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HISTORIC BUILDING ASSESSMENT

FOR THE

TRINITY EPISCOPAL CHURCH

CLAREMONT, NH

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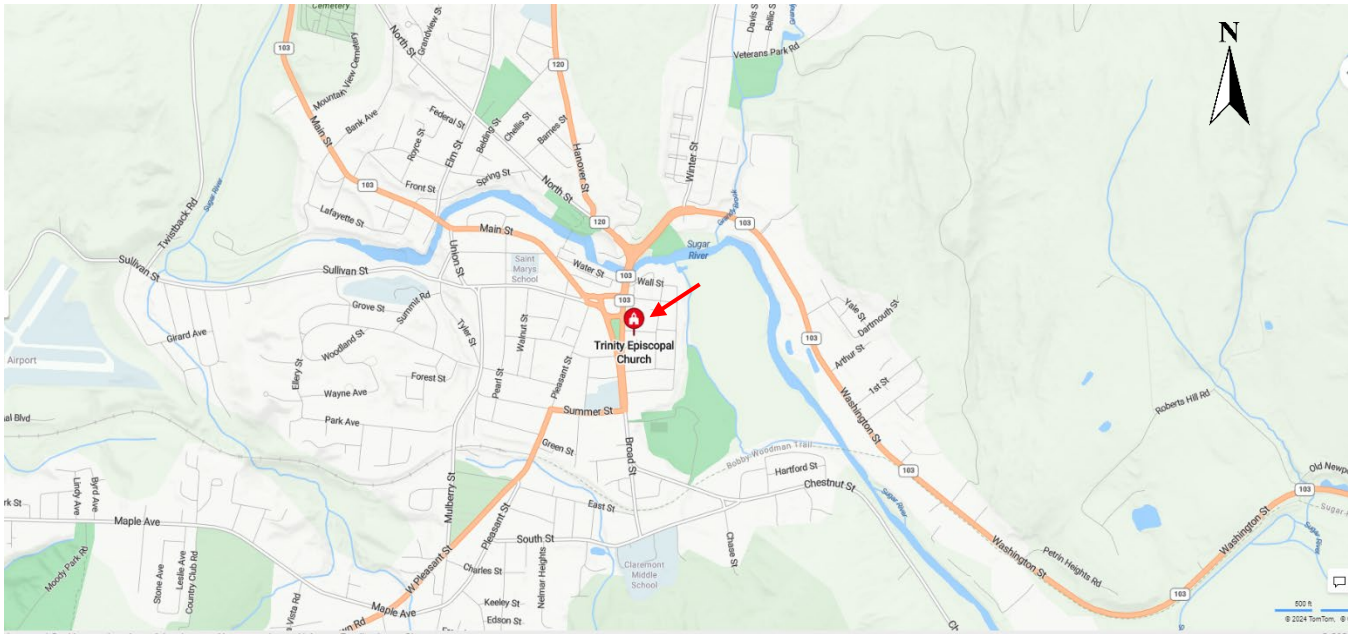

Figure 1: Location of Trinity Episcopal Church in downtown Claremont, NH

This Historic Building Assessment of Trinity Episcopal Church in Claremont, NH has been funded in part by a 2023 grant from the New Hampshire Preservation Alliance (NHPA). The grant program receives support from New Hampshire's Land and Community Heritage Investment Program (LCHIP). The purpose of this assessment is to document the building history, evolution, and character-defining features, as well as to document existing conditions and provide a prioritized outline of recommendations with associated costs.

North Country Architect was engaged in the fall of 2023 to perform the assessment and prepare the report. An introductory site meeting to discuss the project took place on August 28th, 2023 with Roger Formidoni and William Quinn of the Trinity Episcopal Church. A follow-up visit took place on December 20th, 2023.

Trinity Church is a well-utilized building that is well-cared for by its community. The building has been patched over the years but is overdue for larger-scale repair campaigns addressing areas of deferred maintenance. The interior of the church is in relatively good condition. Primary areas to be addressed pertain to the exterior envelope, specifically the Roofs, Chimneys, Exterior Perimeter Drainage, Foundation Brickwork, and the Sanctuary Roof Framing.

PART I. HISTORY AND DEVELOPMENT OF TRINITY EPISCOPAL CHURCH

Contextual Overview

Trinity Episcopal Church is located at 120 Broad Street in downtown Claremont, New Hampshire. The Church was constructed in 1852-53 during the first important period of the city's development, ushered in by the Claremont Manufacturing Company in 1832 and Monadnock Mills in 1843. It is one of 19 structures, and one of 5 churches, listed on the National Register of Historic Places, as an Historic Resource of Downtown Claremont & Lower Village (1978).

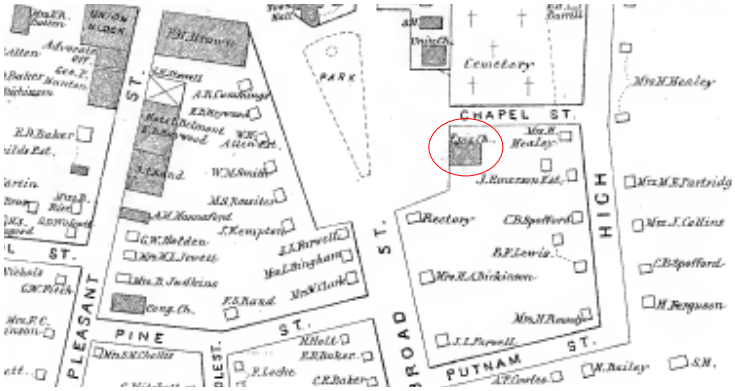

Figure 2: Claremont NH; D.H. Hurd & Co. 1892

Trinity Church is situated in Claremont's downtown historical district and occupies one of the lots with large setbacks that surround 'The Plain' town common, today known as Broad Street Park, the triangular form of which was in place by 1851. The structures surrounding the park are eclectic in style, mostly institutional in use, and are mostly of brick masonry construction. Trinity Church is flanked by the Claremont Public Library built in 1903 in Classical Revival style to the north, across Broad Street (previously Chapel Street), and by Goodwin Community Center constructed in 1884-5 in Richardsonian style to the south.[1]

Early Church History

The Union Episcopal Church (English Church) of Claremont, organized in 1771 but not built until 1800, was the first parish of the Church of England in western New Hampshire.[2] It is the oldest surviving Episcopal church in New Hampshire and the state's oldest structure built specifically for religious purposes.[3] In the early 19th-century, as the industrial revolution moved the center of Claremont east, Union Church purchased an unused brick building on Broad Street, which became known as Trinity Chapel of Union Parish, to serve congregants in eastern Claremont.[4] According to one source, the brick building was built by a Mr. Fisher and was intended to house a circus and other similar amusements.[5]

Figure 3: Union (English) Church, West Claremont

[1] Dr. Richard M. Candee, Dr. Stephen J. Roper, Nancy Stack, "National Register of Historic Places Inventory – Nomination Form: Historic Resources of Downtown Claremont & Lower Village," October 18, 1978
[2] "Of All Things…" The New Hampshire Churchman, 1963 - Trinity Church archives, History file
[3] Nell M. Bateman, "National Register of Historic Places Inventory – English Church / Union Episcopal Church," 1979
[4] David B. McIlhiney, Rector, "Trinity Church and its Ornaments," August 1988
[5] The Claremont Advocate, "A Sketch of Church History," December 30, 1881, p.3

PART I. HISTORY AND DEVELOPMENT OF TRINITY EPISCOPAL CHURCH

Figure 4: Painting depicting octagonal brick chapel, at Fiske Library

Per another source, the octagonal (also referred to as 16-sided) brick building was erected in 1814 by the Universalist, Baptist, and Methodist churches jointly as a meeting house and is depicted in a painting hung at the adjacent Claremont Public Library (Fiske Library). Trinity Chapel of Union Parish held their first service in the brick chapel in 1822.[6] The chapel was unheated, and congregants brought their own footstones.[7] In 1843, Trinity Church separated from Union Church and, in 1852, Trinity's Rector and Vestry opted to raze the brick chapel.

Trinity Church hired architects Wills & Dudley of New York City to design a new "modern church" on the site. The new Trinity Church was designed in the 'Stick-style' with a basilica-type plan[8] and constructed by Washburn & Nichols Builders of Albany, NY for a sum of $5,000.[9] The cornerstone was laid on June 16, 1852, and the new church was consecrated on May 25, 1853, by Bishop Chase in the presence of the Diocesan Convention.[10]

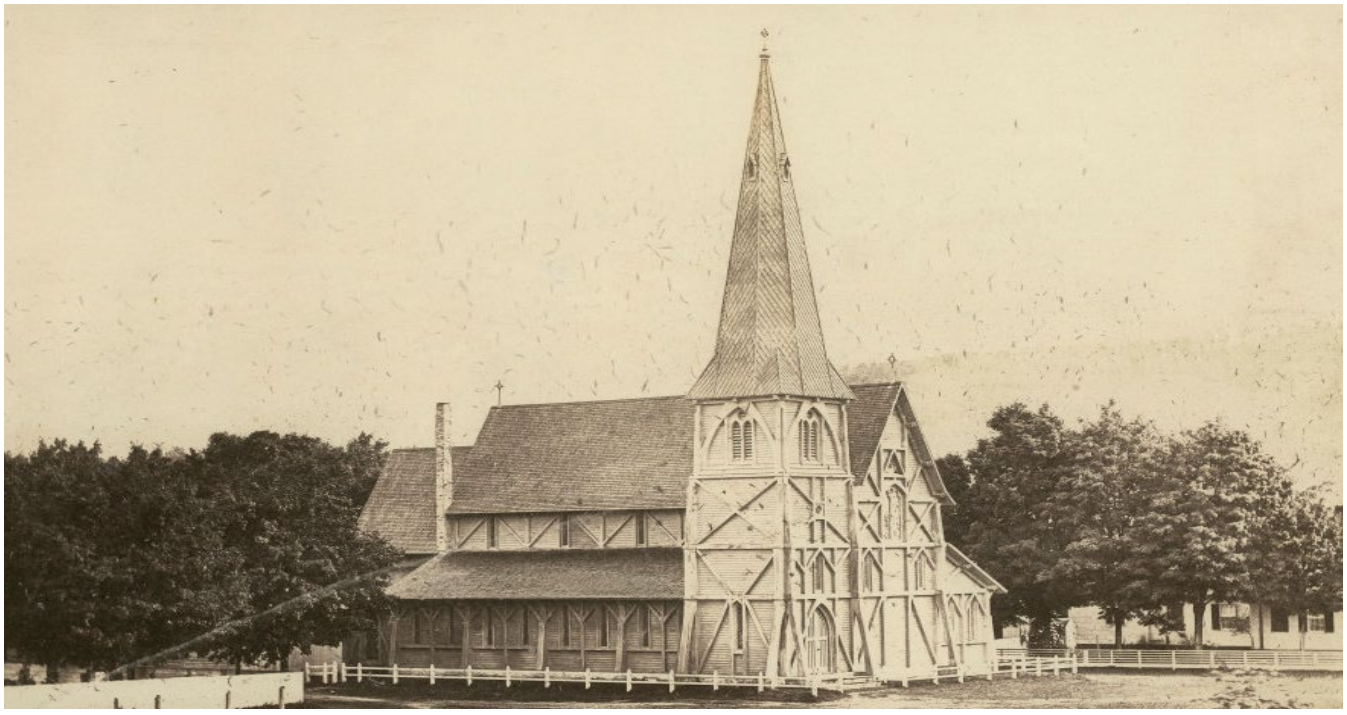

Figure 5: Trinity Church in its original form

[6] "Union and Trinity to Host Convention in May," New Hampshire Churchman, May 1982
[7] "Of All Things…" The New Hampshire Churchman
[8] Dr. Richard M. Candee…"Nomination Form: Historic Resources of Downtown Claremont & Lower Village"
[9] David B. McIlhiney, Rector, "Trinity Church and its Ornaments," August 1988
[10] "Important Dates in Trinity's History" – Church Archives, History File

PART I. HISTORY AND DEVELOPMENT OF TRINITY EPISCOPAL CHURCH

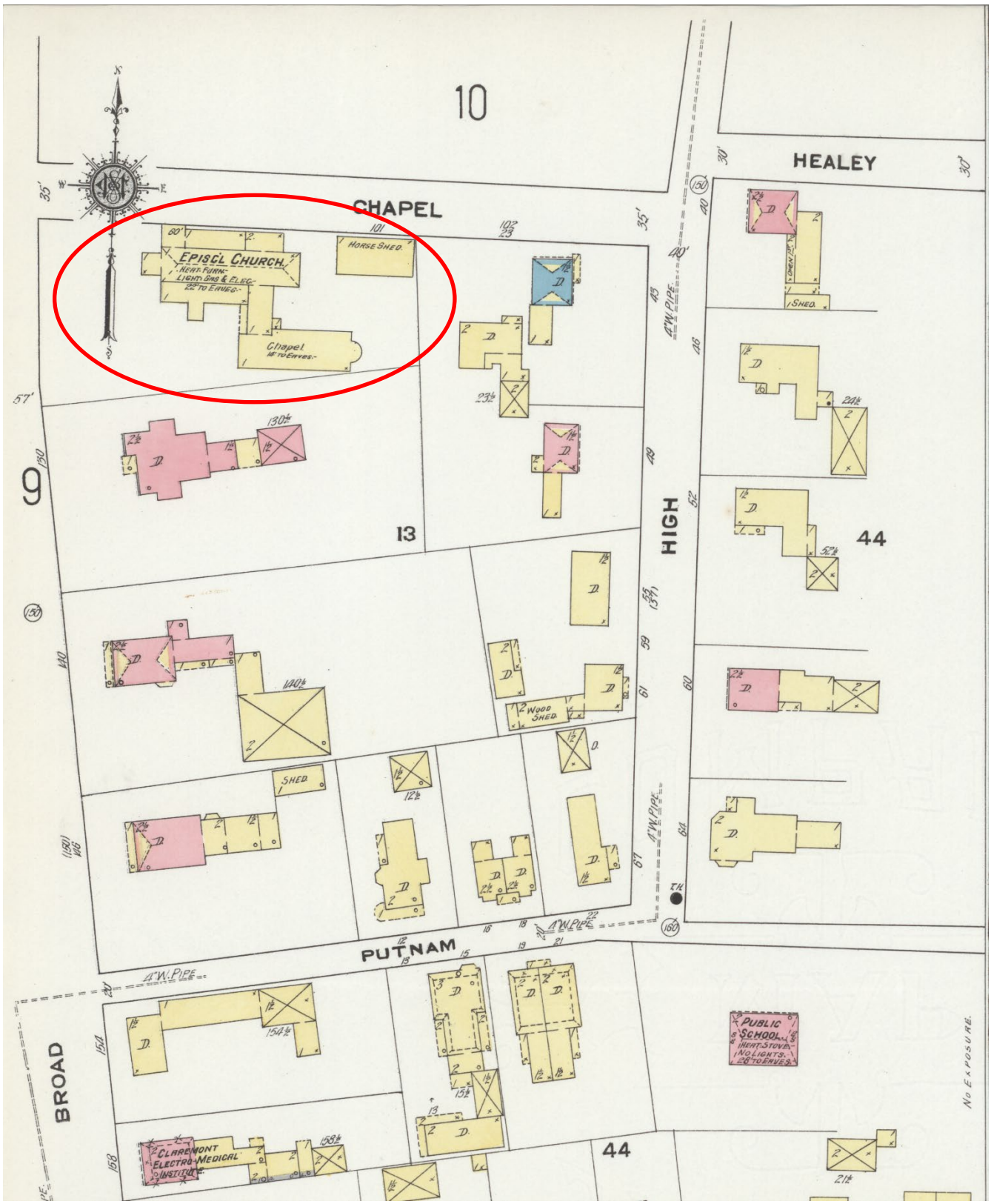

Figure 6: 1910 Sanborn Fire Insurance Map

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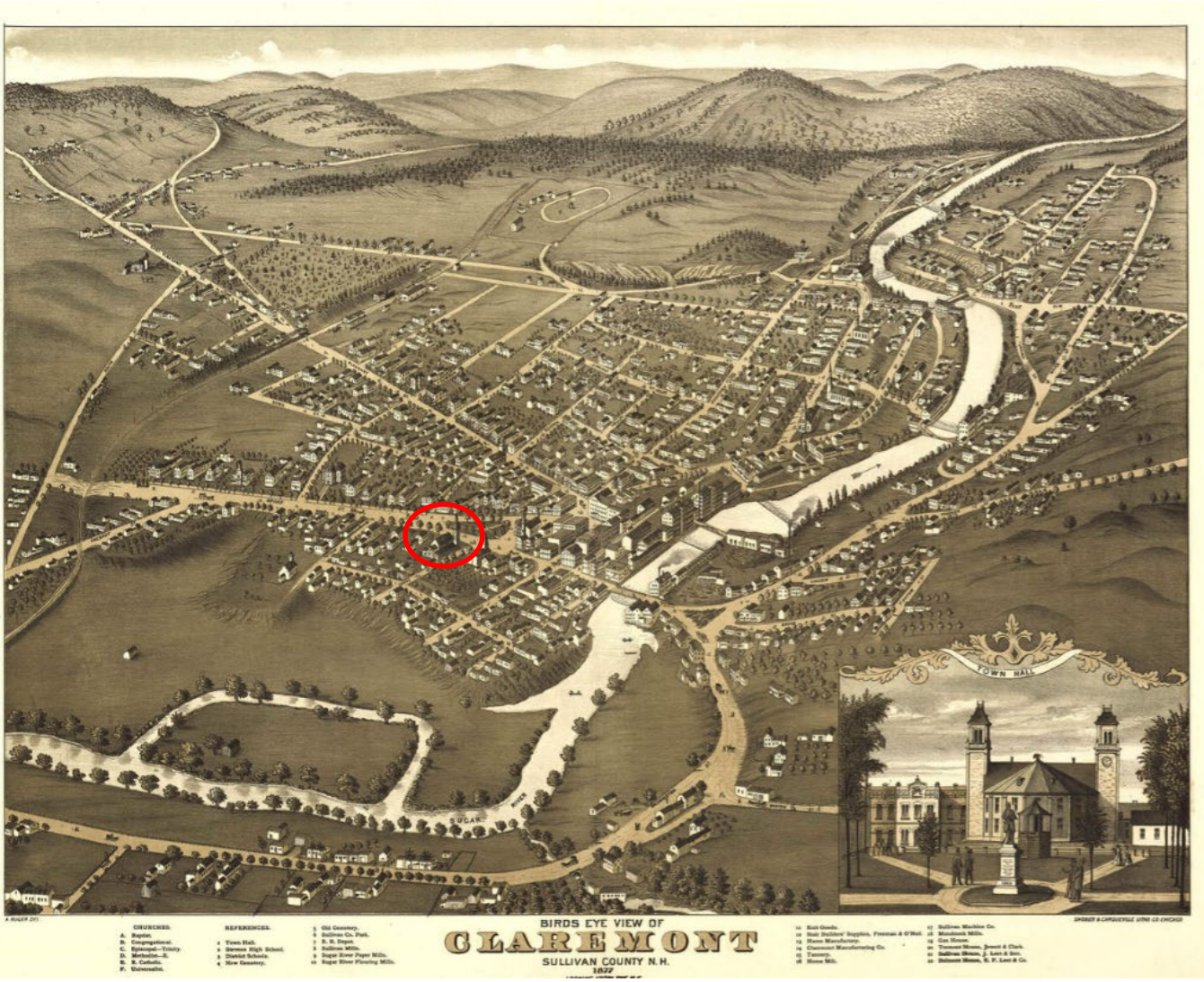

Figure 7: 1877 Bird's Eye View of Claremont, A. Ruger

Figure 8: 1877 Bird's Eye, Close-up view of Trinity Church

PART I. HISTORY AND DEVELOPMENT OF TRINITY EPISCOPAL CHURCH

Architects – Wills + Dudley

Frank Wills (1822-1857) and Henry C. Dudley (1813-1894) were both British-born architects who met while working for John Hayward, a Gothic Revival architect based in Exeter, England. Wills moved to New York City in 1847, opened an architectural firm, and took Dudley on as a partner in 1851/52. Wills was associated with the New York Ecclesiology society and in 1850 published *'Ancient Ecclesiastical Architecture and Its Principles, Applied to the Wants of the Church at the Present Day.'*

The firm specialized in the design of Gothic Revival churches throughout New York and New England, North Carolina, as well as few scattered about the U.S. and the maritime provinces of Canada. Interestingly, the vast majority of Wills & Dudley's buildings are of brick or stone masonry construction, with Trinity Church in Claremont being a rare exception. Most of their works are today listed on the National Register.

Frank Wills died suddenly April 1857 while working on Christ Church Cathedral in Montreal.[11] Dudley continued to work based in Brooklyn, NY as a sole practitioner, as well as partner in the firms of Diaper & Dudley and Dudley & Condit.[12] In 1857, Dudley was one of the founding members of the American Institute of Architects (AIA) in New York City. Dudley died in 1894.

Selected Works

Works of Wills

Christ Church Cathedral (1845–53) in Fredericton, New Brunswick
St. Anne's Chapel (1846–47) in Fredericton, New Brunswick
The Church of the Holy Innocents (1848) in Albany, New York
Grace Church (1849–52) in Albany, New York
The House of Prayer (1849–53) in Newark, New Jersey
St. Peter's Episcopal Church (1848–1860) in Spotswood, New Jersey
Anglican Church (1850) in Burton, New Brunswick
St. Peter's Church (1850–51) in Milford, Connecticut
Chapel of the Cross (1850–52) in Madison, Mississippi

Works of Wills & Dudley

St. Mary's Church (1851) in Abingdon, Maryland
Montgomery House (c. 1852) in Madison, Mississippi
Holy Trinity Episcopal Church (1852–53) in Nashville, Tennessee
Trinity Episcopal Church (1853–57) in Mobile, Alabama
Christ Church (1853) in Napoleonville, Louisiana
Holy Trinity Church (1853) in Claremont, New Hampshire
St. George's Church (1853–54) in Flushing, New York
St. John's Church (1853–58) in Troy, New York
St. Michael's Church (1854) in Sillery, Quebec
Christ's Church, Rye (1854–55) in Rye, New York
St. John's Episcopal Church (1854–55) in Montgomery, Alabama
Christ Church (1855–59) in Oberlin, Ohio
Trinity Episcopal Church (1856-59) in Connersville, Indiana
Episcopal Church of the Nativity (1857–59) in Huntsville, Alabama
Christ Church Cathedral (1857–59) in Montreal, Quebec
Saint George's (1856–58) in Portage-du-Fort, Quebec, Canada

Works of Dudley (also Diaper & Dudley, Dudley and Condit)

Trinity Church, Elmira, New York 1855
Church of the Nativity, Union, South Carolina 1856–59
Trinity Episcopal Church Complex, Mount Vernon, New York 1857
Trinity Church, Natchitoches, Louisiana 1857–1860
St. Mark's Episcopal Church, Hoosick Falls, New York 1860
St. James' Episcopal Church and Parish House, Bronx, New York 1863
Park-McCullough House, North Bennington, Vermont 1864
Grace Church (Episcopal), Amherst, Massachusetts 1865
Christ Episcopal Church, Red Wing, Minnesota 1868
St. Peter's Episcopal Church Complex, Auburn, New York 1868
Trinity Church Lansingburgh, Troy, New York 1869
Church of the Holy Trinity and Rectory, Middletown, Connecticut 1870
Trinity Episcopal Church, Tariffville, Connecticut 1872
Carlheim, located north of Leesburg, Virginia 1872
St. John's Episcopal Church, Waterbury, Connecticut 1873
St. John's Episcopal Church and Rectory, Monticello, New York 1879
St. Peter's Episcopal Church, Niagara Falls, New York 1880
St. Paul's Cathedral and Parish House, Syracuse, New York 1884

[11] https://en.wikipedia.org/wiki/Frank_Wills (architect)
[12] Letter Pat Dudley Rice to Trinity Church, 2001. Trinity Church Archives, History File

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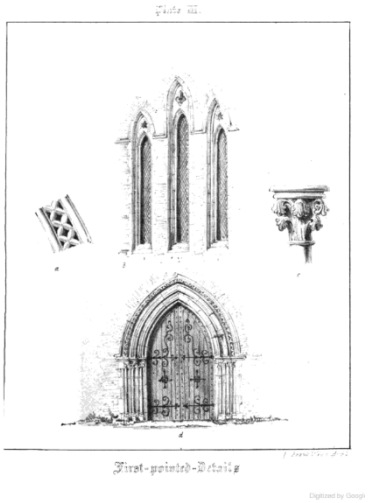
Frank Wills

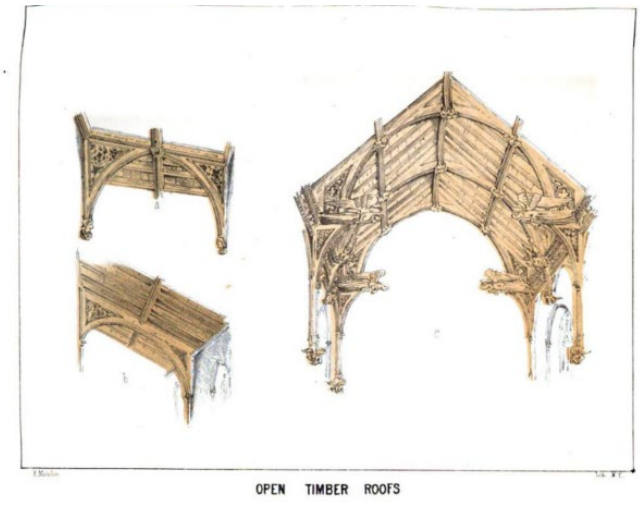
Frank Wills published his treatise on Gothic Architecture in 1850 and, as Trinity Church was designed in 1852, it is inevitable that his research influenced its design. In his *'Ancient Ecclesiastical Architecture and Its Principles, Applied to the Wants of the Church at the Present Day,'* Wills traces the development of Gothic Architecture, which he calls "Pointed Architecture" through five phases of development, examining the decorative elements and window forms characteristic of each phase. Wills felt that beauty was often smothered by ornament, and advocated for the simpler First Pointed style. Accordingly, the simple, thin, pointed-arch windows Wills designed for Trinity Church follow those of the First Pointed era.[13]



Phases of Pointed Architecture, per Frank Wills:

Saxon 1066 AD
Anglo Norman, 1066-1216
First Pointed, 1216-1272
Second Pointed, 1272-1399
Third Pointed, 1399-1509

Wills also examined the characteristic "open timber roof" of gothic architecture, which he employed at Trinity Church.



