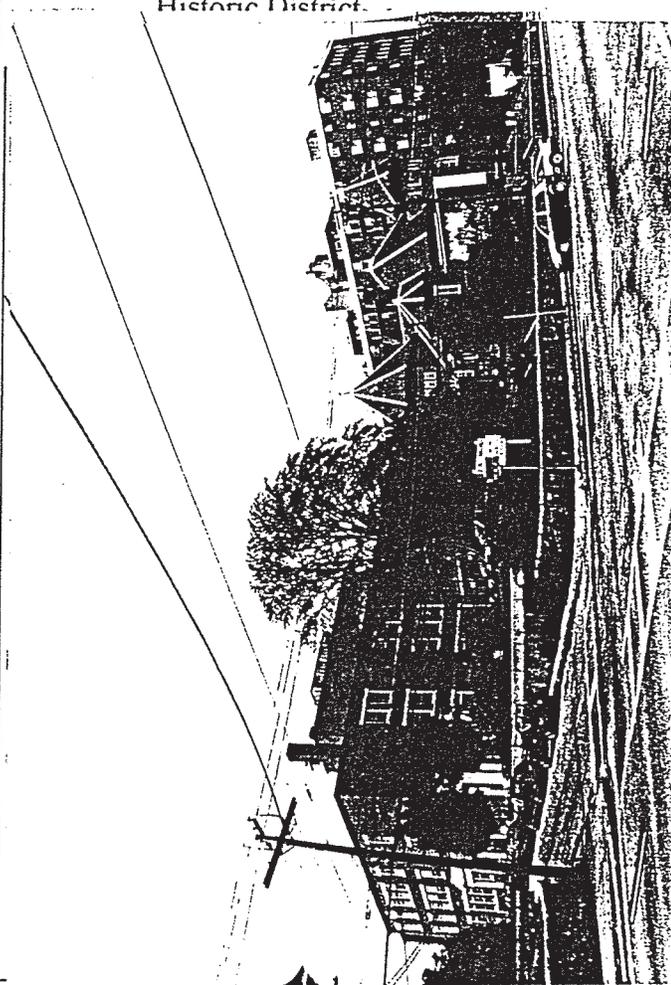
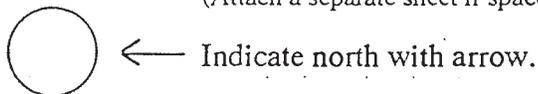


NHDHR Area letter	X	CODE	NEW HAMPSHIRE DIVISION OF HISTORICAL RESOURCES - AREA FORM
Name of Area	Benjamin Kimball House & Capitol Theater/Masonic Complex	C18	<input checked="" type="checkbox"/> Project Area
Town/City	Concord	07C	Historic District
County	Merrimack		
Inventory form numbers in this Area	none		
Use(s):	Present offices, (vacant) theater Original residence (DOM), carriage house (AGR/TRD), meeting hall (SMH), theater (RCT)	CTB RCT	
Period of Significance	see text		
General Condition	good		
Setting	urban, Main Street		
Acreage -			
UTM Ref. Zone -			
USGS Quadrangle	Concord scale 1:24 000		
Surveyor	Lynne Emerson Monroe		
Recorded by	Kari Federer		
Date of field survey	July 1994		



photographer facing: NW
 photograph date: July 1994
 roll # 1 frame # 2
 negative stored at: NHDHR

SKETCH MAP: Draw a general map of the Area indicating all properites (old and new) within it. Each property should be identified with an open box, and every property documented on an individual inventory form should be numbered with its corresponding NHDHR Inventory #. In the case of a "Historic District" Area Form, all contributing properties should be identified with shaded boxes while the boxes for non-contributing properties should remain unshaded. Label streets including route numbers, if any. (Attach a separate sheet if space is not sufficient)



ARCHITECTURAL SIGNIFICANCE - Describe important predominant architectural styles and evaluate in terms of other areas within the Town/City.

Located on South Main Street near the southern edge of Concord's downtown core, this property consists of five structures linked physically and historically through several distinct periods. The property fills almost an entire city block, bounded on the east by South Main, on the south by Concord Street, and on the west by South State Street. The structures were historically together on one large lot that presently is divided into three separate parcels. The property in question, the Capitol Center for the Arts property, includes the Benjamin Kimball House and the Capitol Theater, which is attached to it. The Masonic Building which is in turn attached to the south side of the theater currently is used as office condominiums and in separate ownership. The Kimball Carriage House at the rear (west side) of the property is connected to the rear of the theater, but is currently owned separately.

