

United States Department of the Interior
National Park Service

SC 2642

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 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, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: LUCKNOW

Other names/site number: Castle in the Clouds

Name of related multiple property listing:
N/A

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

2. Location

Street & number: 455 Old Mountain Road

City or town: Moultonborough State: NH County: Carroll

Not For Publication: Vicinity: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 x 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 x meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

x national x statewide local

Applicable National Register Criteria:

x A x B x C D

<p style="font-size: 1.2em; margin: 0;"><i>Richard A. Bosworth</i></p> <hr/> <p>Signature of certifying official/Title:</p> <p style="font-size: 1.2em; margin: 0;"><i>Deputy State Historic Preservation Officer</i></p> <hr/> <p>State or Federal agency/bureau or Tribal Government</p>	<p style="font-size: 1.2em; margin: 0;">5-17-18</p> <hr/> <p>Date</p>
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<p>In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.</p>	
<hr/> <p>Signature of commenting official:</p>	<hr/> <p>Date</p>
<hr/> <p>Title :</p>	<hr/> <p>State or Federal agency/bureau or Tribal Government</p>

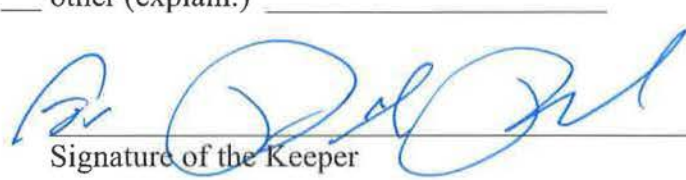
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4. National Park Service Certification

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:)


Signature of the Keeper

7/5/2018
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>4</u>	<u>7</u>	buildings
<u>2</u>	<u>0</u>	sites
<u>2</u>	<u>1</u>	structures
<u> </u>	<u> </u>	objects
<u>8</u>	<u>8</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic: Single Dwelling

Recreation & Culture: Museum

Current Functions

(Enter categories from instructions.)

Recreation & Culture: Museum

7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th/Early 20th Century American Movements/Craftsman

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Stone, Wood, Terracotta

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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

Lucknow is a 5,294-acre, early 20th century rural estate in Moultonborough and Tuftonboro, New Hampshire, set in the Ossipee Mountains and overlooking New Hampshire's largest lake, Winnepesaukee. It is an extraordinary cultural landscape developed as a country retreat in 1913-1914 by Thomas Gustave Plant, a retired shoe manufacturer. Plant deeply revered his land and looked to the Arts and Crafts and Back-to-Nature movements to ensure that his impact on the property was minimal, naturalistic and utilized native materials and skilled craftsmanship. A century after Plant developed Lucknow, the property retains all of its associative historic acreage and accompanying buildings, structures, sites and landscape features. As a whole, the property forms a distinctive historic and cultural landscape that retains an exceptionally high level of integrity.

Narrative Description

Lucknow is situated almost entirely on the northeast side of Old Mountain Road (NH Route 171) in Moultonborough; it is on these 4,385 acres that all of the resources are located. Most of the resources were constructed between 1913 and 1914. Excluding the lower gate lodge and maintenance building, all of the buildings occupy an elevated and open valley plateau some two miles from Old Mountain Road. The house is elevated another 250', perched on a knob to afford seventy-five-mile views. Historic roads bring vehicles from Old Mountain Road to the plateau.

The balance of the acreage is in two adjacent parcels: a 94-acre roadside parcel on the southwest side of the road and directly across from the lower gate lodge; and 815 acres that constitute the easternmost portion of the property, just over the town line in Tuftonboro. All of the acreage has been historically associated with Lucknow since first assembled by Plant.

The vast woodland that comprises most of the property, with pristine forests of beech, oak, birch, maple and pine, is much as it was in Plant's era (though some species of trees have changed due to logging that occurred in the 1940s). North and east of the valley plateau, the land rises to a ridgeline that forms the south and western edges of the Ossipee Mountain range, an exceptional example of a volcanic ring dike and one of only three in the world that have defied erosion to fully retain its circular character.

Seven named mountain summits are part of the property: Mt. Roberts (2,900') at the north end, Mt. Shaw (the highest peak in the Ossipee range at 2,990') at the south end, and in between, the summits of Faraway, Mountain View, Black Snout (a shoulder peak of Mt. Shaw), Turtle Back

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and Bald Knob (the lowest peak at 1,801'). The summits are all linked by an extensive mountain road system that Plant constructed to bring horse-drawn carriages and autos to the peaks for extensive views in all directions. The road system today allows access to each summit on foot.

Plant's house at Lucknow, sited on a ledgy outcrop, stands out as exemplary of the Arts and Crafts movement. It features horizontal lines and lies low to the ground with a low-pitched roof and broad overhanging eaves—all intended to ensure it blended in with the surrounding, rugged landscape. Exterior walls are faced with distinctively shaped stone quarried locally and clay tiles in muted hues cover the roof. Oversized wooden brackets with shaped and incised ends, mortised-and-tenoned oak timbers whose exposed surfaces were hand hewn with a curved chisel, and Medieval-type half-timbering and doors were fashioned by skilled craftsmen rather than obtained from factories. Windows are casements with small, thick leaded-glass panes to evoke an earlier era.

Inside, decorative flourishes are limited to carved woodwork, ornamental iron hardware and some unusual treatments, such as applied butterflies on interior wall paneling, all of which adhere to the principles of the Arts and Crafts movement. Painted roundels in windows and doors bring the surrounding landscape inside; covered exterior walkways offer outdoor connections between ground-floor rooms; and several porches and balconies provide outdoor living spaces, all serving to blur the distinction between indoors and outdoors. The house's significance is enhanced by Plant's custom furniture, fixtures and furnishings from America's top firms, a number of which were active in the Arts and Crafts movement and whose work at Lucknow often followed its idiom. Many of these original items survive in the house.

The remaining contributing resources are a stable/garage and two gate lodges, which also reflect the Arts and Crafts movement; Pine Lodge (now a ruin); and numerous built and mostly informal landscape features, including a two-mile entry drive and driveway between stable and house, both with stone stanchions and retaining walls; estate stone walls with piers and some wooden gates; small lake; formal terrace with pool, fountain and stone stanchions; other stone terraces, often linked by stone steps; and a field that for a time became a golf course and occasional airplane landing field. Of particular interest is the more than forty-mile mountain road and bridle trail system replete with retaining walls, culverts, ditches, switchbacks, auto turn-arounds and some remnants of the observation towers that once graced the peaks. The historic landscape also includes some features that predate the Plant era, such as family cemeteries, a handful of farmhouse cellar holes and stone walls that are associated with nineteenth-century agrarian settlement on the plateau. Brook Walk, the trail along Shannon Brook below the lake, was laid out in the early 1880s by an earlier owner and improved by Plant.

Also on the property are seven non-contributing buildings: small gift shop, horse barn, restroom facility, ice cream stand, pump house, maintenance building and water bottling plant. The sole non-contributing structure is a communications tower. With the exception of the bottling plant and tower, the non-contributing resources were constructed to support visitor activities after Lucknow opened to the public in the late 1950s. All are thoughtfully sited against the tree line, and none impedes the impact of the property's setting, feeling and views.

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1. House, 1913-14. Contributing building.

Photo #1, 17, 26-37

The house perches on a rocky outcrop formerly known as "The Crow's Nest," some 750 feet above Lake Winnepesaukee and 1,350 feet above sea level. It is a narrow, 1 ½ story, asymmetrical building. In form it resembles a widespread, low-slung "N" with a broad, octagonal turret capped with a bell-cast roof with a terra-cotta finial at the two shoulders. The front of the house faces northeast toward the mountains and the rear faces southwest toward the lake. The eastern arm of the "N" is the service wing. The house sits on a ledgy outcrop whose steep drop-off at the east end exposes two full levels of basement. The house serves as the visual focus when approached from the entry drive, delaying the expansive and extraordinary view toward the lake until one comes through the front door and into the entrance hall when the view to the southwest is first glimpsed. Stylistically, the building exemplifies the Arts and Crafts movement, even as it eclectically blends borrowed architectural elements from styles around the world and fashions them to harmonize with the rugged landscape in the spirit of the movement. Structurally, the house also reflects the movement, with its terra-cotta-block walls with an exterior stone veneer; steel beams to carry the floors; wooden roof rafters; and timber-framed dormers, balconies and porches.

The main roof is gabled and steeply pitched with flared, deeply overhanging eaves; it switches angles to follow the "N" form of the building. Dormers with hipped or shed roofs are found on both front and rear slopes. The entire roof, as well as those of the two turrets and the multiple dormers, are covered with terra-cotta tiles in blended shades of brown, red and yellow that recall fall foliage colors. Between 2009 and 2011, the three rear dormers (the middle of which shelters a balcony) were repaired with replicated timbers and rafter tails, repaired window sash, hardware made operational and salvaged roof tiles as needed. Five multi-paned roof scuttles and skylights are found on the roof, two on the lake side and three on the mountain side. There are four chimneys, two in the service wing and two in the living areas, each flared, faced with multi-faceted stone (see below) and capped with a row of larger stones. The library chimney (in the north corner) is offset from its flue, which is carried in a wing wall to the chimney. This chimney was carefully documented and recently rebuilt using the original stones. Another chimney (on the facade of the service wing) emerges from a shed-roof dormer. All chimneys were repointed in 2006-07. Copper gutters and embossed lead leaders and brackets, part of the building's drainage system, are affixed to the eaves and walls.

Exterior walls are battered. They and the chimneys are veneered with rough-faced, salmon-colored, five-sided stone blocks more than likely obtained from the property. (This same stone was used to veneer the stable/garage. Based on chisel marks on each side and reverse of the veneer stones, it appears that Plant's skilled masons hand-cut each piece into a cleaner, five-sided shape for aesthetic purposes and to ensure a snug fit requiring minimal mortar.) Above window and door openings, the stone blocks, while still pentagonal in shape, are longer, graduated and placed vertically to serve as headers. The stone that veneers less visible walls, such as those of the basement and porch piers, tends toward brown and gray hues and was cut into larger and more irregular blocks and the outer face rendered smoother.

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As originally constructed, most of the stone veneer was not physically attached to the terra-cotta blocks behind it; they were held together solely through their snug fit and mortar and supported by the battered nature of the wall. As mortar has failed on the building and the stones loosened, areas requiring repair are photographically documented and all removed stone labeled to ensure it is replaced in the exact location and manner as it was previously. As areas are rebuilt, brick ties are inserted to secure the stone to the blocks, weep lines installed, and voids filled in with a custom-made and more flexible mortar mix of sand, cement and lime developed on site and matched to the original color. (Mortar samples indicated the original mortar was pure Portland cement, a poor choice for stone.) Throughout, new mortar joints match the original in terms of profile.

Contrasting with the pentagonal stonework on the house are white oak, mortised-and-tenoned timbers whose surfaces were hand hewn with a curved chisel and secured with exposed, oak pegs. The timbers are used both structurally—for exposed roof rafters, oversized brackets, porch posts, covered walkways—and decoratively—for curved and straight half timbering, vergeboard, and window and door casings. The prominent rafter tails (most of which are ornamental) and brackets have distinctively shaped and incised decorative ends. The oak came from Maine, and the beams were reputedly produced in the Bath, Maine shipyards.

The majority of the windows are rectangular, grouped singly, in pairs and in threes. They are set in rough-hewn, oak casings whose headers and sills have extended, scalloped ends. Oval window openings appear in the turrets, and a few segmental-arched openings elsewhere. Several of the first-story windows on the front have wooden window boxes supported by granite brackets. There are also granite brackets on the second story of each turret that originally supported window boxes. The window sash is steel casements with small, thick, leaded-glass panes. Both it and the steel French doors were manufactured in England; some feature painted-enamel medallions (see interior description). All window sash is undergoing repair on an ongoing basis, using custom-made molds to replicate damaged, leaded muntins that are beyond repair.

The front entrance is located on the northeast elevation in the middle arm of the “N.” It overlooks the Ossipee Mountains. The front door is made of thick, oak boards with small, leaded-glass panes in the upper section and massive iron strap hinges. Partial sidelights with small, leaded-glass panes flank the doorway. The pendant light is an original Edward J. Caldwell fixture. The entrance is sheltered by a two-story, gable-roof porch with bracketed, oak posts. The porch, rebuilt with minor modifications after Plant’s ownership of the property, was restored in 2013 using historic photographs and documentation. On the ground level, the posts are flared and rest on stone piers and a short parapet wall, both capped with a single piece of granite, while on the upper level, the posts form the ends of a half-timbered, stone parapet wall. The gable field of the porch is also half-timbered. The upper story of the porch is accessed from the second floor stairhall and features superb views of the mountains.

The north end of the front elevation terminates in one of the two octagonal turrets, which houses a bedroom on each level. A French door in the second story accesses a shallow, wooden balcony

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supported by brackets. (The existing balcony is a replacement—construction date unknown—that does not match the original.)

A second porch spans the east end of the service wing. It is one-story in height, deep and has a flat roof. Despite its location, it was intended for the Plants' use, who accessed it from French doors in the south turret (dining room) via a covered, tiled walkway along the rear of the service wing.

The porch features granite parapet walls, oak posts with oversized brackets, tile floor, beamed ceiling and a wide, granite fireplace built into the east wall of the house. The Plants furnished their "sun parlor" as an outdoor living and dining room for use in favorable weather. Originally open on all three sides, one end was enclosed with glass panels by the house's second owners, the Tobey family (1942-1956), as documented in family photographs. It was probably fully enclosed in 1959 when as the house was opened to the public as Castle in the Clouds that year, perhaps to keep visitors safe from the precipitous drop below. The existing aluminum frame and glass enclosure was installed on the inner face of the posts and railings in 2012 and is the only major alteration to the house. The stone parapet walls of the porch extend below the porch's floor another two stories, enclosing the east and south sides of the two basement levels. There are several door and window openings on these levels, including a segmentally arched doorway that leads to the steps to the greenhouse that once stood below.

In 2014 the east gable-end wall above the sun parlor was rebuilt to address perennial moisture problems on the sunporch, especially on the east and south walls, which receive the brunt of the weather. In an effort to address water-related deterioration, sometime in the 1940s or 1950s, the east gable end wall was covered with clapboards, but structural damage continued. In 2014, the gable wall above the sun parlor was restored, which entailed removing all of the stonework as well as extensive areas of rotted, structural timbers. This revealed that the original construction had lacked flashing. Unlike other areas where the stonework could be removed to repair timbers, in this instance the stone was immovable, necessitating rebuilding the timbers around the stonework. The window casings, removed at some earlier point, were rebuilt with laminated pressure-treated wood that was then completely covered with specially fitted, white oak timbers because full-sized members could not be fitted into the revealed cavities. Copper flashing was installed, and all of the stonework reassembled.

The two levels of east and south basement walls below the sun parlor required complete repointing. As the old mortar was dug out, large areas of structurally unsound stone were discovered, leading to rebuilding major sections of wall. As part of this work, the wooden window casings were repaired or replicated, and the segmental-arched doorway to the lower basement restored.

A covered, tiled walkway—again, formed from the roof overhang—also connects the dining room to the library at the other end of the house. En route, the walkway passes by the rear entrance of the house, which accesses the main hall. Like the front entrance, it has an upper-level, open porch, though far shallower. (Both upper-level porches are labeled "balcony" on the historic floor plans.) All three rooms off the walkway—dining room, main hall and library—

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have a pair of steel French doors with small, leaded-glass panes. The dining room, which occupies the second of the two octagonal turrets, has three such pairs. The second story of the turret, which houses Thomas Plant's bedroom, is missing the small, wooden balcony that appears in photographs taken in the 1920s, but was apparently removed by Plant due to water damage, perhaps from the 1938 hurricane. (A photograph taken during the 1941 auction held on site shows the balcony is gone.) The niches for its anchoring supports are clearly visible. The balcony is scheduled for replacement in 2018 using documentation found in period photographs.

The library and a bedroom above occupy the northern arm of the "N." The front and rear elevations each has a shed-roof dormer to light the second-story bedroom. On the end wall of this wing, there is a broad, first-story window, unusual for its use of plate glass in the wide center section and for its transom. From the library, a curved pergola with a tiled walkway extends to the north, terminating in a circular gazebo that sits on a high, flared, stone base built into exposed ledge. Both pergola and gazebo are fashioned from hewn oak timbers. The square posts have oversized and curved brackets, and the roof rafters have exaggerated lengths, extending far beyond the eave. Brackets and rafter ends are finished with molded, incised ornament, to match these elements on the house. The posts rest on granite piers faced with flat-faced, multi-sided stone and capped with a single piece of granite. The pergola roof is covered with a membrane. The gazebo base is curved; its domed roof is clad with wooden shingles. (Planned work will restore its original terracotta tiles and finial of three carved wooden squirrels.)

Interior

The interior of the house retains an exceptionally high level of integrity. The floor plan has not changed from the first and second floor plans that appeared in an article on the house in the April, 1924, issue of *Country Life*.¹ The shape and narrow depth (one-room plus hallway in most areas) of the house provide optimal views of Lake Winnepesaukee and the mountains, as well as maximum sunlight throughout the interior.

The house was sold fully furnished when it left Plant ownership in 1941. Some of the furniture and many smaller items, such as clocks, rugs and artwork, were removed in the mid-twentieth century when the Tobey family sold the property, but members of that family and others have since returned a number of pieces. Most of the furniture was made by Tobey Handmade Furniture (Chicago) and Irving & Casson (Boston) and ordered by Plant while the house was under construction.

Virtually all of the finishes and fixtures remain intact in the building. Finishes—most provided by Irving & Casson of Boston—include beamed ceilings, intricate moldings, wall paneling, molded and often carved window and door casings, and paneled, wooden doors. The steel

¹ The plan for the first floor reappeared a few months later in Plant's sales booklet of 1924; it was the same plan, but the "Living Room" was relabeled "Library," and the "Staircase Hall" was shortened to "Hall" or, in photograph captions, "Main Hall." In his writings, Plant sometimes called it a "large living hall." "Staircase Hall" was also used to label the actual staircase hall on the second floor. Plant once more published the first floor plan, with only minor labeling changes, in his ca. 1934 sales brochure.

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casement window sash and exterior French doors, each with leaded-glass panes and distinctive bronze hardware, were manufactured by George Wragge, Ltd., an English company with a Boston office. Many of the windows and French doors have embedded roundels, hand-painted by unidentified artists, which depict landscape views, hunting motifs, and seasonal flora and fauna found at Lucknow. Windows are fitted with retractable screens (likely provided by William H. Jackson & Co., New York City) that roll up into the woodwork.

Light fixtures crafted by Edward F. Caldwell & Co. (New York City), including wall and hanging fixtures, survive throughout the house. The fireplaces in the library and main hall are faced with richly veined marble imported from Italy. Floors in the entrance hall, office, and main hall are laid with quarry tile from William H. Jackson & Co. (New York City), which also supplied fireplace andirons and screens, and tiles for the dining room fireplace. Floors in the dining room, library, upstairs halls and primary bedrooms are quarter-sawn white oak. Flooring in secondary spaces, such as closets and the attendant's room, is maple and birch. P.E. Guerin's (New York City) bronze hardware for interior doors and cabinets is throughout the house, as are wrought-iron door handles and decorative strap hinges on exterior doors likely made by William H. Jackson. All of the bathrooms retain original fixtures, including needle showers made by L. Mott Iron Works and porcelain fixtures by American Standard and Universal. The components of the Western Electric Interphone system that connected most of the family rooms to the servant rooms and stable/garage survive throughout.

The identified furnishings, lighting and plumbing fixtures and pieces of furniture noted in the room descriptions below are original to the house.

First Floor

The first floor is organized around a large, central hall ("main hall") and a smaller entrance hall, which occupy most of the central arm of the sprawled "N" shape of the building. The library occupies the smaller, northern arm. A guest bedroom and the dining room occupy the first floors of the octagonal turrets that define the shoulders of the "N." Most of these rooms have wall paneling. The eastern arm is the service wing, which is finished more simply.

The entrance hall retains an original Caldwell hanging fixture. That space is flanked to the east by Plant's small office, with its quarter-sawn white oak paneled walls, and to the west by a short hallway that leads to a coat room, bathroom and guest bedroom that is within the north octagonal turret. The bed may be an Irving & Casson piece and original to the room, but has not been definitively documented as such. An adjacent shower room has an original needle shower. Caldwell ceiling fixtures survive in the hallway, bedroom and its vestibules, cloak room and office, although only the glass globes of the bedroom and office fixtures appear to be original.

The entrance hall opens onto the main hall and the first glimpse one receives of the stunningly dramatic view toward Lake Winnepesaukee. The main hall features quarter-sawn white-oak paneled walls, a built-in bench with leather-clad cushion and a fireplace with an Italian, green-with-rust-veined, marble surround. The three hanging copper-with-slag-glass, flared ceiling lights are Caldwell fixtures. Nearly all of the furniture in the room is original to the house and

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made by Irving & Casson. The hall always had a billiard table—it matched the rest of the furniture—but the existing table was acquired by Plant for his Bald Peak Colony Club (see Significance section) and later donated to Lucknow. Bear and tiger-skin rugs that once adorned the tile floor are gone, but the mounted deer heads survive from Plant's era. The painted roundels in the French doors leading to the terrace echo the hunting theme. At the north end of the main hall, just left of the staircase, are the decorative pipes of the Aeolian pipe organ. The organ console is fitted into the landing left of the fireplace. (The primary organ chamber was on the other side of the hall from the console, out of sight below the pipes and accessed via a trap door in front of the pipes. The organ's functional pipes were removed in the 1950s by the Tobey family and sold to Holderness School. The basement chamber has since been disassembled, as well.²)

The dining room is reached through a narrow doorway just right of the fireplace; it is within the south octagonal turret. Walls are paneled with elm, though Plant—and later others—replaced some of the outer wall paneling with oak after it was damaged from water, most likely in the late 1930s. (Damaged sections have since been removed and replaced with new elm panels.) The room's octagonal shape is echoed in the center field of the floor boards. (Historic photographs show Plant had an octagonal rug on the floor; research indicates it was a chenille, Axminster carpet that remained in place into the 1980s. Work is underway to reproduce it.) The plaster ceiling has relief decoration depicting wisteria flowers, leaves and vines in relief. (Historic photographs and a recent plaster and paint study indicate the entire ceiling was originally a cream color; it was later over-painted a number of times, and most recently polychromed in the 1990s. The recent restoration of this ceiling included the removal of all layers of paint, study of the plaster layer and the molding, and restoration of the water-damaged sections of the ceiling. The study also revealed an unusual construction method. The ceiling was comprised of over fifty cast-plaster panels attached to wire lath with large dollops of plaster to create a floating ceiling. The ornament is integral to alternating panels. Along the lower perimeter, there are additional curved, cast panels that rest on wooden pegs and abut the room's wall paneling.³)

The inner dining room wall features a fireplace with carved wood surround, tiled face and hearth, and original andirons. The room is lit with paired bronze sconces with original shade frames (the fabric is a reproduction) and a central pendant lamp, all made by the Caldwell Company. (The lamp shade, which was missing but appears in historic photographs, was recently replicated.) The furniture includes a pedestal dining table with octagonal-top and a second larger walnut table top designed to fit over the smaller top when greater seating capacity was needed, eight chairs, two serving tables and a sideboard, all custom made for this room by Irving & Casson.⁴ A portrait of one of Plant's favorite horses, "Sunshine," hangs over the fireplace. It is a giclee copy of the original study by Alexander Pope, Jr. that Olive Plant gave to the Plant Home in Bath, Maine, shortly after her husband died. Three sets of steel French doors lead onto the

² All of the pipes were thought to be lost, but those for the harp were recently donated to Castle Preservation Society and will be installed in 2018.

³ Peter Lord, Reports to Castle Preservation Society, February 8, 2015, February 15, 2015.

⁴ The pedestal base for the dining table is strikingly similar to the base of a table ordered in 1917 for F.W. Woolworth. (Irving & Casson archives)

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covered walkways and the rear terrace. Some of the doors, as well as some windows, have painted roundels depicting grapes and game birds.

On the opposite end of the main hall, a wide doorway leads into the library. The walls have a high wainscot of elm with decorative butterfly-shaped faux joinery, and the ceiling features carved and curved beams. The focal point of the room is the fireplace alcove with built-in carved benches and bookcases, a yellow-veined Italian marble fireplace surround and hearth and an unusual large, segmental-arched, plate-glass window above the fireplace. The window is surrounded by an elaborately carved frame that in turn sets off a picturesque view of Mt. Roberts. (To make this window possible, the fireplace's flue is angled to the right before joining the chimney. Restoration work has revealed that the alcove originally had a curved ceiling, but after repeated damage by leaks from the flat roof above, it was replaced by a flat ceiling. Plans call for the curved ceiling to ultimately be restored.)

The far end of the library features the only other plate-glass window in the house, below which is a window seat. Low bookcases line the outer walls of the room. Near the hall doorway there is a small room accessed through a low opening door that, when closed, is concealed within the wainscoting. (The floor plans do not indicate the purpose of the room.) A pair of French doors with painted roundels leads onto the covered walkway and a single door, with the house's only extant screen door, accesses the pergola. The two pendant lights made of copper and cast-slag glass are Caldwell pieces. (Two of the slag glass cups are reproductions, crafted by Michael Davis Glass in New York in 2013.) The hefty library table features carvings at the top of each leg that represent four different tree species on the property. It and the round, carved, pedestal table are Tobey Handmade Furniture pieces. Most of the other furniture, including the triangular table at the end of the sofa and various upholstered pieces, were custom-made by Irving & Casson, who also provided the room's ornate woodwork. The sofa and several bronze sculptures in the room are also original to the Plant era.

The service wing is reached via a hallway near the front entrance hall. It includes the kitchen, servants' hall (dining room), two pantries and three sets of stairs, two to the basement and one to the second-floor servants rooms. The flooring is rubberized, interlocking tiles manufactured by New York Belting Company and original to the house. Original Caldwell ceiling fixtures are in the butler's pantry, kitchen and kitchen vestibule to the sun parlor. The butler's pantry has a nickel and copper sink, two walls of cabinets and drawers, an original, built-in ammonia-brine refrigeration unit and an electric plate-warming cabinet. The central panel for the intercom (Western Electric Interphone) system and Plant's security system is on one wall of the servant's hall. On another wall is a built-in cupboard with glass doors and drawers that displays a platter from Olive Plant's Haviland china set.) In the kitchen is the original, self-cleaning coal stove made by Cyrus Carpenter & Company set into a white-tiled wall. The cook's pantry retains all of its cupboards, drawers, and wooden counters, and also houses a second ammonia-brine refrigeration unit.

Main Staircase

The curved staircase rises from the main hall near the entry foyer and is constructed of oak, much of it paneled. Balusters are flat and alternate straight with shaped and incised ones. An

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original Caldwell bronze wall fixture, "North Wind," lights the stairwell. Above the landing hangs a full-size giclee copy of an original portrait of Thomas Plant by Alphonse Jongers, a French-born artist and society portraitist. It replaces the original which Olive Plant gave to the Plant Home in Bath shortly after her husband died.

Second Floor

There are seven skylights on the second floor, placed to admit attic light into hallways and dressing rooms. The largest of these, made of opaque, multi-pane, colored glass and attributed to Tiffany Studios, is set into the curved ceiling of the upstairs staircase hall. Additional light comes into the hall from four pendant light fixtures fashioned by Caldwell. Paired French doors ornamented with painted roundels open onto the porch above the front entrance. There are three primary bedrooms off the hall, each with a private bathroom.

The master bedroom, initially occupied by both Thomas and Olive Plant, is within the south octagonal turret, over the dining room. The bedroom set is likely original to the house and, based on design characteristics, probably made by Irving & Casson. Caldwell bronze sconces with original shield frames adorn the walls. (The silk fabric is a reproduction, based on surviving remnants.) Paired French doors ornamented with painted roundels originally led onto a balcony that was destroyed by a hurricane, probably in 1938. (It is scheduled to be rebuilt in 2018.) The adjacent master bathroom is fitted out with a built-in bathtub, needle shower, two toilets and two sinks. Glazed white floor and wall tiles are also original. Behind the bathroom is Plant's dressing room, lit by two skylights and lined with a bank of closets along one wall. (Suspended leather-wrapped fitness rings here are said to have been installed for Plant's use.) Olive's dressing room is to the other side of the master bedroom; it has a curved ceiling with skylight, closets along one wall and a bank of drawers on the other. Connected to her dressing room via a pocket door is the boudoir, which has French doors with painted roundels that access a shallow balcony, a Caldwell wall sconce, and an original ceiling fixture with a period (but not original) glass globe. (This type of Caldwell ceiling fixture was originally placed in all the family bedrooms and hallways, and many survive, but with modern globes). The boudoir furniture—a ladies' writing desk, two caned chairs and a caned chaise—is Tobey Handmade Furniture.

A guest room is found over the library. The bronze sconces (their reproduction fabric is based on surviving fragments) are from Caldwell. The bedroom's private bathroom is off a short hallway. It retains its original porcelain fixtures, needle shower and tiled walls and floor. On the opposite side of the hallway is an irregularly shaped room labeled "attendant's room" on the architectural plans. (The furniture in this room, a bureau, dressing mirror and bedside table all made by Tobey Handmade Furniture, as were the bed headboards, was recently removed for probable relocation to the first-floor guest room.

The guest bedroom in the north octagonal turret contains what is believed to be Irving & Casson furniture and original to the house: matching twin beds, bureau, side table and dressing mirror. The sconces were made by the Moe-Bridges Company; with a patent date in the 1920s, they were a later addition. Painted roundels ornament the French doors that lead to a shallow balcony

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that was added at a later date. The adjacent bathroom (originally a trunk room, but converted early in the Plant era) has original porcelain fixtures and tiling, but lacks a needle shower.

A sky-lit back hall runs behind the master dressing room, leading to two maids' rooms and a bathroom that, like the others in the house, retains its original porcelain fixtures and tiling. (The hall is accessed from both the family quarters and a rear stairway that originates in the servants' dining room.)

