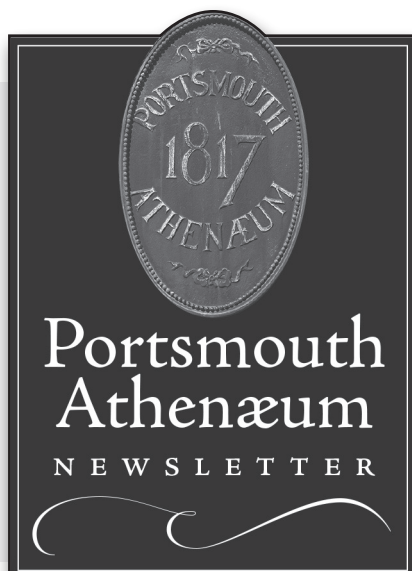


SUMMER 2026

*News and events for
Proprietors, Subscribers & Friends
of the Portsmouth Athenæum*

THE PORTSMOUTH ATHENÆUM
9 MARKET SQUARE
P.O. Box 366
PORTSMOUTH, N.H. 03802
603-431-2538
www.portsmouthathenæum.org



INSIDE

Staff Check-In • 2
A “Red Light” Exhibit • 3
Athenæum Arcana • 4
Building Restoration • 4
Seen on Social Media • 5
Athenæum Calendar • 7
Summer Picnic • 8
Chamber Music Series • 10

END OF AN ERA

TOM HARDIMAN TO RETIRE ON JULY 31

By TOM HARDIMAN | Athenæum Keeper

AFTER MORE than a year of discussion with the board President and Executive Committee I have decided it is time to take early retirement, effective July 31 of this year.

In nearly 26 years as your Keeper and five as the Executive Director, we have achieved great things together. We implemented a digital catalog that integrates library, archives, photographs, and curatorial records in a single database. We launched a website and moved the catalog online so that it can be searched from anywhere in the world.

Through gifts and a successful capital campaign we doubled our floor space in Market Square. Together, we came through the Great Recession and a global pandemic stronger and wiser than we were before, with membership and operating budgets nearly triple what they were 20 years ago.

The most satisfying achievement is that after more than 35 years of effort by Athenæum people at all levels, we now have a legal framework in place to create a joint collections and research facility for all of the major institutions in Portsmouth. The Portsmouth Archive Center will absolutely transform the way the Athenæum functions AND it will make everything that we do ten times better.

Getting us from an Archive Center on paper to one in brick and mortar is going to be a many-years-long project. It makes sense for me to pass the baton to someone who can take our team to the finish line. I will go back to being just Proprietor of Share 61, which I got from my old friend, Joe Frost (1923-2008).

*A tribute to Tom
from Board President
Jeffrey Keefe • Page 2*



Keeper and Executive Director Tom Hardiman came to the Athenæum in 2000.

SHERRY WOOD PHOTO

And, now that I am going to have to start thinking about things like required minimum distributions from my IRA, this might be a good time to remind you that distributions from a retirement account to the Athenæum are both non-taxable and deductible!!! ☺

TOM, THANKS FOR DECADES OF DEDICATED SERVICE

By JEFFREY KEEFE | Board President

THE RECENT NEWS of our executive director Tom Hardiman's retirement has caused me to reflect on the past and look to the future.

Working closely with Tom on the board of directors for more than eight years, I have been continually awed by the breadth and depth of his institutional knowledge of the Athenaeum and its membership. Over his 26-plus years of dedicated service, Tom has become the face of the organization to most members and the community.

I would like to take this opportunity to thank Tom for his decades of dedicated service and good stewardship of our 209-year-old treasure. Undertaking change in deeply cultured institutions is not an easy job. I tip my hat to Tom for his perseverance in always doing what he thought was in the best interest of the organization and its members, despite the obstacles. It's been my observation that nobody cares more for the Athenaeum than Tom. To borrow a quote from him, "I love the place!" If the Athenaeum could speak, I'm sure it would say the same about Tom.

As an institution, we are fortunate to have been involved in conversations with Tom at the executive committee level

regarding a potential leadership transition, and together we have put a plan in place to continue to move the organization forward.

On June 24, the full Athenaeum board will vote on Cathy K. Fields' appointment as interim executive director. Cathy brings 43 years of experience as a director of small museums, most recently as the longtime director of the Litchfield Historical Society in Litchfield, Conn., from which she retired in 2023.

We look forward to seeing Tom continue to thrive, as he shares his knowledge and love for the Athenaeum as an active Proprietor and committee member.

Please join me in offering Tom a hearty congratulations on a successful 26-year run! ♡



The Athenaeum Executive Committee has recommended Cathy K. Fields as interim director.

