



**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 for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Governor John Butler Smith House (preferred)

other names/site number Community Building

2. Location

street & number 62 School Street

n/a not for publication

city or town Hillsborough

n/a vicinity

state New Hampshire code NH county Hillsborough code 011 zip code 03244

3. 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. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

James McConaha
Signature of certifying official

7/29/02
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 for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

4. 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): _____

Signature of Keeper

Date of Action

Edouard H. Beall 9/14/02

5. Classification

| Ownership of Property (Check as many boxes as apply) | Category of Property (Check only one box) | Number of Resources within Property (Do not include previously listed resources in the count) | |
|---|---|--|-----------------|
| <input type="checkbox"/> private | <input checked="" type="checkbox"/> building(s) | Contributing | Noncontributing |
| <input checked="" type="checkbox"/> public-local | <input type="checkbox"/> district | <u>2</u> | _____ |
| <input type="checkbox"/> public-State | <input type="checkbox"/> site | _____ | _____ |
| <input type="checkbox"/> public-Federal | <input type="checkbox"/> structure | _____ | _____ |
| | <input type="checkbox"/> object | _____ | _____ |
| | | <u>2</u> | <u>0</u> |
| | | | Total |

Number of contributing resources previously listed in the National Register 0
 Name of related multiple property listing N/A

6. Function or Use

| Historic Functions (Enter categories from instructions) | Current Functions (Enter categories from instructions) |
|---|--|
| <u>DOMESTIC/single dwelling</u> | <u>EDUCATION/library</u> |
| _____ | <u>GOVERNMENT/city hall</u> |
| _____ | <u>GOVERNMENT/courthouse</u> |
| _____ | _____ |
| _____ | _____ |

7. Description

| Architectural Classification (Enter categories from instructions) | Materials (Enter categories from instructions) |
|--|--|
| <u>Queen Anne</u> | foundation <u>brick</u> |
| _____ | walls <u>brick</u> |
| _____ | roof <u>slate</u> |
| _____ | other <u>walls: weatherboard</u> |
| _____ | <u>walls: granite</u> |
| _____ | <u>roof: asphalt</u> |

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

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Governor John Butler Smith House
Hillsborough, New Hampshire

DESCRIPTION

Summary Paragraph

The Governor John B. Smith House occupies a 1.2 acre lot on the east side of School Street, in downtown Hillsborough, New Hampshire, a block north of the business district. The nominated property includes two contributing resources, a house built in 1866 and enlarged in 1891-92, and a carriage house built in 1892. A dry-laid, granite block wall defines the north lot line, which is close to the house. The property is located on the fringe of a sizeable mid-late nineteenth-century residential district; most of the houses closest to the business district have been converted to non-residential use.

House (1866/1891-92)

The current appearance of the house reflects its two major building campaigns. The original building was a two-story, wood-frame, Italianate residence built in 1866, with a mansard roof added ca. 1885.¹ In 1891-92, it was moved back, rotated ninety degrees toward the south, and enlarged with a substantial two-and-a-half story, brick and clapboard, Queen Anne addition placed on the west (street-facing) end to more than double the original house. Though the massing and detailing of the original house remains clearly discernible, it was physically and visually fully integrated with the addition. The interior of the house also reflects the two building campaigns: the 1891-92 section, as well as one room of the 1866 house, are extravagantly finished with carved oak and mahogany woodwork and ornately painted ceilings, while the remainder of the 1866 section is more simply finished and retains its Italianate features. The house today appears largely as it did in 1892, despite its conversion to a library, offices and meeting/exhibit space in the early twentieth century.

Exterior (1891-92 section)

The 1891-92 addition, which forms the front half of the house and fronts on the street, is the most prominent part of the building. It is a 2-1/2 story, Queen Anne structure, with an irregular plan and clad with buff brick and granite trim on the first story and clapboard on the upper stories. The addition rests on a red brick foundation, visible only on the north side. The complex roof form consists of a primary front-facing gable and a cross gable that is framed into a conical roof atop a turret. A wall dormer punctures the north slope of the main roof. The roof is clad with slate, with

¹ Some accounts state the mansard roof was added in 1880, but the 1884 town bird's eye view depicts the house still with a flat roof. Despite the brief period between that alteration and the major 1891 work, it appears indisputable that the mansard roof addition predated the 1891 expansion.