Basement

Below the first floor, accessed by two stairways from the kitchen, is a main basement and a smaller sub-basement. Like the upper floors, both basement levels retain their original floor plans. At the east end of the main basement, below the sun parlor, are two servants' rooms and a bathroom; these are the only finished spaces, and both are illuminated by windows that overlook the lake and mountains. (They were retrofitted in 2017 with sheetrock walls and new flooring to serve as staff areas. Care was taken to ensure all original building materials remained in place and were protected should the rooms be removed in the future.) Originally, the entire basement was finished with baseboards and plastered walls over hollow clay tile that formed the structural supporting wall. Water damage, and plumbing and electrical work, left little in its original state.)

The rest of the basement is divided into rooms and spaces accessed from a central hallway and intended for a variety of service-related functions or storage. The canister for the central vacuum system occupies a niche, as does the dumbwaiter and the clean-out for the coal-burning kitchen range. Some of the ductwork for the Aeolian organ's pressurized air also survives. Storage spaces include an ammonia-brine-cooled wine closet; large vault with steel door made by Mosler for artwork and other valuables; storeroom and closets. The laundry room has three porcelain sinks and drying chambers. (The metal drying racks have been removed). A ammonia-brine-cooled, cork-insulated refrigeration unit contains the piping that carries cold brine to the upstairs kitchen and pantry refrigeration units. The largest of all the refrigerated storage units, as well as the heat exchange equipment, are located across the hall from the dumbwaiter.

The far smaller sub-basement contains the boiler room. The original coal burning furnace has been replaced by a modern propane furnace, but the coal chute, valves and pipes remain, as does early electrical equipment, such as meters, fuse box and Western Electric Interphone system.

2. Stable/Garage, 1913-14. Contributing building.

Photo #41, 42

The stable/garage is situated southwest of and some 100 feet below the house; the two structures are connected by both the driveway and a footpath. It is a 1 ½ story structure with an attached, one-story garage to the southeast. Architecturally, the stable's architecture mimics that of the house in exterior materials (walls veneered with salmon-colored, five and six-sided stones; contrasting hewn oak trim; steel, multi-pane casement windows) and many design details

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(battered walls, flared eaves, exposed rafter tails with scallop-like ends and over-sized brackets). Like the house, the entire structure faces to the northeast.

The stable (and far larger) portion of the building is a long structure with a low-slung, hipped roof clad with red, asphalt shingles. (The roof originally had the same reddish tiles that clad the house; they were replaced with slate in 1924 following a fire that damaged the original roof.) In recent years, the main chimney, already partially dismantled, was photographically documented and taken down to the roofline. (As a relatively low priority item, it was not rebuilt, but could be in the future.) Exposed rafter tails whose ends are finished in the same manner as on the house, are found along the eaves, though many have been removed. Walls are clad with five and six-sided stone blocks; window and door openings are segmentally arched, with vertically set stone for lintels (again, to match the house) and rough-faced sills of pink granite. Much of the window sash is steel, leaded-glass casements with bronze hardware; it matches that of the house in design, but at a smaller scale.

The stable entrance is a centrally positioned, hipped-roof projection with segmental-arched doorway. The replacement glass-and-wood-paneled double doors somewhat approximate the original and are surrounded by multi-pane sidelights and transom. (Historically, the entrance contained paired, arched, wooden doors, each with two rows of window panes. Rescued from a dump, they are now in safe storage, in poor condition but with intact hardware.) Above the entrance, there is a wide, wall dormer with a hipped roof that arches on the front face. Oversized brackets that match those on the house are found at the outer corners. The dormer contains an opening with double, mostly glazed doors flanked by oval, stone medallions with mounted lanterns. (Originally, the doors had lights only in the upper sections, and the medallions held the sculpted head of a horse.) Behind the dormer, an octagonal lantern rises from the ridge.

The entrance marks the division in use of the building's interior: the historic servants' quarters are to the right (northwest), while the stable wing is to the left (southeast). The servants' quarters wing has two eyebrow dormers on the front face and a third on the northwest side; all contain multi-pane, leaded-glass sash. The end (northwest) elevation features a gabled, one-story porch with sturdy stone posts on a stone base. The southeast wing, built to house horses, has arched dormers with replacement single-pane sash along the front. (An historic photograph indicates these dormers originally matched those on the northwest wing. One dormer has yet more recently been replaced with a vent.) First story windows have multi-pane, leaded-glass casements that are placed high in the walls to provide ventilation for the stalls.

The west (rear) elevation has undergone alterations that reflect the building's conversion to a restaurant and function hall beginning in the 1970s. A continuous, second-story wood-frame, shed-roof dormer with wooden, single-light windows projects beyond the southeast wall to terminate in a covered, exterior, fire stair on that elevation. On the animal wing, there is a curved patio with a high, poured-concrete retaining wall built in 2006 on the footprint of a circular horse paddock that had been filled in to create a prior patio. The rear patio, when first created ca. early 1990s, had not accounted for drainage, and water running between the original stone wall of the paddock and the concrete of the patio thoroughly destroyed the stonework and structural integrity of the wall. In 2006 the circular wall was fully rebuilt in concrete, including new

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footings, and in such a way that it could be reclad with stone when funds permit. The servants' wing has an original, one-story stone projection that also extends across the rear of the entrance bay.

The appended garage is original to the building and sits at the basement level of the stable, accessed from a second driveway. It is a one-story structure faced with the same five and six-sided stone veneer blocks as the stable. The flat roof has a low parapet that terminates in a jagged row of pentagonal stones. A stone chimney rises from near the south corner. The roof of the garage was repaired/restored in 2008. The parapet and chimney were repointed, the roof replaced with new membrane, and damaged or missing rafter tails replicated. The facade has four, segmental-arched, vehicular bays, most of which retain original, arched, double doors with glazed panes in the upper section. At the far corner, there is a fifth opening with a flat top. (Two more garage/carriage bays are tucked under the adjacent end wall of the stable.) The rear elevation of the garage has five window openings with original sash.

Despite its conversion to a visitors' center, restaurant and staff offices, the interior of the stable retains many original features. Just inside the front entrance there is a wide, open space featuring an oversized, fieldstone fireplace that was added ca. 1979. Most of the beaded-board box stalls, including their iron and decorative brass partition railings; columns; and water troughs remain, as do the brick floor, which is laid in a zigzag pattern down the center corridor, and the wood-sheathed walls and ceiling. (Some of the stalls on the north side were altered to accommodate the kitchen.) The attic space over the stalls was renovated into a banquet hall in 1991. All of the servants' first-floor living spaces remain; now offices and restrooms, they retain their five-panel doors, window and door casings, and some beaded-board walls.

3. Lower Gate Lodge (also known as Brook Lodge), 1913-14. Contributing building.

Photo #46, 47

This is one of two identical cottages, which resemble the house and stable/garage in design and workmanship, differing primarily in their diminished scale and use of fieldstone for exterior walls and chimneys, rather than multi-faceted, pink-hued stones and half-timbering. Located at the foot of Brook Road and just inside the estate's main gate on Old Mountain Road, the structure is a 1 ½ story, side-gabled building that faces southeast toward Brook Road. The roof has flared eaves and is clad with red tiles (see restoration note below). Both the front and rear slopes sport a low-slung, shed-roof dormer. There are two fieldstone chimneys, an exterior one centered on the northeast gable end and the other just above the eaveline and inside the end wall of the front slope. The gable-end chimney features a small window at the first story, echoing the chimney window in the house's library and the necessity to angle the flue to one side. Rafter tails are exposed along the eaves and have decorative ends that are shaped and incised, a detail found on the estate's other primary buildings. The window sash—steel, leaded-glass casements with ornate, bronze latches—also matches that of the house in design, but at a smaller scale.

The front entrance is centered on the facade and projects slightly outward. It is sheltered under a shallow, hipped roof with exposed rafter tails. The entry door is a simpler version of that on the house, with oversized, strap hinges and grid of lights in the upper half. The window left of the

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entrance has a rough-hewn, oak casing with extended headers and sills with scalloped ends – another detail that matches the house. To the right of the entrance, there is a bay window capped with copper flashing; a similar bay window is found on the southwest gable end. Remaining window openings on the two gable ends, as well as the rear, differ in that they have segmentally arched heads and rough-faced, granite sills, similar to those on the stable.

A shed-roof kitchen extension spans much of the rear elevation and contains a secondary entrance on the side wall that leads into a small garden space formed by enclosing stone walls that are extensions of the house walls and found at all but the east corner of the cottage.

The building's exterior was substantially restored in 2012-13. The stone walls required repointing; the new mortar joints are black to match the analyzed sample and deeply recessed to match the original. All of the timber framing and virtually all of the rafter tails were replicated, as well as many window casings. Deteriorated window sash was repaired, using custom-made molds to replicate damaged, leaded muntins.

The original red, terra-cotta roofing tiles had been removed from the rear kitchen extension, and most were in poor condition (chipped or missing) on the rest of the roof. The front face of the roof was re-clad with original tiles—a mix of salvageable tiles from the lodge and tiles that had been removed from the stable roof in the 1920s and stored on site. The rear roof was clad with new tiles that match the original but lack their “rustication” treatment. (The original intent was to “rusticate” the new tiles to match the historic, but the high risk of breaking expensive stock, coupled with the extra labor cost, led to the decision to use new tiles on the less visible roof face and let them be clearly identifiable as new material, both for preservation purposes and to assist with future repairs.) Many of the original copper installation nails were in sufficiently good condition to be reused, though some of the older tile required slightly larger (2 ½”) nails to ensure a secure grip in existing holes.

4. Upper Gate Lodge (also known as Maple Lodge), 1913-14. Contributing building.

Photo #44

This is the second of two identical cottages which resemble the house and stable/garage in design and workmanship, differing primarily in their diminished scale and use of fieldstone with deeply recessed mortar joints, rather than multi-faceted, pink-hued stones and half-timbering, for exterior walls and chimneys. It is located on Ossipee Park Road, nearly 1 ½ miles from Old Mountain Road and approximately ¾ mile from the house. Its site marks the historic transition from what is still a public road to the private domain of Thomas Plant's estate.

The structure is a 1 ½ story, side-gabled building that faces southeast toward Ossipee Park Road. The roof has flared eaves and is clad with original red terra-cotta tiles. Both the front and rear slopes sport a low-slung, shed-roof dormer. There are two fieldstone chimneys, an exterior one centered on the northeast gable end and the other just above the eaveline and inside the end wall of the front slope. The gable-end chimney features a small window at the first story, echoing the chimney window in the house's library and the necessity to angle the flue to one side. Rafter tails are exposed along the eaves and have decorative ends that are molded and incised, a detail found

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on the estate's other primary buildings. The window sash—steel, leaded-glass casements with ornate, bronze latches—also matches that of the house in design, but at a smaller scale.

The front entrance is centered on the facade and projects slightly outward. It is sheltered under a shallow, hipped roof with exposed rafter tails. The entry door is a simpler version of that on the house, with oversized, strap hinges and grid of lights in the upper half. The window left of the entrance has a rough-hewn, oak casing with extended headers and sills with scalloped ends – another detail that matches the house. To the right of the entrance, there is a bay window capped with copper flashing; a similar bay window is found on the southwest gable end. Remaining window openings on the two gable ends, as well as the rear, differ in that they have segmentally arched heads and rough-faced granite sills similar to those on the stable.

A shed-roof extension spans much of the rear elevation and contains a secondary entrance (with replacement door) on the side wall that leads into a small garden space formed by enclosing stone walls that are extensions of the house walls and found at all but the east corner of the cottage. (The wall that extends from the south corner supports both the pedestrian and vehicular gate at the road. The wall from the west corner soon turns to parallel the road before turning again and continuing for some distance toward Sunset Hill.)

The upper gate lodge is on the eastern edge of a seventeen-acre lot shared with the bottling plant, which owns the cottage. The cottage has undergone some prior interior modernization, but no major restoration work. Current owner C.G. Roxane granted a 300-year lease to the Castle Preservation Society in 2011, along with an agreement to transfer the building to the Society if the corporation sells the plant.

5. Bottling Plant, 1991-92. Non-contributing building (due to age & lack of significance).

Photo #1, 13

The water bottling plant is tucked against the treeline behind the upper gate lodge in the northwest corner of Plant's former golf course. The dense forest below the Lee Cemetery (#14p) provides some year-round screening. It is a large, industrial, textured-block building, whose dark color also serves to obscure it. The lower, front portion, which faces southeast toward the field, has a low roof covered with red metal in acknowledgment of Lucknow's tile roofs. A tall silo at the north corner of the plant is also painted dark red.

The bottling plant occupies a 17-acre lot with the upper gate lodge and is in separate ownership. It is an active, commercial operation.

6. Horse Barn [Equestrian Center], 1991. Non-contributing building (due to age).

Photo #1, 13, 14

The horse barn is tucked against the treeline in the north corner of Plant's former golf course. It is a long, low building clad with vertical board-and-batten siding and capped with a gable roof clad with red shingles. It has thirty stalls and is used to house horses that provide riding on portions of Lucknow's trail system.

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The barn was built shortly after A.W. Hopeman Corporation (fourth owners) acquired the property in 1991. (CEO J. Paul Sticht was an avid horseman.) It replaced a stable built by the Robies (third owners) ca. 1976 that stood closer to Shannon Pond, near the ice cream building (#10). The Robies reintroduced public trail riding, which had been discontinued in 1922.

7. Pine Lodge, ca. 1913-14. Contributing site.

Photo #45

Now a ruin, Pine Lodge was built by Plant in the woods a short distance east of Shannon Pond and near the beginning of the road to Turtle Back (now known as Turtle Back Mountain Trail). Its original use remains unknown; it may be the "bungalow" Plant references in his 1924 sales booklet.

The lodge was a one-story building constructed of mortared fieldstone and timber and with a near-square footprint. (Unlike the other stone buildings of Lucknow, the walls of Pine Lodge are solid stone, rather than a veneer.) Today, only the north and west walls remain, and the building lacks its roof. The west wall has a single window opening centered on the wall. The north wall is built into a hillside; it continues to the east as a freestanding, high extension that served as an enclosure of some sort.

There are no known historical images of Pine Lodge.

8. Gift Shop, ca. 1980s. Non-contributing building (due to age).

Photo #43

The gift shop is a small, one-story building that faces gable-end toward the terminus of Brook Road, just before it reaches the stable/garage. Walls are clad with board-and-batten siding and the roof with red, ribbed metal. The front gable end has an inset porch that serves as the main entrance.

A gift shop first appeared around the time Castle in the Clouds opened to the public as a tourist attraction in 1959. Initially it was in the sun parlor of the house. It was relocated to the stable in 1971 when that building was converted into a restaurant.

9. Restrooms Facility, ca. 1992. Non-contributing building (due to age).

Photo #14

The first of two fairly recently constructed buildings between Shannon Pond and the main parking lot, this is closest to the parking lot and near a trailhead. It is a small, low structure covered with dark, board-and-batten siding on the walls and asphalt shingles on the gable roof.

10. Pump House, ca. 1991. Non-contributing building (due to age).

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This small building stands behind the restrooms and against the treeline. Walls are clad with dark vertical boarding and the gable roof with red asphalt shingles. The structure houses the equipment that directs water from an artesian well to the house and stable/garage. It was put into service when the bottling plant was established and water from the main reservoir diverted for its operations.

11. Ice Cream Stand, ca. 1992. Non-contributing building (due to age).

The second of two fairly recently constructed buildings between Shannon Pond and the main parking lot, this building is tucked against the treeline not far from the pond. Like the other building, the restrooms facility (#9), this is a small, low structure covered with dark, board-and-batten siding on the walls; red asphalt shingles cover the gable roof. The building is currently used as a seasonal ice cream stand. At one point it was known as The Nutshell.

12. Maintenance Building, ca. early 1990s. Non-contributing building (due to age).

This building is on Old Mountain Road, approximately 800' southeast of Brook Road and set far back from the road so as to be obscured by foliage for most of the year. It is a metal, functionally designed, one-story building of approximately 8,000 square feet.

13. Main Reservoir, 1913-14. Contributing structure.

Photo #11

This spring-fed reservoir is located on the lower slope of Mt. Roberts, some 85' higher than the house and near what is now known as the Cold Spring Trail. It is enclosed with a low, 24' x 24' x 18' deep structure faced with irregularly shaped, dry-laid fieldstone and surrounded by modern chain-link fencing. Today it is part of the infrastructure for the water bottling plant, which has added some small structures nearby to support its operations, as well as a paved road that terminates in a cul-de-sac with an abandoned bench pavilion. (The entire 15-acre parcel is owned by the bottling plant, but surrounded by Lucknow acreage.)

The main reservoir was built by Plant and was one of three at Lucknow. It served the house, lodges and stable/garage and fed the fire suppression system Plant installed. It and the spring appear on the earliest (ca. 1917) map of the property. A well later replaced the reservoir.

14. Farm Reservoir, 1913-14. Contributing structure.

Photo #12

This slightly smaller reservoir is located approximately 100 yards above Ossipee Park Road, not far from Old Mountain Road. It is probably fed from the nearby stream to the northeast. It has a low fieldstone base with concrete cap and a low-slung gable roof of ribbed metal. The side walls of the gable peaks are plywood. A smaller, approximately 5' x 5' structure, perhaps a well, sits just above the reservoir. It has fieldstone walls and flat cover of boards.

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This reservoir was built by Plant to serve the farm buildings across Old Mountain Road which Plant constructed and operated to support the estate. (The farm is not part of the nominated property, nor is a third reservoir that served Westwynde, a farmhouse nearby on Old Mountain Road; all of these resources were severed from the estate in the 1940s.)

15. Communications Tower, ca. 1990s. Non-contributing structure (due to age & lack of significance).

A modern communications tower stands on the property's northern boundary, a short distance from the High Ridge Trail between Mt. Roberts and Faraway Mountain. It is a 'repeater tower' used for emergency safety communications.

16. Site, ca. 1913-1919. Contributing site.

Most of the 5,294-acre site is wooded, as it was during Plant's era. Virtually all of the landscape features, both natural and built, that were in place during Plant's time are extant.

House Landscapes

16a. Front Lawn (northeast of house). *Photo #26, 27*

The front lawn of Lucknow is dominated by the single-lane driveway that circles directly in front of the main entrance. Historic photographs show evergreen plantings informally placed throughout the front lawn. Its appearance is little changed today, though some of the shrubs have been removed, and others have matured. The Ossipee mountain range provides the backdrop to the front lawn. A curved pergola that terminates in a gazebo extends from the north corner of the house and separates the front lawn from the rear terrace.

16b. Terrace (south & southwest of house). *Photo #28, 29, 38, 39*

A broad and grassy terrace extends from the rear of the house. The pergola and gazebo mark the north end of the terrace, which is buttressed by a high, curved retaining wall faced with multi-faceted stone. The edge of the terrace is delineated by a low railing of broad, square, stone stanchions with a rim of spiked stones that serve as planters and are connected by a wooden railing that runs protectively along the edge of the terrace. (Historic photographs show wooden posts with curved braces that echo those on the house midway between stanchions help carry the weight of the railing.) The stone that faces the retaining wall is pentagonal in shape, as are some of those on the stanchions.

In the middle of the terrace is a round, stone-rimmed pool with a center fountain. The seated bronze figure installed in the center of the pool was titled "Sprite" when exhibited by the sculptor, Lucy Currier Richards. The figure, which was cast in 1917 at Roman Bronze Works in New York, is signed and dated and is original to the estate. Flower beds rim the pool and edge the pergola as they did historically. The terrace is otherwise left open to allow the outstanding views of Lake Winnepesaukee and the Belknap Mountains to be the focus. In Plant's era the portion between the pergola and pool was a putting green.

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16c. Stone Steps, Flower Garden, Greenhouse Foundation, Potting Shed & Path to Stable.

Photo #39, 40

A wide, slightly curved flight of granite steps descends from the back terrace, hugging its retaining wall. It leads to a leveled area that accommodated a flower garden and greenhouse (no longer extant). The 100' curved, glass greenhouse built to plans of Lord and Burnham was built against the curved retaining wall of the terrace. All that remains today are the greenhouse foundation, a curved base faced with multi-faceted stone with grass and a concrete walkway on top; the concrete conduit for the heating pipes, which doubled as a walkway; and the potting shed, a stone, flat-roof structure appended to the foundation wall. The Plants grew flowers, fruits and vegetables in the greenhouse. It was removed by a subsequent owner (either the Tobey or Robie family) ca. 1950s. (A copy of the plans for the greenhouse is on file with the Castle Preservation Society.⁵)

Once far larger and maintained by Olive Plant, the annual flower garden today is almost completely overgrown. Border shrubs of lilac and forsythia have survived and multiplied. From this garden, a serpentine path descends to the stable/garage.

16d. Service Stone Steps, Service Yard & Dog House. *Photo #39*

The ground immediately east of the house drops severely from the sun parlor, below which are service terraces that remain out of sight from public areas and access both the basement and sub-basement of the house. A stone and cement stairway with pipe railing accesses these service areas; it descends from the front yard, hugging the east basement wall. The steps have landings that provide access to each level of the basement. They terminate at the service yard, which is just past the east end of the greenhouse. A stone dog house sits on a concrete pad just above the service yard; it is veneered with small versions of the stone blocks used on the house—in direct contrast with the adjacent basement walls—and has three pointed-arch openings. This area was recently reclaimed from dense overgrowth.

16e. Driveway & Stone Steps. *Photo #19, 40*

The driveway leaves the stable/garage and ascends to the house following an approximately 270-degree continuous arc. Originally dirt, the driveway is now paved. It is built up with substantial stone retaining walls with stone stanchions and wooden guard rails on the outside of the arc. The inside of the arc is steep with open ledge and underbrush. As the road ascends, there are occasional scenic vistas. Toward its terminus, the driveway has a switchback that brings into view the high, circular, retaining wall of the gazebo, appearing much like a castle turret. Like the other retaining walls near the house, it is faced with multi-faceted stone. The road makes a final curve to bring the house into view. Near the foot of the driveway, a rough, stone stairway climbs steeply up the hill to the service yard. It resembles some of the stone stairs found on the Brook Walk; it might pre-date Plant and have provided access to Shaw's Crows Nest, or it might have been built in Plant's era to connect the stable area with the basements and service areas of the house.

Inner Landscapes

⁵ The plans were Order No. C972E, Folio 1595, and dated January 12, 1914.

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16f. Stable/Garage Area. The stable/garage sits within a small grove of tall, thin trees with sparse ornamental plantings. Historic images show the building surrounded by young birch trees and shrub-like coniferous trees. A short stretch of dirt road in front of the stable/garage connected the building to the driveway. It is now paved to accommodate the trolleys that bring visitors up to the house. Across the driveway and near the gift shop is a clump of rhododendrons that may be from the Plant era. The paddock behind the stable/garage is now a raised patio used for functions and food service. It offers splendid views west toward Lake Winnepesaukee and the Belknap Mountains.

16g. Brook Road (formerly Pebble Road and labeled on some current maps as Lower Carriage Road), The Pebble & The Steppe. *Photo #20, 21*

Plant built the two-mile Brook Road as his private entrance drive (as distinguished from Ossipee Park Road, the public road that already ascended from Old Mountain Road). It is a narrow, winding, single-lane road that begins at the lower gate lodge and terminates at the stable/garage. Originally a dirt road, it is now paved and carries traffic one-way only. Along its steep ascent, there are sections with retaining walls of various heights and flared stone stanchions with wooden guard rails. For the first half-mile, the road follows Shannon Brook. It soon passes to the left of The Pebble, an enormous, glacial erratic. (The road originally ran to the right, under an overhanging part of the boulder and close to the brook. Soon after the property opened to the public in the 1950s, the road was rerouted to the left, as visitors were unnerved driving beneath the rock.)

The first of two stopping points along the road is beyond the Pebble, a trailhead parking area that leads to the "Falls of Song," the most dramatic and impressive waterfall on the property. (From here, visitors can connect with the Brook Walk: see below.) The second observation point and pull-off area is at "The Steppe" (sometimes called "The Steep"), a southwest-facing, high, sheer precipice that gives visitors their first stunning view of Lake Winnepesaukee and the Belknap Mountain Range.

16h. Brook Walk. *Photo #22, 23*

Earlier owner Benjamin Shaw laid out Brook Walk as a bridle and hiking trail in the early 1880s, and Plant later improved it. The upper end of the trail leaves from Shannon Lake and follows Shannon Brook (renamed by Plant from Weelahka Brook), dropping 500' and passing by several waterfalls over its half-mile distance. Closest to the lake is Whittier Falls (labeled Roaring Falls on the ca. 1917 map), named for the poet who visited Ossipee Park in 1884. The second significant waterfall along the trail is Bridal Veil Falls, just below which is the Falls of Song (known as Ossipee Falls prior to Shaw's ownership), a particularly steep and, at approximately 30', the highest waterfall on the property, with a noticeably worn channel in its granite ledge. The trail has stone steps (recently restored) in several places and crosses the brook below Falls of Song to join the far newer Shannon Brook Trail. (Historically, Brook Walk crossed the stream several times on rustic bridges built during the Shaw and Plant eras; they were washed out many years ago. Today there is a single, modern, wooden bridge at each end of the trail.)

16i. Ossipee Park Road (formerly Mountain Road). This road leaves Old Mountain Road (now NH Route 171) two miles north of the estate's Brook Road entrance and ascends 1.8 miles

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to the upper gate lodge, which marks the transition from public to private road. It then continues across a flat plateau, the former golf course, before curving to the south to pass by Shannon Lake, the public parking area and terminating at the stable/garage. The road is an early town road and once accessed a handful of farms. Benjamin Shaw used it to reach Weelahka. When the bottling plant was constructed in 1991, the dirt road was improved and paved to serve the large delivery vehicles that regularly use it to access the plant's driveway just past the upper gate lodge. The road also serves as the exit—and in off-seasons the only road—for visitors to the house and stable (restaurant). It is the sole public access road for the property's many hiking trailheads.

16j. Lower Gate Lodge Landscape. *Photo #25, 47*

The gate lodge and its setting at the foot of Brook Road serve as the public face of the property along Old Mountain Road, hinting at the estate buildings within, as they are not visible from the road. The lodge sits amidst woods, as it did in Plant's time. Stone walls are tied into the building's roadside gable end, merging into the extensive roadside stone wall that runs along Old Mountain Road. At Brook Road there is a wooden pedestrian gate close by the lodge and substantial stone gate posts on either side of Brook Road. (The smaller gate, with its oversized, strap hinges and curved brace, is historic, but the auto gate, documented in historic photographs, has been replaced by a simpler one.) A short section of wall also extends from the northeast corner of the lodge.

Stonework also lines Shannon Brook where it crosses under the highway by the gate lodge. Though encapsulated in concrete, the original stone-arched bridge that carried Old Mountain Road over the brook is extant; a small section of the arch is visible on the east side. (Historic photographs show a low stone wall along this section of brook that is now missing, as are the stone parapet walls of the highway bridge over the brook.)

16k. Roadside Stone Wall. *Photo #24*

A dry-laid stone wall that is capped with large, mortared boulders runs along the north side of Old Mountain Road between Westwynde (361 Old Mountain Road) and the Lower Gate Lodge and continuing well past the lodge and its wooden gate, a total run of three-quarters mile. The wall is periodically interrupted by square stone posts: As the wall approaches the lodge, the stones are noticeably smaller to match those used to face the lodge. Sections of the roadside wall are deteriorated and in some places missing altogether.

16l. Upper Gate Lodge Landscape. *Photo #44*

The upper gate lodge sits on the north side of Ossipee Park Road as the landscape transitions from woods to the expansive, open fields that once served as Plant's golf course and remain open today. Like the other lodge, the dwelling is tied into mortared stone walls. The wall off the south corner soon breaks for both a pedestrian opening and a larger auto opening (each opening currently lacks a gate). The wall continues on the opposite side of the road and disappears into the woods. The wall off the west corner soon turns to parallel the road and define a small side yard. It then curves northwesterly into the woods and continues for some distance, as historically it separated Plant's golf course from the more public road to the summit of Sunset Hill. The center portion of this wall was destroyed when the bottling plant was constructed in 1991.

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16m. Field (former Golf Course & Tennis Court). *Photo #1, 13, 14, 15*

The high-valley, open field above the upper gate lodge, on both sides of Ossipee Park Road, was laid out as Lucknow's eighteen-hole golf course and groomed by sheep in the estate's early years. It reverted to a field after Plant opened Bald Peak Country Club with its own golf course, in 1921. He later used the lower (southern) portion of the field for an airplane landing. Prior to the Plant era, the field was the site of Benjamin Shaw's residence, Weelahka Hall, and its outbuildings, as well as farmhouses and fields owned by the Lee, Horne and other families. Following the Plant era, the Tobey family pastured 100 head of black Angus cattle here.

The field today largely retains its historic form from the Plant era. (The primary alteration is the water bottling plant (#5), which occupies the northwest corner.) Most of it lies on the south (lower) side of Ossipee Park Road, where it is open and mowed. The Lee Family Cemetery, set off by stone walls, is on the west edge. The north (upper) portion of the field contains the horse barn (#6), fenced pasture, and two visible golf course tees.

Plant's tennis court was on an upper terrace of the field that is now used for visitor parking. (Historically, a path from somewhere near the flower garden by the greenhouse led to the court.) Three small non-contributing resources (rest rooms facility, ice cream stand and pump house) are located nearby close to the tree line. A small lot for trailhead parking is provided off Ossipee Park Road a short distance past the cemetery.

16n. Shannon Lake. *Photo #15, 16*

Shannon Lake is a five-acre, man-made pond constructed by Plant for swimming and fishing by damming Shannon Brook. It is located along the east edge of the main field. The 'earth dike' dam constructed of earth, rock and cement in Plant's era remains, though it has been repaired and altered. (Records indicate the dam partially failed in 1943 and catastrophically so in 1944, "causing considerable damage."⁶ This may be when the rustic bridges on Shannon Brook were washed out.) The dam is covered by an earthen causeway, and water flows through a modern, uncontrolled, shaft spillway. (The original stone-lined concrete sluiceway with its stone railing washed out many years ago.) An unpaved road (no longer used for vehicles) runs over the dam, as it did when the dam was first built.

