

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

For NPS use only

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

received **NOV 7 1983**

date entered

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

1. Name

historic CONCORD CIVIC DISTRICT

and/or common CONCORD CIVIC DISTRICT

2. Location

street & number 107 N. Main Street; 25 Capitol Street; 39-45 Green Street;
20-30 Park Street; 33 N. State Street n/a not for publication

city, town Concord n/a vicinity of

state N.H. code 33 county Merrimack code 013

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" 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	<u>n/a</u> in process	<input type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government	<input type="checkbox"/> scientific
	<u>n/a</u> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Multiple ownership, see continuation sheet for names & addresses

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. Merrimack County Courthouse/Registry of Deeds

street & number North Main Street, PO Box 248

city, town Concord, state New Hampshire

6. Representation in Existing Surveys

title U.S. Government Building and Post Office has this property been determined eligible? yes no

date August 13, 1973 federal state county local

depository for survey records National Register of Historic Places (NPS/DOI)

city, town Washington state D.C. 20240

7. Description

Condition		Check one	Check one	
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date <u>n/a</u>
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance

The Concord Civic District consists of eight buildings and numerous commemorative statuary grouped around and including the New Hampshire State House. The buildings form a panorama of architectural styles ranging from the eclectic modes of the nineteenth century to the classically derived and classical reactions of the twentieth. While each displays a distinct character they are united by their public and institutional nature and by the predominant use of local Concord granite, a fine light gray biotite-muscovite granite with a bluish cast still quarried in the area. The siting of the buildings responds to the grid of the street layout but few of the buildings are built near the street line. Most are set back on generous lawns surrounded by lush plantings and substantial trees. Each building site incorporates granite walks and is outlined by a border of granite curbing.

The State House is the symbolic focus of downtown Concord, a prominent visual landmark which acted as an impetus for the siting of the buildings around it. It has evolved to meet a growing government; housing 204 legislators when built in 1819, it now contains 424 members, the largest state legislature in the country. The streets around the State House responded to its growth. Main and State Streets predate the State House while Green Street was in place by 1834. Park Street was laid out from State to Main Street in 1834 and from State to Green Street in 1884. Capitol Street dates to 1864. The district area was marked by a gradual transition from residential to institutional structures. The contrast in size between the two often adjacent types further emphasized the presence of the large public edifices. This juxtaposition is still somewhat evident on the edges of the district today.

Historically the institutional buildings which comprise the district logically grouped themselves around the State House nucleus. A local observer at the turn of the century declared the conclave "the most beautiful square in New England, save Copley Square".¹ Indeed the situation of the buildings around the capital was a conscious and deliberate act. The result is an imposing display of public buildings. The district's period of significance and greatest building activity dates from the late nineteenth to the early twentieth century, corresponding to the growth of the government and the city itself. All of the buildings are public in purpose, serving the citizens of the city and state. Only the New Hampshire Historical Society is not government-supported but is instead a private nonprofit organization. Several of the buildings have been altered and adapted to new uses over the years in response to changing needs and occupants. The old post office and courthouse building now serves as a legislative office building; the old state armory now functions as the Concord community center. The district contains three state government buildings, two libraries, a city hall, community center, historical society and various commemorative statues.

Descriptions will be ordered to reflect the chronological development of the district, beginning with the oldest structure, the State House. The eight buildings and related statuary which comprise the district are as follows (see sketch map):

¹ Dedication of the State Library Building at Concord, New Hampshire
(Concord: Edward N. Pearson, 1895), p. 21.

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

Specific dates 1819–1940 **Builder/Architect** Various, see description

Statement of Significance (in one paragraph)

The Concord Civic District figures significantly in the areas of architecture and government. Comprised of impressive, architect-designed public buildings, the district is an index to the shifting official tastes of government and institutions as well as a showcase of the changing skills of the local Concord granite industry. The State House environs have historically functioned as the heart of the State government as well as that of the City of Concord; the buildings are the manifestation of the growth and scope of both levels of government.

Architecture: The assemblage of buildings of the Civic District represents a cross section of American architectural styles and construction during the 19th and 20th centuries. All of the buildings are architect-designed by prominent practitioners of the day, many from Boston, located only about 70 miles away. Concord, political hub of the county and state and blessed with a strong local economy was highly receptive to and greatly influenced by the architecture of Boston. Styles were transmitted with ease through the Merrimack River Valley and were translated into impressive buildings constructed of local Concord granite. The use of granite and varying adaptations of classical detailing and principles are constants which transcend the varying ages and styles of the buildings present. Each building embodies distinctive characteristics of its period.

