

# The HISTORIC CHURCHES Of Belknap County

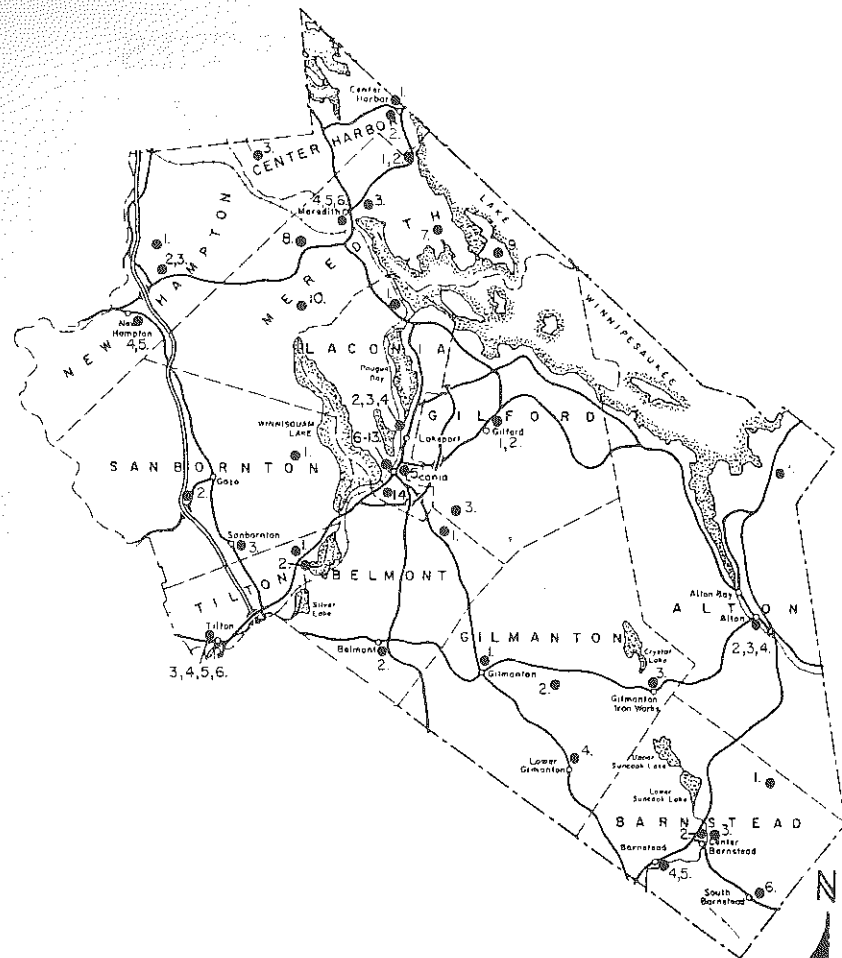


**THE HISTORIC CHURCHES  
OF BELKNAP COUNTY  
1791 - 1940**

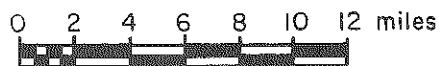
**BY DAVID RUELL**

**LAKES REGION PLANNING COMMISSION  
MEREDITH, NEW HAMPSHIRE  
1995**

# The Historic Churches of Belknap County



LAKES REGION PLANNING COMMISSION  
MEREDITH, NEW HAMPSHIRE



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PREFACE

In 1988, the Lakes Region Planning Commission began an architectural-historical survey of the older churches of the Lakes Region. In that year, consultant David Ruell visited and researched the churches in Belknap County, which forms the central third of the Lakes Region. In 1989 and early 1990, he surveyed the churches in southern Carroll County, the eastern third of the Region. These church surveys were generously supported by matching grants from the New Hampshire Division of Historical Resources. But, Federal and State budget cutbacks have since prevented the Division from offering similar grants. And other financial sources have not been found for the survey of churches in the remaining western third of the Lakes Region. The regional church survey therefore remains incomplete at this writing, although the Planning Commission does hope to eventually finish the project.

The survey of the historic churches of Belknap County produced 387 pages of survey forms. Those survey forms are on file at the Lakes Region Planning Commission and at the New Hampshire Division of Historical Resources. But, survey forms in file drawers have a rather limited circulation. This book is an effort to make the information gathered in the Belknap County church survey more generally available to the public and to scholars. The National Trust for Historic Preservation provided a grant supporting this publication, for which we are grateful. To make sure the information was up to date, the churches were revisited in 1992 and 1993. And the descriptions and histories of the buildings were all rewritten for this volume by David Ruell.

The 1988 survey of Belknap County covered some sixty-three churches said to have been built before 1945. But, research revealed that two of these buildings, both chapels at summer camps, were built after 1945. And one church, St. Joseph's Church in Belmont, was demolished and replaced by a new church after the survey was completed. So, this book will describe the exterior appearance and the history of the sixty surviving churches built in Belknap County before World War II.

Within each town or city chapter, the churches are listed geographically, from north to south (and then, if need be, from west to east). Each entry begins with the name of the building, its location, date of construction, architects and builders, if known. The introduction also indicates if a building is listed on the National Register of Historic Places, which is maintained by the National Park Service. The bulk of the entry on each church is devoted to a description of the building's exterior and an architectural history that also focuses on the exterior. Space constraints prevented the inclusion of the lengthy bibliographies on the churches. Those sources can be found on the survey forms.

## ACKNOWLEDGEMENTS

The Lakes Region Planning Commission is grateful to the many people who helped in the original church survey, and in the recent update of the descriptions and histories of the churches. Without the help of the church officials, ministers, priests, church members, local historians and librarians and others who provided information and comments on the draft manuscript, it would not have been possible to complete the survey of this book. While we regret that we cannot name all who assisted in this project, we do extend our sincerest thanks to all who helped.

In particular the LRPC would like to acknowledge the N.H. Division of Historic Resources for the initial funding for this survey in 1988. Special appreciation is also extended to the National Trust for Historic Preservation for the grant award made to the LRPC in 1992 to support the printing of this book.

Finally, the LRPC would like to offer a special consideration to David Ruell, LRPC's author-consultant on this project, who devoted many hours of additional volunteer time to complete this publication long after the budget was consumed. Without his commitment and dedication, this book would never have been completed.

## INTRODUCTION

The oldest surviving religious buildings in Belknap County began their careers as meetinghouses built in the last decade of the 18th century and the first decade of the 19th century. The common New England meetinghouse of this period was a gable roofed building with its main entry in the center of one lateral side, and an interior filled with box pews facing a pulpit set opposite the main entry against the other lateral wall. The larger two story meetinghouses had pew filled galleries in the upper level of the interior, and sometimes, stair towers (or "porches" as they were then called) on the gable ends to reach the galleries. Most of these meetinghouses had few decorative embellishments on their exteriors.

Such large two story meetinghouses were found in most New Hampshire towns by the end of the 18th century. Religion was then still state sponsored in New Hampshire. Before the passage of the Toleration Act in 1819, each town was required by state law to erect and maintain a meetinghouse for town meetings and religious services and to employ a town minister to preach in the meetinghouse. Every taxpayer was therefore required to contribute to the maintenance of the meetinghouse and the town minister's salary, although by the late 18th century, actual practice was a little freer. Those who regularly supported other denominations could be exempted from these taxes. And town meetinghouses were sometimes built by private groups of proprietors without town funds. Privately owned meetinghouses of the same general design were also built by those who did not agree with the town minister, who was usually a Congregationalist in most New Hampshire towns.

Unfortunately, few of the early two story meetinghouses survive intact in New Hampshire. Indeed, only four well preserved early two story meetinghouses remain in the state. The rest were either destroyed or modernized as churches or town halls. Belknap County lost most of its early town meetinghouses, including those in Alton, Meredith, Gilmanton, and Sanborn-ton. The two surviving town meetinghouses have been greatly altered. The 1796-97 meetinghouse on Barnstead Parade was remodeled as a typical mid 19th century church in the 1850's and 1860's. The 1798 New Hampton town meetinghouse was cut down by one story and converted to a town hall in 1872. Most of the private meetinghouses, notably the First Baptist Church in Sanborn-ton (1791-92), the Province Road Meetinghouse in Belmont (c. 1792), and the Oak Hill Meetinghouse in Meredith (c. 1802), were altered in the 19th century to fit new concepts of church design. The one early meetinghouse in the county to survive without significant change was the Dana Meeting House in New Hampton (1800-02). This Free Will Baptist meetinghouse is now the best preserved one story meetinghouse in the state. With its box pews and pulpit, and its simple exterior, the Dana Meeting House demonstrates what the county's earliest religious buildings must have looked like.

For most of the 19th century and the early 20th century, the churches of Belknap County can be divided into two basic groups, the more elaborate high style churches that followed the architectural fashions of the day, and the simpler vernacular churches that usually had little exterior decoration. All of the churches of the period abandoned the old "meetinghouse plan" for the "church plan". Now, the main entry or entries were located in one gable end. The pews faced the pulpit, stage, or altar found against one gable end wall, usually opposite the entry. (Some 19th century churches did use the "reversed plan", with the entries and the pulpit on the same gable end wall.) Towers and steeples became common features, particularly on the more elaborate and larger churches.

The first major architectural style of the 19th century to be seen in Belknap County was the Federal style. The Federal style, characterized by the use of light and delicate classical ornament, was nearing the end of its popularity by the time it appeared in central New Hampshire. Nevertheless, the county can boast one excellent example of the style, the Centre Congregational Church (1826-27) in Gilmanton. This well preserved church is notable for its fine design and ornament. The Federal style can also be seen in other churches that have since been altered, such as the First Congregational Church (1832) and the First Baptist Church (1833-34) in Meredith. The United Church of Gilmanton Iron Works (1826-27), also altered, combines elements of the Federal style and the next classical style, the Greek Revival style.

Inspired by the monumental Greek temples, the Greek Revival style used bolder and heavier classical ornament. Only one Belknap County church, the Center Barnstead Christian Church (c. 1839), used a full portico covering its main facade to invoke the image of a temple. But, all of the Greek Revival churches show a greater interest in monumentality in their ornament and composition. The other Greek Revival churches of the 1830's, the Gilford Community Church (1834), the Evangelical Baptist Church (1836), and the Center Harbor Congregational Church (1837), have been altered and modernized. But, the First Baptist Church in Lower Gilmanton (1842) has a well preserved exterior, notable for its pilastered and pedimented front facade and its fine belfry tower. The Lower Gilmanton church ranks among the best churches of the style in the state. The East Alton Meeting House, built around 1820, was remodeled in 1848 into a somewhat provincial version of the Lower Gilmanton church. The First Congregational Church (1853-54) in Alton is another excellent example of the style. The last Greek Revival church erected in Belknap County, the New Hampton Community Church (1854), is arguably the county's best and most sophisticated Greek Revival style building. The designers of both the Alton and New Hampton churches showed great skill in their compositions, notably in the integration of the main facades and the towers.

The Fred Andrew Smart Chapel at Tilton School, erected in Canterbury in 1852 and moved into the county in 1964, is basically a Greek Revival style church. But its bracketed cornice is typical of the Italianate style, which borrowed its ornament from the palaces, villas, and churches of Italy. Belknap County's only pre Civil War church in the Italianate style was the fine Second Baptist Church (1853-54) in Alton.

The other style to first appear in the county before the Civil War was the Gothic Revival style. The first stirrings of interest in the old medieval tradition can be seen in the belfry of the Center Barnstead Christian Church and in three churches built in Sanbornton and Tilton in the 1830's. It cannot be said that the Gothic elements of these three churches were used with any great historical accuracy. They basically remained Federal style buildings with the addition of some Gothic features, pointed arches, finials, and pinnacles. But, the results were quite charming, as can still be seen in the Sanbornton Congregational Church (1834) and the Bay Meetinghouse (1836). The Northfield-Tilton Congregational Church (1838) was enlarged and modernized with Italianate elements, later in the 19th century, so that it now better illustrates Victorian eclecticism.

After the Civil War, the designers of buildings did feel freer to be eclectic in their designs, to combine elements from different styles and to invent new ornament. The best examples of Victorian eclecticism among Belknap County churches are to be found in Laconia. Arthur L. Davis, a local builder-architect, used Italianate and Romanesque elements in his attractive design for the 1871-72 remodeling of the Greek Revival style Evangelical Baptist Church. The South Baptist Church (1877) is predominantly Italianate in its features. But this impressive and ornate church is obviously a product of late 19th century America, not Italy. Architect-builder George H. Guernsey used both Italianate and Gothic Revival elements for his superb United Baptist Church in Lakeport (1891-92). Although long out of favor, Victorian eclectic buildings, like these three churches, are once again being appreciated for their architectural beauty.

The late 19th century also saw the development in America of the Shingle Style, which was characterized by the continuous covering of exterior walls with wood shingles. Concord architects Bodwell & Sargent combined the shingled walls of the Shingle Style with Gothic style windows and doors to create the since altered St. James Episcopal Church (1894) in Laconia. A similar combination of Shingle Style walls with Gothic style windows can be seen in St. John's On The Lake Chapel (1927) on Bear Island in Meredith. The purest and most charming example of the Shingle Style is the modest but attractive St. Augustine's Chapel (1905), built as a private chapel for the Episcopalian Bishop of Milwaukee at his Gilford summer home.

Despite the inventiveness of the Victorian eclectic and Shingle Style architects, the tide of architectural fashion turned in the late 19th century and the early 20th century to the revival of historical styles, to the copying, with more or less freedom, of the architectural styles of earlier eras. For religious architecture, the principal sources of inspiration were the great churches of the medieval period, built in the Romanesque and Gothic styles.

The churches of Belknap County include only one significant example of the Romanesque Revival style, Sacred Heart Church (1893-94) in Laconia. But, this impressive church, designed by Boston architect Peter Ford, is one of the finest churches in the county, notable not only for its size, but for its fine composition and ornament. The Romanesque Revival style can also be seen in more modest 20th century religious buildings, St. Joan of Arc Church (1923) in Alton, St. Paul's Church (late 1920's or early 1930's) in Barnstead, and Temple B'nai Israel (1937) in Laconia.

The Gothic style has always been the more popular of the two medieval revival styles. The best 19th century Gothic Revival style church in the county is Trinity Episcopal Church in Tilton, built in 1872-73 to the design of Concord architect Edward Dow. Another Tilton church to employ the style was the Church of the Assumption (1893-94), designed by Manchester architects Chickering & O'Connell and since modernized. Our Lady of Victory Church (1905-06) in Center Harbor has also been significantly altered. The early 20th century saw the construction of two impressive Gothic Revival style stone churches in Laconia, both the work of Boston architects. Willard P. Adden was inspired by the picturesque Gothic churches of England in his design for the Congregational Church of Laconia (1905-06). James O'Shaughnessy, who is said to have worked for Ralph Adams Cram, followed that master of the Gothic Revival style in his bold design for St. Joseph's Church (1929-30).

While the medieval revival styles were the most popular for Belknap County's fashionable churches in the early 20th century, two other styles are represented in Laconia churches. The First Church of Christ Scientist (1923-24), designed by Boston architect Charles T. McFarland, is an excellent example of the Classical Revival style. The Unitarian-Universalist Church (1939-40), the youngest church recorded in this book, was built in the Colonial Revival style, a revival style that harks back to the Federal style, bringing us full circle back to the earliest high style represented in this volume.

The vernacular churches of the 19th and 20th centuries were simpler buildings than the high style churches. The use of ornament on the vernacular churches was limited. And, while some ornament and other elements of the high styles was used on some vernacular churches, there was no attempt to create a building in a recognized architectural style. Usually restrained by their economic status, the congregations that built these churches chose to

use the common building tradition of their period, without many decorative embellishments. This is not to say that the vernacular churches lack architectural distinction. As is demonstrated by many vernacular houses in the county, a traditional builder with a good sense of proportions can create a pleasing design, even without the help of decoration. Two attractive examples of such unembellished traditional design can be found in Meredith, the Oak Hill Meetinghouse (built c. 1802, remodeled 1848) and the Meredith Center Free Baptist Church (main block c. 1831, tower 1859). And there are other examples of architectural success in the vernacular tradition throughout the county.

As might be expected, most of the vernacular churches, particularly the 19th century churches, share certain features. All were built of wood and nearly all were sheathed with clapboards, the traditional siding of the region. (The 20th century did see the use of stucco on Trinity Methodist Church (1925-26) at Weirs Beach and of asbestos shingles on the Christian and Missionary Alliance Church (1939), also in Laconia.)

The simplest of the vernacular churches were just one story or one and a half story, gable roofed structures with a rectangular plan. One gable end usually served as the main facade. In the 19th century, there were often two entries in the main gable end, as can be seen at the Smith Meeting House (c. 1840) in Gilmanton and the New Hampton Historical Society building (1883-84). Some churches, of course, were content with a single entry, such as the North Barnstead Congregational Church (1827) and the First Baptist Church (1791-92, remodeled 1833) in Sanbornton. A number of vernacular churches now have towers and entry pavilions, either original features or additions. Some, such as the Thompson-Ames Historical Society Building (c. 1834, remodeled 1889) and the Province Road Meeting House (c. 1792, tower added 1910) have belfry towers set astride their roofs. Others have attached towers, either in the center of the main facade, as on the Barnstead Parade Congregational Church (1796-99, tower added 1866) and the South Barnstead Congregational Church (between 1814 and 1821, tower added 1912), or at a corner, as on the former Advent Christian Church (1899-1900) in Belmont and The Bible Speaks Church (1910-11) in Lakeport. On the Advent Christian Church (1903-04) in Lakeport, the corner was cut on the diagonal, so that the corner tower is set at an angle to the main facade. The attached towers often house the main entries. But some small churches have small gable roofed entry pavilions, as can be seen on the American Legion Hall (1895-96) in Barnstead and Trinity Episcopal Church (1911) in Meredith.

The high styles have had some influence on certain vernacular churches, particularly in the ornamental details. Vernacular builders were not ignorant of the elements of the more sophisticated architectural styles. And they did at times borrow features from the grander buildings that they saw. The Greek

Revival style prompted mid 19th century vernacular builders to use wider and bolder cornerboards, window and door frames, and cornices, such as those on the Oak Hill Meeting House (remodeled 1848) in Meredith and the Province Road Meeting House (remodeled 1835 and 1854) in Belmont. But, the most influential high style for vernacular churches was clearly the Gothic Revival style. Gothic arches and stained glass windows were added to buildings that otherwise had few or no stylistic features. The Lochmere Baptist Church (1834, remodeled 1861), for example, had Gothic arches above its two entries and another arch in its main gable. The Thompson Ames Historical Society Building (c. 1834, remodeled 1889) has more Gothic arches and a tall spire. The Bible Speaks Church (1910-11) in Laconia has two Gothic arched windows in its main facade. These Gothic features do not make these churches Gothic Revival style buildings, but they do show the strong religious associations of the style.

Change has been part of the history of many Belknap County churches. Some have been relocated, as St. Paul's Church, moved from Northwood to Barnstead, and the Fred Andrew Smart Chapel, moved from Canterbury to Tilton, illustrate. Others have changed from a religious use to other uses, as can be seen at the American Legion Hall in Barnstead, the West Center Harbor Meeting House, now a private residence, Old St. James Episcopal Church in Laconia, now an office building, the New Hampton Grange Hall, and the Lochmere Community Hall. Three former churches, the Province Road Meeting House in Belmont, the Oak Hill Meeting House in Meredith, and the former Advent Christian Chapel in New Hampton, have each become the property of the local historical society.

Architectural changes have been even more commonplace. The impulse to modernize churches, to replace the "old fashioned" with the "up to date", can be seen as early as the 1830's and 1840's, when meetinghouses were remodeled as churches, often in the Greek Revival style, such as the East Alton Meeting House and the Oak Hill Meeting House in Meredith. The urge to modernize has continued to this day. In some cases, such as the 1871-72 remodeling of the Evangelical Baptist Church in Laconia, it can be argued that the remodeled church is at least as interesting architecturally as the original building. Unfortunately, this has been more the exception than the rule. Some architectural changes have been insignificant or sympathetic to the original architecture of the building, so that there has been no architectural loss. But, many changes have diminished the architectural quality of the churches. It would be impolitic to point out inappropriate changes in this introduction. We will leave that judgement to the reader's taste. But, we can point out the two most common remodeling mistakes, the inappropriate addition, such as the belfry or vestibule that obscures or clashes with the original design of the main facade, and the removal or replacement of significant architectural features, such as ornamental details, doors and windows. In

recent years, the residing of churches and other buildings has usually greatly diminished their architectural integrity and quality. Modern sidings may be more convenient, but their installation is usually accompanied by the loss of many architectural details, cornerboards, cornices, window and door frames. The result is often a caricature, a plastic cartoon of the original building.

Despite some inappopriate architectural change, there still remains in Belknap County many religious buildings that are a delight to see and visit. We hope that this volume will introduce our readers to them, and will encourage greater interest in these buildings and their preservation for future generations to enjoy.

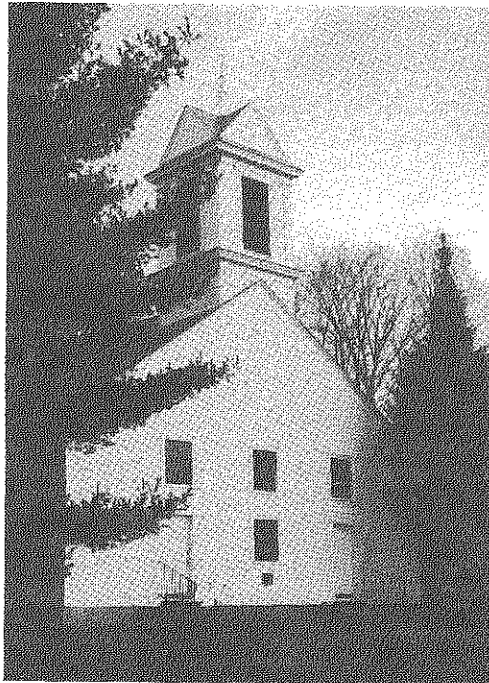


## ALTON

### EAST ALTON MEETING HOUSE

Drew Hill Road, Gilman's Corner  
c. 1820

Listed on National Register of Historic Places



#### Description

The provincial Greek Revival style East Alton Meeting House stands in the village of Gilman's Corner. The gable roofed main block of the church is one and a half stories high, although its internal layout, with a foyer and balcony at one end of the taller auditorium, gives it a two story west street front. Above the west gable end, a two stage belfry tower straddles the roof ridge.

The main block, set on a cut granite block foundation, is clapboarded with sillboards and wide corner pilasters with moulded capitals. The gable roof is trimmed by lateral box cornices with mouldings and deep friezes, by a shallow cornice with frieze and returns of the lateral cornices on the front west gable, and by close verges with returns of the lateral cornices on the rear gable. In the side bays of the three bay west gable end are found the two entries, which are virtually mirror images of each other. Each entry has

a four panel door, a wide frame with large square upper cornerblocks, granite and wooden steps, and a metal rail. The central bay of the first story and all three bays of the upper story each contain an 8/8 sash window with moulded frame. The four bay north and south lateral sides each have four large 16/12 sash windows with moulded frames. Two more such windows are found in the rear east gable end.

The square tower has a short base with clapboarded sides, and a slightly smaller belfry stage sheathed with flush boarding. Both stages have corner pilasters and box cornices with mouldings and friezes. In each side of the belfry stage is found a large rectangular louver with a moulded lintel. The belfry is crowned by a cross gable roof. Each of the four gables is sheathed with flush boarding and trimmed by close verges. Rising from the center of the roof is a wooden post with moulded cap, on which stands an arrow shaped weathervane.

#### History

The church was built for the first Free Will Baptist Church of Alton, which was organized in 1803. There is some dispute over the construction date of the meetinghouse, with some dating it as early as 1810. But, the church records include a brief note, written about 1849, that the meetinghouse "was built about A.D. 1820, with square pews, three doors in front, desk on backside". The first mention of the building in the church records is a statement, made in passing, that a meeting was held in the meetinghouse in November of 1821, suggesting that the building was completed by then. The earliest known pew deeds date from 1822.

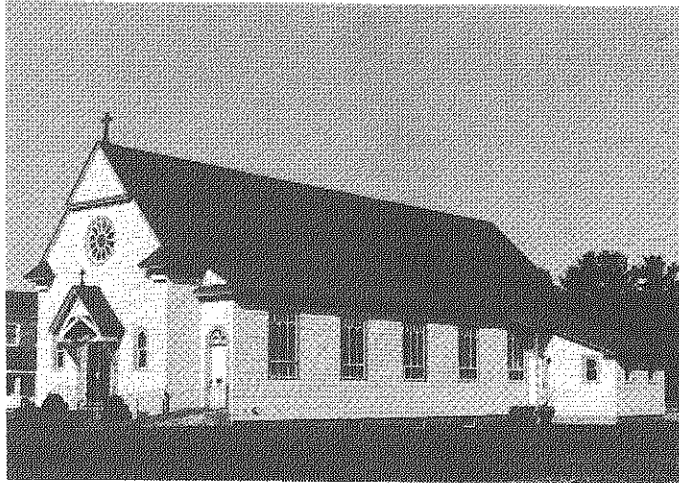
The present appearance of the church apparently dates from 1848, when the building was moved a few feet north and east and remodeled at a cost of "more than \$800". The original pew owners had relinquished their rights to the First Free Will Baptist Meetinghouse Society, which sold new pew rights to raise funds for the work. The remodeled church was dedicated on the First Sabbath in January of 1849. The building now illustrates the merger of the Greek Revival style and the vernacular building tradition. The Greek Revival influence is apparent in the wide corner pilasters, deep lateral cornices, wide entry frames, and the belfry with its cross gable roof. But other details, such as the window frames and the front gable cornice, hark back to local vernacular building traditions.

In the mid 19th century, the congregation declined dramatically, falling from 300 members to 46 members in just thirteen years. The last regular minister left in 1883. And the last surviving church member died in 1907. This decline of the congregation, symptomatic of the general depopulation of this rural farming area of Alton, undoubtedly saved the church from any

modernization. The building did fall into some disrepair. But, in the 1920's, the Gilman's Corner Community Club was organized to maintain the structure. Incorporated as the East Alton Meeting House Society in 1978, the organization has faithfully maintained the building through most of this century. Recent exterior changes have been limited to such minor alterations as the addition of a National Register plaque and new railings at the entries.

### SAINT JOAN OF ARC CHURCH

Main Street, Alton village  
1923



#### Description

Saint Joan of Arc Church, best described as provincial Romanesque Revival in style, stands on a prominent street corner in Alton village. The tall, one story main block, which includes the nave and the sanctuary, has a semi-octagonal northwest end, and is covered by a roof that is gabled on the southeast, but semi-octagonal on the northwest end. Flanking the main block on both lateral (southwest and northeast) sides are narrow, one story shed roofed additions containing the church aisles. Attached to the northerly ends of the two side additions are two one story, shed roofed wings, each with a small porch. The southwestern wing also has a small northwestern basement vestibule. All sections of the church are set on concrete block foundations and sheathed with aluminum "clapboarding" with narrow corner strips.

The main block has horizontal box cornices with mouldings and friezes. The rakes of the southeast gable, above the main facade, are trimmed by a

shallow cornice with frieze. At the base of the gable, deep returns of the lateral cornices are covered by small hipped pent roofs. The upper portion of the gable projects slightly over a horizontal box cornice with mouldings, frieze and brackets. In the center of the main facade, the southeast gable end, is the main entry, double modern glass and metal doors. The entry is still set in a semicircular arched moulded frame, with a stained glass tympanum, containing a round window, two semicircular windows and three small spherical triangles. The entry is sheltered by a large gable roofed hood, supported by heavy triangular braces. The hood is trimmed by a cornice with sloping soffit and frieze and is crowned by a cross. Its gable is open in the lower section, but filled with beaded boarding in the apex above a crossbeam supported by braces. To each side of the entry is a small semicircular arched sash window with stained glass and moulded frame. In the gable, beneath the projecting upper gable, is a stained glass rose window, with a central round window, twelve "petals", and small spherical triangles along the outer edge. A cross crowns the main gable. Three high semicircular arched windows appear in the main block's apsidal semi-octagonal northwest end.

The shallow side additions are virtually mirror images of each other. Both have shallow moulded cornices on their rakes and lateral box cornices with mouldings and friezes that are continued as horizontal cornices across their half gables. The southeast ends of the side additions are set five feet back from the southeast facade of the main block. Each southeast end contains a side entry, a six panel door in a semicircular arched moulded frame. A stained glass window with two semicircular windows, a round window and two spherical triangles fills each tympanum. The west side entry, like the main entry, is served by carpeted concrete steps, while the east entry has a carpeted concrete ramp. The lateral sides of the additions both have five large rectangular stained glass windows. The windows each incorporate three lower square windows, three tall semicircular arched windows, and six smaller windows (with curved lower edges) above the arched windows.

The shed roofed wings both have box cornices with friezes and returns. Both small wings are lit by diamond paned windows and have a paneled southeastern door with a small entry porch. The western wing serves as the sacristy, the eastern wing as the reconciliation room.

#### History

A mission to serve the Roman Catholics in the Alton area, particularly in the summer months, was organized as early as 1888. Converted meeting places, such as the Alton Town Hall, were used for services until the construction of Saint Joan of Arc Church in 1923. In August of 1919, a lot on Main Street in Alton village was purchased as the site for a chapel. But, in December of 1921, that lot was sold. And the present site at the corner of

Main Street and Mitchell Avenue was bought in January of 1922. Fund raising for the church building continued through 1922. Little is recorded of the actual construction of the church beyond a few items in the area newspapers. By late June of 1923, the Farmington paper could report that work had begun on the church. A Laconia paper reported in early August that the carpenters had finished the shingling and in October that the exterior was nearly complete. The last news item was a note in the Farmington paper, in early November, that the church was being painted. The church was built as a summer chapel with an unfinished interior. It was not until 1948 that the interior was completely finished. Originally, the exterior walls were covered with wood shingles, which were common on rustic resort architecture of the day. The form of the church and its semicircular arched windows and doors and the round gable window of the main block were borrowed from the Romanesque Revival style, although they were Americanized in their translation to this small chapel. The building could be described as an early 20th century church with Romanesque Revival embellishments.

The church became a separate parish in 1961. And the building has been altered in recent years. The doors of the main entry were replaced by modern metal framed glass doors sometime in the mid 20th century. The easterly wing, built in 1978, houses the reconciliation room. In 1988, a handicapped access ramp was built at the easterly side entry. But, the most significant change was the replacement of the original wood shingle wall sheathing with aluminum siding in the late 1950's.

### FIRST CONGREGATIONAL CHURCH

Church Street, Alton village  
1853-1854

Listed on National Register of Historic Places



#### Description

The Congregational Church is a Greek Revival style church that stands on the southeast side of Church Street. The tall, one and a half story, gable roofed main block has a square three stage tower with spire projecting slightly from the center of its main facade, the northwest gable end. The rear gable end of the main block is covered by a one story, shed roofed rear addition. Covering the northeast end of the addition and part of the main block's northeast side is the vestry, a one and a half story gable roofed structure.

The main block, set on a cut granite block foundation, has clapboarded walls and wide paneled corner pilasters with heavy moulded capitals. The wide box cornice with mouldings, deep frieze and architrave is pedimented on the main northwest gable, but only has returns on the rear gable. The central bay of the northwest gable end is occupied by the tower and the main entry. The two side bays each contain a tall, large 12/12 sash window with paneled side trim, louvred shutters, and a peaked, moulded window head.

The northeast and southwest sides each have three tall windows of the same design. The rear gable end now contains a round stained glass window with pictorial design.

The tower is sheathed with vertical and horizontal flush boarding. The main entry in the first story is tall, double, two panel doors with plain side trim and a peaked, moulded door head. The entry is served by a wide flagstone covered landing with steps on three sides. Above the entry is a large rectangular panel with moulded frame. The entry and the panel are set in a very shallow recess that fills most of the first story. At the outer corners of the first story are two large engaged square pillars (similar to the main block's corner pilasters), which support the continuation of the main block's horizontal cornice around the tower. The tower's windowless second stage is set on a shallow base resting on this horizontal cornice. The second stage, which just rises above the roof, is trimmed by paneled corner pilasters (like those of the main block) and by another box cornice with mouldings, frieze and architrave. Another rectangular panel with moulded frame ornaments the front of the second stage. The smaller third stage, the open belfry, is set on a very shallow base. The belfry is trimmed by corner pilasters and a cornice like those of the second stage. In each face is a large rectangular opening with a decoratively sawn slat railing. The belfry is crowned by a tall pyramidal spire, that is sheathed with flush boarding and trimmed by cornerboards. The spire is topped by an ornate lyre shaped weathervane on a globe.

The vestry has clapboarded walls trimmed by paneled corner pilasters with capitals. The heavy box cornice with frieze and architrave is pedimented on the northwest street gable, but just has returns on the rear gable. In the center of the street gable end is the main entry, a paneled door with large built-in window, paneled side trim and a peaked door head, as well as a modern gable roofed hood. The front gable end and the sides have 2/2 sash windows with the same paneled side trim and peaked moulded window heads. The two doors on the southwest side are sheltered by small entry porches.

The rear addition has clapboarded walls with cornerboards and a low pitched shed roof trimmed by a box cornice. Two of the addition's windows are 2/2 sash windows (with paneled trim and moulded heads) that were relocated from the vestry. But the other windows and the double rear doors are modern in design with plain frames. The rear entry is sheltered by a simple hood.

#### History

The First Congregational Church in Alton was organized on November 7, 1827. The church members at first used the town meetinghouse for their services. In 1838, the Congregationalists and the Free Will Baptists joined

to erect a union meetinghouse. But, early in the spring of 1853, the Congregationalists decided to build their own church. A subscription paper was circulated. And in June, a society was formed to erect and maintain a church building. The new society promptly established a building committee and authorized it to proceed with construction. The lot was purchased on October 31, 1853. The completed church was dedicated on March 22, 1854. A denominational historian reported in 1856 that it cost "about \$3500". The church is one of the county's best examples of the Greek Revival style. The building is a sophisticated, dignified and attractive church that shows much skill in its design, particularly in the integration of the tower and the main block. Unfortunately, the church's designer and builder are not now known.

The original church, the main block and the tower, have seen few exterior changes. A bell was not installed in the belfry until 1873, and the weathervane was mounted on the spire in 1875. The stained glass window in the rear was added in 1958. Undated 20th century changes include the removal of a low parapet around the base of the spire and the construction of the present entry steps and landing.

There have been two major additions. The vestry, dedicated on August 8, 1895, was designed by Rochester architect Frank H. Blake in a sympathetic style. It was built by David E. Clough at a cost of \$976.22. The only exterior changes to the vestry have been the hoods and porches erected at the doors, at the street entry in 1986, at the side entries in 1976 and 1992. The rear addition, built in 1974-75, was also sympathetic to the older parts of the building, even reusing the two vestry windows that it covered. The addition's rear entry acquired a hood in 1976.

The ownership of the church has however changed. The Congregationalists and the Free Will Baptists federated in 1938 to share a minister and expenses. And in 1968, the two churches merged to form the Community Church of Alton, which now owns the properties of both former churches.

**SECOND FREE BAPTIST CHURCH**

Main Street, Alton village  
1853-1854

Listed on National Register of Historic Places

**Description**

The Second Free Baptist Church is an Italianate style church that stands on the southwest side of Main Street. The tall, one and a half story, gable roofed main block has a tall three story square tower projecting from the center of its main facade, the northeast gable end. The tower is crowned by a tall pyramidal spire. In the center of the main block's rear southwest gable end is the one story, shed roofed organ addition. Covering the rear southwest side of the organ addition is the shorter, one story rear addition. Covering the southeast sides of the organ addition and the rear addition, and stretching to the southeast of the main block is the chapel wing, a one and a half

story structure whose roof is hipped at the southeast end and gabled on the northwest end. On the street facade of the chapel wing are found two small one story structures, the present gable roofed vestibule, and the shed roofed former vestibule (now a closet) filling the space between the main block and the new vestibule.

The main block, set on a granite block foundation, is trimmed by deep sillboards with watertables and by cornerboards with moulded edges. The walls are clapboarded, save for the main northeast gable end, which is sheathed with flush boarding. The wide box cornice has mouldings, a deep frieze, pairs of heavy sawn brackets, and returns.

The central bay of the main block's street facade, the northeast gable end, is occupied by the tower. The two side bays each contain a tall window frame, ornamented by a heavy bracketed sill, and a heavy peaked, moulded cornice with large corner brackets. The lower portion of each frame contains a 6/6 sash window with louvred shutters, while the upper portion is covered by permanent louvred blinds with a triangular top. The southeast and northwest sides each have three tall, large 16/16 sash windows with louvred shutters and frames like those on the street facade, save that the cornices are horizontal, not peaked.

The tall tower has the same granite foundation, sillboards, cornerboards with moulded edges, and flush boarded walls as the main block's street facade. The tower's street front contains the main entry, now double metal and glass doors beneath a metal framed plate glass transom window. The entry is served by wide brick floored concrete landing and steps. The entry does retain its old wooden frame with a peaked moulded cornice ornamented by heavy sawn end brackets. The first story is topped by a shallow cornice with a large cove moulding. Most of the upper portion of the tower's street front is devoted to a very tall triple louver, which has a wide central louver with triangular top, narrower flanking louvers with slanted tops, a bracketed sill, and a peaked cornice with end brackets, similar to the cornices on the main block's street front window frames. Above the main block roof, the tower has double louvers on the other three sides. The louvers on the northwest and southeast sides have slanted tops, bracketed sills, and bracketed peaked cornices like that on the triple louver. The double louvers on the rear have rectangular tops and a plain frame. The tower is topped by a box cornice with mouldings, deep frieze, and pairs of heavy sawn brackets, and by an unusual parapet. The parapet boards are shaped to give it small Gothic arched upper projections and a wider rectangular upper projection (with an applied quatrefoil) in the center of each side. Rising from the tower roof is the tall pyramidal spire with flush boarded sides, round corner mouldings, and an ornate carved knob at the apex.

The organ addition and the rear addition are simpler structures with clapboarded walls, cornerboards, and box cornices with mouldings, friezes and returns. Plain frames surround their windows and the rear addition's northwest side door.

The more elaborate chapel wing has a granite block foundation, clapboarded walls, deep sillboards and moulded cornerboards like those on the main block, and a box cornice with mouldings, deep frieze, and pairs of sawn brackets. The chapel wing is lit by large double windows with 4/4 sash, bracketed sills, louvred shutters, and moulded cornices with sawn end brackets. A large exterior brick chimney is found at the southeast end.

The new vestibule on the chapel wing's northeast street front has clapboarded walls, trimmed by sillboards with watertables, and by a box cornice with mouldings, frieze and returns. The northeast street gable end contains the entry, double six panel doors with fluted side trim and a cornice with frieze, architrave and sawn end brackets. The original concrete landing and steps that served this entry have been covered by a long board floored ramp with plain wooden railings. The former vestibule, now a closet, has a windowless clapboarded wall, a sillboard with watertable, and a bracketed cornice with frieze.

#### History

The Second Free Baptist Church of Alton was organized in 1831. The church, which served the Free Will Baptists of the village area, joined with the local Congregational church to build a union meetinghouse in 1838. In the early spring of 1853, the Congregationalists decided to build their own church, and the Free Will Baptists soon followed suit. The Second Free Baptist Society was organized in August of 1853 to hold and maintain real estate. At its August 8 meeting, the new society voted to buy a lot and build a church. Three days later, the Society chose a seven man committee to erect the building. The Main Street lot was purchased on August 27. According to the diary of an Alton resident, the frame of the new Baptist church was raised on September 26, 1853. On January 2, 1854, the Society was able to meet in the new building. The church was dedicated on March 23, 1854, the day after the new Congregational church was dedicated. Pews were sold at auction on March 25 and throughout the spring. According to one newspaper report, the building cost \$3000. Unfortunately, the name of the designer of the building does not appear in the church records or the newspapers. The church, the only early (pre Civil War) Italianate style church in the county, is an excellent and attractive example of that style.

The original church, the main block and the tower, has seen only a few exterior changes, most of them at the entry. Concrete steps, later covered

with brick, were installed in 1930. And the original wooden main entry doors were replaced by modern plate glass and metal doors and transom window in 1970.

The church has seen four additions to the rear and side of the main block. The first addition was built in the center of the rear gable end in 1875 to house an organ. In January of 1891, the Society accepted the offer of Martha Sawyer of a chapel in memory of her late husband, Alonzo H. Sawyer. The construction of the chapel wing and the former vestibule, under the direction of "Mr. H. Bennett", began in April. The wing was dedicated on August 19, 1891. The chapel wing was given a new fireplace with an exterior chimney in the mid 20th century. In 1971-72, the present vestibule was built. And the old vestibule was converted to a closet. (The vestibule's entry steps were covered by a handicapped access ramp in 1986). The rear addition, which contains two restrooms and an addition to the original kitchen in the chapel wing, was probably built sometime in the early to mid 20th century. But, church records are silent about its construction.

In 1938, the Baptist and Congregational churches in Alton village federated to share the cost of a minister and other expenses. The two churches merged in January of 1968 to form the Community Church of Alton, which now owns and maintains both the Baptist and Congregational church buildings.

## BARNSTEAD

### NORTH BARNSTEAD CONGREGATIONAL CHURCH

North Barnstead Road, North Barnstead village  
1827



#### Description

The North Barnstead Congregational Church is a 19th century vernacular church that stands on the northeast side of the main road in North Barnstead village. The gable roofed main block is basically one and a half story high, although the building's internal layout does give it a two story southwest gable end. Above the southwest gable end, which serves as the main facade, a belfry is found astride the roof ridge.

The main block is set on a cut granite block and concrete foundation. Its clapboarded walls are trimmed by sillboards and cornerboards. The roof is trimmed by lateral box cornices with mouldings and friezes, a plain box cornice on the street (southwest) gable, and close verges on the rear gable. The main (southwest) facade contains the church's only entry, a central recessed entry. The double four panel doors are flanked by moulded side trim and full sidelights with louvered shutters and share a plain outer frame with the sidelights. The entry's wide recess has a board floor, paneled side walls and ceiling, and wide board steps. The recess's outer frame is a wide moulded frame with upper and lower cornerblocks. The only southwestern windows are two 8/8 sash windows with plain frames and louvered shutters in the second story. The northwest and southeast sides each have four large 12/8 sash windows, also with plain frames and louvered shutters.

The square belfry astride the roof ridge has a plywood sheathed base topped by a shallow moulded cornice. The slightly smaller open belfry stage is sheathed with plywood and trimmed by corner pilasters with moulded capitals and by a wide box cornice with mouldings, frieze and architrave. In each face of the belfry is found a large semicircular arched opening with moulded frame, through which can be seen the bell. The belfry's pyramidal roof with flared eaves is crowned by an ornate metal finial.

#### History

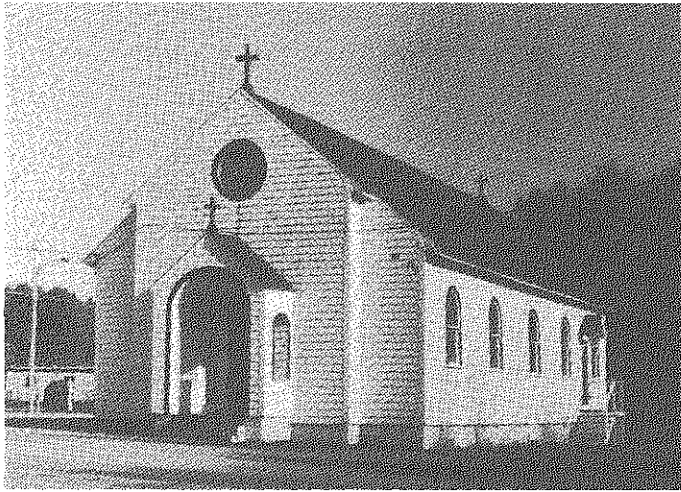
The Congregational Church in North Barnstead was built to provide a proper place for Congregational services in the northern part of the town of Barnstead. Although some historians have dated the building to 1820, the various Barnstead church historians agree that it was constructed in 1827 and dedicated on October 31, 1827. No records survive to describe the construction. And the original appearance of the church is not known as no early descriptions or views have been located. In 1853, the building was repaired and remodeled, so extensively that it was deemed appropriate to rededicate the building. Again the details of the remodeling are not recorded. It would seem likely that the present exterior appearance of the main block dates largely from this remodeling. The design of the building, with a three bay street gable front and four bay lateral sides, suggests a mid 19th century date. The recessed entry, which has a wide outer frame with cornerblocks, full sidelights, and paneled walls and ceiling, shows the influence of the Greek Revival style and probably dates from the 1853 remodeling. The main block now appears as a not unusual variant of the common mid 19th century vernacular rural church.

Further exterior changes were probably very limited in the next century of the church's history. The main gable cornice might be a later addition, but no information has been found on its origin. A small privy, once attached to the rear corner of the southeast side, was removed around 1990. The most important change was the addition of the belfry to house a bell given in memory of Bea Dow. The church voted to accept the bell and to build the belfry at a special meeting in November of 1970. The bell and belfry were dedicated in August of 1971. Part of the granite block foundation was replaced with concrete when it was repaired around 1990.

The present church organization dates from October 15, 1896, when the First Congregational Church of North Barnstead was organized.

## ST. PAUL'S CHURCH

Maple Street, Center Barnstead  
1926, 1929 or early 1930's  
Andrew Daudelin, contractor



### Description

St. Paul's Church stands on the west side of Maple Street in Center Barnstead village. In form, composition, and some elements, such as the semicircular arched windows, the church is reminiscent of the Italian Romanesque style. In materials and most details, however, the church is in the American vernacular tradition. The tall, one story main block has a narrower, shallow, one story projection on its north gable end, which is covered by a gable roofed extension of the main block roof. Centered on the projection's own north gable end is a shorter and narrower, one story, gable roofed entry porch. The main block roof is basically a gable roof, but its south end is best described as a gable on hip roof. In the center of the main block's south end is a shallow hip roofed apse with a curved south side. All sections of the church are set on concrete block foundations, sheathed with painted wood shingles, and trimmed by cornerboards and plain window and door frames.

The main block and its northern projection are trimmed by close verges and by wide horizontal cornices with mouldings, sloping soffits, and friezes. The main entry of the church is sheltered by the northern entry porch, which has concrete floor and steps, a wide plain semicircular arched opening on the north front, a smaller segmental arched opening on both the west and east sides, and a shallow moulded cornice. The exterior of the porch, as well as the interior walls and the jambs of the side openings are wood shingled. The barrel vaulted ceiling and the soffits of the side arches are covered with beaded boarding. The main entry, a large six panel door, is actually found in the north wall of the main block, as it is set in a recess in the northern

projection. The recess has a concrete floor, wood shingled walls, and flat beaded board ceiling. The only window in the north walls is a round stained glass window with central circular window and six surrounding panes separated by the radiating mullions, set high in the gable of the northern projection. The gable of the projection and the south gable of the main block are topped by large plain crosses. The east and west sides of the main block each have five semicircular arched stained glass sash windows and a four panel side door. The windows have geometric patterns featuring religious symbols and arched upper sash. The side doors each have a wooden landing and steps and a gable roofed hood. The apse, which covers most of the south end of the main block, is trimmed by a simple box cornice. The bowed south wall features the apse's only window, a high central semicircular arched, stained glass window with a pictorial design.