The lake today is smaller than historically and once had a diving board platform and open pavilion. It appears the north end has been silted in, and a large, off-center island (apparently created by dredging) that appears on historic maps and photographs, is no longer visible above the surface. At least one of the three boulders that projects from the surface of the water and appears in such images is still visible. Parts of the shoreline were once lined with stone that is no longer visible; the shoreline today is lined with trees and shrubs, except at the south end, which is mowed. Two small, modern pavilions sit near the shoreline, and a dock projects into the lake near the spillway to allow people to feed the lake's trout. (In Plant's time, the lake was abundant with brook, salmon and rainbow trout.)

⁶ Dam Record filed by Public Service Commission, July 23, 1936; Letter from Moultonborough Selectman's Office to NH Water Commission dated March 17, 1945; "Dam Inspection Form," June 26, 2013.

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The area surrounding the lake gives access to the mountain roads and trails that form the extensive back area of the property, as well as to the Brook Walk, developed by Benjamin Shaw.

Mountain Landscapes

160. Mountain Road System. Photo #1-10

More than forty miles of wooded, unpaved roads and bridle paths thread through the back portion of the property. With rare exception, they were constructed by Plant from 1913-15. One road, that to the summit of Mt. Shaw, was put in place by Benjamin Shaw in the 1880s and later improved by Plant. Under Plant's ownership, roads to an additional six summits were constructed. Most of the roads start near Shannon Pond. While the roads were suitable for travel by an automobile, only Plant did so; though the public were allowed entry to the estate until the summer of 1922, they were limited to travel by leased horse and carriage.⁷

The two longest roads are those to Mt. Roberts (2,582') and Mt. Shaw (2,990'), eight and nine miles respectively from the house.⁸ Connecting those summits is the High Ridge Trail (historically known as the Mountain Ridge Drive), a three-mile road that passes close by the summit of Faraway Mountain (2,782'). A fourth road, today's Turtle Back Mountain Trail, originated from the pond and approached Mt. Shaw from the southwest. It had spurs to the summits of Bald Knob (1,801') and Black Snout (2,803') and a bridle trail to reach the top of Turtle Back Mountain (2,203') so named for its distinctive, five-sided exposed tops of volcanic columns. (The seventh summit, Mountain View, was a spur off the High Ridge Trail, but is no longer accessible.)

The roads then, as now, traveled through woods. Though Plant never allowed the property to be logged while under his ownership, he did create a few, select, scenic vistas, such as off the Ridge Road near Mt. Roberts and along the Faraway Mountain Trail (historically known as the Oak Bridge Trail), where the road dramatically follows the edge of a steep ravine for views of Shannon Brook below.

Virtually all of the road system that appears on the ca. 1917 map of the property is extant and open today for public recreation. Some trails are still used for travel by horseback, and all of the extant routes—reduced from the original forty plus to some twenty-eight miles—are accessible for hiking. Only one route, the road from Shannon Pond to the main reservoir, is paved; it is a modern private road used by the bottling plant. The minor alterations that have occurred over time include some logging roads, regrading for drainage purposes, expanded hiking trails (such as the Upper Bridle Path) and a few new trails (Oak Ridge Cutoff).

The roads are single-lane routes—purposely so to minimize their impact on the landscape—built up and leveled off with dirt and rubble. This cut and fill technique is visible today in many areas, including on the road connecting Turtle Back Mountain to Mt. Shaw, the Upper Bridle Trail and

⁷ Three historic maps illustrated the road system. The earliest dates from ca. 1917 and was included in the brochure promoting horse and carriage rides around the estate, still referred to as Ossipee Mountain Park. Another appeared in the sales booklets published in the 1920s. The third is dated 1931.

⁸ Plant provided these distances, as measured from the house, in his ca. 1929-31 sales booklet.

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the Bald Knob summit road. In several areas, the buildup or filled area is accompanied by stone retaining walls, such as along the bridle path to the summit of Turtle Back Mountain. (None of the retaining walls are as high as those found on Brook Road or the driveway to the house.) In other areas, medium-size stones are lined parallel to the road as seen along the Turtle Back Mountain road. (The stone stanchions that appear along Brook Road and the driveway do not appear on the mountain roads.) Possible sources for the stone are the various pits scattered around the property and generally close by a road; one such spot is on Turtle Back Mountain. There are also surviving borrowing pits for soil; an example can be seen along the Turtle Back Mountain trail. Piles of volcanic columns that may have been used to form the stone blocks that veneer the house, stable and some of the more prominent retaining walls are found on the side of the Turtle Back and Bald mountain trails.⁹

To accommodate the steepness of the slopes, the auto and carriage roads employ series of switchbacks, long and sweeping curves along the lower slopes and tighter curves closer to the summits. In some instances, wide curves are employed near the peaks. At the summit of each of the mountains, there were auto/carriage turnarounds, with one still clearly visible on the summit of Bald Knob. All six summits had observation towers. Though none survive, metal pegs driven into the granite and attached guy wires are still visible atop Turtle Back Mountain.

Water drainage for the road system is still provided by a series of ditches, culverts and bridges. Historic ditches can be found in the section of the Faraway Mountain Trail as it travels through the ravine for Shannon Brook, as well as along the Ridge Road just below Mt. Shaw; even in times of heavy rainfall, they still function well.

Some of the stone culverts constructed in Plant's era survive, including a small number of stone box culverts. Examples can be found along the portion of the Ridge Road that leads to Mt. Shaw, and a particularly impressive example with stone retaining walls is on the road to Sunset Hill. Corrugated steel pipes have replaced the many missing culverts, though the older pipes with stone sidewalls found in some spots, such as on the Turtle Back Mountain Trail, might be original to his road system. There are also a few open stone culverts with modern, wooden decks; examples are on the Ridge Road between Mt. Roberts and Faraway Mountain and on the Turtle Back Mountain Trail.

None of the oak bridges from Plant's era survive; they were washed out long ago. In their place are modern replacements, all with wooden decks and rails. Some bridges have concrete-block abutments, while others have rubble-stone abutments. At least one bridge is a large, I-beam stringer structure.

Agrarian Landscapes

16p. Late 18th and 19th c. Agrarian Features/Archeological Sites. Photo #18

Prior to the Shaw and Plant eras, the high valley portion of the property was dotted with farmsteads; at least one family, the Lees (see below), settled here as early as 1790. The 1861 map

⁹ The landscape features associated with the road system were identified during hikes taken in the spring of 2013. There are undoubtedly many more examples of these features on the property.

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shows eight farms occupied by the Lee, Copp, Whitten, Witham, Roberts and Horne families. The 1892 map, by which time Benjamin Shaw had already acquired some of the farms, shows three additional houses. The farm neighborhood included several burial grounds and a schoolhouse. Because the Lee farm was the largest and most substantial, the neighborhood was sometimes known as the Lee Settlement. None of the buildings associated with these farms remain, but foundations, burial grounds and stone walls survive on the wooded lower slopes of the Ossipee Mountains.

Recent scholarship has identified cellar holes associated with the Copp and Whitten farmhouses, as well as the Whitten Cemetery. The sites are identified on the Whitten Trail, which wends through the woods on the lower slope of Mt. Roberts. A third cellar hole, probably that of the Roberts family, is near the reservoir. Another cellar hole, perhaps that of the Witham family, is at the juncture of the Turtle Back Mountain and Oak Ridge trails. Remnants of additional small family burial grounds have been noticed further up the mountain slopes, but have not been mapped.

The most visible of the early agrarian resources is the Lee Family Cemetery, which fronts on Ossipee Park Road, directly across from the upper gate lodge and close to the edge of the former farm field that was, for a time, Plant's golf course. A mortared stone wall with a cap comprised of large boulders encloses the plot; the wall is similar to others built by Plant. The majority of the cemetery stones are marble and date from the mid-19th century, although burials occurred and were marked with stones throughout the 20th century. The wrought-iron gate is mid-late 20th century.

The Lee Farm was family-held for five generations. The farmhouse stood on Ossipee Park Road surrounded by fields. (See #16m for description of former farm fields.) During the era of Ossipee Park, the Lees provided farm goods to Benjamin Shaw and his visitors. When Plant wished to acquire the farm, in large part because it was the sole obstacle to privatizing the upper section of Ossipee Park Road, the Lees held out. In late 1911, Plant's agents erected a long, high and exceedingly unattractive fence that blocked their view. Ultimately, the Lee family agreed to sell, and Plant met its price. He started to plow down the cemetery stones before he was halted by town officials, citing state law that prevents desecrating town cemeteries. Plant repaired the damage and erected the stone wall around the burial ground.

Summary of Integrity

Lucknow possesses an extraordinarily high level of integrity of location, design, setting, materials, workmanship, feeling and association. The nominated property retains all of the naturalistic landscape that accompanied the estate and was only minimally manipulated by Thomas Plant. With two exceptions, all of the primary landscape features that Plant imposed on the land remain: extensive road and trail system with switchbacks, culverts, ditches and auto turn-arounds on the mountain summits; stone retaining walls, steps and stanchions; raised boulders or more formal stone stanchions to edge auto roads; small lake, garden terrace with pool and reservoirs; and stone walls. The only primary features that are no longer extant are the

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observation towers that once topped the mountain summits (remnants survive), and a series of rustic bridges that spanned Shannon Brook. The wooded slopes that Plant acquired and revered remain forested, and the portions of the 19th century agrarian landscape that greeted Plant also remain: fields, agricultural stone walls, burial grounds and farmhouse cellar holes. Perhaps the most imposing of the natural resources, the so-called Pebble, continues to be a focal point of the adjacent Brook Road.

Plant's house and the two gate lodges retain particularly high levels of integrity in their construction details. The stable/garage has undergone some minor loss of design and materials, but retains sufficient integrity in all areas to convey its Arts and Crafts origins, as well as its origins as a stable and living quarters. The interior of Plant's house is remarkable for the intact floor plan and extent of original furniture, fixtures and finishes from his era that remain in the building.

Though some more recent, mostly secondary, functional buildings and structures have been added to the property in the post-Plant era, none imposes upon the landscape or disrupts viewsheds, due to careful use of dark colors, low profiles and siting against or behind tree lines.

A two conservation easements that protects all but 67 of the 5,294 acres and written agreements between the three owners ensure that all of Lucknow's historic buildings, landscape features and acreage will be protected, conserved and professionally managed in perpetuity.

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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

Landscape Architecture

Recreation/Entertainment

Conservation

Industry

Period of Significance

1913-1968

Significant Dates

1913

Significant Person

(Complete only if Criterion B is marked above.)

Thomas Gustave Plant

Cultural Affiliation

Architect/Builder

John Williams Beal

Thomas Gustave Plant

Robert Washburn Beal (presumed)

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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.)*

Lucknow is eligible for the National Register with national significance under Criterion C for both Architecture and Landscape Architecture. The Lucknow estate is an extraordinarily significant example of a rural Arts and Crafts house and related landscape that includes a road and bridal trail system that provides access to seven different mountain peaks.

Lucknow is also eligible with state significance under Criterion A for Entertainment/Recreation and Conservation. Originally built as a retirement home/summer estate, Lucknow and its surrounding lands provided recreation and accommodations to its owners and guests. In 1956, Richard Senter Robie, president and owner of Avis Rent-A-Car in Boston, purchased the property. Robie opened the house and grounds to the public as a tourist attraction in 1959 and successfully marketed the home as "Castle in the Clouds" to New Hampshire's burgeoning auto tourists. Robie preserved the house and the majority of the grounds; "Castle in the Clouds" remains a significant tourist destination in New Hampshire today.

Lucknow is furthermore eligible with state significance under Criterion B for industry with its associations with its creator Thomas Plant. Plant was born to Quebecois immigrants to Maine and made a fortune in the shoe industry. The Thomas G. Plant Company became one of the ten largest shoe manufacturers in the country and the largest factory in the world devoted to making women's shoes. The factory no longer stands, and Lucknow, with its construction overseen directly by Plant, is the surviving building most closely associated with Thomas G. Plant.

Lucknow is located in New Hampshire's lakes region and sited on a high elevation overlooking Lake Winnepesaukee (New Hampshire's largest lake) in one direction and the Ossipee Mountain Range in the other. Its historic cultural landscape, including buildings and site features, retains an exceptionally high level of integrity of setting, design, materials and method of construction.

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

Architecture

Lucknow exemplifies the Arts and Crafts movement in both its landscape and buildings. The naturalistic landscape reflects the philosophy of the movement in that while much of it was manipulated, it was with a light and sensitive hand. An extensive and precisely engineered road system that carried autos to seven mountain summits was overlaid on the acreage, but through the use of local materials and working within the contours of the existing undulating terrain to ascend on gradual gradients achieved through a series of switchbacks, the narrow roadbeds blended into the surrounding scenery and were not visible to those looking at the hillsides from a distance. Similarly, the handful of strategic views along the roads that were opened up were done so carefully and with minimal disturbance of the forest cover. Other decisions, such as building

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summit observation towers of wood rather than metal, and overlaying a golf course upon an existing, open field, further underscore the sensitive treatment of the greater landscape. Instead of formal gardens, natural plantings of native trees and shrubs, annuals and walls of local stone were used to set off the buildings. The remainder of the forest acreage was left untouched.

The estate's four primary buildings express the values of the Arts and Crafts movement through their integration with nature: low-profile forms, use of native construction materials that allow them to blend into the surrounding landscape, and extraordinary artisan craftsmanship, both inside and outside. The interior of the house, including its original, mostly custom-made furnishings, further embodies the principles of the movement.

The Arts and Crafts movement originated in England in the late Victorian period in reaction to the Industrial Revolution and the machine-made products, considered of inferior design and quality compared to earlier hand-made versions, that were flooding the markets. An early inspiration was Admiral Perry's expedition to the Orient in the 1850s and the exposure to Japanese craft techniques that captured the imagination of English and American artists.¹⁰ The movement also emanated from the writings of designer A.W.N. Pugin, who promoted the Gothic Revival, and of John Ruskin, the leading English art critic of his day, who was concerned about the loss of traditional skills and extolled medieval architecture as a means of expressing true craftsmanship. The movement was further promoted by designer William Morris, who placed an emphasis on the simple decorative and colors of nature in his work, notably furniture, textiles and wallpapers, as well as in his influential writings. The movement soon spread to the United States. Boston and adjacent Cambridge, bringing with it close ties to Anglican culture, a craft tradition dating back to the 17th century, and a reverential support for art and education, were the early center of this interest. Art education entered the Massachusetts public school system in 1870, and soon thereafter, art classes expanded to the newly created Massachusetts College of Art (then the State Normal Art School of Massachusetts) and the Museum of Fine Arts.¹¹

Boston residents Charles Herbert Moore and Charles Eliot Norton, friends and admirers of Ruskin, promoted their interest in aesthetics at Harvard College where, in the 1870s, they were the first to teach classes in art and art history respectively. Norton was especially interested in the technical side of craftsmanship, which ultimately led him to play an instrumental role in founding the Society of Arts and Crafts in Boston in 1897, the first organization of its type in the United States.

Other Arts and Crafts proponents, such as Herbert Langford Warren, soon joined the Harvard faculty, and the university became a center of such ideals, promoting them to a wide range of scholars, including future architects, designers and preservationists. In fact, virtually all of the early leaders of the Society of Arts and Crafts in Boston were socially connected and affiliated with Harvard, thus affording the fledgling organization credibility on regional and national levels. Warren was not only one of its founders, but its president; he served the organization and Harvard simultaneously. At the college, Warren developed an undergraduate program in

¹⁰ Haynes, 2000: 24.

¹¹ *Inspiring Reform*, 1997: 15; Meister, 2003: 86-87.

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architectural history and design, drawing on to his keen interest in ancient, medieval and Renaissance architecture and encouraging his students to incorporate that heritage in their own work. Ultimately, he became dean of the Harvard School of Design. The two Harvard-trained sons of Lucknow's architect, who worked alongside their father on the project, were surely influenced by Warren, whose courses they likely took and whose tenets they may well have shared on the job site.

In New England and the Adirondacks, the Arts and Crafts movement built upon the "back to nature" movement spearheaded by writers and philosophers such as Henry David Thoreau. Spurning civilization, they experimented with living off the land and extolled the values of simplicity and existing in harmony with nature. The movement appealed to educators, ministers and affluent capitalists alike, gaining strength in the years after the Civil War. Throughout New England, these academics, clergy and wealthy elite created rural retreats both modest and grand, places that were removed from urban life and its accompanying nuisances and pestilences, where they could live simply, recreate outdoors, practice conservation principles and establish model farms. Particularly in the rural Lakes Region of central New Hampshire, such retreats often took the form of rustic shorefront camps or reclaimed abandoned farmhouses. The development of summer youth camps was also part of this trend. The owners of these properties were cultured, highly educated and frequently wealthy, yet they purposely eschewed the trappings of affluent city life to spend their summers unfettered by luxury and instead surrounded by the sights and sounds of nature.¹²

Thomas Plant was part of the Arts and Crafts movement in his desire to acquire land and establish a country retreat amid the peace and beauty of nature. Assembling a series of contiguous farms, some of which had been abandoned in preference for the more fertile lands of the Midwest, was a common means of creating a country estate in northern New England at the turn-of-the-twentieth century, but few did so on the scale that Plant did, and even fewer placed their house at such high and steep elevation where construction challenges were magnified. And though views were common to both lake and mountain retreats of this era, Plant's chosen house site, on a rocky eminence with seventy-five-mile views across the lake to the western mountains, was among the finest in all of New England.

For his mountaintop estate, Plant adhered closely to the principles of low impact to the land, skilled craftsmanship and use of native materials. However, the extent of his land holdings, the complex road system and the modern amenities and elaborate decorative elements in his residence belied the simplicity of the back to nature movement.

While it is unlikely he was a student of the Arts and Crafts movement, Plant brought to his Lucknow project a keen sensitivity toward the land and an insistence that his imprint on the property acknowledge and respect the natural setting and resources. He rejected considering the land's value for timber or minerals. He created a house that was as eclectic as it was representative of the Arts and Crafts movement, where he meshed beauty and artistry with

¹² For a discussion on the rustic summer camp movement in central New Hampshire, see *Squam: The Evolution and Preservation of a Lakeside Community* (Hengen, 2012).

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ruggedness and stability, an approach that aligned with the tenets of the movement. While he sited the house at high elevation, he ensured it was low and horizontal in form and faced with native stone to blend into the surrounding landscape. Architecturally, the house merged indoor and outdoor spaces in a variety of ways. Exterior covered walkways connected all of the primary first-floor spaces. The library also connected to a pergola that led to a gazebo. French doors, large windows and second-story balconies maximized vistas out into the landscape, while decorative, painted-glass roundels in nearly every room brought the estate's picturesque landscape features, vistas, flora and fauna indoors. The incorporation of nature into the house was also achieved through the use of stone, clay roof tiles and large oak timbers. Plant hired skilled craftsmen to form and lay the exterior stone masonry and to hew and peg the oak timbers. In fitting out the interior, he turned to firms that were directly involved with Boston's Society of Arts and Crafts or others that emphasized hand craftsmanship.

Comparatives for National Significance

The extraordinary integrity of Lucknow firmly places it among those comparable mountain estates already recognized as nationally significant—Grey Towers (Milford, PA; NHL 1985), Arden (Arden, NY; NHL 1975) and Flat Top Estate, (Blowing Rock, NC; NR 2013)—none of which retains the overall degree of integrity exhibited at Lucknow. Lucknow also differs from each of these properties—and from many country houses constructed by wealthy, industrial magnates—in the purposely modest scale of its house and lack of formal landscaping or elaborate gardens. Instead, Lucknow's house relies on its siting on a rocky knob to achieve prominence, and all of the estate's buildings complement their naturalistic surroundings. Thomas Plant's sensitive, light-handed approach to altering the landscape remains fully evident, as virtually all of those lands—nearly 5,300 acres—remains intact and integrally associated with the historic Arts and Crafts buildings.

The significance of Grey Towers is primarily linked to its associations with Gifford Pinchot, a pioneering conservationist and first director of the United States Forest Service. The mansion house, built for his parents in 1884-86 and substantially modernized by him and his wife after 1915, was adapted for institutional use in the 1960s, resulting in the loss of some significant finishes, conversion of bedrooms into offices and alterations to the service wing. The property does retain a number of outbuildings and a variety of landscape features, many dating from the 1920s and '30s, but just 303 of its original 3,000 acres remain.

Arden, a Chateausque mansion built in 1909 for railroad tycoon E.H. Harriman and altered or enlarged in 1923, 1964 and ca. 1971, retains its historic finishes, but none of the Harriman family furniture. Like Lucknow, it occupies a hilltop site, but some of the outbuildings no longer stand. The listed property is limited to 472 of its 20,000 historic acres.

Flat Top Estate, built in 1899-1900 for textile magnate Moses Cone, most resembles Lucknow in its setting and surrounding landscape. The house occupies an elevated location on a knoll, and the property was an assemblage of parcels that ultimately totaled 3,516 acres, most of which is included in the nomination. Its designed landscape, with more than twenty-five miles of carriage roads, scenic overlooks, managed views, observation towers, water features and stone walls, is governed by a strong ethic for natural resource conservation and closely mirrors that of

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Lucknow. Unlike Lucknow, however, Flat Top's house is a sizeable and formal Colonial Revival residence and makes no attempt to meld into the otherwise naturalistic character of the property. Furthermore, the setting of Flat Top has been encroached upon by adjacent suburban development that impacts the vista; by the Blue Ridge Parkway, which crosses a corner of the property; and by another intrusive turnpike. The two highways have eroded parts of the carriage road system and bring traffic noise to parts of the estate. These changes result in diminished integrity of setting and feeling for Flat Top.

By contrast, Lucknow retains all of its core acreage, some 5,294 acres that coincide with the lands that were the focus of Plant's naturalistic road-building and landscaping work. Conservation easements are on all but 67 acres—land owned and used by a water bottling facility—to ensure the property's protection in perpetuity. Furthermore, Lucknow retains all of its primary buildings, structures, sites and its entire cultural landscape, missing only the observation towers, greenhouse, rustic bridges and some segments of a few roads and trails. No other estate in New Hampshire today retains the same comprehensive level of integrity. The sweeping views and vistas of lakes, mountains and pastoral lands, as well as the buildings and landscape features created by Plant, remain essentially the same today as they did in Plant's era.

Thomas Gustave Plant, Industrialist

Humble Beginnings

Thomas Gustave Plant (1859-1941) was a self-made, French-Canadian industrialist from Bath, Maine. As a young man, he worked his way from a shoe laborer into sales and management and on to partnership in barely seven years. In another four years, he owned his own company. He earned a reputation for innovative marketing and production methods and for his dramatic stand against a major industrial monopoly. By 1910, Plant was one of the most successful shoe manufacturers in the country.

Plant's maternal grandparents came to New England from rural, southeastern Quebec in 1817; his father arrived in 1835. All found work in Maine's mills. Unlike the waves of French-Canadians who immigrated after the Civil War, these early arrivals were a significant minority in their adopted communities and tended to assimilate, rather than retain their cultural identity. Bath, the home of Plant's family, supported a larger-than-usual cluster of Canadians, but even there they remained a distinct minority.

Plant first entered the workforce at the age of fourteen when he left school to work in a ropewalk. Work in a boiler manufacturing shop and as an ice cutter followed. By the time he was twenty, he had entered the shoe industry as a laster in a local factory. When it soon closed, Plant headed to Massachusetts and the numerous shoe factories in the Boston vicinity. The year was 1880. By then, French Canadians were migrating into New England's mills, but Plant's already established roots in New England may have shielded him from stereotyping and prejudice and thus contributed to his meteoric rise.

Amassing a Fortune in Industry

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Plant landed in Lynn, a city north of Boston particularly known for its shoe industry. From lasting, he quickly moved into edge trimming, one of the best paid jobs for a machine operator. In late 1886, he entered management as an investor in the Lynn Union Cooperative Shoe Company, where he soon moved into sales. He shortly left to become a partner in Williams, Plant & Company. Four years later, in 1891, he founded the Thomas G. Plant Company. He brought his younger brother William into the business as foreman and superintendent. William was the one sibling with whom Plant remained close, and William worked for his brother for the rest of his life.

In 1896, Plant relocated his operations to the border of Roxbury and Jamaica Plain in the southern section of Boston, where he acquired an acre of land with industrial buildings.¹³ He organized his new factory as he had in Lynn, placing the initial stages of the manufacturing process on the top floor to take full advantage of ventilation and light, subsequent stages on descending floors, and ending with the packing and shipping departments on the ground floor. While this arrangement was not unique, it was in the forefront of industrial design.

Plant was also a leading practitioner of welfare capitalism, a belief that if workers were well taken care of, production and company loyalty would increase and efforts to unionize or go on strike would diminish. Hence, Plant's new factory incorporated the latest in safety features, communications, internal distribution, heating, ventilation (the air was refreshed every three minutes) and lighting systems. It was scrupulously clean. Workers had free access to its library (and librarian), reading room, barber shop, recreational facilities (dance and music rooms, entertainment hall, bowling alleys, gymnasium with showers, and billiard, pool and card tables) with instructors and company-provided gym clothes, on-site physician, roof garden/promenade and outdoor landscaped grounds designed by Olmsted Brothers. Weekend events included athletics and concerts. The in-house restaurant provided wholesome meals at cost. Workers received sick and death benefits and healthy interest on savings accounts maintained in the company bank. Upper-level employees received stock and bonuses.¹⁴

By 1909, the Thomas G. Plant Company was cited as one of the ten largest shoe manufacturers in the country and the largest factory in the world devoted to making women's shoes. (The company's letterhead rather flamboyantly claimed it was the largest and most successful factory in the world.¹⁵) With its several additions, the seven-story building was nearly one-quarter mile in length and provided fourteen acres of floor space.¹⁶ Its 5,000 workers produced nearly 6,000,000 pairs of shoes annually, for revenues in the \$8,000,000 range and profits of \$500,000-600,000.¹⁷

¹³ The new factory was in southwestern Boston, near the Jamaica Plain and Roxbury line.

¹⁴ *Boston Herald*, September 20, 1903.

¹⁵ *Boston Herald*, January 6, 1910; *Syracuse Herald*, January 23, 1911, *Boston Daily Globe*, October 1, 1913 (reprinted by Jamaica Plain Historical Society, ca. 2011). None of these claims can be substantiated, and Thomas Plant was known as a fearless promoter. But since the statement the company occupied the world's largest shoe factory was on its letterhead, which would have circulated widely within the industry, it presumably would have provoked rebuke if it overly stretched the truth.

¹⁶ When the factory burned in 1976, the fire was among the largest ever witnessed in the Boston area.

¹⁷ *Oregonia* (Portland, OR), June 18, 1912. Other contemporary news accounts cite a far lower number of yearly pairs of shoes, as low as 3,000,000, but figures for revenues and work force align. (See *Boston Daily Globe*, October

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Plant's innovations extended beyond his factory and benevolent treatment of his workers. In an era when shoes were typically sold as types or styles, he introduced brand names and advertised widely in magazines and newspapers. His Queen Quality shoe won immediate name recognition, and sales were highly profitable. The Dorothy Dodd shoe soon followed; available in thirty-two styles, it especially appealed to those on their feet a good amount. Plant also pioneered new distribution and sales methods, supplementing his extensive advertising with a vast network of agents rather than middlemen, reaching all fifty states as well as overseas markets.¹⁸

The development of shoe machinery transitioned shoemaking from a hand craft employing only a few tools into a highly mechanized industry that relied on up to 174 operations employing some 150 machines to produce a single pair of high-quality ladies' shoes.¹⁹ Plant quickly recognized that in order to produce significant profits, he should manufacture not only shoes, but the associated machinery. Under the Wonder Worker label, he developed a wide range of shoe machinery that ultimately allowed him to completely outfit his factory. In early July, 1910, Plant announced he had revolutionized the shoe industry and was ready to outfit other factories with his Wonder Worker machines. The move thrust him into direct competition with the behemoth and politically influential United Shoe Machine Company (USMC).

Over the years, USMC had been acquiring the major firms that produced shoemaking machines and merging them into its own business. By eliminating the competition, the company could effectively coerce shoe manufacturers to exclusively lease its equipment or none at all. Since United Shoe offered the widest and most up-to-date range of machines, many not easily available elsewhere, shoe companies had little choice but to ally themselves with USMC. The company also insisted on lengthy lease periods, as well as a royalty on every pair of shoes produced by its machinery. (For Plant's company, this would have meant royalties on each of the 17,000 pairs it claimed to produce daily.²⁰) Plant challenged the legality of the USMC's actions as he worked to expand his own line of Wonder Worker machines, assuring skittish executives that USMC had no legal rights to enforce their leases. He charged USMC with exploitation, challenged its ability to produce modern machines, and claimed it was violating corporate law. USMC responded by seeking an injunction against Plant.²¹ The skirmish played out in the courts and the national press for the next decade, but Plant's role came to an end in September, 1910, when USMC bought him out—his factories and his patents—for the formidable sum of \$6,000,000.²²

1, 1913)

¹⁸ Rodrigue, 2014: 67-69, 73-75.

¹⁹ Frederick J. Allen, *The Shoe Industry* (NY: Henry Holt and Company, 1922, pp. 58-65).

²⁰ Rodrigue, 2014: 118. Plant installed a sign on his factory proclaiming this figure. An article in the *Boston Herald* (March 1, 1910) offered the lower figure of 14,000.

²¹ *Boston Herald*, January 6, 1910, March 1, 1910, May 26, 1910, July 7, 1910,; *Boston Journal*, July 8, 1910. Plant cleverly spread his machine parts production around several factories to ensure secrecy. The machines were then assembled in two large additions he placed on his Jamaica Plain factory. He began patenting machines in 1908, sometimes at the rate of five a day.

