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United States Department of the Interior
National Park Service

FEB 02 1988

National Register of Historic Places Registration Form

NATIONAL
REGISTER

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

1. Name of Property

historic name Murray Hill Summer Home District

other names/site number _____

2. Location

street & number Murray Hill Road (roughly between Cass Mill Road and n/a not for publication

city, town Hill Lynch Road n/a vicinity

state New Hampshire code NH county Merrimack code NH 013 zip code 03243

3. Classification

Ownership of Property

- private
- public-local
- public-State
- public-Federal

Category of Property

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing	
19	5	buildings
2	0	sites
0	0	structures
0	0	objects
21	5	Total

Name of related multiple property listing:

N/A

Number of contributing resources previously listed in the National Register

0

4. State/Federal Agency Certification

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

Signature of certifying official

R. Stuart Wallace

JAN 28 1988

Date

State or Federal agency and bureau New Hampshire

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

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

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

Patrick W. Andrus

3/17/88

SM Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Current Functions (enter categories from instructions)

DOMESTIC/Single Dwelling

DOMESTIC/Single Dwelling

DOMESTIC/Secondary Structure

DOMESTIC/Secondary Structure

7. Description

Architectural Classification
(enter categories from instructions)

Materials (enter categories from instructions)

Colonial Revival

foundation

STONE/Granite

Shingle Style

walls

WOOD/Weatherboard

WOOD/Shingle

roof

ASPHALT

other

Describe present and historic physical appearance.

The Murray Hill Summer Home District consists of a series of late eighteenth and early nineteenth century farmhouses and associated outbuildings which were purchased, subtly altered and used as summer residences from 1873-1937. The architectural fabric of the district consists of eight renovated farmhouses and associated outbuildings, two shingle style residences and associated outbuildings, one contributing historic site and one non-contributing mid-20th century residence. All but one of the contributing residences are regularly spaced along the north side of Murray Hill Road between Cass Mill road and Dickinson Hill Road. The dwellings are set amid early 19th century stone walls, secondary growth forest, mid 19th century orchards and hayfields; Murray Hill Road is a narrow, paved, rural road, lined with stone walls, secondary growth forest and New England scrub growth. A neighborhood cemetery and local schoolhouse remain from the agricultural period as do some of the hayfields which have remained open since the summer home period to retain views of the Smith River Valley and White Mountain foothills north of the district. The buildings and setting retain integrity of design, setting, workmanship, materials, feeling, association and location from their late 19th and early 20th renaissance as leisure family summer/vacation homes. Although some properties have experienced modifications subsequent to the period of significance, these do not interfere with integrity. In a few cases more recent structures have been introduced, and these are noted as noncontributing.

The Murray Hill Summer Home Historic District is situated in the Lakes Region of Central New Hampshire. The numerous lakes and surrounding hills and mountains form the geographic transition between the White Mountains to the north and the Merrimack and Pemigewasset River basins to the south and east. Throughout the region, small villages and towns have developed along the river valleys, and farmsteads scatter the hillsides. The Lakes Region hills consist of gneissic and

 See continuation sheet

8. Statement of Significance

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

nationally statewide locally

Applicable National Register Criteria A B C D

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

Areas of Significance (enter categories from instructions)

Period of Significance

Significant Dates

Other: Summer Vacation Home Movement

1873-1937

Cultural Affiliation

Significant Person

Architect/Builder

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

The Murray Hill Summer Home District is eligible for the National Register of Historic Places under Criteria A as an early example of the summer vacation home movement in New Hampshire. It possesses integrity of location, design, setting, materials, workmanship, feeling and association. The district's period of significance begins in 1873 with the first purchase of a failing farm for use as a summer retreat. From that time into the 1940's farms are purchased, renovated, and utilized seasonally during the summer months by families primarily from the Boston area. These homes and their settlement, development and decline as farmsteads are representative of most late nineteenth century rural New England. The renaissance of these farms along Murray Hill Road as summer homes represent the earliest known example of the middle class, rural seasonal vacationer in New Hampshire - a trend which continues in the district (and in New Hampshire) to the present.

The Murray Hill Summer Home District represents a significant trend in mid-late nineteenth century New Hampshire history. As the industrial revolution progressed, the middle and upper urban classes sought refuge from the city heat and 'unhealthy' atmosphere. The mechanization of agriculture, the lure of the cities and the attraction of midwest agricultural fertility drew the rural New England populace away from the farm. As the railroad made rural New England produce more accessible to urban markets, it made the New England countryside more accessible to the summer vacationer and to families escaping the city for an extended summer season.

New Hampshire's mountain scenery, freshwater lakes and sandy ocean beaches were prime attractions for Boston and New York businessmen and artists. Clear water springs and natural mountain 'wonders' such as at Mount Washington and Dixville Notch attracted large summer hotels and resorts.

See continuation sheet

9. Major Bibliographical References

- Bristol Enterprise. "Reminiscences of Hill and Her People". August 12, 1909. Bristol, NH.
- Bristol Enterprise. Numerous Articles Related to Architectural Building Changes.
 July 2, 1891; Dec. 31, 1908; July 22, 1909; Sept. 16, 1909; Oct. 14, 1909; Jan. 6, 1910;
 Apr. 7, 1910; Oct. 27, 1910; May 15, 1913; Oct. 2, 1913.
- Boston and Lowell Railroad. Summer Saunterings by the Boston and Lowell. Boston:
 Publisher unknown. 1885.
- Chandler, John. "Dickerson Hill School, District Number 3, New Chester". Unpublished
 Article. Chandler manuscript collection.
- Chandler, John. "History of North Acres". Unpublished manuscript. Chandler manuscript
 collection.
- Morrill, Mildred T. et als. Hill, the Old and the New 1754-1976. Hill NH: Town of
 Hill, 1976.

See continuation sheet

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

Specify repository: _____

10. Geographical Data

Acreeage of property 108 Acres

UTM References

A

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

C

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

E

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

B

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

D

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

See continuation sheet

Verbal Boundary Description Boundaries of the nominated district are highlighted in yellow on the attached sketch map. (Map and parcel numbers appear with owner information.) The boundaries of the Murray Hill Summer Home District run from the east property line of the Carrie Collins House to the Lynch Road on the west. North and south boundary lines are 400' back from the center line of Murray Hill Road.

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Boundary Justification Boundaries have been drawn to include the grouping of summer home properties along Murray Hill Road which form a cohesive unit qualifying for the National Register of Historic Places. These boundaries include the buildings and immediate setting important to the character and significance of the area, but does not incorporate more extensive holdings whose integrity for the period of significance is less direct.

See continuation sheet

11. Form Prepared By

name/title Lucinda A. Brockway (with David Ruell and Christine E. Fonda)

organization Grounds for Living date 9-15-87

street & number 139R Portsmouth Avenue telephone 603-772-8733

city or town Stratham state New Hampshire zip code 03885

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<u>Resource Number</u>	<u>Historic Name</u>	<u>Tax Parcel Number</u>	<u>Current Owner</u>
1, 1A	Carrie Murdock Collins House	R3-53	Richard and Evajean Mintz 63 Atlantic Avenue Boston, Mass 02110
2, 2A, 2B	Alice Brown House (Merrymead)	R3-52 R3-57	Stanley Szwed Estate (Elizabeth Szwed) Hill, NH 03243
3	Open Field	R3-51	Patricia and Glenn Gunn 1385 North River Road Manchester, NH 03104
4	Donald Wilson House	R3-50	Thomas & Michelle Wolfson Star Route 1, Box 1035 Bristol, NH 03222
5, 5A	Walter Swan House	R3-44, R3-45 R3-56, R4-28 R3-57	John A. Thierry Hill, NH 03243
6, 6A, 6B, 6C	Chandler House and Schoolhouse	R3-40 R4-26	John Chandler Hill, NH 03243
7, 7A	Harold Murdock/ James Conant House	R3-39	Robert & Kathleen Schumacher Hill, NH 03243
8	Mosher House	R4-25	Martin & Harriet Wasserman 1410 Van Nostrand Place Merrick, NY 11566
9	Murray Hill Cemetery	N/A	Town of Hill Hill, NH 03243
10	Ida Hope House	R3-38	Peter Dubois 26 John Street Reading, MA 01867

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<u>Resource Number</u>	<u>Historic Name</u>	<u>Tax Parcel Number</u>	<u>Current Owner</u>
11,11A,11B	Louise Murdock Swan House (Hill Croft)	R4-24	Martin & Harriet Wasserman 1410 Van Nostrand Place Merrick, NY 11566
12, 12A	Favor-Murdock House (Far View)	R3-34	Mary L. Thompson 6 Auburn Street South Natick, MA 01760
13,13A,13B	Charles Pillsbury House (Rockhurst)	R3-33 R4-22	Winton & Ann Bennett Hill, NH 03243

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granitic soils ranging 1,000 to 2,000 feet above sea level. Murray Hill Road traverses the town of Hill, New Hampshire, connecting Hill Center with the Smith River and the town of Danbury. The road crosses a plateau-like terrace (elev. 1,000 ft), on the northern slopes of Page Mountain (elev. 1600 ft) and Dickinson Hill (elev. 1800 ft). North of Murray Hill Road, the land slopes to the shores of the Smith River (elev. 600 ft). Today, the entire region is almost completely covered with secondary growth forest with the exception of those fields which are kept open to provide views of the Smith River Valley and the White Mountain foothills beyond. Very little farming remains active in the region.

The Murray Hill Rural Summer Home Historic District consists of 108 acres at elevations of 700-1100 feet in the northwest section of Hill, New Hampshire. Several small brooks drain the district from the peaks of Page and Dickinson Hills to the Smith River. District properties bound Murray Hill Road between Cass Mill Road and Lynch (Dickerson Hill) Road.* Stone House (Rayno's) Road and Brown Road intersect Murray Hill Road within the district boundaries. Brown Road was once the main road connecting Murray Hill farms with industries and farmsteads in the Burrough and Profile Falls, two settlement nodes within the town of Hill. Lynch (Dickerson Hill) Road and Stone House (Rayno's) Road connected the Murray Hill farmsteads with settlements at the top of Page Mountain and Dickinson Hill, respectively. Farm roads which once formed the internal network between house and field are still visible but have only limited accessibility to four wheel drive vehicles. An eighteenth/early nineteenth century road from Brown Road to the settlement on Dickinson Hill was abandoned when Murray Hill Road was extended (ca. 1808) from Hill Center to George's Mills in Danbury. The road had been used as a walking path and tertiary access road into the early twentieth century; today, the road is almost undiscernible through the secondary forest growth. Similarly, a cart road off of Lynch Road was built to reduce the road grade up Dickinson Hill for horses, oxen and wagons; today, only the opening where the land has been compacted is visible. Stone

**The spelling of the Dickinson family name and geographical or topographical names associated with the family have been spelled 'Dickinson' or 'Dickerson' equally in both historic and contemporary documents.

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walls are extensive throughout the district, many of which mark property lines, original proprietary lot divisions, farm fields and roadbeds.

The district is comprised of 2 entire and 3 partial original proprietor's lots for the town of Alexandria, and 2 full and 1 partial original proprietor's lots for the town of New Chester. (1). On December 21, 1820 New Chester and Alexandria exchanged lands, creating a new town boundary along the Smith River. (2). The town of New Chester was renamed Hill on January 14, 1837 in honor of Hon. Isaac Hill, then governor of the state. (3). On July 1, 1868 the town of Hill was disannexed from Grafton County and became a part of Merrimack County. (4).

These political boundary changes affected the 'neighborhood' of Murray Hill very little. Instead, road orientation and topography were the key factors in establishing the social, commercial and economic network of the Murray Hill farms. Those properties in the eastern portion of the district associated with the schools and mills in the Burrough, a small settlement along the Smith River east of the district. Those farmsteads in the western portions of the district were linked with the farmsteads on Dickerson Hill, and did business with the mills at George's Mills in Danbury. (5).

Numerous land divisions and complicated title transactions have masked the original patterns of property ownership in the late eighteenth and early nineteenth centuries. (6). The influx of summer visitors to the region, beginning with John Murdock in 1873, drastically affected the land ownership patterns and neighborhood definition along Murray Hill Road. While the early nineteenth century farmsteads had been linked to areas beyond the district for economic and/or commercial and social reasons, it was the influence of the summer residents which linked the district as a neighborhood. John N. Murdock purchased large tracts of land along Murray Hill Road, Lynch Road, and Stone House Road, and re-subdivided the land among his relatives and friends. The Snow family purchased large tracts in the eastern

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end of the district. In many cases lands were purchased to provide buffers to the summer residences. The district's period of significance is 1873-1937 as a summer home district whose residents were linked socially and in many cases with familial ties, uniting the farmsteads into a collection of summer retreats.

Properties are numbered and keyed to the accompanying sketch map. All buildings are numbered east to west through the district along Murray Hill Road.

1. The Carrie Murdock Collins Home, ca.1810 with 20th century modifications, contributing building.

This farmstead was originally part of Proprietor's lot #41 in the town of New Chester. The property was operated throughout the last half of the nineteenth century as one of the largest farms in the district. By 1850, at age 47, John Follansbee had cleared 190 acres of farmland, and owned another 110 acres of woodlot. (7). Between 1850 and 1880 30 acres of farmland were returned to woodland, illustrating the changes in farm economy in the region. The farm produced large quantities of wool, butter, cheese, molasses, potatoes, wheat, corn and orchard products. Between 1870-1890, under the ownership of Jacob Hall, the farm produced large amounts of board lumber (undoubtedly for the shingle and saw mills nearby) and maple sugar in addition to the traditional farm crops. (8).

Carrie M. Collins, daughter of John N. Murdock, owned the property in the early twentieth century. Under her ownership, in 1910, Mrs. Collins added more windows and took off the clapboards, replacing them with shingles. (9). She also added an oriel window to the east end of the shed. Other changes which may be attributed to Mrs. Collins include changes in fenestration (the addition of double and triple windows), dormers added on the wing and the shed, addition of another oriel window, and the addition of a privy. In 1983 the dormer on the north slope of the main house roof was replaced by a larger dormer and the east porch was added. In 1984 a new

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porch replaced an earlier porch on the west facade. (10). These recent changes have not effectively changed the appearance of the structure.

Today, the house is surrounded by open hay fields which slope away from the house into secondary growth woodlands. The fields remain open to retain a view of the mountains which rise beyond the Smith River Valley. Stone walls line the property boundaries and the road, except for the area immediately in front of the house which has no fencing or stone walls. Large daylily beds and a few large trees (pines and small hardwoods) dot the lawn area around the house. An unedged dirt driveway leads directly in from the street to the barn doors and to the garage behind the house.

The main block consists of a one and one half story, shingled, gable roofed cape with a one story, gable roofed, screened porch on its west gable end and a small, shed roofed entry porch on the east gable end. A small, one and one half story, gable-roofed shingled ell is attached to the northeast corner of the cape. Connected to the east side of the ell is a long, one and one half story gable roofed shingled shed with a small wooden deck and a one story gable-roofed privy on its north (rear) facade. The main house is set on a split granite foundation. The asphalt shingled roof is trimmed by close verges, close eaves on the south front and a simple box cornice on the north facade. A massive brick chimney with concrete capped flue pierces the center of the roof. A wide, shed-roofed wood-shingled dormer covers the north slope of the roof, characterized by cornerboards, close verges, a simple lateral box cornice and three plain frame windows, two of which are six over six, the third is a central plate glass picture window flanked by four over four sash windows.

The five bay south facade (front) has a central entry with four panel door whose plain frame runs to the eaves. Nine over six sash windows characterize most windows in the house. A paneled door with a nine pane window opens onto the east entry porch. This porch has a single plain corner post, a beveled board ceiling, simple lateral box cornice and a wooden shingled

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half gable with close verges. A plain frame door with nine pane window flanked by abutting 9 pane windows open onto the screened porch at the west gable end of the house. The porch has a latticework base with board trim, large plain frame screened panels on all sides and a screen door opening at the north end, simple lateral box cornices and an asphalt shingled gable roof.

The small ell is set on a split granite foundation; the asphalt shingled gable roof is trimmed by close verges, close eaves on the east and a simple box cornice on the west. The west slope of the roof is pierced by a wide shed roofed dormer. The dormer has six plain framed, diamond paned windows and is topped by a simple lateral cornice with sloping soffit. The ell has a paneled door with built-in window opening onto the cape's east entry porch, and a modern, four pane casement window with simple molded frame in the south gable. All other windows in the ell are six over six, with the exception of an oriel window in the north gable, with three diamond paned windows sharing a continuous sill and plain frame beneath a steeply pitched, asphalt shingled hip roof. This facade also features an exterior concrete block chimney with brick base and a metal bulkhead with concrete base.

The long shed which abuts the east side of the ell is set on a fieldstone and granite block foundation. The wooden shingled shed walls are trimmed by cornerboards, close verges, close eaves on the south and no eaves on the north; that section of the north wall covered by the connector still has vertical boarding. The north slope of the asphalt shingled roof is pierced by a long, shed roofed dormer with wood-shingled walls, cornerboards, close verges, simple lateral box cornice and ten plain framed six over six windows, placed in two groups of five with shared sills and separate frames. The main level of the shed is lit with plain framed six over six windows. Plain frames surrounded the five kneewall windows and the doors (two sliding beaded board doors on the south facade, a four panel door on the east, and two beaded board doors on the north). The east gable contains another oriel window with a tapered wooden shingled base, plain framed twelve pane casement windows and a wooden shingled hip roof. The north doors open onto a small

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wooden deck and the privy's connecting walkway (which has lattice-work sides). The wooden deck has a high board base, a board floor, and board steps with a simple wooden railing at the east end. The privy and connector share the same asphalt shingled gable roof, trimmed by a simple cornice with sloping soffit and frieze. Because of the slope of the land, the shed's north facade has a high foundation. The privy is wooden shingled with cornerboards. A plain framed panel door in the privy's south facade opens onto the connector. The north gable end has a cleanout board door at the base and two high plain framed, six pane windows.

1A. Garage/Shed Complex. 20th century (pre 1930), contributing building.

North and slightly east of the house is the garage/shed complex consisting of four, one story units: a gable-roofed garage and three shed roofed sheds.