Style: The older portions of the State House are representative of the earliest stages of granite construction and have parallels in Boston's "Granite Style". Here the use of architectural patternbooks, in this case Morris' Select Architecture, and the rigid restrictions imposed by the material combined for the development of a simple design, classical in spirit, Federal in style. Typically, austere utilitarian exteriors reveal interior embellishments such as the State House's Doric Hall, based on Bulfinch's design for the Massachusetts State House, and an early example of the use of the classical orders in New Hampshire. Growing sophistication, both in terms of styles and construction is apparent in Gridley J.F. Bryant's alteration to the State House of 1864–1866. Juxtaposed against the original building's iron oxide stained granite is the purer color of granite extracted from deeper quarries. Only two years earlier Bryant designed the Boston City Hall which figures as an important early monumental use of the French Second Empire mode. In Concord, Bryant also incorporates elements of the mode though in a less ornate manner.

Both the Legislative Office Building and the State Library are illustrative of the eclectic modes of the late 19th century and incorporate Richardsonian, Chateausque and Renaissance detailing. The widespread popularity of spirited buildings of this nature was officially endorsed as well, as is suggested by the use of the styles here for government buildings. As Supervising Architect of the U.S. Treasury from 1884–1886 Mifflin E. Bell was responsible for numerous post offices, courthouses,

(see continuation sheet #2)

9. Major Bibliographical References

BOOKS

Anderson, Leon. Concord's Trials and Tribulations 1725-1977. Concord: Village Press, 1977.

Anderson, Leon. New Hampshire's State House Eagle. Concord: Evens Printing Co., 1971.

10. Geographical Data

Acreage of nominated property approx. 8.5

Quadrangle name Concord, NH

Quadrangle scale 1:24000

UTM References

A

1	9	2	9	3	9	0	0	4	7	8	6	8	0	0
Zone		Easting				Northing								

B

1	9	2	9	3	9	0	0	4	7	8	6	5	4	0
Zone		Easting				Northing								

C

1	9	2	9	3	5	1	0	4	7	8	6	5	4	0
Zone		Easting				Northing								

D

1	9	2	9	3	5	0	0	4	7	8	6	8	0	0
Zone		Easting				Northing								

E

Zone		Easting				Northing								

F

Zone		Easting				Northing								

G

Zone		Easting				Northing								

H

Zone		Easting				Northing								

Verbal boundary description and justification

Boundaries of the nominated district are those indicated by the dashed line on the attached sketch map.

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

state	code	county	code
N/A			

state	code	county	code

11. Form Prepared By

name/title Lisa B. Mausolf, Intern

organization New Hampshire Historical Society

date August 26, 1983

street & number 30 Park Street

telephone (603) 225-3381

city or town Concord

state N.H. 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 [Signature]

Commissioner, Dept. of Resources & Economic Development

title NH State Historic Preservation Officer

date OCT 28 1983

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

Keeper of the National Register [Signature]

date 12/22/83

Attest:

Chief of Registration

date

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

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

For NPS use only

received

date entered

Continuation sheet 1

Item number 4

Page 1

City of Concord (4, 5, 8)
Concord City Hall
41 Green Street
Concord, NH 03301

New Hampshire Historical Society (6)
30 Park Street
Concord, NH 03301

State of New Hampshire (1, 2, 3, 7)
State House
107 North Main Street
Concord, NH 03301

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

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

For NPS use only

received

date entered

Continuation sheet 2

Item number 7

Page 2

DESCRIPTION, continued:

1. NEW HAMPSHIRE STATE HOUSE. 107 North Main Street.

Setback from North Main Street and sited on a generous lawn, the State House is the focal point of the district. Its present appearance is the result of three building periods: (1816-1819, Stuart Park, master builder; 1864-1866, Gridley J.F. Bryant, architect, Edward Dow, supervising architect; 1909-1910, Peabody & Stearns, architects). Constructed of Concord ashlar granite, the State House actually consists of two abutting buildings, the rear being slightly wider. Measuring roughly 128 feet across and 168 feet deep, the building stands three stories high and is topped by a gilded dome set on an octagonal base, rising 149 feet. The front elevation is nine bays wide, the center three framed by paired, superimposed Roman Doric and Corinthian columns supporting a pedimented two tier prostyle portico. The first floor consists of tall rectangular windows with stone sills which are set in recesses as are the tall arched windows of the second story. The smaller rectangular openings of the third floor, like the others, are filled with double hung windows with six over six sash. A projecting modillion cornice supports a stone balustrade while quoining articulates the building corners. The carved tympanum of the denticulated, modillioned pediment depicts the state seal flanked by acanthus foliage. Supporting the dome, the eight Corinthian columns of the cupola frame tall arched window openings. The domical vault with its blind railing and porthole dormers is topped by an octagonal balconied lantern on which a gilded eagle is perched.

The original Federal style two-story structure, capped by a domed lantern, consisted of a pedimented central section measuring 50 feet by 57 feet with flanking wings 38 feet by 49 feet deep. It appears to have been based in part on plate 37 in Robert Morris' Select Architecture (London, 1757). The designer of the structure is not clear. Stuart Park is credited as master builder of the structure, assisted by Levi Brigham on the interior. While correspondence shows Park's plan was accepted by the building committee in 1816, a letter written by building committee member Albe Cady to the committee claims that Cady "prepared plans for all of the stonework and most of the other work" as well as supervising construction and paying the bills.² Still visible today behind the portico are the arched windows set in recesses and indented rectangular panels of the original structure.