²² *Boston Herald*, October 5, 1910; *Salt Lake Telegram* (UT), September 27, 1910. Plant was in various levels of negotiations with United Shoe and others for several months before the final sale was announced. (Rodrigue, 2014: 124-26) The \$6,000,000 paid by USMC to Plant was half in cash and half in stock. An account of the USMC trial in 1914 quotes the company's lawyer stating USMC bought Plant's patents and 60% of the Thomas G. Plant Shoe

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Plant left the world of shoe manufacturing an exceedingly wealthy man and the first American of French-Canadian extraction to succeed in the field. It is likely that he was the wealthiest Franco-American of his era. As he left the company he had built, he doled out \$125,000 in gold pieces to his employees and earmarked a dividend worth \$50,000 for the workers.²³

Plant's departure from manufacturing coincided with the disintegration of his marriage. His union with Caroline Adams Griggs (1862-1947) in 1895, shortly before he relocated to Boston, had solidified his ascendancy into the upper class. Both of her parents came from old Connecticut families, though Caroline had grown up in Chicago, where her father was a wealthy and prominent publisher.²⁴ With her social connections, the Plants readily moved in high social circles and joined elite clubs, such as the Algonquin and Boston Art clubs—activities that also served to further his business ambitions.²⁵ The couple resided in Boston. Both were avid horsemen and familiar figures at society horse shows, driving clubs and country club meets, where their animals frequently won ribbons. After fifteen years of marriage, however, Caroline Plant sued for divorce in early 1911, citing infidelity. News articles of the era reported that the couple had been having difficulties for the past year. Thomas and Caroline reconciled briefly, but she then moved ahead with a hearing in late 1912, and the divorce became final on April 29, 1913.²⁶ Four days later, Thomas Plant remarried.

Plant's new wife was Olive Cornelia Dewey, whom he had met in 1912 during a trip to France. Daughter of an Illinois banker, Dewey was a graduate of Wellesley College (1905), a teacher, highly cultured and twenty-four years Plant's junior.

Creating an Arts and Crafts Estate

By the time Plant began to assemble his country estate, the Lakes Region and White Mountains of New Hampshire were firmly established as a popular destination for summer tourists and residents. Yet even in a state rich in such properties, Plant created a retreat that ranked among the

Company's stock. (*Boston Herald*, June 5, 1914). USMC did not retain control of Plant's company, but distributed the stock, which left Plant's brother William the largest stockholder. With the sale, the company dropped its suit against Plant for patent infringement. (*Boston Journal*, December 30, 1910, *Boston Herald*, January 18, 1911) However, Plant had laid the groundwork for an anti-trust case brought by the Federal Government against USMC that went all the way to the Supreme Court. (*Fort Worth Star-Telegram* (TX), September 19, 1911; *Boston Herald*, February 7, 1914, March 19, 1915; *Charleston Mail* (WV), March 26, 1915; "United States v. United Shoe Machinery Co.," 247 US 32 (Appeal from the District Court of the United States for the District of Massachusetts, Decided May 20, 1918)).

²³ *Portsmouth Herald*, December 19, 1910. Each employee with four or more years of service received five dollars for every year he had been connected with Plant's company.

²⁴ *Winter Park (FL) Topics*, March 7, 1947.

²⁵ It is probable that Caroline's family money facilitated Plant's business relocation to Boston.

²⁶ *Boston Herald*, January 20, 1911; *Boston Journal*, April 30, 1913. Caroline Plant's divorce suit included an attachment totaling \$1.5 million of her husband's property; it was considered the largest attachment in the state for an action of its kind. After she separated from her husband, Caroline moved to a shorefront estate in Cohasset, MA. She died in Orlando, FL in 1947.

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largest land holdings ever assembled by a private individual and one of the very few to encompass both extensive shorefront of a major lake and a series of mountain peaks.

While on a trip to Europe with his niece in 1911, Plant learned that Ossipee Mountain Park overlooking Lake Winnepesaukee was for sale. Located in Moultonborough, New Hampshire, Ossipee Mountain Park was the former 366-acre estate of Lowell stocking industrialist Benjamin Franklin Shaw. It was also close by his brother William's summer home in neighboring Tuftonboro. Writing from Europe, Plant dispatched William to "look the land over and if it was all that my niece described, to buy it for me—from the lake all the way back over the mountain top. Which he did before I ever saw it."²⁷

Ossipee Park became Plant's first (and only) permanent home, as throughout his marriage with Caroline, the couple had lived in luxury hotel apartments when they weren't traveling.²⁸ Plant purchased the estate in 1911, and over the following months, used personal agents to acquire more than fifty additional parcels, including several farms. He continued to assemble land until his estate included some 6,300 acres.²⁹

Shaw's estate, though far smaller, had been assembled in similar fashion, mostly between 1879 and 1880 and encompassed the upland valley plateau and Mt. Shaw (named for him in 1882).³⁰ Shaw created Ossipee Mountain Park for public enjoyment, a place where visitors could enjoy splendid views, picnics and walks through the woods. On the plateau he erected a spacious, Queen Anne residence called Weelahka Hall for his family, but large enough to accommodate a

²⁷ *The New Country Life*, February, 1917, p. 49 (quoting Plant). Though the Ossipee Mountain Park acreage did not extend to the lake shoreline, Plant's quote suggests he envisioned his objective from the outset. William and Margaret Plant bought a summer house in 1904 on Lake Winnepesaukee on Tuftonboro Neck, so it is likely Thomas Plant had at least a passing familiarity of Ossipee Park. Plant credits his niece Amy with informing him of its availability. Shaw's fortune largely came from inventing an automatic loom, the Shaw-Knit machine, to manufacture seamless stockings.

²⁸ Among the hotels Thomas and Caroline resided in were Boston's Vendome, Somerset and Belvoir. During the summers, they rented houses in elite resort communities, such as Manchester-by-the-Sea, MA and Dublin, NH. (*Boston Herald*, April 10, 1904, January 20, 1911; *Syracuse Herald*, January 23, 1911. Archives of the Herter furniture company document delivery of a piece of furniture to the Plants at the Belvoir Hotel)

²⁹ Plant occasionally stated his acreage at 6,800, but used the lower figure most frequently. Plant's brother William and his private secretary, Alfred Handley, bought most of the land on Plant's behalf. The first acquisition was probably on June 19, 1911, when Handley acquired all but sixty-seven acres of Benjamin Shaw's former estate. (See CCRD, Book 139, Page 500) Some owners held out for more money, while at least one initially refused to sell altogether. A well-reported account of the Lee family's refusal to sell their 150-acre farm prompted his agents to erect a 'spite fence.' Up to twenty feet high and several hundred feet long, it was constructed of scrap lumber and blocked the Lees' view of the Ossipee Mountains. In addition, barns near the fence and facing the Lee's farmhouse were painted with crudely drawn, grotesque faces and roosters with \$500 bills in their bills. (*Boston Sunday Globe*, February 25, 1912; *New York Times*, February 26, 1912; *Plain Dealer* (Cleveland, OH), March 31, 1912.) According to one news article, some of the farmhouses on Plant's new purchases were used for caretakers, while others were burned. (*Boston Herald*, August 13, 1922) Descendants of the Lee family, John and David Oliver, have photographs of most of the farmhouses in their collection. The history of these early Ossipee Mountain settlements was documented in 2005 by Brenda Sherwood; a copy of her work is on file with Castle Preservation Society. The Town of Moultonborough's "Resident Invoice and Taxes," published annually, lists the many lots Plant acquired, identifying them by lot and range number or by historic name.

³⁰ Shaw's presumed first purchase was on August 15, 1879. (CCRD Book 73, Page 409).

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dozen guests as well. Within a few years, he added an annex to house many more guests. The property also included barns and other outbuildings. Provisions for meals came from the adjacent Lee Farm.

Atop a rocky eminence some 200' above the annex perched a small, covered, wooden observation pavilion called the Crow's Nest and from which one could enjoy extraordinary, sweeping views. (It was on this spot that Plant would build his house.) Shaw created a bridle path to the forested summit of Mt. Shaw, where he erected a sixty-foot observation tower for guests to soak in its lofty views. Along Shannon Brook, he laid out the scenic Brook Walk, which passed by roaring waterfalls and provided crossings on picturesque, rustic bridges.³¹

After Shaw's death in 1890, his daughter Jennie, assisted by brothers Ralph and Frank, managed the property before selling it to Emma F. Pettingill and Anna M. Olsson of Brooklyn, New York, in 1899. By then, however, the resort's popularity had waned. When Plant acquired the property, it had been on the market for some time. He closed the park and retained some of the buildings long enough to house workmen, but eventually burned or removed them all, including the long-abandoned farmhouses.

Plant returned from his European trip in July, 1911 ready to remake Shaw's estate into his own. The Arts and Crafts movement was flourishing, and although Plant was not schooled in it, he had certainly been exposed to it through his first marriage and life in Boston, the center of the movement. He left no writings to illuminate his thoughts on the movement, nor how he might have employed its principles in his new estate, but as an industrialist, he had already incorporated its ideals into his shoe factory, where he provided a safe, healthy and attractive work environment that offered a variety of programs for his workers. He was also exposed to the movement when he hired Olmsted Brothers to design a park around the factory.

Despite his wealth and social connections from his first marriage, Plant had found it difficult to find acceptance in Boston Brahmin society. Perhaps he was lured to Ossipee Mountain Park's site for his extreme remoteness, a spot where he could create a rural retreat that would not require him to interact with society, yet would allow him to satisfy his nouveau riche aspirations. He could indirectly rub shoulders with society's most prominent members by furnishing his home with objects and finishes from the same highly prestigious artisan firms as they did, thus assuming the trappings of the upper class in the privacy of his own property. Most of these firms were proponents of Arts and Crafts design principles, and they produced items that were handcrafted and relied on highly skilled workers. Several had exhibited at the Society for Arts and Crafts, where Plant could have been introduced to their work.

³¹ "Ossipee Mountain Park" (Supplement to the *Boston Journal*, August 15, 1885); Merrill, 1889: 102-03, 398-99; Wilkin, 1964: 2-4 (from an undated account written by Olive Plant). Tolles, 2000: 188-89. The brook and its main falls, then called Ossipee Falls and renamed Falls of Song by Shaw, was described early on in John Carver's *Sketches of New England* (1842). Subsequent guidebooks and stereoviews further publicized its beauty, and it was a favorite destination for visitors by the late 1860s. Once the park was established, further publicity came from the Boston & Lowell Railroad (mid-1880s), Lucy Larcom (*New England Magazine*, October, 1892) and through stereoviews, postcards, souvenir china and engraved views. Shaw named most of the attractions after members of his family.

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As Lucknow's design emerged, Plant would have been further exposed to Arts and Crafts architectural principles through his Boston architect, John Williams Beal (1855-1919), and the architects' Harvard-trained sons who studied under one of the leading proponents of the movement. Plant engaged Beal sometime in 1912 to design his new house and accompanying outbuildings after a false construction start the previous summer.³² Beal is not known as a specialty practitioner of the Arts and Crafts movement—his output covered a wide range of styles—and while his name appears on the floor plans for Lucknow, the degree of design involvement he had in the project is unknown. (Beyond the floor plans, which exist only because they were published in contemporary journals, there are no known drawings or elevations for Lucknow. Beal's grandson reported that the firm routinely discarded all files once a project was complete.³³)

By the time Beal started the Lucknow project, his three sons, John Woodbridge (1887-1971), Horatio (1889-1964), and Robert Washburn (1891-1976), had joined his architectural practice. Both Horatio and Robert had undergraduate degrees from Harvard (1911 and 1913, respectively) and went on to receive master's degrees from the university, Horatio in architecture (1915) and Robert in landscape architecture (1914).³⁴ Horatio would have come to the Lucknow job fully versed in the principles of Arts and Crafts as Harvard's architectural department—both its undergraduate courses in architectural history and its graduate courses in design—was developed, staffed and overseen by H. Langford Warren, one of the founders of Boston's Society of Arts and Crafts. Robert would have come to the job site as a newly minted graduate of Harvard College and may have shared knowledge gained from Harvard's landscape architecture program with Plant (see below).

Another factor that could have affected Lucknow's design process was that the elder Beal suffered a stroke early on in the project. His grandsons stated that while their grandfather "set the stage" for the house, it was his sons who carried the project out. John Woodbridge Beal is known to have visited Lucknow every two weeks to supervise the working drawings, inspect the construction work and oversee payroll. Although he lacked formal design training, he had spent a year at Harvard's School of Business and learned on the job, serving as his father's chauffeur, "eyes and ears" and the one who ultimately had the most contact with Thomas Plant.³⁵ He was known as an excellent businessman and negotiator, who got along with everyone, even Plant, who Beal's son described as "a wild man, a dangerously hard drinker, a reckless gambler, a

³² Immediately upon his return from Europe, Plant had engaged a Massachusetts contracting company to mobilize a work force in Moultonborough—a veritable army consisting of some 300, mostly Italian laborers equipped with 100 draft horses, 25 dump wagons and 12 carts. After only a couple of weeks into construction, however, several dozen of the workers went on a widely publicized rampage that "terrorized" the Moultonborough community and started an armed riot that necessitated squelching by the county sheriff accompanied by a posse of seventy men. The following day, Plant shut the project down, not to start it up again until the following year and with a different contractor. A lawsuit filed in 1919 suggested the cause of the riot was Plant's frequent change orders and insufficient work to keep the laborers employed. (*Boston Herald*, August 5, 1911; August 5, 1919)

³³ Batcheler, 2001.

³⁴ *Quinquennial Catalogue of the Officers and Graduates* (Harvard University, 1920).

³⁵ Despite his lack of formal training in architecture, John Woodbridge Beal was a member of AIA and ultimately received an honorary degree from MIT.

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promoter who only operated at full speed.”³⁶ Plant was an impatient and demanding client—it was not unusual for him to order a wall, road or structure to be rebuilt if it failed to meet his exacting specifications. Given his mercurial personality and the inexperience and age of the sons overseeing the project, it is highly probable that both the buildings and the landscape were essentially design-build, following Plant’s whims, rather than developed in faithful adherence to previously prepared plans.³⁷ Plant’s own statements lend credence to this:

I don’t claim that it [the house] is architecturally consistent....It combines features that I have seen and like in the houses of Norway, of England, and of Switzerland. That heavy oak ridge pole is adapted from the Japanese, but it gives just the result and effect that I wanted. I worked out plans that would give me the kind of house I desired and one that belonged right here, and not a line had to be changed in the building, not a detail has failed to satisfy us.³⁸

J. Williams Beal & Sons

Born to a cobbler in Norwell, Massachusetts, J. Williams Beal grew up in the nearby town of Hanover, south of Boston. He put himself through the Massachusetts Institute of Technology, one of the early graduates (1877) of its School of Architecture. He worked as a draftsman—initially for Richard Morris Hunt and later McKim, Mead and White—and studied further at the Sorbonne. In 1888 he opened his own practice in Boston. Beal was a member of the first generation of professionally trained architects in Boston, and his firm designed churches, hospitals, schools, commercial buildings and numerous residences throughout New England. During his first year in practice, he designed All Souls’ Unitarian Church (now Charles Street African Methodist Episcopal Church) on Boston’s Beacon Hill. Among his better known works in eastern Massachusetts were the Plymouth County (MA) Courthouse, Tuberculosis Hospital and House of Correction buildings; Draper Corporation housing in Hopedale (MA); and Harriswood Crescent (1890), an ensemble of picturesque, connected town houses in Roxbury (MA). He also designed buildings for the Walk-Over Shoe Company (1914) in Brockton and additions for the Commonwealth Shoe & Leather Company (1891 and 1893) in Whitman. In 1917 he prepared plans for a large, seaside hotel on Manomet Point overlooking Cape Cod. Beal was adept in a wide range of revival styles, including the Romanesque, Chateausque, Classical, Renaissance, Tudor and Colonial revival, as well as the Queen Anne and Shingle styles—a range he put to good use when designing Lucknow.³⁹

³⁶ Batcheler, 2001. Valuable information on the Beals’ work at Lucknow came from two of John Woodbridge Beal’s sons, Thomas Howe Beal and Philip Beal, documented in notes taken during telephone conversations between them and Penelope Batcheler on October 22, 2001.

³⁷ Even the surviving floor plans, which weren’t published until 1924, could have been drawn up after the fact to accompany the article.

³⁸ *New Country Life*, February, 1917, p. 47, quoting Thomas Plant.

³⁹ *Biographical Dictionary of American Architects*. (Henry F., and Elsie Withey, Los Angeles: Hennessey & Ingalls, Inc., 1970, pp. 44-45); *Built in Boston, City and Suburb, 1800-2000* (Douglas Shand-Tucci, University of Amherst Press, 1978, rev. 1999); Donovan et al, 2014; Massachusetts Cultural Resource Information System. Architectural historian Douglas Shand-Tucci lauded Beal’s Harriswood Crescent in Roxbury, likening it to a Tontine Crescent unequalled in greater Boston for its architectural unity. Beal was one of several highly regarded architects chosen to design worker housing for Draper Corporation; Peabody & Stearns was another. A few

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After the elder Beal's death in 1919, the sons practiced as J. Williams Beal Sons. Boston University's Theater (1925) and an Art Deco "miniature skyscraper" for the Granite Trust Company (1929) in Quincy rank among their early works, as do the Repertory Theater (1925, now Boston University Theatre), Abington's Dyer Memorial Library (1930), and the high school (1927) in Whitman. With the exception of their Art Deco buildings, many of them in greater Boston, most of their early works continued their father's affinity for revival styles. The firm continued to specialize in public and commercial buildings over succeeding decades. It designed four schools and several fire stations in the Beals' hometown, Hanover, MA, as well as schools, banks, churches, post offices and county buildings throughout eastern Massachusetts. It even designed the original Howard Johnson restaurant. The firm remained in existence until John Woodbridge Beal's death in 1971; in its later years, it brought in outside partners, initially H. Story Granger and later Edward A.J. Poskus.⁴⁰

Construction of Lucknow

It is not known what initially led Thomas Plant to J. Williams Beal, and Beal was apparently not the first architect engaged for the project.⁴¹ According to Olive Plant, Plant's first architect refused to design a house sited on the Crow's Nest, objecting that it would be too conspicuous. Perhaps if the senior Beal had been more participatory, he too would have left the project. But his young, inexperienced sons would have been more likely to defer to their imperious client. The diary entries of Beal's wife, Mary, shed some light on Lucknow's construction.⁴² By late November, 1912, things were in full swing. At the time, Plant was living in New York City. On Fridays, he hitched his private railroad car to the Boston-bound train, meeting Beal or his son, John Woodbridge Beal, in Providence, who boarded with the latest drawings to review on the train.⁴³ In Boston, Plant's car was transferred to the Boston and Maine Railroad headed for Meredith, NH. There the men transferred to a carriage and headed for the house site in the Ossipee Mountains. Sometimes, the elder Beal met Plant in New York. Between January and July, 1913, Mary Beal made regular diary entries noting trips undertaken by a family member to New York and New Hampshire. By late July of that year, the foundation for the house was nearly done.⁴⁴

buildings in Maine—Abbott Memorial Library (Dexter), George W. Arnold House (Kennebunk)—are known to have come from Beal's office, but Lucknow is one of only two buildings the firm designed in New Hampshire. Sometime between 1900 and 1910 Beal designed Broadview, a rustic summer house for Charles A. Burdett of Woburn, MA in Intervale.

⁴⁰ "Focus on History" (Barbara Barker, 1997, accessed on Hanover (MA) Historical Society's website); Shand-Tucci, 1999: 209, 225; Donovan et al, 2014. John Woodbridge Beal became Commissioner of Public Works for Massachusetts in 1939.

⁴¹ Wilkin, 1964: 5 (quoting Olive Plant). Beal and his wife were in Europe from May 2 – July 12, 1911 and may have met Plant overseas. Penelope Hartshorne Batcheler (retired National Park Service Historic Architect) speculated that Plant may have been drawn to the men's shared status as self-made men and/or to Beal's emphasis on functionality in his buildings.

⁴² Mary Woodbridge Howes Beal's diaries are in the collection of the Hanover (MA) Historical Society.

⁴³ Though Beal's office was in Boston, he resided in Hanover, MA, which was closer to the Providence train stop. John Woodbridge Beal told his sons that at times the bundle of plans was so large they had to be carried by a porter. (Batcheler, 2001)

⁴⁴ *Laconia News and Critic*, July 23, 1913.

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Since the entire estate—the house, stable/garage, two gate lodges, farm buildings, extensive stone walls, Shannon Lake and its dam, and over forty miles of carriage and auto roads—was constructed in just two years, 1913 and 1914, the call for construction materials and workers was immense. Teamsters and carpenters were largely local residents, but Plant recruited hundreds of Italian immigrant masons from Boston. All told, Plant employed nearly 1,000 men, housing the masons in camps and the fifty or so teamsters in Weelahka Hall. Plant later estimated the total outlay for land purchases, site work, building construction and furnishings exceeded \$1,000,000.⁴⁵ Olive Plant reported to her alma mater that they moved into their new house in the autumn of 1914.⁴⁶ Plant initially kept Ossipee Park as the estate's name, but from the outset he called the house "Lucknow," referencing it in the two roundels that flanked the front door, one with an "L" and the other with an "N."⁴⁷

An Arts and Crafts Residence

The design of Lucknow's house, stable/garage and lodges emphasized local materials, wood joinery and skilled craftsmanship, as well as careful integration into the landscape—the primary tenets of the Arts and Crafts movement. A nod to Japanese architectural elements, reflected in the covered pergola leading to a gazebo set on an exposed ledge, as well as to the Swiss Chalet, evidenced in the deep eaves of the entrance gables, shallow balconies and sawn, flat railings, further exhibit the influence of the movement and recall the passion for such stylistic features shared by Ralph Adams Cram and Frank Lloyd Wright, two early practitioners of the movement.⁴⁸ Plant wrote that the low, horizontal lines, stone construction, projecting towers, tile roof and massive woodwork of the buildings created "an effect of comfort and permanence and conformity to the surroundings." He further called out "the low broken curved lines of the reddish brown roof, the rugged oak timbers all blending into a complete whole, setting on the center of a prominent eminence and yet so completely a part of its surroundings that it adds to the charm of the mountain scenery."⁴⁹ Indeed, the color of the imported roof tiles purposely recalled the region's fall foliage colors.

⁴⁵ *Country Life*, October, 1924: 16-e; "Nature Designed," c. 1934. Olive Plant, in her account to Mary Wilkin (p. 5), corroborated these figures. An article in the *Laconia News and Critic* (July 23, 1913) stated there were 600 men and 4 girls involved in the construction. The article further stated a 1908 Pierce Arrow touring car had been remodeled into a truck to transport principally beer and bread for the Italian laborers. A handful of photographs documenting construction of the house are in the collections of Plantfamily.com and Bruce Reynolds.

⁴⁶ Wilkin, 1964: 5, 8 (from an account written by Olive Plant); "Nature Designed a Wonderful Spot," ca. 1934. While Lucknow was under construction, Olive and Thomas Plant occupied Westwynde, a former farmhouse on the property fronting Old Mountain Road that they later used as a guest house. (In March, 1917, Plant placed an ad in *The New Country Life* to rent out Westwynde.) Months after Lucknow was habitable, John Williams Beal remained engaged with Plant. The following spring, Mary Beal noted in her diary that her husband was in Boston daily, "settling with Plant;" on July 15, 1915, the "Plant settlement" was "announced." (The settlement probably referred to unfinished or contested financial business between architect and client.) Though the Plants continued to travel extensively, they made Lucknow their permanent home.

⁴⁷ *New Country Life's* 1917 article refers to the portion of the estate that was closed off to visitors the "private part of Ossipee Park" (p. 47). By 1924, Plant called the entire property "Lucknow," but the reason he chose the name remains unknown. His wife penned a poem incorporating the name, "So to each guest is his desire/And when the day too soon has past/In the twilight hall, by the open fire/Each one agrees, 'I'm in Luck Now at last.'"

⁴⁸ Shand-Tucci, 1995: 96.

⁴⁹ *Country Life*, October, 1924, pp. 10, 12.

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All of the stone for Lucknow's masonry buildings and landscape features came from three distinct types of igneous rock—Conway granite, basalt and rhyolite—all typical elements of the volcanic ring dike where Lucknow was located. Most likely, the stone was quarried from the property in the Arts and Crafts tradition.⁵⁰ Some of it was probably cut from the unusual five and six-sided volcanic columnar formations that are clearly visible on some of the upper slopes and on the bare summit of Turtle Back Mountain.

The oak used for structural members came from Maine and was cut to size and hewn by workers at the Bath (Maine) Iron Works, a noted ship building center in Plant's home town. Timbers were then transported by rail to Laconia, boat to Moultonborough and horse-drawn wagon up the mountain where they were mortise and tenoned and then pegged in place, an honored tradition of timber framing, but not in usual use at this time.⁵¹

The house blurred the distinction between indoor and outdoor spaces, a favorite characteristic of Arts and Crafts inspired buildings, through the use of porches, balconies, double French doors and exterior covered walkways that connected all of the principal rooms on the first floor. The large porch at the east end was fully furnished and equipped with a fireplace, so that it could function as an outdoor living and dining room even during cooler months. Colorful pictorial roundels set into windows and doors on both floors brought views of the property and pictures of flora and fauna inside.

Significant portions of the interior also reflect the Arts and Crafts movement. Interior woodwork and decoration, such as paneled walls, carved library beams and the fireplace surround in the dining room, as well as much of the furniture, came from Irving & Casson of Boston.⁵² Though not typically known for Arts and Crafts designed furniture, the firm produced custom furniture for Plant in that mode, particularly to furnish the main hall, dining room, library and some of the bedrooms, including Plant's own.⁵³ Irving and Casson may have produced the flat, sawn railings in the main hall that are evocative of Swiss architecture and often found on Arts and Crafts

⁵⁰ Philip Beal recalled the stone came from blasting the house site and a quarry on the property.

⁵¹ *New County Life*, February 1917: 7; "Cold Roast Boston – On A Mountain Top." *Boston Evening Transcript Travel Section*, Part Four, July 21, 1923; *Country Life*, October, 1924, p. 16-e; Wilkin, 1964: 6-7 (paraphrasing Margaret Hunter). Thomas Beal stated door and window frames were also made in Bath. He further recalled a sawmill operating on Plant's property, suggesting at least some of the timber was cut and processed on site, but given Plant's distaste for cutting any of his trees, this recollection may have been incorrect. (Batcheler, 2001)

⁵² The involvement of these firms is claimed in the several promotional advertising and sales brochures Plant published starting in 1924. Archival records of the companies document the claim. In part because Lucknow was sold fully furnished in 1941, virtually all of the finishes and fixtures are still in the house. Other original pieces have since been returned. The only key furnishings that are missing are three Thomas Moran paintings acquired by Plant. When Fred Tobey sold Lucknow in 1956, he held onto much of the artwork. His son later commissioned "Zion Valley, South Utah" (1916) to Sotheby's in 1985 and his daughter commissioned "Lagoon Entrance to the Grand Canal, Venice" a year later. Vose Galleries sold "Point Lobos, Monterey, California" (1912) in 1977; it is now part of the White House collection.

⁵³ Irving & Casson sales records (now at Historic New England and in the Winterthur archives) include pieces that were sold to Plant. Some bear the company's metal label; attribution for others is based on placement and matching design characteristics. While many Irving & Casson pieces remain at Lucknow, the company's archives reference other pieces that are no longer in the house. The company merged with A.H. Davenport furniture maker in 1914, as Lucknow neared completion.

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buildings. Plant also ordered furniture from Tobey Handmade Furniture, a specialized division of the Tobey Furniture Company in Chicago that produced high-quality, hand-crafted and hand-carved furniture in a separate workshop. Its employees came largely from Norway, where they learned their through five-year apprenticeships. Author Oscar Lovell Triggs, an Arts and Crafts theorist who died in 1930, considered the company's furniture "the representative in America of the art movement in Europe."⁵⁴ The company's New York showroom, where Plant most likely viewed its pieces, sold only the handmade line; all of the Tobey furniture at Lucknow was from this handcrafted line. Plant placed it in the main hall, the upstairs guest room and the boudoir.⁵⁵

Custom electric light fixtures throughout the house were manufactured by New York's Edward F. Caldwell & Company. Founded in 1895, the company was the pre-eminent American designer of electric lighting fixtures and other metalwork. It emphasized design and craftsmanship and participated in the first exhibition of Boston's Society of Arts and Crafts two years later. For the next twenty years, much of its work was designed in the Arts and Crafts style; it was during this period that Plant sought fixtures for Lucknow. Nearly all of them remain in the house; the hanging fixtures in the entrance hall, main hall, dining room, library and upstairs staircase hall are particularly exemplary representatives of the style.⁵⁶

The Arts and Crafts work of another New York firm, William H. Jackson & Company, is represented in the hand-wrought iron andirons for the main hall and library fireplaces, the simple quarry tile on the main and entrance hall floors, artisan tiles surrounding the dining room fireplace and the oversized strap hinges on the exterior doors. A firm from Jamestown, New York, Watson Manufacturing Company, produced the retractable window screens that slid into the woodwork, the type of functional touch applauded by followers of the Arts and Crafts.⁵⁷

All of the closet and cabinet hardware was supplied by P.E. Guerin, a New York firm known for its artistic metalwork.⁵⁸ The metal, leaded-glass, casement windows and French doors were made by George Wragge, Ltd., an English company with a Boston office. The firm had a division called "The Crafts" that fabricated stained glass and leaded lights, as well as painted objects, and would have been fully capable of hand painting the glass roundels that were inserted in many of the windows and doors. New York's Tiffany Studios produced the decorative skylight in the upper staircase hall.⁵⁹

⁵⁴ Tucker, 2010: 22; Triggs, 1906: 25.