The garage sits on a concrete foundation with wood shingled walls, cornerboards, plain window and door trim, close verges, open lateral eaves with exposed rafters and friezes, and an asphalt shingled gable roof. Two modern overhead garage doors with a concrete ramp are located on the west gable end. The south facade has a five panel door and nine pane window. Two nine pane windows light the east gable end. A wooden shingled and tarpaper shed with asphalt shingled shed roof abuts the north side of the garage. The north side has a wide opening, partially covered by a board door. Another shed abuts the east end of this building, consisting of horizontal board walls, open lateral eaves with exposed rafters, and a shed roof sheathed with asphalt roll paper. This shed has three windowless openings, two of which have been enlarged to create doorless openings. The north facade abuts another shed with vertical boarding on the east end and horizontal boarding on the north. The west facade is entirely open. Open lateral eaves with exposed rafters trim the asphalt shingled shed roof. A doorless opening pierces the east facade. Although undistinguished architecturally, this utilitarian structure derives from the period of significance.

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2. Alice Brown House (Merrymeade). early nineteenth century with substantial 20th century modifications (1908-09), contributing building.

Originally, this entire farmstead was part of Proprietor's Lot #42 in New Chester. Stone walls still delineate all of the early property lines. Murray Hill Road crossed through the middle of the property. Today, land ownership continues on both sides of the road. Early history of the house is uncertain. Differing sources state that the building was either built elsewhere and relocated here, or the current building replaced an earlier structure that was destroyed by fire. In 1850 this farmstead consisted of 50 acres, 30 of which were improved and supported a small subsistence farm. Nason Cass, his wife and two children operated this farmstead from the 1840's through the 1860's raising the family cow, 2-5 sheep, one pig, a few bushels of potatoes, corn, oats, peas and beans, hay and enough butter for family consumption. (11). Alvin Batchelder purchased the farmstead before 1870 and combined the land with other fields to operate a 160 acre farmstead of which the biggest 'crops' were wood and slaughtered animals. Batchelder is listed as a blacksmith in the 1870 census records. (12). A handwritten account from ca. 1900 indicates that "the long shed at the Batchelder place was made of the old Emmons house, cut in halves". (13). Most of the Emmons homestead buildings which sat near the corner of Murray Hill and Lynch Roads were relocated and reused by the Murdock family. The Bartlett family owned the property between 1893 and 1908.

Alice Brown, noted turn of the century author, purchased the house and seventy acres of land in 1908 and made extensive renovations, including the addition of a large wing, porches, second floor extensions, and dormers. She is also probably responsible for changing the house sheathing from clapboard to wooden shingles. (14). Brown used the property as a summer retreat from her home in Cambridge. In 1923 Brown purchased the house and three acres next door to the west (#4). In 1927 she sold all of her Murray Hill holdings in one deed transaction to Donald Willson, a classmate of Kenneth Murdock's. (15). Willson retained the property's use as a summer residence; the house next door was reserved as a guest cottage.

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The present owners made a few minor alterations in the late 1950's and early 1960's, including removing doors in the main block and wing, removing the west dormer on the main block, and a window in the west gable of the main wing, and removing a walkway from the house to the barn. At the same time they replaced windows in the eastern shed dormer, replaced the west door in the small wing, and installed kitchen windows in the small wing. (16). The structure's character is nevertheless clearly that created by Alice Brown in establishing this as her summer retreat.

Today, the house and barn sit back slightly from the road, surrounded by a small front yard ringed with perennial borders. Two or three large maples are located near the house yard, otherwise the house sits in a large open hay field with a good view of the mountains and Smith River Valley beyond the fields. All of the 2.5 acres on the north side of Murray Hill Road are open space. Of the 21 acres on the south side of the road, only 15% is open space, surrounding the 'Forge', the rest of the acreage is largely secondary growth forest.

The present wooden shingled house may have begun as a Gothic Revival cottage. The one and one half story, gable roofed main block is set on a field stone and concrete foundation. The north gable end is clapboarded with cornerboards on the visible first story. A plain wooden cornice with sloping soffit and narrow frieze trims the asphalt shingled gable roof. A wide shingled shed dormer with close verges and shallow simple cornice with sloping soffit and narrow frieze pierces the east slope of the roof. This dormer has four paired single pane, awning type windows. The rest of the main portion of the house is lit with double, nine over six windows with plain frames and shutters. A long, one story veranda covers and extends beyond the north end of the house, covered by a clapboard and shingled second story dormer, trimmed cornerboards, close verges, plain wide cornice with sloping soffit and frieze on the east, and a plain shallow cornice on the west. The asphalt shingled gable roof of the dormer continues the ridge line of the house.

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A wing extends from the house's west facade. The addition is sheathed with wooden shingles on two sides and with clapboards on the north facade. Windows are nine over six sash. The asphalt shingled gable roof is trimmed by a simple wide cornice on the west gable; lateral eaves are hidden by the porch roofs. A wide, plain, brick chimney is found at the west end of the roof ridge, and shed roof dormers extend from both slopes of the roof. Both dormers are wood shingled, with close verges, plain cornices with sloping soffits and friezes, and low pitched roofs; both dormers have a double window with plain frame and six over six sash. The northern dormer has cornerboards and a plain framed four panel door opening onto the roof of the veranda. The south (road) facade of the wing is spanned by an open porch and contains the main entry: a paneled door with built-in nine pane window, flanked on each side by a nine over six window.

The north veranda is eight bays long and two bays deep with a concrete block foundation at one end and concrete and wooden posts supporting a board floor with concrete steps on the north bay, west end and wooden steps on the south. Square wooden posts support a board and plywood ceiling with exposed rafters. Balustrades with square balusters and simply moulded rails are found only on the eastern extension and the western end. The veranda is covered with an asphalt shingled hip roof on the eastern extension, by the second story addition, and by a low pitched shed roof on the west end. This shed roof is surrounded by a simple railing with plain wooden posts and rails.

Another wing covers the entire west gable end of the main wing. This addition is set on concrete block foundation, sheathed with wooden shingles, trimmed by cornerboards, plain window and door trim and a plain box cornice, covered with an asphalt shingled gable roof. Nine over six and single pane windows light this addition. The three bay west gable end has a central paneled door with built-in nine pane window, concrete steps and two nine over six windows.

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2A. Alice Brown (Merrymeade) Barn. Late 19th century.
contributing building.

Just northwest of the house stands the two story, gable roofed barn sheathed with wooden shingles (added in the late 1950's) on the north, horizontal boarding in the west gable and vertical boarding elsewhere. The barn sits on a fieldstone foundation with plain or no-trim windows and doors, close verges, close eaves on the north facade, no eave trim on the south, and a corrugated plastic roof. Because of the slope of the land, only the upper story is exposed on the east gable end; in the center of this facade is a wide sliding board door with semicircular stone landing with fieldstone steps. South of this door is another, smaller sliding barn door. The south facade has an overhead garage door in the lower level and three nine pane windows in the upper story. The north facade has a board door and a wide doorless opening in the lower level, a sixteen pane window and a triple window opening in the upper story. The west gable end has a single six pane window in the upper and lower stories, the upper window sheltered with a simple hood with plain braces, close verges and an asphalt shingled shed roof. The north gable end has a boarded over gable window and a central sliding door in the upper level.

2B. Merrymeade 'Forge', late 19th century with early 20th century
modifications (ca. 1910), contributing building.

Across the road from the house and barn sits a long, 1 1/2 story, gable roofed rectangular structure with a small one story shed roofed entry porch on the southwest side. Like the house, there are conflicting reports concerning the origin of this building. One story indicates that the building was moved from the Emmons farm (on the south corner of Murray Hill and Dickinson Hill Roads) (17); another indicates it was built by A. J. Batchelder as a blacksmith shop from a barn that he took down (18); yet another indicates that 'The Forge' was a literary name for Alice Brown's writing studio, having remodeled her studio

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from an earlier building.(19). Given the known history of the house, it is possible that all three of these stories have a ring of truth. In any event, the present appearance of the building, with its shingled walls and simple detailing, date from the Alice Brown period.

Today, the building sits at the edge of the road across from the main house and barn, at the edge of a small hay field. In the late 1960's a small entry porch was added to the building, and a double window installed on the north facade, otherwise the building is virtually unchanged from the early 20th century.

The wood shingled building is set on a stone and concrete foundation, trimmed by cornerboards, plain window and door frames, close verges and plain lateral box cornices. A wide plain brick chimney pierces the ridge of the asphalt shingled roof. The road facade has two long single pane high windows with top hinged six pane sash set so high in the wall that their frames abut the cornice, a long sextuple window to the west and a triple window to the east. All other windows are nine over six sash with the exception of a triple window on the southeast facade with central nine over six sash window flanked by fifteen-pane casement windows. At the west end of this facade is the only door, a five panel door sheltered by the entry porch (ca. 1960) with its brick floor, two plain wooden posts supporting a beam and the exposed rafters, board ceiling and simple, asphalt shingled shed roof.

3. Open Field, contributing site.

West of the Alice Brown house the road vista opens into a large, ten acre meadow ringed with hardwood forest. This field was once part of the Alice Brown estate, but now has come under separate ownership from that of the house.

At the roadside, the field is bordered by scattered clumps of pine and ash. No stone walls line the roadside or the edges of the field. To the west, the field is bordered by hardwood forest and ferns which line both sides of a small brook which drains Page Mountain. To the north, the field is backdropped by a picturesque view of the forest-covered mountains.

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4. Donald Willson House, early 19th century with 20th century modifications, contributing building.

This property and the adjacent property to the west were originally owned and farmed by the Murray family. Old photographs indicate the house dates to the early nineteenth century as an early cape with eaves just above the door and window frames. In 1855 John H. Emmons acquired both properties after a long lawsuit. (20). He operated both properties and other acreage to the east (later Alice Brown's) as a 200 acre farm which produced large amounts of oats, wheat, corn, potatoes, hay and animals for slaughter, as well as holding a good size orchard and woodlot. (21). By 1870 Emmons had sold three acres and this house to Samuel Gardner, a 73 year old shoemaker who kept one horse and farmed subsistence levels of potatoes, orchard produce and hay. (22). By 1880 the house and 150 acres of land had been acquired by George Simonds who raised sheep for wool and for slaughter, and average amounts of potatoes, oats and corn, and large amounts of orchard produce. (23). Turn of the century written accounts of Murray Hill indicate that " the Emmons corn barn and shed went to the Simonds place" (24) during the last decades of the nineteenth century. The Simonds family owned the house and a remaining three acres of land until George Simonds death in 1919. Alice Brown purchased the property and house from his widow in 1923, apparently using the house as a guest residence. In 1927 Donald Willson purchased the combined Alice Brown holdings and retained their use as summer residence and guest house. (25). Willson extensively remodeled the Simond's house, including raising the roof, restoring window sash, adding a new north porch with second story overhang, shed dormers, and a north addition on the wing. (26). More recent 20th century changes include a concrete block foundation added ca. 1975, and picture windows on the north elevation in 1985. (27). These have not affected the property's integrity for the period of significance.

Today the house sits in a small swale very close to Murray Hill Road. A few 20 year old birch and other hardwood trees shade the house. To the east, a small orchard remains from the earlier farming period. Daylilies and a small, cement capped well dot the tiny front yard. More extensive perennial borders

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line old stone walls between the house and the orchard. The house has a sloping, open half-acre back yard, ringed with hardwood forest.

The high front clapboarded cape is set on a concrete block foundation with cornerboards, close eaves and verges. A massive brick chimney with corbeled cap pierces the asphalt shingled roof near the ridge. The north slope of the roof is largely pierced by a wide, shed-roofed clapboarded wall dormer with two double one over one sash windows with plain frames and louvered shutters. The three bay south facade has a central entry, four panel door with full eight pane sidelights, and a stone step. The door and sidelights have a simple frame topped by a lintel with drip moulding. Windows on all but the north elevation are six over six sash with simple frames. The three bay rear (north) facade has a central plain framed paneled door with built-in multipaned window and two large picture windows. The porch which covers this facade is sheltered partially by the second story overhang and partially by an asphalt shingled and metal sheathed hip roof. Because of the steep slope to the land on this side, the porch has a high shingled base with cornerboards and frieze. Turned posts support a beaded board ceiling with exposed rafters and a box cornice with mouldings and frieze. Railings with moulded top and bottom rails, and vertical and horizontal struts arranged in rectangular patterns protect the porch and the large screen panels.

A long one story wing partially covers the west gable end. Set on concrete block foundation, this wood shingled element is trimmed with plain window and door frames, a simple box cornice on the north, close verges on the west gable end and no eaves to the south. A tall brick chimney pierces the asphalt shingled roof. The wing is divided between a kitchen to the east and a shed to the west. The south facade contains a paneled door with multipane window for the kitchen and a sliding beaded board door with a small built-in window mounted on an exterior metal track for the shed as well as two six over six windows. Another paneled door with multipane window opens onto the veranda on the east facade. The wing's west gable end is covered by a small

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woodshed with wooden shingled facades, one plain framed three pane window, open eaves with exposed rafters and frieze, and an asphalt shingled shed roof. The wing's north facade has two two pane windows in the new concrete block basement, three one over one sash windows, a short single pane window in the main level, and a small addition, which covers the west half of the wing's north facade and shares a high concrete basement with an adjoining covered stairway. A modern two pane window lights the basement. The main level is sheathed with wooden shingles beneath close verges, a plain lateral box cornice and an asphalt shingled shed roof. The addition is lit by a single pane window on the north facade and a six pane window on the west, both with plain frames. The covered stairway accesses the concrete basement level, with a steep shed roof sheltering the descending stairway. A paneled door with built-in window and simple moulded frame serve as the rear entry at the basement level. The northern half gable is filled by four large, plain framed single pane windows, and the asphalt shingled shed roof is trimmed by open eaves with exposed rafters and fascia boards.

5. The Walter Swan House, mid nineteenth century with 20th century modifications, contributing building.

Though this house is reputed to be the oldest in the district, its form dates its construction between 1830-1870. It is possible that portions of an earlier house may be incorporated into the wing of the present structure. The house and surrounding acreage were once part of Proprietor's Lot #29 of New Chester. The New Chester/Alexandria town line ran diagonally northwest of the house. Border arguments between the two towns resulted in the Murray family settlement straddling both towns until the lines were changed in 1820. Originally the farmstead of William Murray, the house and associated land were lost to John H. Emmons along with the property and house next door (# 4). John Emmons farmed both parcels of land as one of the largest farms in the district through 1870. (28). Agricultural census records indicate the farm produced large

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amounts of potatoes, animals for slaughter, corn, oats, hay and orchard produce. William Joyce purchased the farm in 1875; he continued farming, although on a much smaller scale (60 acres). (29). In 1905, Walter and Louise Murdock Swan purchased the property. (30). Their daughter, Gertrude Runkle, and four of their grandchildren, sold the property out of the Swan family in 1959. (31). The Swans built a home at the corner of Murray Hill and Dickerson Hill Road for their summer residence; therefore they probably used this property as a guest or rental house. The present owners acquired the house in 1965 for use as a summer residence and later as a year-round home. (32). A Victorian porch (added at an unknown date) and central chimney were both removed by the early 20th century. Circa 1925 a shed dormer was added to the south slope and then removed in the late 1960's. A small wing addition was introduced at the same time. Also at this time triple windows and casement windows were installed in the main wing. Ca. 1978 a shed dormer was added in the north roof of the main house, triple windows and a rear entry were added in the north facade and a new cornice was introduced. In 1978-81 the large attached barn was remodeled for use as a library. The exterior siding was reused on the interior, and the barn received new exterior clapboards, concrete foundation, windows, doors and cornice. Circa 1980 dormers were added to the main wing and in 1981 a screen porch was installed. (33). These changes do not detract from the integrity of the house complex.

The house sits behind a small front yard, north of Murray Hill Road and amidst a large expanse of open hay field. The view of the Smith River Valley and the mountains beyond is spectacular. Late eighteenth and early nineteenth century stone walls line the street and delineate some of the fields of the early farmstead. Daylily beds and some hardwoods are the only remnants of late nineteenth and early twentieth century gardening efforts. Across Murray Hill Road, on its south side, the property consists of woods which have grown up over the past fifty years. This area was formerly all open. The only change to it has been the growth of some hardwoods and some young pines.

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The high fronted cape which serves as the main block of this vernacular clapboarded house has a fieldstone and concrete block foundation, wide cornerboards, and an asphalt shingled gable roof trimmed with a wide simple box cornice with plain mouldings, vents in the soffits, frieze and returns. A wide, shed roof dormer is attached to the north roof, lit by a central triple window and two double windows, all with six over six sash and plain trim. The five bay south facade has a central eight panel door with granite step and nine over six windows with louvred shutters. All other windows in this portion of the house are nine over six on the first floor and six over six in the gables. The three bay north facade has a central entry, an eight panel door with granite step and five pane, two-thirds sidelights above panels. The two side bays have triple windows with nine over six sash.

Extending from the east gable end of the main block is a long, one and one half story gable roofed clapboarded wing set on a concrete block foundation. The wing is finished with cornerboards, plain window and door frames, and simple wide cornices with sloping soffits and narrow friezes. A brick chimney and three dormers pierce the asphalt shingled roof. Two of the dormers, located on the south elevation, are gable roofed, clapboarded, and have cornerboards, simple box cornices with friezes and six over six sash windows. The third, a wide, shed roofed dormer on the north elevation, is also clapboarded with cornerboards, plain box cornice with frieze and returns, and two double and two single windows, all with 6/6 sash. The six bay south facade of the wing has two paneled doors with built-in windows and granite steps and four nine over six windows with louvred shutters. The wing is offset slightly from the main cape with a narrow west gable end almost entirely occupied by an paneled door with multipane window. The four bay north facade has two triple windows and a panel door with built-in window which opens onto a screened porch which is set on a platform with concrete posts, board floor and base. The screened porch, slightly smaller than the platform, has plain wooden posts, large screen panels, a western screen door with granite steps, a clapboarded western half gable, close verges, a plain lateral box cornice, and a low pitched shed roof.

