

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received FEB 2 1999

date entered

MAR - 3 1999

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

1. Name

historic Thomas Russell Hubbard House

and/or common Hubbard-Varney House

2. Location

street & number 220 Myrtle Street n/a not for publication

city, town Manchester n/a vicinity of

state New Hampshire code 33 county Hillsborough code 011

3. Classification

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

4. Owner of Property

name Mrs. Sophia Gerasi

street & number 220 Myrtle Street

city, town Manchester n/a vicinity of state New Hampshire 03104

5. Location of Legal Description

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

street & number 19 Temple Street

city, town Nashua state New Hampshire 03060

6. Representation in Existing Surveys

title None has this property been determined eligible? yes no

date federal state county local

depository for survey records

city, town state

7. Description

Condition excellent good fair**Check one** unaltered altered**Check one** original site moveddate N/A

Describe the present and original (if known) physical appearance

The Thomas Russell Hubbard House, built in 1867, is a sophisticated and elaborately detailed dwelling in the Italian Villa style. It is a framed house of two and a half stories, covered with beaded clapboards and standing on a foundation of split fieldstone laid as random rubble. The house has an L-shaped floor plan which is disguised and rendered visually complex by a multitude of intersecting roof planes and projecting porches, bays, balconies, and canopies. The axes of the two main wings of the house are emphasized by narrow projecting gable ends, but the house gains additional depth through the presence of a large L-shaped core covered with a flat roof and therefore not obvious from ground level. Dominating the design of the house is an impressive four-story hip-roofed tower which rises through the house at the intersection of the two main axes.

The tower of the house provides the focal point of the dwelling and marks the principal entrance. The doorway is sheltered by a flat-roofed portico supported by paired square columns and having a bracketed and denticulated entablature. The second and third floors of the tower are clapboarded and have quoined corners. The second floor is marked by a single window with a classical triangular pediment, while the third story has a single bull's-eye window and the fourth story is lighted by three arched windows, originally providing views of the nearby Merrimack River and the surrounding hilly countryside, in each elevation. The entablature of the tower, like that of the main body of the house, is separated from the walls below by a horizontal rope moulding and marked by elaborate console-shaped brackets and by a deeply projecting cornice.

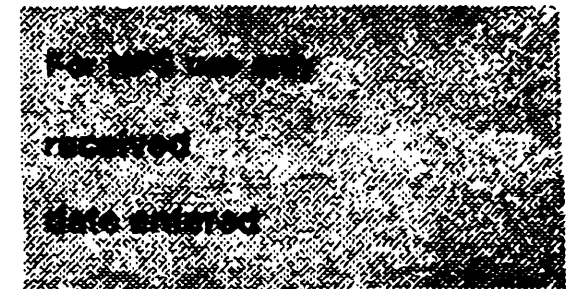
The east wing of the house, to the right of the tower, has a three-sided bay window on the first story of its front (south) elevation; this lights a parlor (now used as a music room) and is terminated by an entablature much like that of the entrance portico, and by a low balustrade with urn-shaped balusters set between flat-paneled dies. Centered on the second story above this balcony is a single 2-over-2 window sheltered beneath a canopy with a concave roof and a pierced, sawn frieze set below a classical cornice. Above the canopy is an arched attic window. The east elevation of the east wing of the house has a two-story, three-sided bay window near its rear corner; this lights a dining room on the first floor and a bedroom on the second. In front of the bay is a single window on each floor, that on the second story having a small cantilevered balcony.

The west wing of the house has a single window in the center of its south (front) elevation. This is sheltered by a cantilevered canopy which extends from the side wall of the tower along the entire length of the wing and has a concave roof supported by a classical cornice and a pierced wooden frieze. On the second floor is a single arched window set beneath a heavy flat-topped entablature. The west end of this wing is treated like the southern (front) end of the east wing, with a bay window on the first story, a balustrated balcony, window, and canopy on the second, and an arched window in the attic.

The main block of the house, covered by a truncated hipped roof with a flat deck, extends well north of the projecting west wing and affords a library

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and dining room on the first floor and bedrooms on the second. The first floor of this block has enclosed, shed-roofed porches on the first stories of the side (west) and rear (north) elevations. The second story of the block has detailing similar to that on the south and east street elevations of the house.