In 1866 the State House underwent extensive alterations based on the designs of Boston architect, Gridley J.F. Bryant. The building was enlarged to the west with a first floor addition, a third story was added, concealed by a mansard roof which capped the north and south wings, and the front doors
(see continuation sheet #3)

2

State House correspondence, File #10, New Hampshire State Archives, Concord.

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

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

For NPS use only

received

date entered

Continuation sheet 3

Item number 7

Page 3

DESCRIPTION, continued:

leading to the wings were replaced by windows. The portico, quoining and the second story arched windows of the wings date to this period as do the cupola and gilded dome patterned after the Hotel des Invalides in Paris (Jules Hardouin-Mansart, 1706).

The 1910 alterations by the firm of Peabody and Stearns replaced the mansard roof with a third story and resulted in the present flat roof profile and balustrade. A difference in the color and texture of the original structure and that of the third floor addition is clearly discernible and illustrates quarrying improvements as granite was extracted increasingly deeper to avoid the stains of surface stone. At this time the building was also extended westward, nearly doubling its size with an addition which forms three sides of a court in the rear of the building. The rear, west elevation echoes the symmetry, balustrade, modillioned cornice, fenestration and use of quoining of the front of the building. While designed to harmonize with the original structure the more elaborate, classically inspired detailing is also the product of Beaux Arts ideals of the turn of the century. The rear facade is divided into three bays each containing three windows. The slightly projecting central section features a rusticated first floor supporting four pairs of two-story pilasters with Corinthian capitals above which pairs of rondels articulate the otherwise plain frieze. Between the first and second stories is a carved belt course with running dog motif. Centered on each of the side bays is a raised balconied entrance porch featuring Doric columns, a frieze of lion's heads, classical moldings and foliate carvings on the door surround. The eagle atop the dome dates to 1957 and is a copper replica of the original wooden eagle erected in 1818. His head is cocked over his right symbolizing a peace eagle, unlike the war eagle which he replaces.

Of particular interest in the interior, through the main entrance, is the Doric Hall (now the Hall of Flags) which dates to 1819 and was inspired by Charles Bulfinch's Hall for the Massachusetts State House of 1798. On the second floor, both the Representatives Hall, directly above the Doric Hall, and the Senate Chamber to the north, retain their original placement and some original building fabric though both have been much enlarged, rearranged and refurbished over the years. The murals adorning the Senate Chambers are by Barry Faulkner (1881-1966) and were installed in 1943.

Located on the State House grounds are several statues commemorating prominent New Hampshire sons and two veterans memorials. Commissioned separately, the pieces represent the work of a variety of late 19th century and early 20th century sculptors and architects, the combination of which results in one
(see continuation sheet #4)

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

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

For NPS use only

received

date entered

Continuation sheet 4

Item number 7

Page 4

DESCRIPTION, continued:

of the foremost displays of sculpture in the state.

a. Daniel Webster statue. Directly in front of statehouse; dedicated June 1886; Thomas Ball, sculptor, John A. Fox, architect. A bronze statue eight feet high depicts Webster in dress suit, with arms at sides, holding a manuscript and standing in front of a stack of books. The nine foot tall granite pedestal is adorned with bronze tablets.

b. General John Stark statue. Southeast of statehouse; dedicated October 1890; Carl Conrads, sculptor, John A. Fox, architect. Eight foot high bronze statue portrays Stark in the military dress of a Revolutionary War soldier; in left hand is tri-corner hat, at his side is a sword. Pedestal is nine feet high with bronze tablets.

c. Soldiers and Sailors Memorial Arch. East entrance to statehouse grounds, fronting Main Street; dedicated July 1892; Peabody & Stearns, architects. Arch stands 33'6" high with a span of 11'4" and is flanked by side walls terminating in posts for a total width of 53 feet. Made of rusticated granite, it is adorned with classical moldings and detailing, wreaths, shields, bronze lanterns and is topped by a Civil War Gatling gun.

d. John Hale statue. Northeast of statehouse; dedicated August 1892; F. Von Miller, sculptor, Thomas Nawn, base designer. An 8'4" bronze statue on a 9'8" granite base with bronze tablets. Hale is shown in dress coat with right arm extended as if addressing an audience.

e. Commodore George Perkins memorial. West entrance statehouse, fronting State Street; dedicated April 1902; Daniel Chester French, sculptor. Lifesize bronze statue set against a niche in rectangular granite block and centered in a semicircular exedra. Perkins is shown in dress naval uniform holding a hat and resting on a sword, standing above an eagle's head shaped like the bow of a boat. Granite is adorned with relief carvings, a keystone of oak leaves, two winged figures, a dentil course and banded reeds. At the exedra ends are granite posts with bronze bas reliefs depicting naval scenes.

f. Franklin Pierce statue. Southeast corner entrance to statehouse grounds fronting Main St.; dedicated November 1914; Augustus Lukeman, sculptor. Bronze statue stands in an exedra of Concord granite with a floor of vitrified yellow brick. Corner granite pedestals support bronze electroliers. The lifesize caped figure stands on a 5'3" granite base with one hand on his hip, the other on a reeded column draped with an American flag.

