





## GRANITE FREEMAN

### Washington's Runaway Slave.

There is now living, in the borders of the town of Greenland N. H., a runaway slave of GEN. WASHINGTON, at present supported by the County of Rockingham. Her name, at the time of her elopement was ONA MARIA JUDGE. She is not able to give the year of her escape but says that she came from Philadelphia, just after the close of Washington's second term of the Presidency, which must fix it somewhere in the first part of the year 1797. Being a waiting maid of Mrs. Washington, she was not exposed to any peculiar hardships. If asked why she did not remain in his service, she gives two reasons, first, that she wanted to be free, secondly, that she understood that after the decease of her master and mistress, she was to become the property of a granddaughter of theirs, by the name of Custis, and that she was determined never to be her slave.

She came on board a ship commanded by CAPT. JOHN BOLLES, and bound to Portsmouth N. H. In relating it, she added "I never told his name till after he died, a few years since, lest they should punish him for bringing me away." Had she disclosed it, he might have shared the fate of Jonathan Walker, in our own day.

Some time after she arrived at Portsmouth, she married a colored sailor, by the name of STAINES, and had a family of several children, but they, together with her husband have all been dead for several years.

Washington made two attempts to recover her. First, he sent a man by the name of Bassett to persuade her to return; but she resisted all the arguments he employed for this end. He told her, they would set her free when she arrived at Mount Vernon, to

which she replied, "I am free now and choose to remain so."

Finding all attempts to seduce her to slavery again in this manner useless, Bassett was sent once more by Washington, with orders to bring her and her infant child by force. The messenger, being acquainted with Gov. LANGDON, then of Portsmouth, took up lodgings with him, and disclosed to him the object of his mission. The good old Governor, (to his honor be it spoken,) must have possessed something of the spirit of modern anti-slavery. He entertained Bassett very handsomely, and in the mean time sent word to Mrs. Staines, to leave town before twelve o'clock at night, which she did, retired to a place of concealment, and escaped the clutches of the oppressor. Shortly after this, Washington died, and, said she, "they never troubled me any more after he was gone."

Being asked how she escaped, she replied substantially as follows, "Whilst they were packing up to go to Virginia, I was packing to go, I did not know where; for I knew that if I went back to Virginia, I never should get my liberty. I had friends among the colored people of Philadelphia, had my things carried there before hand and left while they were eating dinner."

Mrs. Staines does not know her age, but is probably not far from eighty. She is a light mulatto, so light that she might easily pass for a white woman, small of stature, and, although disabled by two successive attacks of palsy, remarkably erect and elegant in her form.

The facts here related, are known through this region, and may be relied on as substantially correct. Probably they were not for years given to the public, through fear of her recapture; but this reason no longer exists, since she is too old and infirm to be of sufficient value to repay the expense of search.

Though a house servant she had no education, nor any valuable religious instruction; says she never heard Washington pray, and does not believe that he was accustomed to. "Mrs. Washington used to read prayers but I don't call that praying." Since her escape she has learned to read, trusts she has been made "wise unto salvation," and is, I think, connected with a church in Portsmouth.

When asked if she is not sorry she left Washington, as she has labored so much harder since, than before, her reply is "No, I am free, and have, I trust, been made a child of God by the means."

Never shall I forget the fire that kindled in her age-bedimmed eye, or the smile that played upon her withered countenance, as I spake of that Redeemer in whom there is neither "bond nor free," who loves his people to the end, and as I bowed with her at the mercy seat and commended her to Him "who heareth prayer" and who regards "the poor and needy when they cry," I felt that were it mine to choose, I would not exchange her possessions, "rich in faith," and sustained, while tottering over the grave, by "a hope full of immortality," for all the glory and renown of him, whose slave she was.

Stratham, May, 1845.

T. H. A.

## Ten Dollars Reward.

**A**BSCONDED from the household of the President of the United States, on Saturday afternoon, ONEY JUDGE, a light Mulatto girl, much freckled, with very black eyes, and bushy black hair—She is of middle stature, but slender and delicately made, about 20 years of age. She has many changes of very good clothes of all sorts, but they are not sufficiently recollected to describe.

