

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received MAY 23 1983

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic TILTON DOWNTOWN HISTORIC DISTRICT

and/or common TILTON DOWNTOWN HISTORIC DISTRICT

2. Location

Route 103, Meredith, NH, Belknap County

street & number Main Street, 160-190 (even #s), 135-219 (odd #s) not for publication

city, town Tilton vicinity of

state N.H. code 33 county Belknap code 001

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	<input checked="" type="checkbox"/> N/A	<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Multiple (see Continuation Sheet #1)

street & number

city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Belknap County Courthouse/Registry of Deeds

street & number 64 Court Street

city, town Laconia state New Hampshire

6. Representation in Existing Surveys

title Tilton Historic Survey has this property been determined eligible? yes no

date 1982 federal state county local

depository for survey records Lakes Region Planning Commission

city, town Meredith state New Hampshire

7. Description

Condition		Check one	Check one	
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date <u>n/a</u>
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance

The Tilton Downtown Historic District is a commercial district that developed along Main Street in the center of Tilton village. The street is a busy highway (now part of U.S. Route 3) with curbed sidewalks on both sides. Within the district, Main Street intersects three other streets--Bridge Street, which goes directly south to the Upper Bridge over the Winnepesaukee River, School Street, which leads north by the Tilton School to Sanbornton village, and Central Street, a short street connecting to Church Street, which is essentially a back street paralleling Main Street to the north, and providing access to parking lots and the rear entries of Main Street buildings. Main Street widens and changes direction at its intersection with School and Bridge Streets. This wide junction, known as Veterans Square, contains a World War I monument and a statue representing America, both set in small planters. Just south of Main Street is the Winnepesaukee River, which forms the rear boundary for most of the District properties on the south side of the street, and also serves as the border between the towns of Tilton and Northfield.

Besides the monument and the statue, the Tilton Downtown Historic District contains sixteen buildings, seven on the south side of the street and nine on the north. These include seven 19th century commercial buildings, three 19th century public buildings (two churches and the Town Hall), two mills built in the 1870's, a late 19th-early 20th century hotel and three 20th century commercial buildings (one of which is a non-contributing structure). The Town Hall and the commercial buildings (with one exception) were built on the sidewalk and closely together with only narrow alleys or driveways between them. The churches were set back slightly from the street. The two mills were, of course, erected on the riverbank, partially suspended over the river that once provided them with power.

The following description begins with the somewhat older group of buildings on the south side of the street, proceeds west from Bridge Street along the south side, and then returns from the west to the east along the north side of the street.

South Side:

#1. Copp Gristmill (Clement and Edith Levasseur). This 2½-story wooden building was built as a gristmill for Hazen Copp in 1872. Sanborn insurance maps reveal that the lower two story wing at its east end was built between 1904 and 1912. The dam and the flume that harnessed the river for this mill and its neighbor to the west (#2) have disappeared, but the main block is still partially suspended over the river on concrete piers. (From the south, it appears to be a 3½-story building, although there are now no windows on the lower level.) Both the original mill and the wing are rectangular in plan under gable roofs. The wing is narrower with a lower pitched roof and simpler trim--plain cornerboards, a box cornice with mouldings and frieze, but not return on the east gable. The trim of the older mill is more elaborate--paneled cornerboards topped by large scroll brackets, each with its own "cornice" in turn supporting a wide box cornice with a slotted soffit, mouldings, a deep frieze, and returns on the gables. Although most of the exterior walls retain their clapboarding and some of the original windows, there have been significant changes in the siding and fenestration, particularly on the north (street) front, which was largely resurfaced when the building was remodeled in the 1960's. The first story now has three modern glass and steel storefronts. A porch with a concrete floor and glass-metal tile faced roof supported by projecting metal-clad walls stretches the full length of the street front. The second story of the wing still retains its clapboarding and five older windows.

-see Continuation Sheet #2

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
	<input type="checkbox"/> invention			

Specific dates 1838-1915 **Builder/Architect** (see individual descriptions)

Statement of Significance (in one paragraph)

The Tilton Downtown Historic District is significant in the separate but not unrelated areas of commerce and architecture. Firstly, it is a representative small town Main Street with a typical mix of late 19th and early 20th century commercial and public buildings. Secondly, many of the buildings in the District, particularly the Victorian ones, are architecturally interesting and worthy of individual recognition.

Commercial districts need for their success both a central location and a reliable market. The area that became Tilton's Main Street had the first, a good location at an important river crossing, from its beginnings. But, the second would not appear until a prosperous mill village developed along the Winnepesaukee River in the 19th century.

Although the Sanbornton grant (an area encompassing the present Towns of Sanbornton and Tilton, as well as part of the City of Franklin) was made in 1748, actual settlement was delayed until 1764 by the French and Indian War. The first real step the proprietors took to develop their lands was to build a road north from Canterbury, across the Winnepesaukee River, to the center of their grant in 1762. The following year, they voted to build a bridge over the river. The first Sanbornton Bridge stood just a little upstream of the present Bridge Street bridge. Most of the early settlers crossed this bridge on the way to their new homes. And, despite the later construction of other bridges over the river, Sanbornton Bridge remained an important river crossing through the 19th century.

In 1765 & 1766, the first permanent mill in Sanbornton, a sawmill and gristmill built with help from the proprietors, was erected on the Winnepesaukee River, a few hundred yards downstream from the bridge. Although Main Street was not formally laid out as a public highway, "from ye great Bridge to ye grist mill"¹ until 1772, after the incorporation of the Town of Sanbornton, it must have existed as a well used path from the opening of the mills. The bridge and the mills were important destinations for the residents of the area. And, most of the major roads now meeting at Main Street correspond to the earliest roads laid out in the 1770's by the Sanbornton Selectmen--School Street north to Sanbornton Square, a road (now U.S. Route 3) east along the Winnepesaukee River to East Tilton, and another road northwest to Tin Corner and west along a range road to Franklin. (The present westerly U.S. 3, a more direct route to Franklin, was built in 1825.)

This important intersection was a natural site for a country store. As early as 1789, the first store within the present bounds of the Town of Tilton, was in business at the corner of Main and School Streets (the site of #15). In the late 18th and early 19th centuries, a few small mills were built along the river and a village grew up along Main Street. But, for decades, Sanbornton Bridge was a modest hamlet, not much different from the other villages of Sanbornton, like Tin Corner, East Tilton, or Sanbornton Square. A map of 1814 and a description of about 1820 depict a village with twelve to fifteen houses, the mills, and a few commercial enterprises clustered around the Main, School and Bridge Street junction single store, a hotel, a blacksmith shop, a lawyer's office, and a tailor's shop.