(see continuation sheet #5)

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

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

For NPS use only

received

date entered

Continuation sheet 5

Item number 7

Page 5

DESCRIPTION, continued:

g. Veterans Memorial. Northeast corner of statehouse grounds, fronting Main St.; dedicated November 1953. Central rectangular tablet flanked by side walls for a total width of 24 feet. Tablet is carved with the names of WWII, Korean War and added later, Vietnam War dead.

h. A reproduction of the Liberty Bell installed in 1950 and cast in France.

The granite retaining walls around the periphery of the grounds date to 1915 replacing a 1864 cast iron fence. Numerous iron lampposts and granite benches are also located in the yard.

2. LEGISLATIVE OFFICE BUILDING. 33 N. State Street. (1884-1889, Mifflin E. Bell, architect, Nahum Robinson (1884-1885) and Giles Wheeler (1885-1889), supervising architects; 1974-1975 addition, Richard Dudley of Dudley, Walsh and Moyer, architect).

Formerly the U.S. Post Office and Courthouse, this structure occupies the block west of the State House, fronting North State Street. Consisting of three stories, a basement and two attics it is made of rock faced ashlar Concord granite with smooth faced trim. Designed by a Supervising Architect of the U.S. Treasury, the structure owes its spirit and irregular silhouette to the combination of late Gothic and Renaissance motifs of the Chateausque mode and also incorporates some Romanesque Revival detailing. Uncharacteristic of the Chateau mode is the building's symmetry expressed in its central block with flanking wings. On the front facade the central projecting section is divided into three bays with two bays to each side. On the side elevations a central section with two bays protrudes slightly from two single bays. The window openings of the first floor feature Tudor arch hood molds, croisettes and bosses. Two short columns of polished granite support the three arches of the entrance and are topped with foliate capitals. On the second floor level the rectangular transomed openings of the central section are grouped in sets of three; the others are single windows. Two molded belt courses separate the first two floors while flat granite bands connect the windows horizontally at the level of the transom bars. Beyond the modillion cornice the steeply pitched hips of the slate roof rise between paired chimneys and are intersected by pedimented wall dormers with finials. The ridge is crowned with cast bronze cresting. Alterations over the years include the removal of two front chimneys, the addition of two small second story windows on the front elevation and the lettering above the entrance.

(see continuation sheet #6)

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

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

For NPS use only

received

date entered

Continuation sheet 6

Item number 7

Page 6

DESCRIPTION, continued:

The structure served as a post office until 1967 when a new Federal building was built in Concord. Threatened with demolition the old post office was purchased by the state to be converted to legislative offices. In 1974 the building was remodelled and an additional wing and garage were constructed to the west resulting in a more flexible interior layout and much needed parking. A two story addition constructed in 1915 and 1938 which stood on the site was removed at this time. The new structure combines the granite, arches and bosses of the older structure with steeply sloping roofs and dormers which relate sympathetically to the original. The plaza at the front of the building and the extension of the central dormer also date to this period. The L.O.B. was listed individually on the National Register in 1973.

3. NEW HAMPSHIRE STATE LIBRARY. 20 Park Street. (1891-1894, Amos Cutting, architect, Giles Wheeler, supervising architect).

North of the State House at the northeast corner of Park and North State Streets is this building, constructed of rock faced red Conway granite from Red Stone, New Hampshire with smooth faced gray Concord granite trim. The library consists of two stories and a basement, with a frontage of 141 feet on Park Street and a depth of 104 feet. Characteristic of late 19th century eclecticism, the architect has freely combined Renaissance inspired detailing and Richardsonian derived stone treatment and fenestration. Irregular in plan and massing, the picturesque quality of this structure was originally heightened by a square tower with pyramidal roof at the southwest corner, which projected an additional story until its removal in 1966. Above the basement level is a three foot wide belt course from which spring giant pilasters with stylized capitals suggestive of the Corinthian order. Single pilasters frame bays of varying widths and fenestration while paired pilasters mark a segmental bay at the west, building angles and support the pediment of the entrance. The building's heavy denticulated cornice with egg and dart molding is topped by a battlement wall. Recessed spandrels separate the deepset rectangular, primarily transomed, windows of the first floor from the second story arched window openings. Windows vary in size, width and patterns. Many of the first floor windows are arranged in groups in a ribbon-like fashion, a detail borrowed from Richardson. At the entrance, located between the piers of the first floor and pilasters of the second, are polished green Conway granite columns. The carved tympanum of the pediment depicts the state seal. A one story semicircular bay projects to the right of the entrance. Built originally to house both the State Library (in the east part of the building) and the State Supreme Court (west half), the Library has been the sole occupant since 1970. Alterations to the building exterior other than the removal of the tower are limited to the enclosure

(see continuation sheet #7)

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

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

For NPS use only

received

date entered

Continuation sheet 7

Item number 7

Page 7

DESCRIPTION, continued:

of the original open balcony above the entrance which was converted to office space in 1937. Renovations in 1937 and 1972 have also altered the interior which retains its Siena, Verona red and Italian veined marble floor mosaics and wainscoting. The bronze tablet above the mantel in the entrance hall is by Tiffany Glass and Decorating Co.

