

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received JUL 5 1984
date entered AUG 2 1984

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

1. Name

historic Newburyport Historic District

and/or common same

2. Location

Roughly bounded by Merrimack River, Plummer Ave., State and High Sts., and Marshall Park

street & number multiple (See District Data Sheets) not for publication

city, town Newburyport vicinity of

state Massachusetts code 025 county Essex code 009

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input checked="" type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input checked="" type="checkbox"/> museum
			<input checked="" type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name multiple

street & number

city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Essex County Registry of Deeds

street & number 32 Federal Street

city, town Salem state Massachusetts 01970

6. Representation in Existing Surveys

title Inventory of Historic Assets of the Commonwealth has this property been determined eligible? *(waterfront archeology)* yes no

date 1980 federal state county local

depository for survey records Massachusetts Historical Commission
294 Washington Street

city, town Boston state MA 02108

7. Description

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

Describe the present and original (if known) physical appearance

The City of Newburyport, in which the Newburyport Historic District is located, covers an area of approximately ten square miles at the mouth of the Merrimack River in the north section of Essex County. The city is situated 40 miles north of Boston, 20 miles south of Portsmouth, New Hampshire and 25 miles north of Salem, Massachusetts, the county seat. The current population of the city is 15,900 (1980 Census), of which the majority live within the boundaries of the Newburyport Historic District.

Containing approximately 750 acres of land, 2,500 contributing structures (pre-1930) and 200 non-contributing structures (post 1930), the District consists of densely-built neighborhoods of wood-frame houses laid out north and south of a commercial district of brick row buildings related to maritime commerce. The District possesses fine examples of architectural styles dating from the late seventeenth to the early twentieth centuries, although most of the District is dominated by Federal Period architecture which ranges from vernacular cottages to high-style mansions built along "the Ridge" of High Street.

POLITICAL DEVELOPMENT

Originally part of a larger territory occupied by the Pawtucket Indians, the Newburyport Historic District was included in the 30,000 acres granted to proprietors of Newbury between 1635, when the town was first settled by English immigrants, and 1764 when the residents of the commercial offshoot known as Waterside successfully petitioned the General Court to be set off in a separate town (now Newburyport), since their interests were in conflict with those of the farmers who occupied the rest of Newbury. As established in 1764, the new town of Newburyport contained only 647 acres of land and was bounded by Bromfield Street (formerly South Street) on the southeast, Oakland Street (formerly North Street) on the northwest and an irregular line on the south extending out to a point on Hale Street (outside of the district). At the time of the town's incorporation, this area contained a population of 2,882 people and 357 houses.

8. Significance

Period	Areas of Significance—Check and justify below			
pre-historic	archeology-prehistoric	community planning	X landscape architecture	X religion
1400-1499	X archeology-historic	conservation	X law	science
1500-1599	agriculture	economics	literature	sculpture
X 1600-1699	X architecture	education	military	social/
X 1700-1799	art	engineering	music	humanitarian
X 1800-1899	X commerce	exploration/settlement	philosophy	theater
X 1900-1930	communications	X industry	X politics/government	transportation
		invention		other (specify)

Specific dates multiple (See data sheets) Builder/Architect multiple

Statement of Significance (in one paragraph)

The Newburyport National Register Historic District possesses integrity of location, design, setting, materials and workmanship as well as historical associations with the city's mercantile, maritime and industrial development. Founded in the mid-seventeenth century, Newburyport has been significant throughout its history as the regional core for Northern Essex County with its greatest period of significance occurring between the mid-eighteenth and mid-nineteenth centuries. Comprising nearly all of the built-up portions of the city, the District is important for its associations with persons and events of local, state and national significance, and most especially for its diverse & well-preserved building stock which continues to impart a strong sense of the community's historical development patterns. Characterized by the presence of a large number of timber-frame house from the seventeenth, eighteenth and nineteenth centuries, an especially large concentration of high-style houses & public buildings dating from the Federal period, and by a large number of buildings in varied early Victorian styles of the mid-nineteenth century, Newburyport's low degree of alteration and general lack of intrusion seem attributable to the stability of local population since the late nineteenth century and to the stagnation (but not loss) of local industry. Thus, the District meets criteria A, B & C of the National Register of Historic Places; it potentially meets criterion D as well, as is demonstrated by investigation of the Waterfront area resulting in a Determination of Eligibility on 5/30/79.

GENERAL HISTORY

Located on the south bank of the Merrimack River near its mouth, the City of Newburyport occupies a site that was at the northern extremity of 30,000 acres of land that were granted to the settlers of Newbury in 1635. Explorers such as Samuel de Champlain (1605) and John Smith (1614) visited and described the area prior to its English settlement, and European fisherman may have landed here during the late sixteenth and early seventeenth centuries. Local traditions suggest that a trading station existed in the vicinity of Market Square in the 1620s and 1630s; however, it was not until the mid-1640s, approximately ten

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreeage of nominated property approx. 750 acres

Quadrangle name Newburyport East Quad, MA-NH

Quadrangle scale 1:25,000

UTM References Newburyport West Quad, MA-NH

A

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

B

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

C

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

D

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

E

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

F

		Easting				Northing								

G

		Easting				Northing								

H

		Easting				Northing								

Verbal boundary description and justification

SEE CONTINUATION SHEET

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

state	code	county	code
state	code	county	code

11. Form Prepared By

name/title Candace Jenkins/ Preservation Planning Director

B.R. Pfeiffer

organization Massachusetts Historical Commission date March 1984

street & number 294 Washington Street telephone (617) 727-8470

city or town Boston state Massachusetts 02108

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature Patricia Werlowski

title State Historic Preservation Officer date 6/15/84

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

Entered in the National Register date 8-2-84

J. Helores Byers
Keeper of the National Register

Attest: _____ date _____

Chief of Registration

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In 1851, the town of Newburyport was re-incorporated as a city and its boundaries were substantially enlarged to their present positions. At this time areas south of Bromfield and north of Oakland Streets were added to the area covered by the Newburyport Historic District. During this enlargement, the city's population increased from 9,534 in 1850 to 12,866 in 1851, indicating that areas along Bromfield, Marlboro, Oakland, Forrester Ashland and other added streets were already heavily developed with residences, a conjecture that is upheld by observation and atlases of the period. With this annexation of additional land, Newburyport not only achieved its present size, but also achieved a population that was to remain substantially stable up to the present.

STREET PATTERN

Occupying a gently sloped north side of a ridge that descends from the south side of High Street down to the Merrimack River, the Newburyport Historic District is laid out on an long, irregular grid the basic frame of which (High, Marlboro, Water, Merrimac and Ashland Streets) was established during the seventeenth century.

On its south side, this grid is framed by High Street, a seventeenth-century "country road" that led from the first settlement of Newbury to inland towns and ferries across the Merrimack River. Named Norfolk Street during part of the eighteenth century, High Street assumed its present name in the nineteenth century. On its north side, the District's grid is framed by Water and Merrimac Streets which form a single, continuous road along the south bank of the Merrimack River. Extending southeastward from State Street, Water Street became an accepted street in 1739-1740; however, it is likely that it was already in use in by 1703-1708 when the Proprietors of Newbury granted more than 200 water lots for houses and wharves along the Merrimac River. Further, it is probable that large sections of the street came into use during the seventeenth century as a connector between wharves built at the foot of Federal Street, State Street and small courts southeast of Federal Street.

Merrimac Street was laid out in several stages, beginning in 1645 (between Market and State Streets) and continuing in 1714 (to Kent Street), 1720 (to Oakland Street) and 1783 (to Ashland Street). As with Water Street, it is likely that large sections of this street were in use before they were officially accepted as town-owned streets. In 1802, Merrimac Street was extended to the new toll bridge (Chain Bridge) that crossed the Merrimack River at Deer Island; after

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this extension, the street became a secondary thoroughfare for inland-bound traffic.

At the southeast end of the district, Marlboro Street was laid out prior to 1650; during the late seventeenth century, it assumed importance as the way from the "country road" (High Street) to the lime kiln that was established near its foot (ca. 1697). At the northeast end of the district, Ashland Street was in use by 1735 when local records describe it as a "driftway" from the country road to the Merrimack River; named Pilsbury's Lane, Ashland Street seems to have provided access to a public landing and may also have been used as a second route to Carr's Ferry in addition to Jefferson Street (1655).

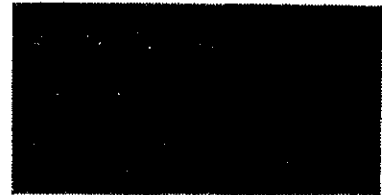
Within the frame established by these streets, several other ways were laid out at right angles to High Street and extending to the river. The most important of these were: Federal Street (originally Chandlers' Lane) which existed prior to 1655, perhaps as early as 1645; State Street (originally "way to Watt's cellar", later Fish Street) laid out by 1648 and extended in 1803 by the establishment of the Newburyport Turnpike to Boston; Market Street (originally Ordway's Lane) laid out by 1646; Kent Street which was in use by 1675 and was re-aligned in the 1760s; Woodland Street (originally Poore's Lane) laid out by 1641; and perhaps Summer and Winter Streets which were certainly in use by the mid-eighteenth century.

In general, the wide spacing of original north-south streets left ample space for the addition of more north-south streets during the eighteenth and nineteenth centuries as the need for more houses became acute. For these reasons Olive, Broad, Boardman and Lime Streets were laid out in the 1750s and 1760s; at a grander scale intended to provide suitable sites for the homes of newly wealthy merchants and artisans, Green Street was laid out in 1781-1782, Fruit Street was established ca. 1800, Oakland and Bromfield Streets were laid out at the town's original boundaries in the 1790s.

Connecting the north-south streets of the grid are a dense series of side streets that extend approximately east-west. These side streets are particularly dense in the vicinity of Market, State, Federal and Lime Streets which formed the core of the town's eighteenth century settlement. For the most part side streets seem to have been in use long before their acceptance as town streets; for this reason as well as their lack of prominence as sites for public buildings and homes of wealthy merchants, their histories are less thoroughly documented than those of the north-south streets. Characteristic of this obscurity are such streets as Atwood and Milk Streets which preserve many apparent early and mid-eighteenth century houses, but which lack

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documentation prior to 1770 and 1802 respectively.

Additional narrow side streets and courts dating from the early and mid-eighteenth century exist in small clusters near the sites of former landings and shipyards along Water and Merrimac Streets. Typical clusters of this type are found in the vicinities of Union Street; Neptune/Madison Streets; Merrill/Elm/Boardman Streets; Dove/Warren Streets; and Merrimac Court.

Elsewhere, side streets tend to date from the mid and late-nineteenth century, especially at the extreme south end of the district and north of Woodland Street. In general, the existing street pattern was mostly established by 1870.

Located at the edge of the district's street grid are several early roads that have been incorporated into the built-up sections of the city. Moving northward from the Newbury town line, these are Pond Street (pre-1720), Toppan's Lane (pre-1650, named Toppan's Lane by the 1680s), North Atkinson Street (pre-1730, known as Sawyer's Lane) and Jefferson Street (1655, originally known as Ferry Lane).

RESIDENTIAL ARCHITECTURE

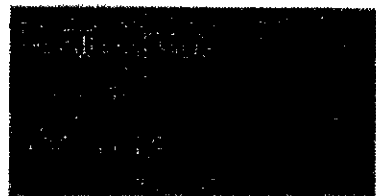
First Period ca. 1650-1725:

Although houses dating from the seventeenth and early eighteenth centuries form a small fraction of the buildings included within the Newburyport Historic District, significant examples remain from the period. Extant buildings as well as photographic evidence of demolished examples indicate that most houses of the period were of timber-frame construction, two stories high with central chimneys and center-entry facades (both symmetrical and asymmetrical).

Examples of the period fall into two general categories, namely, former farmsteads built along thoroughfares (such as High Street and Toppan's Lane) and houses built near the waterfront for the community's growing population of artisans, mariners and merchants. Of the two categories, the latter is by far the more numerous with examples scattered along Merrimac Street north of Route #1, along Water Street south of Fair Street and along the north ends of some of the courts and streets that extend southward from Water and Merrimac Streets. Examples of the period do not exist in the vicinity of Market Square where the Fire of 1811 destroyed many of the community's

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earliest buildings. Other examples exist erratically throughout the city on sites to which they were moved during the nineteenth century. In addition it is likely that some houses of the period have been concealed by later enlargements and alterations.

Characteristic of former farmsteads are the Daniel Hale/John Weed House (53 High Street, ca. 1665-1700, Photograph #1) and the house at #20 Toppan's Lane (ca. 1670) both of which are central chimney structures that bear evidence of extensive enlargement in the eighteenth and early nineteenth century.

Of the houses built in the vicinity of the waterfront during this period, #174-176 Water Street (ca. 1700), the John Piper House (62 Middle Street, ca. 1725) and #215 Merrimac Street (ca. 1700-1750, Photograph #2) preserve characteristic elements in their steeply pitched roofs, central chimneys and one-room deep floorplans. While no houses in the district preserve overhanging second stories and gables, at least one, "Pilsbury Place" (267 High Street, 1651-1720, 1880s, ca. 1910) retains a coved cornice while others such as #174-176 Water Street possess a deep boxed that may once have been covered by a coved cornice. Several examples of the period possess leanto roofs and two-room deep floorplans at the first storey; of these the #265 Water Street, 1710, Photograph #3) and #2-2 1/2 Neptune Street (ca. 1700-1750) are the best examples. Variations on the central chimney plan seem most likely to have been confined to central-chimney half houses such as those that remain near the foot of Lime Street (#28, 30 & 32) and houses along Union Street (#5, 18 & 20).

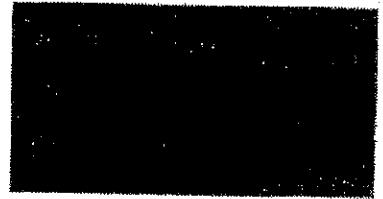
A locally unique building of the period is #263 Water Street (ca. 1715, Photograph #3) with its brick end walls laid up in English bond. The presence of other brick and brick-end houses built at the beginning of the eighteenth century in the neighboring towns of Newbury (the Short House of ca. 1717), West Newbury, South Byfield (William Dummer House, pre-1760) and Haverhill suggests that other brick houses may once have existed or may remain concealed by adjoining buildings within the district.

