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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name CARR, DANIEL, HOUSE
other names/site number n/a

2. Location

street & number Brier Hill Road, north side, 1.5 mls from Rt 10 junct. n/a not for publication
city, town Haverhill n/a vicinity
state New Hampshire code NH county Grafton code NH009 zip code 03774

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u> </u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u> </u>	<u> </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> structures
	<input type="checkbox"/> object	<u> </u>	<u> </u> objects
		<u>1</u>	<u> </u> Total

Name of related multiple property listing: n/a

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Murray C. Miller February 6, 1992
Signature of certifying official Date
NEW HAMPSHIRE

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

Bill L. Savage 3/27/92
Signature of the Keeper Date of Action

6. Function or Use	
DANIEL CARR HOUSE, Haverhill, NH	
Historic Functions (enter categories from instructions)	Current Functions (enter categories from instructions)
DOMESTIC/single dwelling	DOMESTIC/single dwelling

7. Description	
Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
Federal	foundation STONE
	walls WOOD/weatherboard
	roof WOOD/shingle
	other n/a

Describe present and historic physical appearance.

The Daniel Carr House is a single-family, detached frame building located on the north side of Brier Hill Road, at its intersection with Carr Road, approximately 1-1/2 miles from its intersection with Route 10 in the village of North Haverhill. The house faces south and is sited parallel to the road with a setback of approximately forty feet. It retains integrity of location, design, setting, materials, workmanship, feeling and association. Although the house has undergone some alterations in recent years, including a late 1980s restoration/renovation, it continues to convey the feeling and associations of a rural, early nineteenth century farmstead. The nominated property comprises two acres of lawn and perennial gardens. To its north is a cultivated field and beyond Wills Hill. To the south and east are scattered nineteenth century farms, and fields. Carr Road becomes a discontinued dirt road to the west, eventually joining Route 10 north of North Haverhill. Although the acreage of this property was reduced from over two hundred acres to the present-day two in 1974, no development has occurred on the original parcel, and it remains in the Carr family.

The house consists of a 2-1/2 story main house (south end), a 1-1/2 story ell, a 1-1/2 story wing that is attached to the west end of the ell, and a one-story breezeway that is attached to the east end of the ell. The breezeway connects to a one-story shed that is attached to a 1-1/2 story barn/garage. Except where noted, the entire building is clad with butt-end clapboards; all the roofs are covered with wood shingles. The five-bay by two-bay, one-room deep main house was built ca. 1820¹. It rests on a stone (set in cement) foundation. The gable roof is pedimented at the gable ends. The south elevation has a centrally-positioned entrance with two symmetrically-placed windows on either side and one above it. The side elevations have two symmetrically-placed windows on each floor and a single window in each gable end.

¹ Carr family tradition places the date at around 1820. Physical evidence and the fact that the murals were painted between 1825 and 1830 support this date. (See Statement of Significance)

8. Statement of Significance

DANIEL CARR HOUSE, Haverhill, NH

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Art

Period of Significance

circa 1825-1830

Significant Dates

ca. 1825-30

Cultural Affiliation

n/a

Significant Person

n/a

Architect/Builder

Carr, John (presumed builder)
Porter, Rufus (artist)

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Daniel Carr House meets Criteria C of the National Register of Historic Places for its probable association with Rufus Porter to whom the wall murals that decorate three areas of the main (front) house are attributed. Porter is the best-known and one of the most prolific of New England's itinerant landscape painters. Although only a handful of his murals were signed, his distinctive painting style and choice of themes allow positive attribution to executed works in over 160 New England buildings.¹ The Daniel Carr House retains some of the best preserved examples of Porter's work in the Upper Connecticut River Valley, an area where Porter painted for five years.² The period of significance for Criteria C, 1825-30, coincides with the period during which Porter would have painted the murals. Research has not revealed the actual date they were executed. The significant date, 1825-30, was selected for the same reason.

Art. The wall murals in the Daniel Carr House, though unsigned, are characteristic of the work of Rufus Porter (1792-1884) and have been attributed to him by Jean Lipman, author of the exhaustive work on Porter's life and works. Lipman's attribution is based in part upon a series of illustrated articles Porter published

¹ For a definitive investigation into Porter's life and work, see Lipman, Jean, *Rufus Porter Rediscovered. Artist, Inventor, Journalist 1792-1884*. New York: Clarkson N. Potter, Publishers, 1980

² Ibid, pp.120, 187. See also "Checklist of Murals by Rufus Porter and His School" in Lipman, pp. 176-177.

