

Harrington-Smith Block (Opera House Block)
18-52 Hanover Street
Manchester
Hillsborough County
New Hampshire

HABS No. NH-209

HABS
NH,
6-MANCH,
6-

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY
MID-ATLANTIC REGION, NATIONAL PARK SERVICE
DEPARTMENT OF THE INTERIOR
PHILADELPHIA, PENNSYLVANIA 19106

HABS
NH,
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HISTORIC AMERICAN BUILDINGS SURVEY

HARRINGTON-SMITH BLOCK (Opera House Block) HABS No. NH-209

Location: 18-52 Hanover Street (North side of street between Elm and Chestnut Streets, bounded north by Derryfield Lane and west by Nutfield Lane) Manchester, Hillsborough County, New Hampshire.

USGS Manchester South Quadrangle, Universal Transverse Mercator Coordinates:
Zone: 19 Easting: 299260 Northing: 4762550

Present Owner: Stebbins Associates, Inc.
332 Lincoln Street
Manchester, New Hampshire 03103

Present Use: Vacant

Significance: The ambitious, four-story Harrington-Smith Block, occupying 200' of Hanover Street frontage, was completed in January 1881 from designs by John T. Fanning. It was built in the historic downtown core of Manchester to combine commercial/retail street floor space with offices in the upper floors and two eills and a grand opera house joined to the north side of the main block. (The opera house portion of the block, owned separately since the time of construction, was totally destroyed by fires in March, 1985 along with the west eill.)

The block, described as Queen Anne in style at its completion, is significant as the most impressive surviving example of High Victorian commercial architecture in Manchester and is a distinctive New Hampshire example of the vigorous, polychromatic manner stylish in the 1880s. The scale of the block and its effectively articulated principal facade produced the most important architectural monument in the block just east of Elm Street, historically Manchester's principal commercial thoroughfare.

The building is significant as one of only three known extant buildings designed by architect and nationally distinguished hydraulic engineer, John T. Fanning (1837-1911). The Harrington-Smith Block appears to have been his last major work as an architect.

The block derives significance in the field of journalism as the publishing and printing site

of important local and statewide newspapers from 1884-1930. With the adjacent Mirror Block, the Harrington-Smith Block was at the heart of Manchester's press district. Under the ownership of Col. Frank Knox, a Progressive Republican political figure of national stature, and his partner John Muehling, the Manchester Union-Leader newspapers emerged in 1922 as the sole English-language dailies in the city. In recent decades the Union-Leader has become nationally known as a conservative political voice.

The Harrington-Smith Block is significant also as the site of the offices of important public utilities through a thirty-year period of expansive vitality in Manchester. The People's Gas Light Company, long dominant in lighting Manchester's mills, houses, stores and streets, was a tenant from 1892-1895. The primacy of electricity for both lighting and public transportation was established by 1895-1926 tenants, the Manchester Electric Light Company and the electric and street railway companies with which it had been merged by the end of the 19th century.

For nearly a century, patrons of opera, drama, concerts and film entered the theater through the focal, arched central entrance which still dominates Hanover Street. In spite of the destruction of the opera house at the rear of the building and the west ell, the principal block with its ornate pressed brick facade remains significant as an important architectural symbol recalling the flowering of Manchester's cultural development during the period of its most rapid growth in wealth, population and pretension.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: 1880-1881. The Manchester Mirror and American, January 20 and 21, 1881, describes in great detail the construction history and appearance of the just-completed block. (See Exhibit I) Excavation began in the spring of 1880 after contracts were signed on April 15. A plan showing part of the basement only, and signed "J. T. Fanning, Arch't," was received February 22, 1884 and filed as Plan #8 at the Hillsborough County Registry of Deeds. (See Exhibit II).
2. Architect: John T. Fanning. (Mirror and American, January 20, 1881) Fanning (1837-1911) was a native of Norwich, Connecticut, where he studied both architecture and civil engineering. As city engineer he designed the water works and a cemetery for Norwich in the 1860s; before 1872 he also designed "many mills, public and private buildings and bridges in eastern New England," according to the National Cyclopaedia of American Biography (Vol. 9, pp. 38-39). He was hired in 1872 to design a new water system for Manchester and lived in the city until his departure in 1885. While the National Cyclopaedia states that Fanning was the architect of many houses and business blocks in Manchester, only two other extant structures have been identified as his work. (See II. B., below) While in Manchester, Fanning undertook consulting jobs for the water departments of New York City and Boston and wrote the first edition of A Practical Treatise on Hydraulic and Water Supply Engineering (1877), described as being of "such practical value that, in revised and enlarged form, it had run into sixteen editions by 1906." (Dictionary of American Biography, 1931, Vol. 3, p. 267). After leaving Manchester, Fanning worked on a wide range of major hydraulic engineering projects - water power, sewage treatment drainage, water purification and supply - in Montana, Iowa, Illinois, Minnesota, Nebraska, Washington, Alabama and Texas. He was a fellow of the American Association for the Advancement of Science, a director of the American Society of Civil Engineers and president of the American Water Works Association.
3. Original and subsequent owners: References to the chain of title to the land upon which the structure stands are in the office of the Hillsborough County Registry of Deeds and Probate Records, 19 Temple Street, Nashua, New Hampshire.

Legal description: Two certain parcels of land with the buildings thereon, situated in Manchester, County of Hillsborough and State of New Hampshire, bounded and described as follows:

PARCEL A: Beginning at the intersection of the Northerly line of Hanover Street with the Easterly line of a passageway 20 feet wide, known as Nutfield Lane; thence Northerly by said Easterly line of Nutfield Lane, 146 feet to the Southerly line of a passageway 20 feet wide known as Derryfield Lane; thence Easterly by said Southerly line of Derryfield Lane 63-1/2 feet to land now or formerly of Manchester Opera House Company; thence Southerly by said land of Manchester Opera House Company 36-1/2 feet to land formerly of John B. Smith; thence southerly by said John B. Smith land 46 feet to said Northerly line of Hanover Street; thence Westerly by said Northerly line of Hanover Street 100 feet to the point of beginning, being the Westerly section of the Opera House Block, so-called, and the same conveyed to John Cashman by a decree of the Superior Court for said County of Hillsborough at the May Term of said Court 1924 on record in said County Registry of Deeds and in the records of said Court, and are agreements set forth therein.

PARCEL B: Beginning at the Southeast corner of said granted premises and the Southwest corner of land now or formerly of West, Bartlett, Hill and Gay on the North side of Hanover Street; thence running Northerly on the line of said last named land 146 feet to a passageway 20 feet wide, now called Derryfield Lane; thence Westerly on said Derryfield Lane 43 feet, 8 inches, to land now or formerly of the Manchester Opera House Company; thence Southerly on said Opera House Company land 25 feet 6 inches; thence by land of said Opera House Company by an arc of 90 degrees and of 6 feet radius, 9 feet and 4/tenths of a foot; thence Westerly by land of said Opera House Company 8 feet, 6 inches; thence Southerly by land of said Opera House Company 16 feet; thence Westerly by said Opera House Company land 6 feet; thence Southerly by said Opera House Company land, 52 feet 6 inches; thence Westerly by said Opera House Company land 36 feet 6 inches to land now or formerly of the Harrington heirs; thence Southerly by said Harrington Heirs land 46 feet to said Hanover Street; thence Easterly on said Hanover Street 100 feet and 8 inches to the point of beginning.

Reserving and excepting therefrom all and every right and privilege contained in and granted by the deeds of John B. Smith to said Manchester Opera House Company dated April 12 and April 27, 1880 and recorded in Volume: 451, Page: 454 and Page 500 in said County Registry of Deeds, and contained in and granted by a certain agreement between said John B. Smith and said Opera House Company dated the 12th day of April, 1880, and recorded in said Registry, Volume: 472, Page: 46, but granting and conveying to said grantee any right of reversion which remains to grantor herein or to said John B. Smith in the premises by him conveyed to said Opera House Company by deeds hereinbefore designated. Said granted premises are hereby conveyed subject to the conditions, limitations and restrictions contained in deed of a part thereof from Charles Wells and others to said John B. Smith dated June 16, 1880 and recorded in Volume: 456, Page: 24 of said Registry.

This conveyance is also subject to the following:

1. Hillsborough Superior Court Decree E-82-377, dated January 23, 1984; recorded in Volume 3153, Page 2.

Dated this 28th day of August, 1984.

STATE OF NEW HAMPSHIRE
HILLSBOROUGH, SS.

Below, (A) refers to west (Harrington) side of block;
(B) refers to east (Smith) side of block.

- 1866 Deed, September 6, 1866, recorded in Volume 364, page 292.
Susan M. Stackpole to Edward W. Harrington (A).
- 1866 Deed, September 6, 1866, recorded in Volume 364, page 293.
Joseph L. Stackpole, guardian of Henry Stackpole, to
Edward W. Harrington (A).
- 1879 Deed, May 16, 1879, recorded in Volume 447, page 444.
First Congregational Society to Alfred Quimby and John B.
Smith (A).
- 1880 Deed, February 2, 1880, recorded in Volume 451, page 322.
Alfred Quimby et al., to John B. Smith (B).
- 1880 Deed, June 16, 1880, recorded in Volume 456, page 24.
Charles Wells et al., to John B. Smith (B).
- 1894 Deed, February 19, 1894, recorded in Volume 540, page 256.
John B. Smith et al., to the Union Publishing Co. (B).
- 1902 Deed, November 4, 1902, recorded in Volume 615, page 1.
The Union Publishing Co. to Manchester Savings Bank (5/8 B).
- 1902 Deed, November 4, 1902, recorded in Volume 615, page 2.
The Union Publishing Co. to Manchester National Bank (3/8 B).
- 1914 Deed, May 4, 1914, recorded in Volume 721, p. 409.
Manchester National Bank to Delana B. Curtis (3/8 B).
- 1916 Deed, November 26, 1916, recorded in Volume 746, page 601.
Delana B. Curtis to Walter M. Parker (3/8 B).
- 1924 Superior Court Decree, recorded September 4, 1924, in
Volume 832, page 416.
Virginia B. Hart et al., to John Cashman (A).

