

**United States Department of the Interior
National Park Service**

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**National Register of Historic Places
Inventory—Nomination Form**

received **MAY 7 1985**

date entered **JUN 6 1985**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Joseph Haven House

and/or common HAVEN/WHITE HOUSE (preferred)

2. Location

street & number 229 Pleasant Street n/a not for publication

city, town Portsmouth n/a vicinity of

state New Hampshire code 33 county Rockingham code 015

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	<input checked="" type="checkbox"/> N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Turbar Incorporated

street & number Post Office Box 4493

city, town Portsmouth N/A vicinity of state New Hampshire 03801

5. Location of Legal Description

courthouse, registry of deeds, etc. Rockingham County Courthouse
Rockingham County Registry of Deeds

street & number Hampton Road

city, town Exeter, state New Hampshire 03833

6. Representation in Existing Surveys

title An Architectural Survey of the Hist. Dist. of Portsmouth, NH has this property been determined eligible? yes no

date 1982 federal state county local

depository for survey records Portsmouth City Hall and the Portsmouth Public Library

city, town Portsmouth, state New Hampshire

7. Description

Condition		Check one	Check one	
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input type="checkbox"/> original site	
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			(shed moved 1983)

Describe the present and original (if known) physical appearance

The Haven/White House, probably built 1799/1800, is a three-story, clapboarded, five-by-two bay Federal house with full three-story ell, all included under a low-pitched hipped roof with two chimneys behind the roof ridge of the main block. The site is the northeast corner of Pleasant and Richmond Streets, on land which slopes downward from the rear of the property to Pleasant Street. The principal (South) facade fronts on Pleasant Street. The west wall of the ell continues the plane of the side wall of the main block of the house, creating on Richmond Street a secondary facade almost equal in width to the front facade.

The property includes two Federal period outbuildings to the rear of the house and set at the edge of Richmond Street -- a gable-roofed, 1-1/2 story, clapboarded shed and a hip-roofed, two-story clapboarded stable retaining an original oculus and wooden arches with keystones.

The L-shaped house is set on cut granite foundations on terraced ground behind a white-painted fence with narrow, spaced palings between square wood posts. A low stone 18th century retaining wall extends west of this fence and curves northeast along Richmond Street, diminishing in height as the street ascends. To the east of the wooden fence and a graveled drive leading to a rear parking area, another stone retaining wall (1983 construction) extends along the Pleasant Street frontage to the southeast corner of the property. At the rear, between the northeast corner of the house and the ell, is an area paved with "Durham" flagstones, possibly dating from the time of construction of the house.

The clapboards of the house and outbuildings are painted light buff; trim is white and grey; muntins are black.

At the principal facade, nine granite steps lead to the central entrance with original six-paneled Federal door with paneled reveals. The enframement consists of flanking engaged columns on pedestals surmounted by a pulvinated frieze and a triangular pediment enriched at its horizontal and raking cornices by a delicately scaled bed-molding of dentil-like strips with drilled holes at their tops. Sash at the first and second stories are 6/6, with shouldered architraves, friezes and dentil-moldings at their projecting cornices. The friezes at the first story are flat, and at the second story, pulvinated. The low third story windows with shouldered architraves contain 6/3 sash. At the eaves, the cornice treatment of a dentil-molding below flat fan brackets with guttae extends around the house

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and ell on all elevations. The roof is dark grey asphalt-shingled. The principal alteration to this facade is the 1984 replacement of a deteriorated Colonial Revival entry porch with a new door enframement based on an historic photograph of the house(1) and the original dentil-moldings and pulvinated friezes used to detail the window enframements. Late 19th Century 2/1 sash at the third story were replaced in 1983 by 6/3 sash to match the original window sash.

On the west (Richmond Street) wall, at some point soon after the completion of the house a windbrace of the timber framing was cut to make an opening for a Federal period, flat-roofed, enclosed one-story entry porch in the chimney bay between the two window bays of the main block and the single bay of the ell. The six-paneled door is framed by pilasters and a transom with four lights. Dentil-molding is at the cornice of the porch. Treatment of the window openings on this elevation is identical to that on the principal facade.