See continuation sheet

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The sash is double-hung. On the lower two floors it is twelve-over-twelve and dates from 1974 when two-over-two double-hung sash was removed. The attic retains original twelve-over-eight sash. Each window has louvered wood blinds. First floor windows have splayed wood lintels; second floor windows are framed into the eave. The corners and fascia of the main house are defined with a narrow, flat board. The main entrance surround is original and consists of flat pilasters set into flat boards. The pilasters rest on plain bases; their capitals extend into the frieze. A simple cap extends over the entire entablature. The five-light transom has replacement glass; prior to 1974 it contained colored glass which, in turn, likely replaced earlier blown glass. The wood door has six raised panels and was also replaced in 1974. The wood storm door is new. Two granite steps lead to the door.

The three-bay by three-bay ell, which dates from around 1812, was largely rebuilt in the late 1980s. A brick chimney rebuilt in the 1970s rises from the mid-section of the ridge. The east elevation has a one-story porch tucked beneath the roofline; the porch has been fully enclosed at the north end where a fixed twelve-pane window admits light. An entrance is located on each side wall of the porch. The east wall has two windows, one with twenty-four panes and one with twelve-over-twelve double-hung sash. The porch railing dates from the late 1980s and consists of diagonal braces; chamfered square posts support the roof. The west elevation of the ell has a late 1980s one-story screen porch that is flush with the main house, sits on a concrete pad, and is roofed with an extension of the ell roof. Two windows with twelve-over-twelve double-hung sash are symmetrically placed along the wall. A gabled dormer with early six-over-six sash pierces the roof. The north (rear) wall has a doorway on the west end and two windows to its left: a twenty-four pane window adjacent to the doorway and a window with twelve-over-twelve double-hung sash at the east end. In the gable there is a window with six-over-nine sash just west of a doorway that leads onto the flat roof of a one-story porch supported by square chamfered posts. An iron railing follows the perimeter of the porch roof. Attached to the northeast corner of the rear of the ell is a one-story gabled shed; its only visible wall is the north side which has vertical wood sheathing and a small

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window with twelve lights.

The two-bay (south side) by one-bay west wing, which was probably the original Carr House erected circa 1796, was more recently used as a shed until it was rebuilt in the late 1980s. Framed into the west side of the ell, it rests on a poured concrete foundation and has a gabled roof with eave returns. The south wall has two windows, each with eight-over-twelve sash. The west wall has an off-center entrance and an early arched six-pane window in the gable that was salvaged from another building. The entrance contains a single-board door that was relocated from the north wall. Until 1974 another shed was attached to the west wall. The north wall has a fixed pane, twenty-four light window and a double-hung window with eight-over-twelve sash.

A new gable roof breezeway with two square posts on the south side and a glazed north wall links the ell to a one-bay garden shed that, in turn, is attached to the barn/garage. Although the breezeway was built in the late 1980s, it replaced a one-story woodshed of similar proportions on the same site. The barn/garage, originally a lengthy shed, was substantially renovated in the late 1980s, although its original frame survives. It is five-bays long (south side) and three bays wide. The south (front) wall is clad with clapboards and the remaining walls with vertical sheathing. Its gable roof forms a peak that overhangs the east gable. Four early lightening rods rise from the ridge. The south wall contains three wide openings with overhead wood doors that replaced sliding wooden doors in the late 1980s. The openings alternate with small, twelve-light windows. The east wall has a sliding door and, in the gable, a hay loft door flanked by a small window with two vertical lights. The west wall has a twelve-light window on the first floor and a window with six-over-six sash in the gable. Two horizontal openings that contain paired six-light sash are on the north wall. Until 1974 a large barn stood to the southeast, connected to the barn/garage.