STAFF CHECK-IN

DIGITIZING GIVES GLIMPSE INTO THE CITY'S PAST



Special Projects Librarian Susan Kindstedt loads some of the nearly 22,000 issues of the Portsmouth Chronicle (1852-1921) inventoried and organized by Athenaeum staff and volunteers. Their digitization is being coordinated by the UNH Library Digital Collections.

HUNTER KINDSTEDT

SPECIAL PROJECTS Librarian **Susan Kindstedt:** My primary focus for the past several months has been the Athenaeum's collection of Portsmouth Chronicle newspapers. The Chronicle was Portsmouth's first daily newspaper, published from 1852 to 1921, and provides a valuable record of civic life, political debate, and commercial activity in the city from the mid-19th through the early 20th century.

Although some small runs of the newspaper are available online, there is no complete run, leaving a resource gap for researchers of 19th-century Portsmouth. With a desire to make our rare collection available for research, Athenaeum staff and volunteers undertook a massive project to inventory the collection of nearly 22,000 individual issues. Following inventory and re-organization, the newspapers were

rehoused in archival folders and boxes.

The newspapers are too fragile for researchers to handle, so digitization was necessary for accessibility. Early in 2026 a partnership with the University of New Hampshire presented an opportunity to digitize the entire collection. UNH Library Special Collections generously sponsored this project, and digitization is being coordinated by the UNH Library Digital Collections.

The newspapers are being digitalized by the Internet Archive at their Boston Public Library scanning center. The project is expected to be completed this summer. You can view the Portsmouth Chronicle collection via the Internet Archive as well as the UNH Scholars Repository.

As a daily newspaper, the Morning Chronicle reported news more fre-

Continued on Page 6

EXHIBIT SHINES THE RED LIGHT ON CITY'S PAST

By SHERRY WOOD

THE RED LIGHT DISTRICT: Vice in Portsmouth at the Turn of the 20th Century" opens July 10. It will bring a fresh perspective to Portsmouth's houses of ill repute, which flourished after the Spanish-American War of 1898 brought thousands of sailors to the Seacoast.

Research Librarian Jessica Zaricki is curating the exhibit, which covers the years 1897 to 1912, when a new city administration intent on reform shut down brothels. Many of the establishments were on Water Street (now Marcy Street), and several were owned and run by women.

"I really want to make sure I'm focusing on the stories about these people, and they are presented as full human beings, not cartoon characters," Zaricki said.

One of her primary sources is in the Athenaeum archives — a 1996 University of New Hampshire honors thesis written by Kimberly Crisp Milani, whose great-great aunt, Alta Roberts, operated a saloon and bordello in Portsmouth.

In a 2005 interview with Foster's Daily Democrat, Milani described listening to the stories her great aunt Alta Hayward Trefethen told about her great aunt, Alta Warren Roberts, "whose Water Street bordello was purportedly the finest house on the seaboard, with the most beautiful girls."

"I started with my family experiences and my grandparents growing up in Puddle Dock," Milani told interviewer Laura Pope. "My grandmother and other family members referred me to friends for oral history interviews."

Other sources are newspaper archives, city directories, U.S. Census records, and Portsmouth City Council and Police Commission meeting minutes, as well as the Portsmouth Navy Yard's Log Books of Daily Activities.

Zaricki is including some of Milani's family photos in the exhibit, as well as images of several houses of prostitution and items from Charles E. Grey's Four Tree Island Museum and Emporium, opened in 1877.

"You could get into all sorts of trouble out there — drinking, women, cockfighting. It was said patrons were charged 50 cents for the boat ride to the island and \$5 for the return trip," Zaricki said.

The place burned to the ground in 1902.

Mary Baker owned the Gloucester House on Water Street, where the ferry came over from the shipyard. "The front business was a saloon and dance hall — upstairs there were less legal things going on," Zaricki said.

Baker was known for the diamonds embedded in her front teeth, her flamboyant dresses, and elaborate hats and hairstyles.

She and her husband, Allen Baker, owned the property to-



In this circa-1900 family photo provided by Kimberly Crisp Milani are Portsmouth bordello owner Alta Warren Roberts, (back seat, right), her nieces, Leona Hayward (middle), and Ida McGinnis, (left). At the steering wheel is Ida's husband, Bill McGinnis. The man in the bowler hat is unidentified.

gether. The building also had an ice cream parlor.

"Allen put it in because he really didn't like being a brothel owner," Zaricki said. "Kids in the Puddle Dock neighborhood would flock there when Allen was at the counter, because he would give large scoops of ice cream, unlike Mary."

The exhibit will run through Nov. 14 and is open Tuesdays to Saturdays, 1-4 p.m. in the Randall Gallery.

Anyone interested in volunteering to be a gallery greeter can contact Outreach and Volunteer Coordinator Mikayla Tilden at mtilden@portsmouthathenaeum.org.