⁵⁵ The boudoir set is more Neo-Classical than Arts and Crafts in design. There are no known archives for Tobey Handmade Furniture, but the line often marked its pieces with a copper medallion that is present in some of Lucknow's furniture.

⁵⁶ The Edward F. Caldwell Lighting archives at Cooper-Hewitt include a number of custom orders from Plant.

⁵⁷ The screens bear the charming label "The Fly Outside."

⁵⁸ P.E. Guerin, which is still in business, was based in New York City; its 1914 catalogue shows the hardware installed at Lucknow.

⁵⁹ In his advertisements and sales booklets, Plant wrote that the "glass decoration [was] by Tiffany Studios." However, only the skylights could have come from Tiffany's, verified by a photograph of the staircase hall by George Perry (who photographed the property for Plant in the 1920s), who captioned it "Skylight from Tiffany Studios, New York." Tiffany archives do not record the roundels, nor do they resemble that firm's work, however they could have been painted by artisans at George Wragge Ltd. The artist(s) could have readily reproduced the local views from the many postcards of Lucknow. The firm advised its clients that it was optimal to have the sash and

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The same exterior Arts and Crafts design elements that appeared on the main residence were repeated on the three secondary buildings, the stable/garage and two gate lodges: exterior walls and chimneys of stone, hand-hewn and pegged casings, deep overhanging eaves, exposed roof rafters with shaped ends, casement window sash and thick wooden doors with large iron strap hinges. Like that of the house, the architecture of the auxiliary buildings blends into the surrounding landscape; the two lodges carry that principle further by continuing an exterior wall to seamlessly become the wall for a gate and garden.

Despite the involvement of architects, much of Lucknow undoubtedly reflected Plant's own persona; he was a keen businessman with a domineering, difficult personality who liked to be in charge. He insisted on borrowing and mixing architectural features from other cultures over the "strenuous objections of the architect who deplored a mixture of styles and periods."⁶⁰ In an article published in *Country Life* a decade after Lucknow was completed, Plant elaborated on its unconventional design.

The towers are Norman, the gables on entrance and lake side are a combination of Norwegian and Swiss chalet, the ridge pole is Japanese, and the east and west ends are a combination of English and Norwegian architecture. Designed to harmonize with the rugged nature of the country, it stands with its low broken lines and projecting towers as if it were in both form and coloring a part of its surroundings....It is rich without looking costly, simple, yet beautiful and artistic—a gem of a house in its perfection of architecture, furnishings, and conveniences, in a wonderful setting of peerless natural beauty....Its Norwegian type of architecture of hand hewn oak...expresses ruggedness and stability.⁶¹

A Thoroughly Modern House

Unlike many seasonal country houses of its era in northern New England, Plant's new house was equipped for year-round residency and offered every modern convenience as befitting "a man of wealth and of high standing and repute."⁶² With its steel beams, hollow terra-cotta-block walls, stone veneer and tile roof and fire suppression system, it was also as fire-proof as possible, reflecting Plant's strong fear of fire.

A central vacuum system, ammonia-brine-cooled refrigeration for a wine storage closet and concealed hot-water radiators, the finest available and newest technology for the times, were incorporated into the house. The kitchen had a self-cleaning coal oven and long-wearing, sanitary rubber-tile flooring. Three refrigeration units were cooled through a vapor compression system that used ammonia as a refrigerant in a closed system of evaporation, compression, condensation and expansion. For the main hall, Plant purchased a two-manual, thirty-one rank Aeolian pipe organ that could be played either manually or mechanically and contained harp and

leaded lights made and assembled by the one firm, which would certainly have made it more stable for overseas shipping. ("Wardry Metal Works," ca. 1900)

⁶⁰ *New Country Life*, February, 1917, p. 47.

⁶¹ *Country Life*, October, 1924, pp. 11-12.

⁶² Sales booklet, 1924.

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chimes in two expression boxes. Unusually large for a domestic organ, it occupied a basement chamber located below a set of ornamental pipes in the main hall. The instrument also had an echo organ in the attic. The basement laundry room had porcelain sinks and drying chambers with built-in metal racks. The family bedrooms each had private bathrooms with flushometer toilet (the master bathroom had two toilets), needle shower and oversized bath tub. Even the outbuildings had bathrooms with running water. All of the water came from a mountain spring that flowed into a reservoir constructed above the house and thence through lead pipes to each building.⁶³

Other conveniences included a dumbwaiter, vault for artwork storage, basement wine storage closet, three-kennel stone doghouse and a Western Electric Interphone to allow verbal communication between owner and staff in both the house and the stable. Since electricity had not yet come to Moultonborough, Plant installed hydro-electric generators in the stable. (After 1921 electricity was purchased from a local power company.) In addition to lighting the buildings, the generators powered the central vacuum and refrigeration systems and the organ. Outside, against the terrace's high retaining wall and just below the sun parlor, Plant installed a 100-foot long, curved greenhouse made by Lord & Burnham Company that provided flowers and vegetables year-round.⁶⁴

A Planned Naturalistic Landscape

Thomas Plant was just as involved in shaping the more than 5,200 acres surrounding his house as he was in planning the buildings. No landscape architect is known to have been hired by Plant, nor are there any known plans. Plant himself claimed that there was never a formal design for the landscape, but that he planned the course of the roads in the field, as his crews constructed them.

Day after day, with hatchet, and level and chain, he [Plant] and his workers would decide on a distant objective, then blaze their way toward it, zigzagging up the steepest slopes, skirting ravines and swamps, curving around huge ledges that they could not remove or especially beautiful trees that they did not want to; striving for beauty and variety combined with a good roadway and moderate grades; hardening their muscles; sharpening their appetites; living in all its joyful reality the life of the great outdoors.⁶⁵

From the moment Plant first laid eyes on his new property, he was drawn to its beauty, which he thought superior to any place he seen in his travels. He later described how he immediately knew

⁶³ *Country Life*, October, 1924. The fire suppression system consisted of exterior fire hydrants and interior fire hose connections on each floor. The vacuum system was called the TUEC Stationary Cleaner, patented in 1904 and manufactured by the United Electric Company of Canton, Ohio. It connected to baseboards in every room and carried dust through pipes in the walls to a central canister in the basement. The canister could be emptied into an incinerator located in the sub-basement. The oven was made by Cyrus Carpenter & Co. The Aeolian Company prepared specifications for Plant in late March, 1913. The two-manual, forty-two rank organ (Opus #1257) cost \$20,000 and necessitated lowering the floor a foot to create a chamber sufficiently large for it. Plant provided the casework. It was said that boaters on Lake Winnepesaukee could hear the organ music.

⁶⁴ A copy of the greenhouse plans is on file with the Castle Preservation Society.

⁶⁵ *New Country Life*, 1917: 49. The writer of this article, Edward Loomis Davenport Seymour, was the author of a number of books on gardening and farming. In late 1916, he interviewed Plant at Lucknow. His article in *New Country Life*, which appeared in the February, 1917, issue, described Lucknow's landscape in some detail.

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he needed to conserve the land and not mar its scenic qualities as it was inseparable from who he was.

It isn't merely the mountains themselves...it is more what they enable me to see and to experience as I contemplate from below their rugged bulk or stand on their lonely heights and try to take in the splendor of the outlook that stretches away around me. The whole broad sweep of country and the unbroken dome of sky that dips to meet it, all become part of me, of my very being, and I a part of them....The variety, the perfection, the pure beauty of it all impressed me as I had never been impressed, and the thought of using the land simply as a game preserve soon gave place to the conviction that this was to be my home, that the thing to do was to preserve not only the game but the countryside itself.⁶⁶

It is possible that the youngest of Beal's sons, Robert Washburn Beal, supplemented Plant's home-grown vision with his own formal training, as he had just received his M.L.A. from Harvard, graduating from a program that was launched by Frederick Law Olmsted, Jr. a decade earlier. Beal would have emerged with a full appreciation of and education in creating a naturalistic landscape that could have augmented Plant's ideas. Though following graduation he immediately headed for Europe for another year of study, the trip was cut short by the outbreak of war. He returned home on October 7, 1914 and immediately began practicing landscape architecture in his father's firm. His mother's diary mentions that he visited Lucknow at least twice that November. Since the house was fully built and occupied by then, he may have been called upon to assist with aspects of the landscape design. In late fall, without obscuring foliage, the lay of the land would have been more visible. Three years later, he wrote that since his return from Europe, he had "been practicing as a landscape architect in the office of my father, J. Williams Beal, architect. I have had mighty good luck thus far and have handled several large jobs." Lucknow may well have been one.⁶⁷

Very little at Lucknow was formally landscaped. Rather than setting the house off with sweeping lawns, Plant created a small intimate terrace and fountain, pergola and gazebo, and naturalistic

⁶⁶ *New Country Life*, 1917: 45, 49. These were direct quotes of Thomas Plant, recorded by the author of the article.

⁶⁷ *Harvard College Class of 1913 Second Report* (June 1917), *Third Report* (June 1920). According to Mary Beal's diary, Robert W. Beal visited Lucknow on November 9, 1914 and again the following week. Beal's landscape-architecture career peaked early, a victim of the Depression and despite his election as president of the Boston Society of Landscape Architects and installation as a Fellow in the American Society during the 1920s. While his father was alive, he collaborated on at least one project, Graystone Hall in Swampscott, MA (built 1916-20 and strikingly similar to Lucknow; demolished). He also designed grounds for the estate of Le Roy Clark in Falmouth, MA. In 1927 Beal developed a plan for Pickard Field at Bowdoin College that included a field house; fields for polo, lacrosse, baseball, soccer and football; a golf course, many tennis courts and areas for track and field events. (The college carried out the plan over the next nine years. Final design for the field house was provided by John Calvin Stevens in 1936.) In the fall of 1928, he received his most noteworthy commission, the design for Look Park in Northampton, MA, a project that saw him through the next year. With the exception of Pierce Park, a design he completed for the town of Lincoln, MA in 1931, little new work emerged, and Beal started a home maintenance service, necessitating his resignation from the two landscape architecture societies. Writing in his Harvard Class Report in 1938, he ruminated he had rather unfortunately chosen a profession "which is regarded by most people as very much of a luxury." He continued to regard himself as a landscape architect, but derived most, if not all of his income from his maintenance service and a retail garden store he opened in 1939. Beal spent most of his adult life in Wellesley, MA, where he built his own house in 1925.

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front entrance drive, and otherwise relied on the house's dramatic perch upon a ledgy precipice for views and effect. Evergreen plantings were scattered around the front of the house. The rear of the house opened onto a modest, grassy terrace with a small, round, flower-encircled pool in which a bronze figure sat beneath a fountain of water—the only touch of formal landscaping. Stone stanchions provided protection from the precipitous drop at the far edge of the terrace and were hollowed at the top to serve as decorative planters. Plant kept the lawn so meticulously tended it “felt like an Oriental rug with a three-inch pile.”⁶⁸

Below the terrace and accessed via a flight of stone steps was Olive Plant's flower garden and the greenhouse. Another set of stone steps led from the driveway near the stable, up the steep slope to the service yard of the house. A third set of steps descended from the front yard to the service yard. Rather than clear additional land, the already open land of the high plateau below the house—the former Lee family fields and site of Weelahka Hall—became Plant's eighteen-hole golf course. In naturalistic fashion, Plant's flock of some 200 Shropshire and West Highland sheep maintained the turf.⁶⁹ Plant created nearby Shannon Pond by impounding Shannon Brook with a stone dam, but eschewed formal landscaping around this water feature as well. Five acres in size, the pond was irregularly shaped and edged with native trees and shrubs, stocked with trout for summer fishing and also used as a swimming and skating pond.

Two roads served the lower reaches of the property below the stable/garage and golf course. Ossipee Park Road (Mountain Road in Plant's time) was a pre-existing road that originally served the farms in the vicinity. It remained a public route as far as Plant's upper gate lodge. Plant added another ascent up the hillside, a two-mile, private road he called Little Pebble Road (now Brook Road) which led to his stable. From there, a driveway continued to the house. By the lower gate lodge, Brook Road followed Shannon Brook a ways before entering a series of switchbacks. One person recalled the contractor originally constructed a two-way road. When the Plants returned from a European trip, Plant was furious and ordered it rebuilt as a less intrusive, single lane.⁷⁰ Stone retaining walls buttressed the roadbed in steep sections, and where the drop-off was especially steep, Plant placed stone stanchions linked with a wooden rail to form a rustic guardrail. The road passed by several natural features, including The Pebble (a humorously named, enormous glacial boulder) and The Steppe (a sheer precipice previously called the Steep that offered an extraordinary view west toward the lake). It also accessed Shaw's Brook Walk, a trail whose existing rustic bridges Plant repaired and augmented with several more. Plant's masons also constructed several miles of low stone walls edging Old Mountain Road; the longest stretch was between the two access roads.

It was the treatment of the vast backland that swept up to the Ossipee Mountain peaks that truly reflected Plant's minimalist approach. Plant expanded Shaw's three-mile trail system into an extensive, road and trail system of over forty miles that accessed six additional peaks. Miles and miles of hard-packed, smooth, dirt roads were laid out with multiple switchbacks to offer moderate gradients and make them traversable by both horse and carriage and automobile.⁷¹

⁶⁸ Wilkin, 1964: 7, recalling a comment she once heard.

⁶⁹ *New Country Life*, 1917, p. 48; *Boston Herald*, August 13, 1922.

⁷⁰ Wilkin, 1964: 5, in conversation with Margaret Hunter.

⁷¹ According to Mary Hunter, his great-granddaughter, Fred B. Ellis (1868-1951) was the lead road builder. Ellis

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[The shady roads wound] from peak to peak, across the ridges, into the valleys, along the very edge of high, shear [sic] cliffs and through the dim quiet of deep ravines.... With the adroit cunning of inspired engineering, the mountain sides have been interlaced with ditches, drains and culverts, which invisible to the casual observer, carry the rains and melting snows beside, beneath, and around the road beds, but never across them, thus effectively preventing the costly danger of washouts.⁷²

Each of the seven mountain peaks on the property—Roberts, Faraway, Mountain View, Shaw, Black Snout, Turtleback and Bald Knob—all part of the Ossipee Range, became accessible by auto. Mountain Ridge Drive was the link connecting the northernmost summits to those to the south and east. The roads were intentionally narrow and “in perfect harmony with their surroundings...an ornament rather than a disfigurement.”⁷³ One pair, members of the Appalachian Mountain Club, hiked the property in May, 1930, and recorded their impressions of the precise engineering and construction.

All necessary drainage was built of hand-laid stone, tunnels with small rock used to slow down erosion where permanent imbedded logs such as cross our AMC trails in run-off areas. On steeper pitches, where the road was cut into the mountainside, stone was used as a base and extension platform on the downhill side, all the while an even grade was maintained. Turn-arounds and sidings provided for passing or turning carriages.... A canopy of interlaced branches in leaf provided ample shade, and the height of the “roof” allowed a good circulation of air.... We noted the absence of dead trees along the road and realized that Mr. Plant’s men kept the area in park-like condition for some distance off either side, perhaps with the thought of fire control.⁷⁴

Instead of removing trees to open up views from the seven mountain peaks, on each Plant constructed a sixty-foot, pyramidal, wooden, observatory tower for sweeping, unobstructed views. From Mt. Shaw, one could see to the Presidential Range to the north and Portland, Maine to the southeast. Black Snout offered pastoral views of farms and meadows. From the summit of Mt. Faraway, one could follow the valley all the way to the shore of Lake Winnepesaukee. Only Bald Knob, aptly named for its lack of foliage and sheer drop, lacked a tower; it provided a more intimate vista of the lake, Belknap Mountain Range, villages and hamlets. Each of the peaks had a circular turn-around for carriages or autos.⁷⁵

received an engineering degree from MIT in 1888 and was a preeminent highway contractor in New England and New York between 1896 and 1928. For eleven years until his retirement in 1942, he was engineer and superintendent of public works for the town of Melrose, MA. (Email correspondence from Mary Hunter to Martha Grover, March 15, 2015; Obituary in “Road Builders’ News,” No. 3, 1952, published by American Road Builders’ Association)

⁷² *New Country Life*, 1917: 46.

⁷³ “Drives to the Top of Ossipee Mountain,” ca. 1917: 1.

⁷⁴ Bean, 1974: 153. The couple hiked up Mt. Shaw, traversing through the estate from Old Mountain Road on May 4, 1930. As they passed the upper gate lodge, a caretaker asked how they had entered and advised that if they were to return, they should first seek permission at the lower gate lodge.

⁷⁵ *New Country Life*, 1917: 46; “Drives to the Top of Ossipee Mountain,” ca. 1917; *Boston Herald*, August 13, 1922. The ease of access was so exceptional, the New Hampshire Forest Service accepted Plant’s invitation to establish a

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Recreation for All

At Lucknow, Plant could indulge in his favorite gentleman pastimes: horses, golf, fishing and farming. He imported prize sheep and collie dogs from Scotland. His stable could hold up to ten horses, and riding trails crisscrossed the property. A four-mile road led from the house to the shorefront of Lake Winnepesaukee where Plant had a substantial boathouse filled with boats. Olive Plant loved to garden and spent many hours in the greenhouse and in her flower garden. The estate's 6,300 acres also offered scenic auto drives, tennis, swimming, canoeing, hunting, skiing, snowshoeing, skating, sleighing, bobsledding and tobogganing. The vast acreage provided abundant game for the hunter, particularly deer, coon and partridge.⁷⁶

Ossipee Mountain Park had allowed public access to its holdings, and Plant continued this practice for a number of years after he took up residence, wanting to allow others to enjoy the land and its magnificent views. Thus, his well-engineered roads to the summits were intended for broad use.⁷⁷ Visitors could picnic and explore on foot, astride a horse, or from a horse-drawn carriage. Carriages could be hired from William Robinson, a local who operated a livery on Ossipee Park Road, a short distance below the Upper Gate Lodge. Robinson published a brochure advertising his excursions and lauding the accessibility of the views, once "accessible to only the young and vigorous... [but] today...easily accessible to the aged or infirm." He offered a variety of drives, from a short...to a full-day tour that incorporated Mountain Ridge Drive and the three northernmost peaks, a distance of twenty-five miles. His brochure suggested exploring the remaining peaks, another twenty-three miles, another day. Robinson also publicized the Brook Walk along Shannon Brook and its natural wonders.⁷⁸

During this time, Plant strictly forbade automobiles from the estate; only he could travel by car—and did so, in a 1911 Stanley Steamer Roadster.⁷⁹ The sole exception to this rule was Sunset Hill, accessed off Ossipee Park Road just before it entered the private confines of the estate; visitors could drive most of the way and then hike the final ascent.

Plant closed his estate to the public in 1922, after nearly a decade of allowing visitors on the property. He shut the gates, erected "No Trespassing" signs and only allowed access to close neighbors and invited guests. It was reported that he was tired of the intrusions, the "lunch-time litter on the ground" and people cutting initials into trees.⁸⁰

forest ranger station on the property.

⁷⁶ *Boston Herald*, June 28, 1916; *Country Life*, October, 1924: 9; Wellesley College Class of 1905 notes, 1930.

⁷⁷ Plant discussed his altruistic endeavor in his late 1916 interview with E.L.D. Seymour, which appeared in *New Country Life* in February, 1917.

⁷⁸ "Drives to the Top of Ossipee Mountain," ca. 1917.

⁷⁹ Plant registered his 1911 30hp Stanley Steamer (#6052) on April 25, 1912. It was the first of three—and only one to survive—built expressly for F.E. Stanley's son Raymond and purchased by Plant when Raymond received his second car. It is still on the road (known as 'Effie') and was driven to Lucknow in July, 2014, for a special event. (Notes taken during telephone conversation and follow-up email between Martha Grover and Brent Campbell, April 8-10, 2014) Contemporaneously, Plant owned several other automobiles, including a 1912 Packard (model 30 s/n 20058 and a 1911 Cadillac (s/n34193), both registered to him in 1914. He kept another 1912 Packard (30 s/n 20644) in New York City. In his later years he acquired a 1928/29 Ford chassis "Mountain Special Bodied Car."

⁸⁰ *Boston Herald*, August 13, 1922. Plant's closure was not received well by the public. An article later that year

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Economic Decline

Soon after completing Lucknow, Plant undertook and financed two additional projects. In 1917 he built and endowed the Old Folks Home (now the Thomas G. Plant Memorial Home) in his hometown, Bath, Maine, where it still serves its original purpose of providing housing to elderly citizens of limited means. His larger project, between 1919 and 1921, was developing 750 acres of his wooded Lake Winnepesaukee waterfront as the Bald Peak Country Club, an exclusive private golf course and summer colony. The grounds included an eighteen-hole course (laid out by George Meredith and Donald Ross of Pinehurst), boathouse, stables, tennis courts, nine substantial cottages for rent or purchase, staff dormitories, and twenty-car garage for guest automobiles and chauffeur quarters. (Additional cottages were added in 1921, and many more in subsequent years.) According to Olive Plant, her husband engaged some of the same Italian masons, teamsters and carpenters who had constructed Lucknow to develop Bald Peak. And as at Lucknow, Plant micro-managed every aspect of the construction and interior decorating. The club's first members were largely self-made men, much like Plant himself, who had to meet his rigorous, idiosyncratic qualifications. In its initial years of operation, Bald Peak was integrally linked to Plant, but the relationship became strained, and ties were severed in 1929. It was renamed Bald Peak Colony Club in 1932. Like the Memorial Home, Bald Peak remains in operation today.⁸¹

These construction projects coincided with the start of Plant's financial demise. His investments in Imperial Russian bonds and sugar became worthless, and a shoe plant operated by his nephews and in which he and his brother were partners was in crisis.⁸² Bald Peak, in which he invested nearly a million dollars, was slow to attract members and required continued infusions of cash. Over-extended financially, Plant was forced to put Lucknow on the market a mere decade after its completion. In 1924, he produced the first of several thick and copiously illustrated booklets to market the estate, supplemented by a multi-page advertisement in *Country Life*. Plant proclaimed that the property had a "setting like feudal castles of old" and was far "richer and better than the artificial, hectic life of the suburb or of the fashionable summer resort." He boasted that he had spent \$1,000,000 constructing Lucknow, and if recreated, would now cost \$1,500,000. (It wasn't long before he increased that figure to \$2,000,000.) Lucknow would be appropriate, he wrote, "for a man of big thoughts and ideas" and that only "a man of wealth and high standing and repute" need inquire. His explanation for the sale was that he wished to travel a great deal in the coming years and not leave "a valuable place unoccupied."⁸³

mentioned that Plant was tearing up and rebuilding roads. It also indicated Plant or a caretaker might grant permission to an unknown prospective visitor. ("Ossipee Park": A Section Abounding in Scenic Beauty," *Meredith News*, December 13, 1922.)

⁸¹ Wilkin, 1964: 10-13; 45. Plant sold his rights to the club on November 1, 1929, retaining six cottages that he agreed the club could lease for the next ten years. In 1935 the club made Thomas and Olive Plant life members.

⁸² Plant purchased twenty-eight Imperial Russian bonds in 1916 with a face value of \$700,000. Due for payment in 1919, their value had collapsed. Plant still owned them at his death; Olive received \$4,372 for the lot. (Nylander, 2011, citing Carroll County Probate Records)

⁸³ The *Country Life* advertisement appeared in its October, 1924 issue. Interestingly, the magazine had published captioned photographs and floor plans of Lucknow earlier that year, in April, but there was no indication then the estate was for sale. As Plant was trying to dispose of Lucknow, his brother William was leveraging his own Lake Winnepesaukee estate for which Thomas served as agent; unlike Lucknow, it sold quickly.

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Subsequent editions of the booklet⁸⁴ continued to extol the estate's many assets and virtues: a furnished house filled with modern and high-quality amenities; multi-stall stable with bays for carriages, living quarters for help, replete with running water and attached garage for four autos; two caretaker's lodges; a large working farm to provide fresh dairy products, meats and vegetables; large glass greenhouse; landing field for airplanes (on the former golf course); more than forty miles of mountain roads and bridle paths; walks along a mountain stream with multiple waterfalls; hunting and fishing on a private lake or from the property's one-and-a-half-mile shoreline with boathouse on Lake Winnepesaukee (land that he had retained and was not incorporated into Bald Peak); bobsled run and many other water and winter sports; and extraordinarily scenic panoramic views throughout—all in a setting with cool, invigorating country air and pure water.

Plant's advertising target was "the wise man over fifty," who could extend his life by living at Lucknow and enjoying its diverse offerings. Though childless himself, Plant expounded on the estate's family values. He pointed out that, without leaving his own property, a man could give his children the playground of their dreams along with the companionship of their parents. Furthermore, its many offerings would make it the "summer playground of their friends." Should adult social life be desired, Plant's own Bald Peak Colony Club was a mere six miles distant. With no buyers in this first round of promotion, in 1926, Plant placed a full-page advertisement in the *New York Times*. A year later, he ran almost the same ad in both the *Times* and the *Boston Herald*, adding a section espousing the wonderful opportunities at Lucknow for children. Plant reran the *Herald* advertisement in 1928 and also placed it in an Ohio newspaper. Plant advertised again in the *New York Times* on July 14, 1929 and August 23, 1931—and likely in other issues of it and other newspapers.⁸⁵

From the outset, Plant offered his estate fully furnished, and he was open to various sales scenarios that could include Bald Peak or not to raise needed funds.⁸⁶ As the years passed with no buyer, Plant's financial situation continued to worsen, and he adjusted his marketing pitch to include the estate's development potential: 700 acres of lakefront that could yield multiple house sites, additional building sites on the northeast side of Old Mountain Road, and an enormous amount of merchantable timber to sustain the estate for decades to come. His ca. 1934 sales

⁸⁴ The sales booklets are undated, but the first, published in a smaller format, appears to have been printed in 1924 and updated ca. 1927 and again ca. 1928. Circa 1929-31 Plant issued a larger booklet, followed by another that was probably the last, ca. 1934. Plant hired Concord photographer George Perry to shoot the property as early as 1916 and again in the 1920s and included his images in the publications. Despite their hyperbole, the sales booklets provide a wealth of documentation on the estate's original appearance and furnishings.

⁸⁵ The 1926 *New York Times* advertisement appeared in the Rotogravure Picture Section of the Sunday, October 3rd edition. Both of the 1927 advertisements appeared on Sunday, August 21st in the photogravure section. The 1928 ad in the *Boston Herald* ran on Sunday, August 19th; the same material appeared in Cleveland's *Plain Dealer* on Sunday, June 3, 1928. The prose in the sales booklets tends to align with the text of the ads, which assists in dating the former. In 1926, perhaps in a dual attempt to raise funds and publicity, Lucknow was one of three under consideration by President Coolidge for a summer White House. (The other places, both in New York, were the summer home of Irwin R. Kirkwood, publisher of the *Kansas City Star*, near Paul Smith's in the Adirondacks and the nearby late Frank Munsey's estate.) (*Boston Herald*, May 12, 1926)

⁸⁶ In the 1920s, Plant was simultaneously marketing Bald Peak. He used the same map for the club's sales booklet as appeared in his own, but with different boundaries. (Cristina Ashjian collection)

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booklet began with the assertion that the estate would be a better investment than stocks as it would not be subject to income taxes.

During these years, the Plants were forced to scale back on their staff. From an initial force of more than thirty workers, the Plants were reduced to seven servants in the early 1920s and even fewer in the 1930s.⁸⁷ Without a chauffeur, Olive drove her own car and did her own weekly marketing, a trip of seventeen miles to the nearest town. The Depression only deepened their financial problems. Plant augmented an initial mortgage in 1926 with many more over the next fifteen years.⁸⁸ Yet he refused to cut timber on the property, despite an estimate of \$750,000 from a managed sale.⁸⁹ Writing to Wellesley College in 1935 and again in 1940, Olive Plant admitted she had little to report as their traveling had been curtailed (she lay blame on the Depression), and her life was uneventful. "As I have no children, my husband gets a good deal of attention, she reported to her college classmates."⁹⁰ No longer did the couple spend winters at resorts in California, Pinehurst (NC) and Palm Beach or, as they had between 1926 and 1930, in Arizona. While she mentions the beauty of Lucknow, her entries suggest she is quite isolated—off the beaten track with few visitors except wild creatures. Her rare trips away were to visit family in Illinois.

Plant was never able to sell Lucknow. He and Olive remained on the heavily mortgaged estate until his death on July 25, 1941. Barely two weeks later, Lucknow went on the auction block to satisfy the multiple mortgages, foreclosures, taxes, unpaid bills and utility claims. Hundreds of curious people came through the estate's gates, open again to the public for the first time in nearly twenty years, to survey the offerings. In addition to the house and accompanying outbuildings, the 6,000-acre property sale included approximately 12,000' of lake frontage, millions of board feet of standing timber and three farm properties with barns and fields. Lucknow sold for \$111,000 to the estate of Joseph H. Emery, the largest mortgage holder. The estate quickly sold off the close to 700 acres on the southwest side of Old Mountain Road, including the working farm property (now Ledgewood Farm); it also sold Westwynde on the northeast side, a former farmhouse that Plant had used as a guesthouse. The estate bought out Olive Plant's interests for \$1,500.⁹¹

⁸⁷ The house could accommodate six servants and the stable at least another sixteen. Others lived in the two gate lodges. In 1924 Plant stated he had three house servants, a combination gardener/houseman and chauffeur/stable man and another man to look after the cows, keep the roads in repair and cut firewood and ice. A Mr. and Mrs. Tucker were referred to as caretakers in 1924. (Local item in *Meredith News*, February 6, 1924) The 1930 *United States Federal Census* listed only one live-in servant, Martina Malmquist, an unmarried, middle-aged housekeeper from Sweden. Rodrigue's research (p. 200) indicated Plant retained a few other employees into the 1930s. Dorothea Lorraine Mason recalled her childhood in the rented "McDonald Cottage," (Westwynde) in the 1930s. Her father, Clinton Mason, was evidently employed by Plant as she wrote of his need to head up to the stables or to other outbuildings to deal with workers. ("Dorothea Lorraine Mason and her Growing Up Years." Undated paper in collection of Castle Preservation Society.) In 1938 Fred Davis and his family moved into the apartment over the stables. Davis had myriad duties, including caring for the horses, gardening, mowing lawns and serving as Plant's chauffeur. (George, 1991: 12)

⁸⁸ Nylander Timeline; Rodrigue, 2014: 201-04. In his desperate search for cash, Plant even made appeals to the trustees of Bath's Old Folks Home, which granted him a small loan; Plant missed the due date.

