Marlens House
Cheshire County, NH

Description (continued)

The excellent state of preservation of these stencils stems from a very unusual circumstance: they were sealed within a second set of walls for some 140 years, shielding them from mechanical and chemical degradation. The house's high northern exposure, while giving spectacular prospects, led to a fight against the wind, and during the ca. 1860 renovation, exterior walls were doubled as a wind barrier. On the interior, studs were nailed against the original walls, wooden lath tacked across the new studs, and a second layer of plaster applied four inches in front of the first. One interior stenciled wall in the east parlor received a similar treatment, only here the lath was nailed directly into the stenciled plaster since insulating value was not a factor, and new plaster applied over it. Despite nail holes and some "plaster burn," this wall is also very well-preserved.

The "entombment" of original art was not without a price. Banging during installation of the 1860 walls knocked some sections of plaster loose; other sections that had loosened prior to the 1860 renovation were torn off and their areas sealed against the wind with new plain white plaster. Further injury came in the 20th century. A door-sized hole was punched through the rear (north) stenciled interior wall of the east parlor to allow direct parlor-service room access; a second hole of similar size was opened in the east (gable) wall of the same room to allow access to the 1978 wing addition. And in the west parlor, a hole was torn through the west wall at its lower south corner to allow passage of a woodstove flue in the early 1980s.

These areas have been restored following archaeological principles. No original material was removed, altered, or "restored," and no attempt was made to fool the historian. The goal was to make restored patches discernable to the trained eye while conveying the overall aesthetic impact of the room without gaps and distractions. In the restoration, wood lath was applied where it was missing, and modern Structolite plaster troweled on until flush with the surrounding old work (which is relatively thin--about 3/8 inch). With one exception (the gray), paints were formulated from early-type pigments and binder, in this case, rabbit hide glue. Ground colors, yellow in the west parlor, gray in the east, were applied with a 7-inch natural-bristle brush

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Jewett-Kemp-Mariens House
Cheshire County, NH

Description (continued)

similar to those used by early stencilers. New stencil plates were made by tracing original stencils onto mylar, which was then cut with a surgical knife. The figures were applied with a round stencil brush of the old type. It should be noted that restored areas comprise less than 10 percent of the original walls and do not significantly detract from the aesthetic impact or historical value of the feature.

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Jewett-Kemp-Marlens House
Cheshire County, New Hampshire

Statement of Significance

The Jewett-Kemp-Marlens House is eligible for the National Register under Criterion C for art. Its well-preserved Moses Eaton wall stencils are the work of a recognized master and are rare survivors of a popular art form from the turn of the 19th century. The murals retain integrity of location, design, setting, materials, workmanship, feeling, and association for their date of execution, c. 1803.

The surface decorations left by itinerant stenciler Moses Eaton in the Jewett-Kemp-Marlens House, including ground colors on walls and ceilings, freehand serpentine motifs on vertical portions of door surrounds, and "all-over" stencils on plaster walls, in their vividness and scope, are among the best surviving examples of such work. To rank them more definitively is impossible without a comprehensive contemporary inventory and analysis of the dozens of widely scattered examples; the lack of such long-overdue analysis gives the JKM House stencils even greater importance because of the information they provide on original carriers, pigments, binders, brush techniques, methods of application, etc. This stems from unique circumstances, as far as is known. Five entire stenciled walls were sealed within a second set of walls ca. 1860, roughly half a century after they were painted, protecting them for nearly 140 years against the abrasion, oxidation, smoke-staining, ultraviolet degradation, overpainting, papering, and early "restoration" re-painting experienced variously by other survivals. There are rare instances cited by Waring (1937) and Fabian (1978), the two researchers who have done the most work in this field, where stencils were left untouched. But in all but a handful of these (as of 1978; some are probably gone now), exposure had taken its toll. Additionally, I know of no other example in the literature or from site visits where walls and ceiling are painted the same ground colors. The sun-yellow walls and ceiling of one JKM parlor, and the gray walls and ceiling of the other, must have made quite an impression on early visitors; similarly, they will make a strong impression on contemporary students of decorative art who otherwise might be skeptical that such powerful, vivid colors and shapes were used so liberally at such an early date.