Intersecting the north (rear) elevation of the main house is a short kitchen wing of two stories, with a gabled roof and a cornice slightly lower than that of the main block of the house. The kitchen is lighted by a three-sided bay window, with a concave roof, on the east elevation of the kitchen wing.

Because the builder of the Hubbard House was a lumber dealer and a manufacturer of sashes, doors, and blinds, the interior of the house is notable for the excellent quality of its woodwork. Beyond a vestibule at the base of the tower is the stairhall, with arched hardwood doors set into deep reveals and a heavy and elaborate staircase with an octagonal newel post and urn-shaped balusters. To the right (east) of the stairhall is a front parlor (now a music room), with heavily-moulded hardwood window casings, a deep and elaborate plaster entablature, and a mantelpiece of rose and gray marble with applied bosses of black marble. North of the music room is a dining room, with an octagonal floorplan created by the bay window at one end and two diagonal china closets at the opposite end. This room has elaborately panelled hardwood doors, high wainscoting, and a bird's-eye maple mantelpiece in the Eastlake style.

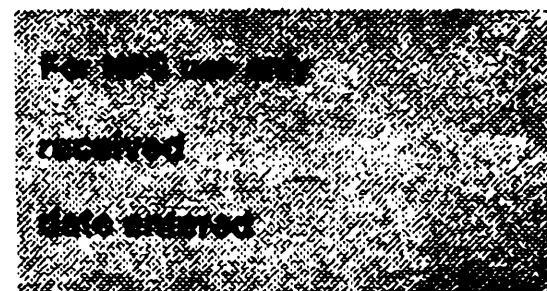
At the front (south) of the west wing of the house is a second parlor, with a white marble mantelpiece, a deep plaster entablature, and a plaster acanthus rosette in the ceiling where a gas chandelier originally hung. North of this parlor is a library, with a wooden mantelpiece in the Eastlake style and a pierced fireboard incised with the initials "DBV", for David Blake Varney (1822-1901), a former mayor of Manchester who purchased the house in 1892. Two sets of French doors lead from the library to the two one-story enclosed porches on the west and north sides of the house.

The principal second floor chambers of the house have woodwork and marble mantelpieces comparable to those on the first floor.

Original appearance: The Hubbard House has suffered little significant alteration, except for cosmetic changes, since its completion. Its lot, originally 220 feet square, has since been subdivided for three other dwellings and the house has thus lost its original landscaping and gardens. An accompanying carriage house which originally stood at the northeast corner of the house lot was lost in the process of subdivision.

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At the northwest corner of the lot is a frame garage measuring 18' x 20' constructed in 1938. It is sheathed in clapboards and has a gable roof and an overhead door.

The nominated property represents one contributing building and one noncontributing building.

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/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1867–1937 **Builder/Architect** Thomas Russell Hubbard

Statement of Significance (in one paragraph)

The Thomas Russell Hubbard House possesses integrity of location, design, materials, workmanship, feeling, and association. The dwelling retains a portion of its integrity of setting, although subdivision of its original city-block-sized lot has reduced the extent of the building's original landscaping. The house meets National Register Criterion C, displaying the distinctive characteristics of the Italian Villa dwelling as codified by Andrew Jackson Downing and as embodied in a number of similar dwellings standing in the neighborhood, the city, and the region. Neither the house nor its setting represents an exception to National Register criteria.

As the home of an intelligent and self-made craftsman, the Hubbard House symbolizes the uprightness and stature of its owner and displays the artistic taste and skilled craftsmanship with which that owner had established his local reputation. The house possesses symbolic, stylistic, and technical sophistication and stands as one of the best examples of its architectural type within its region. Remaining almost unaltered from the time of its original construction in 1867, the Hubbard House has a period of significance extending from that date to 1937.

Beginning with his publication of Cottage Residences in 1842, Andrew Jackson Downing began to develop new theories of architectural design and symbolism. Expressed in plain and persuasive language, Downing's ideas found a receptive audience among Americans of his era. Downing's influence on American domestic architecture was immense and, through the republication of his own works and through his influence on other writers, lasted long after his untimely death in 1852. As Americans grew more prosperous and as their expanding cities encompassed suburbs of increasingly sophisticated taste and design, Downing's influence continued to shape the underlying attitudes that guided new growth.