⁸⁹ Fred C. Tobey made the estimate. As the next owner, he lumbered the property himself. (Rodrigue, 2014: 205)

⁹⁰ Wellesley College, 1930 Reunion Notebook.

⁹¹ The auction was advertised in the *Boston Herald* on August 3, 1941 and held on August 11th; Harry Blanchard

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Castle in the Clouds

With the change in ownership, Lucknow entered a new era. Even with the loss of several peripheral properties, it remained a 5,294-acre estate that retained the primary buildings, all of the recreational facilities (except those on Lake Winnepesaukee), and the entire mountain road and trail system developed by Plant. In 1942, Plant's friend, land developer and lumber magnate, Fred Charles Tobey of Plymouth, New Hampshire, purchased the property for a summer retreat and timber investment.⁹² He soon converted his investment into cash by extensively logging the property. His family, including his wife Susan Colby Tobey, their seven grown children and multiple grandchildren, spent fourteen extended summers at Lucknow and viewed it as their family base. They occupied the upper gate lodge, as well as the house, grew plants in the greenhouse and used the former golf course field to pasture 100 head of black Angus cattle.⁹³

In 1956, due to his wife's poor health, Tobey sold Lucknow to Richard S. Robie, a Massachusetts real estate developer and new owner/president of the International Avis Rent-A-Car System.⁹⁴ According to Robie's son Donald, his father bought it primarily as an investment, but soon fell in love with the house and its surroundings. The Robies were the first owners not to reside on the site. Instead, Robie turned the property into a tourist attraction named "Castle in the Clouds," opening it to the public in the summer of 1959. The house was open from May through the fall foliage season, closing for a couple of weeks in late September. For the first decade, visitation was low—a busy day brought 100-150 people, and a sole guide met their needs. Visitors used Plant's scenic access drive, Brook Road, and parked in the same lot as today, the site of Plant's tennis court. From there, they walked up the hill to the house or received a lift in a Volkswagen bus. The gift shop was in the sun parlor of the house until 1971, when it moved to the stable, which had been converted into a restaurant.⁹⁵

was auctioneer. Joseph H. Emery was a retired businessman and member of Bald Peak. He and his brother had their own estate on the shore of Province Lake, spanning Wakefield, NH and Parsonsfield, ME. Emery had been a friend of Plant's and lent him substantial amounts of money to hold onto Lucknow. He had also held mortgages on some of Plant's cottages at Bald Peak; he moved to foreclose on them in 1937 and sold them to the club. (Wilkin: 61) Emery died several months prior to Plant, leaving his executors to foreclose on Lucknow. Plant's estate had debts totaling \$44,132. In partial settlement, Olive agreed to sell all of the personal property and their boat to the Emery heirs. (Nylander, 2011, referencing Ossipee County Probate Records) Olive Plant left New Hampshire to visit her home state of Illinois, which became a permanent move. She died in 1976 in California, where she had spent some winters in the 1940s. (Wellesley College, 1955 Reunion Notebook) Westwynde was sold with seventy acres and Ledgewood Farm with forty; each is still in the same family as purchased them in 1941-42.

⁹² CCRD Book 227/Page 398 (June 19, 1942); 1941 & 1942 plans. Fred Tobey was a distant cousin to Charles Tobey, founder of the Tobey Furniture Company.

⁹³ *New Hampshire Profiles*, June, 1958: 15. In an interview for *The Weirs Times* (June 18, 1992, reprinted at www.lucknow.com), Tobey's daughter, Elizabeth Tobey Gonnerman Erb, recalled her father's business travel left him little time to enjoy Lucknow. The large family barely fit in the dining room, leaving barely enough room for the maids to serve. Additional memories of the Tobey family at Lucknow were penned by grandson Ron Tobey in "Tobey Family at Lucknow," 2002 (www.winnepesaukee.com/castle/lucknow/lucknow2.html, accessed 5/4/2014).

⁹⁴ CCRD Book 313, Page 519 (June 30, 1956), 313/524 (August 15, 1956); "Avis Rent A Car System, Inc. Company History." (FundingUniverse.com, accessed 1/26/10). Robie did not purchase Lucknow directly from Tobey, but from James Foss, who held the property for less than a month. The deed lists the acreage at 4,800 more or less.

⁹⁵ *Boston Herald*, June 28, 1959; George, 1990: 14. The *Herald* reported that the new tourist attraction was under

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After Robie's death in 1973, his two sons inherited the business. The next year, they built a new stable for horses and ponies so that visitors could again explore the property's extensive trail system on guided rides. Visitation continued to rise; by 1980 as many as 500-600 people came on a busy summer day. No longer adequate, the Volkswagen was replaced by an auto tram. The Robies added a rest room and a 'chuck wagon' in the field near the new stable. They expanded the attractions, bringing in helicopter rides, hay rides, Saturday lobster bakes and paddle boat rides on the pond. Advertising proclaimed the Castle an excursion that could be an all-day affair. Additional revenue came from cutting and selling firewood, maple syrup products and a winter snack bar to serve snowmobilers. As of 1986 staffing had increased to some forty people seasonally. The first weddings on the property occurred in the late 1960s, but it was several decades before this aspect of operations began to flourish.⁹⁶

After thirty-three years of ownership, the Robies put Lucknow on the market. In June, 1991, Castle Acquisition, a limited partnership that included the Albert W. Hopeman Corporation of North Carolina and owner of the spring water bottling business Purity Springs, bought the property, primarily for its potential as a source for bottled water. Under the direction of CEO J. Paul Sticht, the company soon built a plant above the upper gate lodge where water from the property's spring was bottled under the label "Castle Springs." Four years later, it added Lucknow Brewery to the operation. The company continued to run the rest of the property as a tourist attraction, adding tours of its beverage facilities. It replaced the Robie's stable with a new (and relocated) horse barn still in use, undertook a number of repairs to the house and renovated the upper level of Plant's stable as a function hall.⁹⁷

In 1999, Lucknow was again offered for sale. This time, the prospect of large-scale development that would break up the estate loomed. Responding to local concern, the Lakes Region Conservation Trust, a regional land trust, mounted a major campaign to raise \$5,900,000. The purchase was consummated in January, 2002. Of the 5,294 acres, 67 acres on three separate parcels were held back and sold in 2003 to Crystal Geyser Roxane for continued bottling activities: the bottling plant and upper gate lodge on 17 acres; the spring reservoir with 24.68 acres; and 25.35 acres for a future warehouse on Old Mountain Road. The Trust's goal was to permanently protect the land through a conservation easement, make it accessible to the public and find a suitable steward for the historic buildings, all of which it achieved. In 2006, the newly formed, non-profit Castle Preservation Society assumed management of the buildings and soon embarked upon a comprehensive, multi-year, restoration effort embracing the house, stable/garage, both gate lodges and their associated landscapes. It also began to offer cultural and

development by the Northeast Mountain Corporation, led by Norman E. Langdon. Grandiose and luckily unrealized plans for the property to give it a "European flavor" included heated swimming pools, solariums, lodging options, day camps, downhill skiing, stores and restaurants, including one atop Mt. Shaw with a revolving dining floor and glass walls and ceilings, "so that the building will be a beacon which can be seen for miles in any direction."

⁹⁶ Malaspina, 1986; George, 1990: 15-19. It was not unusual for many members of a single family to find employment at the Castle. For instance, property manager Ernie Gray had a son running the restaurant and another son caring for the trail horses. His sister worked in the kitchen and gift shop. A daughter-in-law became the Castle's supervisor. The Gray family occupied both of the gate lodges.

⁹⁷ J. Paul Sticht was a longtime summer resident of nearby Meredith and former CEO of RJR-Nabisco. [*Carroll County Independent*, June 12, 1991]

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educational programs to serve visitors and the local community. In 2010, the Trust transferred title for those buildings and 135.45 acres of surrounding land to the Society. The Society holds a long-term lease for the upper gate lodge and an agreement with owner C.G. Roxane for its transfer to Society ownership should the corporation sell the plant.

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- 1942 (Apr) "Plan of Northern Section, Thomas G. Plant Land." Adapted from Sketch by Parker-Young Co. Traced by Roger Williams, April 4, 1942. Carroll County Registry of Deeds, Plan Book 3, Page 220.
- 2014 "Hiking Trails Map." Lakes Region Conservation Trust.

Lucknow
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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 # _____

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 5,294 acres

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: 19	Easting: 312740	Northing: 4848200
2. Zone: 19	Easting: 317500	Northing: 4846120
3. Zone: 19	Easting: 318450	Northing: 4845360
4. Zone: 19	Easting: 316300	Northing: 4842750
5. Zone: 19	Easting: 313290	Northing: 4842620
6. Zone: 19	Easting: 310520	Northing: 4845710

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

The boundary for Lucknow includes land in both Moultonborough (4,479 acres) and Tuftonboro (815 acres), a total of 5,294 acres. The nominated parcels are 125-1, 125-2, 126-2, 405-1, 408-1, 408-2, 408-2-1 and 409-4, as shown on the Town of Moultonborough Tax Map dated 2015; and 20-1-4, 20-1-5 and 20-1-6, as shown on the Town of Tuftonboro Tax Map dated 2013.

Boundary Justification (*Explain why the boundaries were selected.*)

The boundary for Lucknow comprises virtually all of the buildings—house, stable/garage and gate lodges—and cultural landscape that constituted the core estate during Plant's era. From the outset, Plant focused his energy on these buildings, the inner landscape around them, and the expansive mountain landscape behind them.

The portions of Lucknow that are excluded from the nomination lie almost exclusively on the opposite (southwest) side of Old Mountain Road (NH Route 171). Beginning in 1919, Plant developed a country club (Bald Peak) on some of that land, and within a decade it was fully severed from his lands and in different ownership and control. Plant never improved the remaining land on that side of Old Mountain Road; it was split off from the rest of Lucknow immediately following his death in 1941 and sold separately. The only resources on that land that were associated with Lucknow were the estate's farm complex and a boathouse on the shore of Lake Winnepesaukee (no longer extant). A single parcel on the northeast side of and fronting Old Mountain Road was also sold off. It included Westwynde, an early farmhouse and later Lucknow's guest house, and its outbuildings. The remaining lands, some 5,294 acres, coincide with the nominated property.

11. Form Prepared By

name/title: Elizabeth Durfee Hengen, Preservation Consultant with Peter Michaud,
NHSHPO
organization: for Castle Preservation Society
street & number: 25 Ridge Road
city or town: Concord state: NH zip code: 03031
e-mail ehengen@gmail.com
telephone: 603-225-7977
date: March 2018

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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.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Lucknow
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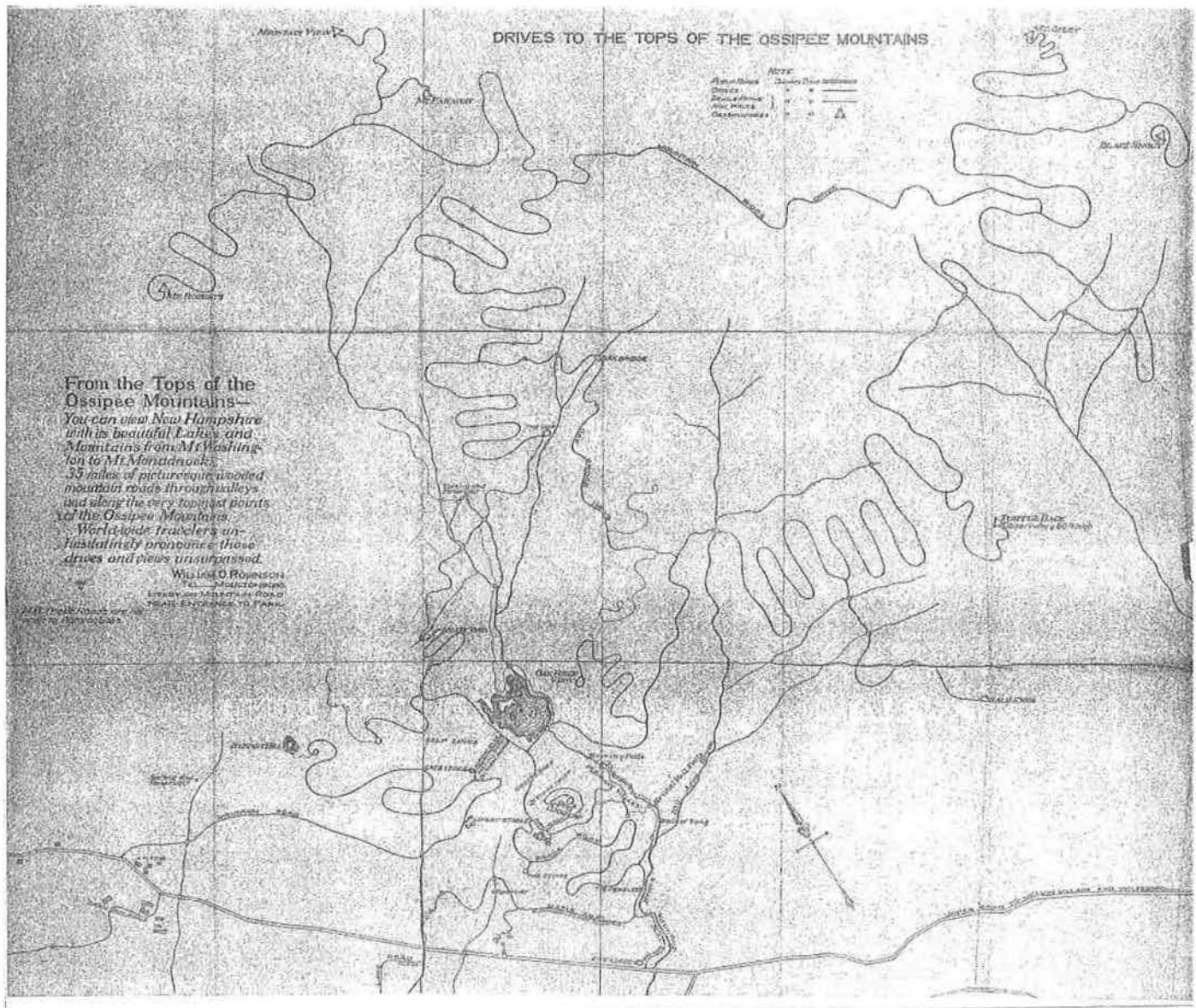
Carroll, NH
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Fig. 1

Map of the Carriage/Road System at Lucknow, ca. 1917.

This map shows the lands on the northeast side of Old Mountain Road—the mountain side—on which Plant superimposed a naturalistic landscape of nearly 5,300 acres in 1913-14. It included a forty-mile road and bridle trail system throughout the back portion of the property. Auto roads led to seven summits in the Ossipee range, attained through multiple switchbacks on the steep slopes. This map was prepared during the brief period that the public was invited to enjoy the property.

From "Drives to the Tops of the Ossipee Mountains." Prepared by William O. Robinson.



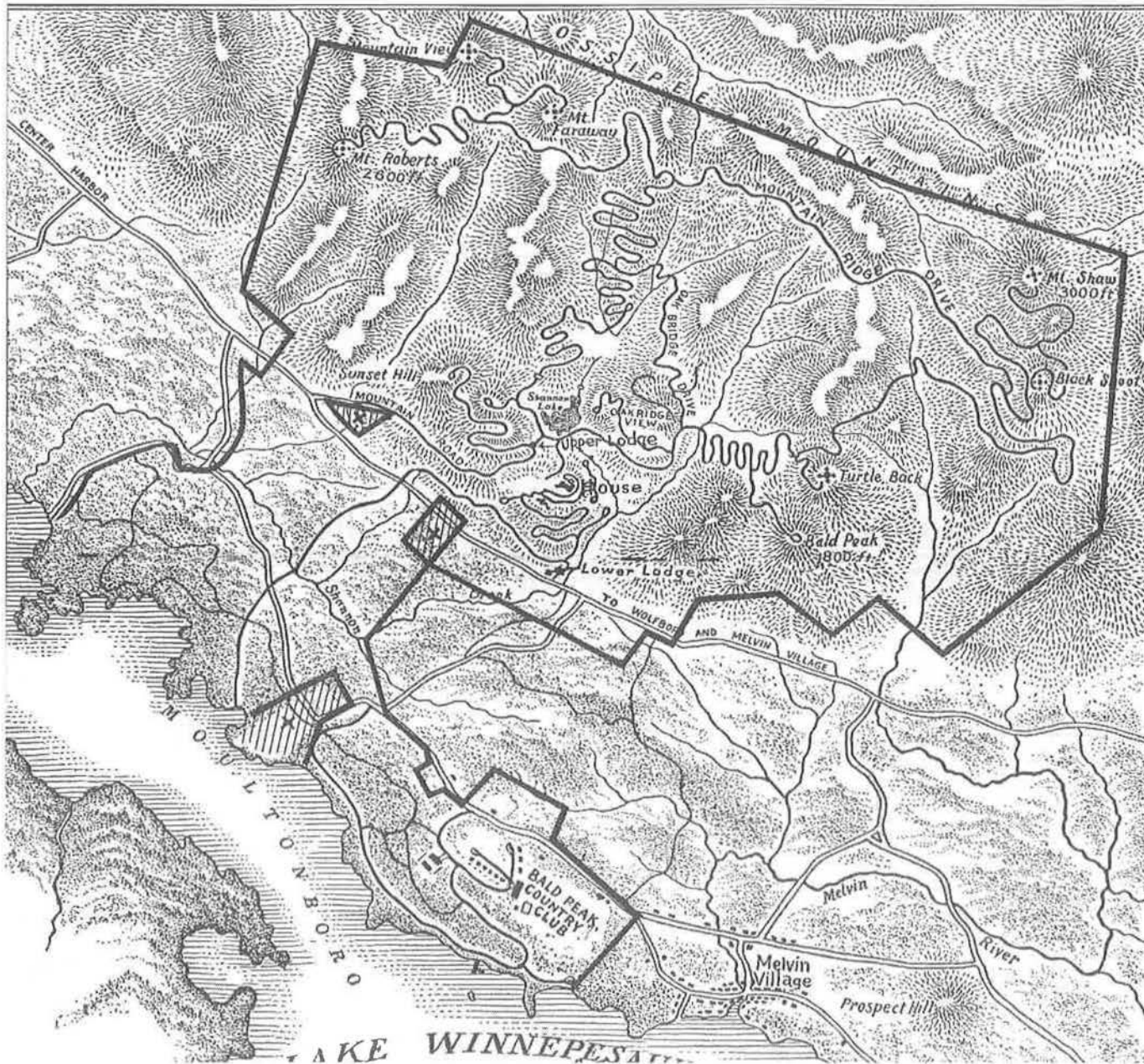
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Fig. 2

Map of Lucknow, 1924, showing all of the lands (6300 acres) then owned by Thomas Plant. (Note three small parcels marked with an "x" that he never acquired.) The "Bald Peak Country Club" property, 700 acres, was split off in the late 1920s. After Plant's death in 1941, his estate sold the remaining acreage on the southwest side of Old Mountain Road (marked "To Wolfeboro and Melvin Village" on this map), including 12,000' of shorefront and the farm complex. It also sold a 70-acre parcel (Westwynde) on the northeast side. The boundary of the nominated property includes all of the remaining lands and nearly coincides with the boundary line shown on this map of the lands on the northeast side of the road. The nominated property also includes the small, rectangular parcel on the opposite side of the road across from "Lower Lodge."

From "For Sale. 'Lucknow' a Mountain and Lake Estate of Six Thousand Three Hundred Acres" (1924 edition)

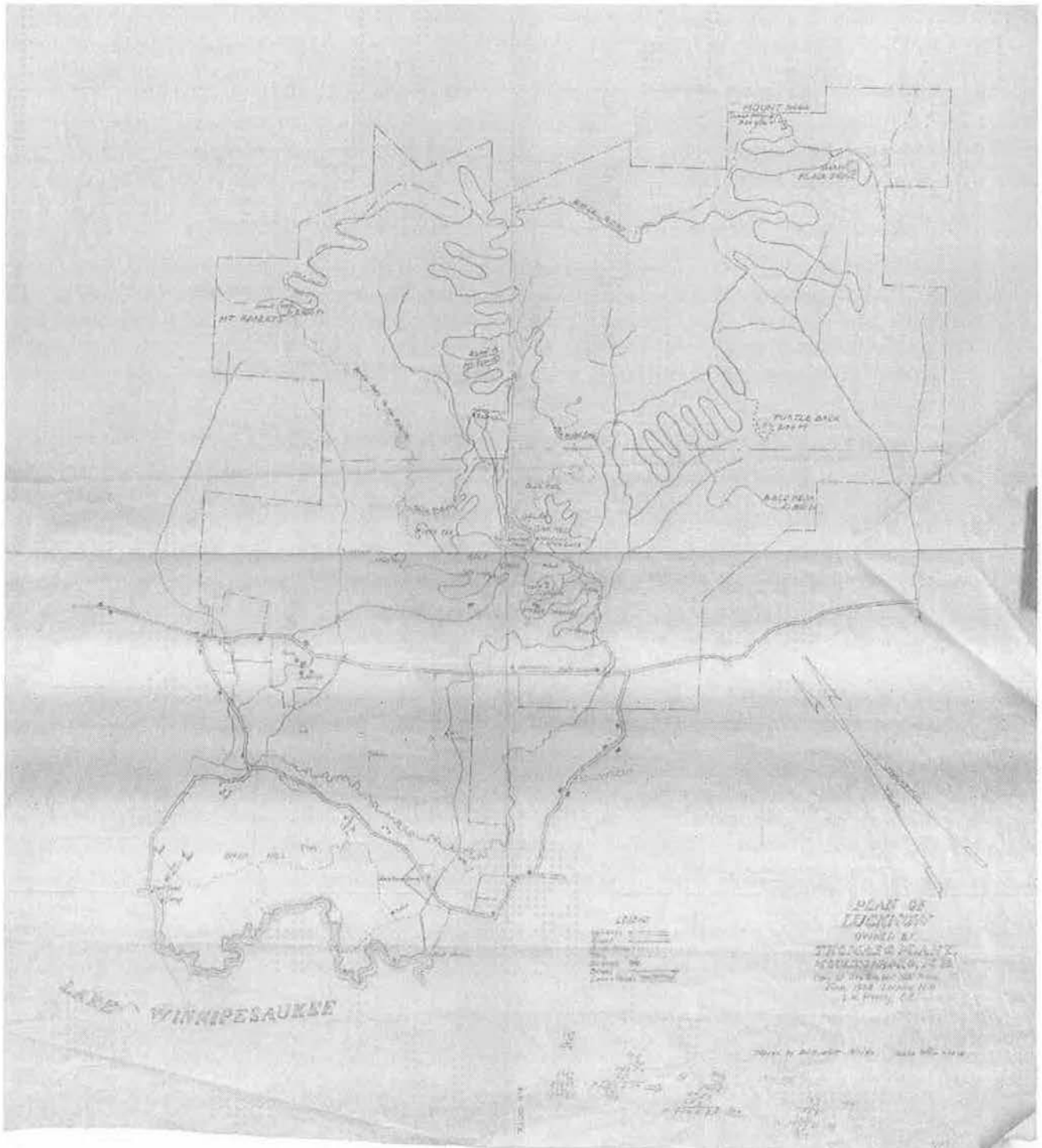


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Fig. 3

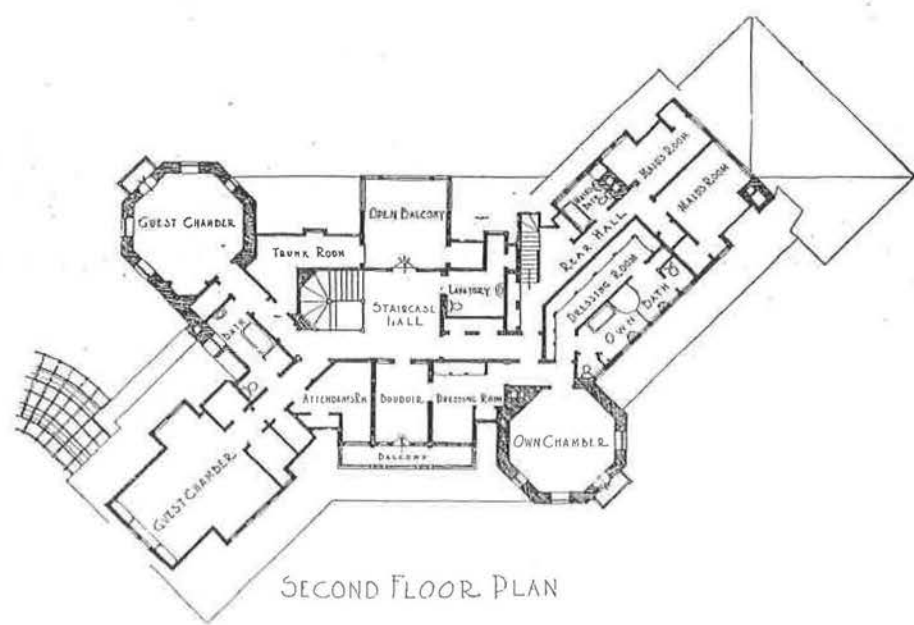
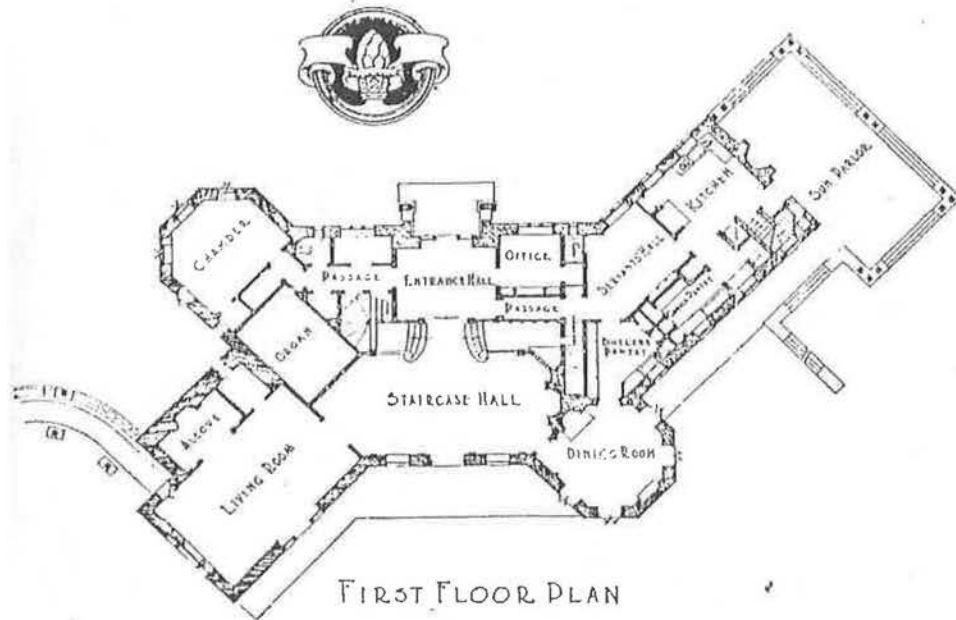
“Plan of Lucknow, owned by Thomas G. Plant, Moultonboro, NH,” Sep. 1931, L.K. Perley, surveyor.
The limits of Plant’s property on this map coincide with that on the previous map of 1924 (Fig. 2), with the exception of the Bald Peak Country Club property, which was sold in the late 1920s.
From Richardson Collection, Rauner Special Collections Library, Dartmouth College



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Fig. 4
First & Second Floor Plans of Lucknow
(the only known plans of Lucknow to survive)
From Country Life, April 1924



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Fig. 5: Benjamin Shaw's house at Ossipee Mountain Park, 1879-86. The Crow's Nest, visible at upper left corner, was the future site for Thomas Plant's house at Lucknow. *Collection of David Leuser.*



Fig. 6: Brook Road as it passed close by The Pebble, a landscape feature both Shaw and Plant drew visitors to. The road in this image passes beneath The Pebble; it was constructed by Plant and edged with standing boulders. *From "For Sale....." (1924 Sales Booklet).*

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Fig. 7: Typical carriage/auto road on the estate's grounds. The roads were unpaved, single-lane routes and beautifully engineered; stone retaining walls ditches, culverts and bridges ensured proper drainage.
From "For Sale....." (1924 Sales Booklet).



Fig. 8: Tower on summit of Mt. Shaw. Plant constructed an observation tower on each of the seven summits behind his house. His choice of wood, rather than metal, underscores his concern that any construction blend into the landscape. *From "For Sale....." (1924 Sales Booklet).*

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Fig. 9: Main Reservoir. This reservoir, one of two on the nominated property and built of local stone, served Plant's house and stable/garage, as well as the two lodges.

From "For Sale....." (1924 Sales Booklet).