Interior Art: Most likely the house was built by Nathan Adams (1800) or Aquila Jewett (1803); either way, it was there by 1806. While it cannot be proven the stenciling was done at construction, evidence points to it. This is important

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Jewett-Kemp-Marlens House
Cheshire County, New Hampshire

Statement of Significance (continued)

because most extant Eaton stenciling has been attributed to Moses, Jr. (1796-1886), who would have been only seven in 1803. Janet Waring, in Early American Stencils on Walls and Furniture, says, "Family tradition has it that Moses Eaton, Sr. (1753-1833), also used these stencils, so the walls (of Moses, Sr.'s, house) may have been the work of the older man" (p. 58). Eaton, Sr., moved from Needham, Massachusetts, to Hancock, New Hampshire, in 1793, and according to Waring, may have been practicing stenciling even before the move. Unless for some reason the parlors of the JKM House were left with bare white plaster for some time after construction, this is another example of the work of Moses, Sr.

The Eatons are America's best-known early wall stencilers not only because they were the most prolific, with work in southern and central Maine, throughout New Hampshire, and in eastern Vermont, but also because Waring discovered, preserved, and wrote about many documents and artifacts pertaining to them. This includes their stencil kit, recovered from the attic of Moses, Jr.'s, Dublin farmhouse. According to Waring, "much of my knowledge of stencilled walls has come through the possession of the old work kit of this artisan....The stencils themselves, with paint caked upon them, give the reds and greens which Eaton used" (p. 26).

The kit, which now resides at the Society for the Protection of New England Antiquities, allows matching of original stencil plates to work in the field, constituting a "signature" where otherwise there would be none for this unsigned itinerant work. Stencil plates for every one of 14 different figures in the two JKM House parlors--most of which were two-colored, requiring two separate plates--are found in Eaton's kit. Waring has photographed some of these. Eleven that appear in the JKM House are shown in Fig. 58, and four in Fig. 59; another, the most prominent in the yellow parlor, is seen standing in the kit in Fig. 18. That photo shows three flowers on a plant, each with serrations for petals. The size, number, and gaps between the teeth of these flower heads vary distinctively, and appear to match precisely those on the JKM House walls.

According to Waring, Eaton's kit contained eight brushes and 78 stencils, making 40 complete designs. This is not a great number, considering 14 designs

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Jewett-Kemp-Marlens House
Cheshire County, New Hampshire

Statement of Significance (continued)

are found in the JKM House alone. The Eatons' distinctive, delightful work thus becomes very familiar to the viewer after seeing only a few installations, and this may be one reason the Eatons were so popular in their time. The Freese House in Deerfield, NH (Waring Fig. 58), some 50 miles from JKM, contains the oak leaf and thistle patterns, the willow and flower basket, and the apple border, all of which are seen in JKM's yellow parlor; the borders of diamonds and leaves are found in the gray parlor. There is great variability in Eaton's selection and arrangement of his 40 patterns, as can be seen at the Cooledge House (Waring Fig. 52) in East Washington, NH, approximately 20 miles northeast of Alstead (stencils 'restored'), and the Alcock House (Waring Fig. 60) in Hancock, NH, some 30 miles southeast of Alstead (original, but in fairly good condition in 1937). There are certain consistencies, however. The flower basket and/or willow tree, for example, were almost always used in centered, prominent places, such as between windows or above fireplaces, usually one or a pair to a room. The JKM House is a case-in-point.

Waring was the first to collect significant information on the Eatons, and fully 50 years later, the seven pages of her book devoted to them remain the best source of information. While she captured some examples photographically and preserved artifacts and documents that are now invaluable, her work lacks the deep systematic analysis modern research would bring. Margaret Fabian was a dedicated recorder of stenciling who took hundreds of fine photographs and notes, but she focused more on capturing information than on interpreting it. In short, America's most prominent and prolific stencilers still beg to be studied in depth, and the JKM House will likely prove valuable to such a study. Here are some of its present or potential contributions:

*Because the wall patterns remain so crisp, by placing stencils from Eaton's kit against the JKM house walls, which has not yet been done, it could be determined whether these are the very same plates that were used ca. 1803. If so, it explodes the conventional wisdom that says early plates, made from heavy paper, had to be recut frequently due to wear. This would be particularly true over the combined 50-plus-year careers of the Eatons. Comparison by eye from Waring's photographs suggests there is a direct match between plate and wall, but this must be tested.

