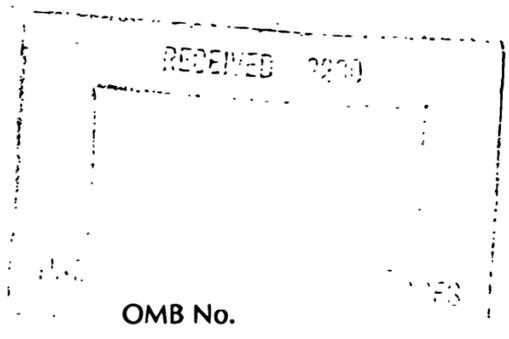


12850



United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

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

1. Name of Property

historic name Hay Estate

other names/site number "The Fells"

2. Location

street & number west side of NH Route 103 A, 2.2 miles north of the intersection not for publication
of NH Routes 103 and 103A in Newbury, NH

city or town Newbury vicinity

state New Hampshire code NH county Merrimack code 013 zip code 03255

3. State/Federal Agency Certification

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

Marcy C. Dutton 9/1/99
Signature of certifying official Date

New Hampshire
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

[Signature] 9/21/2000
Signature of commenting or other official Date

U.S. Fish and Wildlife Service
State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register
 See continuation sheet.
- determined eligible for the National Register
 See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

[Signature] 11-2-00
Signature of Keeper Date of Action

5. Classification

<p>Ownership of Property (Check as many boxes as apply)</p> <p><input type="checkbox"/> private <input type="checkbox"/> public-local <input type="checkbox"/> public-State <input checked="" type="checkbox"/> public-Federal</p>	<p>Category of Property (Check only one box)</p> <p><input type="checkbox"/> building(s) <input checked="" type="checkbox"/> district <input type="checkbox"/> site <input type="checkbox"/> structure <input type="checkbox"/> object</p>	<p>Number of Resources within Property (Do not include previously listed resources in the count)</p> <table border="0"> <tr> <td style="text-align: center;">Contributing</td> <td style="text-align: center;">Noncontributing</td> <td></td> </tr> <tr> <td style="text-align: center;">4</td> <td style="text-align: center;">0</td> <td>buildings</td> </tr> <tr> <td style="text-align: center;">8</td> <td style="text-align: center;">0</td> <td>sites</td> </tr> <tr> <td style="text-align: center;">4</td> <td style="text-align: center;">2</td> <td>structures</td> </tr> <tr> <td style="text-align: center;">0</td> <td style="text-align: center;">0</td> <td>objects</td> </tr> <tr> <td style="text-align: center;">16</td> <td style="text-align: center;">2</td> <td>Total</td> </tr> </table>	Contributing	Noncontributing		4	0	buildings	8	0	sites	4	2	structures	0	0	objects	16	2	Total
Contributing	Noncontributing																			
4	0	buildings																		
8	0	sites																		
4	2	structures																		
0	0	objects																		
16	2	Total																		

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)
NA

6. Function or Use

Historic Functions (Enter categories from instructions)		Current Functions (Enter categories from instructions)	
Cat: _____	Sub: _____	Cat: _____	Sub: _____
DOMESTIC	single dwelling	RECREATIONAL/CULTURE	museum
LANDSCAPE	garden	LANDSCAPE	conservation area
DOMESTIC	secondary structure	DOMESTIC	secondary structure
DOMESTIC	camp	DOMESTIC	camp
OTHER	waterworks	OTHER	waterworks

7. Description

<p>Architectural Classification (Enter categories from instructions)</p> <p><u>Colonial Revival</u></p> <p>_____</p> <p>_____</p>	<p>Materials (Enter categories from instructions)</p> <p>foundation <u>Stone</u></p> <p>roof <u>Asphalt</u></p> <p>walls <u>Weatherboard</u></p> <p><u>Wood</u></p> <p>other <u>NA</u></p>
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Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

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

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

Criteria Considerations

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

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

Areas of Significance

(Enter categories from instructions)

Entertainment/Recreation

Politics/Government

Architecture

Landscape Architecture

Period of Significance

1891-1948

Significant Dates

1891, 1897, 1906, 1914, 1915, 1926, 1938

Significant Person

(Complete if Criterion B is marked above)

John Milton Hay

Cultural Affiliation

NA

Architect/Builder

George Hammond, Prentice Sanger, Arthur Little

Herbert Brown, Clarence Hay, Alice Hay

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

9. Major Bibliographical References

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: New Hampshire
Division of Historical Resources

10. Geographical Data

Acreege of Property approx. 164

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	_____	_____	_____	3	_____	_____	_____
2	_____	_____	_____	4	_____	_____	_____

See continuation sheet.

Verbal Boundary Description

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

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

11. Form Prepared By

name/title (see continuation sheet) 11.47

organization _____ date _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

name Robert G. Streeter, Asst. Dir. Refuges and Wildlife; MS 3248-M1B Fish and Wildlife Service

street & number 18th & C Streets NW telephone (202) 208-5333

city or town Washington state DC zip code 20240

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

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

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Continuation Sheet

Hay Estate
Newbury, Merrimack Co., NH

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Description

Hay Estate – “The Fells,” 1891

The John Milton Hay Estate is a 164-acre tract of woodlands, fields, lawns, ornamental gardens, and structures located on the eastern shore of New Hampshire’s Lake Sunapee. A popular location for summer homes and vacation hotels, with its first period of prosperity extending from 1890 to 1929, Lake Sunapee is noted for its 1,092-foot elevation above sea level, its pure waters, and its scenic setting, which is dominated by the nearby 2,743-foot peak of Mount Sunapee. Along with numerous landscaped terraces, gardens and lawns, the Hay Estate includes an array of buildings significant for their function within a large estate: the colonial revival summer house, a shingled Cape Cod-style gate lodge, a shingled lakeshore cottage, a garage, a boat house and dock, and some small water-supply structures. All buildings and landscaped sites contribute to the character and significance of the property.

The land of the estate slopes from a hilltop on the east toward the lake on the west, exhibiting gradients between three and twenty-five percent. The land surface is irregular, strewn with glacially deposited boulders of granite, and underlain with bedrock ledge that reveals itself in frequent outcroppings where exposed by glacial action or by subsequent erosion. The topsoil is a sandy loam, ranging in geological classification from "very rocky" to "extremely stony." The subsoil is glacial till of varying depths. A border of glacially rounded stones and boulders largely defines the shoreline of the lake, although there are approximately three hundred feet of sandy beach at the southwestern corner of the property.

The land supports a northern forest of mixed hardwood and softwood species. Among the hardwoods, there are sugar maple, red maple, red oak, basswood, American beech, black locust, tupelo, aspen, and black, yellow, and canoe birch. Softwood species include eastern white pine, eastern hemlock, red pine, and red and white spruce. Some of the larger trees on the property, estimated to be over 200 years old, are remnants of virgin climax forest. Inaccessible to nineteenth-century loggers, these trees escaped harvesting when the land was cleared for agriculture.

The site of the summer house commands narrow vistas of Lake Sunapee through gaps in distant trees. Above the trees, to the southwest, rises the dramatic mass of Mount Sunapee, the dominant peak in this part of New Hampshire. The overall appearance of the estate’s site has changed little since the 1940s. The summer house retains recognizable features of its evolution since the 1890s, making it an important and well-documented example of the development of the summer home movement in New Hampshire over the past century.

The nominated property is located between a two-lane highway (N.H. Route 103A) and the shore of Lake Sunapee. The only structure visible from the road is the gate lodge, a story-and-a-half "Cape Cod" cottage designed by architect Prentice Sanger in 1930 to suggest the appearance of local vernacular

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Hay Estate
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dwellings. Partly hidden behind stone walls, this house stands next to a gateway of mortared granite fieldstones; beyond the gate, a one-lane gravel road winds westward to the summer house, which is located more than a quarter of a mile from the highway.

Estate Buildings

1. Summer House, 1891, 1897 and c. 1915, Contributing Building

The summer house, originally designed by George Hammond in 1891, enlarged by Hammond in 1897, and redesigned by Prentice Sanger in 1915, is a long, story-and-a-half gambrel-roofed building that strongly expresses the Dutch colonial revival style. The structure is oriented in a general north-and-south direction. Its original facade faces westward to command views of Lake Sunapee, about an eighth of a mile distant, and of Mount Sunapee, which dominates the southern horizon. Extending eastward at right angles to the main house is an ell of comparable design, providing kitchen, pantry, laundry, and bedrooms for servants. All portions of the house and ell are constructed with balloon framing, and the exterior is sheathed with white-painted clapboards.

Beginning in the 1890s, during their period of earliest occupancy at the estate, the Hay family generally reached the property by railroad and steamboat. Architectural emphasis was originally placed on the western side of the house, facing the Hay's private dock. The Concord and Claremont Railroad had been opened after the obstacle of a nearby hill was overcome by completion of the "Newbury Cut" in 1871. Advent of the railroad had brought prosperity to local towns, making the region a destination for summer tourists and seasonal residents like the Hays. From Lake Station in Newbury, the Hay family would board one of the Woodsum Brothers' steamboats, either the *Kearsarge*, the *Armenia White*, or the *Edmund Burke*. These vessels delivered passengers, luggage, and local mail to private docks and made regular stops at George's Mills, Lakeside, Sunapee Harbor, Blodgett's Landing, Lake Sunapee Landing, Hastings, Soonipi, Burkehaven, Brightwood and Pinecliff.

As automobile travel became more reliable during the first decades of the twentieth century, the family more frequently approached the house by road from the public highway on the east. This change in approach to the estate spurred the need to make significant changes to the eastern elevation of the dwelling. Elaborated by architectural and horticultural detail, the eastern facade gained formality as a second main entrance for the summer house.

The house measures approximately 122 feet in length and 40 feet in depth. It stands on split granite perimeter foundation walls and on fieldstone internal footings. The house has no excavated cellars except for two boiler rooms located beneath the northern end of the main house and beneath part of the servants' ell. The fenestration of the summer house is balanced but not rigidly symmetrical, with a variety of

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window sash designs. The broad planes of its gambrel roof are punctuated at intervals by shed-roofed dormers with paired windows, and by five white-painted chimneys serving first and second story fireplaces within the house. The main cross stairhall extends through the house just north of its mid-point, and its presence is expressed on the exterior by a wide, gambrel cross gable extending the entire depth of the building.

The western facade of the house, facing the lake, is marked by a main entrance below the cross gable and by secondary entrances near the north and south end walls of the elevation. The main entrance is a twelve-light, half-glass door with one-over-one, double hung, flanking windows. The secondary entrance to the south (once the original main entryway) is a half-glass double door with diagonal muntins, flanked by sidelight sashes with similar diagonal muntins. Another secondary entrance to the north has a twelve-light, half-glass door. The northern doorway is separated from the main entrance by two casement windows, while two intervening ten-light French doors separate the southern (older) entrance from the newer main entrance below the cross gable. The cross gable is accentuated by a broad, three-part window at the second floor level and a louvered semicircular arch that ventilates the attic. Much of the first story is shaded by a deep, brick-floored shed-roofed porch. The porch is supported by eight Doric columns and extends from the southern end of the house northward to the northern end of the cross gable. Until 1947, this porch extended along the full length of the western facade of the house. The dormers and lower slope of the gambrel roof on the western elevation are clad in red cedar shingles, while the flatter upper slope of the roof has asphalt shingles (1992). The roof north of the cross gable has no dormers.

The northern elevation of the main house includes a broad, gambrel-roofed end wall with nine-over-nine double hung windows symmetrically arranged within the first and second stories, and a glazed semicircular window that ventilates the attic. The three second-story windows are larger in length and width than the four windows on the first floor.

The eastern elevation of the house is treated as a second facade. This wall faces a circular automobile courtyard paved with crushed stone and bordered by stone walls, shrubs, narrow grass borders, and perennial beds. Like the opposite elevation, this side of the house is dominated by the broad expanse of the gambrel cross gable, which defines a central axis for the elevation and frames a formal entrance. The main fifteen-light glazed door beneath the cross gable is capped by an arched hood of colonial revival design. This hood is supported by elliptical consoles projecting from either side of a four-light transom window. Five-paned sidelights flank the doorway. Above the entrance is a three-part window at the second story level, and a semi-circular louvered arch at the attic level. All roof surfaces on the east are clad in asphalt shingles.

The servants' ell, approximately fifty-one feet long, extends eastward from the main house and defines the southern terminus of an automobile courtyard of 1916, known as the Pebble Court. Extending thirty

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feet beyond the residential portion of the servants' ell is a garage built in 1947 and remodeled on the interior in 1992 to provide public toilets. The first floor level of the servants' ell and garage are screened from the courtyard by a clipped hedge of yew and by a large Kousa dogwood. The gambrel roof and two shed dormers, with their paired windows, thus become the ell's predominant architectural features as seen from the automobile courtyard.

The southern elevation of the house is divided into two zones. These zones are visually separated from one another by a ten-foot-tall, mortared fieldstone wall, built in 1924. This wall runs north and south, intersecting the southern ell of the house at the southwest corner of the servants' wing. Extending 97 feet south of the house, the wall shields the more formal part of the dwelling from the servants' quarters. The broad gambrel end gable of the main house dominates the facade west of the stone wall. On the first story of this end elevation, pairs of French windows open onto a level lawn from two of the major rooms of the dwelling, a library and a dining room. Above each set of doors, wisteria vines are trained against trellises affixed to the clapboarded walls. At the second floor level are three symmetrically placed windows. A glazed semicircular window ventilates the attic above.

Three symmetrically arranged shed dormers punctuate the south roof of the servants' ell. The middle dormer follows the pitch of the upper slope of the gambrel roof, while the two outer dormers have a shallower pitch, allowing for taller windows and greater headroom within the servants' bedchambers. The three-part division of this elevation of the servants' wing is continued on the first story. A central door and a rectangular stair window, unified by a common drip cap, are flanked on either side by two six-over-one double hung windows.

Beyond the east end of the 1891 servants' wing is a low, gable roofed addition, capped by a slender cupola and weather vane. Built in 1947 as a three-bay garage with doors that faced south onto a court south of the servants' ell, the garage replaced an earlier extension of the ell (see below, "Building Evolution"). A woodshed and potting room, attached at right angles to the former garage, was also built in 1947 and stands in the approximate location of a former ell extending off the rear of the servants' ell. The garage was altered on its interior to provide public toilets when the Hay Estate was opened as a historic site in 1992.