### History

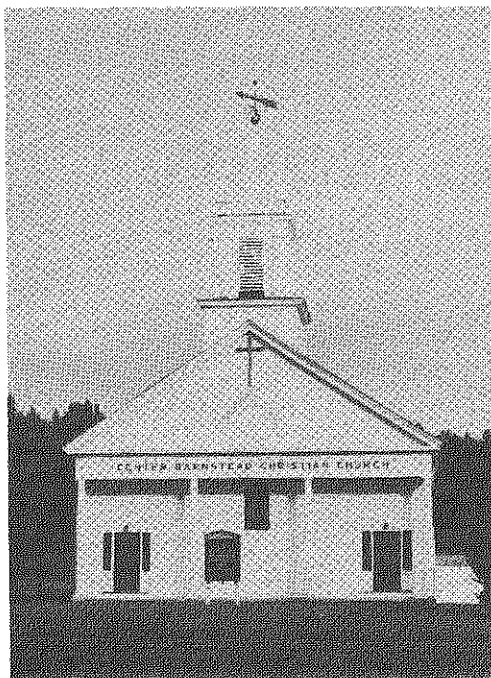
St. Paul's Church originally stood in East Northwood, where it served as a Roman Catholic summer chapel. The date of the construction of the church is a matter of some dispute. The 1938 Historical Records Survey of the Roman Catholic Church records in New Hampshire reported that it was built and dedicated in 1929 to replace a church that burned in 1928. A newspaper article published in 1958 stated that the building was erected in 1926. A Northwood town history dates it to the early 1930's and identifies the builder as contractor Andrew Daudelin. We can only conclude that it was built in the late 1920's or early 1930's. The church's design was an interesting combination of the Romanesque Revival style and the vernacular building tradition. The form and composition of the building, the semicircular arches, and the round gable window are all derived from the Italian Romanesque. But, in its materials, notably the wood shingles, and in many details, such as the window and door frames and the cornices, the church is clearly in the American vernacular tradition.

The church served in Northwood through the summer of 1956. It was then replaced by St. Joseph's Church, a larger and more modern building. There was, however, still a future for the older church. In late May and early June of 1958, two adjoining parcels of land in Center Barnstead were purchased by the Diocese. In mid June, the church was cut into two sections, which were hauled by truck to the Center Barnstead property, where the building was reassembled. In July, the church was back in use for Roman Catholic services. The building was rededicated on its new site in 1959. The church does seem to have endured some change in its travels. It is said that it was cut in two horizontally at about the eaves level, and that the first story and the roof structure were moved separately. This procedure may explain some changes to the upper portion of the building. A 1946 photograph of the church in Northwood shows features that apparently did not survive the journey to Barnstead, including a bell cote above the main facade; two gablets at the upper corners of the shallow north projection; and two pent roofs on the main block's north facade at the level of the lateral cornices and flanking the north projection.



**CENTER BARNSTEAD CHRISTIAN CHURCH**

Main Street, Center Barnstead  
c. 1839

**Description**

The Center Barnstead Christian Church is a Greek Revival style church that stands on the northeast side of Main Street (Route 126), at the corner of Shackford Corner Road, in Center Barnstead village. The one and a half story gable roofed main block has a temple style portico covering the main facade, the southwest gable end. A two stage belfry tower straddles the roof ridge above the main facade. Attached to the main block are two one story additions, a gable roofed basement vestibule on the southeast side and a shed roofed rear addition covering the rear gable end.

The main block, now set on a concrete foundation, is clapboarded with sillboards and cornerboards. A pedimented box cornice with mouldings and frieze is found on the three public sides. But, the rear gable has only close verges with returns of the lateral cornices.

The principal feature of the southwest gable end is the portico. The portico now has a concrete floor, but it retains its four monumental wooden

columns, which are best described as Roman Doric in style. The columns support the deep frieze of the main pediment's horizontal cornice. The flush boarded rear wall of the portico is trimmed by sillboards. The two side bays each contain an identical entry. Each entry has a plain framed five panel door, flanking two-thirds sidelights above panels, and a wide outer frame with upper cornerblocks and a wide block in the center of the lintel. In the central bay is a high plain framed window, now filled by plate glass. In the pedimented gable appears an unusual louver in the shape of an inverted V. The louver has plain sills at each lower end and slats that "radiate" from the empty center of the V. Mounted on the gable above the louver is a plain wooden cross. The northwest and southeast sides of the main block each have three 20/20 sash windows, whose paneled frames have paneled upper cornerblocks.

The square belfry tower has a low base, whose clapboarded sides are trimmed by cornerboards and a plain cornice with frieze. The smaller belfry is sheathed with flush boarding, and trimmed by cornerboards and a box cornice with mouldings and frieze. In each face is a full height plain framed louver, flanked on each side by pilasters with moulded capitals. The belfry roof is surrounded by a crenelated parapet, with three crenels on each side, stepped merlons, and a simple coping. From each corner of the parapet rises a wooden pinnacle, a tall pyramid on a short square base, that is ornamented with mouldings. Rising from the center of the belfry roof is a tall pyramidal wooden spire crowned by a globe on which stands an ornate arrow-shaped metal weathervane.

The basement vestibule has vinyl "clapboard" siding with corner strips, and close vinyl clad eaves and verges. Its only opening is a paneled door with built-in window in the southeast gable end.

The rear addition has vinyl "clapboard" siding with corner strips, and vinyl clad box cornice. The new rear entry, at the northwest end of the addition, is designed to echo the older main entries. It has a paneled door with four small windows, flanking two thirds sidelights, and a wide outer frame with upper cornerblocks and a large block in the center of the lintel. On the northeast side are two 20/20 sash windows with paneled frames and paneled upper cornerblocks, which were reused from the main block.

**History**

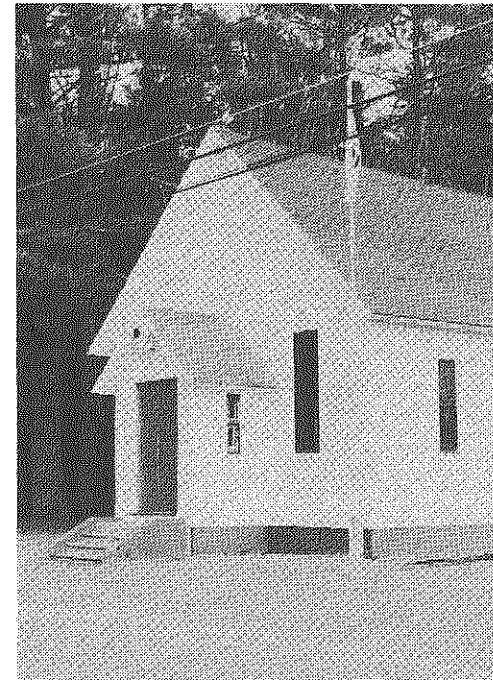
The Center Barnstead Christian Church was built as a private venture by a group of Free Will Baptists led by Rev. David Garland. (The group also included Henry Langley, Samuel Langley, Oliver Dennett, and John K. Kaime.) Their hope was that a strong Free Will Baptist church would be established in the new building. Unfortunately, their plans went awry. The

sale of pews did not bring the return the proprietors had hoped for, and they all lost money. Rev. Garland, who bore the greatest financial burden, had to be rescued from his debts by his son, a Boston merchant. Many pews were bought by Congregationalists, who eventually gained control of the building. (The church has also served other denominations at various periods of its history. About 1960, the church left the Congregational fold to become an independent church.) Several construction dates have been assigned to the building, including 1830, 1832, 1834, and 1840. But, the more knowledgeable local historians agreed that the church was dedicated on September 12, 1839. There is no further information available on its construction, its designer or its builder. This is unfortunate as the church is one of Belknap County's best examples of the Greek Revival style. It is in fact, the only Greek Revival church in the county to boast a full temple style portico covering its main facade. We also find references to the Gothic Revival style in the pinnacles, spire, and crenelated parapet of the belfry. This blend of styles is unusual, but here it is nevertheless successful.

A stereopticon view taken in the summer of 1882 shows the building almost as it appears today. The view does show corner pinnacles (like those still crowning the belfry) and a parapet on top of the tower base, surrounding the belfry. These features have since disappeared. Other undated changes include the large cross mounted on the pediment, and the large single pane in the main facade's only window. Recently, the moulded box cornice on the tower base was replaced by a simpler cornice. The late 1970's saw the most significant changes, the construction of the concrete portico floor and the concrete foundation under the main block, and the addition of the basement vestibule and the rear addition.

### AMERICAN LEGION HALL

Beauty Hill Road, Barnstead Parade  
1895-1896



#### Description

The American Legion Hall is a late 19th century vernacular church building that is now used as a meeting hall. It stands on the east side of Beauty Hill Road in the village of Barnstead Parade. The long, one and a half story, gable roofed main block has a small, one story, gable roofed entry pavilion in the center of its west street gable end and a small half story woodshed on its rear gable end.

The entry pavilion has a brick foundation, clapboarded walls (save for the flush boarded gable), cornerboards, and a cornice with sloping soffit and frieze. Its west street gable end is largely occupied by paneled double doors with a plain frame and concrete steps and landing. A round light with the Legion seal is mounted on the gable. The north and south sides each contain a tall, narrow 15/19 sash window of colored glass, each sash having a large central pane and a border of small panes.

The main block was actually built in two sections, the original western church section and the later eastern rear addition. The addition was built

to match the older church, with its side walls and roof slopes continuing those of the original building. Both sections have clapboarded walls with corner boards, and share a cornice with mouldings, frieze and sloping soffit. On each side of the entry pavilion in the west gable end can be found a tall 21/21 sash window with the same colored glass and sash design as the pavilion windows. The two windows are each topped by a triangular lintel with simple moulding and a diamond shaped board with an incised quaterfoil between the window sash and the lintel moulding. The break between the two sections of the main block is marked on the north and south side walls by a vertical board. The front church section of each side wall has three 21/21 sash windows with the same colored glass sash as the western windows, but simpler lintels with drip mouldings. The rear section has two plain framed 2/2 sash windows in each side wall, but it does have another 21/21 sash window with colored glass in the rear gable end. Plain framed doors appear in the south and east walls of the rear section. And attached to the rear gable end is a small woodshed with corrugated metal walls and shed roof.

#### History

The building now used as the American Legion Hall was built in response to a dispute among the Congregationalists of Barnstead Parade. In 1890, the First Congregational Church of Barnstead, occupying the Center Barnstead church now known as the Center Barnstead Christian Church, and the Congregational Church of Barnstead Parade, occupying the Barnstead Parade Meeting House, united in hiring a minister. This arrangement lasted just four years, as some members of the Parade church became dissatisfied with the jointly hired minister, Rev. Leon Bell. In 1895, the First Church voted to rehire Rev. Bell for another year, but the Parade church voted to not rehire the minister. In November of 1895, eleven members of the Parade church, who did support Rev. Bell, left the Parade church to join the First Church. But, rather than travel the mile and a half to Center Barnstead, they decided to erect a church building in Barnstead Parade.

The building committee for the new church was Calvin Jenkins, John Waldo, Dyer R. Babb, and Melvin H. Garland. In mid November of 1895, the Suncook Journal reported that the foundation had been laid and that the framing would soon commence under the supervision of John Waldo. The cornerstone was laid, almost as an afterthought, on January 2. The interior was described as nearly finished by the Pittsfield paper in mid January. The completed church was dedicated on February 27, 1896. The new building was a modest but pleasant late 19th century vernacular church.

Late February of 1896 also saw the formation of the First Congregational Society of Barnstead at Barnstead Parade, to maintain the church and to provide public worship in cooperation with the First Church. The church lot was

not however deeded to the new society until June of 1896. The deed from Henry P. Thompson stated that, if the property ceased to be used for church purposes, it would revert to Thompson or his heirs. Apparently, that is exactly what happened. A short time later, Rev. Bell resigned and moved on to another community. His departure removed the chief cause of the conflict. The Congregationalists eventually patched up their differences and apparently abandoned the small church, as the property did return to Thompson's heirs. In 1917, Elizabeth George, Henry Thompson's daughter, deeded the building and its lot to the Barnstead Parade Fire Company. The local firemen used the building as a meeting hall. About 1920, the firemen built a rear addition to enlarge the building, but they carefully matched the addition to the earlier section, leaving little exterior evidence of the enlargement. In 1947, the fire company conveyed the building to the local American Legion Post #42. The Legionaires have made only minor exterior changes, mounting a lamp above the main entry, and, in the 1970's, erecting a small woodshed on the rear gable end.

#### BARNSTEAD PARADE CONGREGATIONAL CHURCH

on Barnstead Parade  
1796-1799



#### Description

The Barnstead Parade Congregational Church is a vernacular church that stands at the north corner of the Parade, the common of the village of Barnstead Parade. The main block is one and a half stories high beneath a gable roof. In the center of its main facade, the northwest gable end facing the street, is a four story tower which contains the church entry and the belfry.

The first three stories of the tower are clapboarded with cornerboards and a crowning box cornice with mouldings and frieze. In the northwest street facade appears the entry, tall paneled double doors with a plain wide frame. The first three stories each have one plain framed window, filled by diamond paned colored glass with a border of stained glass rectangular panes. The first story window is found in the southwest side, the two upper story windows on the northwest main facade. The tower's fourth story, the slightly smaller belfry, is sheathed with flush boarding and trimmed by cornerboards. A tall plain framed rectangular louver occupies most of each face. The belfry's very low pitched roof is trimmed by a box cornice with mouldings, frieze, and architrave.

The main block is set on a cut granite block foundation. Its clapboarded walls are trimmed by sillboards (save on the northeast side), cornerboards, and a box cornice with mouldings, frieze, and decorative sawn corner brackets. The slate sheathed roof is enlivened by courses of hexagonal slates. The only windows in the northwest gable end are two second story windows, one on each side of the tower. Like the tower windows, they have plain frames and sash with diamond paned colored glass bordered by narrow rectangular stained glass panes. (A tall concrete block exterior chimney is also now found on the northwest gable end.) The northeast and southwest sides each have three tall rectangular stained glass sash windows with elaborate geometric, floral, and pictorial designs, but plain frames. The rear southeast gable end has two Gothic arched stained glass windows with pictorial designs and plain frames. (A metal bulkhead now appears on the southwest side.)

#### History

The first meetinghouse erected in Barnstead was a small log building. By the 1780's, this primitive structure was inadequate and the town meetings began to discuss the construction of a meetinghouse. The town even voted in 1788 to build a new meetinghouse. But, ultimately, the town did not erect a building. The construction of a proper meetinghouse was the work of a private group of Barnstead residents. On May 1, 1796, Eli Bunker bonded himself to give a deed to a four man committee "chosen by a body of men for the purpose of erecting a meetinghouse...as committee men for said proprietors" for "a piece of land for the use of said meetinghouse, any time when said meetinghouse is built, and a parade". Bunker's gift is the common known as Barnstead Parade, on which the church stands. Work apparently began on the structure in 1796. It was used in its unfinished state, before it was finally completed in 1799 and dedicated in September of that year. One church historian later wrote that "the finishing of this church in its original form was creditable to Richard Sinclair who directed it as agent or contractor."

The building served both religious and governmental purposes in its early years, being used for all town meetings for twenty-four years and then for some town meetings until 1847, when the present Town Hall was built. From

early descriptions, it is clear that the building was a standard two story meetinghouse of the late 18th century. The main entry was located in the southwest lateral wall, while on both gable ends were found stair towers serving the second story galleries. The interior was filled with box pews. A high pulpit was placed opposite the main entry beneath a sounding board and a high window in the northeast wall. Second story galleries were found on three sides of the meetinghouse's interior. The town historian later described the early meetinghouse as "neat, well proportioned, and...in good taste".

Apparently, the building was little changed in the first half of the 19th century, not even being repaired until 1832, when it was shingled and painted. But, in 1851, it received its first modernization, which transformed it from an 18th century meetinghouse to a 19th century church. The stair towers were removed. The main southwest entry and the southeast entry were closed, leaving one entry in the roadside northwest gable end. "The ancient windows" were "replaced by those more modern". On the interior, two of the galleries were removed, and the old pews and pulpit replaced by newer furnishings. The remodeled church was rededicated on October 29, 1851. After the Civil War, the church government was reorganized with the formation of a Congregational society in November of 1866 and a Congregational church in July of 1867. 1866 also saw the purchase of a bell and the erection of the present tower to house it, as well as a further remodeling of the interior. A view of the church published in 1897 shows the results of these two renovations, a tall gable roofed building with a four story tower, which looks much as it does today. However, in the 1897 view, the windows of the tower and the main block were covered by Gothic arched shutters, and the belfry was topped by a low ornamental parapet.

The church has seen some later changes. No dates were found for the installation of the slate roof on the main block and the diamond paned sash in the tower and main facade windows, or for the removal of the belfry parapet and the Gothic arched shutters. The present stained glass windows are memorial windows, most given in honor of people who died in the first decade of the 20th century. The 1980's saw the addition of the metal bulkhead and the concrete block chimney. But, in most respects, the church probably appears today much as it did in the early 20th century. The building therefore illustrates the architectural evolution of a standard 18th century meeting house into a late 19th century and early 20th century vernacular church.

## SOUTH BARNSTEAD CONGREGATIONAL CHURCH

South Barnstead Road, South Barnstead  
between 1814 and 1821



### Description

The South Barnstead Congregational Church stands on the northeast side of South Barnstead Road (Route 126) in South Barnstead village. In the center of the southwest gable end of the one and a half story, gable roofed main block is a four story tower. Flanking the tower on both sides are one story hip roofed porches for the main block's two southwestern entries.

The main block, set on a brick foundation, has clapboard walls with sillboards and cornerboards. Both gables project slightly over the first story walls, the junction of the upper and lower walls being marked by a moulded cornice with frieze. The gable roof is trimmed by a box cornice with mouldings, frieze, and returns on the three public sides, but only by close verges on the rear gable. Flanking the central tower on the southwest street gable end are two identical entries, each having a four panel door, five-sixths sidelights, and a wide outer frame with upper cornerblocks and a plain moulding on the lintel. The two entries are sheltered by identical porches nestled into the corners of the main block and the tower. Each porch has a granite step with metal railings, a board base and floor, two square pillars with slight entasis and moulded bases and capitals, a box cornice with mouldings and frieze, and a low pitched hip roof. Above the porches are two small diamond paned windows with moulded lintels, one on each side of the tower, set into the corners formed by the tower and the porch roofs. The northwest and southeast sides each have three large 12/12 sash windows with plain frames and plastic shutters, while the rear gable end has two more 12/12 sash windows with plastic shutters.

The square tower is set on a concrete foundation. The first three stories are clapboarded and trimmed by cornerboards that are topped by capitals with mouldings and dentils. The third story is crowned by a shallow cornice with mouldings, dentils, and frieze. In the street façade is a four panel door with transom window and moulded lintel. The tower is lit by diamond paned sash windows with moulded lintels, one first story window and two second story windows. Round wooden clock faces with Roman numerals appear in the three public sides of the third story. The fourth story, the open belfry, is slightly smaller. The belfry's four corner posts have sawn decorative supports on their outer faces at the base and very large curved brackets with paneled sides that give the belfry's openings an almost "ogee arched" shape. Balustrades with turned balusters and moulded rails protect the openings, through which can be seen the bell. The belfry's pyramidal roof with flared eaves has a shallow cornice with mouldings, wood shingles (in both regular and staggered butt courses), and, at the peak, an ornate lyre shaped weathervane.

### History

The South Barnstead church was built as a Free Will Baptist church on land given by one of the Clark family. Eight of the sixteen members of the church were Clarks, so the building was commonly known as the Clark Meeting House. There is agreement among local historians on the general period of the construction of the building, but not on the exact date. Various historians have given the date as "not earlier than 1814 nor later than 1819", between 1816 and 1820, in 1821, and before 1822. The designer and builder are unknown.

In 1833, a separate society was created to maintain the church. The one story building, the present main block, was somewhat modernized about 1851, on both the interior and the exterior. Two entries in the side bays of the road-side gable end replaced the original single entry in the center of that façade. And a window was placed in the central bay. In the mid 19th century, many of the pewholders became Adventists. So, in 1857, it was agreed that the Adventists and Baptists would use the meetinghouse on alternate Sundays. But, the Free Will Baptist congregation continued to decline, holding its last meeting in 1867 and leaving the Adventists in full possession of the building. The Adventists organized a church here in 1878. But, in 1891, the organization split in a religious dispute. Part of the congregation left the church. The remaining group became the South Barnstead Christian Association in September of 1891. As the building was then in need of repair, the Association refurbished the church and, in the words of a church historian, "put on projecting eaves", which may refer to the box cornice or to the projecting gables, or perhaps to both. A Congregational church was organized in October of 1892. And, in December, the South Barnstead Christian Association became the South Barnstead Congregational Society.

At the turn of the century, the church was still a modest vernacular building, a simple, gable roofed, one story structure with almost no exterior embellishments. But then, in the fall of 1912, Lewis F. Hanson, a Barnstead native then residing in Cambridge, Mass., offered to give the church a bell if a tower was built to hold it. His offer was followed by the gift of Everett Clark of Boston, another Barnstead native, of a clock for the new tower. The necessary funds were quickly raised to build the tower and belfry, as well as two new porches flanking the tower and sheltering the two entries. On December 18, 1912, the tower with its bell and clock were dedicated. In 1916, two small windows were installed above the porch roofs to improve the interior lighting. But, the only other changes since 1912 appear to be just the addition of metal railings on the porch steps in the late 1970's and of plastic shutters on the windows in the mid 1980's. Essentially, the building appears today as it did in 1912, when it was transformed from a very plain structure to an attractive early 20th century vernacular church.

## BELMONT

### PROVINCE ROAD MEETING HOUSE

Province Road (Route 107)  
c. 1792



#### Description

The Province Road Meeting House is a vernacular wooden church that shows the strong influence of the Greek Revival style and also features an early 20th century belfry. The building stands on the northeast side of the

old Province Road. The one and a half story, gable roofed main block has a one stage belfry astride the roof ridge above the main facade, the southwest gable end.

Set on a cut granite block foundation, the main block is clapboarded save for the seldom seen rear gable end, which is sheathed with wood shingles. Cornerboards trim all of the walls. The three clapboarded public sides share sillboards and a wide pedimented box cornice with mouldings and frieze. The rear gable has only close verges.

The three bay southwest gable end has a large central 15/15 sash window with moulded lintel and louvered shutters. The two side bays contain the two entries, each a four panel door with a four pane transom window and moulded lintel. In the center of the clapboarded pedimented gable is a semicircular louver with radiating slats and simply moulded frame. The northwest and southeast sides each have three more large 15/15 sash windows with moulded lintels. The windowless rear gable end has two exterior brick chimneys.

The square belfry has a low base, that is clapboarded with cornerboards and topped by the continuous sill of the belfry openings. The belfry's upper walls are sheathed with wood shingles and topped by a box cornice with mouldings and frieze. Large rectangular openings in each face reveal the bell and its framework. The belfry's pyramidal roof has flared eaves, wood shingles, metal ridge mouldings, and a short metal finial.

#### History

The first church erected in what is now the town of Belmont, the Province Road Meeting House was built for a non-denominational group of proprietors. The traditional construction date, used in all local histories, is 1792. However, the deed for the land, "conveyed for the purpose of building a Meeting House thereon", was signed June 10, 1793. We have no records of the construction or the early years of the meetinghouse. From partial descriptions, it would seem to have been a standard two story, late 18th century meetinghouse, with box pews, a high pulpit, and galleries on three sides of the interior.

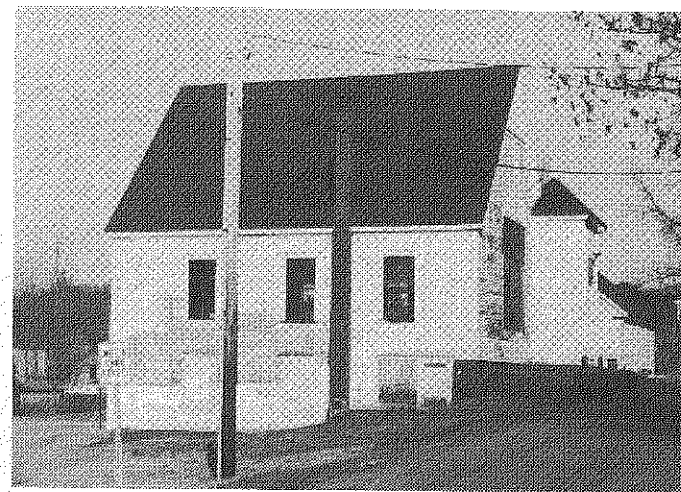
In 1816, the meetinghouse became a Free Will Baptist Church, the home of a church organized on November 6 of that year. The church was reorganized as the Third Free Will Baptist Church in Upper Gilmanton on August 27, 1836. The reorganization of the church was preceded by the reorganization of the proprietors of the meetinghouse as the Third Free Baptist Society in Gilmanton sometime in 1835. A fragmentary typescript of the Society's records (found in the collections of the N.H. Historical Society) does not in-

clude the new Society's earliest meetings. But, apparently, a committee had been instructed in 1835 to consider the repair and remodeling of the building. The committee's report, recommending that the galleries be removed and the building cut down to one story, was subsequently accepted by the Society. A building committee (Bailey Young, Jeduthan Farar, and Jeremiah Leavitt) was elected to carry out the repairs and changes. The committee did reduce the building to one story, remove the galleries and the box pews, and "make other alterations". On November 17, 1853, the Society voted to establish a committee (Perley Farrar, Jeremiah Leavitt, and B.B. Lamprey) to draw up a plan for further repairs and changes. On November 26, the Society adopted the committee's plan and voted to turn the building to face the road. Perley Farrar, Richard Plumer and Samuel Hadley were chosen as a building committee on December 1, with the power to oversee the work. In January, the project was bid off to Perley Farrar for \$790. The work was apparently completed by August 1854, when the Society accepted the building committee's reports. Unfortunately, there is so little description of the 1835 and 1854 renovations that it is now difficult to determine exactly when the building acquired its present appearance, with its Greek Revival style inspired wide pedimented box cornice, its large windows, and its three bay main facade with two side entries and semicircular gable louver.

The exterior of the main block has changed little since 1854, the only change recorded in the Society records being the addition of two chimneys on the rear gable end in 1896. The most significant later change was the addition of the belfry. At a special November 1909 meeting, the Society accepted the offer of J.W. Rice to present a bell to the church in memory of Arthur Lamprey, and the offer of Mary Lamprey and other members of the Lamprey family to build a belfry for the new bell. The bell is inscribed 1910, so presumably the belfry was erected in that year. The church declined in membership in the 20th century. And, in 1981, the building was deeded by the church to the Belmont Historical Society, which now maintains it.

## ADVENT CHRISTIAN CHURCH

Sargent Street, Belmont village  
1899-1900



### Description

The former Advent Christian Church is a vernacular wooden church that stands at the corner of Sargent and Fuller Streets in Belmont village. The gable roofed main block, set with its southeast gable end facing Sargent Street, is one and a half stories high on that street front, but two and a half stories on the other sides because of the slope of the land. Projecting from the east corner of the main block is the shorter, one story entry pavilion, with a short pyramidal roof. The main block and the pavilion are both clapboarded with cornerboards. Box cornices with mouldings, friezes and, on the main block, returns, trim the roofs.

The main entry in the southeast (Sargent Street) facade of the pavilion is a tall paneled door with a built-in window, a transom window, and a moulded lintel. The only other opening in the pavilion is a large diamond shaped window with moulded lintel in the northeast (Fuller Street) side.

In the center of the main block's southeast gable end is a large broad window, now boarded up, which is crowned by a large triangle created by boards applied over the clapboarding. Other boards subdivide the triangle into four smaller triangles. High in each gable, a horizontal moulded board crosses the wall. Above this board, the apex of each gable is filled by wood shingles in regular and staggered butt courses. The northeast and southwest lateral sides each have three large 2/2 sash windows with moulded lintels in

their main level. The basement level has more windows with moulded lintels and two doors. The northeastern basement door is sheltered by a gable roofed hood.

#### History

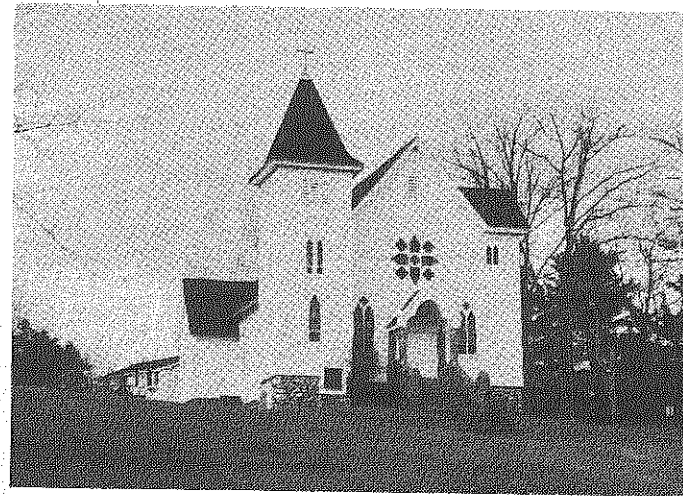
The Advent Christian Church was organized in 1899. Church services were at first held in a room of Hall's store building. But the church was soon at work on its own meeting place. An Advent Christian Society was formed in the fall of 1899. And, on October 5, 1899, a lot was purchased in the village. Work began almost immediately. A Laconia paper reported by the end of the month that the basement had been commenced. The foundation was finished in November. In December, the exterior was completed. The plasterers were at work in January. February saw the carpenters working on the interior finish. In the same month, the first services were held in the vestry in the lower level. On June 8, 1900, the church was dedicated.

The exterior of this modest turn of the century vernacular church has changed little since its construction, the only known changes being the installation of a hood over the basement door in the mid 1980's and the recent loss of the wooden finial that once crowned the pavilion roof. The church changed its name to the Belmont Full Gospel Assembly in 1951. But, in recent years, the congregation declined. In April of 1986, the building was conveyed to the First Baptist Church of Belmont. In September of 1992, the Baptist church deeded the property to the Circuit Riding Ministries, Inc., a new church which plans to renovate the building and once again use it for religious services.

## CENTER HARBOR

### OUR LADY OF VICTORY CHURCH

Kelsea Avenue, Center Harbor village  
1905-1906



#### Description

Our Lady of Victory Church is a Gothic Revival style church that stands at the corner of Kelsea Avenue and Bean Road in Center Harbor village. The main facade, the southeast gable end of the tall, one and a half story, gable roofed main block, faces Kelsea Avenue. The southeast end of the church has a central entry porch, a three story tower at the south corner, and a second story, gable roofed projection at the east corner of the main block. The northwest end of the main block is covered by a central, semi-octagonal apse. The apse is flanked on both sides by one story, gable roofed wings, both of which overlap the main block's sides. All sections of the church are set on fieldstone foundations, which are quite high at the southeast downhill end of the church. And they are now all covered by vinyl "clapboard" siding, with vinyl window and door frames, vinyl corner trim and vinyl clad cornices.

The main block has a cornice with sloping soffit, save for the box cornice on its easterly second story projection. In the center of its southeast gable end is the main entry, double modern wooden doors. The entry porch has a concrete floor. Its high fieldstone foundation and side walls are continuous with the foundation and side walls of the concrete and stone steps. The steps curve out at the bottom, where they are flanked by round fieldstone posts



with conical tops. The porch's own round fieldstone posts support a gable roof with vinyl covered beams trimmed by close eaves on the sides. The gable of the porch roof has a wide trefoil opening and a parapet with vinyl coping and gablets at each end. On each side of the main entry is a large stained glass window. Both of these main level windows contain a pair of trefoil arched windows beneath a small quatrefoil window in a Gothic arched vinyl frame. Like most of the church's stained glass windows, they feature geometric and floral patterns. Above the main entry is a large round stained glass window, composed of a central quatrefoil window, four trefoil arched windows radiating vertically and horizontally from the central window, and four more quatrefoil windows in the remaining corners. (The central quatrefoil window features a dove.) The large window's round frame is topped by vinyl sheathing in the shape of a broad Gothic arch, an echo of an earlier decorative feature. High in the gable is a Gothic arched louver. At the east end of the upper level is a smaller double stained glass window, with two trefoil arched windows in joined lancet arched frames. This window is actually found on the side of the main block's second story projection. The projection, whose southeast and northeast walls are continuous with the main block walls below, rises from the east corner of the main block roof. The short gable roofed projection has a pedimented box cornice. In its northeast gable end appears two small trefoil arched stained glass windows in lancet arched frames. The main levels of the main block's northeast and southwest sides each feature three large stained glass windows, like the southeastern windows, with two trefoil arched windows beneath a quatrefoil window in a Gothic arched frame.

Projecting from the south corner of the main block is the three story square tower. The first story has a trefoil arched stained glass window in lancet arched frame on the southeast. The second story has double windows, with trefoil arched stained glass windows in joined lancet arched frames, in both the southeast and southwest sides. The top story has triple lancet arched louvers in joined frames on the southeast, southwest and northwest. The tall pyramidal roof with flared eaves has a box cornice and a copper pyramidal top crowned by a large cross.

The apse is narrower than the main block. But, the slopes of its semi-octagonal roof are continuous with the slopes of the main block's roof. And the roofs have similar cornices with sloping soffits. The apse's only windows are two large trefoil arched stained glass windows with pictorial designs and lancet arched frames, high in the angled (north and west) walls.

The two wings are symmetrically placed, each covering the side wall of the apse, and parts of the angled wall of the apse and the side wall of the main block. Both have cornices with sloping soffits, and are lit by Gothic arched, stained glass sash windows. At the inner corners of the wings' southeast facades are the church's side entries, plain modern doors served by concrete and fieldstone steps.

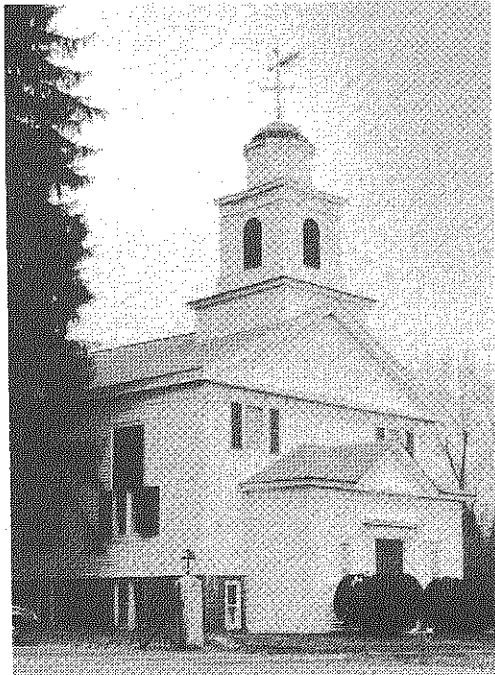
### History

A Roman Catholic summer mission of St. Joseph's Church of Laconia was apparently established in Center Harbor in the 1890's. Around the turn of the century, planning and fundraising began for the construction of a summer chapel for the mission. According to a Laconia newspaper, the church's cost was estimated at about \$6000. One summer resident gave \$2000. Other generous donations were received, and further funds were raised by entertainments in Center Harbor and Boston. A village lot was acquired by a deed dated December 22, 1904. Construction of the foundation began in April of 1905. By late July, the church, although still under construction, was finished enough to house its first services. In September, the exterior was described as "practically completed". Work on the interior continued through the winter. And the Bishop was informed by a letter, dated April 10, 1906, that the interior had been finished. The builder and designer are not known. But, a February 1906 newspaper item did report that local carpenter-builder James Leighton was then working on the interior finish. It is not known if he had a broader role in the construction of the church.

Our Lady of Victory Church is a substantial Gothic Revival style church, with many interesting surviving features, a tall tower, Gothic arched stained glass windows, a large gable window, an unusual porch, and a semi-octagonal apse. But, it has seen major exterior changes. About 1980, the building was resheathed with vinyl siding, which covered the original clapboarding and virtually all of the trim. The doors have also been replaced, most recently in 1991 to meet fire codes. The church is still a summer chapel, but it is now a mission of St. Charles' Church in Meredith.

**CENTER HARBOR CONGREGATIONAL CHURCH**

Main Street, Center Harbor village  
1837

**Description**

The Center Harbor Congregational Church is a modified Greek Revival style church that stands on the northwest side of Main Street in the village of Center Harbor. The older portion of the church consists of a gable roofed, two and a half story main block, set on a high brick basement, with a high, one story, hip roofed vestibule on its southeast street gable end, a shallow, one story, hip roofed rear addition on its rear gable end, and a three stage tower astride the southeast end of its roof ridge. A one story, gable roofed connector overlapping the north corner of the main block and the northeast end of the rear addition ties the older portion of the building to the new, high, one story, gable roofed hall/classroom addition. The hall/classroom addition has a one story, gable roofed vestibule in the center of its southeast gable end and a one story, gable roofed rear stairhall wing on its southwest side. The entire building is now covered by vinyl "clapboard" siding and trim.

The main block is trimmed above the high brick basement with vinyl cornerboards and, on the corners of the street gable end, vinyl paneled corner pilasters. The vinyl box cornice with frieze is pedimented on the main

southeast gable, but only has returns on the rear gable. The southeast gable end has two 1/1 sash windows with wooden frames, granite sills, and segmental brick arches in the basement level, and two 6/6 sash windows with plain vinyl frames and louvered shutters in the second story. The vestibule that covers much of the main facade is trimmed by vinyl paneled corner pilasters at the front corners and by a vinyl box cornice with frieze. The cornice is pedimented on the small gable in the center of the southeast slope of the vestibule's hip roof. In the center of the vestibule's southeast front is the main entry, tall paneled double doors, served by a concrete step with metal railing and framed by vinyl paneled pilasters supporting a vinyl clad entablature. Flanking the entry are tall narrow 1/1 sash windows with vinyl cornices. The three bay northeast and southwest sides of the main block have double windows and 1/1 sash and wooden frames in the brick basement and tall large double windows with 6/6 sash, plain vinyl frames, and louvered wooden shutters in the main level. A concrete block and brick exterior chimney is found on the rear gable end, most of which is covered by the rear addition. The shallow rear addition has vinyl cornerboards and close eaves, and only one window.

The three stage tower astride the main block roof ridge has a low square base, sheathed with vinyl clapboards and trimmed by vinyl cornerboards and a vinyl box cornice with frieze. The smaller square belfry, also covered by vinyl clapboards, is trimmed in its short lower portion by vinyl cornerboards and in its taller upper section by vinyl paneled corner pilasters, whose capitals are projections of the vinyl box cornice with paneled vinyl frieze. A large untrimmed, semicircular arched louver appears in each face of the belfry stage. The smaller octagonal top stage is vinyl clad with a rectangular panel in each face and a box cornice with frieze. The upper stage is crowned by a copper clad dome on a low copper clad octagonal base. Crowning the dome is an elaborate arrow-shaped metal weathervane.

The connector, the hall/classroom addition, its vestibule and rear stairhall wing, all have vinyl clapboards and cornerboards. Their roofs are trimmed by vinyl box cornices, which are pedimented on the southeast gables of the hall/classroom addition and the vestibule, but otherwise have simple returns. (The connector however has close vinyl verges.) The new portion of the building is lit by windows with vinyl frames and, on most of southeast and northeast windows, plastic decorative shutters. With the exception of some single pane basement windows, the windows have 1/1 sash. The shallow narrow vestibule contains the main entry to the new portion, double paneled doors with small built-in windows and a plain vinyl frame. The main block and the rear stairhall wing each have a northwestern paneled door with plain vinyl frame. The main block rear door is reached by a wooden ramp and landing, the stairhall wing door by board and concrete steps and wooden landing.

## History

A Congregational church serving both Meredith and Center Harbor was organized in 1815. Services alternated between the two towns for the next two decades. But, the Congregationalists of Center Harbor decided that they wanted their own separate church, with its own building. Fund raising for the building was underway by late August 1836. John Coe donated a suitable village lot on November 8, 1837. And, in the fall and winter of 1837, the church was built by local men, who donated their labor. Nevertheless, the building cost \$1700. And pews were sold to help defray the expenses. The first Sunday service was held in the building on January 14, 1838. A separate Congregational church in Center Harbor was formally organized on May 9 and 10, 1838.

As originally built, the Greek Revival style church had a two and a half story main block and a three stage belfry tower. (It was not, however, until 1856 that a bell was installed in the tower.) The street facade had a central entry and two windows in the first story and three windows in the second story. The pediment topping the main facade was supported by four tall pilasters which divided the facade into three bays.

In 1885, the need for service rooms led to a major alteration of the building, according to the designs of Concord architects Dow & Wheeler. The wooden church was raised and a very high brick basement (almost a complete first story) containing a new vestry was built under it. The large vestibule was added to the front, hiding much of the original first story. Indeed, few of the original elements of the first two stories remained, save for the corner pilasters and two of the second story windows.

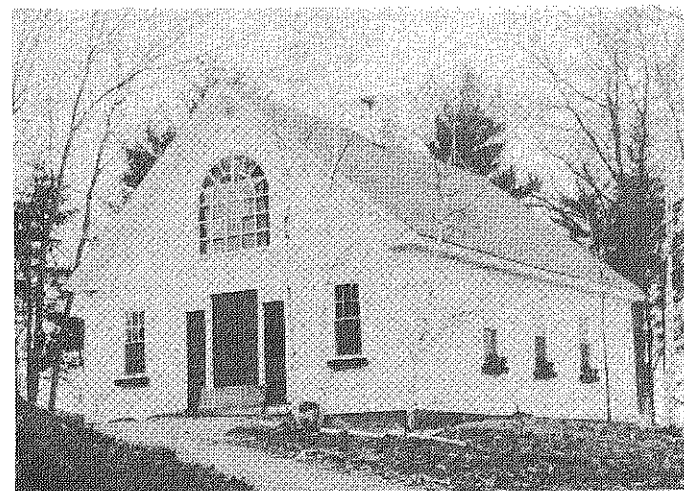
Other exterior changes have been made in recent years. 1977 saw the construction of an exterior chimney on the rear. In 1978, vinyl siding and trim covered the entire building, except for the brick basement. A new front step and railing were installed in 1985. Facing the need for more space for its programs, the church began making plans for expansion in 1983. A committee headed by Wesley Warren designed an addition containing a hall and classrooms, with a connector to the church proper, as well as its own vestibule and rear stairhall. Ground was broken for the structure on October 29, 1987. Erected by F.G. Antell Construction Company of Meredith, the addition was dedicated at the church's 150th anniversary celebration on May 14 and 15, 1988.

**OLD WEST CENTER HARBOR MEETINGHOUSE**

Piper Hill Road

1890

John S. York, builder



## Description

The former West Center Harbor Meetinghouse, now a private residence, is a one and a half story, gable roofed vernacular building that stands on the southwest side of Piper Hill Road. The former church sits on a cut granite block foundation. The clapboarded walls are trimmed by a wide box cornice with mouldings, frieze, and returns. Plain frames surround the doors and the windows, both old and new. Metal chimney flues and skylights punctuate the roof.

In the center of the southeast gable end, the main facade, is the main entry, tall, paneled double doors flanked by plate glass two-thirds sidelights above panels. The entry is flanked on each side by a 6/6 sash window with new vinyl sash and a flower box, but retaining the old wooden frame. In the gable is a large, semicircular arched, 28 pane window with rectangular lower panes and radiating upper panes. The northeast and southwest sides each have three 6/6 sash windows with vinyl sash, plain frames, and, on the northeast, flower boxes. The southwest side also has a paneled door with a built-in semicircular window and a transom window. Another such door appears in the northwest gable end, as do double multipane glass and wood doors with a double transom window. The northwest gable features an older diamond shaped four pane window.

## History

The present building replaced a Free Will Baptist church that burned on the night of November 6/7, 1889. (The old church was said to be about fifty years old at the time. It was, in its early years, a union church used by both the Free Will Baptists and the Methodists. But, in later years, the Baptists predominated.) By early December, it had been decided to build a new church. Some local residents began working on the foundation. And others promised donations of lumber. In January, the contract for the building was awarded to local builder John S. York. Construction was underway in April. The exterior was completed and ready for the painters in June. And September saw the painters at work on the interior. The West Center Harbor Union Meetinghouse Society sold the pews on November 15, 1890. And the church was dedicated on December 4, 1890. The building was a simple late 19th century vernacular church with almost no ornament. Its only entry was double paneled doors with built-in windows in the southeast gable end. The building was lit by 6/6 sash windows on the main level, two in each gable end and three in each lateral side, and by a diamond shaped four pane window in each gable.

The church remained in use for only a few decades. Church services were discontinued in the 1920's. And the building was essentially abandoned. Eventually, the building and its lot became the subject of a land dispute between the Baptists and the owner of the surrounding land, as a deed could not be located conveying the land to any church organization. The state Baptist organization eventually decided to abandon its claim to the property, as the value of the deteriorated building did not justify the legal expense of maintaining the claim, and there was no obvious religious use for the church.

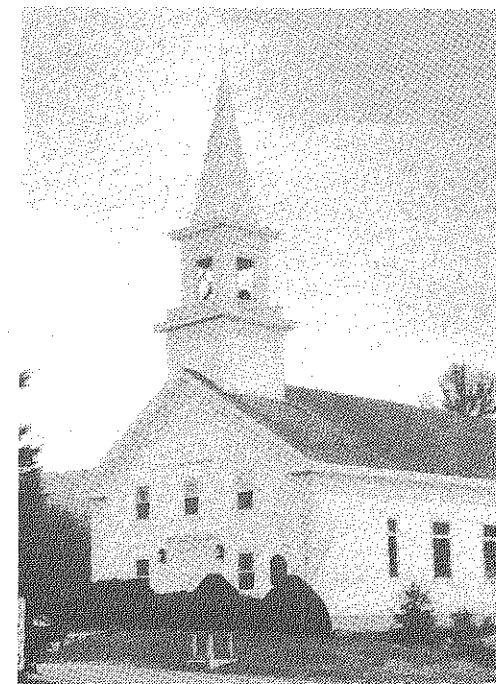
The property was subsequently subdivided and the lot containing the church was sold in 1987 to Jeffrey Halsey of Meredith. He sold it to Leslie Stacey in 1989. In the spring and summer of 1989, the building was renovated as a house by Terrence Sullivan and Don Pintucara. The old sash in the main level windows was replaced by new vinyl sash. Both main level windows in the northwest gable end and one window on the southwest side were removed, although one window was reused on the southwest. An arched window from the Dartmouth College gymnasium replaced the diamond shaped window in the southeast gable. And a new entry replaced the original main entry in the same facade. Three new doors were added on the southwest and northwest. The old chimney was removed and new skylights and metal chimney flues were installed. The house is now occupied by Leslie Stacey and Terrence Sullivan.