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copper cresting and finials. Window openings and sash are varied and include flat and curved 1/1 sash, many with stained glass transoms. The primary openings on the first story have granite quoin surrounds.

The west-facing facade contains the main entrance with a wide, multi-paneled oak door. To its left is a bow window with curved sash and above it a narrow oriel window set into the southwest corner of the front gable; both have stained glass transoms over each sash. Left of the oriel is a tripartite window. The gable peak is ornamented with plain verge boards, corner eave brackets, flat trim boards that form a "x" motif, and triangular louvers. Two pairs of windows, each with a shared stained glass transom, admit light to the third floor. To the right of the front gable, the addition terminates in a massive, three-story, corner turret with curved sash and bands of molded trim on each floor. Projecting from the west (facade) side of the turret is a shallow, three-story pavilion that terminates in a gabled dormer with a roundel. The third story of the pavilion has a recessed porch with balustrade. Tucked into the space just left of the pavilion is an exterior, stepped chimney with recessed panels and constructed of buff brick and granite trim. A one-story, deep porch extends across the north two-thirds of the facade and terminates in a porte-cochere at the north end. It is a flat-roofed structure with a double row of dentil molding on the entablature. Fluted posts and twisted columns with foliate capitals are grouped together and rest on granite block piers that are part of a granite-block parapet wall. The landing on the porch steps is laid with mosaic tiles. The parapet wall and deck of the porch wrap around the remainder of the facade and much of the south elevation.

The north elevation of the addition features a broad wall dormer centered on the elevation and a buff-brick exterior chimney that springs from a bowed bay in the first story and threads through its peak. (Above the roofline, the chimney has been removed.) Like the chimney on the facade, it is stepped and has horizontal granite bands and corbeled panels. A small window pierces the brick on the third story. Left of the chimney there is a two-story bowed bay with curved sash.

The sole alterations to the 1891-92 addition since it was constructed are the removal of a balustrade from the porch, the removal of the north chimney above the roofline, and the addition of a handicapped lift that replaces the steps that lead from the north end of the porch to the porte-cochere.

Exterior (1866 section)

The 1866 house was a two-story, wood-frame, flat-roof, "L"-plan building with a rear, two-story ell, shallow two-story connector and attached stable. Circa 1885, the roofs of the house and ell were replaced with a belcast, dormered, mansard roof that remains. In 1891, the house and ell

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were moved back onto the lot and rotated to face south. Despite the large, new addition, the 1866 house underwent minimal exterior alteration. Walls are clad with clapboards and trimmed with narrow, flat trim boards. The roof is covered with asphalt shingles (originally slate). Gabled dormers with denticulated cornices and round-headed 1/1 sash are regularly spaced on all slopes; modillions ornament the deep eaves. A single brick chimney with corbeled cap rises from the juncture of the "L". Windows throughout the 1866 house have 1/1 sash that date from either the mid-1880s or 1892 and replaced original 6/6 sash.

The current south elevation, east of the turret, is the facade of the original house. Now set well above grade due to its relocation and reorientation, it rests on a fully exposed brick foundation with segmentally arched window and door openings. The granite parapet wall from the facade continues past the forward section of the "L", ending at a flat-roof porch with grouped chamfered posts and simple railing that spans the remainder of the elevation. (The west end of the porch has been blocked in to control circulation.) The porch, an 1891-92 modification of an earlier, smaller one, rests on a high brick base with arched openings; one has been blocked in. The original front entrance of the 1866 house remains, located in the south wall of the juncture of the "L". It has double oak doors with carved panels that are probably contemporaneous with the mansard roof (ca. 1885). To its right and above it are standard-size window openings. The forward section of the "L" was modified in 1891-92 with the installation of a large, tripartite window with a carved frieze that occupies most of the wall (and replaced a bay window on the first story and a single window above). The center panes are clear plate glass and the remaining are stained glass.

The east (rear) elevation has an oriel window in the first story of the left bay, created from an original bay window. The recessed, northern two bays of the elevation are the ell of the original house. A one-story, flat-roof porch, also a modification of the original, spans the ell. It has chamfered posts and a plain railing. A secondary entrance with a non-historic glass door and early transom above accesses the porch from the house, and a non-historic wooden staircase under the porch provides exterior access. The basement is fully exposed and contains several segmentally arched window and door openings under the porch.