THE ATHENAEUM AND THE ALBANO OF VIGNOLA

LAST FALL I WROTE on how builder/architect Bradbury Johnson took a remarkably free mix-and-match approach to using previously published architectural designs to plan our spectacular 1805 building, especially the unusual Reading Room.

In the spring newsletter, I mentioned briefly that the Market Square façade is a mashup

of Robert Adam's Arts and Commerce building in London (1774), Alexander Parris' Maine Fire & Marine building in Portland (1803), and a design for a townhouse illustrated in Andrew George Cook's Builder's Magazine (1774).

What I didn't discuss is the unique composite order he designed for the architrave and gracefully sweeping cornices that drop from the main roof to the buildings next door.

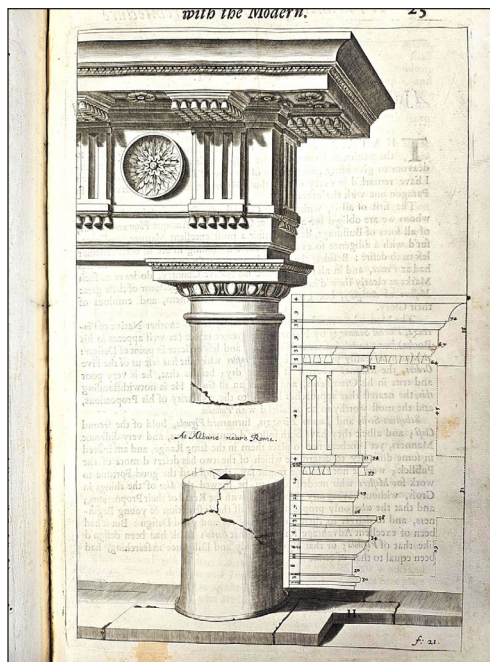
The composite orders of the Athenaeum and the John Peirce house of 1799 are both inspired by the order shown in Robert Adam's design for the Arts and Commerce building in London. Where Adam used an ancient Roman style capital with parallel volutes, the Portsmouth examples both use a more modern interpretation with canted volutes, while copying Adam's single row of acanthus leaves below — instead of the usual two.

In other innovations, the Peirce house has the same gothic modillion cornice used in the Athenaeum Reading Room. For the Athenaeum cornice, Johnson looked back to the Italian Renaissance.

Many years ago, I was giving a tour to the collections group from the magnificent Fairfax House in York, England. Their director was a well-known architectural historian, so I asked him

Continued on Page 8

Athenaeum *Arcana*
By TOM HARDIMAN



In 1650, Roland Freart in Parallel of the Ancient Architecture with the Modern (1650) illustrated a design made famous by the temple at Albano outside Rome. The Athenaeum has a more modern interpretation on its facade.



The Athenaeum facade's architrave and sweeping cornices are builder/architect Bradbury Johnson's version of classical architecture popularized by Giacomo Borozzi, a.k.a. Vignola.

FACADE RESTORATION TO BEGIN IN SEPTEMBER

By MARK HUBBERT | Building Committee

BEGINNING IN SEPTEMBER, the Athenaeum has engaged Steppingstones Masonry to commence work on the street-facing exterior of the 1805 and Foye buildings.

In addition to repointing, this work will include removing and replacing damaged bricks and flashing; cleaning and sealing the brick facades; repairing window headers and trim; and repairing and repainting the four pillars on the front of the 1805 building. These pillars have varying

degrees of deterioration.

Steppingstones Masonry of Barrington is known for its historical restoration, including projects at Strawberry Banke, the Moffatt-Ladd House, Wentworth-Gardner House, and Castle in the Clouds.

This work will continue in 2027 with a focus on the rooftop parapet walls, flashing, chimney caps and lightning rods.

The final phase of the project will take place in 2028 with repointing of the rear facade of the building.

It has been nearly 30 years since the last repointing initiative and we are excited to undertake this important work to preserve and restore our historic buildings.

The Portsmouth Athenaeum is extremely grateful to the New Hampshire Preservation Alliance and the 1772 Foundation for recently granting \$8,000 to assist in Phase 1 of restoring the facade. (See Page 7)

The project is also the beneficiary of this year's NH Gives campaign. (See Page 8) ¶

SEEN ON SOCIAL MEDIA

By JAMES SMITH | Photographic Collections Manager

THE FIERY END OF THE OCEAN WAVE HOTEL

ON APRIL 23, 1960, the Ocean Wave Hotel in Rye was destroyed in an early-morning fire. According to the Portsmouth Herald, the first alarm sounded at 5:45 a.m. after a nearby resident saw smoke curling from the roof of the 80-year-old hotel off Foss Beach.