The Benjamin Kimball House

The core of the property is the Benjamin Kimball House, a large brick Victorian mansion, constructed in the mid-1880's, from an existing early 19th century brick residence. The house is oriented toward South Main Street and is located at the northern edge of the property, overshadowed by a large modern apartment building on the lot directly to the north. The massive, brick Capitol Theater structure, built c.1925, projects from the rear of the Benjamin Kimball House, extending west toward South State Street. The rear (west) wall of the theater is connected to the rear (east) elevation of the late 19th century brick Kimball Carriage House, which is oriented west toward South State Street on which it is directly located. The three story brick Masonic Building, built with the theater, extends from the theater, south to Concord Street. A small parcel was divided off from the southwest corner of the property in 1873 and has been the location of a brick fire house since that time. Along the front of the property, and turning the corner of Concord Street, is a series of terraces and stone retaining walls. The southeast corner of the lot in front of the Masonic Building, was historically a large landscaped lawn, and is now the location of a modern parking lot.

The Benjamin Kimball House is a large 2½ story brick structure with high hip roofs and several projecting bays and towers. The brick structure, painted red, has granite and light painted wooden trim, and roofs sheathed in slate shingles, trimmed with copper coping and finials. The house reflects the Romanesque style and is similar in its low, horizontal form and details to public buildings designed by its architect Bradford Gilbert.

The front of the main block of the Kimball house has at its core a 2½ story, 5 X 2 bay, Federal style brick house, built c.1825 for Sampson Bullard. The core of the existing ell portion of the house was a 2½ story ell, which may be original, but was definitely standing by 1851 (Lyford 1903; Photograph collection of the New Hampshire Historical Society; Walling 1851; Bailey 1875). The original c.1825 house is shown in a sketch from the 1903 history of Concord. The illustrations in this book are known to be somewhat inaccurate, and this sketch shows the house with four corner chimneys. However, the existing floor plan and inspection of the basement, which showed two chimney stacks and no evidence of four, indicate that the original house must have had twin chimneys (Lyford 1903; Photograph collection of the New Hampshire Historical Society). During the mid-19th century, a long wood frame structure, built as a water cure infirmary, projected from the main house south to Concord Street (then Cross Street). Historic maps show that several separate buildings

Surveyor's Evaluation:

NR listed: district _____	NR Criteria: A <input checked="" type="checkbox"/> B <input checked="" type="checkbox"/> C <input checked="" type="checkbox"/> D _____	NR eligible: district _____
individual(s) _____		individual(s) <input checked="" type="checkbox"/>
within district _____		within district _____
Integrity: yes <input checked="" type="checkbox"/>		not eligible _____
no _____		more info needed _____

If this Area Form is for a Historic District: # of contributing resources _____
of non-contributing resources _____

SHPO office - Reviewed for Determination of Eligibility (date): _____

NEW HAMPSHIRE DIVISION OF HISTORICAL
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ARCHITECTURAL SIGNIFICANCE (continued)

located along the south edge of the property on Concord Street were all removed in the 1870's (Photograph collection of New Hampshire Historical Society; Walling 1851). The existing Kimball House was created from the c.1825 house, which was completely redone with a new roof, enlarged ell, towers, and new interior. The exact date of this construction was not pinpointed. Sanborn insurance maps indicate that the house retained its original form as late as 1879. Additions had begun by 1884 and the work must have been completed by 1890, based on an 1891 photograph of the final structure (Sanborn 1884; Photograph Collection of New Hampshire Historical Society). The resulting house has very different massing from the c.1825 structure, although the basic brick box is still evident on both the exterior and the interior, where its center hallway, twin chimney floor plan diverges from the open plans of the late 19th century. The existing main block is 2½ stories in height with a high, almost pyramidal hip roof. The open eaves project, sheathed on the underside by bead-board, and supported by paired wooden braces. Elaborate chimneys with flared corbelled crowns pierce each side roof slope, in the apparent locations of the original twin chimneys. The peaks of the roof are topped by bronze ball finials. Most windows have flat granite sills and lintels and contain double-hung 2/2 sash. The window openings on the facade may date from c.1825 in their taller size on the first story and smaller on the second story, where windows are set close under the eaves. All arched openings have radiating brick voussiors. A three-story central tower, with a high pointed hip roof with flared eaves, projects from the facade over the center entry. The entry is through an open arch in the base of the tower. Arched windows on the sides of the entry portico were originally open arches, but were filled with arched 2/2 sash during Kimball's occupancy (Photograph Collection of New Hampshire Historical Society; Collection of Capitol Center for the Arts). The entry has double panelled wood doors topped by a segmentally arched transom light. The second story of the tower has oriel type windows supported by projecting granite sills, topped by large semi-elliptical arch fan windows. Each side of the third story has a three part arcade of small semi-circular arch windows. A corbelled brick cornice is located under the flared eaves.