4. CONCORD CITY HALL. 41 Green Street. (1902-1903, Warren, Smith & Biscoe, architects). Standing in sharp contrast to the granite buildings of the district is this 2½ story brick structure with granite trim, a free adaptation of Georgian Colonial architecture. On the symmetrical front facade, the central section is divided into three bays while the flanking pavilions, projecting a few inches, each contain a single bay. Above the granite foundation, the ground floor brick work is rusticated in bands and broken by rectangular multilight windows with flat arch brick lintels. The brick is laid in alternating courses of stretcher and Flemish bonds. Centered on the facade is a raised entrance porch. Doric columns support the pediment adorned by a carved medallion. A bold granite belt course and other decorative bands separate the two stories. The larger second story multi-paned windows are surrounded by alternating blocks of stone and brick. The three central openings are arched while the outer two are rectangular and balconied with a brick rondel located above each keystone. Granite panels between the arched openings commemorate Concord's heritage from the founding of the Pennycook settlement in 1725 to the incorporation of the city in 1853. Above the granite cornice a brick parapet with decorative granite panels, one featuring the building date, supports the long central hip roof and two smaller hip roofs perpendicular to it. Three hipped roof dormers project from the central roof which is topped by a spire and octagonal drum resting on a square base at the top of the ridge. The front of the building contains offices while an auditorium seating over a thousand is at the rear, northwest corner. Alterations include the replacement of the original metal roof with a slate roof and the subsequent filling in of the roof line between the three hip roofs. The Boston based firm of Warren, Smith & Biscoe submitted the successful competition entry for the building. Other entrants included Peabody & Stearns; R. Clipston Sturgis served as consulting architect for the competition. H. Langford Warren was the founder of the School of Architecture at Harvard; his partner, F. Patterson Smith served as a dean of the school. The decision not to build a granite structure was at least partially the result of the response of outraged Concord citizens who wanted to lower the building cost by using brick and omitting the auditorium wing and who went so far as to bring suit against the city. Though losing their case at the State Supreme Court level, theirs was a partial victory as seen in the present brick building with auditorium.

(see continuation sheet #8)

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

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

For NPS use only

received

date entered

Continuation sheet 8

Item number 7

Page 8

DESCRIPTION, continued:

5. CONCORD COMMUNITY CENTER. 39 Green Street. (1908, William M. Butterfield, architect). Located at the rear of Concord City Hall, this two story brick structure with basement has become partially obscured from the street by the recent construction of city buildings on Green Street. The brick is laid in a Flemish bond. Built as a State Armory, its L-shaped plan, extending behind the front shaped gable, reveals a drill hall within. Centered on the three bay facade is a round arched entrance above which is a set of four arched window openings with heavy stone sills. All other windows on the building are grouped in threes with stone sills, those on the ground floor being arched while those on the second floor are rectangular. Crowning the stepped gable is a wooden console and flagpole. Originally housing Companies C & E of the First Infantry and the Hospital Corps, the city of Concord was given the building by the State in 1960.
6. NEW HAMPSHIRE HISTORICAL SOCIETY. 30 Park Street. (1909-1911, Guy Lowell, architect). Located on a lot occupying the block bordered by Park, Centre, State and Green Streets, the New Hampshire Historical Society has a frontage of 150 feet on Park Street including two projecting pavilions and is 90 feet deep. Built of Concord granite, the symmetrical and monumental severity of this two story structure, with basement, is emphasized by the lack of second floor windows. The building is illustrative of the later and more refined Classical Revival of the early twentieth century which supplanted the more exuberant structures of the end of the nineteenth. The architect, Guy Lowell, who designed the Boston Museum of Fine Arts just two years earlier, studied at the Ecole des Beaux Arts in Paris from 1895-1899. Reflective of his training Lowell treats the building as an exercise in classical vocabulary, combining Greek details, mostly of the Doric order, with forms borrowed from Roman and Egyptian sources as well as abstracted designs of his own.