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Interior

The interior of the one room deep main house is noted for its wall murals attributed to Rufus Porter.² The west parlor, front stairwall and stairhalls on both floors contain painted wall scenes above the chairrail that have survived with little damage and only minor restoration by Rebecca Field Jones, one of the current occupants of the house.³ All of the walls in each of these areas of the house are painted. The murals in the parlor are multi-colored, with browns, greens, charcoal and rust predominating. Those in the stairhall and on the stairwall are monochromatic. The walls in the east parlor contain early stencils that survive beneath a newer plaster surface.⁴ The visible stenciling on the wall was undertaken by Tina Clark of Lyme, New Hampshire in the late 1980s. Her design -- a leaf and heart border and a field of oval medallions filled with a sprig of flowers--duplicates the original pattern. Throughout the main house most of the original trim and hardware survive, including grained four-panel doors, window and door casings, stairway balusters, handrail and newel, and iron Suffolk and Norfolk latches. The chairrail in the parlors and bedrooms is original; in the halls it is a late 1980s replacement of the original. The wainscot is also original; in the east parlor it is

² Only three of Rufus Porter's numerous wall murals are known to have been signed. The attribution for these paintings was made by Jean Lipman on the basis of technique, colors and stylistic features. See Jean Lipman, *Rufus Porter Rediscovered*, 1980, pp. 120-122. When Margaret and Edward Fabian (noted researchers and photographers of New England wall stenciling during the 1970s and 1980s) visited the house in 1978, they noted a drawing "found in one of the barns" that was signed "R. Porter Pinx" [sic]. The Fabians' research work has been deposited at the New Hampshire Historical Society.

³ The south wall suffered from water damage, and portions of the murals were bleached out from the lime in the plaster. Most of those areas--the background and one tree in the southwest corner-- were carefully re-painted with a reversible, water-based medium, to tone down the discoloration. Elsewhere, the murals are untouched and retain remarkable color vivacity.

⁴ The stenciling had not survived in as good condition as the murals. The current owners, under advisement from the Society for the Preservation of New England Antiquities, elected to seal the walls and recover them with a skim coat of plaster: a reversible procedure that will serve to protect the original stencils. One section was left uncovered for viewing. Although the stencil's artist is unknown, the Fabians were sure they were not the work of Moses Eaton.

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wood and grained, while in the halls and west parlor it is plaster. The main house bears no sign of ever having had chimneys or fireplaces.⁵

In the ell and wing, portions of the original framing survive, particularly above the ground level, but much of the finish is more recent.⁶

Description of murals

West parlor: The murals in the west parlor extend around the entire room, although each wall (or section) is individually treated. The north wall depicts a three-story house to which a row of cedar trees and a rail fence leads. A group of four cows (painted with a stencil; the same group appears in two other locations in the house) graze in the mid-ground. Two large deciduous trees fill the foreground. In the rear, a tall monument, supposed to be the Portland (Maine) Observatory, sits on the crest of a hill. A similar observatory on a hill is found on the east wall, at the far left. A cluster of colorful houses sits on an island around which boats of various types are moving. On this wall, Porter's colors, particularly the yellows and reds, remain unfaded after over 150 years. A large elm dominates the foreground, a popular design of Porter's. The south and west walls are broken by windows and thus the scenes are smaller. Between the two south windows is the stenciled ten-man Portland militia, shown in full dress, with a gun in each left hand and a red plume in each hat. The soldiers are artfully framed by a tall cedar and branch sprigs, Porter's signatory mark. A sailboat and windmill appear in the southeast corner. The west wall has houses, large trees in the foreground, and hills and fields. The backgrounds throughout the room are charcoal. The accent colors, over 150 years

⁵ Margaret and Edward Fabian attributed the grain painted doors and chairrail to Porter as well. However, Lipman makes no mention that Porter worked in that medium. Following the Fabians' 1978 visit of the house, they wrote that the house, on the verge of collapse only four years earlier, now has "new dows, new roofs, all ceilings restored, original floors replaced. It is far from finished. But it is again a house of dignity and distinction."

⁶ During the 1960s and 1970s when the house was vacant, it was not maintained and severe deterioration and rot set in.

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later, remain rich and bright.

Stairhalls: The scenes in the first and second floor stairhalls are monochromatic. Charcoal and umber are used for the trees, island, schooners, and cluster of houses on the island on the west wall of the first floor. A fisherman, the only figure in the entire house, stands on the shore. The tree with the broken trunk at the left is another Porter characteristic. To the right of the front door is the familiar group of four cows. Elsewhere, the walls are decorated with houses and trees. Upstairs, the north and west walls contain a scene with fields, hills, houses, the cows and the observatory on the hilltop with a double row of cedars leading to it. Large trees fill the foreground.