The north wall of the 1866 section has standard-sized window openings in both stories and segmentally arched window openings in the exposed basement. It connects to the 1891-92 addition with a two-story connector that steps down to a single story at the north end.

Post-1892 alterations to the 1866 section are limited to the staircase leading down from the rear porch, the partial enclosure of the south porch, and replacement of slate shingles with asphalt.

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Interior

All of the rooms in the 1891-92 addition, as well as parts of the original house, are elaborately finished with carved, quartered-oak or mahogany woodwork (including paneled wainscot, multi-paneled doors with ornate hardware, door and window casings with carved corner blocks or friezes, pilasters with varying foliate capitals); decorative fireplace surrounds of wood and imported marble and tile; and, throughout the first floor of the addition, painted ceilings. Mosaic tiles cover the floor of the vestibule and reception hall. (It is unknown what is beneath the carpeting elsewhere on the first floor of the addition.) The reception hall features a grand staircase with a spacious, bowed alcove at the ample landing. The immense crystal chandelier (which originally hung in the dining room) and tapestry on the stair wall, which is set in a trompe l'oeil frame and depicts George Washington passing through Trenton, are original to the building. The staircase leading from the second to the third floor is nearly as elaborate and lit with interior stained glass windows. Throughout the addition, stained glass windows abound; the large dining room window, which nearly fills the south wall, is especially noteworthy. Original glass prism sconces survive in the dining room, but the majority of the lighting fixtures in the house date from the late 1920s.

The painted ceilings and wall friezes are of especial interest. They are found in the front entry vestibule, reception hall and adjoining west alcove (now the library director's office), stair landing, drawing room (reading room), dining room (stack area), and in a front bedroom (office) on the third floor. Those on the first floor make extensive use of gold leaf and trompe d'oeil borders. The inner fields of all but the dining room are filled with scrollwork and foliate ornament; a plaster frieze in the drawing room is similarly finished. The dining room has a twenty-foot ceiling that is coved, coffered and painted. The frieze depicts a tropical environment with native hunters and exotic birds. Cherubs and stylized architectural elements appear in the cove, rosettes in the coffers, and angels in the highest central panel. The bedroom ceiling depicts blossoming apple sprigs, a decorative motif once employed throughout the room and its furnishings.²

The 1866 section of the house retains many of its original architectural features, including heavily molded door and window casings, four-panel doors, curved staircase with octagonal newel post and a low, turned railing, and a marble fireplace surround. The only area substantially altered is immediately left of the original main entrance, which was taken over by the two-story dining room in 1891-92.

² All that is currently known of the ceiling fresco painter is his name, Mr. Kimball, which appears in a news article describing the renovations. No artist of that name appears in Concord, Manchester, Nashua or Boston city directories, leaving his identity a mystery.

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Though library book cases, racks, desks, file cabinets, and hanging fluorescent lights now obscure the exceptional architectural features of the addition, the interior retains a high level of architectural integrity.

Carriage House (1892)

The carriage house is located behind the main house. Built at the time the main house was renovated, it replaced an earlier structure that was attached to the rear of the original house. The existing structure is a free-standing, two-and-a-half-story, wood-frame building that rests on a irregularly coursed, stone-block foundation and is capped with a steep, belcast hip roof. The roof is clad with slate, has copper cresting, and is crowned with a square ventilator with a copper-clad, dome that is capped with a weathervane. A gabled dormer, now filled in, projects from the north slope. Paired modillions are found beneath the deep eave overhangs. The walls are covered with clapboard and trimmed with flat boards. Spanning the facade is a one-story, hipped-roof porch with square posts and curved brackets. The porch was enclosed with clapboard walls punctured by three windows in the late twentieth century. Sash on the building is a mix of 6/6 and 1/1. Of the three second-story facade window openings, only that in the northernmost bay is original; the others were added sometime after 1926. A shed-roof extension projects from the south wall; its roof is punctured by a tall brick chimney and a gabled dormer. (A second chimney on the north roof slope has been removed.) In front of the extension, a flat-roof addition with a straight parapet roof and a secondary entrance on the west (facade) side dates from the late 1920s, when the structure was converted to community space. The north elevation has a new doorway added for emergency egress. The east (rear) elevation has a fully exposed basement level, a non-historic covered wooden fire escape, and a shed addition of unknown date.

