

NH Division of Historical Resources
Determination of Eligibility (DOE)

Date received: 2 June 2010

Inventory #: MOU0032

Date of group review: 9 June 2010

Area:

DHR staff: Mary Kate Ryan

Property Name: Kona Farm

Town/City: Moultonborough

Address: 50 Jacobs Road

County: Carroll

Reviewed for: []R&C []PTI []NR [x]SR []Survey []Other
Agency, if appropriate:

SHRC 7/10

Individual Properties

NR SR

[x] [x]Eligible

[] []Eligible, also in district

[] []Eligible, in district

[] []Not eligible

[] []More information needed

[] []Not evaluated for individual eligibility

Districts

NR SR

[] []Eligible

[] []Not eligible

[] []More information needed

[x] [x]Not evaluated @ district

Integrity: [x]Location

[x]Design

[x]Setting

[x]Materials

[x]Workmanship

[x]Feeling

[x]Association

Criteria: [x]A. Event

[]B. Person

[x]C. Architecture/Engineering

[]D. Archaeology

[]E. Exception

Level: []Local [x]State []National

STATEMENT OF SIGNIFICANCE:

IF THIS PROPERTY IS REVIEWED IN THE FUTURE, ADDITIONAL DOCUMENTATION WILL BE
NEEDED.

The Kona Farm was built in 1900-1902 by architect Harry J. Carlson for Boston businessman Herbert Dumaresq, part owner of the Jordan Marsh Company. Carlson had previously designed buildings at Rocky ledge, outside of Boston, for Dumaresq, but his first wife kept that estate in their divorce. Carlson designed the house, boathouse, and pumphouse nominated in this application, and the complex is architecturally significant for its Tudor Revival style main house and H.H. Richardson influenced boathouse and pump house. It is also significant as one of the largest and most intact of early summer estates in the Moultonborough area, part of the earliest push to have wealthy city men buy up abandoned farmlands. Criterion B experience could be more fully explored.

The DOE committee agrees that this property is eligible for the State and National Registers of Historic Places under criterion A and C.

ENTERED INTO DATABASE

ACREAGE: 83.28

PERIOD OF SIGNIFICANCE: 1900-1940

AREA OF SIGNIFICANCE: architecture, community development, recreation

BOUNDARY: three tax parcels

SURVEYOR: Cristina Ashjian

FOLLOW-UP: Notify appropriate parties, State Register letters. Submit clarifying maps that outline nominated parcels.

Final DOE approved by:

Mary Kate Ryan

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY

Name, Location, Ownership

1. Historic name Kona Farm
2. District or area Moultonborough Neck (local)
3. Street and number 50 Jacobs Road
4. City or town Moultonborough
5. County Carroll
6. Current owner Kona Inc. / Crowley family

Function or Use

7. Current use(s) hotel (Kona Mansion Inn)
single dwelling
8. Historic use(s) single dwelling

Architectural Information

9. Style Tudor Revival
10. Architect/builder Harry J. Carlson, arch.
11. Source Boston Architectural Club Exhibition 1904
12. Construction date 1900 - 1902
13. Source Architectural Review 1902; NH Farms for Summer Homes 1902, 1908 (feature with photographs)
14. Alterations, with dates piazza / porch enclosure 1960s
reversible interior additions / alterations 1960s

15. Moved? no yes date: _____

Exterior Features

16. Foundation fieldstone
17. Cladding fieldstone, half-timbering
18. Roof material terra cotta tile
19. Chimney material brick
20. Type of roof gambrel
21. Chimney location (5) both ends, ridge off-center, slopes
22. Number of stories 2 plus attic
23. Entry location façade, off-center
24. Windows mixed
6 bay windows, others double hung (1/1)

Replacement? no yes date: _____

Site Features

25. Setting rural local road, waterfront (Lake Winnipesaukee)
26. Outbuildings boathouse, pumphouse (contributing);
2 chalets and 4 tourist cabins (non-contributing); estate
barn (livestock and horse stable); sheep barn; boathouse
(all associated but non-contributing, separate ownership)



35. Photo #1 (7833) 36. Date 5/2010

37. Roll # _____ Frame # _____ Direction: north

38. Negative stored at: (CD - Kona)

27. Landscape features cleared / open fields (golf course),
mature trees, statuary, stone walls, tennis court, wood lot

28. Acreage 83.28 (3 contiguous parcels combined)

29. Tax map/parcel # 215-014; 216-009; 220-003

30. UTM reference Z19N (NAD 1983) 306,534/4,839,735 TR

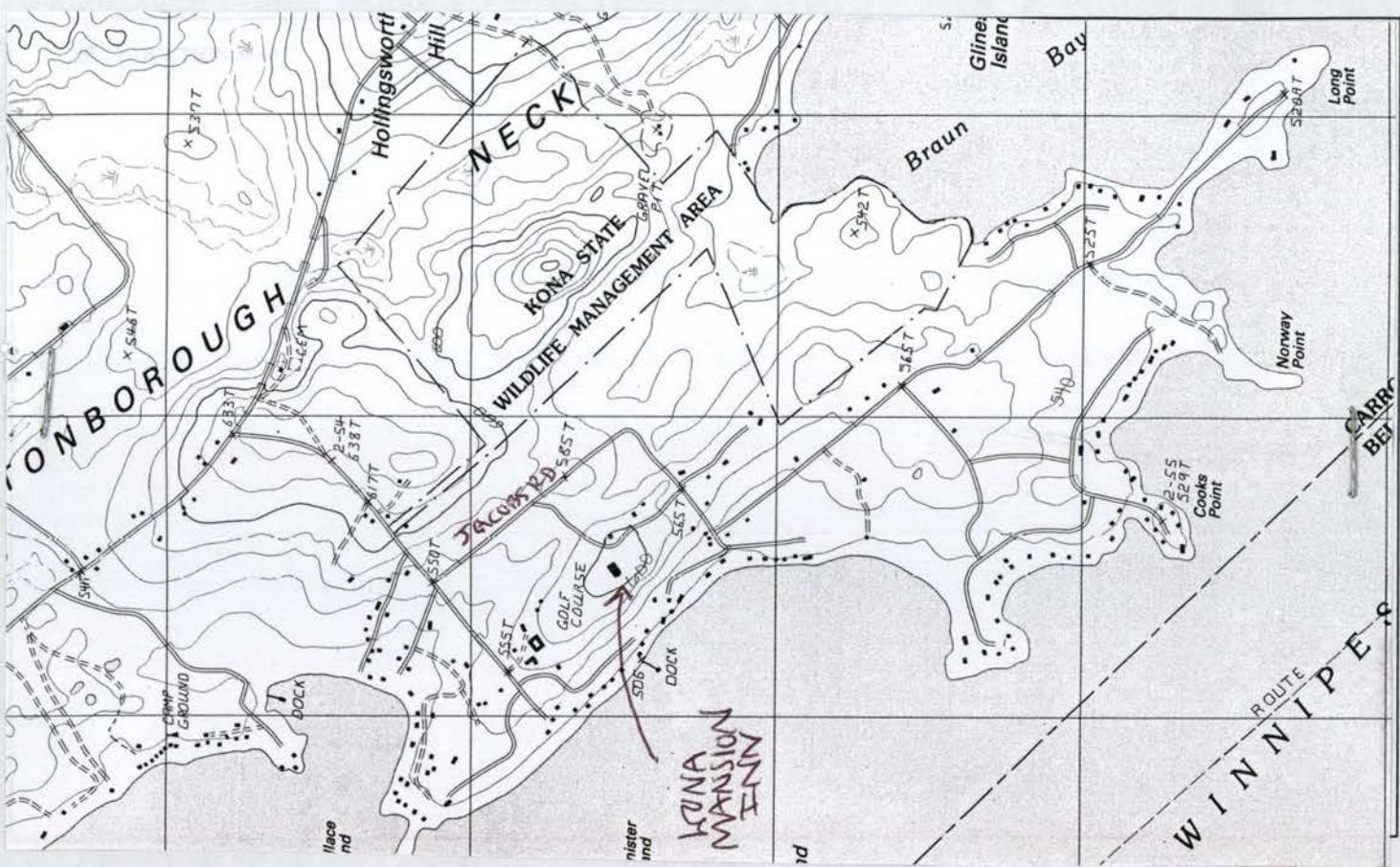
31. USGS quadrangle and scale Center Harbor 1:24,000

Form prepared by

32. Name Cristina Ashjian, Chair
33. Organization Moultonborough Heritage Commission
34. Date of survey May 2010

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40. PROPERTY MAP:

see attached property maps (and photo key):

2005 Moultonboro property map (19) showing 3 parcels, Kona Mansion Inn property

2009 Moultonborough property maps (current):

- 200 Swallow Boathouse, 200-037
- 201 Corner Kona Farm Road and Jacobs Road
- 215 Kona Mansion Inn, 215-014 (.82 acres)
- 216 Kona Pumphouse, 216-009 (.69 acres); Livestock Barn 216-004; Sheep Barn 216-033
- 220 Kona Boathouse, 220-003 (.59 acres)
- 221 Kona Mansion Inn, section to Colby Road

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41. Historical Background and Role in the Town or City's Development:

Conceived as a gentleman's country estate, Kona Farm was designed by the talented Boston architect Harry J. Carlson (1869-1957) and principally built in 1900-1902 for the Boston businessman Herbert Dumaresq (1851-1955). Named after Kona, the young hero of a popular and romantic Lake Winnipesaukee legend, the estate originally featured a main house, three boathouses, two large barns, and associated outbuildings. Importantly, Kona Farm was extensively photographed by the renowned Boston photographer Thomas E. Marr, included in period architectural exhibitions and periodicals, and repeatedly featured in editions of *New Hampshire Farms for Summer Homes*. In its heyday in the early 20th century, Kona Farm was recognized as Moultonborough's premier country estate, and remains today a significant example of the estate building movement.

While the Kona Farm property was subdivided over time by a succession of owners, the estate house today retains its unspoiled hillside setting overlooking Lake Winnipesaukee, one of two surviving boathouses, and lake frontage. First opened as a country inn in the 1950s, the property was purchased by the Crowley family in 1971, which continues to operate the residence and grounds as the Kona Mansion Inn. As the centerpiece of the historic estate, the main house is a unique example of Tudor Revival style architecture, and its interiors contain remarkably intact original Boston Arts & Crafts design features. Significantly, Kona Mansion Inn, along with its boathouse and associated area properties, constitute the best-preserved remaining complex of buildings designed by the architect Harry J. Carlson in New England. Despite the loss of acreage and associated farm buildings over time, the Kona property retains considerable integrity in all aspects.

Until the advent of tourism in the 19th century, Moultonborough remained an agricultural economy with local supporting industries. Expanding railway infrastructure and improved lake transportation in the late 19th century resulted in seasonal tourism along with the establishment of summer residences and estates. *The White Mountains: Handbook for Travellers* (1888, 1895) lists Moultonborough Bay, Moultonborough Neck, Long Island, and Ossipee Park as desirable destinations for visitors, sites that were accessible via steamboat routes on Lake Winnipesaukee. On Long Island, the Greene brothers built their estate properties Roxmont (known as Greene's Castle, 1890) and Windermere (designed by the Boston architect JH Besarick, 1893; listed NRHP 1979). Moultonborough Neck played a primarily agricultural role in early town history, but by 1900, boarding house tourism and summer home tourism were significant to this area's development and prosperity.

In 1899, Herbert Dumaresq, a part owner and incorporator of the Jordan Marsh Company of Boston, started to buy up Moultonborough Neck farms in order to develop his Kona Farm estate (c. 2500 acres). JA Greene had established the Roxmont Poultry Farm (c. 1300 acres) on Moultonborough Neck earlier in 1890, combining four existing farms (in operation 1890-1896). This practice of acquisition and consolidation of farm properties closely follows the model recommended by Nahum Josiah Bachelder, the State Secretary of Agriculture, in his series of publications from the 1890s onward. In introductions to the earlier publications (*A List of the Desolated Farms of NH*, c. 1890; *Secure a Home in NH*, 1890-92), Bachelder details the circumstances for farm flight and encourages the re-occupancy of farms for numerous beneficial reasons. Featuring lists of farm properties for sale by town and county, the publications are an orchestrated state effort to attract buyers for farm properties in an attempt to revitalize the local economy.

By the mid 1890s, Bachelder's publication is renamed *New Hampshire Farms for Summer Homes* and focuses particular attention on the estate building movement, showcasing notable statewide examples. In the 1894 and 1895 editions, Bachelder notes: "The millionaire, who can afford to do more, to build fine houses, breed blooded horses and cattle, lay face walls, set out shade trees, and farm for fun generally, may also find on these farms the opportunity he wants to scatter his income, promote his health and happiness, and prolong his life. Many of the best farms in the state are now owned by such rich men, and it would be hard to find one who thinks he is not getting his money's worth." (*NH Farms* 1894, 7) After the turn of the 20th century, the series was published in a large horizontal format, with ample space for photographic documentation.

Kona Farm is featured in a number of editions of *New Hampshire Farms for Summer Homes*, where the property is repeatedly cited as a superior example of estate building. References to Herbert Dumaresq and Kona Farm first appear in 1902, then again in 1904, 1905, 1907, 1909, and 1910, serving to reinforce the estate's significance in relation to other area and state properties. In 1908, Kona Farm is given a multi-page feature with two pages of photographs, accompanying the extensive coverage of Dumaresq's act of philanthropy in giving the Kona Drinking Fountain (1907) to the nearby town of Centre Harbor. Prior to developing Kona Farm in Moultonborough, Dumaresq had vacationed in the area, staying in the large hotels in the busy port town of Centre Harbor.

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The Kona Drinking Fountain, originally known as the Dumaresq Fountain, is included in the Centre Harbor Village Historic District (established 1983). Recent research indicates how the overall fountain design was executed by Carlson (the architect of Kona Farm), and that the decorated granite basin was carved by stone sculptor John Evans of Boston (Ashjian 2009). Both John Evans and Russell Gerry Crook, the sculptor who created the bronze figures of the boy and goose for the fountain, were leading early members of the Society of Arts and Crafts Boston (SACB), founded in 1897. Carlson often collaborated with SACB members, and work by a number of accomplished artists and craftsmen appear in the architect's projects for Dumaresq both in Boston and in New Hampshire. As a member of the established Boston elite, Dumaresq was a benefactor of a number of cultural and educational institutions, and an enlightened patron of the arts.

The 1902 edition of *NH Farms for Summer Homes* focuses on the estate properties of wealthy notables, including Winston Churchill (Harlakenden House, Cornish), JJ Glessner (The Rocks, Bethlehem), and John Hay (The Fells, Lake Sunapee). In describing Lake Winnipesaukee, the text notes that "Greater in extent than any other body of water in the state, Winnipiseogee has likewise more summer homes on its bosom and by its side. Some of them – Hon. Benjamin A. Kimball's at The Broads, and Major J.A. Greene's Roxmont – are castles, others, like the late George W. Armstrong's at Centre Harbor, and H. A. Dumaresq's Kona Farm on Moultonborough Neck are as luxurious as palatial winter residences, and thence the scale of expenditure, but not of enjoyment, runs down to the camps on the islands, the little cottages on the shores and the houseboats on the waves of this 'beautiful water in a high place'." (*NH Farms* 1902, 36)

In this same edition, "Mr. Dumaresq, writing briefly of his beautiful place, says: 'The view is certainly unequaled in any part of the world I have ever traveled in. Many people would consider it rather out of the way and lonely, but, being an active business man, I rather enjoy being isolated – as my leisure time is fully taken up with fishing, hunting, and walking – and in no other place that I have ever seen can I get so much rest and enjoyment as I do here on the shores of one of the most picturesque lakes in the world'." (*NH Farms* 1902, 36) Also in 1902, Kona Farm's large livestock barn was featured in the September issue of *The Architectural Review*, in an article on 'Farm Barns' by the architect Alfred Hopkins. Here, a full page provides a floor plan of the barn ('Kona Farm, Lake Winnipesaukee, N.H., H.J. Carlson, Architect, Boston, Mass.'), along with six exterior views of the recently constructed barn.

Along with other designs by Carlson, Kona Farm was included in the May 1904 Boston Architectural Club Exhibition (no. 94, Kona Farm, N.H., H.J. Carlson, from Coolidge & Carlson). Also in 1904, Herbert Dumaresq appears in the 'Those She has Kept' list by town of notable summer residents in that year's *New Hampshire Farms for Summer Homes*, with his winter residence noted as 'Brookline, Mass.' (*NH Farms* 1904, 57). In the 1905 edition, his 1902 quote is repeated in shortened form: "Mr. H. A. Dumaresq of Boston, owner of a splendid estate at Moultonborough on Lake Winnipiseogee, said: 'In no other place that I have ever seen can I get so much rest and enjoyment as I do here on the shores of one of the most picturesque lakes in the world'." (*NH Farms* 1905, 15) This tendency to repeat citations by prominent residents and to refer repeatedly to exemplary estate properties is characteristic of the series.

Starting in 1905, *New Hampshire Farms for Summer Homes* places a decided emphasis on acts of philanthropy by summer residents, listing (sometimes with costs) the "additional benefits derived by the various towns visited from their 'summer business'." New libraries (Meredith), churches, and road improvements (Centre Harbor) are noted that year in towns around Lake Winnipesaukee, all funded by the generosity of summer residents (*NH Farms* 1905, 41). In 1907, it is noted how "Equally as prompt in other good works are our summer folks. To cite individual instances may seem invidious, but merely as examples may be chosen the securing of fountains for Alstead and Centre Harbor through the public spirit of C.N. Vilas and H. Dumaresq; and the financial as well as personal interest displayed in the improvement of our highways by Mr. Cleveland at Tamworth...J.J. Glessner at Bethlehem, and many others." (*NH Farms* 1907, 12-13)

Following the report of Glessner's work on the Littleton-Bethlehem Road, and his contributions to the area hospital, there is extensive coverage of the dedication ceremony for Dumaresq's Kona Fountain in the 1908 edition of *New Hampshire Farms for Summer Homes*. Here, "another notable instance during 1907 of neighborhood interest and public spirit on the part of summer residents was the gift to the town of Centre Harbor of a beautiful drinking fountain by Herbert Dumaresq of Boston, whose 'Kona Farm' is one of the most magnificent estates in the lake country." (*NH Farms* 1908, 23) The account notes the September 30th gala event was attended by the Dumaresqs and their guests, all transported on the prized steam yacht the *Swallow* (acquired by Dumaresq in 1905, also the year of his second marriage). Town officials and public figures from both Centre Harbor and Moultonborough spoke at the event, while schoolchildren and the Centre Harbor town band provided music, singing, and cheers (*NH Farms* 1908, 24).

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The conclusion to the coverage of the fountain dedication notes how “‘Kona Farm’ is a splendid type of one class of New Hampshire’s summer estates – by no means few in number – which represent an investment of from a hundred thousand to a quarter of a million dollars,” directing the reader to images of the property in the following pages (*NH Farms* 1908, 24). In this same edition, Glessner’s road projects near his estate (The Rocks) are given one page (21), and the home of artist Augustus St. Gaudens in Cornish is allotted one pictorial page (16). However, Kona Farm is given an unusual two page spread of photographs featuring the property’s principal estate buildings (*NH Farms* 1908, 28-29). One page shows the main house, two boathouses, and an image of Dumaresq’s yacht the *Swallow*, constituting the private and recreational components of the estate. The other page shows the large sheep barn, two images of the livestock barn (one with four pair of yoked oxen), and the complex of connected farmhouses for the farm help, representing the working or agricultural components of the estate.

The photographs of Kona Farm and the Kona Fountain dedication ceremony published in the 1908 *New Hampshire Farms for Summer Homes* are all the work of the Boston photographer Thomas E. Marr (1849-1910). Marr specialized in estate photography, and was responsible for documenting such prestigious properties as Beauport (Gloucester MA), Glen Magna Farms (Danvers MA), the Larz Anderson estate Weld (Brookline MA), and Dr. Seward Webb’s country estate Shelburne Farms in Vermont. Marr was also the photographer of Thomas Lawson’s expansive country estate Dreamwold south of Boston, designed by architect Harry J. Carlson in the same time period as Kona Farm. Marr’s photographs provide a wealth of information about Kona Farm in its heyday, and his inventory numbers indicate that Marr photographed the estate in three phases.

In his September 1910 *Report of the Board of Agriculture*, Secretary Bachelder notes how “the work of developing the summer industry through the sale of abandoned and other farms has been continued...there is every reason for continuing this work and perhaps upon a more extensive plan than the present.” (*Report* 1910, vi) In the same volume, there is a lengthy examination of ‘Summer Homes’ by HC Pearson, with much of the content taken from the *New Hampshire Farms for Summer Homes* series. His introduction notes how “the year 1909 saw as least as many farms in New Hampshire purchased by people from without the state as any previous year...not a few farms were bought with the purpose of making them financially profitable through one or the other of the varied branches of agriculture.” (*Report* 1910, 255) Pearson’s account summarizes the highlights of each edition of *New Hampshire Farms*, noting that “in the sixth edition (1908) reference was made to the large farming operations carried on by J.J. Glessner of Chicago at his estate, The Rocks, in Bethlehem, and Kona Farm at Moultonborough, owned by Herbert Dumaresq of Boston, was pictured extensively.” (*Report* 1910, 279)

Dumaresq’s country estate is included in Hobart Pillsbury’s multi-volume history of New Hampshire, in the ‘Agriculture and Forestry’ section. Here, it is noted how “New Hampshire’s problem of abandoned farms has largely been solved by the conversion of these farms into summer places.” (Pillsbury 1927, 1049) After mention of ‘Summer Residents’ Grover Cleveland, John Hay, and the German Ambassador Count von Sternberg, the text reports how “H. A. Demeresq [sic], of Boston, established a magnificent estate on Winnipesaukee Lake.” (Pillsbury 1927, 1050) Also in 1927, local reporters ‘discover’ Kona Farm, relating Dumaresq’s buying up of numerous local farms to create his estate, where “from the stone on these farms he has evolved the foundation and lower story of his beautiful mansion and most of the other buildings connected with the estate.” (*Meredith News* 6/15/27) Another media visit in 1929 reports that “It may safely be said that Kona Farm is quite the most beautiful place in New Hampshire.” (*Meredith News* 10/15/29)

Like other large country estates in the early 20th century, Kona Farm proved to be financially untenable for its owners. By 1913, the entire property of c. 2500 acres was on the market: ‘For Sale: Gentleman’s Country Estate on Lake Winnipesaukee’. By 1928, part of the acreage had been sold: ‘Kona Farm – For Sale – Estate of 2000 Acres Fronting on Lake Winnipesaukee.’ During the 1920s, additional acreage was sold off, and town tax records indicate that the estate remained at 1500 acres from the mid-1920s until the late 1930s. The sale brochure from c. 1930, illustrated with Marr photographs, cites this reality: ‘The Most Beautiful and Complete Gentleman’s Estate in New England: About 1500 Acres – About 12 to 15 Miles Shore Frontage on Lake Winnipesaukee’. However, while some acreage was successfully sold, Kona Farm retained its principal estate buildings until 1939, when the Dumaresqs were compelled to leave the property.

The ownership transfer records of the Kona Farm property clearly indicate the gradual process of acreage being sold out of the estate. Herbert and his second wife Frederika Slade Dumaresq retained the property until 5/19/39. In 1939, about 30 acres were sold to the Mayalls and Camp Forestdale was established on that property (this tract was sold in 1942 to the Hares along with the adjacent large boathouse built to house the *Swallow*, later becoming the site of Camp Windward, and today the Windward Harbor condominium community). In the early 20th century, Moultonborough Neck was already the popular site for recreational summer camps, and although some significant lakefront camps remain today (Camp Tecumseh, founded in 1903; Geneva Point Center, founded as the Geneva Point Camp in 1919), most have since been developed into summer home and condominium properties.

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The New Hampshire Savings Bank, as the primary property owner after the Dumaresqs, subdivided and sold off parts of the Kona Farm estate in the early 1940s. The Whitings owned the core section of Kona Farm from 1943 to 1950. The next owners, the Footes, were the first to open Kona as a country inn (1950-1955, 9 buildings, 365 acres). Next were the Hausers, who returned Kona to private use and had the property from 1955 to 1961 (365 acres). During this time period, much of the remaining lakefront property was further subdivided and sold off, and in 1956 the Kona Wildlife Management Area was established on 321 acres of the original estate property. The next owners were the Nielsons, who owned the Kona property from 1961 to 1971 (250 acres), actively operating it as a country inn resort, and responsible for the house alterations, as well as for the addition of the golf course and new driveway. Finally, the Crowley family (Kona Inc.) bought the core property on 10/13/71 (130 acres, 3 buildings), and now one generation later, c. 83 acres remain with the historic house and its auxiliary buildings.

42. Applicable NHDHR Historic Contexts:

- 73. Summer and vacation home tourism, 1880-present
- 84. Transportation on the lakes, 1760-present
- 98. Architecture in New Hampshire, 1623-present
- 112. Philanthropy, 1850-present

43. Architectural Description and Comparative Evaluation:

Kona Farm, now the Kona Mansion Inn property, consists today of a country estate house and auxiliary buildings located on three contiguous parcels on Moultonborough Neck. The main house is situated on the first parcel (82 acres) along with two modern chalets (1970s) and four tourist cabins (1960s) at some distance from the historic residence (non-contributing). Downhill from the main residence are two additional parcels where the Kona Boathouse (.59 acres) and Pumphouse (.69 acres) are located, fronting on Lake Winnipesaukee (both contributing). Kona Mansion Inn retains easements for the original roadways through associated properties leading to the main house, the centerpiece of the historic estate.

The historic rangeway now known as Kona Farm Road leads from Moultonborough Neck Road to the Kona estate property, bisected halfway to Lake Winnipesaukee by one remaining stone pillar marking the traditional entrance to Kona Farm. This pillar is located at the corner of the Kona Mansion Inn property; the second pillar was removed by the Town in the 1970s for a road widening project. At this point, Jacobs Road turns to the left toward the new entrance to Kona Mansion Inn that dates to the 1960s. The Jacobs Road approach is bordered by the Kona Mansion Inn property on the right, and by undeveloped residential property abutting the Kona Wildlife Management Area (321 acres) on the left. The historic approach to Kona Farm, seen in period plans and photographs, originally passed through the two stone pillars and then wound up to the main residence from the compound of barns and agricultural buildings located at the base of the hill.