Interior of the Summer House

The interior of the Hay house reached its present condition around 1930, although it retains some elements dating from the 1890s. As they exist today, most rooms in the house were designed by Prentice Sanger (1881-1964) of New York City and the Lake Sunapee vicinity, an architect and landscape designer with a widespread practice during the first half of the twentieth-century. Sanger built a cottage for his parents in the Sunapee area in 1908, built his own summer home on Lake Sunapee in 1915, and thereafter

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spent much time in the area, designing most of the twentieth-century alterations to the Hay Estate. Clarence and Alice Hay employed Sanger to design the major renovations of the house beginning in 1915, virtually transforming the interiors of the house. Sanger continued to design subsequent minor renovations through the 1940s.

The following discussion of the interior of the summer house is organized according the major building campaigns on the first floor level, and also according to function, e.g. second floor bedrooms and the servants' ell first floor work rooms. Each section refers to accompanying floor plans for ease in discerning the layout and evolution of the building.

1a. Summer House, 1891: First Story Stairhall and Parlors (see Additional Documentation)

The Hay house had its origins in 1891 and developed in several stages. The oldest part of the house is the southernmost section, including part of the main dwelling and the servants' ell. Designed by George Hammond, a Cleveland architect, these portions of the house originally stood as separate units connected to one another by a narrow, two-story gambrel link (see below, "Building Evolution"). The first story of the summer house had a symmetrical arrangement of four rooms adjacent to a central stairhall. The rooms in this portion of the building attained their present appearance in a major building campaign that began about 1915 and extended to 1929.

The original main entrance for the cross stairhall that serves this older part of the house faces west beneath the Doric porch. Remaining unaltered since 1891, the doorway is composed of glazed double doors, flanked by half-length sidelight sashes with diagonal muntins that mirror similar muntins in the door sashes. The door provides access to a broad stairhall that runs entirely through the building from west to east, terminating to the east at a single exterior door and an adjacent interior door leading to the servants' ell. Two principal features mark the hallway: a fireplace and a stairway to the second story bedrooms. With jambs of pressed red bricks and a mantelpiece in the federal style, the fireplace is located against the north wall of the corridor near the western door. Since the dwelling had steam central heating at least as early as 1897, this fireplace may reflect the late-nineteenth-century fashion for hallway hearths rather than a necessary source of heat for the corridor, although it is possible that the house was entirely heated by fireplaces when originally constructed in 1891 as a summer retreat. The corridor's stairway rises in a western direction along the northern wall to a landing, and then turns at right angles to the north as it ascends to the second floor through an enclosed stairwell. A simple balustrade having a molded handrail, square fluted newel posts, and inverted vasiform balusters, marks the lower run of this stairway. The walls of the hallway are papered in an early-twentieth-century reproduction of an early-nineteenth-century French scenic wallpaper.

In the southwest corner of the building is a library. This room is entered through a double, three-panel,

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Hay Estate
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door leading from the stairhall. The library has been remodeled twice, in 1915 and again in 1929, so the present appearance of this room actually represents its third design. Its focal point is an elaborate mantelpiece centered on the hallway (north) wall between a double, three-panel, door on the right and a similar door that encloses a bookcase on the left. The mantelpiece is decorated with paterae and fluted fans that are reminiscent of the elaborate federal-period mantelpieces of New York or New Jersey. Individual plaster elliptical arches enclose all three features along the north wall. The formality of the room is maintained by a deep plaster ceiling cove that springs from a gilded rope molding near the top of the walls. The two exterior walls are fitted with floor-to-ceiling bookcases. Two nine-over-nine porch windows set into deep embrasures interrupt the west wall, while double French doors with eighteen lights pierce the south wall. The doors are set beneath an elliptical plaster arch and open onto a rose terrace. The eastern wall of the library is paneled and has a chair rail. A 42-inch-wide, six-panel door in the center of this wall leads to the adjacent dining room. All the library woodwork is painted light green, highlighted in gilt, and glazed. The floor is Circassian walnut.

East of the library, and also accessible from the stairhall, is a paneled dining room. Like the adjacent library, this room has an elaborate fireplace, located along the stairhall wall, as its focal point. The fireplace has Siena marble jambs and a polished steel coal grate, all set within a Georgian style white marble mantelpiece supported by pilasters. A high wooden overmantel panel with eared architraves and a broken pediment at its top surmounts the mantelshelf. To the left of the fireplace is a dish closet, and to the right is the doorway leading to the stairhall. Set above both doors is a carved wooden fan in the Adamesque style. The walls of the room have a flat dado with a molded baseboard and chair rail. Above the chair rail, the walls are paneled with a single range of high raised panels. The cornice of the dining room is an ogee crown molding above a row of large dentils. A wide, six-panel door in the west wall of the room, capped by a broken scrolled pediment, leads to the adjacent library. A door of smaller scale and without ornamentation, located on the opposite wall, leads to a butler's pantry in the adjoining servants' ell. North of this door is a false window glazed with mirrored glass. Centered on the south wall of the room are French doors with fifteen lights. Like those in the adjacent library, these doors offer a vista across a rose terrace toward the alpine garden. The dining room was fitted with its present woodwork in 1920.

On the opposite (north) side of the stairhall are the two other first floor rooms of the 1891 portion of the house. At the northwestern corner of the original building is a parlor or living room that was finished in its present form in 1924. This room is paneled on all four walls in deal, which is varnished and waxed to reveal its knotty grain; bolection moldings border the panels. The cornice of the room is composed of a heavy crown molding set above a deeply-projecting soffit that is supported by widely-spaced modillions. Like the other three first-story rooms that were remodeled after 1915, the parlor has an imposing mantelpiece that forms the focal point of the chamber. Jambs of dark, highly-figured marble surround the fireplace. Above the hearth opening is a wooden shelf supported by a deep cyma enriched by carved

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acanthus leaves. Above this is a rectangular overmantel panel in deal with a bolection enframingent. Fluted wooden pilasters standing on pedestals flank each side of the fireplace, and dominate the corners of the south wall of the room. To the east of the fireplace is a doorway leading to the south hallway of the house; to the west is an open beaufait with a paneled back, shelves of a scalloped outline, and paneled cupboard doors below. Two French doors with ten lights open onto the piazza along the western wall of the room. An elaborate doorway with a broken triangular pediment, all executed in deal, dominates the paneled north wall. This door leads to the northern hallway of the house, which lies beyond the original 1891 portion of the building.

The fourth room of the 1891 section of the house stands at the northeastern corner of the original portion of the building. It is a first-story bedchamber, reserved for John Hay, with a bathroom adjoining to the south. The room has plain plastered walls, floors of southern yellow pine, and simple molded baseboards, doors and window casings. This room was never extensively remodeled under architect Prentice Sanger. Its details largely reflect the appearance it assumed during the 1897 remodelings that accompanied the enlargement of the house. Three doors interrupt the plain walls: one opens to the northern hallway; a second is accessible from the narrow servants' corridor, which bisects the house along a north/south axis and connects the original 1891 stairhall to the more formal 1915 stairhall; and the third provides access to the bathroom, furnished with a tiled floor, toilet, sink and bathtub.

1b. Servants' Wing, 1891 (see Additional Documentation)

A butler's pantry occupies the space within the gambrel-roofed connector between the main house and the servants' wing. Cabinets with double, twelve-light doors, and counters, are arranged along the perimeter of the pantry's walls and provide storage space for dining utensils. A nine-light casement window, hinged at its base, and a five-cross panel door provide light from a well-lit hallway along the north wall, while a single-paned casement window provides light from the rose terrace to the south. A two-panel pocket door, counterbalanced with weights hidden within the jambs, provides access to the cooking kitchen located to the east of the pantry. A large cast iron wood stove, c. 1907, with an iron hood dominates the eastern wall of the kitchen, while a counter top of c. 1935, with cabinets and drawers, lines the entire western wall. Two slender one-over-one double hung windows on the south wall light the kitchen and provide a view to the service court. To the north of the kitchen is a solitary wash and drying room for dishes, glasses and pots and pans. Two casement windows hinged at their bases provide light from the well-lit hallway along the north wall. The eastern portion of the servants' ell is divided by an east/west central hallway. This passage is flanked by two large rooms: the servants' dining room to the south and an ironing room along the north wall. A stairhall with an open string stair, simply detailed, rises on a north/south axis to the servants' quarters on the second floor.

1c. North Stairhall and Entrances, c. 1915 (see Additional Documentation)

North of the original portion of the house is a stairhall that was constructed in 1915 to unite the 1891

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portion of the dwelling with a semi-detached unit that had been built in 1897. On the exterior of the house, the hallway is expressed by the broad, gambrel cross gable that punctuates both the east and west sides of the dwelling. The hallway passes through the house from the east, where it provides access from the automobile courtyard through a glazed and tiled vestibule, to the west, where doors placed below the landing of a staircase open onto the piazza.

Designed by architect Prentice Sanger, the hallway displays refined colonial revival detailing. Its focal point is a staircase that rises along the northern wall of the corridor to a broad landing, and then ascends to the second story with a run of stairs finished beneath with a plastered soffit. The staircase has a square, paneled newel post, turned angle posts, thin vasiform balusters, a molded handrail with bold ramping and easing, and sawn brackets on its open stringers. Its landing is lighted by a three-part window at the second floor level of the western wall; a matching window lights the eastern end of the second floor hallway. On the first floor, the lower walls of the hallway have paneled wainscoting; on the second, the walls are plastered and wallpapered above a molded baseboard.

1d. Cottage Wing, 1897 (see Additional Documentation)

Beyond the northern cross stairhall is a portion of the building that was constructed as a semi-detached house in 1897. The purpose of the building is not certain, nor is its means of linkage to the original house known. If there was a formal, enclosed passageway, then perhaps the 1897 house was built for additional space for family members visiting for summer holiday. If there was no linkage between the two buildings, then perhaps the 1897 building was built as a separate guest cottage.

Although the impetus for the building of the north wing is not known, two scenarios seem plausible. Since all four of the Hay children were in their teens and twenties, they may have wanted more private rooms. Prior to his return to politics as Secretary of State for Presidents McKinley and Roosevelt between 1897-1905, Hay may have thought that the family would spend more time at the estate, thus needing an increase in living space.

Like the 1891 portion of the house, the addition was remodeled in later years. On the first floor, the 1897 addition is composed of two principal rooms entered from the south through a vestibule, floored with Mexican tile. Groups of four tiles create repeating nautical/compass motifs, each design having a yellow octagonal border alternating between a brown interlocking meander that weaves and interconnects the tiles. West of the tiled vestibule is a small flower-arranging room fitted with sinks and cabinets. To the east is a closet.

Each of the two principal rooms is heated by a fireplace set within a broad chimney stack that rises through the ridge of the roof. The eastern room, Alice Hay's bed chamber, is characterized by simple molded baseboards and door and window casings. The room has an arched brick fireplace with a simple

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wooden mantelpiece, and a large walk-in closet.

The western room has similar detailing, except that its chimney face is composed of mottled tan Roman bricks and its broad, arched fireplace opening has no mantelpiece. The only connection between the two rooms was once through a suite of small rooms on the northern end of the house that included a western entry hall, a central dressing room, and a bathroom on the east. A wide framed opening was cut through the partitioning wall of the two main rooms in 1993 when both rooms were fitted with bookshelves and remodeled as a library.

1e. Second Floor Bedrooms (see Additional Documentation)

The second story of the 1891 section (the southern portion) of the house retains some features from its original construction and others from a general remodeling that took place when the adjoining cottage wing was built in 1897. These rooms are characterized by simple detailing, with plastered walls and ceilings, six-over-one double hung windows, molded baseboards, door and window casings, and floors of southern yellow pine.

The two western bedchambers in the 1891 portion of the house were given their present appearance in 1915, when the two sections of the house were unified by construction of the northern cross stairhall. Along the north wall in the southwest bedchamber is a fireplace with a molded and eared architrave, a mantelpiece frieze with applied moldings that define a rectangular panel, and a strongly-projecting shelf. The fireplace is flanked by arched six-panel doors, that on the east opening into a closet and that on the west (left) leading to the adjacent bathroom with an interconnecting doorway into the other bed chamber's bath. The fireplace in the northwest bedchamber has a mantelpiece with an eared architrave, a plain frieze, and a mantelshelf supported on denticulated bed moldings. On each side of the fireplace are arched, six-panel doors, the eastern door leading to a deep closet and the western door leading to an adjacent bathroom. Other woodwork in these two bedrooms is simple but well detailed.

The two eastern bedchambers with an adjoining common bathroom are less refined in their detailing than the bedchambers across the hall. The width of the northeast bedroom is narrow, as two deep closets occupy floor space along the central hallway. The southeast room overlooks the Pebble Court through two windows and has a centrally located fireplace. Located to the south of these bedchambers are the "nanny's" bedroom and nursery. These rooms are separated by a hallway that connects the main house to the servants' wing. The "nanny's" bedroom is simply embellished with a built-in wardrobe and a view to the pebble court, while the nursery has two small closets, a built-in dresser with drawers, and a dramatic southern view of Lake Sunapee overlooking the rose terrace and alpine garden below.

North of the northern cross stairhall, the second floor level of the 1897 wing is now a large, unfinished attic. This section of the house formerly had three bedrooms, two bathrooms, and various closets. Most

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of the partitions in this area, together with dormer windows, were removed in 1947 as part of an attempt to reduce upkeep of the house and taxes.

Bedrooms in the servants' ell, extending easterly from the main dwelling, are characterized by plain plaster walls and simple woodwork. Some of these features, especially on the second story, appear to survive unchanged from construction of this part of the building in 1891. There are four bedrooms on the second floor of this ell. The two rooms along the north wall are narrow and compact in contrast to the two bedrooms across the hall. A small bath with a separate water closet is situated at the eastern end of the central hallway, and a nearby elaborate linen closet, fitted with pine cabinets and drawers, survives from the original 1891 house.

2. Lakeshore Cottage, 1914, Contributing Building

Some distance northwest of the main house and reached by a winding woods road is a lakeshore cottage built for Clarence and Alice Hay at the time of their marriage in 1914. Standing in a small clearing near the shore, this cottage was designed in the colonial revival style by architect Prentice Sanger. It is one-and-a-half stories high and has an L-shaped floor plan that embraces a small enclosed garden with a circular reflecting pool. The roof is covered with sawn wooden shingles, the walls are clad with split wooden shingles, painted white, and the windows are all six-over-six double-hung sash. The main building of the cottage resembles a low "Cape Cod" house and has three evenly spaced sashes on its south elevation. Its east and west gable ends have a three-part window placed at the center of the first story and a fan sash in each gable. A large brick chimney rises within the structure, piercing the roof at its intersection with the northern ell. Within, this main section of the cottage is a single spacious room with glazed corner cupboards, window seats beneath its eastern and western windows, a plate rail surrounding the room, and a large fireplace projecting from its northern wall. The walls of the room are paneled below a chair rail and have a crown molding at the ceiling. Two deep, cased summer beams flank the fireplace and extend north-and-south across the ceiling of the room.