One of Downing's basic themes, first stated in Cottage Residences and elaborated in The Architecture of Country Houses (1850), was that domestic architecture should symbolize the personality and station of the owner, and that homes rightfully should grow more complex in proportion to the sophistication of their builders.

Of the Italian Villa style seen in the Thomas Russell Hubbard House, Downing said in Cottage Residences,

... persons who have cultivated an architectural taste, and who relish the higher beauties of the art growing out of variety, will give great preference to a design capable of awakening more strongly emotions of the beautiful or picturesque,

9. Major Bibliographical References

Clarke, John B. Manchester. A Brief Record of Its Past and A Picture of Its Present (Manchester, N.H.: by the author, 1875).

Hubbard, Luther Prescott. Descendants of George Hubbard, from 1600 to 1872. (New York: by the author, 1872).

10. Geographical Data

Acreeage of nominated property .26 acre

Quadrangle name Manchester South, NH

Quadrangle scale 1:24000

UTM References

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Verbal boundary description and justification Beginning at an iron pin at the northwest corner of Myrtle and Maple Streets in Manchester, thence westerly 105 feet on Myrtle Street, thence northerly 107 feet parallel with Maple Street to an iron pin, thence easterly 105 feet parallel with Myrtle Street (Continued on C.S.10-2)

List all states and counties for properties overlapping state or county boundaries

state	N/A	code	county	code
state	N/A	code	county	code

state	N/A	code	county	code
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11. Form Prepared By

name/title James L. Garvin

organization NH Division of Historical Resources date September 1, 1987

street & number 15 South Fruite Street telephone (603) 271-3558

city or town Concord state New Hampshire 03302-2043

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

R. Stuart Waller

title New Hampshire State Historic Preservation Officer date January 28, 1988

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I hereby certify that this property is included in the National Register

for [Signature]
Keeper of the National Register

included in the
National Register

date 3-8-88

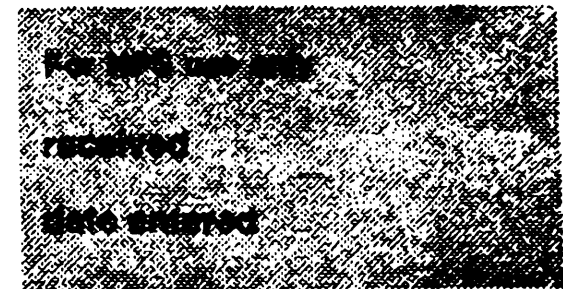
Attest:

date

Chief of Registration

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as well as the useful or convenient. ... The Italian mode is capable of displaying a rich domestic character in its balconies, verandas, ornamental porches, terraces, etc. The square tower, or campanile, is a prominent feature in villas of this style, and frequently confers on the Italian compositions a character of great boldness and dignity.¹

In The Architecture of Country Houses, Downing further elaborated his conviction that the attributes of an expressive house ought to mirror the attributes of its owner.

The villa--the country house--should, above all things, manifest individuality. It should say something of the character of the family within--as much as possible of their life and history, their tastes and associations, should mould and fashion themselves upon its walls. ... [T]here are men of imagination--men whose ambition and energy will give them no peace within the mere bounds of rationality. These are the men for picturesque villas--country houses with high roofs, steep gables, unsymmetrical and capricious forms. It is for such that the architect may safely introduce the tower and the campanile--any and every feature that indicates originality, boldness, energy, and variety of character.²