On the two-bay north wall of the ell, sash are 9/6 at the first two stories, and 6/6 at the third story, with surrounds like those already seen. The eastern window of the first story, matching the original, is a 1983 replacement for a modern bowed, tripartite window.

At the east wall of the ell, the original door near the north edge of the wall is shielded by a modern shed-roofed entry enclosure with six-paneled door and small windows on its side walls. Sash of the single window bay are 9/6 at the first two stories, and 6/6 at the third. Surrounds are similar to those of the other elevations, but lack dentil-moldings; the second story window frieze is flat rather than pulvinated.

The three bays of the north wall of the main block of the house consist of a double paneled door with shouldered architrave in the bay, corresponding to the central bay of the front facade and 9/9 windows at the first story. Above the door is the Palladian window which lights the interior stair landing. The narrow windows flanking the arched window are framed by pilasters supporting entablatures with narrow flat and pulvinated friezes. The arched window with curved tracery is headed by a tripartite keystone. Sash are 9/6 at the second story, and 6/6 at the third. Window surrounds are like those of the east wall of the ell. A gable-roofed added dormer is on the roof above the Palladian window.

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On the two-bay east wall of the house are original false windows at the northern bay of the first and second stories. Sash and surrounds are like those of the south and west walls.

On the interior, single large rooms open off both sides of the central, three-story stair hall. The ell contains the kitchen and service rooms on the first story and simple bedrooms on the upper floors. Significant features of the hall are heavy cornice moldings, on oval paneled staircase soffit, a staircase with Federal attenuated urn balusters and the Palladian window of the landing, with enframement like that on the exterior of this window. The intrados is paneled.

The Southwest Parlor has a raised ceiling and a cornice of heavy profile. Woodwork was originally painted white, or off-white, as it is today. ⁽²⁾ The fireplace and overmantel surrounds are eared. Lattice bed moldings with drilled holes enrich the cornices of the projecting mantel and the broken triangular pediment with bust plinth which surmounts the overmantel. Low-relief, carved sunburst motifs appear on the mantel cornice. The most remarkable feature of this ensemble is the composition bust of Milton on the bust plinth. "Secret" doors, hinged on existing woodwork, were cut through on either side of the fireplace in 1983.

The southeast first story room has more delicately scaled cornice moldings. At the fireplace wall, attenuated fluted engaged colonettes are applied both above and below the projecting mantel. The unornamented mantel frieze is divided into thirds, with a central, slightly raised panel. Carved lattice molding is used on the fireplace and overmantel surrounds; small scale dentils appear at the mantel cornice and the ceiling cornice above the overmantel. The three windows are fitted with sliding shutters.

In the second floor southwest room, below the raised ceiling with cornice of reeding and dentils, a flat wood frieze extends around the room. Adamesque composition swags are applied to these and to the curved wood valances which project over each of the four windows. There is no overmantel on the fireplace wall. The mantelpiece frieze contains a central oval panel of composition ornament depicting Hera and child, flanked by panels with festoons. Pilasters flanking the fireplace contain composite capitals above intertwined leafy spiral motifs. Folding three-part shutters are built into the jambs of the windows.

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The southeast second story room contains simple, late-18th century raised paneling on the fireplace wall and heavy cornice moldings.

Other original finishes in these rooms and in the more simply finished rooms of the ell and third story have been preserved during 1983/1984 rehabilitation and conversion of the house to condominiums. (3)

Both of the outbuildings were evidently built by 1813 (see section 8). The stable, with a hipped roof like the house, was probably built when the house was. The 1-1/2 story gable-roofed shed contains on the west (Richmond Street) wall a c. 1900 door of vertical match boarding, and on the south wall, a single 6/6 window. On the east wall are two doors with wide vertical boards and a narrow 4/4 window. The north wall is without openings. The roof is asphalt-shingled. During 1983/1984 rehabilitation, the shed was moved about two feet to the southwest of the stable, which it formerly abutted. Deteriorated clapboards were replaced in kind. The once unfinished timber-framed interior has been insulated and sheathed. New wooden steps have been built to the north door of the east wall.

