

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

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

For NPS use only

received FEB 13 1984

date entered

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

1. Name

historic Monument Square Historic District

and/or common Monument Square Historic District

2. Location

street & number Monument Square NA not for publication

city, town Alton N/A vicinity of

state New Hampshire code 33 county Belknap code 01

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 checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> military	<input checked="" type="checkbox"/> other: Monuments

4. Owner of Property

name (see continuation sheet)

street & number

city, town vicinity of state

5. Location of Legal Description

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

street & number 64 Court Street

city, town Laconia state New Hampshire

6. Representation in Existing Surveys

title Alton Historic Resources Inventory has this property been determined eligible? yes no

date 1983 federal state county local

depository for survey records Lakes Region Planning Commission

city, town Meredith state New Hampshire

7. Description

Condition		Check one	Check one	
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" 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

Monument Square is an open space, roughly triangular in shape, in the center of Alton village. The Square was formed by the intersection of two roads--Main Street (Route 11) on the southwest side of the Square, and the former Wolfeboro Road, on the northeast side of the Square. (The Wolfeboro Road was later rerouted to intersect with Main Street north of the Square. That portion of the former road from the Square to the rerouted section passed to the abutting landowners and ceased to be a public way.) Three additional streets enter the Square at its corners, all of them perpendicular to Main Street. At the southeast end of the Square, Church Street enters from the southwest and Depot Street opposite it enters from the northeast. At the northwest end of the Square, Factory Street (Route 140) enters from the southwest. The Square is paved, save for two small grassed and landscaped triangles, the southern triangle containing the town's Civil War Soldiers' Monument (#12A), the northern triangle containing its War Memorial for the World Wars and the Korean War (#12B). Curbed sidewalks are found on both long sides of the Square and along the other streets included within the Historic District.

Besides the two monuments and one small empty lot, the Monument Square Historic District includes eleven buildings which face the Square. (Only one of the buildings has a detached outbuilding--the White Lodge (#6) whose barn is found on Factory Street.) All eleven buildings are set on or very close to the street line, giving the sides of the Square consistent facade lines. The lots are relatively small, so the buildings occupy much of their street frontage with narrow side yards between them, thus further reinforcing the Square's sense of enclosure and visual coherence. With the exception of the Town Hall (#11) and the Gilman Museum (#5), which are both brick or brick faced, the buildings are all wooden structures with clapboarded walls. These wooden buildings were either built in the 19th century vernacular tradition, or show the strong influence of the Greek Revival, giving the District a stylistic consistency. The exceptions, again, are the Romanesque Revival Town Hall (#11) and the modern "Colonial" Gilman Museum (#5). Four of the buildings were erected as residences, one as a store with a residence above, two as stores, one as a hotel, and two as public buildings, the town hall and the museum. With the exception of the hotel, now the local American Legion post, all are still dedicated to their original functions.

The description of the individual properties within the District will proceed around the Square, beginning at the southeast end of the Square, then proceed north along the southwest (Main Street) side of the Square, then to the Cocheco House (#7) at the head of the Square (the northwest side), then return along the northeast (former Wolfeboro Road) side of the Square to the southeast end.

#1. Dudley Barker Store (Crystal Wyatt) - This two and a half story, gable-roofed store building with a residence in the upper stories was standing by 1855 when Dudley Barker sold it for \$1,800. Barker lived nearby on Church Street and may well have had the store built for his own business. The clapboarded main block with its

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" 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 type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates c. 1830 - 1897 **Builder/Architect** See individual descriptions

Statement of Significance (in one paragraph)

The Monument Square Historic District is significant in the two areas of architecture and community planning. It is notable for the quality of its 19th century buildings, and for the unusual layout of those buildings around a triangular Square.

History and Architecture. The Square was created by the intersection of two major 18th century highways. In 1722, the Provincial legislature established a committee to survey a road from Dover to Alton Bay on Lake Winnepesaukee. When built, this road, part of which is now Alton's Main Street, became one of the most important highways in the area, a major route from the Lakes Region to the seacoast.¹ The Wolfeboro Road, from Wolfeboro to Alton, is mentioned in late 18th century deeds, and was of equal importance for the residents of the eastern shores of Lake Winnepesaukee, traveling south. The intersection of these two roads at an acute angle created the triangular open space that became Monument Square.

The Square was certainly not the center of Alton village in the village's earliest years. The first house lots sold in the village, at a large auction in June of 1804, were located south of the Square, along Main and School Streets. The center of the paper village laid out for the land sale was the meetinghouse, which stood a little south of the intersection of Main Street and School Street, then the major road east to Gilmanton from Alton. The Main Street--Wolfeboro Road intersection was then on the northern fringes of the village.

But as the village developed in the 19th century, the Square grew in importance. The construction of the Cocheco House (#7), at the northwest end of the Square about 1830, was the first major event in the Square's history. The Cocheco House was an important inn in its time, and is today one of the best surviving early hotels in the area. Its distinguished Monument Square facade, a symmetrical facade with two wings flanking a two-story, columned veranda, set a high standard for the Square's later buildings.

In the later 1830's and the 1840's, the Square saw the construction of three residences that still survive. Two, the Wheeler House (#4) and the Tobias Berry House (#10) are good examples of the cape, then the standard New Hampshire house. The Wheeler House of 1838-9 has notable Greek Revival fretwork ornament around its doors. The Tobias Berry House, probably built in the late 1840's, was later elevated above a new first story, but its attractive entry and moulded window trim can still be seen. The James N. Jones House (#8), probably built in 1841 or 1842, is a larger two and a

¹ It is difficult to give exact dates of construction for either road, as they were not formally laid out by the Alton Selectmen until the 19th century, Main Street in 1802, the Wolfeboro Road in 1817. Both roads were clearly in use long before those dates, but we cannot say, with accuracy, exactly when they were built.

9. Major Bibliographical References

(see continuation sheet)

10. Geographical Data

Acreeage of nominated property 3.47 acres

Quadrangle name Alton, N.H.