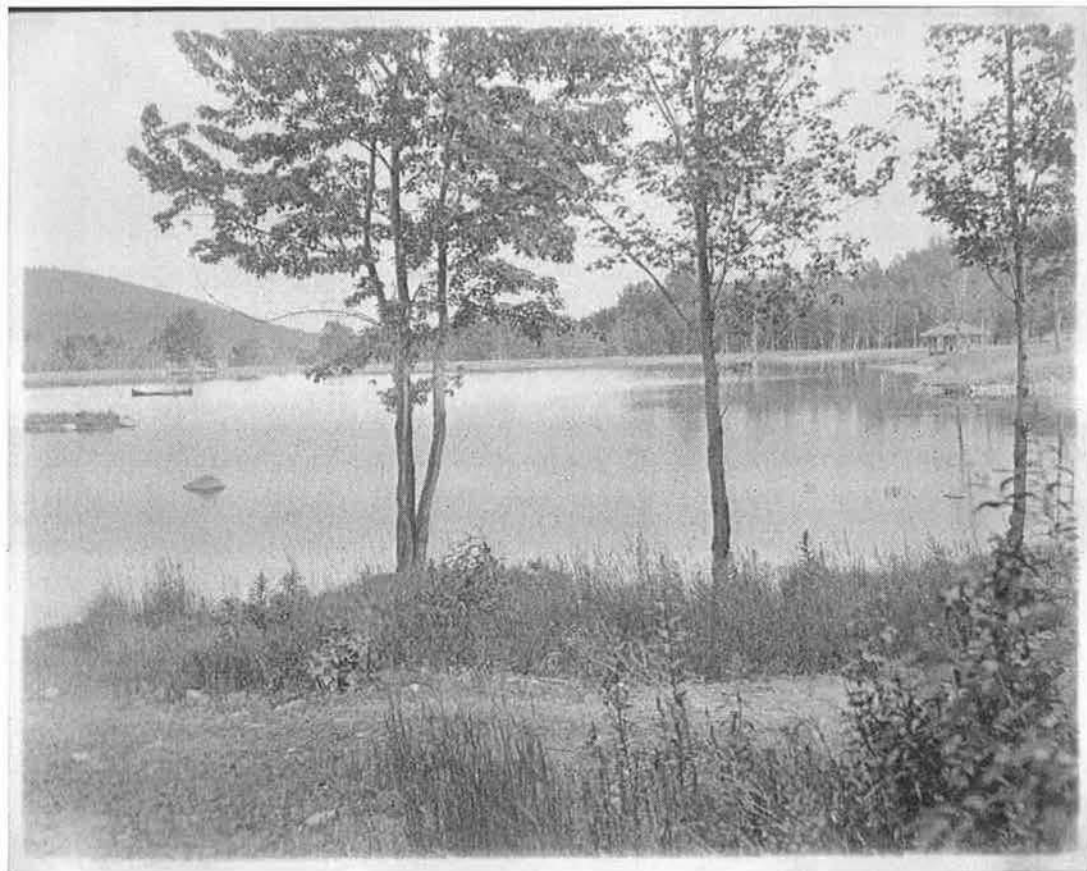


Fig. 10: Shannon Lake. Plant created this five-acre pond, part of the Inner Landscape, for swimming and fishing. Its dam with earthen causeway is visible in the left background.

From Olive D. Plant photo album and printed in "For Sale....." (1924 Sales Booklet).

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Fig. 11: Looking west at Plant's house from below, showing its perch on a rocky outcrop and the two-story, stone retaining wall below the garden terrace against which the greenhouse abutted. The low lines of the house and the use of native stone, made the building appear integral with the surrounding rugged landscape.

From Olive D. Plant photo album and printed in "For Sale....." (1924 Sales Booklet).



Fig. 12: View of house from the earlier farm fields on which Plant overlay his golf course. The Lee Family Cemetery, another survivor of that agrarian era, is in the middle of the image, slightly offset to the right. *From "For Sale....." (1924 Sales Booklet).*

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Fig. 13: The approach to the house from the driveway. Note the use of boulders and scattered plantings, rather than a formal landscape to set the house off. *From Olive D. Plant photo album.*



Fig. 14: Mountainside elevation of the house and the informal house landscape. *From "For Sale....." (1924 Sales Booklet).*

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Fig. 15: Lakeside elevation of house and the terrace, the only formal landscape on the property. The roof of the greenhouse is visible in the foreground at far right. *From "For Sale....." (1924 Sales Booklet).*



Fig. 16: Lakeside elevation, showing the dining room/master bedroom turret and terrace pool. *From Olive D. Plant photo album.*

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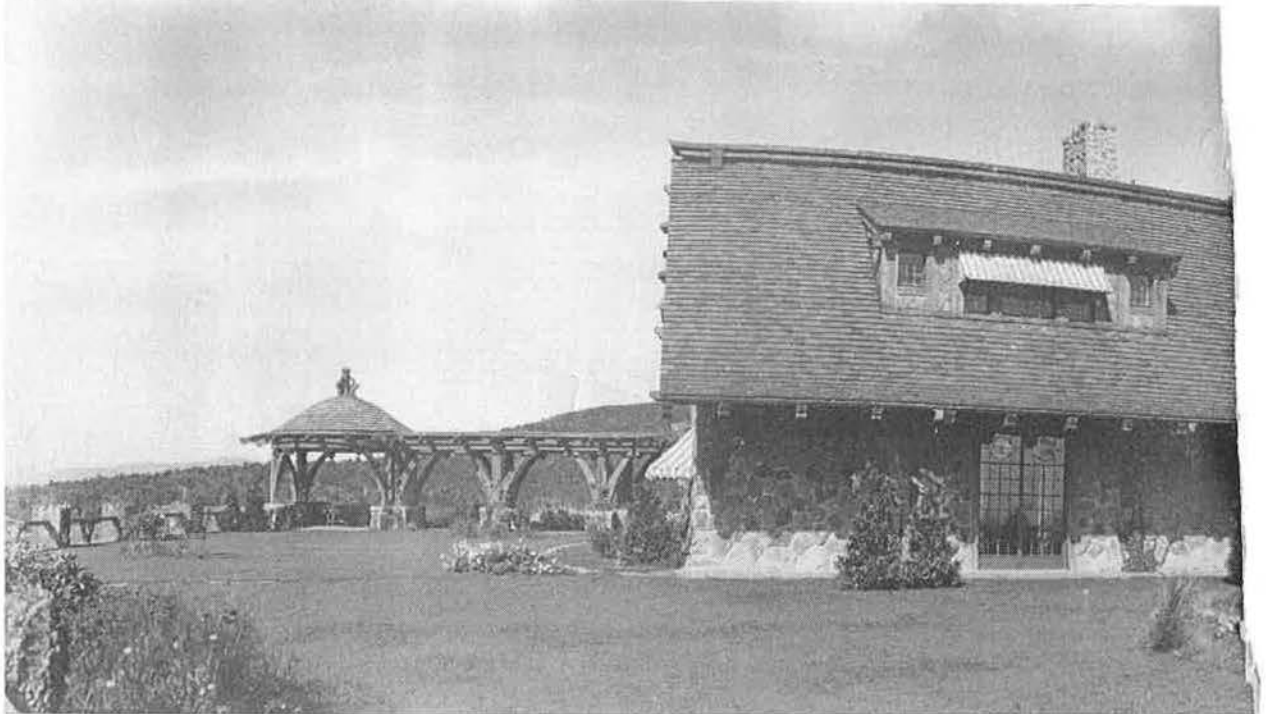


Fig. 17: Lakeside elevation of house, showing the library wing and the pergola leading to the gazebo, a typical Arts and Crafts feature. *From Olive D. Plant photo album.*



Fig. 18: The gazebo under construction. Its site on a rocky outcrop ensured it blended into the landscape.
Collection of Bruce Reynolds

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Fig. 19: Front entrance to house, showing the extensive use of local materials crafted by artisan workers. *From "For Sale....." (1924 Sales Booklet).*



Fig. 20: Main hall, looking toward dining room. The deer heads, ceiling beams, paneled walls, tile floors, pendant lights, sawn railings and furniture are typical Arts and Crafts features. *From "For Sale....." (1924 Sales Booklet).*

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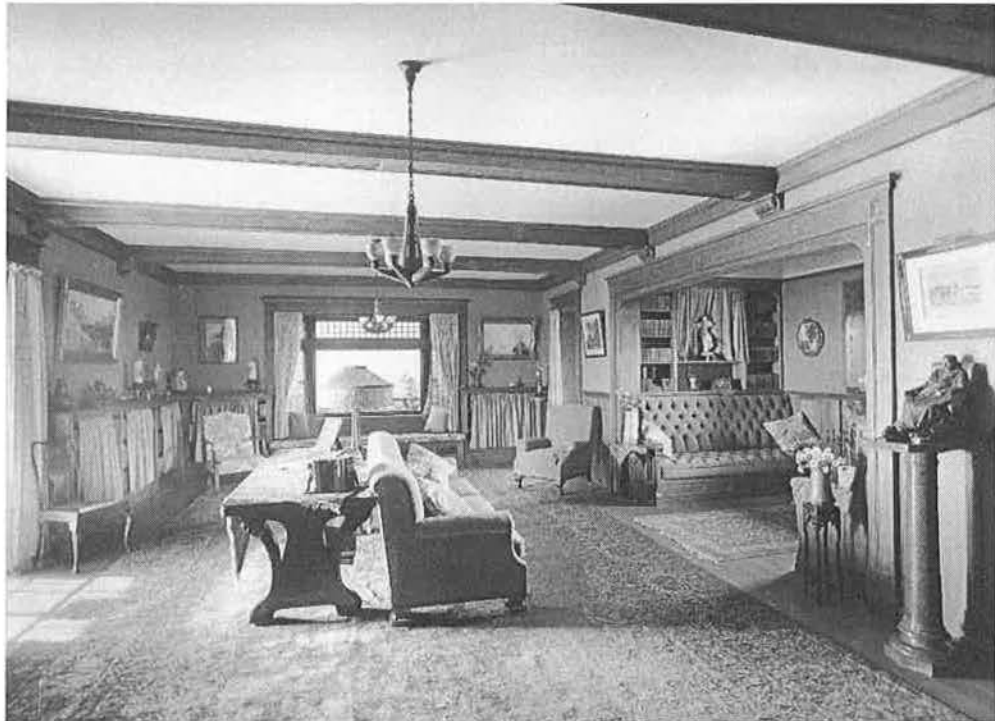


Fig. 21: Library, looking toward gazebo, showing the mix of Tobey (library and pedestal tables) and Irving & Casson furniture. I&C also supplied the ornate woodwork. The pendant lights came from Caldwell. From "For Sale....." (1924 Sales Booklet).

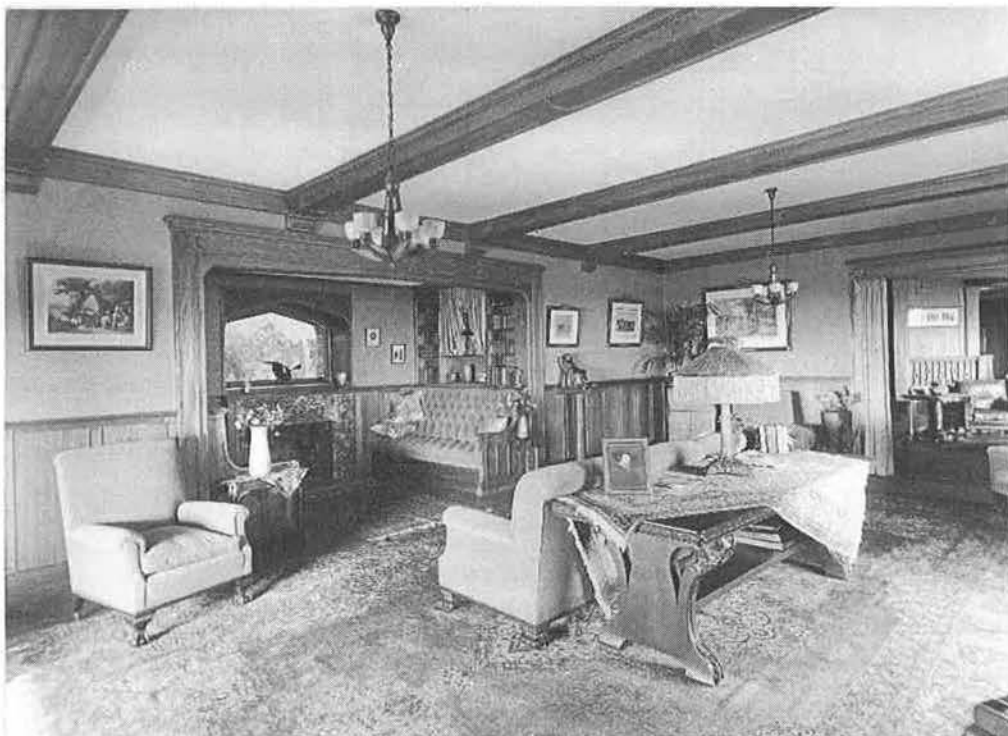


Fig. 22: Library, looking into fireplace alcove. Main hall is at far right.

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Fig. 23: Library, looking toward terrace and showing the painted roundels on the French doors. The main hall is at left. *From "For Sale....." (1924 Sales Booklet).*

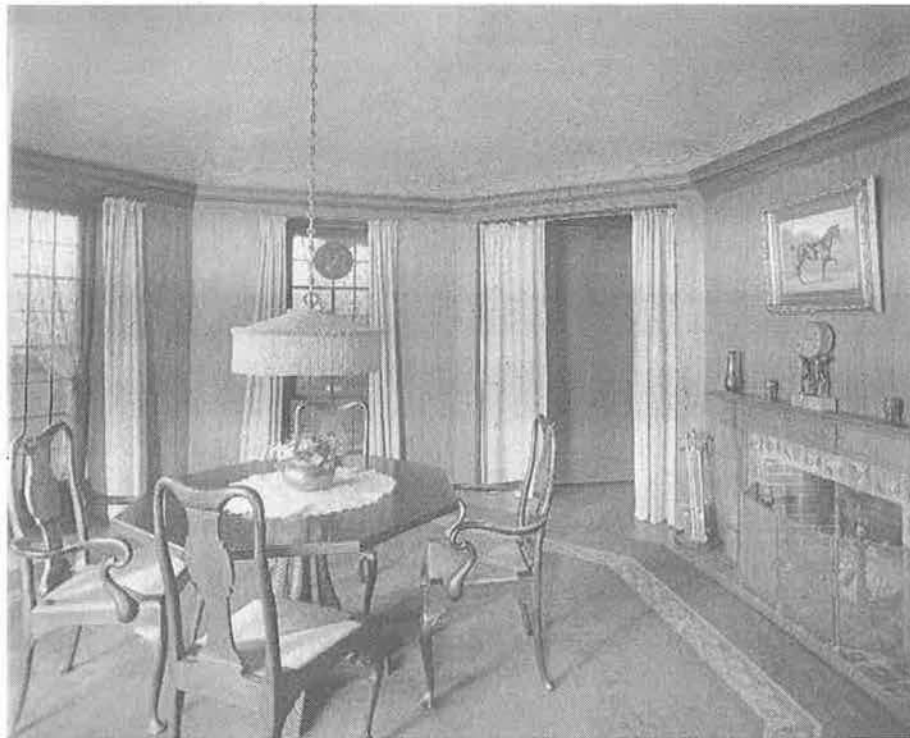


Fig. 24: Octagonal dining room, ca. 1920s, looking toward main hall, showing the custom-designed Irving & Casson furniture and Caldwell pendant light and wall sconces. The decorative plaster ceiling was recently restored. *Courtesy Judith Newell*

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Fig. 25: Sun parlor. The Plants used this porch at the east end of the house as an outdoor living and dining room. From "For Sale....." (1924 Sales Booklet).

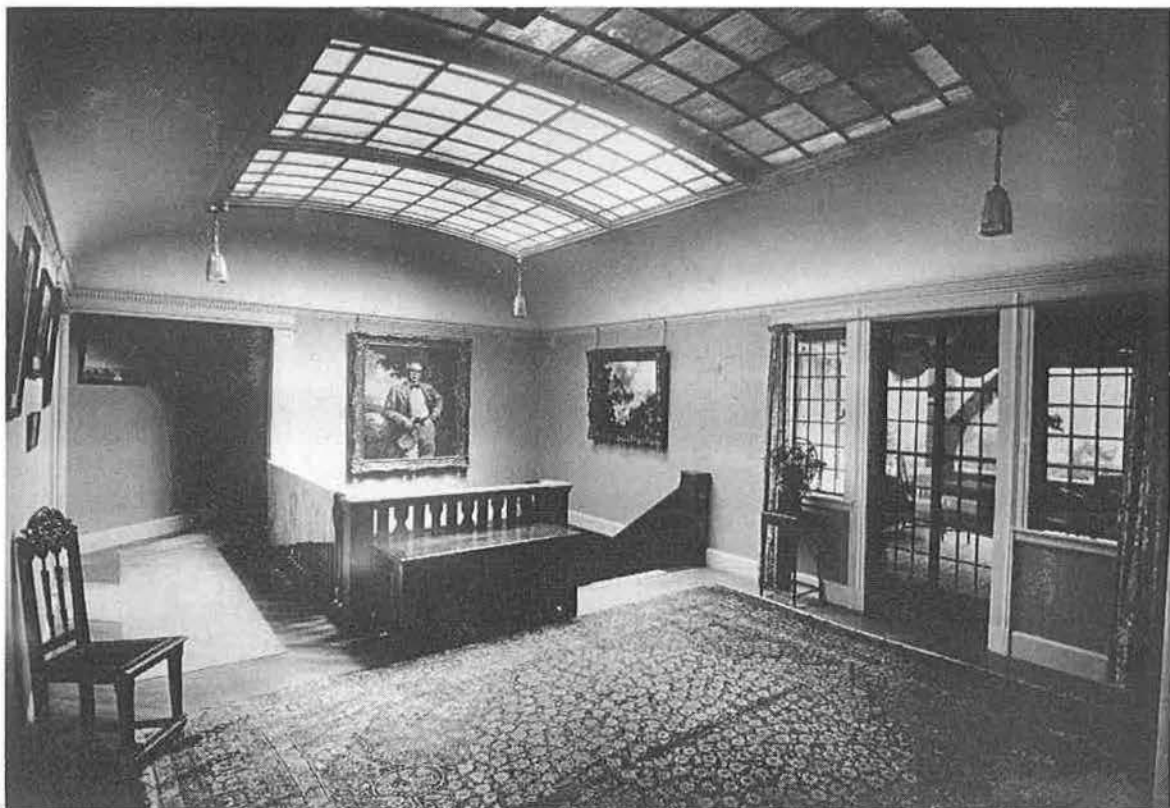


Fig. 26: Second floor stair hall, looking at Thomas Plant's portrait, the Tiffany skylight and Caldwell pendant lights. From "For Sale....." (1924 Sales Booklet).

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Fig. 27: Looking out a library window at the terrace and view of Lake Winnepesaukee.
From Olive D. Plant photo album.

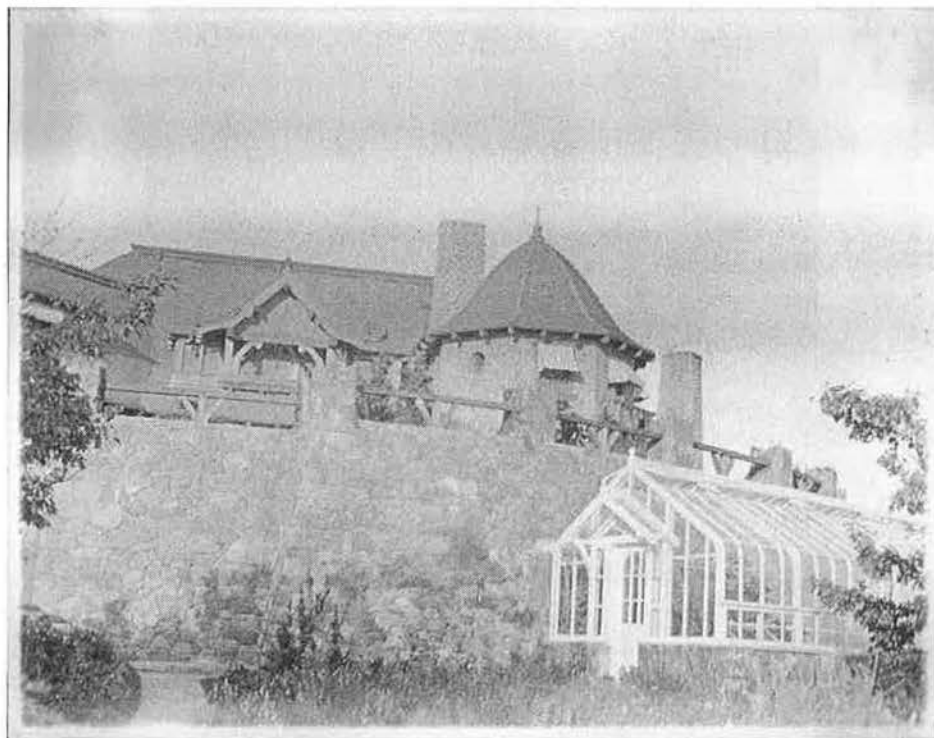


Fig. 28: Stone retaining wall of the terrace and greenhouse below.
From Olive D. Plant photo album.

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Fig. 29: Stone steps from the terrace leading Olive Plant's informal flower garden and greenhouse. From "For Sale....." (1924 Sales Booklet).



Fig. 30: Stable, front facade.
From Olive D. Plant photo album and printed in "For Sale....." (1924 Sales Booklet).

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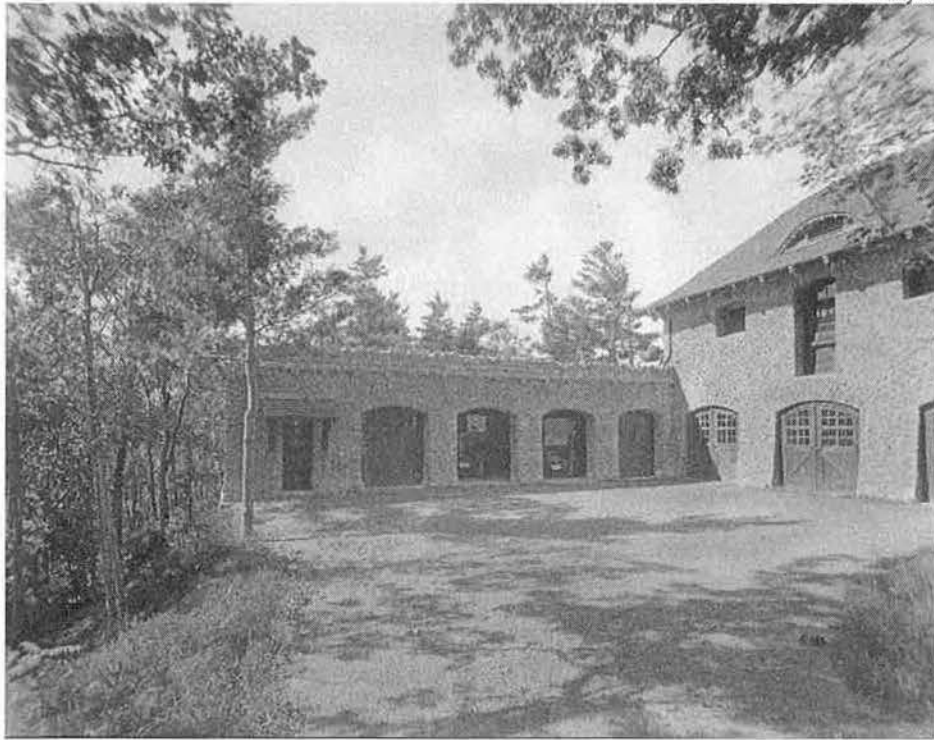


Fig. 31: Garage section of stable building.
From Olive D. Plant photo album and printed in "For Sale....." (1924 Sales Booklet).



Fig. 32: Stable interior, showing horse stalls.
From "For Sale....." (1924 Sales Booklet).

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Fig. 33: Upper gate lodge and gate that marked the entrance onto the estate from Ossipee Park Road. From *"For Sale....."* (1924 Sales Booklet).

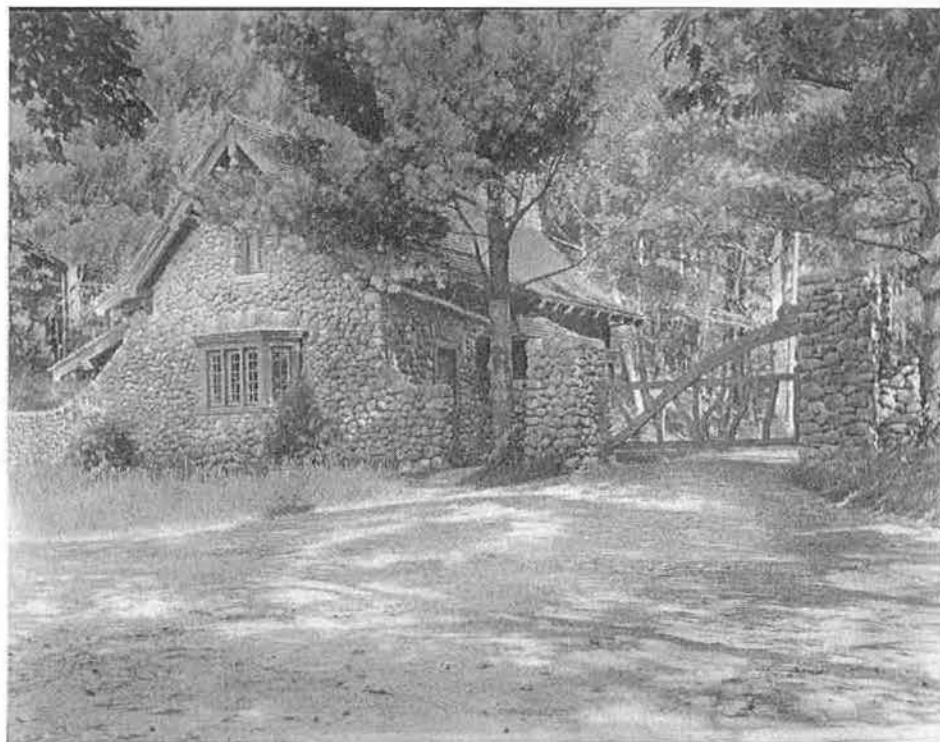


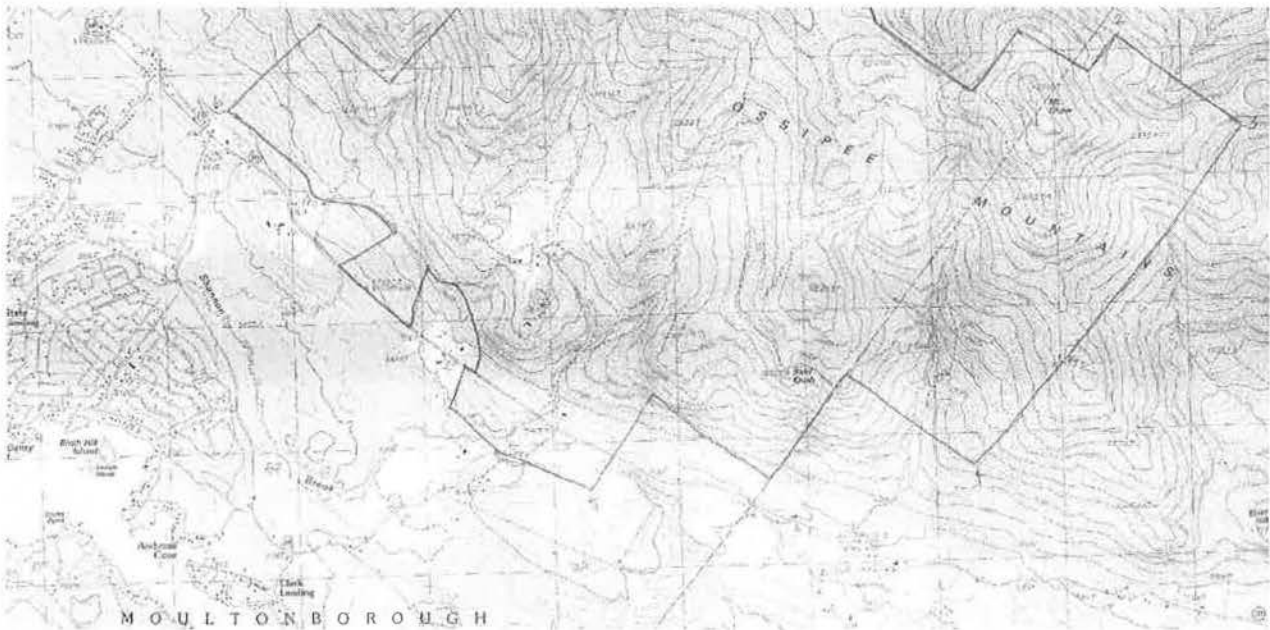
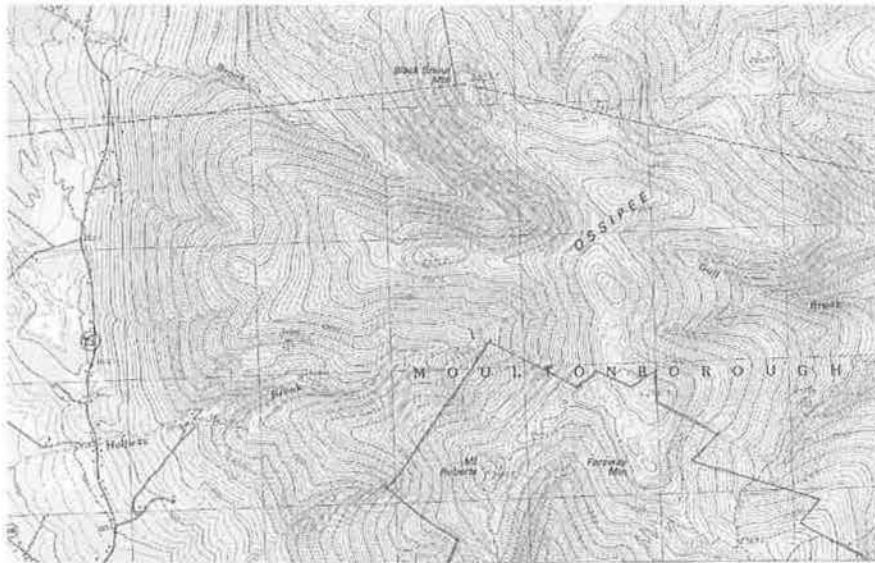
Fig. 34: Lower gate lodge and gate at entrance to Brook Road. The two gate lodges were of near identical design.
From Olive D. Plant photo album and printed in *"For Sale....."* (1924 Sales Booklet).