As there was no suspicion of her going off, and it happened without the least provocation, it is not easy to conjecture whether she is gone—or fully, what her design is; but as she may attempt to escape by water, all masters of vessels and others are cautioned against receiving her on board, altho' she may, and probably will endeavour to pass for a free woman, and it is said has, wherewithal to pay her passage.

Ten dollars will be paid to any person, (white or black) who will bring her home, if taken in the city, or on board any vessel in the harbour; and a further reasonable sum if apprehended and brought home, from a greater distance, and in proportion to the distance.

FRED. KITT, Steward.

May 24



## HONORING ONA JUDGE STAINES



Ona Judge (who later married Jack Staines) walked away from her enslavement in the household of George and Martha Washington in Philadelphia on May 21, 1796, at the age of 20. With the help of the free Black community, she made her way north aboard the coastal sloop *Diana*, arriving in Portsmouth in early to mid-June. Pursued by the president's agents for the next three years, she was never caught but nonetheless was never entirely safe from capture. She lived the remainder of her life in Portsmouth and Greenland, NH. This exhibition takes visitors through our process in working with artist Manuel Ramirez of Positive Street Art in Nashua, NH, to produce a mural that will be mounted on the east side of our building as a lasting memorial to honor Ona Judge's courage and resolve.



## THE SETTING

We provided period images, and the artist created a first sketch, then another, and then finally three options from which we could make our final choice.



The background for the final three working sketches is taken from Thomas Birch's ca. 1795–97 print of Arch Street Wharf, Philadelphia, published by William Birch in 1800. This image accords closely with the appearance of portions of Portsmouth's waterfront at the same time, and accurately depicts ships, clothing, and dockside storage buildings of the period. Notice the diverse workforce and passengers ready to board a ferry similar to the one that connected Portsmouth to Kittery in the late 1700s.

The print at the right is of Portsmouth Harbor in 1776 and was engraved by J.F.W. Des Barres after a drawing by Samuel Holland. Note that the wharves were spread out across the waterfront with one concentration in the South End on the left, and additional wharves in the more newly developed North End on the right. The port grew steadily in the late 1780s and 1790s as commerce recovered after the Revolution.





## ARRIVING AT THE FINAL IMAGE



After our photo session at the Strawberry Banke Museum, the artist Manuel Ramirez created this image for our consideration. We requested corrections to the background as his draft included buildings and wharf details that were not appropriate to 1796. It was important that the smaller wharf buildings that were characteristic of Portsmouth at that time, and a single-masted coastal sloop of the type from which Ona Judge disembarked. The final background was derived from a print of one of Philadelphia's smaller wharves—one similar to those in Portsmouth at the same point in time.



In response to our comments, the artist sent three new concepts. We chose the center image above for several reasons. The advertisement seeking her return mentioned that Ona Judge had “many changes of good clothes of all sorts,” and added that she would “endeavor to pass for a free woman.” Here she wears a stylish but simple dress. In the 1700s, women did not travel or go out in public without their heads covered. We therefore chose the version in which she is wearing a bonnet with trailing ribbons and a matching bag: appropriate accessories for a free woman. The image was approved by the City’s Public Art Review Committee in February 2025. The final mural will be painted onto aluminum-clad panels using sprayed-on acrylic and sealed to protect it against weather damage.



## DEPICTING ONA JUDGE STAINES

There are no life portraits or daguerreotypes of Ona Judge Staines (1773-1748). We have only the description of her that was printed in *Claypoole's American Daily Advertiser* on May 25, 1796: "Absconded ... on Saturday afternoon, Oney Judge, a light Mulatto girl, much freckled, with very black eyes, and bushy black hair—She is of middle stature, but slender and delicately made, about 20 years of age." Many artists have imagined what she might have looked like, and ours is yet another interpretation. The first image generated was done using AI prompts for the figure and her clothing. The artist, Manuel Ramirez, then did a line drawing of how the image would appear on the building, filling in the background to show Ona Judge on the Portsmouth waterfront immediately after her arrival.



Original draft.



Manuel Ramirez, Concept Sketch on Building, 2023.

In February 2023, the Zoning Board of Adjustment approved our request to install the mural on the east façade of our building.