9. Major Bibliographical References

-see Continuation Sheet #15

10. Geographical Data

Acreage of nominated property 3.43

Quadrangle name Penacook, NH

Quadrangle scale 1:62500

UTM References

A	1 9	2 9 0 3 7 5	4 8 1 3 0 5 0	B			
	Zone	Easting	Northing		Zone	Easting	Northing
C				D			
E				F			
G				H			

Verbal boundary description and justification

-see Continuation Sheet #16

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
n/a			

11. Form Prepared By

name/title	David Ruell		
organization	Lakes Region Planning Commission	date	December 11, 1982
street & number	Main Street	telephone	603-279-8171
city or town	Meredith	state	New Hampshire 03253

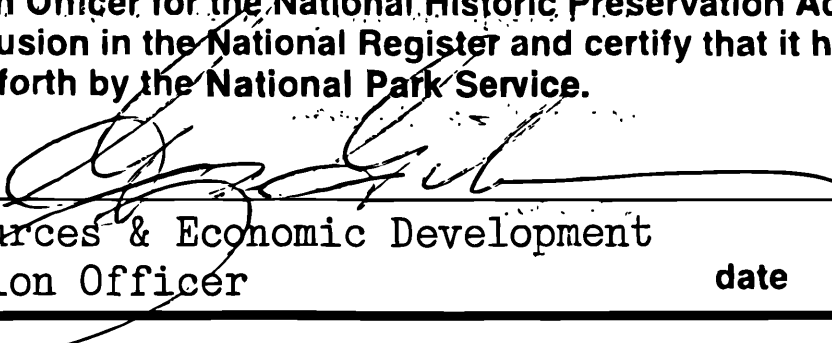
12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature



Commissioner, Dept. of Resources & Economic Development
title NH State Historic Preservation Officer

date May 2, 1983

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I hereby certify that this property is included in the National Register

Ju/ Junda McClelland
Keeper of the National Register

date 7/9/83

Attest:

date

Chief of Registration

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet #1 - OWNER OF PROPERTY

Item number 4

Page 1

This ownership list was verified on March 3, 1983.

1. Clement and Edith Levasseur, 728 Elm Street, Laconia, N.H.
2. Clement and Edith Levasseur, 728 Elm Street, Laconia, N.H.
3. Joseph Gray, 170 Main Street, Tilton, N.H.
4. Belknap Bank and Trust, P.O. Box 1326, Laconia, N.H.
5. Clement and Edith Levasseur, 728 Elm Street, Laconia, N.H.
6. Bryant and Lawrence, Inc., 182 Main Street, Tilton, N.H.
7. Trinity Episcopal Church, Main Street, Tilton, N.H.
- 8A. First Deposit National Bank ($\frac{1}{2}$ interest) and Iona Savings Bank ($\frac{1}{2}$ interest),
219 Main Street, Tilton, N.H.
- 8B. Griffin Drug, Inc., 217 Main Street, Tilton, N.H.
9. Robert J. Nesham, P.O. Box 294, Tilton, N.H.
10. Iona Savings Bank, 219 Main Street, Tilton, N.H.
11. Northfield-Tilton Congregational Church, Main Street, Tilton, N.H.
12. Kent and Jean Locke, 20 Timber Lane, Gilford, N.H.; Walter and Florence Skantze,
Copwell Road, Gilmanton Iron Works, N.H.
13. Finance America Corporation of N.H., Inc., P.O. Box 249, Laconia Mall, Laconia, N.H.
14. Rosita Wiggins and Charles W. Prescott, Main Street, Tilton, N.H.
15. Town of Tilton, 145 Main Street, Tilton, N.H.
16. Douglas and Madeline Thompson, Summer Street, Northfield, N.H.
17. Town of Tilton, 145 Main Street, Tilton, N.H.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet #2 - DESCRIPTION

Item number 7

Page 2

But the second story of the main block is now sheathed in tall glass-metal panels and lit by modern windows with metal frames. (Fortunately, the corner trim was left untouched save on the first story.) The east and west walls seem little changed, the only obvious modern addition a fire escape door and ladder on the west. But the south facade has also been altered, although not as drastically as the north. While the windows on its first floor have been boarded in, the wing still has its second story enclosed porch supported by braces. The main block originally had eight 6 over 6 sash windows on each story. The lower level is now windowless, and sheathed with a masonite "clapboard" siding. The two upper stories are still clapboarded, but only one original window survives. The others have been reduced in size, replaced by modern windows or removed. Despite these alterations, the building yet retains its original form and enough of its details to show its original appearance. Restoration of the Copp Gristmill is still a real possibility.

#2. Copp Mill No. 3 (Clement and Edith Levasseur). In 1877, Hazen Copp had this wooden mill built just west of his gristmill. Originally 3½-stories high, the building received another story in 1889 when it was converted into a shoe factory. Rectangular in plan, the mill is three bays wide and eight bays long, with an asphalt shingled gable roof. The foundations are brick and concrete, save for the southeast corner, which projects over the river and is supported by wooden posts. The walls are clapboarded except for the first stories on the north and south sides which have been resheathed with masonite "clapboard" siding. The original windows were 6 over 6 sash windows with plain trim, boasting only a moulding capping their lintels. The only other ornament is the paneled cornerboards, and the wide box cornice with mouldings, deep frieze, and returns on the gables. The building is one story lower than the street, with access to the street level only at the northeast corner. There two bays of the east facade and the easternmost bay of the north facade are one story shorter because of the raised ground level. The north facade, windowless on the resheathed first story, has seven original windows and an entry on the second (street) level and eight original windows on the third and fourth stories. The entry in that easternmost bay has double paneled doors, sheltered by a gabled hood with large braces, and exposed trusswork. The east facade has double paneled doors in the northernmost bay of its second and third stories, the upper doors being equipped with a steel rail hoist. The south (river) facade has seven modern windows on the resheathed first story, but still has eight older windows on the upper floors, although the second story windows have been boarded up. The west facade, partially obscured by a small three story wing, and divided by a large exterior brick chimney, has a modern garage door on the first story. The two bay by three bay wing at the southwest corner was erected sometime between 1884 and 1889. An unpretentious structure with a shed roof and plain trim, the wing retains its clapboarding and older sash windows only on the third story, as the lower stories have been resheathed with masonite siding and fitted with modern windows and doors. The mill, with the exception of some new siding, doors and windows, appears today virtually as it did in 1889 and is an impressive reminder of Tilton's industrial past.

-see Continuation Sheet #3

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only
received
date entered

Continuation sheet #3 - DESCRIPTION

Item number 7

Page 3

#3. Meserve's Store (Joseph Gray). Old photographs provide evidence to date the construction of this wooden block as sometime between 1859 and 1883. Two and one-half (2½) stories high, the main block is clapboarded with paneled corner pilasters topped by paired scroll brackets. The wide box cornice has mouldings, a frieze, and returns on the north gable. The main block has only a few windows, two on the second story of the east facade, two double windows on the second story of the north facade and a single window in the north gable, all with 2 over 2 sash and moulded lintels. To the rear (south) is a two bay deep wing sharing the same asphalt shingled gable roof and only two feet narrower than the main block. The clapboarded rear wing has plainer trim--cornerboards and a simple box cornice with no returns on the gable. In the 1920's a one-story flat roofed addition was built on the north to provide more room for the store. This storefront has a paneled concrete base, a recessed central entryway with concrete steps, wooden panels beside and above the plate glass display windows with transom windows, and a simple moulded cornice with frieze. But for the storefront, the exterior of the block is the same as it appears in 19th century photographs. The storefront, while not original, is a good example of its period. A modest structure, Meserve's Store is nevertheless a pleasant building that contributes, albeit quietly, to the historic character of the District.