- 1945 Deed, June 18, 1945, recorded in Volume 1D84, page 47.
Margaret Cashman to Manchester Savings Bank (A).
- 1946 Deed, April 12, 1946, recorded in Volume 11D0, page 287.
Manchester Savings Bank to E.B.M. Realty Corp. (A and 5/8 B).
- 1946 Deed, April 13, 1946, recorded in Volume 1105, page 204.
Charlotte Parker Milne to E.B.M. Realty Corp. (3/8 B).
- 1979 Deed, August 2, 1979, recorded in Volume 27D9, page 469.
E.B.M. Realty Corp. to Louis and Aphrodite Georgopoulos
(A & B).
- 1982 Deed, June 15, 1982, recorded in Volume 2926, page 7D5.
Louis Georgopoulos to David T. Brady (A & B).
- 1984 Deed, August 24, 1984, recorded in Volume 3204, page 543.
David T. Brady to Stebbins Associates (A & B).
4. Builder, contractor, suppliers: The Mirror and American, January 21, 1881 (Exhibit I), lists the principal and sub-contractors and the suppliers of building materials. The important Manchester firm of Head & Dowst was the prime contractor for the building above the foundation. Sub-contractors, from Manchester unless otherwise noted, were: J. B. Emerson, excavation; Daniel W. Garland and A. K. Brown, foundations; Cate & Dickey, bricklaying; Pike & Heald, tinning, steam heating and plumbing; Cushing & Son (Lowell, MA), galvanized cornices; E. J. Williams, slating; William B. Abbott, painting; J. Hodge, doors, sash, moldings and stair railings; George P. Atwell, cut granite. Suppliers included E. F. Monay (Boston), Nova Scotia sandstone trimmings; Terra Cotta Company of Boston, terra cotta trimmings; R. Sherburne & Co. (Boston), plate and ground glass; Thomas A. Lane, J. B. Bachelor and Pike & Heald, gas piping; R. Holland & Co., and McKenna (Boston), gas fixtures and electric lighting.
- Specialists in theater construction, stage set design and furnishing were brought in for work on the theater portion of the building; J. T. Stafford (Brooklyn), gallery framing and stage carpentry; Senor F. Arrigoni (New York), scenery and backdrops; J. E. Henay (Concord, NH), mural painting.
5. Original plans and construction: The only plan by the architect to be located is a partial plan of the basement signed by J. T. Fanning (See Exhibit II). A detailed description of the estimated \$60,000 building as it appeared at completion was published in the January 2D, 1881 Mirror and American:

The Hanover Street front of the block is constructed of pressed brick with Nova Scotia sandstone and terra cotta trimmings in the modern, mixed Queen Anne style of architecture, and its prominent architectural features are three gabled pediments, its boldly projecting pilasters, its symmetrical grouping of door and window openings, its carved decorations and the conspicuous arched entrance to the Opera House. The two side sections contain together ten commodious stores, one hundred offices and two small halls....Conspicuously prominent on the front of the westerly section of the structure, standing out in bold relief on a granite block is the name "Harrington," and similarly constructed in the easterly section is the name of "Smith." (See Exhibit 1)

This account gives the dimensions, shown in the 1985 floor plans (see photos 15-19), of the unequal west and east rear ells and of the separately owned central rear theater ell with curved, three story stair and dressing room tower at the northeast corner. It also describes the arrangement of offices, rooms and halls off the U-shaped corridors which extended from the main block into the rear ells in the upper floors; the interior finishes of Michigan pine; the flooring of birch and maple in the stores and southern pine on the upper floors; and the furnishings, stage sets, murals and lighting of the theater.

The three-story, west ell, demolished in August, 1985 extended north along Nutfield Lane to Derryfield Lane; it contained an additional entrance to the building and originally three commercial spaces filling the width of the first floor, with storefront entrances on both Nutfield Lane and on the east side of the ell. These entrances were framed by ornamental cast iron columns with granite lintels. Art Nouveau art glass ornamented the transom lights of the storefronts along the east elevation, facing the theater. The Mirror and American refers to the intended use of these storefronts for restaurants. The third story contained offices originally fitted out for photographer Lyman W. Colby, with a studio containing 15' by 20' expanse of glass on the north wall.

An engraving of the principal (south) elevation was first published in John B. Clarke Co.'s Manchester Directory for 1882 (opposite p. 128). (See Exhibit 3)* It shows the eight storefronts on the front of the building, with recessed entrances and large plate-glass windows and transom lights, as well as the original fenestration and ornamental features of the upper stories which are essentially intact today, and the three original gabled pediments above the entrance pavilions. No changes from the apparent original appearance of the principal facade are evident in the earliest known photographic view (circa 1892). (See Exhibit 4)*

*Photographic copies of Exhibits 3 and 4 have been filed as field records. Xerox copies of these exhibits are filed with this report, pages 32 and 33.

6. Alterations and additions, exterior: The first known addition to the property had occurred by 1892. The original three-story east rear ell extended only to within 45' of Derryfield Lane and had been occupied since 1884 by the Union newspaper, owned by Dr. Joseph Moore. Hurd's Atlas of 1892 (page 76) shows a separate, small square building outline at the rear of this ell. By 1896, when the east half of the block was owned by the Union Publishing Company, this small structure had been joined to the ell by a bridge or passageway of some sort. (Thomas Flynn, Atlas of the City of Manchester, plate 5)

A photographic view, c. 1912, looking west on Hanover Street shows the addition of a vertical sign with the new name of the theater, "Auditorium," suspended above the central entrance on the principal facade. No other alterations are evident in this photograph. Presumably, the round arched panel bearing the words "Opera House" over the entrance had been obscured by this date.

In 1913-1914, the small structure and passageway at the rear of the east ell were removed and a three-story extension 32' wide and 45' long was added, bringing the north wall of the structure to Derryfield Lane. This new construction enlarged the ell for the expanded publishing operations of the Manchester Union-Leader newspapers created by the 1913 purchase of the Union by the Manchester Leader (Manchester Union-Leader, February 12, 1914). Ownership of this side of the Harrington-Smith Block was at the time divided between the Manchester Savings Bank and the Manchester National Bank.

Visual evidence suggests that some storefront remodeling on the front facade occurred in the teens. The westernmost store at 18 Hanover Street contained lozenge-shaped Arts and Crafts style leading in the transom lights. The transom lights at 36 Hanover Street, immediately east of the central entrance, contained grid-like leading and the number "36" in the same style. Ownership of the west side of the building still rested with the Harrington family; the Manchester Savings Bank and members of the Walter Parker family held undivided interests in the east side.

A fuzzy photograph of the building appeared in the Union-Leader of May 19, 1945. It shows that numerous storefront alterations had occurred, including a curved, "moderne" remodeling at the storefront immediately east of the west entrance pavilion, featuring facing of a light colored material and a projecting sign. A horizontal "Strand" marquee hung from chains above the central entrance, replacing the earlier vertical sign. The west side of the block had been owned since 1924 by John Cashman of Haverhill, MA; ownership of the east side remained unchanged. Most of the ornamental finials which surmounted the pediments above the entrance pavilions and the facade piers had been removed by 1945, leaving the still extant copper bases.

Ownership of the east and west sides of the block, excluding the theater, was first unified following conveyances in 1945 to the E. B. M. Realty Corporation owned by the Machinist family of Manchester. Ownership remained with the family until 1979. The entire front facade above the storefronts and the west wall of the main block were painted white in the 1950s. (Milton Machinist telephone interview by C. W. Closs, May 7, 1985) Second-story windows of the primary facade and the west wall of the main block were blocked down with wooden panels and fitted with aluminum windows; dark bronze sash was employed for those on the front. Changes to all of the original storefronts continued to occur, dictated by contemporary marketing trends, resulting in an incongruous mix of form, styles and materials. The two original subordinate pediments, which flanked the central facade element, were removed and capped in the 1950s as a maintenance measure.

Two fires swept the separately-owned, opera house element at the rear of the Harrington-Smith Block in March, 1985, entirely gutting the theater and also causing irreparable damage to the west ell. These structures were removed from the site in August and September of 1985, commencing with the west ell. The penthouse, covering the three central bays of the main block and extending north over the theater space, was completely destroyed above the theater and extensively damaged above the main block of the building, particularly the timber roof trusses, slated roof and south gable end, and (four) side dormers. At the west end of the main block of the building, the roof, fourth-story floor and sash in the upper story were destroyed. Damage to the main block is recorded in a diagram in Exhibit 5.

The process of rehabilitation of the surviving main block and undamaged east ell by the present owners, Stebbins Associates, began in August, 1985, with the removal of storefronts on the front facade.

Alterations and additions, interior: The first documented interior alteration occurred in 1913-1914, when the east rear ell was altered and enlarged to accommodate the expanded operations of the Union-Leader newspapers. Walls between the main block and the ell were altered, old partitions removed and new ones installed, according to the Union-Leader of February 12, 1914, and new flooring laid. The new ell extension was of heavy timber mill construction to sustain the weight and vibrations of the large new press installed on the first floor and the composing equipment on the second floor. Heavy timber posts and girts were left exposed in this addition.

Major alterations to the independently-owned theater were made in 1938 after the original shareholders of the Manchester Opera House Company sold out to the New Hampshire Amusement Company, and included reducing the depth of the stage, to accommodate more seating for film audiences, and changes in decor. (L. Ashton Thorp, Manchester of Yesterday, pp. 293, 335)

There is visual evidence of repeated remodelings of store and office spaces and of the installation of replacement heating, lighting and plumbing systems. A passenger elevator was added to the central core c. 1950. (Machinist interview) In the late 1970s, offices in the three upper stories of the main block and west ell were converted for residential use, with bathrooms and partitions added to subdivide the original spaces. The east rear ell and its 1913-1914 extension were converted to dormitory space (SRO) for low-income occupants during this period. On all three stories, dropped ceilings were installed; partitions created a corridor extending through the formerly open space of the ell extension and divided the spaces into rooms; wall paneling and plumbing were installed.

Fire, smoke and water damage from the two fires of 1985 either destroyed or rendered unusable much of the interior finish of the upper stories of the west and central portions of the block; water damage affected all floors of the entire block. (See Exhibit 5)

B. Historical Context:

The City of Manchester, formerly Oerryfield, was essentially the creation of the Amoskeag Manufacturing Company, a cotton textile manufacturing corporation which began its rapid development using the power of the Amoskeag Falls on the Merrimack River in the late 1830s. The company propelled Manchester from a small town of 837 inhabitants into New Hampshire's largest city by mid-century. A bird's eye view recorded the city in 1876 (See Exhibit 6)*. By the early twentieth century, Manchester was the world's largest cotton textile producer.

Street frontage of the Harrington-Smith Block begins 95' east of Elm Street, Manchester's principal commercial thoroughfare. Elm Street roughly parallels the Merrimack. Between Elm Street and the river, the textile mills and corporation housing once owned by the Amoskeag Company extend for a mile along the east river bank.

The corporation initially owned all the land in downtown Manchester. The first conveyance by the company of property east of Elm Street occurred in 1838, when 147 parcels, in an area three blocks square bounded by Elm, Hanover, Lowell and Union Streets, were either sold for private development or donated for religious and public uses. (Amoskeag Manufacturing Company, "Lots of Land to be Sold at Auction" and "Amoskeag Manufacturing Company Plot Plan Record Book") Elm Street developed with three- and four-story brick, gable-roofed business blocks; the Gothic Revival City Hall, built in 1846-1849 to replace an earlier town hall, still stands on the west side of Elm Street opposite its intersection with Hanover Street. Churches, houses and "ten footer" shops, predominately of frame construction, and a park occupied the blocks to the east of Elm Street.