"We must not forget to mention the beautiful open timber roofs, which in Third Pointed are more excellent than in other styles owing to the flatness of the pitch, in many cases a tie beam was inserted, stretching from wall to wall: in others the tie beam was cut in the middle, its two ends was called hammer beams, and were supported by arched braces with the spandrils full of tracery. These hammer beams were sometimes carved in the form of angels. (See Plate 8.) In another place we will speak of the coloring of these roofs; suffice it here to say, they were adorned with all the gorgeousness of gold and heraldry, and were in perfect harmony with the rest of the work. It appears that as the skill of the mason declined, that of the carpenter the rather increased, and the former not unfrequently applied to the sterner material stone the principles of construction, which should never have been attempted upon anything but wood."[14]

[13] Frank Wills. *Ancient English Ecclesiastical Architecture and Its Principles Applied to The Wants of the Church at the Present Day*. (New York: Standford and Swords, 1850), 41.
[14] Ibid, p43

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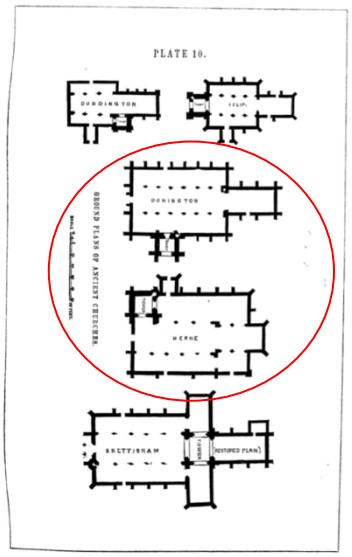
Finally, Wills examined the floor plans of gothic churches in Europe, grouping them into five basic types. The plan design he employed at Trinity Church appears to be in the vein of that he observed at Castle Donington, a 13th-century church in Derby, England, with a northwest tower placement mimicking that of 14th-century St Martin's Church in Herne, Germany.



> *"The position of Tower varies, it depending upon no fixed rule excepting that it is never found at eastern extremity of Chancel. In the majority of instances the west end of Nave is the place assigned for it. It is (other things being equal) the most commanding situation. The west is essentially and symbolically the entrance front of a church; the font was always near the western door, and the main entrance was generally through the Tower. Unless then, there be an obvious reason for so doing, we think this custom should not be departed from…Only let circumstances and not a morbid love of the picturesque, govern its position, and we shall be following in the footsteps of the ancients, not blindly, but because we are imbued with their spirit."*[15]

Frank Wills' design for The House of Prayer in Newark, New Jersey is similar in form to that of Trinity Church Claremont, but with the tower placed at the east end of the church off the nave as opposed to the west at the end of the sanctuary. Wills explained that the tower placement in Newark was due to the "peculiarity of the site" and in order to render the Tower as conspicuous as possible. The House of Prayer was constructed of stone, with open roof of pine, for a sum of about $13,000. [16]

Figures 9&10: Frank Wills sketch for The House of Prayer, Newark, New Jersey (1849) compared to Trinity Claremont (1852)

[15] Ibid. p66
[16] Frank Wills. *Ancient English Ecclesiastical Architecture and Its Principles Applied to The Wants of the Church at the Present Day*. (New York: Standford and Swords, 1850), 115.

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Stick-Style

In 1852, upon razing their octagonal brick chapel, Trinity Church's vestry prescribed that Wills and Dudley design a "modern church," presumably in an attempt to distinguish from the Greek Revival style churches of the day. While most of Wills & Dudley's churches were built of stone or brick and would be considered Gothic Revival in style, Trinity Church at Claremont is unique in that it is constructed entirely of timber, and could potentially be categorized as 'Stick-Style.'

The 'Stick-Style' was a late-19th-century High-Victorian architectural style considered to be a transitional style between Gothic Revival and Queen Anne, sometimes referred to as High Victorian Gothic for its use of the pointed arch. It is more commonly seen in residential homes and is so named for its exposed timber frame façade elements, which evoke the medieval-era European half-timbering style. As described by Rector David McIlhiney in 1988, Trinity Church was known locally as the "inside-out church," and derided by those unaware of its architectural significance. The Rector called it a "very successful adaptation in wood of the gothic principles, one of the finest such buildings surviving in New England."[17] Carole Rifkind, on Stick-Style, stated:

> *"A "truthfulness" in expressing function and the nature of materials is a hallmark of this style. "In wood, (the style is known) for its braggadocio display of skeletal structure – High Victorian Gothic is appropriately named the Stick Style. Dramatic rather than literal, "Stick" expression emphasizes on the skin of the building the vertical-horizontal relationships of its interior post-and-beam construction and the spiky, angular quality of its diagonal bracing…Stick Style massing tends to be complicated by towers, wings, and intersecting volumes. The display is most effective at the roofline, with its multiplicity of gables which vary in size, shape, and pitch."*[18]

Figure 11: St. Peter's Episcopal Church in Spotswood, NJ, Wills and Dudley (1848-1860)

Figure 12: St. Peter's Episcopal Church in Spotswood, NJ

St. Peter's Episcopal Church in Spotswood, NJ, (1848-60) appears to be the only other wooden church designed by Wills or Dudley, with the exception of perhaps Wills' Anglican Church in New Brunswick, Canada, about which little could be found. Several wooden Stick-Style churches exist in New Brunswick and Nova Scotia, Canada. As Wills lived in New Brunswick briefly on his way from England to New York City, it is possible that he drew some influence from the region.

[17] Ibid.
[18] Carole Rifkind. *A Field Guide to American Architecture.* (New York, NY: The Penguin Group, 1980), 64.

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Trinity Church - Developments & Alterations

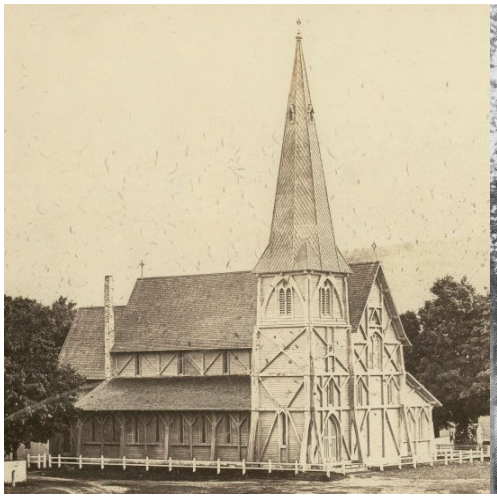
The first documented alteration of Wills & Dudley's Trinity Church took place around 1866, with the relocation of the organ and choir gallery to a new transept at the southeast corner. Also in 1866, the church bell was presented by brothers George and Lemuel Ide. It weighed 1,057 lbs, cost $531.62, and was inscribed with the words "*A call to prayer and praise and thanksgiving*." [19] In 1871 the parish purchased the adjacent lot. From 1881-1885, a new chapel and choir room were constructed, with modifications to the roof. A full interior renovation was also undertaken, funded entirely by subscriptions, including cleaning of carpets and refurbishing of woodwork. [20] A much-celebrated new organ was installed at this time, at the cost of $3,000.[21]

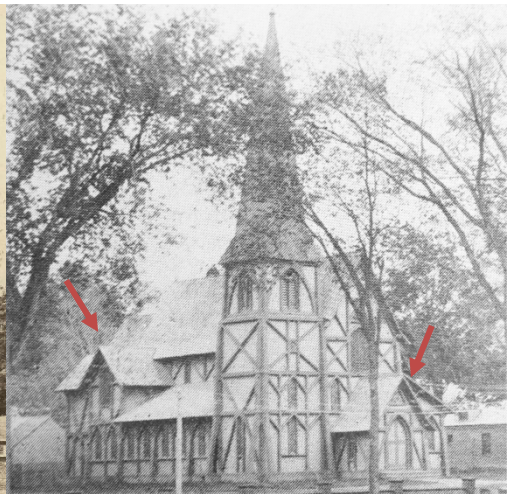
Figures 13 and 14: Trinity Church, ca. 1853 and ca. 1905

Sometime between 1872 and 1905, possibly during the 1880's renovations, a new entry vestibule was constructed on the west façade shifting the main entry from the tower to the center of the sanctuary.

A photo dated to 1905 by Rev. David Mchilney, shows the new west entry vestibule as well as modifications to the facade and roof at the new choir room. Also evident in the photo is that the early-20th century paint color scheme comprised a dark accent color at the wood structural elements.

In 1913, the parish house was built adjoining the back of the church and north side of the chapel, containing the ladies' parlor, kitchen, and a stage.[22]





Figures 15 and 16: Trinity Church, ca. 1853 and ca. 1905

[19] Interview with Shelly Page of Trinity Church
[20] "Of All Things…" The New Hampshire Churchman, 1963
[21] The Claremont Advocate, "A Sketch of Church History," December 30, 1881, p.3
[22] "Of All Things…"

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The next major alteration to the building came with the loss of the corner tower and steeple to the great 1938 hurricane. The steeple was never replaced, despite a fundraising campaign by a dedicated 'Steeple Club.'[23] Temporary repairs were made to the tower, including a new hipped roof matching the height of the main roof, but a full repair of the area was not undertaken until 1963.

Figure 17: Trinity Church before 1938

Figure 18: 1938 Hurricane damage

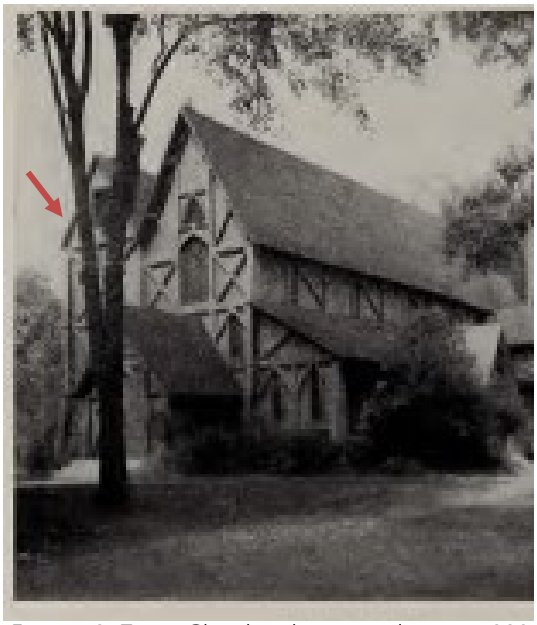
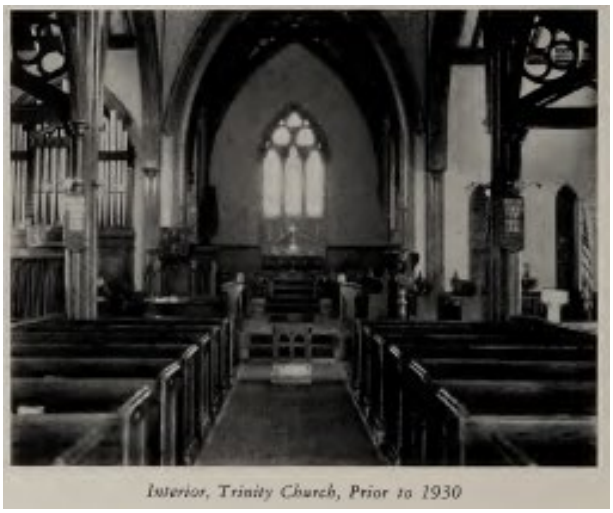


Figure 19: Trinity Church with truncated tower, 1938-1962

On the interior of the church, alterations were made to expand the altar and choir area. In 1930, the large tri-part window above the altar was moved to above the choir, and the present-day reredos and three small windows were installed. The reredos is thought to contain the only portrayal of God the Father in an Episcopal Church.[24] Windows were periodically replaced with stained glass memorials. A rich history with descriptions of the memorials and other church ornaments was written by Rev. McIlhiney in 1989 and is found in the church archives.

Early Appearance of Present Church



Interior, Trinity Church, Prior to 1930

Figures 20 & 21: Views of Trinity Church apse before 1930

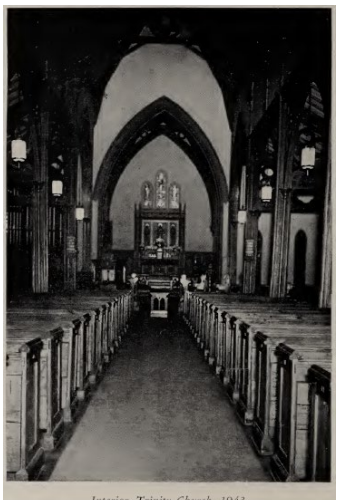


Figure 22: Trinity Church apse 1943

[23] *Trinity Church Claremont, NH: A Century of Growth, 1843-1943*. (Claremont, NH: Trinity Church, 1943). 85
[24] David B. McIlhiney, Rector, "Trinity Church and its Ornaments," August 1988

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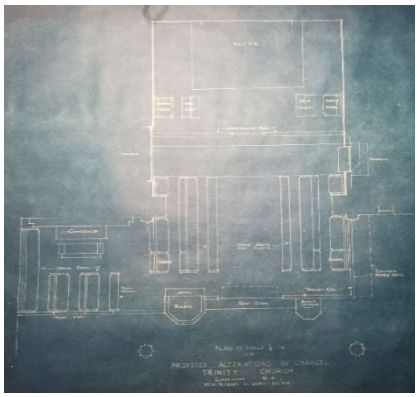

In 1941, plans were prepared by Irving & Casson – A.H. Davenport Co. of Boston with proposed alterations to the Chancel, which appear to have been only partially implemented. Alterations to the Chancel appear to have been postponed and undertaken in the 1963 renovations.

A booklet issued to church members in 1959 depicts the church in a state of general disrepair due to deferred maintenance and outlines the following needs with estimated costs:

1. Repair rotted wood structural elements at north wall and bell tower; Replace loose bricks at foundation; Repair rotted structural beams; Paint exterior. - $10,000
2. Restore 100+ year-old church organ - $11,000
3. Private separate classrooms and toilet facilities to support expanding Church School - $12,000
4. Repair partially collapsed Rectory garage; Equipment and study aids for Church School - $2,000 [25]

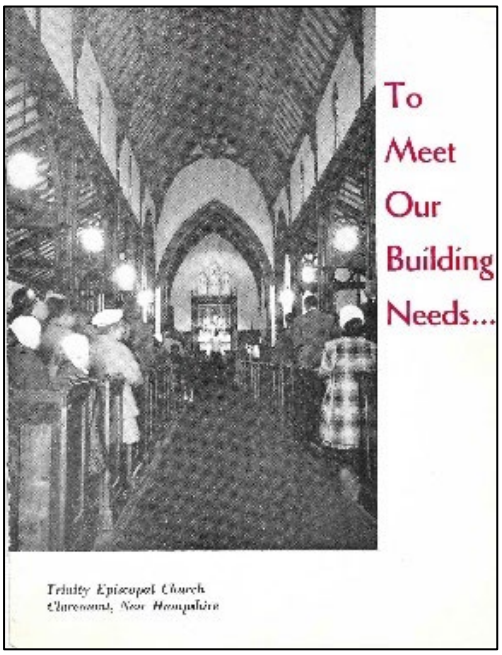

Figure 23: 1959 Booklet to the Congregation

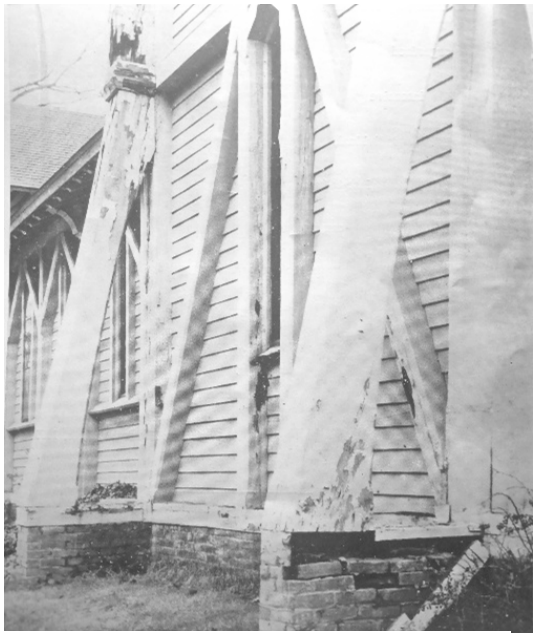

Figure 24: Deterioration at former tower buttresses, 1959

Figures 25: Basement before and after, 1959 and 2023

[25] "To Meet Our Building Needs…" Trinity Church Archives – History File

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Architect Robert Felson, AIA was engaged in 1960 and in 1962-63 a large repair and renovation campaign was undertaken. Per Felson's rendering, the northwest corner location of the damaged tower was reconstructed to match the southwest corner of the sanctuary. Also during this renovation, an interior stage room was converted into the large kitchen, the basement was renovated to accommodate classrooms and storage, foundations were reinforced, and mechanical systems were upgraded.[26] A large room was converted into two small offices for the Rector's use. It is presumed that the present-day asphalt shingle roofs date to this renovation campaign.[27] A new organ was planned to be installed in 1963. In 1975 the church office was rebuilt in memory of John C. Brooks.[28]

Figure 26: Robert Felson, AIA - 1960 Rendering

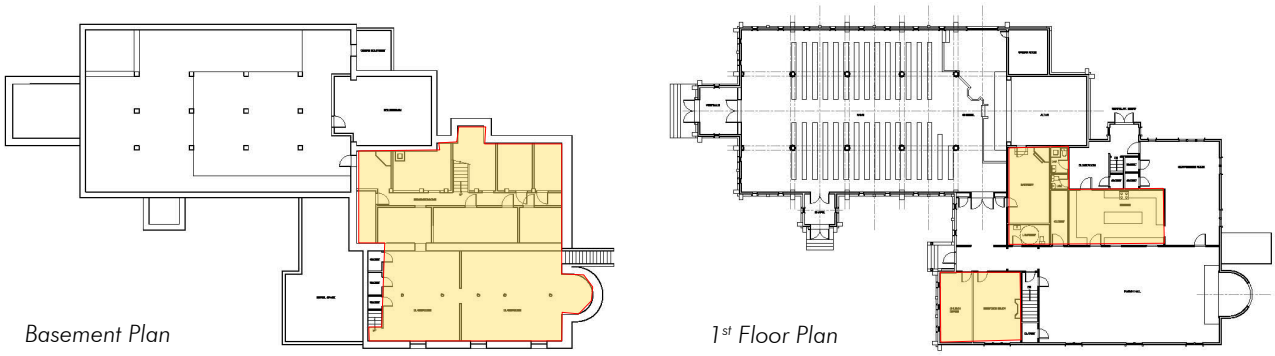

Figure 27: Interior areas renovated in 1963

[26] "Union and Trinity to Host Convention in May," New Hampshire Churchman, May 1982
[27] "Of All Things…" The New Hampshire Churchman, 1963
[28] David B. McIlhiney, Rector, "Trinity Church and its Ornaments," August 1988

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Figure 28: Interior view 1943

Figure 29: Interior view 2023

Based on a 1943 photograph of the interior of the sanctuary, it appears that the steel tension tie rods were installed after 1943, likely in the major 1960's renovation campaign.

In August 2010 an engineering evaluation of the Church was undertaken by Carl Goldknopf of G.V. Engineering, LLC, Keene, NH. (See Appendix E) The report addresses the exterior perimeter foundation masonry and drainage issues, siding, sill, and cladding, Sanctuary floor framing structural deficiencies, and the Sanctuary roof framing. A full inspection of the basement was performed and, despite deteriorated exterior conditions, the basement and foundation walls were found to be dry. The report does not include mention of the asphalt roofing or chimneys. Recommendations included temporary shoring at the Sanctuary floor framing, repairs to foundation brickwork and perimeter splash pad, and a comprehensive structural evaluation of the Sanctuary roof framing. According to building staff, of the recommendations, only the temporary shoring and floor structural repairs were undertaken. Aside from these repairs, all conditions mentioned in the 2010 report continue to be problematic as of the 2023 inspections.

In December 2016 a comprehensive building evaluation of the Church was performed by Steve Dupuis. (See Appendix E) The report addresses the deteriorated asphalt and sheet metal roofing, chimneys, crosses, roof-related rotted timbers, exterior trim and sill, remnants of knob and tube electrical wiring, broken stained glass windows, deteriorated exterior paint, and deteriorated office windows, with recommendations of repair for each item. The report includes a rough estimate for recommended repairs of $100,000, including an estimate of $50,000 for replacing the entire roof with metal. A hand-written addendum to the 2016 report described active roof leaks at the hall between Sanctuary and Office, as well as above the altar. If any repairs were made they would have been only interim patches. Both reports speculate about the structural integrity of the Sanctuary roof framing, with recommendation for further analysis.

PART I. HISTORY AND DEVELOPMENT OF TRINITY EPISCOPAL CHURCH

Timeline of Important Dates and Major Alterations

1822 Octagonal brick chapel (built in 1814 by the Baptist, Methodist, and Universalist Societies) is consecrated as "Trinity Chapel of Union Parish" by Rev'd Alexander V. Griswold, Bishop of the Eastern Diocese

1843 – Union Church relinquishes claim to Trinity Church

1852 – Brick chapel demolished; Bishop Chase lays cornerstone of present church

1853 – New Trinity Church consecrated by Bishop Chase

1866 – Removal of organ and gallery, erection of transept for organ and choir at southeast; Bell installed.

1871 – Parish purchases adjacent lot for future expansion

1881 – New chapel and choir room constructed; Full interior renovation including cleaned carpets, refurbished woodwork; Roof altered at northwest corner of building, new organ and choir occupy robing room.

1888 – Memorial Chapel dedicated

1913 – Parish house constructed joining chapel and sanctuary

1930 – High altar, reredos, three windows behind altar

1938 – Hurricane damage, corner tower damaged and steeple falls; Tower repaired with lower hip roof

1941 – Plans for alteration of Chancel

1958 – Basement beneath Parish Hall renovated

1962-64 – Large renovation campaign: Corner tower reconstructed to match SW walls of Sanctuary; Stage room converted to large Kitchen; Classrooms constructed in basement; Foundations reinforced.