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Perpendicular to the cape and extending from the wing extension is another one story, clapboarded, gable roofed wing set on a concrete and concrete block foundation. This wing has plain window and door trim, cornerboards, a cornice with sloping soffit and narrow frieze. Because of the slope of the land, the north end of the wing is almost half a story taller than the southern end. The one bay north gable end contains double multipane glass doors with wooden frames and granite steps which serve the studio in this end of the wing. High above the doors is a long window, seven panes wide but only a single pane high. A similar window, fifteen panes long and one pane high, lights the studio from the west facade which also includes an eight panel door which opens onto the screen porch. The east facade has a large, tall triple window with plate glass central window and flanking twelve over nine sash windows. Two double windows and a single window light the southern portion of the east facade, all with nine over six glass.

Stretching east from the south gable end of the wing is a two story, clapboarded, gable roofed barn, set on concrete foundation with two overhead garage doors opening into a basement garage. The barn is decorated with cornerboards, plain box cornice with frieze and returns, and an asphalt shingled roof. The three bay west gable end has a central entry - paired multipane glass doors with wooden frames, granite steps and outer double sliding board doors mounted on an exterior track hidden by a board hood. The entry is flanked by double windows with nine over six sash. Above the entry door is a short but wide triple window with eight pane sash. The gable contains two six over six sash windows and high in the apex are two abutting windows with eight pane sash, and plain frames. The north and south facades feature high triple windows with eight pane sash. The north facade has three bays with a large plate glass picture window in the central bay.

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5A. Woodshed, ca. 1980, noncontributing building.

East of the house sits a small woodshed built in 1980 for the present owner. The one story structure is set on concrete posts with cement board covering the base. It has vertical board sheathing, open eaves with exposed rafters and fascia boards. The asphalt shingled gable roof is asymmetrical with a longer northeast (rear) slope. The only openings are two wide plain framed openings with canted corners in the southwest facade.

6. Chandler House (North Acres), ca. 1800 with 19th and 20th century modifications, contributing building.

This house, barn and surrounding acreage is entirely within Proprietor's Lot #72, Alexandria. The lot was subdivided in April, 1806 by William and Jane Murray, and deeded portions to their sons David T. and Samuel. Mention of Samuel Murray's house is shown in this deed transaction. (34). In 1820, when Alexandria transferred lot No. 72 to New Chester, Samuel Murray owned approximately 70 acres. In 1829, Samuel Murray sold the western 42 acres to his nephew, Sewall Dickinson, who built his house, Brookside (#8). (35). A late nineteenth century account of Murray Hill relates the transaction as follows: "The Dana Dickinson place was settled by Deacon Murray, who married Sewall Dickinson's aunt. Sewall went to take care of them, they did not agree, so he built Brookside. Sargent tried to take care of them then traded with Morrill Dickinson, who took care of the Murrays." (36).

Morrill Dickinson is listed as owner/manager of a 95 acre farm in 1850, raising average amounts of wheat, rye, corn, oats, wool, potatoes, and orchard produce. Animal stock included a few milk cows (3-4), 2 oxen, 4 other cattle, 11-22 sheep, and 1 swine. Morrill Dickinson continued to farm the property until 1878 when property ownership was transferred to Dana Dickinson. (37). The property remained in the Dickinson family until 1927. In 1929, the property was purchased by the family of the present owners, the Chandlers. (38).

Though the property continued to be farmed throughout the nineteenth and early twentieth centuries, the house began to take in summer boarders in an effort to accommodate the new 'tourists' to the region. In 1879, Mrs. Swan wrote from the

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house: "We are comfortably settled at Mr. Morrill Dickerson's. The family consists of old Mr. D., his wife and sister, his son Dana and his wife and a baby boy. I have a pleasant large front room and two small ones back of it. The house is quite old but has been retouched with paint inside and my room has a high-topped bedstead and pillow shams a dressing-case bureau with hanging knobs and other things in that style. The children and Mrs. P - are almost obliged to use a step ladder to get into bed with, but they rest easily when there. We have a good table everything clean and wholesome." (39).

Throughout the 1930's the Chandler family chronicled the structural changes they made to their summer home. Annotated photographs illustrate their thought process and the progression of their work: "Mary's house as it was when she bought it. It stood in an abandoned farm. It was a genuine old type New England house with central chimney and heavy timbers built about 1810. It was disfigured by a decrepit porch and an old shed. The house after cleaning up and clearing away the old porch, thus restoring the old classic lines. The south front of the house in its new coat of second-hand shutters. The old shed also has been removed. The panorama of the White Mountains is in the North. 40 acres of woods and old meadow were bought with the house. The northern boundary of the land is a fine trout brook. Norman and Mary have made most of the improvements with their own hands." (40).

Besides the removal of the porch, the Chandlers added a rear shed dormer, restored sash, a new door on the north facade, a new second story window in the west gable end, and a front door bought at auction replaced the front door of the house (south facade). Later 20th century changes include an east double window in the north facade (early 1960's), new dormer windows in the mid-1980's, and a new wing, designed by architect Chris Williams, in the west gable end. (41). The character and fabric of the house continues to be consistent with the Colonial Revival restoration undertaken in the 1930's when it became a summer home.

Today the house and adjacent barn stand close to the intersection of Murray Hill and Brown Roads. Stone walls line

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the roads and most of the property lines. Nineteenth century field delineations are not clear. A large hay field and meadow extend down the slope to the rear of the house to a brook and small pond which are visible from the house. Beyond the brook, the fields have returned to woodland. The view of the Smith River Valley and the mountains beyond is spectacular. Perennial and vegetable gardens, sitting yards and a few old fruit trees remain from the summer home period land use near the house.

The two and one half story clapboarded house has a wide shed roofed dormer on the north facade and a one story, gable roofed wing on the west end. The main house is set on a granite foundation with cornerboard trim with moulded caps. The asphalt shingled gable roof is trimmed by a wide box cornice with mouldings, frieze and returns. The roof features a large massive central brick chimney with capped flue, a small metal sheathed scuttle on the south slope east of the chimney and a wide, shed roofed dormer covering much of the north slope. The dormer has clapboarded walls, cornerboards, simple box cornice with frieze, a low pitched roof, and three casement windows (central single window and flanking double windows), with six pane sash and simple mouldings.

The five bay front (south) facade has a central entry six panel door flanked by five pane two-thirds sidelights above panels and granite step. A moulded lintel and moulded cornice with a deep frieze sit above the door and its sidelights. The three public facades have, with two exceptions, plain framed nine over six windows with louvred shutters. One six over three sash window lights the second story west gable end (a replacement for a taller window that had to be shortened when the wing was added). The four bay first story of the north facade includes a large twenty-eight pane window in the center, a double window with nine over six sash and louvred shutters on each side and a multipane glass door with wooden frame and granite step at the east end. The basement level is accessible from the east side of the east gable end via a low plain framed board door accessed through a stone walled passageway through the earth bank.

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The new wing addition is offset to the north on the west facade of the house. It is set on a concrete foundation, which is exposed on parts of the west and north facades. Its clapboarded walls are trimmed by cornerboards and a plain box cornice with vents in the soffits, simple mouldings, and returns. A small plain brick chimney is found on the north slope of the asphalt shingled gable roof. The three bay south facade has an off-center entry, a plain framed four panel door sheltered by a small gable roofed entry porch. The porch has a board floor, granite steps flanked by wrought metal railings, square corner posts with moulded caps, latticework sides, a box cornice like that of the wing, a clapboarded gable, and an asphalt shingled gable roof. A double window is located west of the entry with a single window to the east, both with six over six sash, plain frames, and louvred shutters. The west gable end has a plain framed overhead door in its partially exposed basement. The visible portion of the east gable end contains a multipane glass door with wooden frame, a plain outer frame, and a granite step.

6A. Chandler Barn, mid-late 19th century, contributing building.

The gable roofed two and one half story bank barn sits on a fieldstone foundation which is exposed on the west, east and north. The barn is sheathed with vertical board siding, and decorated with plain cornice with frieze on the south gable and open eaves with exposed rafters and fascia boards on the other three sides. The roof is asphalt shingles. In the center of the south gable end are large, wide and tall, sliding double beaded board doors, mounted on an exterior metal rack beneath a plain framed thirty pane transom window. The main facade is completed by a sliding board door to the east of the main door, and two six over six sash windows. Plain frames, or no trim at all surround all of the barn windows which show a variety of sash: five two pane windows, six nine pane windows, and one six over six sash window. The basement level has two other entries: a sliding board door with an exterior metal track in the east facade, and a central modern overhead garage door in the north gable end.

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6B. Schoolhouse, ca. 1832, contributing building.

In 1832 the town of New Chester voted a special tax which raised \$216.51 to build a schoolhouse in District #3, located on the north side of the road opposite the cemetery. In 1889 the schoolhouse was moved to its present site and continued in operation until 1910. Rev. John N. Murdock apparently arranged for the relocation of the schoolhouse to make way for a new house for one of his colleagues. In 1893 the schoolhouse was renovated; work included mostly renovations to the interior, but may have included new windows and doors. (42).

The lot on which the schoolhouse now stands was originally part of the Lot #72 subdivisions. In 1812 a committee established by the Grafton County Judge of Probate divided William Murray's land south of the old road among the five sons and four daughters. By 1815, Samuel Murray had acquired all of the western portion from his siblings. In 1820, when the lot was transferred to New Chester, a few acres of the east end of this parcel remained in the hands of others. Later, John Murdock acquired ownership of this entire parcel south of the road. In 1930 the town deeded the lot to Harold Murdock; he sold it to Mary Chandler in 1932. (43).

Today the schoolhouse has been restored and furnished by the Chandler family and is used as a meeting space and study. It sits back in a wooded glade at the intersection of Murray Hill and Brown Roads. Late eighteenth century stone walls delineate the property boundaries.

The small one story gable roofed vernacular schoolhouse is set on a granite block foundation. The clapboarded walls are trimmed with cornerboards, close verges with friezes, and open lateral eaves with exposed rafters, fascia boards, and friezes. Plain frames surround the windows and doors. The roof, sheathed with asphalt shingles on the northeast and corrugated metal on the southwest, is broken by a small brick chimney with concrete cap at the northwest end of the ridge. The main facade is the three bay southeast gable end which has a central six over six

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sash window and two virtually identical entries, each with a four panel door with a granite step. The other three facades are all two bays wide, each has two six over six sash windows.

6C. Wellhouse, late 1950's, non-contributing building.

Southwest of the schoolhouse stands the wellhouse, which once served the Chandler House (#6) across the road. Dug about 1938, the well is now protected by a wellhouse built in the late 1950's to replace an earlier structure. (44). The small half story, gable roofed structure has horizontally boarded walls. The corrugated metal gable roof has open eaves with fascia boards, and reaches to within a foot of the ground on the lateral sides. Small plain framed openings appear in both the northeast and southwest gables. The northeast gable end also has a plain framed board door held in place by wooden latches.

7. Harold Murdock/James Conant Home (Brookside), ca. 1829, contributing building.

In 1829, Samuel Murray sold his nephew, Sewall Dickerson, 42 acres of land in the western portion of proprietor's lot #72, Alexandria. (45). By this time, lot #72 had been transferred to the town of New Chester (later Hill). Sewall Dickerson named his farm Brookside, for the brook which near the house site. The stone wall which delineated the property boundary of 1829 is still visible today, as is the stone wall marking the boundary for lot #72. Throughout the nineteenth century, Sewall Dickerson expanded his property holdings to 310 acres in 1870. (46). His farm was one of the largest in the region, producing record amounts of wheat, corn, oats, wool, potatoes, orchard produce, butter, cheese, hay and maple sugar. He had more milk cows than anyone in the district (a peak of 8 in 1860), and good numbers of sheep (31 in 1870). Some of his animals were sold for slaughter; these numbers grew increasingly through the nineteenth century as Dickerson grew elderly. (47).

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Sewall Dickerson died in November, 1862, leaving the following estate to his wife, Hannah: "The Favor Pasture, so called (50 acres), Land south of Murray Road (30 acres), Raino Pasture (40 acres), Land and Buildings north of Murray Road (25 acres), Evans Land (3 acres), and 10 acres situated in Alexandria." (48).

In October, 1873, Hannah Dickerson sold the Rev. John Murdock five acres of land on both sides of Murray Hill Road (three acres to the north and two acres to the south). (49). The property passed from John Murdock to his son, Harold, then to James Conant in 1898 (50), and through a series of owners into the twentieth century including Kenneth Murdock, grandson of John Murdock. Today only three acres of the Sewall Dickerson farm remain with the farmhouse and barn, retaining the setting and character of the property as it was at the close of the period of significance.

The house is situated close to Murray Hill Road amidst open hay fields. A small lawn and a centrally located capped well separate the house from the road. No stone walls bound the road in front of this parcel. The house is situated at the northern end of a small plateau, behind which the land slopes drastically to the north. Simple landscaping and a few large trees surround the areas closest to the house.

Photographs of the house taken August, 1896 show that the house had a small ell to the north of the cape, and sheds east of the ell. By November of the same year the ell and sheds were removed and construction had begun on a porch at the west gable end (removed about 1940) and gable roofed dormers on both slopes of the cape roof. By ca. 1928 a porch was built on the north side, and a triple window was added to the west gable end. A wide, shed roofed dormer on the north side of the gable roof and the present wing were constructed. Circa 1940, the west porch had been removed. After 1940 the west gable end was shingled, a south gabled dormer was removed, a wing dormer was added, and picture windows were added to the cape and the wing. In 1987 a small entry porch was built on the wing. (51). The main block of this vernacular wooden house is a cape with a side shed roofed dormer on the rear (north) slope of its gable roof. Attached to the east gable end of the cape, but offset to

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the north, is a long, one and one half story gable roofed wing. A one story screened porch fills the northwest corner of the cape and the wing. The wing has a small one story entry porch on its south facade and is connected by a connector on its east gable end to a small one story privy. The connector and privy, which share a gable roof, have a narrow, one story, shed roofed porch covering their south sides. North of the connector and part of the wing is a small open wooden deck.

The cape sits on a granite block foundation except on the north side where the foundation is fieldstone. The cape is clapboarded on three sides and wooden shingled on the west gable end. Cornerboards, close verges, and lateral box cornices with mouldings and friezes trim the walls. The northern box cornice is simpler than the more public southern cornice. A tall central brick chimney breaks the asphalt shingled gable roof. The north slope of the roof is almost entirely covered with a wide dormer which is clapboarded with cornerboards, a lateral box cornice with mouldings, and frieze, and shallow moulded 'gable' cornices, beneath a low pitched shed roof. The three bay north side of the dormer has a central single window and flanking double windows, all with six over six sash and plain frames. In the center of the cape's five bay front (south) facade is a four panel door with a four pane transom window, whose plain frame rises to the cornice. The door now has louvred shutters and a concrete step. To each side of the entry are found pairs of nine over six sash windows with louvred shutters and plain frames that butt up against the frieze of the cornice. The windows of the two bay gable ends have lintels with drip mouldings and with one exception, louvred shutters. Each gable contains two six over six sash windows. The southern window in both main levels is a nine over six sash window. The northern main level window is a small single pane window in the east gable end and a triple window with nine over six sash in the west gable end. The east gable end also has a wooden bulkhead with fieldstone base and a plain framed wooden door. The five bay rear (north) facade still has three nine over six sash windows, but also has a large, wide plate glass picture window and a paneled door with builtin nine pane window. The

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plain frames of the windows butt up against the cornice. The north door opens onto the screened porch that covers the eastern third of the cape's north facade and overlaps the wing's west facade to the north. The two bay wide, two bay deep porch has a concrete block foundation with board frieze, a carpeted board floor, square wooden posts, balustrades with square balusters and moulded rails, a shallow moulded cornice on the boarded east half gable, a lateral box cornice with mouldings and frieze, and a low pitched roof that is hipped on the west, but is a shed roof on the east.

The long wing is set on a fieldstone and concrete block foundation, trimmed by cornerboards, close eaves and verges, the walls are sheathed with clapboards on the south and west, and with wooden shingles on the north and east. It is believed that a former carriage house was moved from elsewhere on the property and converted into the present wing, probably between 1896 and 1928. The ridge of the asphalt shingled gable roof is interrupted by a brick chimney with tapered cap. At the east end of the roof's north slope is found a dormer with clapboarded walls, cornerboards, a double window with six over six sash and plain frame, a lateral box cornice with mouldings and frieze, close moulded verges, and a low pitched shed roof. Most of the wing's windows have lintels with drip mouldings. Three windows and all of the doors have plain frames. The public south facade has three nine over six sash windows with louvred shutters, a large plate glass picture window and a paneled door with multipane window. This southern door is now sheltered by a small entry porch with concrete floor, square corner posts, latticework sides, a board ceiling, close eaves and verges, a clapboarded gable and an asphalt shingled gable roof. The wing's west gable end has another paneled door with multipane window, opening onto the screened porch. The rear north facade has four windows of varied types with three over three sash, six over six sash, nine over six sash and a large plate glass picture window, as well as a modern metal bulkhead with concrete block base. The east gable end has a nine over six sash window in both the main level and the gable, and another paneled door with multipane window, opening onto the privy's connector.

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The privy and the connector share the same gable roof, sheathed with asphalt roll paper and trimmed by a plain cornice with frieze in the east gable and by open lateral eaves with exposed rafters, fascia boards, and friezes. The connector has a board floor and a board ceiling with exposed rafters. The privy's walls are sheathed by wooden shingles. The privy is served by a western board door opening onto the connector and is lit by a northern nine pane window and an eastern two pane window. Covering the south sides of the privy and the connector is a narrow porch, set on wooden posts. The porch has board floor and ceiling, latticework covering the south side, open eaves with exposed rafters and fascia boards, and a shed roof covered with asphalt roll paper. On the north side of the connector and extending a few feet along the north side of the wing is a small, square open wooden deck, set on wooden posts, with board floor and steps and simple wooden railings.

7A. Shed, post 1960, non-contributing building.

Set just two feet east of the privy is the small, one story shed. Set on concrete blocks, the shed is sheathed with vertically grooved plywood and trimmed with cornerboards. The low pitched shed roof is trimmed by open eaves with exposed rafters, fascia boards and frieze, and is sheathed with asphalt roll paper. The only opening is a set of plain framed double board doors in the lateral east facade.

8. Mosher House, 1962, non-contributing building.

This house is situated on a small, open hillock on the south side of Murray Hill Road. A small stone wall runs along the road in front of the house. A dirt driveway leaves the road and runs east of the house to a small parking area/turnaround near the building.