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Continuation Sheet**

Section number 8 Page 9

Jewett-Kemp-Marlens House
Cheshire County, New Hampshire

Statement of Significance (continued)

*The JKM parlors prove that at least sometimes the Eatons painted ceilings as part of their installations, multiplying the impact of a room with an already-powerful decorative treatment. As far as I know, no one else has ever reported this. Neither stencil reproducer Polly Forcier (who recently used the JKM stencils to refine the historic reproductions she sells nationally) nor SPNEA architectural conservator/color expert Brian Powell know of any other examples. Scholars should be eager to scrape-test other surviving but overpainted ceilings in Eaton rooms to see whether this was common. Such information could inform many stencil restorations where heretofore it had been assumed the ceiling was not part of the stencilers' scheme.

*The stencil forms and individual colors are so well preserved it is possible to see how one overlies the other. In the yellow parlor's "thistle" pattern, for example, it is clear that the plant's green body was applied first; the underlying green is quite visible through the somewhat translucent red flower add-on. In other installations I have seen, the green appears to fade quickly with exposure to sunlight; Waring says in 1937, "Green seems to have been the most fugitive (color), for in many instances the blue in its mixture has disappeared leaving only yellow" (p. 25).

*The fine state of preservation records the artisan's brush strokes, giving insight into the technique and motion used to apply the stencils. While this requires more careful examination, a cursory look suggests a more or less circular motion around the stencil plate; often one pass was enough to fill a series of cut-outs. This contradicts the method most often taught in contemporary stencil classes, which calls for rapid tapping of the brush ends, giving an even coat. The brush lines left by Eaton's sweeping motion allows more ground color to "leak" through, giving a lighter effect. From these distinctive brush patterns it may also be possible to determine whether one or more hands were at work in the same room or house, and also whether one or several hands were at work in other houses that still contain well-preserved Eaton stencils.

*The completeness of the JKM wall patterns enables us to see that the measured precision with which much restoration stenciling is executed today may not

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Jewett-Kemp-Marlens House
Cheshire County, New Hampshire

Statement of Significance (continued)

always be historically justified. On the JKM walls it is apparent at a glance that little if any measurement, other than casually by eye, was done. At best, the artist predetermined how many vertical panels he would use on a given wall. But even these vary greatly in width. For example, on the west wall of the yellow parlor, which measures 14' 6", there are 11 panels, all with identical figures. The panels vary in width from 9 1/2" to 14 1/2"; the stenciler clearly adjusted by eye as he went. No plumb line was used; the panels are neither plumb nor parallel, curving in and out even with respect to themselves. The modern eye would call the effect more childlike than workmanlike, so this is important cultural information in that points up how our sensibility and expectations have changed in a era of machined precision.

*Because the corner post boxes and baseboards were also protected behind later ca.-1860 walls, their unpainted surfaces are remarkably clean and fresh. It is very obvious where the yellow and gray ground colors slopped over onto these unpainted perimeter boards. This is a rare, possibly unique, piece of information, for in other survivals where the trim might also have been unpainted originally and may have shown the same thing, the woodwork has been painted since. In the JKM parlors, it appears that the edge of the brush rode along the posts, leaving an irregular streak that is often more than an inch wide. The 7-inch-wide brush we used to restore damaged or missing areas of ground paint is heavy and unwieldy; it is similar to brushes described in period accounts. It is designed to cover wide-open spaces quickly, maintaining a "wet edge" to prevent stroke overlap. Eaton's hurried use of such a brush likely explains the mess. What is equally informative, culturally speaking, is that neither Eaton nor any dweller in the house for 50 years thereafter felt compelled to take a wet towel to this very water-soluble paint. Today's homeowners would be outraged at such crooked, sloppy work; given the Eatons' popularity, homeowners of the day must either have been charmed by it, or so grateful that they could afford this "paint in imitation of paper" that they dared not complain.