Kona Mansion Inn is a highly innovative Tudor Revival style estate house situated at the crest of a hill overlooking Lake Winnipesaukee with panoramic views of the Ossipee, Belknap, and White Mountain ranges (photos 1-13). The main house, creatively integrating vernacular and traditional elements, is an elongated structure with porches at either end, punctuated by five asymmetrically placed intersecting gables with bargeboard decoration and finials. The massive gambrel roof is entirely clad in red terra cotta tile, and extends down to the rugged fieldstone masonry of the ground level. The gambrel ends of the house, as well as the pitched intersecting gables on both sides, feature decorative half-timbering. There are two large stacked chimneys on the ridge (one at each end), two three-flue chimneys (one placed off-center in the ridge, and one in the slope of the main roof), and a single tall chimney in an intersecting gable on the rear side of the house. The three smaller chimneys all feature patterned brickwork (diaper pattern).

The principal entrance to Kona Mansion Inn faces onto the circular driveway in front of the residence, which features an ornamental rock configuration in its center. On both sides of the entrance, there are low fieldstone masonry walls demarcating garden terrace areas, originally accessible from the house interior. The main entrance itself is off center and slightly recessed, to the left of the dominant front projecting gable placed atop the interior octagonal room. The present door is a modern replacement for the elaborate divided Dutch door with leaded glass panels visible in period images. The original door, damaged by vandalism in the mid-1960s, is stored in the basement for future restoration. The original bronze doorknocker, sculpted by the noted Boston artist Cyrus E. Dallin in 1900, represents the head of a Native American (presumably Kona) and was removed by the Dumaresqs when they left the property. The piece is now in a private collection.

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Period images of Kona Farm's construction show clearly the extent of the rugged fieldstone masonry at the foundation and ground floor levels of the house, attesting to the lasting influence of HH Richardson on Carlson's generation of architects. There are multiple window and door openings in the fieldstone masonry, particularly on the rear side of the house, where a cellar entrance and windows are visible. Along with the main entrance on the front façade, there is an arched opening for the solarium off the dining room, which was enclosed in the early 1960s to create a private dining room. Fortunately, the alterations of the 1960s, surely intended to modernize the building, appear to be easily reversible. To a certain degree, interior additions such as wall-to-wall carpeting and linoleum flooring have preserved the original hardwood floors in the main public rooms. Other 1960s alterations such as the creation of an inn reception desk, bar, and additional rooms are all removable, should the property owners so desire.

One of Kona's most distinctive features is the large piazza wrapping around three sides of the living room end of the house, originally open to the elements but enclosed in the early 1960s. Period images of the large porch show how it functioned as a seasonal extension of the indoor living space, furnished with wicker and cane furniture and hammocks. Interestingly, like the small open service porch on the opposite end of the house, the piazza incorporates numerous rustic Adirondack elements. Here, rather extreme rough-pole porch posts define the open space, along with exposed rough log beams, log sheathing, and vertical log siding, all left in a natural state. While most remaining Adirondack features are covered by the piazza enclosure, similar rustic elements are still intact on the service porch and the still-open section of the main piazza on the rear elevation of the house (photos 7-9).

Like the main house, the hipped roof of the piazza is clad with red clay roofing tile (supplied by the precursor to the Ludowici-Celadon Company, merged in 1906) and features decorative cresting and crockets at its peak and at the ends of its ridge courses. The roof of the small service porch on the opposite end of the house features the same tile and decoration. While Kona Mansion Inn's roof is predominantly clad with barrel profile tile, there are flat wall sections with fish scale pattern interlocking tile on the rear elevation, and on the sides of the window dormers. Reports indicate that a company representative oversaw the installation of Kona's tile roofing (Crowley Archives). Recent repairs (2005) have used replacement tiles ordered from what is now Ludowici Roof Tile.

Kona Mansion Inn features a variety of windows, including six bay windows on the lower levels, and mostly shed-roofed dormer windows on the upper levels. On the ground floor, there are two five-sided bay windows on the entrance façade, both with single-hung windows with fixed upper sashes. In the living room to the left of the main entrance, the bay window provides space for a window seat. In the dining room to the right of the central hallway, the bay window (with decorative leaded glass uppers) creates space for intimate dining. The architect Carlson utilized similar bay windows in the two main rooms of Dreamwold, the Dutch Colonial Revival country manor he designed for Boston financier Thomas Lawson south of Boston, which was planned and built at the same time as Kona Farm. There are a number of similarities between the properties, which were both photographed by Thomas Marr in the early 20th century.

Comparison with period images shows that Kona's exterior and windows are largely unchanged, except for the loss of wooden blinds visible in the earliest Marr photograph of the house (already removed in the c. 1950 images of the property). On the second floor of the house, there is a three-sided bay window with window seat in the bedroom suite within the large front projecting gable on the entrance façade. There is a smaller five-sided bay window protruding from the master bedroom at the left end of the house, looking out over Lake Winnipesaukee. On the rear side of the house overlooking the agricultural compound, there is a three-sided bay window with an interior window seat at the top of the main stairwell in the central projecting gable, and a smaller three-sided bay window located in a rear bedroom. Other than the varied bay windows on the first two levels, Kona features predominantly double-hung sash windows (1/1) with plate glass.

There are notable features and important decorative elements in Kona Mansion Inn's interior that define the house's significance in the context of the Boston Arts and Crafts movement at the turn of the 20th century. Other than the mostly reversible additions and alterations dating to the 1960s, the interior spaces remain unchanged from their original configuration. The public space of the ground floor is open from one end of the house to the other, creating a long hallway where the main rooms can be separated by pocket doors. The central stair hall, delineated by a series of archways, is fitted with vertical built-in cabinets with decorative leaded glass. Opposite the entrance hall, three steps lead up to the stair landing. To the right of the main entrance, facing out to the driveway, is an octagon room with paneled wainscoting, historically used as a den or office. There is one simple brick faced fireplace in this room, backed by a similar one that opens into the main hall.

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At the left end of the house, the central space of the living room is articulated by anchor beams and by elegantly paired posts with corbel braces characteristic of the architect Carlson's designs of the period. Carlson typically worked with the Boston interior firm of Irving & Casson, and similar interior woodwork appears at Dreamwold (1901) and in the Tudor Revival style estate house Fair Oaks (1903) he designed in Marion MA for Edward Clark, one of Dumaresq's rivals at the Massachusetts Horticultural Society annual competitions. Robert Casson, aside from being a close neighbor of the architect in Newton, was fully integrated into the Boston Arts and Crafts milieu at the turn of the 20th century. While teaching architectural drawing and design and building construction at the Massachusetts Normal School from 1896-1903, Carlson had his own independent architectural practice, and collaborated with a number of craftsmen active in the Society of Arts and Crafts Boston, many who also taught in the Boston educational network.

Kona's large living room features a broad fireplace embellished with the famous green tile produced by the Grueby Faience Company of Boston, a company closely associated with the Society of Arts and Crafts Boston. In its first phase (1894-1909), Grueby produced luxury items including tile mantels, often working in collaboration with architects (as with Carlson at Dreamwold). At Kona, the fireplace is faced with bands of horizontal tile with matt green glaze, with a central insert representing a Dumaresq family coat of arms (photo 14). The living room also features decorative murals in the ceiling area of the five-sided bay window, executed with layers of gilding, stenciling, and hand painting. These murals, featuring stylized ornamentation, have a predominantly red ochre background (photo 16). While presently stable, the murals have suffered some damage due to water infiltration, and are in need of conservation. Other interior murals were painted over during the 1960s, chiefly those visible in period photographs of the main stair hall, but also additional decorated areas in both the living and dining rooms.

The dining room's central space is defined by beams and engaged posts with corbel braces, and features a coffer ceiling along with wainscot paneling. The focal point of the dining room is a fireplace wall with a massive hooded mantelpiece. At the time of Kona's construction, the Bavarian woodcarver Johannes Kirchmeyer (SACB) was the lead carver at Irving & Casson (until departing in 1905), and the elaborate representations of mythological figures and other motifs on the Kona mantel may be his work (photos 18-19). Rather than typical columns, Kona's mantelpiece is bordered by classical herm figures tapering down to floor level. On the right is the exuberant head of a Dionysian satyr, complete with curving horns, grapes, and ivy garlands. On the left is a companion Maenad or nymph figure, her hair twists echoing her consort's horns, also draped with grapes and ivy garlands. At the center of the mantel is the figure of an owl with outstretched wings. The fireplace is faced with square Grueby matt blue tile, and the large central tile insert represents a ship with a D marked in the sail (the Flying Dutchman, tile also designed by the architect Carlson, photo 15).

To the left of the fireplace is a simple door leading to the butler's pantry, kitchen, and service areas of the house, and to the right is a door to the original solarium, set with two vertical panels of bull's eye glass. In the spaces between the dining area and the bay window are two full-length built-in cabinets for china and glassware, both featuring leaded glass uppers with decorative heart patterns. On the archway and in the ceiling area of the five-sided bay window there are decorative murals painted on a celestial blue ground, repeating the portrait heads of the satyr and his nymph, and also some heraldic motifs (photos 17, 20-21). Like those in the living room, sections of these murals have suffered water damage and are in need of restoration. Decorative murals with similar coloration and themes were executed at Dreamwold by the muralist Vesper George, a close colleague and collaborator of the architect Carlson at the Massachusetts Normal School (Head of Design, 1899-1927). Cyrus Dallin, the sculptor of Kona Farm's doorknocker, also taught with the architect Carlson at Mass Normal from 1898 onward.

Despite its years of service as a country inn, Kona's interior spaces remain consistent with descriptions appearing in the sale advertisements for the property from 1913 onward. There are still "7 master's bedrooms, 3 baths, large living room, den, large dining room, hall, butler's pantry, large kitchen, servants' dining room...also 6 servants' bedrooms with bath." The two upstairs bathrooms used by the Dumaresqs both feature Grueby tilework, one in green (hers) and the other in oatmeal (his). While showers have been added to the bathrooms, the original marble sinks with Dalton-Ingersoll Company (Boston) fixtures and water closets have been retained. Some updating and changes have been made in the servants' quarters at the right end of the house, but for the most part Kona's interior remains as it was at the time of construction, with original hardware throughout. The attic floor, lined with beadboard, is unchanged, and the expansive basement of the house still features two original steam boilers and storage rooms.

Situated centrally on its remaining 82 acres, Kona Mansion Inn stands in isolation surrounded by landscaped grounds and forested areas, retaining its original setting and viewshed despite the property's loss of acreage over time. The large open field area (today the golf course) slopes down gradually to the historic estate's agricultural compound, still visible from the house despite tree growth (photos 22-23). At the base of the hill is the large livestock barn, and two of the three farmhouses once connected as housing for the farm help. The original driveway approach to the estate house passes by the barn and associated outbuildings, before winding up both sides of the hillside and joining the driveway in front of Kona Mansion Inn. These routes, as well as the other roadways visible in period maps and photographs, are still passable, but little maintained due to privacy concerns. Toward the lake, there is a newer roadway cut directly downhill to the two contiguous parcels where the Kona Boathouse and Pumphouse are located.

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The earlier of the estate's two surviving boathouses, the Kona Boathouse originally featured a billiard room as well as the existing bathhouses and two bays for launches. Period photographs and Marr inventory numbers indicate that the Kona Boathouse was the first of the three boathouses built for the estate property. By the time that Kona Farm was up for sale in 1913, all three boathouses were complete ('costing \$25,000'), housing a fleet of launches as well as Dumaresq's steam yacht the *Swallow* (acquired in 1905). Period images show a second boathouse with pavilion roof at the end of the 350' stone pier extending out from the Kona Boathouse, which was destroyed in the 1930s (reportedly by ice-out on Lake Winnipesaukee). There is still a low shed-like storage building at the end of the pier on the former site of that second boathouse (photos 32-33). Today, the Kona Boathouse has been converted into a family residence, and despite the addition of a wing extending from its rear side, maintains considerable integrity as a contributing structure to the historic estate property.

The boathouse is designed in an Adirondack style, featuring many of the rusticated elements found in both end porches of the main residence uphill (photos 24-27). Interestingly, the architect Carlson had designed a rather similar two-bay boathouse for the camp of JCR Peabody of Boston on Upper St. Regis Lake in New York (Boston Architectural Club Exhibition 1902), and brought this Adirondack influence to Kona Farm and Lake Winnipesaukee. Set directly on the shoreline, the two-bay Kona Boathouse is in the form of a chalet, with a base of heavy fieldstone masonry, large eyebrow dormers on both sides, and a massive exterior fieldstone chimney with an arched open top at the back of the building. From the lake and pier, the boathouse is symmetrical, with its central gable supported by four projecting corbel braces and topped by a distinctively Nordic crossed element at its peak.

Comparison with period images indicates that the exterior of the Kona Boathouse is fundamentally intact, despite minor alterations due to deterioration over time. The large balcony originally spanning the width of the front elevation at the second level is today reduced to its central section, but still accessible from both the interior and exterior of the boathouse. While the original rough-pole balustrade was replaced with stick railings by c. 1950, the present railing is simpler and more consistent with the boathouse's original appearance. The earliest Marr photograph shows an additional upper balcony, already gone in the c. 1950 images of the boathouse, as is the original vertical log siding on the lake façade. However, the underside of the projecting eaves today retains its original natural log sheathing, as well as the rough pole supports visible in period photographs (photos 26-27).

The interior of the Kona Boathouse is dominated by an enormous fieldstone fireplace opening into what was originally the billiard room. The fireplace has a simple wooden mantel and brick diaper patterning in its firebox, matching the chimneys of the main house. The boathouse features a variety of windows on its lake façade. There are twelve vertical casement windows placed symmetrically in sets of two and four on both sides of the central balcony door, all with leaded glass decoration. In the gable, there is a central window with a six paned fanlight matching those on the nearby Pumphouse. Most of the casement windows in the eyebrow dormers also feature original leaded glass. There are recessed arched windows and doors in the masonry at the ground level of the boathouse. The garage addition to the boathouse (1980s) does not substantially compromise the integrity of the core boathouse structure, and is not visible from its principal lake façade.

Located next to the Kona Boathouse on an abutting lakefront parcel, the original estate Pumphouse is also a contributing structure for the Kona Mansion Inn property today (photos 28-31). This building is a Richardsonian folly, a small fieldstone cottage incorporating rounded towers with moderated dome roofs at either end, a chimney, and a middle section with a modest jerkinhead gable over the central recessed entry door. There are three single-hung windows (with six paned fanlights) on the lake side, balanced by two identical windows and the central door (with similar fanlight) on the other. The rugged fieldstone masonry slopes out at its base, so the pumphouse appears to grow out of the ground. Both domes have finials, and the central section has a small cupola with a tall spire above its louvered vent section. Today the Pumphouse has been converted into a residential cottage, and its utility equipment has all been removed. However, except for the replacement of wood with asphalt shingles, the building's exterior retains its original appearance and charm.

Three of the principal estate buildings designed by Carlson included in the feature on Kona Farm in the 1908 *New Hampshire Farms for Summer Homes* remain in the vicinity of the Kona Mansion Inn today. Although under separate ownership, these associated buildings are integral to the architect's conception for the country estate, and together with the main house and the Kona Boathouse form a significant complex of surviving buildings by Carlson. In its heyday, Kona Farm featured residential and recreational components as well as its impressive agricultural buildings. Along with the main residence and the Kona Boathouse, the 1908 publication illustrates the boathouse built to house the *Swallow*, a large sheep barn, a livestock barn, and the cluster of connected farmhouses intended to house the farm help. While the farmhouse compound was not designed per se by Carlson as was the housing at the Dreamwold estate, it is an example of period planning for the sanitary housing of farm help (Whiting 1918).

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Kona's massive livestock barn, located directly downhill from the main residence, is presently a complex of apartments, having survived a number of uses over time. While practically no original features survive in the interior, the exterior is intact, retains original principal elements, and has been recently restored after a period of neglect. Featured in an article on 'Farm Barns' in the September 1902 issue of *The Architectural Review*, the barn originally housed horses, cattle, and poultry, as indicated on the published plan (246). Interestingly, there is a lengthy feature on Lawson's Dreamwold estate immediately following (248-260), linking Kona Farm to Carlson's project for that expansive country estate. All of the photographs for the Dreamwold piece are by Thomas Marr, whose inventory numbers indicate that he photographed Kona Farm from 1905 onward. While Kona's livestock barn was completed by 1902, inventory numbers reveal that the sheep barn and Swallow Boathouse were photographed in September of 1907, indicating that those structures were later additions to the core estate buildings.

The Kona livestock barn is best seen in photographs dating to c. 1950. Incorporating the rugged fieldstone masonry characteristic of the other early Kona Farm buildings, the barn complex surrounds a central yard, and opens toward the main residence uphill through a large archway containing a dovecote. This arch and barnyard feature may be the inspiration for Stickney & Austin's Metropolitan District Commission stable (c. 1905) in Milton MA (NRHP 1980), which also exhibits features of Carlson's Dutch Colonial style barns built for Lawson's Dreamwold. Kona Farm was conceived as a self-sustaining country estate, with a variety of animals housed in its main barn. Period breed registers indicate that Dumaresq favored pedigreed livestock; in 1902 he purchased the Guernsey bull 'Don of Hampshire' and in 1909 acquired two registered Berkshire hogs (*Guernsey Herd Register* 1902, *Berkshire Record* 1910). Census records show that Kona Farm kept between 4-6 cows, and 4-6 horses on average, from the mid-1920s until the mid-1930s.

Interestingly, Carlson had designed barn buildings for Dumaresq in the late 1890s for his estate Rocky Ledge outside Boston (since demolished). Aside from being an early patron of the architect when Carlson was still a 'Junior Member' of the Boston Society of Architects, it appears that Dumaresq was recreating elements of Rocky Ledge at Kona Farm (Dumaresq's first wife Julia Jordan kept the Massachusetts property after their divorce). Carlson's work for Dumaresq brought the young independent architect recognition, and his 'cow barn and hen house' in Chestnut Hill was included in period advertisements and exhibitions (Boston Architectural Club Exhibition 1899, traveling to The Architectural League of New York, the T Square Club Philadelphia, and the Chicago Architectural Club in 1900). More importantly, it was included in Hooper's classic *The Country House* of 1905, along with Rocky Ledge's Gardener's Cottage and a number of buildings later designed for Lawson's Dreamwold.

In 1905, Dumaresq added an E. Howard striking tower clock to the cupola of the Kona livestock barn (a similar barn clock was installed at Rocky Ledge in 1897). Since only a very limited number of E. Howard Company tower clocks appear at country estates, this costly feature links Kona Farm to other grandiose period estates in northern New England (Shelburne Farms VT, the Bartlett and Emmons stables in Kennebunk ME, the Lyman estate in Bar Harbor ME, and the Houghton stable in Orford NH). The Kona barn tower clock was recently removed and restored, and is now in a private collection. The decorative ball, spire, and rooster weathervane originally atop the cupola on the livestock barn was donated to the Moultonborough Historical Society in 2009, and will be preserved under the co-stewardship of the Moultonborough Heritage Commission.

What remains of Kona's large sheep barn is located just across Kona Farm Road from the livestock barn and the cluster of smaller agricultural outbuildings (now private homes) nearby. Once a massive nine-bay symmetrical structure with flanking three-bay wings at both ends, the sheep barn suffered an extended period of deterioration and neglect, and only the one small section at the left of the original building survives, converted today to a private residence. While this remaining section has a fieldstone foundation, the rest of the sheep barn rested on a concrete plinth, still extant on the site today. Period images show that the sheep barn had many features in common with the livestock barn, including the multi-pane arched windows set above the large central barn doors, decorative half-timbering and façade patterning, and cupola and weathervane elements (here a sheep). The Kona Farm livestock and sheep barns, as well as the Swallow Boathouse, all feature the half timbering and decorative patterning (including quatrefoil and other motifs) that had earlier appeared on Dumaresq's barn complex at Rocky Ledge outside Boston.

The Swallow Boathouse is located in a sheltered cove at some distance from the main Kona Farm estate compound, and today functions as the centerpiece of a condominium community. Built after 1905 to house Dumaresq's newly acquired two-mast steam yacht the *Swallow*, this boathouse remains in excellent condition, despite the loss of its original covered walkway visible in period photographs. The *Swallow* has its own significant place in Lake Winnipesaukee history, for its various transportation roles both before and after its association with Dumaresq and Kona Farm (Blackstone 1969, Gotthardt 2003). In the 1907 edition of *New Hampshire Farms for Summer Homes*, a discussion of 'magnificent country estates' notes "others which come at once to mind include Kona Farm at Moultonborough, just now being adorned with a \$15,000 boathouse..." (*NH Farms* 1907, 41) The spectacular design of the Swallow Boathouse (NRHP 1980), which combines elements of Carlson's earlier barn and boathouse projects into one monumental structure, has long been recognized. In July 1920, the feature 'A Novel Boathouse on the estate of Mr. Herbert Dumaresq, Lake Winnipesaukee N.H., Harry J. Carlson, architect' appeared in *Country Life in America* (including a plan and Marr photographs).

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In 1903, Carlson left his teaching position at the Massachusetts Normal School to form a partnership with his Massachusetts Institute of Technology classmate JR Coolidge (MIT architecture class of 1892). By this time, Carlson was already established as an architect, and his successful solo trajectory is closely tied to his early work for Herbert Dumaresq outside Boston. The barn buildings and Gardener's Cottage designed for Dumaresq at Rocky Ledge were included in period exhibitions and publications, and the cottage was even featured in *Landhaus und Garten* (Muthesius 1907). Prior to moving to Boston to attend MIT, Carlson had worked as a draftsman in the firm of Cass Gilbert in St. Paul MN, and also apprenticed with McKim, Mead & White while studying architecture. After MIT, he studied in Paris at the Atelier Duray from 1892-1894, and then worked for the contractor WS Sampson. In Boston, Carlson had his own architectural practice from 1896-1903, the same years that he taught architectural drawing and design at Mass Normal, where he interacted with numerous Society of Arts and Crafts Boston members.

The firm of Coolidge & Carlson was known for municipal, academic, and residential projects in New England, and it is notable that Carlson is identified in period accounts as the senior designer of the firm. While Carlson is particularly recognized for his academic buildings (Bates College, MIT, Wellesley College), he also designed suburban residences around Boston, as well as summer homes on the South Shore. The expansive Dreamwold estate (1901), where the architect collaborated with academic colleagues and significant Society of Arts and Crafts Boston figures (Russell Gerry Crook, Addison Le Boutillier of the Grueby Faience Company, Vesper George), remains the architect's best-known private commission. However, the principal estate buildings designed for his patron Dumaresq's Kona Farm on Lake Winnipesaukee, which masterfully combine a number of stylistic influences, appear to be Carlson's most creative and distinctive lasting achievement as an architect.

It is remarkable that so many of Kona Farm's principal estate buildings survive today, given the multiple changes in property ownership and the challenges of maintaining such complex period structures. When compared with other significant country estates designed by Carlson, it appears that Kona's relatively remote rural location has helped to preserve many of the original buildings. The much smaller Fair Oaks estate property (1903) has been subdivided, where the former stable and boathouse have been converted into private homes on separate parcels. In the case of the main house, updating and alterations to the exterior have obscured its original character. The Dreamwold property (1901), certainly the architect's largest and most published project, has been subdivided repeatedly and has lost all of its famous estate barns and farm outbuildings. The main house is now split up into condominiums, and has lost all but very few traces of its elaborate interior decoration documented by the period Marr photographs. In contrast, Kona Mansion Inn's interior retains its original woodwork and decoration, including intact Grueby tile fireplaces and important murals, all a testament to Boston Arts and Crafts design in the early 20th century.

In the early 20th century, the grandeur and concentration of Dumaresq's Kona Farm estate buildings and the scope of the property's agricultural operations differentiated it from other local estate properties. Town tax assessments indicate that Kona Farm was consistently the highest assessed estate property in Moultonborough, even when compared with Thomas G. Plant's expansive later estate Lucknow (in 1925, when both estates are listed with 1500 acres, Kona is assessed at \$120,000, and Lucknow at \$71,300). Following the same strategy of farm acquisition and consolidation practiced by Dumaresq a decade earlier, Plant developed his East Moultonborough estate (known today as Castle in the Clouds) with the 300-acre Ossipee Mountain Park as its centerpiece (Ashjian 2007). While Plant purchased extensive backlands demarcated by rangeways in the Ossipee Mountains, his estate house and its outbuildings were located on the core Ossipee Park property, with its farm and auxiliary buildings in the valley and on the shores of Lake Winnipesaukee. Over time, Plant's estate building venture involved multiple architects and included the development of a lakefront country club in 1920 (today the Bald Peak Colony Club).

There are a number of similarities between the historic Kona Farm and Lucknow estate properties, and it is clear that Dumaresq's Kona served as an important precedent and model for Plant's developing vision for his own country estate (Ashjian 2004, 2007). Due to the changing financial circumstances of their owners, both properties were on the market just ten years after their completion, but failed to sell. Plant's 'Mountain and Lake Estate' (6300 acres), lavishly advertised from the mid-1920s onward, was taken over after his death in 1941, and subsequently subdivided. Today, like Kona, historic Lucknow retains just three of its original components, the Craftsman-style estate bungalow (designed in 1913-1914 by the Boston architectural firm JW Beal), a much-modified stable and garage complex, and one of two original gate lodges. The second gate lodge survives on an abutting commercial property, and the compound of farm buildings (today Ledgewood Farm) and the guesthouse Westwynde are located downhill on Route 171, both under separate ownership. While retaining its mountaintop setting today, Lucknow has lost its associated farm properties and its connection and access to Lake Winnipesaukee (site of the former estate boathouse).