The historical details of setting and clothing had to be refined, and we asked one of our staff members, Dariya Steele, to be the model for the final image. Strawberry Banke Museum worked with us to adapt their reproduction clothing to dress Dariya for a photo session in the museum's hands-on immersive experience exhibition in the Walsh House. The photo shoot took place on a relatively warm day in late February 2025.



Dressing the part, assisted by Katie Raynes of Strawberry Banke Museum.



Posing in the Parlor for artist Manuel Ramirez and photographer Krystal Thompson.



Last photograph in the Kitchen.



## THE CLOTHING

Putting together a project like this, when accuracy of historical details is paramount, demands extensive research. The team traveled to Historic New England's storage facility in Haverhill, MA, shortly after we obtained our zoning variance in February 2023. We looked at clothing, shoes, and portraits of the period, and combined that experience with photo research and consultation with historic costume expert Astrida Schaeffer. From the advertisement seeking Ona Judge's return, posted by the Washingtons, we know that Ona Judge, an accomplished seamstress, owned "many changes of very good clothes of all sorts," and would have been well and stylishly dressed when she arrived in Portsmouth.



Jacques Louis David, *Madame Pierre Seriziat, France, ca. 1795*. Detail.



Edward Savage, *The Washington Family*, 1789-1796. As seamstress to Martha Washington, Ona Judge would have been familiar with the latest styles. Savage painted this group portrait initially in 1789, but added the figure of Christopher Steels, enslaved servant to the President at the far right, and updated the children's clothing in 1796. National Gallery of Art, Washington, D.C.



*Round Gown*, ca. 1795-96, owned by the National Museum of the Daughters of the American Revolution, Washington, D.C.



The visit to Historic New England's Collections Storage facility allowed artist Manuel Ramirez to better understand the period clothing he would be depicting. Model Dariya Steele is shown with Ramirez viewing a portrait, and holding a dress of the period to show its proportions. Also pictured: Erica Lome of Historic New England, and Cecelia Ulibarri and Christian Bancoddo of Positive Street Art.



## **CITY OF PORTSMOUTH, NH**

### **Public Art Review Committee**

March 27, 2025

#### ***Memorandum***

To: Peter Britz, Director of Planning and Sustainability

From: Public Art Review Committee (PARC)

Subject: Review of Proposed Mural for 222 Court Street, *Ona Judge Mural*

On March 26, 2025, PARC reviewed a proposed public art project from the Black Heritage Trail of New Hampshire for their building at 222 Court Street. The project is a large mural (approximately 28' x 24') to be created on proposed cementitious cladding panels affixed to the building's brick wall which faces east. The Black Heritage Trail has received a variance from the Board of Adjustment for the mural which will depict Ona Judge, who escaped to Portsmouth while enslaved by Martha Washington. The mural will be created by Manuel Ramirez from [Positive Street Art](#).

**PARC members were very enthusiastic about the plans for the mural and see it as a distinctive contribution to Portsmouth's growing collection of public art.**

**Site/location/safety.** PARC noted that the mural is ideally located at the Black Heritage Trail headquarters where residents and visitors to the City will be able to learn more information about Ona Judge and her important role in local and national history. From the location, the Langdon House which played an important role in the Ona Judge story, is visible. Further, the site is only a few blocks from the African Burying Ground which receives many visitors to Portsmouth.

In terms of accessibility, the mural will be highly visible to pedestrians walking down the busy Pleasant Street corridor. The four-way stop signs at the corner of Court and Pleasant as well as crosswalks support traffic and pedestrian safety; given the four-way stop, the mural should not cause a distraction for drivers.

Recognizing that there is very little clearance between the wall and the adjacent driveway (shared by two condos), the Black Heritage Trail has worked closely with the neighbors to ensure their cooperation. The mural will be positioned approximately 4 feet off the ground to avoid contact with vehicles in the driveway and improve visibility. Explanatory signage for the mural will be placed on the wall facing Court Street to avoid drawing pedestrians onto the neighbors' driveway.