Quadrangle scale 1:62500

UTM References

A

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

B

Zone			Easting					Northing						

C

Zone			Easting					Northing						

D

Zone			Easting					Northing						

E

Zone			Easting					Northing						

F

Zone			Easting					Northing						

G

Zone			Easting					Northing						

H

Zone			Easting					Northing						

Verbal boundary description and justification

(see continuation sheet)

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

state N/A code county code

state N/A code county code

11. Form Prepared By

name/title David L. Rue11

organization Lakes Region Planning Commission date October 4,]983

street & number Main Street telephone (603) 279-8171

city or town Meredith state New Hampshire

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

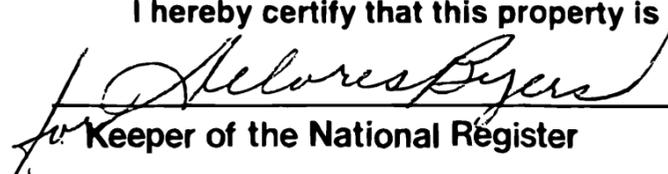
As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National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

State Historic Preservation Officer signature 

Commissioner, Dept. of Resources & Economic Development
title N.H. State Historic Preservation Officer date JAN 26 1984

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


Keeper of the National Register Entered in the National Register date 3/15/84

Attest: Chief of Registration date

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

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

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date entered

Continuation sheet 1 OWNERS OF PROPERTY Item number 4 Page 1

- #1. Crystal Wyatt, Bay Road, Alton, N.H.
- #2. Community Church of Alton, Alton, N.H.
- #3. Ferns Oil Co., Main Street, Alton, N.H.
- #4. Edward and Helen Sullivan, Main Street, Alton, N.H.
- #5. Town of Alton, Alton, N.H.
- #6. Gordon L. and Viva F. Stevenson, Main Street, Alton, N.H.
- #7. American Legion Post No. 72, Alton, N.H.
- #8. Herbert T., Jr. and Paulette Alden, Barnes Avenue, Alton, N.H.
- #9. Leon T., Jr. and Ethel H. Dodge, Wolfeboro Road, Alton, N.H.
- #10. Anna Haase, Main Street, Alton, N.H.
- #11. Town of Alton, Alton, N.H.
- #12A. Town of Alton, Alton, N.H.
- #12B. American Legion Post No. 72, Alton, N.H.

**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 DESCRIPTION

Item number 7

Page 2

granite block foundation shows the influence of the Greek Revival in its paneled corner pilasters and in the deep frieze of its wide cornice with mouldings and sloping soffit. The building's windows are mostly six over six sash windows with plain trim and, usually, louvred shutters. The first story of the northeast gable end facing the Square is covered by a shallow one-story storefront, added in the 20th century. The storefront's foundation is concrete, as are the steps and the landing of its recessed central entry--a paneled door with window. The entry is flanked by large plate glass display windows with wooden frames, paneled bases and an awning. A shallow cornice is found above the windows on the narrow sides, while a deep paneled frieze tops the entire storefront. The second story of the main gable end has four six over six sash windows, while the gable contains a triple window with a central four over four sash window, fixed two pane sidelights, and plain trim. The long southeast facade on Church Street has an exterior brick chimney, seven second story windows, but only one first story opening, a paneled door with a window and plain trim. The northwest long facade has three first story windows, and six second story windows. A second story multipane glass door with wooden frame opens onto an exterior wooden stairway up from the sidewalk, which was probably added in this century. Sheltered by a shed roof, the stairway has plain wooden steps, rails and posts. Beneath it is a small attached storage shed, which is clapboarded with cornerboards, double doors, close eaves and verges, and a shed roof. The first story of the rear gable end is covered by two one-story, shed-roofed additions. The southern addition is an enclosed porch, set on wooden posts and clapboarded with cornerboards, eaves with exposed rafters and plain trim around its two windows and two doors with multipane windows. The north addition is a clapboarded shed with cornerboards, close verges, lateral eaves with exposed rafters, and plain trim around its three doors and single window. Perched on the roof of the north addition is a hip-roofed, screened porch, also with exposed rafters in its eaves. A small door opening onto the porch and two six over six sash windows are found in the second story, and a single six over six sash window in the gable. The Dudley Barker Store occupies most of its small lot at the corner of Main and Church Streets, being placed right on the sidewalks of both streets. The rest of the lot is grassed, although a row of shrubs is found on the northwest side. An interesting early store building, the Dudley Barker Store is a good example of the influence of the Greek Revival on even the plainest and most functional buildings of its period.

#2. Parsonage Lot (Community Church of Alton) - This small parcel of land facing the Square is part of the large lot of the Community Church's parsonage. Dudley Barker bequeathed the building, his own home, to the Baptist Church, which later joined the Congregational Church to form the Community Church. The Parsonage is visually and physically removed from the Square, standing some two hundred feet west of Main Street and facing Church Street. Therefore, only that small portion of the lot between the Dudley Barker Store (#1) and Morrell's Store (#3) has been included in this nomination. The 3,500 square foot parcel is largely grassed, with a tall dense row of shrubs along the Monument Square frontage.

**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 DESCRIPTION

Item number 7

Page 3

#3. Morrell's Store (Ferns Oil Company) - It appears that sometime after selling his other store, Dudley Barker acquired this store building, or, more likely, had it built. Whatever the case, the store was standing by 1874 when Barker sold it for \$900, half the price of his earlier store. This one and a half story gable-roofed building is clapboarded with a cut granite block foundation, paneled corner pilasters, and a box cornice with mouldings, deep frieze and returns. The northeast gable end facing the Square has a shallow one-story storefront addition between its corner pilasters. (According to the Sanborn insurance maps, the storefront was added between 1892 and 1912.) The storefront has a brick foundation, clapboarded side walls with cornerboards, a box cornice with mouldings and frieze, and a low-pitched hip roof. In the center of its Main Street facade is a recessed entry with a brick step, concrete landing, angled sides, and a paneled door with window. The large display windows flanking the entry have very narrow panels beneath them and an awning, as well as a frieze decorated with incised geometric ornament, above them. Two six over six sash windows with plain trim are found in the gable above the storefront. The northwest long side of the building is blank, while the southeast long facade has a single modern window, and an upper level door towards the rear of the building. This side door is sheltered by a simple shed-roofed hood and reached by an open outdoor wooden stairway with a simple railing and an enclosed base, with latticework on the side and clapboards on the rear. The rear gable end has two six over six sash windows with plain trim in each story. The small building, which is set on the sidewalk, takes up most of its tiny lot, the remainder being grassed. Morrell's Store is again a good example of the influence of the Greek Revival on the simpler mid 19th century store building.

#4. Wheeler House (Edward and Helen Sullivan) - This cape was built in 1838-9 for Daniel C. Emery and was later the Wheeler family home for some nine decades. The cape proper is clapboarded with a cut granite block foundation, cornerboards, and a box cornice with mouldings and frieze. The three public facades, the five-bay wide northeast Square facade and the two bay wide northwest and southeast gable ends, also have sillboards. The cape's six over six sash windows have plain trim and louvred shutters. In the center of the Square facade is a five-paneled door with full sidelights enclosed by a frame with cornerblocks, as well as top and side panels with simple Greek Revival fretwork. Another entry, with five paneled door, full sidelights and a similar surround, is found in the southeast gable end. On the rear slope of the cape's gable roof is a clapboarded shed-roofed dormer with cornerboards, a pair of small windows, and a box cornice with mouldings and frieze. Set to the rear of the cape and overlapping it by one bay on the south is a one and a half story gable roofed ell, also clapboarded with cut granite block foundation, cornerboards, six over six sash windows with plain trim, and the same box cornice as the cape. Again, sillboards are found on the public facades, the two-bay long southeast facade and the one-bay northeast (street) gable end, but not on the less visible one bay northwest facade. The rear gable end has a single window in its gable, while its first story is covered by an enclosed porch. The one-story porch has a fieldstone foundation, sillboards, low clapboarded walls beneath banks of six over six sash

**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 DESCRIPTION

Item number 7

Page 4

windows with plain trim, a box cornice with mouldings and frieze, and a low-pitched hip roof. Its rear door, a modern metal-glass door, is sheltered by a shed-roofed entry porch, in the angle between the enclosed porch and the attached garage on the south. The entry porch has a concrete floor, metal pipe post and rail, and a wooden roof with a simple box cornice. The one-story garage-shed attached to the enclosed porch has two distinct sections under the same gable roof. The front section is clapboarded with a concrete block foundation, while the rear section is sheathed with plywood panels and set on concrete piers. The garage's box cornice with mouldings also has a frieze in the clapboarded section. Plain trim surrounds the garage's overhead door in the northeast gable end, its six over six and one over one sash windows and the paneled doors with windows in the southwest gable end and the northwest facade. The grounds are grassed with ornamental trees and shrubs in the backyard. An attractive cape, the Wheeler House is one of the Historic District's better residences.