Extending north beyond the brick chimney in the main part of the cottage is a story-and-a-half kitchen ell. The ell, whose massing resembles a center chimney "Cape Cod" house, has an asymmetrical east-facing facade with a colonial revival gabled portico near its center. The portico is marked by an elliptical arched tympanum creating a barrel vault ceiling that ends at a false louvered fanlight above a six-panel door with sidelights. The doorway is flanked by a single window to the south and two windows to the north, all of which light a narrow hallway that extends along the eastern wall of the ell. The western elevation of the ell has four evenly spaced windows that provide views of a garden terrace from the kitchen, bathroom, and the northern bedchamber. Centered within the first floor plan is a full bath with a fireplace, accessible from a hallway door and from the southwest corner of the bedroom. The ell's roof is pierced by two dormers on both the east and west slopes. These light an unfinished attic space and bedroom

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located above the bedchamber below. Attached to the northern end of the ell, whose side wall projects beyond the wall plane of the cottage's eastern facade, is a small gable-roofed woodshed. The cottage ell has plastered walls and well-detailed wooden trim along with six-over-six double hung sashes.

The area immediately south and west of the cottage is a level terrace, surrounded by a wall composed of low brick piers that support panels of heavy wooden lattice in alternating patterns. Within this enclosure, brick paths and seating areas are interspersed within beds of daylily, iris, and other hardy perennials. The area embraced by the two main components of the cottage forms a sheltered west-facing terrace that has a circular reflecting pool much like that in the stone-walled enclosures of the Old Garden. The area to the east is a level grassy automobile terrace formed by a wide sweeping elliptical fieldstone retaining wall with the spring house located at its center and in line with the cottage's entrance.

3. Garage, c.1915, Contributing Building

North of the summer house, and beyond a screening of dense vegetation around the Old Garden, is a large, wood-framed garage. This building has a gambrel roof with a molded wooden curb at the break in pitch between the two roof slopes. Although the date of its construction is not known, this building is shown on a topographic plan of the estate drawn in 1915 by architect Prentice Sanger. Built on a foundation of mortared fieldstone, the garage measures about 47 by 30 feet and faces the southwest. A broad vehicle opening with a sliding door is situated left of center on the southern elevation, and immediately to the left of this entrance is a hinged door with a glazed upper section. A window near the eastern end of the front wall has thirty-over-two sashes and lights a wood-sheathed room at the eastern end of the first floor. The western, end gable elevation of the garage has a group of three similar windows, joined by mullions on the first floor. On the second story, two evenly-spaced sashes of the same configuration light an unfinished attic space. The eastern end has two widely-spaced windows on the first story. Two similar windows in the gable light a room that is partitioned off from the remainder of the attic space and is sheathed in beaded ceiling boards. The north or rear elevation of the garage has four windows with the same sash configuration as the rest of the building. The interior of the garage has a paved concrete floor while the walls and ceilings are plastered. Running the length of the first floor ceiling is a boxed beam. An enclosed stairway in the southwestern corner of the building rises to the unfinished second floor attic and the adjacent finished room.

4. Gate Lodge, 1931, Contributing Building

At the main entrance to the estate, adjacent to New Hampshire Route 103A, stands a gate lodge that was designed by Prentice Sanger in 1930 and was finished in 1931. This house simulates the vernacular "Cape Cod" farmhouses of the region, having a symmetrical north-facing facade, a massive central chimney rising through the center of its roof, and shuttered double hung sash. Like the lakeshore cottage

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built seventeen years earlier, the gate lodge was once roofed with sawn cedar shingles (changed to asphalt in recent years), and its walls are covered with split cedar shingles, painted white. All first floor windows are eight-over-eight sashes while six-over-six sashes light the second story. The north facade of the gate lodge has a well-detailed Federal-style central doorway, flanked on each side by a single window. The east gable end, facing the road, has two windows symmetrically aligned on each floor. The western gable end has a single window and a shed-roofed porch on the first story, and two windows above on the second-floor. Enclosed and adapted as an accessible entry and toilet room for visitors in 1993, the porch was originally screened. Centered on the rear or south elevation of the gate lodge are a covered back porch with an attached set of steps descending along the edge of the house to a rear courtyard. Directly above the porch roof is a gable-roofed dormer that lights a second-floor bathroom. Two windows west of the back porch light a single large room on the first story of the house.

Attached to the rear of the gate lodge is a gable-roofed ell, with its eaves somewhat lower than those of the main building. This ell encloses a three-bay garage and an attached shop on the first story, and a separate two-room apartment on the second story. Extending at right angles to the end of the garage, parallel with the axis of the gate lodge roof, is a gable-roofed shed with open stalls that face north, creating a three-sided courtyard.

Inside, the gate lodge has two main rooms on the first floor and three rooms on the second. A fireplace with a well-detailed Federal-style mantelpiece is the focal point of the east parlor. On the west, extending through the entire depth of the building from front to back, a room that was originally the kitchen has been adapted as an exhibit or meeting space. A stairhall, occupying the central bay of the dwelling, contains a set of stairs that rise to the second floor along the eastern wall from a landing located at the front door. From this landing, two steps descend to the parlor and the former kitchen below. Two chimneys, one serving the fireplace in the east parlor and the second serving a former kitchen on the west, flank the stair hall and rise along its walls. These two separate stacks merge in a brick vault above the second floor ceiling, rising through the roof as a single large central chimney.

Estate Structures

5. Boathouse, c. 1960, Noncontributing Structure

Northwest of the lakeshore cottage, on the shore of the lake, is an eight-foot by eighteen-foot boathouse resting on cinder blocks. The boathouse is a narrow, gable-roofed structure of framed construction, with double batten doors on the landward side. The building is sheathed in waney-edged pine slabs, applied horizontally, roofed with asphalt shingles, and detailed with flat stock rake and fascia boards with open soffits that reveal 2" by 4" rafters.

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6. Dock, 1996, Noncontributing Structure

Located near the boathouse and reached by a path lined with wild blueberry bushes, is an L-shaped wooden dock constructed with pressure treated lumber. A narrow rectangular pier rests on glacially rounded stones along the shoreline and leads out over the water to a square floating crib with a swimming ladder.

Water System

7. Sand Filter House, 1924, Contributing Structure

8. Reservoir House, 1924, Contributing Structure

South of the gate lodge, at the western edge of New Hampshire Route 103A, stand two water supply structures for the estate's fountain and pool system. The first of these structures, near the road, is a sand filter house. The filter house is a gable-roofed, framed structure standing over a rectangular masonry cistern measuring approximately eleven by twenty-one feet. The roof is covered with asphalt shingles, the sides are clad in cedar shingles, and the rafter tails are covered with fascia boards. Batten doors made from diagonal 2 1/4" tongue-and-groove ceiling boards, bordered by flat stock, open at both gable ends. The sand filter house receives water from Beech Brook, a small stream that flows from Sunset Hill down to Lake Sunapee and bisects the estate along an east/west course. Piped underground from the sand filter house, the water flows through a four-inch diameter plastic conduit to the reservoir house. The reservoir house is fourteen feet square and ten feet high, and is similar in design to the filter house except for having exposed rafter tails and a corrugated sheet metal roof. Here, water is impounded in a cistern or reservoir and delivered by gravity through underground and surface pipes to the fountains and pools in the gardens below.

9. Pump House, 1938, Contributing Structure

On the shore of Lake Sunapee near Minute Island is a small pump house that delivered lake water to the plumbing system of the main house by way of an electric pump and a system of iron pipes. The September 21, 1938 hurricane uprooted trees and altered the Beech Brook watershed, causing damage to the flow of water into the brook and temporarily drying up the gravity flow water system from the sand filter and reservoir houses to the summer house and gardens. Because of the need for household and drinking water, the pump house was built to supply the summer house with lake water, "whose purity was seldom questioned in those days."¹ Neglected and partially standing, the pump house is an eight- by sixteen-foot end-gabled rectangular structure of frame construction, with its axis parallel to the shore line. The building is sheathed with random-width beaded tongue-and-groove boards on its walls, and cedar shingles over wide sheathing boards cover the roof. Two fixed sash with four panes of glass, arranged

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horizontally, pierce the west and east walls. On the south end is a batten door made from beaded tongue-and-groove boards and hinged on the exterior. A two-ply batten door, with vertical and horizontal tongue-and-groove flat stock boards on opposite sides, is hinged on the inside. Beginning in 1991, water for the main house was provided by an artesian well and pump installed within the service court.

10. Spring House, 1914, Contributing Structure

Built within the fieldstone retaining wall to the east of the Lakeshore Cottage is the spring house. The house once cooled and maintained perishable food such as meats, fish, and dairy products. Cold spring water flowed into the house through two conduits, running along two gutters within the concrete floor and out through a drain. The structure is of a rustic "back to the woods" style, characteristic of early-twentieth-century lakeside or mountain cabins. The spring house stone walls are built of mortared rounded fieldstone and are integral with the stone retaining wall. The house has a semicircular arched batten door with a louvered vent, hung on decorative fingered iron hinges. While the stone structure is approximately ten feet square, its gabled roof, supported by two naturally stained wood diagonal braces, overhangs the front elevation by two feet. The roof, covered with rough-edged slate and capped by a rolled cresting, is of purlin construction. It is sheathed with narrow beaded tongue-and-groove roof boards that are exposed at the overhang and have darkened naturally to enhance the rustic effect. Although the spring house is no longer used because of the advent of electricity and mechanical refrigeration, spring water continues to flow through its channels, keeping it the coolest building on the estate during the summer.

Estate Sites: Lawns, Terraces, Gardens and Courts

11. Pebble Court, c. 1916, Contributing Site

Enclosed by the eastern elevation of the main house and the northern elevation of the servants' wing and garage, the Pebble Court is one of the most heavily landscaped zones close to the building. Entering the courtyard from the north, the driveway is defined by a rockery constructed of fieldstone and landscaped with low-growing plants. Two Arcadian statues in the eighteenth-century style are placed in recesses in the yew hedge that borders the southern edge of the courtyard. The eastern edge of the court is marked by a mortared fieldstone retaining wall with a wrought iron gate aligned with the main door of the house. Behind the gate rises a stairway of split granite slabs leading to an elevated allée lined with white lilacs and terminating at a glazed earthenware statue of Hebe. Elsewhere, the courtyard is marked by random plantings of lilacs, vines, other annual/perennial plants. At the southwest corner of the court grows a mature Kousa dogwood, displaying a profusion of four-petal bracts in the springtime.

12. Service Court, c. 1916, Contributing Site

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The eastern zone of the area south of the house, beyond the screening fountain wall, is a service courtyard. This yard is reached by a winding driveway that leaves the main road to the house at a point east of the dwelling, circling around to the south and terminating at a three-stall garage, converted to public rest rooms in 1992, at the eastern end of the servants' ell. Attached at right angles to the eastern end of the former garage is a small gable-roofed structure used as a woodshed and potting room. The garage courtyard is separated from the garden area to the west by the high stone fountain wall (described in detail below); the only passage from one side of the wall to the other is provided by the narrow gateway near the southern end of the fountain wall. An old growth maple tree towers above the service court, once providing abundant shade, but now in declining heath.

13. Drying Yard, c. 1915, Contributing Site

Located to the south of the service court is the estate's laundry drying yard. Sheltered from the rest of the estate by a twenty-foot-tall yew hedge along the northern and western perimeter, and by the woods on the east, the yard provided a sheltered place to dry the family's laundry. Today the yard serves as a garden nursery for the estate, providing a sunny area to cultivate hardy perennials and to propagate annuals for future transplantation into the alpine and terrace gardens.

14. Rose Terrace, c. 1924, Contributing Site

The rose terrace beyond the southern end of the main house extends southward some 97 feet to a low, mortared fieldstone wall, built as part of the redesign of this area in 1924. In the center of the fieldstone wall is an opening that offers a gateway to an alpine or rock garden that spreads itself across a declivity below the terrace, eventually merging with natural woods that extend to the eastern shore of Lake Sunapee.

The tall stone wall that runs south from the southwest corner of the servants' ell defines the eastern limit of the terrace. This wall was built in 1924 from designs by the Boston architectural firm of Arthur Little (1852-1925) and Herbert Brown (1860-1946). In the center of the wall, facing west, is an arched masonry niche enclosing a fountain in the form of an overflowing classical urn mounted on a pedestal above a semicircular pool. The wall supports espaliered fruit trees, and its central zone, near the fountain, is covered with climbing hydrangea. Near the intersection of the wall and the house stands a pruned Kousa dogwood. The southern end of the fountain wall is pierced by a four-foot-wide and six-foot-tall gateway that connects the lawn area with the service court (described above) on the eastern side of the wall. This gateway is spanned by a granite lintel bearing a circular bas-relief pseudo-armorial device at its center. Hardy rose bushes, boxwood, and other perennials planted in beds adjacent to the enclosing stone walls, border the southeast corner of this terrace.

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The western limit of the rose terrace is defined by a low fieldstone wall extending some 54 feet in a north/south direction.

15. Alpine Garden, c. 1926, Contributing Site

Filling a parallelogram measuring about 80 by 240 feet, the alpine or rock garden below the rose terrace was begun in the mid-1920s (probably 1926) and developed during the 1930s on a natural slope south of the house and lawn. Completed in 1935 or 1936, the Alpine Garden is the second rock garden built on the property, the first being located just to the north of the second room of the Old Garden (see below).

The central connecting feature of the rock garden is a rivulet or small stream that emerges from an underground conduit connected to the fountain pool within the rose terrace. This central stream spills down the hillside, meandering through the rock garden, and is paralleled by two stone pathways. A concrete lily pool, built in 1931, is the focal point for the upper portion of this garden. The stream appears to feed the pool, but is actually diverted underground and emerges beyond the concrete feature. The stream then spills over a cascade built in 1932, and somewhat farther downhill feeds two small pools at the edge of woods below the garden. The water is then freed to meander into the woods below the rock garden. The pathways subtly wander from the rock garden into a natural grove of ferns and mosses at the edge of the woods, arriving at a bench and table fashioned of weathered granite slabs.

The garden includes fieldstone pathways that are marked at intervals by Japanese stone lanterns. Once planted with over six hundred varieties of alpine and rock garden plants, the garden now contains a variety of hardy native, Asian, and European herbaceous perennials and rock garden plants. Shrubs and a few small trees border the garden. These specimens define the edges of the garden and connect it to the woodland beyond.

