

rec'd 1/20/87

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

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

For NPS use only

received **OCT 30 1985**

date entered

JAN 28 1987

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

1. Name

historic Harrington-Smith Block; Opera House Block

and/or common Strand Theater

2. Location

street & number 18-52 Hanover Street N/A not for publication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 type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input 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 checked="" type="checkbox"/> other: Residential

4. Owner of Property

name Theatre District Limited Partnership

street & number P.O. Box 4430

city, town Manchester N/A vicinity of state New Hampshire

5. Location of Legal Description

courthouse, registry of deeds, etc. Hillsborough County Registry of Deeds and Probate Records

street & number 19 Temple Street
Hillsborough County Courthouse

city, town Nashua state New Hampshire 03060

6. Representation in Existing Surveys

Historic American Buildings Survey (August 1985);
title Historic Planning Study, Manchester, N. H. (June 1978) has this property been determined eligible? yes no

date September 6, 1985 federal state county local

depository for survey records Manchester City Hall

city, town Manchester state New Hampshire

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date N/A

Describe the present and original (if known) physical appearanceSite Context

The ambitious, Queen Anne style Harrington-Smith Block was completed in 1881 in the heart of downtown Manchester to combine retail and office space with a grand Opera House. The building's 200' long facade along Hanover Street begins about 95' east of Elm Street, historically the city's principal commercial thoroughfare, and is within view of the Gothic Revival City Hall (1846) on the west side of Elm Street. Most of the original business blocks on Elm Street have been replaced by a succession of more modern structures; the adjacent six-story Chamber of Commerce building (1984), at the northeast corner of Elm and Hanover Streets is separated from the western boundary of the Harrington-Smith Block by an alley, Nutfield Lane. Abutting the block on the east, and sharing a party wall, is the three-story High Victorian Italianate style Old Post Office Block (Mirror Block) (1876). Another alley, Derryfield Lane, defines the rear (north) boundary of the property.

Plan and Elevations

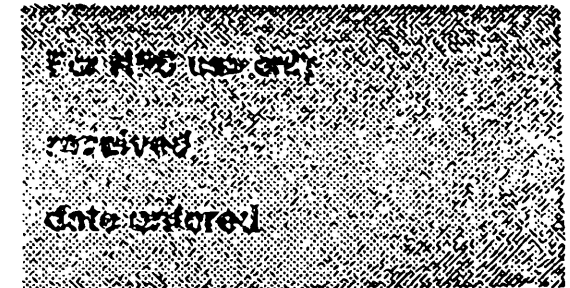
Architect John T. Fanning, designed the red pressed brick building (Exhibit 1), which, until recently, consisted of a rectangular four-story main block 50' in depth with ells extending 98' to Derryfield Lane at the east and west ends, and a central section, the Opera House, of the same length. Small, one-story, storefront appendages filled the south ends of the interstices between the two ells and the opera house. The west ell and the opera house were devastated by fires in March 1985 and condemned and demolished later in that year, being first recorded in the Historic American Buildings Survey. Certified Rehabilitation of the property began in May 1985.

The highly symmetrical facade (south elevation) rises above split granite foundations, which are not visible at the front of the building. The first story is divided into eight storefront bays, which are delineated by brick piers which rise the full height of the facade and are terminated with ornamental copper caps. There is a focal, central entrance pavilion which projects slightly, and two slender, subordinate entrance pavilions located between the first and second bays at each end of the facade. These bays and pavilions establish the rhythm of vertical divisions of the facade which continues in the upper stories. The walls on the central and subordinate entrance pavilions are corbelled at intervals as they rise in shouldered progression to the roofline. The central bay terminates in a gabled pediment surmounted by a turned wooden finial; this design is repeated in smaller scale in the flanking, subordinate pavilions.

Each of the eight storefront bays is punctuated by faceted stone pier blocks incised with stylized Neo-Grecian floral motifs. Horizontal definition is achieved by a cast iron cornice with modillions above the storefront transom panels. Corbelled brick brackets, with a projecting sandstone string course above, accent the divisions between the third and fourth stories. A reticulated frieze of red and buff brick above the pressed metal cornice completes the plan of vertical and horizontal definition of the facade. Within this framework the fenestration and ornamental patterns of the three upper stories is formed.

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By 1984, the original storefronts had undergone varied and numerous twentieth century modifications lacking the uniformity of the original cast iron, glass, and paneled fronts. These storefronts were removed in 1985 during Certified Rehabilitation, and new, homogeneous black aluminum storefront frames were fabricated to reproduce the scale and configuration of the original design. The replacement units include transom panels over large glass display windows, with wooden panels below. Wooden doors glazed with a single large light in the upper two-thirds and panels in the lower portions appoint each entrance.

The focal, arched central entrance, originally the lobby and entry to the opera house, is articulated at the second story by a round arch of pressed sheet metal whose intrados is ornamented with circular and oblong bosses in floral patterns, and an egg-and-dart molding. This feature, probably installed c. 1908 when the opera house was renamed The Auditorium, conceals the original round granite arch on which the words "Opera House" appeared. The original, round-arched second-story transom window survives, recessed within this arch. The vestibule retains the flooring of white and blue tiles with a meander border and the name "Strand" dating from c. 1938 when the theater was again renamed. The coffered wooden ceiling of this passageway also remains extant.

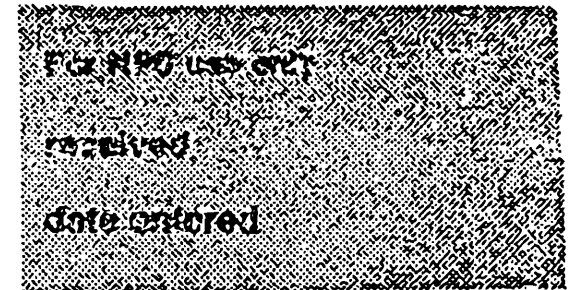
The two secondary entrances, within the flanking pavilions, lead to stairs providing access to the upper floors. Removal, in 1985, of the white paint which had covered the facade above the first story since c. 1950, revealed the rich polychromy created by the various building materials employed. These include red pressed brick and granite, Nova Scotia sandstone trim, red matte terra cotta and red slate. Recessed panels with floral terra cotta enrichment are concentrated on the central pavilion and the two wide bays which flank it.

Window openings on the second story have flat arches and, except in the secondary entrance pavilions where they appear singly, are linked by smooth sandstone sill and lintel courses in each bay. Many of the lintels bear incised floral ornament. The three windows in the wide bays which flank the central entrance are divided by recessed brick panels containing floriated, diamond-shaped ornaments of terra cotta. The outer bays to the east and west each contain paired and triple window openings. The last bay at the east end was altered, probably in 1913, when the Manchester Union renovated the east ell. The brick mullions were removed creating a single large opening; this opening was refitted with a Chicago-style window with transoms and operable side lights.

All window sash on the facade are one-light-over-one in configuration, and consist of a variety of round-arched and rectangular forms.

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Between the second and third stories, circular and diamond-shaped terra cotta ornaments appear above the main entrance arch and in recessed brick panels on the bays flanking the central pavilion. The sandstone title blocks bearing the names "Harrington" and "Smith" are located in the spandrels flanking the central pavilion, between the second and third stories.

At the third story of the central pavilion are two flat arched windows set in a recessed oblong brick panel. The linking sill course is supported on stone feet. A small-scale foliated terra cotta frieze surmounts these windows; a fringe of dentils at the top of the recessed panel accentuates the differential planes. Round-headed window openings also appear in the subordinate entrance pavilions, while in the other bays the pattern of fenestration and ornament of the second story is repeated.

At the fourth story, all masonry window openings are grouped, have round arches, and are linked by shared stone impost blocks. The three windows of the central pavilion are set in a recessed, trefoil-shaped panel. The bays flanking this element each contain five windows; the remaining outer bays contain three. The secondary pavilions display paired windows.

The roof curb is formed by a simple brick frieze and dentil course, capped with a coved sheet metal cornice. All of the wooden sash and brick mouldings are painted dark green, while sheet metal ornament is painted dark red.

The gable end of the gambrel-roofed fifth floor penthouse is visible behind the pediment of the central pavilion. This feature spans the width of the three central bays; it originally extended to the rear to cover the theater and was extensively fire-damaged. It is sheathed on the front with red slate and contains two groups of paired, wooden round-arched windows. Deep, shed-roofed side dormers, clad with green slate, project from the lower slopes of the gambrel roof. Paired wooden brackets delineate the heavy front cornice of this roof.

The west elevation of the main block extends 50' along Nutfield Lane; common red brick is used in this wall. There is a single basement window with granite lintel, once used as a coal chute, at the north end of this section. At the south end of the first story, the storefront display window of 18 Hanover Street is returned around the corner of one bay. The opening is framed with wood columns with simple capitals. North of the storefront are two sets of paired, high-set single-light windows with granite sills and lintels. The fenestration pattern on the second and third stories consists of, from south to north, three single windows and two sets of paired windows with granite sills and lintels. A denticulated, corbelled brick string course extends below a series of twenty corbelled brick brackets supporting a sheet metal cornice between the third and fourth stories. The fourth-story fenestration consists of two triplet openings of round-arched windows with stone impost blocks. Wooden one-light-over-one sash fill all of the windows. The wall is punctuated with brick dentils at the top and capped with a simple, coved sheet metal cornice.

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On the rear (north elevation) of the structure where the demolished theater and west ell joined the main block, new closure walls were constructed during the 1985-86 Certified Rehabilitation. The original two-bay sections of wall which were formerly located between the theater and east and west ells were retained. The three upper stories of these original walls retain their original segmental arched brick window openings with granite sills, and are fitted with two-light-over-two wooden sash.

The space formerly occupied by the demolished portions of the block have been converted to a parking area; the new rear wall has been designed as a secondary entrance facade. This new construction is unified with the original structure by the use of red brick walls and granite lintels and sill details for many of the door and window openings. A three-story oriel bay of wood supported on cast iron columns at the first story is located near the west end of the new wall and is surmounted above the cornice line by a pediment echoing those on the front facade. The pedimented form is repeated on the projecting elevator tower just east of the open, angled entrance to the pass-through located opposite the Hanover Street entrance to the block.

Original rear storefronts, including cast iron columns and granite lintels, survive on the north elevation of the one-story projection east of the pass-through corridor, and on the north elevation of the east ell. The original double-leaved paneled doors of the latter have been repaired for continued service.