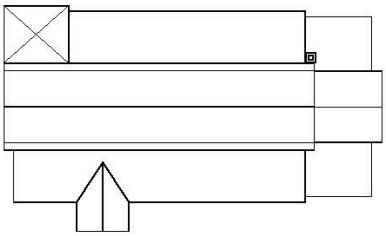
1975 – Church office renovation

2010 – G.V. Engineering Evaluation & Report

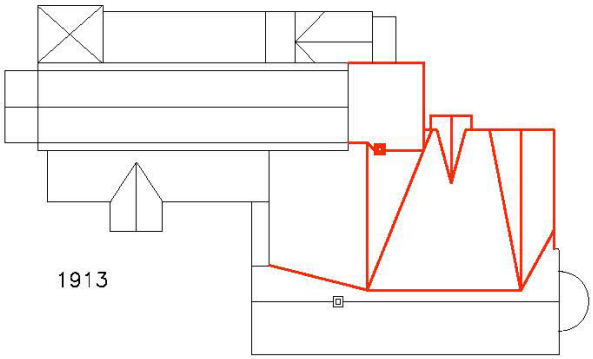
2016 – Steve Dupuis Evaluation

PART I. HISTORY AND DEVELOPMENT OF TRINITY EPISCOPAL CHURCH

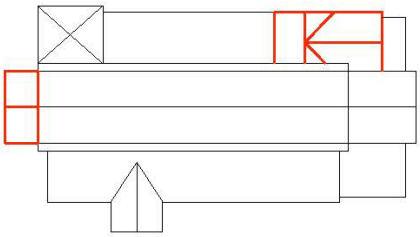
Diagram of Major Alterations



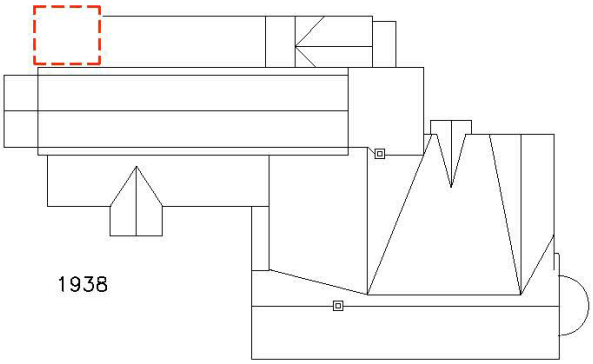
1853



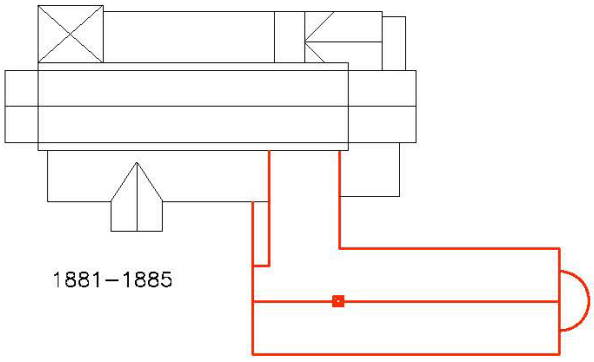
1913



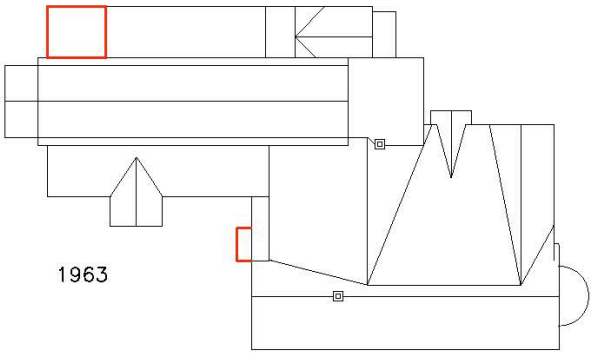
1866



1938



1881–1885



1963

PART II. ARCHITECTURAL DESCRIPTION & CHARACTER-DEFINING FEATURES

Architectural Description

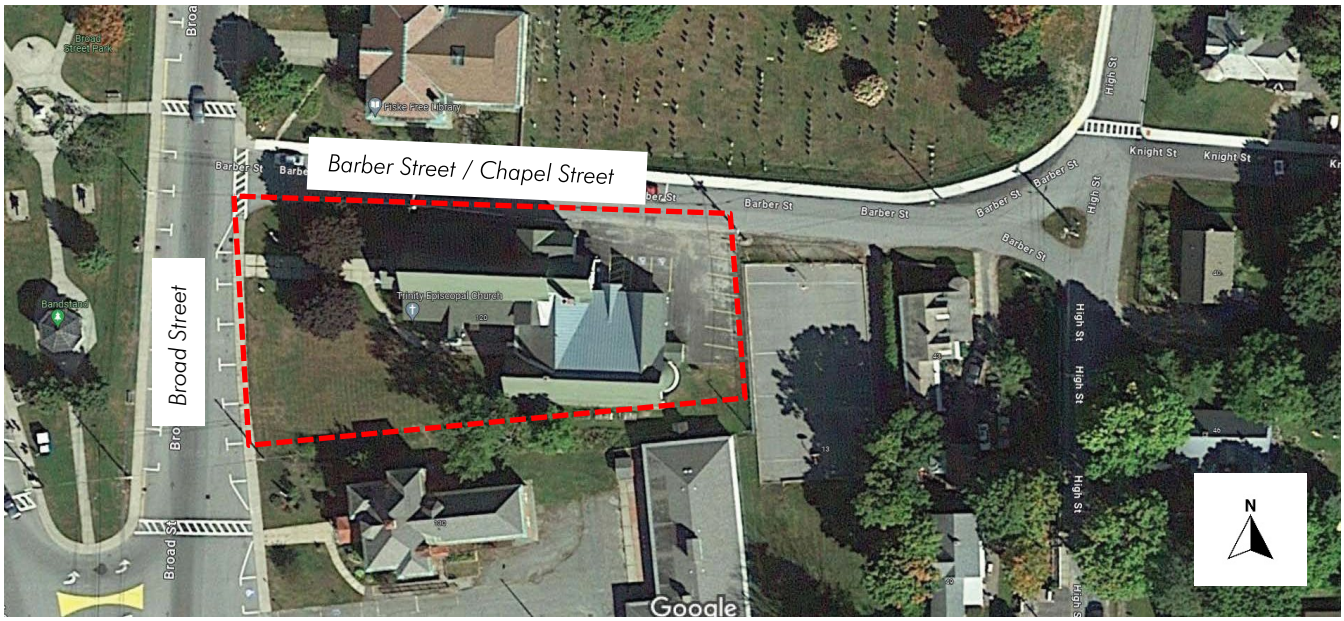
The Secretary of the Interior's Standards prescribe the categorization of various spaces and elements of an historic property into those of primary, secondary, and non-historic. Such categorization helps determine the appropriate scope of work. At Trinity Church, the last major renovation / repair campaign was in the 1960's, over 50-years ago, so spaces and elements introduced at that time and preceding it would be considered to have some historical significance.

Primary spaces and elements are essential in conveying the historic and architectural character of a building. They are most often associated with the primary use or purpose for which the building was designed or used during its period of significance and can vary greatly from building to building.[29] These should not be removed but repaired wherever possible. If truly beyond repair they may be replaced, matching form, material, texture and color.

Secondary spaces and elements are less critical in defining a building's importance within its period of significance. They often still help define the building's significance and character, but because of their size, location, or function their impact is not felt as strongly when progressing through the building.[30] These spaces and elements may be altered if needed to improve functionality of the building.

Site

The main (west) façade church is set back approximately 90-feet from Broad Street, with a large, open front lawn, and the secondary street façade (north) is set back approximately 16-feet from Barber Street (formerly Chapel Street). Broad Street Park is otherwise surrounded by institutional and commercial buildings.



Site Plan

[29] https://www.nps.gov/subjects/taxincentives/interiors-identifying-primary-secondary.htm
[30] Ibid.

PART II. ARCHITECTURAL DESCRIPTION & CHARACTER-DEFINING FEATURES

Concrete sidewalk to Broad Street; Flanking hardwoods

Concrete perimeter splash pads

North Parish entry - Asphalt entry ramp & handrail

Accessible entry

Character-Defining Features - Site		
Primary Features	Secondary Features	Non-Historic Features
Large setback from Broad St. Park Large open grass lawn Mature trees along south property line	Symmetrical flanking mature hardwoods with concrete sidewalk to Broad Street (earlier path was curved)	Asphalt-paved parking and north ADA ramp & handrail Concrete splash pads

PART II. ARCHITECTURAL DESCRIPTION & CHARACTER-DEFINING FEATURES

Exterior

Trinity Episcopal Church, composed of Sanctuary, Chapel, and Parish, is an L-shaped complex of buildings comprising timber structure on brick foundations, wood clapboard siding, wood Stick-Style façade elements, varyingly-sloped asphalt-shingled gable roofs accented with crosses, and gothic-style pointed arch windows and doors. The Sanctuary nave, Chapel, Parish hall, and west entry vestibule feature steeply-sloped gable roofs with kicked eaves, while the aisles and remaining gable roofs are of shallower pitch and without kicked eaves. There are two tall brick chimneys.

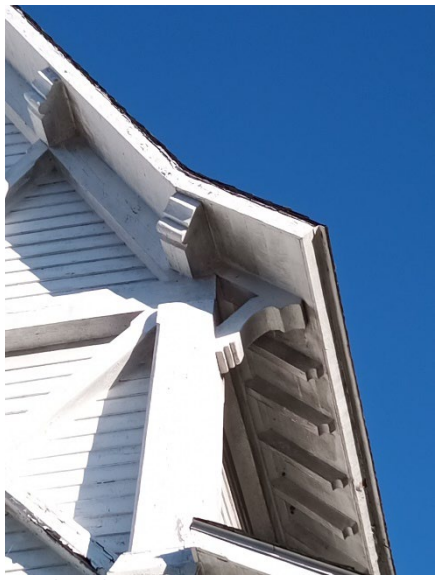
View of West facade

View of Church from NW

View of East façade

PART II. ARCHITECTURAL DESCRIPTION & CHARACTER-DEFINING FEATURES

North façade – buttresses, wood Stick-Style ornamentation, pointed arch windows



Close-up views of wood stick elements, eave brackets

East façade of nave

Character-Defining Features - Exterior		
Primary Features	Secondary Features	Non-Historic Features
• Verticality, Gothic-style massing • Stick-style exposed wood framing & half-timbering, buttresses, eave brackets, clapboard siding • Steeply sloped gable roofs with kicked eaves • Pointed arch windows • Pointed arch panel doors	• 1960's alterations – West office hall entry vestibule	Standing seam roof patches East bulkhead Modified north parish entry door

PART II. ARCHITECTURAL DESCRIPTION & CHARACTER-DEFINING FEATURES

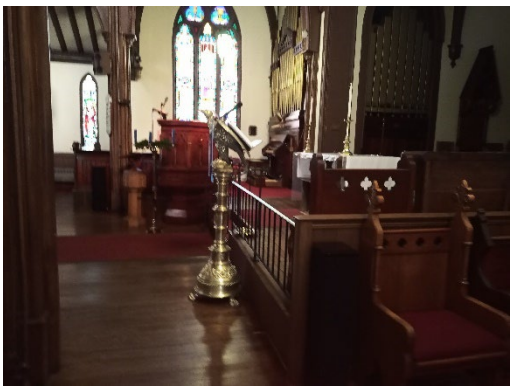
Interior

The major interior spaces, the Sanctuary (1853), Chapel (1881-85), and Parish Hall (1915) remain largely unchanged from their original states, with the exception of baseboard heaters introduced in the 1960's, modern ceiling fans, and likely a few changes in paint colors. The finishes, trim, wainscoting, windows, and doors are original. The interior layout and finishes of ancillary rooms such as the kitchen, bathrooms, and basement classrooms remain largely unchanged from the 1960's renovation.

Sanctuary, looking east

Sanctuary looking west

Altar & Reredos



Transept looking north towards choir

PART II. ARCHITECTURAL DESCRIPTION & CHARACTER-DEFINING FEATURES

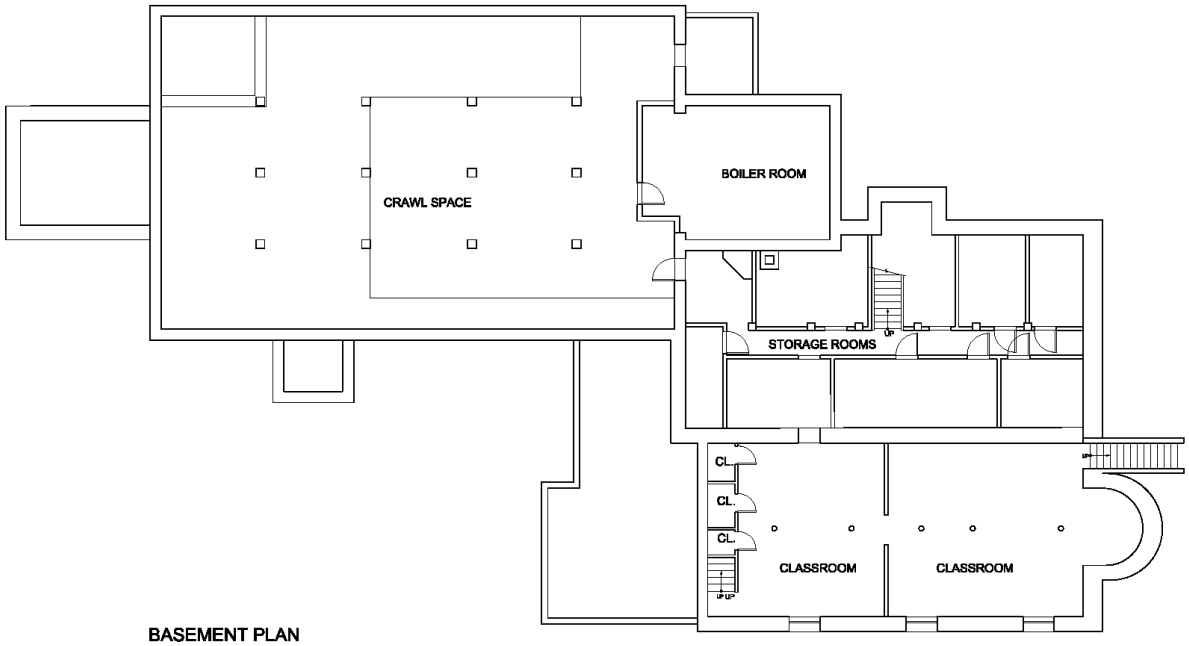
The detailing found at the Sanctuary (1853), Chapel (1881-85), and Parish Hall (1915), each built about 30-years apart, can be seen as variations on a Gothic theme. The Chapel mimics the Sanctuary's Trefoil trim at the pointed arch windows, but the Parish hall of 1913 forgoes this trim completely with a mere pointed top. Each of the additions has its take on the buttress and Stick-Style patterning, with subtle differences from the original. The wide-board wainscot of the Chapel matches that of the Sanctuary, as does the heavy cornice trim, that of the Chapel being even more robust. Meanwhile the Parish Hall distinguishes itself with a standard beadboard-type wainscot and simple, thin cornice trim.

Sanctuary (1853) interior and exterior, with Trefoil pointed arch window

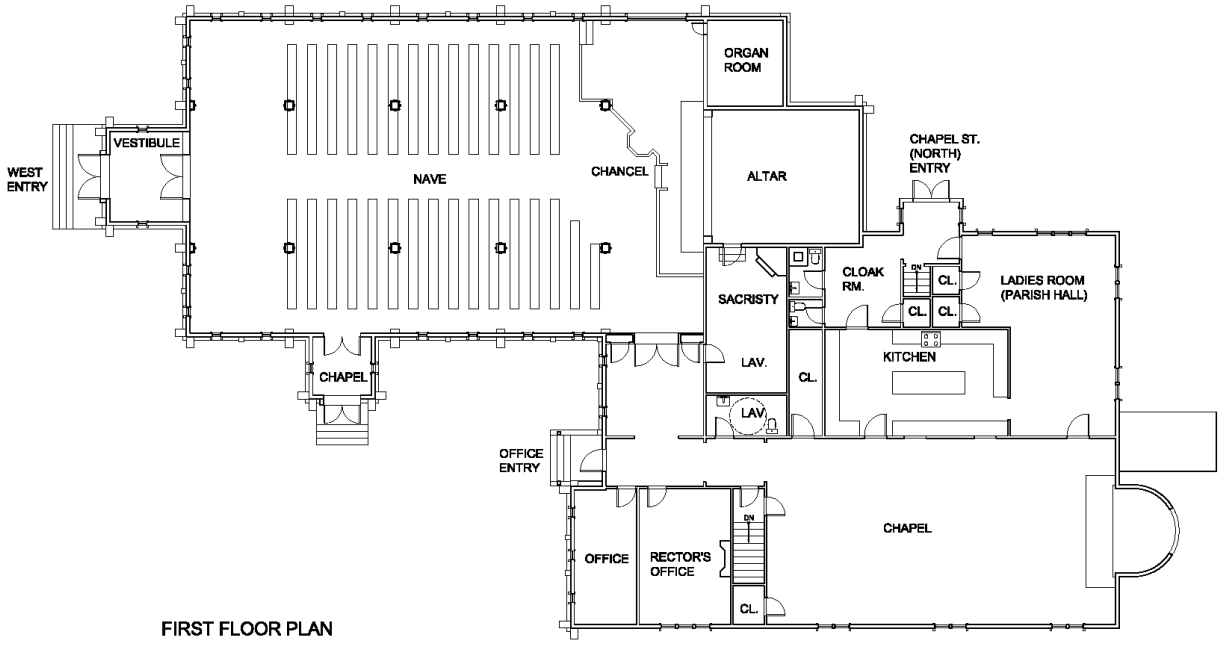
Chapel (1881) interior and exterior, with Trefoil pointed arch window

Parish Hall (1913) interior and exterior, no Trefoil trim at the window heads

PART II. ARCHITECTURAL DESCRIPTION & CHARACTER-DEFINING FEATURES



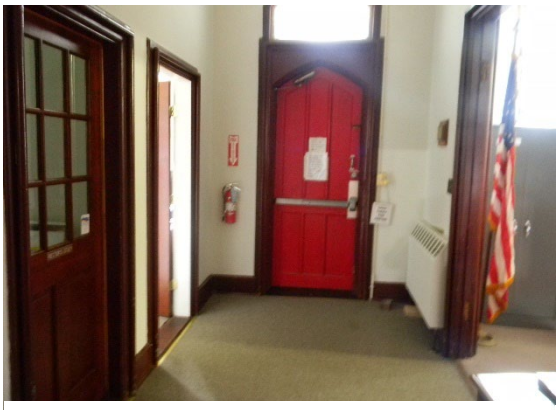
BASEMENT PLAN



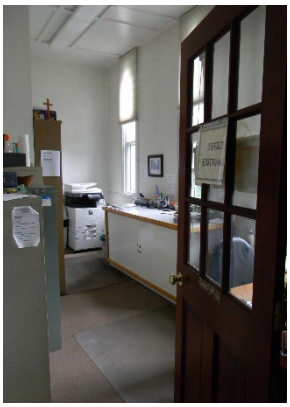
FIRST FLOOR PLAN

PART II. ARCHITECTURAL DESCRIPTION & CHARACTER-DEFINING FEATURES

Interior entry to Sanctuary, view from offices



Office hallway



Office

Chapel, looking east

Ladies Room in Parish Hall, looking north

North entry hall

Basement classrooms

Kitchen

Basement storage hall

Character-Defining Features - Interior		
Primary Features	Secondary Features	Non-Historic Features
Sanctuary, in entirety Chapel, in entirety Parish Hall, in entirety	1960's alterations 1975 offices Basement classrooms	Modern ceiling fans, throughout

PART III. – EXISTING CONDITIONS ASSESSMENT

CONDITIONS ASSESSMENT – OBSERVED CONDITIONS & RECOMMENDED REPAIRS

Beth Miller, RA, LEED AP of NORTH COUNTRY ARCHITECT conducted visual inspections of the exterior envelope and interior of the building on August 25th and December 20th, 2023. Access was provided by Roger Formidoni and William Quinn of Trinity Church. The assessment includes Exterior Facades, Roofs, Windows & Doors, Interiors. The assessment excludes Safety & Code Compliance, Fire detection and suppression, Hazardous-material identification and sampling, Mechanical, Electrical, Plumbing, Fire, Security Systems Testing, and Building Security. Recent building evaluations were undertaken in 2010 by GV Engineering and in 2016 by Steve Dupuis. Most of the conditions cited in these reports are still present and should be addressed in the next repair campaign.

EXTERIOR ENVELOPE

SITE & DRAINAGE, FOUNDATIONS - OBSERVATIONS

Along the west façade is a concrete apron that has collapsed and now slopes toward the building. This has resulted in water draining towards the masonry foundation wall and accumulating, causing extensive biological growth and rising damp. The rising damp has reached the siding resulting in rotted wood siding, potential rot at wood sills, rot at the base of wood buttresses, and peeling paint. Condition of wood columns behind cladding was not observable.

Deteriorated foundation at west façade

Deteriorated foundation at west façade

Below close-up views of the buttresses adjacent to the main (west) entrance portray deteriorated, open mortar joints at brick and extensive biological growth at base of wood buttresses.

Deterioration at buttress bases, west facade

Deterioration at buttress bases, west facade

PART III. – EXISTING CONDITIONS ASSESSMENT

At the east façade, the concrete apron has not collapsed and is sloped correctly away from the building. However, it is severely cracked and heaved. The cracking could be caused by freeze-thaw cycles and/or encumbered expansion due to lack of expansion joints. The exterior brick portion of the foundation wall has been painted with a grey paint, which could contribute to moisture accumulation if an improper (vapor impermeable) type of paint coating was applied. Brick mortar joints are open and deteriorated throughout.

Deterioration at buttress bases, west façade

Deterioration at buttress bases, west façade

SITE & DRAINAGE, FOUNDATIONS - RECOMMENDATIONS

Perimeter Drainage - Remove concrete splash pads and excavate a couple of feet. Repair exposed foundation wall as needed. Slope grade away from building. Apply waterproofing membrane at foundation walls. Fill in with gravel. Optional – Include French drain system and/or rigid insulation along foundation wall prior to fill.

Brickwork – Mechanically remove gray coating from brick foundations. Clean all biological growth. Use low pressure wash (under 500 psi) and mild detergent if needed. Do not high-pressure-wash brick. Cleaning procedures must follow Preservation Brief #1 linked in Appendix B. Rake and repoint all mortar joints with appropriate mortar. Selecting an appropriate mortar will depend on condition and type of existing mortar. New mortar must not be harder than surrounding brick, so should not be composed majorly of Portland cement binder, and may require some lime content. If a new paint-type coating is desired for aesthetics it must be compatible with the brick masonry and vapor permeable/breathable. Prosoco, Edison, Sika, and Cathedral Stone all produce suitable products.

Wood Cladding and Siding – Remove all rotted portions of wood cladding and siding. Replace rotted portions in kind with Dutchmen-type repairs. If an entire length of siding or cladding exhibits rot it may be replaced entirely, in-kind. Prepare wood surface, prime (2 coats), and paint. Full repainting is recommended but is not a high priority item at this time. Oil-based paint is recommended, but if only partial painting is undertaken the paint must match what exists, which is likely to be Latex-based.

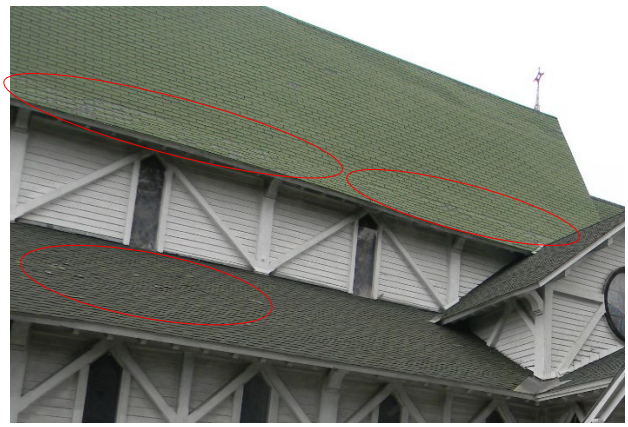
PART III. – EXISTING CONDITIONS ASSESSMENT

ROOFS - OBSERVATIONS

The roofing is mostly composed of green asphalt shingles, in some areas three existing layers, with an isolated area of metal standing seam roofing patch at the Parish house. Some areas of the asphalt shingle roofing appear to be newer than others but the roofing throughout is deteriorated with delamination of shingle material, loss of granules, brittle shingles, black staining, biological growth, areas of missing shingles, and spalled shingles found littered around the lawn. The standing seam copper patch is stitched together with pop-rivets without sealant applied at the seams, creating openings for water ingress.

There are haphazardly placed sheet metal aprons at some eaves, valley flashings, and diverters, all of different types and times, installed at vulnerable areas and apparently in an overall attempt to improve drainage of the roofs. Many of these vulnerable areas were created in the various iterations of alterations to the building, where new roofs were installed with little attention given to protection at roof plane junctures. The worst of these is the roof of the Parish house, a large very shallowly-sloped plane with awkward details all around its perimeter, which directs water down towards the south wall of the nave. The south transept also creates a few difficult drainage areas.

Black-staining, deterioration at north roof planes



Deteriorated shingles at south roof planes

Deteriorated shingles at rear addition

Black staining at north roof planes

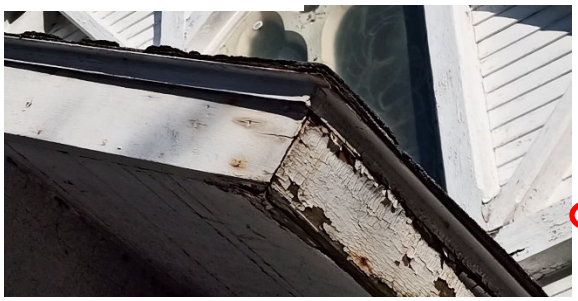
PART III. – EXISTING CONDITIONS ASSESSMENT

Deterioration, loss of granules at kicked eave

Shingle debris throughout lawns

Isolated area of standing seam metal roofing at Parish; Water is directed at Nave wall.

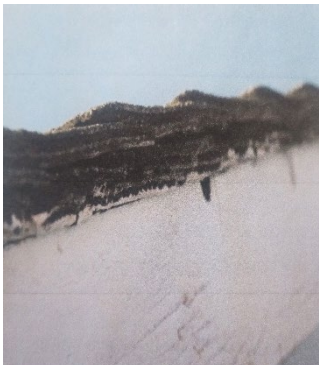
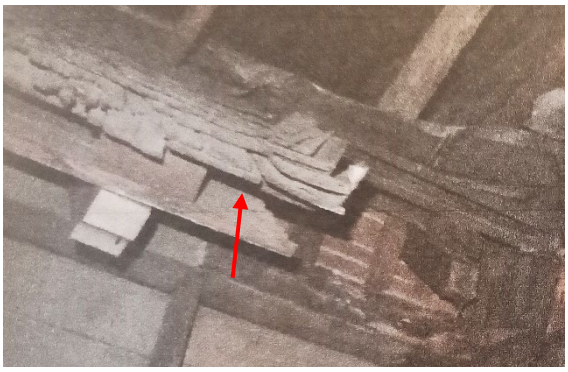
Dislocated shingles collecting at valley; Sheet metal improperly fastened and not sealed



Sheet metal apron at awkward juncture; Roof wood rake & eave trim beneath shingle loss; Awkward drainage at south transept addition.