## GILFORD

## GILFORD COMMUNITY CHURCH

Potter Hill Road, Gilford village  
1834

Barnard Morrill, John P. Smith, and Benjamin Rowe, building committee and designers



## Description

The Gilford Community Church (formerly the Free Will Baptist Church) is an altered Greek Revival style church that stands on the southeast side of Potter Hill Road in Gilford village. The long, two and a half story, gable roofed main block has a two stage tower with spire astride the northwest end of its roof ridge and a small, one story, gable roofed basement vestibule on its northeast side. A one story, gable roofed addition on the southwest side connects the original church to the two and a half story, gable roofed former Gilford Town Hall, now part of the building. All sections of the church building are set on concrete foundations and sheathed by vinyl clapboard siding and vinyl trim.

The main block is trimmed by wide vinyl cornerboards and a wide vinyl box cornice with frieze and returns. In the center of the three bay northwest

street gable end is the main entry, paneled double doors, framed by pilasters with moulded bases and capitals supporting a moulded cornice. A wide granite landing and steps with metal railings serves the entry. The main facade has two first story windows and three second story windows, all with 12/12 sash and moulded vinyl frames. Each sash has a central pane of rippled glass and a border of small panes of colored glass. A semielliptical frame, now filled with vinyl "clapboards", appears in the gable. The southwest and northeast sides each have five tall stained glass windows with transom windows and moulded vinyl frames, the western window being narrower than its four companions. Also on the northeast side is the small basement vestibule, with vinyl clapboards and cornerboards, a paneled door in its northeast gable end, a single window, and a vinyl box cornice. Vinyl frames surround the 8/8 sash windows in the first and second story windows of the rear gable end, as well as the rear entry in the same facade. The rear entry's double multipane glass doors are sheltered by a portico with concrete floor and ramp, metal railings, two columns at the outer corners, vinyl lateral box cornices, and a vinyl clapboarded gable with close verges.

The one story addition connecting the church and the old town hall is trimmed by vinyl cornerboards, lateral box cornices, and close verges. Moulded vinyl frames surround the addition's 8/8 sash windows and its two paneled doors with built-in windows, one in the southwest gable end and another flanked by half sidelights above panels in the center of the northwest street facade.

The former town hall is trimmed with vinyl cornerboards, lateral box cornices, and close verges. The recessed entry in the center of the three bay northwest street gable end has a paneled door with built-in window, a concrete floor, granite steps, vinyl clad walls and ceiling, and a plain vinyl outer frame. The two 8/8 sash windows in the first story, the three 8/8 sash windows in the second story, and the two 9/6 sash windows in the gable all have moulded vinyl frames. A tall flagpole on the roof ridge completes the street facade. Moulded vinyl frames are found on the 8/8 sash windows of the sides and the 6/6 sash windows of the rear gable end. The rear gable end also has a paneled door with built-in window that is sheltered by a small gable roofed portico with concrete floor and ramp, metal railings, two columns, vinyl lateral cornices and verges, and a vinyl clapboarded gable.

### History

The Free Will Baptist church was organized in Gilford (then part of the town of Gilmanton) in 1798. The Free Will Baptists used the Upper Parish Meeting House, built in 1792, sharing it with other denominations. But, in the 1830's, the meetinghouse was in disrepair, and the Free Will Baptists wanted their own church. A church meeting chose Barnard Morrill, John P.

Smith, and Benjamin Rowe as a committee to build a meetinghouse. The three men visited other churches, drew up plans for a church, sold pews to raise the necessary funds, and built the church. The deed for the lot in Gilford village is dated February 10, 1834. Two different church histories give the date for the raising of the frame as July 1833 and as July 1834. (Given the date of the deed, the 1834 date seems more likely.) Both histories agree that the new church was dedicated on January 1, 1835. The building cost \$1100. The contractors, if there were any, are not known. The new building was a Greek Revival style church, with a two story belfry tower (without a spire) above the main facade.

The church has seen a change in ownership. In 1922, the Methodist and Baptist churches of Gilford village federated to form one church. And, in 1924, it was decided to hold all services in the former Free Will Baptist Church, which became the Gilford Community Church.

The building has also seen extensive alterations. Stained glass windows were installed in the late 19th century, probably in the 1890's. As Gilford grew after World War II, the church faced the need for expansion. Plans for enlargement were discussed throughout the 1950's and the early 1960's. In 1964, architect Robert Lemire was hired. But, it was not until 1969 that ground was broken for a new basement set further back from the road. In 1970, the concrete foundation was completed and the church moved back onto the new basement by mover Brackett Hill. The basement was designed to hold a hall, a kitchen, and classrooms. The upper stories of the main block were extended to the rear to provide additional space for offices and other church facilities. The contractors, Keytown Builders, completed most of the exterior work by late 1970, although the basement vestibule and the new spire on the belfry tower were not added until 1971. The renovation also included a more impressive Colonial Revival main entry. The renovated church was dedicated in October of 1971. In 1982, the church was resheathed with vinyl siding and vinyl trim.

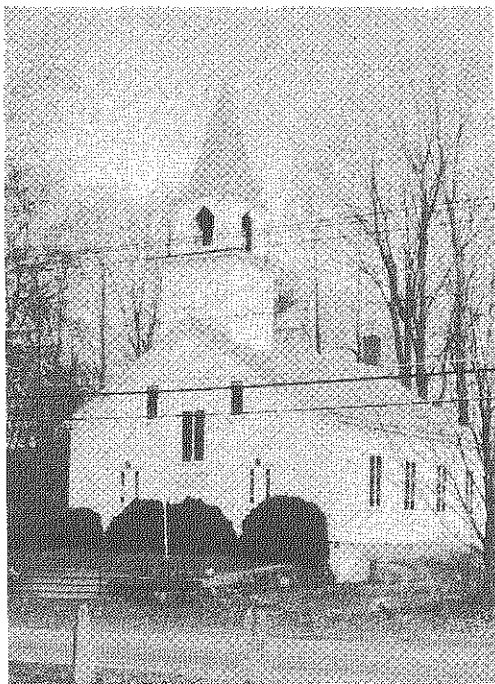
The moving of the town offices from the Town Hall next door to a new building in 1988 created another opportunity for the expansion of the church facilities. The Gilford Town Hall was only a little younger than the church building. The town purchased a lot next to the Free Will Baptist Church in September of 1840. Barnard Morrill, Joseph Thing, and Enoch Hoyt were chosen as the building committee at a November 2, 1840 town meeting. The annual March meeting of 1842 was held in the new town hall, so the building was presumably erected in 1841. All town meetings were held there through 1955. And the building continued to be used for town offices until the new town office building was erected. Three small additions were built on the rear in the mid 20th century. And the town hall was sheathed with vinyl siding in 1983.

Formal planning for the conversion of the town hall to a community center under church auspices began in February of 1989. Both the church congrega-

tion and the annual town meeting approved the concept in March of 1989. Architect Paul Hedstrom was chosen the following month. NCM Associates of Laconia were selected as the general contractors. The selectmen deeded the town hall property to the church on March 28, 1990. And ground was promptly broken on April 1. The various 20th century additions on the town hall were removed. And the building was moved back onto a new foundation so that its main facade would be in line with the church's street facade. The town hall was enlarged by a rear addition of the same height and width as the original building. And it was connected to the church by another addition to house church offices. The connector covered the side entry on the southwest side of the church, so a new rear entry was built on the main block. The rear gable end windows were also changed at the same time. The project cost \$725,000. The new Community Center was dedicated on October 21, 1990.

### THOMPSON-AMES HISTORICAL SOCIETY BUILDING

Belknap Mountain Road, Gilford village  
c. 1834



#### Description

The Thompson-Ames Historical Society Building is a vernacular former church, showing the influence of the Gothic Revival in its ornament and spire.

The building stands on the northeast side of Belknap Mountain Road in Gilford village. The one and a half story, gable roofed main block has a two stage tower with spire astride the roof ridge above the southwest gable end, the street facade.

The main block has a cut granite block foundation and clapboarded walls on the three public sides. The rear gable end has a fieldstone foundation and is sheathed with asphalt shingles. Sillboards trim the northwest and southeast walls. Paneled corner pilasters grace the front corners, while cornerboards trim the rear corners. A box cornice with mouldings, frieze, and returns trims the roof on the three public sides. But, the rear gable has only close verges. In the center of the main level of the southwest gable end is a high, plain framed, double window with 14 pane sash. Each tall sash has two large panes of frosted glass and three rows of four panes of colored glass above, below, and between the larger panes. To each side of this window are the church's two entries. Each entry is a paneled door with two tall built-in windows of colored and frosted glass, a plain frame, and granite steps. Two plain framed 4/4 sash windows appear in the gable. The southeast and northwest sides each have four large tall double windows with 14 pane sash of the same design as the central street front window. Each of these double windows is topped by an applied "Gothic arch" with "impost blocks" and a triangle of clapboarding in the tympanum. Two more double windows with the same sash design, but simple frames, are found in the rear gable end.

The square tower base is clapboarded with cornerboards and a box cornice with mouldings and frieze. In each of the three public sides of the base is an applied "Gothic arch" with simple sill and arched frame enclosing a triangle of clapboarding. The smaller square belfry stage is sheathed with flush boarding and trimmed by cornerboards and close eaves with friezes. In each face is a "peaked" opening, in the shape of a rectangle topped by a triangle. The bell and its frame can be seen through these plain framed openings. The belfry is crowned by the tall spire, essentially a tall octagonal spire rising from a low pyramidal roof and topped by a carved wooden finial.

#### History

The Universalists of Gilford used the town meetinghouse for their services in the early 19th century, sharing the building with the Baptists and other denominations. By the 1830's, the meetinghouse had fallen into disrepair. And the Universalists, like the Baptists, decided to leave the old building and erect their own church. On March 25, 1834, the proprietors of the Gilford Village Union Meeting House purchased a lot for a "meetinghouse to be erected on the same". Unfortunately, we know little about the construction and early history of the church built by the Universalists, save that they occupied it for a few years, interrupted by periods of disuse.

In 1874, the abandoned church was occupied by a newly formed Methodist church, which repaired and refurbished the building. In 1889, the Methodists remodeled the church on both the interior and the exterior, installing "stained" glass (probably the present frosted and colored glass) in the windows, "new outside doors with glass panels", a bell, and a 25 foot high, eight sided "steeple". An 1898 photograph shows the building much as it appears today. But, since no pre-1889 view of the church has come to light, it is difficult to date some of the exterior elements. Presumably, the cornices and corner pilasters are original features of the Universalist church. The Gothic arches above the side windows and on the tower base may date from either the original construction or the 1889 remodeling. Similarly, the present belfry stage (or the whole tower) may have been built or at least remodeled in the 1889 renovations. The building can be described as a late 19th century adaptation of an early 19th century church. Its form and composition, save for the spire, are typical of the early 19th century. The ornament, some of it inspired by the Gothic Revival style, dates from both the early and late 19th century.

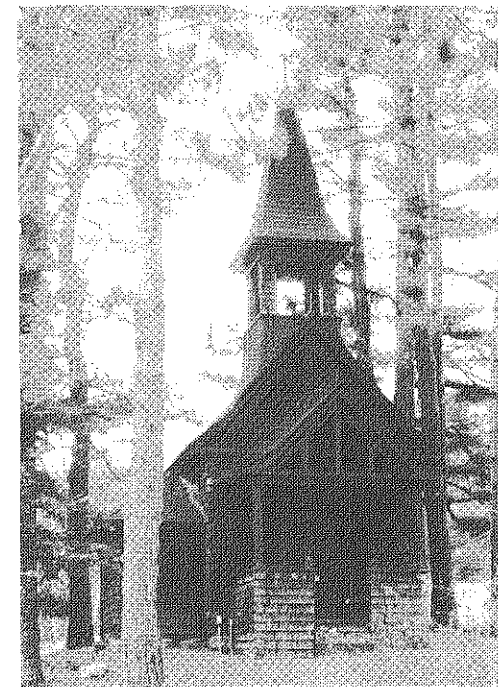
The Methodists used the church regularly until 1922, when the Free Will Baptist and Methodist churches of Gilford village federated. In 1924, it was decided to use the Baptist church for the services of the new Gilford Community Church. The Methodist Church was apparently little used after that decision. In 1941, it was sold to George Leigh, who sold it again within a few weeks to Rev. Masie Sheppard of Meredith. Rev. Sheppard did hold services in the church. But, in 1943, she sold the church to George P. Ames. In the same year, Mr. Ames gave the building to the Gilford Historical Society, on the condition that the society be renamed in honor of his father, Thompson Ames. The building has since served as the historical society's meeting place and museum. Few changes have been made to the building in the 20th century. Indeed, the only important 20th century exterior change appears to be the installation of the asphalt shingles on the rear gable end, which was done by the 1950's.

### ST. AUGUSTINE'S CHAPEL

Cotton Hill Road

1905

Mr. Hoadley, builder



#### Description

St. Augustine's Chapel is a small Shingle Style chapel that stands on the grounds of a private home on the southeast side of Cotton Hill Road in Gilford. The chapel's one story, gable roofed main block has a one story, gable roofed entry porch centered on its northwest gable end, a shorter, one story, hip roofed sacristy on its northeast side, and a one stage belfry astride the roof ridge above the northwest gable end.

The main block and the sacristy are both set on fieldstone foundations, sheathed with wood shingles, and trimmed by similar box cornices with mouldings, friezes and returns. They are lit by 1/1 sash windows with moulded frames, four in the southwest side of the main block, three in the northeast side of the main block, and one in the sacristy. The northwest gable end of the main block contains the only entry, a five panel door with moulded frame.

The small entry porch has low walls with wood shingles on the outside, and a moulded coping. The opening for the steps in the center of the northwest side is flanked on each side by a decorative wooden cap on the coping. Two square corner pillars with simple bases and capitals stand on the low walls to support the pedimented box cornice with mouldings and frieze. The open gable features three vertical struts rising from the horizontal cornice of the pediment. The gable roof has flared eaves.

The square belfry's base has slightly sloping walls, covered with asphalt shingles and topped by the continuous sill of the belfry openings. Above the sill, the belfry is sheathed with wood shingles. A plain framed rectangular opening is found in each face of the belfry. The tall pyramidal roof has a box cornice with mouldings and frieze, flared eaves, and a simple crowning cross.

#### History

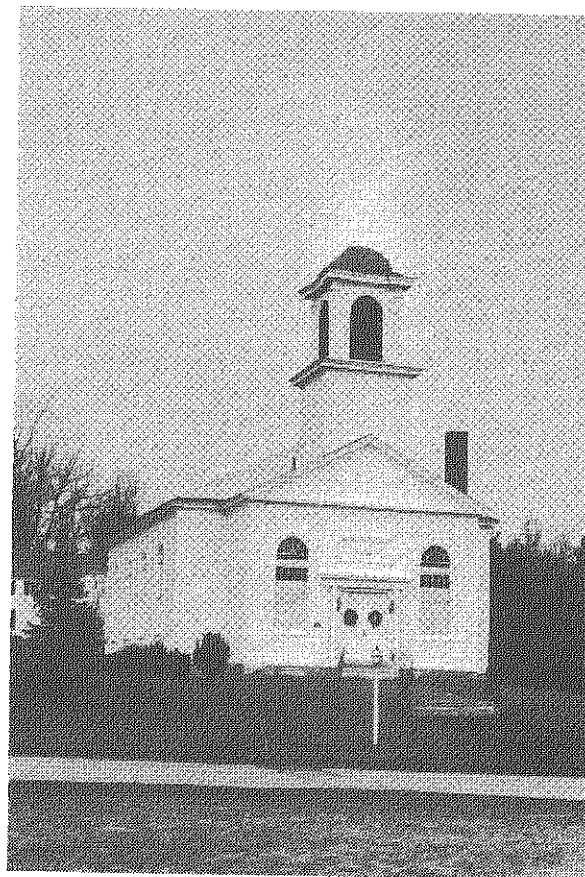
St. Augustine's Chapel was built as a private chapel for Rev. William Walter Webb, the Episcopalian Bishop of Milwaukee, at his summer home. The house, which still commands a fine view of Laconia, Lake Winnisquam and the mountains, had been purchased by his mother. The chapel, built in 1905, is said to have been the work of a Gilmanton carpenter named Hoadley. It was consecrated on October 8, 1907. The original building consisted of just the main block and the sacristy. The belfry was added after World War I to house a bell from a Belgian church destroyed during the war by German shellfire. In the mid 1920's, the Bishop added the entry porch to complete his modest chapel. Although a very simple structure with little ornament, the chapel is an attractive and charming building. (The chapel remains privately owned and stands on private property which is not open to the public.)

## GILMANTON

### CENTRE CONGREGATIONAL CHURCH

Province Road, Gilmanton Corner  
1826-1827

Listed on National Register of Historic Places



#### Description

The Centre Congregational Church is a Federal style church that stands on the east side of Province Road (Route 107) in Gilmanton Corner village. The church is set parallel to the road, with its main facade facing south towards the lawn of the Gilmanton Academy building. The three original sections of the church include the gable roofed, one story main block; the gable roofed, two story entry pavilion centered on the south gable end of the main block, but narrower and shorter than the main block; and a two stage belfry tower



that rises from the roof of the entry pavilion. Recent renovations have exposed the basement level on the east side of the main block, and added a small one story, gable roofed basement vestibule there.

The pavilion and the main block share a smooth granite foundation, and the same box cornice with mouldings and frieze, as well as the same main level windows. The large semicircular arched windows each have 20/20 sash beneath an 11 pane fanlight, and a moulded frame with "keystone" and "impost blocks".

The entry pavilion is clapboarded on the shallow sides, but the main facade, the south gable end, is sheathed with flush boarding. The pavilion is trimmed by sillboards, cornerboards and the pedimented box cornice. Wide granite steps with metal railings stretch the full length of the main facade. In the center of this south facade is the main entry, large double, six panel doors. The doors are framed by pairs of columns, with very pronounced entasis, supporting an entablature with a projecting cornice. Directly above the entry is a rectangular recessed panel with a moulded surround, containing a sawn swag shaped ornament. The entry is flanked on each side by a large arched window.

The first stage of the tower is clapboarded with cornerboards and a box cornice like that on the pavilion. The second stage, the belfry, is sheathed with flush boarding and trimmed by corner pilasters. In each face is a large semicircular arched louver with wide slats and the same moulded frame seen on the arched windows of the main block and pavilion. The same box cornice is used again to top the belfry, although here it projects above the corner pilasters. A metal sheathed square convex roof covers the belfry.

The main block is clapboarded with sillboards and cornerboards. The box cornice seen on the pavilion and the tower is used on the lateral sides and is continued horizontally across the gables, connecting on the south facade with the pavilion cornice. The rakes of the gables, however, only have close verges. In the east corner of the pavilion and the main block is an exterior brick chimney. The west and east sides each have four large arched windows. Two more large arched windows appear in the north gable end. The north gable features a semielliptical louver with a plain sill and a moulded frame with "keystone". The new basement level of the east side has three 10/10 sash windows in moulded frames with cornerblocks. The basement vestibule is sheathed with flush boarding on the east gable end, and with clapboards on the sides. It is trimmed by sillboards, cornerboards, and a box cornice with mouldings, frieze, and returns. The vestibule has an eastern entry, double paneled doors with small built-in windows, framed by pilasters and an entablature. It is lit by two 6/6 sash windows in moulded frames with cornerblocks, one in each side.

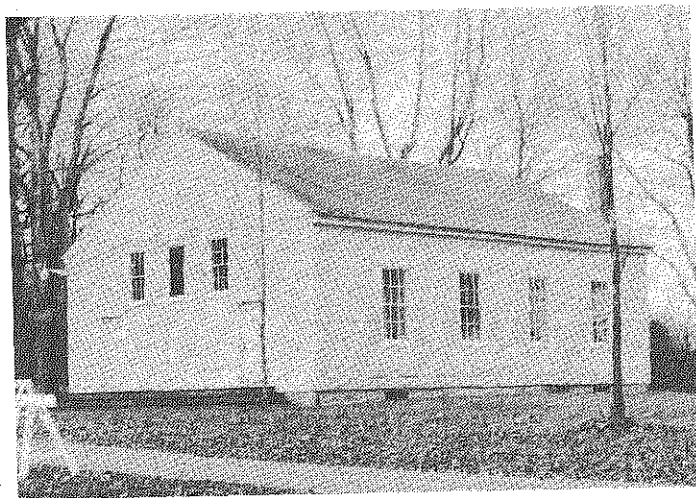
### History

On February 26, 1826, twenty-five members of Gilmanton's First Congregational Church were dismissed to form a new Congregational church in Gilmanton Corner village. Two days later, a lot for the new church building was purchased in the center of the village, just north of the Gilmanton Academy. The purchase of the lot actually predated the formal organization of the church on March 8. Unfortunately, the surviving church records say nothing about the construction of the building. All we have is a brief statement by Rev. Daniel Lancaster, the church's second pastor, in his 1845 HISTORY OF GILMANTON that "the frame... was erected June 22, 1826. The Meeting House was finished outside the same season, and the next summer completed within - the whole expense was \$3,500. It was dedicated to the service of Almighty God Sept. 20, 1827." The names of the designer and the builders are not known.

Few changes have been made to the building's exterior since it was erected. The most significant change was the excavation of the basement to add service rooms. The project, completed in 1984, gave the church its present granite foundation, east basement wall, and basement vestibule. Other 20th century changes were limited to an exterior chimney, and lights and railings at the main entry. Basically, the exterior appears today as it did when first completed. The Centre Congregational Church is now the finest Federal style church in the county, unrivaled in its state of preservation and architectural quality. Notable for its fine proportions and judicious use of ornament, the church must be ranked high among the New Hampshire churches of its period.

## SMITH MEETING HOUSE

Meetinghouse Road  
c. 1840



### Description

The Smith Meeting House is a one and a half story, gable roofed, vernacular church, which stands on the southwest side of Meetinghouse Road. The building's main facade, the southwest gable end, does not face the present road, but is set so as to be seen from a now abandoned highway that paralleled the northwest side of the building. Set on a cut granite block foundation, the clapboarded walls are trimmed by cornerboards. The roof is trimmed by lateral box cornices with mouldings and friezes, and by close verges with returns of the lateral cornices.

The southwest gable end has two entries, one at each end of the facade. Each is a large five panel door with a wide plain frame. The entries share a wooden landing and steps that cover much of the facade. Between the entries are three plain framed windows, set so high in the wall that their sills are found at the levels of the door lintels. The central window now has a memorial stained glass window with a geometric and pictorial design. The flanking windows have 6/6 sash. The northwest and southeast sides each have four large 6/6 sash windows, whose plain frames have drip mouldings on their lintels. The rear gable end has two more large windows in the main level and a smaller window in the gable, all with 6/6 sash and plain frames. Two tall exterior brick chimneys and a very low bulkhead are also found on the rear gable end.

### History

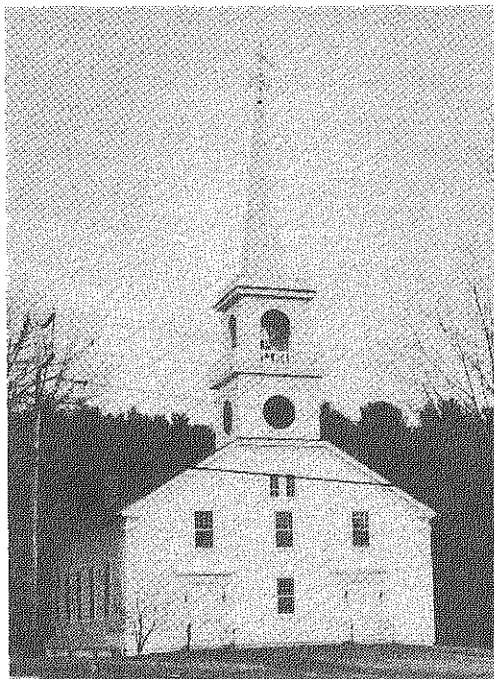
The Smith Meeting House derives its name from its predecessor, the Gilmanton town meetinghouse, which was named for Rev. Isaac Smith. Rev. Smith, the town's first Congregational minister, preached in the old meetinghouse from its construction in 1774-5 until his death in 1817. The meetinghouse was not finally finished until 1790, and was seldom used for town meetings after 1797, when the voters began to meet at the Gilmanton Academy. The maintenance of the building therefore fell increasingly upon the First Congregational Society, founded about 1816. By the late 1830's, the two story meetinghouse was in disrepair. And at the end of the decade, it was torn down.

Materials salvaged from the old meetinghouse were used to build the present smaller one story church, which retains the old name. The dates of the demolition of the old building and of the construction of the new building are a matter of some small dispute. The historians of the period, the town historian writing in 1845 and a church historian writing in 1856, agreed that the meetinghouse was torn down in 1839 and the new building erected in 1840. A later historian of the building dates the demolition of the old building to 1838 and the erection of the present church to 1839. The new church, said to have cost \$625, was a modest mid 19th century vernacular church.

The congregation using the Smith Meeting House had been seriously reduced in the two decades before the building of the new church by the formation of two other Congregational churches in Gilmanton, in the villages of Gilmanton Corner to the west and Gilmanton Iron Works to the east. The remaining rural territory between the two villages could not really support a Congregational church of its own, particularly as the hill farms of the area began to decline after the Civil War. The building was little used in the latter part of the 19th century and fell into some disrepair. However, in 1897, Sylvester J. Gale decided to do something about the decaying building and convinced others to join him in an attempt to preserve the church. The Old Smith Meeting House Improvement Society was formally organized in 1898. And, within the next few years, the church was repaired and refurbished. Some exterior changes were made to the building after the mid 1890's, as can be seen by a comparison with a photograph taken before the renovations. The doors in the entries were replaced, and a concrete landing and steps were built to serve them. The small paned sash in the windows were replaced by larger paned sash and, in one case, a stained glass window. New chimneys were installed on the rear gable end. (Unfortunately, these changes could not be dated for this survey.) In 1992, the usefulness of the building was greatly increased by the construction of a full basement under the old church to house a meeting room, kitchen and restrooms. The exterior evidence of this new level is limited to a few small windows in the foundation, a bulkhead for an emergency exit on the rear gable end, and the entrance to a tunnel to the basement found down the hillside to the southwest of the building. At the same time, the concrete landing and steps were replaced by a wooden landing and steps.

## UNITED CHURCH OF GILMANTON IRON WORKS

Route 104, Gilmanton Iron Works  
1826-1827



### Description

The United Church of Gilmanton Iron Works, a building that combines features of both the Greek Revival and Federal styles, stands on the northeast side of Route 140 in the village of Gilmanton Iron Works. The gable roofed main block is basically one and a half stories high, but it has a two and a half story main facade, the southwest gable end, and a basement level that is exposed on the southeast and northeast. A two stage tower with spire rises from the roof above the main facade. (The peak of the southwest gable has been omitted to provide a horizontal base for the tower.) Two one story additions are found at the basement level, a gable roofed vestibule on the southeast and a flat roofed rear addition (with its own gable roofed vestibule) on the rear northeast end.

The main block's clapboarded walls are set on a stuccoed concrete block foundation and trimmed by sillboards. Wide paneled corner pilasters with moulded capitals grace the street front corners, but the rear corners only have cornerboards. Similarly, the three public sides of the roof are trimmed by a box cornice with mouldings, frieze, and returns, while the rear gable

has close verges. The two identical main entries are found in the side bays of the three bay southwest gable end. Each entry has tall paneled double doors, a granite step with metal railings, and flanking pilasters with entasis, moulded bases and capitals which support an entablature with a pronounced cornice. In the center of the first story is a 26/26 sash window with colored glass and simply moulded frame. Each sash has six large central panes with a border of twenty smaller panes. Simply moulded frames are also found on the three 12/12 sash windows in the second story and the double window with six pane sash in the "clipped" gable. The northwest and southeast sides each have five tall, large 32/32 sash windows, while two more large 32/32 sash windows appear in the rear gable end. Like the central window on the main facade, these windows have colored glass and simply moulded frames. Each sash has six large central panes and a border of twenty-six smaller panes. The basement level on the southeast side has two triple windows and the basement vestibule. The vestibule has a high fieldstone foundation, clapboarded upper walls with cornerboards, and a box cornice with mouldings, frieze and returns. Double paneled doors with built-in windows, fluted side trim, and a moulded lintel are found in the southeast gable end, while each side of the vestibule has a double window. The rear addition has concrete walls topped by a band of clapboarding with cornerboards and close eaves. Its flat roof is covered with gravel. The rear addition's own vestibule, similar to the basement vestibule, has a stuccoed concrete block foundation, clapboarded walls with cornerboards, a box cornice with mouldings, frieze, and returns, double paneled doors with fluted side trim and moulded lintel in the gable end, and a double window in each side.

The clapboarded walls of the tower's first stage are trimmed by paneled corner pilasters and a box cornice with mouldings, architrave, and frieze. The three public sides each feature a large round wooden clock face with Roman numerals and ornate hands in a simple round frame. The smaller open belfry stage is surrounded by a railing with paneled corner posts, moulded rails, and slats with a geometric design that combines diamonds and squares. The belfry stage is sheathed with flush boarding and is trimmed by paneled corner pilasters and a box cornice with mouldings, frieze and architrave. Each face has a large semicircular arched opening, through which can be seen the bell. The simple frames of these arched openings are ornamented by moulded "impost blocks". The belfry roof is surrounded by a low parapet with paneled sides and paneled cornerposts. Crowning the belfry is a large, tall hexagonal spire, with flush boarded sides, simple ridge mouldings, and a moulded cap topped by an elaborate metal weathervane.

### History

"In the year 1826, a desire began to be manifested for preaching at the Iron Works Village, and a meeting house was erected in June 1826, com-

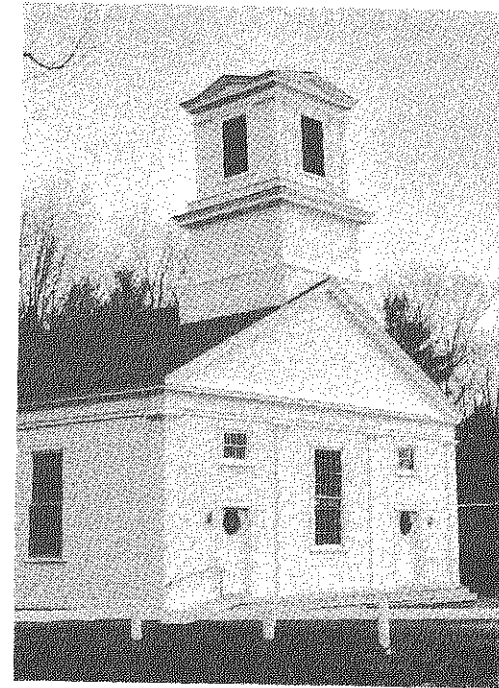
pleted in June, dedicated and the pews sold July 4, 1827." So wrote Rev. Daniel Lancaster, the Gilmanton town historian, in 1845. The only other information we have on the origins of the building is the deed from Joseph Marsh to the proprietors of the Iron Works Meeting House for the land "whereon their meetinghouse now stands", signed on May 30, 1832, five years after the building was completed. The new meetinghouse was regularly used by the Congregationalists and soon became a Congregational church. In 1829, a Congregational society was formed, followed by a Congregational church in October of 1830. The lack of early records and views makes it difficult to say definitively that the basic appearance of the church dates from its construction. The building, which uses a common early 19th century composition and form, combines decorative elements from the Federal and Greek Revival styles. The Federal style can be seen in the main entries, the window frames, the arched belfry openings, and the belfry railing. The Greek Revival style probably inspired the wide paneled corner pilasters and the box cornices. The church therefore illustrates the transition from the Federal style to the Greek Revival style.

The building has seen some exterior change since the early 19th century. In 1885, colored glass was installed in the church windows. On May 28, 1915, a great fire swept through the village, destroying a number of buildings, including the Free Will Baptist Church, whose tower held the village's only public clock. A fund raising campaign for a new tower clock in the Congregational church was soon underway. Preparations for the installation of the clock began in November of 1915. And the clock was actually installed in early 1916. In order to make room for one clock face, the angled peak of the gable on the main facade was removed and replaced by a lower horizontal cornice. A semicircular louver in the same gable (still to be seen in a 1909 photograph) may have been replaced by the present double window at the same time. Another consequence of the loss of the Free Will Baptist church was the federation of the Baptists and the Congregationalists in 1915. In 1952, the two churches formally united to form the United Church of Gilmanton Iron Works. In 1969, a new basement with a basement vestibule was built. And the church was moved back some 33 feet (half of its length) from the street onto the new basement. In 1987-1989, the basement level was further enlarged by the construction of the rear addition and its vestibule.

### FIRST BAPTIST CHURCH

Province Road, Lower Gilmanton  
1842

Listed on National Register of Historic Places



#### Description

The Greek Revival style First Baptist Church stands on the east side of Province Road (Route 107) in the small village of Lower Gilmanton. The tall gable roofed main block is one and a half stories high, save on the southwest gable end, the main facade, which is two stories high. Rising from the southwest end of the roof ridge, above the main facade, is a two stage belfry tower.

The main block's walls are clapboarded, save for the flush boarded pedimented southwest gable. The three public sides share several features, a cut granite block foundation, wide projecting sillboards, wide corner pilasters with moulded bases and capitals, and a pronounced pedimented box cornice with mouldings, frieze, and architrave. The rear gable end has a simpler sillboard, cornerboards, and close verges with returns of the lateral cornices.

The main facade is divided into three bays by the corner pilasters and by two intermediate pilasters of the same design, all supporting the pedi-

ment's horizontal cornice. The central bay contains a large, tall 20/20 sash window in a paneled frame with upper cornerblocks. Each side bay contains an entry, a two panel door in a paneled frame with upper cornerblocks. The entries are served by a broad wooden landing with metal railings, a long board step on the southwest, and a ramp at the northwest end. The second story of each side bay contains a short 7/7 sash window in a paneled frame with upper cornerblocks. The northwest and southeast sides each feature three large, tall 20/20 sash windows in paneled frames with upper cornerblocks, like the central southwestern window.

The tower is sheathed with horizontal flush boarding. The first stage is set on a low base that barely rises above the roof ridge and is topped by a narrow board frieze. The first stage proper is trimmed by cornerboards and a wide box cornice with mouldings and frieze. The upper belfry stage has a very low base, barely one board high and ornamented by an upper moulding. In each face of the belfry proper is a large rectangular louver in a paneled frame with upper cornerblocks. Pilasters flank each louver and trim the corners of the belfry. The low pitched gable roof is trimmed by a box cornice with mouldings, frieze, and narrow architrave. In the center of each side, the cornice, but not the frieze and architrave, is pedimented. The small pediment tympanums are sheathed with flush boarding.

### History

The First Baptist Church in Gilmanton was organized in 1773. A meetinghouse was erected in 1774 on the training field in Lower Gilmanton. The building was "soon after" moved to the present church lot, which was deeded to the Baptists in 1788, after the move. In 1811, the Baptist Church was divided, with the Baptists of what is now Gilford forming a new church. The church in Lower Gilmanton declined after the division, but was revived and reorganized in 1818.

By 1841, the old meetinghouse was in poor shape. So, a meeting of the First Baptist Society was called to consider the two options of repairing the old building or demolishing it and building a new church. The November 17, 1841 meeting decided to "take down the present Meeting House and build a new one". A building committee, starting with five men but soon enlarged to eight members, was established and asked to procure subscriptions for shares in the new building. On November 27, the committee was instructed to procure a plan for the new church. At the next Society meeting on December 4th, it was "voted to build a Meeting House forty by fifty feet with a belfry, after the model of the Northwood Meeting House", that is to say, the Northwood Congregational Church, which had just been erected in 1840. It was also voted to begin demolition of the old meetinghouse. The bidding off of lots of lumber needed for the new church was held at auctions in

December 1841 and February 1842. In March, Silvester H. French, a building committee member, was chosen by the Society as the foreman to superintend the framing. In April, it was voted that the shareholders would each provide two men to raise the frame. Presumably, the frame was raised in the spring of 1842, as, on May 21, the Society chose a committee to contract for the finishing of the house. The plastering of the interior was discussed at meetings in July. By October 15, the building must have been nearing completion, as the Society then chose committees to sell the pews and to make arrangements for the dedication. The pews were sold on November 2, and the church dedicated on the following day, November 3, 1842. The 1845 town history states that the cost of the building was "less than \$1500".

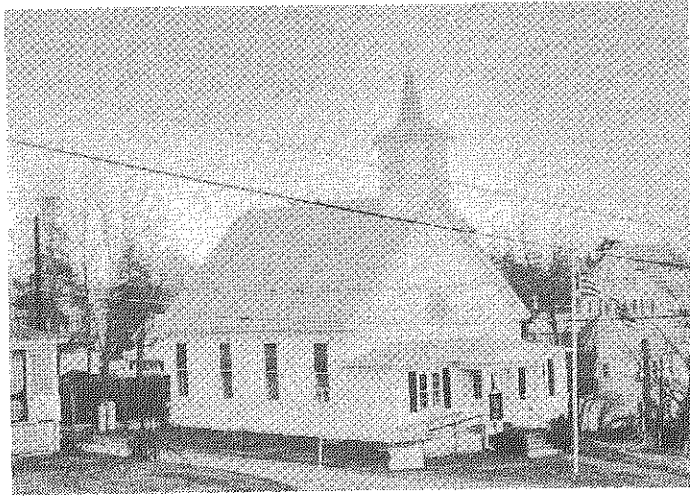
Few exterior changes have been made since the church's construction. Louvers were placed in the belfry openings in the 1930's. The front landing and steps have been renewed, most recently in the 1980's, when the ramp and railings were also installed. But, essentially, the church appears today as it did in 1842.

In many elements of its design, notably the tower, the Lower Gilmanton church is a copy of the Northwood Congregational Church. The major difference from the earlier church is the replacement of the columned, pedimented portico on the Northwood church by a pedimented gable supported by pilasters on the Gilmanton church. The copying of another building was a common practice of the period, as the builders were more concerned with quality than originality. The result in Lower Gilmanton was in fact one of the best Greek Revival style churches in the county and the state.

## LACONIA

## TRINITY METHODIST CHURCH

Tower and Maple Streets, Weirs Beach  
1925-1926



## Description

Trinity Methodist Church is a vernacular wooden church, which stands at the corner of Tower and Maple Streets in Weirs Beach. Because of the slope of the lot, the one and a half story, gable roofed main block has an exposed basement level on the east downhill side. A square belfry tower with spire sits astride the south end of the main block's roof ridge. The main facade, the south gable end, is covered by a one story, hip roofed vestibule. In the center of the vestibule's south facade, a one story, gable roofed porch shelters the main entry. At the north end of the main block's basement level is a one story, flat roofed, brick and concrete addition, Simpson Memorial Hall.

The main block and the vestibule share a brick foundation and stuccoed walls with sillboards. The vestibule's hip roof is trimmed by a moulded cornice. In the center of its south facade is the main entry, double paneled doors with built-in windows and moulded frame. The entry is sheltered by a porch whose board floor is reached by wooden steps on the south and by a concrete ramp on the west. Four square pillars with bases and capitals, arranged in two pairs at the front corners, and two corresponding pilasters at the back corners support the porch roof with its stuccoed gable and a pedimented box cornice with mouldings, frieze, and architrave. Flanking the main entry on each side is a double window with 4/4 sash, moulded frame, flower box, and plastic shutters.

The main block roof is trimmed by a box cornice with mouldings and returns. Above the vestibule in the south gable end is a large round window, set in a moulded frame with four "keystones". The round window has an interesting mullion pattern, with a small central circle (divided into four quarters) from which radiate mullions, creating large "trapezoidal" sections, which are each further subdivided into two panes by semielliptical mullions. The east and west sides of the main block each have four large tall main level windows with diamond paned sash and moulded frames. The exposed basement level on the east side has three 6/6 sash windows and a paneled door with a transom window and a gabled hood. The north gable end features a large central, semicircular arched, stained glass window in a moulded frame. This window contains two tall semicircular arched windows beneath a round window and two spherical triangles. The stained glass has floral, geometric, and pictorial designs.

The square stuccoed belfry tower, set astride the south end of the main block roof, has a semicircular arched louver in each face. The louvers have moulded frames and share a continuous moulded sill that encircles the belfry. A moulded box cornice trims the pyramidal roof, from which rises an asphalt shingled octagonal spire topped by a cross.

Simpson Memorial Hall, the northern addition at the lower level, has concrete walls, save for the brick sheathed east wall. The flat metal roof is trimmed by close metal and wood eaves. As the roof is almost at ground level on the uphill side, it is protected by a tall stockade fence. Moulded frames trim the 6/6 sash windows, the northern paneled door, and the eastern paneled double doors with built-in windows and a shed roofed hood.

## History

The Methodists began holding summer services at camp meetings at the Weirs as early as 1872. Regular year round services began in 1882. In May of 1885, a lot was donated for a church. The church was built in 1886, with the first services being held October 17, 1886. However, on November 8, 1924, a severe fire destroyed a significant section of the Weirs, including the Methodist church, the Hotel Weirs, and other buildings. The small congregation, with financial help from summer residents, was able to build another church in 1925-26. But, the only information we have on its construction are a few brief items in the local newspapers. The foundation was laid in July of 1925. The first Sunday services were held in the new church on May 9, 1926. The dedication was held on August 26 as part of the annual Methodist camp meeting at the Weirs. The new building was an early 20th century vernacular church, with many features, such as the stuccoed walls, the diamond paned and stained glass windows, and the arched belfry louvers, that are typical of the period.

The exterior of the church has changed little since its construction. A hood was installed on the basement level door. In the mid 1980's, a ramp for the handicapped was built at the main entry. The most significant change was the addition of Simpson Memorial Hall, built in 1964 by a Belmont contractor to the design of architect Harry Ericson.

### THE BIBLE SPEAKS CHURCH

40 Belvidere Street, Lakeport  
1910-1911



#### Description

The Bible Speaks Church is an early 20th century vernacular church that stands on the west side of Belvidere Street in Lakeport. The one and a half story, gable roofed main block is set with its east gable end facing the street. At the southeast corner of the main block is a short two story tower. The main entry, in the tower's east facade, is sheltered by a one story, hip roofed entry porch. Covering the rear gable end of the main block and overlapping it to the north and south is a one story, hip roofed addition containing the secondary rooms (hall, kitchen and office). All three sections of the building have clapboarded walls trimmed by cornerboards.

The main block's gable roof is trimmed by a box cornice with mouldings, frieze, and returns. In the center of the east street gable end is a large Gothic arched window of colored glass, with large central panes, a border of smaller panes, and, in the arched upper portion, curved mullions reminiscent of intersecting tracery. A lancet arched 8/6 sash window, with colored glass, arched

upper sash, and large central panes bordered by small panes, appears in the gable. The north and south sides each have three large 9/2 sash windows with colored glass and moulded lintels.

A box cornice with mouldings and frieze trims the tower's pyramidal roof which features flared eaves and a turned wooden finial. The main entry, in the east facade of the tower, is a modern plain framed twenty panel door. The entry is sheltered by a porch with fieldstone base and sidewalls, concrete steps and floor. On two concrete capped fieldstone front posts stand the two turned wooden posts that support the porch roof. The porch's low pitched hip roof has a box cornice with mouldings and frieze. The tower has but one window, a 6/2 sash window with colored glass and moulded lintel, in the south facade's first story. The second story has three plain framed rectangular louvers, in the south, east, and west sides. The louvers share a continuous sill that encircles the tower.

The rear addition's hip roof has a box cornice with frieze. The east street facade contains two paneled doors with built-in windows, one on each side of the main block. The 1/1 sash windows in the north end have moulded lintels, but the other windows have 4/1 sash and plain frames.

#### History

The Second Advent Christian Church of Lakeport was organized in 1872. The congregation lost its chapel in the great Lakeport fire of May 26, 1903. For some years thereafter, the Adventists met in local halls. But, in late January of 1910, the church purchased a small lot on Belvidere Street. At the same time, a "Mrs. Greenleaf" gave "the Joseph Gilman barn" to the church. In March of the same year, the barn was moved onto the Belvidere Street lot. The conversion of the barn into a chapel began in 1910 and continued into early 1911. The new church was dedicated on February 3, 1911. Although of humble origin, the chapel was given the architectural features of a larger church, Gothic arched windows, a two story tower and an entry porch. But, it remains a relatively modest early 20th century vernacular church.

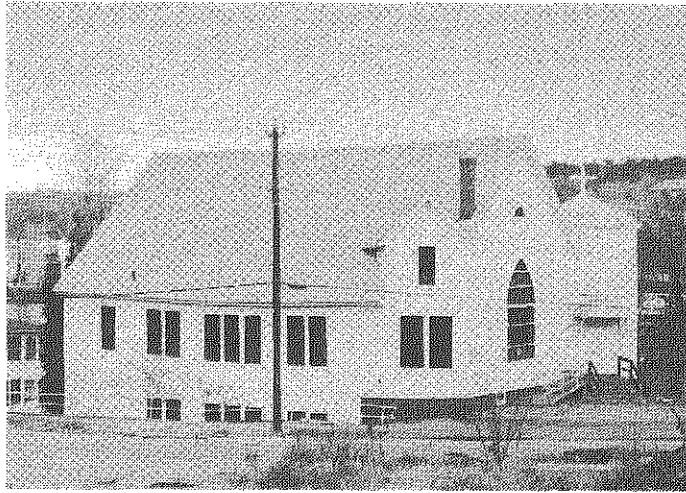
The only major later change made by the Adventists was the construction of the rear addition for classrooms and other service areas, probably in the late 1940's. In 1964, the Advent Christian Church purchased the larger Methodist church just down Belvidere Street. In 1966, the old church was sold to the Knights of Pythias. The Knights of Pythias sold the building to its present occupants, the Bible Speaks Church, in 1980. Apparently, the only significant exterior change made since the Adventists left was the replacement of the main door in the 1980's.

**ADVENT CHRISTIAN CHURCH**

25 Belvidere Street, Lakeport

1903-1904

Orvis T. Muzzey, builder

**Description**

The Advent Christian Church (originally a Methodist church) is an early 20th century vernacular church, showing the influence of the Gothic Revival style. It stands at the corner of Belvidere Street and North Street in Lakeport, on the shore of Paugus Bay. The gable roofed main block is two and a half stories high, but the lower level is below street level and is exposed on all but the southwest gable end and the clipped western corner. Both the western and southern corners of the main block are cut off on the diagonal. The western corner is topped by a gable roofed projection in the upper story. The southern corner is covered by a three story square tower, whose first story is also below street level and is exposed only on the south and east sides.