#4. Copp Block (Belknap Bank and Trust). This two-story shed roofed wooden block was built by contractor T.J. Davis for Hazen Copp in 1893 and 1894. The Sanborn insurance maps show that it was extended to the rear (south) in the early 20th century. In the 1920's, the block, like its neighbors, received a flat-roofed one-story addition on the street front for more store space. In 1982, the storefront was converted into a porch with a concrete floor and plain wooden posts; and a new first story wall was built flush with the older second story wall. The street facade therefore includes three levels of different periods, becoming older and more elaborate with height--a 1982 first story, a 1920's porch entablature, and an 1893-94 second story and building cornice. The first story is the plainest--clapboarded with eight plate glass windows and two glass doors, all with plain trim. The porch entablature has an architrave with mouldings and tiny "dentils", a paneled frieze, and a cornice with dentils and modillions. The second story is clapboarded with plain cornerboards. The six second story sash windows of the main block have bracketed entablatures crowned by small concave roofs. (To the east is a narrow one bay section that houses the stairway shared by both buildings #3 and #4. Its second story window has much simpler trim.) Over the windows is found a moulded box cornice with a plain frieze and its own steep little roof. Above this cornice are the five large and ornate scroll brackets that support the main box cornice, also ornamented by a row of large dentils. Between the brackets are blind arches with their own slightly projecting cornice. (By contrast to the street facade, the rarely seen side and rear walls are plain, clapboarded with simple trim and virtually unornamented windows.) The Copp Block is, despite its plainer first story, one of the more charming buildings on Main Street, a good example of the Victorian delight in ornament.

-see Continuation Sheet #4

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet #4 - DESCRIPTION

Item number 7

Page 4

#5. Page Block (Clement and Edith Levasseur). Again, old photographs establish the date of construction for this commercial block as between 1859 and 1883. A 2½-story gable-roofed wooden building, the block was originally clapboarded with paneled corner pilasters. But, the building has been completely covered with a "red brick" asphalt siding. All that can be seen of the original surfaces is the moulded trim around the windows, the box cornice with its returns at the gables and the paired ornamental braces supporting the cornice at the street front corners. A further change was the one-story flat-roofed addition made on the street front, probably in the 1920's, like those of its neighbors (#3 and #4). Similar in plan to the Meserve Store addition, with a central recessed entryway between plate glass display windows, the storefront is more modern in style. The surrounds are large colored flat enameled metal tiles, black below the windows, yellow beside them, and a geometric pattern of yellow and red rectangles above them. The taller central section of the store front parapet has rounded corners and is flanked by stepped rectangles. To the left of the storefront is a paneled door that leads to an enclosed stairway on the east side of the building. On the main block above the storefront are found two triple windows on the second story and two single windows in the gable. The rectangular plan of the block is broken only by the enclosed stairway to the east, a small open porch in the alley on the east and a rectangular oriel window that projects into the driveway on the west. (On the riverbank behind the block stands a small two-story gable-roofed barn, clapboarded with plain trim.) The "brick" asphalt siding obscures the potential quality of the Page Block. Only the storefront has any immediate appeal to the architectural historian today. But, the restoration of the main block to its earlier appearance would not be difficult, simply a matter of resheathing. The Page Block still has the potential to make an important contribution to the historic character of Main Street.

#6. Bryant and Lawrence, Inc. The 1859 photograph of Tilton's Main Street shows that this two-story flat-roofed wooden block was not standing in that year. It is known that the building was "long occupied by F.J. Eastman",¹ a Tilton merchant who retired from active business in 1881. Since January, 1882, the same firm has occupied the block, although its name and merchandise have changed over the century. The Sanborn maps reveal that between 1894 and 1899, the front porch was removed and the block extended to the south. This rear wing is open on the basement level, being supported by wooden posts. In 1971, the front porch was restored, old photographs serving as a guide. The flat-roofed porch has a granite foundation, wooden floor and steps, four square posts with bases and capitals and a cornice ornamented by sawn brackets and modillions. The storefront behind the porch has a central door with a transom window, and plate glass display windows with short paneled bases. To the west of the storefront is a stairway door, also topped by a transom window. These first floor doors and windows are all flanked by pilasters. Although the block is virtually all clapboarded, the second story of the street front is covered by an asphalt "brick" siding (now painted to match the rest of the building). The second story has three 6 over 6 sash windows with moulded trim and shutters. The building's box cornice has a frieze and is decorated with mouldings, paired scroll brackets, and modillions. The street front cornice is further elaborated by a short parapet with a moulded top. Besides the front porch, the only projection from the rectangular block is a rectangular oriel window with bracketed cornice and shed roof overlooking the western driveway. (On the riverbank to the rear are two connected gable roofed sheds, one two stories high, the other a half story shorter. They are joined to the main block by two short bridges.) Today, with the exception of that small area of asphalt siding, Bryant and Lawrence's Block appears as it did in the early 1880's. Without doubt, it is one of the finest surviving Victorian vernacular commercial buildings in the region.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet #5 - DESCRIPTION

Item number 7

Page 5

#7. Trinity Episcopal Church. Architect Edward Dow of Concord designed this brick Gothic Revival church for Tilton's Episcopalians. The lot was purchased and construction begun in 1872. The first services were held in the church on Easter Sunday, 1873. Although the brick tower at the northwest corner of the church was completed then, its wooden spire was not added until 1883. The only addition since was a modest one-story brick wing added to the rear to house a kitchen and furnace sometime between 1912 and 1923. The main body of the church is rectangular in plan, three bays wide and five bays deep. Its steep gable roof is ornamented only by moulded close eaves and close verges, and a cross at the north ridge end. The bays of the east and west walls are separated by brick buttresses with granite steps. The basement story of each bay contains a pair of sash windows with a granite sill beneath a segmental brick arch. (In the northernmost bay on the west side is the basement door, which is sheltered by a gable-roofed porch.) Above them, on the main level, are Gothic stained glass windows with plain brick surrounds and granite sills. The north (street) facade has an entry on the east, flanked by stepped buttresses. Granite steps lead up to double doors with diagonal boarding, filling a rough stone Gothic arch. In the center is a large Gothic stained glass window with plate tracery and a rough stone surround. In the gable directly above this window is a quatrefoil stained glass window, again with a rough granite surround. The tower at the northwest corner has setback buttresses. The granite foundation of the north facade is carried as a band around the brick tower, which, because of the fall of the land, starts one story below the street. On the north side at the main level is a double door entry exactly like the east entry on the main block. It is sheltered by a gable roofed hood with exposed rafters and gable truss, supported by large braces. On the west facade of the main (second story) level is a narrow Gothic stained glass window. Above the second story is a projecting brick band ornamented by cross shaped recesses. The north, west and south sides of the third story are filled by pairs of Gothic arched louvers with pierced slats. The louvers on the north have rough granite surrounds, while the other two pairs can only boast plain brick surrounds. The third story is topped by a wooden cornice with modillions. Above that cornice is a wooden frieze with carved decoration. The broach spire is covered with slate shingles of varied colors and cuts, and is topped by a large cross. At the four corners of the spire are octagonal pinnacles, with wooden bases and slate roofs. Between the pinnacles are the spire's four lucarnes, each with paired Gothic arched louvers and a carved tympanum. To the west of the church is a tree shaded lawn at the basement level, reached by steps down from the sidewalk. Trinity Episcopal Church is a virtually unchanged late 19th century Gothic Revival church, one of the best examples of its style in the area.