#5. Harold S. Gilman Museum (Town of Alton) The Gilman Museum is described in the non-contributing section.

#6. The White Lodge (Gordon L. and Viva F. Stevenson) - The date of the construction of the White Lodge is somewhat problematic, as no documents are available to answer the question. The 1859 county map shows a building on the site. But, the town history suggests a date of about 1875. Neither date seems unreasonable. Certainly, the building's design, with a Greek Revival temple form and plan, enlivened by Victorian ornament, suggests that it was constructed in the third quarter of the 19th century. In the early 20th century, the house was the home of Rockwell Clough, inventor and manufacturer, who operated his corkscrew factory in the large complex of barns behind the house. The two and a half story, gable-roofed main block is sheathed with clapboarding on the sides and the rear and with flush boarding on the main northeast gable end facing Main Street. The facades are trimmed with paneled corner pilasters and a wide box cornice with mouldings, paneled soffit, deep frieze and sawn brackets resting on a moulding. (The rear southwest gable, however, has a simple shallow moulded cornice with returns.) The box cornice is pedimented over the house's main feature, the monumental portico facing Main Street. Four large, two-story high, square paneled pillars with moulded capitols stand on square granite piers projecting from the cut granite block foundation of the portico and the house. They support a second story balcony, which, like the first-story porch, has a wooden floor, but now has decorative metal railings, while the first story has plainer wooden railings. Wooden rails with square capped posts flank the granite steps leading up to the western bay of the portico, where is found the main entry--a paneled door with oval window, flanked by recessed full sidelights and topped by a recessed transom window and a hoodmould. Similar hoodmoulds trim the first story's two one over one sash windows, and a similar window in the central bay of the second story. The eastern bay of the second story now has a paneled door with a window and a plain frame, opening onto the balcony. In the clapboarded pediment is found a six over six sash window in a plain frame with cornerblocks. The southeast (Factory Street) facade has four

**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 DESCRIPTION

Item number 7

Page 5

one over one sash windows with hoodmoulds on each floor. The northwest facade has only one small window with plain trim on each floor, but its rear corner is distinguished by a two-story projection, sheltered by a cross gable roof. The projection is clapboarded with paneled corner pilasters and a box cornice with mouldings, paneled soffit, a deep paneled frieze, and returns. The gable itself is sheathed with decorative cut shingles. The projection's one over one sash windows are paired on the front, but single on the sides. And the first story windows are topped by a wide pent roof with wooden shingles and a box cornice with mouldings and frieze. To the rear of the main block is a narrower, two-story, gable-roofed ell. The facades of the clapboarded ell are treated quite differently. The southeast facade on Factory Street has paneled corner pilasters, while the less visible northwest facade has only cornerboards. The box cornice with frieze has a flat soffit and small sawn brackets on the southeast, but only a plain sloping soffit on the northwest. Hoodmoulds trim the one over one sash windows and the paneled door with window on the southeast (as well as the rear gable windows) while plain trim surrounds the two northwest windows. The first stories of both facades are covered by one-story porches. The southwest facade has a shallow hip-roofed porch with four square paneled pillars with capitols supporting a wide box cornice, with mouldings, deep frieze and small sawn brackets. The westernmost bay of the porch has been enclosed. Flush boarding and three six over six sash windows with plain trim fill its southeast front, while the sides are clapboarded with single six over six sash windows (the northeastern window having a hoodmould). In front of the easternmost bay of the porch is a porte-cochere, which has a box cornice and two pillars, all of the same type as the porch proper. Wooden railings are found in the open bays of the porch and between the two pillars of the porte cochere. The enclosed, shed-roofed porch on the northwest facade of the ell has a low clapboarded wall, pairs of four-pane casement windows, a single multipane glass-wooden door, and a box cornice with mouldings and frieze. Attached to the end of the ell and set perpendicular to it is a one-story addition with a wide, low-pitched, gable roof. This secondary ell is clapboarded with cornerboards, and a cornice with sloping soffit and frieze. Plain trim surrounds its few windows and doors. On the southeast (street) facade, under the ell's roof, is a former porch, now enclosed as a vestibule, with concrete block foundation, clapboarded walls, cornerboards, a single door and close lateral eaves of metal flashing.

The barns (#6A), to the rear of the house on Factory Street, have served as a livery stable and as Rockwell Clough's corkscrew factory, and more recently, have been partially converted into apartments. The four major sections of the barn-factory complex are arranged in a roughly U-shaped plan around a yard opening onto Factory Street. The easternmost wing is a two and a half story, gable-roofed wing, trimmed with cornerboards and a box cornice with sloping soffit and frieze. Like the rest of the barn complex, its public facades, here the southeastern gable end facing the street and the southwest and northeast long facades, are clapboarded, while the rear facade, the northwest gable end, is wooden shingled. Plain trim surrounds its paneled doors with windows, and its windows, most of which have six over six sash.

**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 DESCRIPTION

Item number 7

Page 6

Behind the east wing, is a small, one-story, shed-roofed wing, whose northeast wall is clapboarded with cornerboards and close verges, while its northwest wall is shingled with cornerboards and a box cornice with frieze. Each wall has three six over six sash windows with plain trim. The two and a half story central wing, to the southwest of the shed-roofed wing, is set with its gable roof parallel to the street. Again, the windows all have six over six sash and plain trim. The facades, trimmed with cornerboards, close verges and lateral cornices with sloping soffits, are clapboarded on the southeast and shingled on the northwest, northeast and southwest. The west wing of the complex is a large, wide, two and a half story, gable-roofed barn. Cornerboards and a cornice with sloping soffit trim the facades, which are clapboarded, save for the shingled rear gable end. Both the southeast and northwest gable ends have large central vertical board doors with transom windows, and triple windows in the second story above the main doors. The southwest wall of the west wing is covered by a one-story, shed-roofed addition, also clapboarded, save for the shingled northwest wall, and trimmed with close verges and lateral eaves with exposed rafters. The grounds are grassed and ornamented with trees and shrubs. Long the finest residence in Alton village, the White Lodge is one of the District's most important buildings.