8. Statement of Significance

Applicable National Register Criteria (Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield information important in prehistory history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

architecture

Period of Significance

1892

Significant Dates

1892

Significant Person

(Complete if Criterion B is marked above)

NA

Cultural Affiliation

n/a

Architect/Builder

Butterfield, William M.

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

10. Geographical Data

Acreage of Property 1.2 acres

UTM References (Place additional UTM references on a continuation sheet)

| | Zone | Easting | Northing | Zone | Easting | Northing |
|---|-------------------|-------------------|-------------------|------|-------------------|-------------------|
| 1 | <u>19</u> | <u>264350</u> | <u>4777595</u> | 3 | <u> </u> | <u> </u> |
| 2 | <u> </u> | <u> </u> | <u> </u> | 4 | <u> </u> | <u> </u> |

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Elizabeth Durfee Hengen, Preservation Consultant

organization for Town of Hillsborough date March 2002

street & number 25 Ridge Road telephone 603-225-7977

city or town Concord state NH zip code 03301

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Town of Hillsborough

street & number 29 School Street telephone 603-464-3877

city or town Hillsborough state NH zip code 03244

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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STATEMENT OF SIGNIFICANCE

The Governor John Butler Smith House is eligible for the National Register of Historic Places under Criteria C in the area of Architecture as one of New Hampshire's most splendid representations of Queen Anne residential architecture and one of the few known residential examples of New Hampshire's most prolific late nineteenth/early twentieth century architect, William M. Butterfield. Both the period of significance and the significant date under Criterion C is 1892, the year in which Butterfield's designs were completed.

Despite its conversion to a public library, town offices and organizational headquarters after Smith's death in 1914, the house retains a high degree of architectural integrity, including location, design, materials, workmanship, feeling and association. Its setting has been somewhat compromised by mid-twentieth century construction to its immediate south and west, as well as by the loss of its formal gardens, but those changes do not minimize the property's overall integrity. The property is significant on a state level.

Architecture

The Governor John Butler Smith House is an excellent representation of Queen Anne domestic architecture. Ten years after it was completed, it was cited as "one of the notable residences of New England, [that] in all its features of architectural description, proportions and finish, has few equals in the Atlantic States." A decade later, it was described as "one of the finest in the state," and more recently it was identified as "one of New Hampshire's best late-Victorian houses."¹

The current appearance of the Governor Smith House stems from the substantial renovation and enlargement undertaken by John Butler and Emma Lavender Smith in 1891-92 following plans prepared by William M. Butterfield. Butterfield's design created one of the largest and handsomest residences in the state, with construction costs initially estimated at under \$40,000, but which, after eighteen months of work, ultimately came to nearly \$100,000. The plans included retaining the existing house on the site, but moving it back from the street and rotating it ninety degrees so that the former front entrance faced south. The couple hired E.S. Foster of Keene to superintend all aspects of the construction.

Butterfield's plans called for buff-colored Perth Amboy brick and pink granite from Milford, Massachusetts on the ground floor and chimneys and wood for the upper floors. Despite the fact

¹ Wood, 1905: 72; Pearson, 1911: 198; Tolles, Bryant F. Jr. and Carolyn K., *New Hampshire Architecture: An Illustrated Guide*. Hanover, New Hampshire: University Press of New England for the New Hampshire Historical Society, 1979, p. 117.

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that the rear of the building remained true to its original Italianate style with later mansard roof, the house remains among the state's finest examples of Queen Anne architecture. The full range of features associated with the style were employed on the exterior, including an irregular plan, complex roof shape with multiple dormers, varied wall materials and sizes of window openings, an oriel window, prominent porches, recessed upper story porch, porte-cochere, corner turret with bowed sash, ornamental chimney stacks, generous use of stained glass, and extensive decorative detailing in wood and masonry. Inside, the house is equally representative of the style, with abundant carved woodwork, ornate fireplaces with tiles and overmantels, decorative ceilings and wall friezes, tiled floors and stained glass in interior windows. The irregular floor plan and spacious reception hall and staircase are typical of large Queen Anne houses.