Georgian High Style ca. 1750-1800:

Introduced by at least the 1750s when the Dalton House (#95 State Street) was built, high-style Georgian architecture in Newburyport is represented by numerous examples of varied floorplan, scale, materials and decorative details. The largest number of examples of the style date from the early 1770s before the Revolutionary War disrupted

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commerce and from the period of 1781-1790 when the number of houses in Newburyport increased from 393 to 616 (excluding houses built in those sections of the city that were not annexed until 1851). Although a small number of examples have attributed dates in the mid and late 1790s, 1800 marks the complete abandonment of the style except for doorway and window trimmings of modest houses.

While examples of the style exist throughout the city, the largest numbers are along State, Green, Federal and High Streets with scattered individual examples along Merrimac Street. Large numbers of late and transitional examples exist on side streets in the vicinity of State and Federal Streets, most notably, Spring and Essex Streets.

The earliest known example of high-style Georgian architecture is the Dalton House (#95 State Street, ca. 1750-1760, NR 3/29/78, Photograph #4), a two and one-half storey, timber-frame structure with endwall chimneys and a steeply pitched gambrel roof. The Dalton House retains its rusticated facade, dormers with alternating triangular & segmental pediments and a rich variety of carved interior details, including Ionic columns and egg-and-dart mouldings. It is likely that the house's present entry was added in the early nineteenth century. While other endwall-chimney, gambrel-roofed houses exist in the city (#87 & 266 High Street), none possesses high-style Georgian exterior details, such as rustication.

More widely used throughout the city was the twin-chimney central-hall plan which became popular throughout New England in the mid-eighteenth century. The most ambitious examples of this plan possess hip-on-hip roofs (often with pedimented dormers) and symmetrical center entry facades, such as the Sawyer-Hale House (299 High Street, 1750s-1770s), the Pettingill-Fowler House (164 High Street, 1792, Photograph #5), #177 Merrimac Street (ca. 1775-1800), #3-5 Spring Street (ca. 1775, Photograph #6) and the Frazier-Greenleaf House (35 Green Street, ca. 1780-1790, roof raised and third storey added 1811).

The most elaborate example of the twin-chimney house plan is the Jackson-Dexter House (#201 High Street, 1771, altered ca. 1800-1811); standing a full three stories high, this house is enclosed by a hip-on-hip roof the central portion of which contains an octagonal cupola with a domed roof and cornice decorated with triglyphs. The corners of the Jackson-Dexter House as well as its chimneys are trimmed with quoins. Less ornately decorated but equally noteworthy is the Lowell-Tracy-Jackson House (203 High Street, 1774), a three-storey hip-roofed house with unusual arched window surrounds and an Ionic entry porch.

Also based on a twin-chimney, central hall plan but enclosed by deep

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gambrel roofs are a large number of ambitious houses built in the 1780s and 1790s. Perhaps the best example of the type is the Bradbury-Spaulding House (28 Green Street, ca. 1786-1791, Photograph #7) with its center entry set in a paneled reveal framed by pilasters, a pediment and cornice with triglyphs. Reflecting an interior stair landing the Bradbury-Spaulding House (and others like it) possesses an arched window at the mid-level between the first and second stories of its rear elevation. Other examples of this type include the Little-Potter House (360 High Street, ca. 1780-1792), the Captain Phillip Aubin House (4 Orange Street, 1783) and #3-5 Federal Street (ca. 1790).

Six brick houses of the period are extant, although photographs and documentary evidence suggest that at least twice as many existed as late as the early twentieth century. All remaining examples (with the exception of #8 Market Street, ca. 1775-1800) have square floor plans with central halls flanked by four rooms; chimneys are symmetrically placed on the end walls and rise above hip-on-hip roofs as an important element in the building's design. Other characteristic details include moulded brick water tables, gauged window arches highlighted by rubbed bricks, beltcourses with moulded bricks and Flemish bonding on major elevations (English bonding elsewhere). Among the best examples of the type are the Nicholas Johnson House (35 Federal Street, ca. 1785) with its pedimented Roman Doric entry porch and the William Pierce House (11 Federal Street, attributed 1798) although an earlier date seems probable, Photograph #8), both of which are two-stories high. Three storey examples of the type include the William Bartlett House (13 Federal Street, attributed ca. 1798, probably earlier, Photograph #8), the Babson-Bartlett House (32 Green Street, 1782) and the former Nathaniel Tracy House (# State Street, 1771, Photograph #9) which was re-designed as the Newburyport Public Library in 1865 by Arthur Gilman of Boston. Despite having been re-faced with pressed red brick and sandstone trimmings, the former Tracy House preserves ornate high-style Georgian details in its first-storey parlors.

A unique remaining example of the period is the two-storey brick house at #8 Market Street (ca. 1775-1800). Possessing a one-room deep floorplan, narrow center-entry facade, endwall chimneys and a gambrel roof, this building is currently covered with stucco, portions of which have chipped, revealing Flemish-bond brickwork and beltcourses beneath. This building represents a less ambitious type of Georgian architecture, examples of which may have been more numerous in the vicinity of Market Square prior to the Fire of 1811.

Unique details of the period remain on the Paul Noyes House (18 Washington Street, ca. 1769, remodelled ca. 1845) which possesses an

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ornately carved broken scroll pediment at its entry. Local tradition indicates that this pediment was removed from the Jackson-Dexter House (201 High Street, 1771). The Noyes House also possesses eighteenth-century volutes flanking its facade dormer; while these details may also have been removed from the Jackson-Dexter House, they appear to have been made as interior decorations, perhaps for an overmantel.

Timber-Frame Vernacular ca. 1725-1825

Overlapping the periods during which high style Georgian and Federalist architecture was popular for ambitious houses, vernacular buildings of timber-frame construction are numerous throughout the city, but exist in especially dense concentrations on side streets and courts that extend southward from Water and Merrimac Streets. As in other areas of New England, houses of this type tend to be conservative in plan, proportions and detailing, often employing single elements of the Georgian style, grafted onto vernacular house plans long after these details had passed from the high-style vocabulary. The most common of these details are moulded window caps with cavetto mouldings (ca. 1750s-1770s - #1 Spring Street, Photograph #6 and #268-270 Merrimac Street), eared window frames (ca. 1770s-1800s - #182-184 Merrimac Street) and eared window caps with compound mouldings (ca. 1770s-1800s, Bradbury-Spaulding House, 28 Green Street, Photograph #7 and 45-47 Kent Street). Entry details of the period were, most commonly, undecorated pilasters supporting an entablature & pediment and a six or nine-panel door set in a moulded surround with a rectangular (or less commonly, semi-circular) transom and no sidelights. Characteristic entries of the period may be seen at the Josiah Little House (350 High Street, ca. 1780) and #37 Warren Street (ca. 1775-1800, Photograph #10). An exceptionally fine grouping of late Georgian entries exists on Essex Street where #22 is the most ornate possessing fluted pilasters, egg-and-dart mouldings, triglyphs and a leaded fanlight.

Houses of the period tend to be of three basic plans, namely central-chimney plans with center-entry facades, twin-chimney plans with central hallways & center-entry facades and central-chimney half houses with asymmetrical facades consisting of an entry and two windows at the first storey and three windows at the second. While several well-preserved central-chimney cottages of the period remain (#1 Pike Street, ca. 1800; #24 Milk Street, ca. 1750-1775; and #9 Madison Street, ca. 1750-1775), less than one dozen one-storey cottages of the period exist throughout the city. The overwhelming majority of houses of the period are two and two-and-one-half storey structures, mostly with pitched roofs, although a large number of

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gambrel roofs exist as well. Representative concentrations of vernacular houses exist on Milk (between Federal and Lime Streets, Photograph #11), Atwood (Photograph #12), Madison, Water, Union, Olive, Elm, Merrill, Warren (Photograph #10), Boardman, Independent and Merrimac Streets (Photograph #13). Especially fine clusters of gambrel-roofed vernacular houses exist on Salem and Harrison Streets.

In addition to single houses, a small number of two-family houses date from this period. For the most part, these consist either of a central-chimney house with half house added on one side (#54-56 Federal Street, 59-63 Lime Street & #32-34 Kent Street, ca. 1750-1800) or two half houses built side by side (#27-29 Lime Street, pre-1820).

Federalist ca. 1795-1825:

Having achieved its greatest prominence during the 1790s and early years of the nineteenth century prior to the Embargo Act, Newburyport is especially rich in Federalist architecture, including both individually outstanding examples and whole streetscapes. For the most part, Federalist houses date from the mid-1790s to approximately 1810, years during which the population of the city (excluding those sections later annexed from Newbury) grew from 4,847 to 7,634 and taxable property increased in value from \$3,754,920 in 1802 to more than \$7,000,000 in 1810. Even more indicative of the community's wealth was the increase value of the average adult male's financial worth, which tripled during the period, rising to \$5,000.

Against this background of prosperity, Newburyporters built new Federalist style houses on nearly every street in the city. An exceptionally high percentage of new houses (both high-style and modest), perhaps even the majority, were three-stories high with hip roofs and symmetrical center-entry facades.

In general, the most ambitious, high-style houses of the period were built on "the Ridge" at the south side of High Street (then part of the town of Newbury) on sites that were terraced and widely spaced to create an imposing formal setting. Equally ambitious groups of houses were built on less dramatic sites on Green, State, Market, Federal, Fruit and Washington Streets as well as on scattered individual sites throughout the city. Unlike the high-style Federalist architecture of nearby coastal cities, such as Salem and Portsmouth, Newburyport's Federalist houses tend not to have facade pilasters, pavilions, shallow facade pediments, blind arches and other more innovative details of the period. Instead, facades tend to be in a single plane and rigidly symmetrical about a center entry; decorative details often consist of a Palladian window over the entry, an open entry porch

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supported by unfluted columns, window caps with decorated entablatures and fanlighted entries without sidelights. Most ambitious houses of the period have four endwall chimneys that provide fireplaces for each of four rooms arranged about a central hallway at each storey.

Characteristic of the most ambitious level of building are five houses on "the Ridge" of High Street, east of State Street; these are the Moulton House (89 & 91 High Street, ca. 1810), the Livermore-Lunt-Barron House (79 High Street, ca. 1805, Photograph #14), the Wheelwright-Richardson House (77 High Street, ca. 1806, re-faced ca. 1908, Photograph #14), the Stocker-Wheelwright House (75 High Street, ca. 1797) and the Pike-Cushing-Bachman House (63 High Street, ca. 1810, alterations ca. 1860). Elsewhere on High Street, important examples of the period include the Wood-Moseley-Nason House (182 High Street, 1792-1811, Photograph #5), the Hoyt-Morrill House (209 High Street, 1806) and the Hale-Kinsman House (348 High Street, 1800), to name several of the street's more than forty major houses of the period. Characteristic of the presence of these houses throughout the city are the Bass-Whitney House (26 Tyng Street, ca. 1807-1810), the Coker-Pendill House (44 Broad Street, ca. 1797-1801) and the Albert Keyes House, 33-35 Carter Street (ca. 1811) which stand on side streets away from the densely built Federalist portions of the city.

To a greater degree than in the preceding period, masonry construction came into use, at first for high-style houses and public buildings, and later for less ambitious houses. High-style masonry houses employed the same floorplans as their wooden counterparts; however, their exterior details tend to be less ornate than those found on wooden houses. Characteristic features are flemish bonding, splayed sandstone window lintels and arched entries such as may be found on the Davis House (39 Green Street, 1807) and the Woard-Moseley-Stone House (132 State Street, ca. 1804-1808, Photograph #15). Several houses bear more elaborate designs, perhaps the product of an architect; these are the Capt. Edmund Bartlett House (3 Market Street, 1804) with its marble beltcourses, marble window lintels, sandstone stoop, ornate cornice & pedimented entry; the Merchants' National Bank Building (59-61 State Street, built as a house ca. 1800, first floor remodeled ca. 1920) with its marble trimmings; #23 Charter Street (ca. 1800) with its three-bay facade, marble and sandstone trimmings; and #7-9 Buck Street (ca. 1810) with its three-bay facade and blind arcade at the first storey.

Numerous high-style Federalist houses possess original carriage houses; generally carriage houses of the period are two-storey wood-frame structures with low hip roofs and symmetrical facades consisting of a wide central entry above which is a hayloft loading door. Occasionally hayloft doors are flanked by ornamental

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quarter-circular windows. Characteristic carriage house are those found at the rear of the Pierce-Knapp-Healy House (47 High Street, 1811) and the Davenport-Greeley House (78 High Street, 1808). Perhaps the finest remaining example is the Wheelwright Richardson Carriage House (77 High Street, 1806) with its brick construction and Palladian window. Other significant outbuildings are garden houses, usually built of lattice with ornamented hip roofs and some Gothic style detail; for the most part these structures are not visible from public rights of way except in the case of the Cushing House (98 High Street, 1808, NR & NHL 11/7/73) where a garden house has been reconstructed based on other local examples.

In addition to three-storey, high-style Federalist houses, a smaller number of high-style two-storey houses remain. The floorplans and site characteristics for these smaller houses are the same as for the larger three-storey examples. Among the best examples of this type are #46 High Street (ca. 1800), a two-storey house with endwall chimneys, a low hip roof and an extensive rear ell and the William Hopkinson House (339 High Street, ca. 1800).

Less ambitious examples of Federalist residential architecture exist throughout the city and include several different types of buildings, namely, earlier houses that were enlarged during the Federalist period, double houses and row houses. Characteristic of earlier buildings to which third stories and hip roofs were added are #65-67 Lime Street (ca. 1750, ca. 1800) which was originally a central chimney three-quarter house and #141-143 State Street (ca. 1775, ca. 1800), a late-Georgian style house which retains some of its earlier Georgian window cases.