#7. Cocheco House (American Legion Post No. 72) - The Cocheco House, which dominates the northwest end of the Square, was built about 1830 as a hotel and tavern at what was then one of the major road intersections in the area. It served as a hotel until 1914, when Henry W. Savage of Boston purchased it. It was subsequently used as a meeting place for the local Sons of Union Veterans, organized by Mr. Savage, and, after World War I, for the local American Legion post. In 1948, the Legion post acquired title through a bequest from Mr. Savage. The main block of the building consists basically of three two and a half story, gable-roofed wings, arranged in an I-shaped plan, with the long side of the complex facing Monument Square. The southeast gable ends of the east and west wings face the Square with the space between filled by a two-story veranda in front of the central wing. The corresponding space between the two end wings, on the northwest side of the central wing, is filled by a two-story, shed-roofed addition. This infill addition and the three main wings are all clapboarded with cornerboards. The main wings have lateral box cornices with mouldings and friezes, and close verges with returns of the lateral box cornices, while the infill addition has a plainer modern box cornice. Virtually all of the main block's windows have moulded trim. Most now have two over two sash, but the small gable windows still have four over two sash, and three second-story windows in the central wing still retain their six over six sash. The dominant feature of the Square facade is the central veranda. Five bays wide, the veranda has wooden columns with simple moulded capitals and bases. The first story columns support an entablature with a shallow cornice. The second story has a more pronounced box cornice with mouldings and frieze, as well as wooden railings between the columns. The two eastern bays of the veranda's first story have been enclosed by a clapboarded vestibule behind the columns, which has a modern glass door with metal frame and flanking window opening onto the veranda. The central entry opening on the first story of the veranda, also has a modern metal framed glass door, but it still retains its flanking pilasters

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

For NPS use only

received

date entered

Continuation sheet 7 DESCRIPTION

Item number 7

Page 7

supporting an entablature, as does the central paneled door with window on the central wing's second story. West of each of these doors, however, a paneled door with multipane window and plain trim has replaced an earlier window. Each story of the main southeast gable ends of the end wings has two windows, save for the first story of the east wing, which has three windows. The west wing has a two bay wide northwest gable end, and a five bay wide southwest Main Street facade. Although the second story of the Main Street facade retains its two over two sash windows with moulded trim, the first story has been altered to accommodate commercial offices. The central entry, double glass doors with wooden frames, sheltered by a concave roofed hood supported by metal brackets, is flanked on each side by large triple windows with moulded trim. The infill addition on the northwest side of the central wing has two windows of the usual type on each floor. The east half of the infill addition is now covered by a one-story, shed-roofed addition. This small addition is clapboarded with cornerboards, close verges, and plain lateral box cornice. Each of its walls has a modern double window with one over one sash and plain trim. A larger addition to the building is the one story, concrete block rear wing behind the east wing. Its main southeast gable end facing the Square is clapboarded and largely covered by a small shed-roofed addition in the angle between the rear wing and the four bay wide northeast facade of the east wing. (This small shed-roofed addition is clapboarded with cornerboards, plain trim around its two doors, close verges and a shallow lateral box cornice.) The other facades of the rear wing, trimmed with close verges and plain lateral box cornices, are painted concrete block, save for the rear gable, which is sheathed with vertical boarding. The modern windows and doors have plain trim. The rear wing's gable roof is crowned by a small, clapboarded, gable-roofed ventilator with louvers. The grounds are grassed with a granite curb along the Square. Rows of square granite hitching posts with chamfered edges and curved tops still stand on the Square and Main Street frontages. The Cocheco House has seen some changes, but they have not deprived the building of its character, or lessened its importance as a central element in the District.

#8. James N. Jones House (Herbert T., Jr. and Paulette Alden) - In April of 1841, James N. Jones purchased two acres of land on Wolfeboro Road. He must have built this house very soon thereafter, as in 1842, he opened a general store (J. Jones & Co.) in his dwelling. The two and a half story, gable-roofed main block was built to face, not southwest towards the Square, but instead southeast towards travelers coming up what was then the Wolfeboro Road. It shares with the two-story, gable-roofed ell to its rear (that is to say, to the northwest, along the Square) the same facade treatment. Both are clapboarded with cut granite block foundations and cornerboards. Their box cornice with mouldings and frieze is pedimented on the southwest gable of the main block, facing the Square. (The less visible northeast gable of the main block has only close verges with returns of the lateral cornices.) This southwest pediment contains two quarter-circle louvers with paneled trim. Sillboards are found on the public southwest and southeast facades of the main block, but not on the other facades. Similarly, the windows of the public facades of both the main block and the ell have a paneled trim with cornerblocks, while the frames of the

**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 DESCRIPTION

Item number 7

Page 8

other windows are quite plain. The windows all have two over two sash, save for the six over six sash windows of the main block's rear facade. The six bay wide main southeast facade of the main block has a six-paneled door with half sidelights and the same paneled trim with cornerblocks as the public windows. It is now sheltered by a gable-roofed hood supported by braces. In the two bay wide northeast gable end is found a six-panel door with transom window and plain trim. But, as expected, the corresponding door in the four bay wide southwest gable end received more attention--a lintel with moulding, and a Victorian entry porch with granite steps, latticework base, turned posts with brackets, side railings with sawn slats, a box cornice with mouldings, frieze and brackets, and a low-pitched hip roof. A Victorian porch of the same design, only slightly narrower, shelters the ell's entry on the Square facade--a paneled door with transom window and paneled trim. The paneled door with plain trim on the rear northeast facade of the ell is sheltered by a much simpler shed-roofed porch with plain posts. Attached to the end of the ell, with its gable end facing the Square, is a two and a half story, gable-roofed barn. Also clapboarded with cornerboards, the barn has a cornice with sloping soffit and frieze. Plain trim surrounds its windows and doors. The main gable end has a central sliding door beneath a loft door, both of vertical boarding. A recent addition to this facade is a modern door which opens onto a wooden platform with a plain railing. On the rear gable end are found two small, one-story, shed-roofed additions. The northern addition is clapboarded with cornerboards and a cornice with sloping soffit. The modern southern addition is clapboarded with cornerboards, modern metal windows and doors, and a roof of corrugated plastic. The grounds are grassed with a few ornamental trees and shrubs, particularly on the rear boundary. An attractive building, the James N. Jones House, is a good example of the larger mid-19th century vernacular house.