When the Rye Fire Department arrived, flames were shooting through the roof; a call for mutual aid was immediately answered by Pease Air Force Base and seven surrounding communities. Within the hour, the blaze was under control, though it left a “gaping, smoke-blackened hole in the middle of the building.”

While the fire was confined to the main building of the rambling, 75-room hotel, the adjoining cocktail lounge, dining room, and gift shop sustained heavy water damage. Six nearby cottages on the property were saved.

At the time, the Ocean Wave was unoccupied, as it typically did not open until around Memorial Day. In the aftermath of the blaze, the cause remained unclear, though the Herald reported it likely started on the second or third floor, possibly in a mattress storage area.

In 1879, Henry Knox (1829-1902) of Epсом built the Ocean Wave Hotel on land between Parsons Creek and Foss Cottage in North Rye. The hotel became a popular destination for summer visitors.

In the 1920s, the hotel was renamed Harrington House when it was owned by Virgil D. Harrington (1878-1944). In 1946, Richard A. Morton (1906-1976), president of the New Hampshire Highway Hotel Co. in Concord, purchased the property and restored the name Ocean Wave.

Today, the former hotel site is occupied by Philbrick's by the Sea cottages at 1381 Ocean Boulevard in Rye. ¶



Henry Knox built the Ocean Wave Hotel in 1879 between Parsons Creek and Foss Cottage in north Rye. This image is from the Thomas C. Wilson Photograph Collection.



Alvah C. Card took the photo at left after fire swept through the Ocean Wave Hotel on April 23, 1960. The main building was destroyed, but six nearby cottages survived.

CHECK-IN

From Page 2

quently — and often in greater depth — than the weekly newspapers then published in Portsmouth. Its pages include local and regional news, political commentary, commercial and maritime information, public notices, and advertisements for local businesses. The paper also reprinted items of national and international interest drawn from other American newspapers.

The Morning Chronicle was first published in 1852 by brothers Frank W. Miller and Thomas W. Miller, in partnership with Samuel Gray, under the publisher name “Miller & Gray.” From its inception, Rev. Tobias Ham Miller, father of the Miller brothers, assisted as editor.

Earlier in his career, Rev. Miller had worked in Newburyport with abolitionist William Lloyd Garrison and was an ardent supporter of the anti-slavery and temperance movements, perspectives reflected in his writing. He authored many of the Chronicle’s articles, including a popular history column written under the name “Uncle Toby.” Through this column and other editorials, the paper offered commentary on Portsmouth’s past as well as observations on contemporary political and social issues.

Thomas W. Miller died in 1855. From Nov. 22, 1855, to August 1, 1856, the paper was published as “Miller & Gray,” with Frank W. Miller and Samuel Gray listed as editors. In August 1856, Gray left the partnership, and beginning Aug. 1, 1856, the title block adopted the tagline “Independent Always, Never Neutral.”

The paper’s first name change occurred on Aug. 6, 1857, when Morning Chronicle became Daily Morning Chronicle. On May 24, 1859, T. H. Miller was no longer listed as editor, and Frank W. Miller was named both publisher and editor through Oct. 24, 1870. Rev. Tobias Ham Miller continued contributing content until his death in 1870.

On Jan. 1, 1868, the paper’s name changed again to Portsmouth Daily Chronicle, and Miller entered into partnership with George W. Marston. In 1870, Israel P. Miller succeeded Frank W. Miller as editor, continuing operations with Marston. In 1898, the paper was purchased by F. W. Hartford, who later served as mayor of Portsmouth and also owned the Portsmouth Herald and the New Hampshire Gazette. The final issue of the Chronicle was published in June 1921.

The Chronicle was issued Monday through Saturday, with no Sunday edition. In most years, publication was suspended on certain dates, typically the day following major holidays such as Washington’s Birthday, July 4, Thanksgiving, and Christmas, although this practice was not entirely consistent. Some years also include gaps in publication with no clear connection to holidays. In 1868, the use of volume numbers was discontinued.

The surviving collection is missing issues from January through June 1867 and January through June 1875, as well as other scattered dates.

A twisted tale

Photographic Collections Manager **James Smith** recently completed a research project that resulted in an At the Athenaeum column, a feature the Portsmouth Herald has published monthly since 2018.

Smith started with tracking two houses uprooted within a half-century of each other at Pleasant and Court streets, next to the Governor Langdon House. The first, built about 1750, served as a courtroom for Magistrate Samuel Penhallow. In 1862, it was sold to Thomas E. Call Sr., who owned a three-acre lumber yard on North Mill Pond and wanted to build a more impressive home.

The Penhallow house was moved a block away onto Washington Street, where it is now part of Strawberry Banke Museum.