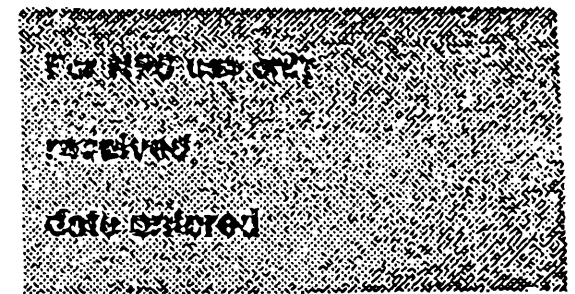
A third storefront, now located on the interior (north) wall which divides the original east ell from the addition constructed in 1913, was abandoned at the time of construction but remains intact and observable within a stairwell.

The fenestration of the original portion of the original three-story east ell, which was shorter than the demolished west ell, consists of two-light-over-two double-hung wooden sash, set in a regular pattern of openings with segmental arches and granite sills.

The 1913 ell addition, running about 45' north to Derryfield Lane, was built on a more narrow plan than the parent structure, to accommodate the projecting stair/dressing room tower of the now demolished Opera House. Face brick used for this structure is of common pallet quality and the joints are somewhat wider, typical of the building period. Window openings in this structure are headed by broad segmental arches and have granite sills. There are five bays on the east and west elevations and four bays on the north; wooden window sash are eight-light-over-eight in configuration. At the base of the north wall, which fronts on Derryfield Lane, there is one tall basement window; a pavement cut indicates its former use for delivering goods into the lower level. The first story contains a door opening with filled side lights at the west end and three typical windows. At the second story, a double-leaved

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loading door is centered above the one below and the window pattern is repeated. There are four typical eight-light-over-eight windows on the third story. At the roof level, a wooden hoist beam projects out several feet from the parapet and is centered above the two freight door openings.

The roofs of the main building and the east rear ell are of low-pitched, shed type configuration. The roof at the west end of the fourth floor of the main block was entirely consumed by fire and has been rebuilt. Roof surfaces are covered with new rubber membrane surfaces and are punctuated with numerous sanitary vent stacks and one metal-framed skylight, at the east end of the main block. A square brick furnace chimney rises from the roof adjacent to the fifth-story penthouse, at the northeast corner. Four wall chimney stacks, with corbelled caps, rise above the roof curb of the west elevation of the east ell.

Interior Plan and Features

The main block of the Harrington-Smith Block contains a full basement, which provides storage for retail spaces above and contains the heating plant and other building utilities. The split granite foundation walls are visible and brick firewalls separate the individual spaces. The wooden internal framing is carried on brick piers.

The retail spaces on the first floor each have individual front (south) and rear (north) entrances. The interiors have been entirely remodeled with typical gypsum wallboard finishes and new mechanical systems. The original number, plan and fenestration of the retail spaces has been preserved. The leaded glass transom lights of the storefront return of 18 Hanover Street, have been repaired and retained.

The second through fourth floors are organized around a typical central, double-loaded corridor. These levels have been rehabilitated as apartments. Original bolection moldings used for door and window casings remain extant throughout. Ornamental pressed metal ceilings in many of the rooms on the second floor survive and have been repainted. There are seven coal-burning fireplaces, with slate surrounds and mantels, including a corner fireplace in apartment 202.

At the east and west ends of the central corridor, the original curvilinear stairs, with molded handrail, turned balusters and massive newel posts, have been retained. The stair at the west end on the third floor was destroyed by fire and could not be restored. The corridors are trimmed with beaded, matched board wainscoting of brown ash, painted and with a chair rail. The original fire screens at the opposite corridor ends retain their original paneled jambs.

On the fourth floor, apartment 413 is illuminated by a large roof skylight, whose well is finished with beaded, matched boards. The penthouse, formerly used for mechanical ventilation equipment for the theater, has been finished for use as three apartments.

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The east ell and 1913 addition are connected to the main block by the central corridor. The original ell has apartments on both sides of the corridor on the second and third floors. Wainscoting along corridor walls and window casing, repeating the design and molding profiles found in the main block, are found throughout.

The 1913 ell addition is of heavy timber, mill-type construction. Large square wooden posts and ceiling beams, supporting heavy plank floors, are exposed within the apartment spaces.

The nomination represents one contributing 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/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input checked="" type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input checked="" type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-1930	<input checked="" type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1880-1881 **Builder/Architect** John T. Fanning

Statement of Significance (in one paragraph)

The Harrington-Smith Block (Opera House Block), (Exhibit 2) completed in 1881, was hailed as a symbol of the cultural ascension and business vitality of Manchester, New Hampshire, during the period in which the city developed into the world's largest cotton textile manufacturing center. The splendidly ornamented block was designed to combine retail commercial and office space with a grand opera house. With the adjacent Old Post Office Block (Mirror Block, 1876), the Harrington-Smith Block formed the center of Manchester's press and theater district. The property derives significance in the field of journalism as the publishing and printing site of important local and statewide newspapers from 1884-1930. Under the leadership of Col. Frank Knox, a Progressive Republican of national stature, the Manchester Union-Leader newspapers emerged, in 1924, as the sole English-language dailies in Manchester and later became a conservative political voice of national reknown. (Criterion A) The building retains historical associations with the opera house since, for nearly a century, patrons of opera, drama, concerts and film entered the theater building through the focal, arched central entrance which still dominates the middle of Hanover Street. Despite the destruction by fire of the opera house at the rear of the building in 1985, the principal block with its ornate pressed brick and terra cotta facade remains significant as an important symbol of the flowering of Manchester's cultural development during the period of its most rapid growth in wealth, population and political influence. The building is one of only three known extant buildings designed by architect and nationally distinguished hydraulic engineer, John T. Fanning (1837-1911), and appears to have been his last major building design. The Harrington-Smith Block is significant as the most impressive surviving example of Queen Anne style commercial architecture in Manchester and is a distinctive New Hampshire example of the vigorous, polychromatic manner stylish in the 1880s. The scale of the block and its effectively articulated principal facade produced the most important architectural monument on Hanover Street in the block just east of Elm Street, historically Manchester's principal commercial thoroughfare. (Criterion C)

The City of Manchester, formerly Derryfield, was essentially the creation of the Amoskeag Manufacturing Company, a cotton textile manufacturing corporation which began its rapid development exploiting the power of the Amoskeag Falls on the Merrimack River in the late 1830s. The company propelled Manchester from a small town of 837 inhabitants into New Hampshire's largest city by mid-century. By the early twentieth century, Manchester was the world's largest cotton textile producer.

(continued)

9. Major Bibliographical References

(See Continuation Sheet)

10. Geographical Data

Acreeage of nominated property less than one

Quadrangle name Manchester South

Quadrangle scale 1:24,000

UTM References

A

1	9	2	9	9	2	6	0	4	7	6	2	5	5	0
Zone			Easting				Northing							

B

Zone			Easting				Northing							

C

Zone			Easting				Northing							

D

Zone			Easting				Northing							

E

Zone			Easting				Northing							

F

Zone			Easting				Northing							

G

Zone			Easting				Northing							

H

Zone			Easting				Northing							

Verbal boundary description and justification

(See Continuation Sheet)

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

state N/A code county code

state N/A code county code

11. Form Prepared By

name/title Christopher W. Closs, Principal Consultant, with Jane M. Porter

organization Closs Planners Inc. date August 14, 1986

street & number 4 Bicentennial Square telephone (603) 224-6714

city or town Concord state New Hampshire 03301

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 Shirley G. Adamovich date 10/23/86

title New Hampshire State Historic Preservation Officer date

For NPS use only

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

Carol D. Skell

date 1-28-87

Keeper of the National Register

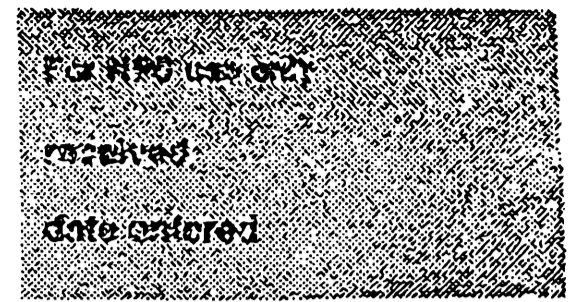
Attest: Beth Sarge

date 1-28-87

Chief of Registration

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Street frontage of the Harrington-Smith Block begins about 95' east of Elm Street, Manchester's principal thoroughfare. Elm Street roughly parallels the Merrimack River. Between Elm Street and the river, the textile mills and corporation housing once owned by the Amoskeag Manufacturing Company extend for a mile along the east river bank.

Elm Street developed initially with three- and four-story brick, gable-roofed business blocks; the Gothic Revival City Hall, built 1846-1849 to replace an earlier town hall, still stands on the west side of Elm Street opposite its intersection with Hanover Street. Churches and houses, predominantly of frame construction, in the Greek Revival style, and "ten footer" shops and a park occupied the blocks east of Elm Street.

By 1870, Hanover Street, in the block between Elm and Chestnut Streets, had become the focus for major new construction. Among the buildings still standing from this period is the Odd Fellows Hall (1871) on the south side of the street, originally a mansard-roofed structure later extended to its present height. A three-story, brick, High Victorian Italianate style commercial block was built in 1876 to house a new post office in the lot just east of the site of the Harrington-Smith Block; the still extant Old Post Office Block (Mirror Block) contained stores, offices, and the publishing and printing facilities of the Mirror newspapers.

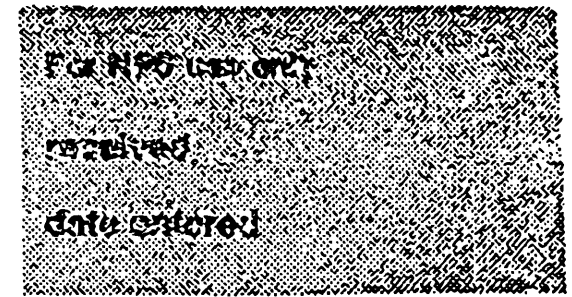
Among the last of the original buildings to be demolished in this block was the frame, Greek Revival style First Congregational Church (1839). Its site, Amoskeag Lot #135, and #136 to the west of it (1), from which a Greek Revival style house and a livery were removed, comprised the site of the Harrington-Smith Block on the eve of construction. (2)

The developers of the block, Harrington and Smith, were prominent Manchester figures whose names are recorded on the Hanover Street facade. Edward W. Harrington was the son and namesake of a restaurateur, real estate investor, banker and former mayor of Manchester. (3) Among the real estate holdings the senior Harrington left his heirs was Amoskeag Lot #136, the west half of the site. John Butler Smith, of Hillsborough Bridge, New Hampshire, was a successful textile manufacturer and an investor in Manchester real estate; he was elected governor of the state in 1893. (4) Ownership of the block was divided along the centerline of the building; Harrington and his family owned the west half and Smith the east half.