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USGS MAPS SHOWING LOCATION OF LUCKNOW

Upper map: Tamworth, NH quadrangle
Lower map: Melvin Village, NH quadrangle



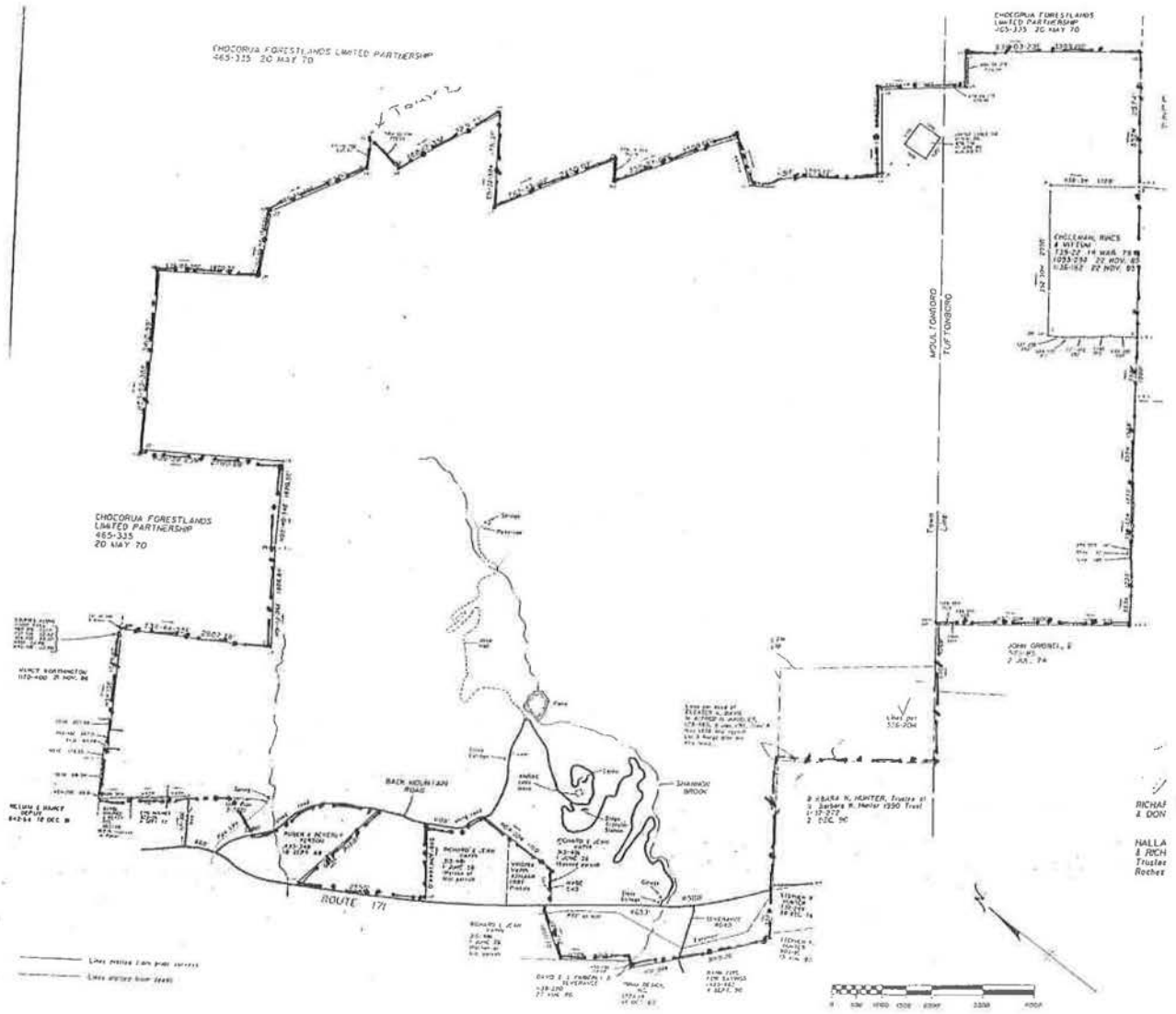
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LUCKNOW BOUNDARY MAP

based on "Castle in the Clouds" survey map, April 1991, rev. May 1991

— · — · — NR boundary



Lucknow
 Name of Property

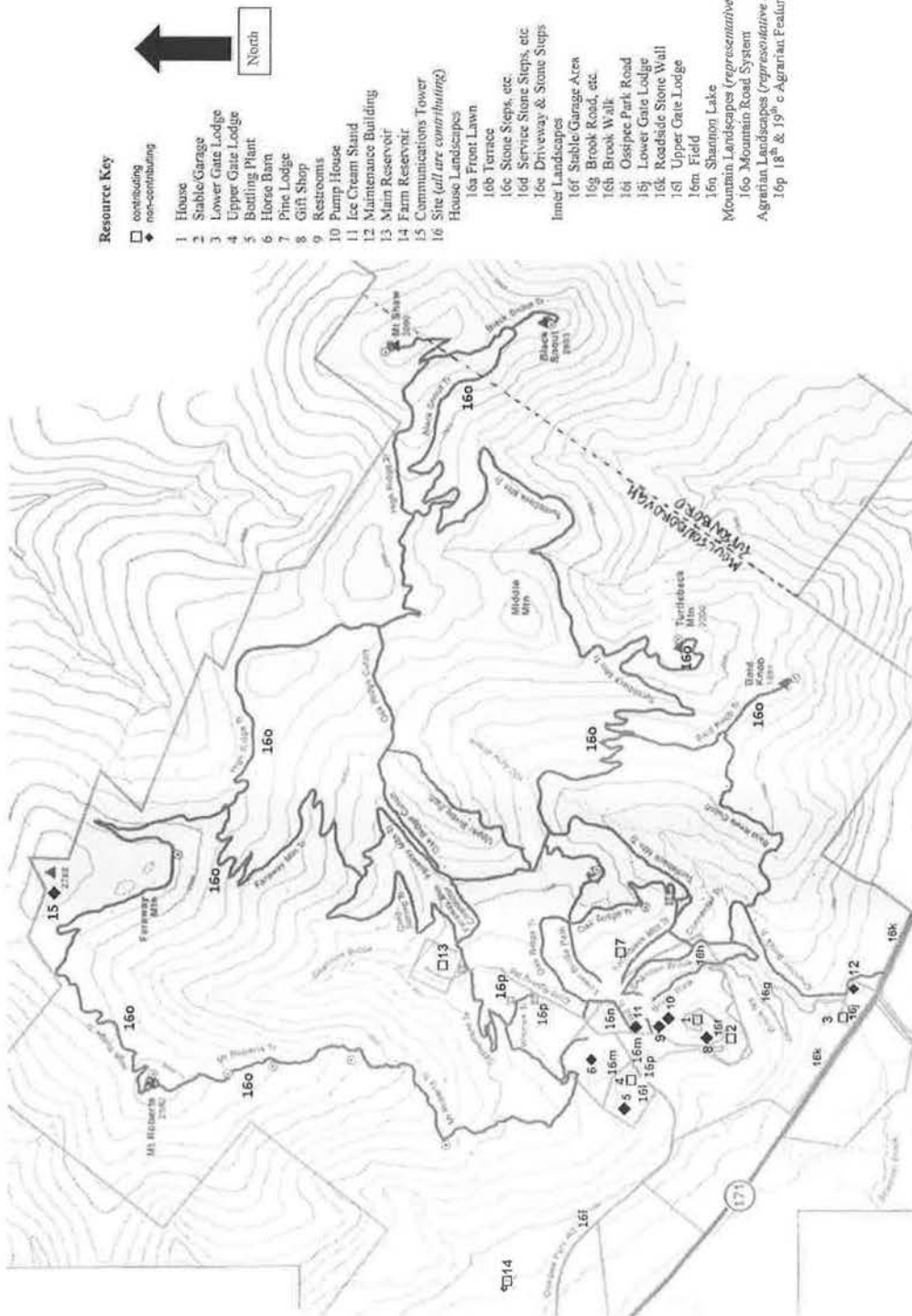
Carroll, NH
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MAP OF LUCKNOW, LOCATING RESOURCES

For House Landscape features, see Photo Key Map #3

Also see larger fold-out map at end

- Resource Key**
- continuing
 - ◇ non-continuing
- 1 House
 - 2 Stable/Garage
 - 3 Lower Gate Lodge
 - 4 Upper Gate Lodge
 - 5 Bathing Plant
 - 6 Horse Barn
 - 7 Pine Lodge
 - 8 Gift Shop
 - 9 Restrooms
 - 10 Pump House
 - 11 Ice Cream Stand
 - 12 Maintenance Building
 - 13 Main Reservoir
 - 14 Farm Reservoir
 - 15 Communications Tower
 - 16 Site (all are contributing)
- House Landscapes**
- 16a Front Lawn
 - 16b Terrace
 - 16c Stone Steps, etc.
 - 16d Service Stone Steps, etc.
 - 16e Driveway & Stone Steps
- Inner Landscapes**
- 16f Stable/Garage Area
 - 16g Brook Road, etc.
 - 16h Brook Wall
 - 16i Ossipee Park Road
 - 16j Lower Gate Lodge
 - 16k Roadside Stone Wall
 - 16l Upper Gate Lodge
 - 16m Field
 - 16n Shannon Lake
- Mountain Landscapes (representative locations)**
- 16o Mountain Road System
- Agrarian Landscapes (representative locations)**
- 16p 18th & 19th c Agrarian Features/Sites



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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.

Photograph Log

Name of Property: Lucknow
Town: Moultonborough & Tuftonboro
County: Carroll
State: NH
Photographers: Elizabeth Durfee Hengen & Peter Michaud
Dates of photographs: 2009 (#17 & 24); 2012—2015 (all remaining photographs)
There have been no significant changes since date of photograph.

No. in bold refers to Photo Key # where view is shown

- #1 View of house from High Ridge Trail northeast of Mt. Roberts. Field/former golf course & Shannon Lake shown in center; horse barn (#6) right of center and bottling plant (#5) farther back behind trees. Looking SW. **1**
- #2 View of Ossipee Mts ridgeline & High Ridge Trail from house. Looking NE **3**
- #3 Auto/carriage turnaround on Bald Knob summit (#16o). Looking SW. **1**
- #4 Tower guy wires & metal pegs Turtle Back Mt. (#16o) Looking N. **1**
- #5 Turtle Back Mt. trail, showing roadbed construction. (#16o) **1**
- #6 Road to Bald Knob summit, (#16o). Looking SE. **1**
- #7 Road switchback on Turtle Back Mt trail (#16o). Looking N. **1**
- #8 Culvert stone box culvert on route to Sunset Hill (#16o). Looking NW. **1**
- #9 Open stone culvert on Turtle Back Mt. trail (#16o). **1**
- #10 Possible stone source on Turtle Back Mt. trail (#16o). **1**
- #11 Main reservoir (#11), looking N. **1**
- #12 Farm reservoir (#12), looking N. **1**
- #13 Field/former golf course. Bottling plant (#5) left of center & horse barn (#6) at right. Lee cemetery (#16p) in center. Looking NW. **2**
- #14 Field/former golf course. Horse barn (#6) left of center. Restrooms building (#9) right of center. Looking N **2**
- #15 Shannon Lake (#16n) at left & Ossipee Mt ridgelines. Looking NE. **2**
- #16 Shannon Lake (#16n), looking N at Mt. Roberts (L) & Faraway Mt. **2**
- #17 Looking S at house (#1) atop outcrop from Lee Cemetery (#16p). **2**
- #18 Lee Cemetery (#16p), looking S. **2**
- #19 Stone stanchions along driveway (#16e) between stable and house, looking NE. **3**
- #20 Stone stanchions along Brook Road (#16g), looking NW. **1, 5**

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- #21 Retaining wall & stanchions on discontinued section of Brook Road by The Pebble, looking SW. 1
- #22 Stone steps on Brook Walk (#16h), looking NW. 1
- #23 Bridal Veil Falls along Brook Walk, looking N. 1
- #24 Wall & gatepost (#16k) along Old Mountain Rd (Rt. 171), looking E. 1
- #25 Shannon Brook bridge (#16j) at Old Mountain Rd. (Rt 171), looking SW at extant stone arch. 5
- #26 House (#1) facade (mountainside elevation), looking S. Sun parlor at far left. 3
- #27 House facade, N end, looking W at guest bedroom turret. 3
- #28 House rear (lakeside) elevation, looking E at dining room turret. Pool in foreground. 3
- #29 House, rear elevation, N end, looking W at pergola & gazebo. 3
- #30 House, 1st fl, main hall, looking E. 4
- #31 House, 1st fl, library, looking NW. 4
- #32 House, 1st fl, library, looking NE. 4
- #33 House, 1st fl, dining room (prior to ceiling restoration), looking N. 4
- #34 House, 2nd fl, stair hall, looking SE. 4
- #35 House, 2nd fl, master bedroom, looking NW. 4
- #36 House, roundels of Lucknow scenes. 4
- #37 House, looking E from 2nd fl facade porch at Ossipee ridgeline. 4
- #38 Terrace (#16b) at rear of house, showing pool & view toward Lake Winnepesaukee. Looking S. 3
- #39 Terrace retaining wall (#16b) & greenhouse foundation (#16c). Service yard stairs & terracing at far right. Looking W. 3
- #40 Back steps from driveway to greenhouse (#16e) and retaining wall of terrace. Looking NW. 3
- #41 Stable/garage (#2) facade, looking SW. 3
- #42 Stable interior, looking SE at former horse stalls. 3
- #43 Gift shop (#8), looking NE. 3
- #44 Upper Gate Lodge (#4) facade, looking NW. 2
- #45 Pine Lodge (#7), looking N. 2
- #46 Lower Gate Lodge (#3) facade, looking NW. 5
- #47 Lower Gate Lodge & main gate (#16j), looking N. 5

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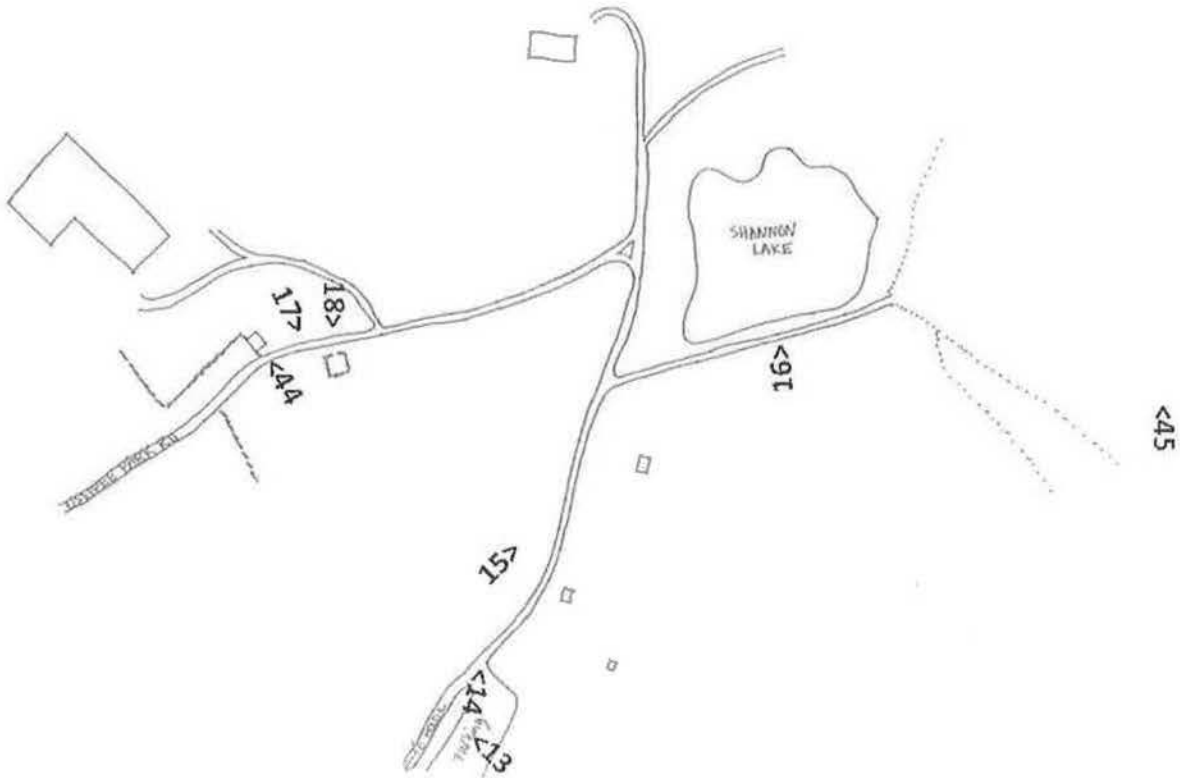
Photo Key #1
from Lakes Region Conservation Trust "Hiking Trails Map for
Castle in the Clouds," 2014 edition



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Photo Key #2

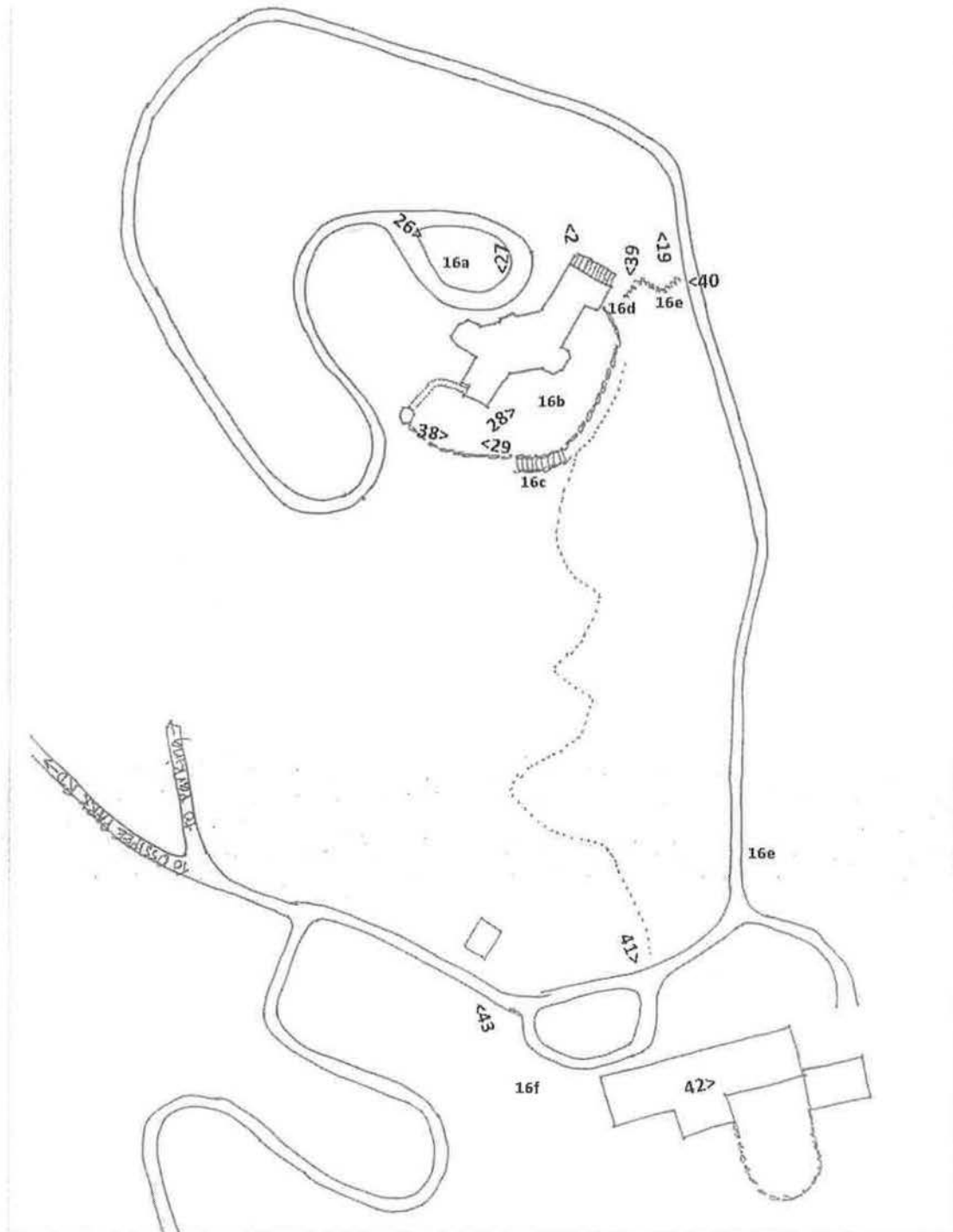


Lucknow
Name of Property

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Photo Key #3

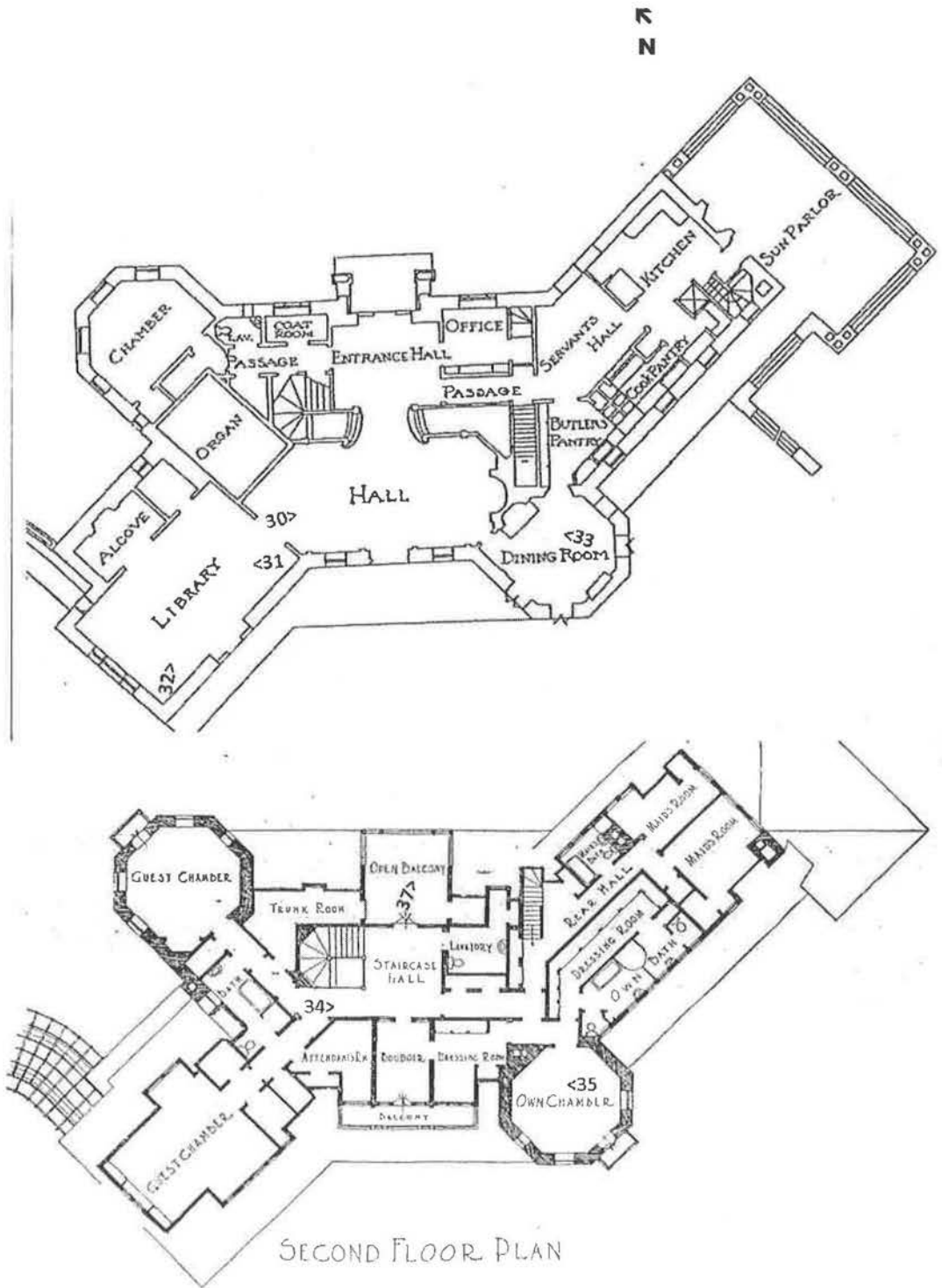
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Photo Key #4
from floor plans published in Lucknow sales booklets



Lucknow
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Photo Key #5

↖ N



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.





















































TROLLEY
STOP

































THE CASTLE
IN THE
CLOUDS
GIFT SHOP

GIFT
SHOP

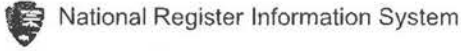


NO APPOINTMENTS





CLOSED
FOR THE
SEASON



Evaluation/Return Sheet For Single/Multi Nomination

1 of 1

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 5/21/2018 Date of Pending List: 6/18/2018 Date of 16th Day: 7/3/2018 Date of 45th Day: 7/5/2018 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

- | | | |
|---|--|---|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input checked="" type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input checked="" type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 7/5/2018 Date

Abstract/Summary Comments:

Recommendation/ Criteria:

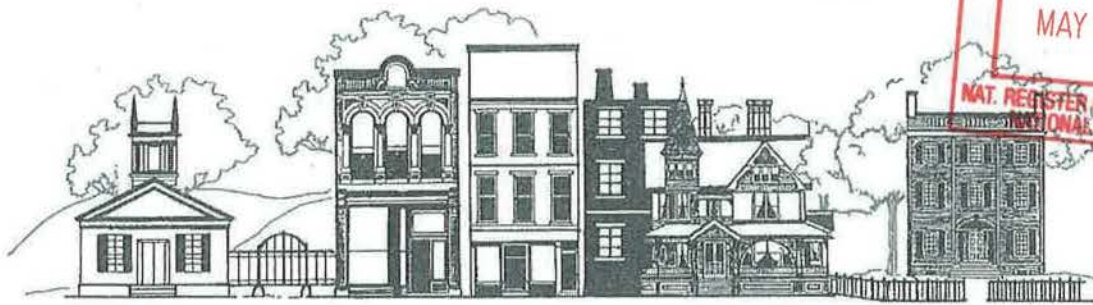
Reviewer Roger Reed Discipline Historian

Telephone (202)354-2278 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

Back



NEW HAMPSHIRE DIVISION OF HISTORICAL RESOURCES

MEMORANDUM

To: Edson Beall
From: Peter Michaud
Subject: National Register Nominations
Date: May 17, 2018

Dear Mr. Beall,

Enclosed is the nomination for Lucknow in Moultonborough, NH. The enclosed nomination is the true and correct copy of the nominations for these properties to the National Register of Historic Places.

Sincerely,

Peter Michaud
National Register & Preservation Tax Incentives Coordinator
19 Pillsbury Street
Concord, NH 03301
(603) 271 3583 *fax* (603) 271 3433
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Reed, Roger <roger_reed@nps.gov>

Lucknow

4 messages

Roger Reed <roger_reed@nps.gov>
To: Elizabeth Hengen <ehengen@gmail.com>

Mon, Jul 2, 2018 at 9:35 AM

Liz,

As I mentioned, you and Peter did a wonderful job documenting this very complex estate. Attached are a few comments to consider. Nothing here is the basis for a returned nomination so I will sign it regardless.

See what you think.

Roger G. Reed, Historian
National Register and National Historic Landmarks Programs
1849 C St. NW
Mail Stop 7228
Washington, D.C. 20240
202-354-2278

**Lucknow Notes.docx**

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Elizabeth Durfee Hengen <ehengen@gmail.com>
To: Roger Reed <roger_reed@nps.gov>

Mon, Jul 2, 2018 at 2:00 PM

Thank you, Roger -- appreciate the helpful comments.

On another note, I dropped off new page #1 for Jimmy Point NR this morning for the deputy SHPO to complete and send to you. (Beth Muzzey is also on vacation.) I hope you will see it by week's end.

Warmly,
Liz

Elizabeth Durfee Hengen
Consultant in Historic Preservation
25 Ridge Road
Concord, NH 03301
603-225-7977
[Quoted text hidden]

Roger Reed <roger_reed@nps.gov>
To: Elizabeth Hengen <ehengen@gmail.com>

Mon, Jul 2, 2018 at 2:08 PM

We got it, thanks.

Roger G. Reed, Historian
National Register and National Historic Landmarks Programs
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Lucknow Notes

Section 8

1. Architect/Builder:

John Williams Beal (architect)

Horatio Beal (architect)

Robert Washburn Beal (landscape architect)

John Woodbridge Beal (supervising architect)

2. Comparatives for National Significance (page 35)

The NHL listing is under the "E. H. Harriman Estate", not Arden.

The NHL listing for Grey Towers is actually another NHL. You are referring to the "Gifford Pinchot House" (which parenthetically is also Grey Towers).

I would add the "Hearst San Simeon Estate" because it is similar in being a large mountain top estate (127 acres designated) rising 1,600 feet above sea level. Begun in 1919, the predominantly Spanish Renaissance Revival estate made no attempt to blend into the landscaper or employ materials reflecting Arts and Crafts ideals.

3. Footnotes

Fn 18 p38- This is the first reference to the Rodrigue biography and should be a complete citation, especially since I assume it is a major source on Plant's career.

Fn33 p42- Here is the first reference to Penny Batcheler. Another follows in fn36. In the interest of future historians, I think this first fn would be where to give a fuller explanation of who she was and her unpublished research on the Beals.

4. Text observation:

Page 41, last paragraph: {"Despite his wealth...found it difficult to find acceptance in Boston Brahmin society." He was recently divorced and a French Canadian self-made man, all of which would have led to social isolation when he built Lucknow. Is that not a more direct characterization to explain the choice of this relatively remote location?