The primary elevation of the reconstructed house is the south elevation, which would historically have been viewed from South Main Street across a large landscaped lawn. (Earlier the primary elevation would have been the east facade facing Main Street. Ironically, changes to the level of the street, 20th century construction of the Masonic Building/Capitol Theater and parking lot, have again emphasized this elevation which distorts the design intent of the structure.) The south elevation of the main block features the horizontal massing intended for the Romanesque Style. It is composed of a central, five-sided, two story projecting bay with a pointed hip roof, flanked by two one story bay windows, all of which were added between 1879 and 1884 (Sanborn 1879; Sanborn 1884). On the second story of the central bay is a semi-elliptical arch window. The first story originally had tall casement windows, but these were replaced by the existing stained glass windows during Kimball's occupancy (Photograph Collection of New Hampshire Historical Society; Collection of Capitol Center for the Arts). A large, long 2½ story ell projects from the rear of the main block of the house, with the ridge of its high hip roof slightly lower. The main element of this principal (south) elevation is a projecting, octagonal, three story brick tower with a high pointed roof. The first story of the tower is open, with the upper levels supported by brick posts on stone piers with rounded edges, and with projecting stone capitals with carved ends. Under the recessed porch created by the open first story is the south dining room wall. The central stained glass window is original. The large plate glass windows were probably installed during the Masons' use of the building in the early 20th century. The second story of the tower has large arched windows with semi-circular fan windows similar to those on the front tower. The arcaded third story windows and brick corbelling under the flared eaves are also like those on the front tower. Between the corner of the main block and the octagonal tower, the side entry is recessed

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ARCHITECTURAL SIGNIFICANCE (continued)

under the second story of a segment of the ell. Prior to the construction of the theater, a one story porch wrapped around the south and rear (west) elevations of the ell; only a portion of this remains intact on the south elevation, supported by colonettes on brick piers (Sanborn 1899). A gable dormer with projecting eaves on knee braces lights the south slope of the ell roof. The rear (west) end of the ell roof was originally hipped, but the end of the ell was truncated, and a portion of the remaining ell encompassed within theater when it was constructed.

The north elevation of the house was never highly visible, as a large residence was historically located close to it on the lot to the north, and a large modern apartment building is currently located there. The north elevation has its lengthy wall planes broken with minor projections and niches. A semi-circular one story brick projection accommodates a rounded niche in the front parlor. A three story stylistic "tower" is decorative and provided height. It simulates a Queen Anne chimney stack, but has no functional reason for being. It has three tall lancet windows which light a finished attic space and is topped with a gable roof. Between the original c.1825 main block and the ell section is a recessed niche. The back stairs are lit by staggered semi-circular arch windows, with the third story windows under a gable wall dormer with decorative stick work in the gable end. Windows on the north elevation contain a variety of sash and glass. First story windows have single panes topped by stained glass transoms. Other windows have a mixture of stained glass and bulls-eye glass. Side service entries have wood panel doors with large square lights. At the back of the north elevation (west) are double doors topped by a large transom. These doors are cut into the stair tower to give a secondary entry to the theater which is attached here.