Both Harrington and Smith were promoters of and charter investors in the Manchester Opera House Company which was organized in 1880 to finance a modern theater. The central ell at the rear of the new Harrington-Smith Block was planned as a 1500-seat opera house, to be owned by the stockholders. In April and June of 1880, the land on which this part of the building was to be built was deeded to the Manchester Opera House Company by Smith and the Harringtons, along with right-of-way easements extending from Hanover Street to the theater proper, through a vaulted corridor along the center line of the main block of the projected office building. Edward Harrington became manager and treasurer of the Opera House Company and served as proprietor, until his death in 1914, of the Nutfield Club, which was located at the

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north end of the west ell, across from the theater exit. (5)

The lengthy coverage accorded the completion of the Harrington-Smith Block by the Mirror and American of January 20 and 21, 1881 (See Exhibit 3), was indicative of the importance of the structure. The newspaper lauded the "push" of the men who financed the new block and theater, hailed the building as a statement of the status of Manchester (then with a population of 32,000), as "no second-rate business place," and praised the ornate Hanover Street facade with its prominent central entrance to the "artistic temple within."

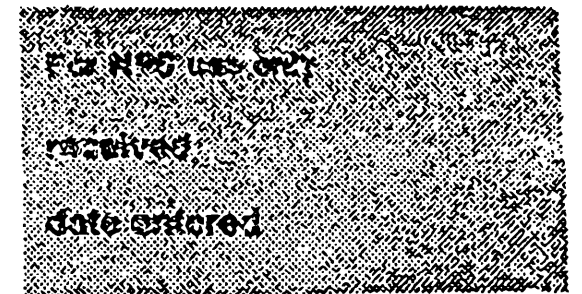
The building was described at its completion as in the "modern, mixed Queen Anne style." (6) While the Harrington-Smith Block does not display the asymmetrical massing usually associated with Queen Anne style, this designation was, during the period of its construction, rather freely applied to a variety of similarly non-academic, individualistic architectural expressions. The design is characterized by contrasting colors and textures, embodied in the red brick walls and in the sandstone, terra cotta, granite, and red and green slate enrichment; by the forceful articulation of the storefront and entrance bays extending to and above the cornice; and by the single and grouped round-arched openings which appear on the highly symmetrical facade. Only the Music Hall, (on Elm Street), whose facade has been lost, could compare with the Harrington-Smith Block in scale and in the exuberance of its expression of the Queen Anne aesthetic in Manchester.

The prime contractor was the firm of Head & Dowst, who, along with Boston-based firm of Mead, Mason & Co., received the most prestigious building contracts in the last decades of the century in Manchester. (7)

In size and grandeur, the Opera House surpassed the Park Theater in the Smyth Block on Elm Street (1853; demolished c. 1965), and was the city's largest theater until 1919. Its 95-year history included presentations of drama, opera, music, lectures and films. Edwin Booth, who appeared in 1885, was probably the best known of the actors who performed on the stage. L. Ashton Thorp's Manchester of Yesterday devotes two chapters to the theater prior to its 1938 alteration for film audiences. (8)

Another theater, the Palace, was built on Hanover Street immediately east of the Old Post Office Block in 1914. With the addition of the Lyric Theater and the Crown Theater by 1926 (both now demolished), the theater in the Harrington-Smith Block, renamed the Auditorium after the turn of the century, became the grande dame of Manchester's "Great White Way." The theater was later renamed The Strand.

The Mirror and American of January 20 and 21, 1881, reported the names of the first lessees of the stores, offices and two meeting halls in the building. The storefronts were leased by tailors, dry goods and shoe merchants and a druggist; second-floor offices were leased primarily by lawyers; the third- and fourth-floor offices by fraternal organizations. Third-floor space in the west ell was occupied by photographer Lyman Colby. Another tenant was the building's architect, John T. Fanning, who remained in the building until his departure for Minneapolis in 1885.

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Fanning was both an architect and a civil engineer specializing in hydraulics. He designed the water system for his native Norwich, Connecticut, prior to being commissioned by the City of Manchester in 1872 to design its new water system. Fanning's innovative system, completed in 1874, formed the basis for the expanded and modified present-day Manchester water supply. (9) While in Manchester, Fanning consulted for the water departments of New York City and Boston and wrote the first edition of A Practical Treatise on Hydraulic and Water Supply Engineering (1877), (10) described as being of "such practical value that, in revised and enlarged form, it had run into sixteen editions by 1906." (11) After leaving Manchester, Fanning worked on a wide range of major hydraulic engineering projects - water power, sewage treatment, drainage, water purification and supply - in Montana, Iowa, Illinois, Minnesota, Nebraska, Washington, Alabama and Texas. He was a fellow of the American Association for the Advancement of Science, a director of the American Society for Civil Engineers, and president of the American Water Works Association. (12)

While one biography states that Fanning designed "many mills, public and private buildings and bridges in eastern New England," and numerous houses and business blocks in Manchester, (13) only two other extant structures, both in Manchester, have been identified as his work. (14) One is probably his first architectural work in Manchester, the red brick, granite-trimmed Victorian Gothic style pumping station on Cohas Brook, where Manchester's water supply is still drawn from Lake Massabesic. The other is the First Congregational Church, also in the Gothic style, erected in 1879 to replace the church which stood on the site of the Harrington-Smith Block. No references have been found to architectural work by Fanning after his departure from Manchester. The Harrington-Smith Block may thus have been his last major building design, as well as being the most important, still-extant commercial structure in Manchester of the 1880s.

In 1884, the Manchester Union, a newspaper owned by Dr. Joseph Moore, moved into the east ell of John B. Smith's section of the building. In the adjoining structure were located, since 1876, the Mirror newspapers of veteran editor and publisher, John B. Clarke. The approach to news gathering and the focus of these two papers differed widely, and they were described as appearing to have "been printed in two cities." (15) The Union pioneered the use of the telegraph in Manchester. In 1884, to broaden its scope of coverage and its printing capacity, the newspaper joined the Associated Press and installed the first web press north of Boston. The Mirror papers, in contrast, were noted for their "intense localism." (16)

The Union was bought in 1913 by the owners of the Manchester Leader, a paper established the previous year by Col. Frank Knox and John Muehling, who had come from the Midwest and whose journalistic point of view was described by one observer as both "Progressive and progressive." (17) Before moving into the Harrington-Smith Block in March 1914, the new owners undertook major interior alterations to the east ell and extended it to Derryfield Lane. They installed a "new Goss straightline sextuple press" of the

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type used by Boston's major papers; it could print 50,000 12-page papers an hour. (18) Before coming to Manchester, Frank Knox had been a Rough Rider with Theodore Roosevelt and had been active in Roosevelt's presidential campaigns. In Manchester, Knox was active in Progressive Republican causes. He began the first agricultural cooperative in the state in the early 1920s, and in 1924 started the New England Council, which was designed to rejuvenate the region's sagging industrial base through lower taxes and government economies. Knox became general manager for the Hearst newspapers in 1927 and in 1931, moved to Chicago as publisher of the Daily News. (19) At the beginning of World War II, he served as Franklin D. Roosevelt's Secretary of the Navy.

In 1924, Knox and Muehling bought the sagging Mirror papers; the Union-Leader became the sole English language daily of any duration in Manchester. (20) In 1931, the Union-Leader moved to a new building across Derryfield Lane and fronting on Amherst Street. After it was purchased by William Loeb in 1946, the paper developed a strongly conservative stance. According to Elizabeth Lessard, archivist of the Manchester Historic Association, the Harrington-Smith Block later became the site of a number of ephemeral newspapers established to present a more liberal political outlook. (21)

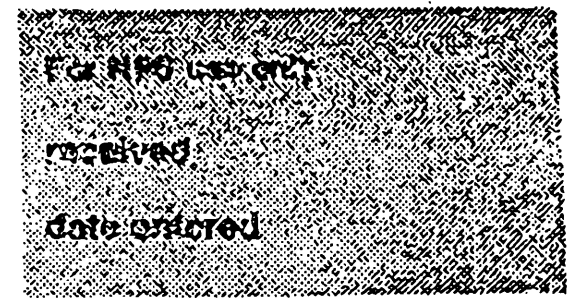
Manchester nearly doubled in population from 32,600 in 1880, to 57,000 by the turn of the century, and had reached 75,000 by the teens. Barometers of its growth and economic vitality were the implementation of modern technologies in lighting, heating and transportation utilities. City utility administration offices were among the early occupants of the Harrington-Smith Block.

The People's Gas Light Company, a tenant from 1892 until 1895, had had the lighting field to itself for decades, but in 1892 complained that "electricity has nearly driven us out of the mills and the streets," (22) (although increased use of gas for home cooking and lighting sustained it comfortably).

The Manchester Electric Light Company became a tenant in 1895, and remained in the building until 1927. Their move into the block coincided with the belated conversion of the horse-powered street railway system to electric power provided by this company and with a series of takeovers by the Boston investment firm of Tucker, Anthony and Company. By the turn of the century, this company controlled three other Manchester electric companies and the street railway company under the aegis of the Manchester Traction, Light and Power Company. By 1907 the company had developed 289 miles of city trolley lines, plus lines to Nashua and Derry; had built generating plants on the Merrimack and Piscataquog Rivers; and had constructed amusement facilities to attract weekend customers to its trolley lines to Lake Massabesic and Pine Island Park on the Cochas Brook. (23) Protected in the teens by the state legislature and the Public Service Commission from the potential incursion of motor jitneys, the company operated a system transporting twelve million people annually over 64 miles of track. (24) The Manchester Traction, Light and Power Company remained in the Harrington-Smith Block through the 1925 takeover by Samuel Insull's Midwestern Utilities and the reassertion of New Hampshire control by the Public Service Company in 1926. (25) This company moved to a new building the following year.