North Side:

#8. Charles E. Tilton Block ² (#8A-First Deposit National Bank and Iona Savings Bank) (#8B-Griffin Drug, Inc.). In 1886, Charles E. Tilton, Tilton's wealthiest and most prominent citizen, built this two-story brick commercial block. Later, ownership of the building was divided. Here we will first discuss the original features of the building and then describe the later alterations made in each half. The flat-roofed building and its neighbors have somewhat skewed four-sided plans, as the property lines for buildings #8, #9 and #10 are not perpendicular to Main Street. The south and west walls of the block were divided into panels by projecting vertical strips and on the west wall a projecting horizontal strip with a corbel between the two stories. The brick parapet at the top of these walls is distinguished by a continuous corbel table and, just above that, several more courses of corbelling

-see Continuation Sheet #6

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet #6 - DESCRIPTION

Item number 7

Page 6

below the moulded eaves. Most of the vertical strips continue above the parapet to end in brick posts with short metal finials. Between the posts are decorative iron rails of two different patterns. The roof line is also broken by a triangular ornamental window with a blind arch and moulded cornice above the stairway entry on the south side, and by a short "tower" at the southwest corner. The brick portion of the tower, with its corbel tables, is only as tall as the brick posts of the parapet. But the tower's steep slate covered hip roof with its gabled dormer is high enough to make it a prominent feature. Virtually the only unchanged section of the first story on the main facades is the stairway entry on the south side. Under a segmental brick arch are double doors topped by an ornate transom window featuring a central stained glass panel surrounded by smaller panes. The main facades' second stories are better preserved. Their sash windows all have segmental arch heads. The southern windows are connected by continuous stone sills and a sawtooth band at the lintel level, while the western windows are separate with individual granite sills. The north (rear) wall of the building is much plainer, flat, with a brick foundation instead of the granite foundations of the west and south facades, and a simpler corbelled parapet topped by close moulded eaves and a decorative iron railing. The rear windows all have granite sills and segmental arch heads.

#8A. In 1926, the western section of the bank of the block was remodeled for the Citizens National Bank and Iona Savings Bank, according to the plans of architects Hutchins & French of Boston, the most important exterior change was a new classical limestone front on the first story of the south facade and one bay of the west facade. Pilasters, flanking the central doorway and the display windows, support an entablature with a deep frieze and a projecting cornice. Decoration was restrained, limited to some simple carving and the banks' names in raised bronze letters on the frieze. More recent changes have included a modern metal glass entry, the replacement of the flat display windows by multipane shallow bow windows, the use of multipane sash in the other windows, and a small shed-roofed rear entry.

#8B. The bricks of the eastern section's south facade have been painted yellow. And a modern storefront has been added, which features plate glass door and windows with metal frames, a green metal panel surround, and a plastic wall sign.

The Charles E. Tilton Block is a very interesting Victorian commercial block which still preserves its character despite changes to its storefronts. The classical front on the bank, while not compatible with the rest of the building, is nevertheless a fine example of its type.

#9. Bank Block (Robert J. Nesham). In 1886, the Citizens National Bank and the Iona Savings Bank bought a narrow lot east of Charles E. Tilton's new block. Architects Dow & Wheeler of Concord prepared plans for a bank building with a front of brick and sandstone. The two-story flat-roofed brick block, built in 1887 and 1888, was originally not as deep as its neighbors. The Sanborn maps show that, sometime between 1912 and 1923, the building was extended to the north. In the early 20th century, (probably before 1915), the banks also resurfaced the first story of the south facade with a more stylish classical stone storefront. The storefront has a large central plate glass window with wooden frame, flanked by glass doors, also with wooden frames. Above them is a modern flat roofed hood with a scalloped edge. The corrugated metal pane above the hood is also a recent addition.

-see Continuation Sheet #7

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only
received
date entered

Continuation sheet #7 - DESCRIPTION

Item number 7

Page 7

The most interesting elements of the storefront are its stonework--a granite foundation and steps, a carved architrave surround, and a projecting dentiled cornice. The mouldings in the cornice and surround are finely carved classical ornaments of a quality seldom seen in storefronts. Above the first story cornice, the south facade remains as built in 1887. The second story and the ornamental gable are divided into three bays by two brick pilasters with stone bases and capitols which support a shallow projecting stone entablature. The wall is also divided horizontally by a stone cornice above the three second story windows with their carved stone lintels and multipane upper sash. The east and west bay walls are brick below this cornice and square rock-faced stone blocks above it. The central bay is brick between the pilasters and below the entablature. Between the cornice and the entablature in this bay, is a rectangular panel with a raised brick rim and carved stone central panel. Above the entablature is a carved stone gable with the date "1887" amid ornamental foliage. The peak of the gable's moulded stone cornice is marked by a round finial. (The rear (North) facade is a much less impressive flat brick wall with a corbelled brick parapet. Its windows and door have segmental arch heads and granite sills.) Again, while the classical storefront is of a different style than the Victorian facade above it, both are of such architectural quality and interest that they can be admired separately.

#10. Alfred Tilton Block (Iona Savings Bank). In 1887, Charles E. Tilton built this two-story brick commercial block, which he gave to his eldest son, Alfred. The designer is not known, but the contractors can be named--W.S. Hill (foundation), Mr. Fellows of Concord (brickwork) and Daniel M. Page (carpentry). Easily the most elaborate building in the District, the block is now being restored for the Iona Savings Bank, under the supervision of architect Angus W. Crowe. The more ornate south facade is divided into four sections by projecting vertical strips which rise from granite bases to end as brick posts with metal finials above the brick parapet. (The decorative iron rails between the posts are to be restored.) The storefronts of the south facade have large plate glass windows with stained glass transom windows and fluted, bracketed cast iron posts. Above the storefronts is a metal frieze with a moulded cornice and large decorative brackets at the intersections with the vertical strips. In the center of the three westernmost sections on the second story are ornate metal rectangular oriel windows. The eastern and western oriel windows have panels above their sash windows, bracketed cornices, and concave roofs. The central oriel window, pedimented above its south sash windows, rises through the parapet to end in a bell-cast hip roof with a bracketed and dentiled cornice. The second story also has single sash windows with multipane upper sash, granite sills, semicircular arched brick heads with stone imposts and carved tympanums. At the impost level of these windows is a sawtooth band of bricks. Above the band are, respectively, a section with projecting individual headers, a row of recessed panels, the corbel tables and the moulded eaves of the parapet. The first story of the east wall is much plainer, its windows and single door having simple stone sills and lintels. The second story did receive the same decoration as the second story of the south facade, as well as two similar arched sash windows and three oriel windows like the shorter oriel windows on the south. The vertical strips, however, were eliminated except at the northeast corner and near the diagonal southeast corner. The storefronts and the vertical strips were extended around the southeast corner and one bay up the east wall.