Double houses are numerous throughout the district, but are best represented by several clusters at Strong and Fruit Streets (Photograph #16). Local tradition indicates that the three double houses at #8-12 Fruit Street were built by Capt. Samuel Tenny in the first decade of the nineteenth century for his sons and daughters. Each of the double houses contains twin chimneys that divide and serve both the north and south halves of each house; in addition, each half of the house possesses a symmetrical center-entry facade. Houses on Strong Street resemble those on Fruit Street; especially noteworthy is the Joseph Wilson House (12-14 Strong Street, ca. 1810, Photograph #17) which was built for a local wood-carver who is best known as the carver of statues for the mansion of Lord Timothy Dexter. Wilson's House preserves some of Newburyport's finest exterior ornament in its carved swag window caps and its Corinthian entries. More ambitious double houses, such as the Green-Lancaster House (80-84 Middle Street, ca. 1810) tend to be of the same scale as the Fruit and Strong Street Houses, but have endwall chimneys.

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The city's most ambitious double houses tend not to have two symmetrical facades located on side elevations (as is the case on Fruit Street) but rather to have a single wide facade with paired entries flanked by four windows at the first storey and six windows at the second and third stories. A relatively rare type, this category is best represented by the Tenny-Noyes Double House (102-104 High Street, 1807) with its paired Palladian windows and ornated window caps. Similar in plan and scale, but having undergone a Greek Revival style renovation is the Rand-Fleming House (186-188 High Street, ca. 1790, ca. 1840) and #25-27 Marlboro Street (ca. 1810).

Although several attempts were made to introduce rowhouses into the city, rowhouses are a small minority of Newburyport's Federalist housing stock. The most ambitious row was begun in the very early 1800s at 11 Brown Square; although planned as part of a four-storey row that would extend the length of the south side of Brown Square, this row never became more than two units that were used from an early date, if not from their completion, as a hotel (Brown Square Hotel, NR 3/7/75). Each of the two units is four bays wide, enclosed by a low hip roof, faced with Flemish bonding and stone beltcourses and entered through an elliptically arched entry. Less ambitious is a row of three-storey houses built at #37-45 Middle Street (Photograph #18) soon after the Fire of 1811. Each unit of the Middle Street row is two-bays wide with arched openings at the street level (framing residential entries and original shopfronts), moulded brickwork at the cornice and pitched roofs. In a similar style, a single three-storey row house was built in a wooden row on High Street (161 High Street, ca. 1810) and another free-standing two-storey house was built on the south side of Middle Street (36-38 Middle Street, ca. 1815), otherwise free-standing single and double houses remained the rule in Newburyport.

Victorian Architectural Styles:

Following the collapse of Newburyport's foreign commerce in 1812, the city experienced a prolonged depression during which local population declined from a high of 7,634 in 1810 to a low of 6,375 in 1830 before recovering slightly with the advent of textile mills in the late 1830s and 1840s. With the construction of several large millyards and the growth of local shipbuilding, Newburyport's population increased from 7,161 in 1840 to 9,572 in 1850; with the annexation of sections of Newbury in 1851, local population increased to 12,414 in that year and continued growing until 1860 when it reached 13,401. After 1860, population remained essentially unchanged until the mid-twentieth century, with the exception of small increases between 1880 (13,538)

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and 1895 (14,552).

Victorian houses in the District date mostly from the period of 1840-1860 (600 new houses were built between 1840 and 1850, alone) and, to a lesser degree, from the 1880s. Differing from the preceding Federal Period during which many large fortunes had been made quickly in maritime commerce, the Victorian period witnessed the creation of a large working class; at the same time, much of the city's mercantile wealth was transferred to Boston, Lowell and other centers where capital could be more readily invested. Unlike maritime commerce, the city's new industrial ventures offered little opportunity for the amassing of fortunes, except to those who had sufficient capital to invest. However, the growth of an industrial working class as well as the increased availability of material goods did create more opportunities for small shopkeepers and clerical workers, thereby fostering a small middle class.

The architectural effects of these circumstances are evident in the conservatism of residential architecture throughout the period. For the most part, new construction followed well-established patterns with major high-style houses being built on High Street and along the wider north-south streets between High and Water/Merrimac Streets. An important exception to this pattern occurred in the then rural north end of the city where several estates were built during the 1840s-1880s; although subsequently overtaken by middle-class suburban development of the 1880s-1920s, these former estates are represented by several major houses scattered throughout the North End. Working-class housing tended to be built in the vicinity of the city's new millyards (Warren, Munroe & Kent Streets; Federal & Water Streets; Water & Charles Streets; and Merrimac & Carter Streets). Middle-class housing tended to be built on newly opened side streets near High Street and throughout the North End (northwest of Oakland Street).

Styles represented within the District are the Greek Revival (ca. 1840-1860) and Italianate (ca. 1855-1885) styles of which there are numerous examples, the Gothic Revival (ca. 1860), Second Empire (1860s-1870s) and Queen Anne (1880s-1900) styles of which there are a modest number of examples and the Colonial Revival, Arts & Crafts and other eclectic styles of which there are a small number of late examples (twentieth century).

GREEK REVIVAL (ca. 1840-1860)

Greek Revival style, single-family houses within the District are of conservative plan and design, although many well-preserved examples remain. Wood-frame examples predominate; decorative features consist

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mostly of corner pilasters, pedimented gables, entries with sidelights and (on more ambitious examples) window frames with corner blocks, front doors with pointed-arch panels (rare), Ionic & Doric entry porches (rare) and entablatures decorated with wreaths (rare).

Major examples of the style tend to have square floorplans with endwall chimneys and hip roofs resembling their Federalist predecessors except that few houses of the period are more than two stories high. Houses in this category include both the G. W. Jackman House (51 Woodland Street, ca. 1855) with its square-plan cupola and Ionic entry porch and #25 Walnut Street (ca. 1850) which is a less imposing example of the same type as the Jackman House. Both of these houses stand in the North End, on sites that were considered to be in the countryside at the time of the houses' construction. At least one temple-front house exists (67 Bromfield Street, ca. 1845); however, the lack of other such buildings and photographic evidence of their existence suggest that this elaborate house-type house enjoyed little popularity.

The largest number of ambitious Greek Revival style houses possess rectangular floorplans with twin chimneys (occasionally endwall chimneys) and central hallways; exteriors possess symmetrical center entry facades often with one-bay entry porches and less commonly with porches across the length of the facade. Building corners are usually trimmed with pilasters that support deep cornices that frame end gables into pediments. Good examples of the this type may be seen in the Richard Drown House (146 High Street, 1842), #210 High Street (ca. 1845, Photograph #19), #3 Orange Street (ca. 1845) and 201 Merrimac Street (ca. 1845, alterations 1970s).

Less ambitious and more numerous than the twin-chimney houses described above, are sidehall plan Greek Revival style houses which are scattered throughout the city. Possessing basic elements of the style in their corner pilasters, pedimented facade gables and pilastered entries, houses of this type vary in plan between having a central chimney that divides the two major rooms at each storey and having two endwall chimneys that allow major rooms of the first storey to be joined as double parlors. Particularly good examples of this type exist on Park Street which was laid out in 1845 (#5, 6 & 7, all ca. 1845), on Harris Street where #2 & 4 (ca. 1845, Photograph #20) possess entries decorated with wreaths, and near the junction of Prospect and Tremont Streets which was laid out as houselots in the 1850s. In this area, good examples are #44, 46 & 48 Prospect Street and #5 & 7 Tremont Street, all of which appear to date from the early 1850s.

Unlike previous periods when one and one-and-one-half storey cottages

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were relatively rare, the mid-nineteenth century witnessed the widespread adoption of cottages as working-class housing. Possessing fewer decorative details than more ambitious houses of the period, cottages nonetheless possessed similar floorplans. The majority of cottages built in Newburyport have sidehall floorplans with gabled facades. Representative examples exist in clusters at the north ends of side streets near Merrimac and Water Streets, especially along Oakland Street (#20-24, Photograph #21) and Carter Street (#3-11 & #20-28).

Double houses were also built in large numbers in several sections of the city. Although one example remains with a low-pitched roof, anthemion courses and an ornamented parapet (68 Pleasant Street, ca. 1845, ca. 1900), the majority of these houses retained the twin-chimney plan with two symmetrical center-entry facades (located on sidewalls) that had been popular in the Federal period; however, two-storey rather than three-storey construction predominated. As with other Greek Revival style buildings, double houses generally possess corner pilasters, pedimented facade gables and entries with sidelights. Good examples of the type are #46-48 Middle Street (ca. 1845) and three double houses built by James Blood on speculation (8 & 10-12 Munroe Street & 45 Warren Street, ca. 1845). A small number of double houses have a single facade with paired entries and endwall gables such as are evident at #5-7 Fair Street (ca. 1845), #28-30 Toppan's Lane (ca. 1855) and #129-135 Water Street (ca. 1830-1845, entry altered).

Wood-frame row houses consisting of between three and eight units were built in scattered locations near mills and the central business district. Most of these rows have paired entries spaced evenly across their facades; details resemble those found on double houses, except that all rows have endwall gables. Typical row houses are the Thomas Colby Row House (31-35 Warren Street, ca. 1845, Photograph #10), #3-9 Charles Street (1842-1844), #163-169 Water Street (ca. 1845) and 4-14 Tremont Street (ca. 1850-1859). The only brick row house is the Albert Currier Block (15-29 Munroe Street, ca. 1845) which possesses simple, transitional details of Federalist and Greek Revival style masonry construction.

ITALIANATE (ca. 1850-1885):

As with the Greek Revival style, Italianate architecture in Newburyport tended toward conservative designs, although many well-preserved examples remain. For the most part, houses built in this style are of wood-frame construction with floorplans that are

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identical to those of Greek Revival style houses. Decorative features consist of corner pilasters, cornice brackets, entries with bracketed cornices & sidelights and moulded window frames. A small number of houses have wooden rustication and a smaller number (mostly built in the 1870s) have cast-iron columns supporting their entry porches. Innovative details of the period such as picturesque massing, flat-top towers and "T" shaped floorplans are virtually unknown. The location(s) of high-style and vernacular examples of the style remain the same as for preceding styles.

The most ambitious examples of the style are generally derived from "villa" plans. Resembling their Greek Revival counterparts, houses of this type are two-storey structures with hip roofs, symmetrical center-entry facades, nearly square floor plans with twin chimneys and (occasionally) cupolas. Several sophisticated examples, such as the Goodwin-Bartlett House (70 Middle Street, ca. 1850) and #193 High Street (ca. 1855-1865) are constructed of brick with bowed fronts that were originally covered with mastic incised to resemble brownstone ashlar. Although built in wood with a rusticated front, #6 Washington Street (ca. 1855) provides a well-preserved example of the intended appearance of these bowfront houses.

The hip-roofed "villa" plan retained its popularity through the 1870s and into the early 1880s, although decorative details of later examples are less curvilinear and more angular, a change that was also reflected in the greater use of squared bay windows at the facade. Center-entry facades remained the rule with the addition of a low central gable (often capping a shallow central pavilion) and skylights over the central portion of the hip roof; in addition, many houses of this type have ornate cast-iron fences. Typical of this type are #72 High Street (ca. 1870, Photograph #22), #80 High Street (ca. 1870) with its cupola, #152 High Street (ca. 1870) with its cast-iron porch columns & square bay windows, #204 High Street (ca. 1870) with its exceptionally ornate cast-iron fence, #5 Orange Street (ca. 1870) and #8 Harris Street (ca. 1870).

Less formal, but somewhat ambitious houses are generally characterized by rectangular floorplans with twin interior chimneys, pitched roofs with endwall gables and symmetrical center-entry facades with either two or four windows flanking the entry. Examples of the most conservative type are #63 Marlborough Street (ca. 1860) and #254 High Street (ca. 1860) both of which have a center entry and four windows at the first storey surmounted by five windows at the second storey. Somewhat more ambitious are houses such as #181 High Street (ca. 1870, Photograph #23) with its shallow gabled entry pavilion flanked by two windows at the first and second stories.

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Sidehall plan houses remained popular in all phases of the Italianate style, including examples from the 1850s & 1860s with curvilinear brackets and transitional Greek Revival style details such as #5 & 7 Brown Square (ca. 1855) and the Selfridge House (26 Eagle Street, ca. 1850). Later examples of the plan date from the 1870s & 1880s and often possess little ornament beyond deep boxed cornices and wide corner board/pilasters, such as the group of houses at #26-36 Oakland Street (ca. 1880-1885)

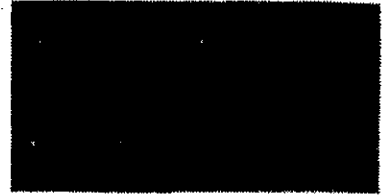
As in preceding periods, numerous earlier houses were altered to varying degrees in the Italianate style. While few were as ambitiously altered as #10 Washington Street (ca. 1800, 1855) with its rusticated bay windows, Corinthian entry porches, deep bracketed cornice and label mouldings, many Federalist style houses appear to have had enclosed entry porches added during the 1850s and 1860s. These porches are frequently of very high quality and are decorated with such details as Ionic or Corinthian pilasters, balustrades with vase-shaped balusters, etched-glass lights and cornices with modillions. Characteristic of the best of this type are the two-storey entry porch at the Wood-Moseley-Nason House (#182 High Street, 1792-1811, ca. 1865, Photograph #5) and the Ionic entry porch at the Hoyt-Morrill House (209 High Street, 1806, ca 1850).

Cottages of the period almost uniformly possess sidehall plans with gabled facades and details that represent a simplification of those found on more elaborate houses. Clusters of sidehall cottages exist in the vicinity of the city's several steam mills, such as those at 47, 49 & 51 Carter Street (ca. 1860), #6 & 10 Lincoln Street (ca. 1885) and the Matthew Currier House (38 Lime Street, ca. 1850). A small number of cottages possess symmetrical center-entry facades and endwall gables such as #109 State Street (ca. 1850).

Multi-family housing of the period includes double houses, small rowhouses of 4-8 units and some apparent boarding house/tenement houses. Of these various types, the double houses include the greatest variety of ambitious and vernacular examples. High-style examples are relatively rare and tend to have symmetrical facades with paired entries and gabled endwalls; the best example of this type is the Moore-Lunt Double House (52-54 High Street, ca. 1860) with its rusticated stoops, deep bracketed cornice and moulded window cases. More common are double houses such as the house at #2 Lincoln Street & 17 Marlboro Street (ca. 1870-1880) which has its gable end toward the street, symmetrical center-entry facades with three window openings at the second storey on its side elevations and no ornamental details. Double houses of the latter type were built well into the 1880s

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throughout the city.