Between the two large projecting pavilions of the front facade are seven bays, the central one occupied by the main entrance. The side elevations are each five bays wide. The sliding bronze front doorway grilles are framed by Ionic columns supporting an enriched entablature above which is a sculptural group entitled "Ancient and Modern History". Symbolic of the Society's purpose and carved by native New Hampshire sculptor Daniel Chester French, the group includes an aged female figure and a youthful male figure supporting the seal of the society, designed by French, above which an owl is perched. Bronze casement windows with architrave trim are each topped by a frieze with winged rosette and a cornice lintel above. In each pavilion a single window opening, identical to the others, is filled with pink granite from East Lyme, Connecticut, centered between a pair of Greek Doric columns which uphold a pediment.

A simple entablature with triglyphs, guttae and mutules encircles the building
(see continuation sheet #9)

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

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

For NPS use only

received

date entered

Continuation sheet 9

Item number 7

Page 9

DESCRIPTION, continued:

and is surmounted by a parapet wall adorned by winged discs derived from Egyptian forms and leaf designs. Crowning each pavilion is a triangular sculptural composition of two consoles supporting anthemias.

The central rotunda, inspired by Roman prototypes, is built of gray Siena marble and opens to a glass skylight. The floor and great staircase leading to the second floor are made of French Hauteville marble, the first floor lecture room is of pink Knoxville marble. Railings and lamp standards are bronze. Incorporating the latest technology of its day the building was equipped with a ventilating system which forced filtered air through the space, a central vacuum cleaning system, telephone network and the latest in electric lighting. Such amenities and the use of the finest materials was made possible by the generosity of Edward Tuck who donated the funds for the building. In combining and adapting Greek, Roman and Egyptian forms Lowell was responding to Tuck who sought to make the building a lesson in ancient architectural beauty for those unable to see the original sources. The structure has undergone a minimum of alterations, although the uses of some rooms have been changed over the years. A parking lot stands at the rear of building and is largely obscured by plantings.

7. STATE HOUSE ANNEX. 25 Capitol Street. (1938-1939, Wells, Hudson and Granger, architects).

Located at the corner of Capitol, North State and School Streets, directly south of the State House is this four story building of Concord granite. The main facade of the u-shaped structure fronts Capitol Street; the School Street elevation is indented, the space between the two projections is occupied by a parking lot. Featuring a stripped, flattened classical mode promoted by modernists reacting to classical dictums, the Annex is typical of much of the architecture funded by the Work Projects Administration (WPA) during the New Deal. The front elevation consists of thirteen bays each containing a pair of windows, the side elevation is eight bays wide. Above the first floor, fluted vertical elements suggestive of pilasters frame the slightly smaller windows of the three additional stories. Windows are separated vertically by metal spandrel areas. On the frieze above each pilaster is an incised circle and three blocks, suggesting rondels and guttae, which are topped by a projecting cornice with dentil course. The corners of the building are scored to resemble the quoining of the State House. Low relief carvings of the state seal, stars, eagles and other abstracted and patriotic forms also adorn the building. A fire which gutted the western half of the third floor necessitated the replacement of the building windows in 1980, altering the original design.

(see continuation sheet #10)

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

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

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received

date entered

Continuation sheet 10

Item number 7

Page 10

8. CONCORD PUBLIC LIBRARY. 45 Green Street. (1939-1940, Alfred Morton Githens and Francis Keally, architects, Eugene Magenau and Steward Lyford, associates; 1966 addition, Guy K.C. Wilson, architect).
North of the City Hall, at the corner of Green and Prince Streets is the public library. Contemporary with the State House Annex, it was also funded by the WPA. The two story rectangular box of the original structure is built of Concord granite with a brick backing, and rests on a base of darker polished granite. It combines modernistic streamlined surfaces and detailing derived from classical principles, but is devoid of columns, pilasters or cornices. Centered between six bays on the main Green Street facade is a two story glass and white bronze doorway, surrounded by a rounded door jamb with heavy reeding and capped by a lintel incised with a waved line motif. The vertical strips of steel windows are broken by spandrel areas of black glass between the floors and are framed by elements suggestive of pilaster strips. A Greek fret and the inscription 'Concord Public Library' run along the top of the building. In 1966 a two story addition was constructed at the rear of the library to provide much needed space. Sympathetic to the original building in massing and materials it is largely obscured by landscaping. As built, the library featured bookstacks below the reading floor and other characteristics of the modern open plan library, of which the building's architect, Alfred Githens was an important pioneer. Today stacks occupy much of the first floor.

The buildings and sites in this description are identified by the following parcel numbers (specifying page, block, lot), and refer to tax maps on file at the City Assessor's Office, City Hall, Concord, New Hampshire:

44-1-1; 44-2-1; 44-6-1; 44-7-1; 45-3-2; 45-4-1; 45-5-6.

**United States Department of the Interior
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**National Register of Historic Places
Inventory—Nomination Form**

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received

date entered

Continuation sheet 11

Item number 8

Page 2

SIGNIFICANCE, continued:

and customhouses across the U.S. including the L.O.B. Especially well known for his churches, Amos Cutting, who designed the State Library was from Worcester, Massachusetts and also designed several other buildings in Concord.