The main block has a brick and concrete foundation and clapboarded walls trimmed by cornerboards. A sillboard with watertable above the street level foundation on the southwest facade and the west corner is continued above the lower story on the three exposed sides. The gable roof is trimmed by a box cornice with mouldings and frieze, and with returns on the northeast gable, but not the southwest gable. The southwest gable end facing Belvidere Street features a large wide Gothic arched stained glass window, with an elaborate geometric, floral, and pictorial design and a moulded frame. The gable contains a semicircular window with radiating mullions and moulded frame. The angled west corner is topped by the upper story projection which also has clapboarded walls and cornerboards. The projection's gable

roof is trimmed by a cornice with sloping soffit, mouldings and frieze, that is similar to the main block's cornice. The west corner wall has a double window in the street level and a single window in the upper story. These two windows, like most of the other main block windows, have moulded frames and 13/12 sash with colored glass. Each sash has a large central pane and a border of smaller panes. The four bay southeast and northwest sides are quite similar in design. Starting from the southerly end of each side, we find in both stories a double window, a triple window, a double window, and a single window. (The only break in this pattern is the substitution of a paneled side door for a single window in the lower level of the northwest side.) The rear gable end has a single 13/12 sash window of the typical design in both its lower level and its main level, and another semicircular window with radiating mullions in its gable.

The square tower at the south corner of the main block covers the angled corner and overlaps it slightly to the east. The clapboarded tower walls are trimmed by cornerboards. A sillboard with watertable above the west street level foundation is continued around the tower above the lower story on the other two sides. A shallow moulded cornice tops the second story at the level of the main block's lateral cornice. And a box cornice with mouldings, dentils, and frieze trims the pyramidal tower roof. A large plain wooden cross stands at the apex of the roof. Moulded frames trim the windows and doors. The only opening in the lower level is a southern paneled door with transom window. The street level is lit by two 13/12 sash windows, of the same design as the main block windows, one each in the east and south sides. In the west side of the street level is the main entry, double seven panel doors. The entry is served by a board flooring landing, that is reached by steps to the west and by a long ramp to the northwest along the main block's gable end. The main doors are sheltered by a wide large hood with plain braces, open eaves, a plywood gable, and a gable roof.

**History**

The Methodist church in Lakeport was organized in the 1840's. The first building of this church was a chapel on Fairmont Street that subsequently became a tenement house and was burned in the 1903 Lakeport fire. The Methodist church was reorganized in 1879. The church purchased a lot at the corner of Belvidere and North Streets, on the shore of Paugus Bay, in 1889. There the second Methodist church was dedicated in 1892. But, this building suffered the same fate as its predecessor, as it was destroyed in the great fire of May 26, 1903 that devastated much of Lakeport.

In early August of 1903, the Methodist society voted unanimously to rebuild the church as soon as possible and chose a building committee (Fred Moore, G.H. Lang, Thomas Adkins, Hosea Blaisdell, John Crapo, Milton



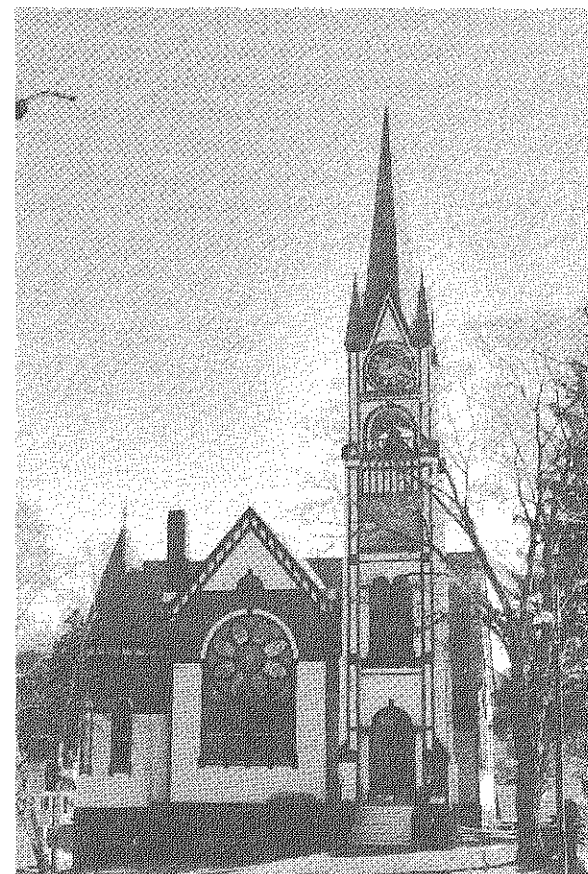
Woodbury and W.S. Calderwood). By early October, the contract for the new church had been awarded to local builder Orvis T. Muzzey. The foundation was laid in the same month. The carpenters had nearly completed their exterior work by the end of December. In March, the large Gothic window in the Belvidere Street facade, the gift of the local Grand Army of the Republic Post, was installed. On Easter Sunday, April 3, 1904, the first services were held in the new church. The building had cost "about \$4000". The newspapers described the new building as "almost identical to the old one". And, indeed, there is a very strong resemblance to the earlier 1892 structure. One element that was "temporarily" omitted was the tower's steeple, which never was actually built. The church was basically a turn of the century vernacular building, with some Gothic embellishments, notably in the large arched window and the belfry on the tower, which had a crenelated parapet. The unusual form, with its clipped corners, one covered by the tower, was an interesting adaptation to a unique site.

In 1964, the Methodists sold the building to the Advent Christian Church, which had occupied a smaller church nearby (now The Bible Speaks Church). The Adventists have made some exterior changes. In the late 1970's, a hood was installed over the main entry in the tower. In 1984, a wheelchair ramp was built at the main entry. The most significant change was the removal around 1989 of the belfry that had formed the fourth story of the tower. The belfry, with its paneled and louvered sides, paneled corner piers, box cornice, and crenelated parapet, had deteriorated from rot. It was replaced by a pyramidal roof topped by a large cross.

### UNITED BAPTIST CHURCH OF LAKEPORT

23 Park Street, Lakeport  
1891-92

George H. Guernsey, architect and builder  
Listed on the National Register of Historic Places



#### Description

The United Baptist Church of Lakeport is a Victorian eclectic church, using elements from the Italianate and Gothic Revival styles, as well as other typical late 19th century features. The church stands on the southeast side of Park Street in Lakeport. Save for its two towers, the church is two and a half stories high with a tall clapboarded and shingled main level above a brick sheathed lower story. Because of the slope of the land, the lower level is fully exposed on the rear southeast end, the northeast side, and part of the southwest side, but is reduced to a high basement on the main street facade and part of the southwest side. The main block, covered by intersecting gable

roofs sheathed with slate, is cruciform in plan, with wide transepts on the northeast and southwest sides. Its northwest street facade is enlivened by a shallow, wide central projection covered by an extension of the main gable roof. (Short shed roofs cover the narrow sections of the main facade to each side of this front projection.) The main facade is framed by towers, a two story stair tower at the north corner of the building and a five stage belfry/entry tower at the west corner. On the lower level of the northeast side is a former porch, now enclosed as a vestibule, between the stair tower and the transept.

The windows of the main block's brick sheathed lower level all have 1/1 sash, granite sills and lintels. A wide sloping wooden watertable marks the junction of the two levels. The four wide gable ends of the upper level are treated differently than the narrower lateral walls. All of the main level walls are trimmed with cornerboards and sheathed with clapboards beneath decoratively cut wood shingles. On the lateral walls, the shingling is a narrow band of fishscale shingles above a simple moulded board. On the gable ends, the entire gable, above a moulded board at the impost level of the main windows, is covered by shingles, including courses of fishscale, triangular and staggered shingles. The lateral walls have box cornices with mouldings, sawn brackets, and friezes of beaded boarding. The gables have box cornices of a different design, with mouldings, larger ornate sawn brackets, and moulded friezes. At the lower corners of the gable cornices are gablets, each supported by a large bracket and ornamented by sawn brackets and mouldings. The small pediments of the gablets face the sides. The cornerboards of the gable ends are topped by small triangular panels beneath the gablets.

The fenestration of the main level also follows a consistent pattern. The smaller windows are semicircular arched, stained glass sash windows, with semicircular transom windows. These windows have bracketed sills and side trim that is flared at the base. Their arches are rusticated (divided into blocks with beveled edges), and are ornamented by "impost blocks" with applied triangles. Large memorial windows are found in each of the three main gable ends, on the street front and the two transepts. The memorial windows are set in large semicircular arches, which also have bracketed sills, side trim flared at the base, and rusticated arches with moulded "impost blocks" decorated with pendant triangles. The arches also have "keystones". Each memorial window contains a bank of four large rectangular stained glass windows beneath a large stained glass rose window, the corners between the rose window and the lower windows being filled by "triangular" stained glass windows. The tracery of the rose window features a central round window from which radiates eight pointed "petals", between which are found eight spherical triangles on the outer rim of the window. High in each gable is a semicircular window or louver with a bracketed sill and a rusticated arch with a "keystone". Moulded boards cross the gables at the sill levels of the semicircular windows.

The main street facade of the main block has a short basement with four short windows. The gable end has the usual large memorial stained glass window and, in the gable, a frosted glass semicircular window. To each side of the main gable end are narrow sections of wall, beneath shed roofs, which are treated like the lateral walls. The two towers complete the main facade of the church.

The northeast and southwest sides of the main block differ only in the western sections of their lower level. Because of the higher ground level on the southwest, the lower level is a short brick basement there. On the northwest side's lower level, we find the former porch, now a vestibule, between the tower and the transept. The shed roofed vestibule retains its box cornice with mouldings and frieze. But, it now has a wall of vertically grooved plywood, a 2/2 sash window, and a paneled door with a built-in window. The two sides have two 1/1 sash windows in the lower level and two semicircular arched windows in the main level to the rear (east) of the transept, and one semicircular arched window in the main level to the west of the transept. Each transept gable end has six lower level windows, a large central memorial window flanked on each side by a smaller semicircular arched window in the main level, and a semicircular louver in the gable. The rear gable end has four lower level windows and the rear entry, a paneled door with a semicircular transom window beneath a semicircular brick arch. The rear entry is sheltered by a gabled hood, with large ornate sawn and carved brackets, an arched ceiling, and a shallow cornice with mouldings and sloping soffit. The main level has three smaller semicircular arched windows, while a semicircular window appears in the gable.

The stair tower at the north corner is circular in plan, with a conical roof. The main level is sheathed with wood shingles, laid in regular, fishscale and staggered courses, that flare out over the brick clad lower level. A moulded board encircles the tower at the impost level of the four semicircular arched windows, all of the same design as the smaller main level windows of the main block. The tower's cornice is like that seen on the main block's lateral walls. The steep conical roof is sheathed with slate and crowned by a carved finial.

The square five stage belfry/entry tower is sheathed, save for the third stage, with horizontal beaded boarding. The tower has a wide sloping watertable. The corners of the brick foundation project to support clasping wooden buttresses that rise about one third of the height of the first stage. Above the clasping buttresses, angle buttresses rise at the corners to the tower roof, where they are crowned by pinnacles. The buttresses have vertical beaded board sides and paneled faces. The panels are filled with beaded boarding and topped by a moulding. Metal covers the sloping tops and steps of the buttresses. The angle buttresses are stepped back at the tops of the first three stages, with the third stage steps being ornamented by gablets with moulded

pediments. The slate covered pyramidal pinnacles at the tops of the angle buttresses are trimmed by shallow cornices and crowned by metal pyramids.

The main entry, in the street front of the tower, is tall, paneled double doors, whose panels are embellished by chamfered edges and elaborate mouldings. The entry has a semicircular arched stained glass transom window, side trim with flared bases, and a rusticated semicircular arch, decorated by a "keystone" and "impost blocks" like those on the windows. A plain flat roofed hood shelters the entry, which is served by modern board steps with metal railings. Another semicircular arched stained glass window is found in the southwest side of the first stage. A shallow cornice with a frieze of beaded boards tops the first stage between the buttresses. A pair of tall semicircular arched stained glass windows with frames like those of the smaller main block windows is found in both the northwest and southwest sides of the second stage. A shallow moulded cornice with modillions and beaded board frieze crowns the second stage, between the buttresses. The third stage is mostly covered by very steep slate roofs, ornamented by courses of hexagonal slates, beneath simple cornices. Short blind arcades over beaded boarding are found above the slate roofs. The third stage is topped by a box cornice with mouldings, sawn brackets, and frieze. The cornice is shared by the gables on the buttresses at the same level.

The slightly smaller fourth stage is the open belfry with a large semicircular arched opening in each face. Each opening is protected by a short balustrade with turned balusters and is topped by a rusticated arch with a "keystone" and moulded "impost blocks". The belfry stage is topped by shallow cornices with mouldings and paneled friezes. The fifth stage is the clock stage, each side containing a large round clock face with Roman numerals. The clock faces are set in semicircular arches with "impost blocks" and rusticated arches. The sides of the fifth stage are topped by small gables, trimmed by box cornices with mouldings and friezes. Rising above the gables is a tall slate sheathed octagonal spire, which is crowned by an elaborate knob and an ornate weathervane.

#### History

The United Baptist Church of Lakeport stands on the site of an earlier church built in 1852-53 for the Lake Village Free Will Baptist Church. By 1890, the congregation had outgrown the building. So, an addition was begun to enlarge the church. But, on December 15, 1890, a fire starting in the addition, then under construction, destroyed the entire building. The next day, the proprietors (the pew owners) of the church voted to build a new church and established committees to raise funds and to obtain plans and specifications for a new building. At a later meeting, the pew owners agreed that the new building would be the property of a new society.

Plans and specifications for the new church were prepared by architect-builder George H. Guernsey of Montpelier, Vermont in the spring of 1891. In mid April, ground was broken for the church foundation. In July, while work was still underway on the foundation, the contract for erecting the building was awarded to the architect. His carpenters began work on the frame by the end of the month. The frame was mostly boarded in by late August. By early October, the slaters had finished the main roof. The bell and the clock were installed in the main tower in December. The finishing of the interior continued into the spring of 1892. The church was dedicated on May 27, 1892. It had cost, including furnishings, \$19,427.68 (of which Guernsey received \$12,358.00).

The church has changed its name twice since its construction. The Lake Village Free Will Baptist Church was renamed the Park Street Free Baptist Church in 1898. The church joined with the Gilford and Gilmanton Baptist Church in 1920 to form the United Baptist Church of Lakeport. But, the exterior of the church has seen almost no change. In the 1970's, the main entry steps were replaced and the lower level porch on the northeast side was enclosed as a vestibule. More recently, an inconspicuous hood was mounted above the main entry doors. But the church still appears virtually as it did in 1892.

The style of the United Baptist Church can only be described as eclectic, as it uses elements from different styles. The Gothic Revival style was the source for the large stained glass rose windows and the form of the main tower with its buttresses and its crown of pinnacles and spire. The window and door frames are Italianate in inspiration. The use of many differing surface materials is typical of the Queen Anne style. The cornices combine Italianate brackets and Gothic gables. The architect was not searching for stylistic purity, but was interested only in creating an impressive building. In that he was successful, as he designed and built a dignified but lively building, a superb Victorian eclectic church that must be ranked among the best late 19th century buildings in the county.

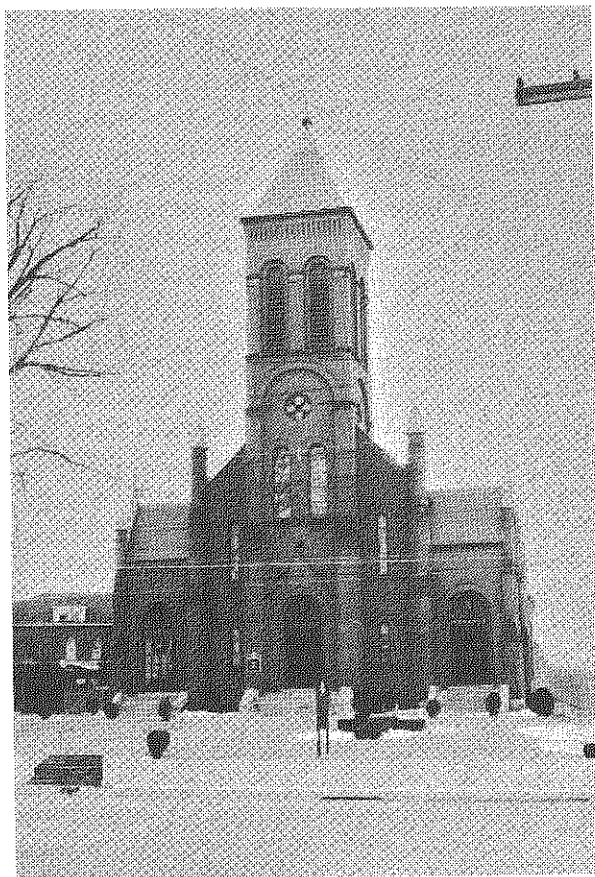
## SACRED HEART CHURCH

298 Union Avenue

1893-1894

Peter Ford, architect

Thomas J. Guay and Harvey Stone, builders



### Description

Sacred Heart Church is a large Romanesque Revival style brick church that stands on the southeast side of Union Avenue in Laconia. The tall, wide, gable roofed main block is one story high, save at the northwest street gable end, where it is two stories high. In the center of the street gable end, a tall four story tower projects from the main block. At each end of the street facade is a two story, gable roofed wing. In the center of the main block's northeast and southwest sides are found shallow, gable roofed transepts. On the rear gable end of the main block is a tall semi-octagonal apse. The lower portion of the apse is encased by a one story, hip roofed sacristy, which covers the

apse's sides and the gable end of the main block and overlaps the main block to the northeast. All sections of the church have cut granite block foundations with dressed watertables and brick walls, laid in common bond, flemish variation, with a reddish colored mortar. A dark sandstone is used for the trimmings, such as the window sills and some stringcourses. The slate covered roofs are trimmed by copper ridge mouldings.

The street front is dominated by the tall square central tower. Claspings brick buttresses with sloping sandstone tops enliven the front corners of the first story. Brick pilasters with moulded sandstone capitals trim the corners of the second story and part of the third story. The first story features the semicircular arched central entry, served by a wide granite landing and steps with granite sidewalls. The entry is now metal framed, double glass doors, topped by a large metal framed plate glass transom window. Above the new transom window can still be seen a moulded wooden lintel, and a row of seven round stained glass windows in wooden frames. Above another moulded lintel, the tympanum is filled by flush boarding, on which are applied three moulded wooden circles. The main entry retains its granite sill, moulded outer wooden frame, and compound semicircular brick arch. The brick hoodmould above the arch is continued as a stringcourse at the impost level to the corner buttresses. Above the hoodmould is a more elaborate sandstone moulding, which runs from buttress to buttress in horizontal, vertical and diagonal sections. At the apex of this moulding is a carved foliated stone finial. The second story's street front has two tall semicircular arched windows with clear glass, moulded wood frames, brick arches, and joined semicircular hoodmoulds with short returns. The windows' sandstone sills are incorporated into a sandstone stringcourse crossing the wall.

The tower's third story rises above the main block roof, but is still partly covered by the main block on the rear. The third story is crowned by wide semicircular brick arches, which rise from the capitals of the corner pilasters. Shallow brick panels appear in the spandrels of the arches. Each of the three public sides features a large round stained glass window, set within the arch. Each window incorporates four large round windows, a central "spherical square", and small spherical triangles and has a moulded wooden frame and an outer brick frame. Each round window is topped by a semicircular hoodmould, which is continued as a stringcourse to the capitals of the corner pilasters. The fourth story, the belfry stage, has two large semicircular arched louvers in each face, decorated by boards with applied circles and half circles, and by applied round frames in the flush boarded tympanums. The louvers share a sandstone sill that is continued around the tower. The compound brick arches of the louvers are flanked by pilasters at the tower corners and between each pair of louvers. The brick hoodmoulds of the louvers rise from the sandstone capitals of the pilasters. The belfry is topped by a brick corbel table and a moulded copper cornice. The pyramidal roof with flared eaves

is crowned by a copper pyramid and an ornate copper finial on which stands a large cross.

The tower covers the central bay of the main block's three bay street gable end. The two side bays are identical, each having a tall, narrow, semicircular arched window in each story. The windows have stained glass of geometric design, moulded window frames, sandstone sills, and brick arches with brick hoodmoulds. The hoodmoulds are continued as brick stringcourses at the impost levels of the arches. Brick stringcourses cross the walls beneath the first story window sills. And the second story window sills are incorporated into stringcourses. The walls are topped by brick parapets with copper copings and copper gablets at the upper ends. Two round tall brick turrets at the front corners of the street gable end cover the junctions of the main block and the side wings. Each turret is set on a granite foundation and is divided into three sections, each smaller than the one beneath it. The circular junctions of the sections are marked by courses of sloping sandstone blocks. Each turret is topped by an octagonal stone finial, built of granite blocks, in both rockfaced and smooth courses.

The main facade of the church is completed by the two story wings at each end. The lateral sides are topped by brick corbel tables and moulded copper cornices. The gables each have a brick parapet, with moulded copper copings, and at the peak, an ornate cross on a moulded pedestal. The corners of the gable ends are graced by tall round brick turrets of the same design as the main block's corner turrets. The northwest street front of each wing features an entry of the same design as the main entry in the tower. Again, the brick hoodmoulds above the entries are continued as stringcourses at the impost level across the walls. Originally, each gable end had a narrow semicircular arched stained glass window in both the first and second stories. These windows have moulded wooden frames, sandstone sills, and a brick hoodmould continued as a stringcourse to the corner turrets. The first story window on the northeast wing has been replaced by a modern metal framed glass door, although the arch and hoodmould still survive. This side door is reached by a long curved concrete wheelchair ramp. The ramp has a brick veneer on the outside, brick copings and low pipe railings. Because of the slope of the lot, the southwest wing has a partly exposed basement level topped by a sandstone stringcourse on its gable end and rear southeast side.

The northeast and southwest sides of the main block are virtually identical, differing only in the basement level, which is more exposed on the southwest side. The two pane southwestern basement windows are topped by a sandstone stringcourse. The northeastern basement windows are now filled by glass blocks and have their own sandstone lintels. The main levels each feature six large, semicircular arched, stained glass windows, three to each side of the central transept. The windows each contain two tall semi-

circular arched windows beneath a round window and two spherical triangular windows, all with geometric and foliated patterns enlivened by small religious symbols. The windows have moulded wooden frames, sandstone sills, and brick arches. Brick stringcourses are found beneath the window sills and between the windows at the impost level. The side walls are topped by brick corbel tables and moulded copper cornices. The shallow, gable roofed transepts in the center of each side of the main block have the same brick walls with stringcourses. The transepts narrow near the top, each transept side having a shoulder of sloping sandstone blocks. The narrow transept sides are topped by moulded copper cornices above brick corbelling. The transept gables have parapets with moulded copper cornices, and, at the peaks, ornate crosses on pedestals. Each gable end features another large arched main level window of the same design as the windows on the main block's sides, and, in the gable, a round stained glass window in a brick frame. The rear gable end of the main block is topped by brick parapets with copper coping and decorative gablets at the lower ends and at the upper ends, where the parapet meets the apse roof.

The lower portion of the semi-octagonal apse is hidden by the sacristy. The five sides of the apse are topped by the same brick corbel table and copper cornice seen on the sides of the main block. The semi-octagonal roof is crowned, at the peak, by a large Celtic cross mounted on a copper globe. Each face of the apse features a large semicircular arched window of the same basic design as the main block's side windows, differing only in the stained glass design, with pictorial views here replacing the geometric and foliated designs of the main block windows. The semicircular brick hoodmoulds are joined by a brick stringcourse. Another brick stringcourse encircles the apse beneath the window sills. Two tall exterior brick chimneys rise from the sacristy roof at the junctions of the lateral sides and the angled sides of the apse.

The sacristy envelops the apse, covers the southeast end of the main block, and overlaps it two yards to the northeast. The slate roof is hipped, although on the northeastern overlapping section, it appears as a shed roof with a half gable on the northwest side. A brick corbel table and moulded copper cornice trims the horizontal eaves, while the northwestern half gable has a brick parapet with moulded copper coping and a copper gablet at the lower end. The narrow northwest side contains the semicircular arched sacristy entry, reached by granite steps and landing with granite sidewalls. The entry now has a modern metal framed glass door and plate glass transom window. But it retains its moulded lintel and outer frame, stained glass window in the tympanum, brick arch, and brick hoodmould. The main level of the sacristy is lit by semicircular arched, stained glass sash windows, with geometric patterns, arched upper sash, sandstone sills, brick arches and hoodmoulds. Brick stringcourses connect the hoodmoulds at the impost level and encircle the sacristy beneath the window sills. On the southwest side is the only basement entry, modern double metal doors, with granite sill and sandstone lintel.

## History

In 1891, the Roman Catholic Bishop of Manchester decided to organize the French Canadians of Laconia into a separate French speaking parish. In July, Rev. Joseph J. Monge, originally from Nimes, France, was appointed the first pastor of the new parish. He arrived in Laconia on July 11 and held the parish's first mass on July 26 in the parish hall of St. Joseph's Church. At the end of July, the parish rented the Moulton Opera House for its services, until its own church could be built.

Rev. Monge began raising funds for a church soon after he arrived. In November of 1891, five acres of land with a house on Union Avenue was purchased for \$10,000. Architect Peter Ford of Boston prepared plans for a grand Romanesque Revival style church. On June 27, 1892, the building contract for \$30,000 was signed with local builders Thomas J. Guay and Harvey Stone. Work began in the spring of 1893. But, construction was slowed by the difficulty of obtaining materials. On July 1, 1894, the church was blessed by the Bishop and the first mass was celebrated in it. At that time, the building was essentially complete. But, the windows were filled with clear glass. The plan was to install stained glass windows later. In time, the windows were all filled with stained glass, but only the sanctuary windows, installed in September 1907, can be dated. (The second story windows of the tower were once filled with stained glass. But, after the stained glass was broken, it was replaced with clear glass.)

Few exterior changes have been made to the church. In the early 1980's, modern metal framed glass doors were installed in the main level entries. 1981 saw the installation of a side door and a wheelchair ramp on the north-east wing. At some unknown date, the basement level acquired glass blocks in its northeastern windows and modern metal doors in the sacristy's southwest entry.

Sacred Heart Church is easily the best Romanesque Revival style church in Belknap County. It is, in fact, one of the most impressive churches in the county, notable not only for its large size and height, but also for the fine proportions and massing of its forms and for its well executed and judiciously applied ornament.

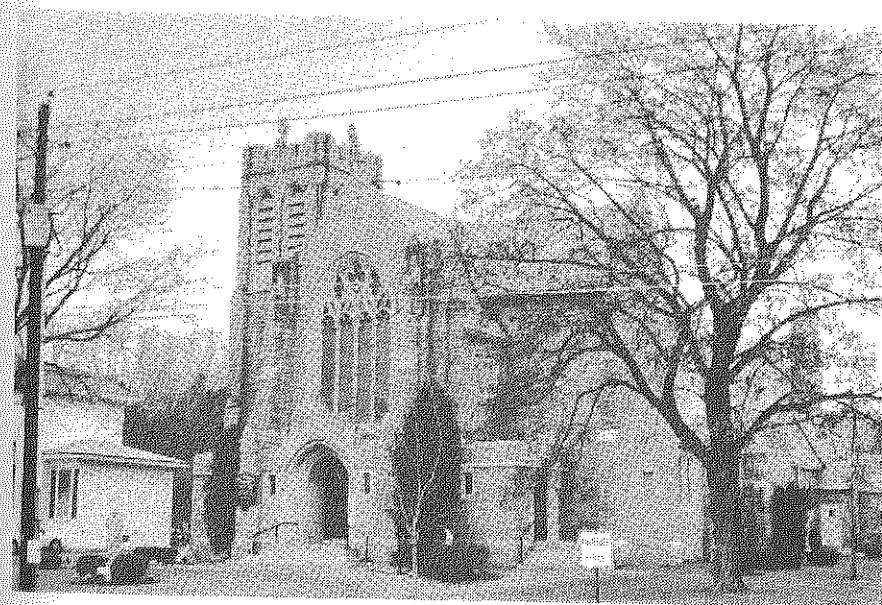
**ST. JOSEPH'S CHURCH**

30 Church Street

1929-1930

James O'Shaughnessy, architect

Walsh Brothers, builders



## Description

St. Joseph's Church is a Gothic Revival style stone church, with a complex form, that stands on the north side of Church Street in downtown Laconia. The church has a long, tall, wide, gable roofed main block, which contains the auditorium and the sanctuary. At the south end of the main block is a narrower, tall, two story structure, containing the choir and the main vestibule, which is covered by an extension of the main block's gable roof. In the southeast corner of the main block and the choir section is the tall, narrow, two story, gable roofed front wing. In the southwest corner of the main block and the choir section is the tall, square, four story tower. The south gable end of the choir section is covered by a shallow, short, one story section containing the recessed entry and two small flanking rooms. In the corners flanking the choir section (the southeast corner with the front wing and the southwest corner with the tower) are small one story side vestibules. The west and east sides of the main block each have a shallow, short, gable roofed, one story wing, which contains the confessionals. Near the north end of both sides of the main block are found one story, gable roofed transepts, each with a short, narrow, one story, gable roofed addition on its gable end, a vestibule on the western transept, a baptistry on the eastern transept. In the north

corners of the two transepts and the main block are found one story, shed roofed sacristies, one for the altar boys in the northeast corner, and a larger sacristy for the priests in the northwest corner. The church is built of rock faced granite blocks laid in random ashlar with smooth limestone trim. The roofs are sheathed with slate and trimmed with copper ridge mouldings.

The central feature of the south front of the church is the tall choir section, which has moulded wooden cornices on the east and west sides, and a parapet on the south gable with gable springers, limestone coping, and a limestone cross at the peak. The front corners are ornamented by stepped granite corner buttresses. The corner buttresses on the east and west sides are actually two superimposed buttresses, an outer buttress topped by a limestone block and a taller, wider inner buttress topped by a limestone gablet. The southern corner buttresses are more elaborate and are set on the same granite foundation with limestone watertable found on the other elements of the southern part of the church. These south front buttresses each have a limestone shoulder near the top of the first story, a limestone gablet above the parapet of the same section, another limestone shoulder and gablet, and finally, at the top, a rectangular limestone panel, with a blind cinquefoil arch.

Nestled between the two southern buttresses is the entry section, which has a granite base with limestone watertable. The side bays of the three bay wide entry section have granite walls with limestone stringcourses and a granite parapet topped by a limestone coping. Each side bay has a small six pane window of leaded and colored glass, set in a limestone frame with in and out bond on the jambs. The main feature of the entry section is the central entry, which is served by wide granite steps. The deep recess of the entry has a granite floor, limestone walls and a Gothic arched limestone ceiling. The rear wall of the recess is filled by double doors (with small built-in windows of colored glass), vertical boarding in the tympanum of the arch, and a moulded wooden frame. The entry's outer limestone jambs are laid in in and out bond. The recess is topped by a compound Gothic arch. Above the entry, the wall and the high parapet are made of limestone and decorated with carved shields. The central parapet is stepped with a moulded coping and a carved cross crowning the highest central section. Attached to the corners of the central parapet are two applied pinnacles, square limestone shafts, attached to the wall at their corners, which rise from the entry's jambs to above the parapet. The pinnacles are decorated by panels with crosses at their bases and by crockets and moulded caps at their tops.

In the upper level of the choir section's south gable end is an impressively large, wide and tall, Gothic arched window, with pictorial stained glass and flowing tracery. The tracery includes four tall cinquefoil arches in the lower section, two elongated quatrefoils and a trefoil in the upper section, as well as spherical triangles and flame shaped sash. The limestone surround of this

great window has in and out bond on the jambs and a hoodmould with short returns. High in the gable is a limestone plaque in a pointed oval shape, with the symbols of Saint Joseph, a flowering branch and a saw. The plaque interrupts a limestone band with the inscription "Sanctus Joseph". The east and west sides of the choir section each have an upper level double casement window in a limestone surround with in and out bond on the jambs.

The two side vestibules each have a granite foundation with limestone watertable, granite walls with limestone stringcourses, and a granite parapet with limestone coping. The south street facades each have a small six pane window with colored glass in a limestone surround with in and out bond on the jambs. The sides (east or west walls) of the two vestibules each have a board door with small built-in windows of colored glass, moulded wooden frame, and limestone surround with in and out bond on the jambs. Above each door, the parapet steps up to a carved stone cross. Attached to the door jambs and the parapet are two flanking applied pinnacles, like those at the main entry.

The tall, narrow east front wing has a granite foundation with limestone watertable. Two story high stepped granite buttresses with limestone shoulders grace the east corners of the north and south sides. The east gable has a parapet with gable springers and limestone coping, while the north and south sides have moulded wooden cornices. The east gable end features a double window with colored glass set in a limestone surround with in and out bond on the jambs. High in the east wall is a limestone plaque, in the shape of a pointed oval, containing a carved cross.

The tall square tower also has a granite foundation with limestone watertable. The tower corners are ornamented by stepped granite angle buttresses with limestone shoulders at the top of the first story and limestone gablets at the top of the third and fourth stories. The first three stories have only a few windows, all with colored and leaded glass and limestone surrounds with in and out bonded jambs, a double casement window in the first story, and small six pane windows in the second and third stories. The fourth story is the belfry stage, with two large limestone Gothic arched louvers filling each face. The louvers have sloping limestone sills, limestone slats, and limestone arches with hoodmoulds. Between each pair of louvers, a narrow granite buttress rises from a limestone block at sill level to a limestone gablet. The belfry is topped by a shallow limestone cornice and by a granite parapet with limestone coping. The crenelated parapet is stepped up at each corner and is crowned by a carved cross in the center of each face. Two vertical limestone mouldings near each corner of the parapet extend the vertical line of the buttresses. An applied square limestone finial topped by small gablets with crockets is found above the central buttress in each face of the belfry.

The main block has moulded wooden cornices on its east and west sides and its north gable. The east and west sides, between the tower or the front wing and the transepts, are each divided into six bays by stepped granite buttresses with sloping limestone shoulders. Five of the six bays feature a large double window with lancet arched, stained glass windows sharing a limestone surround with in and out bonded jambs. The other bay on each side is occupied by the small shallow confessional wing. The windowless confessional wings each have granite corner buttresses with stepped limestone shoulders at their outer corners, and gable roofs trimmed by moulded wooden cornices. The north gable end of the main block has one small lower window with moulded frame, granite sill and lintel. And, high in the north wall, another impressive large Gothic arched stained glass window with flowing tracery duplicates the large window found in the church's south gable end.

The west transept has a moulded wooden cornice and a stepped granite buttress with a limestone shoulder at the west end of its south wall, but no openings. On its west gable end is the shorter, narrower vestibule, which also has a moulded wooden cornice and stepped granite buttresses, as well as an entry in its west gable end. The vestibule entry is a board door with small built-in windows of colored glass, a moulded wooden frame, granite sill and lintel. North of the transept is the priest's sacristy, whose shed roof is trimmed by a lateral box cornice with mouldings and by a shallow moulded cornice on the northern half gable. The sacristy is lit by casement windows with colored and leaded glass, granite sills and lintels.

The east transept is asymmetrical in profile, as the side entry at its south end gives its gable roof an asymmetrical shape. The roof is trimmed by a moulded wooden cornice. The entry in the narrow south side is a modern metal door with built-in window, granite sill and lintel. The east gable end has two windows, one on each side of the baptistry. Both windows have limestone surrounds with in and out bonded jambs. One window is a casement window with colored glass, while the other is a stained glass window with pictorial design. The baptistry wing on the transept's east gable end has corner buttresses and a moulded wooden cornice. The baptistry's only window is a double window with lancet arched stained glass windows in a limestone surround with in and out bonded jambs in the east gable end. The east sacristy has a lateral box cornice and a shallow moulded cornice on the north half gable. Its only openings are both in the east wall, a double casement window with colored glass, granite sill and lintel, and a modern metal door with built-in window, concrete sill, and granite lintel.

#### History

St. Joseph's Church was organized as a Roman Catholic mission in 1856 and became a parish in 1871. The first church building was erected on Messer

Street between 1867 and 1869. But, it was struck by lightning and burned to the ground on July 1, 1877. A new church was soon begun on the same site. The basement of the new building was occupied in 1879. But, the second church was not completely finished and dedicated until 1881. By the late 1920's, the parish was outgrowing its second building. The parish had already acquired a more prominent site for a church on Church Street in 1904, when the Busiel house, with its ample grounds, was purchased for a rectory. Plans for a large granite Gothic Revival style church were drawn up by architect James O'Shaughnessy of Boston, with associate architects Smith & Walker, also of Boston. Seeking to reduce the "prohibitive" estimated cost of \$100,000, the building committee substituted brick for granite, thus saving over \$9000. However, a late anonymous gift of \$9750 allowed the parish to return to the original plans for a stone church. The building contract was awarded to the Walsh Brothers of Cambridge, Mass. Ground was broken for the new building on May 5, 1929. The completed church was dedicated on September 1, 1930, with much ceremony. Since its construction, the only exterior changes have been the replacement of the original doors on the east transept and the east sacristy with modern metal doors in the 1980's.

The architect James O'Shaughnessy is said to have worked in the office of Ralph Adams Cram. And the design of St. Joseph's does have that quality of boldness and forcefulness often associated with Cram's work. The massing of the building is almost sculptural. The street facade is a fine composition. The well designed ornament is carefully placed. The result is a powerful church, an excellent example of the 20th century Gothic Revival style at its best.

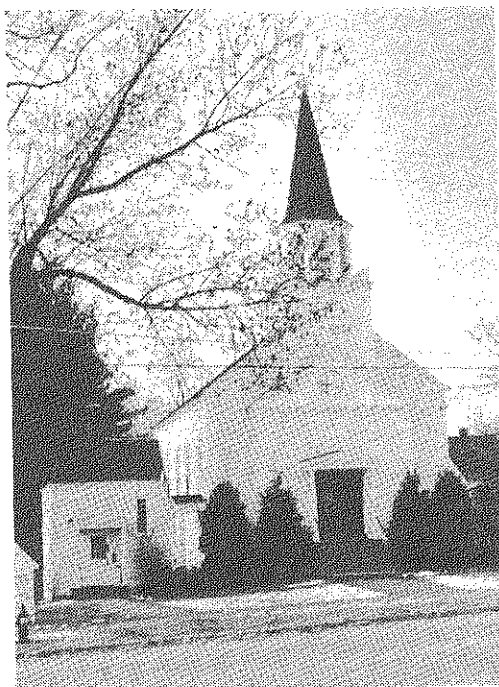


**UNITARIAN-UNIVERSALIST CHURCH**

172 Pleasant Street

1939-1940

Walter E. Dunlap, builder

**Description**

The Unitarian-Universalist Church is a Colonial Revival style church that stands on the west side of Pleasant Street. The gable roofed main block has a shallow, gable roofed entry pavilion in the center of its east gable end, the street facade. One story porticos shelter the main entry in the pavilion's east front and a southern side entry in the main block. Rising from the roofs of the pavilion and the main block is the two stage tower with spire. A two story, hip roofed rear wing covers the entire west gable end and part of the south side of the main block and overlaps it to the north and the south. Another one story portico shelters the rear wing's main entry, in its east facade, to the south of the main block.

The main block and the rear wing are both now sheathed with aluminum "clapboard" siding above concrete foundations. The main block is trimmed by tall fluted wooden corner pilasters, with moulded bases and capitals, at the front corners and by narrow aluminum corner strips on the rear corners. A wooden box cornice with mouldings, dentils, frieze, and returns trims the

gable roof. Most of the main block's east gable end is covered by the pavilion and the tower base. The pavilion is set on a high concrete foundation and is sheathed with flush boarding. Fluted pilasters with moulded bases and capitals ornament the pavilion's corners and divide its east street gable end into three bays, a wide central bay and two narrower side bays. The pavilion's gable roof is trimmed by a pedimented cornice that copies the main block cornice. The church's main entry, plain framed double six panel doors in the central bay, is sheltered by a portico with high board floor, paneled base, and board steps. Two fluted columns with moulded bases and capitals and two corresponding pilasters of similar design on the pavilion wall support the portico's gable roof and its pedimented cornice, which is similar to the main block and pavilion cornices. In the pavilion's pediment is mounted a modern metal symbol of the denomination. The windows in the main block's north and south sides have moulded frames. Generally the lower level windows have 12/12 sash, while the larger upper level windows have 16/16 sash. The exceptions are the double casement windows with twelve pane sash at the east ends of the two sides. Also found at the east end of the south side is the side entry, a paneled door with builtin window and moulded frame, which is sheltered by a portico similar to the main entry portico, but with a lower open base and without pilasters.

Rising from the roofs of the pavilion and the main block is the square base of the tower. The tall base is sheathed with flush boarding and is trimmed by cornerboards with moulded caps and by a cornice like those of the main block and the pavilion. The smaller octagonal belfry stage is surrounded by a square railing, with simple balusters and rails and square cornerposts topped by urns. (The front railing and two urns are now missing.) The belfry is sheathed by flush boarding and trimmed by cornerboards with moulded caps. A semicircular arched louver occupies each face of the belfry. The belfry's dentiled cornice is similar in design to the main block and pavilion cornices, but is more delicate in scale. The tall octagonal spire with flared eaves is crowned by an arrow shaped metal weathervane.

The hip roofed rear wing is trimmed by moulded window and door frames, narrow aluminum corner strips, and a moulded wooden cornice. A paneled door with builtin window in the east street facade is sheltered by a portico of the same design as the portico on the main block's south side entry. Two paneled doors with builtin windows and shallow shed roofed hoods are found in the rear west side. The rear wing is lit by casement windows, most of them double windows with either twelve or eight pane sash.

**History**

The Unitarian church in Laconia was organized in 1838 and reorganized in 1867 as the First Unitarian Society. The congregation's Main Street church

was so severely damaged by fire in 1938 that it was demolished the following year. In June of 1939, the Society purchased land on Pleasant Street for a new church. Ground was broken for the building on June 22. And contractor Walter E. Dunlap began work the following day. According to traditions within the church, the architect hired to design the new church produced plans that were not approved by the church members. It is said that either the plans were modified by the builder or that the builder drew up his own plans. Unfortunately, neither the architect's name nor any church records describing the design process now survive. The cornerstone of the church was not laid until November 19, by which time the church was nearing completion. Although first used for services on December 24, 1939, the church was not formally dedicated until September 22, 1940. The Unitarian Church is the earliest example of the Colonial Revival style among the churches of Belknap County. The church, with its sophisticated design and fine ornament, is a good example of the style as it was used in the 1930's and 1940's.

The church has seen only two significant exterior changes. The addition of the Unitarian-Universalist symbol in the pavilion pediment reflects the merger of the Unitarian and Universalist denominations. In the 1960's, aluminum siding was installed over the wooden clapboards of the main block and the rear wing. Fortunately, the siding installation was more respectful of the original building than is often the case. The tower, pavilion, porticos, and most of the ornament on the main block and rear wing were left untouched.

### FIRST CHURCH OF CHRIST SCIENTIST

136 Pleasant Street

1923-1924

Charles T. McFarland, architect

Harry Sleeper, builder



#### Description

The First Church of Christ Scientist is a Classical Revival style church that stands on the southwest side of Pleasant Street. The gable roofed main block is two stories high above a lower level that is exposed on the sides and the rear. But, because of the slope of the lot, the lower level is only a high basement on the northeast street facade. A monumental gable roofed portico covers most of the main block's main facade, the northeast gable end. Flanking the main block at the street ends of the southeast and northwest sides are lower one story wings. Again, the lower levels of the wings are exposed on the sides and rear, but are reduced to high basements on the street front. The wings are basically rectangular in plan, but both have small rectangular projections at their southwest ends which extend along the sides of the main block. The small corners formed by the main sections and the small projections of the two wings are both filled by one story, hip roofed basement vestibules at the lower level.

The main block and the two wings have concrete walled lower levels. But their main and upper levels have wooden framed walls covered by stucco. On all three sections, the lower level is topped by wooden sillboards with watertables. The main block's upper level and the wings' main levels are all topped by shallow wooden cornices with mouldings, friezes, and architraves. (The main block cornice is deeper.) The wings' cornices are topped by stucco faced parapets with wooden baseboards and metal copings, which hide the

wings' low pitched roofs. A similar parapet on the main block has recently been crowned by a gable roof which is trimmed by a box cornice with mouldings, moulded frieze, and returns. Modillions grace the cornice on the front gable, but not on the sides and the rear. The moulded frieze continues across the front at the level of the returns beneath the plywood sheathed gable. The rear gable, also plywood covered, has a plain box cornice on the rakes. Still to be seen at the base of the rear gable is a deep horizontal cornice with mouldings and sloping soffit, that once trimmed the flatter roof that has been covered over.

In the center of the three bay street facade of the main block is the main entry, double glass doors with moulded wooden frames beneath a transom window of colored glass. The doors and transom window are set in a moulded frame with lower cornerblocks. On each side, the moulded frame is flanked by side trim with a lower cornerblock, and, attached to the side trim, a long, ornately carved console. The two consoles support the entry's moulded box cornice, which is ornamented by dentils and a pulvinated frieze. Above the main entry in the upper story is a sixteen pane window with colored glass and a moulded frame which rests on the entry's cornice. The window is flanked by ornately carved scrolls resting on simple bases. The side bays feature tall casement windows with colored glass and moulded frames, each bay having a ten pane window in the main level and an eight pane window in the upper story.

Most of the main block's street facade is covered by a monumental portico set on a high stuccoed base. The portico's brick and flagstone floor is reached by wide brick steps, which are flanked by stuccoed sidewalls topped by extensions of the portico floor. The portico's four two story tall wooden columns have obvious entasis, moulded bases, and bell shaped capitals decorated by mouldings and acanthus leaves. Simpler wall pilasters with bases and capitals, at the ends of the portico, also help to visually support the pedimented cornice with architrave, frieze, mouldings, and carved modillions. The tympanum of the pediment is covered with stucco.

The southeast and northwest sides of the main block are similar, although not identical. The easterly section of each facade is covered by a side wing, leaving just the upper story visible. Above each side wing can be found two quadruple windows with moulded frames, and on the northwest side, a triple window with plain frame as well. West of the wings, each side has three bays with a plain framed lower level triple window, and a two story high triple window in the main and upper stories. These tall windows now have two levels with three eighteen pane windows in each level, and moulded frames. West of the tall windows, the northwest side features double casement windows, one in the lower level and two in the main level, while the southeast side has a boarded up lower level opening, a double casement window in the main level, and a double window in the upper level. The rear gable end features

three more casement windows and a main level louvered glass door opening onto a metal stairway. The stairway's upper landing is sheltered by a simple wooden shed roof.