Stairwall: Porter's emphasis of the stairwall's slope is seen here, where a single tree at the lower end leans in the direction of the stairs and reaches the height of the trees at the upper end. The wall is painted solely with trees and, at the upper corner, a hill. Like the stairhalls, this wall is monochromatic.

Nominated parcel: The balance of the two-acre parcel on which the Daniel Carr House sits is open. A shallow wooded area follows the west lot line. Between it and the house are perennial beds, a frog pond and lawn. Low plantings separate the parcel from the field to the north. A large paddock enclosed by a wooden rail fence extends behind the garage/barn and easterly to the lot line. The front of the house is lawn and, in front of the garage/barn, there is a gravel drive.

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between 1825 and 1846 that describe in great detail his approach to mural painting.³ Porter began his artistic career as a house and sign painter in 1810 in Maine. Four years later he started portrait painting and for the next decade traveled along the eastern seaboard as a portrait painter and part-time inventor. In 1824 Porter turned to mural landscape painting. As an itinerant painter, he spent periods in the Monadnock Region of southern New Hampshire (c. 1824-25), in the upper Connecticut River Valley of New Hampshire and Vermont (c. 1825-30) and finally in eastern and central Massachusetts and southeastern Maine (c. 1830-35).⁴

Porter's wall murals in the Daniel Carr House cover the plaster walls above the wainscot and chairrail in the first floor west parlor, the downstairs and upstairs halls, and the stairwall itself. The paintings in the parlor are polychromatic, while those in the stairway and halls are monochromatic.⁵ Many of Porter's stylistic characteristics are present in the Carr House murals, such as his use of sponging for tree foliage, the use of stencils for often-repeated motifs (cows, buildings, boat hulls), and the fitting of the scene into the given wall area. In the west parlor, the militiamen are symmetrically placed between the two south windows and further framed by branch sprigs and cedar trees. Porter advised that stairwalls suggest upward motion, and that the trees "in the foreground, which are nearest [be] frequently painted as large as the walls will admit."⁶ The Carr House stairwall has a tall, bent tree at the lower end that implies motion and ascent. Tall foreground trees are found on nearly every painted wall in the house.

Other common traits of Porter's murals during this period are also evident in the

³ His 1825 article was in *Curious Arts*. It was revised in 1841 in the *New York Mechanic*, and published again in the *Scientific American* in 1846. See Lipman, pp. 93-94.

⁴ Porter's works are not limited to these areas, but these were places where he spent lengthy periods of time. For a more complete list of where he painted, see "Chronology of Rufus Porter's Life" in Lipman, pp. 186-88.

⁵ The latter technique, called "Clara Obscuro" by Porter, was described in an 1847 article. See Lipman, p. 98.

⁶ From *Curious Arts* as reprinted in Lipman, p. 94.

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Carr House. Shadowed sides of objects, particularly trees, are sharply shaded. Porter favored red and yellow for boat hulls and black and white for fences. Several walls feature a tree with a broken trunk, and deciduous trees with tiered foliage are common. Among Porter's favorite motifs were harbor views and farm-village scenes with houses, fields, fences and roads. In the Carr House, clusters of houses surrounded by fields with grazing cows, are found in the parlor and stairhall, as are harbor scenes with boats and villages nestled on an island. Porter's own experiences were transfused into his works. The militia men in the parlor are from the Portland Light Infantry in which Porter served in 1814. The observatory, which appears in two locations, is the Portland (Maine) Observatory, recently built in 1807 when Porter moved there.

Lipman identified twelve other houses in the immediate area that have Porter murals. Since then, at least one additional example has been found.⁷ Of these fourteen houses, five have either been demolished or had the murals removed. The murals in an additional two have been substantially restored. The Carr House is one of only three that has retained its murals in exceptionally fine condition and in their original location.⁸ Motifs and stylistic traits in evidence in the Carr House appear in the murals in both the Moses Kent House and the Jim Nutter House which were visited as part of this nomination. The same village scene (though the buildings are flipped and rearranged) that decorates the east parlor wall of the Carr House is found on the parlor overmantle in the Moses Kent House, and the same tree leads up the stairwall in both houses. The Nutter House features the ten-man militia, located in the counterpart spot between two windows. All three houses have the same or similiar islands, schooners with windblown flags, cedar, elm and trees with tiered foliage, a group of four cows, broken tree trunks, and the

⁷ The Jim Nutter House, presently owned by the Cowles, in Swiftwater, contains murals that are typical of Porter's work.