The plan of the Benjamin Kimball House is the interesting result of the mutation of its original formal Federal era (c.1825) plan into a more organic open concept stylish in c.1890. The center hall, four-square plan is still evident in the rigid entry hall, which retains the partitions and entry locations of each of the original front parlors. The location of the twin chimney stacks also remains to document the early construction. However, in both front parlors the partitions separating them from the back rooms are gone, leaving the fireplaces freestanding in a large open room on the south and an open wall to the stair hall on the north. The stair hall is the focal element in the newly open plan with the primary decorative elements occurring there. The dining room opens from this area and it is located in the ell of the original house. The serving pantry and kitchen extend from the dining room until they engage with the theater. The quarter-turn front stair emphasizes its broad landing and access to the second floor. The second floor has four chambers in the historic form of the main block. Baths and closets were added c.1890 in the northwest corner, and over the south tower c.1930. The area over the dining room incorporates the large tower to form an expansive room, possibly a billiard room. It appears that a large bath and dressing room and probably servants apartment were located to the west of this room, but they have been usurped in the construction of the theater. The third floor is reached only by the second flight of the back stairs, which are straight-flight and less decorative. The third story has only one large room whose historic use has not been determined. It is directly over the billiard room, but of lesser scale and grandeur due to reduced dimensions, height, and decoration. It is trimmed with golden oak wood work and panelling, and the three part round headed windows in the brow of the tower. The major element is the broad yellow tile fireplace on the north wall. Unfinished attic storage is located under the remaining roof area.

Decoratively, the house is similar to the interiors used by Bradford Gilbert in some of the waiting rooms of his railroad stations. The style is most closely Jacobean due to the extensive use of wooden panelling. Several kinds of woods are utilized: oak, cherry, and walnut. The wainscot has square panels. The ceilings

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ARCHITECTURAL SIGNIFICANCE (continued)

are beamed with parallel beams in the walls and in a pattern designed to emphasize the center fixture in the dining room (no longer extant). Panelled niches were added to the north parlor and the center hall which also features a rose colored granite fire place with decorative iron work. The most elegant decoration occurs in the frieze areas: beautifully painted in the dining room in a clematis motif and with similarly excellent work in the south parlor in an oak branch motif. Lincrusta was used to detail the frieze in the hall.

The architect responsible for designing Kimball's house was Bradford Gilbert (1853-1911) of New York, a nationally prominent architect who specialized in railroad structures during the last quarter of the 19th century, the heyday of railroad. Gilbert was working for Kimball during the same time he was designing the new Concord railroad depot (1885, no longer extant). Bradford Gilbert had been appointed official architect of the New York, Lake Erie and Western Railroad in 1876, at the age of 23. He designed a number of that company's stations, remodelled the old Grand Central Station in New York City (no longer extant, remodelled by Warren and Wetmore 1907-1913), and supervised the construction of the Northern Pacific Railway offices in St. Paul, Minnesota. Gilbert also served as consulting architect for a number of the major railroad companies, designing numerous railroad buildings (several in New Hampshire), as well as residences for railroad officials, including the Kimball house and the Cornelius Vanderbilt Mansion in New York City. In 1881 and again in several reprints, he published a "Sketch Portfolio of Railroad Stations and Kindred Structures" from his designs. The last edition was published after the 1893 World's Columbian Exposition in Chicago at which Gilbert had received a Medal and Premium Award for railroad architecture. Gilbert later engaged in general practice, designing office buildings, and public structures including the fifteen story Tower Building in New York, the New York City Riding Club, the Arms Hotel in Berkeley, New Jersey, and the Jefferson Presbyterian Church in Detroit (Whitney 1970:233; Gilbert 1893).

Gilbert worked in several styles (a Shingle Style residence and Beaux Arts pavilion are illustrated in his portfolio), but his most noteworthy compositions were in the Richardsonian Romanesque style which was prevalent in the 1870's and 1880's, particularly after Richardson's death in 1886. The style was especially appropriate for the massiveness and importance needed for significant railroad stations. The Kimball House is a good example of Gilbert's work, featuring several elements which are typical. Although the structure retains sufficient integrity to describe Gilbert's design intent, the site has been badly compromised and the best understanding of the building is gained through historic photographs. These clearly show the low horizontal massing, the window bands, the coloration and details which made the structure one of the most elegant residences in Concord at the time, fit for a citizen of Kimball's prominence. The round-headed arches in series, the corbelling of the brick cornice, the use of irregular volumes and towers are typical of Gilbert's most important work.