Crosses are out-of-plane with deteriorated wood bases.

PART III. – EXISTING CONDITIONS ASSESSMENT


Photographs from 2016 inspection show 3 existing layers of asphalt shingles; Wood shakes or shingles, exhibiting cupping, preserved within attic; Severe deterioration at wood eave trim.


Photographs from 2016 inspection show complicated roof junctures and difficult drainage areas where Parish hall roof meets that of Sanctuary

ROOFS - RECOMMENDATIONS

In general, the asphalt shingle roofing is beyond its service life. It is highly recommended that all roofing be replaced, and that existing layers roofing be removed to expose the wood sheathing. Remove all roofing, repair/replace rotted portions of wood sheathing, trim, etc., install Ice & Water shield at eaves, install sheet metal drip edges where appropriate, install sheet metal flashing at all junctions of roof-to-wall (concealed behind siding), and replace roofing. Replace cross bases. Replacing all the roofing at once would allow the opportunity to fully inspect and repair the sheathing and exposed areas of structure. Full replacement would also allow a comprehensive roof drainage design with solutions for the awkward junctures created by alterations over the years, such as strategically placed sheet metal crickets and diverters.

It is difficult to tell from historic photographs whether the 1853 gable roofs were clad with wood shakes, slate, or metal. The tower steeple was clad with metal but the gables were more likely to be clad with wood. A photograph taken in the attic during the 2016 inspection appears to reveal remnants of cupped wood shakes. This inspection also revealed that previous re-roofing campaigns just roofed over the existing asphalt shingle layer, resulting in three extant layers. If wood shakes and asphalt shingles are comparatively equal in weight at around 3 lbs per square foot, three layers of asphalt shingle would be three-times the load the roof was originally designed to bear. This furthers the case for removing all asphalt layers. In lieu of installing new asphalt shingles, if the preserved wood shingles in the attic can be verified, new wood shingles may be considered if not cost-prohibitive. However, if low maintenance is preferred, a metal shingle resembling wood may be considered.

PART III. – EXISTING CONDITIONS ASSESSMENT

EXTERIOR WALLS - OBSERVATIONS

The two brick chimneys are in very poor, unsafe condition with spalled bricks and cracked, spalled cement copings, and openings at step flashing.





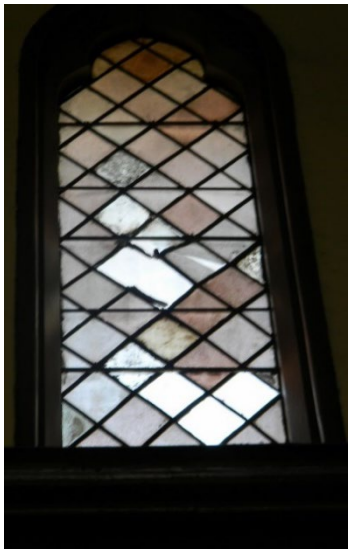
The brick perimeter walls are in poor condition. Replace all spalled/missing bricks in kind. See Foundation section for recommendations.


The wood siding has isolated areas of severe deterioration – rot and disintegration, staining, biological growth, paint loss.


PART III. – EXISTING CONDITIONS ASSESSMENT


Deteriorated wood cladding. Deteriorated cladding around north entry has been clad with vinyl siding. Extensive biological growth is observed at areas of negative drainage and ponding.





Window trim and windows exhibit varying degrees of deterioration throughout – rotted wood, loss of paint, cracked or missing panes. Deterioration is more severe at the Chapel and Parish windows.

EXTERIOR WALLS - RECOMMENDATIONS

Repair of the brick chimneys is top priority because in the current state they are unsafe and present a safety hazard. Replace spalled bricks and copings, rake and repoint mortar joints. Alternatively, if in too severe condition they may be replaced from the roof line up.

Repair brick foundation walls per recommendations in Foundation section. Replace rotted portions of wood siding and repaint. Window rehabilitation is recommended as a medium priority scope item.

PART III. – EXISTING CONDITIONS ASSESSMENT

ACCESSIBILITY - OBSERVATIONS

The only accessible entrance is at the north Parish hall entry. It is not ADA-compliant.
There is one accessible bathroom and two small non-accessible toilet rooms.

ACCESSIBILITY - RECOMMENDATIONS

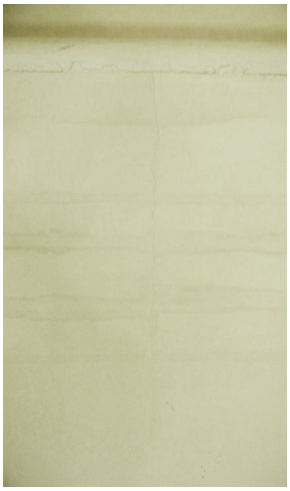
If standard ADA-compliant access is desired the church may consider installing a compliant ramp with landing and modifications to the entry door clearances.

PART III. – EXISTING CONDITIONS ASSESSMENT

INTERIORS - OBSERVATIONS







Cracked, stained, bubbled plaster was observed in selective areas throughout the Sanctuary and Parish Hall. Some areas of damage appeared to have resulted from leaks that are no longer active. Most areas of damage correspond to complicated roof junctures / areas of improper roof drainage on the exterior. Hairline plaster cracks at upper level windows in the Sanctuary are likely due to roof movement when stressed by wind or load.

PART III. – EXISTING CONDITIONS ASSESSMENT

Water-stained ceiling tiles throughout the Basement are reported to have resulted from an interior plumbing issue that has since been repaired.

Staining and peeling paint was observed along the Chapel basement south wall.

19th-century graffiti on the Organ Room wall should be preserved

Ceiling of the Organ room is painted blue, perhaps indicative of an earlier color scheme

View of Basement beneath Sanctuary

INTERIOR - RECOMMENDATIONS

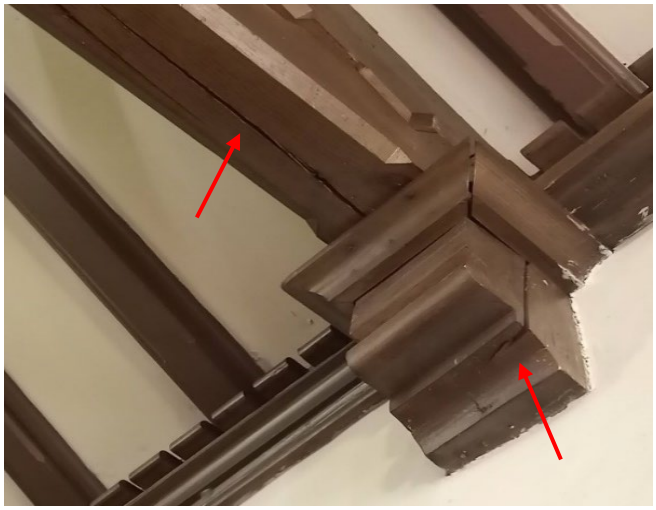
Damaged interior finishes should be replaced. This is included as a Low Priority item, as repairing the conditions that cause the damage are High priority.

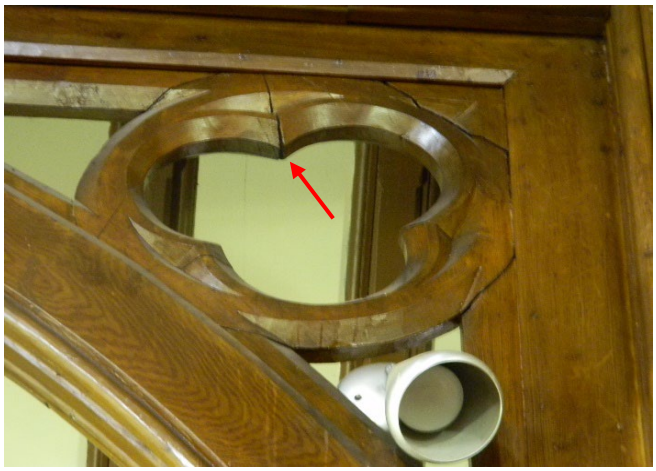
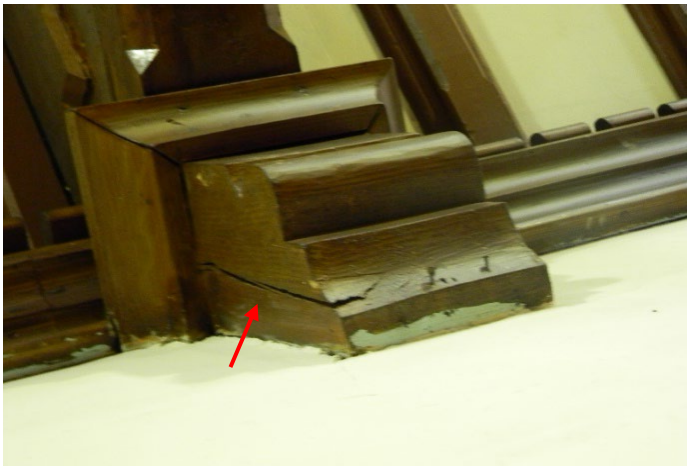
The Basement walls were inspected but, despite the severe deterioration of the buildings' perimeter drainage, no sign of moisture ingress at the basement walls was observed.

PART III. – EXISTING CONDITIONS ASSESSMENT

SANCTUARY ROOF STRUCTURE - OBSERVATIONS

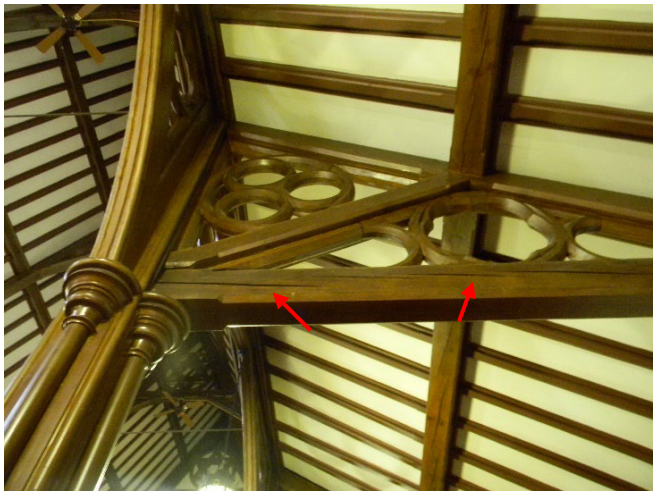
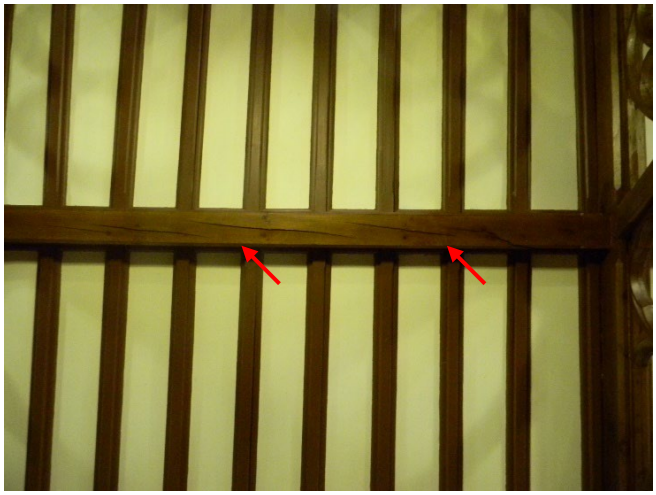
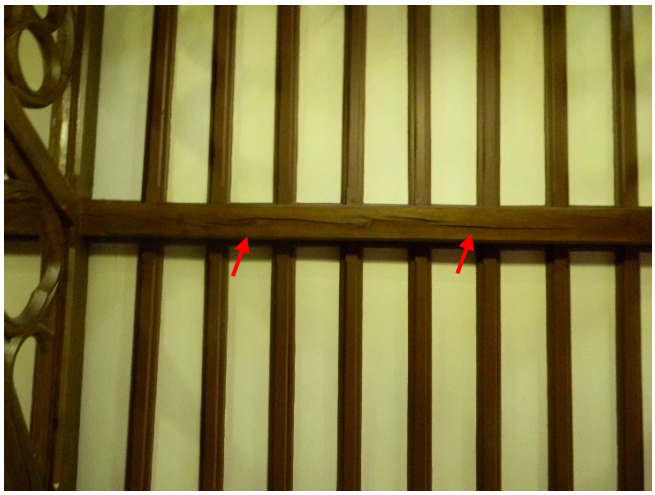
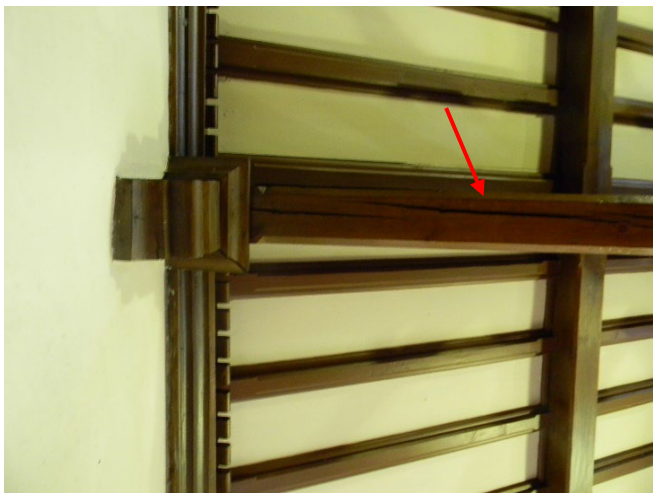
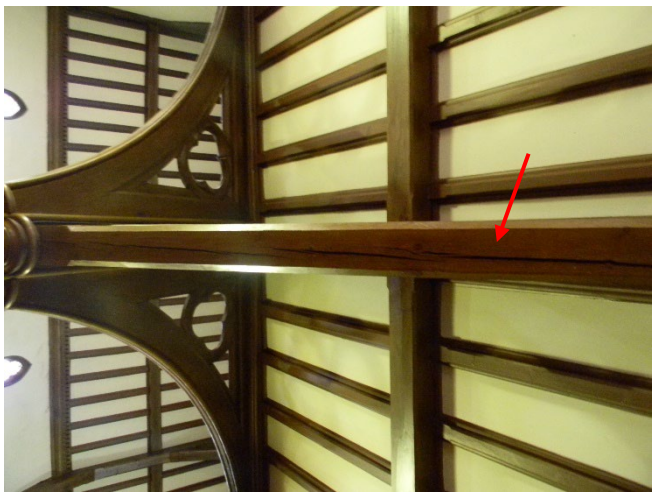
Cracking throughout the Sanctuary roof timber structural elements was observed throughout.



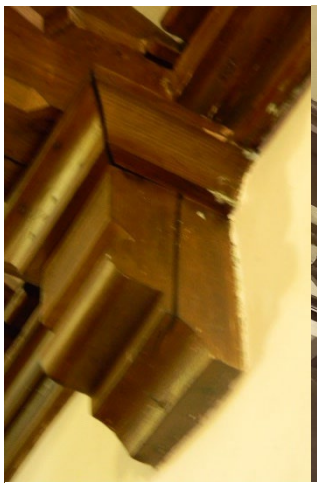



PART III. – EXISTING CONDITIONS ASSESSMENT

Cracking throughout the Sanctuary roof timber structural elements was observed throughout.

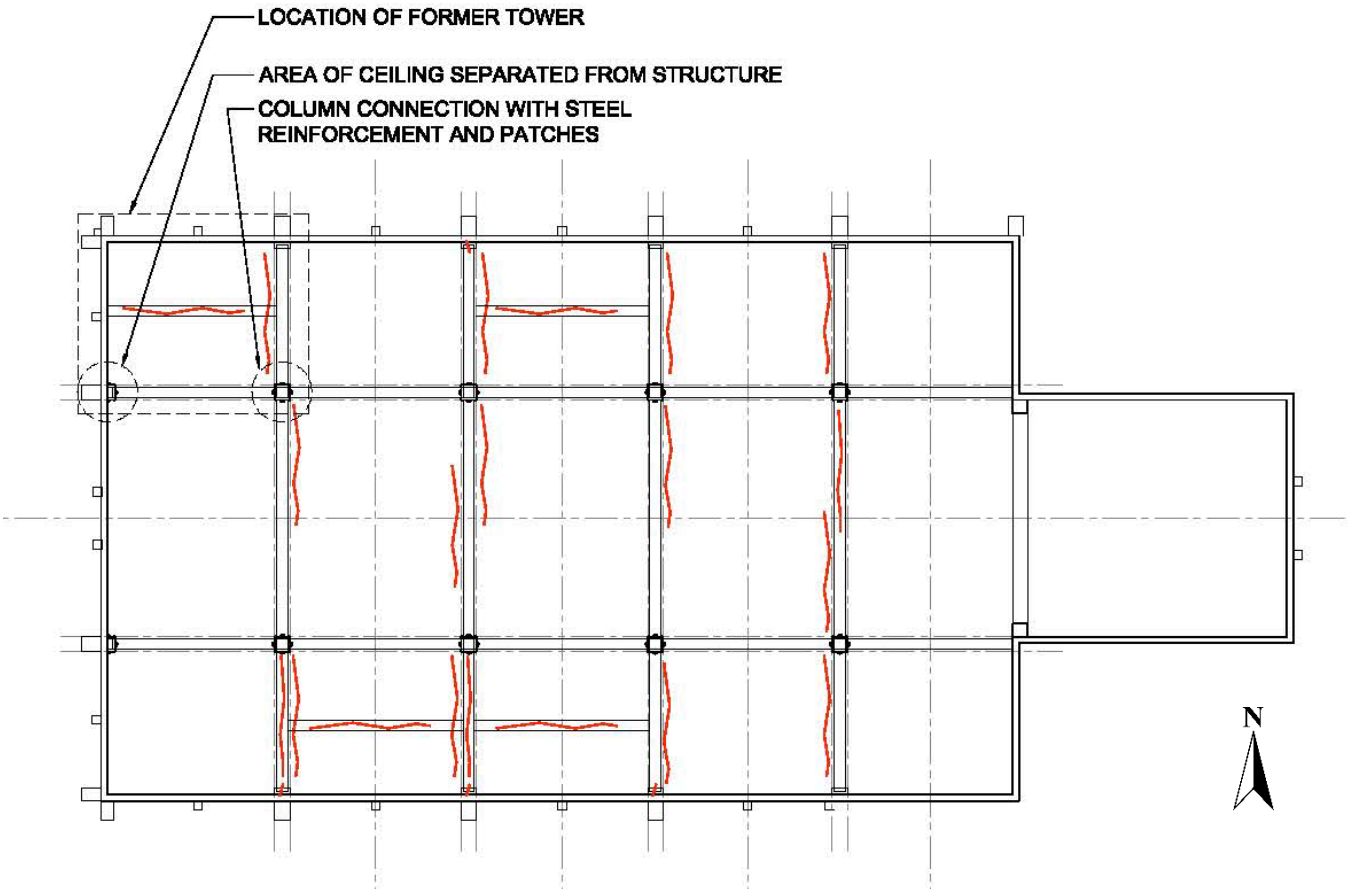







PART III. – EXISTING CONDITIONS ASSESSMENT



Cracking throughout the Sanctuary roof timber structural elements

Ceiling structure has separated from wall approx. 2" to expose lathe or roof strapping behind



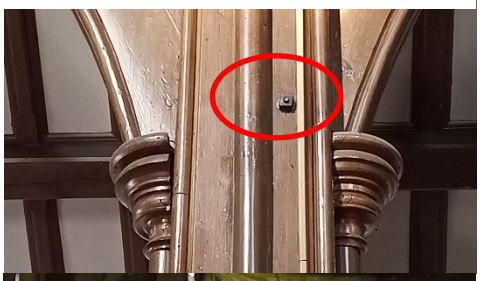
Diagrammatic Structural Plan documenting cracked timber structural elements observed in 2023

PART III. – EXISTING CONDITIONS ASSESSMENT

Below photos suggest that the steel tension rods in the Sanctuary were installed in the 1963 repair campaign, when the corner that was previously occupied by the tower was reconstructed for the second time. The building likely incurred structural damage throughout in the 1938 hurricane, but particularly at the exposed, vulnerable Sanctuary roof.

Sanctuary 1943, no tie rod, column leaning outwards

Sanctuary 2023



Above left is a view of the tie rod piercing the center of a timber column and right is a view of that same tie rod fastened on the exterior with a flat square plate and bolt.

Upper right and middle shows different views of the same column, with steel reinforcing installed. This column is located in the corner of the original tower, which was reconstructed in 1963. Below right, evidence of Dutchmen patch repair, also located in the corner occupied by the tower.

PART III. – EXISTING CONDITIONS ASSESSMENT

SANCTUARY ROOF STRUCTURE – COMMENTARY & RECOMMENDATIONS

It is evident from the type of cracking observed throughout the Sanctuary roof framing that the structure is, or was at some time, experiencing stress beyond its capacity. This could result from the structure being under-designed for the loads and/or a major stressful event like the collapse of the tower in the 1938 hurricane. It is possible that the tie-rods installed, likely in 1963, were successful at counter-acting the excessive outward stresses. There is no way to know if the cracks observed in 2023 existed in 1963 and were the impetus for the installation of the tie-rods, or if any have worsened or appeared since. Also, because many of the structural members are concealed by cladding on both the exterior and interior, and connections are concealed by ornament on the interior, it is not possible to easily determine the framing member sizes and types of connections in order to run a simple analysis. On a positive note, the cracking is isolated to the framing members, only minor cracks in the plaster and minimally out-of-plane plaster walls were observed.

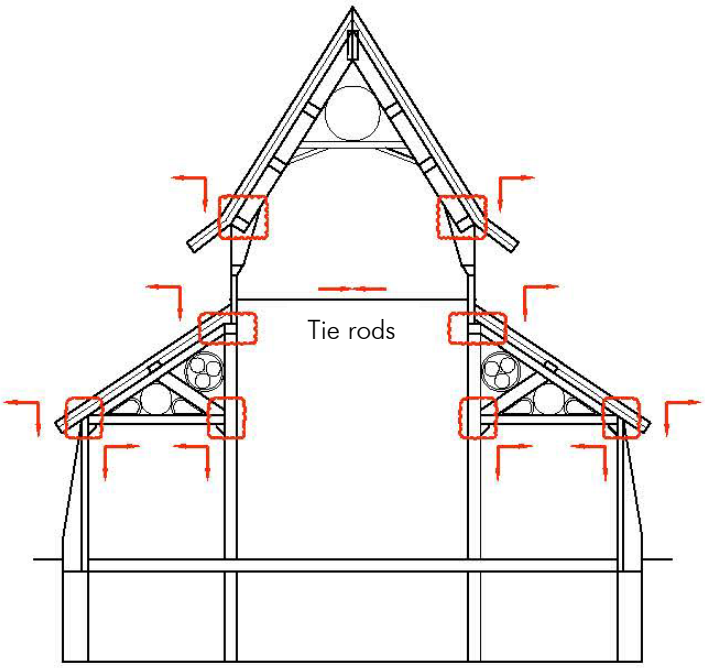


Diagram of stresses acting on roof structure and joints to be examined further.

Interestingly, in his treatise on Gothic churches, Wills states of open timber roofs, "*in many cases a tie beam was inserted, stretching from wall to wall: in others the tie beam was cut in the middle, its two ends was called hammer beams, and were supported by arched braces with the spandrils full of tracery.*" It is curious that no such lateral bracing element was included at Trinity Church, perhaps because Wills felt the roof pitch was steep enough as not to require lateral bracing. Also interesting to note, all but one other of Wills & Dudley's churches is constructed of stone with a wood framed roof. It is possible, being accustomed to buttressing their timber roofs with more substantial stone, they may have underestimated the different material and structural characteristics of stone and timber.

It is recommended that a thorough structural analysis be undertaken by an engineer experienced with timber framing or a timber framing specialist. Some minimal destructive probes will likely be required, one at each type of connection. If roof replacement is undertaken, this would be a good opportunity to use scaffolding access and opened roof areas to perform such an analysis. In the meantime, a system of monitoring should be put in place, with each truss given a number and its cracks photographed and measured every year at minimum.

PART III. – EXISTING CONDITIONS ASSESSMENT

MECHANICAL & ELECTRICAL – OBSERVATIONS & RECOMMENDATIONS

Oil-burning furnaces are reported to be relatively new and not in need of repair. The electrical system should be inspected by a licensed electrician and all obsolete wire be replaced so the system may be code-compliant.

Oil-burning furnaces

Organ blower

Flexible ducts supplying heat to the first few pews

Mix of modern, 2-wire, and old knot-and-tube wiring

PART IV. - RECOMMENDATIONS

RECOMMENDED WORK BY PRIORITY AND ESTIMATED COSTS

The following preliminary cost estimate is provided for the purposes of planning, budgeting, and obtaining funding. The recommended scope is based on preliminary visual inspections. Upon further inspection, new or enlarged scope items and associated costs may be discovered. As market forces are always changing, when scope is decided upon, detailed estimates should be obtained via quotes from contractors and manufacturers. A design contingency of 20% is always recommended when budgeting. Sensitive, complex, or large-scale repair work should be undertaken by a Contractor with specialized experience in historic preservation, such as those recommended by NHPA.