The two side wings are also very similar. Their northeast street facades each have a plain framed double casement window in the basement and a double casement window with colored glass and moulded frame in the main level. The sides of the two wings contain more double casement windows in both levels. The basement vestibules at the corners of the lower levels of the side wings both have stucco covered walls, moulded cornices with friezes, and hip roofs. Moulded frames trim the modern paneled door with builtin window and the 16 pane window in each small vestibule.

#### History

By 1897, Christian Scientists were meeting for services in a small Laconia hall. In 1905, the group applied for a charter from the Mother Church. And, on November 25, 1905, the First Church of Christ Scientist was organized. In May of 1922, the church purchased a lot on Pleasant Street, not far from Veterans Square. The ground was broken for the building in the fall of 1922. Actual construction began the following spring. The cornerstone was laid in August of 1923. The first services were held in the building on January 1, 1924, although the formal dedication was not held until August 17, 1924. The church was designed by Boston architect Charles T. McFarland and erected by Laconia builder Harry Sleeper. The First Church of Christ Scientist is the only church in the county to employ the Classical Revival style that was so popular in the late 19th and early 20th centuries. The building's symmetrical design, its well proportioned composition of large simple masses fronted by a monumental portico, and its well executed decoration, make it a dignified and impressive building, one of the county's best churches.

It is said that the main block parapet was added two or three years after the construction of the church, although it does seem to have been very much part of the church's design. At some unknown date, the basement steps on the rear of the two wings were covered by small shed roofed, beaded boarded vestibules. About 1964, major interior renovations led to some minor changes on the sides and rear of the main block, the boarding up of a lower level window on the southeast, the addition of a main level window on the northwest, and the addition of the door with its exterior stairs on the rear. Further renovations in 1990-91 included the placement of a new gable roof above the main block parapet, the replacement of the old basement vestibules with new ones, and the installation of new window sash in the tall windows and some basement windows on the southeast and northwest sides of the main block. This renovation was quite sympathetic, as can be seen in the details of the cornice on the new front gable that were copied from the portico's cornice, and in the stucco covered walls of the new basement vestibules.

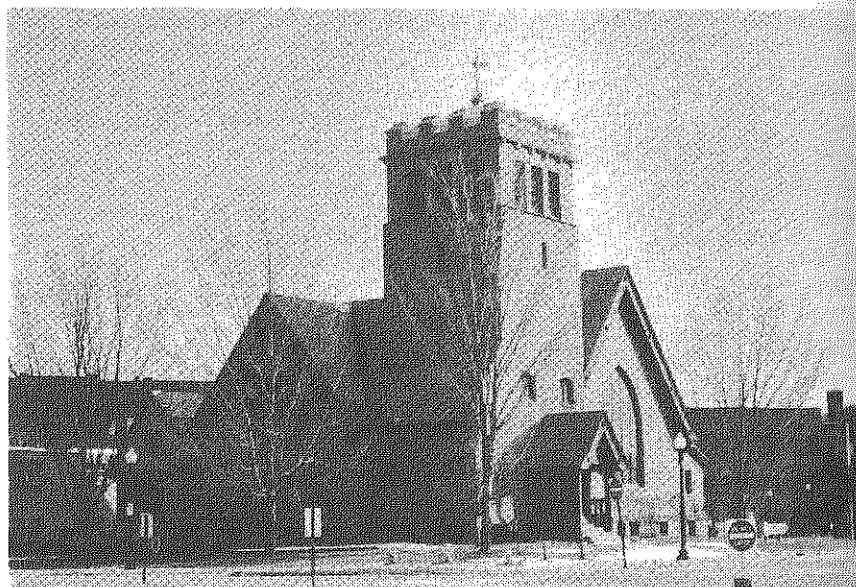
## CONGREGATIONAL CHURCH OF LACONIA

69 Pleasant Street

1905-1906

Willard P. Adden, architect

J.H. Mendell, builder



### Description

The Congregational Church is a Gothic Revival style stone church that stands at the corner of Veterans Square and Pleasant Street in downtown Laconia. The exterior walls are built primarily of seam faced Weymouth, Mass. granite, laid in random ashlar, above a high Weymouth granite basement which has a watertable and a foundation of gray granite. The building is complex in form. The tall auditorium, covered by intersecting gable roofs, is cruciform in plan, with large gable ends facing southwest (towards Pleasant Street), northwest (towards the Square), northeast and southeast. The four angles of the cross are filled by a four story, square tower in the west corner, small, one story, shed roofed wings in the south and east corners, and a large, one and a half story, gable and shed roofed chapel wing in the north corner. The tower has a one story, gable roofed entry porch on its southwest (Pleasant Street) facade and a one story, shed roofed stairhall addition on its northwest (Veterans Square) facade. The chapel wing has two small recent additions, a two story, shed roofed elevator tower on its northeast side and a one story basement vestibule on its southeast side. An older, one story basement vestibule appears on the southeast gable end of the main block.

The southwest and northeast arms of the cruciform main block share a gable roof that is somewhat taller than the subsidiary gable roofs of the northwest and southeast arms. All of these roofs have slate sheathing and flaring eaves. The wide lateral eaves have mouldings, beaded board soffits, and decoratively sawn rafter ends. The gable eaves feature moulded bargeboards, decorated with mouldings and projecting purlin ends, and supported by large wooden braces on stone corbels. Three of the gable ends, on the southwest, northwest, and northeast, are similar in design, with three or four basement windows (now boarded up or filled with louvers), and an impressive, large, wide and tall, Gothic arched window in the main level. The large window has a gray granite sill, diamond paned glass, and elaborate panel tracery. The tracery includes five tall lower cinquefoil arches, ten tall upper trefoil arches, and two large Gothic arches, as well as smaller asymmetrical cusped eash. The main level of the rear southeast gable end features a large blind Gothic arch with gray granite sill. The rear gable end does retain two basement windows and the basement vestibule. The southeast arm is the only section of the cruciform main block to project sufficiently to have windows in its lateral sides. Each side has a boarded up basement window and a Tudor arched main level window with moulded frame, and gray granite sill and lintel.

The wooden basement vestibule on the main block has a granite foundation, exposed wooden posts and beaded board sheathing on the walls, and a metal sheathed gable roof. The door in the gable end has triangular panels, a builtin diamond paned window, and a moulded lintel. Each side features two Tudor arched diamond paned windows above panels of beaded boarding. The roof is trimmed by lateral cornices with sloping soffits, mouldings, and friezes, and by bargeboards with mouldings and elaborate sawn corner brackets.

The tall tower at the west corner is the church's most conspicuous feature. Its Pleasant Street facade contains the main entry, double board doors with large ornate hinges, set in a moulded frame and a Tudor arch with granite sill. The entry is sheltered by a wooden porch. The porch's granite steps and concrete floor are flanked by Weymouth granite sidewalls topped by gray granite. On the sidewalls sit the porch's heavy posts with chamfered braces. Each side of the porch has two Tudor arched openings. The gable end is topped by an open gable truss with five vertical posts supporting the rafters. The gable roof has flared eaves, exposed rafters with decoratively sawn ends, wide overhanging eaves with mouldings, and paneled bargeboards with mouldings, corner braces, and projecting purlins. To each side of the porch in the tower's first story is a diamond paned window with moulded frame, gray granite sill and lintel. In the second story above the entry are two double, diamond paned windows set in Tudor arches with gray granite sills. Three sides of the third story each have a small diamond paned window with gray

granite sill and lintel. The third story is topped by a gray granite and metal cornice. The fourth story, the slightly smaller belfry, has three large louvers with moulded frames and continuous granite lintels in each side. The belfry is topped by a gray granite cornice with large granite brackets and a crenelated parapet with gray granite coping. The low pitched pyramidal roof is crowned by an elaborate copper weathervane. On the Veterans Square side of the tower is the shed roofed stairhall addition. The Pleasant Street end of the addition is covered by a tower buttress set flush with the tower's wall. The Weymouth granite buttress has the same high base with watertable as the walls, and two sloping granite shoulders. The Veterans Square side of the addition is also of Weymouth granite with the same foundation and lateral eaves as the main block, and featuring two double, diamond paned, Tudor arched windows with gray granite sills and lintels.

The small wings in the south and east corners are virtually identical. They have the same granite walls with high basement and the same cornice as the main block. Each southeastern wall of the wings has a triple window, while the sides each have one sash window. The main level windows all have diamond panes, Tudor arches, gray granite sills and lintels.

At the north corner of the church, facing the Square, is the chapel wing. The wing is covered by two roofs, a gable roof with flaring eaves set perpendicular to the Square, and a shed roof covering the area between the gable roof and the main block's northwest arm. The basement level and main level of the wing received the same wall treatment as the rest of the church. Above a horizontal box cornice with mouldings and numerous simple brackets, the upper level is stuccoed. The gable eaves have mouldings and their own shallow brackets. The Square facade has a triple window with diamond panes, Tudor arches, gray granite sill and lintel in the main level, and a double window with diamond panes, Tudor arches, and rectangular moulded frame in the gable. At the north corner of the wing is an inset entry porch, which is now enclosed by vertical beaded boarding. (The boarding was once erected seasonally, but is now left in place year round.) The boarding is placed behind the porch's wooden posts and wood railings with arched openings. Three tall Tudor arched diamond paned windows punctuate the beaded board wall on the Square side. At the northeast end of the porch, granite steps serve a beaded board recess containing the entry, double paneled doors with builtin windows. The wing's northeast and southeast sides each have a window with diamond panes, Tudor arches, gray granite sill and lintel - a triple window on the northeast, a single window on the southeast. Attached to the northeast side of the wing is a shed roofed elevator tower with stuccoed walls, a lateral box cornice like that on the chapel wing, and shallow moulded cornices on the half gables. The elevator tower has a modern metal door with metal frame, and a tall, diamond paned, Tudor arched window. The basement vestibule covering the basement level of the wing's southeast side has metal framed

walls with panels of gravel covered concrete beneath large plate glass windows. The hip roof has a moulded wooden cornice. At the northeast end of the long vestibule are its double, metal framed glass doors.

### History

The church, originally known as the Meredith Bridge Congregational Church, was organized in 1824. The Congregationalists used the Union Meetinghouse for their services, until the structure burned in February 1836. A new building was erected at the corner of Church and Main Streets in that same year. Although later remodeled, the wooden church seemed outdated to many members of the congregation by the beginning of the 20th century. They wanted a more modern church of brick or stone. The city government had its own plans for the church land, which it wanted to widen Church Street to the south and the library grounds to the north. On December 6, 1902, a fire in a nearby commercial block exploded a supply of gunpowder in a hardware store. The explosion seriously damaged the Congregational Church and prompted the decision to finally abandon the old church. On January 5, 1903, the Congregational society voted to enter into negotiations for the sale of the land. The city's offer was accepted in June. On June 22, the society voted to sell the old building to the People's Christian Church, to build a new church, and to buy a lot on Church Street for the new building. (The old church was moved to another site on Veterans Square, where it still stands as the Evangelical Baptist Church.)

Plans were prepared for a church on the Church Street site, but the lot proved too small and poorly shaped. So, both the site and the plans were abandoned. Another property was purchased at the corner of Veterans Square and Pleasant Street. And a new architect, Willard P. Adden of Boston, was hired to prepare entirely new plans. In 1904, the second set of plans was drawn, and the construction was put out to bid. On December 20, 1904, the building contract was signed by the low bidder, J.H. Mendell of Manchester. Work began on April 10, 1905. The cornerstone was laid on June 19 with an impressive ceremony. The completed building was consecrated on June 3, 1906. The church, which cost, including furnishings, nearly \$70,000, was dedicated free of debt. The Congregational Church is an impressive building, a major landmark in the city and one of the county's best examples of the Gothic Revival style. Inspired by English Gothic churches, the architect created a building that is at once dignified and picturesque and that takes full advantage of its location at a major corner in the downtown.

Since the church's construction, only a few minor changes have been made to the exterior. The temporary walls of beaded boarding, designed to enclose the chapel wing porch in the winter, are now left in place year round. In 1974, a metal and glass basement vestibule was added on the chapel wing. The late 1970's saw the covering of many basement windows. In 1987, the elevator tower was built onto the chapel wing to improve handicapped access. Recently, the door in the older basement vestibule was replaced.

**EVANGELICAL BAPTIST CHURCH**

Veterans Square

1836

Listed on the National Register of Historic Places

**Description**

The Evangelical Baptist Church is a Victorian eclectic church, combining elements of the Italianate and Romanesque Revival styles. The church stands on the southeast side of Veterans Square in downtown Laconia. The two and a half story, gable roofed main block has a three story square tower, with an octagonal spire, projecting slightly from the center of its northwest gable end, which faces Veterans Square. In the center of the main block's rear southeast gable end is a shallow, two story, hip roofed addition. Attached to the rear of the main block and the addition is an irregularly shaped, four sided, concrete block rear wing. Most of the rear wing is one story high with a flat roof, but a small shed roofed section that overlaps the southwest side

of the main block is two stories high to provide a protected exit from the second story auditorium in the main block.

The main block is clapboarded, save for the flush boarding of the pedimented northwest gable. The main Square facade has a moulded sillboard. Wide paneled pilasters with bases and capitals ornament all four corners. The box cornice with mouldings, deep moulded frieze, and large ornate sawn brackets is pedimented on the front gable, but only has returns on the rear gable.

In the center of the main block's Square facade is the tower, which is sheathed with flush boarding on the front and with aluminum "clapboard" siding on the sides of the third story that rise above the roof. It is trimmed by corner pilasters that are paneled in the lower two stories, but are plain in the third story. The church's main entry is found in a semicircular arched recess, sheathed with beaded boarding, in the first story. The entry is served by carpeted granite steps with flared concrete sidewalls. The tall, double, paneled doors have a moulded surround and a shallow cornice. A semicircular hoodmould with returns crowns a paneled tympanum over the doors. Moulded boards divide the tympanum into two lower semi-circles and an upper spherical triangle. (Both the hoodmould with returns and the pattern used in the tympanum are motifs used elsewhere on the church.) The recess is framed by a moulded semicircular arch with moulded imposts. The first story is topped by a box cornice with mouldings, deep frieze, and dentils.

The second story of the tower contains a double window with two semicircular arched stained glass windows with geometric and floral patterns. They share a plain frame and a joined hoodmould with returns. The second story is topped by an extension of the main block pediment's horizontal cornice around the tower. The third story, which rises above the main block roof, has its own box cornice with mouldings and deep frieze. A recessed semicircular arched panel with moulded arch and imposts on the Square facade of the third story contains a semicircular arched louver, which is subdivided into two semicircular arched sections, topped by a spherical triangle. The large louver has a typical hoodmould with returns. The spire stands on a short, aluminum sheathed, octagonal base, which has a large recessed panel in each face, and a shallow moulded cornice. The tall spire is covered with aluminum panels and ornamented by ridge mouldings. At the base of the spire, each of the eight slopes has a semicircular arched louvered dormer, topped by a convex roof with flat side roofs, whose shape and moulded cornice echoes the shape and ornament of the hoodmoulds with returns found over the windows below. The spire is crowned by a carved knob and a Celtic cross.

Returning to the side bays of the three bay wide Square facade of the main block, we find a 6/6 sash window with entablature in the first story of

the west bay. (A similar window in the east bay was replaced by a church sign/bulletin board.) The second story of each bay contains a tall, semicircular arched, stained glass window, incorporating two semicircular arches and the resulting spherical triangle in its tracery and featuring geometric and floral patterns in its glass. A typical hoodmould with returns tops each second story window. The northeast and southwest sides have similar fenestration. The first story windows are mostly 6/6 sash windows with entablatures. The second story of each side contains three tall, wide, semicircular arched stained glass windows, with the same design and hoodmould as their counterparts on the Square facade. The rear gable end has a shallow, two story addition, which is clapboarded with narrow corner pilasters and a box cornice like the main block's cornice. In the second story on each side of the addition is a narrow semicircular arched 2/2 sash window with hoodmould.

The rear wing, built to fit the rear boundaries of the lot, is almost a triangle in shape, as its northeast wall, which continues the line of the main block's northeast side, is only a few feet wide. Most of the rear wing is one story high with concrete block walls ornamented by brick quoins, and a flat roof with close metal eaves. But, a small two story section of the rear wing does project a short distance down the southeast side of the main block. The Square facade of the two story section and the second story of its rear end are clapboarded with cornerboards. The shed roofed two story section has simple wooden box cornices with friezes, save on the concrete block southwest side, which has close eaves. Each story of the Square facade has a plain framed, paneled door with builtin window. The upper level door opens onto a steel fire escape. The rear wing windows have concrete sills, plain wooden frames, and, usually, single pane pivoting sash. The rear east wall also contains a metal door with builtin louvers and plain frame.

### History

The only church in the village of Meredith Bridge burned on February 27, 1836. The Meredith Bridge Religious Society, which owned the destroyed church, met on March 15 to consider building a new church. The Society voted to raise \$3500 by selling \$25 shares and to accept the donation of a lot at the corner of what are now Church and Main Streets. There the church was erected in the same year. Unfortunately, we cannot now identify its designer or its builder. The church was built to serve the local Congregationalists. So, in 1837, the property was deeded to the Meredith Bridge Congregational Society, which was later renamed the Laconia Congregational Society, after Meredith Bridge became the nucleus of the new town of Laconia. The Congregational Church appears in early views as a Greek Revival style church with a gable roofed main block. Its Main Street gable end featured four pilasters supporting a pedimented gable. On the roof above the main facade was a three stage tower with an octagonal cupola. The church was

a fine example of its style. But, inevitably, within a few decades, it came to be seen as old fashioned and therefore unattractive.

In 1871, the Congregationalists decided to modernize their building. They turned to local architect-builder Arthur L. Davis, who not only designed the renovation, but contracted for the work, save for the masonry. The entire building was raised six feet to build a new lower level with vestibule, kitchen, vestry, and other service rooms. The old steeple was removed and a new three story tower was built projecting from the street gable end. Above the tower rose a steeple with belfry and clock stages and a tall octagonal spire. The spire reached some 170 feet above the street, making the church the tallest building in the town. The exterior was completely remodeled, with a new box cornice and large arched stained glass windows in what was now the second story. An addition on the rear gable end, lit by arched windows on the sides, provided a recess behind the pulpit. When the church was rededicated in February of 1872, it was a thoroughly Victorian building, the original Greek Revival style church having been almost completely obliterated. Most of the features of the remodeled church were Italianate, although there was a hint of the Romanesque Revival style in the arches of the windows, louvers, and entry. But, these Romanesque elements were fully incorporated into a fine Victorian Italianate design.

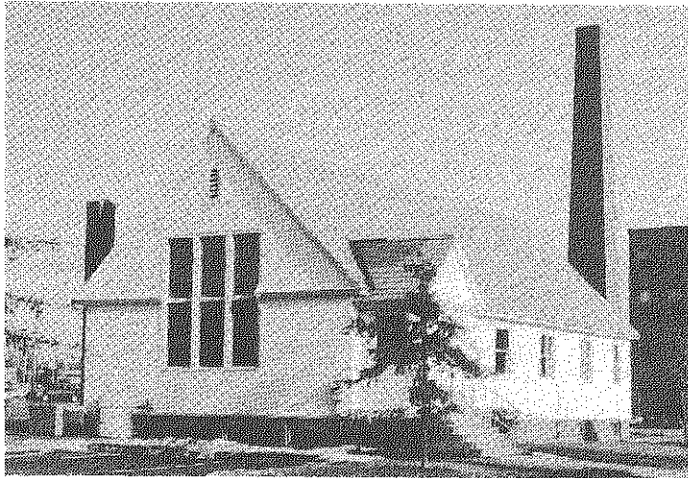
Since 1872, the church has changed both its location and its congregation. By the beginning of the 20th century, a new generation of Congregationalists had come to see the remodeled church as again outdated. Many wanted a new brick or stone church. And the city government wanted the land beneath the church to enlarge the library grounds on the north and to widen Church Street on the south. On December 6, 1902, the Masonic Temple, a nearby Main Street commercial block, was destroyed by fire. When the fire reached the gunpowder stored in a hardware store in the Temple, the resulting explosion seriously damaged the Congregational church, destroying many windows and knocking much plaster from the walls. This proved to be the final blow for the Congregationalists. On January 5, 1903, the Congregational Society established a committee to negotiate with the city. And, on June 1, the Society accepted the city's offer for the land. On June 22, the Society voted to build a new church and to sell the old building for \$1000 to the People's Christian Church. (The People's Christian Church, founded in 1890, was subsequently renamed twice, first as the First Christian Church and later as the Evangelical Baptist Church.) The bill of sale was signed October 7. Late November found a Concord contractor moving the building out into Veterans Square, then turning and backing it onto a new site about two hundred feet away on Veterans Square facing the railroad station.

On its new site, the church has seen a few exterior changes. The most important was the loss of the upper steeple, the belfry and clock stages and the spire, which were toppled by the 1938 hurricane. A new bell was placed in the third story of the tower. And a shorter octagonal spire on an octagonal base was designed by Laconia architect Norman Randlett and erected by contractor Elmer Boynton & Son in 1939. The main entry has acquired concrete sidewalls and new doors. The concrete block rear wing, designed by architect Clifford Broker, was built in 1957 by contractor Sylvester Rand. About 1987, a church sign replaced a window in the first story of the main facade. And in 1988, the spire and its base were resheathed with aluminum, and aluminum siding was installed on the sides of the tower's third story.

### OLD ST. JAMES EPISCOPAL CHURCH

95 Water Street  
1894

Bodwell & Sargent, architects  
Gardner Cook & Son, builder



#### Description

The Old St. James Episcopal Church is a former church building, now an office building, Unit 4 in The Foundry, a condominium complex. It stands on the north side of Water Street in downtown Laconia. The building combines elements of the Shingle Style and the classical and medieval traditions. The one story, gable roofed main block is set with its south lateral facade facing Water Street. Near the west end of the main block's street facade is

found the small, short, one story, gable roofed vestibule. Both the main block and the vestibule are set on high brick foundations, sheathed with wood shingles, and ornamented by narrow sillboards and box cornices with mouldings. The horizontal cornices have wide friezes, which do not appear on the raking cornices. On the gables, the box cornices are pedimented. But, the windows on the main block's gable ends interrupt the horizontal cornices of the pediments. Both gable roofs are covered by slate and trimmed with copper ridge mouldings.

In the south gable end of the small vestibule is the church's main entry, now served by concrete steps. The entry is double doors of vertical beaded boarding, with large ornate iron hinges. The east and west sides of the vestibule each contain a high window of leaded glass, mostly diamond paned frosted glass, with a stained glass border of small rectangular panes. The door and window frames have simple outer mouldings, which continue up over the frieze of the box cornice.

The high brick basement of the main block is interrupted by modern single pane windows (or louvers) with brick sills. On the north side, the basement also has a modern metal door, reached by descending concrete steps in a concrete walled stairway. The basement door and stairs are sheltered by a metal sheathed shed roof, trimmed by moulded eaves and verges and supported by metal posts. The south and north lateral walls have modern 1/1 sash windows in older wooden frames, five on the south and six on the north. The eastern window in each wall is narrower than the other windows. The window frames have simple outer mouldings that continue up over the friezes of the cornices.

The west gable end is dominated by a large, tall window, now containing six large panes arranged in two levels of three panes each. The window frame is decorated by a simple outer moulding and by two carved brackets marking the ends of the horizontal cornice where it is interrupted by the window. The east gable end once featured two high stained glass windows. They were replaced by two lower and smaller 1/1 sash windows which have simple outer mouldings on the frame. The interrupted horizontal cornice of the gable pediment still has carved brackets at the ends of the two cornice sections. South of the two central windows appears another 1/1 sash window. To the north of the windows is a modern, metal framed glass door with a simply moulded frame. Each gable contains a semicircular arched louver with a simple outer moulding.

#### History

In the fall of 1893, an Episcopalian church was organized in Laconia. The first meeting was held in the waiting room of the railroad station. Regular services were held, beginning in November, in the local YMCA rooms. But,



the Episcopalians almost immediately began searching for more permanent quarters. In mid November, a local newspaper reported that the Episcopalians had reached an agreement to buy a Pleasant Street lot, on which they planned to erect "a plain church building of moderate cost" the next spring. By December, the Concord architectural firm of Bodwell & Sargent was at work on the plans. The architects' plans were accepted by the five man building committee on May 15, 1894. May also saw the removal of the old house on the lot. In June, the building contract was awarded to local builder Gardner Cook & Son. The foundation was finished by the second week of July. And the completed church was dedicated on October 16, 1894. It had cost "close to \$10,000". The building was relatively modest and was set near the back of the lot, so that a large church could eventually be built in front of it. At that time, the original structure would become the parish house. The architects had to strike a balance between the dignity appropriate for a church and the simplicity appropriate for a parish house. The result was an attractive building, but one that was hard to place stylistically. It combined the wood shingle sheathing typical of the Shingle Style, with pedimented box cornices from the classical tradition, and leaded glass windows and pointed entry arches from the medieval tradition.

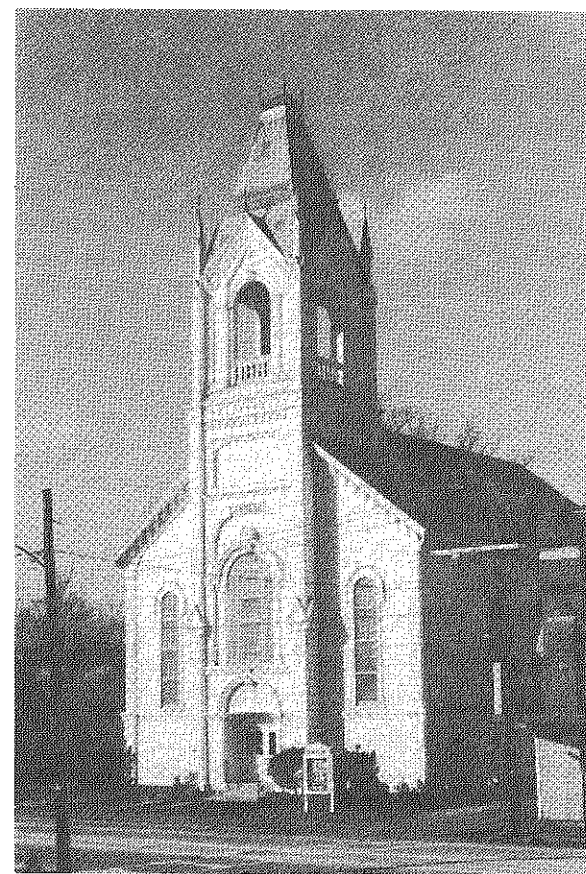
The Episcopalians made few changes to Old St. James Church in their seven decades of ownership. Two stained glass windows were installed in the east gable end in 1924. The side entry on the street facade of the main block, an arched door of beaded boarding, lost its hood sometime in the 1940's or 1950's. The Episcopalians eventually did need more space. In 1948, a plan to enlarge the building with a major addition towards the street was unveiled. But, this proposed addition was ultimately abandoned for a new church on a new site. The present St. James Episcopal Church, a large modern church on North Main Street, was dedicated on June 9, 1965. In 1967, the old church was sold to the Salvation Army. The Episcopalians did remove the eastern stained glass windows, before leaving their old church. The Salvation Army replaced the two removed windows with 1/1 sash windows and added a basement vestibule (later removed when the building was relocated). In time, the Salvation Army also moved to newer larger quarters, and sold the old church in 1982.

Little used for the next few years, the building was moved in 1986 to make way for a new city parking lot. On its new Water Street site, the building was placed on a new foundation and basement. The plans for The Foundry, a condominium complex, were approved by the city planning board in 1987. In September of 1988, the old church, Unit 4 of the complex, was deeded by Streetcar Place Associates, the developers of the condominium, to the Bonnette, Page & Stone Realty Partnership, the present owners. In late 1988 and early 1989, the building was converted to offices. The leaded, diamond paned, and stained glass of the main block windows was replaced by clear glass.

The side entry in the street facade was replaced by a window. Another arched beaded board door in the east gable end was replaced by a modern metal and glass door. And a roof was built over the basement stairway.

### SOUTH BAPTIST CHURCH

85 Court Street  
1877



#### Description

The South Baptist Church is a large Victorian Italianate style church that stands on the north side of Court Street, at the corner of Rowe Court, in downtown Laconia. The tall, two story, gable roofed main block has a tall square tower projecting slightly from the center of its main facade, the south gable end. In the center of the main block's rear gable end is a two story,

hip roofed rear wing. In the northwest corner of the main block and the rear wing is the shorter, two story, gable roofed office wing.

On the three public sides of the main block, the first story is covered by horizontal boarding with grooved joints, and is topped by a shallow moulded cornice with frieze. The upper story is covered by flush boarding on the south front, but with vinyl "clapboard" siding on the east and west sides. Vinyl siding covers both stories of the rear gable end. The main block does retain its wooden corner trim and cornices. The corners are all ornamented by large wooden quoins with rounded edges. At the top of the first story quoins, the frieze of the first story's shallow cornice is cut into half circles and quarter circles. The wide main cornice with mouldings, sloping soffit, and deep frieze also features decorative sawn heavy brackets. Many brackets ornament the south gable cornice. But the cornice brackets appear only at the corners on the east and west sides, and do not appear at all on the rear gable.

The central bay of the main block's three bay south gable end is covered by the tower. The side bays are windowless in the first story. But, each bay has a tall, semicircular arched, stained glass window in the second story. Each window has a moulded sill, side trim with shouldered upper and lower corners, and a hoodmould in the shape of a semicircle with a rectangular upward projection at the apex. The first story windows of the east and west sides have moulded frames and, usually, 4/4 sash. The west side also has two modern metal doors with builtin windows and plain frames. (The northerly door is sheltered by a gabled hood.) The upper stories of the two sides each have four large double windows, each window having two tall semicircular arched stained glass windows. These upper windows all have geometric and foliated patterns in the glass, chamfered side trim, and a semicircular hoodmould with a rectangular projection at the apex, like the hoodmoulds on the southern windows.

The square tower, which projects about three feet from the main block's south front, is the church's most prominent and most elaborate feature. The moulded sillboard projects at the street corners. The lower portions of these corners are trimmed by wooden quoins (like those on the main block), which are treated as clasping buttresses, and are topped in the second story by gablets on both outer faces. The gablets have moulded pediments, friezes cut to create quarter and half circles, and roll ridge mouldings on their small roofs. Above the buttresses, the corners of the second story are trimmed by corner pilasters with chamfered edges and capitals with mouldings and sawn ornament. The narrow tower sides beneath the main block roof are covered by flush boarding, interrupted only by a shallow moulded cornice at the gablet level. The first story of the south front, now sheathed with plywood, is mostly devoted to the main entry, which is set in a deep recess with concrete floor and steps. The recess sidewalls are sheathed with beaded boarding and

trimmed by moulded baseboards and cornices with dentils, mouldings and friezes. The plain framed, paneled double doors, with tall builtin windows, fill the rear wall of the recess. The recess is flanked on the exterior by pilasters with bases, chamfered edges and capitals. The capitals are projections of the dentiled cornice that tops the recess sidewalls and continues across the south front to the buttresses. The recess is crowned by a semicircular moulded arch which rises from the pilaster capitals. The slightly recessed tympanum contains two quarter circular panels with chamfered edges and beaded board infill. The arch has a large ornate keystone that rises into the moulded cornice topping the first story. The second story is sheathed with flush boarding. Only a short portion of the second story rises above the main block roof. On the south front are found two large shallow recesses. The larger lower recess has an ornate top with moulded quarter circular upper corners, which project slightly into the recess, and are supported by sawn brackets at their bases. A rectangular projection at the top of the recess is ornamented by a moulded cornice with brackets. In the lower recess is a large semicircular arched, stained glass window, whose tracery incorporates three semicircular arches. The window is ornamented by chamfered edges on the jambs and by a moulded arch with rosettes on its face and pendants on its imposts. The arch has a deep hoodmould with returns that are continued as cornices to the corner pilasters. An elaborate keystone with applied, sawn, and incised ornament crowns the window arch. Above the lower recess, a moulded cornice stretches across the south front. Above this cornice is the upper recess, a rectangular panel with a moulded upper cornice boasting an elaborate sawn, incised, and chamfered frieze. The second story is topped on all sides by two cornices with mouldings and friezes. The lower cornice's frieze is cut into rectangular projections, while the upper cornice's frieze incorporates a row of blind semicircular arches.

The upper stage of the tower, the open belfry, is sheathed by flush boarding and is trimmed by corner buttresses topped by gablets with applied ornaments and ridge mouldings. Each face of the belfry is topped by a gable, which is trimmed by a cornice with mouldings and a frieze with large rectangular projections. The shallow slate covered gable roofs are crowned by ornate metal crosses. Each face of the belfry contains a large shallow recess with a triangular top reaching up into the gable. In the apex of this recess is an applied sawn ornament. Most of the recess is devoted to a large semicircular arched opening, through which can be seen the bell. Each belfry opening has a moulded sill that is continued across the wall as a cornice, a railing with sawn slats, an ornate keystone, and a moulded arch with pendants. The large recesses are framed by pilasters with capitals. Flanking each recess are two tall narrow panels. The tall belfry roof, a truncated pyramid, is sheathed with slates of different colors and shapes. The steep slopes of the roof are topped by a moulded cornice whose frieze is cut into triangles. An ornate iron railing with tall cornerposts encloses the square roof top. At each corner of the tower roof, square pinnacles rise from the belfry's corner buttresses. The pinnacles have chamfered edges, gablets, tall slate covered pyramidal roofs, and elaborate crowning iron crosses.

The hip roofed rear wing is now sheathed with vinyl "clapboard" siding. But it retains its wooden trim, cornerboards and a wide box cornice with mouldings and deep frieze. The east side's upper level features two semi-circular arched, stained glass windows in simple arched frames.

The office wing, sheathed with vinyl siding, is trimmed by vinyl "cornerboards", vinyl window and door frames, and a wooden box cornice with mouldings and frieze. The office wing is lit by 1/1 sash windows and is served by two doors, a plain metal door in the south end, and a paneled door with built-in windows and a shed roofed hood in the west side.

### History

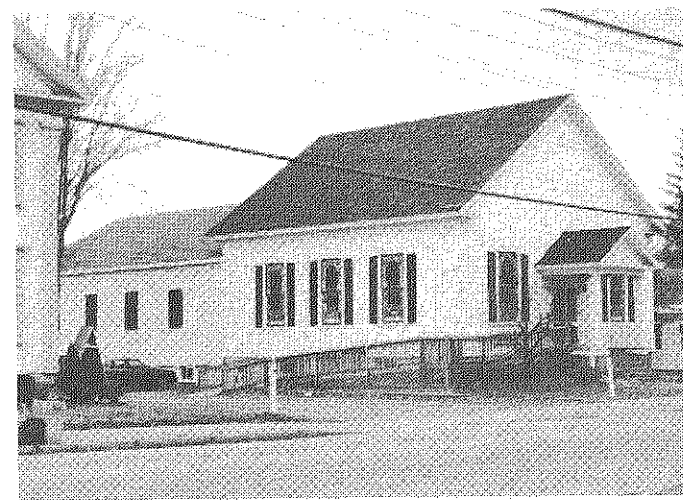
The First Free Will Baptist Church (later renamed the South Baptist Church) was organized on March 17, 1838. The church's first building was erected on the present site in 1841 and was substantially enlarged and remodeled in 1873. However, just three years later, the church was torched by an arsonist on the night of October 13/14, 1876. The church was reduced to piles of smouldering debris in the basement. Although the insurance had been allowed to lapse, the Baptists soon decided to rebuild. The local newspapers report the selection of a committee to decide upon the plan for the new building, but do not identify the designer of the new church. In layout and form, the new church was similar to the old church, which had a first story vestry, a second story auditorium, and a tall tower. But, in its architectural design, the new church differed significantly from its predecessor. Fund raising for the building continued through the winter and the spring. The construction of the new church began in the spring of 1877. In June, the local paper reported that the frame was up and that the work was progressing rapidly. The bell was installed in the belfry in September. On Friday, November 18, 1877, just thirteen months after the fire, the new church was formally dedicated. The first Sunday services were held two days later.

Some of the ornament on the church is derived from the Victorian Gothic style, as can be seen in the buttresses and finials of the tower. But, basically, the church is an excellent example of the High Victorian Italianate style, with its semicircular arches and elaborate ornament. The composition of the street front is simple but effective. The result is a building that is both ornate in its details and boldly simple in its massing, a picturesque structure that must be considered one of the best late 19th century churches in the county.

The South Baptist Church has seen some changes. The one major addition was the office wing, probably built in the 1920's. The front doors were rebuilt with built-in windows in the same decade. Undated changes, all probably in the mid 20th century, include the concrete floor and steps of the main entry, the plywood on the tower's first story, and the modern doors on the main block's west side and the office wing's south end. The most significant change was the installation, circa 1984, of vinyl siding on the office wing and rear wing, as well as on the rear gable end and the upper stories of the sides of the main block. The use of the vinyl siding was fortunately restrained, leaving the tower, the main facade, and much of the sides unscathed.

## CHRISTIAN AND MISSIONARY ALLIANCE CHURCH

Court and Lawrence Streets  
1939



### Description

The Christian and Missionary Alliance Church, a mid 20th century vernacular church, stands at the corner of Court and Lawrence Streets. The tall, one story, gable roofed main block is set with its southeast gable end facing Court Street. In the center of that main facade, a one story, gable roofed portico shelters the main entry. Attached to the rear gable end of the main block is a one story, gable roofed addition, of the same width as the main block, but not as tall.

The main block's walls, sheathed with asbestos shingles, sit on a stuccoed concrete block foundation. A wide box cornice with mouldings, frieze, and returns trims the gable roof. The main entry, in the center of the street gable end, is double metal framed glass doors, with a moulded wooden frame. The entry is sheltered by a portico, which is enclosed by wrought metal railings and is set on a high base with latticework sides and concrete piers. The portico is reached by carpeted concrete steps on the southeast front and by a long board floored ramp, with latticework base and simple wooden railings, that runs along the southeast gable end and the northeast side of the main block. Two reused wooden columns, with fluting, moulded bases, and simple capitals, support the portico's gable roof and pedimented box cornice with mouldings and frieze. Asbestos shingles cover the portico's pedimented gable. The main level of the main block is lit by large rectangular stained glass windows, with geometric, floral, and pictorial designs, plain wooden frames, and

decorative shutters. The southeast gable end has two such windows flanking the main entry. Three stained glass windows are found on each side of the main block. The rear gable end is almost entirely covered by the rear addition.

The rear addition has vertically grooved plywood walls, plain lateral box cornices, and shallower plain gable cornices. Plain frames surround the openings, notably the 1/1 sash windows in the main level, and the rear entry, double modern paneled doors in the rear northwest gable end.

### History

Much of the present church, particularly its structural elements, began as parts of the Methodist church in Rumney. The Methodist church in that town was organized in 1856. The Methodists joined with the Universalists in building a union church, that still survives as the Rumney Town Hall. But, by 1859, the two sects were arguing over the use of the building. The Methodists left the union church and met in a hall for the next six months. They also began gathering donations of money and materials for their own church. A lot on the south side of the Rumney village common was purchased in 1860. There the Methodist church was erected in 1860 or 1861. The principal bill for labor was paid to carpenter and builder Alfred Kelly. The Rumney church had a gable roofed main block, with its gable end facing the common and with a two stage belfry tower astride the roof ridge above the main facade. A pedimented box cornice trimmed the roof. The main gable end had a central window and two side entries, while the sides had three large windows apiece. The windows were originally filled with clear glass, but they were later replaced by stained glass memorial windows. In the early 20th century, the congregation declined. The last services were held in the spring of 1923. The church was then closed. And the building slowly deteriorated. By the 1930's, the roof was leaking and the plaster was falling from the walls.

The Laconia church now known as the Christian and Missionary Alliance church was founded as an independent church, the Christian Mission, in January of 1928. Beginning with its first meeting in February of that year, the church met in a second story public hall. Soon after Rev. Leroy Kennedy became the new pastor of the church in late 1938, he decided that the group needed its own building, "a place on the street where people could see us". \$400 was pledged by church members for a building. On February 14, 1939, the pastor's birthday, Bertha Elkins gave the church a lot on Court Street. An old house on the lot was soon torn down. Miss Elkins's gift was followed by another offer from Wilbur J. Cate, who had learned that the Rumney Methodist Church could be bought for \$310. He proposed to buy the old church and donate it to the Christian Mission. After an investigation of the building, Cate's offer was accepted. Contractor J. Elmer Boynton dismantled

the building in March and April of 1939. The bell, which had been transferred from the union church, was returned to the Rumney Town Hall. The roof rafters and windows were removed. And the walls were cut into six foot sections. (Some sections of the structure, including the roof boards, the floor, and the belfry tower, were abandoned.) The materials were then trucked to Laconia. The wall sections were set on a new foundation and reassembled. The roof rafters were reinstalled. Although the basic structure and the windows of the Rumney church were reused, most of the exterior of the Laconia church dates from the 1939 rebuilding. A new sheathing of asbestos shingles was applied to the walls. The roof was finished with new boarding and a new cornice. The side walls each had three windows, like the old church, but the main facade, the street gable end, was given a central entry and two windows. (As the new design required eight windows and the Rumney church provided only seven windows, another stained glass window had to be especially fabricated.) The main entry was given a pedimented portico that incorporated two columns salvaged from a White Mountain hotel. The result was essentially a new building, a 20th century vernacular church. Construction, supervised by Rev. Kennedy, was surprisingly rapid. The first service was held in the church on July 9, and the church was dedicated on July 23, 1939.

In 1985, the church was almost doubled in size by a rear addition that enlarged the auditorium and provided additional service rooms. In 1992, a wheelchair ramp was built to serve the main entry. The only other important exterior change has been the installation of glass doors in the main entry.

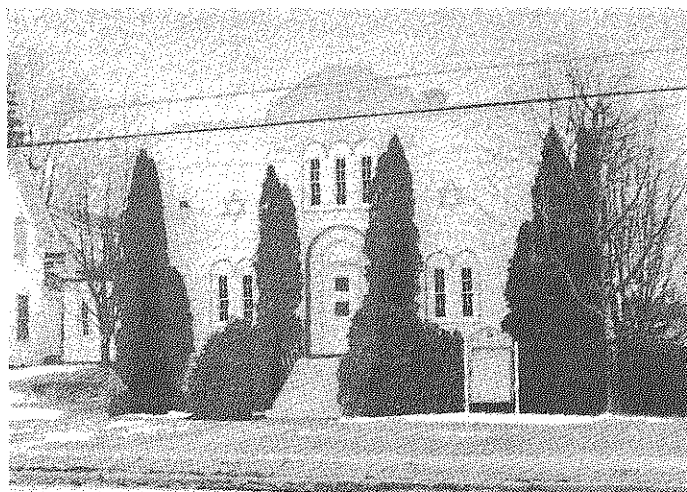
**TEMPLE B'NAI ISRAEL**

210 Court Street

1937

Norman Randlett, architect

Leon Draper, builder

**Description**

Temple B'nai Israel is a synagogue that stands at the corner of Court Street and Kentfield Court. The arched windows and entry of the main facade show the influence of the Romanesque Revival style, which often inspired the design of synagogues. The two story main block faces northwest towards Court Street. Covering most of the main block's rear southeast end is a high, one story addition, the rear section of the Max Chertok Community Center, which stretches beyond the main block to the northeast. Set in the south corner of the main block and this rear addition is a small, short, one story, rear vestibule. In the north corner of the main block and the rear addition, and covering the Court Street side of the rear addition, is the shorter, one story front section of the Community Center, which contains such subsidiary spaces as the kitchen and restrooms. All four parts of the building have flat or low pitched roofs hidden by parapets.

The main block and the rear vestibule are covered by a composition board siding with "wood graining". Metal flashing covers the top of the parapets. The main block is ornamented by horizontal boards, sillboards, a wooden board at the first story lintel level on the northwest street front and part of the northeast side, and another board at the lintel level of the second story windows on all of the walls. In the center of the three bay Court Street facade is the main entry, a door whose square lower panel has diamond

shaped grooving, and whose two square builtin windows have diamond panes. The elaborate main entry frame is a wooden rusticated semicircular arch, with a moulded lintel and an inner moulding that frames the door and the flush boarded tympanum above the door. Between the inner moulding and a more elaborate outer moulding are wooden blocks that suggest a stone arch. The entry is served by a high concrete landing and steps with wrought metal handrails. The side bays of the first story each contain a double window with narrow and tall 4/4 sash and colored glass. Between the windows in each double window is a small simple pilaster from which springs the blind moulded arches above the two windows. A triple window of similar design appears in the center of the second story, above the main entry. Above this high window, the center of the wall is covered by metal sheathing, into which the three window arches project. Above the metal sheathing, the parapet projects upward. The metal sheathed parapet projection has stepped ends and a curved upper edge in the center. Flanking the triple window on both sides in the second story are large applied Stars of David. The northeast and southwest sides of the main block have similar features. The two north bays of the three bay northeast side and the three north bays of the six bay southwest (Kentfield Court) side each have a tall, narrow 4/4 sash window, with colored glass and moulded frame, in both the first story and the second story. The south bay of the northeast side and the three southern bays of the southwest side each contain a tall, large 12/12 sash window, with colored glass and moulded frame, that lights the main auditorium. Most of the rear end of the main block is covered by the rear vestibule and the Community Center. The vestibule has a single opening, a paneled door with a large builtin window, a moulded frame, and concrete steps.

The two sections of the Community Center are covered by siding, like the siding on the main block, but without the "wood graining". Close metal eaves top the walls, save for the rear southeast side of the rear section, which has a box cornice with wooden soffit and metal sides. The front section's Court Street facade features four tall, narrow, 4/4 sash windows with colored glass and moulded frames, separated into pairs flanking a large applied Star of David. At the southerly end of the street facade is a recessed entry, plain framed double paneled doors with builtin windows beneath a transom window. The recess has a concrete floor, brick sidewalls, and a simple moulding on its outer frame. The northeast side of the front section contains two double casement windows with moulded frames. The higher rear section has two northeastern doors, a paneled main level door with a gabled hood, and a short attic door, both with moulded frames. Six large tall windows with moulded frames appear in the rear southeast side.