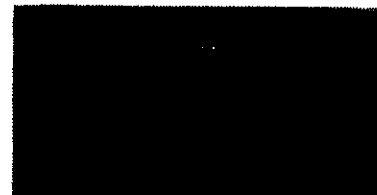
Row houses exist in scattered locations. Excepting modern alterations, examples uniformly have pitched roofs with end gables, paired entries, bracketed cornices and high stoops. Characteristic of the type are rows at #5-13 Beck Street (ca. 1875), #12-18 Spring Street (1851) and #156-162 High Street (ca. 1855).

Lodging/tenement houses exist in scattered locations throughout the city and are indistinguishable from double houses except for their larger scale. Typical of the buildings that appear to have been built for this use are three structures at #11-13, 15-17 & 19-21 Prospect Street (ca. 1875, Photograph #24) all of which have paired entries, boxed cornices, endwall gables and high roofs containing one and one-half stories beneath their slopes.

GOTHIC REVIVAL (ca. 1850-1870s):

Despite the popularity of individual Gothic details (such as lancet windows) during the Federalist Period, no Gothic Revival style houses are known to have existed in Newburyport prior to the late 1840s or early 1850s when several cottages were built and a small number of sidehall plan Greek Revival style houses were trimmed with Gothic elements. While the style never enjoyed widespread popularity several noteworthy examples were built, mostly as part of larger estates in the North End of the city. Of these the Sparhawk-Shaw House (6 Payson Street, ca. 1850) is the city's only fully developed example of the Carpenter Gothic style. Remaining in well-preserved condition, this house retains steeply-pitched facade gables, label mouldings, matched boarding and window openings framed by low pointed arches. Similar in detail, but far smaller (perhaps built as a service building) is 21 Chapel Street (ca. 1860) with its narrow gabled facade and label mouldings. Similar decorative details remain on the A. F. Towle House (64 Boardman Street, ca. 1860) and on two transitional Greek/Gothic Revival style houses at #51 & 53 Kent Street (ca. 1850).

Later examples of the Gothic Revival style include the Goodwin-Hamilton House (223 High Street, ca. 1865) with its steeply pitched roofs, central facade gable and open porches. Fully developed examples of the High Victorian Gothic style do not exist, although several houses bear elements of the style, most notably #59 Milk Street (ca. 1875).

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SECOND EMPIRE (ca. 1865-1880):

The Second Empire style in Newburyport is represented disproportionately by high-style and ambitious examples. Unlike the Federalist, Greek Revival and Italianate styles that became popular for housing of all types, the Second Empire style was used mostly for high-style mansions along High Street and for ambitious cottages on High, State and Merrimac Streets. Houses in this style are almost uniformly of wood-frame construction with square floorplans & twin chimneys, symmetrical facades consisting of a center entry flanked by two windows (or bay windows) at the first storey & three windows at the second storey, and mansard roofs (frequently with bell-cast profiles). The most elaborate examples possess matched-boarding with quoins and central mansarded gables at their facades in addition to square or octagonal cupolas and arched windows.

Important high-style houses include the Nathaniel Horton House (212 High Street, ca. 1870, Photograph #19) with its paired arched windows & slate-covered mansard, #207 High Street (ca. 1865), #59 Washington Street (ca. 1865), the E. Toppan House (14 Toppan's Lane, ca. 1875) and #183 High Street (ca. 1865, Photograph #23), all of which are two and one-half storey wood frame houses. Sharing the same basic plan as the preceding buildings, but possessing many Italianate style details and a tower is the John Buntin House (114 High Street, ca. 1870). As in the preceding period, several important examples of the style resulted from the rebuilding of existing houses; of these the most noteworthy is the Ebenezer Wheelwright House (73 High Street, 1800, ca. 1860) with its symmetrical five-opening facade, slate-covered mansard and octagonal cupola.

Built to similar plans and in similar locations to high-style houses, but only one and one-half stories high, are cottages such as #287 High Street (ca. 1870), the Hale-Dewint House (40 High Street, ca. 1870) and #123 State Street (ca. 1875). An especially noteworthy cottage is #298 Merrimac Street (ca. 1870) which occupies a slightly elevated site that preserves its stable and ornate garden house. Sidehall plan cottages are less frequent; a notable example of the type is the Andrew Miltmore House (283 High Street, ca. 1870) which has been covered with stucco during the twentieth century, although most of its original details remain in place.

Extremely little multi-family housing was built in the Second Empire style. The most prominent example is the well-preserved double house at #101-103 State Street (ca. 1875) with its ambitious decorative trimmings, paired entries and porches supported by thin columns. At a more modest scale and with little detail beyond mansard roofs are a

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small number of double houses of which #43-45 & 47-49 Prospect Street (ca. 1855-1865) are typical. Row houses in the style are unknown.

QUEEN ANNE (ca. 1880-1905):

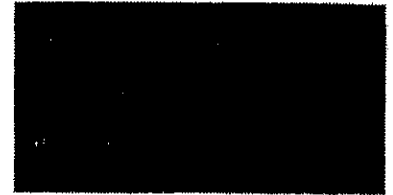
Examples of the Queen Anne style are numerous throughout the city. In general, houses in this style are two-storey wood-frame structures with simple turned trimmings, decorative shingling and asymmetrically massed roofs with gables. The largest number of houses are modest two-storey structures and, to a lesser degree, cottages. High-style examples are rare and date mostly from the 1890s and 1900s after the style had become well established elsewhere; while some of the more ambitious examples along High Street preserve noteworthy details and may have been designed by architects, there is little evidence that innovative houses were built here in this style.

Major local examples of the Queen Anne style tend to be of similar scale and design to houses of the style found in middle-class and affluent suburbs in the vicinity of Boston. The most idiosyncratic local example is #74 High Street (ca. 1895, Photograph #22) which consists of a relatively conservative main house (with a hip roof and gables) to which a circular-plan, four-storey tower with a conical roof is attached. A similar example with a less dominant corner tower exists at #294 High Street (ca. 1895) which also possesses a porte-cochere, bay windows and ornamental shingling. One of the most ambitious designs of the period consists of the top two stories of #39 Broad Street (ca. 1860, ca. 1890); built originally as a high-style Italianate/Second Empire style cottage on a North End estate, this house was enlarged by the addition of a full second storey and a complex hip roof with bay windows & gables around 1890. Exterior decoration consists of decorative shingling, applied composition ornament and balustrades.

More characteristic of Queen Anne style houses are numerous modest houses built in the 1880s and 1890s on newly created houselots on Summit Place. Typical well-preserved examples include #2, 4, 6 & 8 Summit Place (Photograph #25) with their asymmetrical massing, varied gables, decorative shingling and stained glass lights. Similarly well-preserved groupings remain at #1, 3-5 & 9 Pond Street (ca. 1890-1895) and #3-5, 7 & 9 Horton Street (ca. 1890, Photograph #26).

While many cottages with sidehall plans and gabled facades were built during this period and decorated with elements derived from the Queen Anne style, few made use of the asymmetrical massing, complex rooflines and other major elements of the style. Most cottages

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continued to employ elements of the Italianate style, such as those built on Lincoln Street during the 1880s.

Multiple-family housing continued mostly to be wood-frame double houses, the largest number of which possessed paired entries on a symmetrical facade, endwall gables and (occasionally) bay windows that rose to ornamental gables at the roof. In addition to examples already cited at #3-5 Horton Street (Photograph #26) and #3-5 Pond Street, a well-preserved group exists in the vicinity of Garden Street (1-3 & 9-11 Garden Street, ca. 1885) as well as in scattered locations such as #45-47 & 49-51 Federal Street (ca. 1890) and #21-23 Bromfield Street (ca. 1890). Other multiple-family housing in the style consists of a small number of tenements decorated with fish-scale shingles (84 Water Street, ca. 1885 & 94-98 Water Street, ca. 1895) as well as earlier buildings that were converted to tenements, such as #33-35 Washington Street (ca. 1800, ca. 1890), originally a three-storey Federalist style double house that was modified by the exterior addition of decorative shingling.

LATE VICTORIAN/ECLECTIC STYLES (ca. 1895-1930):

Following the last period during which the population of Newburyport grew and corresponding to a period during which local industry became stagnant, architectural styles of the very late nineteenth and early twentieth centuries are represented by isolated high-style examples and scattered modest houses, most of which remain in substantially unaltered condition.

The Colonial Revival style is represented by a small number of ambitious suburban houses, most of which possess symmetrical center-entry facades, hip roofs and porches with ornamental balustrades. The most ambitious example of this type is #296 High Street (ca. 1900) with its ornate leaded-glass entry. Important Colonial/Federalist Revival style alterations were made to the Pope-Moseley House (110-112 High Street, ca. 1855, 1895) which was converted from an Italianate style bowfront to a Colonial Revival style double house and to the Wheelwright-Richardson House (77 High Street, 1908, Photograph #14), the facade of which was entirely refaced with pressed brick onto which an elaborate entry porch was added.

Later phases of the Colonial Revival style are represented both by the restoration of existing seventeenth and eighteenth century buildings and by the construction of Colonial Revival style buildings of more archaeologically correct proportions and details. Good examples of

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this trend are #20 Toppan's Lane (1670, 18th c., ca. 1930) which appears to have been restored during the 1920s and its neighbor #26 Toppan's Lane (ca. 1925-1935) which seems to have been modelled on #20, but at a slightly reduced scale.

Arts & Crafts architecture is represented by several large Tudor Revival style houses of which the Reverend John Dodge House (213 High Street, ca. 1890-1895) with its elevated site, half-timbered gables and cobbled foundation its by far the best example. Later phases of the style are more widely represented, especially in the form of Bungalows (28 & 30 Woodland Street, ca. 1915 and 265 High Street, ca. 1910) and simple two-storey houses with hip roofs that appear to have been derived from designs illustrated in The Craftsman (34, 36, 38 & 40 Broad Street, ca. 1915-1925).

FENCES (ca. 1800-1930):

In addition to the high quality of its residential architecture, the Newburyport Historic District preserves an outstanding variety of fences that contribute to the character of the district. These fences include a variety of materials and complexity of design. Exact dates for fences are not readily available; however, elements of their design and their proximity to buildings of documented dates allows general dating.

FEDERALIST: Exceptional wood and iron fences of the period remain along High Street, where the most elaborate fences of the period consisted of spindles held in position by rails that were set into posts decorated with pilasters and urns. Few such fences remain; notable exceptions are the deteriorated fence in front of the Tenny-Noyes House (96-98 High Street, 1807) and the fences in front of the Cortland-Whittier-Fitzgerald House (260 High Street, ca. 1800) & the Hale-Kinsman House (348 High Street, 1800). Several wooden lattice fences may also date from this period or from the mid-nineteenth century; the best of these are those at the Peirce-Knapp-Healy House (47 High Street, 1811) and #24 Prospect Street (ca. 1790-1830).

Masonry and iron fences are rare; however, notable examples exist in the hammered granite wall which surrounds the Old Jail (12 Auburn Street, 1824) and sections of the brick and granite wall which surround St. Paul's Churchyard (164 High Street, ca. 1800, Photograph #27). Iron fences consist of wrought-iron bars formed into connected loops that are held in place by being welded together and set into

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granite posts such as exist at the entry to St. Paul's Churchyard (164 High Street, ca. 1800), the Swett-Storey House (68 High Street, 1800) and the Bradbury-Spaulling House (28 Green Street, 1786, Photograph #7).

GREEK REVIVAL: Although not decorated with specific Greek Revival style ornaments, many of the District's wood-spindle fences seem likely to have been installed in the mid-nineteenth century as part of renovations carried out in the Greek Revival Style. Wood-spindle fences consist of evenly spaced dowels held in place by upper and lower rails that are set into granite or wood posts. Typical examples exist in front of the Osgood-Rogers House (83-85 High Street, 1807, 1842) and the Livermore-Lunt-Barron House (79 High Street, 1805, ca. 1840) both of which were remodelled in the 1840s with Greek Revival style details. In other locations, wood spindles set in granite posts appear to be a later installation replacing earlier iron or wood elements such as at the Stocker-Wheelwright House (75 High Street, 1797) and the Nelson Wheelwright House (96 High Street, 1801).

Cast-iron fences exist in many locations throughout the city, in front of ambitious houses of varying Victorian styles. An especially fine example of a Greek Revival style cast-iron fence exists at 184 High Street where an earlier building has been replaced by a Colonial Revival style house during the twentieth century. More common are Rococo Revival and Italianate style cast-iron fences such as those that remain at #200-202 & 204 High Street (ca. 1870), the Goodwin-Barrett House (70 Middle Street, 1850), Nathaniel Tracy House/Newburyport Public Library (94 State Street, 1865, Photograph #9) and at the Wood-Moseley-Nason House (182 High Street, ca. 1865, Photograph #5). Ornate wooden fences with machine-cut details exist in front of various houses such as the Pike-Cushing-Bachman House (63 High Street, ca. 1810, ca. 1850-1860), the Goodwin-Hamilton House (223 High Street, ca. 1865, Gothic style fence), and #140 State Street (ca. 1845, 1870s).

The largest number of remaining fences are simple white picket fences or capped spindle fences set into wooden posts; in addition a large number of fences are constructed of tongue-and-groove boarding. Undecorated cast and wrought-iron fences exist throughout the District. These simpler fences contribute to the character of the District, although they are less readily dated since their details could have been built over a wide range of dates.

Also contributing to the District's retention of its nineteenth-century streetscapes are the unusually large number of

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brick sidewalks that remain throughout the city, pre-dating current restoration efforts. Similarly, granite hitching posts remain in scattered locations, in many cases complementing granite curbings and steps.