William M. Butterfield (1860-1932) was born in Sidney, Maine, the son of an architect and builder based in Waterville and grandson of a rural carpenter. He learned the basics of design and construction as a boy and became a foreman at the age of sixteen. Only three years later, he was placed in charge of overseeing construction of the first wing of the Wentworth Hotel in Newcastle. In 1880, Butterfield opened his own contracting firm in Concord, Massachusetts. After only a year, he moved to Manchester, New Hampshire and began to practice architecture. He remained in that city until his death, maintaining his practice the entire period. By 1895, he had already designed 500 buildings throughout New England, many of which were in south and central New Hampshire, an area that was bursting with industrial prosperity. At one point, he had an astounding thirty buildings under construction at the same time. He designed schools, public buildings, commercial blocks, churches, tenements and residences.²

Examples of Butterfield's work abound and exemplify his proficiency with the popular architectural styles of the day, including Romanesque Revival, Stick Style, Queen Anne, Colonial Revival, Neo-Classical and various eclectic variations. They include the Stone Memorial Building in Weare; Aquilla Building (1894) and City Armory (1908, now Green Street Community Center) in Concord; the Grammar School (1890), Carpenter Library (1901), Academy (1892), Free Will Baptist Church (1886 remodeling), and Globe Manufacturing Building (1922; demolished) in Pittsfield; Soldiers Memorial Hall in Franklin; Hollis Town Hall (1886); and Belknap County Courthouse in Laconia (1903); and a highly unusual concrete Egyptian Revival club house in Hanover (1903). But his works are most evident in his hometown of Manchester, where most of the city's best known late 19th and early 20th century buildings were built to his plans: Hillsborough County Courthouse (1905, now City Hall Annex), General Stark Engine

² Cheney, 1903: 147. Shuttleworth, Earle G. Jr., "A Biographical Dictionary of Architects in Maine: Chesmon Butterfield." Maine Citizens for Historic Preservation, 1995. Butterfield's early training as a carpenter and joiner and lack of formal architectural schooling was a typical route for nineteenth-century architects in northern New England at a time when architectural programs were virtually unheard of.

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House, Police Station, Masonic Home, Calumet Club, Beacon Building, Kennard Blocks (1892 & 1902), and a half-dozen schools, including Central High School, considered the best of its day. Always distinctive and original, his buildings were particularly known for their elegant proportions and widespread use of pilasters with carved capitals.

Less well known are Butterfield's residential works. In fact, the Smith House is the only domestic example of his work outside of Manchester and Nashua that has been identified. J.B. Smith's close ties to Manchester undoubtedly introduced him to Butterfield. A few years after he moved into his new house, Smith's nephew and business partner, George E. Gould, commissioned Butterfield to design an equally ambitious Chateausque style house as a wedding present for his daughter, Mary, and her husband, banker George Henry Chandler. Butterfield also designed at least five apartment (tenement) blocks in Manchester, including the Smith and Dow Block. Built for John B. Smith and Frederick Dow in 1892, the same year Smith's house was under construction, the Romanesque Revival style tenement was hailed as the largest in the state and for its extensive modern conveniences.³ Butterfield's residential clients included the city's most prominent and wealthy citizens, including cigar manufacturer Roger G. Sullivan (168 Walnut Street, 1892), Dr. Henry DeWolfe Carvelle (2159 Elm Street), and two houses for Governor Alonzo Weston (40 Prospect Street, 1884 and Elm/Carpenter Street, 1902).⁴

Historical Background

The Governor John Butler Smith House is closely associated with John Butler Smith (1838-1914) who, more than any other single person, transformed Hillsborough from an agricultural community to a thriving mill town during the second half of the nineteenth century. Smith founded and presided over the Contoocook Manufacturing Company, Hillsborough's first large-scale textile mill and one of the town's two primary employers. He also played an instrumental role in the town's other key industry, the Hillsborough Woolen Mills. Together, the two mills were responsible for the town's major period of development.

³ *Mirror and American* articles, 1892.