*A photographic copy of this exhibit has been filed as field records.
A xerox copy is included as part of this report, page 35.

Virtually all that remains of the mid-nineteenth century, initial phase of development east of Elm is the public park (Concord Square) in one of the two blocks set aside for this purpose, and a few frame Greek Revival style houses.

By 1870, Hanover Street, in the block between Elm and Chestnut Streets, had become the focus for major new construction. Still standing is the four-story, brick, mansard-roofed Odd Fellows Hall (1871) on the south side of the street. A three-story brick, Italianate commercial block was built in 1876 to house a new post office in the lot just east of the Harrington-Smith Block site. The still extant block (Mirror Block or Old Post Office Block) also contained stores, offices, and the publishing and printing facilities of the Mirror newspapers.

Among the last of the original buildings to be demolished in this Hanover Street block was the frame, Greek Revival style First Congregational Church (1839). Its site became available when the congregation decided in 1879 to build a new church at the corner of Hanover and Union Streets to the west. This lot, Amoskeag #135, and #136 to the west of it, from which a Greek Revival style house and a livery were removed, comprised the site of the Harrington-Smith Block on the eve of construction. (Kibbee Scrapbook #13, p. 23, shows the house; the livery was illustrated in a clipping in the Business Blocks file, Manchester Public Library.)

The developers of the block, Harrington and Smith, were prominent Manchester figures whose names are recorded on the Hanover Street facade. Edward W. Harrington was the son and namesake of a restaurateur, real estate investor, banker and former mayor of Manchester. (Pictorial Manchester, p. 65) Among the real estate holdings the senior Harrington left his heirs was Amoskeag Lot #136, the west half of the site. John Butler Smith, of Hillsborough Bridge, New Hampshire, was a successful textile manufacturer and an investor in Manchester real estate; he was elected governor of the state in 1893. (H. C. Pearson, "Leaders of New Hampshire," Granite Monthly, July 1911, pp. 191-196) Ownership of the block was divided down the centerline of the building; Harrington and his family owned the west half and Smith the east half.

Both Harrington and Smith were promoters of and charter investors in the Manchester Opera House Company which was organized in 1880 to finance a modern theater. The central ell at the rear of the new Harrington-Smith Block was planned as a 1500-seat opera house, to be owned by the stockholders. In April and June of 1880, the land on which this part of the building was to be built was deeded to the Manchester Opera House Company by Smith and the Harringtons, along with right-of-way easements extending from Hanover Street, through a vaulted corridor along the center line of the main block of the projected building to the theater; John B. Smith also secured a party wall agreement with the owners of the Post Office Block at the east edge of the site. (Deeds 451/454, 451/500, 472/46, 456/24)

Edward Harrington became manager and treasurer of the Opera House Company and was also proprietor of the Nutfield Club, located in the first story of the west ell at the northend, until his death in 1914. (Probate Docket #29186)

The lengthy coverage accorded the completion of the Harrington-Smith Block by the Mirror and American of January 20 and 21, 1881 (See Exhibit 1), was indicative of the importance of the structure. The newspaper lauded the "push" of the men who financed the new block and theater, hailed the building as a statement of the status of Manchester (with a population of 32,000 and "no second-rate business place"), and praised the ornate Hanover Street facade with its prominent central entrance to the "artistic temple within."

The prime contractor was the firm of Head & Dowst, who, along with Mead, Mason & Co., were Manchester's premier builders in the last decades of the century. The firm is credited with the construction of numerous important commercial blocks and civic, religious and residential buildings. It was started by W. F. Head and Frank Dowst in 1872, with Dowst in charge of the firm's Manchester projects. (George Bacon, Manchester, p. 11; Manchester Board of Trade Journal, January, 1902, p. 11) Dowst evidently found opening night at the Opera House a good opportunity to show off his workmanship and to reward some of his workers. The firm bought five parquet seats, and Dowst himself bought four more, plus eight balcony seats. (Mirror and American, January 20, 1881)

The opening night presentation at the Opera House on January 24, featured a now-obscure drama, "Richelieu," by a little-known dramatist named Bulwer. Theater patrons entered the theater through the central, arched Hanover Street entrance, passing through the corridor to the rear of the building.

In size and grandeur, the Opera House surpassed the Park Theater in the Smyth Block on Elm Street (1853; demolished c. 1965), and was the city's largest theater until 1929. Its 95-year history included presentations of drama, opera, music, lectures and films. Edwin Booth, who appeared in 1885, was probably the best known of the actors who performed on the stage. L. Ashton Thorp's Manchester of Yesterday (pp. 293-335) devotes two chapters to the theater prior to its 1938 alteration for film audiences.

Another theater, the Palace, was built on Hanover Street immediately east of the Post Office Block in 1914. A photograph taken prior to construction of this building shows this Hanover Street block densely lined with ornate, cast iron light standards, painted white. The Manchester Electric Light Company, which since 1895 occupied offices in the Harrington-Smith Block, apparently engaged in self-promotion by illuminating the block in this way. With the addition of the Lyric Theater and the Crown Theater by 1926 (now both demolished), the theater in the Harrington-Smith Block, renamed the Auditorium after the turn of the century, became the grande dame of Manchester's "Great White Way." The theater was later renamed The Strand.

The Mirror and American article of January 20, 1881, reported the names of the first lessees of the stores, offices and two meeting halls in the building. The eight Hanover Street storefronts were leased by tailors, dry goods and shoe merchants and a druggist; second-floor offices were leased primarily by lawyers; the third and fourth floor halls by fraternal organizations. Third-floor space in the west ell was occupied by photographer Lyman Colby. Another tenant was the building's architect John T. Fanning, who remained in the building until his departure for Minneapolis in 1885.

Fanning, whose career is outlined in l. A. 2., above, was both an architect and a civil engineer specializing in hydraulics. He designed the water system for his native Norwich, Connecticut which was one of the systems visited by the newly-appointed Manchester water commissioners in 1872. Fanning was hired that year as engineer for a new system for Manchester and remained thirteen years in the city. Fanning's system, completed in 1874, forced water from Lake Massabesic on the southeastern outskirts of Manchester, to a reservoir on a high plateau above the city, by means of water turbines and "bucket and plunger" pumps, according to John B. Clarke's Manchester (pp. 90-96). The system formed the basis for the greatly expanded and modified present-day Manchester water system.

Fanning's first architectural work in Manchester appears to have been the still-standing red brick, granite-trimmed, Victorian Gothic pumping station on Cohas Brook, where Manchester's water is still drawn from Lake Massabesic. While the National Cyclopaedia of American Biography (Vol. 9, pp. 38-39) credits Fanning with the design of many houses and business blocks in Manchester, the only other confirmed work by him is the First Congregational Church, also in the Gothic style, erected in 1879 to replace the church which stood on the Harrington-Smith Block site. Of the "many mills, public and private buildings and bridges" Fanning is said to have designed, none have thus far been identified in his native Connecticut. (Richard Bartlett of Connecticut SHPO, telephone interview by J. M. Porter, September 10, 1985) No references have been found to architectural work by Fanning after his departure from Manchester. The Harrington-Smith Block thus may have been his last major building design, as well as being the most important extant 1880s commercial structure retaining extensive original facade detail above the first story. The architectural character of the building is discussed in ll. A. l., below.

In 1884, the Manchester Union, a newspaper owned by Dr. Joseph Moore, moved into the east rear ell of John B. Smith's section of the building. In the adjoining structure since 1876 were the Mirror newspapers of veteran editor and publisher John B. Clarke. The approach to news-gathering and the focus of these two papers differed widely, and were described as appearing to have "been printed in two cities." (Hobart Pillsbury, New Hampshire: A History, Vol. 4, pp. 1206-1210) To broaden its scope of coverage and its printing capacity, the Union pioneered the use of the telegraph in Manchester and in 1884 became a member of the

Associated Press and installed the first web press north of Boston. The Mirror papers were noted for their "intense localism," according to Pillsbury.

The Union was bought in 1913 by the owners of the Manchester Leader, a paper established the previous year by midwesterners, Col. Frank Knox and John Muehling, whose journalistic point of view was described by Pillsbury as both "Progressive and progressive." Before moving into the Harrington-Smith Block in March, 1914, the new owners undertook major interior alterations to the east ell and extended it to Derryfield Lane. They installed a "new Goss straightline sextuple press" of the type used by Boston's major papers, which could print 50,000 12-page papers an hour. (Union-Leader, February 12, 1914)

Before coming to Manchester, Frank Knox had been a Rough Rider with Theodore Roosevelt and had been active in Roosevelt's presidential campaigns. In Manchester, Knox was active in Progressive Republican causes, beginning the first agricultural cooperative in the state in the early 1920s, and in 1924 starting the New England Council, which was designed to rejuvenate the region's sagging industrial base through lower taxes and government economies. (Norman Beasley, Frank Knox, pp. 110, 113) Knox became general manager for the Hearst newspapers in 1927 and in 1931 moved to Chicago as publisher of the Daily News (Beasley, pp. 124, 134). During World War II, he served as Franklin D. Roosevelt's Secretary of the Navy.

In 1924, Knox and Muehling bought the sagging Mirror papers and the Union-Leader became the sole English language paper of any duration in Manchester. (Beasley, p. 95) In 1931 the Union-Leader moved to a new building across Derryfield Lane which fronted on Amherst Street. After it was purchased by William Loeb in 1946, the paper developed a strongly conservative stance. According to Elizabeth Lessard, archivist of the Manchester Historic Association, the Harrington-Smith Block later became the site of a number of ephemeral newspapers established to present a more liberal outlook. (Interview by J. M. Porter, April 26, 1985)

Manchester nearly doubled in population from 32,600 in 1880 to 57,000 by the turn of the century, and had reached 75,000 by the teens. Barometers of its growth and economic vitality were the implementation of modern technologies in lighting, heating and transportation utilities. City utility administration offices were among the early occupants of the Harrington-Smith Block.