INSTITUTIONAL ARCHITECTURE:

GOVERNMENTAL BUILDINGS

Municipal, County and Federal buildings are mostly located at the center of the District around State, High, Green and Water Streets in close proximity to the commercial core of the city. While no eighteenth-century public buildings remain, important examples exist from each of the city's subsequent periods of development. Public buildings are mostly two-storey masonry structures that are free-standing on their own sites, often facing parks.

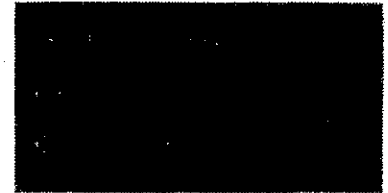
The earliest public building extant is the Essex County Superior Courthouse (on the Bartlett Mall, High Street, 1805, 1853, NR 4/30/76). Built on the north bank of the Frog Pond on a site that was terraced and landscaped with an allee of trees in 1800-1803, the Courthouse was designed by Charles Bulfinch; in its original form the building was a two-storey brick structure, three bays deep and seven bays long, enclosed by a pitched roof. The north elevation contained an open arcade at the first storey and oversized windows at the second storey; the south (rear) elevation appeared much as it does today with its high base, lunettes at the basement, arched windows set in a blind arcade at the first storey and oversized windows with splayed marble lintels at the second storey. Elevations were laid up in Flemish bond trimmed with white marble beltcourses. In 1853, the Courthouse was extensively remodelled; its facade arcade was enclosed, the cornice was rebuilt and a new Italianate style entry was installed. As part of this renovation, the exterior of the building was covered with mastic, incised to appear as brownstone ashlar. Subsequently, the mastic was removed, bringing the Courthouse to its present appearance.

A second set of Federal period public buildings remain in the former Newburyport Jail, Jail-Keeper's House & Outbuildings (12 Auburn Street, 1824, Photograph #28). These buildings are exceptional both for their construction of hammered granite ashlar and for their preservation of original features such as a granite security wall, shutters and iron bars that remain unaltered (in the Jail building).

The former Market House (Market Square, 1823-1825, 1864, 1886, 1920s,

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NR Market Square Historic District (2/25/71) is built at a smaller scale than the Courthouse, possesses the same basic plan, consisting of a rectangular structure with arched openings at the ground floor of the facade above which the second storey has large windows serving a meeting hall. Despite conversion to a firehouse in 1864, the building preserves important elements of its original design in its Flemish bonding, granite trimmings, central facade pavilion and arched second storey windows.

The former United States Customs House (19-23 Water Street, 1835, Robert Mills, architect, NR 2/25/71) is a regionally significant example of Greek Revival style public architecture. Built of granite with the goal of providing a fireproof structure to house customs records, the building possesses first and second stories that are supported by brick vaults, a structural innovation not known to exist elsewhere in the District. The building's rectangular plan resembles that of other early public buildings with the exception that its three-bay width serves as the facade rather than as endwall as was the case with the Market House and Courthouse. The structure's exterior with its fine masonry, Doric entry porch, massive corner pilasters and other details is an exceptional example of the Greek Revival style.

Dating from the time of Newburyport's annexation of sections of Newbury and also its conversion to a city form of government, the Newburyport City Hall (60 Pleasant Street, 1851, Frederick J. Coffin, architect, Photograph #29) is a well-preserved example of Italianate architecture. The building's plan resembles that of earlier public buildings; however, its large scale and exterior facings of pressed brick laid up in stretcher bond trimmed with dressed brownstone mark the introduction of these details into local architecture. Characteristic of its style, the building possesses a deep boxed cornice with brackets, and an ornate bracketed hood over the entry.

A somewhat later and more sophisticated example of Italianate architecture may be seen in the Newburyport Public Library (94 State Street, 1771, 1865, Arthur Gilman, architect, Photograph #9). Built originally as a high-style Georgian mansion for one of the city's wealthiest eighteenth-century merchants, this building was extensively enlarged in 1865 to include a galleried two-storey reading room and book stacks. As part of this renovation, the original house was entirely re-faced with pressed brick trimmed with buff-colored sandstone; at the same time the floor area of the building was doubled by a rear wing. At present, the building remains nearly unaltered from its 1865 renovations, preserving significant Victorian interiors as well as several original rooms decorated with ornate Georgian details.

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Subsequent public buildings at the city's center date from the twentieth century and are built in the Colonial Revival style. These include the Police/District Court Building (rear 60 Pleasant Street, ca. 1910-1925) and the United States Post Office (61 Pleasant Street, 1927, James Wetmore, supervising architect). Of these, the Post Office with its tapestry brick facade, white marble trimmings and high arched windows is the more significant.

Outside of the center of the city, public buildings consist of schoolhouses and firehouses, the earliest of which date from the Federal period. For the most part, these buildings are two-stories high and built of masonry construction. Federalist style schoolhouses remain only in altered condition; the Osgood-Rogers House (83-85 High Street, 1807, 1842) was perhaps the most ambitious school house of its period, although much of the original design has been obscured by the building's conversion to a Greek Revival style double house. Nonetheless, the plan of the building with its shallow central pavilion and symmetrically placed windows suggests that it may originally have had a pedimented facade pavilion and other details that resembled the Market House and academy buildings in nearby towns (Haverhill, MA. & Portsmouth, N.H.). Less ambitious and more completely altered by its conversion to a two-family house is the former North School (35-37 Kent Street, 1805, 1854); the most notable original feature of this building is its Flemish bond brickwork.

The District possesses several outstanding examples of early Victorian schoolhouses of which the most notable are the Davenport School (Congress Street, 1854, Frederick J. Coffin, architect) and the former Currier School (Forrester Street, ca. 1855). Both buildings are two-storey masonry structures with rectangular floorplans, hip roofs and Italianate style details. In the case of the Davenport School, these details consist of entries and a corbelled cornice; at the former Currier School, details consist of recessed wall panels, entries and paired sash. Also dating from this period is the former Brown School (131 State Street, 1819, 1853, 1868). Built originally in the Federalist style as the Newbury Town House, this building stands on land that was annexed to Newburyport in 1851; following annexation, the former Town House was extensively remodelled in the Italianate style for use as a high school. At this time all Federalist style details were removed; bracketed window caps, quoins and other Victorian features were added. In 1868, the building was sold and converted to a four-family house; although many of the decorative details seem to have been modelled after those installed in 1853, the interior construction of a second storey, the addition of four exterior entries and the horizontal subdivision of original

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two-storey window openings drastically changed the building's appearance. Somewhat later, but still built in the Italianate style, the Kelly School (149 High Street, 1872, Rufus Sargent, architect, Photograph #28) with its low gables and elevated site remains as the most imposing building of its type in the District.

Later schoolhouses date mostly from the twentieth century and include examples of the Beaux Arts/Classical Revival style (Currier School, 7 Maple Street, 1910; 42-46 Milk Street, ca. 1915) and the Colonial Revival style Newburyport High School (241 High Street, 1937).

Relatively few firehouses remain in unaltered condition. After 1864, the city's largest firehouse was the converted Market Hall which remained in use as the Central Firehouse until the mid-twentieth century. Of the small engine houses that existed in scattered locations, the former Mechanic #2 (83-85 Water Street, ca. 1870) is the most fanciful, consisting of an Italianate style facade with arched windows flanked symmetrically by octagonal towers that rise to bracketed cornices. A second, less whimsical example, remains in the former Engine House #2 (65 Federal Street, 1887, John E. Bailey, architect); this two-storey brick building possesses simple Victorian details that remain largely unaltered by the building's conversion to other uses.

PRIVATE INSTITUTIONAL

The largest number of privately owned institutional buildings belong to churches; for the most part, fraternal and charitable organizations occupy former Federalist houses and have not constructed new buildings designed for their own use. Characteristic of this tendency are the Society for the Aid of Aged and Indigent Females in Newburyport (Stocker-Wheelwright House, 75 High Street, 1797), the International Order of Odd Fellows (Pettingill-Fowler House, 180 High Street, 1792, Photograph #5) and the Masonic Temple (31 Green Street, ca. 1800, remodelled 1928). Buildings constructed exclusively for the use of a private institution include the Y.M.C.A. (96 State Street, 1890-1891, Amos Cutting, architect, Photograph #9) and the Griffith Home for Aged Men (363 High Street, 1896), both of which are well-preserved examples of late Victorian architecture.

CHURCHES

Spread throughout the District, but with a large concentration in the vicinity of Green, Pleasant and Market Streets, ecclesiastical

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architecture in Newburyport is represented by buildings dating from the mid-eighteenth century until the 1920s and includes a wide range of architectural styles. The oldest church in the District is the Old South Meetinghouse (First Presbyterian Church, Federal Street, 1756, 1843-1848). Although the frame of this structure dates from 1756, the appearance of the building including its steeple, entries and window cases all date from the mid-nineteenth century when it was remodeled in the Greek Revival style. The interior possesses a marble memorial to George Whitfield that was designed by William Strickland.

A large number of the District's churches date from the Federalist period and preserve important elements of their original design. The First Unitarian Church (Pleasant Street, 1801, NR 4/2/76) is a regionally significant example of the Federalist style. Attributed to Timothy Palmer (a builder and bridge designer), the church has a projecting facade pavilion framed by pilasters that support a pediment above which a tower and spire rise in three stages. Decorative details consist of matched-board siding at the facade, Palladian windows, decorated cornices and ornately leaded fanlights over entries. Although the basic plan of this meetinghouse was employed in subsequent Federalist style meetinghouses, none possesses the high level of sophisticated ornament that appears on the Unitarian Church.

Built originally in the Federalist style, but destroyed by fire and reconstructed in the Italianate style, the Central Congregational Church (Titcomb Street, 1826, 1861, Photograph #29) retains its original plan and exterior brick walls although all decoration, windows and the steeple date from 1861. In a similar manner the Purchase Street Meetinghouse/People's Methodist Episcopal Church (Purchase Street, 1824, 1869-1871, 1888) was built originally in the Federalist style, but subsequently altered by the addition of Italianate style details (1869) and by the addition of a Victorian Gothic style side tower (1888); in its present form the building preserves its late Victorian design.

Church building within the district was especially active in the 1840s, 1850s and 1860s. Built at this time was the wood-frame Gothic Revival style Green Street Baptist Church (Green Street at Brown Square, 1848, 1873, Frederick J. Coffin, architect). Remodelled in 1873 by the raising of the original building and the construction of a new ground floor, this building retains most of its original Gothic style trimmings. Constructed only five years after the Green Street Baptist Church, the Church of the Immaculate Conception (Green Street, 1853, tower completed 1874) is an unusually early example of Victorian Gothic style architecture, although the building's apparently Victorian Gothic style appearance may arise more from the subsequent

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removal of exterior mastic than from intent. Unlike simpler Gothic Revival style churches that consist of a rectangular meetinghall and tower, the Church of the Immaculate Conception possesses a center aisle and side aisles that appear in the exterior roof plan and clerestory. In addition the building possesses an apse, rose window set over a group of lancet windows (facade), buttresses and other details associated more with Victorian church architecture than with meetinghouse design. Built somewhat later, St. Paul's Chapel (164 High Street, 1867, Photograph #27) is a more fully developed example of Victorian Gothic design.

At the same time that Gothic style churches were being built, Italianate style churches were constructed in various locations. The most ambitious building in this style is the Belleville Church (300 High Street, 1867) which replaced a Federalist style meetinghouse. Largely unaltered, this church retains a facade of matched boarding trimmed with half-columns, quoins and other details, as well as a high tower and spire. The former Washington Street Meetinghouse (53 1/2 Washington Street, 1865) serves as a simpler example of the style with its rectangular plan, high basement, rusticated trimmings and arched central windows.

There are no examples of late Victorian church architecture as no new churches were constructed between ca. 1870 and 1900. Examples of later church architecture are restricted to the Church of St. Aloysius de Gonzaga (2 Beck Street, 1904), a simple example of Beaux Arts design and St. Paul's Church (164 High Street, 1922, Photograph #27), a Colonial Revival style church built to replace a Federalist style building that had burned.

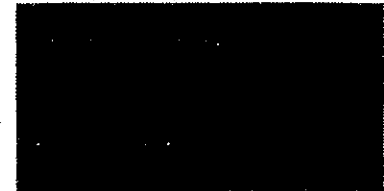
COMMERCIAL ARCHITECTURE:

Although commercial buildings exist in scattered locations throughout much of the District, the vast majority are clustered tightly around Market Square, State, Pleasant and Middle Streets and along Water & Merrimac Streets between Bromfield and Kent Streets, near Market Square. Elsewhere, individual commercial buildings stand in isolation along side streets that connect High and Water/Merrimac Streets.

The largest number of commercial buildings date from the Federal Period, especially from the years of 1811-1815 when the historic core of the commercial district around Market Square was reconstructed following a fire that began on May 11, 1811. The Fire of 1811 destroyed an area of approximately 16.5 acres in which were located

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more than 250 buildings valued at \$1,000,000 at the time of their destruction. Although the fire came at a time when the mercantile interests of the city had been hurt by the Embargo Act, reconstruction began soon after the fire. New commercial buildings were of brick construction, three-stories high and built in rows, the individual units of which were generally between three and five bays wide. Details generally consisted of Flemish bonding, splayed window lintels (both granite and sandstone), trabeated granite storefronts and arcaded storefronts.

The most significant grouping of buildings of the period exists around Market Square (NR 2/25/71) where the North Row (4-15 Market Square, ca. 1811), the East Row (17-22 Market Square, ca. 1811, ca. 1850), the South Row (23-26 Market Square, 1821), the West Row (27-29 Market Square, ca. 1815) and the former Market House (Market Square, 1823-1824) preserve one of the largest and least altered group of Federalist commercial buildings in New England. This grouping is augmented by adjoining buildings of similar scale and detail on Inn Street (4-24, ca. 1815) and lower State Street (1-31 & 4-58, ca. 1811-1830). Within this district are several individually significant buildings such as the large Phoenix (Insurance Company) Building (18-26 State Street, 1811) with its seven-bay facade, arched central window at the third-storey and marble date plaque. The commercial building at 23-27 State Street (ca. 1820) preserves important original features in the arched display windows of its north (Middle Street) elevation.