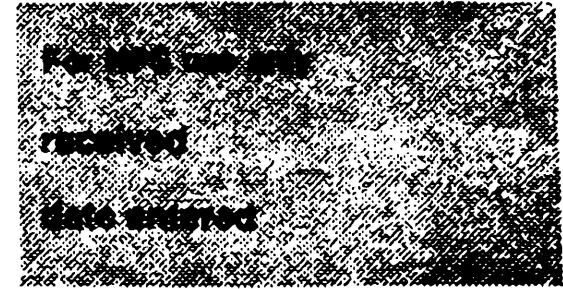
Thomas Russell Hubbard was the kind of man Downing matched to the Italian villa. Born into a farming family and originally a farmer himself, Hubbard "was early called to encounter the difficulties and hardships that lie in the pathway of the poor boy who struggles for position in life empty-handed."³ Hubbard eventually became the successful owner of a sash, doord, and blind factory and a lumber yard in Manchester, New Hampshire, and his house reflects his rise from humble beginnings to a position of wealth and political influence in his adopted home city. Built in a manufacturing city filled with the houses of other self-made men, Hubbard's dwelling stands in a neighborhood which was noted as the showplace of notable houses. A rival Italian villa (N.R. 1981), built about 1870 by Alpheus Gay, a local contractor, stands on a nearby block.

The Hubbard House was described in 1872 as
built by himself with all the modern conveniences,
constructed of the best materials with a view to
strength and durability. Good taste marks the
exterior and interior.⁴

Downing had noted that the view of scenery from a villa was an important consideration in its appropriateness to a site. The Hubbard House affords a vista westward across the Merrimack River to the Uncanoonuc Mountains,

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and this view was remarked upon in 1872 as "very fine."⁵ Even though it was located within a city, the house thus conformed to Downing's ideals of symbolic design and setting.

Hubbard purchased the 220-foot-square city block which provided the site for the house from the Amoskeag Manufacturing Company in 1864. The corporation owned most of the territory of present-day Manchester and developed a policy of laying out streets and selling house lots to encourage private development, reserving for public use five large squares or public commons to maintain a feeling of rural tranquility in the city. Two such parks are within two blocks from the Hubbard House. The neighborhood of the Hubbard House was laid out on an unusually generous scale calculated to stimulate the construction of especially ambitious homes. Each dwelling stood on an entire block, surrounded by four streets. The result was the creation of a district of great architectural distinction and tasteful landscaping in which none but the wealthy aspired to build. Among Hubbard's neighbors were industrialists, contractors, and investors--many of them, like Hubbard, active in local politics and many, again like Hubbard, self-made men who had begun life in poverty or other restrictive circumstances. While the neighborhood included (and retains) ambitious houses of many styles, it is notable that one of the most significant neighboring structures is another Italian villa built by a contractor who knew and clearly wished to emulate Hubbard.

¹ A.J. Downing, Cottage Residences, Rural Architecture and Landscape Gardening (Watkins Glen, N.Y.: American Life Foundation, 1967), pp. 113-5.

² A.J. Downing, The Architecture of Country Houses; Including Designs for Cottages, Farm-Houses, and Villas ... (New York: D. Appleton & Co., 1851), pp. 262-3.

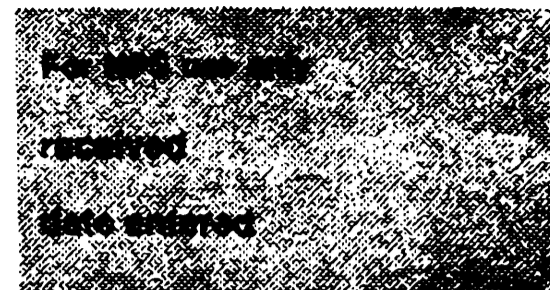
³Luther Prescott Hubbard, Descendants of George Hubbard, from 1600 to 1872 (New York: L.P. Hubbard, 1872), pp. 15-16.

⁴ Ibid.

⁵ Ibid.

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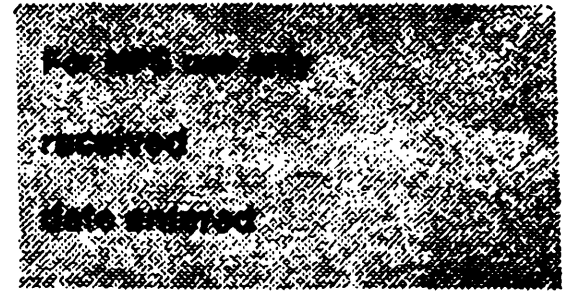
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to Maple Street, thence southerly 107 feet along Maple Street to the point begun at; measuring 11,235 square feet more or less. (City tax map 19; lot 13). The nominated property incorporates all the property still associated with the Hubbard House.