**History**

Jewish services began to be held in Laconia in the early 20th century. In 1920, the first rabbi was established in the city. But, services still had to

be held in public halls. In November of 1930, the Sons of Israel purchased a Court Street property that included a house. The house was used for offices, classrooms, and other Jewish community functions. In the late 1930's, plans were developed for an addition to the house, containing an auditorium. However, after the plans were presented and considered, it was decided to erect a separate building as a synagogue on the property. The synagogue, the only one ever built in the county, was designed by Laconia architect Norman Randlett. The building's style can best be described as a variant of the Romanesque Revival style. In April of 1937, the building contract was awarded to local builder Leon Draper. The ceremonial ground breaking was held on June 29, 1937. The synagogue was used for the first time on September 15 of the same year, for Yom Kippur services, although the building was described at the time as "nearing completion", rather than as finished. The original building is the present main block, whose exterior seems to have changed little since 1937. The only significant exterior change has been the addition of the Max Chertok Community Center, completed in 1955, on the rear and side of the original synagogue.

## MEREDITH

### GOREN CAMP

Sorenson Road, Patrician Shores  
early or mid 20th century



#### Description

The Goren Camp is a vernacular wooden building, a former summer camp chapel converted to a summer home, that stands on the north side of

Sorenson Road in Patrician Shores. The long, one story main block is covered by a roof that is hipped at the west end, but gabled at the east end. In the center of the main block's east end is a shallow, one story, shed roofed projection, which once housed the altar. The altar projection is now completely sheltered by the one story, gable roofed, screened porch that has been built on the east end of the main block. A large wooden deck is found on the north side of the main block.

The main block is set on a concrete block foundation, which is quite high at the downhill east end. The walls are sheathed with wood shingles, save for the vertically boarded east gable, which is sheltered by the screened porch. The roof is trimmed by a plain cornice with sloping soffit. At the east end of the south road facade is a modern paneled door with builtin window, plain frame, and simple shed roofed hood. This door and the southern door of the porch are served by a high landing with a slat covered base, board steps, and simple wooden railings. The four double windows in the south facade and the four single windows in the west end all have 6/6 sash, plain frames, and decorative slat shutters. The north side has six more windows and two paneled doors with builtin windows. One northern door has a shed roofed hood. The eastern portion of the north side is covered by a wooden deck with wooden posts and railing, board floor and steps. The east gable end has a double sliding window with simply moulded frame on each side of the altar projection.

The shallow shed roofed projection for the altar also has a concrete block foundation and wood shingled walls. The east front of the projection now contains large, plain framed, double, sliding glass doors which open onto the screened porch. The porch, almost as wide as the main block, has a high slat base, large screened panels, and plain wooden railings. Its gable roof, which continues the slopes of the main block roof, is trimmed on the south by a cornice like the main block cornice, and on the north by shallow open eaves with exposed rafters and fascia boards. The vertically boarded east gable is trimmed by close verges. Paneled and screened metal doors on the north and south sides of the porch open onto the northern deck and the southern landing.

#### History

The date of the construction of this former chapel, one of the buildings of St. John's Seminary camp, is unknown. The summer camp for the students of St. John's Seminary in Brighton, Massachusetts was started in 1918 on a lakefront estate owned by William O'Connell, the Archbishop of Boston. In 1939, Cardinal O'Connell deeded the property to the Archdiocese (or, to be more precise, The Roman Catholic Archbishop of Boston, A Corporation Sole). The camp was sold by the Archdiocese in 1967 and then subdivided

for seasonal home lots as the Patrician Shores development. Most of the former camp buildings were sold off on separate lots. This particular camp building is said to have been used as the camp chapel before the construction of a larger chapel, now known as Patrician Shores Hall. But, it is also possible that the building was used as a supplemental chapel, as there were a number of priests associated with the camp, who needed to say masses regularly. In the last years of the summer camp, the building was apparently used primarily as a recreation hall. In its camp days, the chapel was a one story, hip roofed building with a small eastern shed roofed projection which contained the altar. The building was set on posts, sheathed with novelty siding, and entered by two sets of double doors in the south facade.

After the sale and subdivision of the summer camp property, the building was purchased in 1971 by W. Earl and Phyllis Sorenson. In the early 1970's, the Sorensons converted the camp building to a residence. They built a concrete block foundation, removed one of the southern double doors and replaced the other southern double door with a modern single door, served by a new landing and steps. Windows were added in the north and east sides. A new door and a large wooden deck were installed on the north side. And the exterior was resheathed with wood shingles. In 1976, the house was sold to the present owners, James and Barbara Goren. The Gorens subsequently remodeled the eastern end of the house, adding the screened porch and the gable roof that now covers the formerly hipped east end of the main block roof. New sliding doors were installed in the small altar projection, and new steps and landing were built at the south door.

### PATRICIAN SHORES HALL

Patrician Shores Circle, Patrician Shores  
early or mid 20th century



#### Description

The Patrician Shores Hall is a 20th century vernacular building, a former summer camp chapel that is now used as a community building and recreation hall by the Patrician Shores Association. It stands on the east side of Patrician Shores Circle in Patrician Shores. The long, one and a half story main block is T-shaped in plan, with shallow one story projections at the south ends of the lateral east and west sides. Both projections are covered by shed roofed extensions of the main block's gable roof. On the north gable end of the main block are found a shallow, one story entry pavilion and a large porch, which share the same gable roof. Rising from the roofs of the pavilion and the main block is a square one story tower, with a pyramidal roof.

All sections of the building are set on concrete piers, sheathed with wide weatherboards, and trimmed with cornerboards and plain window and door frames. The roofs of the pavilion and the porch, the main block and its projections all have wide open eaves with exposed rafters and moulded fascia boards.

The north gable end of the main block, largely covered by the pavilion and the tower, has a small casement window on each side of the pavilion. The west and east lateral sides each have a double casement window at the north end, six triple casement windows with transom windows in the center, and double paneled doors with transom windows at the south end. These side doors are served by wooden landings and steps with board steps and wooden railings. Small decorative gables, with the same open eaves as the main gable roof, are found above the side entries and the northernmost triple windows. The two small southerly projections each have a triple casement window in the lateral (east or west) side. The south gable end of the main block features two double casement windows in the main level and a large louver in the gable. All of the main block casement windows have single pane sash.

The four foot deep pavilion has windowless sides. In the center of its north front is the main entry, double eight paneled doors. The triangular and rectangular door panels have diagonal boarding and moulded frames. To each side of the entry is a small single pane casement window. The porch covers the north front of the pavilion. Large plain framed openings occupy much of the porch's three outer walls. The wider opening in the north gable end is divided by two pairs of boxed posts, which support the lintel. The porch has board steps and walls of wide weatherboarding.

The tower's pyramidal roof is trimmed by a box cornice with mouldings and frieze. The only opening in the tower is a round window in the north front. The window is divided by vertical mullions and horizontal sash bars into sixteen panes. The tower window differs from the other windows in its frame, which is moulded with four "keystones" at the cardinal points.

#### History

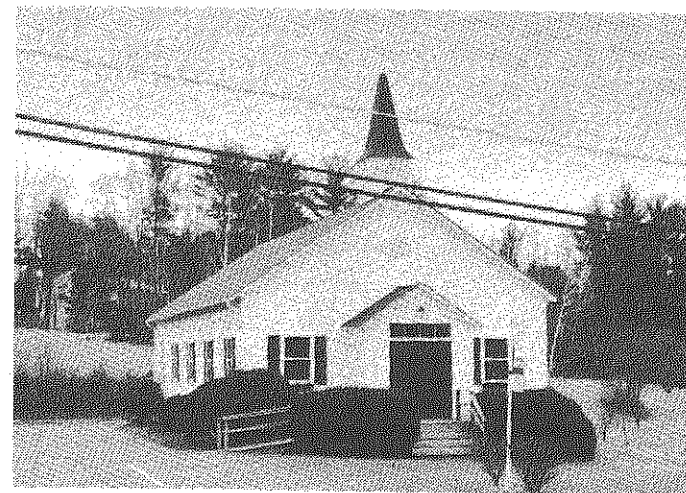
Patrician Shores Hall was erected as the chapel for St. John's Seminary Camp. This Lake Winnepesaukee summer camp for the students of St. John's Seminary in Brighton, Massachusetts was established in 1918 on an estate owned by Cardinal William O'Connell, the Archbishop of Boston. The Cardinal had acquired the land on which the building stands in 1916. In 1939, he deeded the property to the Archdiocese, or to use the proper legal title, the Roman Catholic Archbishop of Boston, A Corporation Sole. So far, research has not yielded any date for the construction of the chapel, although there does seem to be a consensus that the chapel was erected before World War II. The entire camp was sold by the Archdiocese in 1967. The property was subsequently subdivided as the Patrician Shores subdivision. But, the chapel was reserved as common property, owned and cared for by the subdivision's owners association, the Patrician Shores Association. The building now serves as a recreation hall for the subdivision. The only significant exterior change since its change of function has been the removal of the cross that once crowned the tower roof.

### TRINITY EPISCOPAL CHURCH

Route 25, Meredith village

1911

Roux & Bisson, builders



#### Description

Trinity Episcopal Church, now a modern vernacular church, stands on the southeast side of Route 25 in the eastern outskirts of Meredith village. Set on a hillside, the one story, gable roofed main block has a fully exposed basement on its southwest side and a partly exposed basement on its rear gable end. In the center of the main block's roadside facade, the northwest gable end, is the small, one story, gable roofed vestibule. A small steeple perches on the main block's roof ridge. A one story, shed roofed rear addition is found at the lower basement level on the main block's rear gable end.

The main block and the vestibule are both sheathed in vinyl "clapboard" siding and trimmed by narrow vinyl corner strips and by vinyl clad cornices with sloping soffits. The church's main entry, in the vestibule's northwest street gable end, is double paneled doors with a transom window and a plain frame. The entry is served by a board floored landing, reached by board steps on the northwest and by a board floored ramp on the northeast, all sharing simple wooden railings.

The main level of the main block is lit primarily by 6/6 sash windows with plain vinyl frames and, on the three public sides, plastic shutters. These windows include two on the northwest street gable end (one on each side of the vestibule), four on the northeast side, five on the southwest side, and



two in the rear gable end. The rear gable end also features a central round stained glass window with a geometric design and plain wooden frame. Each gable has a small plain framed louver. At the south end of the northeast side is a paneled door with plain vinyl frame. The basement level on the southwest side has three more 6/6 sash windows and two paneled doors with builtin windows and gabled hoods. At the northwest end of the main block's roof ridge, above the main facade, is a small steeple. The square steeple is sheathed with vinyl "clapboard" siding and is trimmed by narrow vinyl corner strips and close vinyl eaves. A louver with simply moulded frame is found in each face of the steeple. The tall pyramidal roof with flared eaves is crowned by a cross.

The rear addition appears to be only a half story high, as it is partly buried in the slope of the hill. The shed roofed addition has concrete block walls, two plain framed windows, vinyl clapboarded half gables, and a vinyl clad box cornice.

#### History

The church was originally built as a Roman Catholic summer chapel. The funds for the building were raised by The Meredith Association, "composed of summer visitors of Roman Catholic faith, who yearly visit Meredith and vicinity in great numbers, especially from South Boston". The lot was purchased in February of 1911. May saw the beginning of construction, which was quite rapid. The frame was raised, boarded, and roofed within two days. The entire building was erected in about two months, with the dedication being held on Sunday, July 2, 1911. Costing about \$3000, the chapel was built by contractors Roux & Bisson of Laconia. (The designer is unknown.) The chapel was operated as a mission of St. Joseph's parish in Laconia. Our Lady of Lourdes Church was strictly a summer chapel, a one story building with a small vestibule and walls of novelty siding set on concrete piers. (The open space beneath the building was shielded by latticework.)

In time, the Catholics needed a larger, year round church in Meredith. Construction of the present St. Charles Church began in 1946. The old summer chapel was sold to Willis Reid, Jr. in April of 1948. Mr. Reid soon offered the free use of the chapel to the newly formed Trinity Episcopal Church. Organized in March of 1947, the Episcopal church held its early services in the Legion Hall. The Episcopalians accepted Reid's offer and began holding services in the chapel in July of 1948. A parish meeting in August decided to purchase the chapel. And the property was deeded to the Episcopalians in September.

The new owners at first regarded the chapel as a temporary home. Through the early and mid 1950's, the Episcopalians tried unsuccessfully to raise funds for a new church. Finally, in January of 1956, it was decided to

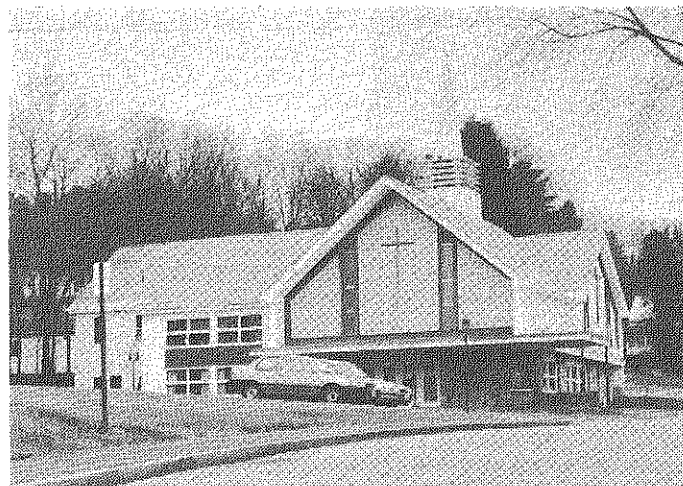
not build a new church, but to renovate the old chapel. An April 1956 meeting decided to build a winterized basement. So, in 1956-57, the present basement and its rear addition, which houses the furnace, were constructed slightly downhill of the church, and the church was then moved onto the new basement. 1962 saw the addition of the small steeple, which was dedicated in August. Major improvements in 1965-66 included clapboarding the exterior and replacing all of the windows. In the early 1980's, vinyl siding and vinyl trim covered the entire building. New steps and a ramp were built at the main entry about 1984. And a stained glass window was installed in the rear gable end in 1986.

#### CALVARY BIBLE CHURCH

St. James Street, Meredith village

1911-1912

Rev. William Pottle, designer



#### Description

The Calvary Bible Church is a wooden church, now very modern in appearance, that stands on the west side of St. James Street in Meredith village. However, the main facade is now the south facade which faces Main Street across the church parking lot. The older portion of the church building (the original 1911 church and the 1930's addition) is a one and a half story, gable roofed structure. Its basement level is fully exposed on the south and west, because of the southerly slope of the land. The older church has become the rear (northwestern) section of the present building. Covering the east gable

end of the original church and extending beyond it to the south is a two and a half story modern addition with an intersecting gable roof. (The first story of this new main block corresponds to the basement level of the original building.) A long, one story, flat roofed porch is found on the south gable end of the new main block. In the southwest corner of the original building and the new main block is a two story, shed roofed office addition. A small two story, shed roofed stairhall addition is tucked into the southwest corner of the office addition and the original building. A small, one story, gable roofed, side entry porch is now found on the north side of the original building.

The new main block is rather complex, with a variety of wall materials and an unusual form. The main gable roof runs north and south. But, it is intersected at the north end by an eastern extension of the gable roof of the original church, and by the gable roof of the shorter, shallow projecting gable that covers the north half of the new main block's east (St. James Street) facade. The box cornice shared by these roofs has mouldings, a frieze on the lateral sides, squared off returns on the gables, a wide overhang on the east gable, and a quite deep overhang on the south gable. Rising from the center of the main roof is a modernistic steeple. The square base of the steeple is covered with flush boarding and topped by a simple moulding. The belfry proper has openings in each side that are largely hidden by the five deep plain shelves that encircle the belfry. A tall plain pyramidal spire crowns the steeple.

The first story of the new main block's south gable end and east facade is sheathed with a stone veneer of random rubble. The southeast corner of the first story is cut off at an angle. A glass fronted case, with the church sign and bulletin board, is set into this diagonal southeast corner. In the center of the south gable end is the main entry, four metal framed, louvered glass doors, with a simply moulded outer frame and a plywood overdoor. A flat roofed porch covers the south gable end and extends beyond it towards St. James Street. The porch has an asphalt paved floor, square metal posts, and close wooden and metal eaves. The west end of the porch and the north side of its eastern extension are marked by low fieldstone planters projecting from the church's stone walls. The three foot overhang of the south gable is supported by two and a half foot deep walls projecting from the new main block as extensions of its lateral walls. The eastern extended wall rests on the porch roof, while the western wall rises from the ground. These extended walls are sheathed with clapboards and cornerboards on the outside and with plywood on the inside. Directly above the porch roof, the second story is covered by a short section of vertical boarding. But, most of the upper part of the south gable end is covered by plastic and glass. The upper wall is framed by boxed beams on the sides and gable rakes and is divided into five sections by four vertical boxed beams, arranged in two pairs. In the narrow vertical strip formed by each pair of beams are found tall, narrow, louvered glass win-

dows, topped by a small section of rippled glass. The three wider sections in the center and at the ends are filled with yellow plastic. Mounted on the central section is a plain, large wooden cross.

The stone covered first story of the east facade is topped by a pent roof with plywood soffit and close eaves. The first story has a louvered glass door, a double window and a triple window, all with simply moulded frames and short sections of plywood above them. (The windows have two pane sash and stone sills.) The southern half of the second story is a windowless clapboarded wall. The north half is devoted to the shallow projecting gable, which rests on the pent roof of the first story. Again, the gable overhang is supported by short projecting walls at each end, a southern wall resting on the pent roof and a northern wall rising from the ground. These short walls are sheathed with clapboards on the outside and with plywood on the inside. This upper level has a short clapboarded section in its lower portion. But, most of the upper level, like the south gable end's upper level, is framed by boxed beams and is divided into five sections by four vertical boxed beams. Here the narrow strips formed by each pair of beams are filled with clapboarding above and below louvered glass windows. The wider central and end sections of the wall are sheathed with plywood. A large plain wooden cross ornaments the central section. Because of the slope of the lot, the clapboarded north gable end is only one and a half stories high. Louvered glass windows appear in the basement, while the main level has two plain framed windows with 13/13 sash. Each sash has a large central pane of frosted glass and a border of smaller panes of colored glass.

The clapboarded walls of the older portion of the building are trimmed by cornerboards and a box cornice with mouldings and frieze. The one story high north side has plain framed windows, three 6/6 sash windows and a triple window with 13/13 sash of the same design as the triple windows in the north gable end of the new main block. The north side also has a plain modern door, which is sheltered by a porch with an asphalt paved floor, clapboarded sidewalls and gable, and a gable roof with close verges and plain lateral box cornices. The two story south side has a double window in the lower level and two single windows in the upper story, all with 6/6 sash and plain frames. The two and a half story rear west gable end also has 6/6 sash windows. In the west gable itself is a modern paneled door with builtin window that opens onto a metal fire escape.

The shed roofed office addition is mostly sheathed with clapboards and is trimmed by cornerboards and a lateral box cornice with mouldings and frieze. The western half gable, however, is covered by vertically grooved plywood above a horizontal box cornice with frieze and beneath its own shallow moulded raking cornice. Vertically grooved plywood also covers that section of the west wall sheltered by the hood over the stairhall addition's

doors. In the center of each story of the south facade are found two double windows with large horizontal plate glass sash and simply moulded frames. Vertically grooved plywood covers the space between the two levels of windows.

The small, shed roofed, stairhall addition is trimmed by cornerboards and a box cornice with mouldings and frieze. The walls are clapboarded, save for the first story of the south side, which is covered with vertically grooved plywood. The south side also contains the only entry, double modern plain doors with a simply moulded frame. The doors are sheltered by a flat roofed hood with plain metal and wooden close eaves. The addition's two windows have 6/6 sash and plain frames.

#### History

The first Adventist services in Meredith were held in the mid 19th century in what is now the Union Church of Meredith Neck. By the late 19th century, the Adventists were meeting for services in various halls in Meredith village. It was not until the early 20th century that a more formal church organization was established, with the arrival of the first settled minister in 1907 and the incorporation of the Meredith Advent Christian Church in 1908. (The church was renamed the Calvary Bible Church in 1976.) The members of the young church wanted their own building. But, the real driving force behind the construction of the church seems to have been the second pastor, Rev. William F. Pottle, who was appointed in March of 1910. A building committee was established in April of the same year. A lot on St. James Street was purchased in April of 1911. Well wishers donated standing timber in Moultonboro. The pastor and church members cut the trees and rafted the logs across Lake Winnepesaukee to a Meredith sawmill, where they were sawn into lumber for the new church. By June, work had begun on the foundation. The church was built under the supervision of the pastor, who spent many long hours at work on the building. Much of the labor was donated by church members and friends. The Manchester Union credited Rev. Pottle with planning the building, although that task may have been shared with the building committee (C.I. Swain, N.D. Morrison, W.H. Brown, and Bert Harvey). The church was completed in January and dedicated on the evening of January 31, 1912. It appears in early views as a relatively simple vernacular building. The one story, gable roofed main block was set with its gable end facing St. James Street, and with an exposed basement level on the downhill south side. At the northeast corner of the main block was a two story tower containing the main entry. In the 1930's, the building was enlarged to the rear to provide Sunday school rooms. But, the addition was designed to be compatible with the existing building, so that the walls and roof appeared to be simply extended to the rear. The enlargement did include the small two story stairhall addition on the south side of the building.

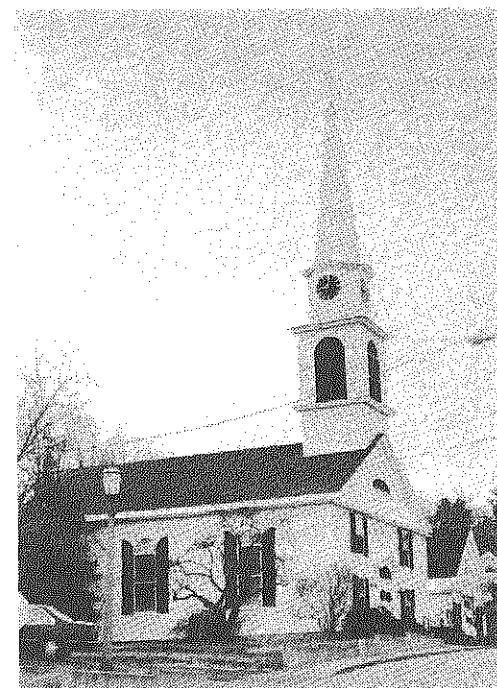
In the 1960's, however, this simple church was transformed in an extensive rebuilding that began in 1963. The additions and alterations were designed by the pastor, Rev. Gerald Flewelling, who is described as a trained architect. Two buildings, including the parsonage, which stood between the church and Main Street, were removed. The renovation of the church re-oriented the building towards Main Street and the church parking lot. The tower was removed. And the original St. James Street facade of the church was covered by the new main block, which gave the church a new main entry in its south gable end facing Main Street. Also included in the enlargement were the steeple and the porch on the new main block and the office addition to the west of the new main block. The original church was almost completely hidden behind these modernistic additions. The older portion of the church later received two new entries, a northern door with a small entry porch and a west gable door with a fire escape, both apparently added in the 1970's.

#### FIRST CONGREGATIONAL CHURCH

Highland Street, Meredith village

1832

Jonathan W. Crane, builder



#### Description

The First Congregational Church stands on the west side of Highland Street in Meredith village. The building consists of three connected struc-

tures, the church proper, the chapel, and a connecting wing, arranged in a U-shape. The church proper is an early 19th century building, originally Federal style in character, but modified by Victorian and Colonial Revival style embellishments. The gable roofed main block is one and a half stories high, save for its two and a half story main facade, the east street gable end. A three stage tower with spire is set astride the roof ridge above the east gable end. Attached to the western half of the main block's north side and set perpendicular to it is the connecting wing. The wing's asymmetrical gable roof makes it one and a half stories high on the east street front and two stories high on the rear. Covering the north end of the wing and set perpendicular to it is the one and a half story, gable roofed chapel.

The main block of the church is clapboarded with sillboards and cornerboards. A pedimented box cornice, with mouldings, narrow frieze, and numerous scrolled modillions, trims the three public sides of the gable roof. The rear gable has close verges with returns of the lateral cornices. In the center of the east gable end is the main entry, paneled double doors, topped by a moulded lintel and a semielliptical louvered fan. The door and fan are flanked by pilasters with simple bases and moulded capitals, which support a broken pediment with mouldings and frieze. The pediment's horizontal cornice is interrupted by the fan. The entry is served by a wide granite landing and steps now covered by boards. Wrought metal railings enclose the landing and the board floored ramp serving it. To each side of the main entry, in both the first and second stories, are found 6/6 sash windows with moulded frames and louvered shutters. A semielliptical louver with radiating slats and plain frame appears in the pedimented gable. The sides feature tall, large, semicircular arched windows, two on the north side and three on the south side. The windows have six pane lower sash and arched ten pane upper sash, the latter with six lower rectangular panes and a tympanum of four panes, two of them shaped as Gothic pointed arches. The lower sash and the lower portion of the upper sash are filled by frosted glass with geometric and floral patterns. The four upper panes are filled by painted glass with floral patterns. The arched windows all have simply moulded frames and tall louvered shutters with "arched" upper ends.

The square first stage of the tower is clapboarded with cornerboards and a box cornice with mouldings, frieze, and the same modillions seen on the main block cornice. The square belfry stage is sheathed with flush boarding and topped by a cornice like the first stage cornice. The walls of the belfry stage are divided by simple mouldings, which create tall panels at each corner. In the center of each face is a tall, wide, semicircular arched louver with simply moulded frame. The third stage, the smaller octagonal clock stage, is sheathed with flush boarding and trimmed by corner mouldings. The angled corner sides of the clock stage are narrower than the main faces. The moulded box cornice is horizontal above the angled sides but is curved in shallow

segmental arches above the wider sides. The four wider sides each contain a round wooden clock face with Roman numerals, ornate hands, and simply moulded frame. Above each clock face, a simple hoodmould echoes the shape of the curved cornice. The tall octagonal spire crowning the clock stage is sheathed with flush boarding, trimmed by corner mouldings, and topped by a simple decorative cap, on which stands an ornate lyre shaped weathervane.

The connecting wing has clapboarded walls, cornerboards, close moulded eaves on the east, and a box cornice with mouldings and frieze on the west. The narrow visible portion of the south gable end, which overlaps the main block to the west, has close verges. In the center of the one story high east facade is the entry, paneled double doors with a moulded lintel, wooden steps and landing. The street facade also contains four 6/6 sash windows with moulded lintels and louvered shutters. These windows and the entry are sheltered by a long hip roofed hood with close moulded eaves. The east slope of the roof is largely occupied by a wide shed roofed dormer with clapboarded walls, cornerboards, a lateral box cornice with mouldings and frieze, and close verges with returns of the lateral cornice. The dormer's four short 3/6 sash windows have plain frames and louvered shutters. Most of the windows on the rear west side have 6/6 sash. The rear side also has a plain modern second story door which opens onto a metal fire escape.

The chapel's clapboarded walls are trimmed by paneled corner pilasters at the easterly street corners, but only by cornerboards at the westerly rear corners. A box cornice with mouldings, frieze, and returns trims the gable roof. In the center of the east gable end is the chapel's main entry, paneled double doors beneath a transom window and an entablature with a pronounced cornice. To each side of the entry is a 4/4 sash window with moulded lintel and louvered shutters. The gable contains a plain framed, five sided, five pane window in the shape of a rectangle topped by a triangle. The south and north sides both have large 6/6 sash windows with moulded lintels and louvered shutters. The north side also features a modern, plain framed, paneled door, sheltered by a tall gabled hood. The modern hood has long triangular braces, which are covered by clapboards on the outside. The windows of the west gable end have plain frames and 6/6 sash.

#### History

The Congregational Church in Center Harbor and Meredith, organized in 1815, was, as the name implied, a church that served both towns. Early church services were held in a small meetinghouse near the town line. In 1817, the First Congregational Society in Meredith was formed as the property holding arm of the church. And in 1831, the church was renamed the First Congregational Church in Meredith. (The Center Harbor members withdrew in 1838 to form their own separate church.)

On March 27, 1832, the society voted to build a meetinghouse in Meredith village and appointed David Norris, Samuel Bean, and J. W. Berry as "a committee to make a draft of said meetinghouse". On April 4, the society accepted the committee's plans with some alterations and elected a five man committee to supervise the construction of the church. Less than a week later, on April 9, it was "voted to accept Jona. W. Crane's proposals for building the Meeting House" for the sum of \$940. (We should note that the name of the builder is somewhat illegible in the society records, but that "Crane" seems to be the most likely reading.) The building was erected near the shore of Meredith Bay on Lake Winnepesaukee at the east end of the village. The pews were sold on January 19, 1833. And the building was dedicated on February 7.

In 1842 or 1843, the building was moved to its present site on Highland Street. (The exact date of the move is not recorded, but the church was on its new site by May 27, 1843.) In 1871, the church was repaired, "enlarged", and remodeled at a cost of \$4368.83. The original "square tower" of the church was removed and was replaced by the present tower, with its spire, but without the clock stage. The other details of the renovation are not recorded. As no useful pre-1871 view could be located, it is difficult to say what other changes were made in 1871. The arched side windows and the modillioned box cornice could well be the result of this renovation, but they might also be original features of the building.

In 1878, the chapel was built to the north of the church as a separate building, presumably by the three man committee (Joseph Stone, John A. Long, and Joseph W. Long) who were instructed in May of 1878 to procure a plan and erect the chapel. According to the 1889 Sanborn insurance map of Meredith, the chapel then had a small, one story kitchen addition on its rear west gable end. In 1903, Virginia Ladd gave a town clock to the church. The present third stage of the tower was built to house the gift. In the early 1920's, a wing was built to connect the church and the chapel. The same period also saw the remodeling of the first story of the church's main facade. In earlier views, the east gable end had two entries in the first story, set beneath the two second story windows. The two entries were now replaced by windows. And the present Colonial Revival entry was built between them in the center of the facade. Since the 1920's, exterior changes have been less dramatic. A 1951 fire severely damaged the kitchen addition on the rear of the chapel. So, it was replaced by a short extension of both stories of the chapel. New front steps were installed at the church's main entry in the 1970's, a new door and hood at the chapel's north side entry in the 1980's, and a ramp at the church's main entry around 1991.

The present exterior appearance of the First Congregational Church represents a long architectural evolution. The original building seems to have been a late Federal style structure, whose design can probably still be seen

in the pedimented box cornice and the gable louver, as well as in the basic form of the church. The tower, and possibly the arched windows, are Victorian Italianate additions. The present main entry was inspired by the Colonial Revival style. But, despite these elements representing three eras of taste, the church remains an architecturally cohesive and attractive building.

### FIRST BAPTIST CHURCH

Main and High Streets, Meredith village  
1833-1834



#### Description

The First Baptist Church is a somewhat altered Federal style brick church located at the corner of Main and High Streets in Meredith village. The gable roofed brick main block is two and a half stories high on the front east gable end, but one and a half stories high on the sides and rear. The east gable is clipped at the peak to provide a horizontal base for the two stage brick and wood belfry tower at the east end of the main block roof. A wide one story wooden vestibule covers much of the main block's east (Main Street) gable end. Attached to the rear of the main block is a long, two story, gable roofed, brick sheathed rear wing, which has a small, one story, gable roofed, wooden vestibule on its north (High Street) side.

The front vestibule is sheathed with asphalt "red brick" siding and is trimmed by cornerboards and a deep box cornice with mouldings and frieze. The low pitched roof is surrounded by an ornate metal railing. In the center of the east facade is the church's main entry, plain framed, paneled, double doors, served by concrete steps with metal railings. On each side of the entry is a plain framed 15/15 sash window with colored glass. Each sash has four large central panes and a border of eleven smaller panes.

The brick walls of the main block are laid in common bond, flemish variation, on a cut granite block foundation. The gable roof is trimmed by a pedimented wooden box cornice on the three public sides and by close wooden verges on the rear gable. The first story of the east gable end is largely covered by the vestibule. The second story features two 15/15 sash windows with plain wood frames, colored glass, and the same sash design as the vestibule windows. In the brick walled pediment is a semielliptical louvered fan with wooden sill and brick arch. The peak of the east gable is clipped by the square tower base. The east front of the tower base, set flush with the east gable end of the main block, is brick walled. The other three sides of the base are clapboarded. All four sides of the base are trimmed by cornerboards and a box cornice with mouldings and frieze. A semielliptical louvered fan, a smaller version of the louvered fan in the gable below, appears in the east front of the base. The smaller octagonal belfry stage is surrounded by a railing, whose wooden cornerposts have turned knobs, and whose railings have wooden rails and wrought metal infill. Each face of the belfry is filled by a large louver. The belfry is trimmed by cornerboards and a box cornice with mouldings and frieze. The belfry is covered by a metal sheathed, sixteen sided, ogee shaped dome. An elaborate lyre shaped metal weathervane crowns the dome. The north and south sides of the main block each have three tall, large, semicircular arched windows, all with plain wooden frames and sills, and brick arches. The eastern window on the north side is a pictorial stained glass window. But, the other arched windows are 22/14 sash windows with arched upper sash and colored glass. Each sash has larger central panes with a border of smaller panes. The arched upper sash have radiating mullions in their tympanums. The north side also has a plain framed paneled door in the main level and plain framed double board doors in the basement.

The two story rear wing is sheathed in brick, laid in stretcher bond. Close wooden verges and plain lateral wooden box cornices with friezes trim the gable roof. The windows of both stories in the north and south sides are joined visually by painted wooden panels between them. All of the windows have 1/1 sash and simply moulded frames. The first story windows also have brick sills. The west gable end has one more first story window of the same design, and two doors, a modern wooden door in the first story, and a paneled door with builtin windows and an exterior wooden stairway in the second story.

The vestibule at the east end of the rear wing's north side is clapboarded, save for the vertically boarded north gable. The vestibule is trimmed by cornerboards, close verges, and simple lateral box cornices with friezes. The vestibule has a 1/1 sash window in the west side and a paneled door with builtin window and simply moulded frame in the gable end.

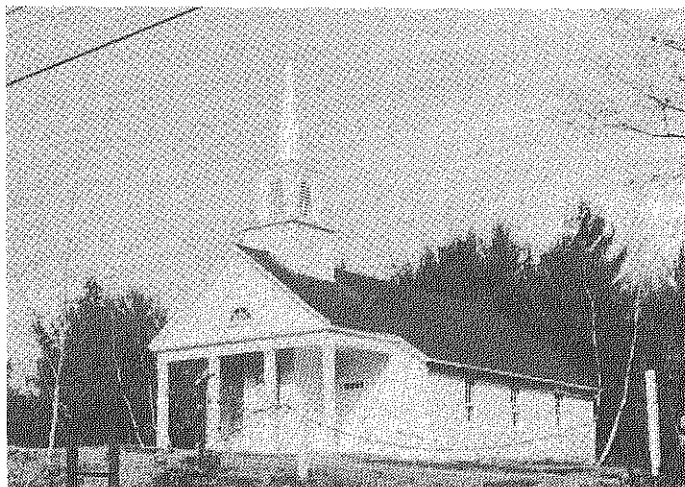
#### History

The church now known as the First Baptist Church was organized in 1831. (The church's original title was the Second Baptist Church, and it was later known as the Meredith Village Baptist Church, before it acquired its present name.) In June of 1831, the Baptist church society voted to build a brick meetinghouse, then an unusual decision in an area where virtually all buildings, including churches, were wooden. The location, "upon a rock" on the main street in Meredith village, was selected by Rev. William Taylor. And the land was purchased in July of 1831. It appears that the Federal style church was erected in 1833 and 1834. A photograph taken around 1865 shows the present main block and tower base, and an open octagonal belfry with an ogee shaped "dome". A photograph published in the 1890's reveals that the belfry was enclosed by louvers sometime in the late 19th century.

In April of 1902, the church was struck by lightning, which hit the belfry and started a fire which gutted the church. In the repairs and renovations that followed in 1902, the interior and the belfry were rebuilt, new window sash was placed in the windows, and extensive changes were made to the main facade. The belfry was rebuilt in approximately the same design as its predecessor. Although a Laconia paper noted that the new belfry was "made in a different shape than formerly", the alteration seems simply to have been a change in the shape of the dome. The remodeling of the main facade was more drastic. The original three bay east facade had a central window and two side entries (both topped by arched louvers) in the first story and three windows in the second story. The central second story window was now bricked in. The first story was covered by a one story wooden vestibule, featuring a central entry and sheathed with asphalt siding designed to look like brick. The new vestibule was topped by a wooden railing. But, photographs in the church collection show that sometime in the early 20th century (before 1931) the vestibule roof railing and the balusters of the belfry railing were replaced by wrought metal. The most significant change since 1902 was the addition of the rear wing for classrooms, meeting rooms, and church offices. The rear wing was begun in June, 1972 and dedicated in September, 1973. The open porch that sheltered the rear wing's principal entry was enclosed as a vestibule in 1990.

## UNION CHURCH OF MEREDITH NECK

Meredith Neck Road  
1839



### Description

The Union Church of Meredith Neck is a 19th century vernacular church, with significant Colonial Revival style additions, that stands on the northeast side of Meredith Neck Road on Meredith Neck, a peninsula in Lake Winnepesaukee. The gable roofed, one story main block has a square tower with belfry and spire in the center of its roadside southwest gable end. Surrounding the tower and covering most of the road facade of the main block is a gable roofed portico.

The main block, set on a granite block and fieldstone foundation, is clapboarded with cornerboards. A cornice with mouldings, sloping soffit, and frieze trims the gable roof. To each side of the tower in the southwest gable end is found a plain framed door with four panels and four small builtin windows. The main block is lit by plain framed 9/6 sash windows, two in the rear gable end and three apiece in the northwest and southeast sides.

The square tower is clapboarded with cornerboards. A frieze encircles the tower under the portico roof. The southeast side features a plain framed six panel door. Above the portico roof, the tower rises to a box cornice with mouldings and frieze. The smaller belfry is sheathed with flush boarding and is trimmed by corner pilasters and a box cornice with mouldings and frieze. Each face of the belfry contains a large semicircular arched louver with a moulded frame and a "keystone". The belfry is topped by a tall, octagonal,

board sided spire, ornamented by an upper moulding and a crowning globe on which stands a cross.

The wide, deep portico has a concrete floor. Four square pillars with bases and moulded capitals and two similar pilasters support the roof. The gable roof is trimmed by a pedimented box cornice with mouldings, frieze, and architrave, although the frieze and architrave are omitted on the raking cornices. The flush boarded pediment contains a central semicircular window with radiating mullions and a moulded frame. The slopes of the portico roof are continuous with those of the main block roof.

### History

The church was built in 1839, with donated materials and labor, to house a Free Will Baptist congregation that had split off from a Meredith village church. The site was deeded by Stephen Boardman for a church, for as long as services were held there. The Free Will Baptist congregation soon dwindled in size. So, in 1843, the church was turned over to the Adventists. Under the leadership of Rev. Charles C. Young, the building was remodeled in 1898. The nature of this remodeling is not known. Nor is it clear whether it included exterior changes. A photograph of the church, taken in 1898, shows a plain, one story, gable roofed building, with clapboarded walls, and simple trim. The roadside gable end appears with two simple entries and a gable window. The church was then a rather simple 19th century vernacular building.

The Adventist congregation in turn dwindled in numbers around the beginning of the 20th century, with the remaining church members ultimately joining the Advent church in Meredith village. The Meredith Neck church continued however to be used, primarily for summer services by a group of Methodist ministers who had purchased nearby Pine Island in Lake Winnepesaukee in 1893. In 1940, the governing body was reorganized as the Union Society of Meredith Neck, which has continued to operate the church as a non-denominational summer chapel. In 1954-55, the church was remodeled by the addition of the tower and the portico at a cost of nearly \$3000. These Colonial Revival style features were designed by local architect Ralph Flather and built by contractor Clyde Smith and builder James P. Leighton & Son. (The former bell of the steamer Mount Washington was donated for the new belfry.) The result was the transformation of the building from a relatively plain vernacular structure to a small mid 20th century Colonial Revival style church.

**OAK HILL MEETINGHOUSE**

Winona Road  
c. 1802

Listed on the National Register of Historic Places

**Description**

The Oak Hill Meetinghouse, erected as a Free Will Baptist Church, now serves as the museum of the Meredith Historical Society. A mid 19th century vernacular building that shows the strong influence of the Greek Revival style, it stands on the northeast side of Winona Road. The building consists of three one story sections. The tall, gable roofed main block is set with its southwest gable end facing the road. Attached to the main block's rear northeast gable end and extending beyond it to the southeast is the shorter and smaller, gable roofed vestry. At the north end of the vestry's rear northeast gable end is the shed roofed privy. An open wooden deck-walkway covers the continuous northwest sides of the vestry and the privy.

The main block's clapboarded walls are set on a cut granite block foundation and are trimmed by sillboards and wide cornerboards with simple moulded caps. A wide box cornice with mouldings, deep frieze, and returns trims the three public sides of the gable roof. The rear gable has close verges with shallow friezes and simple returns. In the center of the main facade, the southwest gable end, is a high, large, and tall 12/12 sash window with moulded lintel. On each side of the central window is an entry, a four panel door with plain but wide side trim and a deep lintel with a simple moulding. The northerly entry has stone and concrete steps, while the southerly entry now has a concrete landing and ramp with metal railings. The northwest and southeast

sides each have three large and tall 12/12 sash windows with moulded lintels and louvered shutters. A similar window appears in the main level of the rear gable end.

The vestry is set on a concrete block foundation, clapboarded on three sides, and sheathed with wood shingles on the rear northeast gable end. The walls are trimmed by cornerboards. Plain frames surround the 2/2 sash windows and the two four panel doors. The northwest door is unaltered, but the southwest door is now covered by a sheet of plywood. The gable roof is trimmed by a box cornice, with mouldings, frieze, and returns, on the more public southeast and southwest sides, by close moulded eaves with frieze on the northwest, and by close verges on the northeast gable.

The shed roofed privy is sheathed with clapboards on the northwest and with wood shingles on the northeast and southeast. It is trimmed by cornerboards, close verges, and open lateral eaves with exposed rafters and fascia boards. The four panel door and the small window have plain frames. The open wooden deck-walkway on the northwest sides of the privy and the vestry has a board floor and a simple wooden railing.

**History**

The first Free Will Baptist meeting in Meredith was held in the Oak Hill section of the town in August of 1800. So successful was that meeting and subsequent meetings that a Free Will Baptist church was organized in October. The new church grew rapidly, reaching a membership of 134 within two years. The prosperous young church soon built a meetinghouse. But, as the early church records cannot be located, little is known about its construction. On April 8, 1802, James Peas leased the meetinghouse lot to the church for 999 years, for a total rent payment of \$10. The lease describes the meetinghouse as already standing, but does not indicate whether or not it was finished. A later pastor of the church, writing in the county history of 1885, reported that "a house of worship was built between 1800 and 1804, not long after the establishment of the meeting". The early appearance of the church is not known. But, we can speculate that the building was similar to the Dana Meetinghouse, another Free Will Baptist Church built in the same period, a gable roofed meetinghouse with the main entry in the center of a lateral side and the pulpit in the center of the opposite wall. There is however little evidence to prove or disprove such a theory.

Local traditions state that the church was remodeled twice, in 1848 and 1898. The details of these remodelings are not known. But, it is clear that the present appearance of the church dates from the mid 19th century. The church's basic design is typical of the small rural churches of the period. And the exterior details, the cornerboards, box cornice, and door frames,

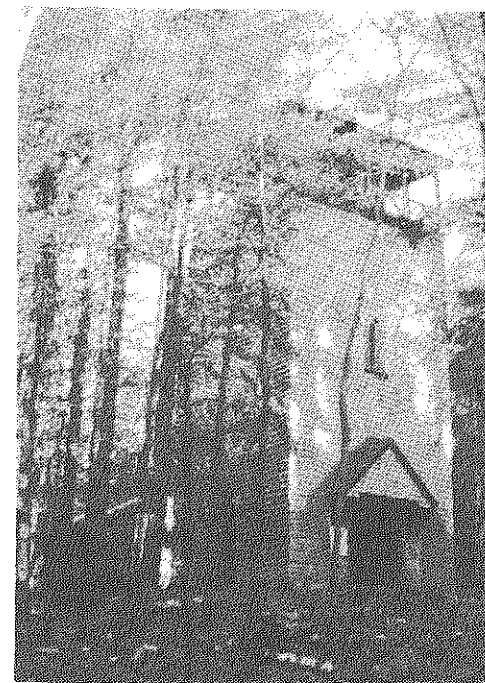


all show the influence of the Greek Revival style. A photograph of the meetinghouse, published in the mid 1890's, shows the main block with its present exterior, but does not show the vestry. The vestry may have been built in the remodeling of 1898, or it may have been built in 1909. Church records contain a very brief reference to a later building alteration - "Fall of 1909 work began on church chimneys and vestry". Unfortunately, this ambiguous statement does not tell us if the vestry was added, remodeled, or repaired at that time. Clearly, however, the vestry was built around the turn of the century. (No date has been found for the privy.)

The Oak Hill Meetinghouse was saved from further changes by the decline of its congregation. Newer Free Will Baptist churches, notably the church established in Meredith village, claimed many members of the church. The Oak Hill church did survive until 1946, but the congregation did not have the funds to modernize the building. As a result, the meetinghouse remains a fine, well preserved example of rural church architecture in mid 19th century New Hampshire. In 1950, the building was purchased by the newly formed Meredith Historical Society, which has used the church as a museum and meeting place. The Society has made only a few significant exterior changes, the addition of the walkway to the privy, the construction of a concrete block foundation under the vestry c. 1988, and the installation of a concrete ramp for the handicapped at one entry c. 1990.

### ST. JOHN'S ON THE LAKE CHAPEL

Bear Island, Lake Winnepesaukee  
1898 (tower), 1927 (main block)



#### Description

St. John's On The Lake Chapel is a wooden and stone summer chapel that stands on a hill on Bear Island in Lake Winnepesaukee. The chapel is reached by footpaths, notably a path from the chapel association docks at Deep Cove. The building employs the "rustic" architecture of the summer camps of the late 19th century and early 20th century. The design owes much to the Shingle Style, but also reflects, in the main block windows, the influence of the Gothic Revival style. The building consists of two sections, a four story, square, wooden entry tower and a one story, gable roofed, stone main block containing the auditorium and covering the rear northeast side of the tower.

The tower is sheathed by wooden shingles (without corner trim) on its first three stories. On the southwest front is the only entry, double six paneled doors with plain frame and concrete steps. The doors are sheltered by a gabled hood, supported by two wide moulded curvilinear brackets. The broad hood has close moulded eaves and verges, wooden shingled gable and roof. The three lower stories are lit by just three plain framed windows. The first story window on the northwest and the second story window on the southeast both

have an unusual shape, with rounded upper corners and a rectangular upward projection in the center of the top. The southeast window still has two clear panes. The first story northwest window now has a stained glass window depicting a lakeside landscape. In the second story of the southwest front is a tall narrow single pane window with a shallow pointed arch. The third story is topped by a shallow cornice with mouldings and frieze. The fourth story has a central square room surrounded on all sides by a porch. The central room now has walls of composition board siding with strapping, topped by short sections of clapboards with cornerboards. The only opening in the walls is a plain framed door on the southwest. The roof shared by the porch and central room is supported by these inner walls and by the porch posts. The older posts at the corners and at the centers of the four bay sides have chamfered edges, moulded bases, and ornate sawn brackets. The two newer intermediate posts in each side are plain timbers, as are the rails and diagonal struts of the railings connecting the posts. The tower's pyramical roof has flared open eaves with exposed rafters. The roof is crowned by a large cross on a short pedestal.