#9. J. Jones & Son Store (Leon T., Jr. and Ethel H. Dodge) - The J. Jones & Son Store was built for J. Jones & Co. as a general store in 1855, the business having outgrown its quarters in the family home next door (#8). The Sanborn insurance maps show that, sometime between 1892 and 1912, the main block was extended thirty three feet to the rear, a one-story addition appeared on the south and a three-story stair tower was erected on the north. A one-story storefront was added on the Square facade later in the 20th century. The main block is a long, two and a half story, gable-roofed structure, with its southwest gable end facing the Square. The main block is clapboarded with a granite block foundation, paneled corner pilasters, and a wide cornice with mouldings, sloping soffit, and deep frieze. Its six over six and two over two sash windows all have plain trim. The first story of the Square facade is covered by a one-story, hip-roofed storefront, designed to be compatible with the main block, having clapboarded side walls with paneled corner pilasters, like those of the main block. The storefront's box cornice with mouldings and frieze is pedimented in the small gable placed over the recessed central entry, which has angled sides, concrete steps and landing. The large plate glass display

**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 DESCRIPTION

Item number 7

Page 9

windows have wooden frames, paneled bases, and an awning. Four six over six sash windows and the painted wall sign labeled "J. Jones & Son" are found on the second story, of the main facade, while two more six over six sash windows appear in the gable. On the long southeast facade is found a small, shallow, one-story, hip-roofed projection, which is clapboarded with a brick foundation, cornerboards, a box cornice with frieze, and a single window in each wall. In the center of the long northwest facade is found a larger, three-story stair tower projection, whose gable roof is actually higher than the main block's roof. The stair tower is clapboarded with a granite block foundation, cornerboards, and a box cornice with mouldings, frieze and returns. The northeast side of the stair tower is blank, but a two over two sash window with plain trim can be found in each story of the other two facades, save for the first story of the southwest (Square) facade, which has doubled paneled doors with windows, sheltered by a gabled hood supported by braces and ornamented with a pedimented box cornice. Another pair of double doors with windows is found on the main block's northwest facade to the rear of the stair tower. The only other entry or exit is a paneled door, opening from the top story onto the fire escape found on the rear gable end of the main block. Two gable-roofed dormers with double two over two sash windows, clapboarded side walls and gable, cornerboards and a pedimented box cornice with mouldings and frieze, are found on each slope of the main block's gable roof. The building, which is set on the sidewalk, occupies most of its narrow lot. The rest is grassed with some trees and bushes to the rear. The J. Jones & Son Store is a fine 19th century store, built, like its counterparts across the Square (#1 and #3), in the vernacular tradition, but obviously influenced by the Greek Revival style.

#10. Tobias Berry House (Anna Haase) - In November of 1845, carpenter Tobias Berry bought this lot for \$50. He probably built his home, a cape, on the lot soon thereafter. In 1893, the Town of Alton bought Berry's property, began building the Town Hall on the southern portion of the property, and sold off the northern portion with the cape. Sometime between 1894 and 1906, the cape was raised and a new first story built beneath it. The two and a half story main block therefore has a somewhat split personality, a Victorian lower story, and mid 19th century vernacular upper stories. Both sections are clapboarded with cornerboards, set on a cut granite block foundation, and topped by the cape's box cornice with mouldings, frieze and returns. The first story windows have plain trim and, usually, one over one sash. The upper windows all have moulded trim and two over two sash. The first story is covered by a one-story, hip-roofed, Victorian veranda on the southwest gable end facing the Square, and on the long southeast facade, which had been the cape's main facade. The veranda has a latticework base, turned wooden posts with brackets, balustrades, a beaded board ceiling, and a box cornice with mouldings. Above the veranda's entry on the Square facade is a small gable, with elaborate carved ornament in its pediment. Two paneled doors with windows, one in each facade, open onto the veranda. A five-sided bay window projects onto the veranda at the southern corner of the house. The bay window has a

**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 10 DESCRIPTION

Item number 7

Page 10

paneled base, corner mouldings, one over one sash windows with moulded trim, and a moulded frieze. In the center of the five-bay wide, second story of the southeast facade can still be found the cape's main entry--a paneled door with window, flanked by full sidelights and plain side trim, and topped by a simple entablature. It now opens onto a small balcony on the roof of the veranda, enclosed by a railing with decoratively sawn slats and corner posts topped by ball-shaped knobs. To the north-east of the main block is a two story, gable-roofed ell, which is clapboarded with cut granite block foundation, cornerboards, and a box cornice with frieze, mouldings, and returns. Its windows have either plain or moulded trim, six over six or two over two sash. The long southeast facade of the ell has a single paneled door with window and plain trim in the first story, and a three-sided oriel window with paneled base, two over two sash windows, and a box cornice with mouldings and frieze in the second story. Attached to the end of the ell, but set at an obtuse, not at a right, angle to the ell is a two-story, gable-roofed barn. Like the ell, the barn is clapboarded with cornerboards and the same box cornice with mouldings, frieze and returns, but it does differ in having a brick foundation. Plain trim surrounds its windows, most of which have six over six sash, as well as its doors--two vertical board doors in the northwest gable end, an overhead garage door beneath a vertical board loft door, and a paneled door with window, all in the southwest street facade. The last door is now sheltered by a small modern porch with plain square wooden posts and a shed roof of corrugated plastic. The grounds are grassed with some ornamental trees and shrubs. Although a rather unusual hybrid of two different architectural periods, the Tobias Berry House is nevertheless a pleasant building that makes a modest but significant contribution to the Square's architecture.

#11. Alton Town Hall (Town of Alton) - The century old town meetinghouse having grown dilapidated, the voters of Alton appropriated \$10,000 for a new town hall at the annual town meeting of 1893. The following year, the appropriation was increased by \$5,000 in order to complete the new brick structure. Designed by architect A. T. Ramsdell of Dover and erected by contractor G.H. Proctor and Son, the Town Hall was completed at a cost of \$15,098.75, and formally dedicated on May 7, 1894. The building consists of a two and a half story, rectangular, hip-roofed main block with a four-story tower at the corner of the Square and Depot Street. Both the tower and the main block are built of brick laid in common bond, flemish variation, with a row of vertically laid bricks marking the top of the basement, and including the segmental arched heads of the main block's short basement windows. The main block's facades are also marked by projecting courses above the first and second stories, and by a shallow dentiled brick course, just below the wooden box cornice with mouldings. In the center of the Square (southwest) facade, is the recessed entry set behind a semi-circular brick arch with stone impost. (The incorrect date "1896" has been placed in metal letters on the arch.) The recessed entry now has modern concrete steps and landing, but it retains its beaded board walls and ceiling, and double paneled doors, which have multipane windows and moulded trim with cornerblocks. In the bay north of