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Manchester city directories for 1916 and 1926 show an increase in the number of realtors, doctors and dentists in the offices of the building. The New Hampshire Employment Bureau opened an office in 1916, and the Associated Press was in the building by 1926. By the mid-twenties, the shift to some residential occupancy of upstairs appeared evident in city directory listings. The combined effects of the closing of the Amoskeag Mills and the Great Depression were reflected in the mid-1930s listings, showing vacancies and increased residential use of office space.

In 1946, both halves of the Harrington-Smith Block and the adjoining Post Office Block were sold in a major real estate transaction to the E. B. M. Realty Corporation of Manchester, controlled by the Machinist family. Abraham Machinist, who began in 1909 as a woolen hosiery merchant in the Old Post Office Block, gradually enlarged his business; after the family purchased the two blocks, their business office was located at 52 Hanover Street in the Harrington-Smith Block. (26) The Machinist family's thirty years of ownership, during which they developed the state's leading department store in the adjoining building, ended in 1979 with the sale of the property.

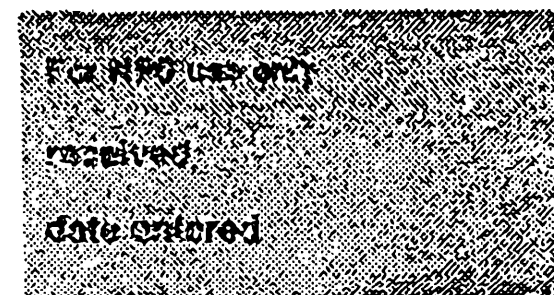
The building was occupied primarily by commercial retail shops and low-income residents until the two fires in March 1985, which caused the loss of the theater and west end portions of the building and extensive interior fire, smoke and water damage. The building, however, remained distinguishable in form, plan, detail and material. The Certified Rehabilitation of the building (completed in 1986) which insured that all possible historic fabric and detail was retained, has restored the building more closely to its original appearance during its primary period of significance (1881-1930). The adjoining Old Post Office Block was rehabilitated simultaneously, significantly revitalizing the northern side of Hanover Street and recovering the architectural design integrity which had been obscured for more than three decades.

FOOTNOTES

1. Amoskeag Manufacturing Company, "Lots of Land to be Sold at Auction by the Amoskeag Company October 24, 1938" (Handbill); Amoskeag Manufacturing Company Plot Plan Record Book. (Both, Manchester Historic Association, Manchester, NH)
2. Kibbee Scrapbook #13, p. 231 - undated, untitled newspaper clipping. (New Hampshire Room, Carpenter Public Library, Manchester, NH)
3. Pictorial Manchester (Manchester, NH: John B. Clarke Co., 1896), p. 65.

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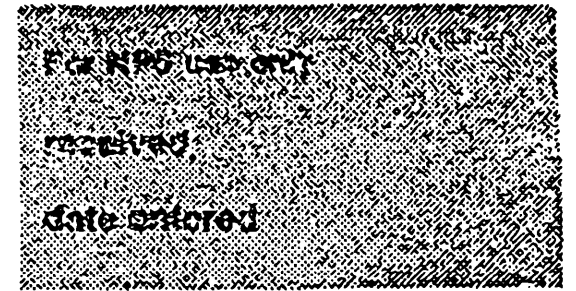


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4. H. C. Pearson, "Leaders of New Hampshire II: Hon. John B. Smith," Granite Monthly, Vol. 43, No. 7 (July 1911), pp. 191-126.
5. Hillsborough County Registry of Deeds and Probate, Nashua, NH, Deeds 451/454, 451/500, 472/476, 456/24; Probate Docket 29186.
6. Mirror and American (Manchester, NH), January 20 and 21, 1881.
7. Ibid.
8. L. Ashton Thorp, Manchester of Yesterday (Manchester, NH: Granite State Press, 1919), pp. 293-335.
9. John B. Clarke, Manchester (Manchester, NH: John B. Clarke Co., 1875), pp. 90-96.
10. John T. Fanning, A Practical Treatise on Hydraulic and Water Supply Engineering (New York: D. Van Nostrand Co., 1889 [copyrighted 1877, 1886])
11. Dictionary of American Biography (New York: Charles Scribner's Sons, 1931), Vol. 3, p. 267.
12. Ibid.; and National Cyclopaedia of American Biography, Vol. 9, pp. 38-39.
13. National Cyclopaedia, p. 38.
14. Richard Bartlett, architect, Connecticut, SHPO, telephone interview with Jane M. Porter, September 10, 1985.
15. Hobart Pillsbury, New Hampshire: A History (New York: Lewis Historical Publishing Co., 1927), Vol. 4, pp. 1206-1210.
16. Ibid.
17. Ibid.
18. The Union-Leader (Manchester, NH), February 12, 1914.
19. Norman Beasley, Frank Knox American (Garden City, NY: Doubleday, Doran and Co., Inc., 1936), pp. 110, 113, 124, 134.
20. Beasley, p. 95.
21. Elizabeth Lessard, Manchester Historic Association, interviewed by Jane M. Porter, April 26, 1985.

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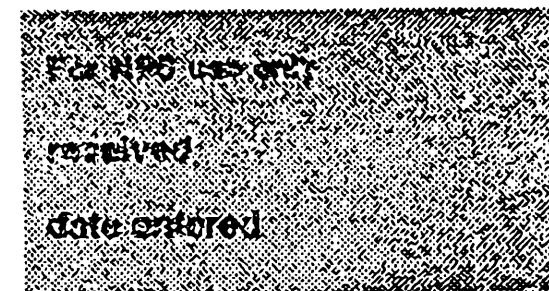
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22. Mirror and American, Souvenir Edition, October 11, p. 48.
23. O. R. Cummings, The Manchester Street Railway, Electric Railway Historical Society Bulletin #35 (No place, no date; c. 1958), pp. 9-13, 21, 29, 30.
24. Cummings, p. 28; Edgar J. Knowlton, "Progressive Manchester," Granite Monthly, March-May 1916, Vol. 48, Nos. 3-5, p. 72.
25. Cummings, p. 35.
26. Milton Machinist, Manchester, NH, interview by telephone with Christopher W. Closs, May 7, 1985.
27. Hillsboro County Registry of Deeds, 2709/469 and 2926/705.

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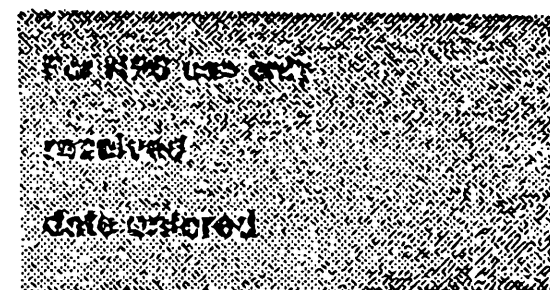
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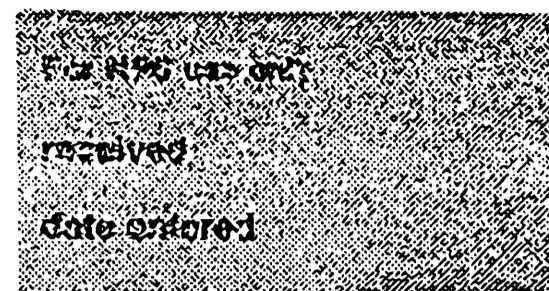
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B. Interviews:

Bartlett, Richard, architect, Connecticut State Historic Preservation Commission, Hartford, Connecticut. Interview with Jane M. Porter (by telephone), September 10, 1985, regarding extant architectural work by John T. Fanning.

Lessard, Elizabeth, archivist, Manchester Historic Association. Interview with Jane M. Porter. Manchester, New Hampshire, April 26, 1985, regarding Manchester newspaper publishing history.

Machinist, Milton. Interview with Christopher W. Closs. Manchester, New Hampshire, May 7, 1985. Mr. Machinist is a member of the family which owned the building from 1946 to 1979.

C. Architectural Drawings:

Plan #8, Plan File, Hillsborough County Registry of Deeds, Nashua, New Hampshire. Signed, "J. T. Fanning, Arch't" and received for filing February 22, 1884. Partial basement plan, showing right of way easement held by the Manchester Opera House Company.

D. Early Views:

Reproduction of an engraving of the front elevation of the Harrington-Smith Block. Manchester Directory, Manchester, N. H., John B. Clarke Co., 1882; opposite p. 128.

Photograph, c. 1892, view of Hanover Street looking east from Elm Street. Original glass negative #214, archives, Manchester Historic Association, Manchester, N. H.

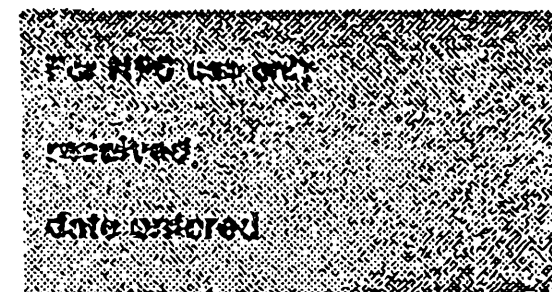
Photograph, c. 1912, view of Hanover Street looking west from Chestnut Street. Original glass negative, archives, Manchester Historic Association, Manchester, N. H.

Photograph, 1945, view of Hanover Street looking east from Elm Street. Published in the Manchester Union-Leader, May 19, 1945.

Birdseye View of Manchester, N. H. Lithograph by C. H. Vogt, 1876.

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The verbal boundary description for the Harrington-Smith Block and the site of the former Manchester Opera House building is included in three parcels, described as follows:

Parcel A (Harrington portion)

A certain tract of land, with the building thereon, situate in Manchester, Hillsborough County, State of New Hampshire, bounded and described as follows, to wit:

Beginning at the point of intersection of the northerly line of Hanover Street with the easterly line of a 20.00 foot wide passageway known as Nutfield Lane; thence North $00^{\circ} 06' 34''$ West along the easterly sideline of said Nutfield Lane a distance of 146.00 feet to a point on the southerly sideline of a 20.00 foot wide passageway known as Derryfield Lane; thence North $89^{\circ} 48' 32''$ East along the southerly sideline of said Derryfield Lane a distance of 63.50 feet to a point; thence South $00^{\circ} 11' 28''$ East a distance of 100.00 feet to a point; thence North $89^{\circ} 48' 32''$ East a distance of 36.50 feet to a point; thence South $00^{\circ} 04' 03''$ West a distance of 46.00 feet to a point on the northerly sideline of Hanover Street; thence South $89^{\circ} 48' 32''$ West along the northerly sideline of Hanover Street a distance of 100.00 feet to the point of beginning, being the westerly section of the Opera House Block, so-called, and the same conveyed to John Cashman by a decree of the Superior Court for said County of Hillsborough at the May Term of said Court 1924 on record in said County Registry of Deeds and in the records of said Court, and are subject to the terms of said decree and to the rights and agreements set forth therein.