The 14-room Italianate home Call built for his family at Pleasant and Court would later be purchased by merchant and philanthropist Woodbury Langdon (1836-1921), who lived next door. He donated the house to Portsmouth Hospital, and paid to relocate the building in 1912 to Junkins Avenue, where it was used as a nurses’ home.

During his extensive research, Smith discovered a series of divorce and bankruptcy scandals that greatly complicated the Calls’ family story.

After Moses “Howe” Call (1848-1922) invested in the ill-fated White Mountain Paper Company, he filed for bankruptcy. The Call family disposed of numerous business blocks and real estate to meet his liabilities. The Portsmouth home and a summer house on Lake Winnepesaukee were spared from the creditors.

Meanwhile, Thomas E. Call Jr. (1846-1918), dubbed “The Lumber King” by Boston newspapers, had married divorcee Mabelle L. Cross Coons in 1904. The couple lived in the fam-



Mabelle Call became a social star when she entered Portsmouth society — or as the Boston Post reported in 1911, “captured the sedate, Colonial city by charm.” But her divorce from Thomas E. Call Jr. set the city agog.

The search for Howie Call was kept up and finally his photograph was sent to a California identification company. It turned out that he was murdered as he spent by the very company which was hired to search for him. He returned to Portsmouth and the family disappeared.

Continued on Page 9

Athenaeum Calendar

Wednesday, July 1: Franklin Club, 5:30-6:30 p.m., Reading Room.

Friday, July 10: "The Red Light District" exhibit opening, 5-8 p.m., Randall Gallery.

Wednesday, Aug. 5: Franklin Club, 5:30-6:30 p.m., Reading Room.

Friday, Aug. 7: Art 'Round Town, "The Red Light District," 5-8 p.m., Randall Gallery.

Tuesday, Aug. 25: 33rd annual Athenaeum Pot-Luck Picnic, 5-7 p.m., Seacoast Science Center, Rye. See flyer, Page 8.

Sunday, Aug. 30: Portsmouth Athenaeum Chamber Music Series, New England Baroque, 3-5 p.m., St. John's Episcopal Church, Portsmouth. For ticket info, see Page 10.

Wednesday, Sept. 2: Franklin Club, 5:30-6:30 p.m., Reading Room.

Friday, Sept. 4: Art 'Round Town, "The Red Light District," 5-8 p.m., Randall Gallery.

Sunday, Sept. 13: Portsmouth Athenaeum Chamber Music Series, Three Extraordinary Musicians, 3-5 p.m., The Dance Hall, Kittery Maine. For ticket info, see Page 10.

Wednesday, Sept. 16: 2026 Lecture Series, sponsored by Whole Wealth Management. Author and indepen-

dent scholar Glenn Knoblock will speak on "African American Soldiers and Sailors of New Hampshire During the American Revolution," 5:30-6:30 p.m., Shaw Research Library. Lecture is by arrangement with New Hampshire Humanities. Reservations required. Click on "Events" at the Athenaeum website. Non-members \$15. Free for Proprietors, Subscribers, and Friends of the Athenaeum.

Friday, Oct. 2: Art 'Round Town, "The Red Light District," 5-8 p.m., Randall Gallery.

Sunday, Oct. 4: New Member Tea, 3:30-5 p.m., Sawtelle Reading Room.

Wednesday, Oct. 7: Franklin Club, 5:30-6:30 p.m., Reading Room.

Thursday, Oct. 8: Current Events Lecture Series. Professor Sarah Paine will speak on "Continental Power, Maritime Power and the New World Order," 5:30 p.m., Shaw Research Library. Paine is the William S. Sims University Professor of Grand Strategy Emerita at the U.S. Naval War College. The lecture will be recorded and live-streamed and held in partnership with the World Affairs Council of NH. Reservations required. Click on "Events" at the Athenaeum website. Non-members \$15. Free for Proprietors, Subscribers, and Friends of the Athenaeum.

Sunday, Oct. 18: Portsmouth Athenaeum Chamber Music Series, Piano and Violin Duo, 3-5 p.m., St. John's Episcopal Church, Portsmouth. For ticket info, see Page 10.

Wednesday, Oct. 21: 2026 Lecture Series. Janet Polasky will speak on "Remember the Ladies: Moving Beyond Abigail Adams," 5:30-6:30 p.m., Shaw Research Library. Author and UNH Presidential Professor of History Emerita Polasky will explore what liberty and equality meant to women and how ideas arising in New England in 1776 moved into the revolutionary world beyond, only to return later. Sponsored by Whole Wealth Management. Reservations required. Click on "Events" at the Athenaeum website. Non-members \$15. Free for Proprietors, Subscribers, and Friends of the Athenaeum.

Wednesday, Nov. 4: Franklin Club, 5:30-6:30 p.m., Reading Room.