**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 11 DESCRIPTION

Item number 7

Page 11

the entry is found a double window with nine over one sash, flat brick arch and granite sill. In the second story directly above the arched entry are three one over one over one sash windows set so close together that their granite sills and lintels abut. A similar double window, with one over one over one sash, granite sill and lintel, is found in the north bay of the second story. The three other facades all have basically the same fenestration--short basement windows with granite sills and segmental arched heads that are part of the bank of vertically laid bricks, and first story windows with nine over one sash, granite sills, and flat brick heads. The long facades, the six bay wide northwest facade and the five bay wide southeast facade, also have the same second store fenestration--one over one sash windows with stone sills, set in semicircular brick arches with stone impostes and windowed tympanums. (One window in the northwest facade has been altered, the tympanum and arch being replaced by a paneled door opening onto a metal fire escape.) The rear northeast facade, which has three first story windows of the same first story type as the two long facades, varies in the second story by having two one over one sash windows with flat brick heads and granite sills. The rear facade also has a tall exterior brick chimney. Part of the basement on the long southeast (Depot Street) facade is fully exposed, and has recently been altered. It now has a modern metal door beneath a gable-roofed hood with simple braces, and a modern overhead garage door with a plain wooden surround. Three gable-roofed dormers are found on the hip roof, one each on the northwest, southwest and southeast slopes. The dormers each have three one over one sash windows, a pedimented cornice with mouldings, dentils and frieze, and a tympanum filled with decoratively cut wooden shingles. The most conspicuous feature of the building is the stair and clock tower that projects slightly from both facades at the southern corner of the main block. The basement, topped by the same band of vertical bricks as the main block's basement, has a single rectangular window on the Square facade. The lower three stories of the tower have staggered, narrow, one over one sash windows with granite sills and flat brick heads, which light the stairs. Above the five alternately projecting courses of brick that mark the top of the stair tower section is the top story, housing the town bell and clock. In each face of the top story is found a recessed panel, which has a continuous stone sill, supported by five stone brackets, and is topped by a corbel table. Each recessed panel contains a semicircular brick arch with stone impostes. The lower sections of the arches are filled with louvers masking the bell and topped by a dentiled cornice. Above the cornice, the arches are filled with large clock faces with Roman numerals and moulded surrounds. Within the panels are found projecting brick courses at the impost level, while the corners of the top story are decorated with a sawtooth course of brick. Shallow dentiled courses of brick are found below the tower's wide box cornice with mouldings. The tower's pyramidal roof with flaring eaves has a flagpole on its southwest slope and an elaborate crowning metal weathervane. The grounds are grassed with granite curbs along the sidewalks. A flagpole, bulletin board, and open telephone booth stand on the lawn facing the Square. A gas pump is found next to the short driveway to the basement garage door on the Depot Street side. The Alton Town Hall is one of the best Victorian town halls in the region, and would probably be considered the most architecturally significant building in the District by most architectural historians.

**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 DESCRIPTION

Item number 7

Page 12

the entry is found a double window with nine over one sash, flat brick arch and granite sill. In the second story directly above the arched entry are three one over one over one sash windows set so close together that their granite sills and lintels abut. A similar double window, with one over one over one sash, granite sill and lintel, is found in the north bay of the second story. The three other facades all have basically the same fenestration--short basement windows with granite sills and segmental arched heads that are part of the bank of vertically laid bricks, and first story windows with nine over one sash, granite sills, and flat brick heads. The long facades, the six bay wide northwest facade and the five bay wide southeast facade, also have the same second store fenestration--one over one sash windows with stone sills, set in semicircular brick arches with stone imposts and windowed tympanums. (One window in the northwest facade has been altered, the tympanum and arch being replaced by a paneled door opening onto a metal fire escape.) The rear northeast facade, which has three first story windows of the same first story type as the two long facades, varies in the second story by having two one over one sash windows with flat brick heads and granite sills. The rear facade also has a tall exterior brick chimney. Part of the basement on the long southeast (Depot Street) facade is fully exposed, and has recently been altered. It now has a modern metal door beneath a gable-roofed hood with simple braces, and a modern overhead garage door with a plain wooden surround. Three gable-roofed dormers are found on the hip roof, one each on the northwest, southwest and southeast slopes. The dormers each have three one over one sash windows, a pedimented cornice with mouldings, dentils and frieze, and a tympanum filled with decoratively cut wooden shingles. The most conspicuous feature of the building is the stair and clock tower that projects slightly from both facades at the southern corner of the main block. The basement, topped by the same band of vertical bricks as the main block's basement, has a single rectangular window on the Square facade. The lower three stories of the tower have staggered, narrow, one over one sash windows with granite sills and flat brick heads, which light the stairs. Above the five alternately projecting courses of brick that mark the top of the stair tower section is the top story, housing the town bell and clock. In each face of the top story is found a recessed panel, which has a continuous stone sill, supported by five stone brackets, and is topped by a corbel table. Each recessed panel contains a semicircular brick arch with stone imposts. The lower sections of the arches are filled with louvers masking the bell and topped by a dentiled cornice. Above the cornice, the arches are filled with large clock faces with Roman numerals and moulded surrounds. Within the panels are found projecting brick courses at the impost level, while the corners of the top story are decorated with a sawtooth course of brick. Shallow dentiled courses of brick are found below the tower's wide box cornice with mouldings. The tower's pyramidal roof with flaring eaves has a flagpole on its southwest slope and an elaborate crowning metal weathervane. The grounds are grassed with granite curbs along the sidewalks. A flagpole, bulletin board, and open telephone booth stand on the lawn facing the Square. A gas pump is found next to the short driveway to the basement garage door on the Depot Street side. The Alton Town Hall is one of the best Victorian town halls in the region, and would probably be considered the most architecturally significant building in the District by most architectural historians.

**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 DESCRIPTION

Item number 7

Page 13

#12A. Civil War Soldiers Monument (Town of Alton) - The Civil War monument was erected by the M.H. Savage Post of the Grand Army of the Republic to honor the Civil War soldiers of Alton who "Died in Defense of Their Country and Sleep in Unknown Graves" on Southern battlefields. The Post raised eight to nine hundred dollars and contracted with Lamprey & Keniston of Laconia for the monument. The Soldiers Monument was dedicated on October 14, 1897. The polished Concord granite pedestal on a stepped granite base is inscribed with the names, ranks and fates of the nineteen lost soldiers. On the pedestal stands a white bronze (zinc) statue of a Union soldier at parade rest. The statue, although not attributed in contemporary newspaper accounts to any foundry, is identical to those supplied in Portsmouth, Hampstead and Antrim by the Monumental Bronze Co. of Bridgeport, Conn., a firm which specialized in white bronze monuments. The monument stands in the center of a small grassed triangle with rounded corners and concrete curbs, which also contains a traffic sign, a telephone pole, one shrub and a single tree.

#12B. War Memorial (American Legion Post No. 72) - In 1919, the Town of Alton purchased a bronze memorial tablet listing the Alton soldiers and sailors of the First World War from T. F. McGann & Sons Co. for \$252.50. The plaque was mounted on a granite slab in Monument Square. In 1959, the voters decided at the annual town meeting to appropriate \$2,000 for a memorial for Alton's servicemen in World War II and the Korean War. Perry's Memorial provided another bronze plaque which was mounted on the monument and dedicated on May 30, 1959. The tall granite slab with rough rock faced sides and top now has two bronze plaques on its two wide polished fronts, the World War I plaque on the north side and the World War II-Korean War plaque on the south side. The War Memorial is flanked by shrubs, as is the flagpole which stands to its south. The grassed triangle on which they stand is curbed with granite on the south side.