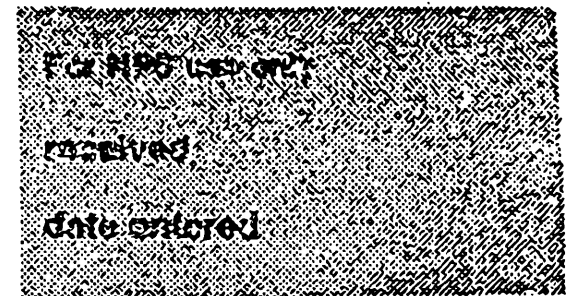
Parcel B (Smith portion)

A certain tract of land, with the building thereon, situate in Manchester, County of Hillsborough, State of New Hampshire, bounded and described as follows, to wit:

Beginning at the southeast corner of said granted premises at a point on the northerly sideline of Hanover Street; thence North $00^{\circ} 06' 34''$ West a distance of 146.00 feet to a point on the southerly sideline of a 20.00 foot wide passageway known as Derryfield Lane; thence South $89^{\circ} 48' 32''$ West along the southerly sideline of said Derryfield Lane a distance of 43.67 feet to a point; thence South $00^{\circ} 11' 28''$ East a distance of 25.50 feet to a point; thence 9.43 feet by a 90° arc, of 6.00 feet radius to which said arc the last described line is tangent; thence South $89^{\circ} 48' 32''$ West a distance of 8.50 feet; thence South $00^{\circ} 11' 28''$ East a distance of 16.00 feet; thence South $89^{\circ} 48' 32''$ West a distance of 6.00 feet; thence South $00^{\circ} 11' 28''$ East a

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distance of 52.50 feet; thence South $89^{\circ} 48' 32''$ West a distance of 36.50 feet to a point; thence South $00^{\circ} 04' 03''$ West a distance of 46.00 feet to a point on the northerly sideline of Hanover Street; thence North $89^{\circ} 48' 32''$ East along the northerly sideline of Hanover Street a distance of 100.67 feet to the point of beginning.

Reserving and excepting therefrom all and every right and privilege contained in and granted by the deeds of John B. Smith to said Manchester Opera House Company dated April 12 and April 27, 1880 and recorded in Volume 451, Page 454 and Page 500 in said County Registry of Deeds, and contained in and granted by certain agreement between said John B. Smith and said Opera House Company dated the 12th day of April, 1880, and recorded in said Registry, Volume 472, Page 46, but granting and conveying to said grantee any right of reversion which remains to grantor herein or to said John B. Smith in the premises by him conveyed to said Opera House Company by deeds hereinbefore designated. Said granted premises are hereby conveyed subject to the conditions, limitations and restrictions contained in deed of a part thereof from Charles Wells and others to said John B. Smith dated June 16, 1880, and recorded in Volume 456, Page 24 of said Registry.

Parcel C (Manchester Opera House site)

A certain tract of land upon which the Manchester Opera House building formerly stood thereon, situate in said Manchester, County of Hillsborough, State of New Hampshire, bounded and described as follows, to wit:

Beginning at a point on the southerly sideline of the 20.00 foot wide passageway between Hanover and Amherst Streets, known as Derryfield Lane, distant 63.50 feet easterly of Nutfield Lane; thence North $89^{\circ} 48' 32''$ East along the southerly sideline of said Derryfield Lane a distance of 93.50 feet to a point; thence South $00^{\circ} 11' 28''$ East a distance of 25.50 feet to a point; thence 9.43 feet by a 90° arc, of 6.00 feet radius to which said arc the last described line is tangent; thence South $89^{\circ} 48' 32''$ West a distance of 8.50 feet; thence South $00^{\circ} 11' 28''$ East a distance of 16.00 feet; thence South $89^{\circ} 48' 32''$ West a distance of 6.00 feet; thence South $00^{\circ} 11' 28''$ East a distance of 52.50 feet; thence South $89^{\circ} 48' 32''$ West a distance of 73.00 feet; thence North $00^{\circ} 11' 28''$ West a distance of 100.00 feet to the point of beginning.

Together with a right of way over a strip of land 14.00 feet in width at Hanover Street, and 22.00 feet in width at the north end of said right of way, comprising the entrance to said Opera House from Hanover Street.

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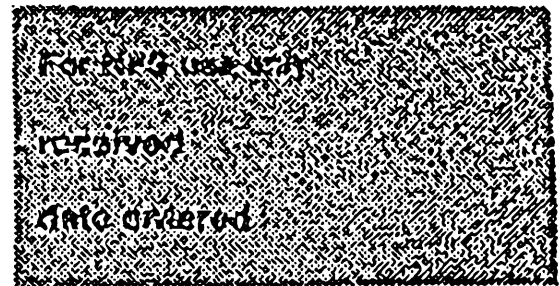
Boundaries of the nominated property are highlighted in yellow on the attached sketch map.

The boundaries of the nominated property are co-extensive with the original boundaries of the property upon which the structure was built.

The nominated property occupies parcels #12 & 13, Map 201, Assessor's Records, City of Manchester.

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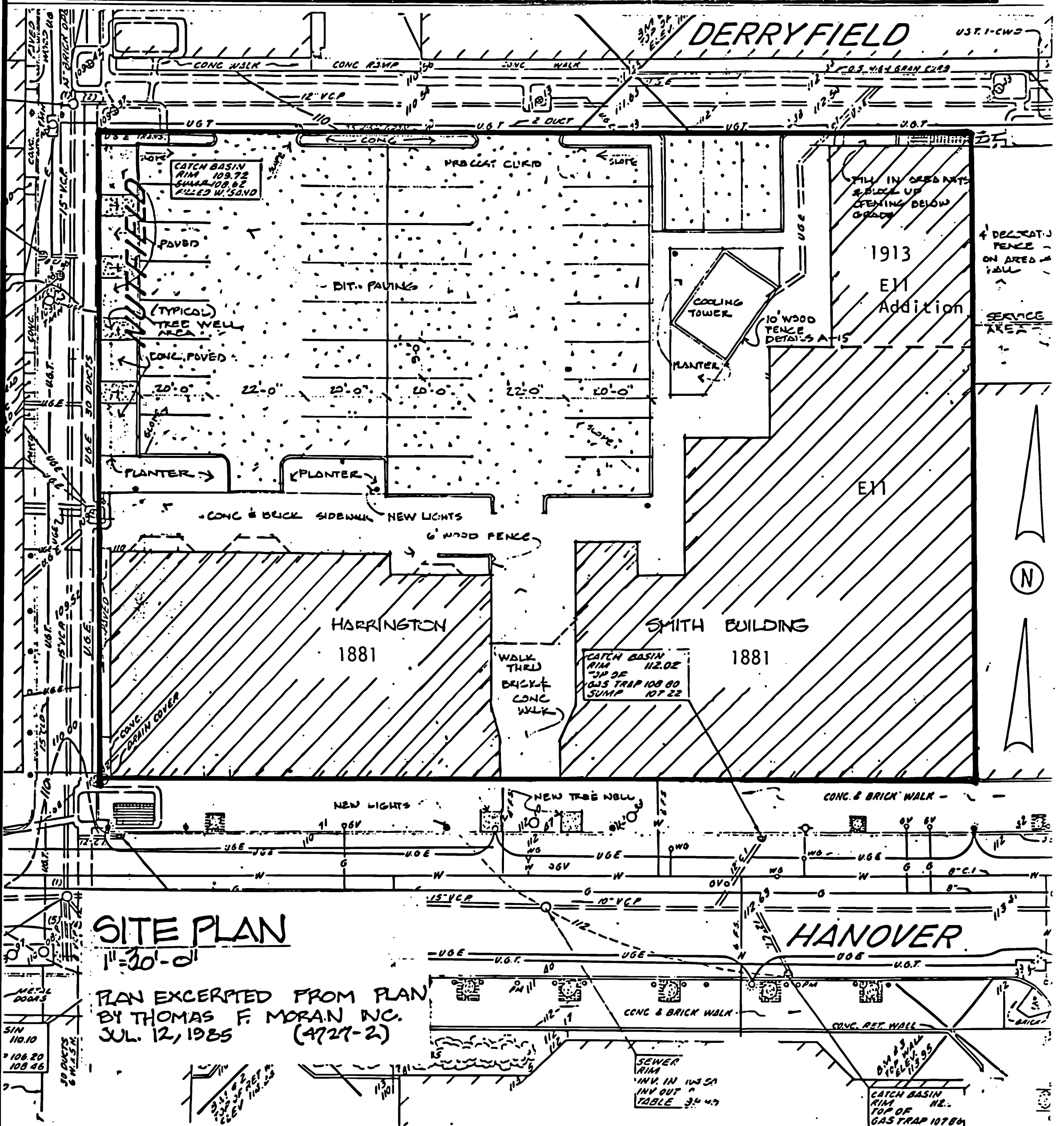