Built about 1962 for Vern Mosher, this mid 20th century vernacular house has seen no exterior changes since its construction. (52). The one and one half story clapboarded

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residence has a wide shed roofed wall dormer on the south (rear) slope of its gable roof, and a small one story basement vestibule on its east gable end. Set on a high concrete block foundation, and trimmed by cornerboards, the walls are sheathed by wide clapboards ornamented by narrow mouldings on the inner edges of the cornerboards and the lower edges of the friezes of the box cornice which has its own mouldings. The lower corners of the gable cornices are simply curved to meet the lateral cornices. Simply moulded frames surround the two over two sash windows and the doors. Asphalt shingles sheath the roof.

The north facade features a central paneled door with three built-in windows, served by concrete steps with wrought metal railings. East of the entry is a shallow bowed oriel window, whose twenty panes have simply moulded frames beneath a shallow moulded cornice. All of the panes are fixed with the exception of two hinged two pane sections at the upper corners of the window. West of the entry is a double window with two over two sash. The same sash is found in the single windows of the two bay west gable end and the three bay east gable end. The east gable end also has a tall exterior brick chimney with high concrete block base, one tapered shoulder, and concrete capped flues. The basement level of the east gable end is served by the small basement vestibule, with its concrete block walls, plywood gable, plain wooden door in the east gable end, close eaves and verges, and asphalt shingled gable roof. The rear facade of the house has two more single windows, a double window, and another paneled door with built-in window. The rear door is served by a wooden landing with board base, floor and step, and short side balustrades with square balusters and simple rails. The door is sheltered by a simple hood with plain braces, close eaves and verges and an asphalt shingled shed roof. The wall dormer that stretches across most of the south slope of the roof has the same wall and eave treatment as the main block and contains more two over two sash windows with simply moulded frames, a central single window and two double windows. Although of recent construction, the scale, materials, massing, and siting of the structure are consistent with the properties surviving from the period of significance.

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9. Murray Hill Road Cemetery, Ca. 1800, contributing site.

The Murray Hill Road cemetery sits on the south side of Murray Hill Road across from the Ida Hope Home (# 10). The cemetery consists of a 1 acre lot which irregularly rises up the side of Dickinson Hill. The lot is surrounded by early nineteenth century stone walls and secondary growth forest. A small brook runs along the eastern edge of the cemetery. Large maples and ash shade the stones; ferns, low bush blueberries, and other native groundcovers carpet the graves. A few cut granite blocks cap the stone wall along the roadside; a wooden picket gate, large enough for a cart to pass, forms the access to the cemetery grounds. Iron hinges and an iron latch decorate the two leafs of the gate.

The cemetery contains the remains of many of the Murray Hill Road farm families, including the Adams, Emmons, Bartlett, Tenney, Follansbee, Murray and Dickerson family plots. The earliest stone, that of Shuah, wife of Samuel Follansbee, is dated 1797. All other stones date from the early to mid nineteenth century (1803-1868). Ninety percent of the stones are granite or slate; two marble stones have been installed recently to replace earlier stones which were lost. The gravestone art on most stones is quite intricate, including cobwebs, urns, weeping willow trees and decorative borders, all of which were typical for their period, but suprisingly sophisticated for the remoteness of this cemetery. Most of the stones are in excellent condition, two or three have fallen, and some have lost their inscriptions due to weathering of the stone.

The Murray Hill Road Cemetery is a well-preserved relic of the early to mid nineteenth century agricultural period of the district. Although not actively utilized for burials during the period of significance, the cemetery retains its integrity from that time period and contributes to the district's significance. (The cemetery's significance for artwork and design has not yet been evaluated.)

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10. Ida Hope Home (Ornee Lodge), 1913, contributing building.

This house was built for Ida Hope, aunt of Mrs. Harold Murdock, in 1913. The name of the architect is not known. Other additions to the original house include a second story east window on the north facade, and a central window in the north wing. (53).

This house occupies the lot where the schoolhouse once stood, and originally was part of the Sewall Dickerson farm, Brookside. (Proprietor's lot #72, Alexandria).

Today, the house sits some distance from the road and adjoining stone wall, surrounded by a front yard, rear hay fields, and several large evergreens.

This shingle style wooden house consists of a two story main block with a two story bay window on its south facade, a small one story wing covering its east end, and a small one story wing on its north side (both wings were added subsequent to the initial construction, but certainly by the end of the 1920's). One all-encompassing roof covers the main block and the wings, rising from a hip roof on the wings to a gable-on-hip roof on the main block.

The main portion of the house and the two wings share fieldstone and concrete foundations, wooden shingled walls, plain window trim, close board trimmed eaves, close verges covered with wooden shingles, and asphalt shingled roofs. The main block's shingled walls are recessed slightly in the central portion of the first story between the bay window and entry door. The small triangular gable walls of its gable-on-hip roof are sheathed with vertical boarding. The south slope of the main block roof is interrupted by the second level of the bay window as it rises above the eaves to terminate in a hip roof to the west and also by a large hip roofed dormer to the east. In addition, a tall, wide brick chimney with capped flue rises near the center of the main roof. The hip roofed dormer has wooden shingled walls, a quadruple casement window with diamond paned, leaded glass windows, close eaves, and an asphalt shingled roof. The most prominent feature of the main block's south facade is the rectangular bay window complete with leaded glass casement windows on both stories (quintuple window on the front flanked by single windows on each side). The first story windows have 24 pane sash; the second story have diamond paned sash. The main entry occupies the east bay of the main block and consists of a beaded board door with a simply moulded frame,

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concrete steps, and a hood with plain braces, wooden shingled half gables and verges, close board trimmed lateral eaves, and an asphalt shingled shed roof. Leaded glass windows cover the balance of the front (south) facade, with a quadruple casement window with diamond sash in the first story between the bay window and the main entry, a high triple window with twelve pane sash in the first story west of the bay window, and a triple window with diamond panes in the upper story above the entry. The east facade has a double window with diamond pane sash in the second story; the west facade has a triple window with 24 pane sash in the first story and a quadruple window with diamond paned sash in the second story, as well as a beaded board door with simple moulded frame, which opens onto a one-story screened porch. This porch is set on concrete posts with a board frieze beneath the board floor, square wooden posts, large screened panels, a beaded board ceiling and close eaves. Screen doors and wooden steps open from the central bays of the north and south sides.

The north facade is lit with a quadruple and a double casement window, both with diamond pane leaded sash on the first story, a double casement window with leaded sash, and a triple casement window with leaded sash on the second story. The second story has a double casement window with eight pane sash and common wooden mullions and sash bars.

The small east wing is lit with three windows: a triple casement window with leaded diamond paned sash in the south facade and two six pane windows with wooden mullions and sash bars in the north facade. The small north wing has one nine over six window and a wide quintuple window with a slightly taller central plate glass window and four nine over six sash windows. The three bay wide west facade (location of the screened porch) has a central plain-framed beaded board door and two six pane windows.

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11. Louise Murdock Swan House (Hill Croft), ca. 1890,
contributing building.

On August 12, 1889, John Murdock deeded a small parcel of land south of Murray Hill Road to Louise Murdock Swan "for \$1 for the love I bear my daughter". (54). Shortly afterward, the Swans erected their summer home on the parcel. The house is said to have been prefabricated in Lebanon, New Hampshire and shipped by rail to Danbury, and then hauled to the site. (55).

Most changes to the buildings seem to date from the 1920's and 30's, under the ownership of Martha Ayer (sister of Mrs. Harold Murdock). Verandas originally covered all three public sides of the main house, with fieldstone foundations and peeled tree trunks for posts. The east and west sections were removed, leaving only the front (north) section. The west veranda was later rebuilt. The tree trunks were replaced by square posts; the western corner of the veranda was screened in. The north facade had a central door which was replaced by a window, and a new door was placed in the east bay. The first story of the west wing originally was open, with posts supporting the second story. Later this wing was partially enclosed by shingled walls (extant today). The south facade second story was similar to the north facade, sloping back with projecting dormers for windows. Later, the wall was rebuilt perpendicular from the window sill, and two shed roof dormers were added. The shed roofed addition on the south side of the east wing and the main block were originally one and one half stories beneath the steep shed roof. To add a bathroom, the roof was raised to a lower pitch, giving a full second story. (56).

The laundry was originally a separate building located southeast of the house. It was moved and connected to the house by a walkway. The open wooden deck on the south facade was removed ca. 1955. A two story addition on the rear of the house with a dining room and sleeping porch was built for Mrs. Ayer, in the 1920's or 30's, but was later removed. The current owners have replaced the wooden shingles of the original roofs with asphalt shingles, restored the west steps on the veranda and restored the east wooden deck. (57).

Today the house and an adjoining 54 acres remain virtually unaltered, surrounded by open fields/lawns close to the road and secondary growth woodlands south of the house complex.

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Eighteenth century stone walls delineate the earlier boundary lines and roads. A semicircular dirt and grass driveway leaves the street west of the house, runs between the outbuildings and the rear of the house, exiting to the street at the far end of an open field east of the house.

The two and one half story gambrel roofed main block of this Shingle style wooden house has two-story gable roofed wings projecting from the east and west gable ends. A two-story, shed roofed addition covers a portion of the rear (south) facade. A small, one story laundry is connected to the shed roofed addition by a walkway. The various sections of the house are unified by use of the same materials: fieldstone foundations, wooden shingled walls, asphalt shingled roofs, moulded window and door trim, close board covered eaves, and close verges covered with wooden shingles. The second stories of the north and south facades actually occupy the lower slope of the gambrel roof. Light is provided by dormer windows whose shallow shed roofs continue the upper roof slopes. The dormers on the main block appear to rest on the porch roof below.

The main block roof is trimmed by close board eaves with frieze on the north, a cornice with sloping soffit and frieze on the south, and close verges sheathed with wooden shingles on the gables. The roof is pierced by a large brick chimney with tapered cap near the ridge and two shed roofed dormers on the southern slope. The wooden shingled dormers each have a double six over one window with moulded frame, close lateral eaves trimmed with boards, close verges covered with wooden shingles, and a low pitched roof. Moulded frames surround the main block's windows and doors. The four bay north facade is covered by a large one story, hip roofed, partly screened veranda. A multipane glass door with wooden frame and three eight over two sash windows look onto the veranda. The second story contains three "dormers" with wooden shingled walls, eight over two sash windows and the usual moulded frame, close board eaves and wooden shingled close verges beneath an asphalt shingled shed roofed extension of the main roof. The east gable facade has an eight over two sash window in both full stories and in the gable. The west gable facade has a paneled door with a nine

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pane window opening onto the open first porch of the west wing, and eight over two sash windows. The south facade has four eight over two sash windows, one four over two sash window, another multipane glass door with wooden frame and a high eight pane window in the first story.

The west wing has a fieldstone foundation with sillboard on the south and a wooden shingled, slanted base on the west. The open first story has a board floor, wooden shingled interior walls, and a beaded board ceiling with ceiling moulding, as well as openings with wooden sills and jambs and lintels covered with wooden shingles. On the south is a large rectangular windowless opening. On the west is a smaller, shorter windowless opening with canted corners and a tall wide doorless opening served by wooden steps. The board steps are flanked by wide wooden sidewalls, slanted on the outside, sheathed with wooden shingles and crowned by close eaves and flat board tops. The north side of the open first story opens onto the veranda. The second story of the wing is lit by eight over two sash windows with moulded frames, one of which is set in another shallow dormer like those in the main block. The main roof and the dormer roof are both trimmed by close board covered eaves and close wooden shingled verges.

The veranda has a fieldstone foundation and a high slanted wooden shingled base, topped by a narrow board frieze. Square wooden posts rise from the board floor to support the asphalt shingled hip roof. Between each pair of posts on the outer edges is a low, foot high wall sheathed with boards or with wooden shingles. The beaded board ceiling has exposed rafters, as do the open eaves. The eaves have fascia boards and friezes, the latter sometimes covered with wooden shingles. The veranda is three bays deep, three bays wide on the west, and six bays long on the north. All three western bays are enclosed by screen panels, with screen doors opening on the east to the four open bays in front of the main block and on the south to the open entry porch in the west wing. The east end of the veranda is covered by an open wooden deck, with a board floor at the same level as the veranda floor above a fieldstone foundation and a wooden shingled base. Two concrete steps are inset into the east end of the deck.

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The east wing is trimmed by moulded window frames, wooden shingled close verges, and board covered close eaves with frieze. A tall brick chimney with corbeled cap rises from the base of the south slope of the roof. The one bay front (north) facade has a triple casement window in the first story, whose five pane sash have four smaller upper panes above one large lower pane. The second story is lit by a wooden shingled dormer of the same design as its counterparts in the main block and the west wing, complete with another eight over two sash window. The east gable end has two six over two sash windows in the first story and an eight over two sash window in the second story.

The low pitched shed roof of the addition covering a portion of the south facade has close wooden shingled verges on the east, close board covered eaves on the south, and a wide cornice with frieze on the west. Moulded frames surround the doors and windows. The east facade, shingled continuously with the east gable end of the east wing has a six over two sash window in the first story and an eight over two sash window in the second story. The west facade has only a multipane glass door with wooden frame. The south facade has two small double casement windows with single pane sash in the first story and two pairs of four over one sash windows with separate frames but abutting sills in the second story. The south facade also includes a four panel door which opens onto the connector serving the laundry.

The connector and the laundry share the same roof, trimmed by close lateral board covered eaves and by close wooden shingled verges. The connector has a concrete floor and a ceiling of narrow beveled boards. The laundry is served by a four panel door with moulded frame, which opens onto the connector, in its north facade and by paneled door with builtin window and moulded frame in the two bay south gable end. The south gable end also has a plain framed four pane casement window and an exterior chimney built of stone in the lower half and of brick in the upper half. Moulded frames surround the other windows: a pair of two over two sash windows with abutting sills in the east facade and two pane casement window in the west facade.

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11A. Shed, ca. 1890, contributing building.

This shed was originally constructed as an icehouse for the Swan family. Local tradition states that "the James Tenney house went to make an ice house for Walter Swan". (58). Perhaps the building materials were reused for the small icehouse. The building was remodeled to match the other buildings with wooden shingled walls and similar trim. This building was used as an icehouse until 1942, after which the building deteriorated. It was restored in 1965 by Mason Westfall for the current owners, at which time the present door and window were added, found on the property and left over from earlier renovations. (59).

This one story wooden shed stands south of the main house; it is set on concrete blocks with wooden shingled walls, close verges covered with wooden shingles, open lateral eaves with exposed rafters and friezes, and an asphalt shingled gable roof. Plain frames surround the few openings. The north and south gables each have a small single pane window in their apexes. The two bay east facade contains a large ten pane window and a paneled door with a builtin ten pane (eight smaller upper panes and two larger lower panes) window.

11B. Garage, early 20th century, contributing building.

Late nineteenth century accounts of the district state that the James Tenney house, which had been located near the intersection of Murray Hill and Lynch Roads, "went to make an ice house for Walter Swan", and "the Emmons barn, part of it, was taken down and made into the Walter Swan stable." (60). The stable was remodeled into a garage in the early twentieth century. It stands to the southwest, behind the house, screened from the road, at the edge of the surrounding woods.

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The wooden garage is a two story, gable roofed building with a small, one story shed roofed privy on its west gable end. The building has a fieldstone foundation, wooden shingled walls, close lateral eaves covered with boards, close verges sheathed with wooden shingles, and an asphalt shingled gable roof. The west half of the north facade features two sets of large, plain framed double garage doors with concrete ramps. Each door has a large panel with diagonal beaded board infill beneath an eight pane window, both set in a wooden frame with chamfered edges. The north facade has one six pane window with simple moulded frame in the first story and two plain framed double windows with six over six sash in the second story. The east gable end has two more six pane windows with simple moulded frames in the first story and another plain framed double window with six over six sash in the second story. The east gable end also has near the south corner, double garage doors with a concrete ramp, moulded panels, and ten pane builtin windows with eight smaller upper panes and two larger lower panes like those found in the shed windows, and a plain outer frame. A six pane window with simply moulded frame appears in both stories of the west gable end. The south facade has a plain framed, beaded board door near its west corner. The privy, placed near the south corner of the west gable end, has wooden shingled walls, close board trimmed eaves, close verges covered with wooden shingles, and an asphalt shingled shed roof. Its only opening is a small plain framed window on the south side.

12. Favor-Murdock House (Far View), 1780, with modifications
c. 1875, 1900-1910, 1914, contributing building.

This dwelling is one of the earliest in the district, and has perhaps the best documented history. The house was built in 1780 by Cutting Favor for his son, Daniel. Cutting Favor, one of the first settlers in Hill, "was possessed of more means than most of the early settlers and he erected a sawmill just north of his house on the stream that attracted his attention when he first visited the region. Here he sawed lumber. After

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constructing a one story house for himself, he erected a two story house for each of his sons as they settled in life. The first was built on Murray Hill." (61). Originally, the house was set on the old road over the hill from the cemetery which ran from Brown Road to Dickinson Hill (62). The house passed from Daniel Favor to Moses Bartlet, James Brown, Aaron Page, John Peters, and then was sold to Rev. John N. Murdock in 1873, becoming the first summer home in the district. (63).

Between 1850 and 1873, the home and surrounding 85 acres were farmed by James Brown and Aaron Page, as subsistence level farms producing wheat, corn, potatoes, butter, cheese and orchard products. Their farm animals consisted of one ox, two milk cows, two oxen, two sheep, and one pig. In 1860 James Brown is noted to have produced 50 pounds of maple syrup in addition to the farm produce. In 1880, John Murdock is listed in the census as having raised corn, oats, potatoes, butter and some orchard goods. His farm animals consisted of two horses, one cow, and one pig. (64).

John Murdock Victorianized the house ca. 1875, including the addition of two over two sash, a large central gable, new chimney, porches, and Victorian trim. In the late nineteenth century the main entry was replaced by a three sided bay window. (65). When John Murdock died in 1898 he left his house, barn and outbuildings with a farm of 50 acres and a 100-acre pasture on the hillside to his family: wife, Mary Clarke Murdock and children William, Louise Swan, Carrie Collins, Joseph, and Harold, all of whom owned houses along Murray Hill Road. (66). The Favor house passed through the Murdock family to son Harold, grandson Kenneth, and granddaughter, Mary Thompson (the present owner of the property). Harold Murdock undertook renovations to the house between 1900-1910. A rear wing, which once stretched to the north from the house was moved to stretch east from the east gable end. A shed was added to it, and the bay window was replaced by the present projecting entry. The Victorian porches were replaced by the present Colonial Revival porches and open decks (including two open decks on the south, flanking the portico, which were removed ca. 1930).