⁸ The other two are the Moses Kent House in Lyme, NH and the Elwin Chase House in Topsham, Vermont. The murals in the Nutter House in Swiftwater, discovered beneath wallpaper, are in fair condition. Nothing is known of those in a house referred to by Mrs. Lipman as the Jack Schriever House in Lyme.

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observatory. The stylistic characteristics of the murals are identical among the houses. However, only the Carr House has monochromatic murals.

Porter's life as an itinerant painter came to a close in 1845. He subsequently continued publishing, writing and inventing. In 1845 he founded the *Scientific American* in which he advocated the use of wall fesco painting in lieu of wallpaper. Inventions with which he is credited include plans for an automobile, an airplane and an elevated train, as well a camera obscura which he developed to facilitate his portrait painting. He sold his revolving rifle design to Samuel Colt. In 1884 Rufus Porter, a man whose life was ahead of its time, died in obscurity.⁹

Historical Background. The Daniel Carr House was built between circa 1790 and 1820 in three distinct sections. For 170 years, the property was owned by successive generations of the Carr family. Captain Daniel Carr (1773-1852) and his younger brother Deacon John Carr (1775-1859) emigrated to North Haverhill in the 1790s from Newbury, Massachusetts, their birthplace. The brothers married sisters, also of Newbury: Daniel to Elizabeth Worth in 1795 and John to Hannah Worth in 1800. In April 1796 the brothers purchased fifty acres on Brier Hill for \$500 from John and Stephen Morse. The land was described as "part of the hundred [acre] lot No. Twenty one in the first range of hundred Acre lots in the first Division." The deed identifies Daniel's occupation at the time as "Cordwainer" (shoemaker) and John's as "Joiner."¹⁰ Although the deed makes no mention of any buildings, Carr family tradition holds that there was a small house standing on the land at that time, now the west wing of the existing house.

In 1800 John Carr deeded to his brother Daniel two fifty-acre parcels; the deeds indicate that one of these was his interest in the property which he and Daniel had purchased jointly four years earlier. Over the next twenty years, Daniel added to his

⁹ Lipman, pp. 4-10, 95. Lipman explains Porter's anonymity by his lack of business acumen and his failure to sign his art.

¹⁰ Grafton County Registry of Deeds, Book 27, Page 22.

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land as his prosperity increased and opportunities arose; according to his great-great grandson, Daniel E. Carr, the property totaled around 400 more or less contiguous acres. Portions of it were subsequently given to various family members: Captain Daniel had eight children and his son Daniel had twelve. Deed transactions after 1800 describe Captain Daniel as either "Yeoman" or "Gentleman", and by the 1820s he had accumulated the wherewithal to purchase the accouterments of a comfortable lifestyle. The ell and the main (front) house were built under his ownership (circa 1812 and circa 1820 respectively), and the Rufus Porter murals would have been painted at his behest, as well (between 1825 and 1830). Captain Daniel remained in the house until his death in 1852.

The Carr House apparently descended in the Daniel line of the family. Captain Daniel passed the property to his son Deacon Daniel (1798-1879) who in turn passed it to his son Daniel Edmund (1848-1908). Daniel Edmund held various town offices and was a member of the New Hampshire House of Representatives in 1903 and 1905. His son Daniel lived here until his death in 1958 when it was inherited by his son Daniel E. (1915-). With the exception of the last Daniel who lived elsewhere during his adult life, each Daniel Carr was a farmer and respected member of the community. There is evidence in probate records that other members of the family resided here at various periods, as well.¹¹

In 1943 the Carr House and its murals were woven into Frances Parkinson Keyes' novel *Also The Hills*. The murals, identified in the book as by an itinerant painter, crude and not the work of a professional, were reproduced for the endpapers of the

¹¹ Whitcher, William Frederick, *History of the Town of Haverhill*. Concord: Rumford Press, 1919. pp. 496-99. As noted in a letter dated January 26, 1959 from Daniel E. Carr to the Grafton County Judge of Probate, the property descended in the family, largely without the use of deeds, making it difficult to trace the exact descent. However, Whitcher's history, and absent any evidence to the contrary, points to the direct Daniel descent. The probate for Daniel Edmund's brother Frank B. Carr specifies that "all bedroom furniture now in the North East bedroom occupied by me for many years, at the Daniel Carr homestead on Brier Hill" be given to his sister-in-law.