History: On June 12, 1773, March Chase, a 1763 Alstead charter grantee, conveyed to Jonathan Chase for one shilling, "One full right or share of land in the Township..." and on February 3, 1796, Jonathan Chase sold a portion of it, "200 acres of land being the south part of Lot 8 in the 9th Range,"

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Continuation Sheet**

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Jewett-Kemp-Marlens House
Cheshire County, New Hampshire

Statement of Significance (continued)

to Solomon Prentice, husbandman, of Alstead for \$600. The same day, Prentice sold the south 100 acres to Amariah Wheelock, gentleman, of Alstead for \$820. Wheelock sold it to Nathan Adams, husbandman, of Alstead, on February 28, 1800, for the same price. On September 23, 1802, Adams sold to Aquila Jewett, gentleman, of Littleton, Massachusetts, for \$1,000, and on March 11, 1803, Aquila held a \$1,000 mortgage on the property for his son, Israel Houghton Jewett. It was taxed \$7.89 in 1806; of 24 East Alstead properties with buildings listed on that page of the tax records, the Jewett tract is assessed the eighth highest, indicating it was a farm of some standing. At the time, Israel owned two horses, two oxen, and eight cows.

Israel's will was probated January 19, 1813; his wife Susannah was left with three daughters, a son, Eli, and much debt. Aquila Jewett, who survived his son, paid his daughter-in-law \$600 for the farm with the promise that if Susannah provided for him, the farm would revert to her. On November 15, 1833, Susannah's son Eli sold to Isaac Baker of neighboring Marlow for \$800, and on March 17, 1842, Baker sold to Eliakim N. and Sally Kemp for \$500, beginning a long Kemp tenancy. In 1855, the property was extended 35 acres east, and in 1877, 20 acres south. In 1917, the 83-acre Bragg Lot, another historic farmstead (only the cellar hole remains), was added, and in 1926, yet another farm with cellar hole was acquired. In all, the Kemps held the farm for 120 years; it passed from Eliakim N. to William O. in 1851, to Perry E., to John P. in 1879, and to Lyle E. and Susan B. in 1931. In 1951, the Kemps sold to the R.D. Bracketts of nearby Charlestown, ending a long history of farming as the primary occupation. The Bracketts conveyed it the same year to Clarence Abild of Windsor, Connecticut, who added two more tracts. In 1987, Arthur Martin, a real estate developer from eastern New Hampshire, bought the parcel with apparent intentions of subdividing it (from a conversation with then-Town Clerk Vanessa Waymouth), but was forced to sell in 1991 after the real estate "crash" of the late 1980s. Steve Marlens of Long Island, New York, archaeologist and architectural historian, bought the nearly 500-acre tract (as surveyed March, 1993) with the goal of preserving the land and house.

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Jewett-Kemp-Marlens House
Cheshire County, New Hampshire

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Lipman and Winchester, The Flowering of American Folk Art (1776-1876). Viking Press, 1974.

Waring, Janet, Early American Stencils on Walls and Furniture. William R. Scott, 1937.

Verbal Boundary Description

A parcel bounded on the east by North Road, on the south by a stone wall on the south side of the driveway as far as the old lilac bush, on the west by a line from the lilac bush to the north side of the well house, and on the north by a easterly line drawn from the north side of the well house to the first-mentioned bound, containing one-third acre, more or less, being part of the 261 acres on Alstead Tax Map 6, Lot 3.

The boundary is indicated by the heavy black line on the attached sketch map.

Boundary Justification

The boundary has been limited to the house and its immediate setting because the property's recognized feature is contained within the house.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