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The front gable was removed, the chimney reinstalled, plate glass windows were added. The addition of the present bay window is uncertain; its fenestration was changed in the 20th century. Later changes include a sleeping porch in 1914, a bathroom addition to the east porch by 1923, and screens on the veranda ca. 1970. (67).

Today, the house sits farther back from the road than most houses in the district, surrounded by open front lawn ringed with large maples and oaks. A dirt driveway circles in front of the east wing of the house. To the rear, the open hay fields and orchard slope down the hillside to woodlands below. There is also a small stand of secondary forest growth on the property, west of Rockhurst (#13), at the district's western boundary. Views of the Smith River Valley and the mountains beyond are visible from three sides of the house.

The two and one half story clapboarded house is almost surrounded by porches and additions. The house sits on a granite foundation. The corner boards are crowned by moulded capitals; the asphalt shingled gable roof is trimmed with a wide box cornice with mouldings, frieze and returns, punctuated by a massive, central brick chimney with a slightly tapered cap. The main entry in the center of the five bay south facade is actually now in a shallow projection on the deep portico. The portico has concrete steps on the south front, latticework base with board frieze on the sides, and a board floor. On each side of the entry are two wooden columns with moulded bases and capitals which imitate similar pilasters on the main house walls. The columns and pilasters support the very low pitched hip roof with its beaded board ceiling and wide box cornice with mouldings and frieze. The shallow entry projection on the portico has narrow clapboarded side walls with cornerboards. The projection's south front is occupied by double leaf doors with glazed panels, whose simple frame is flanked by pilasters with moulded bases and capitals, and obvious entasis. The projection is topped by an elaborate cornice with mouldings, small carved modillions, architrave and frieze. Nine over six sash, moulded lintels and louvred shutters detail all of the windows on the south and east facades. A moulded lintel tops the east gable end's paneled door with multipane window which opens onto the eastern porch. One bay deep and three bays

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wide, the east porch is similar to the entry portico, having a lattice-work base with board frieze, granite steps, a balustrade with round balusters and moulded handrail at the south end, three wooden columns and corresponding pilasters of the same design, a beaded board ceiling with ceiling moulding, a box cornice of the same design, and a low pitched hip roof. Two fifths of the porch has been enclosed behind the columns for a bathroom. The bathroom addition has clapboarded walls, cornerboards, and an eastern nine over six sash window with the usual moulded lintel and louvred shutters. A veranda with the same features, latticework base with board frieze, five identical wooden columns and corresponding pilasters on the wall, a similar balustrade at the south end, a box cornice of the same design, a beaded board ceiling with ceiling moulding, and a low pitched hip roof covers the west gable end. This veranda is now enclosed by large screened panels. The northern bay is a yard deeper, giving the porch an "L" shaped plan. The northern bay is served on the west by wooden steps with latticework base, and two screen doors.

The two bay west gable end of the house has two nine over six sash windows with moulded lintel and louvred shutters, a paneled door with built-in window and moulded lintel opening onto the veranda, and a second story bay window perched on the roof of the veranda. The rectangular bay window is clapboarded with cornerboards, a shallow box cornice with mouldings and frieze, and an asphalt shingled hip roof. The narrow sides are windowless, but the west front contains a plain framed triple window with a central nine over six sash and flanking six over four sash windows.

The three bay rear (north) facade has plain frames surrounding the windows and doors. The first story has a central plate glass picture window, a western double window with nine over six sash, and an eastern door and window combination (a nine over six sash window and a paneled door with builtin window whose frames abut). The second story has a nine over six window in each side bay and a central multipane glass door with wooden framed opening into the second story sleeping porch. The veranda shares the features of the other porches, with the same

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latticework base, board floor, columns and pilasters, beaded board ceiling, and box cornice. The central bay of the veranda is flanked by paired columns, while only single columns support the outer two corners. Wooden steps at the east end lead to the yard beyond. The second story sleeping porch is set in the center of the low-pitched, metal sheathed hip roof. This porch has a gable roof supported by small, square pillars with moulded bases and capitals. The central bay in each of its three bay wide sides is wider than the side bays; each bay is filled by a low plywood wall with a sillboard and simple rail between the pillars and beneath a screened panel. The pillars support a box cornice with mouldings, small dentils, frieze, and returns. The central bay of the porch's north gable end has a semi-elliptical arched top, which projects into the board sheathed gable. The open wooden deck at the northwest corner of the main block is actually a continuation of the bases and floors of the adjoining porches, having the same latticework base with board frieze and cornerboards, and a board floor at the same level as the porch floors. The open deck is protected by balustrades with round balusters, moulded handrails, and a turned cornerpost with a crowning knob.

The two story wing off the east gable end is set on a fieldstone foundation. Its clapboarded walls are trimmed by cornerboards with moulded capitals and topped by a box cornice with mouldings, frieze and returns. A large brick chimney with tapered cap breaks the ridge of the asphalt shingled gable roof. The first story of the south elevation has nine over six sash windows with moulded lintels and louvred shutters, a tall narrow three pane window with moulded lintel, and a paneled door with multipane window, moulded lintel, and granite steps. The door is sheltered by a small shallow entry porch, with a simple wooden frame, latticework sides, and a semi-elliptical arched roof sheathed with asphalt roll paper. The south facade's second story has six over six sash windows with louvred shutters and plain frames that butt against the cornice. The west gable end has six over six sash window in the gable, and a paneled door with multipane window that opens onto the north veranda, both with plain frames. Moulded lintels cover the first story

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openings of the north facade, with three nine over six sash windows, a plate glass picture window, a double window with six over six sash, and a board door that opens onto a small landing. The landing has a high latticework base with cornerboards and board frieze, a board floor, a balustrade with square balusters, simple handrail, and turned cornerposts crowned by knobs, a latticework trellis at the west end, and wooden steps at the east end. The second story of the north facade features two plain framed six over six windows and a nine over six sash window whose plain frame projects up into the short wall dormer. The wall dormer is clapboarded with cornerboards beneath a cornice with mouldings, sloping soffit, and frieze, and a shed roof.

An attached shed covers the entire east gable end of the wing; it is set on a fieldstone foundation, and its walls are continuously clapboarded with the walls of the wing. A cornice with mouldings, sloping soffit, and frieze trims the asphalt shingled shed roof. The road facade features a sliding, beaded board door with granite steps, set in a plain semi-elliptical arched frame. The north facade has a nine over six sash window with a lintel with drip moulding, as well as the basement vestibule (which is clapboarded with cornerboards, a simple cornice with sloping soffit and frieze, and a shed roof covered with asphalt roll paper). The two plain frame openings are a four panel door and a small four pane window in the north side. Attached to the west facade of the vestibule is a board floored platform, with simple wooden posts. In the east facade of the shed is a plain framed four panel door which opens onto the connector for the privy at the north corner of the shed. The connector and the privy share the same asphalt shingled gable roof with a box cornice with mouldings and frieze. The high board floor of the connector is reached by wooden steps on both the north and south sides. The connector has a beaded board ceiling. The privy itself is clapboarded with cornerboards. A plain framed four panel door in its west side opens onto the connector. The east gable end has a board cleanout door at the base and a high two over two sash window with moulded lintel.

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12A. Farview Barn, 19th century, contributing building.

This barn was acquired by Rev. Murdock when he purchased the property. Originally, the structure was located north of the house. It was moved in 1901 to a position near the road, southwest of the house, then moved to its present position sometime later. A late 19th century photograph indicates that the building was clapboarded; by the time a c. 1901 photograph was taken, it had been shingled. There were some changes in fenestration in the early twentieth century to accommodate the chauffeur's quarters. (68).

Today the barn stands northwest of the house well back from the road. Set on a fieldstone foundation, the two story wooden shingled barn is trimmed with cornerboards, plain window and door surrounds, a wide box cornice with mouldings, frieze, and returns, and an asphalt shingled gable roof. In the center of both lateral (east and west) facades are large, tall double board doors. The western doors are hinged; the eastern doors are sliding, mounted on an exterior track protected by a simple board hood. North of the eastern doors is a beaded board door with a three pane transom window. South of the doors, the second story contains a double window with two over two sash. The west facade is windowless. But the two gable ends show a variety of windows: a single pane window and three six over six sash in the north end; two three pane windows a six pane window, two six over six sash windows, and another double window with two over two sash in the south end.

13. The Charles Pillsbury House (Rockhurst), early 19th century with 20th century modifications, contributing building.

The triangular lot on which this early nineteenth century farmhouse sits was once a portion of Lot #73 in Alexandria. The lot was originally settled by Webster Favor, grandson of Cutting Favor of Hill village. The property changed hands twice in the early nineteenth century, until it was purchased by Isaac

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Follansbee between 1850 and 1860. Follansbee produced more wheat, corn, cheese and orchard produce on this parcel than did the average Hill farm. (69). The farm transferred ownership many times in the mid-nineteenth century, including ownerships by Francis Farnum, John Emmons, Albert and Eleanor Pearson, and Daniel W. Hall. Hall sold the property of 100 acres to Rev. John Murdock in 1892. Murdock sold the land to Charles Pillsbury in 1894. (70). It was operated as a working farm until 1920, when once again the farm underwent a series of title transfers. John Palmer, father to Mary Chandler who lived in the Samuel Murray homestead (#6), purchased this property in 1931. (71). During the summer home period, this property and the Morrill Dickinson farm (#6) were the only working farms in the district. Summer residents used to by fresh milk and produce from these two farms, and farm hands also acted as handymen for the summer residents.

Early architectural history for the property is scant. Late nineteenth century photographs show the house with a plain framed entry. The present entry is a product of the 1930's. Circa 1930 an ell connecting the barn with the house and several surrounding outbuildings were removed. In 1931 a second story was added to the rear wing, and two windows replaced one window above the main entry. A central chimney and an exterior chimney were added in 1932. In the 1930's the Palmers added multipane glass doors on the east and west ends; the breakfast room was also a Palmer addition. In 1961 the present side entry porch replaced an earlier porch; and during the 1960's a new picture window was added in the breakfast room and the present wooden deck was added. (72).

The house is set amid stoney open fields, dissected into smaller fields by stone walls. Large maples line the street in front of the house which is void of any stone walls. A small orchard, primarily apple trees, is located rear of the house. A cow run, delineated with stone walls, leaves the barn area and runs west to openings into old pastures on both sides of the road. Today these pastures are overgrown with hardwood trees and carpeted with ferns. The addition of foundation plantings and a small formal garden east of the house (bordered with

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shrubby) still survive from the Palmer residency, characterizing the property as it became a summer home.

The two and one half story main block of this wooden clapboarded house is set on a fieldstone foundation. The asphalt shingled gable roof is trimmed by a box cornice with mouldings and frieze on the south facade, by close verges with simple returns on the gables, and by close eaves on the north facade. The roof is asymmetrical, having a longer north slope and is interrupted by a large massive central brick chimney with a concrete capped flue. The south facade was originally five bays wide with a single window in the second story above the central main entry. That window was replaced by two windows, but the main facade retains its symmetry. The main entry is a six panel door with six pane transom window, flanked by pilasters with simple bases and molded capitals which support an entablature complete with mouldings, architrave, and frieze. A brick floored landing serves the door. Plain frames and louvred shutters surround the nine over six sash windows of the first two stories. The symmetrical south facade has four first story windows and six second story windows. Save for the first story of the two bay east gable end, which has but one window, both stories of the gable ends have two windows. The gable ends also have side doors, both multipane glass doors with wooden frames, plain outer frames, and granite steps. Tall louvred shutters grace the eastern door, while the more used western door has a small entry porch, with latticework sides. The porch's plain cornerposts support slightly projecting beams with pyramidal ends, on which rests the metal sheathed semielliptical arched roof with close front eaves, but no side eaves trim. The board ceiling has exposed rafters, which echo the arching shape of the roof. The gables of the main block each have a small plain framed attic opening, covered by a single louvred shutter, and a modern metal bulkhead with concrete base appears on the north facade.

The rear wing, set in the center of the north facade, is clapboarded with cornerboards and sillboards above a fieldstone foundation. Close eaves and verges trim the asphalt shingled gable roof. The wing is lit by nine over six sash windows with

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plain frames and louvred shutters. The windows are placed regularly in the each and north facades. The west facade has two first story windows and three second story windows. The east facade also features a tall exterior brick chimney, which narrows as it rises to its corbeled cap with concrete capped flue, which one tapered shoulder above the second story.

The breakfast room, in the corner of the main block and the wing, is clapboard with cornerboards, close eaves and verges, above a fieldstone foundation and beneath a very low pitched roof. The west end contains a single nine over six sash window with plain frame and louvred shutters. The north facade has a modern plate glass picture window with simply moulded frame to the west and a paneled door with two tall built-in windows and a plain frame to the east. The door opens onto the small open wooden deck, with its slat base, board floor, wooden steps on the west, and simple low wall on the west, the latter having plain posts and rails and plywood infill.

13A. Rockhurst Barn, early 19th century with 20th century modifications, contributing building.

This barn was once connected to the house with a long, one and one half story ell. Connected sheds on the west and east ends of the barn were removed in the early 1930's, as was the ell on the east end of the barn; gable ends were shingled at that time. The privy and icehouse, which were once part of the barn complex, have also been lost. (73).

The two story wooden barn is set to the west of the house, but further back from the road. It sits on a fieldstone foundation, and is trimmed by cornerboards, plain window and door frames, close eaves and verges. The south facade has sillboards. The walls are sheathed with clapboards on the south, wooden shingles on the gable ends, and tarpaper on the north facade. The gable roof is covered with asphalt shingles. The south facade has a tall central entry with two sliding beveled board doors mounted on an exterior track covered by a

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simple hood, served by a concrete ramp and topped by a twelve pane transom window. To the west of the central doors is a six pane window; to the east are a diagonal board door and double beveled board doors, served again by a concrete ramp. The only other door is a board door near the south corner of the east gable end. All but two of the barn's eighteen windows have six pane sash. The east gable end has two windows in each story; the west gable end has three windows in the first story, two in the second story, and one in the gable. The five bay north facade has four six pane windows and a ten pane window in the first story, and one nine pane window in the second story.

13B. Workshop, 1967, non-contributing building.

Across the road from the house is the workshop, built for the Bennets in 1967 by contractor Manson Morrill. (74). The one story, gable roofed wooden building is set on concrete posts with fieldstone filling the spaces between the posts. The workshop is clapboarded with cornerboards. The asphalt shingled gable roof is trimmed by a box cornice with mouldings and shallow frieze. The lower corners of the gable cornices are simply curved at their junctions with the lateral cornices. Plain frames surround the one over one sash windows with louvred shutters and the single door: a six panel door with granite steps, in the center of the five bay north facade. The east and west gable ends each have two windows and a small attic louver. But the south facade is windowless, featuring only a brick and concrete block exterior chimney with corbeled cap.

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FOOTNOTES

- 1) Plan of New Chester, Bridgewater and Alexandria, 1820 (copied by W. Crawford, 1886 and by J. Keniston, 1914).
- 2) Musgrove, R.W. History of the Town of Bristol, NH, p. 83.
- 3) Ibid.
- 4) Ibid.
- 5) Chandler, John. Interview with L. Brockway 5/18/87.
- 6) State of New Hampshire, Merrimack County, Title Records for Murray Hill properties.
- 7) United States Census Bureau, Agricultural Census, Grafton County, NH 1850.
- 8) United States Census Bureau, Agricultural Census, Grafton and Merrimack Counties, NH 1850-1890.
- 9) Bristol Enterprise, Sept. 16, 1909 and Oct. 27, 1910.
- 10) Mintz, Richard and Evajean. Interview with D. Ruell, 8/9/87
- 11) Agricultural Census, 1850-60.
- 12) Agricultural Census, 1870.
- 13) Farnum, Francis. "Places on Murray Hill" undated letter to Arthur Jewett, Danbury NH.
- 14) State of New Hampshire, Merrimack County Deed Records Book 385 page 153; and Interview E. Szwed and D. Ruell, 6/29/87.
- 15) Merrimack County Deeds, Book 492 page 175
- 16) Szwed, Elizabeth. Interview with D. Ruell, 6/29/87.
- 17) Farnum, op. cit.
- 18) Ibid.
- 19) Szwed, op. cit.
- 20) Farnum, op. cit.
- 21) Agricultural Census, 1860.
- 22) Agricultural Census, 1870.
- 23) Agricultural Census, 1880.
- 24) Farnum, op. cit.
- 25) Merrimack County Deeds, Book 418 page 193 and Book 492 page 175.

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- 26) Wolfson, Thomas. Interview with D. Ruell, 6/17/87
- 27) Ibid.
- 28) Agricultural Census, 1850-1860.
- 29) Agricultural Census, 1880-1890; Merrimack County Deeds Book 222 page 497.
- 30) Merrimack County Deeds, Book 362 page 536.
- 31) Merrimack County Deeds, Book 841 page 366 - 371.
- 32) Thierry, John. Interview with D. Ruell, 6/18/87.
- 33) Ibid.
- 34) Grafton County Deeds, Book 44 page 55.
- 35) Grafton County Deeds, Book 164 page 144
- 36) Farnum, op. cit.
- 37) Agricultural Census, 1850-1890.
- 38) Merrimack County Deeds, Book 503 page 246.
- 39) Swan, Mrs. letter dated August 10, 1879 noted in Chandler, "History of North Acres".
- 40) Chandler, "History of North Acres", and Chandler photograph collection.
- 41) Chandler, John. Interview with D. Ruell, 6/17/87.
- 42) Chandler, John. "Dickerson Hill School, District Number 3, New Chester" (unpublished article)
- 43) Chandler, "History of North Acres"
- 44) Chandler, John. Interview with D. Ruell, 6/17/87.
- 45) Grafton County Deeds, Book 44 page 55.
- 46) Agricultural Census, 1850-1870.
- 47) Agricultural Census, 1850-1890.
- 48) Merrimack County Probate, Packet 8297 (1862).
- 49) Merrimack County Deeds, Book 216 page 5.
- 50) Merrimack County Deeds, Book 327 page 9.
- 51) Schumacher, Kathleen. Interview with D. Ruell, 6/18/87
- 52) Wasserman, Martin. Interview with D. Ruell, 7/17/87
- 53) Thompson, Mary. Interview with D. Ruell, 7/4/87; 7/16/87; 7/20/87.
- 54) Merrimack County Deeds, Book 288 page 59.
- 55) Wasserman, Martin. Interview with D. Ruell 7/17/87.
- 56) Ibid. and Bristol Enterprise, 7/2/1891.
- 57) Ibid.
- 58) Farnum, op. cit.
- 59) Wasserman Interview, op. cit.
- 60) Farnum, op. cit.