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The recent subdivision of the Lakes Region Conservation Trust's Castle in the Clouds property (2009) creates two new lots totaling 135 acres, in order to transfer the three remaining estate buildings to the Castle Preservation Society. The uphill lot (about 130 acres) surrounds the historic house Lucknow with its stable and garage complex, along with a modern stable and outbuildings. The downhill lot (about 5 acres) contains the historic gate lodge that serves as the public entrance point to the Castle in the Clouds property, as well as a large storage warehouse. While easements will allow continued access along the traditional driveway route climbing up to Lucknow at the top of the mountain, this latest subdivision breaks up the original Ossipee Mountain Park tract and compromises the integrity of the estate's original landscape plan. While both the historic Lucknow and Kona Farm properties have lost acreage and associated estate components, both are fortunate that conservation land (LRCT Castle in the Clouds Conservation Area, Kona Wildlife Management Area) contributes to the preservation of their surroundings.

44. National or State Register Criteria Statement of Significance:

The Kona Mansion Inn property is eligible under Criterion A as a superior example of the estate building movement in Moultonborough at the turn of the 20th century. Conceived as a self-sustaining gentleman's country estate and designed by a single architect, Kona Farm was recognized in its heyday as an exceptional estate. Despite the gradual loss of surrounding acreage and associated buildings over time, the main residence and auxiliary buildings retain considerable integrity for their period of significance. Most remarkably, Kona Mansion Inn's interior contains intact original Boston Arts and Crafts design features.

Herbert Dumaresq, the owner of Kona Farm, was recognized on local and state levels for his philanthropy in donating the Kona Fountain to the nearby port town of Centre Harbor. However, he must also be seen as the key patron of the young architect Harry J. Carlson, who designed estate barns and outbuildings for Dumaresq near Boston that brought the architect significant recognition early in his career. In both his teaching and architectural practice, Carlson collaborated with members of the Society of Arts and Crafts Boston, as seen by the artists and craftsmen involved in the creation of Kona Farm and the Kona Fountain (Russell Gerry Crook, John Evans). The Kona property is eligible under Criterion B for its association with Dumaresq, who was the key early patron of the architect Carlson, as well as the donor of the Kona Fountain, the region's most significant public sculpture.

The Kona Mansion Inn is eligible under Criterion C for its architecture, as a highly unusual example of Tudor Revival style architecture that is unique in Moultonborough. The Boston architect Harry J. Carlson was a talented designer, who masterfully incorporated a number of stylistic influences, including Dutch Colonial Revival and Adirondack, into his principal estate buildings at Kona Farm. As the best-preserved concentration of buildings designed by Carlson in New England, Kona Mansion Inn and its associated estate buildings are also significant as a historically and aesthetically united complex.

45. Period of Significance:

A/B/C: 1900-1940

46. Statement of Integrity:

The Kona Mansion Inn property retains a high level of integrity of location, design, setting, materials, workmanship, feeling, and association. The exterior of the estate house is little changed since its construction, except for the now dated alterations of the 1960s, most noticeably the enclosure of the large piazza at the end of the residence. The interior is also largely unchanged, aside from the addition of inn amenities such as a reception desk and bar, and the covering of hardwood floors with carpeting and linoleum. All of these 1960s additions and alterations appear to be easily reversible. Aside from minor changes to its principal façade over time, the Kona Boathouse is also largely unaltered. The recent addition extending from the rear side of the boathouse compromises the character of the original structure, but could be removed to restore its integrity. The small contributing Pumphouse is virtually unchanged since its construction. The modern non-contributing chalets and seasonal cabins on the Kona Mansion Inn property (photos 34-37) are all distant from the historic residence and do not compromise the integrity of the remaining historic estate buildings. These historic buildings, along with the associated livestock barn, residual sheep barn, and Swallow Boathouse that are all under separate ownership, all contribute to the original scope and significance of the Kona Farm estate property.

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47. Boundary Discussion:

The Kona Mansion Inn and its eligible contributing properties are located on three contiguous parcels (current tax maps 215-014, 216-009 and 220-003), all situated between the historic rangeways now known as Kona Farm Road and Colby Road. The historic boundary of the Kona Farm estate is greater, as seen in period survey maps. The principal estate buildings discussed as associated properties are indicated on the current tax maps (livestock barn 216-004; sheep barn 216-033; Swallow Boathouse 200-037).

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Surveyor's Evaluation:

NR listed: individual _____
within district _____

Integrity: yes _____ X _____
no _____

NR eligible:
individual _____ X _____
within district _____
not eligible _____
more info needed _____

NR Criteria: A _____ X _____
B _____ X _____
C _____ X _____
D _____
E _____

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INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

CARLSON ARCHITECT:

Architectural League of New York. *Catalogue of the 15th Annual Exhibition*, 1900. H.J. Carlson, cat. nos. 622, House, Marblehead Mass.; 942, Cow Barn and Hen House, Herbert Dumars, Esq. [sic] Chestnut Hill, Mass. (Google Books)

Baldwin, Maurice. "The Country Estate of Thomas W. Lawson, Esq.," *The House Beautiful*, Country House Number, April 1903, 298-312 (Photographs by TE Marr). (Boston Public Library)

Boston Architectural Club and Boston Society of Architects. *Catalogue of the Architectural Exhibition*, May 22-June 3, 1899. H.J. Carlson, cat. no. 46, Barn Buildings for H. Dumaresq, Chestnut Hill MA. (Boston Public Library)

_____. *Catalogue of the Architectural Exhibition*, May 5-19, 1902. Coolidge & Carlson, cat. nos. 65-66, TW Lawson's farm Dreamwold; 67, Camp on Upper St. Regis Lake, for JCR Peabody; 68-72, Henhouse, Stallion, Office signs (Dreamwold). (Boston Public Library)

_____. *Catalogue: Boston Architectural Club Exhibition*, May 2-14, 1904. Coolidge & Carlson, cat. nos. 91, Dreamwold, Cottages; 92, Dreamwold, Fire Irons, C&C with Russell G. Crook; 93, Gardener's Cottage, Chestnut Hill, Brookline MA (Dumaresq); 94, Kona Farm, NH, H.J. Carlson, from C&C. (Boston Public Library)

Chicago Architectural Club. *Thirteenth Annual Exhibition*, 1900. H.J. Carlson, cat. nos. 97, House at Marblehead Mass.; 98, Cow Barn and Hen House for Herbert Dumaresque [sic], Chestnut Hill Mass. (Google Books)

Dow, Joy Wheeler. "Representative Country Houses" in *Country Life in America*, vol. VI, no. 6, October 1904, 496-508. Carlson design for Dumaresq in Chestnut Hill MA: Gardener's Cottage (499, 508). (Boston Public Library)

"Dreamwold: The Farm of Thomas W. Lawson, Egypt, Mass." *Architectural Review*, vol. 9, October 1902, 248-260 (photographs by TE Marr). (Boston Public Library)

"The Interesting Tile Work of 'Dreamwold,'" *The Brickbuilder*, October 1902, 205-209 (photographs by TE Marr). (Boston Public Library)

Hooper, Charles Edward. *The Country House: A Practical Manual of the Planning and Construction of the American Country Home and its Surroundings*. New York: Doubleday, Page and Company, 1905. Carlson designs for Dumaresq in Chestnut Hill MA: Gardener's Cottage, with plan (40); Barn and Poultry House, Chestnut Hill (254). Carlson designs for Lawson in Egypt MA: Windmill (233); Tower (246); Dovecote (258); Dreamwold Gates (262). (Boston Public Library)

"House of Edward A. Clark, Marion, Mass." *American Architect*, vol. CXVI, no. 2287, October 22, 1919, plates 146 (exterior), 147 (billiard room), 148 (living room). (Boston Public Library)

Muthesius, Hermann. *Landhaus und Garten: Beispiele Neuzeitlicher Landhauser nebst Grundrissen, Innenräumen und Garten*. Munich: F. Bruckmann, 1907. Carlson design for Dumaresq in Chestnut Hill MA: Gardener's Cottage (191). (Loeb Library, GSD, Harvard University)

T Square Club Philadelphia, *Catalogue of Annual Architectural Exhibition*, 1899-1900. Carlson, cat. nos. 61, Cow Barn and Hen House for Herbert Dumaresq, Chestnut Hill; 62, House, Marblehead. (Google Books)

Whiting, R.S. *Housing Farm Help*. (cottages at Lawson farm Dreamwold, Egypt, Mass., illustrated 2,5,16). Chicago: Engineering Bureau, National Lumber Manufacturers Association, October 1918. (University of California, Google Books)

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #



Kona Farm, Thomas E. Marr photograph c. 1905; postcard c. 1910

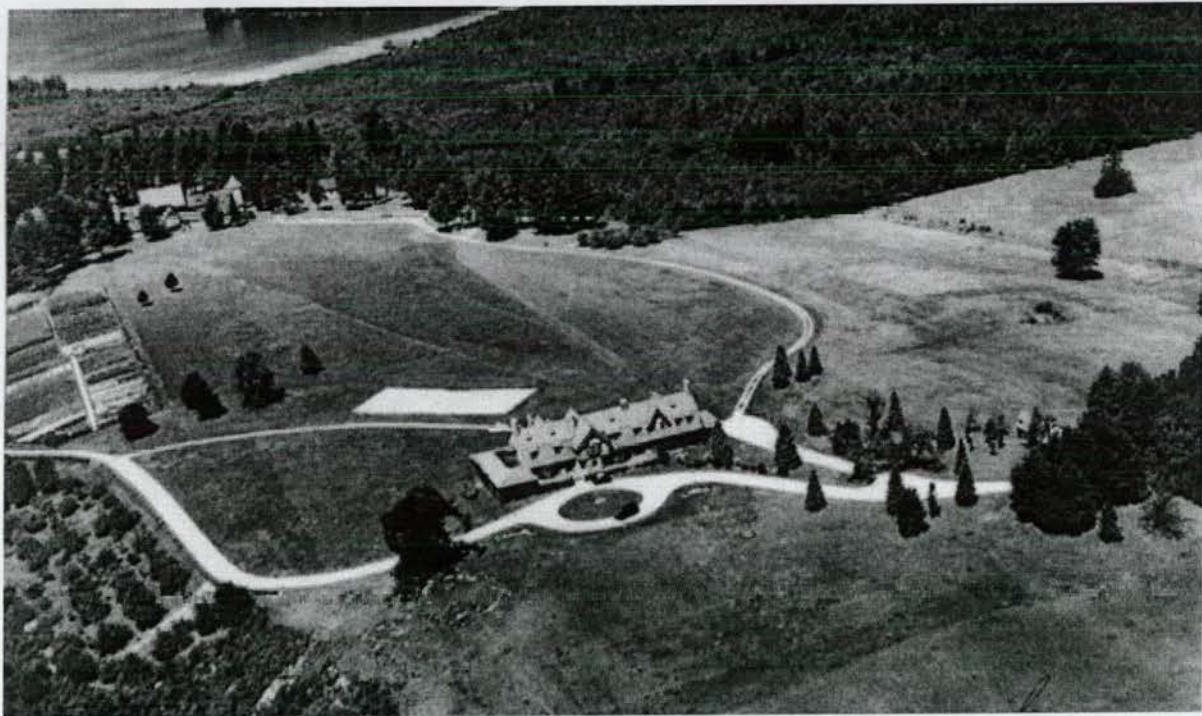


INDIVIDUAL INVENTORY FORM

NHDIIR INVENTORY #

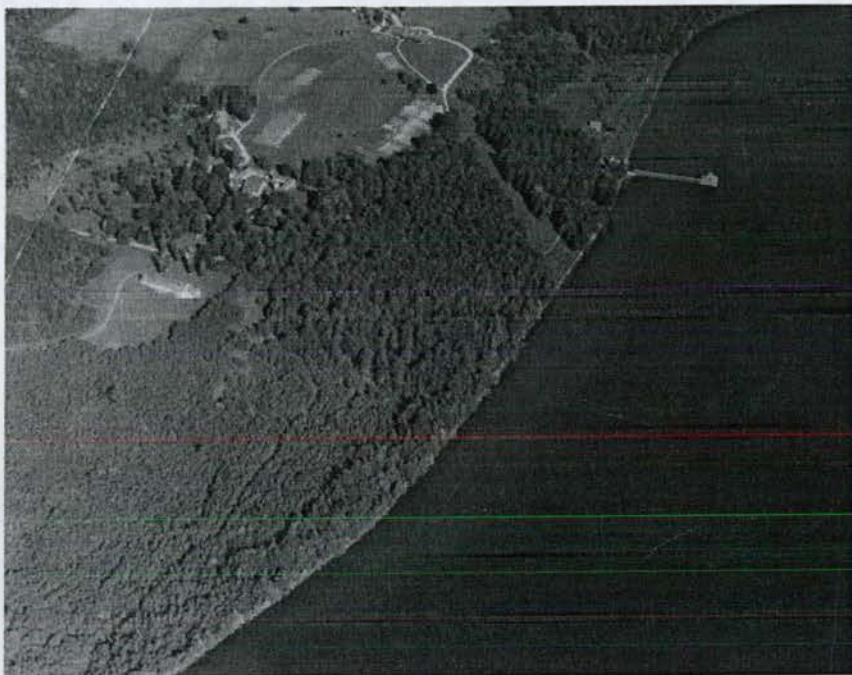


Kona Farm, aerial view of house, c. 1950; aerial view of house and agricultural compound, c. 1930



INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #



Kona Farm, aerial view showing sheep barn, c. 1940; aerial view showing boathouses, c. 1930



INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

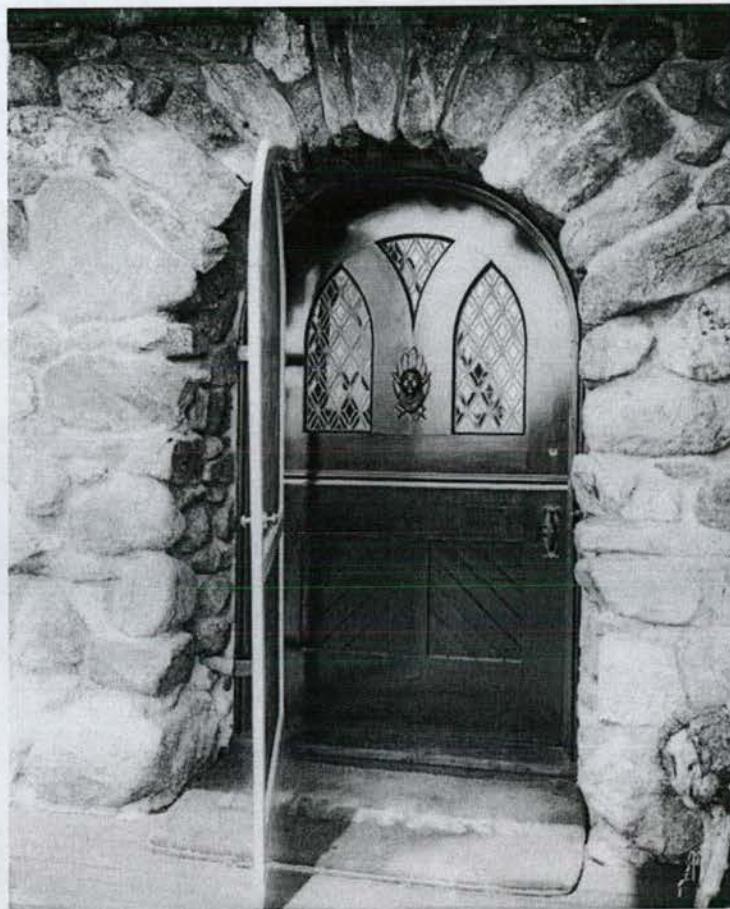


Kona Farm, c. 1900 (construction phase)



INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #



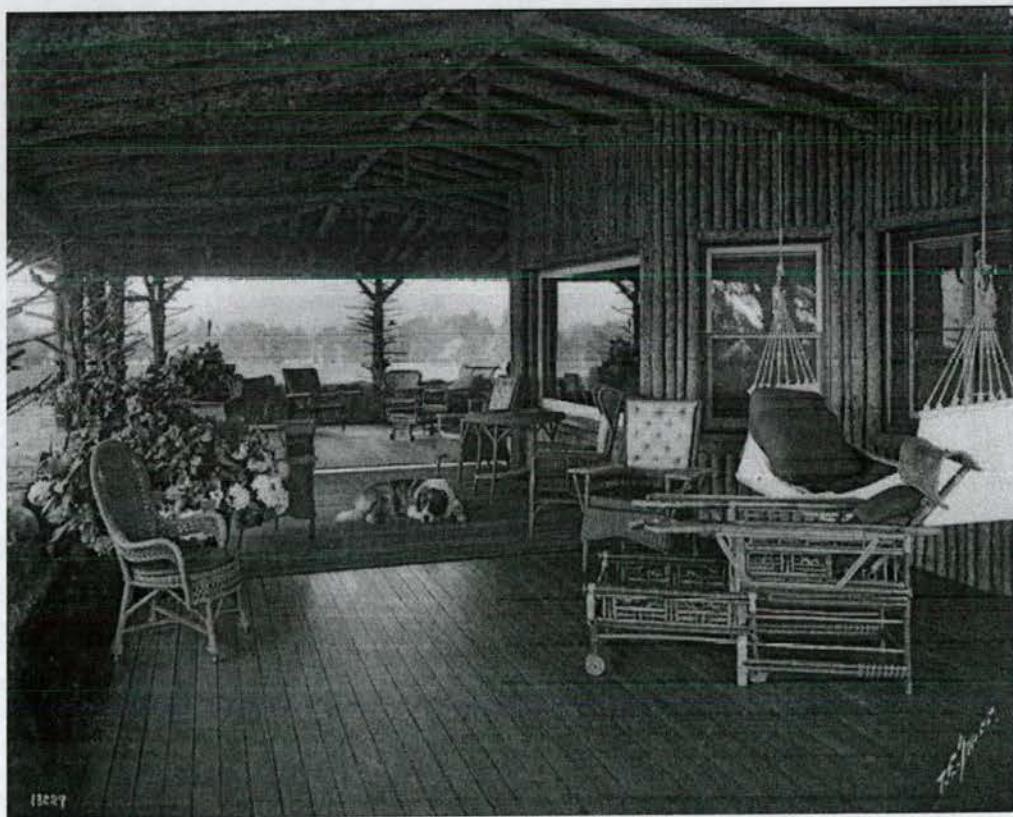
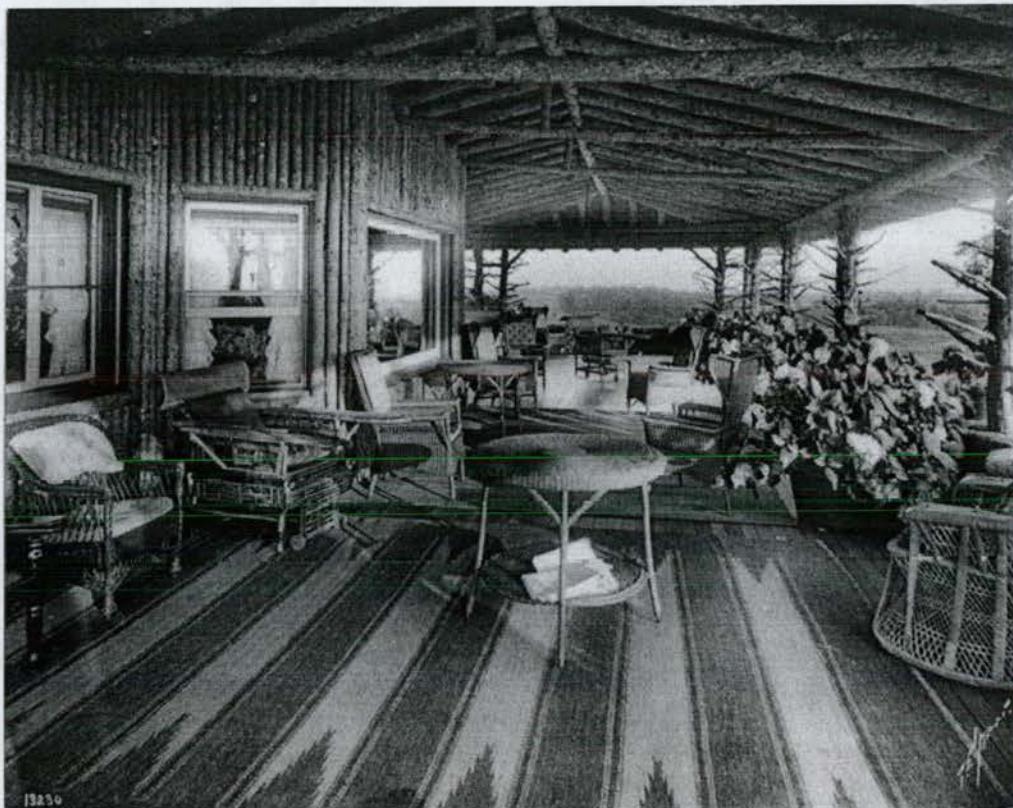
Kona Farm, front entrance, c. 1905 (Thomas E. Marr photograph); Cyrus E. Dallin doorknocker (Ashjian 2010)



INDIVIDUAL INVENTORY FORM

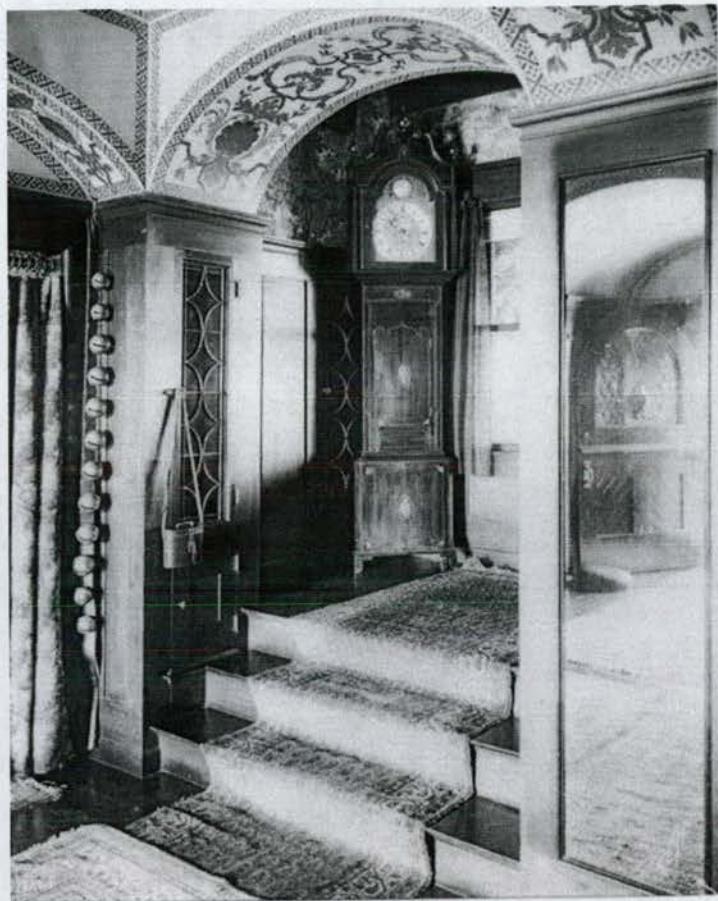
NHDHR INVENTORY #

Kona Farm, Piazza or Porch views, c. 1905 (Thomas E. Marr photographs)



INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #



Kona Farm, Stair Hall c. 1905 (Thomas E. Marr photograph); central hallway (view DR to LR) c. 1948



INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Kona Farm, Living Room views (Thomas E. Marr photographs), c. 1905



INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #



Kona Farm, Dining Room, c. 1905 (Thomas E. Marr photograph); DR fireplace c. 1948 (solarium to right)



INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #



Kona Boathouse, c. 1900; Kona Boathouse c. 1950

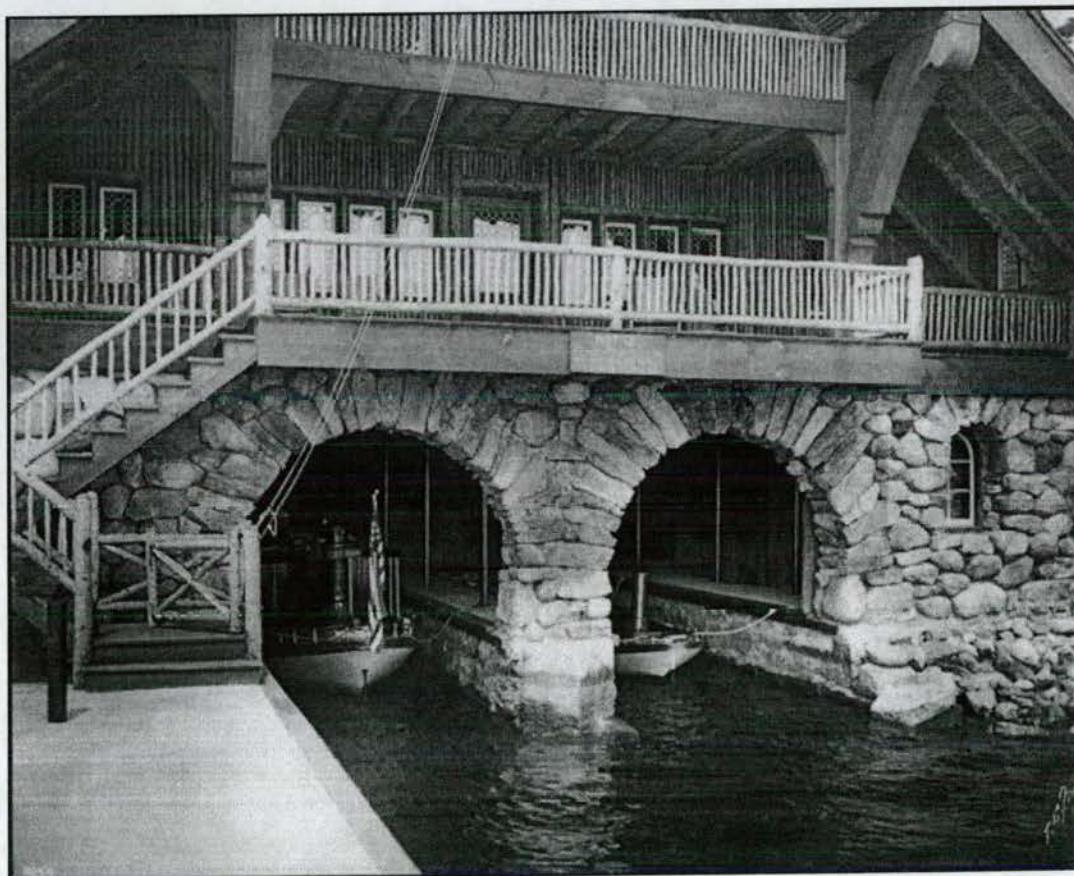


INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #



Kona Farm Boat House, postcard c. 1910; Kona Boathouse c. 1905 (Thomas E. Marr photographs)