HIGH PRIORITY

REPAIR BRICK CHIMNEYS - $10,000

Rake and repoint mortar joints, replace missing/loose brick, replace cement chimney copings and washes, install ventilating metal caps, and replace step flashing where chimney meets roof.

REPAIR BRICK FOUNDATION WALLS & PERIMETER DRAINAGE - $75,000

- Clean biological growth and remove deteriorated coating from brick foundation walls. Rake and repoint joints. Replace missing brick. If re-applying coating it must be vapor permeable and formulated for use on brick.
- Excavate perimeter, repair foundation walls, re-slope grade away from building, install waterproofing membrane along foundation walls, infill with gravel. Optional: Install French drain system and/or exterior rigid insulation for added protection.

REPLACE ROOFS AND IMPROVE ROOF DRAINAGE (Approx. 100 SQ) - $125,000

Remove all roofing to expose sheathing, perform selective repair of roof framing and sheathing. Install new underlayment and new Ice & Water shield membrane at eaves. Design comprehensive new roof drainage system consisting of new sheet metal aprons, crickets, diverters, valleys, and drip edges. Replace deteriorated portions of wood fascia, soffits, rake boards, trim. Install new roofing system – 1. Asphalt Architectural-grade shingles; 2. Cedar shake (Higher cost and maintenance needs); 3. Metal shingles (Higher cost, lower maintenance needs) Optional: Include exterior rigid insulation atop roof sheathing if load allows.

STRUCTURAL EVALUATION OF SANCTUARY ROOF FRAMING - $10,000

UPGRADE NON-CODE COMPLIANT PORTIONS OF ELECTRICAL SYSTEM - $50,000

MEDIUM PRIORITY

REPLACE ROTTED PORTIONS OF WOOD SIDING & TRIM, FULL EXTERIOR REPAINTING - $50,000

REHABILITATE WINDOWS AT CHAPEL & PARISH - $50,000

LOW PRIORITY / LONGER TERM

INTERIOR FINISH REPAIRS AND PAINTING - $50,000

UPDATE ADA-COMPLIANT RAMP AND ENTRY - $25,000

PART IV. - RECOMMENDATIONS

CONCLUSION

Trinity Church is a beautiful building with a rich history and it has been an honor to prepare this report. It would be a great benefit to the community to repair the building, maintain it well, and make it accessible to all. A comprehensive plan for periodic inspection and maintenance of the building should be developed in order to ensure that it survives and thrives well into the future.

North Country Architect is pleased to have had this opportunity to assist you and the parish of Trinity Church in the ongoing stewardship of this significant historic and community resource. Please do not hesitate to contact us with questions or concerns regarding the building or project.

Respectfully submitted,

Beth Miller, RA, LEED AP
Principal, North Country Architect, PLLC
603-412-4480
info@northcountryarchitect.com

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BIBLIOGRAPHY

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"Trinity Church Claremont, NH: A Century of Growth, 1843-1943," (Trinity Church Archives, History File)

PART V. SUPPLEMENTAL INFORMATION

APPENDIX A – Drawings

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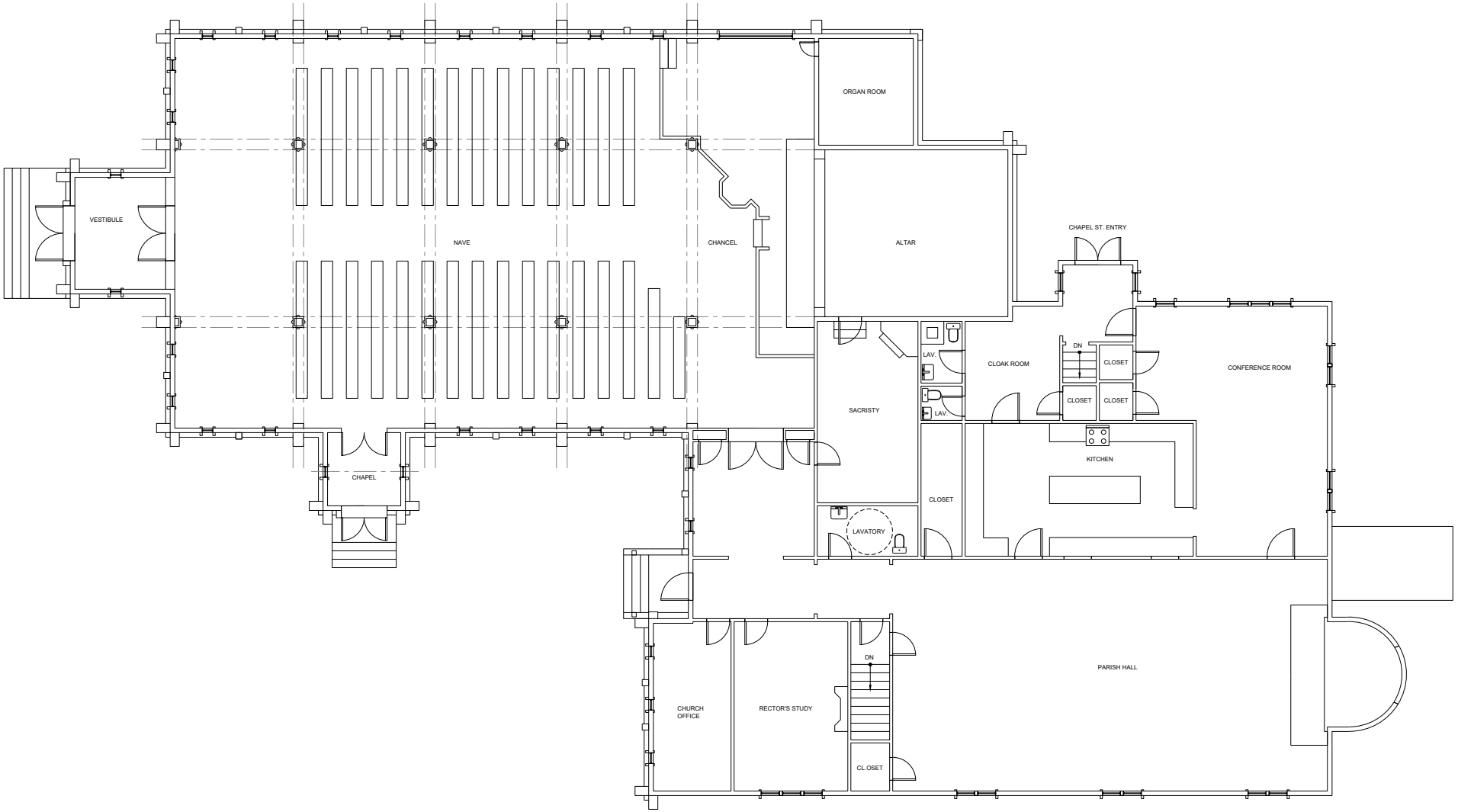
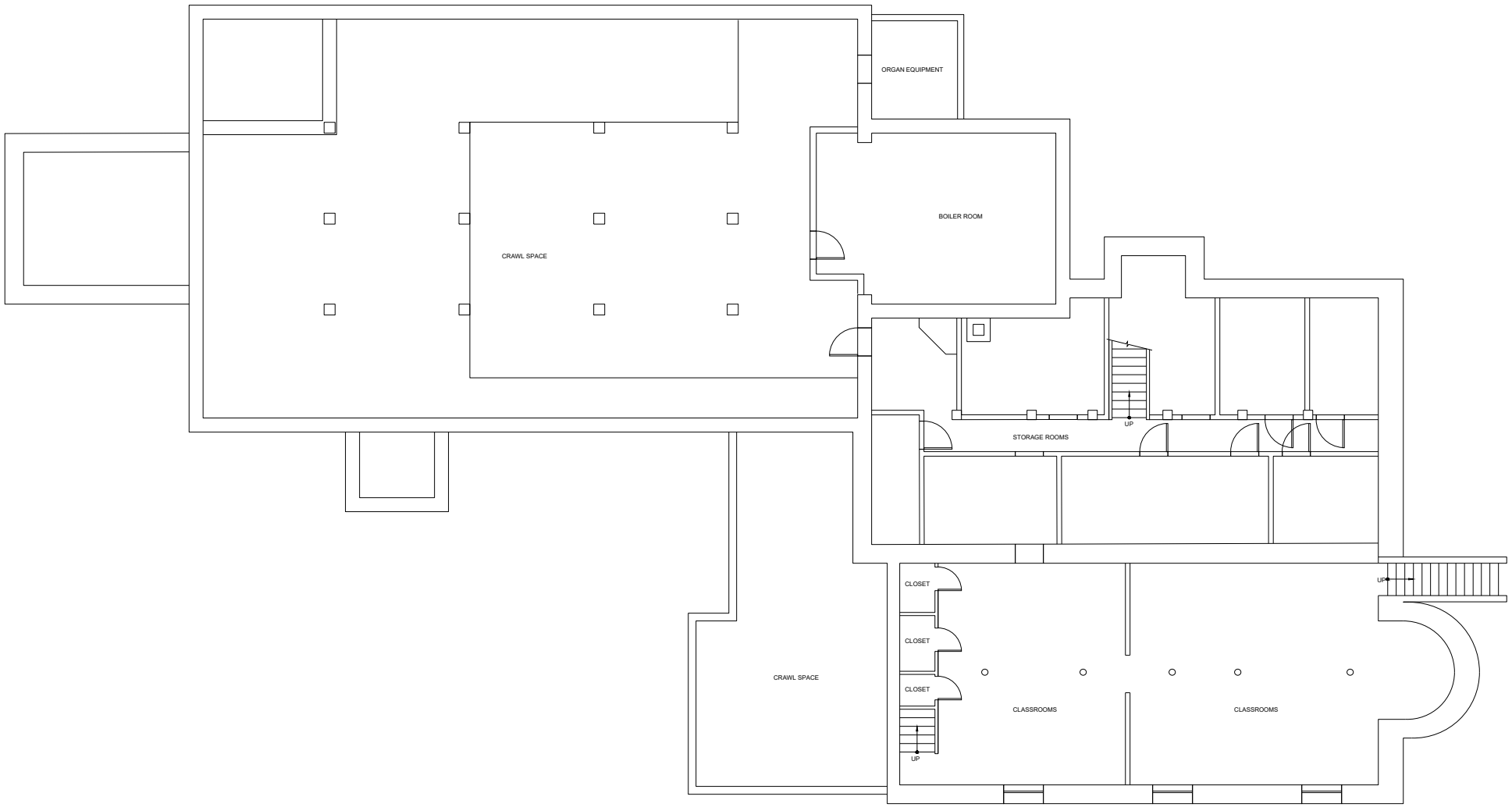
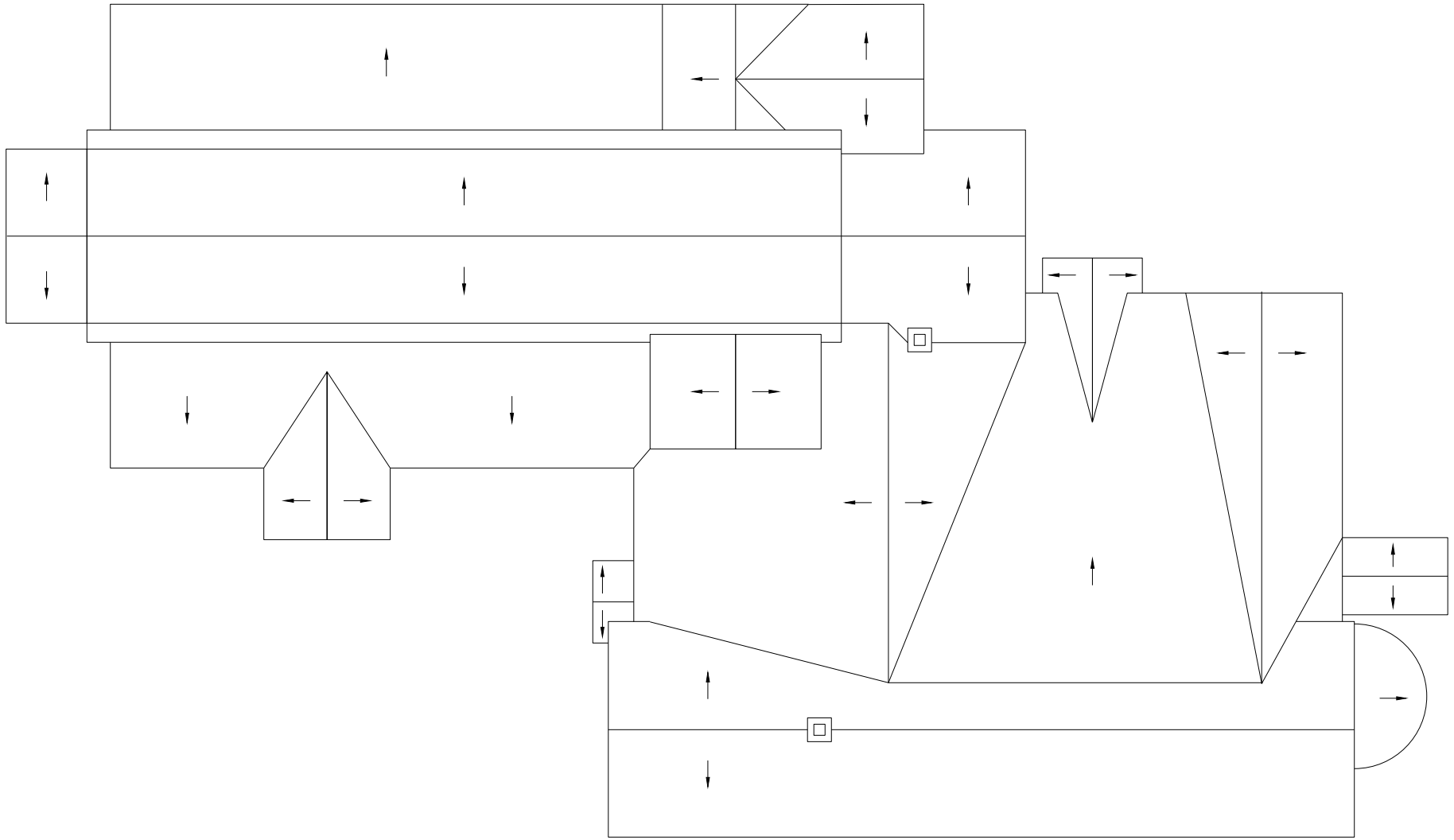


FIRST FLOOR PLAN



BASEMENT PLAN



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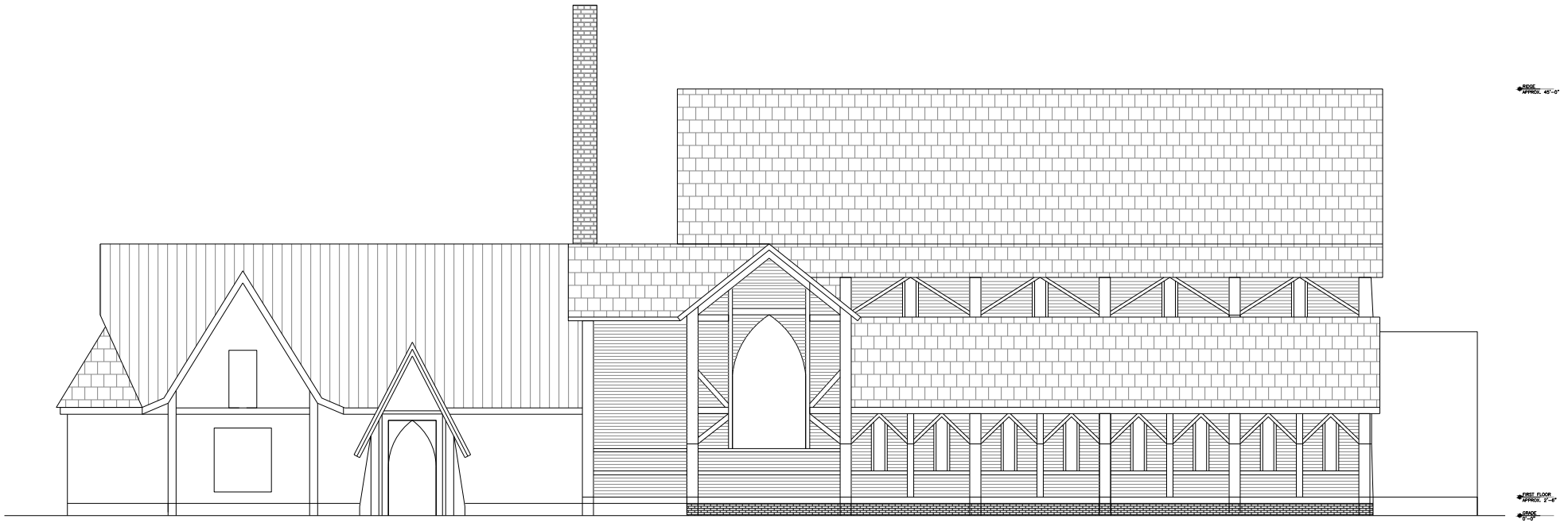
ROOF PLAN



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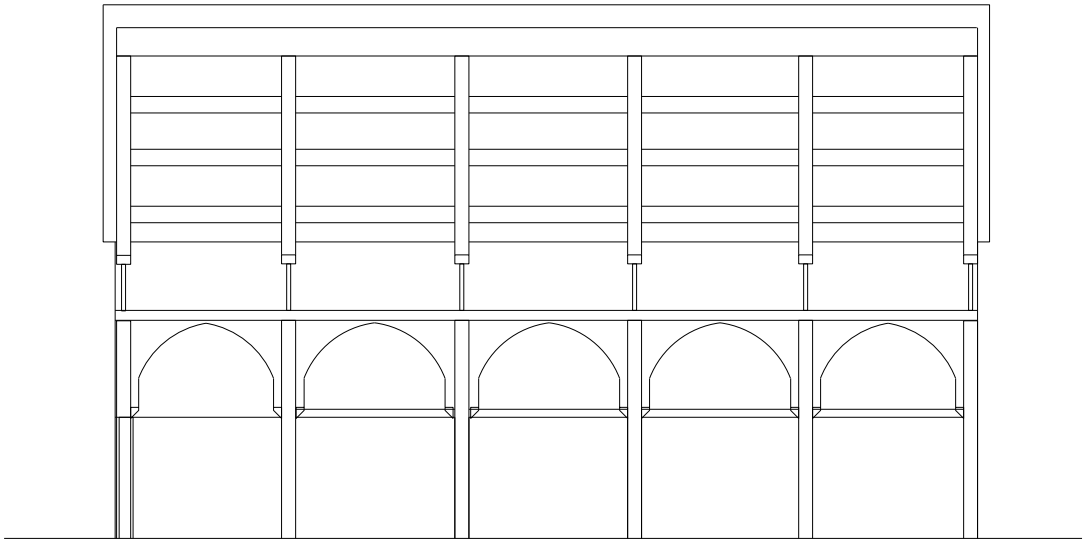

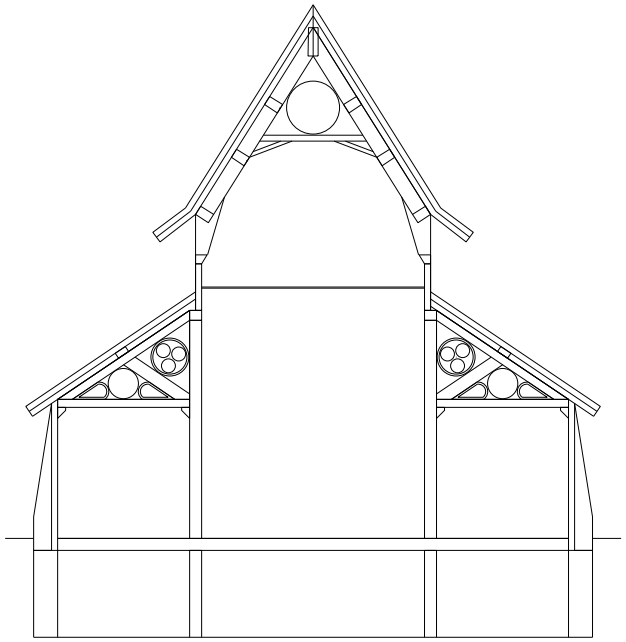

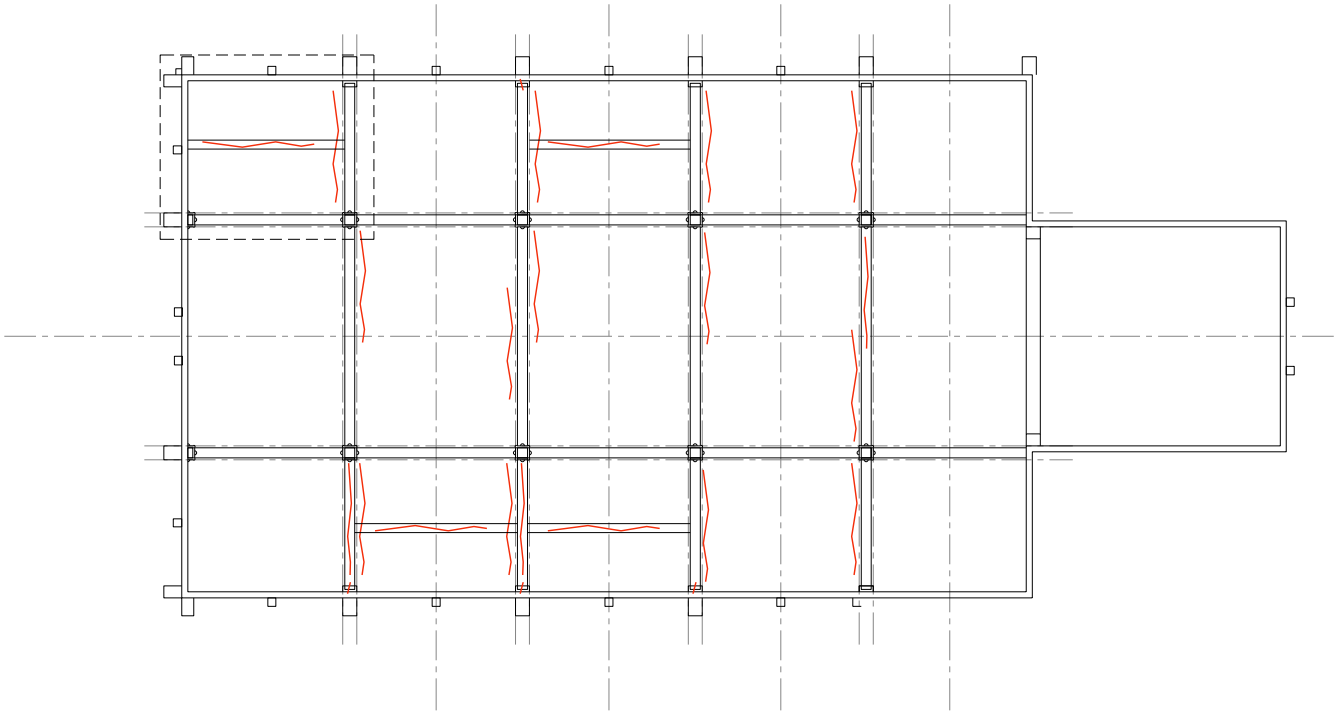

STRUCTURAL FRAMING

PART V. SUPPLEMENTAL INFORMATION
APPENDIX B – Secretary of the Interior's Standards

The Secretary of the Interior's Standards for the Treatment of Historic Properties

National Park Service, U.S. Department of the Interior

The Standards are a series of concepts about maintaining, repairing, and replacing historic materials, as well as designing new additions or making alterations. They provide practical guidance for decision-making about work or changes to a historic property. Applicants to the Land and Community Heritage Investment Program (LCHIP) and some other preservation grant programs must be willing to adhere to these Standards. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility. Of the four treatment approaches, the Standards for Rehabilitation apply to most buildings in current use.

Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

More on the Standards and associated Guidelines, which offer general design and technical recommendations to assist in applying the Standards, can be found at: https://www.nps.gov/tps/standards.htm. Together, the Standards and Guidelines provide guidance and a framework for decision-making about work or changes to an historic property.