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- 61) Musgrove, op. cit. p. 96.
- 62) Farnum, op. cit.
- 63) Merrimack County Deeds, Book 216 page 5
- 64) Agricultural Census, 1850-1890; U. S. Population Census, 1850-1880.
- 65) Thompson, Mary. Interview with D. Ruell, 7/4/87; 7/16/87; 7/20/87.
- 66) Merrimack County Probate Packet #16686 (1898)
- 67) Thompson, Mary. Interviews op. cit.
- 68) Ibid.
- 69) Agricultural Census, 1850-1890.
- 70) Merrimack County Deeds, Book 229 page 120, Book 226 page 416, Book 312 page 318.
- 71) Merrimack County Deeds, Book 519 page 231.
- 72) Chandler, John. Interview with D. Ruell, 6/17/87;
Bennett, Ann. Interview with D. Ruell, 6/17/87;
Bucklin, Lawrence. Interview with D. Ruell, 6/17/87
and 8/6/87.
- 73) Ibid.
- 74) Ibid.

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Clear, pollen-free air welcomed summer visitors who suffered from severe cases of hayfever or other health afflictions, such as those who came to resorts in Bethlehem, in the northern reaches of the White Mountains. Artist colonies in New Hampshire developed in the shadows of majestic mountains such as Mount Monadnock, Mount Chocorua, and Vermont's Mount Ascutney. Social and religious communities transformed small towns when circles of friends moved from Boston or New York to summer together in the White Mountains. In every case, fresh clean air, mountain lakes and streams, and dramatic views of mountains or natural scenery combined with rustic or abandoned farmsteads and small towns to attract the summer visitor.

The State of New Hampshire began encouraging this new industry in the late nineteenth century. Recognizing the tremendous loss of tax revenues from abandoned farms, and capitalizing on the natural scenic attractions the state had to offer the unhappy urbanite, the State began publishing tourist guides and guides to abandoned farms in association with the Boston and Maine or Boston and Lowell Railroad Companies which serviced the New Hampshire towns.

Beginning in 1885, the Boston and Lowell Railroad began publishing special summer train schedules, Summer Saunterings by the Boston and Lowell. These schedules not only provided special weekend excursions to various New Hampshire destinations, but included the locations and rates of farmhouses in New Hampshire which took in summer boarders. The town of Hill is listed as "101 miles from Boston on the Bristol Branch". Town accommodations include "the Ladd Hotel, accomodating 25 people at \$5-10 per week; one Farm House (P.O. Danbury, NH), Dana B. Dickerson, (located in the Murray Hill Summer Home District), accomodating 8 persons at \$5-7 per week; and Boarding Houses of Mrs. J. S. Prescott and Mrs. Philimon Prescott (no rates given)". (1).

Similar publications with the same listings include Gems of the Granite State and Lakes and Summer Resorts in New Hampshire, both published annually between 1891 and

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1893 by the State of New Hampshire, Department of Agriculture. Both of these publications include full page photographs with views of New Hampshire lakes and mountains. On the last page of Gems of the Granite State, N.J. Bachelder, Secretary of the Board of Agriculture, writes the following: "Within the borders of New Hampshire are thousands of private summer homes varying in quality from the rustic cottage to the elegant mansion, and affording ideal rest and relaxation. Vacant farms have generally been utilized for this purpose, the buildings being transformed in accordance with the taste and necessities of the purchaser. A list of such farms with tenable buildings still for sale can be obtained by addressing the secretary at Concord". (2).

Between 1890 and 1920, Secretary Bachelder's Department of Agriculture, State of New Hampshire, published an annual journal which began under the title, Secure a Home in New Hampshire, Where Comfort, Health, and Prosperity Abound. In 1894 the publication name was changed to New Hampshire Farms for Summer Homes. In the first issue, Bachelder provides a seven page description of the virtues of rural New Hampshire. He comments that this first publication was released in response to an act passed by the 1889 New Hampshire Legislature "whereby it became our duty to make investigation in regard to the abandoned farms in the State, and publish the information obtained for the purpose of.....calling attention to the desirable farms which for various reasons have become without occupants, hoping thereby to secure their re-occupancy, and thus aid in the still further development and prosperity of the State." (3).

Bachelder comments on the wealth of natural resources and opportunity the state has to offer, including grand mountains, picturesque lakes, natural water-power, healthful climate, soils adapted to the production of a great variety of crops including grass, corn, wheat, oats, barley, potatoes and fruits of all kinds.

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He outlines the new developments in agricultural production techniques. "The person who buys a farm in New Hampshire locates in a section annually advancing in agricultural interest and methods". "Many of the abandoned farms are more desirable at the present time than when they became vacated, by the extension of railroads, the establishment of creameries, and the rapid development of the summer boarding industry throughout the State....Why are these farms vacated when circumstances seem so favorable to their occupancy?...It is not for the reason that the soil has become exhausted or was considered worthless for agricultural purposes. We have poor soil for cultivation, but in these instances the farm was left years ago, the buildings have gone to decay, and no effort is being made for the re-occupancy of those lands..... The farms to which we are asking the attention of purchasers are those from which the former occupants have gone in recent years and on which there are tenantable buildings...."(4).

He goes on to explain that most farms they are trying to re-occupy were vacated when "the children have sought employment in the neighboring city or village while the parents were still able to manage the farm and have now become so engrossed in other business they cannot return. They have become vacated by the death of the former occupant, who left no children to take up and till the ancestral acres. In other cases the owner has accumulated a sufficient property on the farm to invest in a more extensive business than the farm would afford. Occasionally we find a farm vacated because of the extravagant habits of the owner and sometimes because of the attractions and society of city life." (5). He then expounds on the value to be had for investing in such properties, which are adapted to "dairying, poultry raising, fruit culture, sheep husbandry, market gardening or can be fitted up to swell the already large number of summer boarding establishments". (6).

In 1890, Bachelder notes there are 1,442 vacant farms with tenantable buildings available. In the 1891

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publication, he notes that 300 of these were sold in the first year of the publication. Each publication then goes on to describe the buildings, acreage, nearest railroad station, post office, address and cost of each abandoned farm, listed by town. Hill has two farms listed in the 1890 to 1893 issues; neither of which is located near the Murray Hill Summer Home District. Hill does not appear again in any of the issues. The fact that none of the farms in the Murray Hill district appear for listing support the fact that this area had already been transformed into a summer vacation community. The two farms still active in 1890-93 were later purchased by the neighboring summer residents as land buffers or for the use of family members.

Though the farms-for-sale publications were begun as a means of re-establishing farming in New Hampshire, they became a real estate guide for urban families seeking summer homes. Later editions of New Hampshire Farms for Summer Homes extol the virtues of summering in New Hampshire, illustrating their points with letters from individuals who purchased and refurbished farms, primarily for seasonal homes. Quotations include "I owe your state a great debt for its ministrations to me and mine in the way of beauty and health". (7). "In no other place that I have ever seen can I get so much rest and enjoyment as I do here on the shores of one of the most picturesque lakes in the world". (8). "I wanted to take my children three months in the year out of the artificial life of cities, and let them breathe the air of simplicity among the mountains". (9). Professor John R. Eastman wrote of "the mental, moral, and aesthetic stimulus that comes with an appreciative contemplation of the hill and mountain scenery of New Hampshire". (10).

The publication lists innumerable stories of individuals taking over an old farmhouse and refurbishing it. "It is a good sort of pleasure to try and build a picture instead of painting one," wrote Mr. William Henry Bishop in 1901, describing the abandoned home which he

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found and the country home which he evolved from it. The additions to the exterior of the house were "principally porches; we threw out no less than six of these, each with a comfortable bench....A good large dormer window was built, some ornamental railing of the primitive X pattern was extended along the roofs, blinds were hung at the windows, and the building was painted colonial yellow...

...We brought up old fashioned things from the city, and these, together with the brass-handled chests, and so on, that we got with the purchase, give the house a set of furniture in keeping with it..

....While the earlier improvements were in progress we occupied a building which, from force of habit, we call the barn. But, as we depend on our bicycles, we need no real barn, and this has been turned into a studio or general play-house....Just as the barn is no longer a barn, that red wagon-shed is no longer a wagon-shed; it is a pavilion, an out-of-door diningroom, and one of the chief sources of our comfort. A pergola, or arbor, of white columns, honors its new dignity, and joins it to the Webster porch. One of its corner posts is a huge, spreading apple tree...We take our repasts there all summer long....

....The real satisfaction is that we begin to live up there so early in the summer.. The hejira is made in the opening days of June. That is a delightful moment, indeed, the first glimpse of the country home again, left so many long months standing silent and vacant. It is like the palace of the Sleeping Beauty in the wood. The grass is knee-deep about it, up to the very sills of the doors. The first thing to do is to take a sickle and cut a way through the high grass, as one would cut paths through the snow in winter. And the slopes in the orchard are as white with daisies as if with real snow...." (11).

Another summer visitor wrote of this move to the country as "the backward wave of emigration". (12). Summer colonies developed between 1880 and 1930 in Dublin and Harrisville, New Hampshire, on hillsides affording views of Mount Monadnock. The summer residents began

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coming to each community and taking rooms with the local farmers before buying land and building large, professionally designed summer estates. In Bethlehem, New Hampshire, the desire for the Chicago-based Glessner family to find a location free from pollen for their hay-fever suffering son, resulted in the development of 'The Rocks' estate, and the expansion of the town into a summer health resort. In Plainfield and Cornish, the artist colony which flourished near Mount Ascutney attracted such notables as Maxfield Parrish and Augustus St. Gaudens. Large, late nineteenth century estates, which can be found throughout New Hampshire, are perhaps the biggest manifestations of the summer home movement.

On a smaller, less obvious scale, middle class families from Massachusetts, New York and urban portions of southern New Hampshire were purchasing summer homes. Other, less traceable families were renting farmhouses or water-side cottages for a more limited period of time. Throughout New Hampshire, a rural farmstead near an accessible train station was the destination for many summer families.

By 1905, New Hampshire's summer business was worth as much as the state's hay crop - three million dollars. (13).

The Murray Hill Summer Home District best illustrates the middle class/academic society drive for a summer vacation home. The collection of farmhouses which bordered Murray Hill Road were waning in productivity. Land ownership patterns, early property line divisions, early road patterns, and land use patterns were extremely dynamic throughout the nineteenth century in the district. From 1850 through 1890 the farms experienced changing crop emphasis, but never exceeded the average farm production for Hill or nearby Danbury and Alexandria. As generations grew older, most of the farmsteads along Murray Hill Road became abandoned, the younger generations preferring occupations other than farming. These economic conditions were ideal for the financial interests of Boston and Cambridge urbanites seeking a quiet, fresh-air country retreat for the summer season.

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The mountain views, pastoral setting, accessibility to fresh milk and produce, and picturesque architectural fabric of Murray Hill Road formed an ideal setting for the romantic late-nineteenth century mindset. As remodeled summer homes, the farmsteads remained viable into the twentieth century at a time when many similar farmsteads in the region were being left to abandonment. The strong influence of the Murdock family and their friends and Cambridge colleagues transformed this section of Murray Hill Road into their own community, whose integrity remains into the present. Nearby summer colonies in Bristol and Alexandria surrounding Newfound lake lack integrity due to extensive summer home and resort development after World War II. Other portions of Murray Hill Road are undergoing extensive new subdivision and development, while Hill Village was relocated in the mid-twentieth century to allow for construction of a large flood control dam east of the district.

European settlement of the district began in the 1780's, when the Murray family began to settle Lot #29 in New Chester (later Hill), Lot #72 in Alexandria, and Isaac Favor built his son a home on Lot #73, Alexandria. The Smith River forms the present town boundary between Hill and Alexandria. Before 1820, the town boundary ran diagonally through the center of the Murray Hill Summer Home District, following the early proprietary lot divisions. This political division affected the commercial, social and economic network between district farms and the nearby mills as did site topography and proximity between the mills and the farmsteads. Between 1800 and 1850 the farms on Murray Hill were connected to the Burrough and Profile Falls' industry by Brown Road, Cass Mill Road, Windfall Road, and Burrough Road. At the same time, the farm settlements on Dickinson Hill and western portions of Murray Hill Road were connected by a series of now extinct roadways to George's Mills in Alexandria. A road ran from Brown Road to the settlements on Dickinson Hill, running on the south side of the cemetery, traversing Lot #73.

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Between 1810 and 1820, Isaac Favor, who owned and operated the mills in Hill Center, was granted permission along with several others to construct a turnpike which connected the bridge in Hill to George's Mills. This road is known today as Murray Hill Road. Isaac Favor had built a house for his son along the old road (#12); this house and others were moved and positioned on the new road once it was constructed. The old road became a cart path and now is barely visible amid the secondary growth forest. Roads to the top of Page Mountain and Dickinson Hill were extended to connect to the new road.

By 1830, at least nine farmsteads were scattered along Murray Hill Road between Cass Mill Road and Dickinson Hill Road. By this time, all of the farm complexes were situated on the north side of Murray Hill Road approximately 80 feet from the road. Behind the farmhouses open fields extended down to a steep drop off near the Smith River. Open fields also extended up the side of both Mountains to settlements on the hilltops. Approximately 20% of the district was forested; the rest open fields. The open space was divided between grazing/pasture lands and cultivated farm fields which produced potatoes, corn, wheat, peas, beans and orchard produce. Stone walls delineated roadways, property lines and cultivated fields. Six of the farmhouses were simple, one and one half story capes and three were two and one half story structures. There seems to exist no pattern for attached/detached outbuildings. Land ownership patterns and ownership of individual farmsteads underwent many title transfers throughout the nineteenth century. This trend is unlike other New Hampshire rural communities in which land use patterns continued for several years under the same family ownership.

At their peak, these farm complexes were operated primarily as subsistence farms, producing little more than

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could be used by the family. Two farms in the district (# 2, and # 7) grew to become large farm complexes, three times the size of the average Hill farm. Despite their size, they did not produce three times as much as the average Hill farm. At best, they produce 1 1/2 to 2 times more. The decline in farming between 1850 and 1890 can be traced through the U.S. Agricultural Census data. The Industrial Census for the same period indicates that the small mill operations in Hill, Danbury, Alexandria and nearby Bristol were primarily shingle and saw mills. Therefore, though farm production declined, the increase in woodlot acreage may have meant a shift in marketable crop for the district between 1850 and 1890.

When summer residents began to come to the district, beginning with John N. Murdock in 1873, farming was waning. Farm houses purchased during the period were described as 'run down' or in some cases had been abandoned.

Harold Murdock describes the Favor farm (#12) in his book, Notes from a Country Library: "I remember the house as it was in my boyhood - a square, blackened pile with broken window-panes, and its huge chimney all ragged and crumbling at the top. In the dim twilight it suggested in its desertion on that treeless wind-swept height one of the Scottish Wardens of the Western Marches....All along the road the hearthstones had grown cold and the remnants of a passing generation dwelt beneath decaying roofs waiting patiently for the end....Hither in the early seventies came a clergyman from town to visit an aged couple dwelling in this desert of abandoned farms. He was greeted by rain and low-lying clouds and Cutting Favor's Folly frowned grim and forbidding as he passed. But the next day the northwest wind was blowing, the mists were swept away, and beyond the lake and the miles of heaving forest he beheld the snow-streaked sides of the White Hills. Even the old house seemed to smile wistfully upon him as the warm sunlight bathed its scarred and ragged sides, and the man, weary with turmoil of his busy life, felt that here was to be found comfort and peace in

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communion with the great hills...From that day the good man and his descendants have made long seasons upon this favored spot, and from that day, as kinsman and friend, I have been always a welcome guest beneath their roof...." (14).

Rev. John N. Murdock and his family and Harvard colleagues had a significant impact on the Murray Hill farms. Murdock began purchasing land and farm buildings along Murray Hill Road after his first visit in 1873. By 1895 his family owned four of the earlier farm complexes (#1, 4, 7, 12). Between 1895 and 1920 two other summer residences were constructed for relatives and friends of the Murdocks (#10 and 11). Colleagues of Harold Murdock and his son, Kenneth, (James Conant, Alice Brown, Andre Morize, Perry Miller, Donald McGlaughlin) owned or rented other houses in the district.

Between 1890 and 1930 five summer homes were built along Dickinson Hill Road and Rayno's Road for friends and relatives of the Murdock family. John N. Murdock's son, Admiral Joseph Murdock, built a summer retreat and retirement home on the old John Emmons farmstead on Dickinson Hill Road. Across the street, in 1913, a home was built for his brother-in-law, Colonel Kelton. The Parker family, friends of the Murdock's, built a summer residence at the top of Rayno's Road. Two other summer homes on Rayno's Road were constructed between 1890 and 1920. These properties, although discontinuous with the district, have similar origins and character and are related to the homes along Murray Hill Road through social and familial ties and architectural character.

Only two farms remained on Murray Hill Road between 1890 and 1930: the Pillsbury farm (#13) and the Dana Dickinson farm (# 6). Both of these farms took in summer boarders in addition to supplying fresh milk and produce to the neighboring summer families. By 1930 both of these farms had been purchased by summer families. At this time the Dickinson family on Dickinson Hill was the only family which continued farming full time in the area.

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An undated letter from Frances Emmons to Arthur Jewett of Danbury New Hampshire outlines the ownership history of all of the farmsteads along Murray Hill Road. References to present owners in the letter place its date between 1890 and 1900. The letter outlines house by house the owners of property on Murray Hill Road and surrounding Brown, Dickinson, Cass Mill, and Rayno's Roads. At then end, the author writes a short note to her friend: "Friend Arthur... I was glad to hear from you and to know that you were keeping well and busy this winter. No, the Reverend Dr. Murdock place was the first one sold to the summer people, then the Emmons place to Admiral Murdock, then Swan built his house. The other places came after we moved away in 1891. The Simond's family lived there some time after we left. Some of the people were so pleased to have the city people coming there, but John H. Emmons told them it was a bad thing for the place as they would find the farms would all go out - and they have. Someone asked John how he expected to get into heaven and he replied that he would sneak in on Rev. Murdock's coat tails." (15).