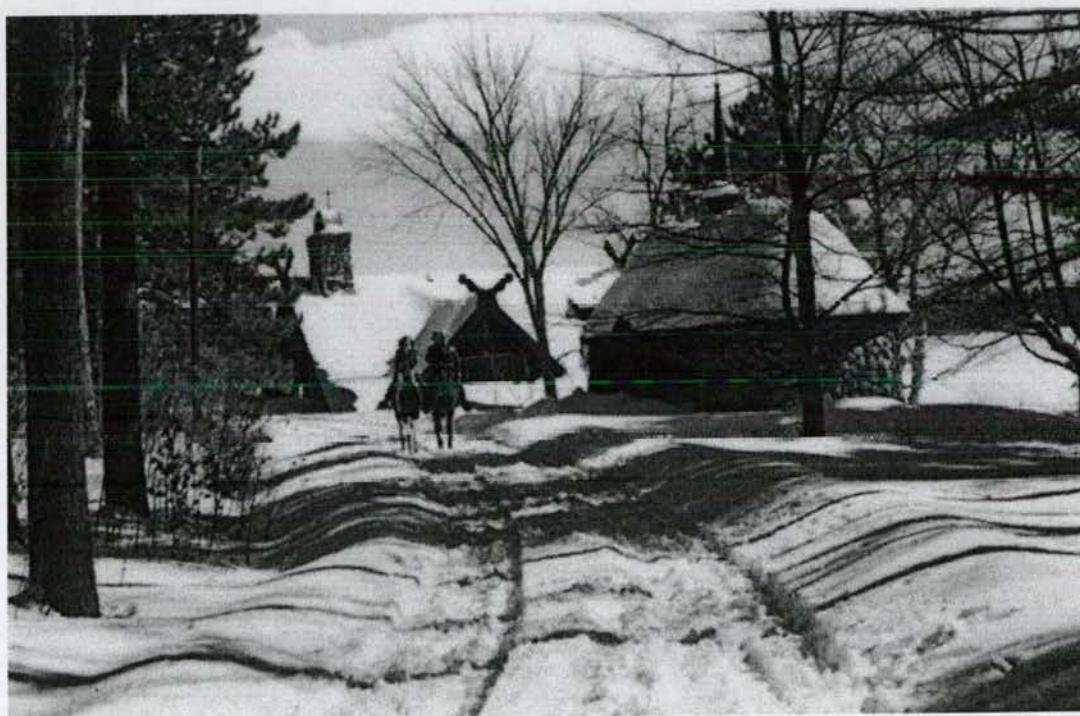


INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #



Kona Farm Pumphouse, c. 1950; Pumphouse and view to Kona Boathouse, c. 1950



INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #



Kona Farm, view of livestock barn, c. 1950; postcard view, c. 1960



INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #



Kona Farm, view of livestock barn, c. 1950; view from livestock barn to house, c. 1950



INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

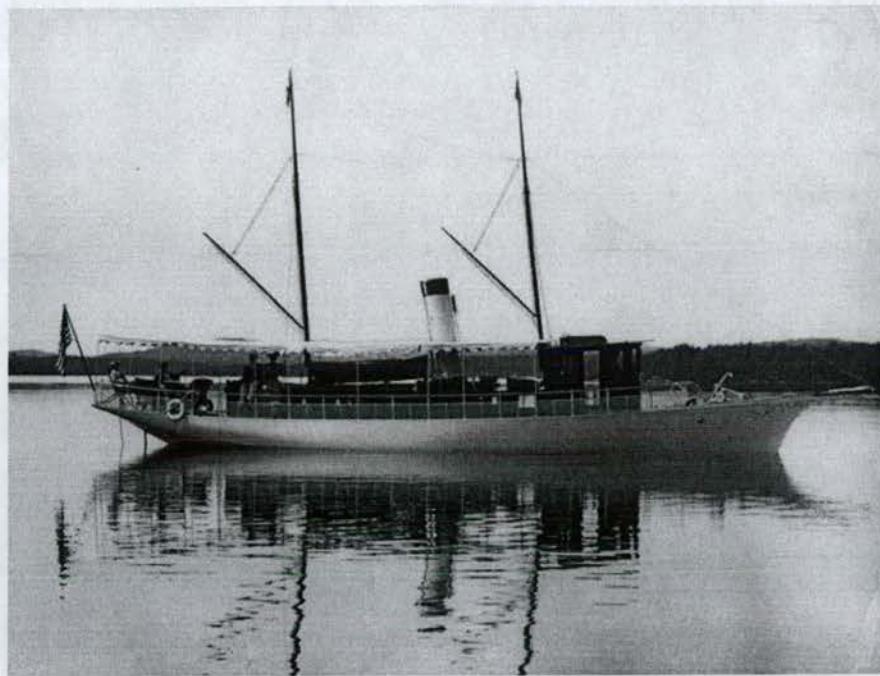


Kona Farm, sheep barn, c. 1907 (Thomas Marr photograph); residual sheep barn (Ashjian 2009)



INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

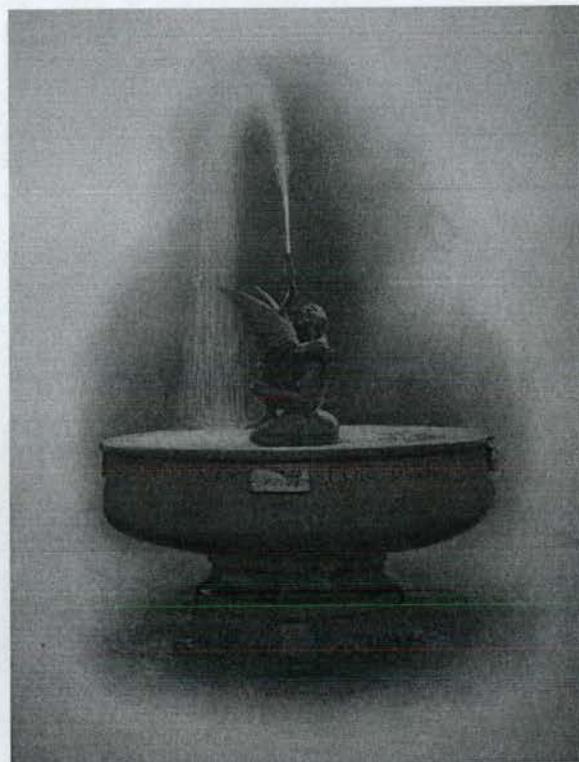


Kona Farm, *The Swallow*, c. 1907; Swallow Boathouse, c. 1907 (Thomas E. Marr photographs)

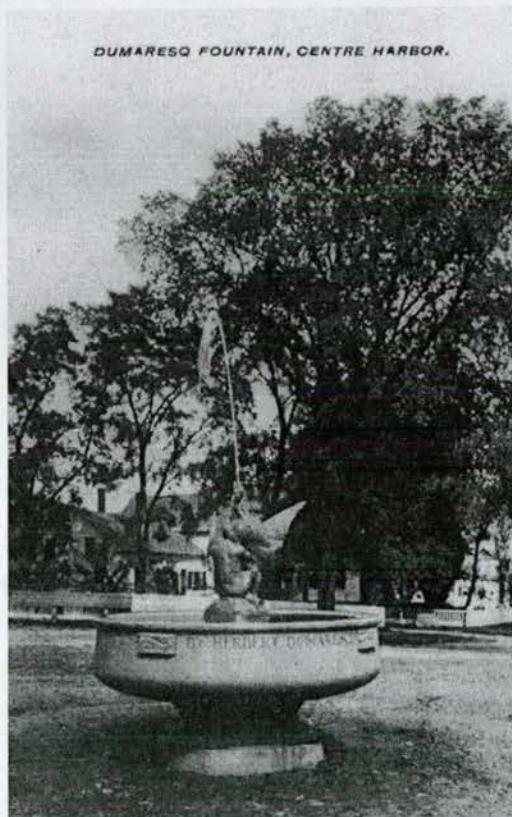


INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #



Kona Drinking Fountain, Centre Harbor, 1907 (Thomas E. Marr photograph); postcard, c. 1910



INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 5/2010 Negative stored at: _____



Photo #2 description: entrance façade, view from driveway approach

Roll #: Frame #: Direction: west

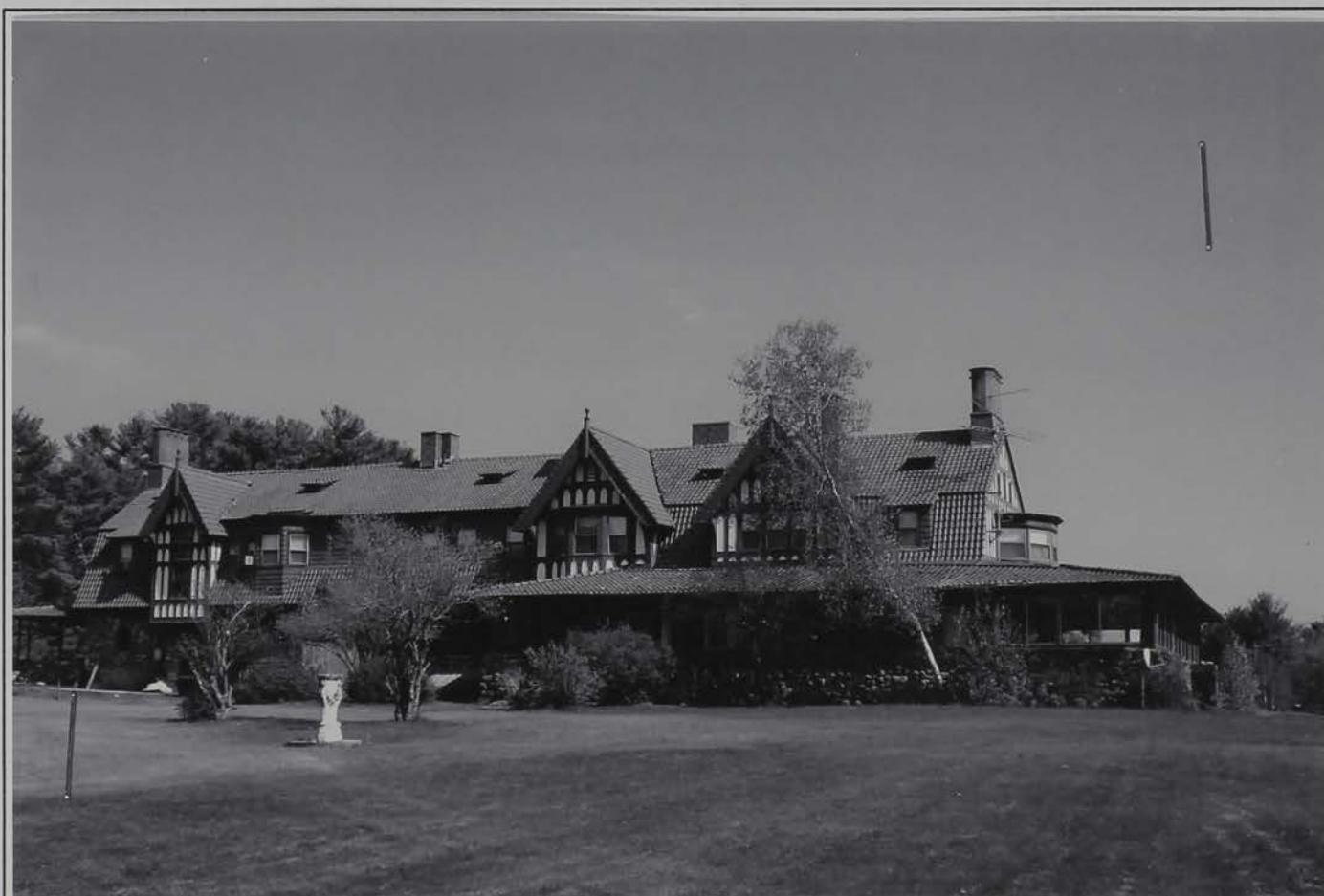


Photo #3 description: rear elevation

Roll #: Frame #: Direction: east

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 5/2010 Negative stored at: _____



Photo #4 description: entrance façade, view from driveway (center)

Roll #: Frame #: Direction: northwest



Photo #5 description: entrance façade, view from driveway (right side)

Roll #: Frame #: Direction: northwest

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 5/2010 Negative stored at: _____



Photo #6 description: right (service) end, view from driveway

Roll #: Frame #: Direction: southwest



Photo #7 description: right (service) end, view from driveway (porch underside)

Roll #: Frame #: Direction: south

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough

Date taken: 5/2010

Negative stored at:



Photo #8 description: service porch (detail)

Roll #: Frame #: Direction: southwest



Photo #9 description: rear porch (detail)

Roll #: Frame #: Direction: southeast

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 5/2010 Negative stored at: _____



Photo #10 description: rear elevation (left side)

Roll #: Frame #: Direction: east

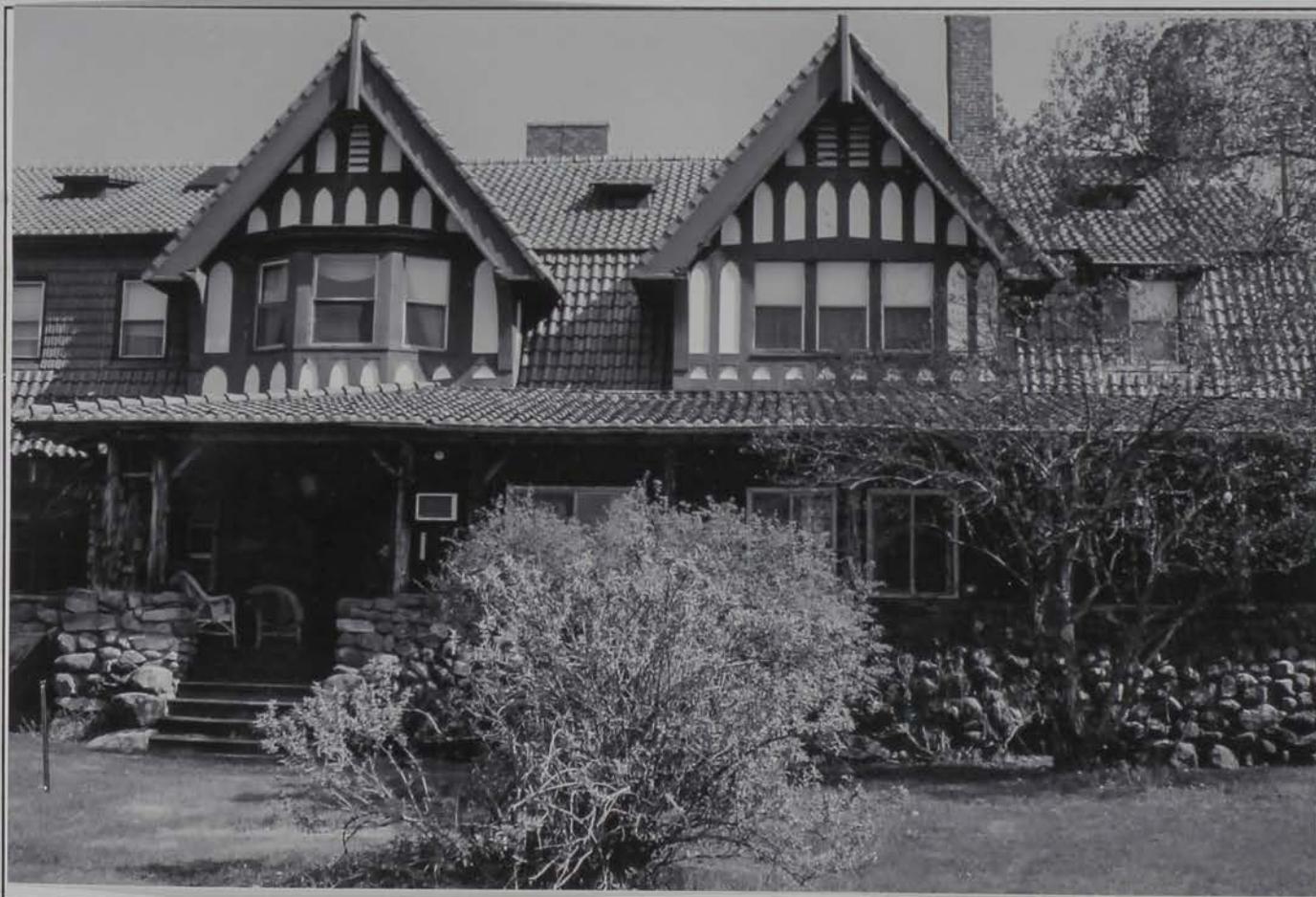


Photo #11 description: rear elevation (center)

Roll #: Frame #: Direction: east

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 5/2010 Negative stored at: _____

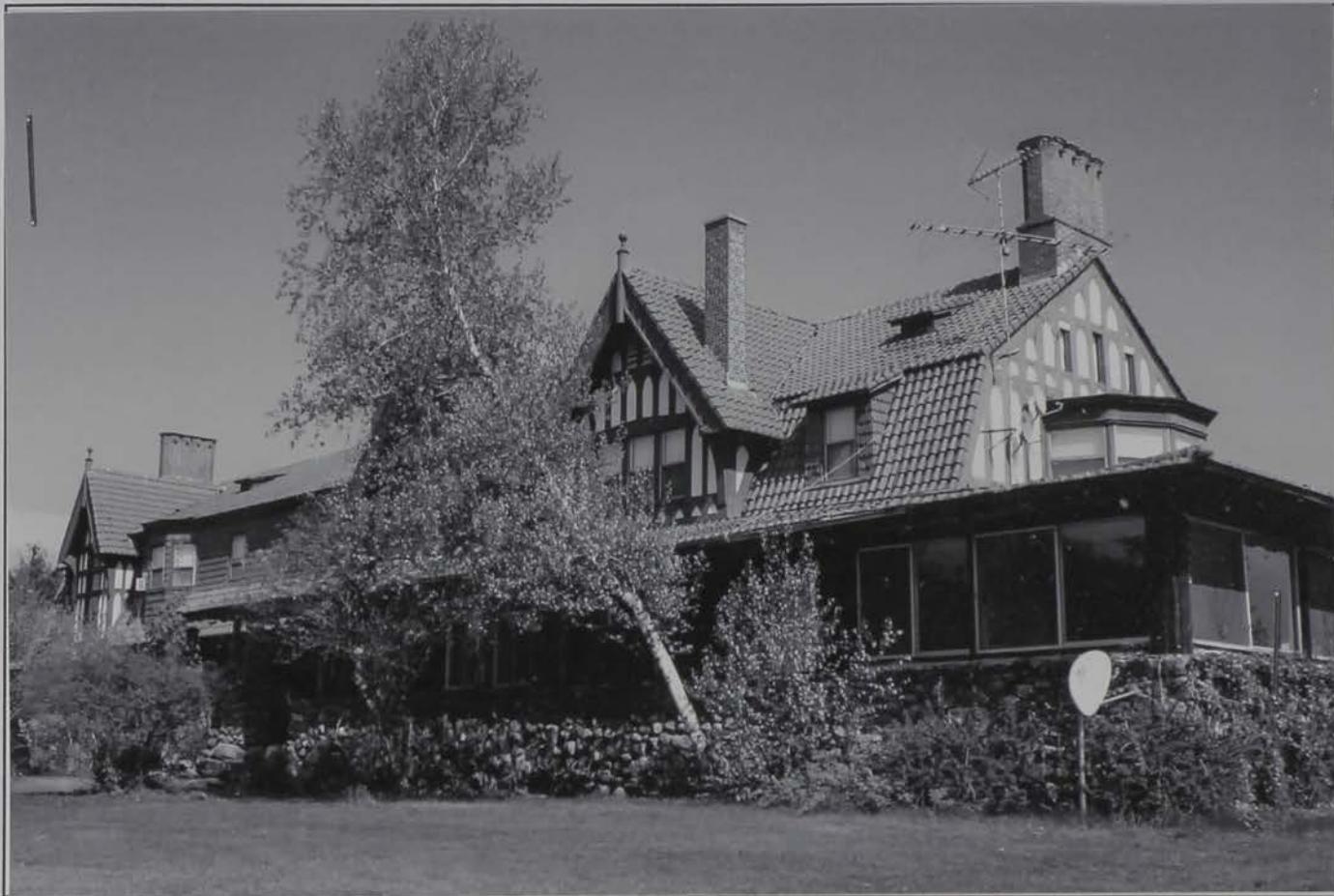


Photo #12 description: rear elevation (right side)

Roll #: Frame #: Direction: east



Photo #13 description: right end (enclosed piazza)

Roll #: Frame #: Direction: northeast

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 2009 Negative stored at: _____



Photo #14 description: central tile insert, living room

Roll #: Frame #: Direction:

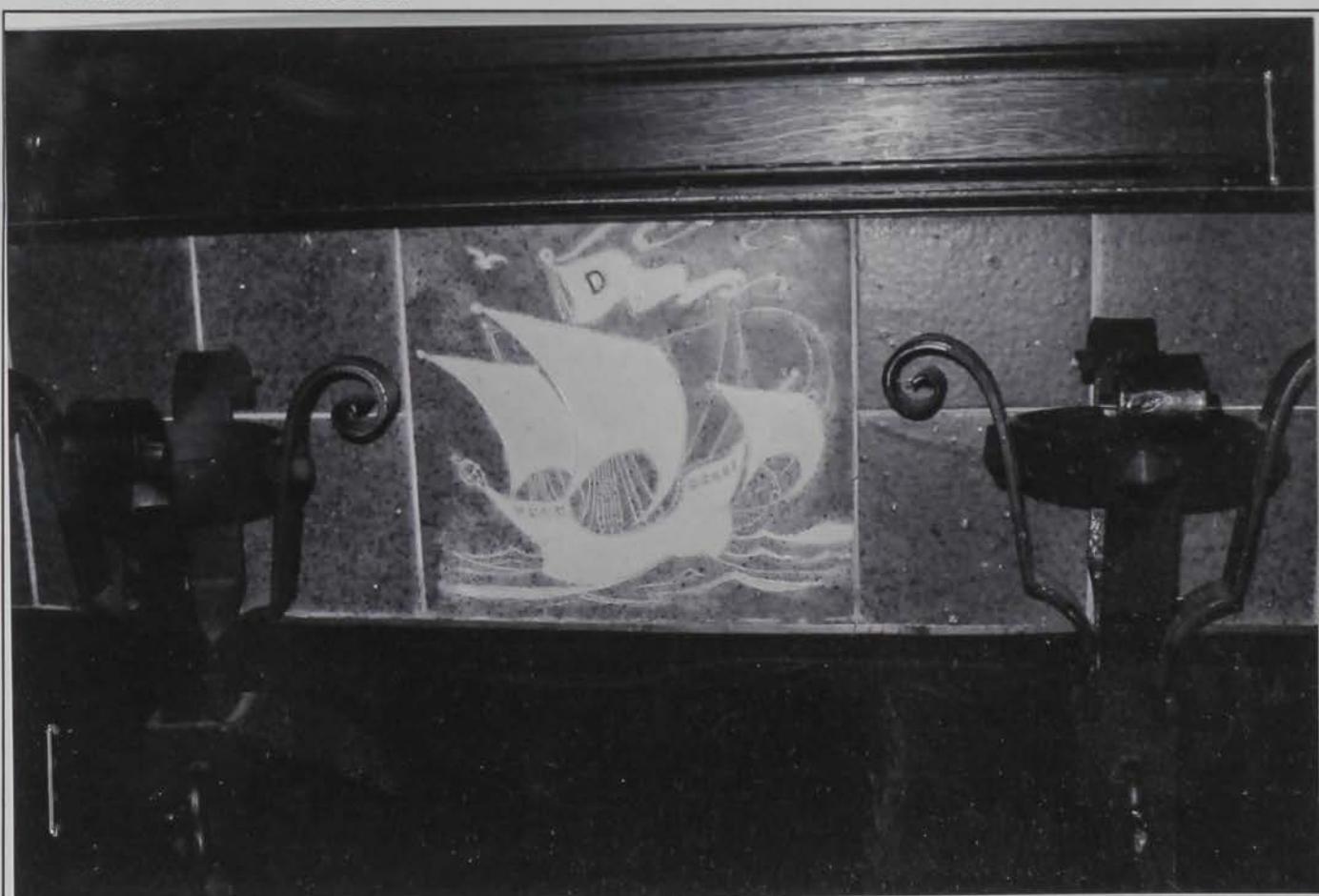


Photo #15 description: central tile insert, dining room

Roll #: Frame #: Direction:

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 2009 Negative stored at: _____