16. Main Terrace and Perennial Garden, c. 1924, Contributing Site

Parallel to the western elevation of the house is a terrace that is bordered at a distance of some 50 feet by a low retaining wall of mortared fieldstone. Built in 1924, the wall is 110 feet long and placed at a natural incline in the land as it begins to slope toward the lake. At its center, a flight of granite steps descends to a perennial bed running along and below the fieldstone wall. About thirty feet beyond the wall, and at a lower elevation, a dry-laid stone wall, built in 1933, supports a continuous yew hedge. Beyond the hedge is a grassy field, colored by patches of heather. The field slopes toward an abandoned clay tennis court (built c. 1921) that has been overtaken by wild grasses and heather.

17. Old Orchard Lawn, c. 1915, Contributing Site

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A broad, gently-rising lawn extends northward about 120 feet from the northern end of the main house, punctuated by a few survivors from a former apple orchard that was planted here about 1915. To the north, the lawn is terminated by a low, dry-laid fieldstone retaining wall, screened by shrubs and flowering perennials. This wall has two sets of ascending stone stairs that lead to the Old Garden to the north. The wall defines the boundary between a wooded and naturalistic portion of the estate's gardens and the formal grounds of the main house and its adjacent terraces and courts. Located beyond the western limit of the retaining wall grows the Roosevelt Maple, planted by Theodore Roosevelt in 1902 while the President was visiting John Hay.

18. Old Garden, c. 1909, Contributing Site

Beyond the eastern set of steps from the old orchard, located almost directly north of the house, a path enclosed by mountain laurel leads toward a sheltered sanctuary. Set within mature trees and ornamental shrubs, this naturalistic zone contains three small stone-walled garden enclosures or rooms begun by Clarence Hay a few years before his marriage. The easternmost of these enclosures is a shaded space defined by a mortared fieldstone wall and a wooden pergola entryway. In the stone wall opposite the pergola, on the northern side of the enclosure, is an elliptical niche defined by shrubs, a central wooden arbor, garden seat, and path leading into the woods. On the eastern wall, a second niche, enclosing a stone bench and two large amphorae, offers a solitary place to commune with nature. The bench affords a view westward along the axis of this enclosure toward a short flight of stone steps that descend into the second walled area. A small pool and a bronze fountain of a boy who is playfully surprised by a turtle's spray of water mark the center of the second enclosure. A stone wall with a small statue set within an open niche demarcates the northern limit of this room, and the southern limit opens toward a path into a grove of mountain laurel. Another break to the west opens into the third room of the gardens whose western limit is demarcated by a slender, stone plinth for a bust of Pan. Now destroyed, the bust acted as the western terminus of the central axis through the gardens. This bust gave the name "Pan Garden" to this portion of these naturalistic gardens. Because these were the earliest formal gardens on the property, they are also referred to as the "Old Garden." To the west of the rooms of the Pan Garden is a junction of two paths bordered by rhododendrons planted in the 1910s and 1920s. One path leads to a set of semicircular brick steps continuing the garden's long western axis, and the other gently leads into the woodlands beyond to the north.

Forest

The forest at the John Hay National Wildlife Refuge provides documentation of land use history. Wooded areas retain outlines of former agricultural fields that predate the Hay Family's tenure on site. Current forest conditions help interpret land use history at the site. Species composition, tree sizes, age classes and growth

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trends are all indicators of the evolution of land use and climatic conditions in the region. Specific conditions recapitulate "forest disturbance events" on a local scale, while forest composition provides significant evidence of the effects of regional climatic disturbances. Less significant are disturbances to individual trees, which include ice damage, lightning strikes, beaver activity, and wildlife browsing.

Most of the forest at the Hay Refuge is classified as a "transitional northern hardwood forest" characterized by American beech, yellow birch, sugar maple and hemlock. Younger areas of the forest are classified as a red oak-white pine community. A dynamic mixing of northern and southern species characterizes the transitional forest. Species such as black gum (which occurs in a small stand along the lakeshore) are at the northern limits of their range at the Hay Refuge. Nearby red spruce approach the southern limits of their range at the altitude of the Hay Refuge, which is approximately 1,000 feet above sea level.

The dominant disturbance in the history of the forest at the Hay Refuge is the legacy of clearing for agricultural fields and pastures in the late 1700s. Farm abandonment and reforestation, beginning in the mid-to-late 1800s, gave rise to the forest that is present on the site today. For approximately a hundred years, forests have reclaimed former agricultural lands at the Hay Refuge. With the exception of trees subjected to continued, small-scale disturbances from high winds, insect outbreaks, natural tree mortality due to competition, age-effects and the cutting to maintain vistas, the majority of the forest is relatively even-aged at seventy-five to one hundred years old. Areas closer to Rt. 103A, the entrance drive, and the farm road, remained in agricultural production into the early 1950s as part of "The Fells" farm (Wellsweep Farm). The old fields are characterized by fairly even-aged stands of white pine and hardwoods, particularly red oak. Often, these areas are delineated by stonewalls.

Areas affected by the hurricane of 1938 are also evident in the age-distribution and composition of the forest. Areas completely blown down by the 1938 hurricane feature small patches of shade-intolerant aspen and white birch. These species are now declining due to competition with longer-lived, shade tolerant species. In areas only partially blown down, pure stands of beech regenerated from root sprouts. Although the 1938 hurricane devastated the oldest and largest white pine west of the summer house and along the lake, patches of pine seeded in from surviving pines. The Hay family archives contain photographic documentation of the effects of the 1938 hurricane at the site.

Small fragments of older forest, typically characterized by hemlock and northern hardwoods, occur at the site. Remnants of old forest are found mostly along the shores of Lake Sunapee and along Beech Brook, which bisects the Hay Refuge from east to west. Individual red maples mark the path of a farm road that once paralleled Beech Brook to the north. Trees left to shade livestock persist in this area. American chestnut trees continue to sprout from the relict root systems of an earlier forest that included this species. Individual hardwoods including more open-grown red maple, red oak, sugar maple, white pine, red pine and hemlock have attained impressive size in isolated locations at the Hay Refuge.

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The aforementioned disturbance factors primarily influence forest age. In addition, topography, soil type, hydrography and micro-climate each play a role in determining the productivity and species composition of contemporary forests at the Hay Refuge. Beech Brook has influenced formation of a cool, wet ravine community of hemlock and shade-tolerant hardwoods. Sandy, well-drained lake sediment soils (formed in the shallows of the former glacial Lake Sunapee) grow exceptionally large red and white pine. The cooler, poorly-drained, shallow soils on the northern third of the Hay Refuge support a higher percentage of red spruce. The northern 113 acres of the refuge is also most exposed to prevailing northwest winds. In general, northern tree species are favored at the site by the cool, lakeside micro-climate of the Hay Refuge.²

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Building Evolution of the Hay Estate:

As constructed in 1891, the Hay Estate was a gambrel-roofed summer house measuring about 65 feet in length by about 40 feet in depth. The house faced west toward Lake Sunapee, which was both the direction of scenic views from the site and the usual point of approach to the house by commercial lake steamers that landed, when required, at a private family dock. Off the southeastern corner of the house, connected by a gambrel-roofed link, a gambrel-roofed servants' wing, with exterior detailing very similar to that of the main building, extended easterly nearly fifty feet. The house has been painted white since remodelings were carried out in 1915, but paint evidence reveals that the building was originally painted in a classic colonial revival color scheme with a light yellow ochre body, cream-white trim, and green doors and window sashes.

Designed by Cleveland architect George Hammond, the main house and connected servants' wing had gable-roofed dormers that pierced the lower slopes of the gambrel roofs. Then as now, the main house had a broad piazza on its western side, supported by a colonnade of fluted Doric columns. Originally, a porte-cochere extended one bay beyond the southern end of the piazza. The main house had four symmetrically placed brick chimneys. Three of these continue to extend above the roof, but the fourth, the northeastern chimney, has been dismantled to the level of the attic floor. The servants' ell had a single kitchen chimney rising close to the center of its southern wall, and a somewhat enlarged chimney remains in this location today.

It is not known whether the house had central heating in 1891. The building contract of August 11, 1890, covers "all Mason Work, Carpenter Work, Hardware, Glass and Glazing, Lathing and Plastering, Plumbing, Sewer, Gas, Painting and Hardwood Finishing, and Tin and Galvanized Iron Work, but not Heating, as provided for by the said Plans and Specifications."³ This could imply either that there was no central heating intended, or that central heating was to be installed by a separate contractor. The kitchen chimney, which now vents one of the house boilers, appears to have been of smaller size as built in 1891. This suggests that no boiler was initially installed, but that the chimney was later enlarged when the present boiler connection was needed. Family letters of 1895 allude only to wood and coal fires in stoves, not to a boiler or radiators.⁴

As originally constructed, the main house was accompanied by service structures that no longer exist. A letter of 1896 refers to enlargements then being carried out to an already existing stable.⁵ The stable stood just west of the surviving garage building and is indicated on Prentice Sanger's topographic plan of 1915. As enlarged in 1896, the stable was a rectangular building with a long wing to its west and an open shed attached at right angles to this wing. The letter of 1896 also mentions an ice house, newly constructed that year, which may have been dismantled around 1914 after the completion of the spring house near the lake.

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The house was enlarged considerably in 1897 with the building of a semi-detached wing, also designed by George Hammond. Photographic evidence shows that the 1897 enlargements occurred in two areas. First, a cottage wing, about two-thirds as large as the 1891 structure and similar to it in overall exterior design, was constructed north of the original building and in line with it. An enclosed two-story passageway connected the two buildings. No photograph fully reveals the design of this link. The two buildings were further unified by an extension of the Doric piazza along the full length of the enlarged building, creating a dramatic colonnade along the entire western elevation. On the first floor, the new annex provided a bedroom and a living room, plus bathrooms and closets. Within the second story, the addition had three bedchambers, plus bathrooms and closets. At the northwestern corner of the new addition was a flat-roofed, one-story semicircular bay that extended the width of the living room. A balustrade originally topped the curved cornice of this bay. Three windows in the bay looked toward the orchard to the north. A deep cellar for a boiler room under the north end of the cottage wing reveals that steam heat was installed in the addition.

The servants' wing was also expanded in 1897. A gambrel-roofed building was constructed east of the original servants' ell and in line with it, but apparently attached to it only at the roof level. On the first story, a roofed but otherwise open passageway connected the two structures. Extending south at right angles from the gambrel-roofed addition was another two-story unit, connected to the addition by a narrow passageway. Although photographs do not provide a clear record of these 1897 extensions to the servants' wing, the additions apparently provided a summer kitchen and a laundry, and an area for firewood storage. The extensions were removed when the three-bay garage was constructed in 1947.

Sanger's topographic plan of 1915 shows that a detached rectangular woodshed (seen in early photographs as simple gable-roofed structure) stood some distance east of the end of the lengthened servants' ell of the house.

Gas piping found throughout the main house, coupled with photographic documentation from the period around 1915, reveals that the building was lighted with gas. As noted earlier, the building contract of 1890 included installation of gas in the original structure. Pipes in the 1897 addition show that the gas system was expanded into the newer buildings. Because of its isolated location, the house would have had an acetylene generating plant, not uncommon on country estates before the period of rural electrification. The location of the acetylene plant has not yet been determined.

Family photographs also reveal the former existence of a rustic log cabin north of the main house, between the dwelling and the existing Old Garden. This is thought to have been constructed by Clarence Hay after he received title to the property in 1906, or when he was a boy, and used by him as an off-season camp before the lakeshore cottage was built in 1914. The cabin is shown in Sanger's 1915 plan of

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the property. The building appears to have been removed during the 1920s as the increasingly formal landscaping of the grounds made the cabin's rustic appearance seem out of place.

The house remained in the condition to which it was expanded in 1897 for about eighteen years. In 1915, John Hay's son, Clarence, and his wife, Alice Appleton Hay, employed architect Prentice Sanger to develop a more coherent colonial revival design for the enlarged dwelling. While Clarence Hay hired Sanger to design the lakeshore cottage, the architect's plans for any design alteration to the main house were always inscribed, "For Mrs. Clarence Hay," suggesting Alice Hay's decisive influence in the transformation of the house.

Sanger's chief alteration to the exterior of the house was a broad, gambrel-roofed cross gable placed within the gap that had separated the 1891 house and 1897 wing. This gable unified the two main portions of the house, providing wide first- and second-story hallways within the building and permitting the construction of the wide and attractive stairway that immediately became the principal stairhall of the house. In order to bring the ridge lines of the two buildings into alignment with the ridge of the cross gable, Sanger raised the slightly lower roof of the 1897 addition by applying a second set of rafters and sheathing directly over the original roof structure.

Otherwise, Sanger did not radically alter the exterior appearance of the building, preferring to retain such earlier features as the colonnaded piazza, the semicircular bay at the north, and the servants' ell as it then existed. Apart from the addition of the cross gable, Sanger's main change to the exterior appearance of the complex was the replacement of the original gable-roofed dormers with broad shed-roofed dormers. Sanger's changes gave the unified house a general resemblance to Alice Appleton Hay's childhood summer home, "New House," at Appleton Farms in Ipswich, Massachusetts. "New House" was a large, long, two-story house with a gambrel roof, massive, white-painted chimneys, two entrance doors on the principal facade, and a Doric porch at one end.⁶

Principally a landscape architect, yet educated in building design, Prentice Sanger concentrated as much on the grounds as on the buildings in his work at the Hay Estate from 1915. Like their architect, Clarence and Alice Hay were knowledgeable and enthusiastic gardeners who worked for decades to transform the original rock-strewn pasturelands and irregular topography around the house into well-manicured lawns, terraces and gardens.

When John Hay began to acquire the land parcels that made up the core of his estate in 1888, the eastern shore of Lake Sunapee was largely composed of farmland and pasture, some of it unkempt and reverting to forest. Early photographs of the 1891 summer house show the building surrounded by boulder-strewn pastureland, and the space beneath the house retains the original litter of fieldstones and boulders. Other photographs taken after the additions of 1897 and even after the alterations of 1915 show much the same

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terrain around the enlarged house, although correspondence between John Hay and a local overseer documents an attempt to create some lawns and garden beds near the building as early as 1895.⁷

After inheriting the property in 1906, John Hay's son, Clarence, seems to have done little to alter the topography around the house, although by 1909 he had built the walled Old Garden north of the dwelling.⁸ Only after Clarence Hay and Alice Appleton were married in 1914 did the couple begin an effort to groom the pastureland around the main building. Photographs taken in the summer of 1915 show the rocky land around the house plowed and planted with potatoes as a temporary crop to prepare the soil for grass. Photographs taken the following summer show a smooth, mowed lawn around the building.