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book. The book also includes a floorplan of the house as it stood at that time.¹²

In 1975, after fifteen years of no occupancy, the house passed out of the Carr family to Robert Chase, who initiated its restoration. Following his death, it was purchased in 1986 by Alma Duckworth who, with her sister Rebecca Jones, completed the restoration and oversaw the preservation of the murals.

¹² Frances Parkinson Keyes was a resident of Haverhill.

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9. Major Bibliographical References

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Lipman, Jean, *Rufus Porter Rediscovered. Artist, Inventor, Journalist 1792-1884*. New York: Clarkson N. Potter, Publishers, 1980.

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Whitcher, William Frederick, *History of the Town of Haverhill*. Concord: Rumford Press, 1919.

Photograph collections

Current owners (depicts the house in 1974 and late 1980s)
New Hampshire Historical Society, Concord, NH (Fabian collection--depicts house in 1978)

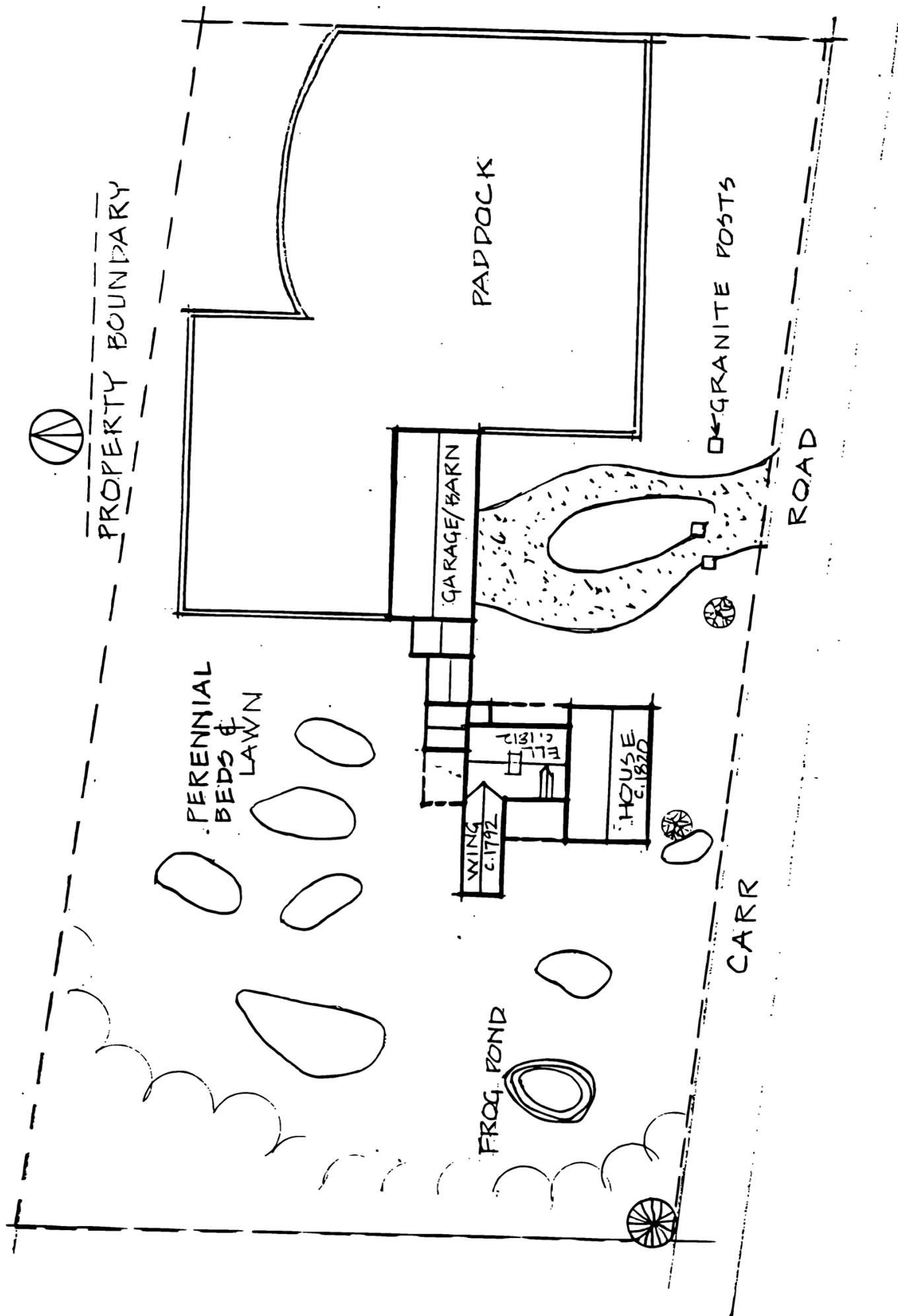
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SITE PLAN