The Carriage House

The Kimball Carriage House is located, to the rear of the main house, in the northwest corner of the historic parcel, along South State Street. The existing carriage house is a long, rectangular, two story brick building with a flat roof. The building is the result of multiple building campaigns. The carriage house was originally built in the early 1870's as a 1½ story structure with a mansard roof topped by a cupola (Bailey 1875). Lower one story wings projected from each side. Between 1906 and 1914, the building was remodelled and enlarged. A second story was added, the southern wing was shortened, and a large two story addition was built off the north end, projecting back (east) toward the main house. The existing building consists of four sections. The narrow two story southern section contains the stairs and includes part of the first story of the

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ARCHITECTURAL SIGNIFICANCE (continued)

original southern wing, with a second story added c.1970. The first story of the large southern central section is the main block of the original carriage house with second story added between 1906 and 1914. The first story of north central section was the original north wing with second story added. The northern section was added between 1906 and 1914. The rear of this section extends and is connected to the rear wall of the theater building. The existing Colonial Revival style carriage house has brick walls and painted white wood trim; the entire building is uniform in its appearance. The walls are trimmed with brick quoins, horizontal brick drip courses, and brick panels between the second story windows. Around the roof is a low brick parapet and a projecting stone cornice. All first story windows and doors have semi-circular and segmental arch openings with radiating voussoirs, brick keystones, and fan lights. These openings on the oldest parts of the structure, may reflect the appearance of the original carriage house and may have been replicated when the additions were made. Windows have been replaced with modern single pane sash and doors contain modern glass doors and overhead garage doors. Small second story windows have brick lintels with keystones and contain original double-hung 2/2 sash. On the rear elevation is a modern loading dock area.

The Good Will Hose House

In the southwest corner of the block, on the corner of Concord and South State Streets, is the Good Will Hose House, built c.1873. Although not related historically, this building has long been located in close proximity to, almost encompassed by, the Kimball estate. The 1½ story brick structure has a gable roof with central slightly projecting cross gables. The roof was originally topped by a high cupola. The walls feature tall windows with arched openings, brick corner pilasters and corbelling under the eaves. This building was designed by architect Edward Dow (Hengen 1988), an important 19th century Concord architect.

The Capitol Theater and Masonic Building

The Capitol Theater and Masonic Building, built as a single unit beginning c.1925 and completed by January 1927, physically dominates the property by its mass even through it is recessed from the street. The way the structure is located on the lot is curious, since it is a very large public structure and there was adequate room on the parcel to bring it forward where it would have had better recognition from the street. The difficulties associated with its location are numerous both historically and at present. The Theater is wedged between three other buildings and attached to them, making it nearly inaccessible and invisible, the diametric opposites of the qualities desired in good theater design. The exterior of the theater has no distinguishable design feature save the minor nod to Classical Revival on the entry to the lobby. The building is a large brick box with three projections: a vertical on the rear (west) for the fly space, a box to the south for dressing rooms, and a small box on the east for the lobby. Everything noteworthy takes place within the utilitarian shell of this box. Since this is not common to the architect Chase Roy Whitcher's other work, it can be supposed that his clients had very specific requirements and a very low budget. The structure extends from the north edge of the property, where it is attached to the rear (west) end of the Kimball House, south to Concord Street. The main block of this structure, including the theater in the north section and the Masonic Building in the southern section, is a tall, three-story rectangular brick structure, with little architectural detail; only the entries and the brick walls with granite trim reflect the Classical Revival style.

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ARCHITECTURAL SIGNIFICANCE (continued)