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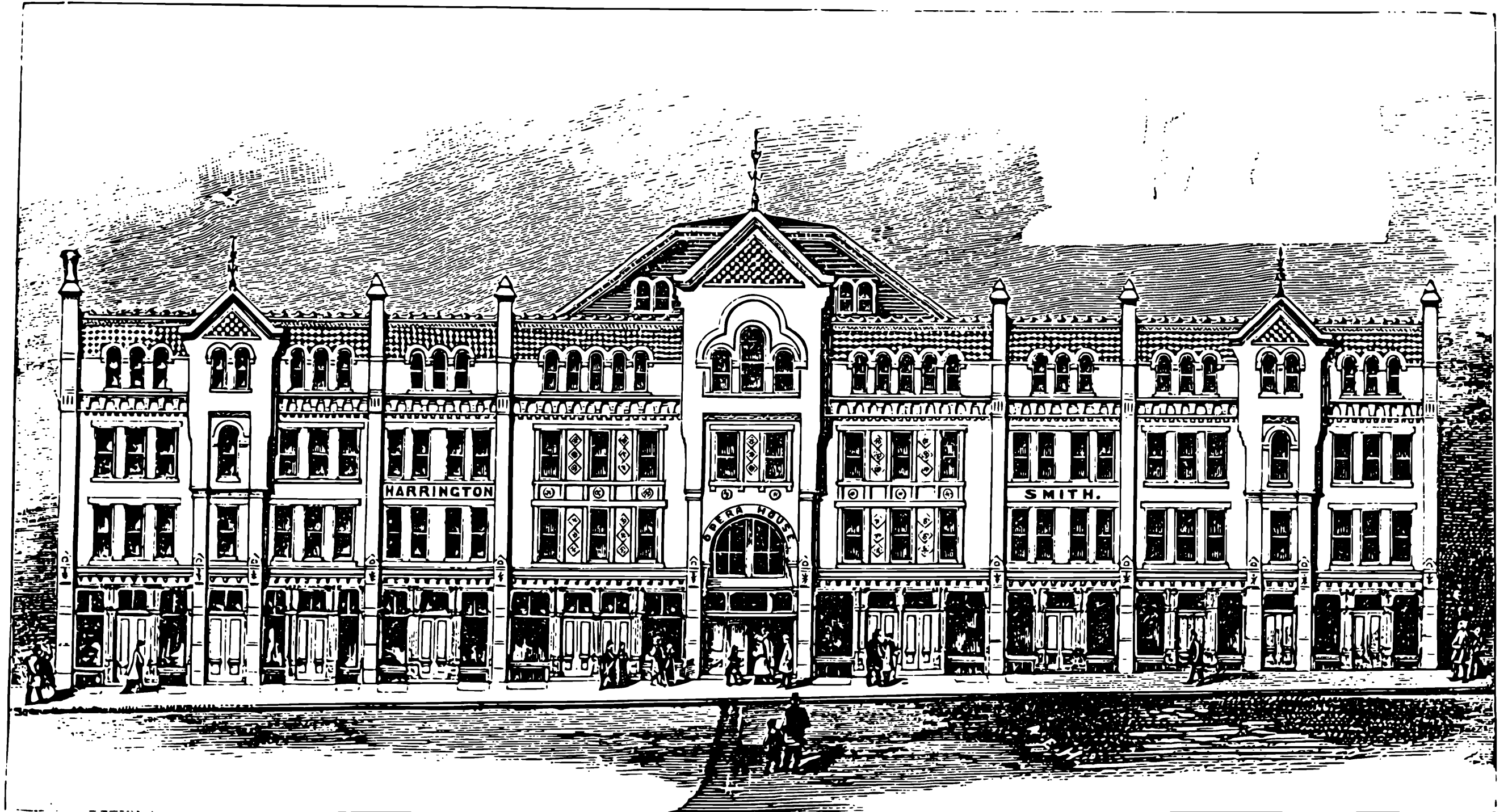
Source: Manchester Historic Association
Manchester, NH Glass neg. #214

Subject: Harrington-Smith Block



EXHIBIT 2

Source: Manchester Directory,
Manchester, N.H.:
John B. Clarke Co.,
1882 (opposite p. 128)



OPERA BLOCK.

OPERA BLOCK.

A Manchester Institution to Be Proud Of.

Perfect Appointments for Health, Comfort and Convenience.

THE OPERA HOUSE.

A Modern Temple of Amusement.

The establishment, growth and prosperity of any community, quite naturally excite the liveliest feelings of satisfaction in the breasts of all right-minded citizens, and the erection of substantial and at the same time highly ornamental business blocks are the very best of business thermometers, indicating as they do the degree of business activity and financial prosperity which prevails in the community. The city we live in is no second-rate business place. It is prominent as a manufacturing city; the beauty of so many of its homes has obtained wide celebrity; its healthfulness has become universally recognized; its population steadily and largely increases, and the prosperity of its every interest seems to grow. We have many interesting buildings in Manchester, but none toward which so much attention is directed, at the present time, as the new Opera House block, which stands as a conspicuous ornament to the city, combining with its solidity, as it rises from the sidewalk, an impression that is decidedly gay and cheering, which, in part, undoubtedly springs from the knowledge of the artistic temple within. The thoroughness of the entire workmanship makes this edifice, constructed of imperishable material, in our new and hurried civilization stand as a rebuke to the "great God Shinn." It is grand and stately, and possesses the advantage of having been planned by one of the ablest and most imaginative architects in the State.

THE HANDSOME BLOCK

is located on the north side of Hanover street, a short distance from Elm, adjoining the Post-office building, and its great size and height render it imposing, while its being so ready of access makes it an incalculable boon to the residents of our city. It stands on the site of the old Hanover-street church, and the history of its inception and erection dates back scarcely more than a year. The Hanover-street Society decided to locate elsewhere, and sell their old church building, which was purchased by Messrs. John B. Smith and Alfred Quimby. It was the intention of these gentlemen to build an opera house on the property, but after obtaining several plans they dissolved partnership, Mr. Smith purchasing Mr. Quimby's interest, and so the matter rested for a time. Finally Mr. Edward W. Harrington considered the matter of an opera house with

Smith, and others becoming interested in these gentlemen the new project immediately assumed elements of life, and great deal of push was manifested from that time down to the present. On the 15th of March, 1880, the several proprietors ordered the architect to prepare plans and specifications for the block, and so pleased were they with the diagrams presented, that on the 15th of April following a contract was signed for the execution. On the 21st of April another contract was perfected for the foundation masonry, and on the 11th of June papers were drawn up for the construction of the superstructure. It is less than a year since the first blow was struck and operations commenced, but now this

MAGNIFICENT STRUCTURE

is nearly in perfect order for business occupancy, a triumph of persistence, energy and enterprise hard to match. It has two hundred feet and two inches frontage on Hanover street, an extreme depth of one hundred and forty-six feet, and height on its front of four stories. The block contains three independent sections, and is laid upon the ground something like a letter E, a thing of course is not without as one looks upon its pleasantly arranged front. The central wing, extending to Hanover back street, one hundred feet in length by seventy-three feet in width, is owned by the Manchester Opera House Company, and contains the audience room and stage, and upon its north-westerly corner is a three story wing, circular in shape, twenty feet and six inches in diameter by thirty-one feet and six inches long, containing the required ante-rooms, lavatory and sanitary offices. The westerly section of the block, one hundred and ten feet by one hundred and forty-six feet deep, is owned by the heirs of the late Mr. E. W. Harrington, who are represented in the person of Edward W. Harrington, Esq. The easterly section of the block, one hundred feet front by one hundred feet deep, is owned by John B. Smith, Esq., well known in this city, although a resident of Hill-borough Bridge. The Hanover street front of the block is constructed of pressed brick with

NOVA SCOTIA SANDSTONE

and terracotta trimmings in the modern and Queen Anne style of architecture, and its prominent architectural features are the gabled pediments, its boldly projecting pilasters, its symmetrical grouping of door and window openings, its carved decorations and the conspicuous central arched entrance to the Opera House. The two side sections contain together ten commodious stores, one hundred offices and rooms and two small halls. The whole block is heated by steam, and all floors are supplied with water. Conspicuously prominent on the front of the westerly section of the structure, standing out in bold relief on a granite block is the name "Harrington," and similarly constructed in the easterly section is the name of "Smith."

THE BASEMENT.

The basement and cellar required 9,025 cubic yards of excavation, its foundation is a perch of masonry, and its walls upward of 2,000,000 brick. The boilers of which there are two, each of thirty-horse power, are located in the basement, and rooms here furnished each one of the stores above in proportion to the size of the store, and the remaining

EXHIBIT 3

Description of Harrington-Smith Block and Opera House Block

Source: Mirror and American (Manchester, N.H.) January 20, 1881 and January 21, 1881

taken up by the requirements of the stage above.

FIRST FLOOR.

As elsewhere stated, this contains ten stores, four of which are one hundred feet deep, two seventy-five, and four forty-six feet. Eight of these stores front on Hanover street, and are not simply very desirable, but highly ornamental as well. These will be occupied by Mr. Franklin C. Morrill, millinery and fancy goods, in the corner store next to Elm street; Mr. J. S. Masseck, dry goods and remnants, has the next store; a dry goods firm from Suncook follows, and Messrs. Hubbard and Lull open a drug store in the store next the Opera House entrance. The first store east of the entrance is to be taken by Messrs. Gordon & Toboy with their stock of periodicals, stationery, pictures, etc., and following them come Messrs. Fernald & Burbank, boots and shoes, Mr. Hiram M. Tarbell, merchant tailor and furnishing goods, and the remaining store has been engaged by a dry goods firm from Lawrence, Mass. The two remaining stores in the rear portion of Mr. Harrington's block will be used as dining rooms.

SECOND FLOOR.

This is reached by two spacious stairways from Hanover street, and by one stairway from Elm back street and one in the rear of Mr. Smith's block. There are four brick partitions dividing up the entire block, and eight running as far as the second floor. On this floor there is a hallway which runs nearly the entire length and across the front and at the head of the stairways of the interior, making a walk four hundred and ten feet in length, and into this passageway there are two wide outlets from the balcony and gallery of the Opera House audience room. The hallways are handsomely finished in brown ash, and the apartments to be met with on all sides are admirably arranged for convenience of access. Mr. George G. Williams, merchant tailor, has had the rooms on the east side of this block especially arranged for his business. Dr. R. J. P. Goodwin, Mr. A. J. Lane, real estate agent, the law firm of Messrs. Copeland & Dodge have their rooms on the front; and continuing on, Messrs. Fenton & Wilson, Sulloway & Toplis, and Morrison & Bartlett have all engaged offices for their law business, while it is probable that Deputy Sheriff Daniel R. Prosser, David L. Perkins, Esq., and Mr. John O. Bickford will transfer their business to some of the other offices. A remarkably good thing about the second floor is, that there is at least an inch of mortar beneath the flooring, which has the effect to deaden all sounds that may be made.

THIRD FLOOR.

Three broad stairways lead to this floor, and in Mr. Harrington's block Mr. Lyman W. Colby, photographer, has had rooms adapted for his business, one of their features being an immense window fifteen by twenty feet in size, and with everything especially suited to his convenience. No better rooms for photography can be found in New Hampshire. On Mr. Smith's section of the block is a hall which the Knights of Honor have leased, and there are also offices, one of which has been taken by Mr. J. T. Fanning, the architect.