PART V. SUPPLEMENTAL INFORMATION
APPENDIX C – Preservation Briefs

https://www.nps.gov/orgs/1739/preservation-briefs.htm

1. NATIONAL PARK SERVICE PRESERVATION BRIEFS -https://www.nps.gov/orgs/1739/preservation-briefs.htm
   - Roofing for Historic Buildings https://www.nps.gov/orgs/1739/upload/preservation-brief-04-roofing.pdf
   - Cleaning and Water-Repellent Treatments https://www.nps.gov/orgs/1739/upload/preservation-brief-01-cleaning-masonry.pdf
   - Masonry Repointing https://www.nps.gov/orgs/1739/upload/preservation-brief-02-repointing.pdf
   - Controlling Moisture in Historic Buildings https://www.nps.gov/orgs/1739/upload/preservation-brief-39-controlling-moisture.pdf
   - Repair Historic Wood Windows https://www.nps.gov/orgs/1739/upload/preservation-brief-09-wood-windows.pdf
   - Paint and Historic Woodwork https://www.nps.gov/orgs/1739/upload/preservation-brief-10-paint-problems-exterior-woodwork.pdf
   - Making Historic Properties Accessible https://www.nps.gov/orgs/1739/upload/preservation-brief-32-accessibility.pdf

2. WINDOW PRESERVATION STANDARDS - https://windowstandards.org/

3. HISTORIC NEW ENGLAND WHITE PAPERS - https://www.historicnewengland.org/preservation/for-professionals-students/property-care-white-papers/

PART V. SUPPLEMENTAL INFORMATION

APPENDIX D – Excerpts from Downtown Claremont National Register Historic District Nomination

Form No. 10-300 (Rev. 10-)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

NAME

HISTORIC
Historic Resources of Downtown Claremont & Lower Village (Partial Inventory:

AND/OR COMMON
Historic & Architectural properties)

LOCATION

STREET & NUMBER
Central Business District & Lower Village — NOT FOR PUBLICATION

CITY, TOWN — CONGRESSIONAL DISTRICT
Claremont — VICINITY OF

STATE — CODE — COUNTY — CODE
New Hampshire 03773 — 33 — Sullivan — 019

CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
_DISTRICT	_PUBLIC	X OCCUPIED	_AGRICULTURE	_MUSEUM
_BUILDING(S)	_PRIVATE	_UNOCCUPIED	X COMMERCIAL	X PARK
_STRUCTURE	X BOTH	_WORK IN PROGRESS	X EDUCATIONAL	X PRIVATE RESIDENCE
_SITE	PUBLIC ACQUISITION	ACCESSIBLE	X ENTERTAINMENT	X RELIGIOUS
_OBJECT	_IN PROCESS	_YES: RESTRICTED	X GOVERNMENT	_SCIENTIFIC
	_BEING CONSIDERED	X YES: UNRESTRICTED	X INDUSTRIAL	_TRANSPORTATION
		_NO	_MILITARY	_OTHER

OWNER OF PROPERTY

NAME
Multiple Ownership

STREET & NUMBER

CITY, TOWN — STATE
— VICINITY OF

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.
Sullivan County Registry of Deeds

STREET & NUMBER
P.O. Box 443

CITY, TOWN — STATE
Newport — N.H. 03773

REPRESENTATION IN EXISTING SURVEYS

TITLE
Claremont City Hall National Register Entry

DATE
Entered April 26, 1973 — X FEDERAL _STATE _COUNTY _LOCAL

DEPOSITORY FOR SURVEY RECORDS
National Register of Historic Places

CITY, TOWN — STATE
Washington — D.C.

DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
_ EXCELLENT	_ DETERIORATED	_ UNALTERED	_ ORIGINAL SITE
_ GOOD	_ RUINS	_ ALTERED	_ MOVED DATE _____
_ FAIR	_ UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Claremont Multiple Resource Survey area occupies the portion of the city earliest developed as the city grew from a late-18th century center village to an urbanized industrial community. Located in a valley through which the Sugar River falls toward the Connecticut River, the survey area is bounded partly by the Sugar River and the Monadnock Mills Historic District (a nomination to the National Register in process) to the north, a steep rise of land north of Main Street to the West, another rise along Central Street on the South, and the concentration of commercial and institutional resources occupying "the plain" bounded by Sullivan, Pleasant, Pine and Broad Streets. This area contains an historic district of 54 structures and two public spaces as well as 19 individual properties of outstanding architectural or historical significance.

The downtown historic district is primarily commercial and public in character retaining the late-19th and early-20th century scale from which its significance is derived. The Claremont City Hall and Opera House, previously listed on the National Register, is a central focus of the district. It acts as the terminus of one major avenue with its old town common as well as one corner of Tremont Square's commercial center. While the plan of this district reflects the street pattern established when a smaller rural village-center clustered around the town-common on the plain, the existing streetscape is the product of a general rebuilding which established a new commercial core along Pleasant Street and Tremont Square at the height of the city's industrial prosperity in the last quarter of the 19th century and the first decades of the 20th century. Combining a variety of eclectic Victorian and Neo-Colonial designs, these predominantly brick buildings share common facade lines and elevations ranging from two to four stories. Public and religious buildings surrounding the common (later called Broad Street Park) are more widely spaced on open lots and set back from the street. Thus, while less than a quarter of the buildings are used for institutional purposes they occupy roughly half the land area of the district. Fully three quarters of the buildings are used commercially and share the remaining land area with a thin scattering of domestic properties.

Buildings and sites contributing to the character of the district:

District Map & Survey Number	Description
1.	Broad Street Park (town common): triangular form by 1851. Civil War Monument 1869, bandstand 1890 and c. 1920.
2.	City Hall and Opera House (Broad St.): 1896. Renaissance Revival, raised ground floor with Opera House above, clock tower facing Broad Street Park.
3.	Police/Court House (To Police Court): 1929, yellow brick and reinforced concrete, two stories, with corbelled brick cornice, pedimented front proch with brick piers.
4.	Central Fire Station (90 Broad Street): 1917, Georgian Revial, two stories, brick, decorative sculpture of fire equipment beneath arch of paired second story center windows.
5.	Universalist Church (100 Broad Street): 1832 Late Federal, 1883 remodeled to Victorian Gothic with added front tower, Stick style detail and patterned roof slates.

...continued

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NATIONAL PARK SERVICE

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District Map & Survey Number	Description
6.	Claremont Public Library (110 Broad Street): 1903, Classical Revival, one story, projecting central pavilion with raised basement and rear ell.
7.	Trinity Episcopal Church (120 Broad St.): 1852-3, early Stick Style, basilica plan with added chapel, corner tower gone since 1938.
8.	Goodwin Community Center (130 Broad Street): 1884-5, Richardsonian, 2 story domestic building remodeled, hipped roof with pyramidal dormer bay, projecting 2 story corner bay, paired windows.
9.	Post Office (140 Broad Street): 1931, Georgian Revival, brick, 1½ story, flat hipped roof, open three-bay collonade.
10.	Farwell Building (139 Broad St.): c. 1830, Greek Revival, brick, 2 story shoe shop, gable end to street, remodeled to house c. 1870 with added 2 story bay window.
11.	House (137 Broad St.): c. 1830, Greek Revival, brick, 2 story with added gambrel roof and dormers c. 1910, site of Town Clerk's Office, 1851.
12.	Office (131 Broad St.): c. 1950, Neo-Colonial Revival, 1 story and half gambrel attic.
13.	American Legion (119 Broad St.): c. 1950, Modern, brick cube.
14.	Heywood House (107 Broad St.): c. 1860, Greek Revival, bracketed cornice, clapboard, 2 story with rear ell, added front proch 20th c.
16.	Brown's Block (cor. Tremont and Pleasant): Greek Revival, brick, 2 story with granite blocks between stories, granite lintels.
17.	Store (10 Pleasant St.): c. 1890, brick, 2-story in-fill with c. 1920 added windows and storefront.
18.	Store (12 Pleasant St.): c. 1920, wood, 2 story narrow in-fill.
19.	Stowell Block (18-24 Pleasant St.): c. 1895, Commercial, 2 story, yellow brick facade with brownstone window sills, modern storefronts.

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District Map & Survey Number	Description
20.	Store (26-32 Pleasant St.): c. 1940, 1½ story, brick, replacement.
21.	Rand's Block (34-42 Pleasant St.): 1871, Second Empire, 4 story, brick, nearly vertical mansard roof with deep cornice, cast iron columns in store-fronts.
22.	Store (44-46 Pleasant St.): c. 1890, 2 story, brick with wooden facade.
24.	Goddard Block (54-62 Pleasant St.): 1926, 3 story, brick and cast concrete.
25.	Store (64-66 Pleasant St.): c. 1930, 3 story, brick with cast concrete identical to Goddard Block.
26.	Store (68-72 Pleasant St.): c. 1930's, 3 story, brick with marble decorative panels and trim.
27.	Congregational Church (202 Pine St.): 1835, Gothic Revival, projecting two-stage wooden tower over brick walls, remodeled 1871, vestry added c. 1895.
29.	House (16-18 Pine St.): c. 1840's?, Greek Revival, clapboard, 1 story, end to street, possibly moved.
30.	Store (65 Pleasant St.): c. 1920, 3 story, brick with concrete.
31.	Store (63 Pleasant St.): c. 1950, 2 story wood veneer.
32.	Latchis Theatre (51-61 Pleasant St.): c. 1930's, 3 story, brick with cast concrete facade, classical ornamentation.
33.	Store and apartment block (39-43 Pleasant St.): c. 1900, 3 story, brick, added cornice.
35.	Odd Fellows Block (29-35 Pleasant St.): c. 1910, Classical Revival, 3 story, brick, metal and cast concrete facade with giant order pillasters above the ground story, projecting corner bays, original cornice missing.
36.	Hunton Block (15-25 Pleasant St.): 1890-92, 3 story brick and granite with minor window alterations 2nd story, altered shopfronts.
37.	Union Block (2-7 Pleasant St., cor. Tremont St.): 1888-89, Queen Anne commercial design, 3 story, brick with brownstone and terra cotta trim intact above storefronts, missing cornice.

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District Map & Survey Number	Description
38.	Maynard Block (4-8 Sullivan St.): 1899-1900, Classical Revival, 2 story, brick, modillioned cornice, 3 triple sided window bays, upper story with neo-classical ornamentation.
39.	Indian Head Bank (14 Sullivan St.): 1963, modern, brick, 1 story.
40.	United Methodist Church (23-25 Sullivan St.): 1929, Late Gothic Revival, rubble masonry and cast concrete, corner tower, assymetrical plan.
41.	Eagle Times (19-21 Sullivan St.): c. 1920, Classical Revival, brick, 2 story.
42.	Bailey Block (1-7 Sullivan St., Cor. Tremont Sq. and Main): 1826, originally 2 story brick silversmith's shop, 3rd story added 1878 as Fiske Free Library, 5 sided plan defines western edge of Tremont Sq.
43.	Shop/Apartments (14-18 Main St.): c. 1900, brick, 3 story, altered shop-fronts.
44.	Shop/Apartment (22-28 Main St., cor. Franklin): c. 1905, clapboarded, 3 story, altered fenestration.
45.	Tumble Inn Diner (1 Main St.): c. 1930, serial 778, Worcester (Mass.) Diner Co., 1 story, metal diner in orignal condition.
46.	Hotel Claremont (18-34 Tremont Square): 1890-92, Queen Anne and Colonial Revival, 3 original stories with 4th added after 1895 with towered stacks and Flemish balustrade of central pavilion replacing original large gable similar to that above east corner. West tower capped by bell-shaped cupola, shingle style porch west end.
47.	Store (36-38 Tremont Sq.): c. 1880, Victorian Gothic, 2 story, brick, painted windows and elaborate corbeled brickwork cornice, paneled pinnacles, remnant of iron crest rail.
48.	Dickinson Block (40-44 Tremont Sq.): c. 1896-1900, 3 story, brick with granite beltcourses and lintels, decorative corbeled brick cornice of local vernacular design.
49.	Fisher Block (6-8 Tremont Sq.): c. 1855, 2 story brick with granite pier and lintel storefronts, bracketed cornice.

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District May & Survey Number	Description
50.	Perry's Block (8-18 Tremont Sq.): c. 1857?, brick, 3 story, upper stories possibly added c. 1884 for Masonic Hall, site of 1850-60 cigar manufactory.
51.	Store (20-26 Tremont Sq.): 1899-1904, 3 story, brick, with granite belt-course and lintels 2nd story, decorative corbeled brick cornice.
52.	Rossiter's Block (26-28 Tremont Sq.): c. 1850, 4 story, brick lower two story with brownstone lintels, upper clapboarded 2 stories added c. 1900.
53.	Farwell Block (46-52 Tremont Sq.): 1854, 2 and 3 story, brick with granite piers and lintel shopfronts, missing cornice.
55.	Claremont National Bank (58 Tremont Sq.): 1876, 2½ story, brick and granite late Victorian Gothic, remodeled c. 1930 with Colonial Revival details.
56.	Tremont Square: open space, lined with a continuous wall of masonry commercial and civic buildings, site of the 1800 Tremont House hotel (burned 1879), a larger square created 1890's by the siting of the Claremont Hotel and City Hall.

Nonconforming intrusions detracting from the integrity of the district:

15.	Moody's Barber Shop (103 Broad St.): c. 1960, 1 story brick, shed roof.
23.	Marson's Dept. Store (50 Pleasant St.): c. 1950, 1 story, brick and plate glass.
28.	Bakery Thrift Shop (Pine St.): c. 1920, 1 story outbuilding remodeled with pyramid roof and cantilevered front canopy c. 1950's.
34.	Shop (35 Pleasant St.): c. 1920, 1½ story in-fill between larger structures.

The Lower Village survey area west of the historic district was initially created by industrial development and accompanying land speculation in the 1830's. Three east-west streets were laid out. Main Street linked the downtown area on the plains with the lower bridge (formerly approached via Sullivan and Union Streets). Around the bridge numerous industrial and commercial sites were developed over the next three decades, while both private and industrial housing lined Main Street to the east and west. River Street parallels the Sugar River north of the bridge to Pearl Street and originally served the Claremont Manufacturing Company factories and housing. On a ridge overlooking the developing Lower Village were built private

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residences along Central Street, including a series of fine Greek Revival brick homes with temple-style porticoes. A Baptist Church early occupied the junction of Main and Central Streets, between the factories and the earlier town center.

Large scale industrial rebuilding of Lower Village began in the 1880's and continued into the first two decades of the 20th century. Most conspicuous of this second phase of construction is the Sullivan Manufacturing Company along Main Street below the Monadnock Mills Historic District with which it shares a common, continuous 4 story masonry facade. Across the lower bridge, the erection of the Freeman and O'Neil Company woodworking shops after 1883 parallels the redevelopment of earlier industrial sites. Throughout Lower Village replacement of earlier structures occurred as new industrial and commercial tenements were built to accommodate a new work force. Symbolic of the changing demography of Lower Village is the erection of St. Mary's Roman Catholic Church on Central Street and the renovation of the row of Greek Revival homes as St. Mary's School during this period.

Individual Cultural Resources in the Lower Village Survey Area:

LV Map & Survey No.	Description
6.	Aaron Hanson House (201-3 Main St.): 1834, Greek Revival, clapboard, gable end entrance recessed with paired Doric columns in antis, rear ell and attached carriage shed.
7.	House with store? (195 Main St.): c. 1830's, 2½ story brick building, gable end to street, possibly site of Aaron Haven store, recent additions.
15.	House (208 Main ST.): c. 1830, 2½ story, brick, end chimneys and center entrance with side-lights.
34.	Simeon Heywood Store (170 Main St.): c. 1835, Greek Revival, brick, 2½ story, gable end to street with full porch under eable.
46.	Simeon Ide/Freeman & O'Neil industrial complex (169 Main St.): e. 1859, round brick, 2 story, granite window trim, projecting brick cornice and flat roof, built for printing plant. b. 1883-4, brick, 2 story, Late Victorian corbelled cornice on facade. a, c, f. 1883-89, 1½ and 2 story wooden shop, shed and storehouse. d. date unknown, 3 story, possibly containing part of 19th century wheelhouse.
50.	Sugar River Mill (159 Main St.): 1855, Greek Revival, brick, 3 story grist-mill, granite lintels, end chimneys, central bay contains doors at each floor and a dormer with door and hoist above. 1866, Sawmill, wooden frame and clapboard, 1½ stories.

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LV Map & Survey No. | Description

62. Parmelee Bldg./Claremont Bookstore (139-147): 1835, Greek Revival, brick, 3½ story, double commercial building, with party walls, stepped gables, granite lintels.

63. Tontine Building (133 Main Street): 1833-34, Greek Revival/Late Federal, brick, 2 story, granite lintels, end chimneys, added late 19th c. dormers, 20th century rear addition.

71. Claremont Mfg. Co. Tenement (99-101 Main St.): 1832-33, stone, 2 story double tenement, 1 story commercial addition in 20th century.

73. Clement & Rossiter Store/Claremont Mfg. Co. Office (40 Union St.): 1832-4, Greek Revival, brick, 2½ stories, recessed porch under elliptical arch in end gable, end balcony, 1 story additions.

84. Double House (24-26 Union St.): c. 1830's, Greek Revival/Late Federal, brick, 2 story, alteration of fenestration in 20th c., probably built for Claremont Mfg. Co.

95. P.C. Wallingford House (45-57 Central St.): 1857-60, Greek Revival, 1½ story cottage, clapboarded with heavy corner pilasters, bracketed cornice, cruciform plan.

97. Brickett House (39 Central Street): c. 1840, Greek Revival, brick, 2½ story, continuous cornice across gable end, with large metope details, side-hall plan with original front porch.

108. Charles Putnam House (36 Central St.): 1835-36

109. Simeon Ide House (20 Central St.): 1835-56.

110. Ormand Dutton House (16 Central St.): 1835-56

Three of (originally) four temple form Greek Revival brick houses, 2 story, full 4 column Doric portico, recessed side-entry, each with later additions and minor exterior alterations.

112. First Baptist Church (cor. Main & Central St.): 1833-34, Greek Revival, brick, gable end to street, remodeled 1872-3 with vestibule, tower, added chapel.

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LV Map & Survey No.	Description
114.	House (35 Central St.): c. 1835-36, Greek Revival, Brick, end to street with full 3 columned Doric portico.
116.	Sullivan Machine Company (Main St.): 1888-90 through 1925 c, d: office and machine shop 1888-90, brick, originally 3 story, with added story after 1904, brick piers flush with corner towers. b. 1893, brick, 3 story, large windows between piers. a. 1913-25, reinforced concrete additon to 116b.

Although architectural and historical research have been completed within the survey area, no archeological investigation has been accomplished. The City of Claremont plans, however, to explore its archeological site potential through the Archeological Resource Center at the University of New Hampshire.

The Multiple Resource Survey of downtown and Lower Village was directed by Dr. Richard M. Candee, a cultural and architectural historian and adjunct Assistant Professor of the Historic Preservation Program in the American and New England Studies Program, Boston University. Mr. Stephen J. Roper, architectural historian, Ph.D. candidate in Fine Arts at Boston University, with wide survey experience with the Rhode Island Historic Preservation Commission prepared the accompanying maps from the field investigation conducted with Miss Nancy Stack, a city planner with the Northampton, Mass. Planning Department. Miss Stack is a graduate of Harvard University in city planning and an experienced cultural resources surveyor. This team delineated the bounds of the survey area, excluding several nearby residential neighborhoods to be locally surveyed, to conform to the City Center Revitalization Objectives for the municipal, commercial and Lower Village areas. Major topographic features and the physical survival of evidence of first phase of industrialization were used to determine the exact boundaries for the Lower Village survey area. Existing National Register nomination boundaries for the Monadnock Mills, and the concentration of commercial and municipal properties determined the bounds of the Downtown Historic District.

Survey criteria: All existing buildings and structures were surveyed within the area and mapped on two sheets: the proposed downtown historic district and the Lower Village area. Inventory sheet numbers refer directly to one of these maps. Each property was evaluated and keyed to four categories of significance based on their integrity of location, design, setting, materials, workmanship, feeling and association with the social, economic and cultural pattern of the city's historical development. "Outstanding" buildings or sites embody high architectural values, are often the product of architects or locally important master builders, occupy prominent position, and retain a high proportion of exterior physical integrity. Only the buildings or complexes in this category within the Lower Village survey area have been included in this nomination. "Moderate" represents properties of lesser architectural value or structures where a significant

alteration has destroyed some of its integrity, but which contributes to the sense of time and place. "Minor" indicates buildings of all periods which might not meet the above criteria individually, but which contribute to the overall character of their location. "None Known" is used to designate visual intrusions, primarily of 20th c. origin, for which neither architectural nor historical significance can be found.

It is foreseen that individual structures in the category of "moderate" significance may be upgraded on the basis of future research or that the whole Lower Village survey area might appropriately constitute a new category of National Register listing as a neighborhood for conservation purposes at some later date. The survey results are designed to help implement these potential changes by providing a planning tool identifying the above-ground resources meeting existing criteria.

SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
_ PREHISTORIC	_ ARCHEOLOGY PREHISTORIC	X COMMUNITY PLANNING	_ LANDSCAPE ARCHITECTURE	_ RELIGION
_ 1400-1499	_ ARCHEOLOGY-HISTORIC	_ CONSERVATION	_ LAW	_ SCIENCE
_ 1500-1599	_ AGRICULTURE	_ ECONOMICS	_ LITERATURE	_ SCULPTURE
_ 1600-1699	X ARCHITECTURE	_ EDUCATION	_ MILITARY	_ SOCIAL/HUMANITARIAN
_ 1700-1799	_ ART	_ ENGINEERING	_ MUSIC	_ THEATER
X 1800-1899	X COMMERCE	_ EXPLORATION/SETTLEMENT	_ PHILOSOPHY	_ TRANSPORTATION
X 1900-	_ COMMUNICATIONS	X INDUSTRY	X POLITICS/GOVERNMENT	_ OTHER (SPECIFY)
		_ INVENTION		

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The historic resources of the Claremont downtown and Lower Village survey area represent a significant sequence of industrial, commercial, institutional and residential development from 1830 to 1930. Two important periods of development -the first beginning with the formation of the Claremont Manufacturing company in 1832, and the second beginning in the 1880's with industrial and commercial revitalization, - both were the product of conscious entrepreneurial real estate development by groups of locally prominent citizens.

Although the layout of the municipal center of Claremont at "The Plain" around the town common, or Broad Street Park, derives from the location of a meeting house, school, and cemetery there between 1791 and 1797, the transformation of Claremont from a typical New England village center to an industrial city began with the expanded use of water power of the Sugar River, a fall of 130-feet supplied by Lake Sunapee, with sites for up to nine dams. In 1832 the Claremont Manufacturing Company was chartered with a capitalization of $100,000 with which its local investors purchased 15 acres of land encompassing most of the Lower Village survey area from Sullivan Street to the Sugar River, as well as "four of the most valuable water falls in the village." The company and its directors, as individuals, engaged in widespread real estate speculation and development, laying out Central, Main and River Streets. The construction of a stone factory for the manufacture of satinet and paper, with associated houses and stores, led to the creation in 1836 of a second corporation (The Upper Falls Company) by wealthy citizens of the older settlement fearful that the town's center would shift to the rapidly growing Lower Village. This latter attempt at industrial development evolved into the Monadnock Mills Company in 1843, an historic district earlier nominated to the National Register which adjoins both the downtown and Lower Village survey area. While the Claremont Company branched out into printing, under the direction of its agent Simeon Ide, financial reverses during the depression of 1837 led the firm to sell off certain of its water power sites to several new industries which erected specialized mills or factories along the river over the next three decades.

While commercial activity in the town surrounded Tremont Square with livery stables and a number of individual business blocks by the Civil War, the rebuilding of this commercial area was, in part, the consequence of a voluntary organization established in 1888 as the Claremont Business Association. Through its committees on Retail Trade, Railroads and Transportation, Streets and Buildings, its members advanced specific non-governmental plans for the "advancement of the business prosperity" of the city. While many of its officers and members erected their own business blocks around the Square along Pleasant Street, the Association was directly responsible for the erection in 1890-91 of the Hotel Claremont which terminates the vistas of the main avenues as the northern wall of the Square. In 1896 the Claremont City Hall and Opera House replaced the earlier town meeting house, followed in the early twentieth century with the relocated Fiske Free Library and the city Fire Station along Broad Street. These public improvements were paralleled along

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Pleasant Street by new large scale commercial blocks which completed the solid streetscape initiated in the preceeding decades.

Simultaneously with the redevelopment of the downtown and civic area, the manufacturing sites along the Sugar River entered a second phase of new construction. Like the commercial enterprises, much of this was accomplished by members or officers of the Claremont Business Association and its Committee on Power and Manufactories. Its Vice President during its formative years was the Treasurer of the Sullivan Machinery Company, which replaced its earlier wooden structures in 1888-1890 with the first of several large brick shops. It was to the Association that C.U. Washburn proposed to relocate his shoe manufactory from Natick, Massachusetts in 1897 in return for local investment in "suitable factory accommodations" such as were soon erected on the site of the earlier Claremont Manufacturing stone factory. These new industries, as well as a woodworking firm in Lower Village that supplied the fine interior finish and staircases for many of the commercial and public buildings at the turn of the century, generated corporate and speculative house construction for an increasingly immigrant labor market which marked their presence in Lower Village by a Roman Catholic church and parochial school along Central Street.

Areas of Significance and examples of buildings or structures related to each are cited by map number (LV for Lower Village Survey Area and D for the Downtown Historic District Map) and their historic name and construction date(s):

Architecture: Among the resources of the survey area are several buildings of outstanding architectural merit in a variety of 19th century styles. While many were the work of local contractor-architects who built and remodeled within an active vernacular tradition, others were the products of trained architects from Boston, New York City, and elsewhere, commissioned after design competitions. Most prominent among the former group of local designers is Hira Beckwith, a member of the Claremont Business Association Committee on Buildings, who competed unsuccessfully for the design of Hotel Claremont but who acted as architect for the 1883 remodeling of the Universalist Church (D5) and the design of 1890-2 Hunton Block (D36). Undoubtedly, many other public and commercial structures for whom no designer is known could be attributed to his hand.