The Capitol Theater

The front of the theater butts up against the rear of the Kimball house ell, a portion of the ell having been removed when the theater was built. The theater and Masonic Building extend to the south, at a right angle to the Kimball house. The theater entrance and lobby are in a small box projecting from the facade, very close to the southwest corner of the Kimball house. The one-story square structure has a flat roof with false front. An full, classical, granite entablature with triglyphs, dentils and projecting cornice wraps around the structure. Masonic symbols decorate the front frieze above the entry. The large entry contains two double glass and metal doors with large plate glass windows above. Poster cases flank the entry. The broad granite steps are flanked by granite abutments, topped by supporting cast iron lamp posts with white glass globes. like those on the main walk way. The blank brick walls of the theater have no fenestration. Metal fire escapes, probably original, are located on the north elevation of the theater. The tall rectangular brick "fly space" rises above the rear of the theater, providing space for scenery to be lifted above the stage. This plain brick structure with no windows or other openings is topped by a ventilator and has a tall exterior brick chimney on the south elevation. The dressing room section of the theater extends across the rear (west) elevation of the Masonic Building. This lower three story, square section has a flat roof and smaller windows with 6/6 sash and granite sills and lintels. The interior of the theater and much of its technical design were modelled after the Metropolitan Theater in Boston, now the Wang Center, which was widely known at the time as the best theater in the region (Wickham n.d.). But they are not similar. While the Metropolitan Theater is lavish and ornate, the Capitol Theater, in contrast, is spartan. In designing the theater, primary attention was given to technical functions and safety features (see detailed description in Historical Background section), with decorative style almost an afterthought. The choice of an Egyptian motif was therefore practical as well as timely.

The auditorium is a large rectangular box oriented with the stage on the long side with 1350 seats facing the proscenium. About one third of the seating is in the very slightly curved (rather than horseshoe) balcony. The emphasis is on an extremely wide angle to provide excellent sight lines to the stage. The balcony is supported only by two posts at the extreme edges. This design was to enhance the theater's emphasis on live performance rather than showing movies, for which a far narrower box would have been more appropriate. The projection booth centered in the balcony is minimal for movie technology and was probably quickly retrofitted after the advent of sound in 1927. The booth shows no evidence of the extra fire proofing that was customary to protect the audience from the highly flammable nitrate film, so it may have been remodelled yet again.

The stage is 70' X 35' with a 90' fly space above. A wing on the south (stage right) has two stories of dressing rooms each with a wooden door. The proscenium is composed of two Egyptian motif pillars which support an entablature. The pillars have bands of decorative detail simulating a sheaf of grass tied together oddly. The capitals taper in, to be topped by a block unlike the Egyptian capitals which flare. The central feature of the entablature is a winged motif similar to the one over the doorway of the temple of Isis, Philae. The curtain is worn but the Egyptian motif is still visible. The side walls, ceiling beams, chandeliers, etc. were painted with similarly decorative motif (see historical photographs). Unfortunately this was covered with Sears' "weather beater" paint. Some exploration has been undertaken, and it appears that enough of the designs can be uncovered to guide a proper restoration (see photograph 3-11). The seats are iron and wood with brown vinyl covering. They were clearly chosen with an eye to being practical and indeed many of them are still in good condition. Under each seat is a ventilator from the state of the art system in the cellar

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ARCHITECTURAL SIGNIFICANCE (continued)

The theater is entered through a small lobby that has no significant detail save the oak ticket booth. It probably had better original finishes, but they have been covered or removed. Even at best the lobby was a minimal effort in contrast to the movie palaces being constructed simultaneously elsewhere. Leaving the lobby, the patron was forced to ascend a small flight of stairs to reach the auditorium which must have created a traffic jam during productions. While there are sufficient exits to make the theater safe, there was only the one small, difficult entrance. The balcony is approached by two straight flights of utilitarian stairs. The stairs to reach the function halls below are in the same location, covered by wood doors so they would not have been visible to theater patrons. The function hall and kitchen are associated more with the Masonic context than the theater. The function hall is large and open with square piers supporting the theater above. Wooden panelling and multi-paned windows separate the hall from the large kitchen area. The kitchen has massive sinks, stoves, tables, etc. needed to prepare food for enormous numbers of people. The ventilation system for the theater is located next to the kitchen on the northwest corner.