Other important Federal Period commercial buildings outside of the commercial district include the Commercial Wharf (45 Water Street, 1822, Photograph #30), #140 Merrimac Street (ca. 1810) and #56-58 Bromfield Street (ca. 1810). All of these buildings are constructed of red brick laid up in Flemish bond and trimmed with hammered granite window lintels, keystones and other details. The Commercial Wharf with its three-storey height, hipped roof and evenly spaced windows is more similar to commercial row buildings around Market Square, while the other two buildings are much smaller and possess gabled facades with individual storefronts (now blocked). In the case of #56-58 Bromfield Street, the storefront consists of a blocked entry (with a splayed lintel & keystone) flanked by two windows and surmounted by Palladian windows the central sections of which possess pointed arches at the second storey and in the gable. The storefront of #140 Merrimac Street consists of a granite lintel above which are two windows and a low gable with a half-circular light.

After the Federal Period, little new commercial construction occurred until the 1850s-1870s, when several major commercial blocks were built

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at the edges of the existing commercial district. For the most part, these new blocks were built in different phases of the Italianate style. The earliest of the group was Essex Hall (35-41 State Street, 1855, 1870), a three-storey brick building with recessed wall panels, a low hip roof and cast-iron storefronts. Originally covered with mastic that was colored and incised to appear as brownstone, Essex Hall has since been altered by the exposing of its brickwork. Similarly, the G.A.R. Building (57 State Street, ca. 1850-1870) was a three-storey row building that was intended to be covered with mastic. At the same time that these blocks were built, several buildings in Market Square were altered by the addition of ornate cast-iron storefronts; typical of those that were installed at this time are the Corinthian fronts at #11-15 Market Square (ca. 1811, ca. 1860).

Later commercial blocks include the Italianate style Atkinson Block (27 Water Street, ca. 1875, Photograph #30) with its cast-iron storefronts, projecting bracketed cornice and decorative brickwork, the Italianate/Victorian Gothic style O'Brien Building (74-80 State Street, ca. 1870) with its arched windows, iron cresting and sandstone trimmings, and the Victorian Gothic style block at #31-35 Pleasant Street (ca. 1880) with its decorative brickwork and terracotta tiles. A unique example of Italianate style architecture remains in the Institution for Saving's free-standing building (93 State Street, 1870, Rufus Sargent, architect, Photograph #4). Constructed of brick and faced with brownstone ashlar at its facade, this building possesses a central pavilion framed by Corinthian pilasters that rise to a balustrade at the parapet. Details include an arched entry with original paneled doors and arched windows on set-back portions of the facade. An exceptional quality of the building is the undamaged condition of its sandstone facings.

Small commercial buildings continued to be built on scattered sites throughout the city's neighborhoods during the nineteenth century. Most of these were wood-frame structures with gabled facades; their first stories contained storefronts above which was housing. Good examples of this type include the Italianate style building at #2-4 Purchase Street (ca. 1870) and an Italianate/Queen Anne style building at #318 Merrimac Street (ca. 1880), both of which retain original display windows set over paneled wood bases. Similar buildings were also constructed of brick, such as the Greek Revival style Daniel Tilton Store (48 Federal Street, ca. 1855) and the Greek Revival style block at 267-269 Merrimac Street (ca. 1850) with its trabeated storefront.

Few new commercial buildings were constructed after the 1870s until the 1920s when a former house was demolished at the corner of Pleasant

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and State Streets to make way for a one-storey block built of brick and trimmed with cast-stone ornaments (1-11 Pleasant Street, ca. 1925). Other new construction was limited to the Neo-Classical style Newburyport Five Cent Savings Bank (63-69 State Street, 1928) and the Neo-Classical style storefront that was added to the Merchants' National Bank (59-61 State Street, 1921).

INDUSTRIAL ARCHITECTURE:

Lacking water-power sites, Newburyport does not have an industrial district, but rather possesses several sites on which steam mills were built for the manufacture of textiles during the 1830s & 1840s and for the manufacture of other goods after ca. 1870. While the early ventures for which these mills were built went out of business during the nineteenth century, the sites established during this period remained in industrial use and have been adapted to changing industries up to the present.

Major textile mills existed at the junctions of Pleasant & Inn Streets (Bartlett Mills, 1837, burned 1881), Federal & Water Streets (Globe Steam Mills, 1845, main building demolished 20th century), Munroe & Kent Streets (Ocean Mill, 1846, partially demolished 20th century) and Charles & Water Streets (James Steam Mills, 1842-1844); in addition a small, one-storey steam mill was built at #143 State Street (ca. 1845). While all of these sites retain brick outbuildings or sections of their original Greek Revival style mill buildings, only the James Steam Mills (1 Charles Street, Photograph #31) remains substantially unaltered. The main building of the James Steam Mills is a four-storey brick structure (312' x 50') trimmed with rock-faced granite lintels & sills and cast-iron fire balconies. Set on the building's west elevation (facade) are two projecting stair towers with loading doors at each storey. In its scale and detailing, the main building of the James Steam Mills is characteristic of the steam mills built here in the 1830s & 1840s of which it is now the only complete example.

Other industrial sites date from the 1870-1880s and have associations with former crafts that became fully mechanized during the late nineteenth century. Characteristic of these are the Italianate/Second Empire style Dodge Building (19-23 Pleasant Street, 1873, 1880s, NR 8/26/82) and the utilitarian/Italianate style Bracket Heal Company Building (84-86 State Street, ca. 1880, ca. 1940) both of which were built for the manufacture of shoes. As with the textile mills, these shoe factories were powered by steam engines; however, unlike the

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textile mills of the period, they did not possess extensive outbuildings and offices, but rather combined all functions within a single rectangular structure of utilitarian masonry design. In the case of the Dodge Building, its location at the edge of the commercial district perhaps encouraged the relatively ornate quality of its facade as well as the presence of the two storefronts at its Pleasant Street elevation.

Another major industrial site was established in 1866 on the site of the Towle Manufacturing Company's mills at 260 Merrimac Street (Photograph #32). Built originally for the Merrimack Arms & Manufacturing Company and purchased by the Towle Manufacturing Company in 1883, this mill is a three-storey brick building of mixed Second Empire, Italianate and utilitarian industrial design. Major architectural features include its mansarded main entry tower, arched window surrounds, and rear stair tower that rises to a fourth-storey landing with arched windows. The facade of the building seems originally to have been symmetrical, consisting of ten bays flanking the main entry tower. Subsequent additions have been made to both the east and west ends of the building, although the original facade has been left unchanged.

Other industries related to shipbuilding and the maritime trade, such as sail-making, metal-founding, rope-making, etc. existed throughout the nineteenth century either at the edges of town (ropewalks) or along the waterfront (sail lofts). Although commercial and wharf buildings along Water & Merrimac Streets possess associations with the manufacture of some of these goods, no buildings constructed exclusively for these uses have been identified in local historical surveys. In addition, no ropewalks remain. Structures related directly to the manufacture of ships are few, as ship-building was carried out mostly in the open air; former shipyard sites along the river front between (approximately) Boardman and Bromfield Streets have been filled and covered by former coal storage yards, gas tanks and lumber yards. Former shipyard sites south of Bromfield and north of Boardman Streets have been converted to parks or remain in use as boat launching site; as such they may retain some archaeological potential that has not been evaluated by existing surveys of the waterfront.

Other traditional industries included the manufacture of rum, combs, chairs, soap, etc. Of these industries, only rum-making has left a building associated with its manufacture, namely Caldwell's Block (202 Merrimac Street, 1876). This simple Italianate style brick building stands three stories high with its gable to the street. Built at the same scale as commercial buildings at the waterfront.

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this block possesses simple details in its arched window surrounds and projecting brick cornice.

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years after the settlement of Newbury Lower Green, that English settlement occurred within the boundaries of the District. At this time it seems likely that several families established houses in the vicinity of modern State Street (Port & Market: 91-94).

Subsequently, in 1655, the Town of Newbury granted waterfront land in the vicinity of modern Market Square to Captain Paul White upon the condition that he construct a wharf, warehouse and dock. Twenty years later, in 1675-1678, a second waterfront grant was made to Richard Dole with similar restrictions to those placed upon White. During the 1680s and 1690s additional wharves were built, probably in the area between Titcomb & Federal Streets and, perhaps, at the foot of Marlboro Street which was the site of a lime kiln after 1697. The trade of this period seems likely to have consisted of the export of lumber, fish and furs from the upper Merrimack Valley and lime for mortar which became important to the Massachusetts Bay Colony after 1697 when the region's first deposit of limestone was discovered in Newbury; in return for its exports, the community probably received molasses and finished goods which were traded to inland settlers. By 1700, the village of approximately thirty houses that had formed around modern State and Federal Streets had come to be known as Waterside and had established patterns of trade with Spain, Portugal, the West Indies and England (Port & Market: 98-100), as had a handful of other key coastal communities in Massachusetts, such as Boston & Salem.

In the early years of the eighteenth century (ca. 1703-1708) the waterfront from Ashland to Marlborough Streets was laid out into approximately 225 "Water-Lots" and public landings which remain as the basis of property lines on Merrimac and Water Streets down to the present (Smith: 41 & 64). Following an influx of settlers in the early eighteenth century, Newburyport became an increasingly important settlement, one which was sufficiently large and diverse to support three religious congregations by the 1740s (First Unitarian Society of Newburyport - originally the Third Congregation of Newbury - 1725; St. Paul's Episcopal Church - 1739; and the First Presbyterian Society of Newburyport - 1742). During this period, Newburyport developed an extensive trade with England and the Dutch & French West Indies in lumber, shingles, ships and other goods. Receiving manufactured and West Indian goods in return for its exports, Newburyport gradually became a regionally important trading center for the Merrimack Valley, a position which provided a basis for its commercial wealth up until the time of the Revolution.

By the early 1760s, the interests of the inhabitants of "Waterside" had diverged from those of the Puritan farmers and husbandmen who inhabited the rest of Newbury, bringing about the incorporation of

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"Waterside" as a separate town. At the time of its incorporation in 1764, Newburyport (excluding sections of Newbury that were later annexed to the city) included 2,882 inhabitants, 357 houses, three shipyards and six cordage factories (Currier: 28). During the same period stricter enforcement of customs tariffs and the imposition of new taxes on trade began to disrupt local commerce although serious disruption did not occur until 1775 when trade with England was cut off. During the Revolution, the town's inhabitants were active in the outfitting of ships for use by the Commonwealth of Massachusetts against the British; however, the most significant activity was focused on the outfitting of privateers that were commissioned by the town's wealthy merchants. Indicative of the scale of this enterprise are the 120 vessels captured by the privateers commissioned by Patrick & Nathaniel Tracy, alone. Although the town experienced wide successes with its privateers, more than 1,000 sailors who left Newburyport on these voyages were either captured or lost at sea.

Following the Revolution, Newburyport experienced a period of prosperity that is unrivalled in any other period of its development. While much of its pre-Revolutionary commerce was re-established after the War, Newburyport merchants also began to trade more with European nations and were especially successful in using their status as neutrals in re-exporting West Indian goods to warring European nations (Port & Market: 115). This prosperity was at its height between 1790 and 1807 when the Embargo Act damaged trade; after a brief revival of trade in 1810, the Non-Intercourse Act of 1810 and the subsequent War of 1812 brought about the effective end of Newburyport's maritime trade. It was during this twenty-year period of prosperity that much of the boundaries of the present city (and the District) and the appearance of large sections of the District were established. Between 1781 and 1790, 223 new houses were built as the population grew to 4,837; between 1790 and 1810 population increased to 7,643 as hundreds of new buildings were constructed throughout the city. Despite Newburyport's regional prominence during the Federal period, competition from Boston had already begun to draw merchants and capital from Newburyport by 1800. Following the War of 1812, the city's population declined by 10% while the tonnage of local vessels declined by 66% (Port & Market: 125-127). Indicative of this decline is the average wealth per male voter which declined from \$5,089 in 1807 to \$2,716 in 1814.

Significant economic recovery did not occur until the 1830s when local capital went into the establishment of textile mills. Concurrent with the establishment of these mills, local population increased especially in the 1840s when major complexes such as the James Steam Mills were opened. Reflecting this growth are a large number of well-preserved Greek Revival and Italianate style houses as well as

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several major public buildings that were constructed around the time of Newburyport's annexation of areas south of Bromfield Street and north of Oakland Street and the community's incorporation as a city (1851).

The second half of the nineteenth century was a period of modest growth for the city with population growing only slightly from 13,357 in 1855 to 14,675 in 1900. During this period existing textile mills remained in operation, employing the majority of the city's workforce, although the relative importance of textiles declined as the manufacture of shoes grew to become the city's second largest industry. In addition, the manufacture of silver flatware became an important industry as this former craft was mechanized by the Towle Manufacturing Company. Between the 1840s and 1870s shipbuilding re-emerged as an important local business, as did fishing, both of which declined to insignificant proportions by the opening of the twentieth century. Newburyport retained some of its earlier importance as a market town for smaller surrounding communities, although that importance steadily diminished as inland industrial communities such as Haverhill, Lawrence and Lowell grew to become cities.

In the early twentieth century, patterns of commerce and industry remained largely unchanged from the late nineteenth century. Textile mills gradually closed and were replaced with shoe factories and tire fabric factories. Despite the changing products, local industry and business provided the community with a stable economy over a long period as is indicated in employment figures for the city. In 1927 the number of wage-earners in Newburyport was 3,084, only slightly less than the 3,127 reported in the industrial census of 1865.

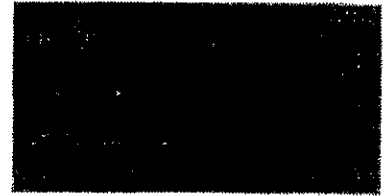
In the years following 1927 Newburyport's industries gradually closed but were not replaced by new enterprises. Population declined until the 1960s, after which a gradual revival of the city's economy has encouraged slight growth and a gradual restoration numerous historic properties. Due to its stable population and lack of large-scale industrial development, the Newburyport Historic District retains an exceptionally large number of well-preserved buildings from all its periods of development.