Among the churches in Claremont, the following are each noteworthy for their architectural contribution:

D-5	Universalist Church of the Living Word, 1832, remodeled 1883
D-27	Congregational Church, 1835, remodeled 1871
LV-112	First Baptist Church, 1833-4, remodeled 1872-3 and c. 1960
D-40	United Methodist Church, 1929
S-7	Trinity Episcopal Church, Wills & Dudley of N.Y.C. architects, Washburn & Nichols, Albany, N.Y., builders, 1852-3

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Other structures outstanding for their architecture tend to fall into two groups. One is a number of Greek Revival commercial and domestic structures including:

D-10	G. N. Farwell shoe shop, c. 1830
LV-73	Claremont Mfg. Co. Office (Rossiter & Clement Store), 1832-34
LV-108	Charles L. Putnam House, 1835-6
LV-109	Simeon Ide House, 1835-6
LV-110	Ormand Dutton House, 1835-6
LV-114	35 Central Street, c. 1836-40
LV-97	39 Central Street, c. 1840
LV-34	Heywood Store, c. 1835

The second group surrounds Tremont Square, forming its major walls or corners. While several date from the 1830-70 period, and are excellent examples of commerical design of that period, the major elements are the product of post-1880 architectural resurgence in Claremont.

D-42	Bailey Block, c. 1836; remodeled 1878 for Fiske Free Library
D-49	Fisher Block, c. 1870
D-47	36-38 Tremont Sq., c. 1880
D-37	Union Block, 1888-89
D-45	Hotel Claremont (Moody Building), William Ralph Emerson of Boston, architect, 1890-92
D-48	Dickenson Block, c. 1900
D-2	Claremont City Hall/Opera House, Charles A. Rich of Lamb & Rich, NYC, architects, 1896 (listed on National Register)

Commerce: In addition to the commercial buildings of outstanding architectural merit, there are numerous examples of commercial architecture which reflect the two phases of Claremont's growth as a retail center, including:

LV-62	Parmelee Building (Claremont Bookstore), 1835
LV-63	Tontine Building, 1833-34
D-53	Farwell Block, 1854
D-50	Perry's Block (Masonic Hall), c. 1857
D-16	Brown's Block, 1860
D-21	Rand's Block (Belmont Hotel), 1871
D-35	Odd Fellows Block, c. 1910
D-19	Stowell Block, c. 1895
D-38	Maynard Block, c. 1899-1900
D-24	Goddard Block, 1926
D-30	65 Pleasant Street, c. 1920-30
D-41	Eagle Times Building, c. 1920's.
D-32	Latchis Theatre, c. 1930-40
D-55	Claremont National Bank, 1876, remodeled c. 1930's.

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Community Planning: Claremont exhibits three important periods of town planning. The first in the location of the town common and the laying out of Broad Street for public and institutional uses was accomplished by town government between 1791 and 1797. Broad Street Park (D-1) is the central civic open-space with its Civil War monument and a continued tradition of a bandstand since the 1880's. The second major planning effort was corporate, the subdivision of the Claremont Manufacturing Company lands which created Lower Village in the 1830's. Within a year of its founding "over sixty dwelling houses, besides a few shops and the Baptist Church were built...on the fifteen acre lot." By the end of 1834 the Company had realized a profit on its real estate sales along Main and Central Streets. The third community planning effort was the final development of Pleasant Street and Tremont Square (D-56). The loss of an earlier hostelry located in the center of what became Tremont Square provided the opportunity after 1879 to redevelop the area into a wide central plaza and provide, through the activities of the Claremont Business Association, a significant commercial hotel (D-46) along its northern edge as a focal point opposite Pleasant Street. The culmination of late 19th century design enclosing the Square was the 1896 City Hall and Opera House (D-2) which provided an important axial connection between the commercial center and the civic core of the town.

Industry: The Claremont Manufacturing Company produced paper as well as operating a printing establishment under the direction of its first agent, Simeon Ide. While the entire Lower Village owes its development to this concern, the individual structures which survive that the company built include only:

LV-73	Clement & Rossiter Store (Claremont Mfg. Co. Office), 1832-4
LV-71	Claremont Mfg. Co. stone tenement house, 1832-3
LV-62	Claremont Mfg. Co. Bookstore, 1835
LV-63	Tontine Building, 1833-34
LV-84	24-26 Union Street, c. 1830

A unique contribution to the industrial resources of Claremont is Simeon Ide's printing shop, a round brick structure of two stories (LV46e) built in 1859. Now part of a larger industrial complex, its adjoining buildings were built by the firm of Freeman & O'Neill, manufacturers of stairs and architectural woodwork. In the 1883-4 brick woodworking shop (LV46b) were constructed much of the interior finish for the largest commercial and public buildings in the city, including the Claremont Hotel and the Opera House.

The Sullivan Machinery Company complex (LV-116 a-g) contains the most significant industrial buildings in the survey area of the late nineteenth and early twentieth century resurgence in manufacturing. The earliest sections (LV-116 c and d) built 1888-90 and remodeled after 1904 were the product of a merger of the earlier company with a Chicago firm for the manufacture of diamond drills and mining equipment. Later additions continue the scale of the first buildings with the changing vocabulary of early twentieth century building technology.

The Sugar River Mill (LV-50), designed by the engineer John Tyler 2nd, was erected in two

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stages. The first, a large brick Greek Revival grist mill was built in 1855. It was powered by eleven patented "Tyler Water Wheels" invented by the engineer, President of the Sugar River Paper Mill outside the survey area. The entire mechanical system was laid out by Tyler for eight run of stone and four flouring bolts, enabling the company to produce 10,000 bbls of flour a year. In 1866 a sawmill, of timber framed construction was added to the building.

Politics/Government: The most significant landmark to civic government is the Claremont City Hall (D-2). In addition, there are several public buildings which contribute to the character of the area surrounding the Broad Street Park as the local governmental center. These include:

D-6	Public Library (Carnegie type), H.M. Francis & Sons, Fitchburg, Mass., architects, 1903
D-4	Central Fire Station, 1917
D-9	U.S. Post Office, James A. Wetmore, Acting Supervising Architect, 1931
D-3	Court House/Police Station, 1929

Two major preservation efforts to restore and rehabilitate the city's cultural resources are currently under way. The City of Claremont is restoring the City Hall and Opera House, combining UDA and other funding tools. In the past year, too, the Hotel Claremont (Moody Building) has undergone adaptive use rehabilitation converting the first floor to a bank, and is still in the process of converting upper story rooms to offices. The conversion has proceeded along conservative lines, retaining original interior woodwork, tin ceilings, and other prominent architectural elements. The survey of the Multiple Resource Area itself is another preservation activity, in this case sponsored by public and private interests, setting planning objectives for the revitalization of the commercial and industrial sections of the city.

The choice of combining the downtown historic district and the identification of significant sites in Lower Village was dictated by the criteria for nomination to the National Register. The civic and commercial properties of the downtown form a self-identifying district of compatible architectural qualities, sharing a common historical evolution, with only minor intrusion. Lower Village, on the other hand, contains a variety of commercial, industrial and residential buildings the most outstanding of which are separated by others of moderate, minor or no known significance. It was determined here that the identification of all the resources in this survey area would provide a planning tool for the preservation of its major features. The survey excludes the one adjoining cemetery from its bounds, but does include several church owned properties for their architectural and historic associational value as noted on the individual inventory forms. Those properties within the boundaries of the historic district have been considered as integral parts of that district by virtue of the important role church location played in the earliest period of the town's development.

The results of this survey will be integrated with several other demographic surveys being conducted locally, and the results of the architectural and historical survey delivered to the N.H. State Preservation Office for potential use in environmental review, grant-in-aid funding, and evaluation of certification for Tax Act incentives. This is the first step for a comprehensive plan for the future development of Claremont.

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10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY _____

UTM REFERENCES

A	ZONE	EASTING	NORTHING	B ZONE	EASTING	NORTHING
C				D		

VERBAL BOUNDARY DESCRIPTION

The Multiple Resource Area begins at the northeast corner of the junction of Post Office and Broad Street. From this point it runs west along the north side of Post Office Street, to the end of that street where it turns southeast for approximately 25 feet along the property boundary of the Goodwin Community Center, thence west and north along that property line and the rear property line of Trinity Church to Chapel Street whence it runs west along the northern property line of Trinity Church approximately 150 feet to a point opposite the southeast corner of the Public Library property. Thence across Chapel Street the line follows the rear ... continued

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE Dr. Richard Candee

ORGANIZATION Preservation Consultant — DATE Octo. 1, 1977

STREET & NUMBER 109 Bow Street — TELEPHONE (603) 436-0333 (207) 439-0578

CITY OR TOWN Portsmouth, — STATE New Hampshire

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS

NATIONAL ___ STATE ___ LOCAL ___

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE — DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST: DATE

KEEPER OF THE NATIONAL REGISTER

GPO 892-453

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property lines of the Library, Universalist Church, and Central Fire Station, following the latter's northern property line to Broad Street. From this point the line crosses Broad Street and runs north along the western edge of the street to the southwest corner of Crescent Street, thence along the southern edge of Crescent Street to a point opposite the southeast corner of the former Rogers Motor Company property which line it follows across Crescent Street to the northeast corner of that property on Water Street. Thence west along the southern edge of Water Street to a point opposite the southeast corner of the former Joy Manufacturing Company across Water Street and thence along its eastern property line to the Sugar River. Thence West along the river's southern bank to a point opposite the southeast corner of the Duksta property(1-4 Elm St.) where the line crosses the river and follows the eastern line of the Duksta property to Spring Street. Thence along the southern edge of Spring Street to a point opposite the easterlymost corner of the Bushia property where the line crosses Spring Street and follows the Bushia property line west and north. Thence along the rear property lines of the properties between 183 and 221 Main Street to the northwest corner of the Ouellette property at 221-223 Main St., thence south along the western line of that property across Main Street and west along the southern edge of Main Street to the northwestern corner of Dickerson property (226 Main St.), thence along to western line to the southwest corner of that property. Thence along the rear lot lines of each property from 226 to 208 Main Street to the southeast corner of the Dunklee House (208 Main St.) where the line crosses Briggs Street and runs south along the western line of the Perham property (20 Briggs St.) to its southwest corner, thence along the southern property lines of each property between 20 and 4 Briggs St., thence north along the eastern edge of the Finnegas property (4-6 Briggs St.) across Briggs Street, thence east along the northern edge of Briggs Street across Lafayette Street and along the southern and eastern lines of the Seley property (6-12 Lafayette St.) to the southwest corner of the Heywood Store property, thence east along the southern property line and that 166 and 170 Main Street to the westerly line of the Perry property (5 Factory St.). Thence south along the western line of properties from 5 to 19 Factory St. to the southwest corner of the heirs of Kathy Shinkevich property line to Factory Street and north on Factory Street to a point opposite the SW corner of the Johnson property (16-26 Factory St.), crossing Factory Street the line runs east along the southern line of the Johnson property across the Sugar River on a line with the southern property line of 24-26 Union St. to the southeast corner of that lot. Thence across Union Street to the southeast corner of Union and Central Street approximately 200 feet. Thence east along the southern property lines of 72 to 38 Central Street and across Pearl St. Thence south on Pearl St. to the southwest corner of St. Mary's School, thence east along the southern property lines of St. Mary's School, the property of Nicholas C. Marro at the corner of Central and Main Streets, as well as 30-40 Main Street to the western property line of the United Methodist Church. Thence south along that western property line to Sullivan Street. Thence east along the northern side of Sullivan Street across Franklin St., south along the eastern side of Franklin St. to the southwest corner of the Indian Head Bank property. Thence east along the southern property lines of the Indian Head Bank and the Hutton Block to the western property line of the Odd Fellows Block (29-35 Pleasant St.). Thence south along the western lines of 29-65 Pleasant Street to School Street. Thence east on School Street across Pleasant Street. Thence south along the eastern side of Pleasant Street to the corner of Pine, east

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NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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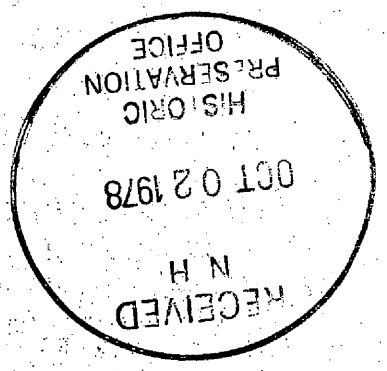
along the northern side of Pine Street and across Broad Street. Thence south along the eastern side of Broad Street to the point of first beginning

Accompanying Documentation

The Downtown Historic District is approximately 40 acres at the eastern end of the Multiple Resource Area. Its verbal boundaries are identical up to a point on Crescent Street marking the northwest corner of the Hotel Claremont property, whence the line runs south along the western line of that property and the Tumble Inn across Main Street to the northwest corner of the Bailey Block. Thence northwest along the southern side of Main Street to Franklin Street to a point opposite the northeast corner of the United Methodist Church property. Thence west across Franklin Street and along the northern boundary of the United Methodist Church to its northwest corner where the Historic District line again becomes identical to that of the Multiple Resource Area. The Historic District UTM reference points are:

All owners of record are listed on the accompanying inventory forms, as are plat and lot references, keyed to the property maps in the City Assessor's Office. All property lines are shown on the accompanying map of the nominated Downtown Historic District.

Individual Properties within the Lower Village survey area nominated to the National Register are keyed to the inventory from numbers. Inventory forms also state the plat and lot numbers of the property maps in the City Assessor's Office as substitutes for accompanying verbal descriptions. Inventory forms also provide current owners of record.



INTENSIVE ARCHITECTURAL SURVEY AREAS

WEATHERSFIELD, VERMONT

CHARLESTOWN

CLAREMONT

NEWPORT

proposed downtown historic district

lower village survey area

PART V. SUPPLEMENTAL INFORMATION
APPENDIX E – Previous Reports

Engineering Observations & Report

for

Trinity Episcopal Church
120 Broad Street, Claremont, NH

Prepared By:

GV Engineering, LLC
372 West Street, Suite 100
Keene, NH 03431

STATE OF NEW HAMPSHIRE
CARL L. GOLDKNOPF
No. 9660
LICENSED PROFESSIONAL ENGINEER
8/6/10

August, 2010

Background

Trinity Church, on Broad Street in Claremont, NH, is a wood framed church on masonry foundation. Built circa 1852, the Church is just over 150 years old. The roof structure is timber truss and clad with a combination of standing seam metal and asphalt shingles. The walls are timber framed and the floor is rough joists and timber. The foundation is a combination of brick, stone, and poured concrete.

The Church is an active house of worship and host to civic events. In light of the building's age and public use, Trinity Church has commissioned GV Engineering (GV) to provide a structural engineering assessment of the Church facility.

Methods

GV Engineering's evaluation of the existing Trinity Church structure consisted of observations made over two site visits: Friday, April 16 and Friday, April 23, 2010. GV also made preliminary observations on Friday, January 15, 2010. The timing of these three visits provided the opportunity to observe structural elements over the changing seasons.

GV Engineering only observed Structural elements where they were openly visible. No selective demolition or invasive measures were employed to observe conditions where cladding concealed the structure.

Findings

Friday, April 16, 2010

Friday, April 16th the weather was damp and the ground was largely wet. GV's observations on the 16th focused on the building exterior, the roof, and attic. The recent precipitation proved helpful in highlighting areas that held moisture and dried more slowly. Sanctuary roof and wall framing was observed inside and out.

Figure 1: Flashing and siding maintenance have staved off deterioration in this wet area where paint won't hold but siding and sill are sound.

Building Exterior –Siding & Sill

The Building is surrounded by a combination of paved, concrete and stone splash pads that serve to transfer water from the roof drip line, away from the foundation. The surrounding grounds are fairly level and the grade gently slopes away from the structure. The exterior cladding has been well maintained. The bottom cladding has been wrapped in flashing to protect the wood. Where the bottom courses of siding receive considerable splash, such as under a roof valley, the siding has been replaced with more durable fiber composite clapboard (Figure 1). The paint, and flashing are sound and the exterior has been well maintained. Such diligence has served the church well as the exterior reveals no pronounced rot at the sill, or elsewhere.

Figure 2 Northwest corner splash pad slopes toward building directing roof runoff to foundation.

Splash Pads

While the building is wrapped with splash pads, along the north wall, a concrete splash pad slopes the wrong way. Here roof runoff is directed toward the building instead of away (Figure 2). Despite this condition, and a heavy coat of moss, the poured concrete wall below appeared sound and the sill free of rot. Subsequent observation from the interior revealed no sign of moisture, rot, or weak masonry.

Along the same north wall, an accumulation of dirt and moss impeede runoff and hold it close to the foundation (Figure 3). It is likely that this debris was left by winter snow plowing. Cleaning this residue would help keep the north wall dry.

Figure 3 Moss and debris impede runoff

Foundation

The foundation exterior revealed three areas of concern or deterioration. On the north wall, in the third column bay, the brick foundation wall is loose and the masonry can be moved with pressure. Subsequent observations from the interior showed the inner course of bricks to be firm to pressure and unyielding.

Building Exterior – Foundation - Continued

The entry alcove outside the sactuary facing Broad Street revealed a similar loose masony foundation. Here, the south wall is loose and can be moved on the order of ¼". Here the bricks have settled leaving a gap of ¼" to ½" between the sill and brick foundation (Figure 4). Subsequent observations from the crawlspace inside showed the interior brick to be firm and unyielding to pressure. The sill was sound. Though light was visible through the gap between the foundation and sill.

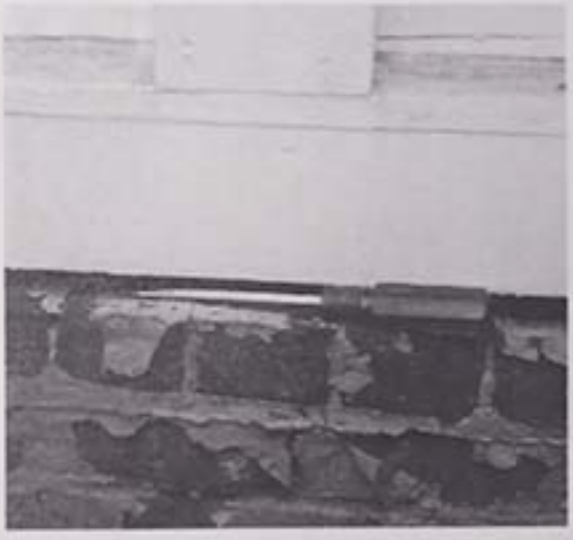


Figure 4 Loose brick on exterior and larrge separation between sill and foundation

The third area of deteriorated foundation exists on the west wall, south of the sactuary. The walls form an interior corner here and a roof valley funnels runoff into the corner. Though a paved splash pad exists here, the walls receive splash as water from the roof hits the paved apron. This area has received past attention. The exterior masonry could not be inspected because the foundation wall has been fitted with plywood and a modified bitumen membrain (Figure 5). The membrain was clearly intalled as a means of protecting the masonry from the elements and further deterioration. It is unclear if the masonry was reparied prior to the installation of the protective membrane. Cladded as it was with plywood and membrane, the condition of the wall could not be observed or asertained.

Figure 5 Brickwork has been fitted with a membrane under this roof valley.

Cladding

The exterior cladding and paint finish has been well maintained and reveals no rot. It is important to note however, that cladding on a column in the northwest corner of the structure has separated(Figures 6 & 7). The wood column inside is exposed to the elements and should be protected before rot ensues.

Figure 6 Separated cladding exposes timber column inside

Attic

The building has two attic spaces; one over the kitchen and one south and east of the sanctuary. The church bell is located in the attic space south and east of the sanctuary. Both attics were found to be dry. Neither attic revealed sings of moisture. The wood framing observed was sound with not obvious deformation.

Figure 7

Friday, April 23, 2010

Friday, April 23rd the weather was clearing with a heavy fog lifting. GV Engineering's observations on the 23rd focused on the foundation interiors and crawl spaces, visible interior sills and framing. Exterior observations from the 16th were also confirmed and the Sanctuary roof and wall framing was observed inside and out.

Interior Foundation and Sills

It is important to note that in all three site visits: January 15, April 16th, and April 23, the basement was warm and dry with no signs of moisture intrusion or dampness. The foundation interiors revealed no loose brick or rotted sills.

The foundation interior has been covered in spray cellulose insulation (Figure 8) for several feet below grade. In most areas the wood sill and masonry could not be visually inspected because of the cellulose insulation coating. GV performed a tactile investigation at regular intervals and found brick, stone and poured concrete walls to resist penetration and pressure. The foundation interior revealed no loose brick, soft, or crumbling masonry.

Figure 8 Insulation covers sill and wall but sill, joist and masonry resisted penetration wherever checked.

In the two areas where loose brick was found on the exterior (north wall and south side of entry alcove), the interior walls appeared

rigid and resisted penetration and pressure. The entire north wall was dry and, to the degree that insulation impeded visual inspection, revealed no loose brick, mortar or stone.

The south wall of the entry alcove facing Broad Street is accessed by a crawl space with low head room. Light is clearly visible from the outside through the gap between the sill and brick. Still, the interior brick appears rigid and resists pressure from the inside despite the exterior weakness.

The third area of concern, the brick on the west wall, covered in membrane could not be closely observed due to obstacles and low head room in the crawl space. At one time the joists perpendicular the wall had been shored and the shoring remains below the joists. Some joists have been notched for their previous bearing but no cracks are evident. While the existing connection or bearing of these joists was not visible and could not be observed, the joists were rigid, as was the floor above. The floor above revealed little bounce or deflection.

Figure 9 Plumbing, rubble, and insulation prevented closer observation of this north crawl space wall. Once shored these joist connections could not be observed

The rest of the crawl spaces proceeding, south and east, revealed dry, sound joists and timber posts.

Two beams in the crawl space appear to have problematic supports. The more serious of the two bears in a pocket on the outside corner of a brick wall. The wall has deflected and a significant crack appears at a diagonal to the load (Figure 10). Since the bearing masonry wall has failed, the beam should be temporarily supported until a permanent bearing can be fitted.

The second troublesome bearing in the crawl space has been shored (Figure 11). The beam rests on a brick column with stone cap. A timber support has been fitted inside the brick column. The timber support is not vertical and blocking has been fitted atop the timber column to make up the several inches between the top of column and the bottom of the beam. The beam/column connection likely offers no lateral stability or positive means of fixity.

Figure 10 Bearing wall in failure.

Figure 11 Bearing & Support lack fixity and lateral stability.

GIFFORDS

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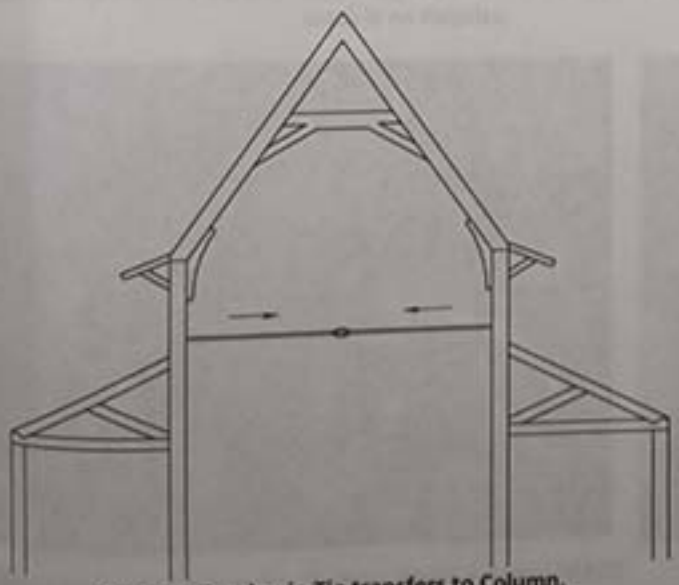
EMMA, DAVID

Sanctuary Roof System:

The Sanctuary Roof was observed during all three visits. The Center roof is vaulted and flanked by two lower roofs on each side (Figure 12). The outward horizontal thrust of the vaulted center roof is resisted by metal ties with turnbuckles. The metal ties connect to columns, well below the bottom of the upper roof. The position of these ties, well down the column, puts the columns in bending. That is to say, as the tension in the tie is transferred to the column, a moment develops (tension in the tie becomes moment in the column). The lower roofs flanking the vaulted center are supported by a timber truss. Here, tension in the bottom chord of the truss resists outward thrust (Sketch 1).

Figure 12 Vaulted Center Roof with flanking Lower Roofs. Horizontal Ties connecting to columns.



Sketch 1 Tension in Tie transfers to Column. (Not to Scale)

GV Engineering was asked to look at the Roof-Wall interface for evidence of wall movement resulting from horizontal thrust. Church officials, expressed concerned over possible signs of outward movement at the base of the roof.

Observations from both inside and outside the sanctuary show no obvious failure or profound outward movement of the walls. Evidence suggests however there may be small movement in the outer wall. Specifically, in the north wall, the plaster has separated from the cornice molding (Figure 13). Also, lack of stain (color variation) at the inner connection of one bottom truss chord suggests movement on the order of 1/2"–3/4" (Figure 14). The plaster has also cracked over the stained glass windows; but this is not surprising, given the size and shape of the windows. If the plaster is going to crack, it will tend to crack over the window where the wall section is smallest.

Given the age of the structure, it is reasonable to assume that the metal upper tie is wrought iron. The building predates the regular use of steel.

By inspection, the bottom chord timbers appear to be adequately sized to carry the tension to resist outward thrust *provided the connections on both ends adequately transfer the thrust into tension* in the bottom chord. The connection at the outer wall is a visible timber connection designed to do just that. The top chord is notched into the bottom chord (Figure 15). Because the inner end connection of the bottom chord is concealed, it is not clear how this bottom chord is connected to the column however. Because this connection cannot be inspected, it is impossible to know if the bottom chord is developing enough tension to resist the roof thrust.