This is reached by two stairways, and while Mr. Harrington's section is divided

into rooms, Mr. Smith has converted a large share of his into a large hall which the Knights of Pythias have already hired for. The rooms and offices throughout the building are finished in Michigan pine, with shellac and varnish. The floors for the stores are of birch and maple, and those on the second and third stories are of Southern hard pine, and including all of the floors there are two acres of flooring in the block, and

THE ROOF

contains two-thirds of an acre in addition. The roof rises to a higher point over the Opera House, where its seventy-two feet span sustains the ceiling over the audience room. On either side is a flat, gabled roof, while the sides of the roof over the audience room are slatted and the deck tinned. Each of the blocks has a big steam chimney four feet and two inches square and rising fifteen feet above the roofs. From the top of the building a truly magnificent view of all the leading objects throughout the city, and embracing the country for a long distance beyond, can be obtained, and in this respect the city has very few buildings so convenient of access that are so sightly. The block is thorough and complete in its workmanship, and one cannot tread its stairways and visit the numerous pleasant offices and rooms designed for business pursuits without being impressed with a sense of the agreeable; and there can be no doubt but that the structure will become full of pleasing associations to the people of this community. During the coming month all of the smaller details and finishing touches will be completed, the occupants take possession of their apartments, and the block will stand a triumphantly finished monument to man's indomitable energy, and as the pride of our thriving young city now fairly started on the highway of a bright and prosperous future.

THE OPERA HOUSE.

AN ARCHITECTURAL AND ARTISTIC WORK.

A Description of the Interior—The Names of Those Who Incepted Its Erection and Contributed to Its Success.

Believing that another temple of amusement patterned after the modern theatres of other cities was needed in Manchester, a number of gentlemen organized themselves as a corporation, Feb. 21, 1880, under the name of the Manchester Opera House Company, for the purpose of taking measures to erect one. The amount of capital stock of the corporation was fixed at \$35,000, divided into 350 shares of \$100 each, and was afterwards increased to \$40,000, and the number of shares proportionately enlarged. The first meeting of the grantors was held on the evening of Feb. 28, when the following named gentlemen were elected directors: John B. Smith, John P. Bartlett, Geo. B. Chandler, Benj. C. Dean, Charles E. Bales, Thomas L. Thorpe, and Walter M. Parker. The directors afterwards met and elected Benj. C. Dean president, Edward W. Harrington treasurer, and Lucien B. Clough clerk. They also appointed a building committee, of which John B. Smith, Charles E. Bales and Henry Chandler were made members. The names of the original stockholders, to -

- | | |
|-----------------------|----------------------|
| John B. Smith, | A. J. Lathrop, |
| John P. Bartlett, | David W. Linn, |
| Geo. B. Chandler, | William F. Lord, |
| Benj. C. Dean, | Benjamin P. Martin, |
| Charles E. Bales, | Henry B. Moulton, |
| Thomas L. Thorpe, | Hamilton Meloydy, |
| Walter M. Parker, | John L. Niven, |
| Edward W. Harrington, | Abraham P. Thurland, |
| Lucien B. Clough, | Walter A. Patten, |
| Henry Chandler, | Edward H. Paine, |
| Frank P. Carpenter, | Hubert H. Pike, |
| Lucien B. Clough, | William F. Quinn, |
| Horace C. Corbin, | Frank T. Richardson, |
| Edwin Custer, | John A. Riddle, |
| Charles Chase, | John F. Smith, |
| John B. Curtis, | Daniel F. Snow, |
| Benjamin C. Dean, | Eva K. Steyer, |
| George F. Egan, | Thomas L. Thorpe, |
| George A. French, | Geo. H. Tinswell, |
| Alphonse Gay, | John H. Varick, |
| Edward W. Harrington, | Charles W. Wells, |
| Marshall Harrington, | Joseph H. Weston, |
| Harold Hill, | |
| Hugh W. Hill, | |
| John W. Hill, | |
| James J. Kimball, | |

The building committee, accompanied by the architect, Mr. J. T. Fanning, devoted much time during the early spring to visiting the theatres in Boston, New York and other cities, and from their construction obtained ideas that assisted very materially in molding the plan for the erection of the new Opera House. Without tracing in detail the work as it progressed from day to day, we will state such facts concerning the house, as it now stands completed, as may be of interest, showing, of course, the greatest charms, its effect and colour, to the imagination and inspection of the reader.

WITHIN THE WALLS.

The parquet and stage of the Opera House are upon the ground floor level, and the main entrance to the audience room from Hanover street is fourteen feet wide, with recessed stairways on either side leading to the balcony and gallery. The parquet circle is also connected with the balcony by two spacious stairways. The audience room is sixty-two feet long, seventy feet wide, and thirty-eight feet high, and has, above the main floor, two galleries designated respectively balcony and gallery. The main floor is divided into parquet and parquet circle, and the parquet tiers of seats have a rise from front to rear of six feet. The space enclosed for the orchestra is seven feet wide and twenty-two feet long. There are six boxes. The parquet contains 330 chairs; the parquet circle, 224; the balcony, 336; the gallery, 680 seats, and the boxes have space for thirty occupants, giving a total of 1,600 sittings, with standing room additional for about 250 persons. On the right of the house there is, beneath the parquet circle, a large ante-room for the use of the ladies, and on the left a similar room for the gentlemen. The main stage entrance is from Hanover back street, and there is a doorway seven feet wide and fifteen feet high, opening directly from the back street on to the stage. The stage is forty feet in depth and seventy feet wide, and has a clear height of sixty feet for the adjustment of scenery. At twenty-five feet above the main stage the "fly gallery" is located, from which a large portion of the scenery and the drop curtain are operated. The scene painters' gallery is also at the same elevation above the stage, and the paint traps is raised and lowered by the paint bridge, with the aid of a windlass as suits the convenience of the artist. The width of the curtain is thirty-four feet, and the height thirty feet. There are four sets of grooves for the sliding scenes capable of containing sixteen scenes at one time, and there is also room for as many additional "drop" scenes as may be required. The stage floor is provided with the usual star traps, bridge and

grooves. The gallery is

wide and thirty-three feet long, and there are eleven dressing rooms, and a rehearsal room for the orchestra, and ample space for a property room. There are five fire hydrants placed within the stage and its apartments, with hose attached ready for instant use. There are in addition to the main entrances double doors for exit on either side of the audience room, and double doors opening into the corridors of the block, that are available in case of accident or panic.

HEATING, VENTILATING AND LIGHTING.

The apparatus for heating, lighting and ventilating is very complete, the comfort of the audience having been studied at all points. A coil of steam pipe runs along the side of the auditorium wall near the floor to protect those within from the chill which usually comes in at these points, while radiators are stationed in the vicinity of the street entrance. A series of pipes also run underneath the seat platforms of the parquet. In the balcony there are two radiators, and in the gallery above none, the heat ascending from the auditorium and that of the chandelier being deemed sufficient to thoroughly warm these parts. For ventilating, two shafts lead from the roof to the basement, supplying a volume of fresh air beneath the parquet, forming a sort of ventilating chamber. The air then passes into the boxed apartments containing the heating pipes, and thence through perforations into the auditorium. In case the air becomes too heated, the shutting off of the steam cools it. By this method air of any temperature, and always pure, may be provided. The house is amply supplied with gas burners, all being lighted in the usual manner, with the exception of the border lights on the stage and the chandelier, which are lighted by means of electricity. An electric current is produced by the turning of a crank and by passing it through a wire the chandelier burners are ignited, and the current is passed to the border lights by means of the gas pipe. In a convenient form on the stage are arranged a series of gas gauges. They are placed in two rows and are marked to indicate their purpose. One supplies the chandelier, another the house, a third the footlights, a fourth the bunch lights, while four connect the border lights, and another acts as a "cut-off" for all the gas connections. They are manipulated by the stage carpenter.

THE SEATING.

The chairs in the parquet and balcony are manufactured of stained cherry wood, upholstered in leatherette, with iron supports. Their average width is twenty inches, though some measure 20 1-2, and some 10 1-2. The space between each chair, back to back, is 2 feet 6 inches. They are numbered from one upwards, commencing at the front row on the left of the parquet, and following back and then across by sections. The first section runs from 1 to 84; the second, from 85 to 240; and the third, from 241 to 330. The parquet circle begins on the left at 331 and follows the front tier round to 380, the next tier going from 387 to 440, the one behind from 447 to 510, and the rear from 511 to 654. In the balcony, the numbering commences at the rear of the left section and continues consecutively through the four others. The seats in the gallery

did flow of the stage, and are stylishly draped, furnished and carpeted. They are also of most excellent size; most of the dressing-rooms are also carpeted.

STAGE AND SCENERY.

The stage, upon the perfect construction of which so much depends, is in this theatre quite a model. Roomy, airy, and easy of access, it has gained the good opinion of all who have seen and studied it. The scenes, ten in number, are provided with appropriate wings, some having six and others eight.

The scenes represent a kitchen, modern chamber, fancy and modern room, landscape garden, village street, mountain pass, horizon, prison, court yard and dark wood. There are besides a set cottage, statues, vases of flowers, balustrades, trees, garden walls, and the usual draperies and borders. With the exception of the mountain pass and horizon, which are drop scenes, they are worked in grooves. The drop curtain represents a painting of

DIDO'S PALACE IN CARTHAGE.

Immediately in the rear of the drop curtain is the front drapery bearing a likeness in oil of the immortal bard, Shakspeare. Opening into the space between the drop and the footlights, are two doors, one on the right being for the use of the prompter, and the other on the left for the convenience of actors and actresses when called before the curtain. The prompter, than whom there is a no more important person on the stage during a theatrical performance, has a place by the door, with a stand for his books, and near by him are the bells, one for signaling the performers to "stand ready," with a second stroke for raising the curtain, and the other for lowering it. The bell communicates to the man in the fly-gallery, who superintends the movement of the ropes. The prompter's duty is also to signal the occupants of the green room, star dressing room, and the assistant in the flies, by means of speaking tubes, of which there are three, close by the bell cord. The stage is furnished with three traps, two single and one double. These are worked by weights, and may be raised or lowered at will, at any speed required. The "opera hood" is an arrangement on the stage for shielding the presence of the prompter in operatic entertainments.

PAINTING AND FRESCOING.

The ground work of the theatre walls is a tint that strikes the eye as being between an orange and a cinnamon. The fresco work is done in bright colors, designed for its best effect for the presence of gaslight. Though not brilliant it is tasteful, and harmonizes nicely with the furnishings and other decorations of the house. Above the proscenium arch is a harp and figures of griffins, and on either side are life-size representations of tragedy and terpsichore. The dome and paneled ceilings are also neatly ornamented.