The People's Gas Light Company, a tenant from 1892 until 1895, had had the lighting field to itself for decades, but in 1892 complained that "electricity has nearly driven us out of the mills and the streets," although increased use of gas for home cooking and lighting sustained it comfortably. (Mirror and American, Souvenir Edition, October 11, 1892, p. 48)

The Manchester Electric Light Company became a tenant in 1895, and remained in the building until 1927. Their move into the block coincided with the belated conversion of the horse-powered street car system to electric power provided by this company and with the beginning of a series of takeovers by the Boston investment firm of Tucker, Anthony and Company. By the turn of the century, this company controlled three other electric companies and the street railway company under the aegis of the Manchester Traction, Light and Power Company. By 1907 the company had developed 28 miles of city trolley lines, plus lines to Nashua and Derry; had built generating plants on the Merrimack and Piscataquog Rivers; and had constructed amusement facilities to attract weekend customers to its trolley lines to Lake Massabesic and Pine Island Park on Cohas Brook. (O. R. Cummings, The Manchester Street Railway, pp. 9, 10, 12, 13, 29, 30) Protected in the teens by the state legislature and the Public Service Commission from the potential incursion of motor jitneys, the company operated a system transporting twelve million people over 64 miles of track. (Cummings, p. 28; Edgar Knowlton, "Progressive Manchester," Granite Monthly, March-May, 1916, p. 27) The Manchester Traction, Light and Power Company remained in the Harrington-Smith Block through the 1925 takeover by Samuel Insull's Midwestern Utilities and the reassertion of New Hampshire control by the Public Service Company in 1926. (Cummings, p. 35) The Public Service Company moved into a new building the following year.

Manchester city directories for 1916 and 1926 show an increase in the number of realtors, doctors and dentists in the offices of the building. The New Hampshire Employment Bureau opened an office in 1916, and the Associated Press was in the building by 1926. By the mid-twenties, the shift to some residential occupancy of upstairs rooms appeared evident in city directories.

The combined effects of the closing of the Amoskeag Mills and the Great Depression were reflected in mid-1930s directory listings showing vacancies and increased residential use of office space.

In 1946, both halves of the Harrington-Smith Block and the adjoining Post Office Block were sold in a major real estate transaction to the E. B. M. Realty Corporation of Manchester, controlled by the Machinist family. Abraham Machinist, who began in 1910 as a woolen hosiery merchant in the Post Office Block, gradually enlarged his business, eventually expanding into 52 Hanover Street. The Machinist's thirty years of ownership ended in 1979 with the sale of the building to Louis Georgopoulos. In 1982 ownership was conveyed to David T. Brady and in 1984 to Stebbins Associates, the present owners.

The building was occupied primarily by commercial retail shops and low-income residents until the two fires of March, 1985. (See I. A. 6., above) Despite much loss of integrity through successive remodelings of the storefronts and interior spaces, and the recent fire, water and

smoke damage, the Harrington-Smith Block remains distinguishable in form, plan, detail, and material, and is recognizable from its primary period of significance, 1881-1930.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: An engraving of John T. Fanning's design for the elevation of the facade of the Harrington-Smith Block was published the year after its completion and is a valuable reference in understanding the building's eclectic design (see Exhibit 3). The building was described at its completion as in the "modern, mixed Queen Anne style." (Mirror and American, January 20, 1881) While the Harrington-Smith Block does not display the asymmetrical massing usually associated with Queen Anne style, this designation was, during the period of its construction, rather freely applied to a variety of similarly non-academic, individualistic architectural expressions. The design is characterized by contrasting colors and textures (now obscured by white paint), embodied in the red pressed brick walls and the sandstone, terra cotta, granite and red slate enrichment; by the forceful articulation of the storefront and entrance bays extending to and above the cornice; and by the single and grouped round-arched openings which appear on the highly symmetrical facade. Only the Music Hall, whose facade has been lost, could compare with the Harrington-Smith Block in scale and in the exuberance of its expression of the Queen Anne style in Manchester.
2. Condition of fabric: The structural condition of the building ranges from poor to good. 1985 fire and water damage is diagrammed in Exhibit VII and is noted below under appropriate headings.

B. Description of Exterior:

1. Overall dimensions: 200' by 146'. The depth of the main block is 50'; the east rear ell and its 1913-1914 extension are 96' in depth, as was the demolished west ell (See I, A. 6., above). What remains is L-shaped in plan. The first story of the four-story front elevation consists of eleven bays, including a projecting central entrance pavilion, two secondary entrance pavilions, and eight storefront bays of varied widths. In the upper stories, fenestration in each of these bays varies, from one to four windows. A seriously fire damaged gambrel-roofed penthouse, with its gable end facing south, extends across the three central bays of the main block.

The west wall of the main block contains a storefront bay and two bays of paired, high-set windows at the first story; fenestration in the upper stories is irregular and consists of three single windows and two paired flat arched windows at the second and third stories and triplets and round-arched units at the fourth. The original three-story east rear ell is 46' wide and 50' long, with four bays on both the east and west walls. The three-story ell extension of 1913-1914 is 32' wide by 45' long, and contains four bays on the north and five on the east and west elevations.

2. Foundation: Split granite foundation walls, about one foot thick along the dressed top course, includes rectangular loading bulkheads on the front elevation below the sidewalk.
3. Walls: Smooth red pressed brick is laid in stretcher bond on the front facade, which is painted white above the first story, concealing the contrasting colors of the varied building materials used. American common bond is used both for the remainder of the 1881 walls and for the walls of the 1913-1914 east ell extension. On this addition, red common or pallet brick of variegated tones typical of its building period is used. The repeatedly remodeled storefronts of the front facade were removed in August, 1985. (See l. A. 6., above) Raised sandstone beltcourses between the first and second stories and between the third and fourth stories are punctuated by stone pier blocks, with incised enrichment. Some of the first-story pier blocks were damaged during storefront remodelings. Cast iron modillions, 55 of which are missing, underline the lower of these beltcourses; shallow corbelled brick brackets and a dentil course are employed below the upper course. A reticulated frieze of molded brick and contrasting stone extends across the upper half of the fourth story; similar reticulation appears in the penthouse gable of the central entrance pavilion. Both of these features are fire-damaged. Circular and diamond-shaped panels and bed moldings of glazed terra cotta ornament in floral and foliated motifs are concentrated in the three central bays of the second and third stories of the facade. Granite spandrel panels between the second and third stories, bearing the incised names "Harrington" and "Smith", are applied in the fourth bays from the west and east ends of the facade, respectively.

The intrados of the arched central entrance is ornamented with circular and oblong bosses of terra cotta in floral patterns and with egg-and-dart molding of pressed brick. The sandstone beltcourse and brickwork enrichment seen between the third and fourth stories on the primary facade, is carried around to the west elevation, also painted white.

4. Structural systems, framing: The exterior walls are load-bearing brick masonry; eight interior brick and wood frame walls extend from the basement through the first story to divide the main block into

eight divisions; the three upper stories contain four interior brick walls. Dimension lumber is employed throughout for the floor system and roof framing. At the west end of the main block, fire destroyed the floor of the fourth floor and the roof above it; the central penthouse was also severely compromised structurally.

The ell addition of 1913-1914 is of heavy timber, mill-type construction with brick load-bearing walls.

5. Porches, stoops, balconies, bulkheads: There are no stoops or balconies. Bulkheads, now filled, are built into the foundation walls. (See 2, above.)
6. Chimneys: Two square brick furnace chimneys emerge from the roof immediately east and west of the penthouse located above the three central bays of the main block. Brick fireplace chimneys, integral to the east and west walls of the main block and east ell, emerge above the roofline. Other brick fireplace chimneys emerge at intervals from the roof of the main block. There are also numerous sheet metal ventilation stacks.
7. Openings:
 - a. Doorways and doors: The mid- and later twentieth century storefront doorways were removed from the front facade in August, 1985. The doors in the central and secondary entrance pavilions on this elevation were of contemporary aluminum frame design with plate glass glazing.

There is a single door opening with segmental arch on the north wall of the east ell rear extension containing a modern wooden door and side lights. Above this is a double-leaved, paneled door for a second-story loading bay. At the east elevation of this addition are second- and third-story door openings which, visual evidence suggests, were formerly windows enlarged to create fire exits for residential use. Wooden fire stairs with treated wooden railings extend from street level to each of these (now boarded) openings.
 - b. Windows and shutters: The original fenestration observed in the 1882 engraving of the principal facade (Exhibit 3) has survived remarkably intact, in spite of loss and replacement of sash. Double-hung, one-light-over-one-light sash is employed for the windows of the principal facade and west elevation. Openings are flat-arched at the second and third stories and round-arched on the fourth story. Sills and lintels, some with incised floral motifs, on the second story are of fine-textured sandstone on the facade, and of granite on the west wall. Second-story openings

have been blocked down with filler panels and fitted with bronze-colored aluminum replacement sash. Fourth-story windows, in groups, are headed by round brick arches springing from shared impost blocks. Sashes in the upper stories of the west end of the main block were almost entirely destroyed by fire; damage is progressively less toward the east end of the front facade.

On the north wall of the main block and on the east and west walls of the east ell, openings have granite sills, brick segmental arches and two-light-over-two wooden sash. Windows of the ell are fitted with diagonally-boarded, single and double-leaved sheet metal-clad fire shutters affixed to cast iron pintles.

Windows of the 1913-1914 ell extension also have granite sills. Window heads are broad, brick segmental arches. Sash is eight-light-over-eight, except for the west bay on the north wall, which contains six-light-over-six sash. Many of these windows have been boarded for security purposes.

8. Roof:

- a. Shape, covering: The roofs of the main building and ells are of low-pitched, shed-type configuration; covered with asphalt roll roofing. The roof of the fourth floor of the west end of the main block and the entire third story of the west ell were destroyed by fire.
- b. Cornice, eaves: Cornices generally consist of sheet metal coping on both the main block and the ell. Brick denticulated courses are employed below this coping on the front facade and west wall. The stepped parapet walls of the east ell, north end, display unusual cast iron coping. Rainwater is carried to subsurface drains at ground level, typically, by galvanized gutters, downspouts and leaders along the north and west edges of these roofs.
- c. Dormers, cupolas, towers: The penthouse on the roof above the three central bays of the main block is a gambrel-roofed, wood-framed structure. The roofing is green slate; the gable end (south) is sheathed with red slates. The gable end contains two paired round-arched window openings. Two shed-roofed dormers are on each side. This feature, which once extended to cover the theater, was completely consumed by fire above the theater and is seriously damaged above the main block. The modified queen post truss roof framing is badly charred; one of the dormers is destroyed and the others badly weakened. Sash of the round arched windows was destroyed and many of the slates of both roof and gable end have been lost. The molded wooden raking eaves at the gable end and its simple paired brackets remain intact.

C. Description of Interior:

In 1881, the Harrington-Smith Block and its two ells, with upper story offices arranged on either side of a corridor, formed a U-shaped plan. The original plan was lost with the removal of the west ell in August, 1985, because of fire damage. What survives is a roughly L-shaped plan. The floor plans, (Exhibit III) show the original layout as it existed prior to August, 1985. The first story storefront spaces, and the basements below, run the full length of the block; at the rear, stores in the interstices between the ells had one-story granite and cast iron facades, which remain extant.