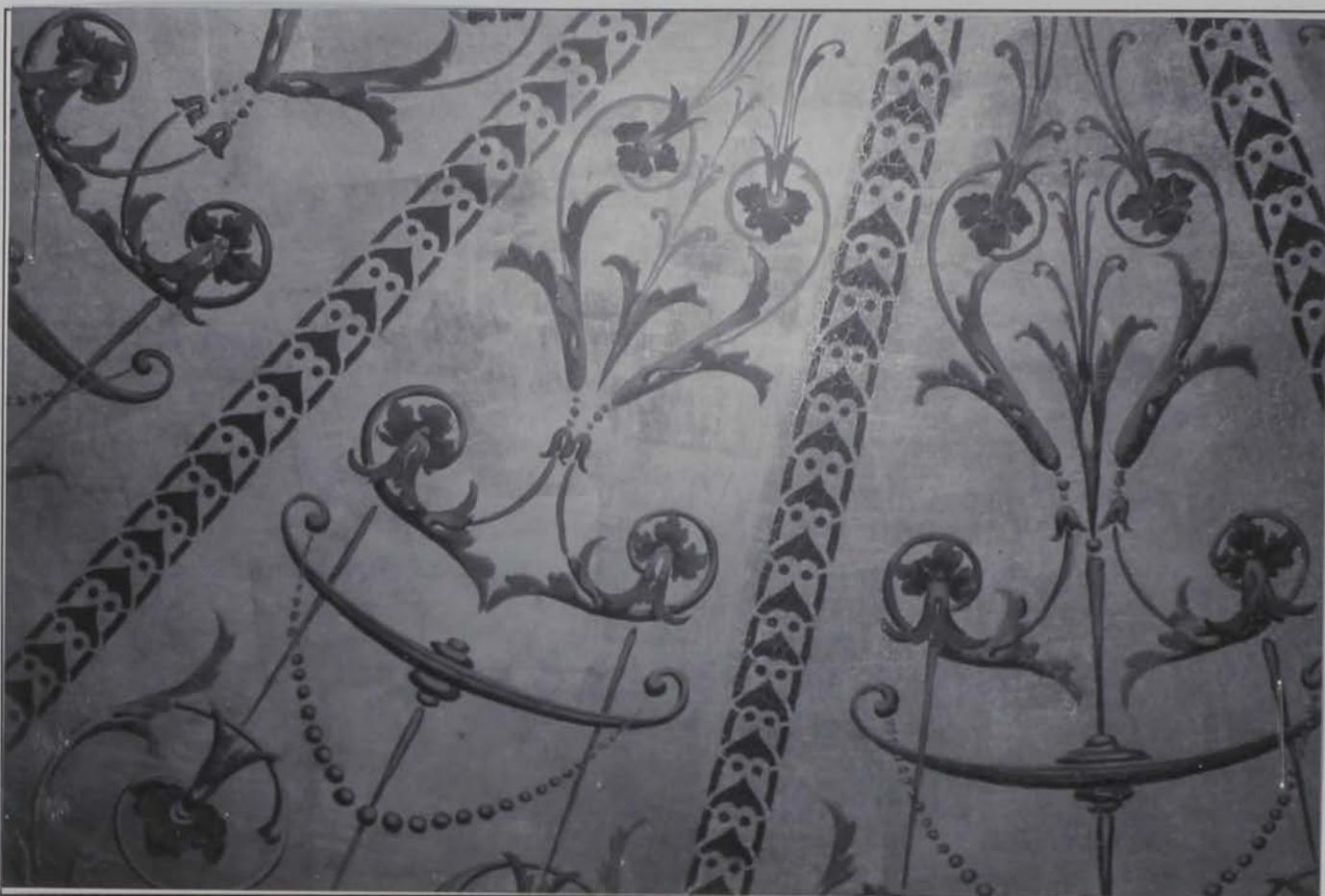


Photo #16 description: mural decoration (detail), living room

Roll #: Frame #: Direction:



Photo #17 description: mural decoration (detail), dining room

Roll #: Frame #: Direction:

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 2009 Negative stored at: _____



Photo #18 description: fireplace mantel (detail), dining room

Roll #: Frame #: Direction:



Photo #19 description: fireplace mantel (detail), dining room

Roll #: Frame #: Direction:

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 2009 Negative stored at: _____



Photo #20 description: mural decoration (detail), dining room

Roll #: Frame #: Direction:



Photo #21 description: mural decoration (detail), dining room

Roll #: Frame #: Direction:

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 5/2010 Negative stored at: _____



Photo #22 description: view from house/grounds toward agricultural compound (beech trees)

Roll #: Frame #: Direction: northwest



Photo #23 description: view from base of field/golf course to agricultural compound

Roll #: Frame #: Direction: northwest

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 5/2010 Negative stored at: _____



Photo #24 description: boathouse lake façade

Roll #: Frame #: Direction: northeast



Photo #25 description: boathouse rear elevation

Roll #: Frame #: Direction: south

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 5/2010 Negative stored at: _____



Photo #26 description: boathouse eaves underside (detail)

Roll #: Frame #: Direction:



Photo #27 description: boathouse eaves supports (detail)

Roll #: Frame #: Direction:

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 5/2010 Negative stored at: _____

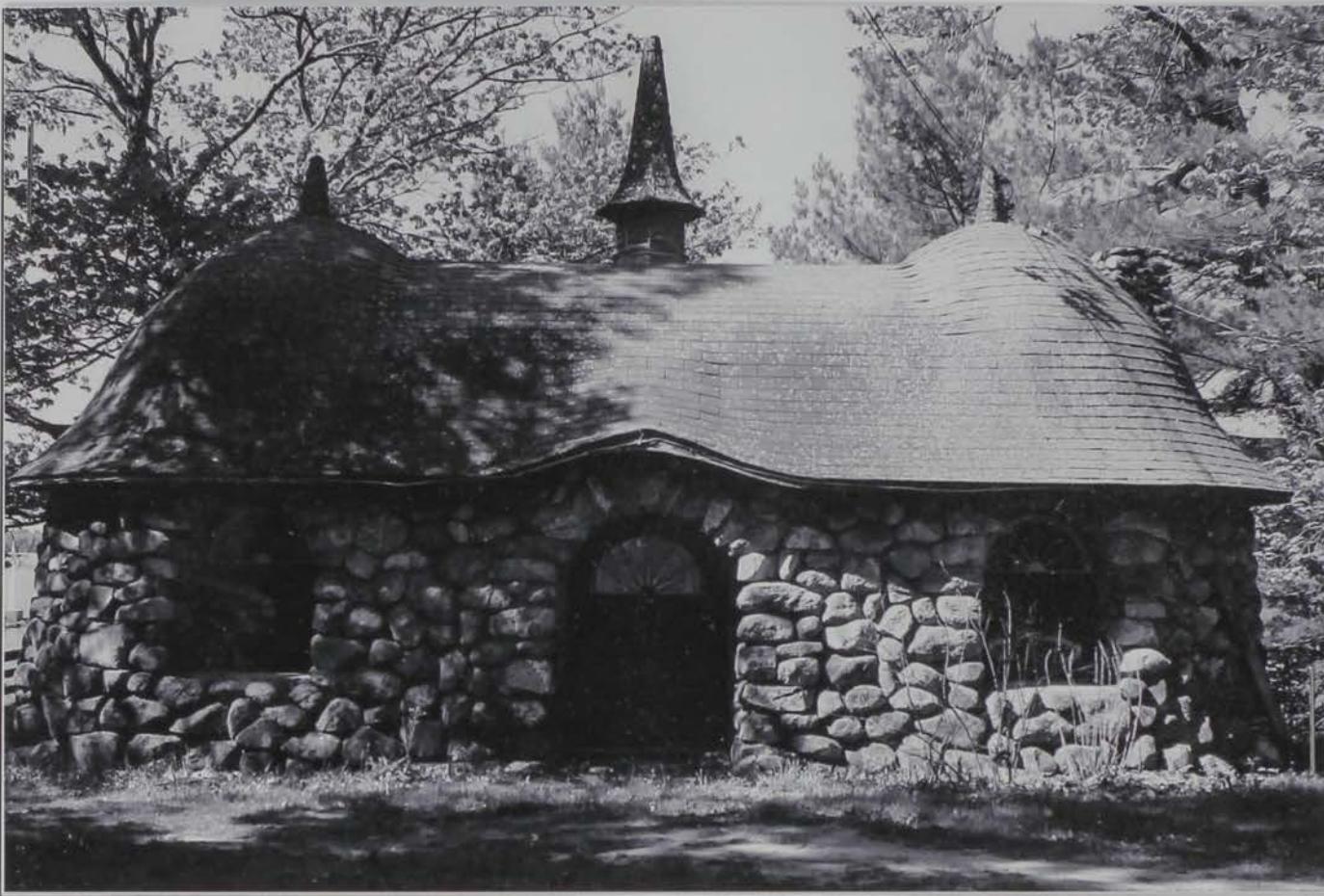


Photo #28 description: pumphouse entrance façade
Roll #: Frame #: Direction: southwest



Photo #29 description: pumphouse
Roll #: Frame #: Direction: west

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 5/2010 Negative stored at: _____



Photo #30 description: pumphouse end

Roll #: Frame #: Direction: northwest



Photo #31 description: pumphouse rear elevation

Roll #: Frame #: Direction: northeast

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 5/2010 Negative stored at: _____



Photo #32 description: pier with storage building (non-contributing), view from boathouse

Roll #: Frame #: Direction: southwest



Photo #33 description: pier with storage building (non-contributing), view from pumphouse

Roll #: Frame #: Direction: south

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 5/2010 Negative stored at: _____



Photo #34 description: chalet #1 (non-contributing)
Roll #: Frame #: Direction: northeast



Photo #35 description: chalet #2 (non-contributing)
Roll #: Frame #: Direction: northeast

INDIVIDUAL INVENTORY FORM

NHDHR INVENTORY #

Address: 50 Jacobs Road, Moultonborough Date taken: 5/2010 Negative stored at: _____



Photo #36 description: cabins #1 and #2 (non-contributing)

Roll #: Frame #: Direction: northwest

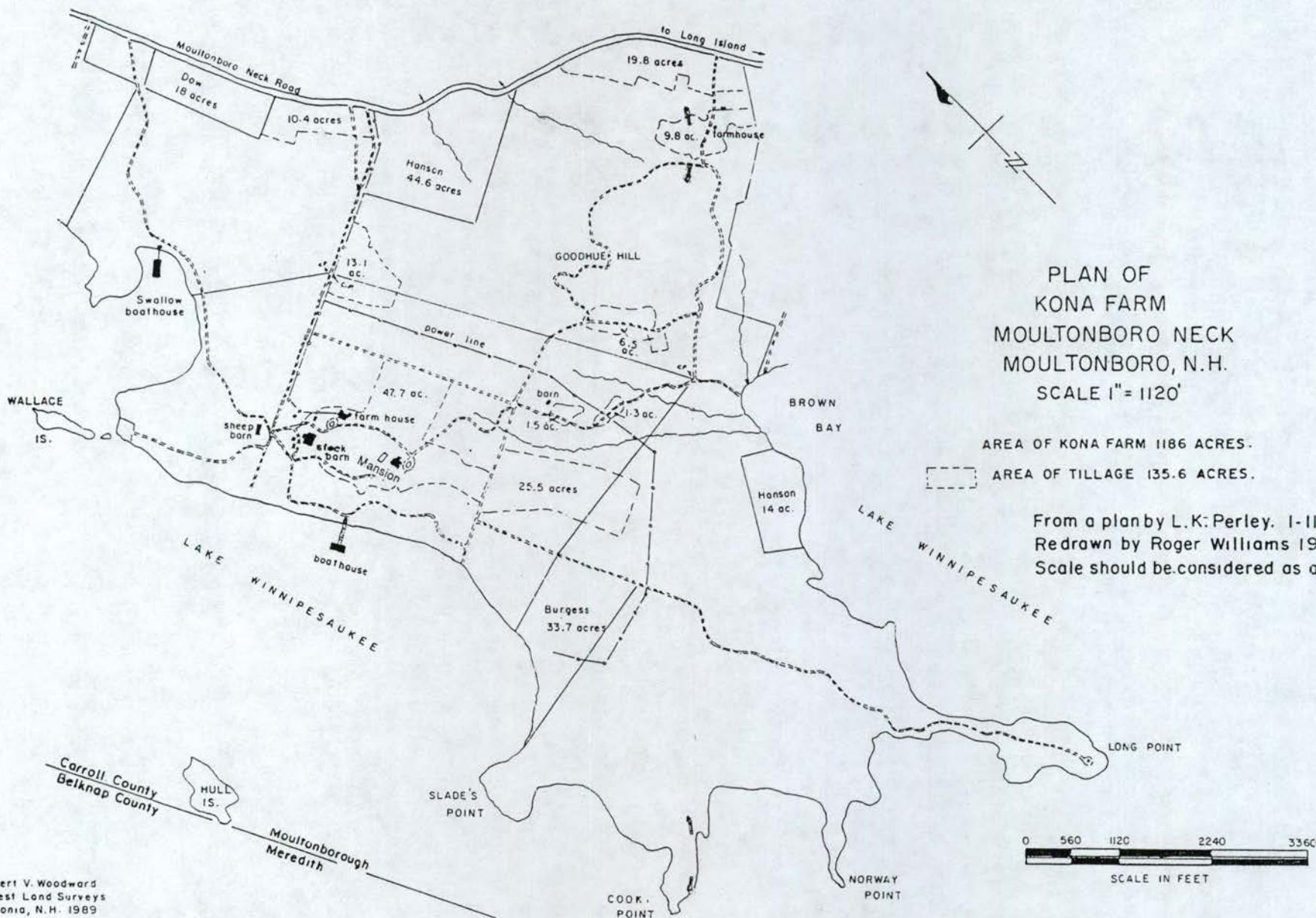


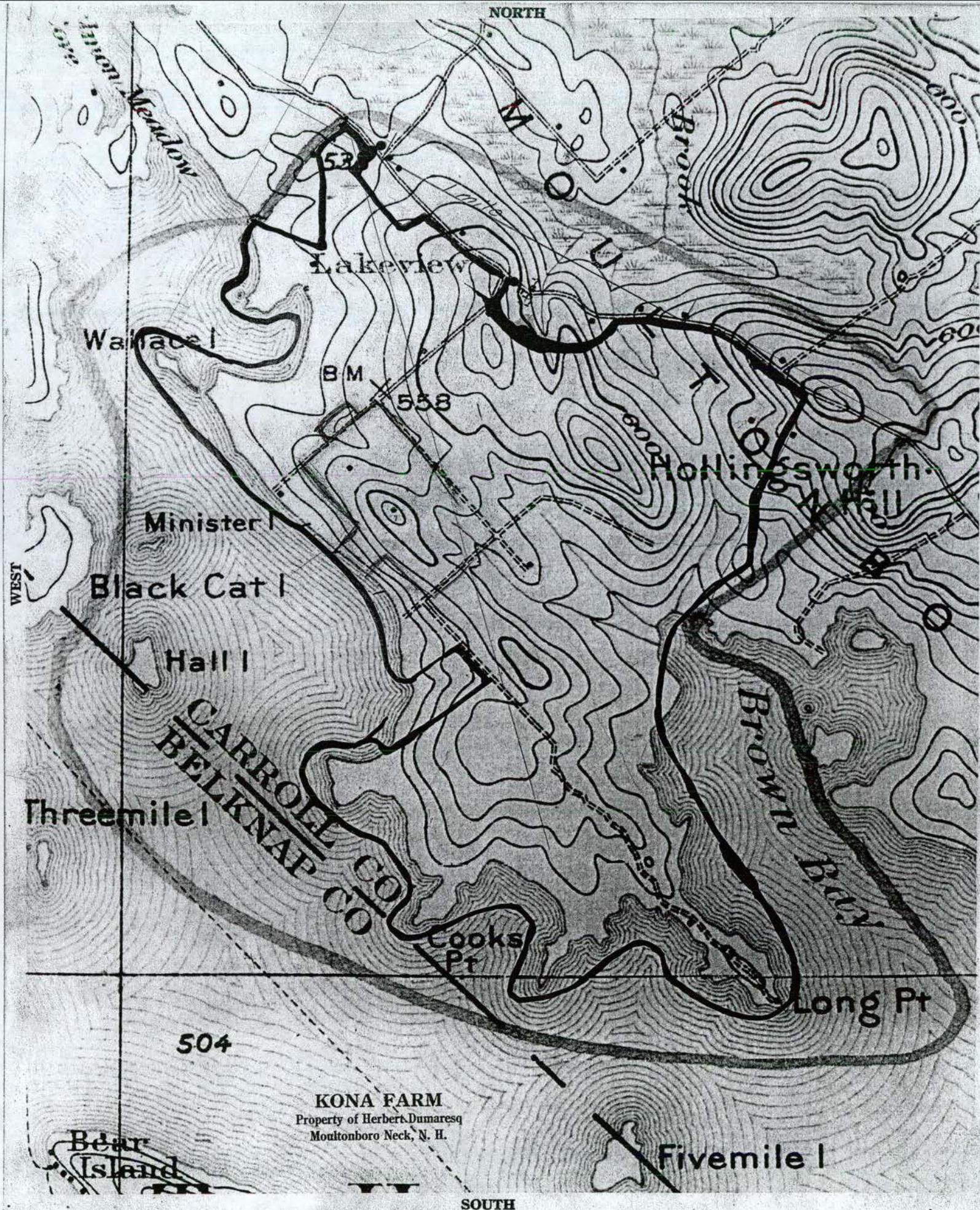
Photo #37 description: cabins #3 and #4 (non-contributing)

Roll #: Frame #: Direction: northeast

ASTORIAN KONA FARM
MOULTONBORO NECK

M50032





ASIAN KONA FARM, MOULTONBORO NECK

MON0032

KONA FARM / MULTRIBOROUGH

(AERIAL 2010)

MOU0032





NH Fish and Game Department Wildlife Management Areas

Kona WMA (town: Moultonborough, wmu: J2)



Not all conservation land is open to hunting and NHFGD highly recommends that each hunter personally contact landowners whenever possible and seek permission to hunt.

For further information, please contact:
NH Fish and Game Department, Wildlife Division
11 Hazen Dr, Concord NH 03301-6500
603-271-2461 Email: wildlife@wildlife.nh.gov

NHFGD Wildlife Management Area
approx. boundary, acres (software calculated)

Parcel for which NH Fish and Game Dept.
or NH Dept of Resources & Economic Dev.
is the primary protecting agency.

Conservation land (may be restricted access)

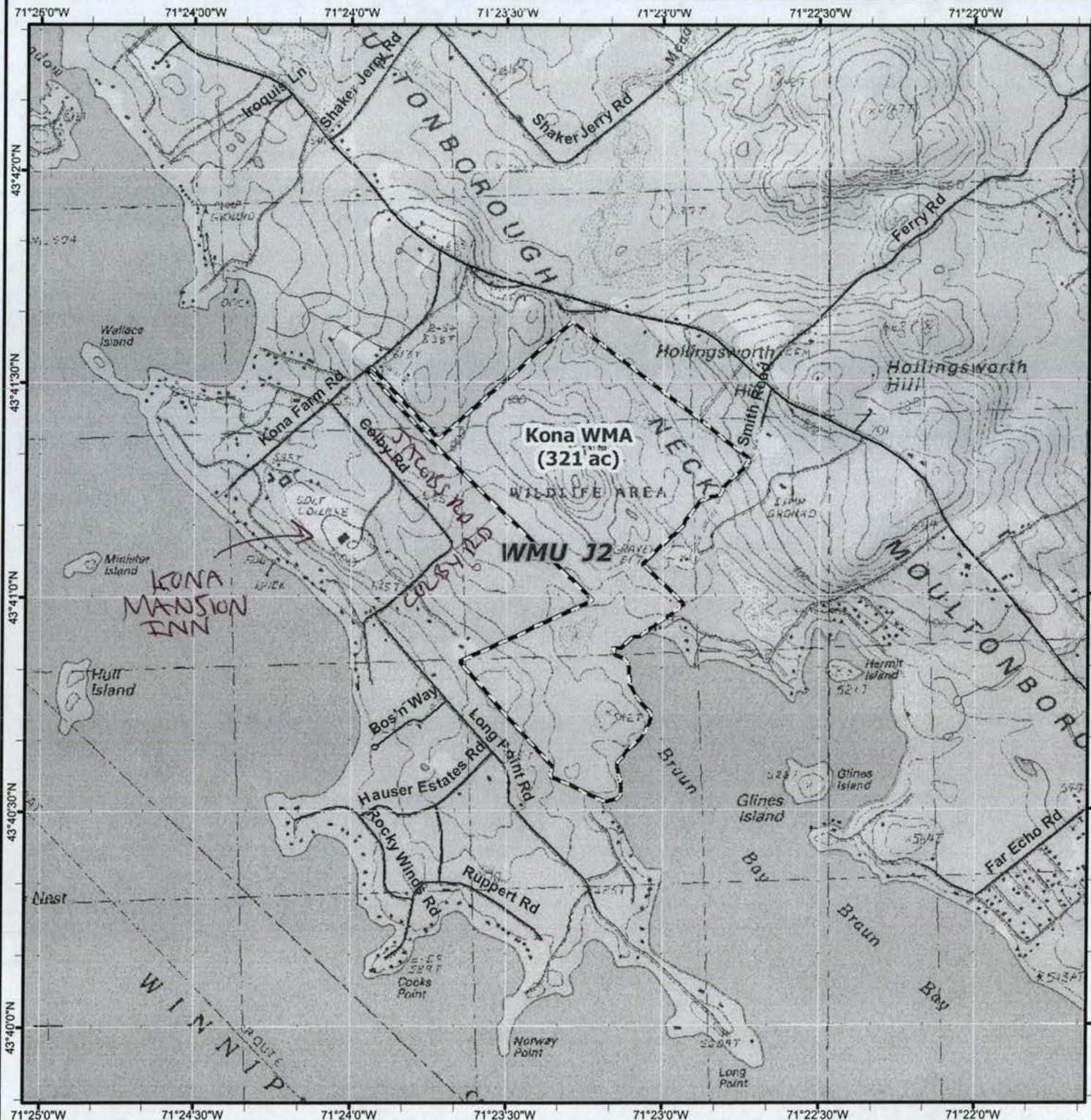
2008 NAIP 1m orthophoto provided by GRANIT

Stream or Shoreline

Road or Street



NH Fish and Game Department Wildlife Management Areas
Kona WMA (town: Moultonborough, wmu: J2)



Not all conservation land is open to hunting and NHFGD highly recommends that each hunter personally contact landowners whenever possible and seek permission to hunt.

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11 Hazen Dr, Concord NH 03301-6500
603-271-2461 Email: wildlife@wildlife.nh.gov

Most data presented on this map represent stock data sets obtained from NH GRANIT, at Complex Systems Research Center, UNH. CSRC, under contract to the NH Office of Energy and Planning (OEP), and in consultation with cooperating agencies, maintains a continuing program to identify and correct errors in these data. OEP, CSRC, NHFGD and the cooperating agencies make no claim as to the validity or reliability or to any implied uses of these data.



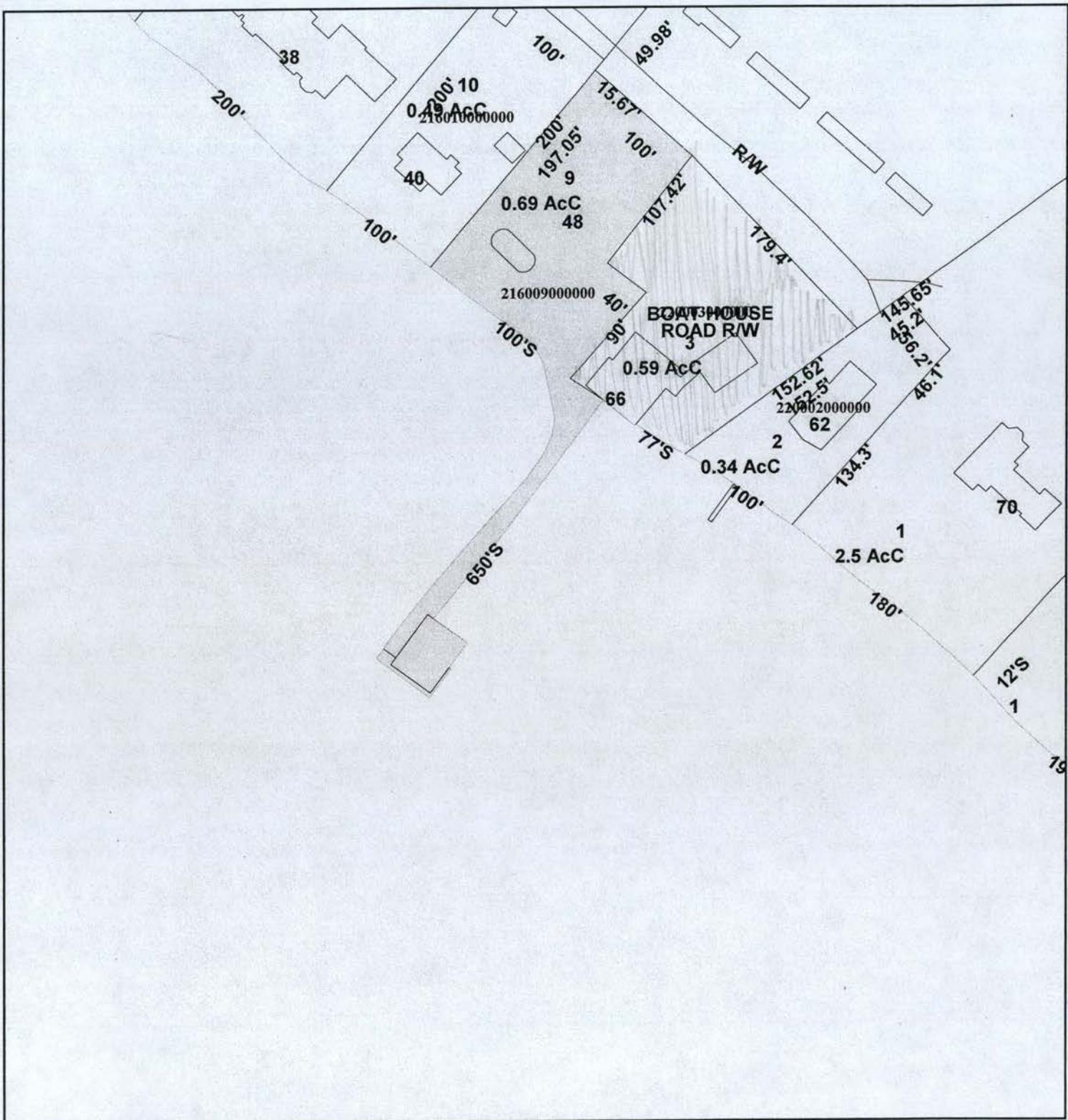
0 0.2 0.4 Miles

- NH Fish and Game Department Wildlife Management Area - approximate boundary
- Parcel for which NH Fish and Game or NH Dept of Resources and Economic Dev. is the primary protecting agency.
- Conservation Land (access may be Restricted)
- Stream or Shoreline
- Primary route
- Road or Street
- Town Boundary
- Wetland
- Surface Water

My Map

MOU0032

pump house
and boathouse
(maps 216, 220)



↑
21b

221 - 7

RA

MINISTER ISLAND

216-009 Pumphouse →

220-003

Iona Boathouse

Pier

storage building (former boathouse)

RA

LAKE WINNIPESAUKEE

216-9 M.L. 215-14 M.L.