Each of the farmsteads purchased by the summer residents underwent a number of architectural changes and additions between 1873 and the 1930's. The Favor-Murdock farm, for instance, was Victorianized in 1873, then underwent architectural changes with each succeeding owner.

Harold Murdock describes these changes in his Notes from a Country Library: "I shrink from recording all the details of the 'renovation' of that modest mansion, of the despoiling of the great chimney, of the conversion of large rooms into small ones, of the ruthless tearing out of old panels and the relegation of old doors to the hayloft in the barn. But taste in architecture was not a universal possession in 1875 and the love of things antique was but feebly developed in cultivated minds...After 20 years of happy occupancy the good Elder went to his rest and his son...came into possession. Then restoration began anew and great was the amazement of the countryside that a man

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should deliberately convert a comfortable modern home into a relic of by-gone and savage days. Indeed the aim was to restore to the structure something of appearance that it wore at its birth, when New Hampshire men were still serving in the field against Clinton and Cornwallis... The old doors were searched out in the dusty recesses of the barn, the offending partitions were taken down, the fireplaces rebuilt and enlarged and the wall paneling reverently restored...from the long room we see the White Hills through window panes as small and blurred as those through which John Favor gazed a century and more ago." (16).

The Nason Cass and John Emmons farmsteads at the eastern end of the street were heavily altered between 1908 and 1910, and again in the 1930's.

Areas immediately surrounding the farm houses became informal pleasure gardens, complete with perennial gardens lining the old stone walls. Unused outbuildings were removed; barns were transformed from agricultural production to stables and carriage houses, and later to the family garage. Architecturally, buildings were altered to take advantage of the spectacular views of the mountains to the north; porches were added, windows expanded, dormers added to expand second floor bedroom spaces, or for the addition of the second floor bathroom. Early Victorian architectural changes gave way to renovations in the Colonial Revival tradition.

Because the early farmhouses were situated with their south facades to the road, changes on the street side were minimal, sometimes incorporating new entry porches, doorways, or changes in fenestration. Changes were more extensive on the rear (north) facades to accommodate the spectacular views. Therefore, as one travels through the district today, the district has a strong flavor of the early nineteenth century. The lack of barns, outbuildings and open fields are the only elements which seem to be missing.

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Late nineteenth century accounts of new or past Murray Hill Road residents outline the philosophy behind changes made to the farmsteads. The Samuel Murray Homestead (# 6) became the Dana Dickinson farm from 1878 to 1927. In 1929 the property was purchased by the Chandler family. Their annotated photograph album describes the changes to the structure; adjectives and comments indicate their underlying Colonial Revival philosophy: (photograph #1): "Mary's house as it was when she bought it. It stood in an abandoned farm. It was a genuine old type New England house with central chimney and heavy timbers built about 1810. It was disfigured by a decrepit porch and an old shed." (photograph #2) "The house after cleaning up and clearing away the old porch, thus restoring the old classic lines." (photograph #3) "The south front of the house in its new coat of second-hand shutters. The old shed also has been removed. The panorama of the White Mountains is in the North. 40 acres of woods and old meadow were bought with the house. The northern boundary of the land is a fine trout brook. Norman and Mary have made most of the improvements with their own hands". (17).

In every structure there has been a layering of alterations, additions, and change. In addition to changes in use, these architectural changes have transformed the agricultural character of the district into revitalized, late nineteenth and early twentieth century summer retreats.

Without the influx of summer residents to this portion of Hill, the farmsteads and their surrounding fields would have been abandoned, existing today as a series of building foundations. In fact, early and mid-nineteenth century farm settlements immediately outside of the Murray Hill Summer Home District are distinguishable today as a series of building foundations and stone walls set into secondary growth forest.

When the trains began running in the area (c. 1848), the nearest train stations were situated in Danbury and Bristol, some distance from the farms in the district. The Boston and Lowell Railroad took over the Bristol-Franklin

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spur in 1884 and began running two trains daily to Boston. In 1889 a third, noon train was added. In 1902 a special summer train arrived in Bristol at 8:13 Saturday evening and left Monday morning at 6:25 to accomodate the weekend summer visitor or the father who was coming in the spend time with his vacationing family. Travel from Boston took eight to twelve hours in the late nineteenth century; as train travel improved, the travel time was decreased. With the introduction of Interstate Route 93 in the mid twentieth century, travel between Hill and Boston is approximately two hours.

The summer residents of the late nineteenth century came in late April and early May, stayed for the summer and returned to Boston in September. Those residents not associated with a college or university had fathers who traveled to Hill every weekend and for their summer vacation, while the rest of the family remained for the entire summer season.

Many of the families currently associated with the homes on Murray Hill remember life in the district in the late nineteenth century. Leisure activities included: reading, calling on neighbors and entertaining visiting guests, conversations on the piazzas, afternoon teas, supper gatherings, garden parties, croquet, tennis, sitting in summerhouses, plays, charades, children's plays, concerts by the Thierry children, picnics, walks (such as that along Dickinson Hill Road to Stonehouse Road to Murray Hill Road), rowing on the Smith River, literary meetings, and meetings of the Browning Society. John Murdock had trails constructed to two natural scenic spots in the district: a small but steep waterfall on the Dana Dickinson farm, and a blueberry and picnic field off of Stone House Road. Summer residents also enjoyed day trips in the horse and buggy to Cardigan, Welton Falls, and other local scenic haunts. (18).

The views of mountains and river valley influenced the academic community along Murray Hill Road as much as the views of Mt. Monadnock and Mt. Ascutney influenced the

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artists colonies in Dublin and Plainfield/Cornish. Harold Murdock illustrates his love of the mountain setting: "As the old house stands midway between Kearsage on the south and Cardigan on the north, they are both in our daily vision and their summits are the goal of frequent delightful journeyings....

I see my mountain growing visibly before my eyes, rising higher and higher into the blue ether and lording it grandly over the lake valley nearly 6,000 feet below...The sun is low and between the bands of dark clouds that stripe the west the clear sky shines green and cold. Close at hand Fairfield Mountain is swept clear of mist and rises an ebony wall impressive in mass and height, and in the swelling and falling of the gale I hear the roar of the angry river that rushes along its base. And there northward beyond the sun-spattered hills the dark cloud masses are pierced through and through with glancing flashes of white light. One moment Moosilauke peers through a rent in his storm mantle and shows his mighty crest all glittering with newly fallen snow. A peak white and sharp glimmers for a moment among the clouds beyond the lake and then fades swiftly out in the gloom. That is Lafayette exchanging salutations with the sinking sun." (19).

Harold Murdock, son of John N. Murdock, has perhaps left the best record of summer colony philosophy in his writing, Notes From a Country Library (1911). The Murdock family itself is interesting for their accomplishments and influences. John N. Murdock was a Foreign Missions specialist for the Baptist church. He began his preaching career in Hartford Connecticut, and later moved with his family to Cambridge, Massachusetts, where he began preaching at Bowdoin Square Church in 1858. He died in 1897, leaving a wife and four children.

His son, Harold, was born in Boston Massachusetts in 1862. Harold was president of the National Exchange Bank in Boston, 1899-1907, and vice president of National Shawmut Bank,

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Boston, from 1907 to 1920. From 1920 to his death in 1934, Harold was director of the Harvard University Press. A banker by vocation and a writer by avocation, Harold Murdock was an avid anglophile and fire history enthusiast. He published a number of books on English history and fire history between 1909 and 1927, including The Reconstruction of Europe (1889), Sir William Kircaldy of Grange (1906), The Great Boston Fire (1909) and The Nineteenth of April, 1775 (1923). His book, Notes from a Country Library was published privately in 1911. Harold is responsible for the Colonial Revival 'restoration' of the Favor farmstead. His interest in English history can be readily seen through his installation of an English Manor dining room in the Favor-Murdock home.

Harold Murdock and his wife, Mary Lawson, had one son, Kenneth Ballard Murdock. Kenneth was born in Boston in 1895. He graduated from Harvard University in 1916, and became a professor of English Literature between 1925 and 1960. He was dean of the Faculty of Arts and Sciences between 1931 and 1936. Known primarily for his work as a Puritan scholar, Kenneth Murdock's published works include Increase Mather (1925), Literature and Theology in Colonial New England, (1949) and Handkerchief from Paul; being pious and consolatory verses of Puritan Massachusetts (1927). Kenneth Murdock and his family lived in the Sewall Dickinson farmstead, Brookside, before moving into the Favor-Murdock homestead in 1934 after Harold's death.

Admiral Joseph Ballard Murdock (1851-1931), brother of Harold, built a home just outside of the Murray Hill Summer Home District, on Dickinson Hill Road. Joseph served actively in the United States Navy 1870-1919. He retired to his summer residence in Hill where he served in the New Hampshire House of Representatives from 1921 to 1923. Though he did not live in the district, his home and others along Dickinson Hill Road and Stone House (Rayno's) Road participated actively in the summer colony community between 1890 and 1937.

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Other Harvard professors and noted scholars occupied the remaining homes in the Murray Hill Summer Home District between 1890 and 1937. Perhaps the best known are religious historian Perry Miller and author Alice Brown. Miller rented the Ornee Lodge (#10), and Brown renovated and occupied Merrymead (#2) at the eastern end of the district.

Alice Brown was born in Hampton Falls, New Hampshire in 1857. She attended Robinson Seminary for Women in Exeter, New Hampshire between 1872-1876. From 1876-1880 she taught school in a country academy, then moved to Boston in 1880 to accept a position on the staff of the Christian Register. Between 1890 and 1895, Brown toured England on several occasions, founding the "Women's Rest Tour Association" with Mrs. Julia Howe in 1891. Between 1894 and her death in 1948, Alice Brown published innumerable short stories, plays, and poems which focused on New England life and women's roles in the home, family and workforce.

During her ownership of the summer retreat, Merrymead, Brown published innumerable magazine articles and books, including Country Neighbors. (1910), and Children of the Earth: A Play of New England (1914), which won the Winthrop Ames prize of \$10,000 and opened on Broadway in 1915. It is unclear how much writing Alice Brown actually did from her summer home.

Writing from her summer vacation home, Alice Brown found the straight-laced New England attitude toward women humorous and stifling: "It is raining hard and the house is full of dear pottering old maiden ladies; I wonder what they would say if I ventured out in the rain." Finding the women "delicious", she reveals that one put up her hand to her mouth and "whispered mysteriously - there being a MAN on the piazza - that she had been obliged to take off her flannel petticoat" - and she whispered the last two words as if "they were at least evidence of a murder." Again, an old lady confided to her that the little piles of cow manure were "dreadful - it would be so embarrassing to walk there with a gentleman!". Alice Brown concludes that the "free and easy manners of camp would lift her dear gray

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hair off her poll", undoubtedly alluding to her treks through the English countryside. (20).

Alice Brown has been the study of a recent doctoral dissertation by Dorothea Walker (State University of New York/ Nassau Community College), published in 1974.

These individuals and the community they were part of reflect the romantic love of nature and the interest in colonial history which combined to produce the Colonial Revival movement. Their role as an academic community in shaping the declining farmstead neighborhood on Murray Hill Road is an excellent early example of the middle class summer home movement in New Hampshire and in New England in the late nineteenth and early twentieth centuries. The architecture, surrounding landscape and vistas, and documentary and photographic record which survives today are invaluable resources for the study of the economic and social cause and effect of the summer home movement on rural, agrarian, New England. The Murray Hill Summer Home District is unique to New Hampshire for its cohesive preservation, documentary and photographic history, and strong integrity to the 1873-1937 period.

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- 1) Boston and Lowell Railroad, Saunterings by the Boston and Lowell. p. 135.
- 2) State of New Hampshire, Dept. of Agriculture, Gems of the Granite State. last page (unnumbered).
- 3) State of New Hampshire, Dept. of Agriculture, Secure a Home in New Hampshire... p. 3.
- 4) Ibid. p. 7-8.
- 5) Ibid. p. 8.
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- 7) State of New Hampshire, Dept. of Agriculture, New Hampshire Farms for Summer Homes (1903 ed.). p. 25-27.
- 8) Ibid.
- 9) Ibid.
- 10) Ibid. p. 28.
- 11) Ibid. p. 16.
- 12) Ibid. p. 18.
- 13) Russell, Howard S, A Long Deep Furrow, Three Centuries of Farming in New Hampshire. p. 280.
- 14) Murdock, Harold, Notes from a Country Library. (unnumbered)
- 15) Farnum, Francis, "Places on Murray Hill" (undated letter to Arthur Jewett, Danbury NH).
- 16) Murdock, Harold, op. cit.
- 17) Chandler, John, "History of North Acres", (unpublished manuscript).
- 18) Thompson, Mary, Interview with D. Ruell 7/4/87, 7/16/87, 7/20/87
- 19) Murdock, Harold, op. cit.
- 20) Brown, Alice, Letter to Louise Imogen Guiney, as recorded in published dissertation by Dorothea Walker, Alice Brown, p. 27-28.

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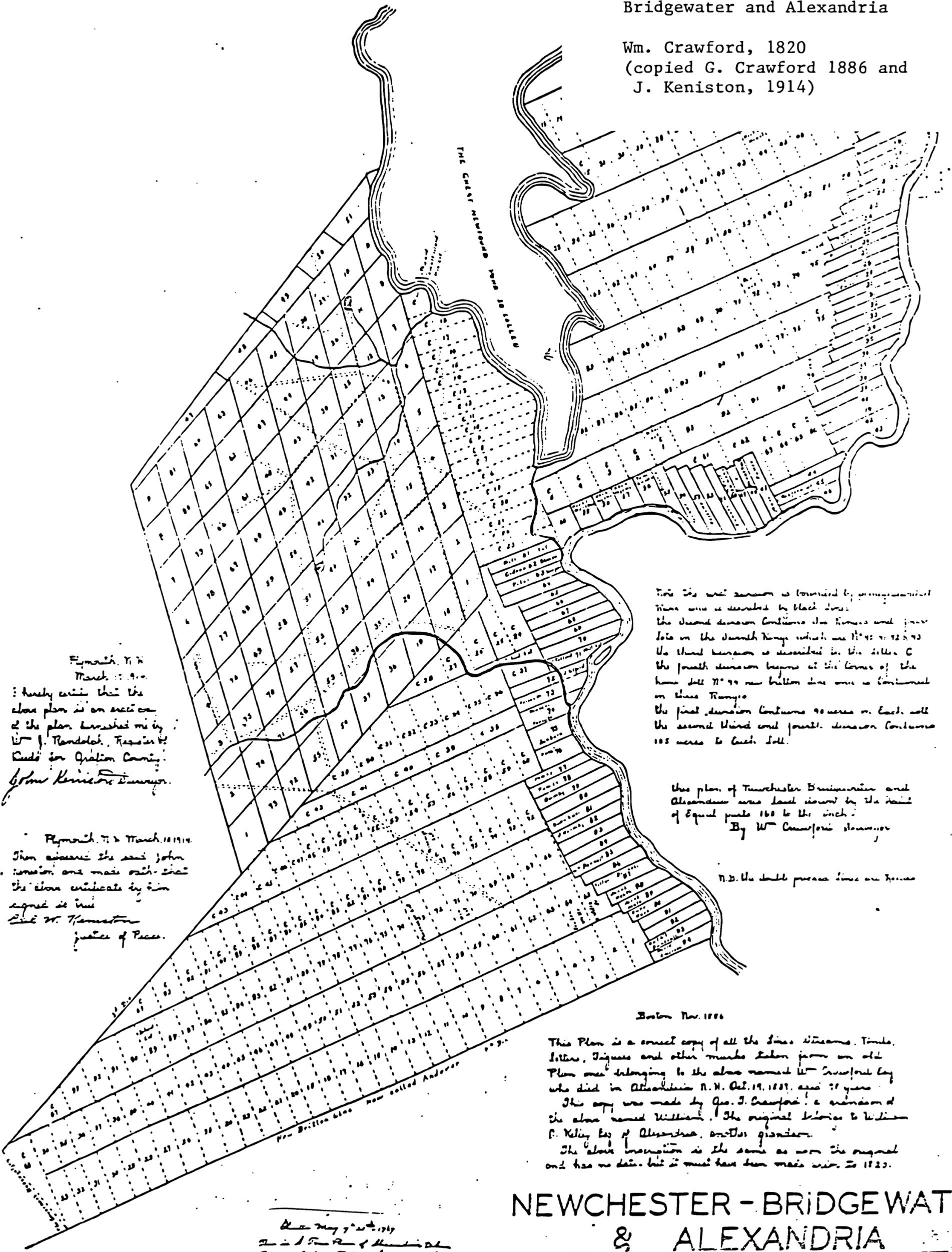
Barker, John. Interview with David Ruell. 7/9/87.
Bennett, Ann. Interview with David Ruell. 6/17/87.
Bucklin, Lawrence. Interview with David Ruell. 6/17/87 and
8/6/87.
Bucklin, Lawrence. Interview with Lucinda Brockway. 6/17/87,
6/26/87, and 8/31/87.
Chandler, John. Interview with David Ruell. 6/17/87 and 7/6/87.
Chandler, John. Interview with Lucinda Brockway. 5/18/87,
6/17/87 and 8/31/87.
Mintz, Richard and Evajean. Interview with David Ruell. 8/9/87.
Pauling, Norman. Interview with David Ruell. 7/27/87.
Robie, Caroline. Interview with David Ruell. 7/6/87.
Schumacher, Kathleen. Interview with David Ruell. 6/18/87.
Szwed, Elizabeth. Interview with David Ruell. 6/29/87.
Thierry, John. Interview with David Ruell. 6/18/87.
Thierry, John. Interview with Lucinda Brockway. 7/16/87.
Thompson, Gordon and Peter. Interview with David Ruell, 6/29/87.
Thompson, Gordon and Peter. Interview with Lucinda Brockway,
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Thompson, Mary. Interview with David Ruell. 7/4/87, 7/16/87 and
7/20/87.
Thompson, Mary. Phone Interview with Lucinda Brockway. 8/22/87 and
8/28/87.
Wasserman, Martin and Harriet. Interview with David Ruell.
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Photograph Collections:

Bucklin, Lawrence, personal collection.
Chandler, John, personal collection.
Pauling, Norman, personal collection.
Robie, Caroline, personal collection.
Thompson, Mary, personal collection.