The two-story stable has c. 1900 sliding doors of vertical match boards on the west wall. Made operable in 1983, the doors open to reveal, on the south half of the wall, new first-story windows inserted behind the door to light the apartment on the interior. Centered on the second story is an original oculus with circular door fitted with original hinges which follow the curve of the door. This door was fixed in an open position in 1983, and the hinges repositioned on the exposed side of the door. The circular opening has been glazed with radiating muntins. On the eastern end of the south wall, new openings have been cut for a door to a 1983 concrete basement, for a basement window, and first story with fixed 6/6 sash (1984). Above this window is an original blind arch with keystone. Brick steps built in 1984 lead down to the basement. On the east wall, there is a first-story replacement 6-paneled door (1984). Centered on the second story wall is another original wood arch with keystone, flanked by 1984 fixed 6/6 replacement sash. Wooden steps and an open wooden porch are of 1984 construction, as is the traditional Portsmouth vertical board fencing which encloses the steps and porch on the south and east. The north wall contains a single window with 6/6 replacement sash on the first story. The roof is asphalt-shingled, and contains on the south and east slopes skylights which are inconspicuous from the street. On the interior, joists of the second floor and the radiating timber framing members of the hipped roof are exposed.

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Footnotes:

- (1) C. S. Gurney, *Portsmouth Historic and Picturesque*, Portsmouth (NH):
by Author, 1902, p. 81.
- (2) Jane Nylander, *Old Sturbridge Village, Massachusetts, Correspondence
with Richard M. Candee, 4/83*. Morgan Phillips, *Society for the
Preservation of New England Antiquities, Paint color research,
Haven/White House, Portsmouth, NH, 4/83*.
- (3) Investment Tax Credit Application, #0053-83-0063.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input checked="" type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates c.1799-1800 **Builder/Architect** Unknown

Statement of Significance (in one paragraph)

The three-story Haven/White House, probably built 1799/1800 for successful Portsmouth merchant Joseph Haven, is an important example of the emerging Federal style in Portsmouth. The house retains a remarkable quantity of original interior detail which illustrates the simultaneous use by local craftsmen of the conventions of the previous decades along with the vocabulary of the new Federal style. Also significant is the composition ornament which survives on the interior; a composition bust of Milton on the overmantel pediment of the parlor is an extremely rare survival in situ in New England; the southwest bedroom contains probably the most complete Adamesque interior in Portsmouth, with composition ornament applied to curtain valances over each window, as well as to the cornice friezes and mantelpiece. The property also includes a distinctive Portsmouth Federal two-story stable with an original oculus and wooden arches with keystones; it is one of only three stables of this type existing in Portsmouth today.

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Traditionally dated 1780 ⁽¹⁾, recent deed and tax record research, as well as the evidence of the architecture of the house itself, point to a construction date nearly twenty years later. Joseph Haven, one of several sons of the Rev. Dr. Samuel Haven who became merchants after the Revolution, purchased part of his house site in 1791 when he bought property including a gambrel roofed house on Richmond Street near the corner of Pleasant Street. Two years later he bought enough additional frontage on Pleasant Street to accommodate the present house. (The gambrel was moved east along Pleasant Street to the corner of Gates Street.) The site Haven assembled was diagonally across from his father's house on Pleasant Street, where since the mid-18th century, the substantial houses of merchants, lawyers, clergymen and governors had been built.

Haven's delay in building may have been caused by post-Revolutionary disruptions of foreign trade, but in the years after the late 1794 ratification of the Jay Treaty reopening trade with Britain, Portsmouth merchants like Haven began to prosper and to build sizeable houses.⁽²⁾ Existing Portsmouth tax records, although not detailed enough to be conclusive, suggest that Haven's house was complete enough in 1799 to be reflected in his 1800 tax assessment, which jumped from \$63.32 to \$91.34. He evidently occupied the house in 1800.⁽³⁾