ARCHAEOLOGY

Newburyport's waterfront, although altered by landfilling in the late nineteenth and early twentieth centuries may contain significant archaeological remains. Beginning in the 1650s with the construction of Captain Paul White's wharf, dock and warehouse on a site near

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Market Square, the city's waterfront between Marlboro Street on the south and Ashland Street on the north was in constant use as the site of shipyards (until the last schooner was launched in 1901) and wharves. Commercial activity was densest between Market and Federal Streets, an area that was the commercial center of the city during the eighteenth century and Federal period.

Following the collapse of maritime commerce (ca. 1810-1815), the waterfront remained largely unchanged until the early 1870s when wharves between Bromfield Street and Market Square were filled for the construction of the Newburyport City Railroad. This fill was extended northward toward Summer and Winter Streets during the late nineteenth century as much of the waterfront was converted to coal, oil, gas and lumber storage yards. Additional areas in the vicinity of Cashman Park (Merrimac Street) and Water Street between Somerby's Court and Madison Street were converted to parklands in the twentieth century.

While sections of the former waterfront at Market Square have been studied and dug (see "Port and Market: Archaeology of the Central Waterfront, Newburyport, Massachusetts". National Park Service, 1978, and DOE 5/30/79), other sections of the waterfront remain undocumented.

The rest of the District should be considered as sensitive for the presence of subsurface structural remains, discrete and scattered trash deposits and evidence of past land uses. Research-oriented locational surveys and excavations using archaeological techniques may greatly increase the broad understanding of the early development of a major port engaged in international trade, as well as the particular understanding of the many important buildings which make up the fabric of the District. Investigations in the immediate vicinity of particular structures could help to substantiate conjectural original construction and later alteration dates; surrounding areas may produce dates to answer questions relating to the past lifeways of a socially & economically diverse population.

ARCHITECTURE

The Newburyport Historic District possesses an outstanding collection of houses, commercial buildings, factories and institutional buildings with good examples of nearly all architectural styles that were current between the seventeenth century and ca. 1930. Especially noteworthy are the District's vernacular, timber-frame houses (ca. 1670-1830); late Georgian style houses (ca. 1770-1790); Federalist style houses, public buildings and commercial buildings (ca. 1790-1810); and early & mid-Victorian houses and public buildings

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(1840s-1870s). For detailed descriptions of representative examples of buildings within the District see item #7. (DESCRIPTION).

In addition to the high quality and well-preserved condition of much of the city's architecture, buildings in Newburyport possess associations with nationally, regionally and locally prominent architects. Architects with national reputations who designed buildings in Newburyport include Charles Bulfinch who designed the Federalist style Essex County Superior Courthouse (Bartlett Mall, High Street, 1805, remodeled 1853; NR 4/30/76) and Robert Mills who designed the Greek Revival style Federal Customs House with its fireproof brick-and-granite construction (19-23 Water Street, 1835; NR 2/25/71). Less individually acclaimed, but influential in his role as Supervising architect of the Treasury for numerous post office buildings, is James Wetmore who supervised the design of the Colonial Revival style Newburyport Post Office (61 Pleasant Street, 1927).

Architects of regional significance whose work is represented in Newburyport include Arthur Gilman, the co-designer of Boston City Hall (1862; NHL 1970) and architectural critic, who designed the extensive reconstruction of the Nathaniel Tracy House for its use as the Newburyport Public Library (94 State Street, 1771, 1865, Photograph #9). Also represented by the ornate, Romanesque Revival style Y.M.C.A. Building (96 State Street, 1890-1891, Photograph #9) is Amos P. Cutting, a Worcester architect whose large practice included many buildings in Worcester County (Massachusetts) and southern New Hampshire.

The earliest (attributed) local architect is Timothy Palmer. Palmer's most securely documented work lies in the area of bridge design. In 1796-1798, Palmer patented a bridge design, citing its use by him for bridges on the Piscataqua, Merrimack, Connecticut and Kennebeck Rivers. Specific references to Palmer's work include the Central Bridge at Nashua, New Hampshire; a bridge at Portsmouth, New Hampshire (1794); and the Essex-Merrimack Bridge at Deer Island, Newburyport (1792)[Currier: 368-369]. Palmer is also credited with laying out the Bartlett Mall and Frog Pond as a park (High Street, 1801; NR 4/30/76) and with laying out Market Square & other city streets to provide "greater regularity" to the plan of the city (Smith: 171). In addition, local tradition names Palmer as the architect of the ornate First Unitarian Church of Newburyport (26 Pleasant Street, 1801; NR 4/2/76). It is likely that Palmer was trained as a builder and/or housewright and that he styled himself as both an architect and bridge designer, as did the better known Ithiel Towne. Given the length of Palmer's time in Newburyport, it is probable that he had a hand in the design of many more buildings than are currently attributed to him.

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Less well-known than Palmer, and perhaps less ambitious in his attempts to design buildings, Joseph Wilson was a local wood carver whose best know works include the lavish carved figures of prominent individuals (i.e., George Washington, John Adams, etc.) that decorated the fence built around 1810 by Lord Timothy Dexter in front of his house at 201 High Street. Blown down in 1815, this fence remains only in illustrations and in a few fragments of the carved figures. A more lasting tribute to Wilson's carving remains in the ornate entries and swag panels above windows at Wilson's own house (12-14 Strong Street, ca. 1810, Photograph #17). Other works by Wilson are currently unidentified.

One of the most influential figure in local architecture of the mid-nineteenth century was Rufus Sargent (1812-1886). Sargent was a native of Merrimack, Massachusetts who seems to have been trained as a builder and only secondarily educated himself to architectural design. Sargent moved to Newburyport in 1840 and remained here until his death. During that time, Sargent designed the Greek Revival style Universalist Church on Middle Street (1840s, demolished), the Italianate style Institution for Savings (93 State Street, 1870, Photograph #4) and the Italianate style Kelley School (149 High Street, 1872, Photograph #28). Sargent also served as a contractor and advertised that he would design and provide cast-iron fences. Sargent's obituary cites his work as including the Sutton Library, Town Hall and several churches, all in Peabody, Massachusetts; a new jail building at Salem, Massachusetts; public buildings and residences at Portsmouth, New Hampshire; numerous residences and remodeled residences at Newburyport; and buildings for the Union Pacific Railroad at Palatka, Florida where he died in 1886.

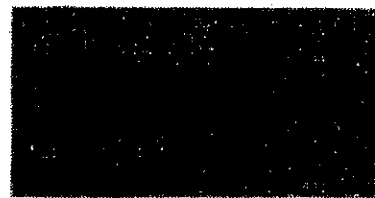
Frederick J. Coffin, often named as Captain Frederick Coffin, was also important to local architecture of the mid-nineteenth century. Working both as a design and builder, Coffin was responsible for the design of the Gothic Style Green Street Baptist Church (Green Street at Brown Square, 1848), the Italianate style City Hall (60 Pleasant Street, 1851, Photograph #29) and the Italianate style Davenport School (Congress Street at Kent Street, 1854). Similar in their dual roles of designers and builders were John E. Bailey, Sr. and John E. Bailey, Jr. whose only currently identified building is the former Fire Engine House #2 (65 Federal Street, 1887). Local directories list other architect/builders during the late nineteenth century, although none is listed over as long a period as the foregoing.

COMMERCE

Although speculation exists that Newburyport was the site of a trading

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station as early as 1628 (Port & Market: 92) or 1633 (Smith: 10), the trading station that marked the beginning of the community's development was the wharf, warehouse and dock established by Captain Paul White in 1655 near Market Square. Followed in 1675-1678 by the establishment of a second mercantile venture by Richard Dole, White's business and other local traders probably dealt in pickled sturgeon, lumber, furs, agricultural products and limestone (after 1697) [Port & Market: 97; Smith: 126]. By 1684, local commerce was sufficiently active to request and receive designation of the area as a port of entry, thereby gaining a local customs agent and avoiding clearing cargoes through the customs agent at Salem. Initially, the customs agent was located in Salisbury; however, during the eighteenth century, the agent was relocated to Newburyport which remained a port of entry during the eighteenth and nineteenth centuries with a Customs House on the waterfront (19-23 Water Street, 1835).

Maritime commerce expanded during the eighteenth century, and by the 1750s was sufficiently prosperous to have created a large group of wealthy merchants whose most lasting monuments were their own homes. Of the merchants of this period, the Irish-born Patrick Tracy and Michael Dalton (95 State Street, ca. 1746, ca. 1800, Photograph #4; NR 3/29/78) were the most prominent. Related to the growth of local maritime commerce and the reality of lives lost at sea, the Newburyport Marine Society was founded in 1772 as an association of more than seventy shipmasters with the goals of gathering navigational information and providing financial assistance to the families of shipmasters who were lost at sea. Located at the center of the business district, the Society's Federalist style building dates from the reconstruction of Market Square following the fire of 1811 (10-16 State Street, 1811).

During the 1770s-1790s this earlier core of influential merchants was augmented by the coming of age of their sons and other young merchants who achieved quick commercial success, first as privateers and, after the Revolution, as exporters of West Indies' goods and raw materials to Europe. To a greater degree than the preceding generation, these merchants left the city with a large collection of high-style private houses and public buildings that preserve architectural and historical significance. Perhaps the most celebrated of this group of merchants was Nathaniel Tracy, the son of Patrick Tracy. Born in Newburyport in 1749, Nathaniel Tracy graduated from Harvard College in 1769 and became a merchant in partnership with his father and also with Jonathan Jackson. During the 1770s, Tracy owned the largest fleet of ships in Newburyport and enjoyed the distinction of being one of the first American merchants to commission a privateer during the Revolution. During the War, Tracy's ships captured 120 vessels with an estimate prize of \$4,000,000. The capital produced by these

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ventures added to the Tracy family's already substantial wealth and provided additional support for Tracy's opulent way of life that included a three-storey brick house in town (94 State Street, 1771, Photograph #9) and "several country seats or large farms, with elegant summer houses and fine fish-ponds" (Smith: 349). While many merchants experienced continued success after the Revolution, Tracy experienced bankruptcy due to the default of various governmental loans and private debtors.

Tracy's partner and personal friend, Jonathan Jackson fared better than Tracy in the financially difficult period of 1780-1790. Having served as a member of the Revolutionary Congress and the Continental Congress of 1780, Jackson was appointed Marshal of the District of Massachusetts under Washington and held other Federal appointments which drew him away from the imposing Georgian style house that he had built on High Street in 1771 (201 High Street).

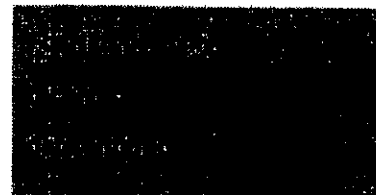
Unlike Nathaniel Tracy and Jonathan Jackson, both of whom were members of distinguished merchant families and graduates of Harvard College, William Bartlett (born 1748, also a native of Newburyport) possessed little formal education and seems to have entered the ranks of merchant by going to sea as an apprentice. Biographical notices state that Bartlett was a prudent trader who accumulated sufficient capital during his apprenticeship to allow him to purchase an interest in a vessel going to sea in 1769. This first voyage was followed by successful subsequent voyages, providing Bartlett with one of the city's largest mercantile fortunes. Evidence of Bartlett's wealth remains in his own lavish Georgian style house (15-17 Federal Street, pre-1798, Photograph #8) and in the exceptional Federalist style house that Bartlett built for his son, Edmund (3 Market Street, 1804). In addition, the elder Bartlett donated a cenotaph designed by William Strickland and dedicated to the Reverend George Whitfield to the Old South Church (29 Federal Street), while the younger Bartlett donated money for the grading, terracing and landscaping of the Bartlett Mall (High Street, ca. 1800). In addition, both Bartletts were active in local industrial development (see Industrial Development, below).

Other prominent Federal Period merchants included Abraham and Ebenezer Wheelwright who owned a wharf at the foot of Unicorn Street and who occupied nearby houses on the "Ridge" (73 & 77 High Street, Photograph #14). In addition, the Wheelwrights were involved in the development of commercial buildings at Market Square (Port & Market: 113-114).

The most notorious Newburyporter of the period was Timothy Dexter, a Woburn native and self-styled peer who was commonly known as Lord Timothy Dexter. Having bought continental currency at discounted prices when it appeared that the new Federal government would probably

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default on it, Dexter achieved a quick fortune when the government chose to back the depreciated money. Various traditions, perhaps devised and promoted by Dexter himself, assert that part of Dexter's fortune came from the fortuitous sale of warming pans & mittens in the West Indies, the cornering of the whale bone markets of Boston, New York and Salem and other improbable sounding transactions. Regardless of the actual source of his wealth, Dexter quickly established a country seat/folly by purchasing the Jonathan Jackson House (201 High Street) and filling its yard with a high fence, triumphal arches and a variety of carved statuary, much of which was destroyed by the "Great September Gale" of 1815.

Shipbuilders were a prominent part of the community, especially in the Belleville section (North End) of Newburyport. While early shipbuilders such as Samuel Moggaridge (1740s) and Orlando Merrill who invented the use of "water-line" ship models in 1794 lived in simple central-chimney houses (320 Merrimac Street & 354 High Street), later shipbuilders who also engaged in maritime trade lived on a scale comparable to that of the city's leading merchants. Characteristic of this latter group was Nicholas Johnson (43 Federal Street, 1793) whose late Georgian style house is among the finest in the city.

In addition to buildings with associations to individually prominent merchants and shipbuilders, the District possesses whole streets of simple timber-frame houses that were occupied by seamen and the varied artisans employed around maritime commerce and shipbuilding. Characteristic groupings of this type exist along the length of Water and Merrimac Streets and in such small side streets as Olive, Elm, Madison and Union Streets, see item #7 (DESCRIPTION & Photographs #10, 11, 12 & 13).

INDUSTRY

The District possesses historical associations both with the development of local industries and with the early development of New England's textile industry in which many Newburyporters as well as Newburyport capital were involved. Natives of Newburyport who are most prominently associated with the region's industrial development are the founders of Lowell, namely, Francis Cabot Lowell and Patrick Tracy Jackson, who were relatives and childhood neighbors in the homes of their fathers, Judge John Lowell (203 High Street) and Jonathan Jackson (201 High Street). Although both individuals moved to Boston, they retained strong ties with Newburyport. Patrick Tracy Jackson was apprenticed to William Bartlett in 1795 and served as his apprentice during the period in which Bartlett was a backer for a woolen mill in the Byfield Parish of Newbury. This period of apprenticeship may have

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introduced Jackson to Paul Moody who was a mechanic at the woolen mill and who eventually became an important designer of machinery for the mills at Lowell.