⁴ The house for George Edward Gould (1852-1909), completed in 1896 for \$40,000, still stands at 2321 Elm Street in Manchester. Gould was superintendent and treasurer of the Contoocook Manufacturing Company (see Historical Background) from its inception until his death. He lived in Hillsborough until his wife's health brought them to Manchester, in 1889. Since 1950, the house has been occupied by Notre Dame College, but will soon be vacated as the college is closing in the spring of 2002. The Smith and Gould residences are the grandest of Butterfield's known domestic commissions. Both are brick buildings whose interiors feature elaborate carved and paneled woodwork, painted ceilings, stained glass, and magnificent fireplaces and staircases. In addition to the known commissions, Manchester's streets are liberally sprinkled with as yet undocumented examples of his work.

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Governor John Butler Smith House
Hillsborough, New Hampshire

John Butler Smith, son of Ammi (1800-1887) and Lydia (Butler) Smith, was born in Saxton's River, Vermont, during a period when his father had left his sawmill business in Hillsborough to manufacture woolen goods in Saxton's River. The family returned to Hillsborough in 1847. John Butler Smith attended the academy in nearby Frankestown, but entered the workforce before graduating. For the next nine years, he acquired experience working in a peg mill in Henniker, as clerk in New Boston, in a drug store and dry goods jobbing in Manchester, and operating a tinware business in Saxton's River. In 1864, he began to manufacture knit goods in Washington, the town immediately north of Hillsborough, and a year later leased the Sawyer Mills in Weare. In 1865 or 1866, he purchased the Hillsborough mill privilege of Joshua Marcy (1787-1848), who had begun manufacturing cotton yarn, wadding and batting in 1828 in a newly constructed mill still standing and operated by his heirs at the time of Smith's purchase. Also part of Smith's purchase was a nearby grist mill, built by Marcy in 1845-46. Both mills were situated on the south bank of the Contoocook River, east of Bridge Street, in Hillsborough Bridge, as downtown Hillsborough was then known. Smith at once repaired the two existing mills and soon erected two additional mills, as well as an office and a dye house. Smith's Mills produced woolen goods, primarily underwear and men's hose. In 1882 he incorporated the business as the Contoocook Mills Corporation. Within three years, the company employed 150 people, and by 1892, 250 people. From 1865 until 1911, Smith remained actively involved in the operations of the mill, serving as president the entire time, and assisted by his nephew, George Edward Gould.⁵

The Contoocook Mills was the first of two major textile enterprises in town, both of which produced woolen goods. In 1875, a group of entrepreneurial citizens, determined to fully utilize the water power of the Contoocook River, backed the construction of a second mill. Known for a time as the New Mill, to distinguish it from Smith's mill, it initially floundered due to under capitalization. In 1880 it was restructured and incorporated as the Hillsborough Woolen Mills Company. Smith was a major investor and principal promoter in the business, which produced fine grades of suiting and overcoating. In 1897, its workforce nearly equaled that of the Contoocook Mills. Together, the two mills brought an increase of fifty percent to the town's population and caused the development of the town's business district and surrounding residential neighborhoods on both sides of the river.⁶

⁵ *Granite Monthly*, 1892: 130; Copp, 1897: 179; Brickett, 1885: 406-07. Figures for the workforce vary from source to source, even within the same source, perhaps in part attributed to the fact that many worked piecemeal on handwork from their homes. George E. Gould was superintendent and treasurer.

⁶ Copp, 1897: 180; *Town Register*, 1905. Between 1890 and 1897 alone, five business blocks and over eighty tenements were constructed in Bridge Village. The Contoocook Mills remained a vital part of Hillsborough's industrial base until the early 1960s. Nearly all of its buildings are extant and comprise the Contoocook Mills Industrial District, listed in the National Register in 1975 and expanded in 1985. The

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Governor John Butler Smith House
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Smith took his role as Hillsborough's industrial leader seriously. A man of great wealth, he tended to his employees with concern and generosity, and both he and his wife served key roles in local charitable and religious affairs. For nearly sixty years, they were active members of the Congregational Church in downtown Hillsborough. Their \$20,000 gift in 1907 underwrote a substantial renovation project that included adding the curved entry vestibule, a new steeple and major interior improvements. A few years later, Smith presented the church with the deed to the adjacent lot to increase its grounds. In recognition of his largesse, the church was renamed Smith Memorial Congregational Church in 1915.⁷