Architect Prentice Sanger's first landscaping effort near the house was to redesign the approach. Previously, the western elevation, facing Lake Sunapee, had been considered the principal facade of the building, and access to the property was gained primarily by private launch or by commercial steamer. Sanger's original baseline plan of 1915 shows that the driveway from the public road to the east (now New Hampshire Route 103A) approached a garage and stable north of the house and then passed on to the new lakeshore cottage along Lake Sunapee. A vaguely-indicated branch drive approached the northeastern end of the servants' wing.

Sanger proposed a two-part change to this plan. First, he planned a new and better service road that curved around the eastern end of the servants' ell and approached it from the south, creating a service court that removed traffic from the vicinity of the main dwelling. In the spring of 1916, Sanger followed this idea with the second part of his proposal: a plan for the development of a landscaped driveway court (Pebble Court) within the area embraced by the main house and the servants' ell. Family photographs show that this court was completed by the end of the 1916 season. Development of this court symbolized the transition from water to automobile transportation and represented the increasing importance of the eastern facade of the house, formerly regarded as the rear elevation of the building.

From the completion of the new automobile court in 1916, through the 1940s, Alice and Clarence Hay designed further refinements to the estate's landscaping, sometimes with Sanger's advice. In 1924 and 1933, stone retaining walls west of the main house were rebuilt to permit the creation of the flat terraced levels, which were planted with perennial beds and roses. Other rose beds were planted within the stone walls that enclose the rose terrace south of the house. About 1926, Clarence Hay began construction of the alpine rock garden that descends the hillside south of the rose terrace. The garden was gradually elaborated and refined through 1935 or 1936. A major hurricane in 1938 damaged the woodlands surrounding the house but, in general, the buildings and grounds were at the peak of their development during the years prior to World War II.

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Following the war, Clarence and Alice Hay felt the need to reduce the cost of maintaining both house and gardens. They employed Prentice Sanger to develop several designs to reduce the size of the main house. Instead of a major removal of parts of the house, which they originally considered, the Hays ultimately decided simply to convert the second floor of the 1897 portion of the building into an attic by removing all second-floor partitions and dormer windows in this part of the house. On the first story, they removed the northern portion of the long Doric piazza, stopping the colonnade just north of the cross gable, and they removed the semicircular bay that had projected from the northwest corner of the 1897 extension. At about the same time, the Hays removed some of the rose beds that had filled the terrace south of the house, retaining only those beds adjacent to the stone walls of these garden areas.

In all other respects, the Hays continued to maintain the property. In 1960, they bequeathed a 675-acre tract of woodland on the east side of New Hampshire Route 103A to the Society for the Protection of New Hampshire Forests, a non-profit conservation organization. Clarence Hay died in 1969, and in 1978 Alice Hay bequeathed the remaining 164 acres of the estate to the United States Fish and Wildlife Service, reserving 143 acres, including the summer house, garage, and gate lodge, to her own use during her lifetime, and 20.5 acres, including the lakeshore cottage and boathouse, for her children during their lifetimes. This tract of 164 acres is the parcel that is nominated for listing in the National Register of Historic Places. Mrs. Hay's reservation became the "John Hay National Wildlife Refuge" upon her death in 1987. A Congressional appropriation of \$491,000 in 1990 provided for repairs to the summer house, garage, and gate lodge.

Footnotes

¹ John Hay, "The Source of the Brook," *In the Company of Light* (Boston: Beacon Press, 1998), p. 123.

² David Anderson, "Forest History, In Support of [the] National Register Nomination for [the] John Hay National Wildlife Refuge, Newbury, New Hampshire," unpublished typescript, July 17, 1998.

³ Building contract between John Hay, Washington, D.C., and Mead, Mason & Company, Concord, New Hampshire (George F. Hammond, architect and Charles R. Corning, agent), August 11, 1890. New Hampshire Division of Historical Resources.

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⁴ Letter, John Hay to Henry Adams, June 27, 1895, in William Roscoe Thayer, *The Life and Letters of John Hay* (Boston: Houghton Mifflin, 1908) 2 vols. II:123. Letter, A. H. Durgin to John Hay, February 11, 1895, John Hay Collection, Brown University (cited in Frank Briscoe, *Historic Structure Report, John Hay House* [Boston: National Park Service, Department of the Interior, 1989], p. 34).

⁵ Letter, A. H. Durgin to John Hay, February 6, 1896, John Hay Collection, Brown University.

⁶ T. Frank Waters, *The Old Bay Road from Saltonstall's Brook and Samuel Appleton's Farm and a Genealogy of the Ipswich Descendants of Samuel Appleton*. Publications of the Ipswich Historical Society, 15 (1907).

⁷ Letters, A. H. Durgin to John Hay, December 23, 1895, November 4, 1896. John Hay Collection, Brown University.

⁸ "A copy of some Informal Reminiscences by Clarence W. Hay," typescript, Western Reserve Historical Society, p. 1.

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Statement of Significance

Evolving over a period of more than fifty years, the Hay Estate embodies the development of the colonial revival style from simple beginnings in the 1890s to a more scholarly form in the early twentieth century. As architectural tastes changed, the Hay family transformed a pastoral summer home into the formal summer estate with elaborate gardens, terraces, entrances, and dramatic vistas and approaches. The property is significant under National Register Criterion A, within the category of "Entertainment/Recreation," as an important example of the summer home movement in New Hampshire. Beginning in the post-Civil War era, this movement became an important factor in the state's economy and was encouraged by state government and supported by John Milton Hay, the founder of the Hay Estate. The property is significant under Criterion B, within the categories of "Politics/Government," as the only surviving home associated with the mature life of John Milton Hay, Ambassador to Great Britain and Secretary of State under Presidents McKinley and Roosevelt at the turn of century. The property is significant under Criterion C, under the categories of "Architecture" and "Landscape Architecture," as a representative of the work of architects George Francis Hammond of Boston and Cleveland, and of Prentice Sanger of New York and Lake Sunapee. Hammond designed the original Hay house of 1891 and its 1897 wing, while Sanger unified and embellished the two structures to create a single house. Sanger also designed associated buildings and redesigned the landscaping of the property. The Hay Estate possesses integrity of location, design, setting, materials, workmanship, feeling, and association for the period from 1891 to 1948 as a summer retreat associated with the summer home movement, replete with outbuildings, a gatehouse, lakeshore cottage, and landscaped terraces and gardens.

Entertainment/Recreation: The building of hotels along lake shores or sites with vistas of New Hampshire mountains, the rental of bedrooms in hospitable farm houses, and the purchase of farm land for the building of summer estates and cottages created a new industry: summer recreation and tourism. In its infancy summer recreation in New Hampshire's Lakes Region was estimated to bring several million dollars annually, offsetting the continuing decline of the agricultural economy by bolstering the economy and tax revenues in small communities across the state. The building of the Hay Estate, among other small and large summer homes along Lake Sunapee, is a significant example under Criterion A of New Hampshire's growing summer recreation economy in the late 1800s.

The Hay Estate began its development when writer and diplomat John Milton Hay (1838-1905) decided to acquire land on the eastern shore of Lake Sunapee, in Newbury, New Hampshire, about 1886. During that year and the following summer, Hay's long-time friend Clarence King spent time at the lakeside town of Newbury quietly inquiring on Hay's behalf about the availability of various run-down farms on the eastern shore of the lake, occasionally making actual offers to purchase land. In June of 1888, with the help of New Hampshire lawyer Charles R. Corning, Hay was finally able to acquire the 178-acre Rowe Farm, destined to become the core of a holding that would eventually encompass nearly a thousand

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acres. Hay acquired another thirty acres in 1889, and in the fall of that year sent Cleveland architect George Francis Hammond to Newbury to examine the site and to begin designing a summer home that would be completed during the summer of 1891.¹

Hay named his summer home and estate "The Fells," undoubtedly taking his hint from the words of his friend Clarence King. Quietly scouting out an eligible site for Hay in 1887, King had described the Rowe Farm, which eventually became Hay's first purchase, as ". . . the most splendid Fell-land I have seen anywhere--a tumult of great white boulders and the richest, darkest, glossiest fir-trees imaginable."² The word "fell" is a northern English or Scottish term denoting a wild, elevated stretch of waste or pastureland; the term had been revived in American speech during the late 1800s.

The land upon which Hay built his summer home was the typical rocky pastureland of upland New Hampshire farms, and remained rough and boulder-strewn until well after Hay's death in 1905. The main attraction of the site for Hay was the beauty of the countryside, which had already made the Lake Sunapee area famous as a summer resort by the 1880s. In 1887, Professor John D. Quackenbos, who had recently established a small lakeside summer colony north of Hay's purchase, wrote of the lake that "those who have sojourned in distant lands, beside bodies of water the world delights to call its most beautiful lakes, agree in their testimony that at none of them are to be found that rest for the jaded brain, the refreshing slumber, the sweet feeling of absolute contentment, which the fragrant conifers and breeze-swept beaches of Sunapee confer."³ *Summer Rest*, the journal in which Quackenbos published his praise of the lake, was regarded as one of New Hampshire's most persuasive promotional publications and was credited with bringing no fewer than 1,500 summer boarders to the Lake Sunapee area in 1890.⁴ Six of those visitors were the Hay family, who boarded at the village of Newbury that summer while awaiting completion of their summer home.

In buying land and building a summer home, John Hay was participating in a movement that was destined to counteract a severe decline in New Hampshire's agricultural economy, to replace dwindling revenues from farm income with revenues from tourism, and ultimately to transform New Hampshire from a quiet agricultural state into a mecca for tourists from northeastern states. This transformation was actively promoted by the government of the state, and was encouraged by hotel and boarding house proprietors eager to increase their business. The same transformation was welcomed by local farmers, whose discouraging prospects suddenly broadened to include the possibility of additional income through the boarding of summertime tourists, or even of comparative wealth through the sale of farmland that had ceased to produce an adequate income.

New Hampshire's economy underwent a painful transition during the last half of the nineteenth century. Many young men, having seen or heard of richer lands, left New England to begin to farm in the Midwest or West. Others responded to the lure of New England's increasingly prosperous industrial cities; by

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1870, as much of New Hampshire's work force was engaged in manufacturing as in farming. The advent of the railroads changed New Hampshire's traditional transportation routes, throwing many bypassed communities into economic decline.

The result of these several changes was a radical and disturbing decline in New Hampshire's rural economy. Many towns began to lose population. With the exodus of younger people, the median age of those left behind in farming communities began to rise. Many people simply abandoned their farms, relinquishing them to the town for unpaid taxes. With abandonment, tax revenues declined in many communities, deepening the rural depression. Farms that remained in the hands of family members often declined in productivity, with former crop lands being relegated to uncultivated pasture for summer feeding of livestock, or simply allowed to revert to scrub forest.

The sad, pervading image of this era in New Hampshire's history was the abandoned farm, with decayed house and collapsing barn, or the contracted farm, occupied by an ever-more-feeble generation of aged and lonely parents whose children had moved away. Rural decline threatened to destroy a way of life that had been traditional since the eighteenth century, and to weaken both town and state through ever-declining productivity and tax revenues.

The State of New Hampshire took steps to reverse this trend. The New Hampshire College of Agriculture and the Mechanic Arts, a land-grant school, was chartered in 1866. The legislature reestablished a long-defunct Board of Agriculture in 1870, and in 1873, New Hampshire's first chapter of the Patrons of Husbandry (the Grange) obtained its charter. In 1889, the New Hampshire legislature created the office of State Commissioner of Immigration, appointing Nahum J. Bachelder of East Andover, already the secretary of the New Hampshire Board of Agriculture, to the post. Bachelder's main tasks were to reinvigorate the rural economy and repopulate the state's deserted farms.

One means of improving farm income was to attract summer visitors to the farms, especially in regions like Lake Sunapee where farms often enjoyed access to beautiful ponds and impressive mountain views. With Bachelder's encouragement, New Hampshire newspapers began to promote the idea of bringing summer boarders to the state, encouraging the establishment of hotels and boarding houses, and also urging private farm families to welcome boarders into their own homes. In 1890, the *Concord Monitor*, published in the state's capital city, claimed that

New Hampshire is the map beautiful of the East. It has a thousand sanitariums, large and small, skirting the sea, lurking amid the mountains, or fringing the lakes, all offering rest and quiet, peace and health. The summer work [of promotion] has just begun, and one of these years New Hampshire will be the

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foremost state of the Atlantic coast, not because it is wealthy or powerful, but because health and innocent pleasure live in her mountains and hills and waters.⁵

The *Monitor* singled out Lake Sunapee's *Summer Rest* as particularly successful in bringing boarders to that region from across the country.

Bachelor saw that a second and more permanent solution to New Hampshire's rural decline was to persuade summer visitors to buy some of the state's neglected or abandoned farms for use as summer homes. Purchase of a farm by a summer visitor would return the property to the tax rolls. Improvement of such a farm, or the merging of several such farms into an estate, would further increase tax revenues and rural prosperity.

Bachelor began his campaign to market New Hampshire farms in 1890 with the publication of a pamphlet whose title summarized its argument: *Secure a Home in New Hampshire, Where Comfort, Health, and Prosperity Abound*. Noting that New Hampshire then offered no fewer than 1,442 abandoned farms with still-tenantable buildings, Bachelor emphasized that these properties had been vacated because of social change, not because their soils or buildings were worn out and valueless. Bachelor claimed "that there is no section of the country where a small investment in a farm will secure more for the purchaser than in one of the vacated farms of New Hampshire."⁶ After 1902, Bachelor enlarged his original publication, transforming it into *New Hampshire Farms for Summer Homes*, skillfully edited and richly illustrated with photographs that emphasized New Hampshire's beautiful scenery and wholesome climate.

While the average reader of *New Hampshire Farms for Summer Homes* lacked the wealth to buy more than one neglected farm, a few had the ability to buy several farms and to combine them into a large private holding, often with an entirely new set of buildings in place of the former farmhouses. From the standpoint of the local economy, such estate-building was a special boon, for it increased the value, and the tax revenues, from a land holding far beyond previous levels. For this reason, Bachelor devoted many pages in various issues of *New Hampshire Farms for Summer Homes* to estates like John Hay's.