DANIEL CARR HOUSE
HAVERHILL, NH
SITE PLAN

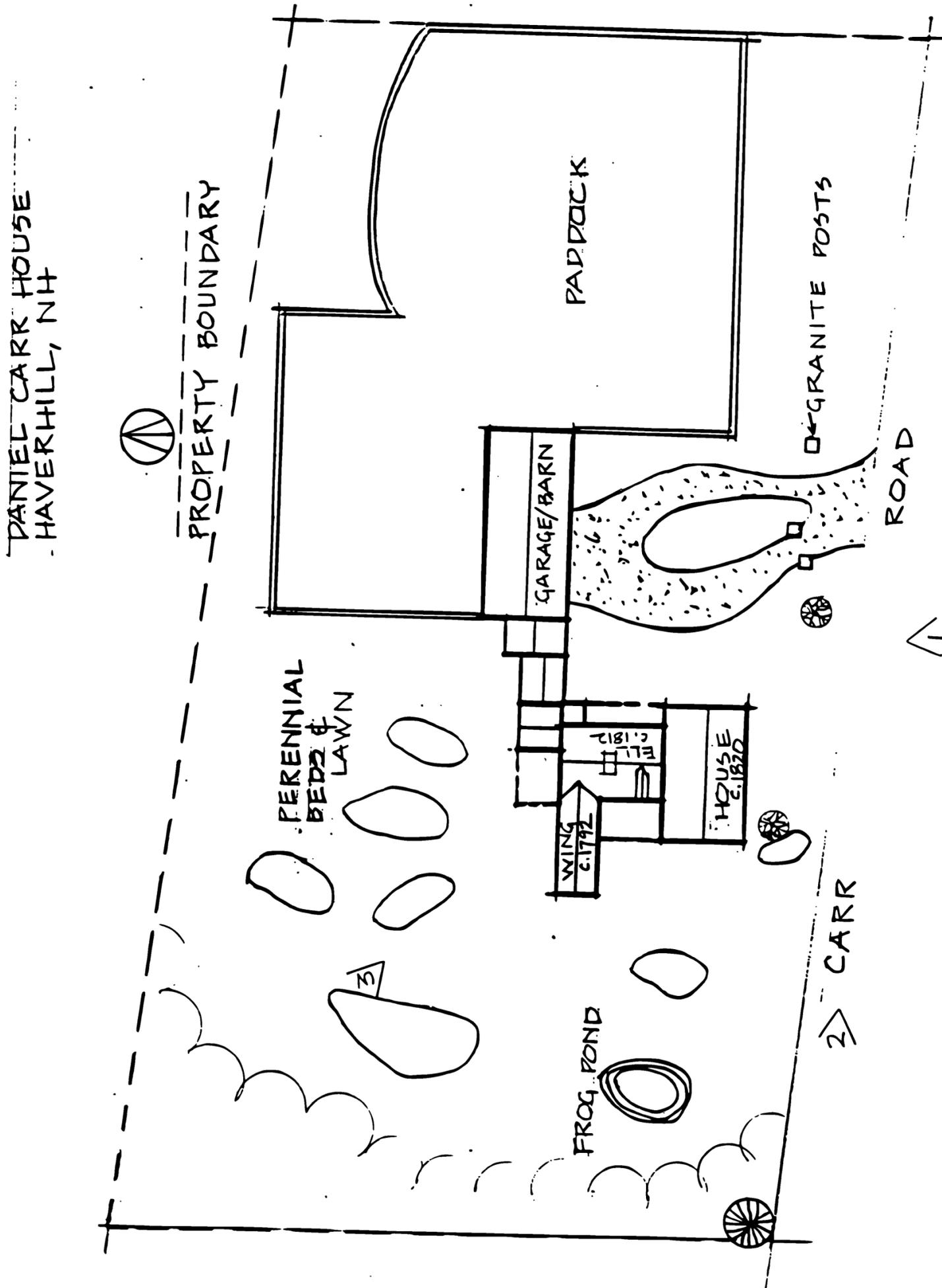


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PHOTOGRAPH KEY (1 of 2)