Friday, Nov. 6: Art 'Round Town, "The Red Light District," 5-8 p.m., Randall Gallery.

Sunday, Nov. 8: Portsmouth Athenaeum Chamber Music Series, Balourdet Quartet, 3-5 p.m., St. John's Episcopal Church. For ticket info, see Page 10.

Saturday, Nov. 14: Closing of "The Red Light District," 1-4 p.m., Randall Gallery.

PORTSMOUTH ATHENAEUM NEWSLETTER

Published three times yearly.
Deadlines for articles are March 1, June 1 and October 1.

Contributions and queries may be directed to Publications Committee Chair/Editor Sherry Wood at sixswords@aol.com.

EDITOR: Sherry Wood
DESIGNER: Tom Lynch

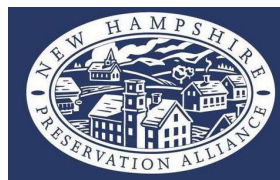
CONTRIBUTORS: Tom Hardiman, Mark Hubbert, Tom Kaufhold, Jeffrey Keefe, Susan Kindstedt, Robin Silva, James Smith, Katy Sternberger, Mikayla Tilden, Sherry Wood

\$8,000 GRANT GIVES US A BOOST

A GRANT AWARD of \$8,000 from the New Hampshire Preservation Alliance in partnership with The 1772 Foundation will assist the Athenaeum in restoring the facade of our 1805 National Register-listed building, one of the most immediately recognizable in the state.

The grant will support Phase 1 of a planned three-phase, multi-year

restoration for the Athenaeum's landmark historic buildings at 9 and 6-8 Market Square. (See Page 4)



The total cost of the Athenaeum's Phase 1 project will be \$69,800.

The New Hampshire Preservation Alliance awarded grants totaling

\$125,000 to 18 private, nonprofit organizations this year to help preserve their historic structures. ¶

ARCANA

From Page 4

if he had ever seen an entablature like it before. In the most condescending British accent he could muster, he answered: "Why, it is the Albano, of course."

Of course, I told him he was wrong and left it at that. He called it the Albano because the underside of the cornice features mutules, the waffle-like blocks that in an ancient Doric entablature mimic rafter tails while the triglyphs in the frieze represent protruding roof beams. The most famous version of this is the temple at Albano outside Rome.

It was first illustrated by Roland Freart in *Parallel of the Ancient Architecture with the Modern* (1650) and popularized

by Giacomo Borozzi, a.k.a Vignola, in *The Five Orders of Architecture* (1562). Vignola's works were spread through the Anglo-American world by the prolific author Batty Langley in *Ancient Masonry* (1736).

The peculiar innovation to the form used on the Athenaeum building is the substitution of paired narrow brackets for the classical triglyphs. The inspiration for this seems to be another plate from Vignola showing a modern composite bracketed order with no capitals at all. In the description Vignola writes: "This beautiful mixed Doric and Corinthian composition is often used. While the composition is not classical, it is in good taste and pleases many."

Like the true Albano, this plate was adapted by Batty Langley in his builder's

guides.

Because imitation is the sincerest form of flattery, the narrow brackets without mutules were adapted to be evenly spaced modillions in the main cornices of the Jeremiah Mason house, 646 State St., 1808, and the Hunking Penhallow house, 298 Middle St., c. 1810. Interestingly, the portico of the Penhallow house has the bracketed cornice used with stylized reeded triglyphs.

The use of mutuled cornices with no frieze was popularized by Asher Benjamin's *American Builder's Companion* (1806 and later) and can be seen in the stair hall of the Ichabod Goodwin mansion at Strawberry Banke (1811).

The ultimate influence can be seen in Alexander Parris' 1806 design for the Portland Bank (American Antiquarian Society). As Proprietor James L. Garvin has noted in his dissertation "Academic Architecture and The Building Trades in the Piscataqua Region..." (1983), The Portland Bank borrows whole cloth from Bradbury Johnson's design for the insurance company (now the Athenaeum) and adjusts it to fill a wider lot. It even includes a bracketed mutule cornice that is most definitely not the Albano. ¶



Please join us for
The Thirty-Third Annual
Portsmouth Athenæum Pot-Luck Picnic



The Seacoast Science Center
Odiorne Point State Park, Rye, NH
Tuesday, August 25, 2026, 5 - 7 pm
(In the tent, rain or shine!)

Bring a dish to share by last name:

A-E:	Salad
F-K:	Dessert
L-Q:	Main Dish
R-Z:	Main Dish

Or bring your own and enjoy the company and the scenery!
Appetizers, wine, beer, water, and soft drinks are provided!

No RSVP - just come!

And please encourage a fellow Proprietor, Subscriber, or Friend to join you!