-see Continuation Sheet #8

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet #8 - DESCRIPTION

Item number 7

Page 8

The corner was given further emphasis by placing the entry to the easternmost store in the diagonal bay and, in its second story, paired sash windows under an arch similar to those of the other second story sash windows. The vertical strips flanking the diagonal bay extended higher than the other strips. The sections above the parapet between them and the nearest posts are filled, not with iron rails, but paneled brick walls. Above the diagonal bay itself, was a paneled section containing the datestone and an ornamental ogee shaped gable (now being restored). Because of the skewed property lines, the north facade is longer than the south facade. Its windows and doors have segmental arch heads, carved tympanums and granite sills. The rear doors also have transom windows. A projecting brick band joins the lintels of the first story, while a sawtooth brick bank marks the lintel level of the second story. The north corbelled brick parapet has close moulded eaves. The Alfred Tilton Block is certainly one of the gems of Tilton's Main Street, and perhaps the finest surviving Victorian commercial block in the Lakes Region.

#11. Northfield-Tilton Congregational Church. The oldest building in the District, the Congregational Church was built in 1838. In 1867, it was remodeled and raised one story to add a vestry beneath the church. In 1887, the building was enlarged by cutting it in two, moving the rear section back and building a new twenty foot section in between. The church is set back from the street behind a small lawn with trees and shrubbery. The building is clapboarded with plain corner boards and a simple box cornice. The cornice is pedimented on the south gable of the main block, but has only short returns on the north gable and the gable of the two story section that projects from the south front. In the center of this projection is the recessed entry, with its double paneled doors, flush boarding side walls and dentiled entablature. Directly above the entablature is a tall "Palladian" stained glass window set in a wooden frame with flanking pilasters. The incised lintel is raised above the central arched window and crowned with a moulding. On each side of the central projection is a double sash window with louvered shutters on the first story and a tall rectangular stained glass window on the second story. The church's wooden tower rises directly above the central projection, at the south end of the gable roof. The front wall of the tower base is flush with the facade of the projection. The base is clapboarded with corner boards, as well as blind pointed arches on the public south, west and east faces. Its box cornice is topped by a plain wooden railing with square pinnacles at the corners. The next stage is again clapboarded, with pilasters at the corners and flanking the open Gothic arches on each face. The box cornice of this stage is decorated by modillions. The last stage of the tower is octagonal, with flush boarding on its sides, plain corner boards and a simple cornice. (Originally, this stage had Gothic arches in each face and was surrounded by a wooden railing with corner pinnacles like that of the stage below.) Its metal covered octagonal "dome" is topped by an elaborate weathervane on a wooden finial. The first stories of the east and west facades have sash windows with moulded lintels. The west side also has two doors, one with a shed roofed hood. On the second story of each side are found four pairs of arched stained glass windows, each pair sharing the same wooden frame, sill, and shaped hood mould. To the rear are two connected wings, both clapboarded with simple trim and brick foundations. Save for the changes to the upper stage of the tower, the Congregational Church appears today almost exactly as it did in the 1880's.

-see Continuation Sheet #9

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet #9 - DESCRIPTION

Item number 7

Page 9

#12. Tilton Block (Kent and Jean Locke, Walter and Florence Skantze). This three-story rectangular brick block was built for Charles E. Tilton, Jr. in 1915. The four storefronts on the street are arranged in pairs sharing recessed entryways. They have plate glass display windows, with wooden bases below and transom windows or panels above. Paneling is also found between the wooden-glass store doors. In the center of the street facade are two recessed entries, each with double wooden-glass doors and paneled side walls. Stretching the full length of the south facade is a modern flat metal hood suspended by tie rods to shelter the storefronts. The second and third stories of the south facade each have ten sash windows, with granite sills and flat brick heads. (The third story windows also have transom windows.) Ornament is limited to bands of vertically laid bricks above the storefronts and at the third story lintel level, a projecting second story sill band, and three projecting courses above the third story windows. The brick parapet is plain, with a metal coping. The west facade, the other public face of the block, received the same fenestration and ornament, the vertically laid band above the storefronts now serving as the lintels for the first story windows and doors. The parapet here steps down toward the north. The rear (north) wall is actually plainer, without bands or parapet. Its windows have segmental arched heads and granite sills. The roof is raised in the northeast corner to accommodate a hall lit by semicircular windows. While not a visually exciting building, the Tilton Block is representative of its type and period, the simpler commercial buildings of the early 20th century.

Loverin Block

#13. Finance America Corporation of NH, Inc). On July 21, 1903, a fire destroyed the Hotel Loverin and its livery stable, leaving sites #13 and #14 vacant. The following year, contractor Daniel M. Page built this wooden block (apparently designed by architect Fred H. Loverin) for J.L. Loverin. The building has six stores on the street, with apartments above. As the apartments are not as deep as the stores, the building is two stories tall in the front (south), but only one story high in the rear (north). The storefronts are again arranged in pairs sharing recessed entries. There are also three streetfront doors to the apartment stairs, two in the recessed entries, one between the central and eastern pairs of the stores. Most of the storefronts retain their original details--granite foundations, wooden bases, plate glass windows with panels above, and glass doors with wooden frames. (Most of the store and apartment doors still have their transom windows, although some have been filled in.) The one exception is the westernmost store, which has black plastic panels above and below its metal framed windows. Pilasters flanking the storefronts support a simple wooden entablature. The seventeen windows of the second story on the south still have their 6 over 1 sash, but the entablatures that once topped them have been removed. And the windows' side trim, as well as the frieze of the building's box cornice, have been sacrificed to the aluminum "clapboard" siding that now covers the wall. The short wooden parapet above the cornice has also received a coat of aluminum siding. The eastern wall, although now visible to the public and sheathed in aluminum, was left blank with only two windows on the second story, as a new hotel (never built) was proposed for site #14. The west wall in the alley and the rear walls are covered with "red brick" asphalt siding, but their windows yet have their moulded trim. The Loverin Block, in its present condition, is not particularly attractive. But it could be restored to its original appearance fairly easily, with more appropriate siding and new window trim. As early photographs suggest, the Loverin Block could again be a simple but pleasant building that would make a real contribution to Tilton's Main Street.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet #10 - DESCRIPTION

Item number 7

Page 10

#14. 155 Main Street, a mid 20th century structure is described in the non-contributing section.