THE OPERA HOUSE.

(Concluded from Noon Edition.)

GENERAL IMPRESSIONS.

To sum up the whole description, as it looks upon the stage, the proscenium, wide range of parquet and gallery, the pomp and delights of the theatre appear. The genius of the artist, magical in its effects and brilliant in display, has transformed it into a temple of art. The skill of the painter and the skill of the architect and builder have vied with one another in excellence, and from their joint efforts have sprung a perfect abode of beauty and comfort. To the appreciative for the pleasure of sitting in the theatre is the unity of the whole affair—the solid foundation of sense and utility which Messrs. Hoad & Dowat have laid with rare ingenuity and determined will; the skillfulness of the architects lines, the harmony of his proportions; and, finally, in the taste and exquisite workmanship of Senor Arrigoul's curtains, upon which the pleased eye rests, as upon a beautiful picture.

HERE AND THERE.

Undoubtedly, our people are largely indebted to Messrs. John B. Smith and Edward W. Harrington for this splendid work of amusement, for it was their energy that made its erection possible, and to them its success has been achieved. The building committee has proved its loyalty in many ways and justified the wisdom of the directors in making the choice they did.

And in awarding credit where credit is due, that capable, courteous gentleman, Frank Dowat, should not be overlooked. He has stood by the block nearly a working hour since the first brick was laid, and during the still hours of the night his form might have been frequently seen like a faithful officer of the law, making a patrol of the building. A member of one of the staunchest contracting firms in New England, he has admirably supported its reputation by placing to its credit an edifice, the magnificence and substantiality of which make it stand about a peer in the State. Mr. Dowat has also been fortunate in having a foreman of such ability and trustworthiness as Chauncey M. Allen. He has directed the work with the best of judgment, has managed the workmen in a way that has elicited their best efforts, and in fact has done his part in a manner reflecting upon himself the highest credit. Among those who have labored for the success of the block and Opera House, we have been more assiduous than Mr. J. Fanning, and it is owing, greatly to his experience and skill as a practical architect that this adornment to the city is completed.

the sub-contractors a deserving word
 might justly be said, but we have
 no space at our command to give it,
 will simply say that they have fulfilled
 their obligations satisfactorily, and add
 their names, together with those of all
 others who have had anything to do with
 the construction of the Opera block and
 Opera House:—

Architect—John T. Faunling,
 Contractor—Head & Dowst,
 General foreman—Chauncey M. Allen,
 Assistant—(on gallery framing and stage car-
 riers) J. T. Stafford, Brooklyn, N. Y.,
 Excavation—J. B. Emerson,
 Foundation—Daniel W. Garland, A. K. Brown,
 Terra Cotta trimmings—E. E. Menay, Boston,
 Terra Cotta trimmings—Terra Cotta Co., Bos-
 ton,
 Plate and ground glass—R. Sherburne & Co.,
 Boston,
 Opera chairs and balcony iron railings—A. H.
 Lowell,
 Steam heating and plumbing—Pike & Heald,
 Gas piping—Thomas A. Lamb, J. B. Bachelier,
 Pike & Heald,
 Gas fixtures and electric lighting—R. Holland
 & Co., and McKenna of Boston,
 Fresco decorations—J. E. Menay & Son, Con-
 cord,
 Scenery and act drop—Senor F. Arrigoni, New
 York,
 Upholstery in boxes—H. O. Morse & Co., Bos-
 ton,
 Upholstery of balconies and railings—Higgins
 Bros.,
 Furniture of boxes and dressing rooms—Dosh-
 er & Co.,
 Carpeting—Darton & Co. and Joel Goldth-
 waite, Boston.

SUB-CONTRACTORS UNDER HEAD & DOWST.

Brick laying and plastering—Cate & Diokey,
 Tinning—Pike & Heald,
 Galvanized cornices—Cushing & Son, Lowell,
 Plating—E. J. Williams,
 Painting—Wm. B. Abbott,
 Doors, sash, mouldings and stair railings—J.
 Hedge,
 Iron work—A. H. Lowell,
 Cut granite—George P. Atwell.

The cost of the Opera House has been
 about \$60,000.

CHOICE OF SEATS.

**Selling the Choice of Seats for the Opening
 Night at the New Opera House—The
 Purchasers and Prices Paid.**

The sale of choice tickets for the opening
 night at the new Opera House created
 wide-spread interest last evening, and
 although the sale at G. F. Boshor & Co.'s
 auction-rooms was not announced to com-
 mence till half-past seven o'clock, the par-
 ties interested began gathering there be-
 fore seven o'clock. On the walls of the
 room large diagrams of the seats in dress-
 circle, parquet and balcony were sus-
 pended, enabling purchasers to obtain an
 excellent idea of the seats. Promptly at
 the appointed time, Mr. G. F. Boshor an-
 nounced the business in hand and pre-
 sented Col. Benj. C. Dean, who ex-
 plained that the seats were numbered
 exactly the reverse of those in Smyth's
 Hall, with reference to position; viz., left
 is left as one enters the house, whereas in
 Smyth's Hall the position is taken from the
 stage. Furthermore, Mr. Dean stated that
 none of the officers or stock-holders of the
 Opera House had reserved any seats for
 themselves, and the outside public stood
 an even chance for the best seats, and the
 stockholders held an even chance with the
 public. The speaker also explained that
 after the first night the schedule price of
 tickets would be twenty-five cents less, and
 that tickets would be placed on sale at the
 box-office at two o'clock this afternoon.
 All sums bid for choice of seats would be
 in addition to the stated price of tickets.

Mr. Boshor then announced the boxes
 for sale and received ten dollars as the
 first bid. This was quickly run up to fif-
 teen dollars, at one dollar a bid, when it
 was announced that Col. Benj. C.
 Dean was the purchaser, and this gentle-
 man selected the lower west box. The
 Hon. George Byron Chandler took the
 box opposite for the sum of fifteen dollars;
 and the third box was sold to Judge Lu-
 cian D. Clough for twelve dollars.

The sale of seats next commenced, and
 the first bid for a choice was one dollar,
 made by Hon. George Byron Chandler,
 who secured first choice for two dollars,
 and selected 309 and 310 parquet.

The following is the summary, the first
 figures representing the number of the
 seat, and those at the end of the line the
 amount of the premium paid for each
 seat:—

BOXES.

First choice, lower west, Col. Benj. C.
 Dean, \$15.
 Second choice, lower east, Hon. George
 Byron Chandler, \$15.
 Third choice, upper west, Judge Lucian
 D. Clough, \$12.

PARQUET.

George B. Chandler, 309, 310,	\$2.00
Walter S. Killey, 307, 308,	2.00
Charles H. Hill, 205, 206,	2.00
Thomas L. Thorpe, 139, 140,	2.00
Samuel F. Curtis, 175, 176,	2.00
Head & Dowst, 60, 70, 518, 310, 320,	2.00
Waterman Smith, 150, 157, 158,	2.00
Arthur E. Clarke, 281, 282, 293, 294,	2.00
John Chandler, 67, 68,	1.75
D. F. Martin, 145, 150,	1.50
E. W. Harrington, 164, 162, 153, 154,	1.00
155,	1.00
Charles H. Hill, 297,	1.00
E. W. Harrington, 46, 47, 48,	1.00
George W. Dodge, 159, 160, 161, 162,	1.00
Walter M. Parker, 42, 43,	1.00
J. B. Clough, 172, 173, 174,	1.00
E. A. Kean, 103, 104,	1.00
H. G. Conner, 185, 186,	.50
James L. Foote, 127, 123,	.50
H. E. Parker, 100, 101, 102, 103, 104,	.50
105, 106, 107, 108, 109, 200, 201, 202,	.50
203, 204,	.50
George C. McQuestion, 177, 178,	.50
Weston & Hill, 170, 180, 181, 182,	.50
George Bliss, 183, 184,	.50
Frank Dowst, 76, 77, 78, 79,	.50
John C. Young, 137, 138,	.50
H. H. Ladd, 115, 116, 117, 118,	.50
Herman F. Straw, 205, 206, 207,	.50
Charles Abrams, 105, 106,	.50
George E. Prescott, 321, 322,	.50
A. H. Weston, 142, 143,	.50
Hugh Wallace, 144, 145,	.50
G. B. Chandler, 29, 29, 40, 41,	.50
H. D. Lord, 125, 126,	.50
E. H. Chadbourne, 267,	.25
Charles Whitman, 187, 188,	.25
William R. Patten, 170, 171,	.25
M. Brown, 187, 103, 100,	.25
Robert Smith, 129, 130,	.25
George B. Chandler, 279, 280,	.25
M. L. Bradley, 291, 292,	.25
H. K. Slayton, 131,	.25
W. Welch, 203, 200,	.25

BALCONY.

Frank Dowst, 211, 212, 213, 214,	1.75
G. E. Hastings, 52, 53, 54, 207, 208,	1.75
209, 210,	1.75
Charles Wells, 203, 206,	2.00
D. B. Varney, 215, 216, 217, 218,	1.25
Frederick C. Dow, 39, 40, 41, 42,	1.00
John L. Nevens, 331, 332,	1.00
Daniel Clark, 219, 220, 221, 222, 223,	1.00
George B. Chandler, 326, 327,	1.00
Frank P. Carpenter, 49, 50, 51,	1.00
William Corey, 40, 47,	1.00
Rufus P. Ke, 41, 45,	1.00
Chas. G. Emmons, 52, 53, 54, 55, 56,	.50
57,	.50
G. A. Hasilton, 198, 199,	.25
N. A. Robinson, 200, 201,	.25
Dudley Roberts, 23,	.25
Frank Dowst, 37, 33, 333, 334,	.25
H. D. Lord, 333, 330,	.25

PARQUET CIRCLE.

Henry Chandler, 333, 339, 340, 341,	1.00
342,	.25
John Kerwin, 375, 376,	.25

At nine o'clock the sale was promptly
 stopped, there having been sold 181 seats,
 at a premium of \$165.25 aside from the
 boxes, which netted \$42. Twenty-six
 seats were sold at \$2 premium: eleven at
 \$1.75; two at \$1.50; four at \$1.25; forty-
 eight at \$1; sixty-two at \$0.60; and twenty-
 eight at \$0.25