Smith was president of the Hillsborough Guaranty Savings Bank and served on the town water commission. Over the years, he built a real estate portfolio that, at his death, included five commercial blocks and his winter residence in Boston; the Dunlap Block and the Smith and Dow Flats in Manchester; the Endicott and Monitor/Statesman Blocks, as well as a third unidentified block and partial ownership of the Exchange Block in Concord; and three houses (in addition to his own), plus several lots in Hillsborough.⁸ Although he undoubtedly owned many other buildings over the years, the only one so identified is Manchester's Opera House Block, of which he was half-owner when it was built.

Prior to moving to Hillsborough, Smith leased an apartment in Manchester for seventeen years. When he moved to Hillsborough in 1880, he purchased the residence of the late Hiram Bell on School Street, an Italianate house built in 1866 for Theron and Lucy Newman, but sold to Hiram and Mary Bell before it was fully completed.⁹ Sometime after 1884, he changed the roofline by adding a mansard roof with dormers, followed by major renovations in 1892.

Hillsborough Woolen Mill closed in 1935 and reopened a number of times over the next several decades under different owners. In 1985, it shut down for good. Its primary building, a wood-frame structure, was demolished ca. 2001.

⁷ *Granite Monthly*, 1892: 131; Elizabeth Durfee Hengen, "Smith Memorial Congregational Church" inventory form, 1992 (on file at NH Division of Historical Resources).

⁸ Hillsborough County Probate Records, Docket #29639.

⁹ The Bells purchased the property for \$2,600. Included in the transaction were "the three stoves now in the house;" the carpets in the sitting room and the bedroom; blinds, door knobs, latches, handles, locks and butts; and "all the lumber which is prepared for finishing of said house." Hiram Bell (1803-71) was a hotelkeeper who managed, among other establishments, the Profile, Crawford and Pemigewasset Houses. After his wife sold the School Street house to Smith, she built the first house on Pleasant Street. Hillsborough County Registry of Deeds, Book 360/472.

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Governor John Butler Smith House
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Smith finished his house – a residence that reflected his personal ambitions and tastes – just before he was elected governor of New Hampshire. A staunch Republican, Smith had been an alternate delegate to the national Republican Convention in Chicago and a presidential elector in 1884. From 1887 until 1889, he was a member of the Executive Council under Governor Charles Sawyer. During that period, he vied for the Republican nomination for governor, but lost to David Goodell of Antrim, who eventually won election. From 1890 until 1892 he served as chairman of the Republican state committee, and in 1892, was nominated by his party for governor. He defeated the Democratic candidate, Reverend Luther F. McKinney, by just over 2,000 votes in the general election, making Smith the first governor in six years elected by popular vote. During his one-year term, he created forestry and labor commissions and shifted control over mentally ill citizens from the county to the state.¹⁰

When he first moved to the town, Hillsborough was a Democratic stronghold, and had been for many years. Over the next decade, as Smith became a state leader in the Republican party, the town's political leanings shifted; by 1892, Republicans outnumbered Democrats by fifty people.

Smith's first wife, Jennie Knowles of Manchester, died a young woman. In 1883, Smith married Emma Lavender (1858-1924) of Boston with whom he had three children: Butler Lavender (b. 1886), who died at the age of two; Archibald Lavender (b. 1889), who died of a heart attack while serving in France during World War One; and Norman Butler (b. 1892).

In 1911, perhaps hastened by Gould's sudden death two years earlier, Smith retired from manufacturing to attend to his multiple financial interests. He began to spend most of the year in Boston, returning to Hillsborough each summer. He died in this house on August 10, 1914, a wealthy man. His estate was valued at nearly \$1.8 million, of which over \$1.2 was linked to real estate. The furnishings in the Hillsborough house alone were valued at \$25,000, and his Rolls Royce, the only one in Hillsborough, at \$2,000.¹¹

After her husband's death, Emma Smith continued to summer in the Hillsborough house until she died in 1924. The couple's only surviving child, Norman, of Brookline, Massachusetts, and his sister-in-law, Madeleine, closed the house up and planned to demolish it, fearing future owners would be unable to maintain it. Community concern led to the creation of a town committee that approached Norman Smith and convinced him to donate it to the town. Smith attached several conditions to the gift. He stipulated that the town employ Concord architect George W. Griffin to make the necessary alterations to convert the property into town offices, library and community

¹⁰ Pearson, 1911: 196; *Governors of New Hampshire*, 1977: 183.