**Scale.** PARC believes the large scale of the mural (covering most of the brick wall) is appropriate given the proximity of the wall to other properties. The mural will optimally be viewed at a distance which will discourage viewers from encroaching on private property. The scale and the amount of building coverage (on a relatively small building) create contrasts with the aesthetics of the image (see more below) which PARC believes add to the uniqueness of this particular work.

**Wall preparation.** PARC appreciated the groundwork that the Black Heritage Trail has undertaken to avoid damaging the brick wall that will support the mural. Paint will be applied to panels which



will be affixed to the wall with a small space between the panels and the brick. We understand that there are several types of panels under consideration, including one that simulates the texture of a brick wall. The artist has successful experience using such panels for murals in other locations, including those with harsh weather conditions like Portsmouth. PARC recommends that the Black Heritage Trail consider a non-textured panel flat panel.

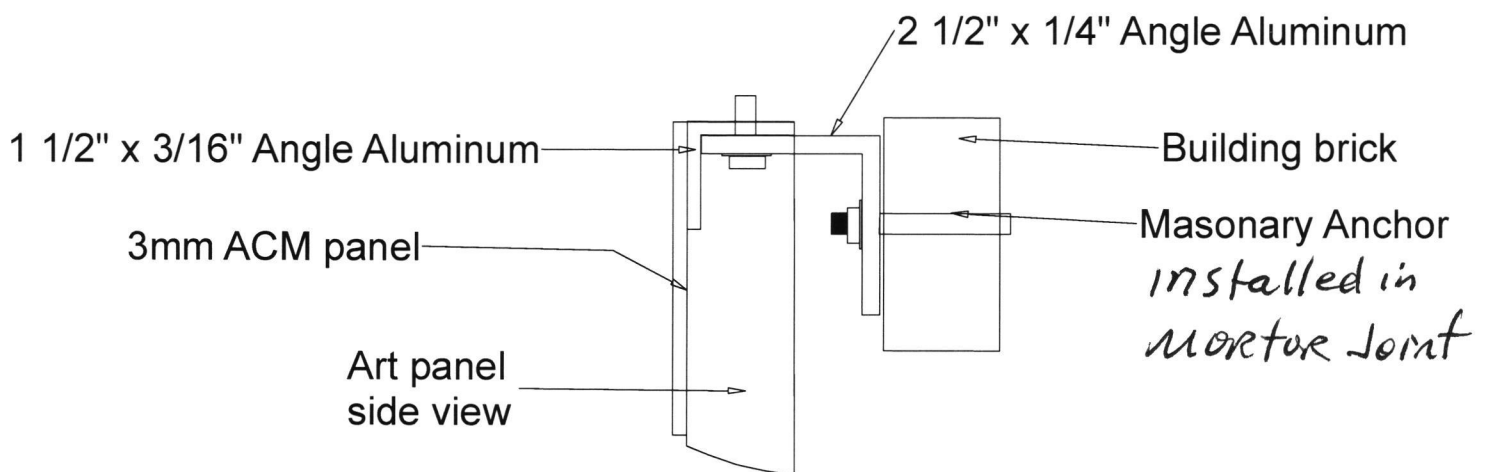
**Materials/durability/maintenance.** The artist will use spray paint over an acrylic or latex masonry paint finished by a clear coat seal—similar to the material used in other murals with a life before “touch up” of approximately 10 years. The Black Heritage Trail and the artist take responsibility for arranging for “touch ups” that may become necessary with wear. PARC recommends considering an anti-graffiti coating of the artist’s choosing.

**Aesthetics/design.** PARC has been able to review the image from which the artist will develop the mural; it is as historically accurate as possible given what is known about Ona Judge’s arrival in Portsmouth. The image depicts a confident and well-dressed Ona Judge with a backdrop based on the Philadelphia waterfront from which she sailed to Portsmouth in 1796. The Black Heritage Trail has consulted with historians on appropriate appearance and dress. PARC members highlighted the cohesiveness of the artwork, noting that the beauty and muted/soft colors of the image are especially appropriate given the scale of the work, its placement in context, the importance of Ona Judge’s story in the context of Black history and the history of Portsmouth, and the subject—the total effect is expressive of the era and Judge’s character and story.