Portsmouth architecture of the 1780s and 1790s, with one exception, has been characterized as "conservative and eclectic," executed by an established fraternity of local craftsmen who continued to draw on local precedent and English architectural sourcebooks of the mid-18th century for the forms of enrichment which conveyed style.⁽⁴⁾ The exception was the Woodbury Langdon House of 1785 (demolished except for the diningroom incorporated in the Rockingham Condominiums on State Street). In this house, the interior cornice enrichment and capitals in the Adamesque manner, illustrated in William Pain's The Practical Builder of 1774, were probably executed by craftsmen imported from Boston.⁽⁵⁾ The "first full expression of the Federal style in Portsmouth" was the John Pierce mansion of 1799.⁽⁶⁾ Built by local craftsmen, its design has been attributed to either Charles Bullfinch or Samuel McIntire, based on its striking resemblance to the Salem house of Elias Haskett Derby (demolished) for which both men submitted design proposals.

The builders of Joseph Haven's house are unknown, but the house was evidently built for a style-conscious owner by "conservative and eclectic" local craftsmen who probably drew upon late-18th century sourcebooks as well as the examples of the Langdon and Pierce houses for the details embodying the new Federal style.

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The L-shaped house is sited so that facades of almost equal width front on Pleasant and Richmond Streets. This blocklike mass of the house, the low third story windows, and the low-pitched hipped roof are typical of the Federal style, but also characterized at least two three-story Portsmouth houses of the Colonial period.⁽⁷⁾

On the exterior, Adamesque details are limited to the flat fan brackets at the eaves cornice and the small-scale dentil-like bed moldings with drilled holes at the cornices of the roof, the window enframements, and the porches. The fan brackets resemble an example in Asher Benjamin's 1797 Country Builder's Assistant, the first American sourcebook to incorporate Adamesque features⁽⁸⁾ Similar brackets also appear on the Pierce mansion and the house built by Haven's brother Nathaniel about 1799. The technique of drilling holes to enrich moldings was illustrated in Benjamin, but had been employed much earlier in the Langdon House and also appears on Nathaniel Haven's house.⁽⁹⁾

Conservative elements of the exterior are the pedimented entrance and the heavy treatment of the first and second story windows with shouldered architraves, flat or pulvinated friezes, and projecting, shelf-like cornices, features which both probably had their origin in Batty Langley's 1757 Treasury of Design.⁽¹⁰⁾

The interior plan, with rectangular rooms of equal dimensions opening off a central stairhall and a staircase rising along the wall in a straight flight to the landing and above, was a standard mid-to late-18th century Portsmouth arrangement. Other conservative features are the heavy profiles of the cornices of the stairhall, the southwest parlor, and the southeast bedroom, as well as the raised paneling of the oval staircase soffit and the southeast bedroom fireplace wall.

The staircase itself is in the Federal style, with a slender railing which curves uninterrupted by a newel post at the landing and attenuated urn balusters which are comparable to the balusters of the stunning spiral stair of the Pierce mansion. The most striking feature of the stairway is the landing window. Single arched landing windows had been standard features of most houses of any pretensions in Portsmouth for more than fifty years. This window, however, is a tripartite Palladian window with curved Federal style tracery in the arch; it is the earliest extant Palladian window to be found in a Portsmouth house. Nathaniel Haven's house had a Palladian window of slightly different design, which has been removed, and which resembled a window in the 1798 First Parish Meeting House in nearby Exeter.

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Ebenezer Clifford, a joiner/designer who also worked in Portsmouth was probably responsible for the design of the church. Clifford's associate, Bradbury Johnson, who also worked in both Exeter and Portsmouth, designed the demolished brick Market in Portsmouth in 1800, which also had a Palladian window (11) suggesting the possibility of the involvement of either of these men in the building of the Havens' houses. The Joseph Haven window, with pilaster enframing, entablatures with pulvinated friezes above the side windows, panelled intrados and triple keystone heading the arch, is handled in typical late-18th century Portsmouth fashion.

The eclectic and transitional character of the interior is well illustrated by the entirely different treatment of the four principal rooms of the house. The second floor southeast bedroom has a fireplace wall with simple late 18th-century raised paneling, but the other three rooms display Adamesque features in varying degrees.