Hay's investment in New Hampshire was publicized in 1899 when Samuel C. Eastman published an article on "Hon. John Hay--A Summer Sojourner" in the popular New Hampshire magazine, *The Granite Monthly*, illustrated with several photographs showing the views seen from the piazza of "The Fells." In 1903, Hay allowed Bachelor to publish a photograph of "The Fells" in *New Hampshire Farms for Summer Homes*. Lending his words to Nahum Bachelor's efforts at promoting the creation of summer estates, Hay wrote to Bachelor,

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The manner in which I came to establish my summer home at Newbury was very simple. I was greatly pleased with the air, the water, and the scenery. I have nowhere found a more beautiful spot.⁷

Hay's example was widely echoed throughout New Hampshire in the 1890s and early 1900s. At about the time that Hay was planning his purchases on Lake Sunapee, the wealthy banker and railroad developer Austin Corbin was buying scores of farms to the west. Corbin's Blue Mountain Park eventually encompassed 28,000 acres in parts of six New Hampshire townships and was stocked with many varieties of American and European game animals.

Thomas G. Plant's mountaintop estate, "Lucknow" (1910-13) in Moultonborough, N.H., was a stone castle with a 75 mile view. Some ten miles away, railroad president Benjamin A. Kimball built his own castle, "The Broads" (1894-7), on a 240-acre hilltop overlooking Lake Winnepesaukee. Also on Lake Winnepesaukee was Kona Farm (c. 1905), a 1,200-acre estate built by the Dumaresque family of Massachusetts. In Bethlehem, N.H., John Jacob Glessner, a Chicago manufacturer of farm equipment, assembled his 1,300-acre estate, "The Rocks" (1882-1912), from several hill farms that commanded spectacular mountain views.

In the southern part of the state, Edward F. Searles constructed two complexes of castle-like buildings in Salem (1898-1905) and Windham, N.H. (1907-15). In Dover, Edward W. Rollins built and managed "Three Rivers Farm" (1902), overlooking a beautiful estuarine landscape, and Rollins' younger brother Montgomery created nearby "Tidewater Farm" at about the same time.

Like John Hay, others who attained wealth or position in business or statesmanship created estates in New Hampshire at the turn of the twentieth century. Secretary of the Treasury Franklin MacVeagh built a summer home in Dublin with an extensive view of the Mount Monadnock skyline. Massachusetts congressman John W. Weeks, author of the federal law of 1911 that authorized the creation of national forests in the eastern United States, built a summer home atop Mount Prospect near his ancestral farm in Lancaster, N.H., enjoying panoramic views of the White Mountains and of adjacent Vermont.

Other prominent estate builders in New Hampshire included Frank G. Webster, a Boston banker who, with his sons, built "Monadnock Farms" near Dublin; Freeman B. Shedd of Lowell, Massachusetts, who had an estate in Northfield; Franklin M. Potts of Philadelphia, who built "Windover" in Laconia; John S. Runnells of Chicago, whose house overlooked Mount Chocorua in Tamworth; and the Rev. Daniel S. Merriman of Massachusetts, owner of "Stonehurst" at Intervale.

Like John Hay, many of these estate builders contributed brief testimonials to *New Hampshire Farms for Summer Homes* in which they stated their reasons for buying and improving New Hampshire land.

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Common refrains in all these statements were escape from large cities and the pressures of business, enjoyment of natural beauty and fresh air and food, privacy, an opportunity to indulge in local philanthropy, and, often, the opportunity to practice some sort of agriculture. Like Hay, many estate builders had families of young children and wanted their sons and daughters to develop healthy bodies and an appreciation for natural beauty and rural life.

Politics/Government: The Hay Estate is also significant under Criterion B as the only surviving property associated with John Hay's political career at the turn of the century. John Hay's summer home, "The Fells," like other summer retreats of men of means or political power in New Hampshire, was his place of residence during the summer. On such estates, the natural environment provided a healthy sojourn away from the stresses of political life. John Hay occupied the summer home with his family during the height of his political career as an ambassador and as the Secretary of State from 1897 until his death in 1905. "The Fells" is the only surviving property associated with John Hay's public life in high office.

John Hay's political career began at an unusually early age. He was named private secretary to Abraham Lincoln when only twenty-two. After the Civil War, the Indiana-born Hay was quickly introduced into international statesmanship through successive appointments as secretary to the American legations at Paris (1865-67), Vienna (1867-68), and Madrid (1869-70). Despite his rural origins, Hay found these foreign appointments stimulating and congenial to his nature, and his later career frequently found him confidently discharging complex international assignments calling for great diplomacy, sensitivity to foreign cultures and attitudes, and breadth of knowledge. Hay gained a foretaste of his future responsibilities when he was named Assistant Secretary of State in 1879, continuing in that office until the end of the Rutherford B. Hayes administration in 1881.⁸

Hay's first major diplomatic appointment occurred in 1897, when President McKinley named him Ambassador to Great Britain. Hay's career as ambassador strengthened the friendship between England and the United States, which had become weakened in 1895 through Grover Cleveland's invoking of the Monroe Doctrine during a boundary dispute between Venezuela and Great Britain. Hay's influence cemented the alliance between Britain and the United States, which has since remained the cornerstone of the foreign policy of each nation.

In 1898, McKinley named Hay Secretary of State. Hay's tenure in that office under McKinley involved the successful negotiation of important treaties, beginning with the settlement of the boundary dispute between Alaska and Canada. Negotiation of this treaty was made more complex by the ongoing Klondike gold rush and was prolonged until 1903, but Hay's skillful diplomacy, continuing over several years, further strengthened good feelings between Canada, Great Britain and the United States.

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More significant, the United States' retention of the Hawaiian Islands, Puerto Rico and later the Philippine Islands, proclaimed a change in American foreign policy from indifference to world affairs and isolationism to the "Imperial Responsibility" of an emerging world power. With the United States embarking on a military entanglement in the Philippines, John Hay recognized the far-reaching consequences, dangers and responsibilities of the office of Secretary of State. Hay quickly understood and accepted this change. No longer was the cabinet position merely one of advice on foreign ambassadors; it gained stature as a position that shaped world affairs according to the President's foreign policy. As a new century began, John Hay "without looking back, or . . . without feeling regrets," was able to shape the office of the Secretary of State with reference to the United States as a new world power.

Another challenge facing Secretary Hay derived from America's interest in building and operating the Panama Canal. The possibility of the United States' taking over the canal project and of controlling the canal's operation was blocked by the Clayton-Bulwer Treaty (1850) between Great Britain and the United States. By this agreement, each country had pledged not to seek dominion over such a canal or of parts of Central America. Negotiations with England to supplant that treaty began in 1898 and were protracted, but in 1901 the two nations signed the Hay-Pauncefote Treaty. This agreement gave the United States the right to complete and operate the canal, and guaranteed that all canal users would be charged the same rate of toll.

Hay's most significant diplomatic success arose from his development of the Open Door policy toward China. Throughout the 1890s, foreign powers were intent on seizing from a weakened China territory, harbors, mines, railroads, and other assets. In 1899, Hay circulated a note proclaiming that China's national integrity should be respected, and that existing treaties, agreements, tariffs, and tolls should be maintained and honored by all nations. By shrewd diplomacy, Hay succeeded in obtaining acquiescence to the policy by all major governments, even though few, if any, actually favored the agreement. Hay continued to restate and defend the Open Door policy until 1904, when failing health forced him to relinquish his public duties.

Hay's service as Secretary of State extended through the McKinley administration and into Theodore Roosevelt's first term. Hay's skillful statesmanship and understanding of world affairs elevated the diplomatically neutral United States to a position of influence throughout the world. In a letter of 1900, Roosevelt told Hay, "You have been the greatest Secretary of State I have seen in my time."⁹ John Hay died at his summer retreat, "The Fells," in 1905.

John Hay was born in Salem, Indiana on October 8, 1838. Although Hay's birthplace still stands, the Hay family moved to Warsaw, Illinois in 1841. There, John Hay's father, Dr. Charles Hay, reestablished his medical practice. Their home at 185 Clay Street is a brick double house with Italianate brackets

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supporting a long gable roof; the fall “Hay Day” celebration still reminds residents of John Hay’s roots in Illinois. In 1855 John Hay, supported by his uncle, Milton Hay, was sent to Brown University in Rhode Island. Between his graduation in 1858 and his marriage to Clara Stone in 1874, John Hay was engaged in work that brought him to various places for short periods of time. John Hay studied law under the tutelage of his uncle in Springfield, Illinois (1859-1861); was appointed as assistant secretary to President Lincoln (1861-1865) and lived and worked in the White House; served as secretary to the American legations in Paris (1865-67), Vienna (1867-68), and Madrid (1869-70); worked as an editorial writer with the *New York Tribune*; and achieved acclaim as a freelance poet and writer (1870-1875).

In 1875 John and his wife, Clara, moved to Cleveland, living next door to his father-in-law on Euclid Avenue. Their home was razed in 1905 to make way for a Higbee store. In 1886 John Hay moved to Washington, D.C., to continue his literary and political career. At that time, Hay and his friend and neighbor, Henry Adams, built adjoining homes that were designed by H.H. Richardson. Both buildings were razed in 1920 to make way for the construction of the Hay-Adams Hotel. “The Fells” (1891), John Hay’s summer retreat, is significant both as an excellent example of the summer home movement at the turn of the century, and also as the only remaining residence associated with John Hay’s political career as Ambassador to Great Britain (1897) and as Secretary of State from 1898 to 1905.

Architecture: The Hay Estate represents the designs of two architects, George Hammond and Prentice Sanger. The latter was also a noted landscape architect, and the overall design of the grounds reflects his work. The full development of the gardens of the estate also represents the vision of Clarence and Alice Hay, both of whom were devoted and knowledgeable amateur gardeners.

The main house at the Hay Estate is significant as a summer house of the 1890s that was later enlarged and remodeled into an ambitious estate. The original Hay house was a modest dwelling in the colonial revival style. The house was designed by George Francis Hammond (1855-1938), a Boston-born architect who in 1886 had established his practice in Cleveland, the city where John Hay always maintained his legal residence.

Trained at the Massachusetts Institute of Technology, Hammond built a large practice in Ohio. His commissions there eventually included the Hollenden Hotel (1885), one of the first large fireproof hotels in Cleveland, the campus plan and five original buildings of Ohio State Normal College (Kent State University), and a number of hospitals, schools, post offices, factories, and office buildings in Ohio and in Chicago, Kansas City, New Orleans, Toronto, and Montreal. In 1891, shortly after being employed by John Hay to design the house at Lake Sunapee, Hammond extended his national reputation by writing *A Treatise on Hospital and Asylum Construction*; in the same year, he was elected a Fellow of the American Institute of Architects.¹⁰

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Hammond was noted as an architect of private houses, designing a number of suburban homes, especially in the Clifton Park area of Lakewood, Ohio. The summer house he designed for Hay in 1890 was relatively large, measuring about 65 feet by 40, but adhered to a norm that was already established in New England for country houses built by prosperous summer residents. Unlike the ostentatious architecture favored by the extremely wealthy families at resorts like Newport, Rhode Island or Bar Harbor, Maine, such summer homes were unpretentious in design and detailing, often appearing smaller than their actual size and favoring clapboard and shingle cladding that helped them to blend with neighboring vernacular dwellings.

Hay probably employed Hammond not only to patronize a young architect working in Hay's hometown of Cleveland, but also because Hammond was a native New Englander who was perfectly familiar with the understated vernacular already in favor for summer homes in small northeastern communities. With its gambrel roof, gabled dormers, low eaves, and long piazza, the Hay house was similar to mountain cottages designed at about the same period in Jackson, New Hampshire, by New York architect Stanford White.

Contractors Mead, Mason & Company of Concord, New Hampshire, built Hay's summer house at a contract price of \$12,000. It was completed by the summer of 1891.

Hay permitted "The Fells" to be pictured in several publications, some of which illustrated the house in its original form even after it had been expanded in 1897. In 1899, the original house was illustrated in *The Granite Monthly* magazine.¹¹ In 1903, and again later, the house was pictured in *New Hampshire Farms for Summer Homes*. Both publications showed the house before its enlargement. One or more photographic post cards, popular among correspondents in the region, also illustrated "The Fells" in its original condition.

Hay again contracted with architect Hammond to design an enlargement for the house in 1896. Correspondence between the architect and Hay reveals that the house was to be provided with steam heat; the original summer house may have had no central heating. The addition was completed in 1897. Instead of being an unbroken continuation of the original house, the wing was virtually a second, slightly smaller building. Placed twelve feet from its predecessor but in line with it, the wing matched the original building in roof and dormer design and in fenestration. The two buildings were connected by a narrow link that left their west-facing facades separated by a gap, but were unified by the dramatic extension of the Doric piazza and porte-cochere along the full length of the two buildings, creating a colonnade with a total length of 135 feet. While several photographs of the enlarged house have been found, none clearly shows the nature of the connecting link between them. As noted above under "Description--Original Appearance," Hammond also extended the length of the service wing of the original house in 1897. That alteration, too, is poorly recorded in early photographs.

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Although later remodelings have erased much of the architectural character that Hammond gave the building during John Hay's lifetime, Hammond's original concepts of the 1890s are preserved in the overall proportions of the building, in the shape of the low gambrel roof, in the placement of doors, windows, dormers, and chimneys, and in the interior finish of some of the rooms.

The prevailing character of the house as seen today was contributed by a second architect who was employed by John Hay's son and daughter-in-law to remodel the building and grounds from about 1915 to about 1930. Following John Hay's death, the property passed in 1906 to his surviving son, Clarence Leonard Hay (1884-1969), who was still a student at Harvard. Clarence Hay made few if any changes to the property until he graduated from college in 1908; in the following year, he constructed formal, stone-walled gardens north of the house.¹²

Clarence Hay married Alice Appleton (1894-1987) on August 5, 1914. Following their marriage, the couple proceeded with a series of ambitious architectural and horticultural changes that transformed the character of the property over a period of several decades. These changes, outlined above under "Description," involved the construction of a lakeshore cottage (1914), the remodeling of the main house into a coherent colonial revival design (1915 and later), the elaboration of the gardens and driveways near the main house (1916 and later), and the construction of a gate lodge (1931) near the public highway that intersects the property (now designated as New Hampshire Route 103A). The couple also built a large, detached complex of fieldstone farm buildings. Sold in 1945, this complex is not included in the present nomination.

All of these changes were carried out under the supervision of a second architect, Prentice Sanger (1881-1964), a New York designer who eventually built his own summer home on Lake Sunapee. A native of Newport, Rhode Island, Sanger graduated from Harvard in 1905 and from the Harvard School of Architecture. In 1908, Sanger designed a home for his parents in New London, New Hampshire, eventually building his own home, "Wildair," on Lake Sunapee about 1915. Sanger specialized in domestic and landscape design, and had many commissions on Long Island and elsewhere in the vicinity of New York City.