BOAT HOUSE ROAD R/W

3 0.59 Acre

2 0.34 Acre

1 2.5 Acre

1.2 Acre

4

73 73 72 71 70 69 68 67 66 65 64 63 62 61 60 59 58 57 56 55 54 53 52 51 50 49 48 47 46 45 44 43 42 41 40 39 38 37 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

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THE HORIZONTAL DATUM IS THE NEW HAMPSHIRE STATE PLANE COORDINATE SYSTEM, NAD 83.	
PHOTOGRAPHY DATE: APRIL 25, 2004; MAY 12, 2004	
COMPLETION DATE: DECEMBER 31, 2005	

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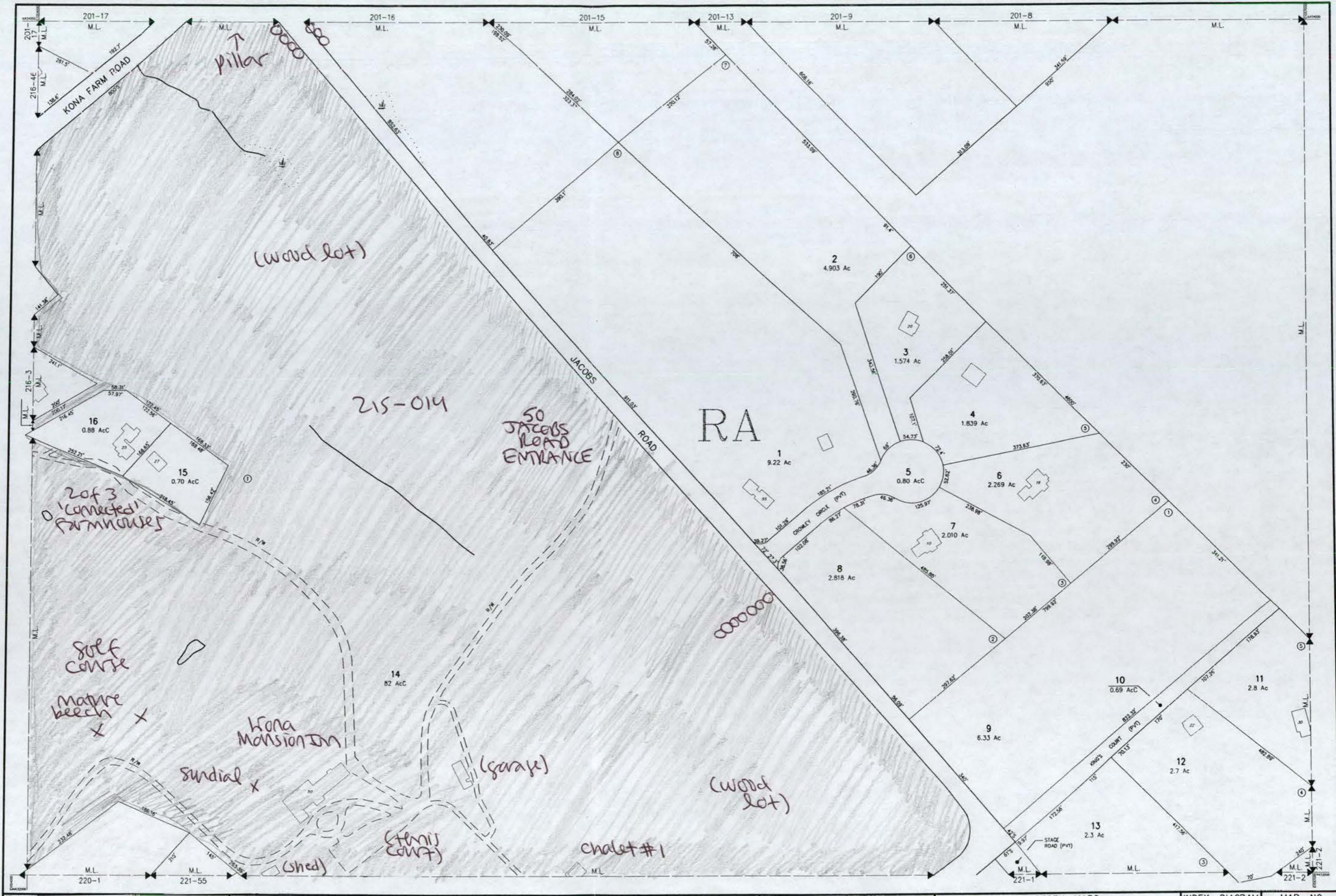
AREA SURVEYED	Ac
AREA CALCULATED	AcC
RECORD DIMENSION	100'
SCALED DIMENSION	100'S
MATCH LINE	M.L.
WATER	W

LEGEND

EXEMPT PROPERTY
SUBDIVISION LOT NO.
BUILDING/HOUSE NO. 56
RIGHT OF WAY/ACCESS
COMMON OWNERSHIP
WETLANDS

SCALE 1" = 100' (300')
 FEET (50' 0' 100' 200' 300')
 METERS (25 0' 25' 50' 75')
 REVISED TO : APRIL 1, 2009

PROPERTY MAPS
MOULTONBOROUGH
NEW HAMPSHIRE



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AREA SURVEYED
ACREAGE
RECORD DIMENSION
SCALED DIMENSION
MATCH LINE
WATER

Ac
100'
100's
M.L.
W-

EXEMPT PROPERTY
SUBDIVISION LOT NO.
BUILDING/HOUSE NO.
RIGHT OF WAY/ACCESS
COMMON OWNERSHIP

WETLANDS

FEET
50 0 100 200 300

METERS
0 25 50 75

100'

100's

M.L.

W-

SCALE 1" = 100'
100' = 100 Meters

REvised to: APRIL 1, 2009

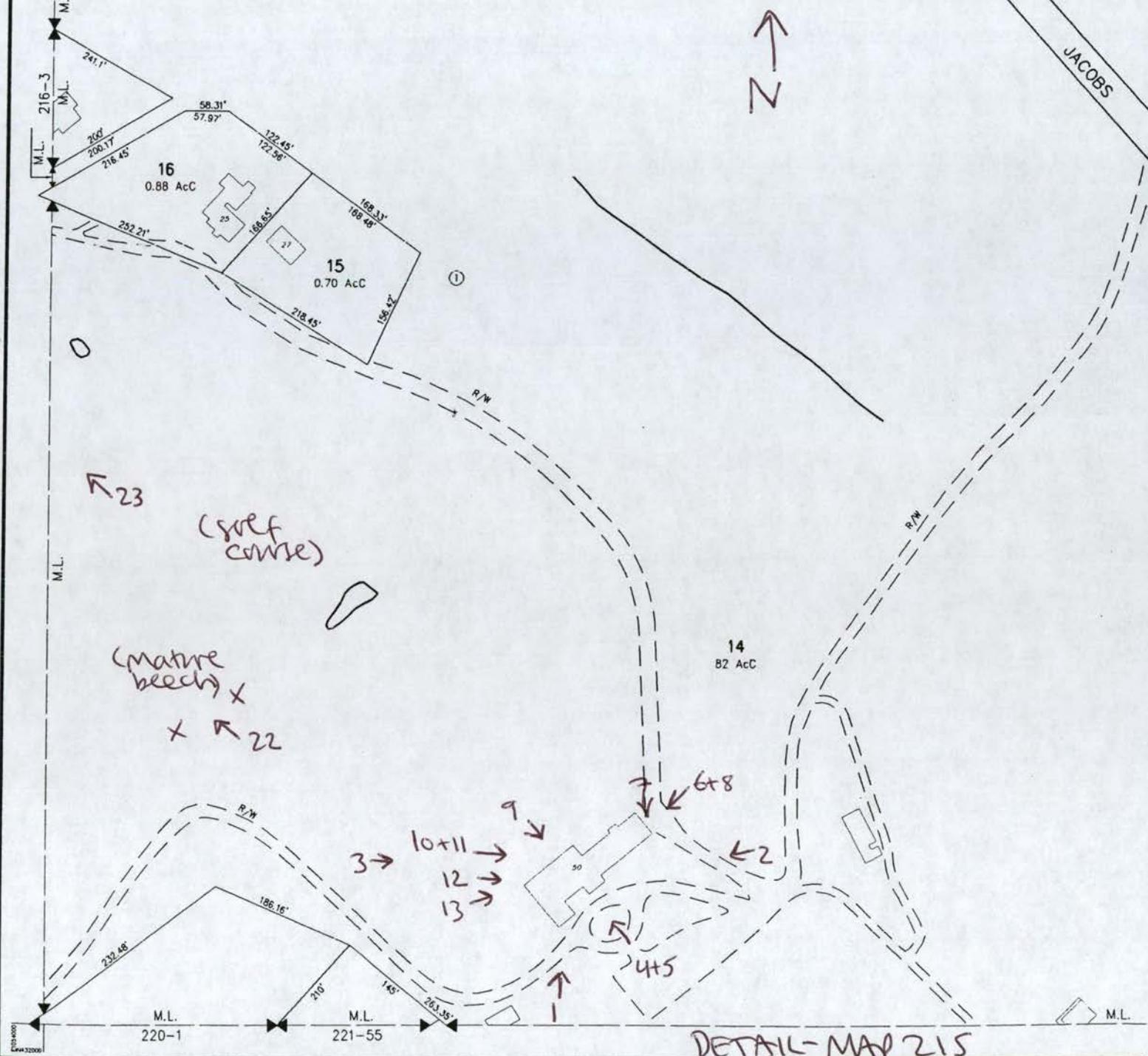
PROPERTY MAPS

MOULTONBOROUGH
NEW HAMPSHIRE

INDEX DIAGRAM
200 201 202
216 214
220 221 222

MAP NO.
215

PHOTO KEY - MOU0032
KONA MANSION INN
(main house/ environs)



THIS MAP IS FOR ASSESSMENT PURPOSES. IT IS NOT VALID FOR LEGAL DESCRIPTION OR CONVEYANCE.

THE HORIZONTAL DATUM IS THE NEW HAMPSHIRE STATE PLANE COORDINATE SYSTEM, NAD 83.

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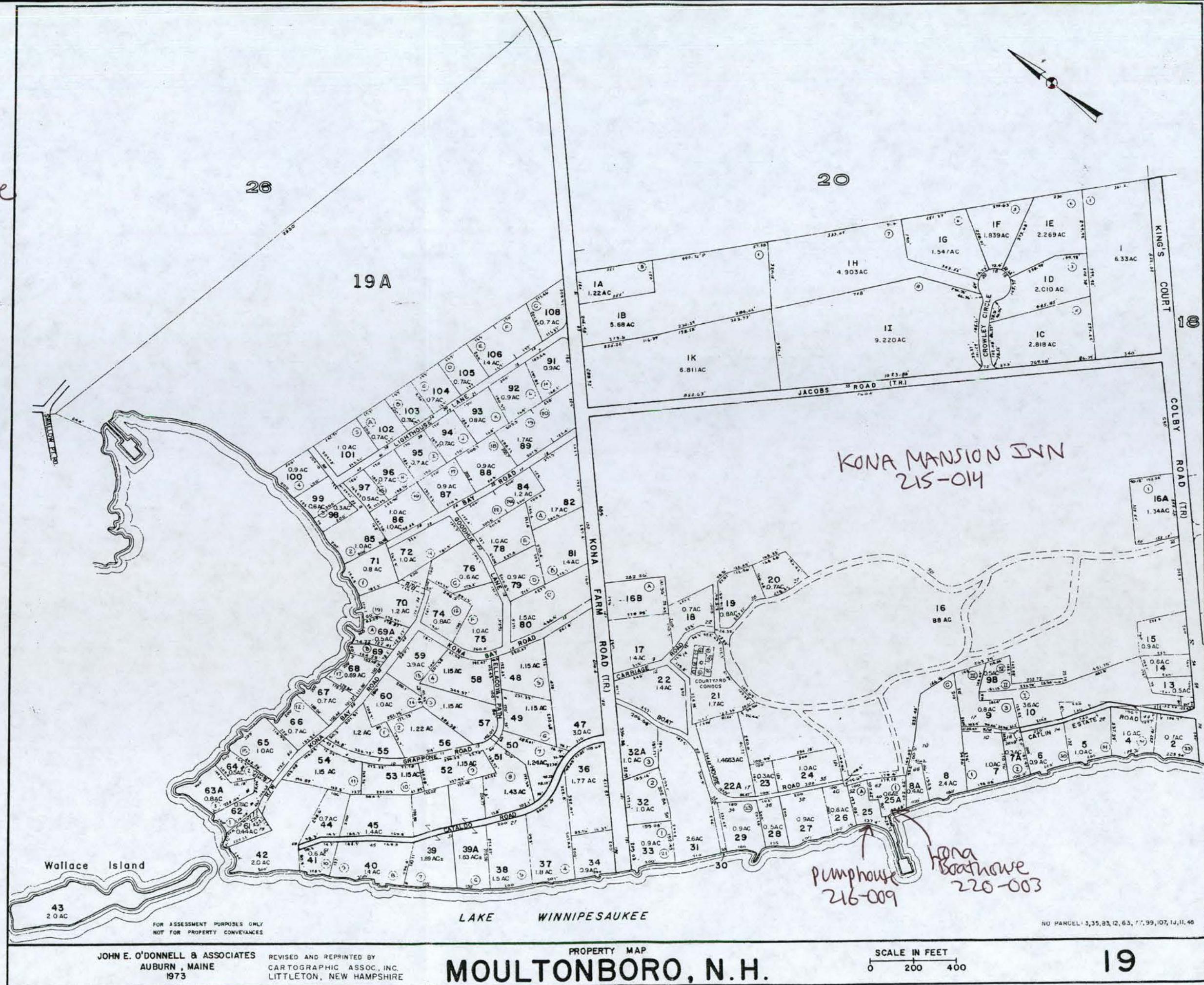
AREA SURVEYED	Ac
AREA CALCULATED	AcC
RECORD DIMENSION	100'
SCALED DIMENSION	100'S
MATCH LINE	M.L.
WATER	W

Mon 0032

- WONA FARM

OLD PROPERTY MAP
SHOWING 3 PARCELS

acreage not accurate



ASTHIAN | LONA FARM
MOUNTAIN BOULOGHT

MON0032

ANNUAL

OF THE

Chicago Architectural Club

BEING THE BOOK OF THE

THIRTEENTH ANNUAL EXHIBITION

1900

□

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BURGESS, IDA J.—849 Marshall Field Building, Chicago.

89 A Peace Treaty. Early Settlers and Indians.

BURNHAM & CO., D. H.—The Rookery, Chicago.

90 Competitive Design for New York Customhouse. First Floor. Plan.
91 Competitive Design for New York Customhouse. Fourth Floor. Plan.
92 Competitive Design for New York Customhouse. State Street Elevation.
93 Competitive Design for New York Customhouse. Elevation on Bowling Green.
94 "Mills" Hotel for Chicago. Perspective.
95 "Mills" Hotel for Chicago. Plan.

CADY, BERG & SEE—31 East Seventeenth Street, New York City.

96 Study for a City Hospital.

CARLSON, H. J.—70 Kilby Street, Boston, Mass.

97 House at Marblehead, Mass.
98 Cow Barn and Hen House for Herbert Dumaresque, Chestnut Hill, Mass.

CASE, J. W.—10 La Fayette Avenue, Detroit, Mich.

99 Choir Screen, Church of Ste. Madelaine, Troyes, France.
100 Towers of Chartres.
101 Palace, Casa D'Oro, Venice.

CLINTON & RUSSELL—37 Nassau Street, New York City.

102 Houses for William Waldorf Astor.

COMES, JOHN T.—68 First National Bank Building, Pittsburg, Pa.

103 A Garden Pavilion. First Mention.

COMSTOCK, F. R.—124 West Forty-fifth Street, New York City.

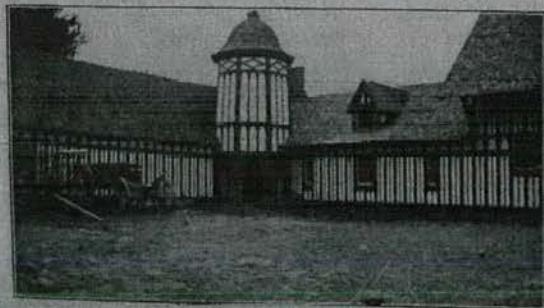
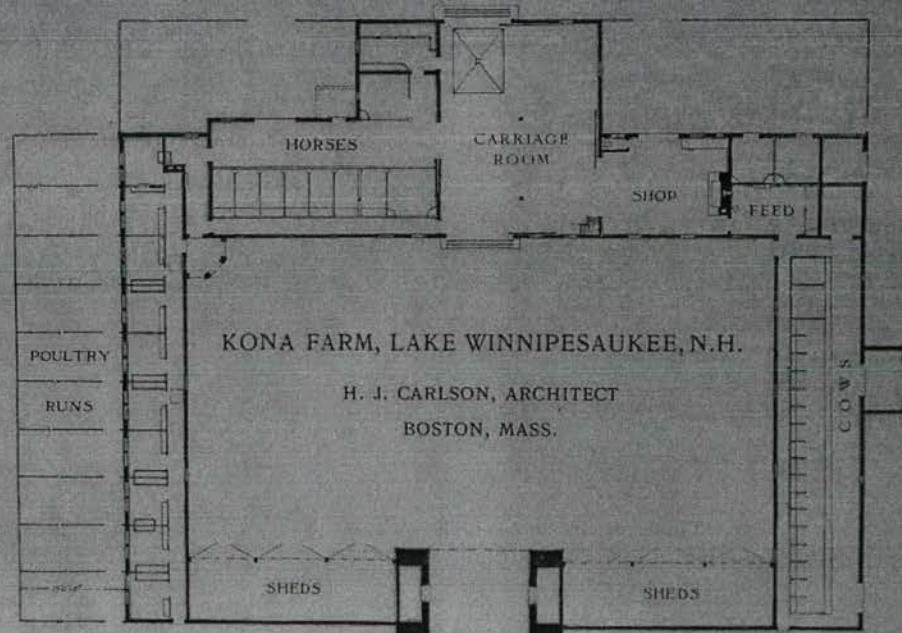
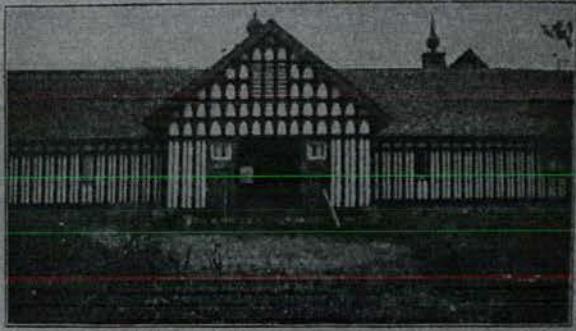
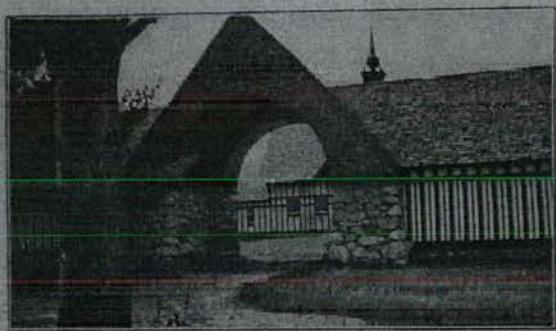
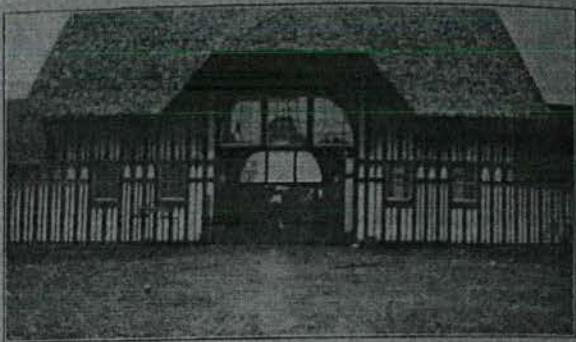
104 Second Church of Christ (Scientist), Central Park, West and Sixty-eighth Streets, New York City.

COOPER, C. J. HAROLD—8 Bloomsbury Square, London.

105 Interior of Study, 15 Stratton Street, Piccadilly, London, W.
106 Exterior, 16 Stratton Street, Piccadilly, London, W.
107 Exterior, 15 Stratton Street, Piccadilly, London, W.
108 Interior of Study, 15 Stratton Street, Piccadilly, London, W.

THE ARCHITECTURAL REVIEW.

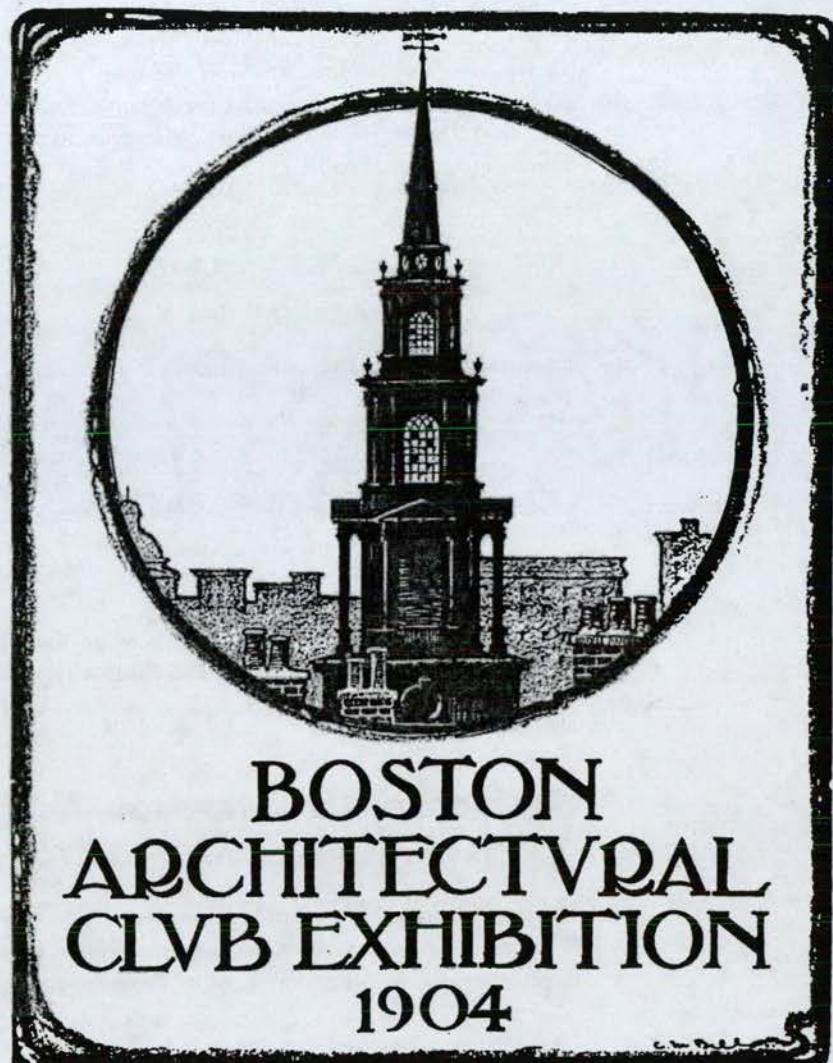
146



ASHJIAN / WONA FARM
MULTON BOROUGH

Man0032

C A T A L O G U E



**BOSTON
ARCHITECTURAL
CLVB EXHIBITION
1904**

In the GALLERY of the BOSTON ART CLUB
DARTMOUTH *corner* NEWBURY STREET
FROM MAY 2ND TO 14TH INCLUSIVE

OGDEN CODMAN, JR.