#15. Tilton Town Hall (Town of Tilton). One of Charles E. Tilton's gifts to his native town was this two-story brick town hall. The building, probably designed by architect Edward Dow of Concord,³ was erected in 1879 and 1880 under the supervision of builder Leonard Conant. In December of 1880, the Town voted to accept Tilton's gift and abide by his conditions, the most important of which was that, "The name of the Town shall always remain as it now is."⁴ Originally, space was rented for stores and the post office in the first story and basement, but the building is now devoted entirely to town offices and meeting rooms. The rectangular Town Hall is topped by a roof that appears from the street to be a shallow mansard roof, slate covered on the lower visible slopes. Actually, the roof's upper slopes pitch inward to a central drain. The public facades on the south and west are divided into panels by projecting vertical brick strips and corbelled brick entablatures above the first and second stories. The lower entablature is topped by the continuous granite sill of the second story windows, the upper entablature by the roof's wooden box cornice. The main (south) facade is divided into three sections, the central one narrower and topped by a short brick gable, which includes the date "1879" in granite numbers. The first story of the central bay contains the main entry--a modern wooden door with full sidelights, beneath a basket arch with windowed tympanum, granite keystone and imposts. (The steps, like the building's foundation, are granite.) In each of the two flanking sections is found a storefront--brick base and plate glass windows beneath a triple brick arcade with granite keystones and imposts, supported by ornamented cast iron pillars. Again, the tympanums contain two pane windows. The doorway in the west storefront has been replaced by a plate glass window, but the central doorway in the east storefront still retains its double paneled doors with windows. The first story impost level is distinguished by a granite band. Each second story panel contains two tall windows--2 over 2 sash windows with two pane transoms, beneath segmental brick arches, again with granite keystones and imposts. The lintel level of the sash windows is marked by a sawtooth brick band, the impost level of the arched heads by a continuous granite band. Above the windows, the building's name "TILTON TOWN HALL" is spelled out in granite letters. And, over the main entry, is a cast iron balcony, supported by brackets and enclosed by a decorative arched railing. The west wall is divided into five sections. The second story panels each have single windows, identical to their counterparts on the south. Four of the first story panels have shorter 2 over 2 windows, with arched upper sash, beneath segmental brick arches with granite keystones and imposts. The northernmost bay contains double doors, and the central panel a single door, both with transom windows, granite steps and similar segmental arch heads. The same decorative bands at the impost and lintel levels that appear on the south facade, are also found on the west. By contrast, the north and east walls are quite blank, broken only by three windows with granite sills and lintels on the north wall, two of which are now bricked up. The Town Hall has seen a few changes--the removal of one storefront entry and the iron roof cresting, the installation of a new main entry door, a fire escape on the west and a wooden shed over one of the basement entries. But, basically, the exterior has survived untouched, and the Town Hall remains one of the most impressive Victorian public buildings in the region.

-see Continuation Sheet #11

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only
received
date entered

Continuation sheet #11 - DESCRIPTION

Item number 7

Page 11

#16. Tilton Inn (Douglas and Madeline Thompson). The Tilton Inn has a somewhat complex history, as it incorporates two smaller buildings. These earlier structures, a 2½-story building on the west and a two-story building on the east, can be dated to sometime between the fire of June 3, 1875, which leveled the previous buildings on the site, and the fall of 1879, when they appear in a photograph of the laying of the Town Hall cornerstone. H.L. Jordan remodeled the eastern block for a hotel in 1903. The Sanborn maps show that sometime between 1904 and 1912, the eastern block was enlarged to three stories with a two-story front porch. And that, between 1912 and 1923, the western block was incorporated into the Inn. Today, there is no external sign of the two earlier separate buildings, as the Inn appears to be a single wooden building, with a two-story porch across its entire south facade. Basically rectangular in plan, the building has a low-pitched roof, a shed roof on the south with a wide gable roof to the north (rear). The clapboarded walls have simple ornament, corner boards and a plain box cornice with vents in the soffit. The chief feature of the street (south) facade is the two-story wooden porch, with its paneled base, turned posts with brackets, plain railings, and box cornices. The first story on the south is almost completely covered with large multipane windows. The second story has nine sash windows and a door onto the porch, while the third story has ten sash windows. The sash windows all have moulded lintels and slat shutters. The first-story multipane windows do continue one bay up the east and west walls, but, the side walls are otherwise distinguished only by more sash windows. To the north are three connected wings, a one-story concrete block wing on the east, and two wooden wings, a single story one in the center and a three story wing on the east. The Tilton Inn, while not architecturally important, does contribute significantly to the late 19th and early 20th century character of the District.

#17. Veterans Square (Town of Tilton). #17A. Statue of America. One of Charles E. Tilton's benefactions was the erection of statues in Tilton's streets and parks. Three of the five statues that still stand in Tilton are from a set of the Four Continents. Identical statues are found in Philadelphia's Memorial Hall and Rosedown Plantation in Louisiana. But, little is known about the origin of any of the three sets. One contemporary newspaper account of Tilton's statue of Asia did note that "it was purchased of an English artist of great repute", but neglected to name him.⁵ The first of the Continents to be set up in Tilton was America, whose base is inscribed "Presented 1872". America is represented as a half nude Indian princess, clad in a feather headdress and a skirt of leaves, with a lionskin over her shoulder. She stands over an alligator, with one hand raised in the air, the other holding a bow. The marble statue stands on a tall brick pedestal with paneled sides and corbel tables below its granite cap. The pedestal, in turn, stands at the western end of a high rectangular brick planter. At the planter's eastern end is a semicircular stone watering trough (another gift of Charles E. Tilton) inscribed "TILTON 1881."

#17B. World War I Monument. The World War I Monument, erected by the town in 1919, is a rough faced rectangular stone block with a bronze plaque on its western face. The plaque, supplied by the Henry Bonnard Bronze Co., lists and honors the World War I soldiers and sailors from Tilton, and is decorated with an eagle and small military scenes. The monument is set in the center of a circular concrete curb and is usually surrounded by appropriate plantings.

-see Continuation Sheet #12

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet #12 - DESCRIPTION

Item number 7

Page 12

Non-Contributing Building:

#14. 155 Main Street (Rosita Wiggins and Charles W. Prescott). This two-story building with a low pitched gable roof was built in the mid-20th century as a restaurant. Its north, east and west walls are brick, while the south wall is sheathed with asbestos shingles. Its windows and doors are all modern with plain trim, save for the shingled hoods over the large windows on the south. To the north is a one-story leanto wooden shed. This bland building's chief merit is its retiring modesty, for it is set back from Main Street behind a high board fence, and is therefore, somewhat removed visually from the other buildings of the District.

Footnotes:

¹"Tilton, New Hampshire, "GRANITE MONTHLY", November-December, 1885, Vol. VIII, p. 328.

²#8, #9 and #10 are today collectively known as the Bank Block. To differentiate between the three buildings, they are called here by their first owner's name. #9 is therefore called the Bank Block, although that name could also be applied today to #8 and #10 as well.

³Newspaper accounts of the period do not name the designer, but the Laconia Democrat did report on September 12, 1879, that "Dow, the well-known architect of Concord, located the building and made the necessary bounds for stone masonry the past week", a task which suggests that he planned the building.

⁴Elaine Randall & Carol Stone--TILTON CENTENNIAL BOOK (Tilton, 1969), p. 7.