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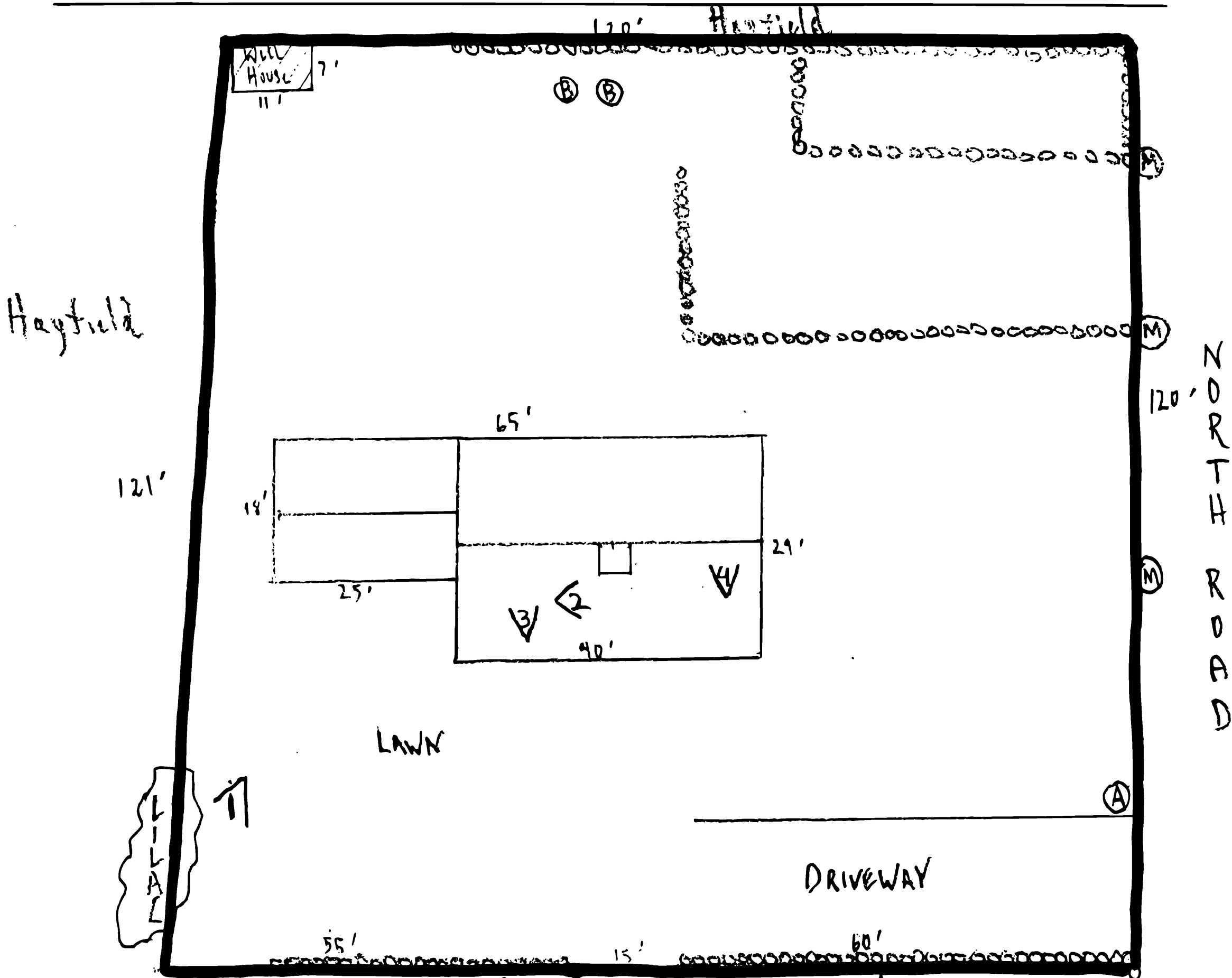
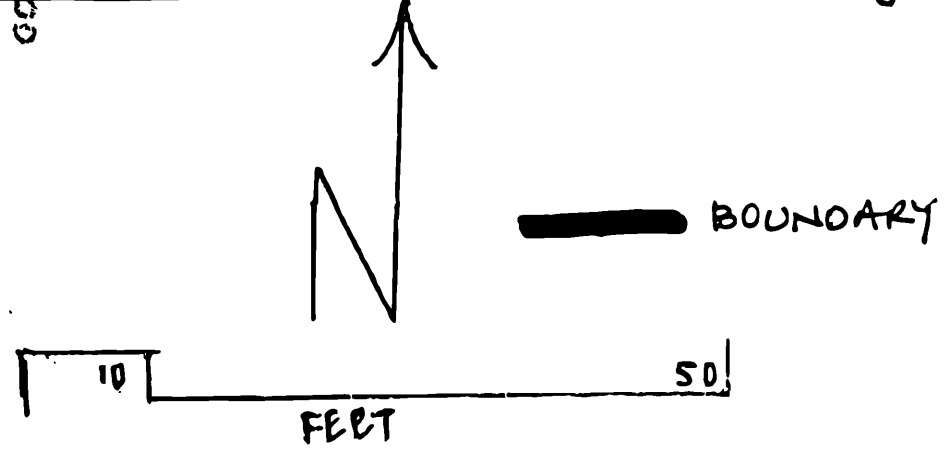


Photo # / Direc.
 Noncontributing
 Apple
 Birch
 Maple

▲
 ▨
 (A)
 (B)
 (M)



JEWETT-KEMP-MARLEN'S HOUSE E. ALSTEAD NH.