1. Floor plans: See photographs, listed below
 - a. Basement: NH-209-15
 - b. First Floor: NH-209-16
 - c. Second Floor: NH-209-17
 - d. Third Floor: NH-209-18
 - e. Fourth Floor: NH-109-19
2. Stairways: Locations are shown in above exhibits. The entrance stairs from Hanover Street rise from the east and west ends and are straight, single flights constructed of wood. Another similar stair at the interface of the east rear ell and the 1913 ell addition remains extant but is sealed off. Basement stairs from the storefronts are simple wooden utility stairs. The most significant of the stairways are those at the east-west ends of the central corridors of the three upper stories. They display turned newell posts and balusters and a molded, curvilinear handrail. However, the stair flight at the west end, third floor, was charred beyond repair in the March 1985 fires, and the east stair flight, third floor, has been enclosed in a fire-rated envelope. The others have been painted and are badly worn.
3. Flooring: The fires totally destroyed the floor of the fourth floor, west end, and water has caused serious buckling of original hardwood floors (some overlaid with contemporary vinyl or other surfacing materials) in the corridors and rooms of the central, western, and part of the east end of the main block. It has not yet been determined if any original flooring in the stores, described as birch and maple (See I. A. 5., above), survives beneath the variety of modern floor coverings which are there now.

4. Wall and ceiling finish: Both walls and ceilings are plaster. Again, heavy water damage has occurred in the upper stories. The plaster wall and ceiling surfaces have been saturated on the third and fourth floors with some lesser damage in the floors below. Most of these walls and ceilings are now concealed by the plywood paneling and dropped ceilings which were installed over the last decade or two in most of the rooms during conversion for residential use. The most significant ceiling finishes are the pressed metal ceilings of varying designs which still survive in many of the second floor offices, in some cases above suspended acoustical tile panels. Several of these ceilings are also still extant in the first story storefronts, albeit in poor condition.
5. Openings:
 - a. Doorways and doors: No original doors remain in the first-story stores. The upper stories contain a few examples of original doorways and doors, with transom lights above the office or apartment entrance doors, two-piece wooden bolection moldings with corner blocks, and four-paneled doors. However, the majority of the doorway trim has been either removed or covered by paneling; probably a larger number of original doors still survive, hung in frames without their original trim.
 - b. Windows: Because they are less amenable to paneling, many more window openings with original bolection moldings, sills and corner blocks survive than do doorways.
6. Decorative features and trim: Again, alterations have caused the removal or concealment of decorative trim such as cornice moldings and baseboards, a few examples of which still survive on the three upper floors. The ornamental pressed metal ceilings in the building are discussed in 4, above.
7. Hardware: Door and window hardware is of common variety for the period and generally consists of cast iron or brass butt hinges, unornamented and plain (hollow) brass door knobs.
8. Mechanical equipment:
 - a. Heating, air conditioning, ventilation: The Harrington-Smith Block was originally heated by coal-burning fireplaces, stoves, and a warm air central heating system. Only the fireplaces, with round-arched openings and slate surrounds and mantles, survive. These are found principally on the second and third floors of the main block and original portion of the east ell.

Air conditioning and/or ventilation systems were not observed.

- b. Lighting: The Harrington-Smith Block was originally illuminated by gas. It is not known when the building was converted to electricity.

No original gas or electric lighting fixtures were observed in the building although ample evidence remains of gas piping and knob and tube wiring.

- c. The plumbing system has been upgraded, replaced or relocated numerous times and no significant features appear to survive from the primary period of significance.

0. Site:

1. General setting and orientation: The principal facade is oriented south toward Hanover Street, which runs along an east-west axis. The building is set at the sidewalk line. The north side of the street is densely filled with two-, three- and four-story nineteenth and twentieth century buildings, predominantly of brick construction. Opposite the building, on the south side of Hanover Street, is a modern concrete parking garage, three stories in height, incorporating a small landscaped plaza. Diagonally across the street from the Harrington-Smith Block, to the southeast, is the four-story, mansarded Odd Fellows Hall built in 1871. Across the street to the southwest, is the three-story, limestone, rear extension of the ten-story Amoskeag Bank (1913), which fronts on Elm Street. The topography is virtually flat, with only a slight change in elevation (2' 0") from east to west. Immature deciduous trees are planted at intervals along the sidewalk on both sides of the street. Modern high-pressure sodium streetlights line the street.
2. Historic landscape design: Hanover Street is part of the original street grid established by the Amoskeag Manufacturing Company in the late 1830s. No historic plantings, walks or street furniture survive.
3. Outbuildings: None.

PART III. SOURCES OF INFORMATION

A. Architectural Drawings:

Plan #8, Plan File, Hillsborough County Registry of Deeds, Nashua, New Hampshire. Signed, "J. T. Fanning, Arch't" and received for filing February 22, 1884. Partial basement plan, showing right of way easement held by the Manchester Opera House Company.

B. Early Views:

Manchester Directory, Manchester, N. H. John B. Clarke Company, 1882, opposite page 128. Reproduction of an engraving of the front elevation of the Harrington-Smith Block. (Exhibit V)

Photograph, c. 1892, view of Hanover Street looking east from Elm Street. Original glass negative #214, archives, Manchester Historic Association, Manchester, N. H. (Exhibit VI)

Photograph, c. 1912, view of Hanover Street looking west from Chestnut Street. Original glass negative, archives, Manchester Historic Association, Manchester, N. H.

Photograph, 1945, view of Hanover Street looking east from Elm Street. Published in the Manchester Union-Leader, May 19, 1945.

Birdseye View of Manchester, N. H. Lithograph by C. H. Vogt, 1876.

C. Interviews:

Bartlett, Richard, architect, Connecticut State Historic Preservation Commission, Hartford, Connecticut. Interview with Jane M. Porter (by telephone), September 10, 1985, regarding extant architectural work by John T. Fanning.

Lessard, Elizabeth, archivist, Manchester Historic Association. Interview with Jane M. Porter. Manchester, New Hampshire, April 26, 1985, regarding Manchester newspaper publishing history.

Machinist, Milton. Interview with Christopher W. Closs. Manchester, New Hampshire, May 7, 1985. Mr. Machinist is a member of the family which owned the building from 1946 to 1979.

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E. Likely Sources Not Yet Investigated: None known.

PART IV. PROJECT INFORMATION

City of Manchester
City Planning Board
908 Elm Street
Manchester, N.H. 03101

Hanover Street Project

Information for the HABS Outline Format was prepared between May 1 and
September 27, 1985.

Prepared by: Closs Planning Consultants
Four Bicentennial Square
Concord, N.H. 03301

Principal consultant: Christopher W. Closs, MNRP
Research subcontractor: Jane M. Porter

Date: September 28, 1985

Mirror and American

THURSDAY, JANUARY 24, 1881.

OPERA BLOCK.

A Manchester Institution to Be Proud Of.

Perfect Appointments for Health, Comfort and Convenience.

THE OPERA HOUSE.

A Modern Temple of Amusement.

The establishment, growth and prosperity of any community, quite naturally excites the liveliest feelings of satisfaction in the breasts of all right minded citizens, and the erection of substantial and at the same time highly ornamental business blocks are the very best of business thermometers, indicating as they do the degree of business activity and financial prosperity which prevails in the community. The city we live in is no second-rate business place. It is prominent as a manufacturing city; the beauty of so many of its homes has obtained wide celebrity; its healthfulness has become universally recognized; its population steadily and largely increases, and the prosperity of its very interest seems to grow. We have many interesting buildings in Manchester, none toward which so much attention is directed, at the present time, as the new opera house block, which stands as a conspicuous ornament to the city, combining with its solidity, as it rises from the sidewalk, an impression that is decidedly gay and cheering, which, in part, undoubtedly springs from the knowledge of the artistic temple within. The thoroughness of the entire workmanship makes this edifice, constructed of imperishable material, in our new and hurried civilization stand as a rebuke to the "great Goddabam." It is grand and sincere, and possesses the advantage of having been planned by one of the ablest and most magnanimous architects in the State.

THE HANDSOME BLOCK

Located on the north side of Hanover street, a short distance from Elm, adjoining the Post-office building, and its great size and height render it imposing, while being so ready of access makes it an incalculable boon to the residents of our city. It stands on the site of the old Hanover-street church, and the history of its conception and erection dates back scarcely more than a year. The Hanover-street society decided to locate elsewhere, and all their old church building, which was purchased by Messrs. John B. Smith and Alfred Quimby. It was the intention of 1879 gentlemen to build an opera house on the property, but after obtaining several plans they dissolved partnership. Mr. Smith purchasing Mr. Quimby's interest, and so the matter rested for a time. Finally Mr. Edward W. Harrington considered the matter of an opera house with

Description of Harrington Block and Opera House Blo

Source: Mirror and American (Manchester, N.H. January 20, 1881 and January 21, 1881

Smith, and others becoming interested in these gentlemen the new project immediately assumed elements of life, and great deal of push was manifested from that time down to the present. On the 17th of March, 1880, the several proprietors ordered the architect to prepare plans and specifications for the block, and so pleased were they with the diagrams sent, that on the 15th of April following a contract was signed for the execution. On the 21st of April another contract was perfected for the foundation masonry, and on the 11th of June papers were drawn up for the construction of the perstructure. It is less than a year since the first blow was struck and operations commenced, but now this

MAGNIFICENT STRUCTURE

Nearly in perfect order for business occupancy, a triumph of persistence, energy and enterprise hard to match. It has two hundred feet and two inches frontage on Hanover street, an extreme depth of one hundred and forty-six feet, and height on the front of four stories. The block contains three independent sections, and is laid upon the ground something like a letter M, a though this of course is not far from the truth upon its pleasantly angled front. The central wing, extending to Hanover back street, one hundred and thirty feet in length by seventy-three feet in width, is owned by the Manchester Opera House Company, and contains the auditorium and stage, and upon its north-westerly corner is a three story wing, circular in shape, twenty feet and six inches in diameter by thirty-one feet and six inches long, containing the required ante-rooms, lavatory and sanitary offices. The westerly section of the block, one hundred and ten feet deep by one hundred and forty-six feet wide, is owned by the heirs of the late John E. W. Harrington, who are represented in the person of Edward W. Harrington, Esq. The easterly section of the block, one hundred feet front by one hundred feet deep, is owned by John B. Smith, Esq., well known in this city, although a resident of Hill-borough Bridge. The Hanover street front of the block is constructed of pressed brick with

ROVA SCOTTA SANDSTONS

and terracotta trimmings in the modern and Queen Anne style of architecture, and its prominent architectural features are three gabled pediments, its boldly projecting pilasters, its symmetrical grouping of door and window openings, its carved decorations and the conspicuous central archway entrance to the Opera House. The two side sections contain together ten commodious stores, one hundred offices and rooms and two small halls. The whole block is heated by steam, and all floors are supplied with water. Conspicuously prominent on the front of the westerly section of the structure, standing out in bold relief on a granite block is the name "Harrington," and almost directly constructed in the easterly section is the name of "Smith."