The main block walls are built of fieldstone. The gable roof is trimmed by close moulded verges and by open lateral eaves with decoratively sawn rafter ends. The main block windows have moulded wooden frames. The northwest and southeast sides each have five Gothic arched windows with clear leaded glass, mostly diamond paned with a border of smaller rectangular panes. High in the northeast gable end is a wide Gothic arched window with panel tracery, three lower ogee arched sash and six upper sash with vertical sides. The window is again filled by diamond paned leaded glass with borders of small rectangular panes. The glass is clear, save for two stained glass sections, depicting a chalice and the eagle of St. John.

### History

St. John's On The Lake Chapel has an unusual history. The tower was built as an observation tower in the summer of 1898 for Ellery Channing Mansfield on the highest point of Bear Island. It was then described by the *Meredith News* as "a room ten feet square on top of some spruce timbers thirty feet high", with the room being "surrounded by a piazza". A photograph of the observation tower shows that only the first and fourth stories were enclosed and that open stairs led from the top of the first story to the upper room. The tower did then have the pyramidal roof and the ornate porch posts still seen today.

The proposal to turn this observatory into a summer chapel is said to have begun as the project of Rev. Kenneth Ripley Forbes, pastor of St. Andrew's Church in Stamford, Connecticut. Rev. Forbes, whose summer home was nearby on Birch Island, has been described as the driving force behind

the construction of the chapel. In 1925, Bishop Edward Melville Parker, the Episcopal bishop of New Hampshire, acquired an option on the property as one of the last acts of his bishopric. After Bishop Parker's death, his successor, Bishop John Dallas, purchased the property from E. C. Mansfield in September of 1926.

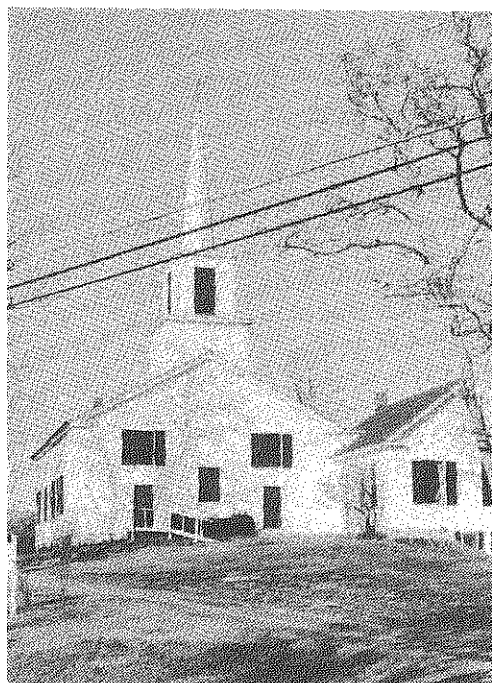
The conversion of the tower to a chapel began with the ground breaking in May of 1927. The open framework of the observation tower was enclosed in a "wooden shell" to create the present large wooden shingled church tower. And the stone main block was built on the inland (northeast) side of the tower. Local stone mason Edward Ambrose laid the stone walls. The cost of the chapel has been given by various writers as \$3000, \$4000, and \$7000. The chapel was dedicated on July 31, 1927 in memory of Bishop Parker.

In 1954, the Diocese was considering the sale of the property, much to the dismay of the islanders. The Bishop agreed however to the creation of the St. John's On The Lake Chapel Association to raise funds for the chapel and to provide clergy for the services. In 1976, the chapel was deeded by the Episcopalians to the non-denominational association which continues to maintain the building and to hold summer religious services.

Changes to the building since 1927 seem to have been limited. The fourth story of the tower has seen the covering of the walls with composition boarding, the addition of more porch posts, and the replacement of the porch railing. And in the summer of 1993, the clear glass of the tower's first story window was replaced by a memorial stained glass window.

**MEREDITH CENTER FREE BAPTIST CHURCH**

Meredith Center Road, Meredith Center  
c. 1831

**Description**

The Meredith Center Free Baptist Church, a mid 19th century vernacular church showing the influence of the Greek Revival style, stands on a knoll on the east side of Meredith Center Road in the village of Meredith Center. The gable roofed main block is one and a half stories high, save for the two story south gable end, the main facade. A two stage tower with spire rises from the roof above the south gable end. Attached to the south end of the main block's east side and extending beyond it to the south is the gable roofed vestry. Because of the slope of the land downhill to the east, the vestry is one story high on the west side, but two stories high on the other three sides. The north gable end of the vestry is covered by two additions, a small, one story, shed roofed western addition at the main upper level, and a larger, two story, hip roofed addition, corresponding to both levels of the vestry. The larger eastern addition has two additions of its own, a two story, shed roofed privy on the east, and a two story, shed roofed kitchen addition at the lower level on the north.

The main block has a cut granite block foundation, clapboarded walls, sillboards, and cornerboards. A box cornice with mouldings, frieze, and returns trims the metal sheathed gable roof. The side bays of the three bay south gable end each contain a six panel door with a plain heavy frame. Both entries have granite steps, but a wooden landing and ramp with simple wooden railings has been built over the western entry's step. An 8/12 sash window with plain frame and louvered shutters appears high in the central bay and in the second story of each side bay. Larger 8/12 sash windows appear in the other sides, four in the west side, three in the east side, and two in the north gable end. The western windows have plain frames and louvered shutters, while simple mouldings top the lintels of the northern and eastern windows.

The square tower has a clapboarded base, trimmed by cornerboards and a box cornice with mouldings and frieze. The smaller belfry stage is sheathed with flush boarding and again trimmed by cornerboards and a box cornice with mouldings and frieze. A large, plain framed, rectangular opening is found in each face of the belfry. All four openings have lower panels with an applied design of rectangles and diagonals. Three of the openings are filled with louvers, while the north opening is boarded in. Rising from the belfry roof is a tall octagonal spire with flush boarded sides, simple ridge mouldings, and a crowning knob with a metal finial.

The vestry has clapboarded walls, cornerboards, plain window and door frames. The gable roof is trimmed by a box cornice with mouldings, frieze, and returns on the three public sides and by close verges on the north gable. The vestry is lit by 2/2 sash windows in the lower level and by 6/6 sash windows in the main upper level. The one story high west side and the two story high south gable end each feature a paneled door. The two additions on the north gable end of the vestry share a continuous roof, but because of the slope of the land, they are of different heights. Both additions have clapboarded walls, cornerboards and plain window frames. The smaller western addition is topped by a moulded cornice and has just one opening, a 1/1 sash window. The larger eastern addition has 2/2 sash windows and a box cornice with mouldings and frieze. The same box cornice appears on the two story privy, which is sheathed with clapboards, but not cornerboards. Most of the lower level of the eastern addition's north side is covered by the kitchen addition. The small kitchen addition has novelty siding, cornerboards, a simple box cornice, and one opening, a plain framed double casement window.

**History**

In 1810, the Second Free Will Baptist Church in Meredith was organized in Meredith Center. (The church was renamed the Meredith Center Free Will Baptist Church in 1854.) The church services were at first held in

schoolhouses and in the homes of church members. Local historians give the date of 1831 for the erection of the present church, or to be more precise, its main block. The church records tell us nothing about the construction or the builders. They do report that the monthly church conference was held in a schoolhouse as late as December of 1831. Unfortunately, the place of the monthly meeting was not noted again until April of 1833, when the conference was held in the new meetinghouse. Presumably, the church was finished in the interim. The tower was added in 1859. Since then, the main block and the tower have changed little, save for the 20th century metal sheathing on the main block roof, and the c. 1991 addition of a ramp at one entry. Although the tower was built after the main block, its design comes from the same mid 19th century vernacular tradition. The influence of the Greek Revival style can be seen in the cornices of both the tower and the main block. But, basically the original church has the simplicity and the lack of ornamentation that we associate with the vernacular buildings of rural New Hampshire. It is nevertheless an attractive building, notable for its good proportions and symmetry.

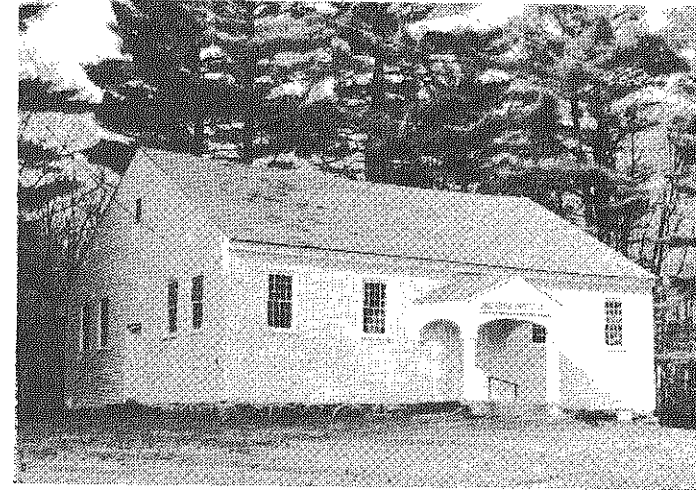
The church has seen several additions on its east side. The vestry was built in 1881 as a one story structure, the present upper level. The land for the vestry was donated by Lane Plummer, the lumber by Deacon Ashael Sanborn. In 1910, a lower level was constructed under the vestry to house a kitchen and a dining room. The eastern addition on the north end of the vestry, which contains the stairway to the lower level, was probably also added then. The privy appears to have been built at the same time as the eastern addition. In the late 1940's, the kitchen was enlarged by a one story lower level addition on the north side of the eastern addition. The western addition on the north end of the vestry was built in 1987-88 to house a new furnace.

## NEW HAMPTON

### DANA MEETING HOUSE

Dana Hill Road  
1800-1802

Listed on the National Register of Historic Places



#### Description

The Dana Meeting House is a one story, early 19th century vernacular meetinghouse that stands on the west side of Dana Hill Road. In the center of the eastern roadside lateral facade of the gable roofed main block, a gable roofed porch shelters the main entry.

The main block's clapboarded walls with cornerboards are set on a fieldstone foundation. All of the windows have 12/12 sash and moulded frames. The lateral eaves are box cornices with mouldings and frieze, while the gables have close verges with simple returns. The main feature of the east road facade is the central entry, double, three paneled doors flanked by simple pilasters and topped by a plain lintel. The main entry is now sheltered by an entry porch with concrete floor and side steps. Square corner posts support the porch's gable roof. The three porch openings are topped by basket arches which are ornamented with keystones and impost blocks. Above the arches, the porch is sheathed with vertical beaded boarding. Close verges and shallow moulded lateral cornices trim the porch roof.

To each side of the main entry are two high 12/12 sash windows. The north and south gable ends also have the same basic design, a central door

flanked on each side by two high 12/12 sash windows. The northern door is a nine panel door, while the southern door is a four panel door. A small plain framed attic louver is set in each gable. The rear west side has five more 12/12 sash windows. The central window, placed behind the meetinghouse pulpit, is set higher in the wall than the other windows, so high that its frame abuts the frieze of the box cornice.

### History

The First Free Will Baptist Church in New Hampton was organized in January of 1800. The Baptists at first met in the homes of church members, but soon decided to build a meetinghouse. Construction of the Dana Meeting House is said to have begun in the fall of 1800. But, the first mention of the building in the church records appears in April of 1802, when Josiah Magoon, Abraham Drake and Nathaniel Drake were appointed a committee "to take the oversight in building the meeting house". The lot was purchased in July of 1802 for \$10. But, the deed refers to the meetinghouse as already standing and uses as the lot boundary the semicircular stone wall already built by the Baptists around the building. The church records have little to say on the further progress of the building, noting discussions in August and October, but not identifying the designer or builders. On December 8, 1802, the Free Will Baptists met in their meetinghouse for the first time, for worship and the ordination of two elders and two deacons. One of the elders ordained then was Simeon Dana, whose long association with the meetinghouse would give it its present name. The interior was not completed until 1810, when local cabinetmaker Stephen Magoon contracted to finish the interior and build the box pews.

The Dana Meeting House was saved from modernization in the 19th century by the decline of its congregation, as the church lost its members to new Free Will Baptist churches in nearby villages. The decline of the nearby hill farms in the mid to late 19th century left the remaining congregation with neither the funds nor the energy to modernize the building. The only feature that was apparently added in the later part of the 19th century is the entry porch. The porch's design suggests that it is not original. But the porch does appear in all known 19th century photographs of the building. In 1871, the remaining members of the congregation affiliated with the Free Will Baptist church in New Hampton village. The village church, now the Community Church, still owns the Dana Meeting House.

The old meetinghouse was neglected and unused for some years. It might have fallen into ruin, had it not been for Dr. A.J. Gordon, a New Hampton native who became a prominent Boston minister and the founder of Gordon College. Returning to his native town in 1888 and finding the meetinghouse in disrepair, Rev. Gordon started a campaign to restore the building. He

began holding summer services in the meetinghouse, at which money was raised for the restoration. Over the next few years, the building was carefully repaired and restored. It has been used for occasional summer services ever since and has been kept in good repair. The only significant 20th century exterior changes have been the construction of the concrete porch floor and a concrete step at the south door.

The design of the Dana Meeting House is the typical meetinghouse design used throughout New England in the 18th century and the first years of the 19th century. The standard meetinghouse was a gable roofed building with its main entry in the center of one lateral wall, a pulpit in the center of the opposite wall, side entries in the gable ends, and a symmetrical arrangement of box pews. Most meetinghouses were two stories high, to accommodate galleries. Few one story meetinghouses were built and still fewer survived. Excepting the smaller Quaker meetinghouses, which have a different plan, and the recently burned First Christian Church in Allenstown, the Dana Meeting House is the only well preserved early one story meetinghouse in New Hampshire. And it is the only intact meetinghouse in Belknap County, as all of the other surviving meetinghouses in the county have been significantly altered. The Dana Meeting House is a good example of early 19th century vernacular architecture, notable for the simple dignity of its exterior, and for its unchanged interior, with its now rare box pews and pulpit.

**NEW HAMPTON HISTORICAL SOCIETY BUILDING**

Dana Hill Road, Old Institution  
1883-1884

**Description**

The New Hampton Historical Society Building, formerly the Advent Christian Chapel, is a gable roofed, one and a half story structure that stands on the west side of Dana Hill Road in the Old Institution village. The late 19th century vernacular building is set on a fieldstone foundation. The three public walls are clapboarded with cornerboards. The windowless rear west gable end is now sheathed with vertically grooved plywood. A wide cornice with mouldings, sloping soffit, and frieze trims the gable roof.

The roadside east gable end has a large central plain framed 6/6 sash window. To each side of the window is a plain framed four panel door. (The two entries are now served by temporary wooden steps.) In the gable is a smaller plain framed 6/6 sash window. The north and south sides each have four large, plain framed 6/6 sash windows.

**History**

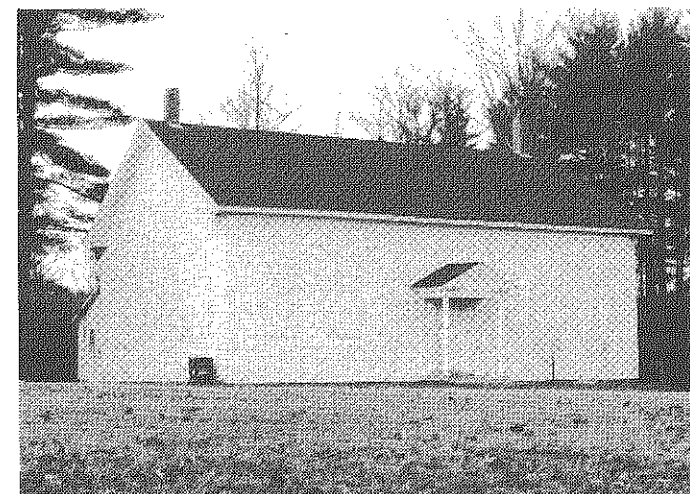
An Adventist church was formed in New Hampton in the 1880's. Our knowledge of the construction of the New Hampton Adventist Chapel is rather limited. The Bristol newspaper carried two brief items, each one sentence long, on the building. The paper reported in mid December of 1883 that the chapel was under construction, and later that the church was dedicated on Sunday, May 4, 1884. A woman who was a young girl at the time later recalled that much money, labor, and materials were donated to the building

project. The church was a relatively modest late 19th century vernacular building, with little ornament and a design typical of the small rural churches of the period.

In the early 1920's, the chapel was closed. The church was revived and the chapel reopened in 1947. Some repairs were then made to the building. The most notable was the replacement of the rotted wooden platform on the road front with a concrete platform. The church later declined again. In 1965, the building was acquired by the New Hampton Historical Society, which has since used it as a meeting place and a museum. In 1987, the Society replaced the deteriorated wood shingles on the rear gable end with plywood. In 1992, the concrete platform was removed when the front sill was replaced. Temporary wooden steps were then installed at the two entries.

**NEW HAMPTON TOWN HOUSE**

Town House Road, Old Institution  
1798

**Description**

The New Hampton Town House is a 19th century vernacular town hall that stands on the north side of Town House Road in the Old Institution village. The one and a half story, gable roofed main block is set with its lateral south side facing the road across the wide town common. In the center of the main south facade, a one story, gable roofed porch shelters the main entry. The rear north side of the main block is covered by three one story, shed roofed additions for the kitchen, stage, and privies, and, at the east end, a small, one story, shed roofed rear entry porch.

The main block's clapboarded walls are set on a cut granite block foundation and are framed by corner pilasters and a wide box cornice, with mouldings, deep frieze, and returns. The large meeting room that occupies the main level of the main block is lit by large 20/20 sash windows, each with a moulded frame and a large board shutter. Four such windows appear in each of the three public sides, the south facade, and the east and west gable ends. The two gables each contain a smaller window with moulded frame, covered by a large board shutter. In the center of the south facade is the main entry, a six panel door with a granite sill, flanked by pairs of pilasters. The pilasters, applied over flush boarding, rise to an elaborate moulding at the junction of the wall and the entry porch ceiling. The porch floor is a large smooth granite slab set on a stone foundation. Two tapered octagonal pillars on square wooden bases support the porch's gable roof, with its clapboarded gable and box cornice with mouldings, frieze, and returns.

The three shed roofed additions on the north side of the main block are similar in design, all having novelty siding, cornerboards, and open overhanging eaves, with exposed rafters on the north and fascia boards on the east and west sides. The central stage addition is about a foot taller than the kitchen addition to its west and the privy addition to its east. The stage addition is windowless, while the kitchen addition and the privy addition each have two plain framed windows. The east end of the privy addition also contains the rear entry, a plain framed paneled door with a builtin window. A small porch, set in the northeast corner of the main block and the privy addition, shelters the rear entry. The porch has a single square corner post which supports a shed roof with open eaves and exposed rafters. A long wheelchair ramp, with board floor and wooden railing, runs along the east gable end of the main block to the rear entry porch.

### History

The annual March 1798 meeting of the Town of New Hampton voted to build a meeting house on the Minister's Lot. But, the meeting decided that the Town would erect just the frame and foundation, provided that forty persons bonded themselves to finish the building within five years, in exchange for the pew rights. However, at a continued town meeting in April, the earlier votes were rescinded and it was voted that the Town would build and finish the meetinghouse. The building was to be 52 feet long, 40 feet wide, with the posts to be 22 feet high. A stairway porch was to be erected at each end. A committee of five men, William B. Kelly, Thomas Simpson (later replaced by Peter Hanaford), Josiah Magoon, Jeremiah Marston, and Benjamin Smith, Jr., were chosen "to draw a draught of the Meeting House and sell the pews and lay the money out on the Meeting House". The meeting also voted to pay Samuel Kelly \$200 for the construction of a frame for the building, to be completed by the end of September. Finally, the voters appropriated

\$333.33 for the building. Another town meeting on September 4 made plans for the raising of the meetinghouse frame, which was presumably done in the fall of 1798. By March of 1799, the meetinghouse was sufficiently completed to house the annual town meeting. In 1800, the Town hired a Congregational minister, who used the meetinghouse for services, as did the Free Will Baptists on special occasions. But, after the dismissal of the town minister in 1817, the meetinghouse seems to have been used rarely, if at all, for religious services. There are apparently no surviving early views of the meetinghouse. It is described as a standard, two story, gable roofed meetinghouse with stairway porches on both ends, and with pews, pulpit, and galleries in the interior.

By the early 1870's, the meetinghouse was in disrepair. A warrant article for a special town meeting in April of 1872 asked the voters if they wished to build a new town hall or to repair the old building. The meeting appropriated \$700 to repair the old town house. But, this sum proved insufficient. Another special town meeting in July had to appropriate "up to \$500" more to finish the work. J.S. Piper was paid \$1195.74 for "repairing" the town house. But, the project could best be described as an extensive renovation and remodeling of the building. The stairway porches were removed, as were the galleries of the second story. The roof was then lowered, turning the two story meetinghouse into the present one and a half story town hall. No complete description of the renovations can be found. But, it seems likely that the present box cornice, the corner pilasters, and, probably, the front entry porch, all date from the 1872 remodeling, and that the building acquired its present late 19th century vernacular appearance at that time.

The 20th century has seen further changes to the Town House. The 1940 annual town meeting voted to build an addition for a stage and a kitchen. These rear additions were erected by contractor Norman McDougall for a total cost of \$838.55. The date of the privy addition and the rear porch are not known. But the privy addition is so close in design to the stage and kitchen additions that it must have been erected in the same general period. A wheelchair ramp was built along the east side of the building to the rear porch in 1987.

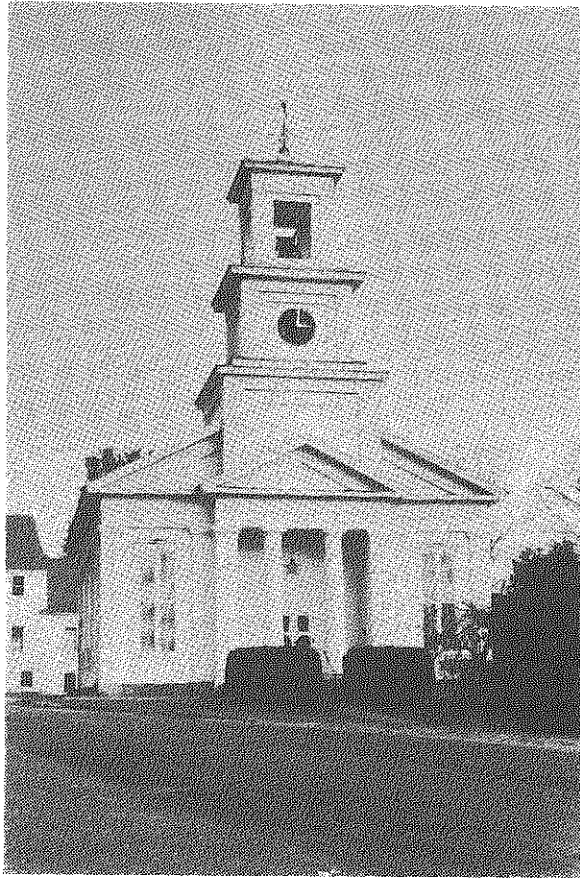
**NEW HAMPTON COMMUNITY CHURCH**

Main Street, New Hampton village

1854

Zelotes D. and John S. Gordon, builders

Listed on the National Register of Historic Places

**Description**

The New Hampton Community Church is a Greek Revival style church which stands at the east end of Main Street in New Hampton village, between Route 132 to the north and Lower Road to the south. The high, gable roofed main block is basically one and a half stories in height with its basement level exposed on the east and south. (Although the west end of the main block is actually two and a half stories high, this internal division is not visible on the exterior.) The church is set with its west gable end virtually centered on the axis of Main Street. In the center of this western main facade is a recessed entry porch, which is fronted by a slightly projecting pedimented portico.

Directly above the entry portico is the three stage tower. The basement level has two one story additions, a small, gable roofed entry porch on the south and a hip roofed, modern kitchen-furnace room addition on the east gable end.

The foundation is smooth granite blocks on the north and west sides of the main block. The basement level on the south and east has a brick wall on a cut granite block foundation. The main block is clapboarded on three sides, but is sheathed with flush boarding on the west facade. The walls are ornamented by wide pilasters at the corners and flanking the side bays of the west facade and the westernmost bays of the north and south sides. The massive pilasters have moulded capitals and narrow, almost slit like, panels. The wide box cornice with deep frieze, architrave, and mouldings is pedimented on the west gable, but only has returns on the rear east gable.

The central bay of the three bay west facade is distinguished by the distyle in antis portico in front of the tall recessed porch. Concrete steps serve the porch's wooden floor. Standing on the porch floor are two tall, massive Doric columns. The square antae flanking the columns are similar to the church's pilasters, with the same capitals and narrows panels. The antae are set on simple bases with flush boarded sides. The portico's cornice and flush boarded pediment echo those of the main block. And the horizontal cornices of the main block and portico pediments are set at the same level. The walls of the recessed porch are sheathed with horizontal beaded boarding and trimmed with plain baseboards. In the center of the east wall is the church's main entry, double paneled doors with builtin windows, plain side trim with lower cornerblocks, and an entablature. The side bays of the main block's west facade each contain a tall, large double window with 6/6 sash, plain sill and side trim, and a low pitched pedimented cornice.

The square tower sits on the portico and main block roofs. It is composed of three stages, that grow smaller with height. Each stage is sheathed with flush boarding, trimmed with wide deep cornerboards, and topped by a simple but heavy box cornice with deep frieze. (The top belfry stage cornice also has an architrave.) The base, which projects in front of the main block's pediment, is nearly as wide as the portico below. Its cornice is only a little higher than the main block roof ridge. A long horizontal panel ornaments the west face of the base. Large rectangular panels almost fill each face of the second stage. In the west face is the church clock, a round clock face with Roman numerals and hands. The top stage is the open belfry. The bell is visible through the tall rectangular openings in each face. At the peak of the belfry's low pitched pyramidal roof is a square block topped by a globe, on which stands the elaborate metal weathervane.



The north and south sides of the main block have similar main levels. Each has a windowless western bay set off by flanking pilasters, and three tall, large, double windows in the center. The double windows have 6/6 sash, plain sills and side trim, and peaked lintels topped by mouldings. At the east end of the north side is a paneled door with builtin window, and the same side trim and peaked lintel as the double windows. The basement level of the south side has five 6/6 sash windows and three doors, all with plain frames. One basement level door is sheltered by a small, gable roofed porch with concrete floor and steps, chamfered posts with bases and ornate sawn brackets, a pedimented box cornice with mouldings and frieze, and a beaded board gable. The main level of the east gable end features a central semi-circular arched stained glass window with hoodmould. The east gable end also has two 6/6 sash windows, with the same peaked lintels already seen on the north and south sides.

The basement level of the east gable end is hidden by the modern kitchen addition. The hip roofed addition has a wooden box cornice with mouldings, vents, and, on the east and north, friezes. The south facade is sheathed with brick laid in stretcher bond on a granite block foundation. The east wall and the largely buried north wall are sheathed with clapboards and cornerboards above a concrete foundation. The addition has a 6/6 sash window and a paneled door on the south, four windows and another paneled door on the east.

#### History

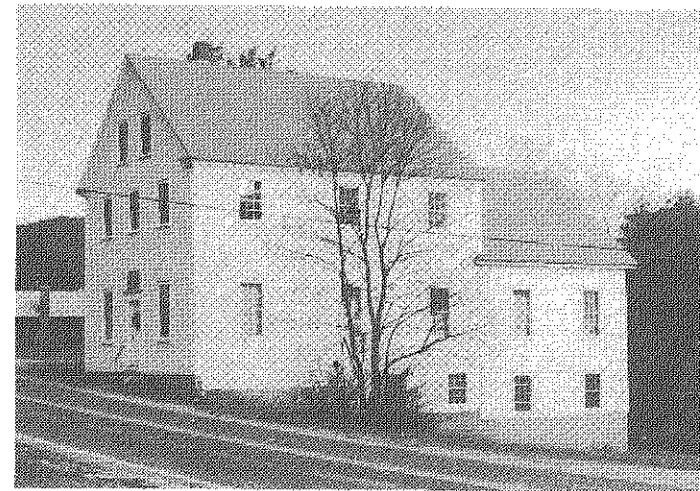
A Free Will Baptist church in the village of New Hampton became a necessity when the New Hampton Literary and Biblical Institution, a Free Will Baptist school, was established there in 1853. Two Free Will Baptist churches in the town of New Hampton, the Second Free Will Baptist Church of New Hampton and the Meredith and New Hampton Free Will Baptist Church, met on September 17, 1853 to combine to form a new church, the New Hampton Village Free Will Baptist Church. The new village church promptly voted to instruct its property owning society "to secure a building spot and build a house of worship". Unfortunately, the society's records do not survive, so our knowledge of the church's construction is limited. A denominational paper did report that in early October, the society chose committees "to fix on a location and to present a general plan for a meeting house". But we do not know who designed the building. The same Free Will Baptist paper reported in January of 1854 that the church was under construction. The lot, given by Rufus Lewis, is a fine site at the head of the village's Main Street. The deed, signed on March 1, 1854, gives the names of the builders, as it conveys "the premises...on which Zelotes D. Gordon and John S. Gordon are now erecting a meeting house". (The Gordons were local carpenters.) The church was dedicated on June 10, 1854, as part of the annual meeting of the New Hampshire Free Will Baptists, held that year at New Hampton.

The New Hampton Community Church must be ranked among the best and most sophisticated Greek Revival style churches in New Hampshire. Indeed, Bryant Tolles, in his *NEW HAMPSHIRE ARCHITECTURE*, has called the church "one of the finest examples of its style in New England". Unlike most other Greek Revival churches, it has a monumentality comparable to the Greek temples that inspired the style. The design shows considerable skill, notably in the integration of the tower and the main facade through the use of the central portico to tie the two elements together.

The New Hampton Village Free Will Baptist Church was reorganized as the non-denominational New Hampton Community Church in 1951. But, the church's exterior has changed little. As a part of an 1899 interior renovation, the semicircular arched stained glass window was added in the east gable end. Undated 20th century changes included concrete steps at the main entry, as well as a new door and an entry porch in the basement level. The 1960's saw the installation of the clock in the tower. About 1970, a shallow one story addition was built on the east end of the basement to house a kitchen and a furnace room.

#### NEW HAMPTON GRANGE HALL

Main Street, New Hampton village  
1826



#### Description

The New Hampton Grange Hall, formerly the Chapel of the New Hampton Academeical and Theological Institution, is a vernacular building that now

stands on the south side of Main Street in New Hampton village. The two and a half story, gable roofed main block is set with its north gable end facing the street. Covering the rear south gable end of the main block is a two and a half story, gable roofed rear wing. However, because of the steep slope of the lot, the rear wing is set one story lower than the main block, with its first story at the basement level of the main block. Both sections of the building have concrete foundations and clapboarded walls with cornerboards. The windows typically have moulded frames and 6/6 sash.

The main block has a cut granite block foundation on its street facade. A box cornice with mouldings, frieze, and returns appears on the three public sides. The rear gable has only close verges with simple returns. Save for the plain framed basement windows, the windows all have moulded frames. The first story windows are taller than the other windows. Except for two single pane basement windows, the north, west, and east windows all have 6/6 sash. In the center of the north gable end is the main entry, a six panel door with plain side trim and a simple entablature with deep frieze. Two first story windows, three second story windows, and two gable windows complete the main facade. The east side features a tall exterior brick chimney with tapered shoulders, while the west side has a short beaded board basement door with moulded frame.

The rear wing is also trimmed by a box cornice with mouldings, frieze, and returns. The windows all have 6/6 sash and, with one exception, moulded frames. The windows of the main (street) level, here the second story, are again taller than the other windows. In the south gable end is a plain framed, paneled rear door.

### History

In 1821, an academy was founded in New Hampton and housed in a building erected on town land, just east of the Town House, in the village now known as the Old Institution. In 1825, the school was taken over by the Baptist State Convention and became known as the New Hampton Academical and Theological Institution. The enlarged school needed more space. So, a new building, called the Chapel, was erected in 1826, on the west side of the Town House. (The Town granted the use of that part of the Common for the building.) Half of the cost was borne by John H. Simpson of Boston, the other half by local subscriptions. The original appearance of the Chapel, which housed both the school chapel and classrooms, is not known with certainty, as no early views survive. But, it has been assumed by various historians, that the Chapel, now the main block of the Grange Hall, has changed little in its exterior appearance over the years. The vernacular structure shows the influence of the Greek Revival style in the cornice and the main entry entablature. The builder is unknown, as is the original disposi-

tion of the rooms. It has usually been assumed that the chapel was in the first story and the classrooms in the second story.

In 1852, the Calvinist Baptists moved their school to Fairfax, Vermont, although they retained the New Hampton name. Local residents, notably Rufus Lewis of Smith's Village (now New Hampton village), wanted to keep an academy in their town. So they persuaded the Free Will Baptists to establish a new school in Smith's Village. Incorporated in January of 1853, the New Hampton Literary and Biblical Institution purchased the abandoned school buildings from the trustees of the old school. The Chapel was hauled two miles to the new campus. There, in the spring of 1853, the building was given a new name, Commercial Hall, and converted entirely to classroom use.

The structure remained a school building until 1911, when it was decided to build a more modern brick classroom building on its site. The old building was given to the local Grange and moved off its old foundation in November of 1911. A lot a few hundred yards down Main Street was purchased by the Grange in the same month. And the building was moved to its third and present site. The New Hampton Grange's first meeting in its new hall was held on January 19, 1912. Subsequently, the Grange made two important exterior changes, adding a rear wing to provide a stage for the hall in 1919 and an exterior chimney for a new fireplace in the main block in 1920. The main block, however, basically retains the appearance it had when it served as Commercial Hall.

## SANBORNTON

### BAY MEETINGHOUSE

Upper Bay Road  
1836

Listed on the National Register of Historic Places



#### Description

The Bay Meetinghouse, the home of the Second Baptist Church of Sanbornton, is a Federal style church with some Gothic Revival style details. The church stands at the southwest corner of Upper Bay Road and Steele Hill Road, overlooking Lake Winnisquam, formerly known as Sanbornton Bay. The gable roofed main block is set with its east gable end facing Upper Bay Road and the lake. Because of the internal layout of the building, the east gable end is two stories high, while the north and south sides appear as one story high. A two story belfry tower sits astride the east end of the main block's roof ridge. Centered on the rear west gable end of the main block is a small, one story, gable roofed furnace addition.

The main block, set on a granite block foundation, is clapboarded with sillboards and cornerboards. The box cornice with mouldings and frieze is

pedimented on the main east gable. The rear gable has only close verges with returns of the lateral cornices. The three bay wide east gable end has identical entries in both the north and south bays. Each entry is a six panel door, served by granite steps and framed by a lintel with drip mouldings and by paneled side trim with upper and lower cornerblocks. The upper cornerblocks are decorated with incised ornament and are topped by tall moulded triangles reminiscent of Gothic finials. The central bay of the first story and all three bays of the second story each contain a 12/8 sash window with a moulded lintel and louvered shutters. The flush boarded, pedimented gable is ornamented by a central blind semielliptical arch with a keystone and sill. The north and south sides each have four tall double windows with 1/1 sash and plain trim. Each double window is topped by a blind louver in the shape of a Gothic arch, with a simple moulded surround. The south side also has a low modern metal basement bulkhead. The two main level windows on the rear gable end are plain framed, double 19/19 sash windows. Their sashes each have a central opaque pane surrounded by smaller panes of colored glass. In the gable are two 12/8 sash windows.

The base of the square tower is clapboarded with cornerboards and a box cornice with mouldings and frieze. The upper stage, the belfry, is somewhat smaller. It is surrounded by a railing with tall pyramids at each corner. The decorative railing has an ornate pattern of struts and, on each side, a central panel ornamented by quarter circular fans in the upper corners. The belfry's square corner posts support a decorative semielliptical arch with mouldings, keystone, and impost blocks on each side. Through the arched openings can be seen the bell and its framework. Above the arches, the belfry is sheathed with flush boarding and trimmed by cornerboards. The belfry is topped by a box cornice with mouldings and frieze, and by a low paneled parapet. The parapet's panels, like the belfry railing's panels, are decorated by quarter circular fans in the upper corners. The corners of the parapet are marked by tall pyramids, also similar to the railing's corner pyramids.

The small furnace room addition on the rear has clapboarded walls, cornerboards, moulded lateral box cornices, and close verges with returns of the lateral cornices. The west gable end contains a paneled door and a small louver.

#### History

The first Bay Meetinghouse was built c. 1808 for a Free Will Baptist organization, whose records are now lost. This group was replaced by the Second Baptist Society in Sanbornton, which was incorporated in June of 1816 to erect and maintain a meetinghouse. The Society's records suggest that the first meetinghouse had fallen into disrepair by the 1830's. In January of 1836,

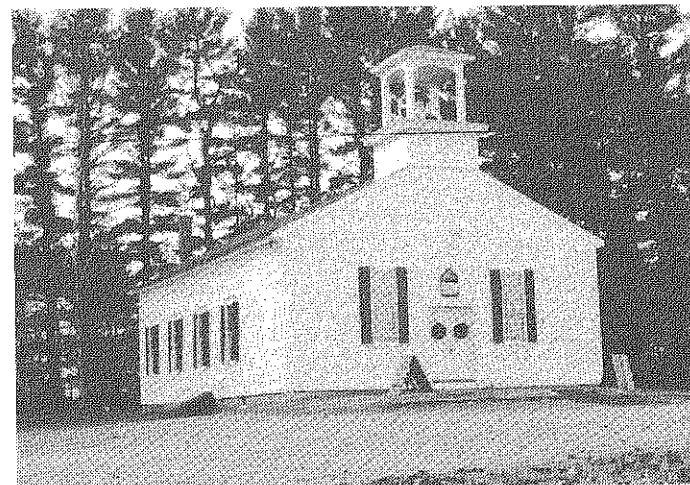
a special meeting of the Society was called to consider repairing the old meetinghouse or building a new one. At this meeting and subsequent meetings, committees were appointed to estimate the costs of repairing the meetinghouse or erecting a new wooden or brick building. On February 22, the Society met with the pewholders of the old meetinghouse to consider the question. At this joint meeting, the vote was 19 in favor of a new wooden building over 5 in favor of a new brick building. But, as some pewholders were absent and had to be consulted, the final decisions were delayed until the following month. During a series of meetings in March, it was voted to reimburse the pewholders in the old building, to tear down the old meetinghouse, to build a new one 40 feet by 50 feet in size, to appoint Zebulon Smith, Jr. as the agent in charge of the building project, and to hire Capt. Smith of Dorchester to superintend the actual construction of the new church. (Capt. Smith was not identified in any more detail in the records, and his first name remains unknown.) The Society's records do not describe the progress of construction. But, by October 3, the building was finished or nearing completion, as the Society then voted to sell the pews on October 12 and to dedicate the meetinghouse on October 13, 1836. The building agent later reported that the sale of the pews, as well as of "old stuff, lumber, etc.", had yielded \$2245.80, just enough to cover the new church's cost of \$2210.53.

The Bay Meetinghouse is essentially a Federal style church embellished with some Gothic elements. The building uses a common church form. And most of the ornament, such as the pedimented box cornice and the semielliptical arches in the pediment and belfry, are typical of the Federal style. To these traditional elements were added a few Gothic Revival style details, the pyramidal pinnacles on the belfry, the arched louvers above the side windows, and the finials of the two entries. These "Gothick" details represent the first stirrings of interest in the Gothic Revival style. Although unsophisticated by later standards, this attractive blend of Federal and Gothic elements has a charm of its own.

The exterior of the Bay Meetinghouse has changed little. The side and rear windows are shown with 16/16 sash in an engraving in the 1882 town history. The sashes were replaced with double 1/1 sash on the sides and with 19/19 sash on the rear, probably during an 1886 renovation of the church. A bulkhead was added to serve the basement at an unknown date. And the small rear addition for the furnace room was built in 1986.

## FIRST BAPTIST CHURCH

Route 127  
1791-1792



### Description

The First Baptist Church is a vernacular church that stands on the west side of Route 127. The one and a half story, gable roofed main block is set with its east gable end facing the highway. Above the main facade, a two stage belfry tower is found astride the roof ridge.

The main block is set on a foundation of cut granite and concrete blocks. The clapboarded walls are trimmed by sillboards and cornerboards. Close verges and lateral box cornices with mouldings and friezes trim the gable roof. In the center of the east gable end is the main entry, double four panel doors, served by granite steps and set in a plain frame with a heavy drip moulding on the lintel. To each side of the entry is a tall, plain framed, stained glass window with geometric design and plastic decorative shutters. The peak of the east gable is cut off by a horizontal board marking the base of the belfry, whose east side is set flush with the main block's east facade. The main block's north and south sides each have four large 6/6 sash windows with moulded lintels, and, on the south, louvered shutters. The rear west gable end has a plain framed 9/6 sash window in the gable and a tall exterior brick chimney, mostly enclosed by a beaded board covering.

The base of the square tower is clapboarded with cornerboards and a wide box cornice with mouldings and narrow frieze. The slightly smaller upper stage is the open belfry, containing the exposed bell and its framework.

Plain square cornerposts frame the large openings, which are topped by valence boards cut to give the openings semielliptical arched tops. A box cornice with mouldings and frieze trims the belfry's low pitched pyramidal roof.

### History

As early as 1784 or 1785, some Sanbornton residents were members of the Baptist Church in Meredith. An article in the warrant of an April 1791 Sanbornton town meeting asked for permission to erect a Baptist meetinghouse on town property. But, the request was voted down. Undaunted, the Baptists proceeded to erect a meetinghouse on the top of Perley Hill. The meetinghouse was apparently mostly built in the latter part of 1791. But it was not completed until 1792. After the construction of the meetinghouse, the Sanbornton Baptists were set off from the Meredith church as the First Baptist Church in Sanbornton. Historians disagree, however, on whether the separation took place in 1792 or in 1793.

There is no view or complete description of the building in its early years. So, we cannot now describe the meetinghouse in any great detail. A partial description in an 1871 church history says that it was 56 feet by 36 feet in size, and equipped with a gallery and a high pulpit with a sounding board and a deacon's seat. Probably, the structure was a standard, late 18th century, two story, gable roofed meetinghouse, with the main entry in its lateral side. But, we can only speculate on its appearance.

The church was guided through most of its early years by Rev. John Crockett. After Rev. Crockett's death in February of 1833, there was an almost immediate movement to modernize the church, which was then "somewhat out of repair and inconvenient in location". A special meeting of the First Baptist Society was called for April 20, 1833 to consider the disposition of the meetinghouse. The Society voted to "take down the old meeting house and rebuild it at Crockett's corner on the new plan which is now drawn". Moses Kimball, Joseph Marsh, and William Prescott were elected as the building committee. According to church and town historians, the building was "taken down, removed, and rebuilt in more modern style" in 1833 at its present site, about one mile from its old site. The church was also equipped with a new 900 pound bell. The rebuilt church, still of the same dimensions as the 1791-92 meetinghouse, was apparently remodeled with the main entry in one gable end and a belfry above the new main facade.

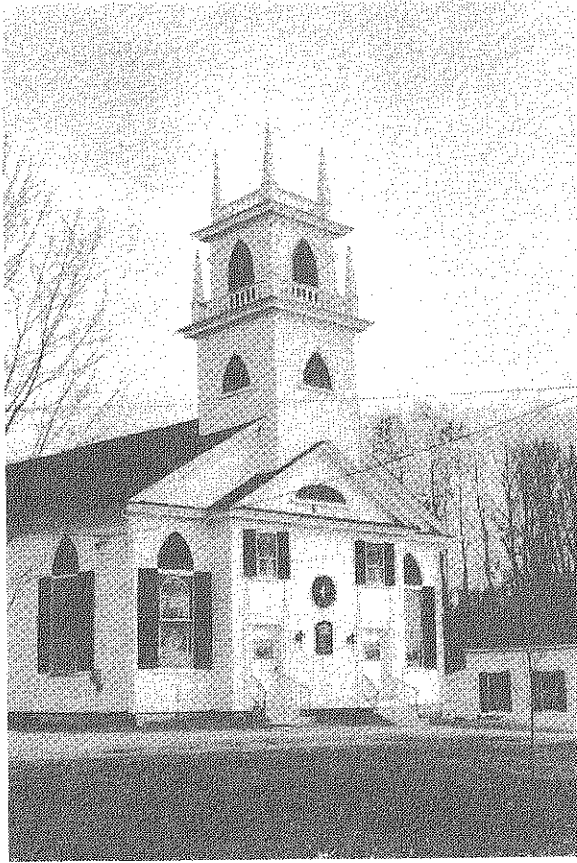
An engraving of the building published in the 1882 town history shows the church much as it appears today. The belfry was then crowned by a railing with balusters and tall corner pinnacles, which has since disappeared. The 1882 engraving also shows the two windows in the main facade as filled

with multipane sash. Later, the lower half of these windows were filled with clapboarding, hidden behind fixed louvered shutters. Indeed, given the internal structure of the church, there is some question as to whether or not the lower portions of these tall window frames were ever filled with glass. The engraver may have taken some liberties with the view, installing full height windows in the engraving, although there were perhaps actually false windows covered by fixed shutters in the lower halves, beneath sash windows with working shutters in the upper halves. In 1990, the tall window frames were filled with stained glass. Part of the foundation was rebuilt with concrete blocks, when the basement was dug to house a furnace, probably in the 1950's. But, basically, the church apparently looks today as it did in the 19th century. It remains an attractive vernacular church, with few decorative embellishments, but with a pleasant, well proportioned design.

**SANBORNTON CONGREGATIONAL CHURCH**

Meetinghouse Hill Road, Sanbornton village  
1834

Listed on National Register of Historic Places as part of the Sanbornton Square Historic District

**Description**

The Sanbornton Congregational Church combines elements of the Federal and Gothic Revival styles. The church stands on the east side of Meetinghouse Hill Road in Sanbornton village, between the Town Hall and the old Woodman Academy building (now the public library). The tall, one story, gable roofed main block is set with its west gable end facing the road. Centered on the main block's west gable end is the shorter, narrower, shallow, two and a half story, gable roofed entry pavilion. Rising from the roofs of the pavilion and the main block is the tall, square, two stage belfry tower. Three recent one story, gable roofed additions to the main block include a

small rear addition in the center of its rear gable end, a rear entry porch at the south end of the rear gable end, and another entry porch on the south side at the exposed basement level.