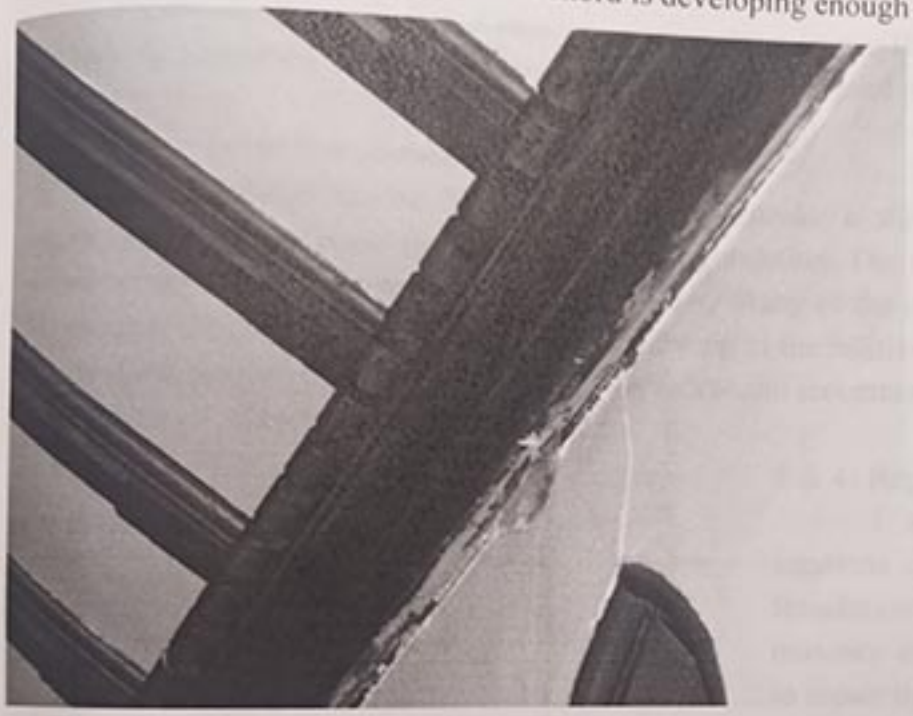


Figure 13 Loose Plaster at cornice, owing to the window size and shape, the plaster crack is no surprise.

Over three visits, dating from January to April, the sanctuary roof revealed no obvious or profound failure. There is evidence however of some movement (up to ¾"±) of the bottom truss chord from the inner column. This was particularly visible on the north side. The bottom chord joints at the outer wall are tight. Without more exhaustive study little more can be known.

Figure 14 Lack of Stain suggests Bottom Chord has moved 1/2" to 3/4". It is not clear how the chord connects to the Column.

Figure 15 Exterior Timber connection of Bottom Chord is designed to transfers thrust into Tension in Bottom Chord.

Recommendations:

Recommendation have been broken down into Short, Medium and Long-Term.

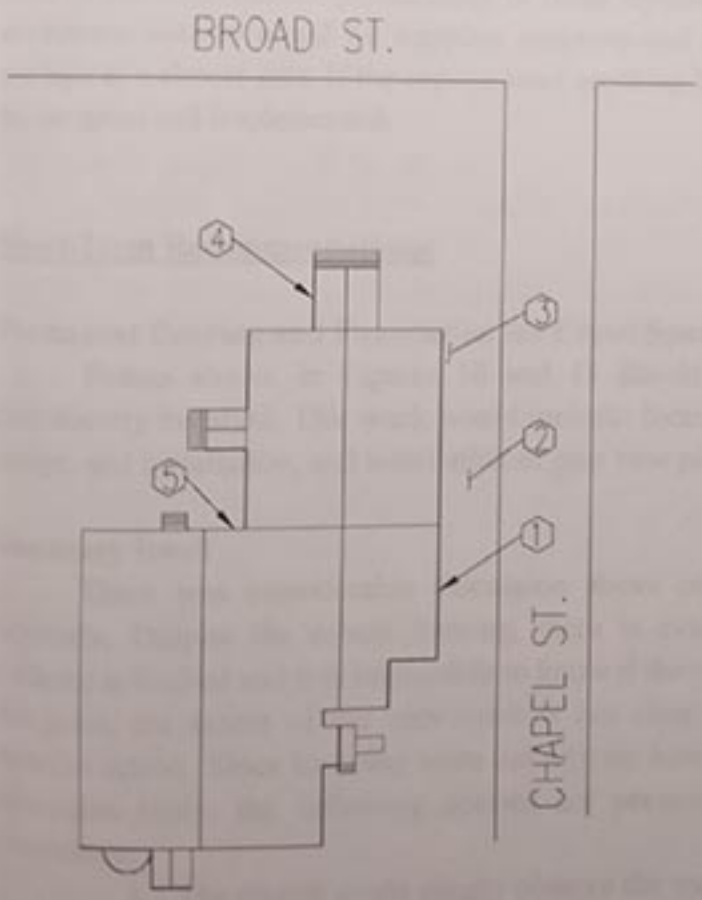
Short-Term Recommendations:

Install Temporary Shoring Under Beam with Failed Bearing:

Figure 10 showed a failed masonry wall under a beam. The Beam in question should be temporarily supported until a permanent bearing can be designed and put into service.

Other Short-Term Recommendations:

Several things can be done to the building exterior in the short-term which would help reduce runoff and increase the longevity of the foundation. The approximate locations of these recommendations are shown on the sketch below. Many of the recommendations involve easy fixes which should be relatively inexpensive. Owing to the relative ease and anticipated minimal cost of these repairs, they are included here as short-term recommendations



1 & 4: Repair Brickwork

1 and 4 show the approximate locations of the two areas where loose foundation brickwork was discovered. A masonry contractor should be employed to repair these walls to the limits of their degradation.

Once repaired, it may be possible to better seal water from the brick and mortar. The brickwork has been painted in the past, but in some areas, the coating has deteriorated (Figures 4 & 5 previously).

2: Clean Concrete Splash Pad

2 shows the approximate area along Chapel St. where sediment and moss create puddles and block runoff (Figure 3 previously). Cleaning these splash pads along Chapel St. would require no special tools or skills.

Since it is likely that much of the debris comes from road sand deposited

by snow plows, it would be a good practice to sweep the splash pads free every spring.

3: Rebuild or Reset Splash Pad

3 shows the location of the westernmost splash pad on the northern wall. This splash pad slopes the wrong way in that it directs water toward the foundation. The splash pad should be either reset to slope away from the building, or demolished and replaced. The problem should be remediated before water and ice degrade the foundation wall.

5: Verify Permanent Repairs.

Location 5 is the inside corner under the roof valley where a membrane has been placed to protect the brick foundation (Figure 5 previously). The area appears to have received past attention; it is important to confirm that the remedies were permanent repairs. Because of the membrane, it was not possible to observe the condition of the foundation. The inside crawl space showed evidence of past shoring but joist connections were obscured by debris. It is very possible that the repairs were permanent. Until this can be confirmed, it is equally likely that the repairs were temporary and more extensive work is called for.

Hopefully someone in the church has the institutional memory to speak to what work was done in this area and the permanency of these repairs. If improperly designed and installed, the membrane outside could be trapping moisture and promoting continued deterioration, albeit perhaps at a slower rate. If the repairs were anything but permanent, permanent remedies should be designed and implemented.

Short-Term Recommendations:

Permanent Bearing and Foundation for Crawl Space Beams:

Beams shown in Figures 10 and 11 should have proper end bearing designed and permanently installed. This work would include: footing size, design, and installation, post size, design, and installation; and installation of post base plates and caps for connections.

Sanctuary Roof:

There was considerable discussion above on the roof wall interaction in the main sanctuary. Despite the robust framing, there is evidence of some outward movement. The evidence is limited and it is impossible to know if the movement is localized or more uniform. At this point, the extent of the movement is not clear. Nor is it clear if the structure requires remedial action. Since knowing more definitively how the structure behaves would require more exhaustive study, the following options are presented not for remediation, but for further observation.

1. The church could simply observe the roof/wall interface over the seasons to gain a better feel, and perhaps comfort level, with any movement. The building could be

observed over the seasons to see how it behaves over wet and dry, warm and cold, and snow and wind. This option is the least cost solution but provides the least information. Still, longer-term observation of the situation may justify more exhaustive study in the future, or negate the need for such.

2. Additional engineering study could be employed to measure and create a computer model of the structure. While this model would be helpful to ascertain the internal forces within the structural elements, it will not tell us how the outer bottom truss chord is attached to the inner column. Since this connection is unknown, we cannot check its adequacy. A computer model will only speak to the adequacy of the known elements. This connection has shown movement (Figure 14 previously).
3. It is possible that a timber framer or someone from the Timber Framers Guild can render an opinion as to the nature of the connection between the outer bottom truss chord and the inner column. Obviously, an opinion is no substitute for knowing the nature of this connection but it would preclude the selective cladding removal required to observe the connection's exact nature.
4. It may be possible to employ craftspeople to perform selective cladding removal and expose the connection between the inner column and the outer truss bottom chord for inspection.

Long-Term Recommendations:

Generally speaking, given the age of the structure, the church is in good shape. There was no profound evidence of rotted wood or moisture inside the structure, its basement or crawl spaces. The structure's health is testament to diligent maintenance and care over the years. Continued diligence and care will preserve this unique structure for many future generations.

12-21-2016

Comprehensive building evaluation of

Trinity Church

Clearmont, NH

by: Steven Dupuis

Summery:

Trinity church is connected to its parish hall and office. This layout creates a structure with a complex roof system, there are multiple valley's where snow can build up and lead to ice dams, and eventually leaking. Portions of the roof have been redone and are in fine condition, what remains is in serious need of attention.

1. Roof; There is a small section of roof that needs immediate attention. It is at the very back eve on the lowest corner of the east side. The shingles are ripped off and portions of the sheathing and trim are rotten. estimated cost to repair $1,000, should be done ASAP

Currently there are three layers of asphalt shingles on the church, these first need to be removed, the sheathing re-nailed, insulation installed, strapping or a new layer of sheathing applied, underlayment applied, then roof product. Metal would be the recommended material to use due to its durability, but presents snow sliding issues which need to be fully considered. Estimated cost to complete $50,000+ timeframe for repair, 1-3 years.

2. Chimney removed at peak of roof over office. There are missing brick near the roofline of the chimney, many brick are rotten. Recommend removal of chimney, blocking chimney, re-roofing over hole. estimated cost to repair $2,500-$3,000; timeframe to complete; within a year

3. Main chimney for furnace need the upper five feet repaired, possible to grind and repoint, but may need to be rebuilt, as well as redo the crown. Entire chimney should be brushed and sprayed estimated cost to repair, $4,000; timeframe to complete, within a year.

4.Crosses on roof ridge, all the crosses need repair work. It may be possible to save them, bases are rotten where attached to the roof due to poor flashing. estimated cost to repair, $2,800 timeframe of repair should consider it ahead of any roof repairs, within 1-3 years.

5. Interior corner joint visible in attic area has considerable rot. Obvious water infiltration at one point. (Not certain due to our current dry weather conditions if the leak has been repaired) Structural strength has been compromised by this rot. Weakness is obvious due to the amount visible rot. A scab of metal should be fabricated to overlap the joint to the area where the timbers are sound. [the source of the leak needs to be found and repaired in conjunction with the scab for the timbers]. Estimated cost of repair $5,000 - $7,000. Timeframe to complete the repair ASAP

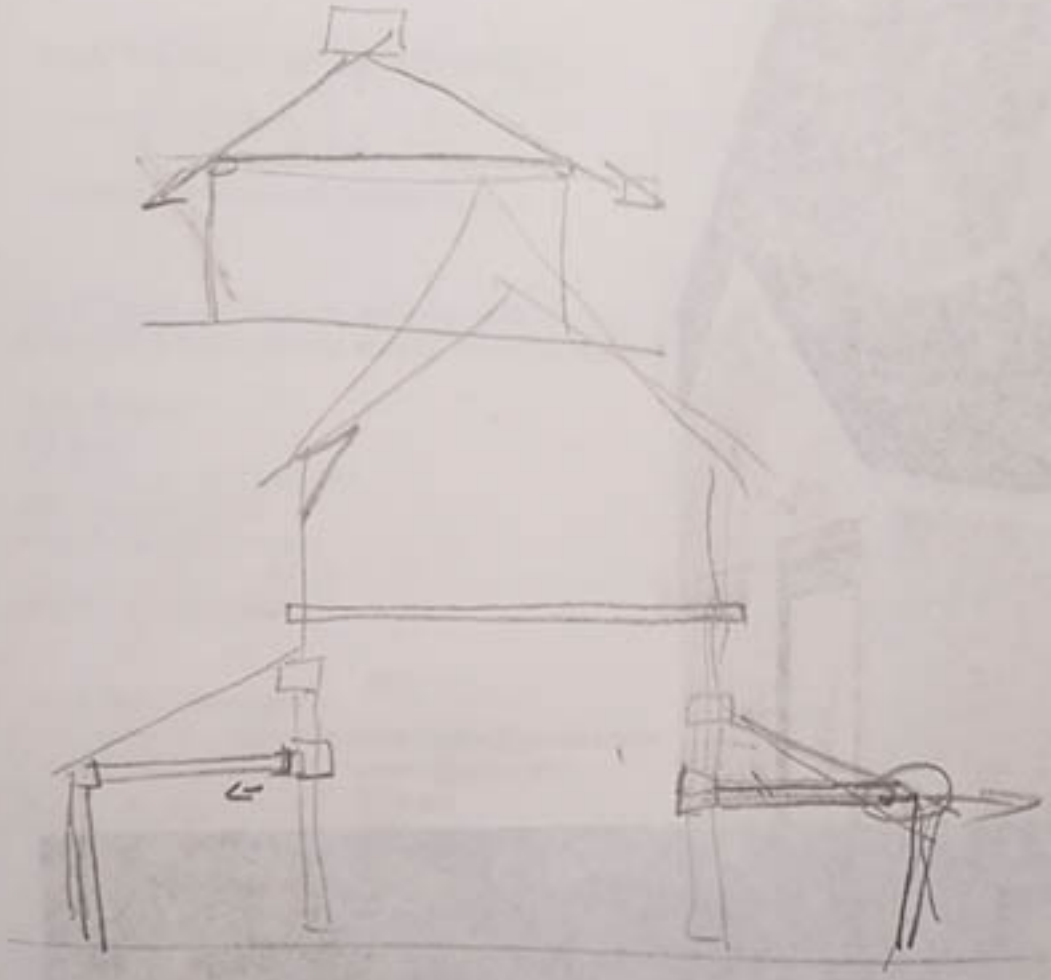
6.Exterior trim and possible sill rot evident in a few area around the building. estimated cost of repair $1,000-$2,000 timeframe to complete 2-3 years

7. wiring, there is some knob and tube wiring, it should be replaced and updated. None of it looked particularly hazardous or sloppily done. Estimated cost to complete, ($50+ per hour plus materials per foot) depends upon how much there is total.

8. Broken stained glass windows on upper level. Estimate cost of repair (?) Should be at least covered with tape and plastic to keep weather out, ASAP.

9.Exterior paint - The building needs to be scraped, caulked and Painted. Estimated cost overall $25,000 timeframe to complete, It is possible to complete in sections to spread out costs, it should however be started by summer 2017.

10. Windows need replacing on office building. Estimated cost of repair $5,000. timeframe to complete, 3 years



Fwd: Trinity Trim Problem

Judy Hayward <judyhayward@aol.com>

Thu 5/11/2017 12:16 PM

To: nhdoxie@msn.com <nhdoxie@msn.com>;

Geoff, would late Tuesday am next week work for you? That would be May 16. See Jan's note below. He could use a little help with access-- either a ladder or scaffold. Do we have either? Does Tom Donovan? Judy

Judy Hayward
PO Box 577
South Royalton, VT 05068
Cell: 802 356-4348
twitter: @gothiccottage

judyhayward@aol.com

-----Original Message-----
From: jan lewandoski <janlewandoski@gmail.com>
To: Judy Hayward <judyhayward@aol.com>
Sent: Thu, May 11, 2017 12:06 pm
Subject: Re: Trinity Trim Problem

Judy, It looks like you have an area of rotten plate that is getting moldy, wet and expanding, pushing the trim apart. It also looks like it cannot be accessed from the attic but will require a ladder inside and out just to look at it, and poke something into it to see how extensive it is. I would come to Clermont and look at this for $300, assuming ladders or scaffolding are provided and someone
was there to help me put them up.

My guess is that in the long run the locations will have to be scaffolded inside and out to pull the trim and finish apart and find the extent of the problem. Your most economical solution would be to have it repaired at the same time.

You were right to call me because Janet just would have called me to go with her because she is not about to pull things apart.

I'm free at various times starting nest week. Late tuesday morning would work.

Jan

On May 11, 2017, at 10:35 AM, Judy Hayward <judyhayward@aol.com> wrote:

Jan, my church in Claremont experienced the sudden onset of a structural problem about two months ago. I just called Janet Kane to see if she could do an assessment but she is on the road for the next three weeks. Are you free to do an inspection for us and if so, let me know what your fee would be to do that, please. Geoffrey Shepherd, the chair of the building committee and a mechanical engineer, is free to meet you most days. Here are some photos that show the symptoms. The decorative frame is rolling in onto the posts that support it. The frame that is rolling would be near the plate at the roofline. We think this happened some time this winter and the first thing that was noticed by the custodian was plaster on the floor. Janet felt you would be able to recommend if we need to bring her in after looking at the structure. Thanks and I hope all is well with you. Judy

Judy Hayward
PO Box 577

South Royalton, VT 05068
Cell: 802 356-4348
twitter: @gothiccottage

judyhayward@aol.com

-----Original Message-----
From: GEOFFREY SHEPHERD <NHDoxie@msn.com>
To: Steve Dupuis <stevendupuis58@gmail.com>; Linda Patch <lrpatch@aol.com>; Judy Hayward <judyhayward@aol.com>; Roger Formidoni <formidoni@comcast.net>; GEOFFREY SHEPHERD <nhdoxie@msn.com>
Sent: Wed, Apr 26, 2017 10:27 am
Subject: Trinity Trim Problem

Hi Steve thanks for your phone call this morning I am attaching more photos of the two areas of concern. Appreciate your thoughts. Thanks Geoff

<IMG_1580.JPG><IMG_1582.JPG><IMG_1585.JPG><IMG_1578.JPG><IMG_1574.JPG><IMG_1575.JPG><IMG_1576.JPG><IMG_1597.JPG><IMG_1598.JPG>

Print Close

Re: Trinity building review

From: **Janet Lombardo** (janetlombardo1@gmail.com)
Sent: Tue 7/12/16 1:39 PM
To: Benge Ambrogi (bengenh@gmail.com)
Cc: Geoffrey & Judy Shepherd (NHdoxie@msn.com)

Benje
It shouldn't be a problem. I would want you to coordinate with Geoffrey Shepherd, as he knows this building really well and would be helpful to Steve. I will inform the vestry but I can't imagine any push-back. In fact I think I have mentioned the possibility. I have copied Geoff on this email so that you can include him.
Janet
On Jul 12, 2016, at 12:53 PM, Benge Ambrogi <bengenh@gmail.com> wrote:

> Hi Janet,
>
> As I think I have mentioned at Advisory Team, I would like to have all of the ECoNH buildings in the Claremont area reviewed for general health and maintenance needs. I am working with Steve Dupuis on this, who is the contractor who did the maintenance plan for the Bretton Woods chapel - we met him when we were up there last October. Steve will most likely be available as his seasonal work winds down, probably in September. He'll probably need between 1/2 and a full day at Trinity to go from basement to steeple and give it a thorough look.
> Thanks,
>
> Benge

LIST OF WORK TO BE EVALUATED RE BUILDING EVAL REPORT 12-21-2016

CHURCH ROOF

REMOVE THE PRESENT SHINGLES FROM THE SANCTUARY ROOF (3 LAYERS) AND REPLACE WITH EITHER METAL OR SHINGLES.

EST COST $50,000 RUS TIME FRAME 2-3 YEARS

OFFICE CHIMNEY (NOT USED)

REMOVE EXISTING BRICKWORK TO BELOW ROOF LEVEL. COVER OPENING AND INSTAL MATCHING SHINGLES

EST COST $2500-$3000 TIME FRAME 1 YEAR

MAIN CHIMNEY (USED FOR FURNACE)

THE TOP FIVE FEED NEED TO BE REPAIRED, POSSIBLY RE BUILT

EST COST $4000 TIME FRAME 1 YEAR

CROSSES ON ROOF

THE BASES HAVE ROTTED AND NEED TO BE REPLACED (POSSIBLY INCORPORATED INTO ROOF REPLACEMENT)

EST COST $2800 TIME FRAME 1-3 YEARS

ATTIC AREA ABOVE KITCHEN

LONG TERM WOOD ROT PRESENT. STRUCTURE WILL NEED STRENGTHENING AND THE LEAK FOUND AND REPAIRED (INSIDE ONLY)

EST COST $5000 - $7000 TIME FRAME ASAP

EXTERIOR TRIM

ROT EVIDENT AROUND BUILDING

EST COST $1000 $2000 TIME FRAME 1-2 YEARS

ELECTRICAL WIRING

THERE IS STILL SOME OLD KNOB AND TUBE WIRING IN THE BUILDING I AM ESPECIALLY CONCERNED ABOUT THE LIGHTING CIRCUITS IN THE SANCTUARY. THE DANGER IS FIRE AS SOME OF THE EARLY INSULATION MATERIALS WERE COMBUSABLE.
EST COST I CAN LOOK INTO COST IF WE CONSIDER THAT ACTION SHOULD BE CONSIDERED
TIME FRAME OPTIONAL

STAINED GLASS WINDOWS

THIS ISSUE MAY BETTER BE REGARDED ON A DIFFEREN LEVEL THAN ESSENTIAL MAINTAINANCE.

EXTERIOR PAINT

THE BULDING NEED TO BE WASHED, SCRAPED CAULKED AND REPAINTED, POSSIBLY IN SECTIONS.
EST COST $25 000 TIME FRAME TO START ASAP

OFFICE WINDOWS

REPLACE OFFICE WINDOWS

EST COST $5000 TIME FRAME 2 YEARS

LARGE THIN CRUST PEPERONI MUSH
MED THIN CRUST HAWIII

ROOF LEAK PROBLEMS

THERE ARE TWO AREAS THAT NEED IMMEDIATE ATTENTION

A/ THE ROOF OVER THE FRONT SIDE OF THE ROOM BETWEEN THE CHURCH AND THE OFFICE HALLWAY. THIS ROOF HAS LEAKED SEVERAL TIMES AS A RESULT OF ICE DAMMING.

B/ THE OTHER AREA IS THE ROOF OVER THE ALTER. THE OVER HANG AT THE REAR EASTERN EDGE OF THE ROOF IS BREAKING APART. BECAUSE IT IS, AS YET, THE OVERHANG, IT APPEARS THAT IT IS NOT YET AFFECTING THE CIELING ABOVE THE ALTER

WE HAD APPROVED FOR "BENNIE" TO DO THIS WORK, HOWEVER HE DID NOT DO IT BEFORE, IT BECAME TOO COLD LAST WINTER

I HAVE CONTACTED "ALL ROOFING INC." TO GIVE US A FREE ESTIMATE TO DO THIS WORK. I WILL ALSO CALL SOME OTHER VENDORS

No 1

AS A RESULT OF THE SUGGESTION THAT WE FORM A BUILDING GROUP, I HAVE ASKED ROGER FORMODONI, LINDA PATCH, AND JUDY HAYWORTH TO JOIN ME TO FORM A BUILDING GROUP.

THE FUNTION OF THIS GROUP WILL BE TO DETERMINE WHAT NEEDS TO BE DONE, CATAGORIZE THE URGENCY OF EACH PROJECT, ESTIMATE COST TO EFFECT REPAIR OR RESOLUTION.

ONE ADVANTAGE OF THIS GROUP IS THAT ACTION AND FOLLOW THROUGH EVEN WHEN ANY ONE OF US IS NOT READILY AVAILABLE.

TRINITY ORGAN

OUR ORGAN ~~IS OVER 120 YEARS~~ HAS BEEN IN PLACE FOR OVER 100 YEARS. IT IS MADE OF WOOD LEATHER WIRE AND METAL PIPES IT IS NATURAL FOR PARTS OF IT TO NEED ATTENTION FROM TIME TO TIME. THE SEALS WILL OCCASIONALLY FAIL, THE PIPES WILL NEED TUNING FROM TIME TO TIME, AND THE KEYS WILL SOMETIMES STICK. HOWEVER THE ORGAN WILL STILL PLAY EVEN IF IT IS NOT IN PERFECT CONDITION.

THE HEART OF THE ORGAN [illegible] BLOWER UNIT, WAS REBUILT LAST YEAR AND IS IN GOOD CONDITION. IT IS ALSO NOW ACTIVATED BY A KEY SWITCH WHICH WILL PREVENT UNAUTHORIZED PERSONS FROM PLAYING THE UNIT.

I HAVE ASKED ERIK JOHANSON TO LOOK AT THE UPPER KEYBOARD TO DISCOVER WHY SOME OF THE KEYS ARE STICKING. (SCHEDULED FRI MAY 12 AT 9AM)

ERIC J VISITED ON FRI MORNING (MAY 12th) AND ADDRESSED THE KEYBOARD AND OTHER PROBLEMS