¹¹ These figures are probably low, given that the value of Smith's Hillsborough residence was placed at \$25,000, yet he had spent some \$100,000 to enlarge and re-decorate it.

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Governor John Butler Smith House
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center. He also imposed conditions on its future uses: public library, town offices, quarters for national patriotic organizations, music club, quarters for caretaker, and room to be set aside for meeting space. A committee of seven, consisting of a library trustee, one of the town's Protestant ministers, the Catholic priest, one business or professional man, one mill employee and one woman, would oversee the property.¹²

The town quickly raised the necessary money for renovation, and in August of 1926, the property was transferred for one dollar. After a \$25,000 renovation, the Community Building, as the Governor Smith House was renamed, opened to the public with great fanfare in early September, 1927. Much of the ground floor was occupied by the Fuller Public Library.¹³ The reception hall had been converted into its receiving room, the former drawing room had become the main reading room, the alcove off the reception hall was the children's area, and the dining room housed the stacks. (The chandelier was relocated to the stairway.). The library rooms were graced with new oak furniture, designed to complement the original woodwork of the house. The rear and upstairs rooms of the house were turned over to various clubs and organizations. The basement was renovated into town offices and the carriage house into a community meeting hall with adjacent kitchen and caretaker's apartment above.¹⁴

Today, the library, town offices and several clubs and organizations continue to occupy the Smith House. The carriage house was leased to the local district court in 1984. Seventy-five years after the Smiths conveyed the property to the town, it continues to be a well-maintained, significant community asset and center of activity.

¹² Book 857, Pages 408-10. The family's democratic leanings are evident in the inclusion of a mill employee and a woman on the governing committee.

¹³ The library was named for Mark W. Fuller, who left \$2,000 to the town at his death in 1876. Citizens voted to establish a public library with the money. Until it moved into the Community Building, the library was in various downtown locations.

¹⁴ News article, September 8, 1927. Sadly, the two large elms in front of the house came down. Among the original organizations to occupy the house were the Legion boys (first floor, rear), Camp Fire Girls (third floor, Apple Blossom bedroom), Sons of Veterans, Woman's Relief Corps, G.A.R., Music Club, and D.A.R.

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Section Photograph List

Governor John Butler Smith House
Hillsborough, New Hampshire

The following information is the same for all photographs:

Name of property: Governor John Butler Smith House
Town/state: Hillsborough, New Hampshire
Photographer: Elizabeth Durfee Hengen
Date of photograph: March 2002
Location of negative: 25 Ridge Road, Concord, NH 03301

Photo #1

View: Looking northeast at facade (west elevation) of house, showing 1891-92 addition.

Photo #2

View: Looking north at rotated original 1866 house (center and right bays) and turret of 1891-92 addition. The dining room occupies the entire center bay of the building and reflects the only significant alteration to the original house that occurred during the 1891-92 expansion and renovation.

Photo #3

View: Interior of house, first floor, looking southeast from the reception hall toward the staircase (left, background), drawing room (far right) and dining room (right, background), showing typical woodwork and ceiling treatment.

Photo #4

View: Looking east at Carriage House, showing facade and portion of south elevation.

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Governor John Butler Smith House
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GEOGRAPHIC DATA

VERBAL BOUNDARY DESCRIPTION

The nominated property includes the entire 1.2-acre parcel of land on which the buildings sit, as identified on Hillsborough Tax Map 24, Lot 62, and more fully described in Book 857, Pages 408-10 at the Hillsborough County Registry of Deeds. Boundaries for the property are indicated by a dashed line on the accompanying sketch map.

VERBAL BOUNDARY JUSTIFICATION

The boundary of the nominated property reflects the same tract of land associated with the John B. Smith House since he purchased the property in 1880. There are no other secondary resources associated with the property that lie beyond the boundaries.

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Governor John Butler Smith House
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PROPERTY SKETCH MAP & PHOTOGRAPH KEY
(not to scale)