Sanger's work at the Hay Estate shows his strong command of the colonial style. His first effort, in 1915, was to unify George Hammond's two semi-detached houses into a single design. Seen from the exterior, Sanger's design strongly reflects the appearance and feeling of "New House," the colonial revival summer home on Appleton Farms, in Ipswich, Massachusetts, where Alice Appleton Hay had grown up.¹³ It appears that the rapid transformation of "The Fells" into a well-landscaped replica of "New House" was largely the result of Alice Hay's influence. That influence over the evolution of the property continued for some 15 years after Sanger's initial remodeling of the house. Almost all of Sanger's many surviving

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architectural drawings for further changes to the house bear the words, "For Mrs. Clarence L. Hay" in their titles.

Sanger's mastery of colonial detailing as it was understood in the first three decades of the century gave the remodeled house a coherence of design and feeling that belies its origins as two semi-detached structures. By moving the primary entrance of the building to the new northern cross stairhall in 1915, Sanger was able to express the importance of the new entrance through broad gambrel-roofed gables on both the east and west elevations, to unify the two older buildings into a harmonious composition, to provide an impressive entrance from the new automobile courtyard on the western side of the building, and to create an impressive and well-detailed staircase on the interior. The colonial detailing of the new cross stairhall foretold the style and appearance of the other principal rooms of the building as Sanger progressively remodeled them in a more elaborate style than Hammond had given them.

Sanger's work for Clarence and Alice Hay provides good examples of the use of colonial design and detailing during the early decades of the twentieth century. Sanger's lakeshore cottage (1914) is a more complex design than his gate lodge (1931). The complexity of the earlier design may reflect its greater symbolic importance in the family's life. In many ways, however, the later gate lodge achieves more stylistic coherence than does the earlier design, probably reflecting the architect's increasing familiarity with simple vernacular New Hampshire buildings.

Sanger's designs for individual rooms in the main house progress from the insertion of individual "colonial" details, as in the staircase in the northern cross hall or the mantelpieces in the main second-story bedchambers (all dating from 1915), to coherent overall designs that give each room a strong architectural character. The dining room (1920) and adjacent library (1929) are strongly Adamesque or federal in feeling, with the latter room having a mantelpiece that echoes federal-style design in New York or New Jersey. Both rooms rely on floor-to-ceiling, fully-painted paneling to achieve a formal effect. By contrast, the living room (1924) evokes more of a Georgian feeling with its dark, aged deal paneling and heavily carved mantelshelf. The use of knotty deal for the room's woodwork not only suggests British architecture, but also reflects the then-increasing American fashion for natural woods like pecky cypress, wormy chestnut, and knotty pine.

Because all three residential buildings on the property were designed or remodeled between 1914 and 1930, and have remained relatively unaltered since, the Hay Estate offers significant examples of the maturation of the colonial revival style during the first three decades of the twentieth century.

Landscape Architecture: The Hay Estate is significant in the field of landscape architecture because it preserves both early and late designs by Clarence Hay (1884-1969), who became a well-known amateur gardener, by Alice Hay (1894-1987), equally well-known for her formal designs and expert knowledge of

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roses, and by Prentice Sanger (1881-1964), who was a professional landscape architect with a widespread practice. The alpine garden and the adjacent formal terraces and gardens at the Hay Estate retain integrity of location, design, setting, materials, workmanship, feeling, and association and continue to be a horticultural showpiece and significant examples of gardens of the 1930s.

From the natural plantings along the entrance road to the rarest of alpine specimens in the rock garden, Clarence and Alice Hay developed a collection of plants that mirrored popular gardening movements of the early twentieth century. The Hays incorporated trends from the wide range of collectors' gardens and specialty gardens that were popular at the time. With restraint and careful design, they blended the walled garden, "Old Garden" (1906-15), the "Pebble Court" (1916), the rose terrace (1924), the perennial garden (c. 1927), and the alpine garden (1929-35) with rockeries, water gardens, shrubs, fruit orchards, and views of the lake and the mountainside.¹⁴

Architect Prentice Sanger of New York City and Lake Sunapee was hired to remodel the house between 1916 and 1925. His plans for the pebble courtyard (1916), and a plan by Little and Brown (1924) for the rose terrace wall, are the only known professional designs executed for the estate's landscape. The rest of the site's landscape features are attributed to Alice and Clarence Hay. The extensive activity of homeowners acting as designers, horticulturists, contractors, and gardeners for estate gardens was not unusual at the time. Renaissance men and women, acting as "purveyors of fine taste," shaped known designs of the eighteenth-century English landscape school, American estates of the new republic, Victorian and revivalist gardens of the nineteenth century, and the colonial and classical gardens of the twentieth century. Louise du Pont Crowninshield, Henry Francis du Pont, Caroline Sinkler, Robert Treat Paine, and numerous Newport elite and others created notable grand gardens of the twentieth century. Like the Hays, these educated amateurs incorporated excellent examples of landscape architecture, horticulture, sculpture, garden architecture, and furnishings into their home landscapes.¹⁵

However, unlike the estate gardens of Newport, Wilmington, Bar Harbor, or the Hudson River Valley, the gardens of "The Fells," as developed by Clarence and Alice Hay, represented an estate landscape that consistently juxtaposed the cultivated and the natural. The naturalist movements of first few decades of the twentieth century were characterized as part of a general "back to the woods movement." Writings of conservationists like John Muir, efforts by the Boy Scouts to inculcate the benefits of outdoor life, and the National Parks movement, all helped to change society's reactions to High Victorian gardens. The formal was part of a passing era, while "the wilds" in garden design was gaining acceptance. Native plants were placed in natural settings in wild flower gardens, fern gardens, or water gardens. Each was wild yet attractive, blending an interest in nature and conservation with that of horticulture.

Clarence Hay designed the walled garden north of the house between 1906 and 1915. He planted a series of three garden rooms, surrounded by high stone walls, with shrubs, vines, and flower borders, creating an isolated retreat from the open fields and woodlands. Garden benches, a fountain, large decorative urns,

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and garden statuary furnished the garden rooms. Flower beds overflowed throughout the three garden rooms, emphasizing the main axes. In design and content, this walled garden reflected the inspiration of the work of Gertrude Jekyll, Beatrix Farrand, and Marian Coffin. As the surrounding trees shaded the flower beds, the garden was simplified and enveloped in beds of rhododendron, heather, maples, and evergreens. Transformed into a hidden woodland ruins garden, it remains one of the most evocative gardens at the estate.

Nearer the house, an orchard and perennial border enhanced the immediate views from the building. From the porch of the house, longer views opened up over the farm fields to the blue waters of Lake Sunapee. The hedges and stone walls, which came to define the landscaped yards immediately surrounding the house, clearly differentiated the cultivated landscape from the surrounding woodland. Yet the distant views to the lake, and the sweeping views from the porch across the less cultivated fields, served as a constant reminder of the natural order (or disorder) of the New England landscape.

In 1924, the Hays constructed a high stone wall, designed by Little and Brown, along one edge of a broad lawn terrace, thereby creating an outdoor extension of the family dining room and library. A gentle trickle overflows a large urn set into a niche in the wall. The sound of the water splashing into a small pool below adds a calming sound to the serenity of a rose garden that filled this terrace from 1925 through the 1940s. This garden was the pride of Alice Hay. The espaliered fruit trees, wisteria, and climbing hydrangea added a touch of European classicism to the colorful rose beds, while boxwood was added after a 1934 visit to the developing Colonial Williamsburg.

Below the rose terrace, Clarence Hay transformed the rocky hillside into the jewel of his gardening efforts: his alpine garden. Water from the fountain in the rose terrace wall was directed under the terrace and channeled into a man-made brook that meandered down the steep slope to Lake Sunapee. Hay wrote of his gardening efforts in the *Garden Journal* in 1962:

We have every condition of sun and shade on the slopes, which first face south; then beyond the lily pond turn west, following the brook. Just beyond the lily pool is a four-foot waterfall flanked by maiden-hair ferns From here the brook meanders between mossy banks, which are blanketed with ferns and moisture-loving plants, until it comes to the lower big pool. This is mysteriously dark, shaded by a crab tree, evergreens, and some tall *Azalea arborescens*. It is a frog's paradise. Then a miniature cataract drops into a ferned pool, much smaller and even darker, and the stream passes by a mass of willow gentian and disappears into the woods at the bottom.¹⁶

Hay's alpine rock garden was begun the same year that the first rock garden society was founded in Ohio in 1929, and was completed by the time the American Rock Garden Society was formally established in

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May of 1934. Winter residents of New York City, the Hays may have communicated with rock garden enthusiasts Montague Free, T. H. Everett, and Martha Houghton.¹⁷ In 1937 Hay wrote of his efforts in *House and Garden*: "There is more joy to be found in one rare plant that has survived a New England winter than in ninety and nine of the commoner varieties that thrive without special attention."¹⁸ This article documents Hay's design of the rock garden in four sections, including situations for shade, sun, water, heat, and collectors' plants, and his use of granite instead of the more typical limestone for the rock formations.

While Clarence and Alice Hay pursued the cultivation of their formal and natural gardens along terraces and hillsides of "The Fells," several artists in Cornish, New Hampshire, known as the "Cornish Colony," developed their own gardens utilizing the popular principle of juxtaposing the natural and the formal in garden design. Charles Cotesworth Beaman, Jr., a successful New York lawyer, and Augustus Saint-Gaudens, sculptor, were instrumental in developing the art colony as a summer retreat and later as place for full-time resident artists. Architect Charles Platt and painters Stephen Parrish and his son Maxfield, were notable for taming the wilds of New Hampshire's pasture and wooded hills into gardens of "grace and charm."¹⁹ Platt developed plans for several properties in Cornish, and these plans were celebrated by Platt's neighbor, writer Herbert Croly, both for their architecture and their natural beauty.²⁰ As the landscape became a passion for Charles Platt, focusing his attention on gardens and landscape painting, views of the Connecticut River valley consumed Stephen Parrish, germinating a passion for the landscape painting and gardening.

The gardens of these artists, as amateur horticulturists, influenced the likes of Ellen Biddle Shipman and Rose Nichols. Their study of landscape design elevated women designers and the field of landscape architecture into a professional discipline alongside architecture.²¹ In Cornish, these designers blended formal, axial geometry and termini with the wilds of the natural environment of New Hampshire, using native plants and regional materials like granite. Like the artists of Cornish, Alice and Clarence Hay spent a lifetime trying to tame the New Hampshire wilds into a more cultivated and "cultured" landscape. Together, the Hays refined the house and grounds between 1914 and 1940, transforming the rocky pastures into rolling lawns and ornamental gardens.

The Hay gardens are judged to be of such significance that the Garden Conservancy, a non-profit organization devoted to the study and preservation of American gardens of all periods and styles, adopted them as a restoration project in 1990.²² The slow restoration of the gardens, which had survived through Alice Hay's lifetime but had not been fully maintained due to lack of gardening staff, was undertaken by the Conservancy and by a corps of volunteers under the direction of Bill Noble from 1992-1997. Clarence Hay kept detailed records of his experiments in the rock garden in a card catalogue documenting over five hundred species that he planted, relocated, lost, or cultivated along his New Hampshire hillside. Using these records, the Garden Conservancy has restored the garden to its former splendor.

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Still a project of the Garden Conservancy, "The Fells" is now managed by a newly-formed local non-profit organization, the Friends of the John Hay National Wildlife Refuge. The Friends operate under a twenty-year memorandum of understanding with the United States Fish & Wildlife Service. The organization is dedicated to furthering the Hay family's vision for the Refuge as a center for the study of the interaction between man and nature. The Friends' mission is twofold: to preserve and protect the Hay family legacy of buildings and land; and to provide educational opportunities in horticulture, environmental conservation, and history. Throughout the year, the Friends, with the Society for the Protection of New Hampshire Forests and the Lake Sunapee Protective Association as cooperating partners, present a full program of classes, tours, children's day camps, and special events at the Hay Refuge.

Footnotes

¹Letter, Charles R. Corning to John Hay, October 17, 1889, John Hay Collection, Brown University. Letter, John Hay to Henry Adams, August 20, 1891, in William Roscoe Thayer, *The Life and Letters of John Hay* (Boston: Houghton Mifflin, 1915), 2 vols., II:87. Building contract between John Hay, Washington, D.C., and Mead, Mason & Company, Concord, New Hampshire (George F. Hammond, architect and Charles R. Corning, agent), August 11, 1890.

²Clarence King to John Hay, August 7, 1887. John Hay Collection, Brown University.

³John D. Quackenbos, "Sunapee Lake," *Summer Rest I* (August 1887), p. 2.

⁴*Concord Monitor*, August 23, 1890.

⁵*Ibid.*

⁶*Secure a Home in New Hampshire, Where Comfort, Health, and Prosperity Abound.* Concord, N.H.: 1890.

⁷*New Hampshire Farms for Summer Homes.* Concord, N.H.: 1903

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⁸For a fuller discussion of Hay's literary and diplomatic careers, see William Roscoe Thayer, *The Life and Letters of John Hay* (Boston: Houghton Mifflin, 1915).

⁹Ibid., 339.

¹⁰David D. Van Tassel and John J. Grabowski, eds., *Encyclopedia of Cleveland History* (Bloomington, Indiana: Indiana University Press, 1987); Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey & Ingalls, 1970).

¹¹Samuel C. Eastman, "Hon. John Hay--A Summer Sojourner," *The Granite Monthly* 27 (1899):41-45.

¹²"A copy of some Informal Reminiscences by Clarence L. Hay," Western Reserve Historical Society.

¹³T. Frank Waters, *The Old Bay Road from Saltonstall's Brook and Samuel Appleton's Farm and a Genealogy of the Ipswich Descendants of Samuel Appleton. Publications of the Ipswich Historical Society* 15 (1907).

¹⁴Lucinda Brockway, "John Hay National Wildlife Refuge, Landscape History," unpublished typescript, 1988.

¹⁵Lucinda Brockway, "The Historic Designed Landscapes of Newport County," *Newport Historical Society Quarterly* (Spring/Summer, 1991). The landscape survey that preceded the publication of this article noted that sixty percent of Rhode Island's residential gardens were designed by homeowners and their estate gardeners.

¹⁶Clarence Hay, "Gardening with Granite in the North," *Garden Journal* (January/February, 1962), p. 17.

¹⁷Joan Means, "Mrs. Horton's Legacy," *Bulletin of the American Rock Garden Society/New England Chapter* (January 1993).

¹⁸Clarence Hay, "Gardening with Granite," *House and Garden* 71 (May 1937):50-51, 102-3.

¹⁹John H. Dryfhout, "The Cornish Colony," *A Circle of Friends: Art Colonies of Cornish and Dublin*, (Durham, N.H.: University of New Hampshire Art Galleries, 1985), p. 47.