Non-Contributing Properties

#5. Harold S. Gilman Museum (Town of Alton) - The Harold S. Gilman Museum stands on the site of the Alton Shoe Factory, erected in 1883 and burned to the ground in 1930. The museum was constructed by builder Fred M. Perkins in 1974-5 for the Town of Alton to house the collection bequeathed to the town by Harold S. Gilman. The museum opened to the public in 1976. The one-story concrete block building is sheathed with a brick veneer on the public Monument Square and Factory Street facades, but the concrete block is exposed on the two other walls. The rear gable is clapboarded above the concrete block first story. The Museum is covered by a wide, low-pitched roof with a simple wooden box cornice. Modern short but wide, single-pane windows are placed high in each wall, five pairs of windows on both the long northwest and southeast facades, two single windows in the rear southwest gable end, and two pairs of windows flanking the central entry of the northeast gable end facing the Square. The entry-double paneled doors with fluted pilasters and dentiled entablature--is sheltered by a "classical" gable-roofed portico with concrete floor, two

**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 DESCRIPTION

Item number 7

Page 14

fluted metal columns, and a pedimented cornice with mouldings and dentils. A single paneled door is also found on the Factory Street facade. The grounds are grassed with a few ornamental trees on both lawns facing the streets, and a freestanding wooden museum sign. Although not an architecturally exciting building, the Gilman Museum in its "colonial" design at least attempts to fit in with its older neighbors.

**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 15 SIGNIFICANCE

Item number 8

Page 2

half story house, distinguished by paneled window and entry trim, and two quarter-circle louvers in the pedimented gable facing the Square. The building was also the site of one of the village's earliest stores, operated by the Jones family. This store was prophetic of the Square's next period of growth.

The completion of the Cochecho Railroad from Dover to Alton Bay in the summer of 1851 really established the Square as the center of the village, for the depot serving Alton village was built just east of the Square. The new importance of the Square can be seen in the layout of the three streets entering it, and in the construction of the three surviving store buildings. In June, 1851, Church Street was laid out, by the Selectmen. It was followed soon by the layout of Depot Street, from the Square to the new depot, in January of 1852. Factory Street was laid out in May of 1855 and soon superseded School Street as the main road from Alton village east to Gilmanton.

The Square's new importance as a transportation center led to its growth as a commercial center. On the west side of the Square, we find Dudley Barker appearing as the first known owner of two stores (#1 and #3) on lots carved out of his property. Barker may well have had both buildings erected. Certainly, the similarities of their design would suggest a common origin. Their paneled corner pilasters and wide cornices with deep friezes show a developed interest in the Greek Revival style, which is also apparent in Dudley Barker's fine house still standing on Church Street. The same features are also found on the equally attractive J. Jones & Son Store (#9), built on the east side of the Square in 1855 to house the expanding business of the Jones family. The 1859 county map shows another store standing on the site of #5, but this building was replaced by the Alton Shoe Factory, built in 1883. (The Shoe Factory did have a store, and later the Post Office, in the first story of its Monument Square front.)

The elevated status of the Square was reflected and reinforced by the erection of one of the village's grandest homes, the White Lodge (#6), probably in the third quarter of the 19th century. This fine house with its Greek Revival temple form, enriched by some Victorian details, is among the most interesting 19th century houses in Belknap County.

At an 1893 meeting, the voters of Alton decided to permit the Boston and Maine Railroad, which had taken over the Cochecho Railroad, to replace the Main Street and Wolfeboro Road bridges over the railroad north of the Square with a single bridge on a slightly rerouted Main Street. Wolfeboro Road was also rerouted to intersect Main Street north of the new bridge and the Square. That portion of the former Wolfeboro Road between the Square and the rerouted section was abandoned. This change somewhat diminished the Square's role as a major intersection. But its symbolic importance as

**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 SIGNIFICANCE

Item number 8

Page 3

the center of the community was soon confirmed by the erection of the Town Hall (#11) and the Soldiers Monument (#12A). The Alton Town Hall of 1893-4, designed in the Romanesque Revival style by architect A.T. Ramsdell of Dover, is the most impressive town hall in Belknap County. It is certainly one of the best Victorian public buildings in the Lakes Region. In 1897, the Soldiers Monument, a zinc statue of a Union soldier on a granite pedestal, was placed in the center of the Square. Still Alton's only public statue, the Monument became one of the town's landmarks, and the Square's namesake.

One indirect result of the Town Hall project was the remodeling of the Tobias Berry House (#10). In 1893, the town purchased Tobias Berry's property, reserved the corner lot for the Town Hall, and sold the remainder of the property, including the house. By 1906, if not sooner, the cape had been raised and a new Victorian first story built beneath it. But, none of the District's other buildings have seen such drastic remodeling. All three store buildings (#1, #3 and #9) were given one-story storefronts in the 20th century. The J. Jones & Son Store (#9) also received an extension to the rear, as did the Cocheco House (#7). But, with the exception of a few alterations and additions, the District's buildings have survived almost intact. This century's most significant changes have been the erection of the War Memorial c. 1919 (#12B); and the burning in 1930 of the Alton Shoe Factory and its replacement some forty-five years later by the Harold S. Gilman Museum (#5).

In summary, the District's contributing buildings include a fine early 19th century hotel (#7), an attractive cape with Greek Revival ornament (#4), another attractive cape that has been raised above a Victorian first story (#10), an interesting mid 19th century two and a half story house (#3), three mid 19th century stores with some Greek Revival ornament (#1, #3 and #9), a distinguished Greek Revival temple form house with interesting Victorian decoration (#6), and a fine Romanesque Revival town hall (#11). This group of buildings deserves recognition for the high quality of its architecture.

Community Planning. It cannot be said that Monument Square was designed as a public square. The creation of this open space in the center of Alton village was almost fortuitous. Two major roads intersected at an angle so acute that a large triangle at the intersection was kept open for traffic and public use. The creation of the Square was unpremeditated and its development was not guided by any official plan. However, from the beginning, the space was treated by both private and public developers in a formal way as a public square. The earliest building, the Cocheco House (#7) was built to close the northwest end of the Square with a distinguished symmetrical facade, that emphasized the axis of the Square. The two long sides were

**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 17 SIGNIFICANCE

Item number 8

Page 4

developed in the 19th century with closely spaced buildings, all set near the front lot line. The buildings surrounding the open space vary somewhat in style, size and material, but they do give that essential sense of enclosure and coherence that makes the space a public square and not simply a street intersection. Finally, the placement in 1897 of the Soldiers Monument, a public statue, in the center of the space, gave it a focal point and an identity as a public square. In essence, then, the Alton villagers took the accident of a street intersection and turned it into a public square that could function both visually and symbolically as the center of the community.

**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 18 BIBLIOGRAPHY

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Interview - Fred Perkins - September 21, 1983.

- #8 and #9. BIOGRAPHICAL REVIEW OF BELKNAP AND STRAFFORD COUNTIES, NEW HAMPSHIRE (Boston, 1897).

- #10. Interview - Anna Haase, September 21, 1983.

Postcard of Alton Town Hall, dated 1906, collection, Marie Doubleday, Alton, N.H.

- #12A. LACONIA NEWS & CRITIC, June 2, August 18, September 22, October 13 & 20, 1897.