The State Armory, designed in 1908 by prominent Manchester, New Hampshire architect William M. Butterfield, is evidence of the everpopular Richardsonian motifs which evolved in the 1880's but continued to be used through the early 20th century especially for public structures such as this which required a show of substance and strength.

In contrast, the reliance on Georgian Colonial forms for the Concord City Hall of 1902 is reflective of the search by turn of the century architects for a style which would be uniquely American and a repudiation of styles based wholly on European forms and experiences. Inspired in part by the Columbian Exposition such antiquarian interest and Colonial Revival architecture foreshadow the popularity of Colonial Williamsburg motifs in the 1920's.

Twentieth century classical revival ideals are well represented in the district through the designs of prominent Boston architects; the State House addition of 1910 by Peabody and Stearns and the New Hampshire Historical Society of 1909-1911 by Guy Lowell. Both exemplify the free adaptation of classical proportions and detailing and reflect the training both Peabody and Lowell received at the Ecole des Beaux Arts in Paris. Evident here is the more refined, though still exceedingly monumental stage of the style. The New Hampshire Historical Society remains one of the State's outstanding Classical Revival structures.

Reacting against the dictums of Beaux Arts restraint and opulence and reflecting the emerging international and modern styles are the Concord Public Library and State House Annex. It is interesting to note that Alfred Morton Githens, architect of the library, was in fact educated at the Ecole. Both the library and annex are space enclosing envelopes whose interior requirements take priority over exterior ornament which is limited to "starved classical" details. Funded by the WPA, both buildings are reflective of the Federal response to the Depression and plight of unemployed architects and construction workers. The firm of Wells, Hudson and Granger who designed the annex was based in Hanover, New Hampshire.

Construction: The predominant use of local granite in the district's buildings underscores New Hampshire's nickname "The Granite State". Concord is the site of extensive and important early New England quarries, yielding a popular light gray granite with a bluish cast. At its height from the mid to late
(see continuation sheet #3)

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

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

For NPS use only

received

date entered

Continuation sheet

12

Item number 8

Page 3

SIGNIFICANCE, continued:

19th century, over a thousand Concord men were employed in the industry. The buildings of the Civic District served as a kind of laboratory for the local granite industry and document the growing sophistication of quarrying and finishing the stone. Quarrying was established prior to 1812 when the State Prison was constructed of local stone. Then as now granite operations were centered on Rattlesnake Hill, a three mile long protrusion located about a mile from the State House. Both the Prison and State House were built using undressed stock from the surface, often stained by iron deposits, which was hammered by convicts in the State Prison until 1834. The simple construction and minimum of exterior embellishment of the older portions of the State House are an important example of this early period of the granite industry. As surface stone was depleted ledges were uncovered and regular quarrying began, split by wedges and later gunpowder. Rock faced Concord granite was used to some degree in the district and elsewhere for the heavy rusticated facades of the Richardsonian age though other darker stones found greater favor. The pure light color and fine texture of Concord granite was instead, infinitely better suited to monumental classically derived edifices which incorporated delicate carving and detail. The development of polishing processes, pneumatic tools and machinery further encouraged the utilization of Concord stone. The Historical Society building is illustrative of the height of granite construction and is built of "ten cut" grade granite, so called because it is finely hammered with ten striations to the inch. The sculptural group over the door as well as the guttae of the architrave are carved from huge single blocks of stone. Concord granite was first shipped outside the local area in 1840. It is said that a visit to Concord and particularly the Legislative Office Building convinced government officials to use Concord granite for the Library of Congress in Washington, D.C. Countless commercial and public buildings in Boston and New York including the Old Boston City Hall are constructed of this native Concord stone, as are the buildings of the Civic District. It is ironic, that in 1903 Concord granite had achieved such popularity that the City of Concord judged it too expensive to build a City Hall using the local stone.

Politics/Government: The public buildings comprising the district have historically functioned as the heart of New Hampshire State Government and services as well the seat of Concord city government. The object of the pride and admiration of the State's citizens, the State House has the distinction of being the oldest state capital in which the legislature still occupies its original chambers. Concord first served as capital in 1782 at which time the legislature alternated between various New Hampshire towns. Concord has been the only capital since 1807 and the construction of the State House in 1816-1819 insured it would remain so for some time.

(see continuation sheet #4)

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

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

For NPS use only

received

date entered

Continuation sheet 13

Item number 8

Page 4

SIGNIFICANCE, continued:

The State Library, established to serve the New Hampshire General Court, was housed in the State House from 1828 to 1894. It is generally recognized as the oldest state library in the United States. In its present structure, the State Library shared quarters with the State Supreme Court until 1970. The New Hampshire Historical Society, a private organization founded in 1823 chose Concord, as capital of the state, for its headquarters, and was also housed in the State House until about 1840. Representing the Federal branch of the government is the Legislative Office Building which originally housed the Post Office, Courthouse and Pension offices. The relocation of the City Hall in 1903 from another site in Concord marked the final stage in uniting local, state and federal governmental buildings in the same vicinity around the State House. Subsequently the construction of the State Armory, New Hampshire Historical Society, Public Library and State House Annex filled out the scheme.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet 14

Item number 9

Page 2

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(see continuation sheet)

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National Park Service
National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet 15

Item number 9

Page 3

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

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

For NPS use only
received
date entered

Continuation sheet 16

Item number 10

Page 2

BOUNDARY JUSTIFICATION

The district boundary is drawn to include those buildings in the vicinity of the New Hampshire State House which are of a public, institutional and civic-oriented nature and are eligible for listing in the National Register of Historic Places. Using these criteria, only the Police Station and District Court buildings on Green Street, south of City Hall, have been intentionally excluded due to their recent date of construction (1970's).