⁵Laconia Democrat, August 22, 1884.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet #13 - SIGNIFICANCE

Item number 8

Page 2

The real growth of Sanbornton Bridge came with the development of larger mills, particularly textile mills, on the Winnepesaukee River from the late 1820's on. The population increased and the village became much more than a crossroads hamlet. In 1848, the importance of the village was further reinforced by the opening of the Boston, Concord & Montreal Railroad and the construction of a railroad station on Main Street. (Now removed, the station stood west of Central Street, just outside the District.) Sanbornton Bridge developed its own strong separate identity, as evidenced by the public buildings built on its Main Street, the Congregational Church (#11) in 1838, the Methodist Church in 1857. In the 1860's, there arose a strong movement for the creation of a new town centered on Sanbornton Bridge. This effort culminated in 1869, with the incorporation of the Town of Tilton. Tilton's growth continued through the rest of the 19th century. New mills were built, such as Hazen Copp's two mills in the District, a gristmill (#1) in 1872, and his Mill No. 3 (#2) in 1877. The town's population grew from 1,147 in 1870 to 1,926 in 1900, an increase of 67%. In the village, new streets were laid out and soon lined with houses.

This growth was reflected in the commercial district which expanded to fill Main Street between the railroad station and the School Street-Bridge Street intersection. The older houses and stores in the area disappeared. Most of the buildings now in the Tilton Downtown Historic District date from the prosperous decades following the Civil War. (Twelve of the fifteen contributing buildings are known to have been built between 1859 and 1894.) The earlier commercial buildings in the District are smaller wooden structures. The more modest of these, Meserve's Store (#3) and the Page Block (#5) were unpretentious gable roofed buildings. Bryant and Lawrence's flat-roofed block (#6) is more impressive, a fine Victorian vernacular building, reflecting an increasing interest in ornament.

The new Victorian taste was also reflected in the three public buildings in the District. The Congregational Church (#11) was raised and remodeled in 1867, receiving new more stylish windows. The 1872-73 Trinity Episcopal Church (#7), designed by architect Edward Dow, is a good example of the Gothic Revival, perhaps the most popular post Civil War ecclesiastical style. Edward Dow probably also designed the Tilton Town Hall of 1879-80 (#15), a fine building given to the town by Charles E. Tilton. Tilton, who made a fortune on the West Coast, returned to his native village to spend it. As the gift of the Town Hall demonstrates, he was generous and interested in the development, both physical and aesthetic of the village.² He laid out parks and erected statues, such as America (#17A) in front of the Town Hall. In 1886 and 1887, he built two fine Victorian brick commercial blocks, the Charles E. Tilton Block (#8) and the Alfred Tilton Block (#10). The latter is arguably one of the best late 19th century commercial buildings in the state. Others followed Tilton's example by investing in Main Street properties. In 1887-88, the local banks erected the fine Bank Block (#9), designed by Dow & Wheeler, between Tilton's two blocks. And in 1893-94 Hazen Copp built a two-story wooden block (#4) with exuberant ornament in front of his lower mill.

-see Continuation Sheet #14

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet #14 - SIGNIFICANCE

Item number 8

Page 3

Growth and change continued, although at a much more modest pace, in the 20th century. In the first two decades, two new buildings, the Loverin Block (#13) and the Tilton Block (#12), were erected in the District. Two buildings of the 1870's were incorporated into the Tilton Inn (#16). The symbolic importance of the downtown was recognized by the erection of the World War I Monument (#17B) in 1919. New siding and storefronts appeared on many buildings. Surprisingly, most of the new storefronts in the District, if not particularly compatible with their buildings, are of more than usual architectural interest, particularly, the classical storefronts the local banks added to their buildings (#9 and #8A). Some earlier buildings on Main Street (not in the District) were so severely remodeled as to lose their original character. Other important buildings are now gone entirely--the Methodist Church, the Railroad Station, the Hotel Loverin and Hill's Block. Such losses were perhaps inevitable. But there remains, in the Tilton Downtown Historic District, a solid core of fifteen historic buildings. Some, such as the Town Hall (#15) and the Episcopal Church (#7) are virtually unchanged. Others, such as the Bryant & Lawrence Block (#6) and the Alfred Tilton Block (#10) have been, or are being, restored. Some buildings have received new siding, storefronts, or modest additions, but all still retain their basic forms and can be restored without much difficulty. The Tilton Downtown Historic District is a basically intact late 19th and early 20th century Main Street, with a good number of architecturally important buildings, which should be recognized and preserved.

Footnotes:

¹ Rev. M.T. Runnels - HISTORY OF SANBORNTON, NEW HAMPSHIRE, (Boston, 1882), Vol. 1, p. 432.

² Other examples of Charles E. Tilton's wealth and taste include three structures already in the National Register--his home, the Charles E. Tilton Mansion, on the hill north of the District, above the Town Hall; and two of his benefactions, the Tilton Island Park Bridge, a few hundred yards east of the District, and the Memorial Arch of Tilton atop a nearby hill in Northfield overlooking the District.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

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received

date entered

MAJOR BIBLIOGRAPHICAL

Continuation sheet #15 - REFERENCES

Item number 9

Page 1

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Sanborn Map Company, TILTON, NEW HAMPSHIRE, (New York, August, 1889; January, 1894; November, 1899; October, 1904; March, 1912 and April, 1923) - insurance maps.

Specific References (by structure number):

#2 Laconia Democrat, Feb. 23, March 1 & 29, 1889.

#4 Laconia Democrat, Nov. 3 & 17, Dec. 8, 1893; March 2 & 9, 1894.

#6 "Tilton, New Hampshire", GRANITE MONTHLY (Nov. -Dec., 1885), Vol. VIII, pp. 319-331.

#7 Merrimac Journal, May 10, Sept. 6 & 20, 1872; April 18, 1873.

#8 Franklin Transcript, March 19, June 11, August 13, Oct. 8, 1886; Laconia Democrat, Feb. 26, May 14, June 18 & 25, August 13, Sept. 17, October 1, 1886; Merrimac Journal, March 19, May 14, June 18, July 2, August 20, Sept. 24, 1886.

THE CITIZENS NATIONAL AND IONA SAVINGS BANK, TILTON, NEW HAMPSHIRE, 1926 (Tilton, 1926.)

#9 Franklin Transcript, Nov. 19, 1886; May 6, July 29, Oct. 14 & Dec. 23, 1887.
Laconia Democrat, Nov. 12, 1886; May 6, Aug. 5, Dec. 30, 1887; Aug. 20, 1888.
Merrimac Journal, Dec. 17, 1886; April 29, 1887.

#10 Merrimac Journal, Dec. 17, 1886; April 15 & 29, July 29, Nov. 11, 1887.
Franklin Transcript, May 5, July 22, Aug. 5, Sept. 23, Nov. 11 & 18, 1887.
Laconia Democrat, April 22 & 29, May 6, June 17, July 29, Aug. 5, Oct. 28, Nov. 18, Dec. 8, 1887.