MANCHESTER UNION, October 15, 1897.

- #12B. ANNUAL REPORTS OF THE TOWN OF ALTON, for the years ending Jan. 31, 1920; Dec. 31, 1959.

Interview - Fred Perkins - Sept. 21, 1983.

Maps

George E. Norris - ALTON AND ALTON BAY, N.H. (Brockton, Mass., 1888).

Sanborn Map Company - ALTON, BELKNAP COUNTY, N.H., (September, 1887; November, 1892; June, 1912; August, 1923).

E.M. Woodford - MAP OF BELKNAP COUNTY, NEW HAMPSHIRE (Philadelphia, 1859).

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Continuation sheet 10 *Geographical Data*

Item number 10

Page

10. The boundary of the Monument Square Historic District is as follows: beginning at the north corner of the intersection of Main and Church Streets, then southeast on the northerly curb of Church Street to the southwest boundary of Crystal Wyatt, then northwest on said boundary to the western corner of the Wyatt property, then on an arbitrary line across the property of the Community Church of Alton to the southern corner of the property of Ferns Oil Co., then northwest on southwest boundary of Ferns Oil Co. to property of Edward and Helen Sullivan, then along the southeast, southwest and northwest boundaries of the Sullivans to the Gilman Museum property of the Town of Alton, then northwest on the southwest boundary of the Gilman Museum to Factory Street, then, proceeding on the same line, across Factory Street to the street's northerly curb, then southwest on the northerly curb of Factory Street to the southwest boundary of Gordon and Viva Stevenson, then along the southwest and northwest boundaries of the Stevensons to Main Street, then southeast on the westerly curb of Main Street to a point opposite the northwest boundary of American Legion Post No. 72, then across Main Street and along the northwest and northeast boundaries of American Legion Post No. 72 to the property of Herbert and Paulette Alden, then northeast on the northwest boundary of the Aldens, then southeasterly on the easterly boundaries of the Aldens, Leon and Ethel Dodge, Anna Haase, and the Town Hall property of the Town of Alton to Depot Street, then southwest on the northerly curb of Depot Street to Main Street, then directly across Main Street to the point of beginning. The District boundary is drawn to include all of the properties in or facing Monument Square. However, an arbitrary line has been drawn across the property of the Community Church of Alton, to exclude a house and other property facing Church Street, thereby including in the District only the Monument Square frontage of the Community Church's property.

The nominated properties are shown on the Alton Tax Maps as follows--#1-Map 27, Lot 29; #2-Map 27, Lot 28; #3-Map 27, Lot 30; #4-Map 29, Lot 1-1; #5-Map 29, Lot 1; #6-Map 29, Lot 14; #7-Map 29, Lot 76; #8-Map 29, Lot 78; #9-Map 29, Lot 79; #10-Map 27, Lot 31; #11-Map 27, Lot 32; #12B-Map 29, Lot 82 (#12A has not been assigned a lot number.)

The boundries of the nominated district are shown by the dashed line on the attached sketch map.

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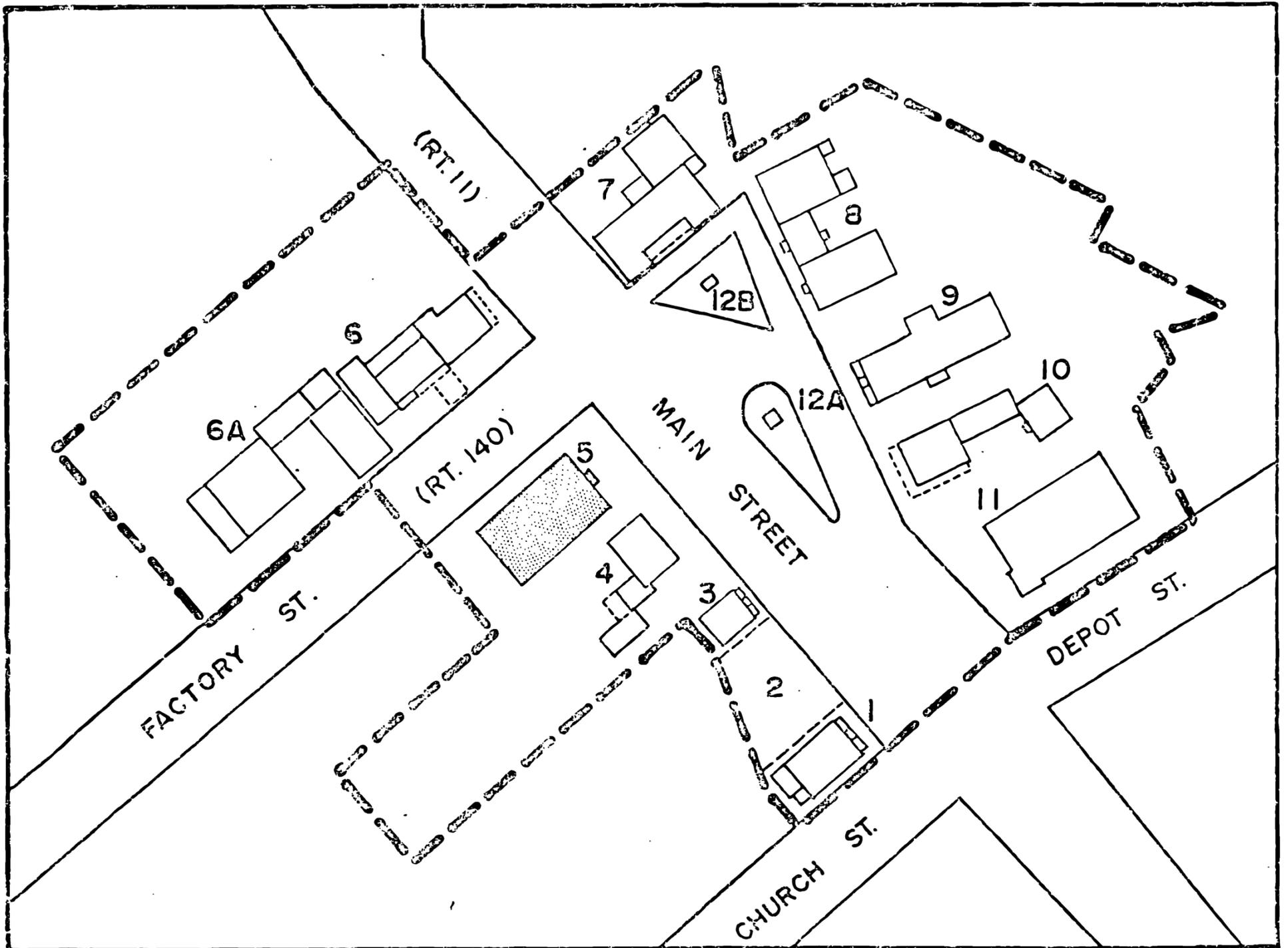
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Continuation sheet 20

SKETCH MAP

Item number

Page 1



Monument Square History District
Alton, N.H.



Legend Note: Non-contributing building shown by shading.