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

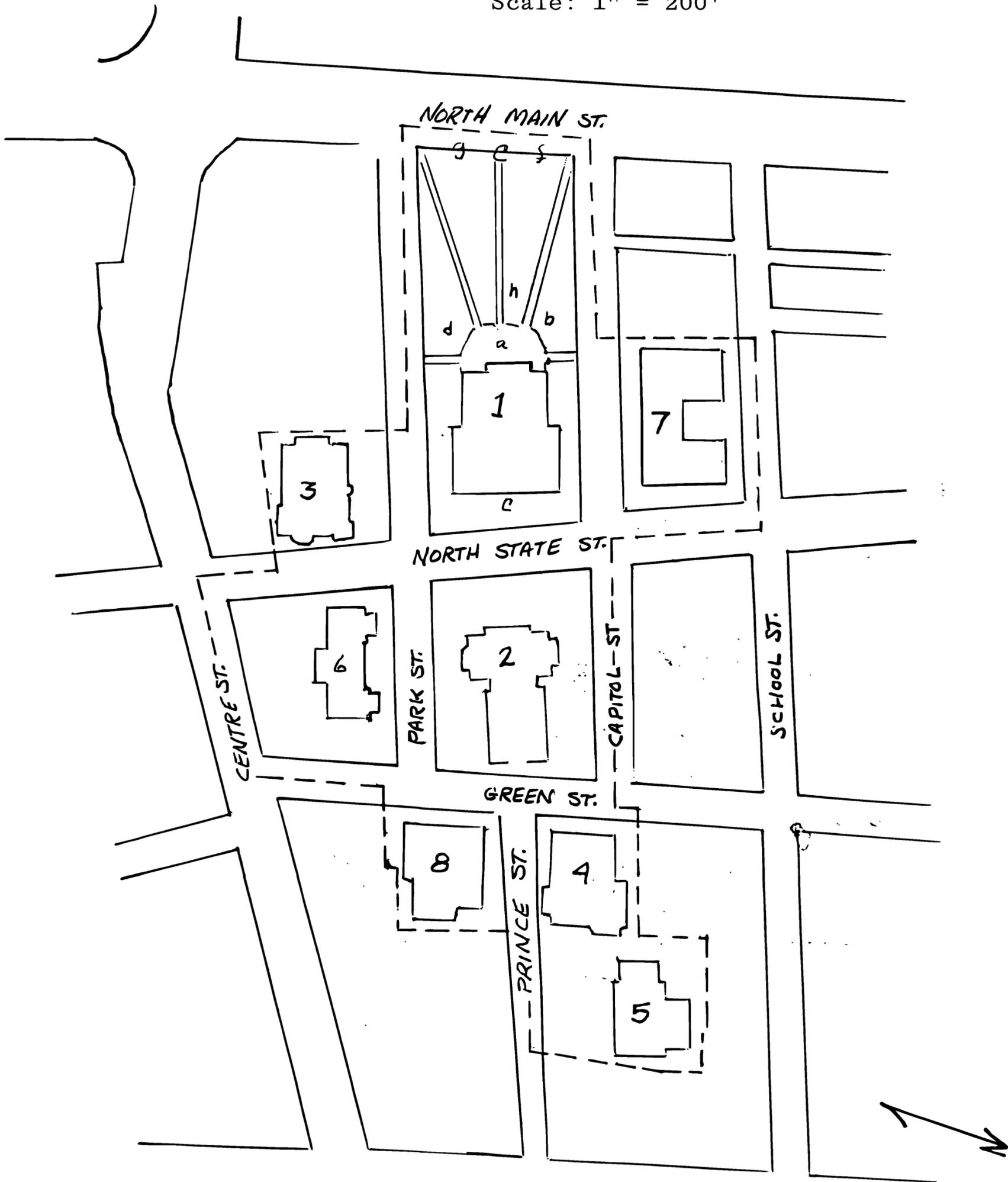
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Continuation sheet 17

Item number 10

Page 3

SKETCH MAP, CONCORD CIVIC CENTER HISTORIC DISTRICT
CONCORD, NEW HAMPSHIRE
Scale: 1" = 200'



Based on Downtown Base Map, on file at
City of Concord Planning Dept., Concord
New Hampshire.