**Artist.** Through Positive Street Art based in Nashua, Manuel Ramirez has created approximately 100 murals in NH and other locales over the past twelve years, including in Nashua, Manchester, Lancaster, Hudson, and Salem. He is experienced in working in urban environments, in the New England climate, and with the types of materials proposed for the Ona Judge mural.

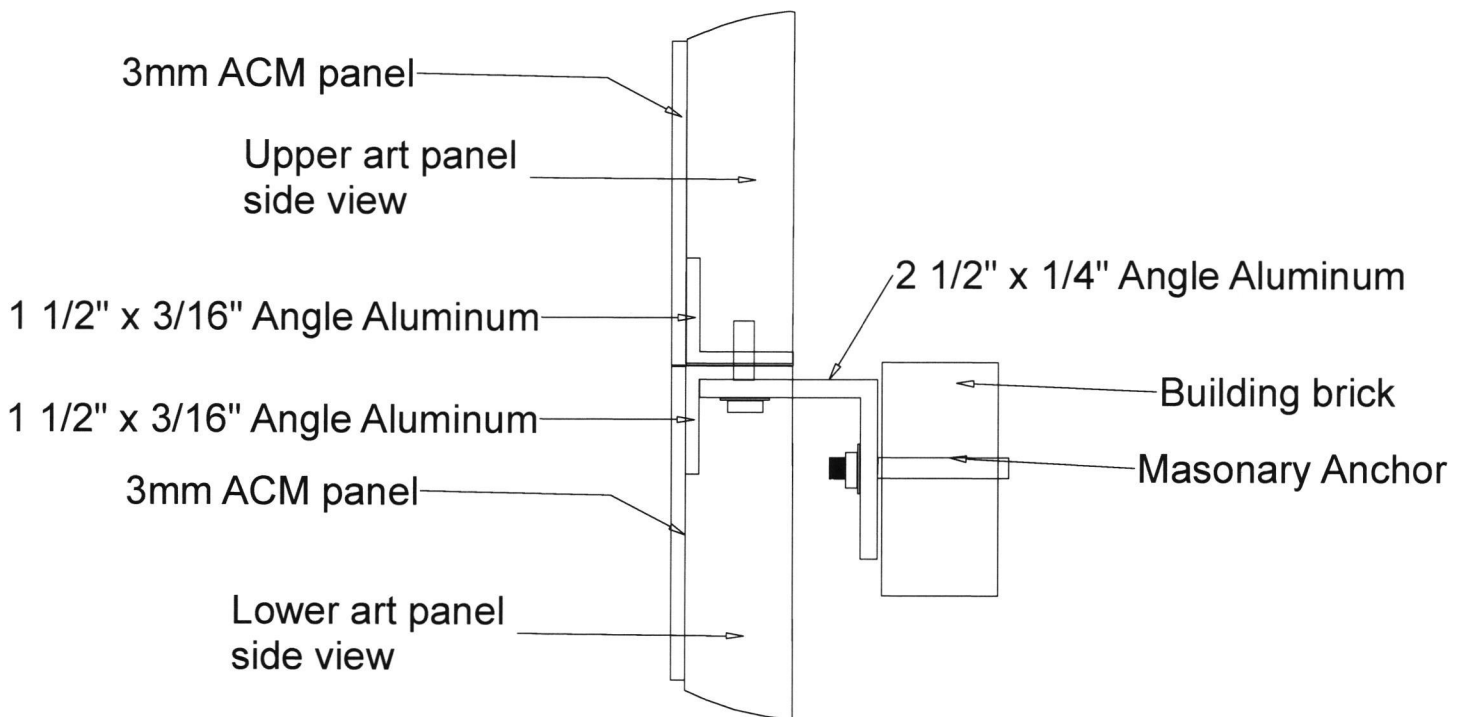


## TOP FRAME ATTACHMENT EXPANDED

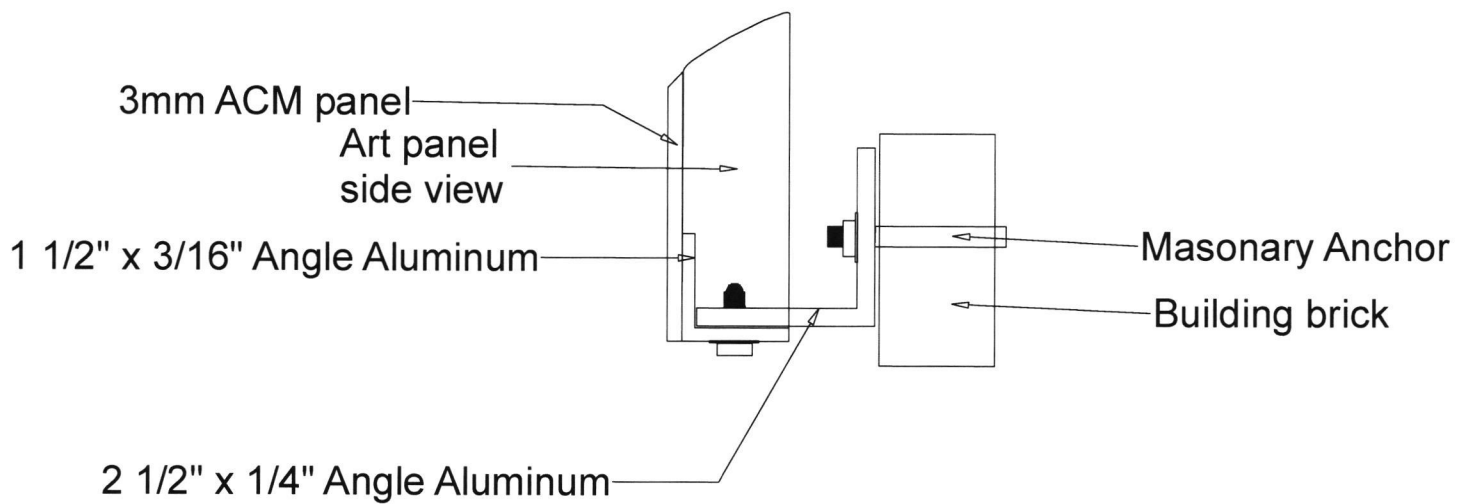




## CENTER UNION-EXPANDED




## BOTTOM FRAME ATTACHMENT EXPANDED





## 6061 Aluminum Angle:

- **Density:**  $0.1 \text{ lb/in}^3$
- **Ultimate Tensile Strength:** 45,000 psi
- **Yield Tensile Strength:** 40,000 psi
- **Fatigue Strength:** 14,000 psi
- **Modulus of Elasticity:** 10,000 ksi
- **Shear Modulus:** 3,800 ksi
- **Shear Strength:** 30,000 psi
- **Melting Point:** 1,080–1,205 °F 



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# Aluminum Composite Panels

## ACM, A LIGHTWEIGHT, DURABLE, AND CORROSION-RESISTANT MATERIAL.

Aluminum composite materials (ACM) are a three-layer sandwich panel comprising two pre-painted aluminum sheets bonded to a polyethylene (PE) core for durability and good dimensional stability. Both sides, and the ornamental surface of the product, is covered with decorative and protective coating. In recent years, ACM building materials have grown in popularity. ACM panels, are commonly used for architectural cladding, facades, **aluminum composite panel signs**. They are also used in interior design applications such as wall partitions, ceiling panels, and decorative signage. The panels are popular due to their lightweight, durability, and versatility in design.

When compared to a single-layer aluminum plate, an aluminum-plastic composite panel has a higher elastic limit, is less likely to bend, and maintains good flatness in its natural state for a long time without excessive external force. The aluminum-plastic composite panel is produced of aluminum and a light-density plastic core material. Since it weighs less than a comparable aluminum panel or other metals, ACM has the same rigidity and thickness as those materials but is smaller and less weighty. **Fabricating ACM panels involves** working with specialized tools and equipment to shape, cut, and bond the panels according to specific design requirements. ACM panels can be cut to size using appropriate cutting tools. The cutting method and tools used will depend on the thickness and type of panel being cut. For example, a circular saw with a fine-toothed blade can be used to cut thinner ACM panels, while thicker panels may require a specialized cutting tool, such as a panel saw or a CNC router. ACM continues to be a popular product due to its versatility. To learn more about the specifications and benefits of aluminum composite panel details for signage and other applications, contact your local Laird Plastics sales rep today! [Click Here](#) for more information on ACM Material.