Any questions? Call : Tom Hardiman 603 431 2538

NH GIVES ... TO THE ATHENAEUM

This year's NH Gives Campaign for the Portsmouth Athenaeum raised more than \$2,000 from 22 donors June 9-10. The money will go toward the 1805 building's facade restoration, which begins in September.

NH Gives, an initiative of the New Hampshire Center for Nonprofits, is a statewide, 24-hour online fundraising event designed to build community and connect donors to local nonprofits. It is the fifth year the Athenaeum participated in the campaign.

Thanks to Office Manager Stephanie Hobbs Tabit and Photographic Collections Manager James Smith for registering the event and alerting potential donors.

And thanks to all who donated!

CHECK-IN

From Page 6

ily house in Portsmouth, with Mabelle instantly becoming a social star. But in September 1910, Mabelle filed for divorce from Thomas, citing mental and physical abuse. He denied her claims, saying he wanted to recover \$10,000 and the family home. He also cited Maybelle's infatuation with another man, a local veterinarian.

The divorce was granted in June 1911. Thomas Jr. got his money, but not the house. In August 1911 he filed suit against Portsmouth veterinarian, Dr. Lemuel V. Pope Jr. (1872-1937) for an alleged alienation of affection. Pope and his wife were in the process of divorcing; by December, Pope had married Mabelle.

Thomas E. Call Jr. found himself in the headlines again on April 14, 1914, when he married vaudeville actress Una "Gladys" Dudley Turner. She was 22 — 46 years his junior.

In 1928, the original Call family home was moved a short distance on the hospital campus to face South Street. It served as apartments for hospital employees until about 1972.

Smith located a 1992 column by Athenaeum Proprietor A. Robert Thoresen, Portsmouth's planning director in the 1970s.

Thoresen recounted: "The property had been [gifted to] the Portsmouth Hospital, which wanted to demolish it to build a new medical office. The neighborhood erupted against the proposal, and the Board of Adjustment turned down the request after a contentious hearing. Later, the Board of Trustees decided to tear the building down for parking. Without the protection of a Historic District, nothing could be done to stop them, and Thomas Call's legacy was obliterated from our cultural landscape."

A lawyer's ledger

Librarian **Robin Silva**: One of our volunteers, Joan Hammond, transcribed the names from a ledger we own (S0884, 1804-1826) creating an index. I am finding the people mentioned in the ledger so I can tag their names in our catalog. The ledger contains information on cases that Daniel Humphreys worked on when he was a lawyer in Portsmouth.

Most of it is estates, widow pensions and small-claims cases. The most exciting is that he apparently took cases from both white and black clients. I have found a couple of black people not previously identified, who were residents in Portsmouth for a short time.

Also, a couple of cases must have gone to court, because they show up in the Rockingham County Court records we have.

Time for tours

Volunteer and Outreach Coordinator **Mikayla Tilden**: I have been working with volunteers to organize paid public tours (\$10 for adults) of our historic building. For the last few months we have been offering free member tours for the benefit of members who may have never heard the history of our beautiful Athenaeum. We offer training to any members interested in being a tour guide. Tours run about 45 minutes. They start in the Sawtelle Reading Room and end with the Shaw Research Library and Randall Gallery. All tours are based on volunteer availability. To learn more, email me at mtilden@portsmouthathenaeum.org

Archive highlights

Archivist **Katy Sternberger**: Here's a selection of new research materials in the Athenaeum's archives and special collections:

- **MS165: Morley Company records, 1891-1982.** Records pertaining to the button manufacturing company's patents and trademarks registered in the United States, Canada, and Great Britain. Includes deeds, contracts, cases, and ephemera. Processed this spring by volunteer Abigail Tran. (Gift of Stacey Rogers)
- **S1856: General Sullivan Bridge Historic American Engineering Report (HAER No. NH-62), 2023.** Report on the history, construction, and architecture of the bridge. Read the full report from the online catalog. (Gift of the New Hampshire Department of Transportation)
- **S1857: Richard A. and Betty G. Morton deeds, 1964-1997.** Deeds regarding properties primarily located in the historic district of Portsmouth. (Gift of the estate of Richard A. Morton) ¶

Athenaeum's UNH interns help with LGBTQ project

DURING THE SPRING 2026 semester, Seacoast LGBTQ History Project founder Tom Kaufhold worked with two interns from the University of New Hampshire.

Archivist Katy Sternberger and Photographic Collections Manager James Smith provided guidance as Kaufhold and the students processed the Seacoast NH LGBTQ History Project collection, 1973-2023 (MS148).

Olivia Macneil, UNH Class of 2026, sorted through hundreds of slides and completed digitizing half of them. The slides date from the 1970s to 1990s and are mostly related to Seacoast Gay Men.