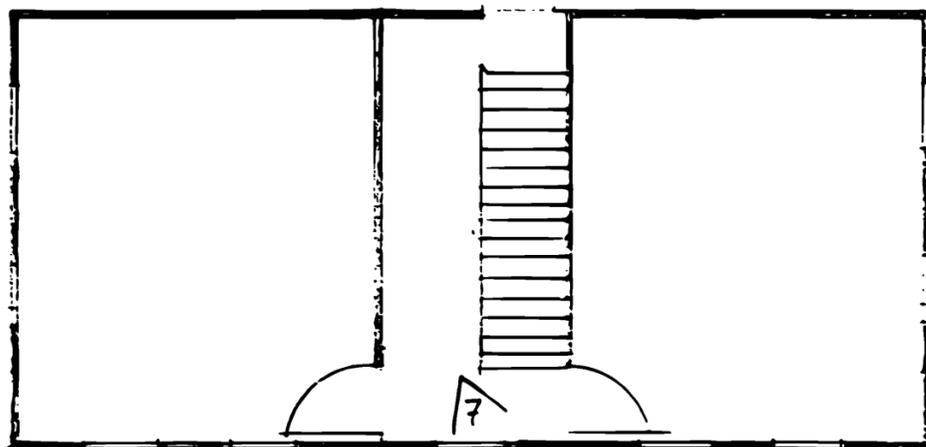
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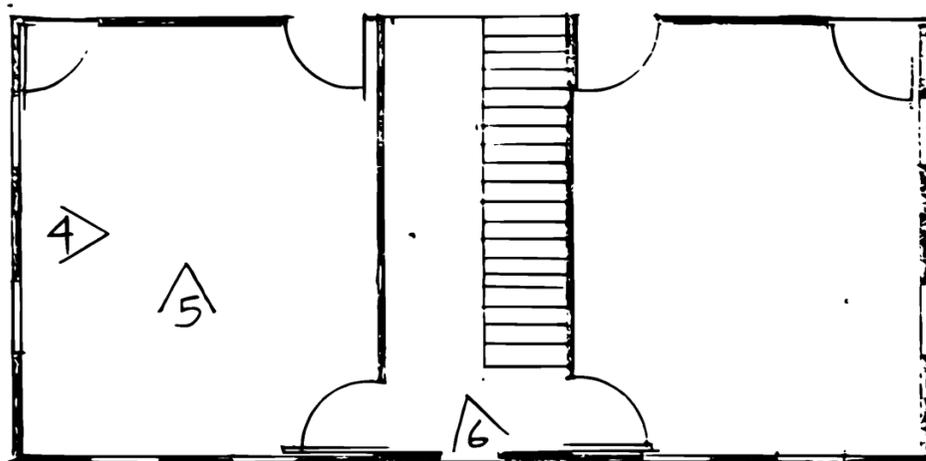
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PHOTOGRAPH KEY (2 of 2)

DANIEL CARR HOUSE
HAVERHILL, NH



SECOND FLOOR



FIRST FLOOR



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

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Daniel Carr House, Haverhill NH

OWNER NAME AND ADDRESS

Alma Duckworth
Brierfields
RR 1, Box 84
Haverhill, NH 03774

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PHOTOGRAPHS

The following information is the same for all photographs:

Name of property: DANIEL CARR HOUSE
Town/state: Haverhill, New Hampshire
Photographer: Elizabeth Durfee Hengen
Date of photograph: May 22, 1991
Location of negative: 25 Ridge Road, Concord, NH

Photo #1

Description of view: Looking N at south (front) and east elevations of house; east porch of ell; and south side of breezeway

Photo #2

Description of view: Looking SE at west and rear elevations

Photo #3

Description of view: Looking east from Carr Road toward Brier Hill Road; Daniel Carr House appears on left.

Photo #4

Description of view: West parlor, looking at east wall, showing Rufus Porter frescoes

Photo #5

Description of view: West parlor, looking at north wall

Photo #6

Description of view: First floor stairhall, looking NW at monochromatic frescoes

Photo #7

Description of view: Second floor stairhall, looking NW at monochromatic frescoes