THE BASEMENT.

The basement and cellar required 9,025 cubic yards of excavation, its foundation is 240 perch of masonry, and its walls upward of 2,000,000 bricks. The boilers, which there are two, each of thirty-horse power, are located in the basement, and room is here furnished each one of the stores above in proportion to the size of the store, and the remaining space is

taken up by the requirements of the stage above.

FIRST FLOOR.
As elsewhere stated, this contains four stories, four of which are one hundred feet deep, two seventy-five, and four forty-six feet. Eight of these stores front on Hanover street, and are not simply very desirable, but highly ornamental as well. These will be occupied by Mr. Franklin C. Merrill, millinery and fancy goods, in the corner store next to Elm street; Mr. J. S. Masneck, dry goods and remnants, in the next store; a dry goods firm from Suncook follows, and Messrs. Hubbard and Lull open a drug store in the store next to the Opera House entrance. The first store east of the entrance is to be taken by Messrs. Gordon & Tobey with their stock of periodicals, stationery, pictures, etc. and following them come Messrs. Fursield & Burbank, hosiery and shoes, Mr. William M. Tarbell, merchant tailor, and furniture goods, and the remaining store has been engaged by a dry goods firm from Lawrence, Mass. The two remaining stores in the rear portion of Mr. Harrington's block will be used as dining rooms.

SECOND FLOOR.

This is reached by two spacious stairways from Hanover street, and by one stairway from Elm back street and one from the rear of Mr. Smith's block. There are four brick partitions dividing up the entire floor, and eight running as far as the second floor. On this floor there is a passageway which runs nearly the entire length and across the front and at the head of the stairways of the interior, making a way four hundred and ten feet in length, and into this passageway there are two window sills from the balcony and gallery of the Opera House audience room. The stairways are handsomely finished in brown ash, and the apartments to be met with on all sides are admirably arranged for convenience of access. Mr. George Williams, merchant tailor, has had his rooms on the east side of this block especially arranged for his business. Dr. J. P. Goodwin, Mr. A. J. Lane, real estate agent, the law firm of Messrs. Copeland and Dodge have their rooms on the front, continuing on, Messrs. Fenton & White Sulloway & Toplis, and Morrison & Delet have all engaged offices for their business, while it is probable that Deputy Sheriff Daniel R. Prescott, David L. Perkins, Esq., and Mr. John O. Ulickford will transfer their business to some of the offices. A remarkably good thing about the second floor is, that there is at least an inch of mortar beneath the flooring, which has the effect to deaden all sounds that may be made.

of the store, and the remaining space is

THIRD FLOOR.

Three broad stairways lead in this floor, and in Mr. Harrington's block Mr. Lyman W. Colby, photographer, has had rooms adapted for his business, one of their features being an immense window fifteen by twenty feet in size, and with everything especially suited to his convenience. No better rooms for photography can be found in New Hampshire. On Mr. Smith's section of the block is a hall which the Knights of Honor have leased, and there are also offices, one of which has been taken by Mr. J. T. Fanning, the architect.

This is reached by two stairways, and while Mr. Harrington's section is divided

into rooms, Mr. Smith has converted a large share of his into a large hall, which the Knights of Pythias have already bargained for. The rooms and offices throughout the building are finished in Michigan pine, with shellac and varnish. The floor for the stores are of birch and maple, and those on the second and third stories are of Southern hard pine, and including all of the floors there are two acres of flooring in the block, and

THE ROOF

contains two-thirds of an acre in addition. The roof rises to a higher point over the Opera House, where its seventy-two feet spans sustain the ceiling over the audience room. On either side is a flat, gabled roof, while the sides of the roof over the audience room are slatted and the deck tiled. Each of the blocks has a big steam chimney four feet and two inches square and rising fifteen feet above the roofs. From the top of the building a truly magnificent view of all the leading objects throughout the city, and embracing the country for a long distance beyond, can be obtained, and in this respect the city has very few buildings so convenient of access that are so sightly. The block is thorough and complete in its workmanship, and one cannot tread its stairways and visit the numerous pleasant offices and rooms designed for business pursuits without being impressed with a sense of the agreeable, and there can be no doubt but that the structure will become full of pleasing associations to the people of this community. During the coming month all of the smaller details and finishing touches will be completed, the occupants take possession of their apartments, and the block will stand a triumphantly finished monument to man's indomitable energy, and as the pride of our thriving young city now fairly started on the highway of a bright and prosperous future.

THE OPERA HOUSE.

AN ARCHITECTURAL AND ARTISTIC WORK.

A Description of the Interior—The Names of Those Who Occupied Its Erection and Contributed to Its Success.

Believing that another temple of amusement patterned after the modern theatres of other cities was needed in Manchester, a number of gentlemen organized themselves as a corporation, Feb. 21, 1890, under the name of the Manchester Opera House Company, for the purpose of taking measures to erect one. The amount of capital stock of the corporation was fixed at \$35,000, divided into 350 shares of \$100 each, and was afterwards increased to \$40,000, and the number of shares proportionately enlarged. The first meeting of the growers was held on the evening of Feb. 26, when the following named gentlemen were elected directors: John B. Smith, John P. Bartlett, Geo. B. Chandler, Benj. C. Don, Charles E. Balch, Thomas L. Thorpe, and Walter M. Parker. The directors afterwards met and elected Benj. C. Don president, Edward W. Harrington treasurer, and Luther B. Clough clerk. They also appointed a building committee, of which John B. Smith, Charles E. Balch and Henry Cluder were made members. The names of the

original stockholders, to gather with those

- | | |
|----------------------|----------------------|
| John B. Smith | A. J. Lamb |
| John P. Bartlett | Daniel W. Lamb |
| Geo. B. Chandler | Charles W. Lamb |
| Benj. C. Don | Benjamin F. Martin |
| Charles E. Balch | Henry B. Moulton |
| Thomas L. Thorpe | Hamilton Moulton |
| Walter M. Parker | John L. Stevens |
| Edward W. Harrington | Alvahant E. Thompson |
| Luther B. Clough | Walter M. Parker |
| Henry Cluder | Edward H. Palmer |
| John B. Smith | Richard H. Pike |
| John P. Bartlett | William H. Parker |
| Geo. B. Chandler | Frank E. Richardson |
| Benj. C. Don | John H. Smith |
| Charles E. Balch | John A. Smith |
| Thomas L. Thorpe | John K. Stewart |
| Walter M. Parker | Thomas L. Thorpe |
| Edward W. Harrington | Geo. H. Tarverell |
| Luther B. Clough | John B. Varick |
| Henry Cluder | Charles W. Wells |
| John B. Smith | Joseph R. Weston |
| John P. Bartlett | |

The building committee, appointed by the architect, Mr. J. T. Fanning, devoted much time during the early spring to visiting the theatres in Boston, New York and other cities, and from their construction obtained ideas that assisted very materially in molding the plan for the erection of the new Opera House. Without tramping in detail the work as it progressed from day to day, we will state such facts concerning the house, as it now stands completed, as may be of interest, leaving, of course, the greatest charm, its effect and color, to the imagination and inspection of the reader.

WITHIN THE WALLS.

The parquet and stage of the Opera House are upon the ground floor level, and the main entrance to the audience room from Hanover street is fourteen feet wide, with recessed stairways on either side leading to the balcony and gallery. The parquet circle is also connected with the balcony by two spacious stairways. The audience room is sixty-two feet long, seventy feet wide, and thirty-eight feet high, and has, above the main floor, two galleries designated respectively balcony and gallery. The main floor is divided into parquet and parquet circle, and the parquet tiers of seats have a rise from front to rear of six feet. The space enclosed for the orchestra is seven feet wide and twenty-two feet long. There are six boxes. The parquet contains 330 chairs; the parquet circle, 224; the balcony, 336; the gallery, 680 seats, and the boxes have space for thirty occupants, giving a total of 1,600 sittings, with standing room additional for about 250 persons. On the right of the house there is, beneath the parquet circle, a large ante-room for the use of the ladies, and on the left a similar room for the gentlemen. The main stage entrance is from Hanover back street, and there is a doorway seven feet wide and fifteen feet high, opening directly from the back of the stage. The stage is forty feet in depth and seventy feet wide, and has a clear height of sixty feet for the adjustment of scenery. At twenty-five feet above the main stage the "fly gallery" is located, from which a large portion of the scenery and the drop curtain are operated. The scenic painters' gallery is also at the same elevation above the stage, and the paint traps are raised and lowered by the paint bridge, with the aid of a windlass as suits the convenience of the artist. The width of the curtain is thirty-four feet, and the height thirty feet. There are four sets of grooves for the sliding scenes capable of containing sixteen scenes at one time, and there is also room for as many additional "drop" scenes as may be required. The stage floor is provided with the usual star traps, bridge and

grooves. The gallery is seventy feet wide and thirty-three feet high, and contains eleven dressing rooms, and a rehearsal room for the orchestra, and ample space for a property room. There are five fire hydrants placed within the stage and its apartments, with hose attached ready for instant use. There are in addition to the main entrances double doors for exit on either side of the audience room, and double doors opening into the corridors of the block, that are available in case of accident or panic.

Mirror and American

FRIDAY, JANUARY 21, 1881.

HEATING, VENTILATING AND LIGHTING.

The apparatus for heating, lighting and ventilating is very complete, the comfort of the audience having been studied at all points. A coil of steam pipes runs along the side of the auditorium wall near the floor to protect those within from the chill which usually comes in at these points, while radiators are stationed in the vicinity of the street entrance. A series of pipes also run underneath the seat platforms of the parquet. In the balcony there are two radiators, and in the gallery above none, the heat ascending from the auditorium and that of the chandelier being deemed sufficient to thoroughly warm these parts. For ventilating, two shafts lead from the roof to the basement, supplying a volume of fresh air beneath the parquet, forming a sort of ventilating chamber. The air then passes into the boxed apartments containing the heating pipes, and thence through perforations into the auditorium. In case the air becomes too heated, the shutting off of the steam cools it. By this method air of any temperature, and always pure, may be provided. The house is amply supplied with gas burners, all being lighted in the usual manner, with the exception of the border lights on the stage and the chandelier, which are lighted by means of electricity. An electric current is produced by the turning of a crank and by passing it through a wire the chandelier burners are lighted, and the current is passed to the border lights by means of the gas pipe. In a convenient form on the stage are arranged a series of gas gauges. They are placed in two rows and are marked to indicate their purpose. One supplies the chandelier, another the house, a third the footlights, a fourth the bunch lights, while four connect the border lights, and another acts as a "cut-off" for all the gas connections. They are manipulated by the stage carpenter.

THE SITTING.