Plan of NewChester,
Bridgewater and Alexandria

Wm. Crawford, 1820
(copied G. Crawford 1886 and
J. Keniston, 1914)



Flymouth N.H.
March 11 1814
I hereby certify that the
above plan is an exact copy
of the plan presented to me by
Wm. Crawford, Surveyor
General for the State of
New Hampshire
John Keniston
Surveyor

Flymouth N.H. March 18 1814
I have examined the said plan
and find it to be a true and
correct copy of the original
as signed by Wm. Crawford
Justice of Peace.

The first and second divisions are bounded by perpendicular lines and is described by black lines
The second division contains the houses and four
lots on the South King which are 11° 45' 12 1/2 73
The third division is described in the letter C
The fourth division begins at the corner of the
house lot 71 72 and thence runs on a line
on line 71 72
The first division contains 90 acres or each cell
The second third and fourth division contains
105 acres to each cell.

This plan of Newchester Bridgewater and
Alexandria was laid down by the rule
of Equal parts 160 to the inch
By Wm Crawford Surveyor

N.B. The double process lines are houses

Boston Nov. 1886

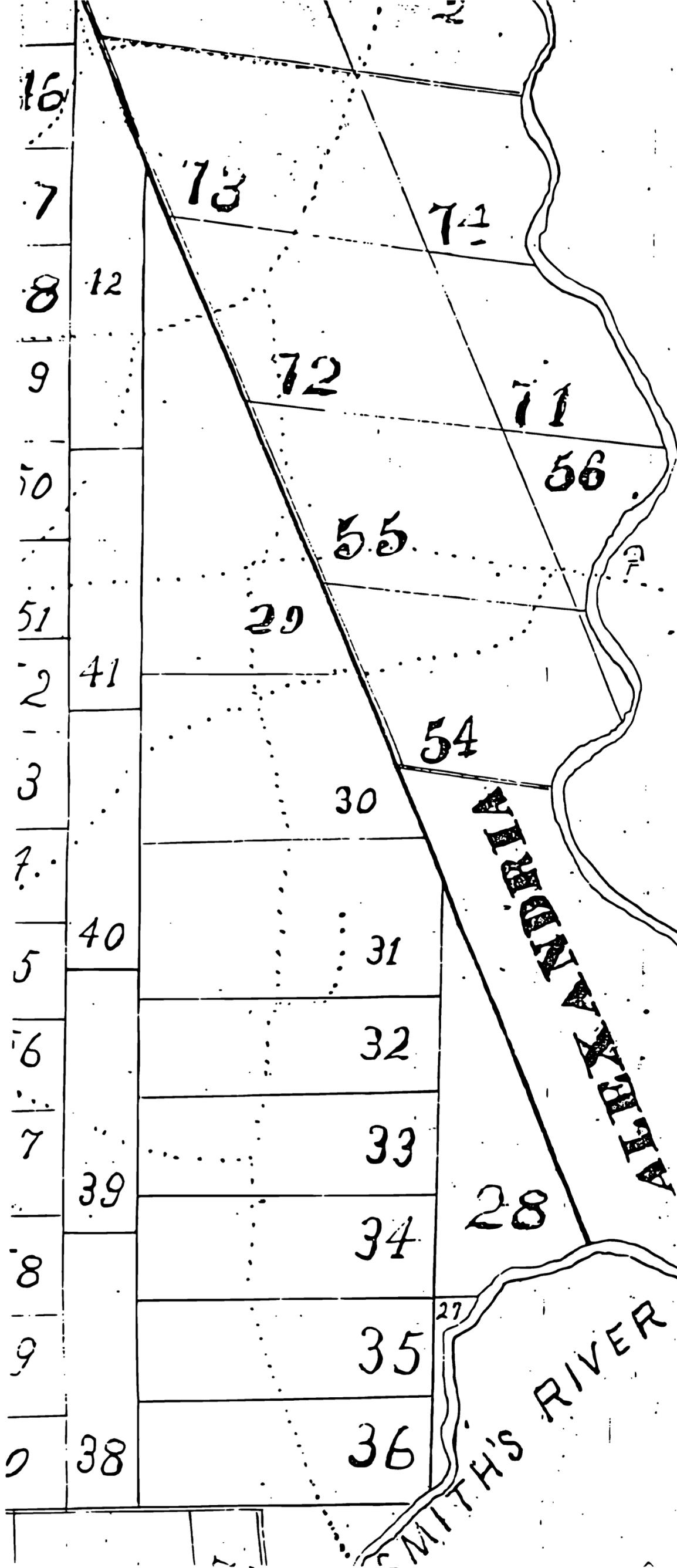
This Plan is a correct copy of all the lines, dimensions, Ticks,
Letters, Figures and other marks taken from an old
Plan once belonging to the above named Wm Crawford by
who died in Alexandria N.H. Oct. 19, 1881, aged 77 years
This copy was made by Geo. J. Crawford a grandson of
the above named William. The original belongs to William
P. Kelly Esq of Alexandria another grandson.
The above inscription is the same as upon the original
and has no date, but it must have been made prior to 1820.

Done May 9th 1914
J. Keniston
Surveyor

NEWCHESTER - BRIDGEWATER
& ALEXANDRIA

Map of New Chester (Hill)
Showing Lots and Current
Streets

Copied December, 1911, RMW



ALEXANDRIA.

SCALE 120 RODS TO AN INCH.

WALLING

FOR THE FILED FILES OF

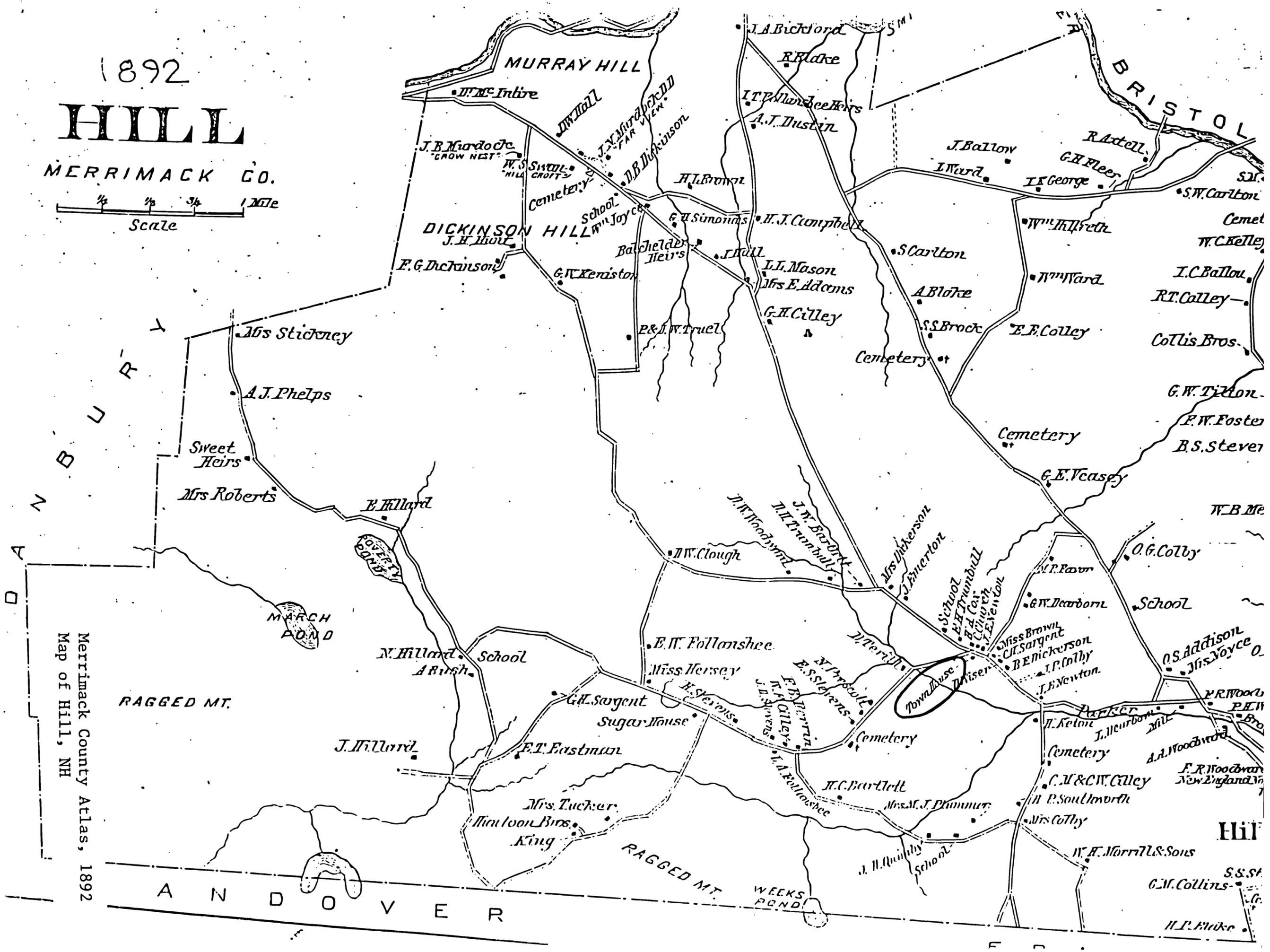
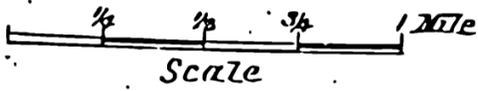


Grafton County Atlas, 1860
Map of Hill, NH

1892

HILL

MERRIMACK CO.



Merrimack County Atlas, 1892
Map of Hill, NH

RAGGED MT.

A N D O V E R

Hill

G.M. Collins
H.P. Blake

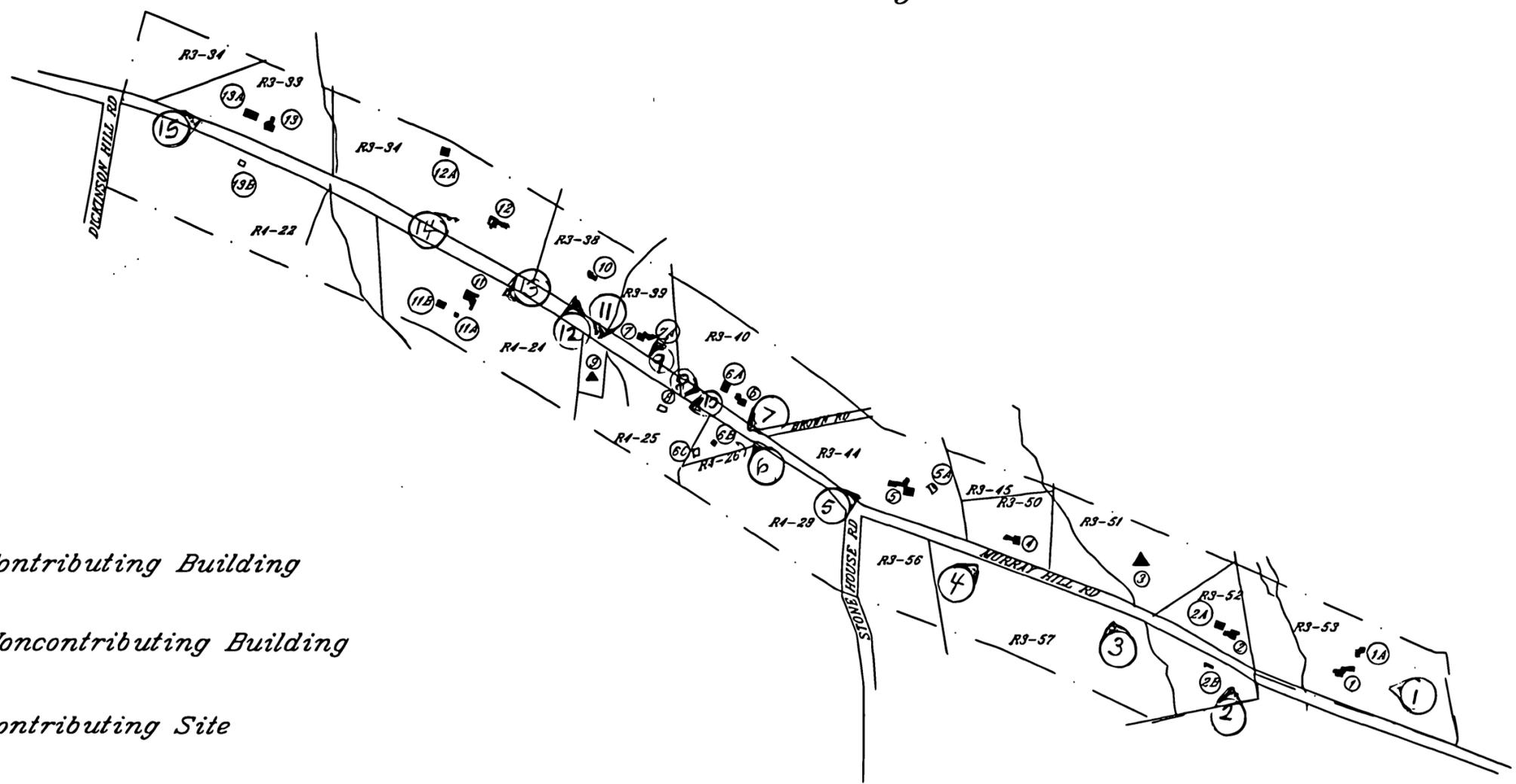
PHOTO KEY

MURRAY HILL SUMMER HOME DISTRICT
HILL, NEW HAMPSHIRE



Scale: 0' 400' 800' 1200'

Boundary Line: - - - - -



- *Contributing Building*
- *Noncontributing Building*
- ▲ *Contributing Site*
- *Site Number*
- R3-28 Tax Parcel Number*

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9-10-87

1001 2 2 1986

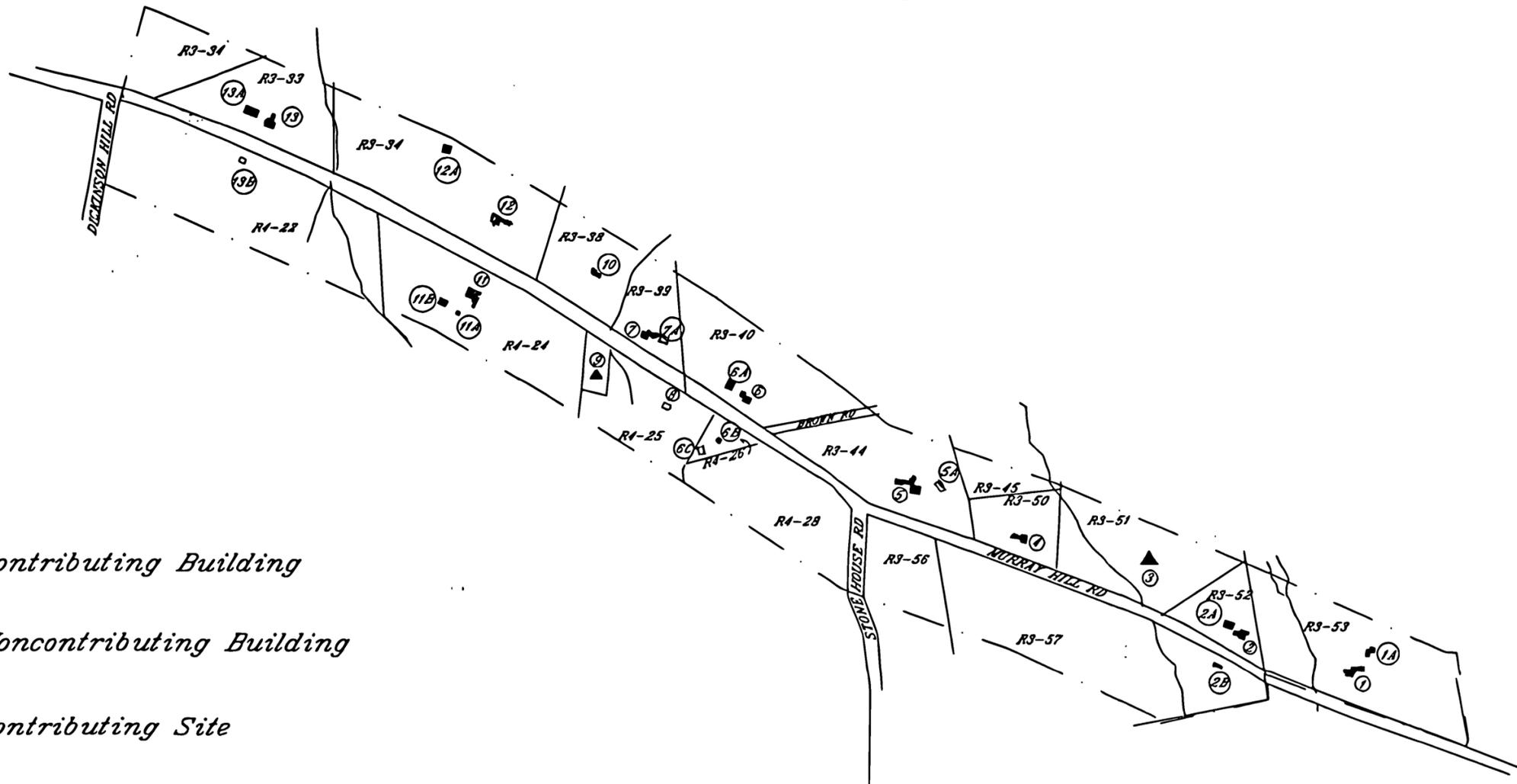
1001 9 2 439

MURRAY HILL SUMMER HOME DISTRICT HILL, NEW HAMPSHIRE



Scale: 0' 400' 800' 1200'

Boundary Line: - - - - -



Contributing Building



Noncontributing Building



Contributing Site



Site Number

R3-28 Tax Parcel Number

DRAWN BY: L A BROCKWAY
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