# Product Specification Data

## maxmetal™

### Description

MAXMETAL is an aluminum composite material comprised of two, pre-painted .15mm aluminum panels bonded to a solid polyethylene core. It's lighter in weight and more durable than both MDO and aluminum, plus it resists scratching and denting better than wood panels. The finish is ready for vinyl, screen print inks, paint, cutting, or routing.

### Product Properties

Weight (Kg/m <sup>2</sup> )	3.55
Sound Absorption NRC	0.05
Sound Attenuation Rw db	24
Water Absorption % by volume	0.01
Thermal Performance R Values	0.0057
Core Composition	Polyethylene
Flammability BS476	Part 6: Class 0, Part 7: Class 1

### Panel Dimensions

Panel Thickness (mm)	3
Aluminum Thickness (mm)	0.15
Standard Sizes:	4' x 8', 4' x 10', 5' x 10'

### Product Code

MM843MW  
MM843MW1S

### Dimensional Tolerances

Thickness (mm)	-0 + 0.2
Width (mm)	±2
Length (mm)	±3
Diagonal (mm)	±5
Thermal Expansion	2.4mm/m @ 100°C Temp Difference
Aluminum Thickness (mm)	±0.02

### Surface Properties

Paint Thickness (micron)	20
Pencil Hardness	>HB
Toughness of Coating	3T
Temperature Resistance	-50°C to +90°C
Impact Strength (kg cm <sup>2</sup> )	42
Boiling Water Resistance	Boiling for 2 hours without change
Acid Resistance	Immersed surface in 2% HCl for 24hrs without change
Alkali Resistance	Immersed surface in 2% NaOH for 24hrs without change
Oil Resistance	Immersed surface in 20# engine oil for 24hrs without change
Solvent Resistance	Cleaned 100 times with Dimethylbenzene without change
Cleaning Resistance	>1000 times without change
Peel Strength	>5 Newton/mm



#### Statement of Practical Use

We believe the information on this product to be accurate. However, since we cannot anticipate or control the conditions under which this information or our products may be used, we cannot guarantee results obtained through their use. Tests of our products should be made by users to determine the suitability of these products for a specific purpose. The products are sold without warranty, either express or implied. The purchaser should refer to Grimco, Inc's price list for terms and conditions or sale, including disclaimer of warranties and limitation of liability.







# Strike-It™ Center Pin Drive Anchors



## Description

The Strike-It™ Center Pin Drive Anchor is an impact expansion anchor designed for medium and heavy duty anchoring into concrete and grout-filled block. With its unique **all-in-one serrated nut and washer**, the Strike-It offers superior holding and vibration resistance.



## Key Features & Benefits

- ▶ Easy to install
  - Just hammer the center pin and it's set
  - Anchor tensions itself automatically, no wrench needed
- ▶ The integrated nut and washer can be pre-set for the optimal embedment - flush at the top or screwed to the bottom for a stud-type application
- ▶ Easy to inspect
  - Anchor is set when center pin is hammered down to meet the threads and is flush with top of the bolt.
- ▶ Depth of hole not critical
  - No depth gauge required
- ▶ Actual diameter of the anchor is the same as its nominal diameter
  - No templates required
- ▶ Serrations on nut/washer provide vibration resistance
- ▶ Yellow dichromate finish provides superior corrosion resistance

## Applications

- ▶ Steel & Wood Plates
- ▶ Machine Anchoring
- ▶ Water & Gas Meters
- ▶ Conveyor Belt Mounts
- ▶ Bracing
- ▶ Hand & Guard Rails



## Specifications, Listings and Approvals

**Diameters:** 1/4" – 3/4"

### Materials:

**Anchor Body:** Hot Rolled Steel

**Pin:** Hot Wrought Iron

**Finish:** Yellow Dichromate Coating

### Federal Specifications:

– QQZ-325Z, Type II Class 3 (yellow dichromate added)

– GSA FFS-325 Group II Type 4 Class I