The chairs in the parquet and balcony are manufactured of stained cherry wood, upholstered in leatherette, with iron supports. Their average width is twenty inches, though some measure 20-1-2, and some 10-1-2. The space between each chair, back to back, is 2 feet 4 inches. They are numbered from one upwards, commencing at the front row on the left of the parquet, and following back and then across by sections. The first section runs from 1 to 84; the second, from 85 to 240; and the third, from 247 to 330. The parquet circle begins on the left at 331 and follows the front tier around to 380, the next tier going from 387 to 446; the one behind from 447 to 610, and the rear from 611 to 654. In the balcony, the numbering commences at the rear of the left section and continues consecutively through the four others. The seats in the gallery

THE OPERA HOUSE.

(Concluded from Noon Edition.)

GENERAL IMPRESSIONS.

To sum up the whole description, as looks upon the stage, the proscenium, wide range of parquet and gallery, the triumphs and delights of the theatre appear. The genius of the artist, magical in its effects and brilliant in display, has transformed it into a temple of art. The skill of the painter and the skill of the architect and builder have yielded with one another in excellence, and from their joint efforts have sprung a perfect abode of beauty and comfort. To the appreciative lover of the pleasure of sitting in the theatre consists in the unity of the whole affair—the solid foundation of sense and utility which Messrs. Hoad & Dowst have laid with rare ingenuity and determined will; the skillfulness of the architects, the harmony of his proportions; and, finally, in the taste and exquisite workmanship of Senor Arrigoul's curtains, upon which the pleased eye rests, as upon a beautiful picture.

HERE AND THERE.

Undoubtedly, our people are largely indebted to Messrs. John B. Smith and Edward W. Harrington for this splendid work of amusement, for it was their energy that made its erection possible, and for their success has been achieved. The building committee has proved its wisdom in many ways and justified the wisdom of the directors in making the choice they did.

And in awarding credit where credit is due, that capable, courteous gentleman, Frank Dowst, should not be overlooked. He has stood by the block nearly a working hour since the first brick was laid, and during the still hours of the day his form might have been frequently seen, like a faithful officer of the law, patrolling a patrol of the building. A member of one of the staunchest contracting firms in New England, he has admirably supported its reputation by placing to its credit an edifice, the magnificence and substantiality of which make it stand out a peer in the State. Mr. Dowst has also been fortunate in having a foreman of such ability and trustworthiness as Chauncey M. Allen. He has directed his work with the best of judgment, has engaged the workmen in a way that has elicited his employers their best efforts, and in fact has done his part in a manner reflecting upon himself the highest credit. Among those who have labored for the success of the block and Opera House, we have been more assiduous than Mr. J. Manning, and it is owing, greatly to his experience and skill as a practical architect that this adornment to the city is completed.

did slow of the stage, and are stylishly draped, furnished and carpeted. They are also of most excellent size; most of the dressing-rooms are also carpeted.

STAGE AND SCENERY.

The stage, upon the perfect construction of which so much depends, is in this theatre quite a model. Roomy, airy, and easy of access, it has gained the good opinion of all who have seen and studied it. The scenes, ten in number, are provided with appropriate wings, some having six and others eight.

The scenes represent a kitchen, modern chamber, fancy and modern room, landscape garden, village street, mountain pass, horizon, prison, courtyard and dark wood. There are besides a set cottage, statues, vases of flowers, balustrades, tree, garden walls, and the usual draperies and borders. With the exception of the mountain pass are unnumbered. The boxes afford a splendid horizon, which are drop scenes, they are worked in grooves. The drop curtain represents a painting of

DIDO'S PALACE IN CARTHAGE.

Immediately in the rear of the drop curtain is the front drapery bearing a likeness in all of the immortal bard, Shakspeare. Opening into the space between the drop and the footlights, are two doors, one on the right being for the use of the prompter, and the other on the left for the convenience of actors and actresses when called before the curtain. The prompter, than whom there is no more important person on the stage during a theatrical performance, has a place by the door, with a stand for his books, and near by him are the bells, one for signaling the performers to "stand ready," with a second stroke for raising the curtain, and the other for lowering it. The bell communicates to the man in the fly-gallery, who superintends the movement of the ropes. The prompter's duty is also to signal the occupants of the green room, star dressing room, and the assistant in the flies, by means of speaking tubes, of which there are three, close by the bell cord. The stage is furnished with three traps, two single and one double. These are worked by weights, and may be raised or lowered at will, at any speed required. The "opera hood" is an arrangement on the stage for shielding the presence of the prompter in operatic entertainments.

PAINTING AND FRESCOING.

The ground work of the theatre walls is a tint that strikes the eye as being between an orange and a cinnamon. The fresco work is done in bright colors, designed for its best effect for the presence of gaslight. Though not brilliant it is tasteful, and harmonizes nicely with the furnishings and other decorations of the house. Above the proscenium arch is a harp and figures of griffins, and on either side are life-size representations of tragedy and terpsichore. The dome and paneled ceilings are also neatly ornamented.

The sub-contractors a deserviny word
... might justly be said, but we have
... space at our command to give it,
... will simply say that they have fulfilled
... obligations satisfactorily, and add
... names, together with those of all
... who have had anything to do with
... construction of the Opera block and
... Opera House:—

- Architect—John T. Fanning.
 - Contractor—Head & Dowst.
 - General foreman—Chauncey M. Allen.
 - Assistant—(on gallery, framing and stage car-
 - ...), J. T. Stafford, Brooklyn, N. Y.
 - Excavation—J. B. Emerson.
 - Foundation—Daniel W. Garland, A. K. Brown.
 - ... Bottle trimmings—E. F. Merrifield, Boston.
 - Terra Cotta trimmings—Terra Cotta Co., Bos-
 - ... ton.
 - Plato and ground glass—R. Sherburne & Co.,
 - ... Boston.
 - Opera chairs and balcony iron railings—A. H.
 - ... Lowell.
 - Steam heating and plumbing—Pike & Hoald.
 - Gas piping—Thomas A. Lano, J. B. Bachelor,
 - ... Pike & Hoald.
 - Gas fixtures and electric lighting—R. Holland
 - ... & Co., and McKenna of Boston.
 - Fresco decorations—J. E. Honey & Son, Con-
 - ... cord.
 - Secretary and act drop—Sonor F. Arrigoni, New
 - ... York.
 - Upholstery in boxes—H. O. Morse & Co., Bos-
 - ... ton.
 - Upholstery of balconies and railings—Higgins
 - ... Bros.
 - Furniture of boxes and dressing rooms—Boah-
 - ... er & Co.
 - Carpeting—Barton & Co. and Joel Goldth-
 - ... walte, Boston.
 - SUB-CONTRACTORS UNDER HEAD & DOWST.
 - Brick laying and plastering—Cate & Dikey.
 - Trimming—Pike & Hoald.
 - Galvanize cornices—Cushing & Son, Lowell.
 - Finishing—E. J. Williams.
 - Painting—Wm. B. Abbott.
 - Doors, sash, mouldings and stair railings—J.
 - ... Hedge.
 - Iron work—A. H. Lowell.
 - Cut granite—George P. Atwell.
- The cost of the Opera House has been
about \$60,000.

CHOICE OF SEATS.

**Selling the Choice of Seats for the Opening
Night at the New Opera House—The
Purchasers and Prices Paid.**

The sale of choice tickets for the opening
night at the new Opera House created
wide-spread interest last evening, and
although the sale at G. F. Boshor & Co.'s
auction-rooms was not announced to com-
mence till half-past seven o'clock, the par-
ties interested began gathering there be-
fore seven o'clock. On the walls of the
room large diagrams of the seats in dress-
circle, parquet and balcony were sus-
pended; enabling purchasers to obtain an
excellent idea of the seats. Promptly at
the appointed time, Mr. G. F. Boshor an-
nounced the business in hand and pre-
sented Col. Benj. C. Dean, who ex-
plained that the seats were numbered
exactly the reverse of those in Smyth's
Hall, with reference to position; viz., left
is left as one enters the house, whereas in
Smyth's Hall the position is taken from the
stage. Furthermore, Mr. Dean stated that
none of the officers or stock-holders of the
Opera House had reserved any seats for
themselves, and the outside public stood
an even chance for the best seats, and the
stockholders held an even chance with the
public. The speaker also explained that
after the first night the schedule price of
tickets would be twenty-five cents less, and
that tickets would be placed on sale at the
box-office at two o'clock this afternoon.
All sums bid for choice of seats would be
in addition to the stated price of tickets.

Mr. Boshor then announced the boxes
for sale and received ten dollars as the
first bid. This was quickly run up to fif-
teen dollars, at one dollar a bid, when it
was announced that Col. Benj. C.
Dean was the purchaser, and this gentle-
man selected the lower west box. The
Hon. George Byron Chandler took the
box opposite for the sum of fifteen dollars;
and the third box was sold to Judge Lu-
clon H. Clough for twelve dollars.

The sale of seats next commenced, and
the first bid for a choice was one dollar,
made by Hon. George Byron Chandler,
who secured first choice for two dollars,
and selected 309 and 310 parquet.

The following is the summary, the first
figures representing the number of the
seat, and those at the end of the line the
amount of the premium paid for each
seat:—

BOXES.

First choice, lower west, Col. Benj. C.
Dean, \$15.
Second choice, lower east, Hon. George
Byron Chandler, \$15.
Third choice, upper west, Judge Lucien
H. Clough, \$12.

PARQUET.

George B. Chandler, 309, 310,	\$2.00
Walter S. Killay, 307, 308,	2.00
Charles H. Hill, 295, 296,	2.00
Thomas L. Thorpe, 139, 140,	2.00
Samuel F. Curtis, 175, 176,	2.00
Head & Dowst, 69, 70, 318, 319, 320,	2.00
Waterman Smith, 150, 151, 152,	2.00
Arthur E. Clarke, 281, 282, 293, 294,	2.00
John Chandler, 07, 08,	1.75
D. F. Martin, 145, 150,	1.50
E. W. Harrington, 151, 152, 153, 154,	1.00
155,	1.00
Charles E. Hill, 297,	1.00
E. W. Harrington, 40, 47, 48,	1.00
George W. Dodge, 159, 160, 161, 162,	1.00
Walter M. Parker, 42, 43,	1.00
D. B. Clough, 172, 173, 174,	1.00
E. A. Kean, 103, 154,	1.00
H. G. Conner, 185, 186,	.50
James L. Foote, 127, 128,	.50
H. E. Parker, 100, 191, 192, 193, 194,	.50
195, 196, 197, 198, 199, 200, 201, 202,	.50
203, 204,	.50
George C. McQuestion, 177, 178,	.50
Weston & Hill, 170, 180, 181, 182,	.50
George Bliss, 183, 184,	.50
Frank Dowst, 79, 77, 78, 70,	.50
John C. Young, 137, 138,	.50
H. H. Ladd, 115, 116, 117, 118,	.50
Herman K. Straw, 205, 206, 207,	.50
Charles Abrams, 105, 106,	.50
George E. Prescott, 321, 322,	.50
A. H. Weston, 142, 143,	.50
Hugh Wallace, 144, 145,	.50
G. B. Chandler, 28, 29, 40, 41,	.50
H. D. Lord, 125, 126,	.50
E. H. Chadbourne, 267,	.25
Charles Whitman, 187, 188,	.25
William R. Patten, 170, 171,	.25
M. Brown, 167, 168, 169,	.25
Robert Smith, 129, 130,	.25
George B. Chandler, 270, 280,	.25
M. L. Bradley, 291, 292,	.25
H. K. Slayton, 131,	.25
W. Welch, 208, 209,	.25

BALCONY.