571 Fifth Avenue, New York.

- 84 Oliver Ames Esq.'s House at Prides Crossing
- 85 Oliver Ames Esq.'s House at Prides Crossing
- 86 Lloyd S. Bryce House, Roslyn, Long Island
- 87 Nathaniel Thayer House, Lancaster, Massachusetts
- 88 Beacon Street, in 1820

CHARLES COLLINS

6 Beacon Street, Boston, Mass.

- 89 Cloisters, Santa Maria Novella, Florence
- 90 Notre Dame

COOLIDGE & CARLSON

22 Congress Street, Boston, Mass.

- 91 Dreamwold, Cottages
- 92 Dreamwold, Fire Irons, Coolidge & Carlson and Russell G. Crook
- 93 Gardener's Cottage, Chestnut Hill, Brookline, Massachusetts
- 94 Kona Farm, New Hampshire, H. S. Carlson, from Coolidge & Carlson

COPE & STEWARDSON

320 Walnut Street, Philadelphia, Pa.

- 95 House at Chestnut Hill, colored perspective
- 96 Engineering Laboratory, University of Pennsylvania, perspective
- 97 Engineering Laboratory, University of Pennsylvania, elevation of entrance
- 98 Leamy House, Mt. Airy
- 99 Municipal Building for the District of Columbia, one elevation and one plan
- 100 Washington University, one photograph
- 101 Bryn Mawr College library
- 102 House at Ambler
- 103 House on Locust Street, Philadelphia, Pennsylvania

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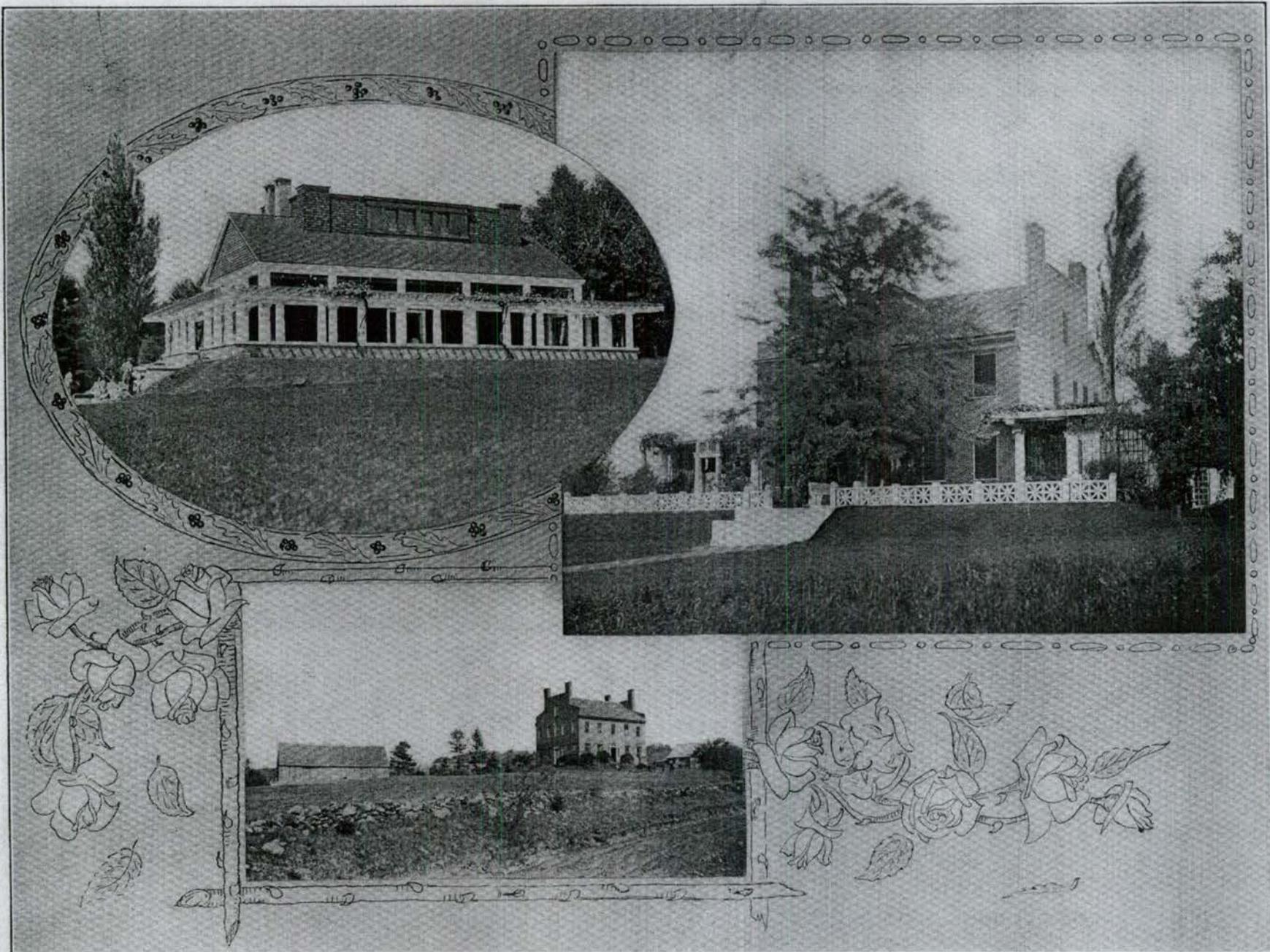
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NEW HAMPSHIRE

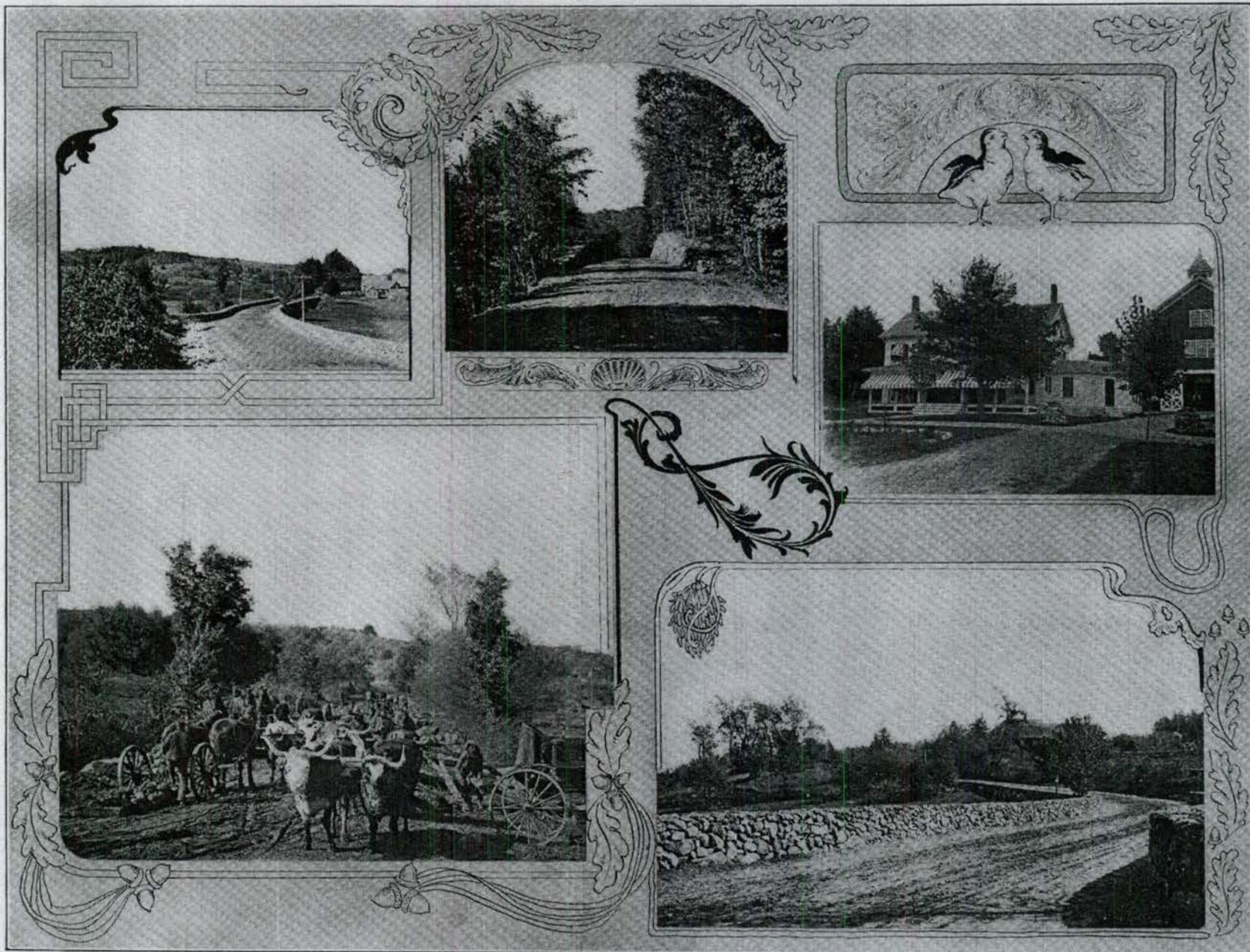


NEW HAMPSHIRE
STATE LIBRARY

ASIAN ICONS, MOUNTAINS, LOST



THE SAINT-GAUDENS HOME, CORNISH, AS IT WAS AND AS IT IS.



A PUBLIC-SPIRITED SUMMER RESIDENT.

Road making by Mr. J. J. Glessner near "The Rocks," Bethlehem.

S U M M E R H O M E S

in New Hampshire, six feet thick on top, about ten feet on the bottom, and in many places thirteen feet high. It was made entirely of stone taken out of the adjoining field.

On another road near by, leading to the West Farm, is a beauty spot where a cut was made through a knoll to avoid a bad grade. The cut was faced up on both sides with some very fine stone work, and when the sun shines through upon the white birches and other trees it furnishes a very pretty sight.

The most important work done on the Littleton-Bethlehem Road by Mr. Glessner this year has been an extensive fill of quite a stretch of road over some low land, where bad traveling had generally been the rule. At the lowest place the road was filled in six feet with stone and the stone wall on each side was carried three feet higher, the wall in places being ten feet high on the back side, or side towards the fields. The wall is three feet wide on top and is strongly built. The road is twenty-five feet wide between the walls, and four teams, by actual test, can pass abreast. This wall extends for 400 feet, and at one part describes a beautiful curve—a curve all the more wonderful from the fact that it was laid out by eye, no instrument being used.

Mr. Glessner is also one of the largest contributors to the recently-established and very successful hospital at Littleton, in which the whole White Mountain country is interested and to which permanent summer residents of the region and guests at the hotels have given very liberally.

Another notable instance during 1907 of neighborhood interest and public spirit on the part of summer residents was the gift to the town of Centre Harbor of a beautiful drinking fountain by Herbert Dumaresq of Boston, whose "Kona Farm" is one of the most magnificent estates in the lake country.

The dedication of the gift on September 30, 1907, was a gala occasion. At 2 o'clock Mr. and Mrs. Dumaresq, accompanied



LANGDON HOUSE, PORTSMOUTH.

Reproduced as the New Hampshire State Building at the Jamestown Exposition.

SUMMER HOMES

by the Countess of Frankenstein and daughters, Russian guests at "Kona Farm," and Miss Margaret Slade of Chestnut Hill, arrived at the wharf on the steamer *Swallow*, and were met by the children of the Moultonborough and Centre Harbor schools, escorted by the Centre Harbor Band, which played several selections, after which a procession was formed and moved to the



FOUNTAIN GIVEN THE TOWN OF CENTRE HARBOR BY
H. A. DUMARESQ.

fountain, where Orville P. Smith of the selectmen welcomed the company and introduced the Rev. Mr. White of Moultonborough, who gave a brief outline of the beautiful legend of Kona, the young Indian brave, whose representative in bronze adorns the bowl of the fountain, which he presented the town in the name of Mr. Dumaresq.

He was followed by the Rev. John Thorpe, president of the Old Home Association, who accepted the gift for the town, and spoke briefly of the legend whose hero has given his name to Mr. Dumaresq's beautiful summer home, and recited a poem dedicated to the donors of this source of refreshment to birds and animals.

The water was turned on at this point, and rose in a graceful jet from the throat of the wild goose clutched in the arms of the young Indian.

The children then sang "America" with band accompaniment, after which three cheers for the guests of the afternoon were called for and given with a will, followed by a "tiger."

The party was then escorted to the wharf, and steamed away amid music, the waving of hats and handkerchiefs, and rounds of cheers.

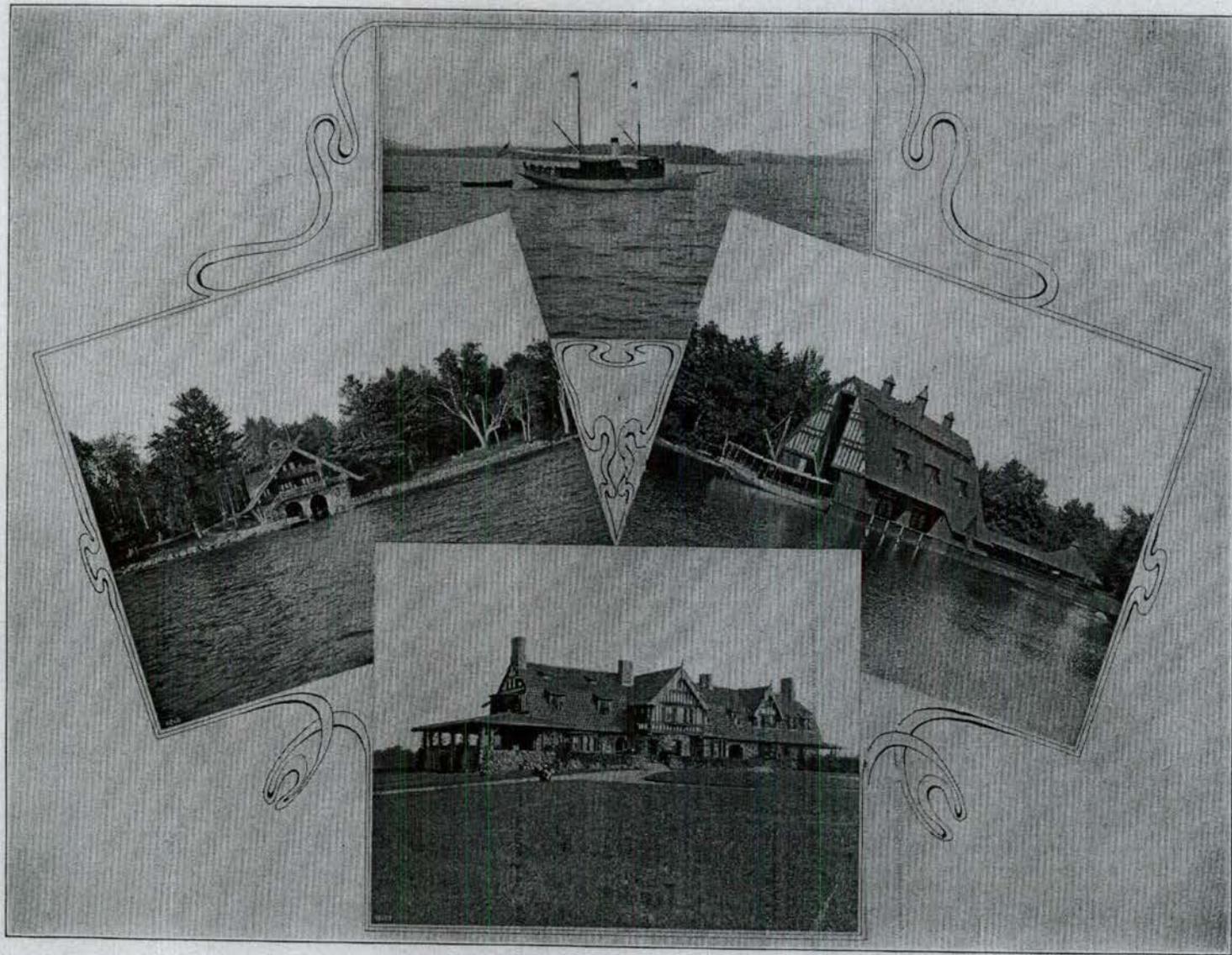
"Kona Farm" is a splendid type of one class of New Hampshire's summer estates—by no means few in number—which represent an investment of from a hundred thousand to a quarter of a million dollars. (See pp. 28 and 29.) ↗

More representative, however, of the average summer home in New Hampshire is the country place, also illustrated herewith, of Clarence Johnson of Washington, D. C., chief clerk of the United States Senate in charge of Executive business.

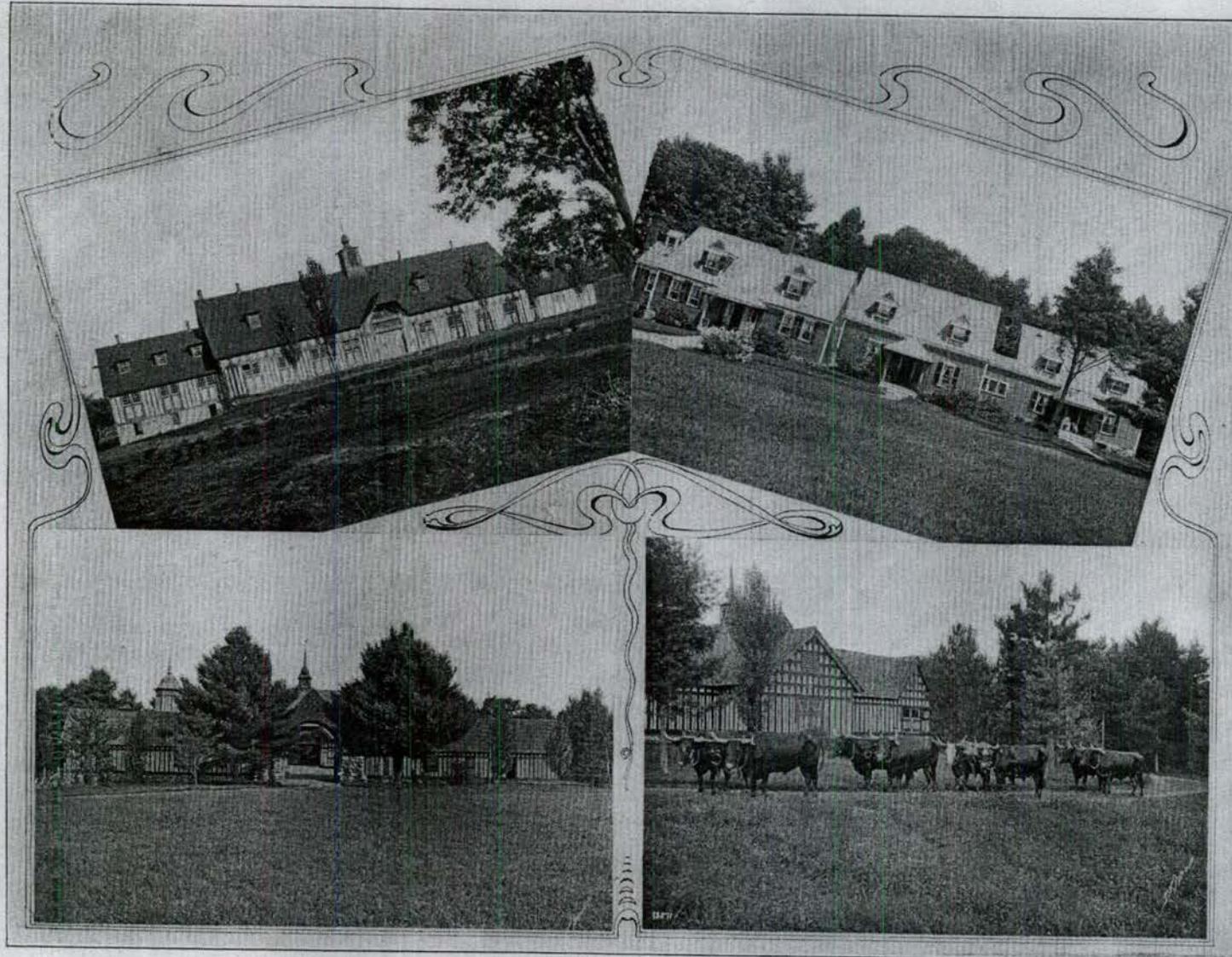
It is situated at Jenness Lake, which is partly in Pittsfield, Merrimack County, and partly in Northwood, Rockingham County; about six miles from Pittsfield village and two miles from Northwood Narrows, with free rural mail delivery from Pittsfield.

Mr. Johnson, answering an inquiry in regard to his place, says:

It illustrates as well as any summer home I know of, the capabilities of our state in that direction. An old-fashioned farm cottage connected with the barn by a long ell; with a very large, finished attic room, and a



KONA FARM, LAKE WINNIPISEOGEE.



KONA FARM, LAKE WINNIPISEOGEE.

FOR SALE

**Gentleman's Country Estate
on Lake Winnipesaukee**

KONA FARM situated in Carroll County, N. H., at the gateway of the White Mountains, 70 miles from Bretton Woods, about 3 hours by auto, and 125 miles from Boston or 3½ hours by auto over good state road to within 1½ miles of the place. Montreal Express stops at nearest station all the year round.

This Estate considered by those who have seen it the most beautiful of its kind in New England, consists of about 2,000 acres, comprising 27 farms and 3 islands, which it took 10 years to get together beginning in 1900, with 28 miles of almost dead straight frontage on the lake, each at the rate of \$3,500 per front foot would make the property worth \$350,000, not counting the buildings and back lands. In addition there are about 6,000,000 feet of pine and hemlock which would today bring \$75,000 not counting the cord wood; and 3 good maple groves which have been used for syrup and sugar. Twenty miles of road have been built through the place, as well as many foot paths through the woods.

The mansion overlooking the lake, with beautiful view of the mountains, including Mt. Washington in the distance, comprises 7 master's bedrooms, 3 baths, large living room, den, large dining room, hall, butler's pantry, large kitchen, servants' dining room, etc. Also servants' bedrooms with bath. Two large modern steam heaters in basement, fresh water pumped up from the lake by gasoline engine. Good laundry for mansion in cottage.

In addition there is a modern little cottage suitable for owner, wife and guest, and 2 servants, when it is not desirable to open the big house.

There are also several other cottages, including superintendent's cottage, farm house for the help, barns for horses, etc., carriage, etc., garage, dormitory for men, and other outbuildings.

There are 3 beautifully built boathouses, costing \$25,000— one contains a large billiard room, under which there are runs for 2 or 3 launches, with bath houses. Connected with this is another about 300 feet out in the lake connected by a covered walk, over a solid stone pier, in which there is room for 2 or 3 launches and a landing for steam yacht which is also for sale. The boathouse in which this yacht is built is built about 300 feet out in the lake in one of the sheltered coves, connected with mainland by covered passageway.

The entire property (the land part) is fenced in by a five foot wire fence with cedar posts.

Further particulars from

Douglas Robinson, Charles S. Brown Co.
10 East 45th St., New York City

*Country Life in America
October 1913 (5)*

*Country Life
May 1928 (14-v)*

**"KONA FARM"—FOR SALE
ESTATE OF 2000 ACRES
Fronting on Lake Winnipesaukee
IN THE TOWN OF MOULTONBOROUGH**

Comprising an Elizabethan Residence—Stables—Three Large Boathouses—
Several Cottages—Owner's Lodge and 15 Miles of Roads.

We offer for sale one of the finest summer or year-round estates on a slightly eminence, fronting for 18 miles on New Hampshire's glorious inland sea—Lake Winnipesaukee.

THE RESIDENCE—Elizabethan in type, magnificently situated on a splendid elevation, commands in every direction gorgeous panoramas of mountains, woods, and water. The exterior of fieldstone, half timber-work and tile adds to its charm as well as durability. There are seven masters' chambers, three bathrooms, a large living room, den, dining room, lounge hall, six servants' rooms with bath and complete domestic offices. There is an adequate steam heating system. The condition throughout is almost equal to new.

There is an owner's lodge for early and late oc-

cupancy. The stables are most perfect in appointments and ample. There are several farm houses and cottages for the help. There are three beautiful and large boathouses; the one housing the steam yacht is 300 feet off shore, with stone pier, and a private moving picture theater for 150.

There is a 50-acre field near the house suitable for an aeroplane landing. There are two islands of considerable size, and about 8,000,000 feet of standing timber. The whole, a secluded yet accessible principality of great charm and productivity entirely enclosed by a four-foot fence.

For full particulars and permit to view, apply to

D. BRADLEE RICH & CO.

Commissioners for Uncommon Estates

24 Milk St., Boston

LIBERTY 5689

REALTORS

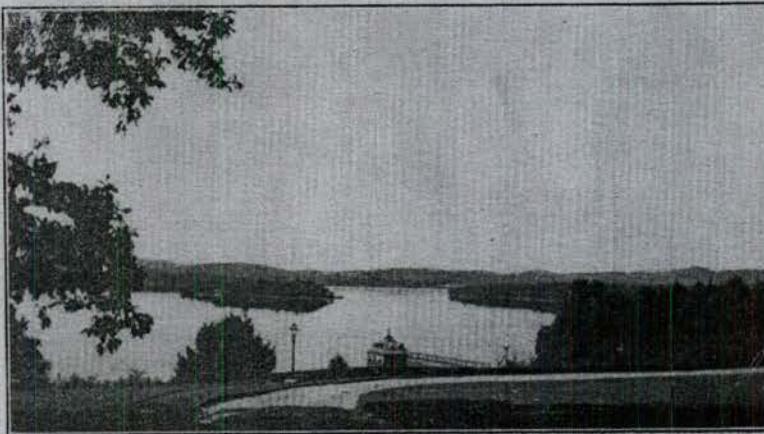
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ARF

THE MOST BEAUTIFUL AND COMPLETE
GENTLEMAN'S ESTATE
IN
NEW ENGLAND

ABOUT 1500 ACRES

ABOUT 12 TO 15 MILES SHORE FRONTAGE ON LAKE WINNEPESAUKEE

APPLY TO YOUR OWN BROKER OR
HERBERT DUMARESQ, CENTER HARBOR, N. H.



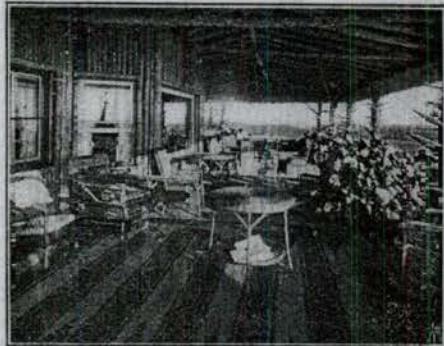
ASTHIAN LONA FARM
NEWTONSBURG

WOODS2



KONA FARM

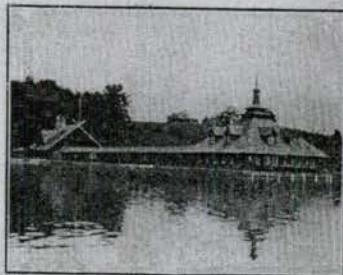
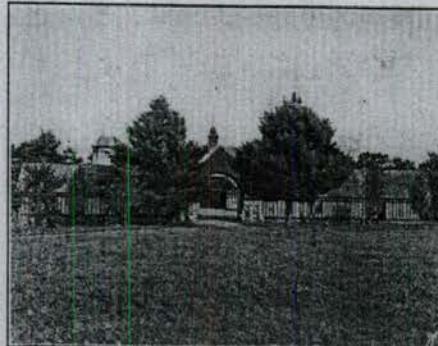
situated in the town of Moultonboro, Carroll County, N. H., at the "Gateway of the White Mountains," 70 miles from Bretton Woods, and 125 miles from Boston over good state roads, to within three miles of the place. Montreal express stops at the nearest station all the year round.