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

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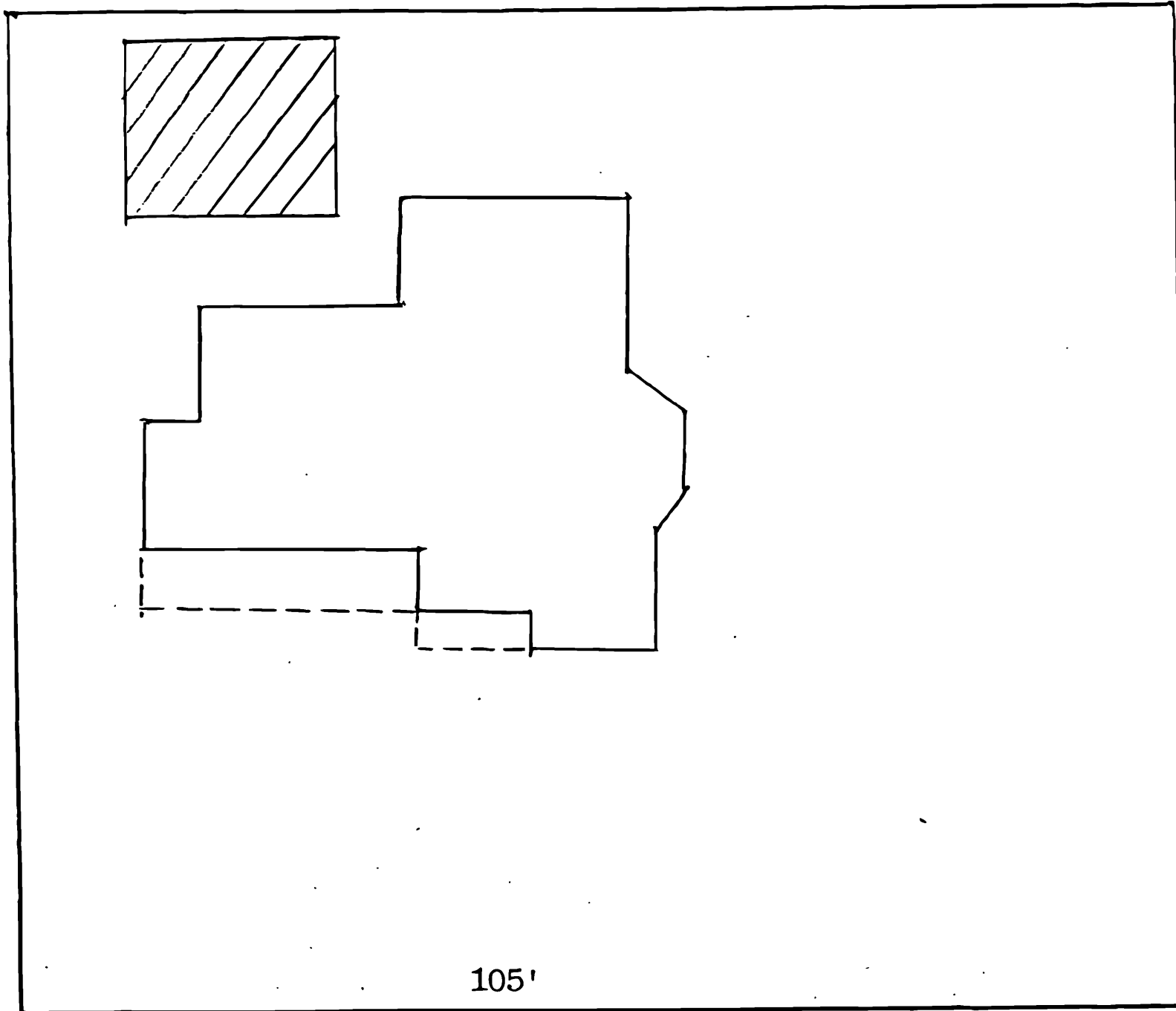


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THE THOMAS RUSSELL HUBBARD HOUSE
220 MYRTLE STREET
MANCHESTER, NH



MAPLE STREET

MYRTLE STREET



contributing building

noncontributing building

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This certifies that the appearance has not changed since these photographs were taken.