#11 SEVENTY-FIFTH ANNIVERSARY OF THE CONGREGATIONAL CHURCH OF NORTHFIELD AND TILTON, 1822-1897.

#13 Laconia Democrat, Sept. 16, Oct. 20, Nov. 20, Dec. 4, 1903; March 25, April 22 & 29, Sept. 2 & 9, Oct. 14, 1904.

#15 Laconia Democrat, Sept. 12, Oct. 31, 1879; March 12 & 19, April 16 & 30, May 21, June 4, 11 & 18, July 16, Oct. 29, Dec. 17 & 31, 1880; Jan. 7, 1881.

#16 Laconia Democrat, August 14, Sept. 4 & 18, 1903.

#17B ANNUAL REPORT OF THE TOWN OF TILTON FOR YEAR ENDING JANUARY 31, 1919 (Tilton, 1919).

ANNUAL REPORT OF THE TOWN OF TILTON FOR YEAR ENDING JANUARY 31, 1920 (Tilton, 1920).

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet #16 - GEOGRAPHICAL DATA

Item number 10

Page 2

Verbal boundary description and justification:

The District boundary is as follows, beginning at the west corner of the intersection of Bridge Street and Main Street, thence south along the west curb of Bridge Street to the Tilton-Northfield town line (the center of the Winnepesaukee River), thence west on the town line to the western boundary of Trinity Episcopal Church, thence north on the western boundary of Trinity Episcopal Church and, continuing on the same line, across Main Street to the north curb of Main Street, then west on the north curb of Main Street to Central Street, then north on the east curb of Central Street to Church Street, then east on the south curb of Church Street to the eastern boundary of the Northfield-Tilton Congregational Church, then south on the eastern boundary of the Congregational Church to the north boundary of Kent and Jean Locke and Walter and Florence Skantze, then east on the north boundaries of the Lockes and the Skantzes; Finance America Corporation, Rosita Wiggins and Charles W. Prescott to School Street, then diagonally across School Street to the northwest corner of the Town Hall property of the Town of Tilton, then east on the north boundaries of Tilton Town Hall and Douglas and Madeline Thompson and south on the east boundary of the Thompsons to Main Street, then diagonally across Main Street to the east corner of the intersection of Main Street and Bridge Street, and then across Bridge Street to the beginning point.

The District boundaries were chosen to include the 19th century and early 20th century commercial and public buildings of Tilton's downtown that still survive intact. The commercial buildings that were excluded from the District are either modern, or modernized beyond recognition. The District is bounded on the east by residences and gas stations, on the south by the Winnepesaukee River, on the west by parking lots, modern and modernized buildings, on the north by parking lots, residences and storage buildings.

(All of the properties in the District appear on Tilton Tax Map U5. The parcel numbers are as follows: #1 -9, #2 -12, #3 -10, #4 -11, #5 -12, #6 -13, #7 -14, #8A -31, #8B -32, #9 -33, #10 -34, #11 -35, #12 -36A, #13 -37, #14 -38, #15 -113, #16 -114.)

(The boundaries of the nominated district are noted on the attached map by means of a dashed line.)

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

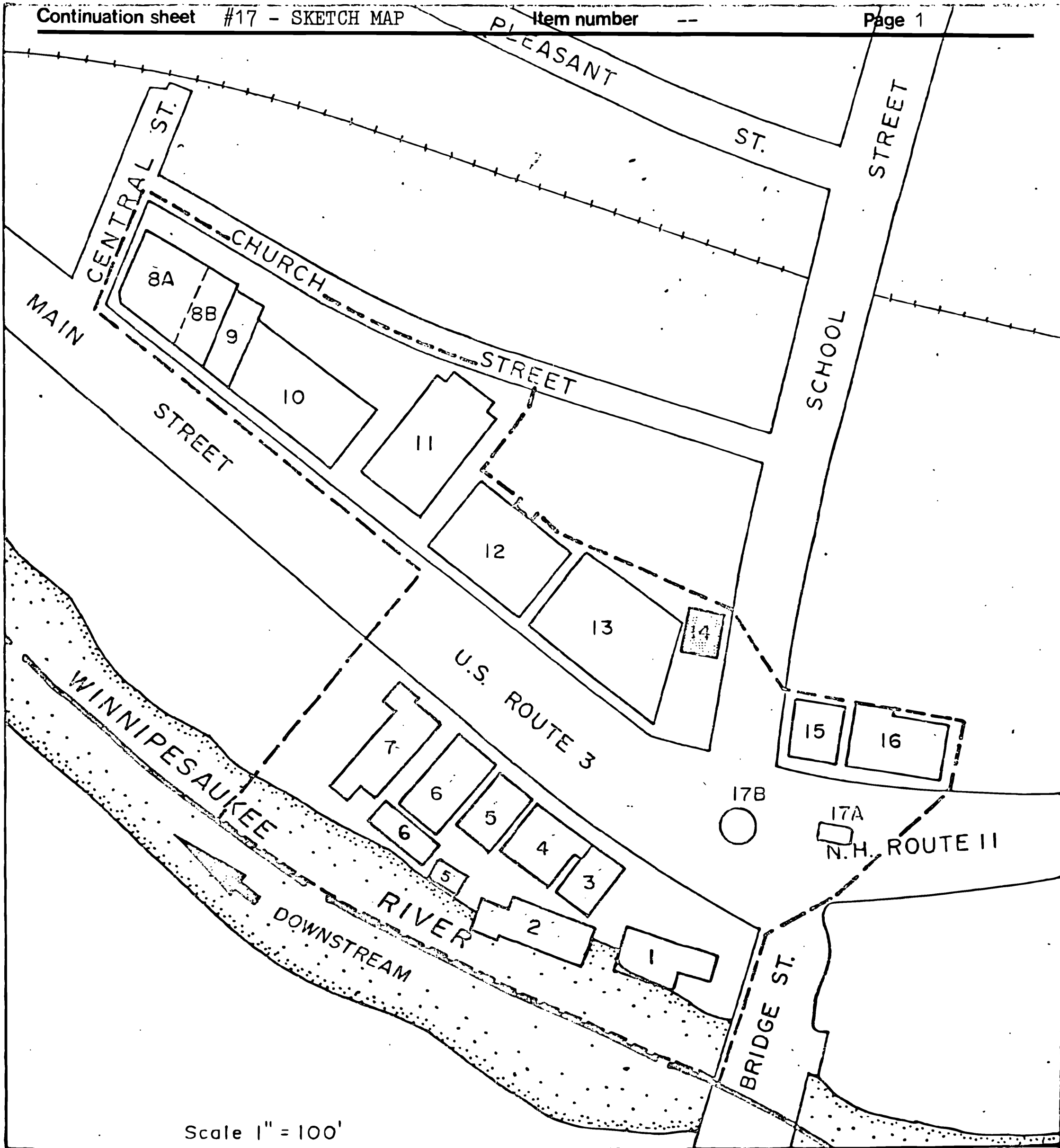
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Continuation sheet #17 - SKETCH MAP

Item number --

Page 1



Scale 1" = 100'

Tilton Downtown Historic District

NORTH