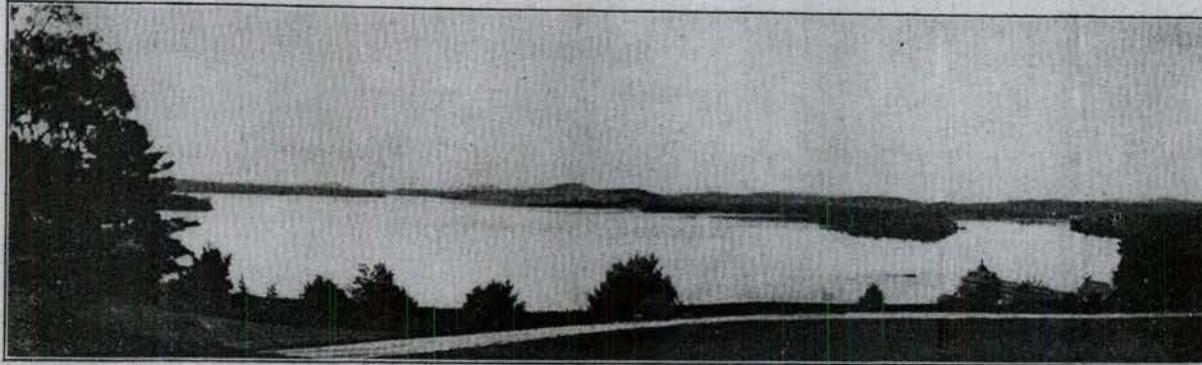
This Estate, considered by those who have seen it the most beautiful of its kind in New England, consists of about 1500 acres, comprising fourteen farms (which it took ten years to get together, beginning in 1900), with about 15 miles of the most desirable shore front on the lake, with more than 30 sandy beaches—several of these being half a mile long.

In addition there are about 8,000,000 feet of timber.

Fifteen miles of road have been built through the place, as well as many foot paths through the woods.



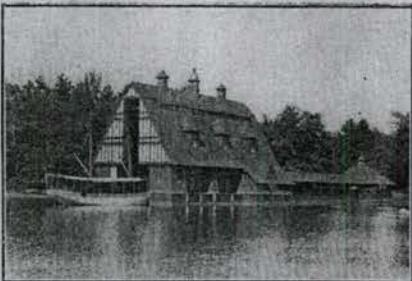
The mansion overlooking the lake, with beautiful view of the mountains, including Mt. Washington in the distance, comprises 7 master's bedrooms, 3 baths, large living room, den, large dining room, hall, butler's pantry, large kitchen, good laundry, etc. Also 6 servants' bedrooms, with bath. Two large modern steam heaters in basement, fresh water pumped up from the lake by gasoline engine.



In addition there is a modern little cottage suitable for owner, wife and guest, and servants, when it is not desirable to open the big house.

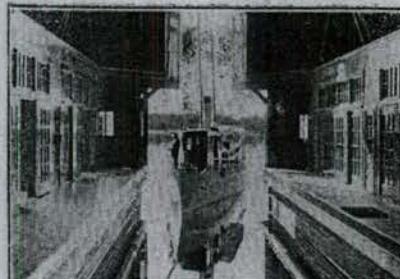
There are also several other cottages, including superintendent's cottage, farm house for the help, barns for horses, cattle, carriages, etc., garage, dormitory for men, and other outbuildings, and a movie theatre, which seats 100 people.

There are three beautifully built boathouses—one contains a large billiard room, under which there are runs for two or three launches, with bath houses. Connected with this boat house by a covered walk over a solid stone pier, 350 feet out in the lake, is another, in which there is room for three more launches, and outside is a landing for the steam yacht.



The boathouse for this yacht is built about 500 feet out in the lake in one of the sheltered coves connected with mainland by covered passageway.

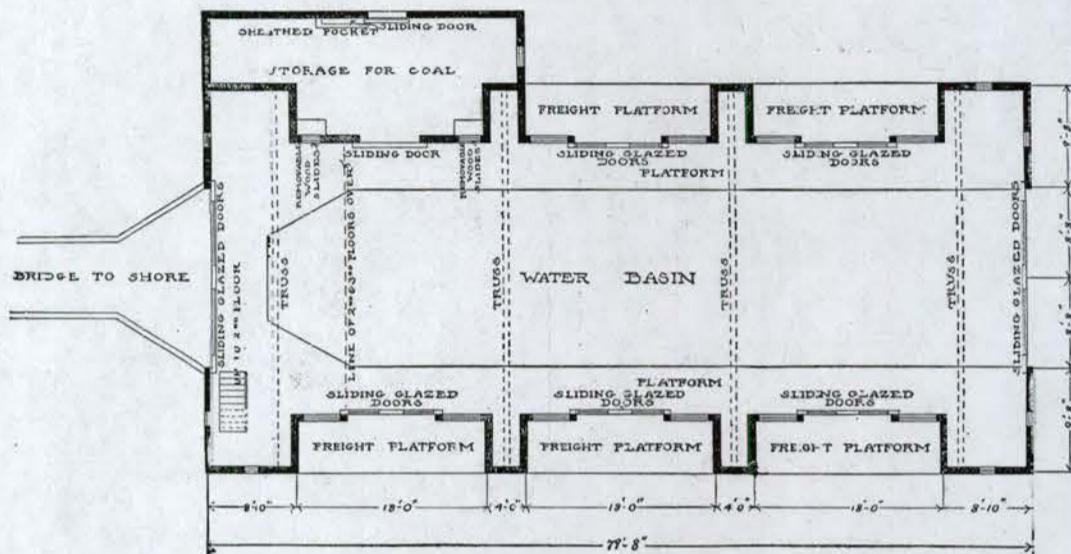
The entire property (the land part) is fenced in by a 3-foot wire fence.



There is a 50-acre field in front of the house where airplanes land. This place can be bought as a whole or in part.

FOR FURTHER PARTICULARS ADDRESS
HERBERT DUMARESQ, CENTER HARBOR, N. H.

Country Life in America
July 1920



Floor plan of the boat house. The foundation problem of building above ten or twelve feet of water was solved by constructing a crib of heavy timbers upon eight stone piers. This crib, 37 x 80 feet over all (not including a 7 x 32-foot addition for coal storage), provides a clear central basin 72 feet long and 17 1/2 feet wide, bounded on three sides by a platform having a minimum width of 4 feet. The fourth side gives access to the lake.

A NOVEL BOAT HOUSE

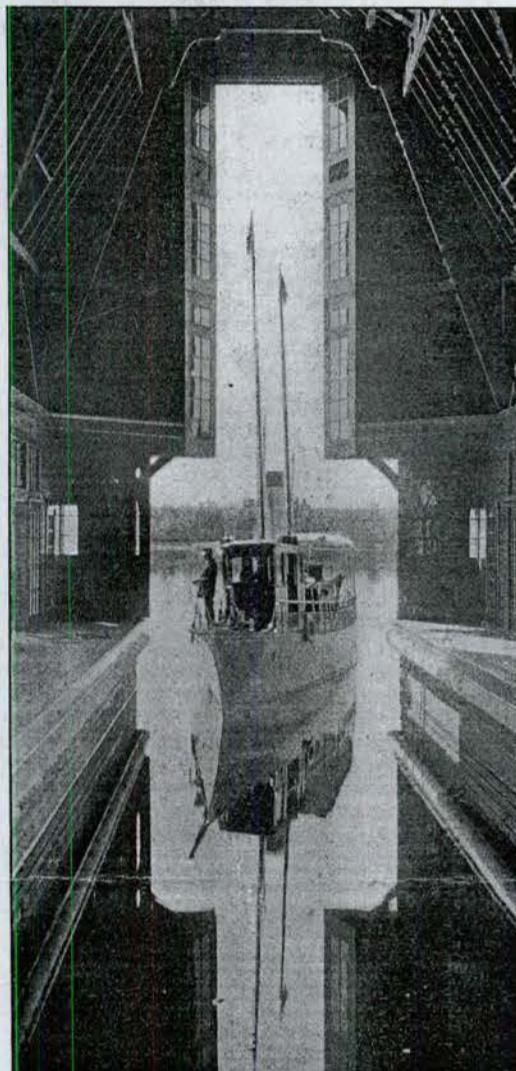
on the estate of

MR. HERBERT DUMARESQ

Lake Winnepeaukee

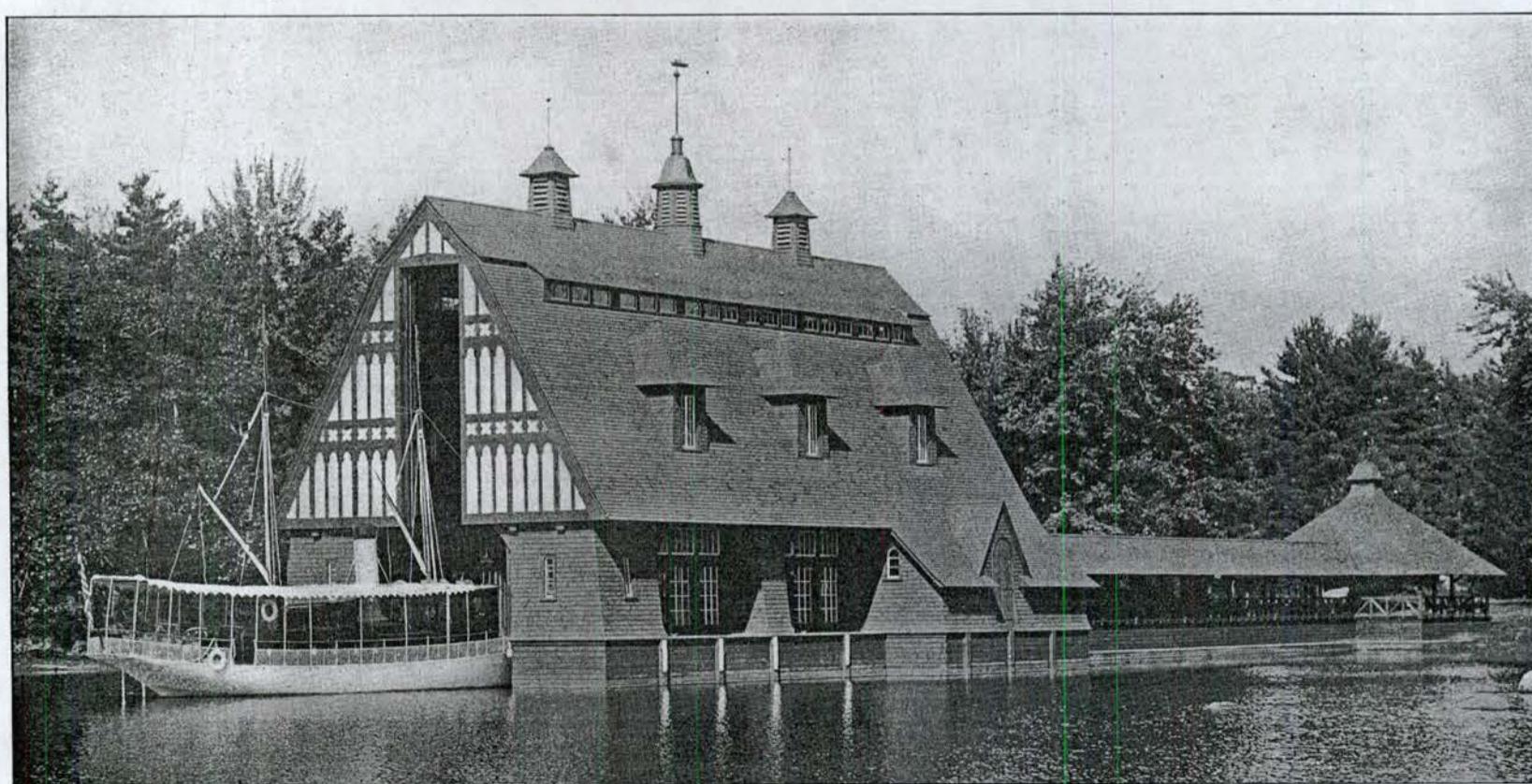
N. H.

HARRY J. CARLSON, Architect

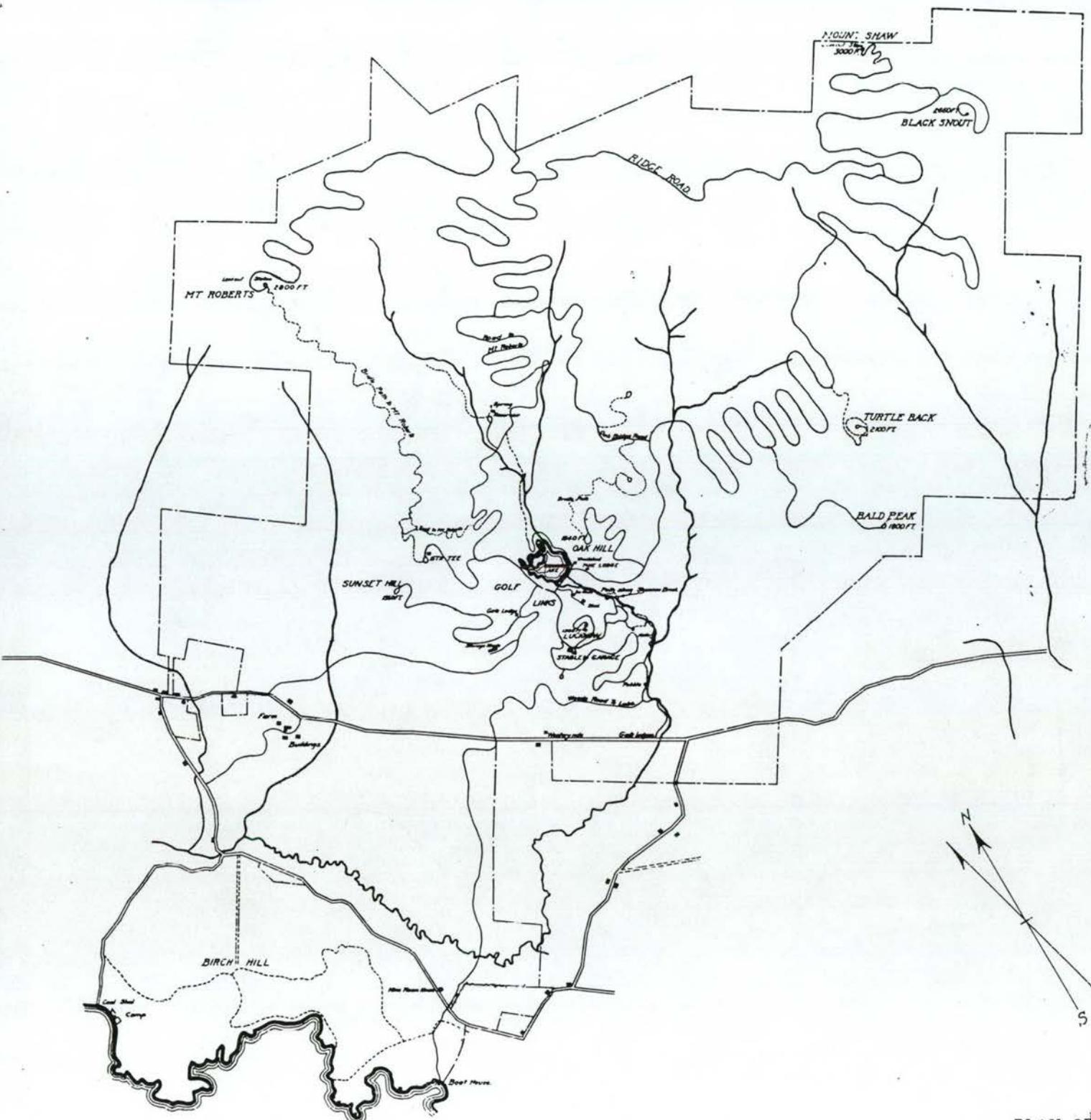


Inside the house, showing the opening on to the lake. The first twelve feet of this opening is equipped with sliding doors, the remainder of the distance, where it narrows to seven feet, having double folding doors that open inward.

The architect solved most cleverly the problem of making attractive the immense expanse of roof. The true proportions of the building are disguised by the long, overhanging eaves and the breaking of the roof line by means of the windowed gambrel and projecting dormers. Not even the long paneled at either end, where the light buff plaster contrasts with the rich green of trim, roof, and siding, is sufficient to overcome the effect of the broad, sloping lines into which the true height of the building has been resolved.



COMPARATIVE MODEL



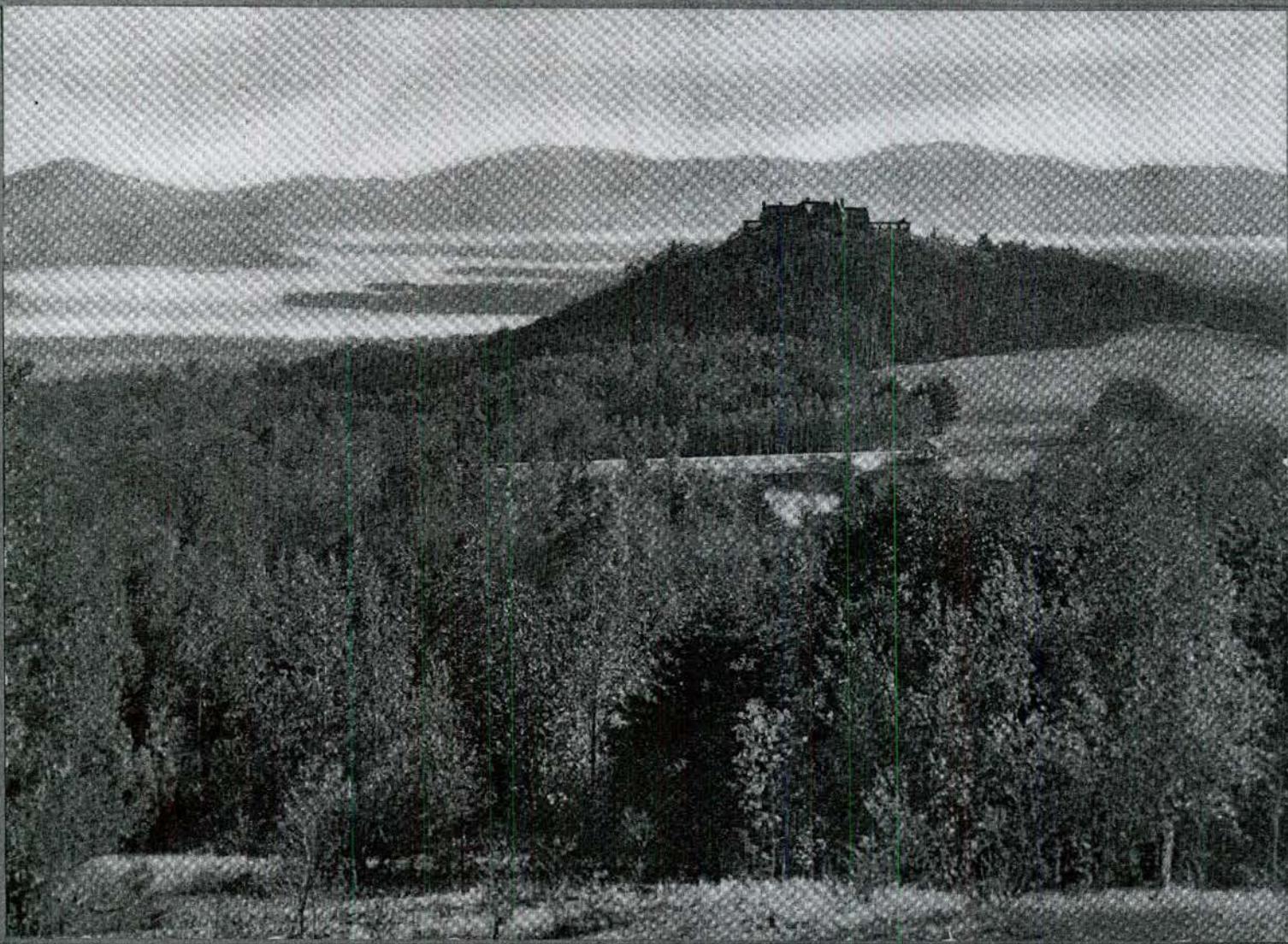
LAKE WINNIPESAUKEE.

LEGEND

Highways	—
Roads	—
Brook Paths	—
Trails	—
Buildings	—
Buses	—
Lake & Pond	—

PLAN OF
LUCKNOW
OWNED BY
THOMAS G. PLANT.
MOULTONBORO, N.H.
September 1931 L. K. Purdy, C.C.

(1931)

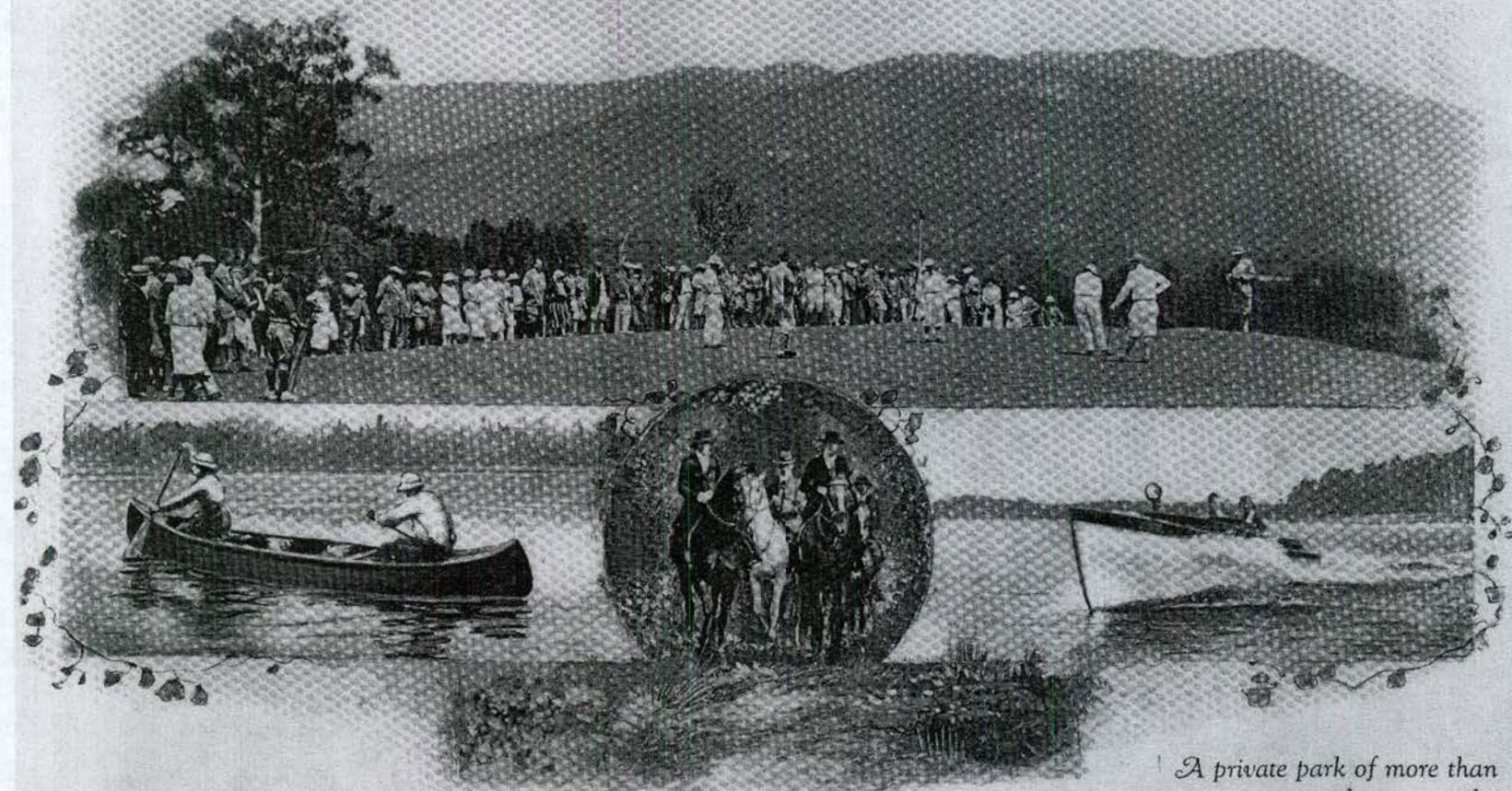


FOR SALE

“LUCKNOW” a Mountain and Lake Estate of Six Thousand Three Hundred Acres

BALD PEAK COUNTRY CLUB

MELVIN VILLAGE, NEW HAMPSHIRE



A private park of more than
5500 acres with many miles
of private woodland roads

COMPREHENSIVE → MUSEUM

1924 BROCHURE

ASHIAN IVONA FARM
MOUNTAINBROOK

M00032
*COMPARATIVE

Country Life
April 1924

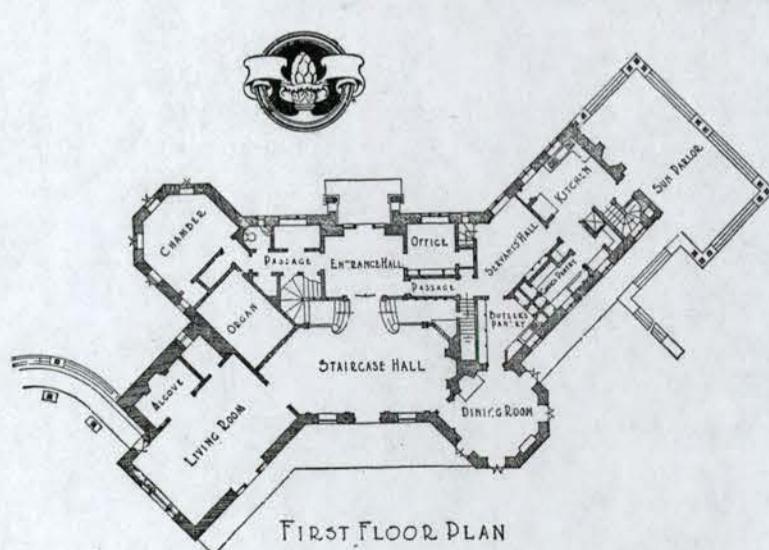


The Plant country home in the Ossipee Mountains of New Hampshire. The long low lines of the house, the native red-brown stone construction and warm red-toned tile roof, the massive woodwork in trim and pergola, all give an effect of comfort and permanence and conformity to the surroundings. Below, the entrance front and driveway

WITH NATURE

The COUNTRY HOME
of
Thomas G. Plant, Esq.
in the
OSSIPEE MOUNTAINS
NEW HAMPSHIRE

J. WILLIAMS BEAL, SONS
Architects



The floor plans show an arrangement of rooms that is ideal for a house on a mountain crest, where the views on all sides are magnificent