Maggie Buglino, UNH Class of 2028, organized and described subject files, including recent acquisitions such as scrapbooks. She and Macneil also helped Tom sort through hundreds of Seacoast Gay Men newsletters to ensure the collection includes a complete set.

Both students organized and labeled ephemera, including pins, buttons, stickers, matchbooks, and posters.

"The students motivated me to transfer non-manuscript items to the Portsmouth Historical Society and the Dover GLBT groups' archive to the Woodman Institute," Kaufhold said. Duplicate materials were offered to other local and national organizations.

All of the manuscripts and ephemera are now fully available to the public, and the finding aid for the collection is up to date. ¶

THE PORTSMOUTH ATHENAEUM
9 MARKET SQUARE
P.O. Box 366
PORTSMOUTH, N.H. 03802
Return service requested

Non-Profit Organization
US Postage Paid
Permit No. 51
Portsmouth, NH 03801

OFFICERS & DIRECTORS

PRESIDENT: Jeff Keefe
VICE PRESIDENT: Jan Dinan
SECRETARY: Peggy Hodges
TREASURER: Craig Steidle
PAST PRESIDENT: Sally Gayer

BOARD MEMBERS

Ann E. Beattie
Christine Friesen
Alan Gold
Michael Labrie
Susan Lassen
Donald Margeson
Curtis H. Springer
Bill Truslow
Anne Weidman

STAFF

EXECUTIVE DIRECTOR: Tom Hardiman
LIBRARIAN: Robin Silva
OFFICE MANAGER: Stephanie Hobbs Tabit
PHOTOGRAPHIC COLLECTIONS MANAGER: James Smith
ARCHIVIST: Katy Sternberger
SPECIAL PROJECTS LIBRARIAN: Susan Kindstedt
RESEARCH LIBRARIAN: Jessica Zaricki
OUTREACH & VOLUNTEER COORDINATOR: Mikayla Tilden

CHAMBER MUSIC SERIES RESUMES IN AUGUST

NEW ENGLAND BAROQUE: Sunday, Aug. 30, 3 p.m., at St. John's Episcopal Church in Portsmouth. New England Baroque was formed in 2025 by outstanding professional musicians from the Northeast united by their passion for playing early music on period instruments. Ian Watson, harpsichord, is associate conductor of Boston's Handel + Haydn Society. Guy Fishman is principal cellist of the Handel + Haydn Society. Susanna Ogata plays violin with the Handel + Haydn Society. Grammy-nominated soprano Teresa Wakim won first place in the International Competition for Early Music in Austria.

THREE EXTRAORDINARY MUSICIANS: Sept. 13, 3 p.m., at Kittery Dance Hall. Pianist Evren Ozel is the 2025 Van Cliburn Bronze Medalist and Mozart Concerto Award recipient. Cellist Leland Ko, described by Itzhak Perlman as playing "with the beauty of sound and subtlety that we don't often encounter in a cellist of his age"

CONCERT-GOERS can pay in advance or at the door, \$30 admission per person or \$10 per student. Cash, credit card, Venmo, or check (payable to the Portsmouth Athenaeum; note PACM on memo line) accepted. Series subscription tickets are \$100 for all four concerts. A Patron Sponsorship (\$275) includes a ticket to all four concerts and post-concert receptions with performers.

shared first prize in the 2024 Walter W. Naumburg International Competition. Violinist Joshua Brown is a 2025 Avery Fisher Career Grant recipient and a second-prize award winner at the 2024 Queen Elizabeth Competition. For ticket information, visit <https://www.thedance-hallkittery.org/>

PIANO AND VIOLIN DUO: Sunday, Oct. 18, 3 p.m., at St. John's Episcopal Church, Portsmouth. Pianist Thomas Pandolfi is recognized for his natural lyricism and powerful technique, blend-

ing poetry and fire in his performances of Chopin, Liszt, Brahms, Tchaikovsky, Rachmaninov, and Gershwin. Violinist Leo Sushansky is artistic director of the National Chamber Ensemble. He is acclaimed for his "gorgeous tone and compelling musician personality" (The Washington Post). The two perform together frequently on recital tours.

BALOURDET QUARTET: Sunday, Nov. 8, 3 p.m., at St. John's Episcopal Church, Portsmouth. Currently the first ever Quartet-in-Residence at the Seattle Chamber Music Society, the Balourdet Quartet is acclaimed for its vibrant energy and masterful blend of technical precision and emotional depth. The artists' willingness to take creative risks earned them the 2024 Avery Fisher Career Grant and the Cleveland Quartet Award. Balourdet pushes the boundaries of the string quartet repertoire in more than 70 concerts each season, premiering works by leading composers while staying rooted in the classical tradition. ♪