The main block and the pavilion share the same basic features, cut granite block foundations, clapboarded walls, sillboards, and cornerboards. (The recently exposed basement on the main block's south side has a concrete foundation and lacks a sillboard.) The three public sides of both the main block and the pavilion are trimmed by identical wide pedimented box cornices with mouldings and friezes. The horizontal cornices of the two western pediments are set at the same level. (The rear east gable of the main block has close verges.)

The shallow pavilion covers over half of the main block's street gable end. The west street front features two entries, each a paneled door with a builtin stained glass window, boasting an ornate geometric and foliated pattern. Served by granite and concrete steps, the entries are set in identical frames, each with a plain lintel, and paneled side trim with upper and lower cornerblocks. Crowning the upper cornerblocks are tall, triangular, paneled "finials". In the second story are two 12/8 sash windows, set in moulded frames with cornerblocks and flanked by louvered shutters. The pedimented gable contains a semielliptical louver with both horizontal and vertical slats, a plain sill, and a simple moulding on the curved upper frame.

To each side of the pavilion, on the main block's west gable end, is a tall stained glass sash window, whose glass incorporates an arch in its ornate geometric and foliated design. Each rectangular window has louvered shutters and a simply moulded frame, and is topped by a blind pointed arch louver in a similar frame with lower cornerblocks. The same frames, shutters, and Gothic arched blind louvers appear on the three tall stained glass windows in the main level of both the north and south sides. The elaborate stained glass of these side windows include religious symbols. The basement level is almost fully exposed on the south side. The basement wall now contains two 10/10 sash windows and double paneled doors with builtin windows. The basement entry is sheltered by a porch with concrete floor, two square pillars with bases and capitals, two corresponding pilasters on the wall, a pedimented box cornice with mouldings and deep frieze, and a flush boarded gable. The east gable end has two tall, semicircular arched stained glass windows in simply moulded arched frames, one on each side of the rear addition. At the south end is the rear entry, a plain framed, paneled door, sheltered by a small porch. The porch has a board floor, two square cornerposts with bases, simple wooden side rails, a clapboarded gable, close eaves and verges. The small gable roofed rear addition has clapboarded walls, cornerboards, close verges, and lateral cornices with sloping soffits and friezes. The rear addition's only opening is a paneled door in the south side.

The base of the square belfry tower rises from the roofs of the main block and the pavilion. The tall base is clapboarded with cornerboards and a box cornice with mouldings and frieze. On each of the three public sides of the base appears a Gothic arched louver with plain sill and simply moulded frame. The slightly smaller belfry stage is surrounded by a railing with plain struts, moulded rails, and square corner posts topped by pinnacles, tall wooden pyramids ornamented by mouldings. A railing of the same design surrounds the belfry's low pitched roof. The belfry's clapboarded walls are trimmed by paneled corner pilasters and a box cornice with mouldings and frieze. The three public sides of the belfry have Gothic arched louvers in moulded arched frames with impost blocks. The rectangular louver on the rear east side has a plain frame.

#### History

A March 1771 Sanbornton town meeting voted to build a town meetinghouse within two years, but no action was taken under that vote. A December 13, 1773 town meeting voted to build a meetinghouse 60 feet long and 43 feet wide, and created a committee to sell the pews and build the meetinghouse. But, progress on the building was slow. The first Congregational religious services in the meetinghouse were held on May 21, 1775, and the first town meeting on January 1, 1778. But, it was not until 1789 that the town voted to plaster and lath the interior, and not until 1797 that the meetinghouse was completely finished. The building, a standard gable roofed, two story, 18th century meetinghouse, stood on top of a hill to the north of the present Sanbornton village. It was a rather plain building, as is demonstrated by the story of the traveler who asked about the building. When told that it was "the Lord's house", he responded that it looked more like "the Lord's barn".

By 1834, the meetinghouse was in disrepair, and its future a matter of debate. An article in the annual March town meeting warrant of 1834 asked the voters to either repair the meetinghouse, or to buy out the pew owners, or to relinquish the Town's right in the meetinghouse to the pew owners. The Town voted to relinquish its rights in the building. Some citizens, however, had second thoughts. A special town meeting was called for May 12 to consider the choice of building a new town house or purchasing the meetinghouse from the Congregational Society for use as a town house. By a vote of 78 to 36, it was decided to build a new town house.

A week later, on May 19, 1834, workmen began disassembling the old meetinghouse. The materials were taken to a site in the village of Sanbornton Square, where the present church was erected. The new church incorporated the foundation and frame of the meetinghouse, as well as the glass from the meetinghouse windows. But, essentially, the Congregational Church

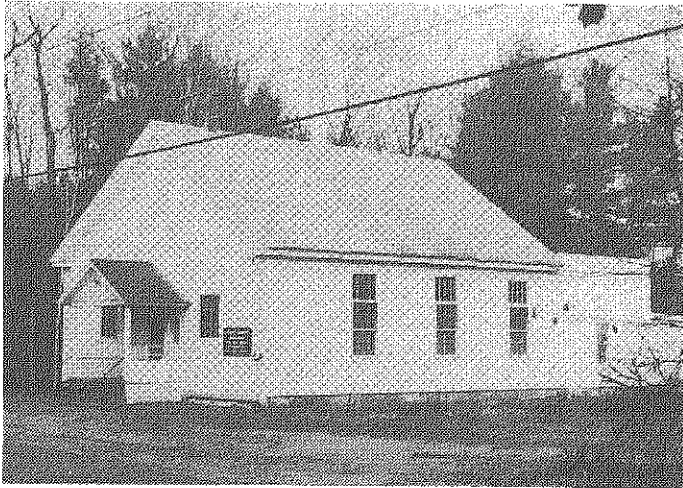
was a new building using some old materials, not a reconstruction of the old meetinghouse. Unfortunately, no records survive that describe the progress of the construction or that identify the designer or builders. We do know that the church was dedicated on September 12, 1834. The completed building was a Federal style church in form, that was embellished with both Federal and Gothic Revival style ornament. Many of the decorative elements, the cornerboards, the belfry's corner pilasters, the sillboards, the pedimented box cornices, and the semielliptical louver in the pavilion's pediment, are typical of the Federal style. These are mixed with Gothic details, the "finials" on the main entries, the arched louvers above the main block windows and on the tower, and the pinnacles at the corners of the belfry's railings. The result was an attractive and well designed church, the county's best example of the transition from the Federal style to the Gothic Revival style.

Relatively few changes have been made to the church's exterior. Around the turn of the century, new front doors were installed and stained glass replaced the clear panes in the main block windows. A small rear addition was built in 1968 to house an organ. Circa 1976-78, a new basement was constructed under the church, creating a new basement level wall and a basement entry porch on the south side. A new rear entry and rear entry porch were installed in 1991 to provide handicapped access to the main level.

## TILTON

### LOCHMERE COMMUNITY HALL

Grange Road, Lochmere  
c. 1832



#### Description

The Lochmere Community Hall, originally a Methodist church, is a vernacular building that stands on the east side of Grange Road in Lochmere. The one and a half story, gable roofed main block is set with its west gable end facing the road. In the center of the road facade is a one story, gable roofed entry porch. The rear east gable end of the main block is covered by a one story, shed roofed rear addition. At the south end of the rear addition's east wall is a small, one story, shed roofed restroom addition. The main block and the two additions are now all sheathed with vinyl "clapboards" and trimmed by vinyl corner trim and window frames.

The main block is set on a granite and concrete foundation. Vinyl covers both the box cornice with returns on the three public sides and the close verges on the rear east gable. Corrugated metal sheathes the gable roof. In the center of the west gable end is the main entry, a paneled door with a large builtin square window and simple vinyl trim. Just south of the door is a large single pane window. Both the window and the door are sheltered by the entry porch, which has a board base, floor and steps, short walls covered with vinyl siding, two plain wooden cornerposts, and a vinyl clapboarded gable. Vinyl now covers the porch's wide overhanging cornice with sloping soffit, but not the cornice's frieze. To each side of the porch, on the main

block's west gable end, is a large nine pane window. In the gable is a window with a two pane upper sash and louvers in place of the lower sash. The north and south sides each have three large and tall 12/12 sash windows.

The rear addition has vinyl siding, window frames, and corner trim. Its most unusual features are the north and south side walls which are continued upward as flat topped parapets above the shed roof. The parapets are sheathed with the usual vinyl siding and corner trim, and are topped by plain boards. Close eaves are found on the rear east side of the roof. The rear addition is lit by 6/6 sash windows and is served by a rear entry, a modern paneled door with builtin window and vinyl frame. The door, served by wooden landing and steps with metal handrails, is sheltered by a simple shed roofed hood with a plain wooden box cornice.

The shed roofed restroom addition has vinyl siding and corner trim, a simple vinyl clad box cornice, and three small 1/1 sash windows in vinyl frames.

#### History

The Lochmere Community Hall was built as a Methodist church. As early records are not available, we know little about its construction. By the late 19th century, even the date of construction had become somewhat obscure. Historians in the 1880's noted that it was built "about 1835" or "previous to 1835". A historical sketch of the East Tilton churches in the Lochmere Baptist Church records does give one precise date, reporting that the dedication was held on January 1, 1833. This suggests that the church was built in 1832 or earlier. The October 1838 deed for the property speaks of the Methodist church as already standing on the lot.

The 1882 Sanbornton town history states that the church was repaired in 1879, but does not describe the nature of the repairs. The same history includes an engraving of the building, showing a simple, gable roofed, one and a half story, vernacular building. The three bay street gable end then had a large, tall window in the center and two identical entries, paneled doors with simple frames, in the two side bays, as well as a smaller window in the gable. The entries shared a long platform and steps which stretched the full width of the facade. Cornerboards and a box cornice with frieze and returns trimmed the clapboarded walls.

In time, the Methodist congregation declined. In June of 1903, the Methodists sold the church to the Winnisquam Grange. The Grange made a number of alterations to convert the building into a grange hall. An "alcove" at the rear of the building, probably an addition for the pulpit/stage area, was removed by the Grange. In 1905, the rear addition was added for a kit-

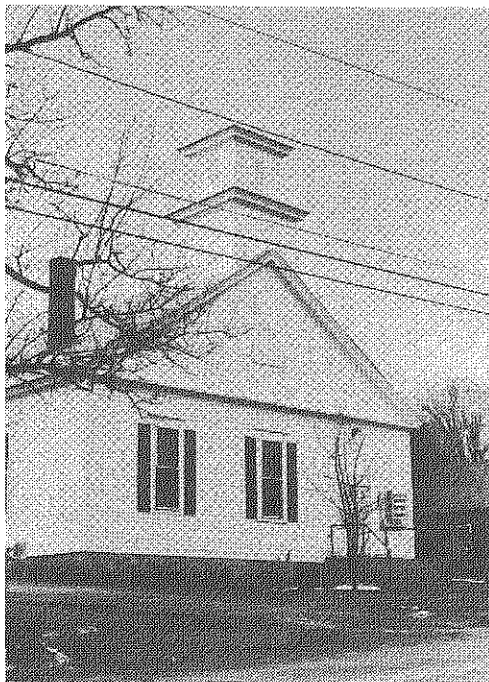


chen and a dining room. In 1926, the long platform on the street front was removed, and an entry porch was built. Presumably, by that time, the street facade had been remodeled, with a single central door and windows in the two side bays, each apparently made from a sash of the original central window. At some unknown time, the sash in the street gable window was replaced.

The Winnisquam Grange declined in the mid 20th century, finally disbanding in 1973. In April of 1968, the Grange deeded the building to the Lochmere Community Association, for use as a community hall. The Association spent over \$13,000 renovating the building, building an addition for rest rooms and installing new front and rear steps, as well as renovating the interior. The renovation was completed in 1973. About 1984, the entire building was resheathed with vinyl siding and vinyl trim.

### LOCHMERE BAPTIST CHURCH

Church Street, Lochmere  
1834



#### Description

The Lochmere Baptist Church, a modernized vernacular church with a few Gothic Revival style details, stands on the southwest side of Church

Street in the village of Lochmere. The one and a half story, gable roofed main block, set with its northeast gable end facing the street, has a two stage belfry tower astride the northeast end of its roof ridge. A small, one story, shed roofed, side entry porch is found at the southerly end of the main block's southeast side. The main block's southwest gable end is largely covered by a one story, shed roofed rear addition. The entire northwest side of this rear addition and one half of the main block's northwest side is covered by a one story, gable roofed L-shaped addition which encompasses the main block's west corner. At the westerly end of the L-shaped addition's rear southwest side is a small, one story shed roofed restroom addition.

The original main block and tower and the various additions are covered with vinyl "clapboard" siding and trimmed by vinyl cornerboards. The main block's fieldstone and cut granite block foundation is topped by vinyl sillboards. The corrugated metal gable roof is trimmed by a vinyl clad pedimented box cornice on the three public sides, and by close vinyl verges on the rear southwest gable. The northeast gable end is three bays wide, with the main entry placed asymmetrically in the northern bay. The entry is a modern paneled door with a plain vinyl frame, topped by a triangle of vinyl clapboards set in a Gothic arched vinyl clad frame with a simple outer moulding. Concrete steps and landing with metal railings serve the entry. The other two bays contain 6/6 sash windows with plastic shutters and vinyl frames featuring simple mouldings on the lintels. The pedimented gable contains another triangle of vinyl clapboards in a vinyl clad Gothic arch, like the decoration above the main entry. Tall, large, vinyl framed 6/6 sash windows with moulded lintels appear in the northwest and southeast sides. The southeast side also has a modern side door, that is sheltered by an entry porch with asphalt floor and wrought metal railing. Corrugated plastic was used for the porch's northeast wall, shed roof, southwest half gable, and a frieze on the southwest and southeast sides.

Both stages of the square belfry tower are sheathed with vinyl clapboards and trimmed by vinyl cornerboards and vinyl clad box cornices with friezes. The smaller upper belfry stage has a small louver in each of its three public sides, and a low pitched roof.

The rear addition has a vinyl clad cornice with sloping soffit and a corrugated metal shed roof. Simple vinyl frames surround its two windows, notably a painted glass window, which features a cross in a Gothic arch, on the southwest side.

The L-shaped addition's asymmetrical gable roof is trimmed by close vinyl verges and vinyl clad lateral box cornices. Vinyl frames trim the two entries, both modern paneled doors with builtin windows, and the windows, most of which have 6/6 sash. The small shed roofed restroom addition, covered by

an extension of the L-shaped addition's roof, also has close vinyl verges and a vinyl clad lateral box cornice. Its only openings are two small vinyl framed one pane windows.

### History

The First Free Will Baptist Church in Sanbornton was organized in 1827, and its accompanying property owning society in 1830. (The church later changed its name to the Union Bridge Free Baptist Church, then to the East Tilton Free Baptist Church, and lastly to the Lochmere Baptist Church. The new names all reflected changes in the names of the locality.) In 1834, the society built a church, financed by the sale of shares and pews. The building is said to have been completed in June of 1834 at a cost of \$835.73. The lot was not purchased, however, until November of 1834. And the church was dedicated on January 6, 1835. The building originally stood with its lateral side facing the street. But, in 1861, the building was turned so that the gable end faced the road, and the church was "remodeled in more modern style" at a cost of nearly \$900. As we lack any description or view of the building before 1861, it is difficult to describe either its original appearance or the nature of this remodeling.

An engraving of the church published in the 1882 town history shows the church as it then appeared, with just the main block and the belfry tower. Both were sheathed with clapboards and trimmed by cornerboards and box cornices. The main block's street gable end had a high central window covered by louvered shutters in the central bay and two entries, each a paneled door topped by a Gothic arched decoration, in the side bays. A similar Gothic arch appeared in the gable. (It is difficult to interpret the nature of these arched decorations from the engraving. But later photographs show them as triangles of clapboards in pointed arched frames.) A long platform and steps stretched the full length of the street facade. The belfry had large rectangular openings, the front opening being filled with louvers. The belfry roof was surrounded by a balustrade, whose corner posts were crowned by tall pyramidal pinnacles.

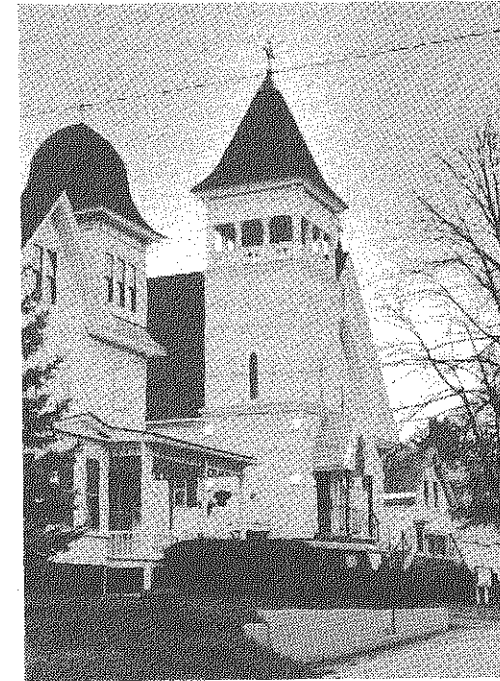
Sometime between the 1882 view and a 1927 photograph of the building, the southerly entry in the street facade was replaced by a window, leaving just one offcenter main entry. In 1909, the rear addition was built to house an organ. Another addition, the rear portion of the L-shaped addition, was built in 1961 to provide kitchen and dining facilities and Sunday school rooms. About 1980, the side door and side porch were installed on the southeast side of the main block. Also, around 1980, the balustrade with pinnacles that crowned the belfry was removed. In the mid 1980's, the entire building was covered by vinyl siding and trim; the large belfry louvers were replaced by smaller louvers; and the main entry acquired a new door, frame and steps. 1987 saw the enlargement of the L-shaped addition by the construction of a classroom on its street side and the building of the restroom addition. Around 1990, the painted glass window replaced a clear glass sash window in the rear wall of the rear addition.

### CHURCH OF THE ASSUMPTION

16 Chestnut Street, Tilton village

1893-1894

Chickering & O'Connell, architects



### Description

The Church of the Assumption is a Gothic Revival style church that stands on the west side of Chestnut Street in Tilton village. The tall, wide, one and a half story, gable roofed main block has an entry porch in the center of the east street gable end, a square three story tower at the southeast corner, and a one story, shed roofed sacristy at the west end of its south side. The tower has its own entry porch in its street facade. On the south side of the sacristy are two one story additions, a basement vestibule and a covered oil tank. With the exception of the concrete block walled oil tank addition, the building is covered by vinyl "clapboard" siding and trimmed by narrow vinyl corner strips.

The main block has a high painted brick basement. The gable roof is trimmed by ornate wooden box cornices with mouldings on the lateral sides, by a shallower, but still ornately moulded, cornice on the east street gable, and by a plain box cornice with mouldings and returns on the rear gable. At each end of the roof ridge, a cross is mounted on a pedestal. In the center

of the east gable end is the main entry, modern double doors with builtin windows, set in a semicircular arched frame. Above the doors in the tympanum of the arch is a quatrefoil stained glass window whose moulded frame is inscribed in a plainer round frame. The main entry is sheltered by a gable roofed porch, with a very high, concrete floored, brick walled base. Wrought metal railings protect the porch floor and the concrete steps down to the landing in front of the church. The porch roof is supported by six square pillars, four front pillars arranged in pairs and two rear pillars against the church wall. The pillars are decorated by fluting and moulded tops and stand on pedestals with moulded bases and capitals. The wide central opening on the front of the porch is topped by a tall Gothic arch extending upward into the vinyl clapboarded gable. The gable is crowned by a parapet with moulded wooden coping and decorative gablets at the ends. The porch roof is trimmed on the sides by moulded wooden cornices. (The high, concrete floored, brick walled landing in front of the church also serves the steps down from the tower's entry porch. The landing is protected by wrought metal railings, as are the concrete steps that descend from the landing to the street level at its north and south ends.)

The main level of the east gable end also features three lancet arched stained glass windows, with geometric and floral designs and plain vinyl frames, two to the north of the entry and one to its south. The east gable projects about two feet over the main level, save in the center, where a grand Gothic arched section is left flush with the wall below. The main block's lateral cornice is continued across the base of the gable, including the arched indentation in the center. (On the projecting overhang, the cornice has a deeper soffit with decoratively sawn brackets.) In the arched indentation is found a large, round stained glass window, with a small central quatrefoil window surrounded by four large quatrefoil windows, each inscribed in a simple round frame. To each side of the round window in the indentation appears a blind wooden arcade of trefoil arches in lancet arched frames, resting on the horizontal cornice and topped by a wooden moulding that also crowns the wooden frame of the round window. In the peak of the east gable, above the indentation, is a lancet arched louver with plain vinyl frame.

The north and south sides of the main block are divided into bays by sloping buttresses (now covered by vinyl siding with vinyl corner trim), which rise from high brick bases to just below the main cornice. Six of the seven northern bays and all five southern bays contain a large, Gothic arched, stained glass window in the main level. Each window includes two lancet arched windows beneath a smaller "triangular" window with curved sides. The windows have geometric and floral designs, moulded wooden frames around the stained glass, and plain vinyl outer frames. The basement is now lit by double casement windows.

The first two stories of the three story square tower are covered by vinyl siding with narrow corner strips. On the south side of the high brick basement is a modern metal door with builtin window, which is sheltered by a modern gabled hood. The tower's first story has angle buttresses at all three exposed corners. The buttresses stand on tall brick piers projecting from the basement and are covered with vinyl siding. They are stepped in the middle of the story and at their tops, just below the wooden cornice, an extension of the main block's lateral cornice, that crowns the first story. In the east facade of the first story is the tower entry, which is almost identical to the main entry, having modern double wooden doors with builtin windows, a semicircular arched frame, and a quatrefoil stained glass window set in a round frame in the tympanum. The tower entry is sheltered by a porch, with a tall, concrete floored, brick walled base, and concrete steps on the north to the main landing in front of the church. Wrought metal railings protect the porch floor. Two decorated wrought metal posts support the porch's wooden roof. A large, plain framed, Gothic arched opening projects up into the clapboarded porch gable. The gable roof is trimmed by shallow moulded lateral cornices and by a moulded gable parapet.

The tower's second story features tall, lancet arched, stained glass windows, with plain vinyl frames, one each in both the east and south sides. The tall second story is topped by a moulded wooden box cornice. The open belfry, the top stage, is three bays wide and three bays deep. Its square pillars with moulded tops and sawn brackets stand on pedestals with moulded bases and capitals. The corner pillars are wider than the inner pillars. Between the pedestals are low walls with moulded copings and quatrefoil shaped openings in round frames. Above the openings, the belfry is ornamented by a blind arcade of trefoil arches in lancet arched frames. The pyramidal roof with flared eaves is trimmed by a wooden box cornice with mouldings and corner brackets and is crowned by an ornate Celtic cross.

The one story sacristy has a high brick basement. The low pitched shed roof is trimmed on the two public sides by an ornate cornice similar to the lateral cornices of the main block and on the rear by a plain box cornice. Plain vinyl or wooden frames surround the three windows and the one door, a modern metal door with builtin window and a modern gabled hood. This sacristy entry is served by a concrete floored landing and steps with brick base and wrought metal railings. The basement vestibule on the sacristy's south side has vinyl siding on the upper walls, a plain modern wooden door, a moulded box cornice, and a very low pitched roof. The shed roofed oil tank addition, also on the south side of the sacristy, has painted concrete block walls, close verges, and wide lateral eaves with exposed rafters and fascia boards.

## History

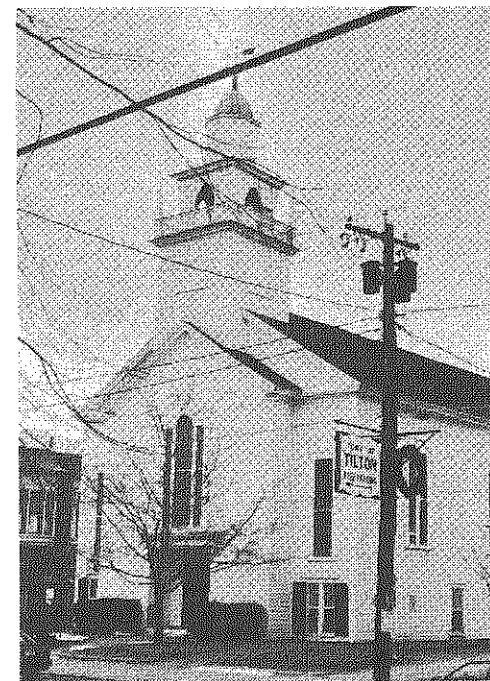
The Church of the Assumption was organized as a mission of St. Joseph's Church in Laconia in 1879. It became a separate Roman Catholic parish in July of 1891, when Rev. John E. Finen was appointed pastor. On September 28, 1892, a Chestnut Street lot was purchased. The lot included a house which became the rectory, as well as enough space for a church. The church basement was excavated and built in 1893. But, it was not until July of 1894 that the plans for a Gothic Revival style church were completed by architects Chickering & O'Connell of Manchester. Father Finen is said to have found the bids submitted by contractors too high, so he decided to act as his own contractor. Construction was underway by the end of July. And the first services were held on Christmas of 1894, although the furnishing was not yet complete. The church was formally dedicated on August 13, 1895.

Substantial changes have been made to the church in the 20th century. But, unfortunately, it has not proven possible to date them. The main block was extended to the rear to increase the church's seating capacity. The sacristy has also been enlarged. As part of a basement renovation, new basement windows were installed. All of the doors have been replaced by modern doors. New hoods have been built over the tower's basement entry and the sacristy's entry. A porch on a high brick base was erected at the tower's first story entry. And an elaborate landing and steps were built to serve the main entries of both the tower and the main block. The most important change was the resheathing of the church with vinyl siding and trim, including vinyl window frames and vinyl "clapboards" and corner strips on the walls and buttresses.

**NORTHFIELD-TILTON CONGREGATIONAL CHURCH**

273 Main Street, Tilton village  
1838

Listed on the National Register of Historic Places as part of the Tilton Downtown Historic District



## Description

The Northfield-Tilton Congregational Church stands on the north side of Main Street in downtown Tilton. The church's original design apparently combined Federal style and Gothic Revival style elements. But, later 19th century enlargements and remodeling added more ornate Victorian Italianate elements to its composition. Centered on the south street gable end of the tall, two story, gable roofed main block is a shorter, narrower, two story, gable roofed entry pavilion. Rising from the roofs of the main block and the pavilion is a three stage belfry tower. Centered on the rear gable end of the main block is a two story, hip roofed rear wing. In the northwest corner of the main block and the rear wing is a small, lower addition with a very low pitched, almost flat roof. The main block, pavilion, rear wing, and addition are all clapboarded and trimmed by cornerboards and box cornices with mouldings and friezes.

The main block and the pavilion are both set on cut granite block foundations. The main block's cornice is pedimented on the south street gable.

But, the pavilion's cornice and the main block's rear gable cornice just have returns. In the center of the pavilion's south gable end is the church's main entry, tall, plain framed, paneled, double doors, set in a deep recessed entry with board floor, and beveled boarding on the walls and ceiling. The recess has an outer frame of pilasters with chamfered edges and moulded capitals, which support a cornice with mouldings, dentils, and frieze. Above the entry in the second story is a tall Palladian stained glass window, with a central semicircular arched window and narrower flanking rectangular windows, all with geometric and floral designs in their glass. The window is flanked by two pilasters on pedestals. Both the pilasters and pedestals have chamfered edges and moulded capitals. The deep lintel above the Palladian window has an unusual shape, with an upward projecting "gabled" section above the central arched window. The lintel is decorated by incised designs, chamfered edges, a crowning moulding, and, at the peak of the "gable", a finial with carved pendant.

To each side of the pavilion, on the main block's south gable end is found a double window with 1/1 sash, moulded lintel, and louvered shutters in the first story, and a tall rectangular window with geometric patterned stained glass and moulded lintel in the second story. Moulded lintels also top the first story windows in the east and west sides, which have either 1/1 sash or 2/2 sash. The west side also has two modern paneled doors with builtin windows. The northern door is sheltered by a gabled hood, the southern door by a shed roofed hood. The taller second stories of the east and west sides each contain four tall and large double stained glass windows. The two semicircular arched windows in each double window have geometric designs in their glass and share a plain frame topped by a curved hoodmould with a central rectangular upward projection at the top. The only opening in the rear gable end is a double window with 4/4 sash and moulded lintel.

The south front wall of the tower's square base is set flush with the front wall of the pavilion. The clapboarded base is trimmed by cornerboards and a box cornice with mouldings and frieze. Each of the base's three public sides features a blind pointed Gothic arch with a moulded frame. The smaller second stage, the open belfry, is surrounded by a railing with simple struts, moulded rails, and square cornerposts topped by pinnacles, tall wooden pyramids. The square belfry is clapboarded and topped by a box cornice with mouldings, modillions and frieze. Pilasters grace the corners and flank the large open pointed Gothic arch in each side. The still smaller octagonal third stage is now sheathed with flush boarding and is trimmed by cornerboards and a shallow moulded cornice. The third stage is covered by a metal sheathed octagonal "dome", which is topped by an arrow shaped metal weathervane on a carved wooden finial.

The rear wing's lower level has a boarded up window and a paneled door with builtin windows and moulded lintel. Its upper level is lit by three rec-

tangular stained glass windows with moulded lintels. The western addition has just one opening, a 2/2 sash window with moulded lintel in the upper level.

### History

The church now known as the Northfield-Tilton Congregational Church was organized on July 18, 1822. Services were at first held in the local meetinghouse and in schoolhouses. But, the church members saw the need for their own building. In October of 1836, they organized a property-owning society, which soon began soliciting subscriptions for a church building. On August 15, 1837, a committee of three, Enos Hoyt, Robert Gray, and John Curry, were chosen by the society to purchase a site, prepare a plan for the building, and contract for its erection. Land on the Main Street of Sanbornton Bridge, the village that would become the town of Tilton, was purchased and donated in August, 1837 and May, 1838. No building committee report is to be found in the church records. But, the records do state that construction began in May of 1838, and that the building was dedicated on September 4, 1838. At the 50th anniversary of the church in 1872, it was stated that the building was erected by "carpenters from Hopkinton", but the builders have not been further identified. The building's cost of \$3500 was met by the sale of pews, so the building was dedicated free of debt.

As no early views of the church seem to survive, we can only speculate on its early appearance. Presumably, it had the main block, the entry pavilion, and the three stage tower that we see today, albeit since altered. The main block and the pavilion were one story shorter. We do not know what the original windows and entries of the main block and the pavilion looked like. But, the tower probably looked much as it does now, with the exception of the third stage. The upper stage was once surrounded by a railing with pinnacles like that around the second stage. And each face of the third stage had a Gothic arched opening. This combination of Gothic Revival style details with a form and other elements, such as the box cornices, from the Federal style, is reminiscent of the other churches built in the town of Sanbornton in the 1830's, the Sanbornton Congregational Church and the Bay Meetinghouse.

In 1867, the church saw its first major change. A special meeting of the society was held on September 24, 1867 to consider building a vestry. The society chose Cyrus T. French, A.S. Ballantyne, and J.C. Tilton as a building committee and instructed them to raise the church and build the vestry underneath it. Cyrus French is said to have supervised the work, which included raising the building five feet and constructing the present first story, which contained the vestry, kitchen, and pastor's room. In 1881, \$6000 was spent on unspecified repairs to the church. A view of the church, published in the 1882 Sanbornton history, shows the building with the present recessed main entry and the present tall Italianate second story windows in the pavilion and the main block, all presumably the result of the 1867 or 1881 renova-

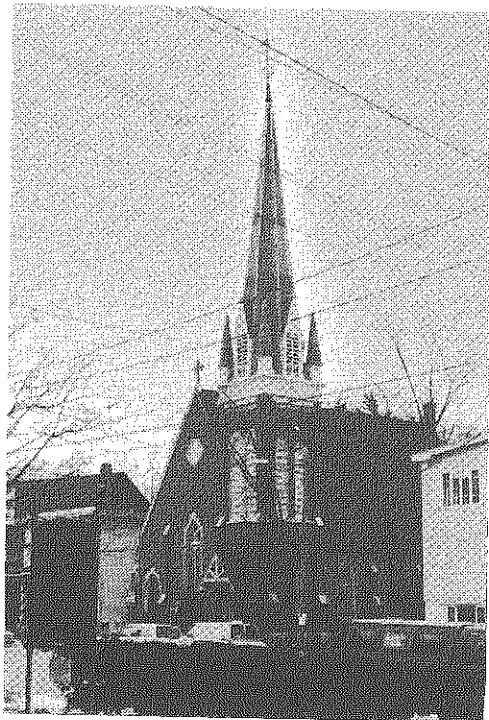
tions. By 1887, the congregation had grown and more sanctuary space was required. So, the building was cut in the middle, the rear portion moved back, and a 25 foot long section built to fill the gap and provide space for twenty new pews. In 1895, the small addition on the west side of the rear wing was built to house a rear stairway. Sometime in the mid 20th century (after 1937), the railing around the upper stage of the tower was removed and the arched third stage openings covered over with flush boarding. The hood over the southern door on the west side was replaced after a truck hit the old hood, probably in the 1970's. Both doors in the west side were replaced by new doors around 1990. Long one of the village's landmarks, the church is today a unique blend of Federal, Gothic Revival, and Italianate elements.

### TRINITY EPISCOPAL CHURCH

270 Main Street, Tilton village  
1872-1873

Edward Dow, architect

Listed on the National Register of Historic Places as part of the Tilton Downtown Historic District



#### Description

Trinity Episcopal Church is a Gothic Revival style brick church that stands on the south side of Main Street in downtown Tilton. The tall gable

roofed main block is one and a half stories high. But, because of the slope of the land from the street to the Winnepesaukee River at the rear of the lot, the basement level is exposed on all but the north street gable end. At the northwest corner of the main block stands a square brick tower, crowned by a tall wooden spire. The main block also has two small, one story, gable roofed additions at the basement level, an entry porch on the west side and a rear wing on the south gable end.

The main block's brick walls are laid in common bond, flemish variation. The steep gable roof is trimmed by close wooden eaves and verges. The north end of the roof ridge is marked by an ornate wooden cross. The north street gable end is distinguished by a foundation of rough granite blocks with a dressed watertable. In the center of the facade is a tall, Gothic arched, stained glass window, which includes two lancet arched windows beneath a quatrefoil window, all with a moulded wooden frame, a granite sill, and an arched surround of rough granite blocks laid in in and out bond. High in the peak of the gable is a stained glass quatrefoil window with a rough granite surround. The western end of the north gable end is covered by the tower, which contains the main entry. At the east end of the street facade is another entry, served by granite steps with granite sidewalls. The double arched doors of diagonal boarding have a moulded wooden frame and are set in a Gothic arch of rough granite blocks laid in in and out bond. The east entry is flanked on each side by a stepped brick buttress with granite blocks at the base and the two sloping steps. The western buttress rises quite high into the gable, while the eastern buttress at the corner of the main block stops about two feet below the eaves.

Brick buttresses similar to the northern buttresses, each with three granite step blocks, divide the east and west sides into five bays apiece. The tower covers half of one bay on the west side leaving four full bays on that side. Each bay typically contains a double basement window with 4/4 sash, vinyl frame, granite sill, and segmental brick arch. The west side also contains a basement entry, a modern paneled door with builtin semicircular window, moulded wooden frame, and segmental brick arch. The basement entry is sheltered by a porch with brick floor and low brick sidewalls on which stand heavy wooden pillars with chamfered edges, moulded bases and tops. The pillars support boxed beams on both sides of the porch's gable roof. The porch roof has a beaded board gable and a wide overhanging cornice with mouldings and sloping soffit. The main level of each full bay contains a tall, Gothic arched, stained glass window, with moulded wooden frame, granite sill, and brick arch. Most of the main level windows are large arched single windows, but two feature a pair of semicircular arched windows beneath a quatrefoil window. In the center of the main level of the rear south gable end is a wide, large, Gothic arched, stained glass window, incorporating three semicircular arched windows beneath six small round windows.

The square brick tower is three stories high, counting the windowless basement level, that is exposed only on the west and south. The tower corners are graced by stepped setback buttresses, brick buttresses with granite step blocks, that rise to the tower's wooden cornice. The granite foundation of the main block's north facade is continued as a band around the tower at the base of the main level. In the north street side is the main entry, Gothic arched, double doors of diagonal boarding, with the same frame and stone surround as the main block's street entry. The tower entry is served by granite steps with granite sidewalls and is sheltered by a gabled hood supported by heavy braces rising from posts set against the walls. The braces support beams with ornate terminations, on which rest the rafters with their decoratively sawn ends. The hood's open gable is filled by a kingpost truss. Moulded fascia boards trim the hood roof. In the west side of the tower's main level is a narrow lancet arched, stained glass window with moulded frame, granite sill, and brick arch. The main level is topped by a projecting brick band, ornamented by cross shaped recesses. Three sides of the upper story are filled by pairs of Gothic arched louvers with pierced slats and granite sills. The northern louvers have a surround of rough granite blocks laid in in and out bond, while the east and south louvers have plain brick arches. The brick tower is topped by a wooden cornice with mouldings, modillions, and frieze. Above the cornice is the spire's flush boarded base, which features projecting posts under the pinnacles at the corners, applied ornament between the corner posts, and a moulded wooden cornice. The tall broach spire is covered by multicolored slates, including fishscale and diamond shaped slates. The spire has simple ridge mouldings and an elaborate metal finial topped by a metal cross. At the four corners of the spire are octagonal pinnacles, set on octagonal wooden bases with flush boarded sides and moulded cornices. The pinnacles are also covered by slates of varied colors and shapes. The spire has four wooden lucarnes, each with paired, lancet arched louvers above a short gothic arcade. The louvers are flanked by pilasters with moulded bases and capitals, and are set in an applied arch with an applied quatrefoil in the tympanum. The flush boarded lucarne gables are decorated with applied ornament. And the steep gable roofs of the lucarnes are sheathed with slate and trimmed by moulded cornices.

The one story rear wing, covering half of the main block's south gable end, has brick main level walls, board and batten siding in the south gable, and a gable roof with flared eaves and a moulded box cornice. The rear wing is lit by two modern double windows and an older single pane window and is served by two paneled doors with builtin windows.

#### History

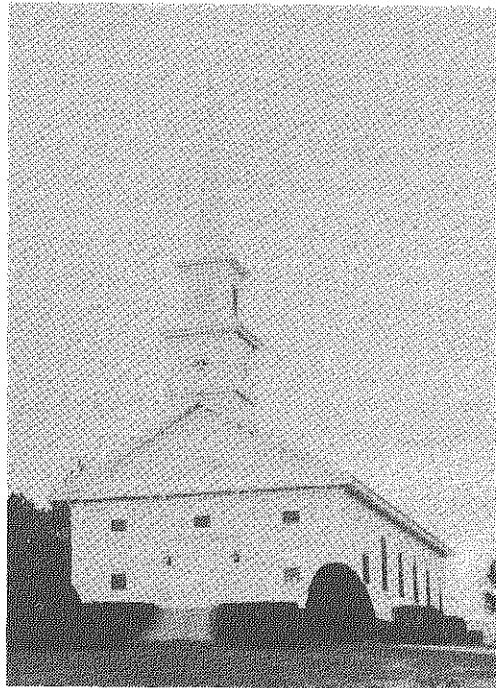
The Episcopalian parish in the adjoining villages of Northfield and Tilton was organized on December 22, 1860. The Episcopalians bought the former

Methodist church in Northfield (now the Town Hall), and used it for their services for the next decade. But, in 1872, they purchased a lot on the Main Street of Tilton for \$2000. A brick Gothic Revival style church was designed by Concord architect Edward Dow. A passing reference in a Franklin newspaper tells us that construction was underway by July of 1872. The completion of the building was delayed by bad weather and the slow delivery of materials. But, by the spring of 1873, the church was essentially finished. The first services were held on Easter Sunday, April 13, 1873. The church had cost, including land and furnishings, about \$15,000. (The new church was not formally consecrated until May 25, 1875. An Episcopalian tradition is that churches should not be consecrated until all debts are paid.) One important feature, apparently included in the design, but omitted in the construction, was the wooden spire on the tower. The brick portion of the tower was simply capped by a temporary pyramidal roof in 1873. The wooden spire, the gift of Abigail Tilton, was erected in 1883. This completed the building, which must be considered the best surviving 19th century Gothic Revival style church in Belknap County.

Later exterior changes have been limited. Dated views of the building reveal that the hood on the tower entry was added sometime between 1882 and 1920. The basement entry porch is also not seen in the 1882 view of the church. Sanborn fire insurance maps of the village indicate that the rear wing was built between 1912 and 1923. A new gable roof was placed on the formerly hip roofed rear wing in 1988. The present stained glass in the north gable's quatrefoil window was installed in 1990. The rear wing's double windows and the main block's basement level windows and door were replaced in 1991.

**FRED ANDREW SMART CHAPEL**

School Street, Tilton village  
1852

**Description**

The Fred Andrew Smart Chapel at the Tilton School was formerly the First Free Will Baptist Church in Canterbury. A Greek Revival style church with some Italianate details, it now stands on the Tilton School campus on the east side of School Street in Tilton village. The long, gable roofed main block is set with its west gable end facing the street. The main block is one and a half stories high, save for its western end, which is two and a half stories high. Astride the ridge at the west end of the main block roof is a two stage tower with a low base and a tall spire.

The main block is set on a high basement, which is covered with brick veneer, save for the exposed concrete on the rear east end. The clapboarded walls are trimmed by sillboards with drip moldings. Tall, wide, paneled pilasters, with narrow slot like panels and moulded capitals, grace the corners and mark off the three bays of the west gable end and the westernmost bays of the north and south sides. The gable roof is trimmed by a wide box cornice with moldings, paneled soffits, pairs of large sawn brackets, and deep frieze and architrave. The cornice is pedimented on both gables.

The central bay of the west gable end features the main entry. It is served by wide concrete steps and landing on a brick base. The entry's paneled double doors are framed by paneled pilasters with slot like panels and moulded capitals and by an entablature with a moulded and dentiled cornice and deep architrave and frieze. The two side bays of the first story and all three bays of the second story contain 6/6 sash windows with moulded lintels. (The first story windows are taller than the second story windows.) The horizontal cornice of the west gable's pediment retains its full architrave and frieze directly above the four pilasters. But, between the pilasters, the architrave and frieze is reduced to a shallow frieze, which is curved on its lower edge to give arched tops to the three bays and to allow room for the second story windows. The flush boarded tympanum of the pediment contains a semielliptical louver with radiating slats and a simply moulded frame.

The westernmost bays on the north and south sides, set off by the pilasters, are windowless. But the other six bays on each side virtually all contain a large 5/5 sash window with moulded wooden frame and concrete sill in the basement, and a tall, large 15/15 sash window with moulded lintel in the main level. The one exception is the northern bay which contains the side entry. This entry is also served by concrete landing and steps on a brick base. The side entry's paneled double doors are topped by a plain lintel and a large fifteen pane window. The door and window are flanked by paneled pilasters, modeled on the original pilasters, with slot like panels and moulded capitals. The pilasters support an entablature with moldings and deep frieze, which is superimposed on the main block's main cornice. The rear east gable end has a basement entry, a paneled door with a builtin window, that is framed by pilasters and an entablature like those of the north side entry.

The square tower's low base is little higher than the ridge of the main block roof on which it sits. The base is covered by horizontal boarding and topped by a simple box cornice. The first stage is sheathed with flush boarding and trimmed by cornerboards and a heavy box cornice with moldings and frieze. In the center of the three public sides is found a round medallion with a plain frame, each now containing the Tilton School seal. The smaller belfry stage is set on a low two step base, each narrow step being topped by a simple moulding. The belfry stage is sheathed with flush boarding and trimmed by paneled corner pilasters, with the typical slot like panels and moulded capitals, and by a box cornice with moldings and frieze. Each face of the belfry stage contains a large, plain framed louver. The new spire crowning the belfry has a paneled square base with cornerboards and a shallow moulded cornice with frieze. The tall pyramidal wooden spire is crowned by a decorative knob.

**History**

The First Free Will Baptist Church in Canterbury built its first meeting house in 1803. But, by the middle of the century, the building was both inadequate and in disrepair. At the annual meeting of the First Free Will Bap-



tist Church and Society on June 2, 1851, a committee was established to study the feasibility of erecting a new building. In December, the committee reported that it was expedient to build a new church. The committee was then enlarged and asked to meet with the proprietors of the old meetinghouse and to determine what funds could be raised for the building project. A subscription list was circulated for shares at \$25 each. On January 5, 1852, the shareholders of the proposed new meetinghouse met to elect officers and to choose a committee to build the meetinghouse and sell the pews. (Each shareholder was obliged to buy at least one pew.) Chosen for the building committee were David M. Clough, George W. Peverly, and James H. Herrick. They were to be joined by Jeremiah Clough and John Kezar when selecting the site for the church. In April, the building committee was authorized to sell the old meetinghouse. It was auctioned off in May for \$35. On June 22, 1852, the frame of the new church was raised. The church records note that Capt. Abiel French and John Ingalls supervised the framing and raising of the structure, and that "Capt. William Knowlton commenced the finish of the house June 23d". In February of 1853, the first church meeting was held in the new building. (There is no record of any dedication.) The attractive church was basically Greek Revival in style, although its cornice was ornamented by brackets typical of the Italianate style. The main block, four bays long and three bays wide, was topped by a two stage belfry tower on a low base.

By the mid 20th century, the Canterbury church had been abandoned. In November of 1963, Tilton School officials, the headmaster, the chaplain, and the chairman of the board of trustees, visited the empty church to see if it could serve as their school chapel. The Community Church of Canterbury, then the owner of the building, offered the structure to the school for one dollar. In January of 1964, the Tilton School board of trustees accepted the offer. In the spring of that year, the church was dismantled and moved in large sections to the school's campus by local mover Brackett Hill. Architect Douglas G. Prescott of Laconia designed the enlargement and remodeling of the church. The McMillin Co., Inc. was the general contractor for the project. (The mover, the architect, and the head of the construction company were all Tilton School alumni.) As the school needed a larger chapel, the church was lengthened by three bays, increasing its length from fifty feet to ninety feet. The new section was designed to blend with the old section, with the walls, cornice, pilasters, and other details copying those of the original church. The added rear section also included a new side entry. To provide more classroom space for the school, the church was given a high brick walled basement with a rear entry. The high basement required new front steps. The tower was embellished by the installation of a tall spire and by the placement of school seals in the round frames already found on the tower's first stage. Completed in the spring of 1966, the chapel was dedicated on May 21 and named for a longtime Tilton School teacher. In most respects, the rebuilding of the church was quite respectful of the original design of the building.

Front Cover: New Hampton Community Church (1854)