The southwest parlor contains a fireplace wall with crossetted over-mantel enriched by lattice bed molding and surmounted by a broken triangular pediment with bust plinth, on which is a composition bust of Milton. The inspiration for this wall may have been the Woodbury Langdon House, where above the eared diningroom doors there are similar pediments with plinths enriched with lattice molding. The source for the Langdon pediments was probably William Pain's 1762 Builder's Companion, while the Adamesque molding is derived from a 1774 source-book.¹² The bust was doubtless imported by Haven from England, where several versions of Milton were produced in the 1780s and 1790s by R. A. Wood of Berselm.⁽¹³⁾ The Haven bust is the only composition bust still in its original setting in Portsmouth, and probably in New England.⁽¹⁴⁾

The wooden features of the fireplace wall of the southeast first floor room -- slender attenuated fluted colonettes above and below the mantel, lattice moldings and a mantel frieze with central raised panel -- constitute a simplified version of the Adamesque diningroom fireplace wall of the Pierce mansion. The raised mantel panel was perhaps designed to receive carved or molded ornament, though there is no evidence that any was ever applied.

The southwest bedroom, the most totally Adamesque room in the house, is the only one of the principal rooms without an overmantel. Its effect is achieved by the composition ornament applied to the cornice frieze, the curtain valances and the fireplace surround. The ornament resembles examples illustrated in William Pain's 1793 British Palladio⁽¹⁵⁾ and Benjamin's 1797 Country Builder's Assistant.⁽¹⁶⁾ Overmantels are omitted in these examples, as they had been in Bullfinch's Boston work by the mid-1790s. Boston, where similar composition ornament was being cast⁽¹⁷⁾ could have been the source for the Haven pieces, although they may have come from England. The curtain

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valances, separate structures applied over the cornice, are apparently unique survivals of this period and document the methods of window treatment known previously only from English prints.

The 1-1/2 story gable-roofed shed at the rear of the house was built at some time after the house, perhaps by 1813, when a building of similar footprint and location is shown abutting a building with the outlines of the two-story stable. It is of slight architectural importance except for the sense of enclosure it provides the back yard.

The stable, built like the house with a hipped roof, was probably built at the same time as the house. It is a modest but important example of the application of ornamental detail to outbuildings seen as integral architectural components of the residential setting, a concept with origins in Palladio's villa designs and transmitted to this country through the sourcebooks of 18th-century English Palladians like William Kent.⁽¹⁸⁾ Detailed with an oculus on the Richmond Street elevation, and with wooden blind arches with keystones on the south and east walls, it represents a distinctive Portsmouth Federal building type. There are only two other frame examples, the most important being the 1806/1807, SPNEA-owned Rudlett-May House stable, which forms part of an extensive stable yard enclosed on two sides by arcaded carriage sheds.⁽¹⁹⁾ The 1813 map shows that the house of virtually every affluent resident had at least one outbuilding coded as a barn or stable. Since most have been demolished without documentation, it is impossible to determine how many there were of the Haven type. However, three later Federal period brick stables with circular windows also survive, suggesting that the Haven stable exemplifies a popular architectural treatment for the stables of well-to-do Portsmouth homeowners of the period.

Joseph Haven occupied the Pleasant Street house until his death in 1829. After his wife Sarah's death in 1838, the house remained in the Haven family, though usually occupied by others, until 1898 when it was sold to Mrs. Ella White. The White family, which included a grocer who became a co-proprietor of the Central Market on Congree Street; a City Councilman in the early 1900s; and a chiropractor, occupied the house until 1981. This history of long ownership by only two families perhaps accounts for the survival of this important house with so few changes.