²⁰Ibid., p. 46

²¹Ibid., p. 47.

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²²Lucinda A. Brockway, "Sponsorship News: The John Hay Estate," *The Newsletter of The Garden Conservancy*, Fall-Winter 1990-1991.

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**NATIONAL REGISTER OF HISTORIC PLACES
Continuation Sheet**

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UTM References:

	Zone	Easting	Northing
A.	18	739020	4804240
B.	18	739340	4804300
C.	18	739360	4804240
D.	18	739720	4804120
E.	18	739780	4804060
F.	18	740020	4803340
G.	18	739800	4803320
H.	18	739540	4803220
I.	18	739480	4803400
J.	18	739020	4803700
K.	18	738960	4803900
L.	18	738960	4804160

Verbal Boundary Description

The boundary of the nominated property is indicated on the attached sketch map.

Boundary Justification

The boundary of the nominated property includes those lands which were originally, and continue to be, associated with the historic estate.

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Form Prepared by: James L. Garvin, Architectural Historian and
Paul A. Graney, Historic Preservation Graduate Intern

organization	New Hampshire Division of Historical Resources	date	July 24, 1998
street & number	19 Pillsbury Street, Box 2043	telephone	603-271-3483
city or town	Concord	state	New Hampshire
		zip code	03302-2043

Contributors: David Anderson, Lucinda Brockway, John Hay, Margaret Moody Stier, and John Wilson

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Continuation Sheet

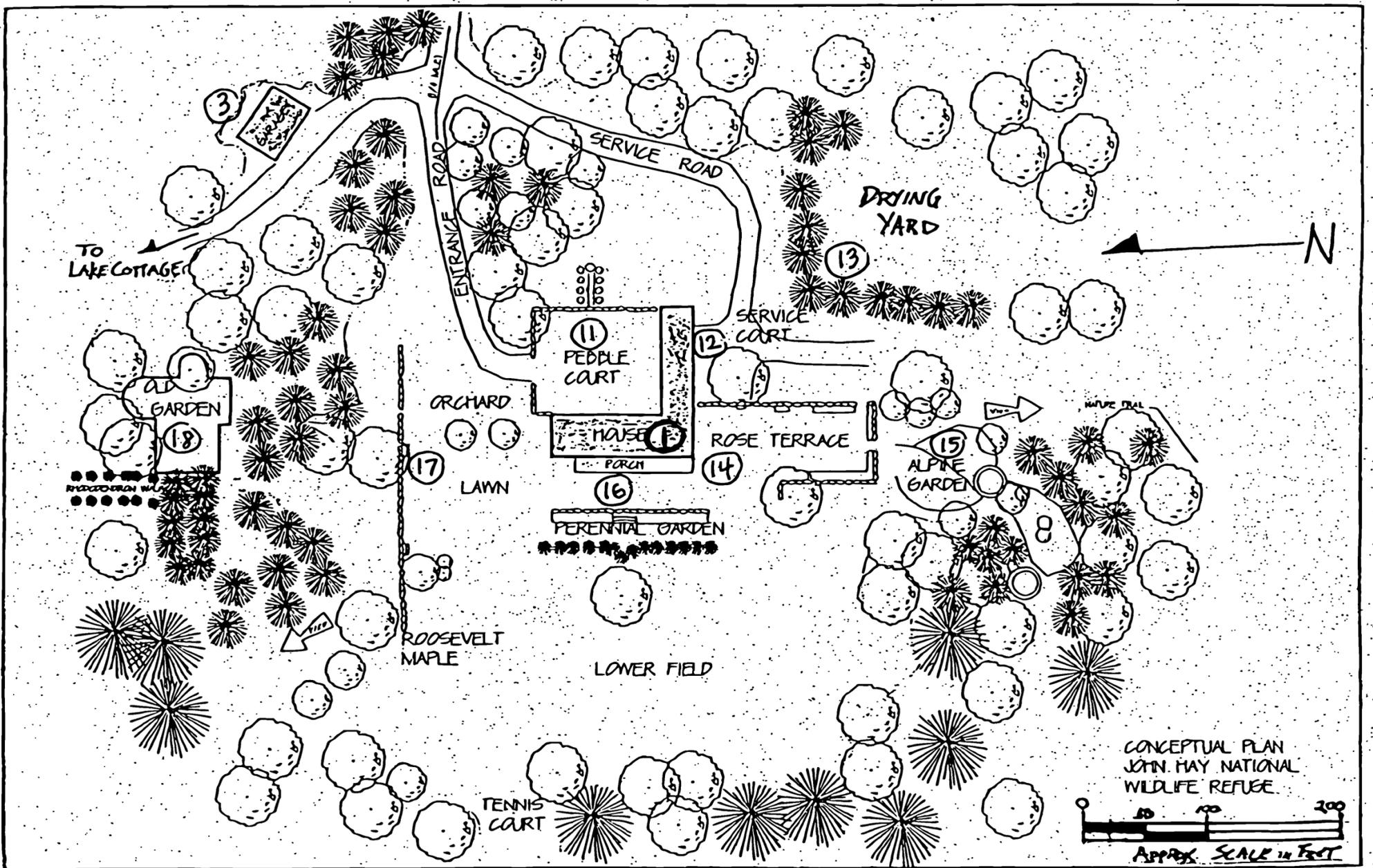
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Newbury, Merrimack Co, NH

Additional Documentation

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Conceptual Plan of the Hay Estate Main House, Terraces, Lawns and Gardens
Adapted from Delineation by Lucinda Brockway (1993)

SKETCH MAP - DETAIL



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Hay Estate
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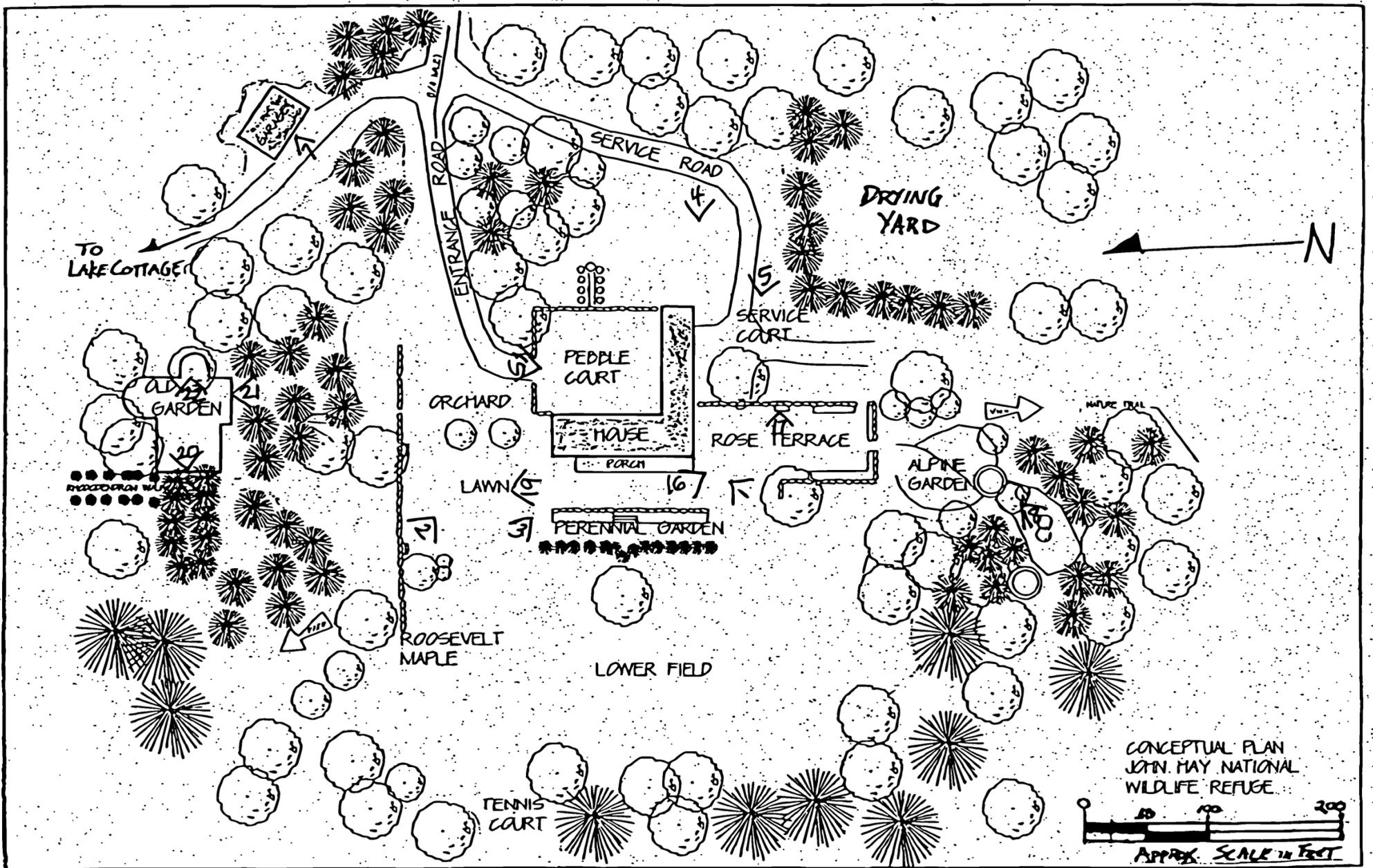
Additional Documentation

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Conceptual Plan of the Hay Estate Main House, Terraces, Lawns and Gardens
Adapted from Delineation by Lucinda Brockway(1993)

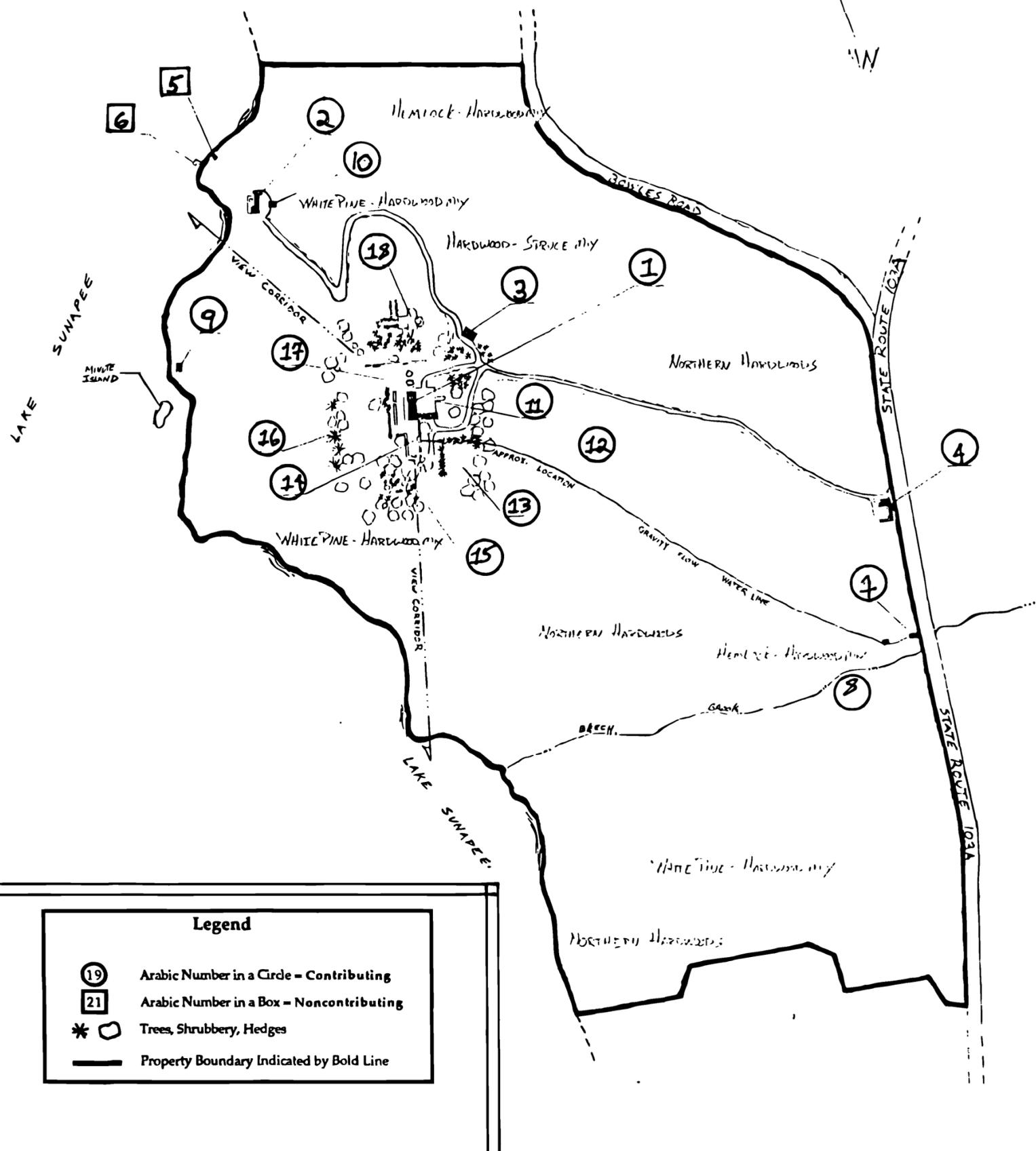
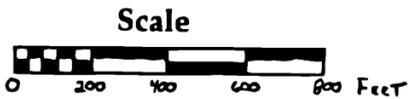
PHOTO KEY

PHOTOS 1, 2, 3, 4, 5, 7, 15, 16, 17, 18, 19, 20, 21, 22



Hay Estate - The Fells

Newbury, Merrimack County, New Hampshire



Legend

- 19 Arabic Number in a Circle - Contributing
- 21 Arabic Number in a Box - Noncontributing
- * Trees, Shrubby, Hedges
- Property Boundary Indicated by Bold Line

Estate Buildings, Structures and Sites Index

Buildings

1. Summerhouse, 1891, 1897 and 1915
2. Lakeshore Cottage, 1914
3. Garage, c.1915,
4. Gate Lodge, 1931

Structures

5. Boat House, c. 1960
6. Dock, 1996
7. Sand Filter House, 1924
8. Reservoir House, 1924
9. Pump House, 1938
10. Spring House, 1914

Sites

11. Pebble Court, c. 1916,
12. Service Court, c. 1916
13. Drying Yard, c. 1915
14. Rose Terrace, c. 1924
15. Alpine Garden, c. 1926
16. Main Terrace and Perennial Garden, c. 1924
17. Old Orchard Lawn, c. 1915
18. Old Gardens, c. 1909