Other associations with the early development of textile manufacturing at Lowell come through the several associations of Newburyport merchants that were formed for the purpose of constructing transportation canals around the falls in the Merrimack River so that raw materials could more easily be shipped to Newburyport. Of these associations, the most important was the Proprietors of Locks & Canals on the Merrimack which was incorporated in 1792 by Dudley Atkins Tyng, William Coombs, Joseph Tyler, Nicholas Johnson and Joshua Carter of Newburyport. Subsequently, Jonathan Jackson became the president of this organization which was sold in 1821 to Nathan Appleton, Patrick Tracy Jackson, Paul Moody and others who dammed the river at the Pawtucket Falls and established the industrial city of Lowell.

Local industrial development began with the establishment of a Lace School for Girls and the New England Lace Company (1827) by Edmund Bartlett in a building next to his house (1 Market Street, 1795, ca 1860). This venture soon disappeared, marking a lull in local industrial development that ended when steam power became more reliable as a source of motive power in the 1830s and 1840s. The advent of steam power encouraged the rapid establishment of the several mills, including the Essex Steam Mill (1834 - demolished), the Bartlett Steam Mills (1837 - demolished), the James Steam Mills (1 Charles Street, 1842-1844, Photograph #31), the Globe Steam Mill (18-22 Federal Street, 1845 - partially demolished) and the Ocean Steam Mill (51-55 Warren Street, 1845 - partially demolished). By the mid-1850s these mills were employing more than 900 operatives in the production of cotton shirtings, sheetings and printing cloth. Backers for the Bartlett Mills were mostly Newburyport merchants and one-half of the capital needed to establish the James Steam Mills was subscribed by the heirs of William Bartlett.

Textile manufacturing continued to be an economically important activity through the end of the century, although it gradually was eclipsed by shoe manufacturing which was introduced into Newburyport by several members of the Dodge Family, of whom Elisha Dodge who built the city's largest shoe factory at 19-23 Pleasant Street (1873, NR 8/26/82) was the most prominent.

The manufacture of silver flatware became an important industry with the founding of the Towle Manufacturing Company in 1880 (260 Merrimack Street, Photograph #32). This business was established by Anthony F. & Edward B. Towle whose knowledge of silversmithing came from apprenticeship to members of the Moulton family which had provided

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Newburyport with silversmiths since the seventeenth century. During the late nineteenth and early twentieth century the Towle Manufacturing Company provided employment to more than 300 operatives annually.

LANDSCAPE ARCHITECTURE

Newburyport possesses significant landscaping that dates from the first decade of the nineteenth century as well as from the later nineteenth century. Of the city's various landscaped areas, the Bartlett Mall (High Street, NR 4/30/76) is the most central and visible. Laid out as a training field in the eighteenth century and used as the site of a windmill, ropewalks and school houses, this area including the Frog Pond was formally laid out with terraces and graded walks in 1800-1803 according to a plan by Timothy Palmer. The cost of the grading and landscaping was donated by Edmund Bartlett after whom the Mall is named. Similar in period, but not visible from most public rights of way are numerous formal gardens that extend behind houses on the "Ridge" of High Street. Photographs of these gardens (Howells: multiple pages) show formal plantings and summer houses set on terraced sites, many of which are believed to retain major elements of their nineteenth-century plantings.

Later landscapes include meandering paths and terraced plots of the Oak Hill Cemetary (State Street, 1842, later enlargements) and the Atkinson Common (High Street, laid out 1893-1896). Less formally laid out, but characteristic of their periods are the Old Hill Burial Ground (Greenleaf Street, early eighteenth century) and the New Hill Burial Ground/Highland Cemetary (Pond Street, 1800). The former of these two preserves the hilly terrain of this section of Newburyport, while the latter was graded in 1800-1805 to provide a more level site for burials.

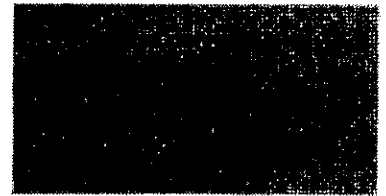
LAW & POLITICS

In addition to merchants who outfitted privateers at the time of the Revolution, Newburyport possessed a group of politically active lawyers and judges who participated in the Continental Congress and Constitutional Conventions during the 1770s & 1780s; several were also important members of the Federalist Essex Junto.

The most prominent attorney of the period and a member of the Essex Junto, Theophilus Parsons was born in Byfield in 1750. In 1769, Parsons graduated from Harvard College and moved to Falmouth, Maine to study law with Theophilus Bradbury. Parsons returned to Newburyport

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prior to 1778 when he represented Newburyport at the state constitutional convention after which he drafted the "Essex Result" in opposition to the proposed constitution. In 1788, Parsons was instrumental in obtaining Massachusetts's ratification of the Federal Constitution. Parsons later moved to Boston and became Chief Justice of Massachusetts from 1806 until his death in 1813. During his time in Newburyport, Parsons received John Quincy Adams, Rufus King and Robert Treat Paine (son of the signer of the Declaration of Independence) as law students; Parsons lived at the southwest corner of Green and Washington Streets in a house that has since been demolished.

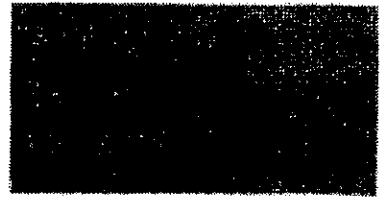
Theophilus Bradbury (1739-1803) was a native of Newburyport who graduated from Harvard College in 1757 after which he established a law practice at Falmouth, Maine where he remained until 1779 when he returned to Newburyport. Known as the teacher of Theophilus Parsons, Bradbury served in the first Congress of the United States and also served as a justice of the Massachusetts Supreme Court. Bradbury's late Georgian style house remains largely unaltered at 28 Green Street (Photograph #7).

Judge John Lowell (1743-1802), the father of Francis Cabot Lowell, was a native of Newburyport and a graduate of Harvard College in 1760 after which he lived in Newburyport (203 High Street) until 1776 when he returned to Boston. Lowell achieved prominence as a member of the Continental Congress (1782-1783), as one of three judges appointed by the Continental Congress to the Court of Appeals (1783) and as a Federal judge in the District Court of Massachusetts under the presidential administration of George Washington. Among his other accomplishments, Lowell was a founder of the American Academy of Arts & Sciences and was also the teacher of Thomas Dawes, Christopher Gore and Harrison Gray Otis.

Tristram Dalton (1738-1817), the son of Michael Dalton, was a native of Newburyport who graduate from Harvard College in 1755 in the same class as John Adams, later President of the United States. After college, Dalton studied law "as an accomplishment" rather than as a career (Smith: 344-345). Before the loss of his family's fortune, Dalton was active in public affairs, serving in the Massachusetts General Court as a Speaker of the House of Representatives and as a Senator. Dalton also served as a United States Senator in the first Congress after the ratification of the Federal Constitution. Accounts of the Dalton's life describe his "library, rich in ancient and modern authors", "his taste for agricultural pursuits", his country estates and other tastes that are characteristic of the gentleman/amateur of the eighteenth century. Around 1800, Dalton moved to Washington, D. C. selling his house in Newburyport (95 State Street, NR 3/29/78,

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Photograph #4); at approximately the same time, a series of financial calamities eliminated his personal fortune, causing his return to Boston where he occupied several governmental offices until shortly before his death.

Other Newburyporters who were politically active and are numbered among the members of the Federalist Essex Junto include merchants Nathaniel Tracy, William Coombs & Jonathan Jackson; shipbuilder, Jonathan Greenleaf; and the Reverend Thomas Cary.

RELIGION

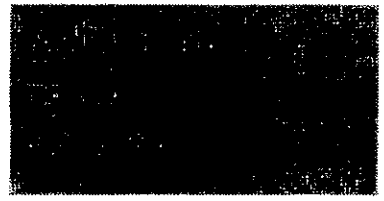
In contrast to smaller coastal and inland settlements that were almost exclusively Congregational/Puritan in religion until the early nineteenth century, Newburyport has a long tradition of religious diversity, marked by the early establishment of Episcopal, Presbyterian and Roman Catholic congregations, all of which remain on sites associated with their founding.

St. Paul's Episcopal Church (164 High Street, Photograph #27) originated in a small congregation that built Queen Anne's Chapel on the "plains" near West Newbury around 1711. By the late 1720s, the "water-side" residents of the congregation began to agitate for a church closer to their village, with the result that the congregation split and St. Paul's Church was established on its present site in 1738-1739. Unlike other Episcopal congregations that left Massachusetts for Nova Scotia and England during the Revolution, St. Paul's remained, its minister acceding to demands that references to the King and royal family be deleted from the liturgy. After the Revolution, the Reverend Edward Bass of St. Paul's was active in re-organizing the Episcopal Church in Massachusetts and was subsequently made the Bishop of Massachusetts, Rhode Island and Connecticut. Various phases of the Congregation's history are represented by the churchyard burial ground that dates to 1739; the granite, brick and iron fence (ca. 1800) that surrounds the property; the Victorian Gothic style chapel (1863); and the Colonial Revival style church building (1922) that occupies the site of two previous buildings.

The First Presbyterian Society of Newburyport was founded in 1746 when nineteen members of the First Parish of Newbury withdrew from that congregation. The new congregation met in several locations before purchasing the site of the present church in 1756 (29 Federal Street). This congregation seems to have derived much of its strength from the presence of the Reverend George Whitfield (also known as Whitefield; 1714-1770). A native of England, Whitfield was a contemporary of John

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Wesley with whom Whitfield was part of a Methodist group at Oxford, Whitfield travelled to the United States to preach first in 1738, and again at the urging of John Wesley in 1739-1741. Whitfield subsequently adopted Calvinist religious views and made evangelical preaching tours through England and America where he was influential in the "Great Awakening". Following his first visit to Newburyport, Whitfield became a frequent visitor and was closely associated with the First Presbyterian Church in which he is buried beneath a memorial cenotaph designed by William Strickland.

The Church of the Immaculate Conception (40 Green Street, 1853) was organized in 1843 as a Roman Catholic Mission for Newburyport's growing Irish population. One of the earliest Catholic Church buildings in Massachusetts, the present Gothic style church building was begun in 1852 and completed in 1853. By 1854, the church had a parish of 1,500 members drawn from Newburyport and surrounding towns; subsequently, the property on which the church stands was enlarged to contain a convent, parochial school and rectory.

Other religious congregations include Congregationalist, Unitarian, Baptist, Methodist and Christian Science denominations, many of which possess architecturally significant church buildings.

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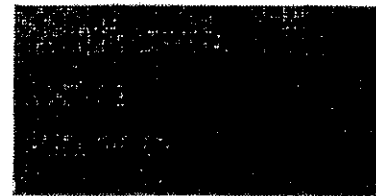
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VERBAL BOUNDARY DESCRIPTION & JUSTIFICATION

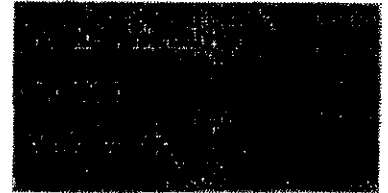
The Newburyport Historic District stands on the south side of the Merrimack River, approximately one mile inland of its mouth. Boundaries of the district have been selected to include those densely built sections of the city that were developed in the eighteenth and nineteenth centuries and which still retain their pre-1930 character. On the north, the district is bounded for the most part by the Merrimack River which was the site of numerous shipyards and wharves from the seventeenth to the early twentieth centuries. Exceptions to this boundary exist between #146 Merrimac Street on the west and #177 Water Street on the east; this area corresponds approximately to the commercial district of the city. In this area, the north boundary is an irregular line drawn selectively along the north side of Merrimac and Water Streets to exclude contemporary commercial and industrial development that has severely altered the waterfront and to include historically and architecturally significant commercial buildings and houses that face onto Merrimac and Water Streets.

The east boundary of the district is formed by an irregular line that extends from the junction of Water and Union Streets southwestward to High Street and the Newbury town line. This boundary has been selected to include all of Marlboro Street, an historically significant street dating from the seventeenth century as well as several side streets (Oak, Pine & Lincoln) which retain simple cottages of the eighteenth and nineteenth centuries. Areas east of this boundary contain contemporary residential development and open fields.

The south boundary corresponds approximately to the rear lot lines of house lots on the south side of High Street; in general, it is drawn slightly south of the crest of the ridge on which many of High Street's mansions stand. Exceptions to this boundary exist between State Street and Auburn Street, where the former Newburyport Turnpike (State Street) drew residential development southward beyond the crest of the ridge during the early nineteenth century. In addition, the boundary is made irregular in this vicinity by the inclusion of an eighteenth-century burial ground (Old Hill Burial Ground, Pond Street), a nineteenth-century landscaped cemetery (Oak Hill Cemetery, State Street) and an early nineteenth-century park around a pond (the Bartlett Mall, High Street) all of which possess artistic and historical associations with the development of the city. Northwestward from Auburn Street, the boundary is made irregular by the inclusion of several eighteenth and nineteenth-century courts that extend south of High Street, the largest of these are Toppan's Lane and North Atkinson Street, both of which are eighteenth-century thoroughfares to neighboring communities and to farmland behind the

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city.

The west boundary reflects the district's development linear along High Street; it consists of an irregular line that extends out to a point by the Atkinson Common. Between Ashland Street and the Atkinson Common, this boundary includes only the buildings that front onto High Street with the exception of two pre-1870 houses on Jefferson Street; beyond these boundaries residential development dates from the mid-twentieth century. At Ashland Street, the west boundary becomes the western (rear) lot lines of properties on the west side of Ashland Street and Ashland Court, down to Merrimac Street and the Merrimac River which is the north boundary of the district.

Please also refer to the attached map.