Frank Dowst, 211, 212, 213, 214,	1.75
G. E. Hastings, 52, 53, 54, 207, 208,	1.75
209, 210,	1.75
Charles Wells, 203, 206,	2.00
D. B. Varney, 215, 216, 317, 318,	1.25
Frederick C. Dow, 39, 40, 41, 42,	1.00
John L. Nevens, 331, 333,	1.00
Daniel Clark, 219, 220, 221, 222, 223,	1.00
George B. Chandler, 326, 327,	1.00
Frank P. Carpenter, 49, 50, 51,	1.00
William Corey, 40, 47,	1.00
Rufus P. Ke, 41, 45,	1.00
Chas. G. Emmons, 52, 53, 54, 55, 56,	.50
57,	.50
G. A. Haselton, 198, 199,	.25
N. A. Robinson, 200, 204,	.25
Dudley Roberts, 23,	.25
Frank Dowst, 37, 33, 333, 334,	.25
H. D. Lord, 333, 330,	.25

PARQUET CIRCLE.

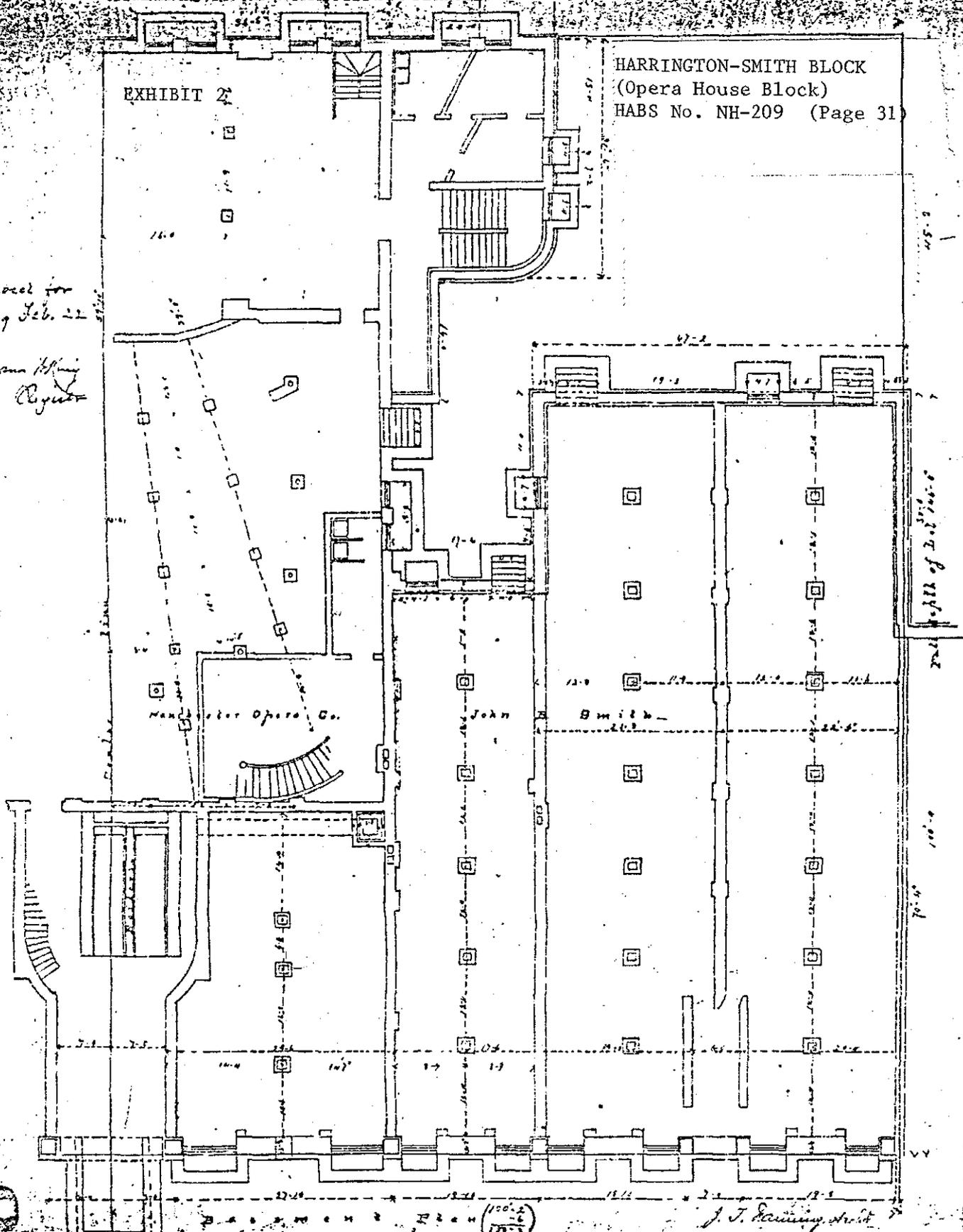
Henry Chandler, 333, 339, 340, 311,	1.00
342,	1.00
John Kerwin, 375, 376,	.25

At nine o'clock the sale was promptly
stopped, there having been sold 131 seats,
at a premium of \$163.25 aside from the
boxes, which netted \$42. Twenty-six
seats were sold at \$2 premium; eleven at
\$1.75; two at \$1.50; four at \$1.25; forty-
eight at \$1; sixty-two at \$0.60; and twenty-
eight at \$0.25.

EXHIBIT 2

HARRINGTON-SMITH BLOCK
(Opera House Block)
HABS No. NH-209 (Page 31)

Received for
Filing Feb. 22
1894
Sam W. King
Register



Opera House Co.

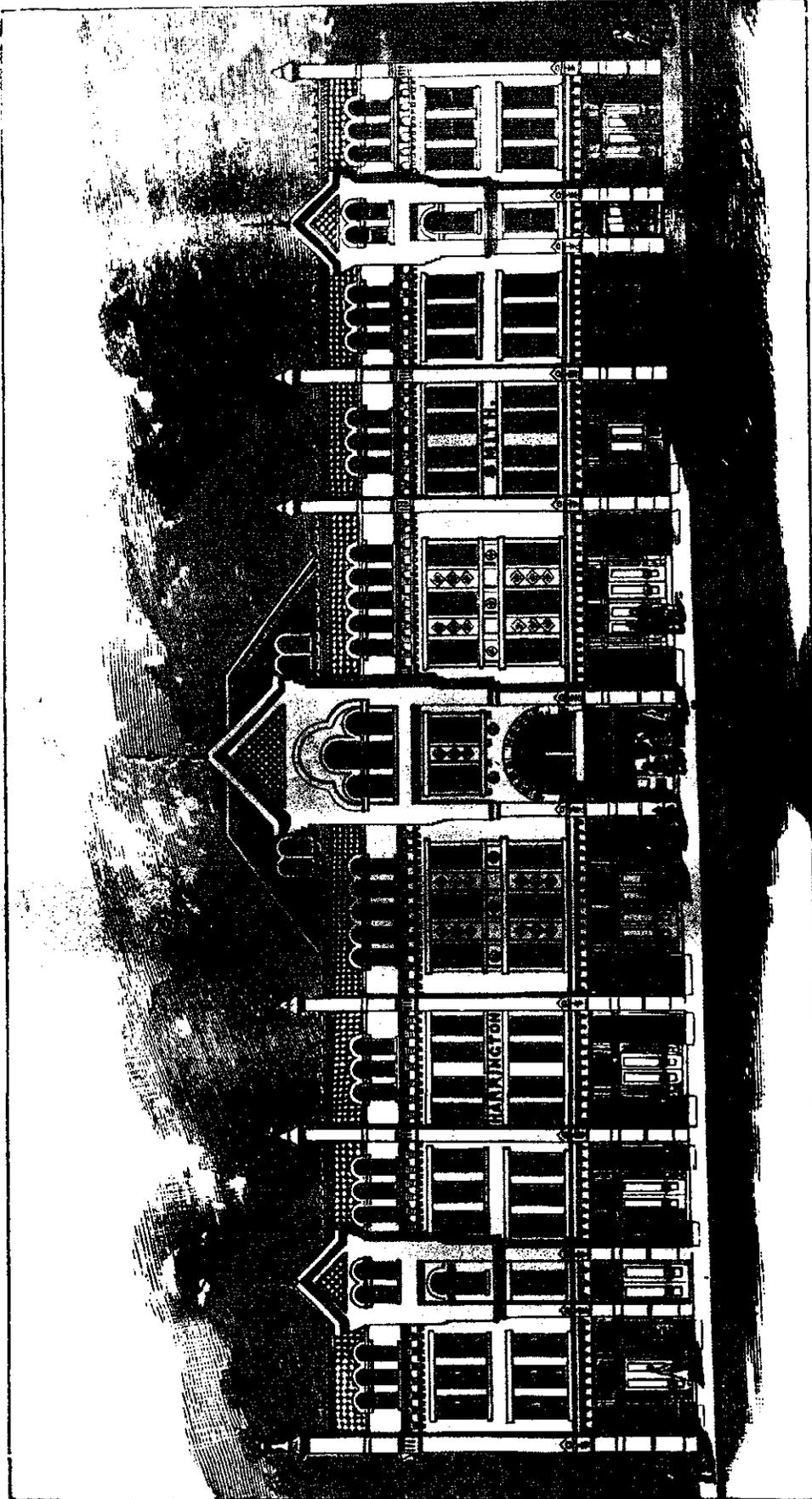
John

Smith

Hall of D. J. Smith

J. J. Harrington

1894



OPERA BLOCK.



EXHIBIT V

Harrington-Smith Block
 Hanover Street
 Manchester, N.H.

Extent of Fire Damage following
 March, 1985 Fires

	Roof: totally destroyed	Roof: partially destroyed	Roof: intact but with smoke holes	Story
Facade wall weakened				Fifth
	Total structural loss	Extensive structural damage	Extensive smoke and water loss	Fourth
	Extensive structural damage; water and smoke damage	Extensive structural damage	Extensive water and smoke damage	Third
	Extensive smoke and water damage		Water damage	Second
	Extensive smoke and water damage	Entry burned	Water damage	First

Source: Closs Planning Consultants
 Concord, N.H.
 Inspections April-May, 1985