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FOOTNOTES, Section 8

- (1) C. S. Gurney, Portsmouth Historic and Picturesque, Portsmouth, (NH), by Author, 1902, p. 82.
- (2) Ibid., p. 74. Gurney wrote that in 1800, of the 625 houses in Portsmouth, "there were only fifteen three-story houses in town . . . and the greater part of them had been built within the last five years of that century."
- (3) Until 1806, Portsmouth tax assessments were recorded on North, Middle, and South lists, with residents of Pleasant Street appearing on the Middle list. From 1792 through 1800, Haven was on the North list, and from 1801 onward, on the Middle list.
- (4) James L. Garvin, "Academic Architecture and the Building Trades in the Piscataqua Region of New Hampshire and Maine, 1715-1815", PhD. Dissertation, Boston University, 1983, pp. 304-307.
- (5) Garvin, pp. 302-304.
- (6) Garvin, p. 360.
- (7) These were the Moffatt-Ladd House of 1763, and the demolished Treadwell House of 1765.
- (8) Asher Benjamin, The Country Builder's Assistant, Greenfield, Mass., Printed by Thomas Dickman, 1797, Plate 6.
- (9) Benjamin, Plate 15.
- (10) Garvin, p. 347. Similar window enframements also appeared c. 1800 on the Samuel Tenney house in Exeter, the design of either Ebenezer Clifford or Bradbury Johnson, joiners and designers who also worked in Portsmouth. The Nathaniel Haven House in Portsmouth (c. 1799) has similar windows.
- (11) Garvin, pp. 326, 377.
- (12) Garvin, p. 302.
- (13) Louis T. Stanley, Collecting Staffordshire Pottery, Garden City, New York: Doubleday & Co., Inc., 1963, p. 136.
- (14) Richard Nylander, S.P.N.E.A., Interview by phone, 7/84, cites the carved bust by McIntire in the Salem Assembly House as an example of a wooden bust surviving in situ.

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FOOTNOTES, Section 8. (cont.)

- (15) William Pain, The British Palladio, London: Halsey edition, 1793, Plate 17.
- (16) Benjamin, Plate 19.
- (17) William H. Pierson, Jr., American Buildings and Their Architects, Volume I, Garden City, New York: Anchor Books, 1976, p. 260.
- (18) Fiske Kimball, Mr. Samuel McIntire, Carver, Salem, Mass.: Essex Institute, 1940, pp. 39, 40.
- (19) The other is a stable on Austin Street, traditionally dated 1782.

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Benjamin, Asher. The Country Builder's Assistant. Greenfield, Mass.:
printed by Thomas Dickman, 1797, Plate 6.

Garvin, James L., "Academic Architecture and the Building Trades in
the Piscataqua Region of New Hampshire and Maine, 1715-1815". PhD
Dissertation, Boston University, 1983.

Gurney, C. S. Portsmouth Historic and Picturesque. Portsmouth (NH):
By Author, 1902.

Hales, J. G. "Map of Portsmouth", 1813. (Portsmouth Public Library,
Portsmouth NH.)

Kimball, Fiske. Mr. Samuel McIntire, Carver. Salem, Mass.: Essex
Institute, 1940.

Nylander, Jane, Old Sturbridge Village. Correspondence with
Richard M. Candee, 4/83.

Nylander, Richard, SPNEA. Interview by phone, 4/83.

Phillips, Morgan, SPNEA. Paint color research, Haven House,
Portsmouth (NH), 4/83.

Pierson, William H., Jr. American Buildings and Their Architects.
Volume I. Garden City, NY: Anchor Books, 1976, p. 260.

Stanley, Louis T., Collecting Staffordshire Pottery. Garden City,
NY: Doubleday & Co., Inc., 1963, p. 136.

Tax Records 1791-1808, Portsmouth New Hampshire City Hall, Portsmouth,
NH.

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Verbal boundary description & justification Cont.:

130' SW along Richmond Street to Pleasant Street; thence curves S and E 20' following the street line; then eastwardly 115' on Pleasant Street; thence northwardly 35'; thence eastwardly 13'; thence northeastwardly 71.5'; thence westwardly 55'; thence southwestwardly 54'; thence westwardly 46.5' to the point of beginning. Portsmouth Tax Assessor's reference: Map U-8, parcel #6.

Boundaries of the nominated property have been highlighted in yellow on the attached sketch map.

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This certifies that the appearance of the photographs has not changed.