The Masonic Building

The southern section of the Masonic and Theater building contains the Masonic lodges. With its roof at the same level as that of the theater, this section of the building is three stories in height, with a large basement, partially above ground level. The plain, square brick structure has a flat roof with slightly projecting cornice. The only wall trim is a granite water table and the granite trim over the foundation. The windows have granite lintels and sills and contain double-hung 6/6 sash. The first story windows also contain a transom light below the lintels. Groups of two and three windows on have continuous lintels. The main entrance is located at the south end of the facade. The entry is sheltered by a large classically derived portico. The roof is supported by large Doric columns on a granite base with granite steps. The underside of the roof is panelled. The columns support an entablature with triglyphs, and dentils below a projecting cornice. The roof is topped by a balustrade of turned balusters between panelled posts. The entry is framed by three-quarter length sidelights and a semi-elliptical fan light. On the south elevation, facing Concord Street, a side entry is sheltered by a smaller portico with pedimented gable roof and entablature supported by Doric columns and pilasters on a granite base. The entry is into the basement level, with a multi-pane window and semi-circular fan light above the door. On the south end of the rear (west) elevation is a modern four story fire escape with metal stairs between brick posts. The interior of the Masonic Building has been altered through division into office condominiums. The original staircase is intact in the main entry. One of the lodge rooms is intact, although it is currently for sale as an office condominium. Historic photographs document that the lodge rooms were classically decorated, similarly to the Manchester Masonic Temple, but far more modest.

The Capitol Theater and Masonic Building were designed by Chase Roy Whitcher, a prominent Manchester architect, identified in directories of his day as "one of the leading and most successful architects of northern New England who had designed and furnished plans for some of the most important public buildings in the state" (Ray 1985). The contractors were Hollis French and Allen Hubbard (Hengen 1991). Whitcher (1876-1940), a native of Lisbon, New Hampshire, studied architecture at the Institute of Technology (now M.I.T.) and with private instructors in Boston. He practiced architecture in Lisbon from 1903 until 1910, when he moved to Manchester (Mausolf 1984). Early examples of the over three hundred buildings designed by Whitcher included the Masonic Lodge in Rochester, the Hotel Laconia, the Lincoln Charles Apartments in Manchester, Colebrook Academy, and the Bedford and Warner Town Halls. Many of these buildings were large brick structures with little or no classical overtures (Mausolf 1984). Later commissions included the

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ARCHITECTURAL SIGNIFICANCE (continued)

Masonic Temple in Manchester, the Shepard Block in Franklin, Merchants Bank in Manchester, the Balsams Hotel in Dixville Notch, and the Princess Hotel in Bermuda. Other Concord buildings included the Statehouse Annex and additions to the New Hampshire State Hospital (Mausolf 1984; Ray 1985).

Site and Landscaping

This large complex is located on South Main Street at the corner of Concord Street, bounded on the rear (west) by South State Street. The Benjamin Kimball House dominates the front of the property; the property is high above the current level of Main Street. The front lawn consists of two tiers of terraces with retaining walls. The inner terrace, with granite retaining wall and granite steps leading to the front entry, is original to the Kimball House. The granite wall was originally topped by a cast iron fence with granite posts (Photograph collection of the New Hampshire Historical Society). During the late 19th century, South Main Street was lined by large elm trees. The street was originally at a higher grade and was lowered in the mid-20th century (after the theater was constructed). The outer terrace, created at that time, has a high retaining wall of irregular coursed, mortared granite blocks with a granite capping. The house is set close to the north lot line, which is marked by a cast iron fence. A walkway from South Main Street to the theater entrance runs along the south side of the Kimball house in the location of a historic walk. The first tier of steps are concrete and date from the mid-20th century period. The second tier of granite steps on the inner terrace, date from the Kimball period. The walk is lined by cast iron lamp posts of fluted columns with projecting bases and capitals, topped by white glass globes (some globes missing); the lamps date from the theater's construction (Photograph collection of the New Hampshire Historical Society). The asphalt walkway, as well as its granite curbing, dates from the late 20th century. The granite piers and iron columns that support the theater billboard sign are original to the theater property, though the sign itself is modern. The two tiers of terraces extend to Concord Street. The early 20th century outer wall continues along South Main Street in front of adjacent houses. The historic granite wall curves around the corner, and continues along the edge of the property on Concord Street, becoming granite curbing as the street level rises. Granite curbing, now surrounded by asphalt, marks the lot line between what was the Kimball property and that of the City of Concord's fire station on the corner of Concord and South State Streets. The southeast corner of the complex, in front of the Masonic Building, which had been the site of the botanic infirmary buildings in the early 1800's, was a large open lawn, landscaped with scattered shrubs and ornamental trees, during Kimball's occupancy. Only one large beech tree remains from that period. The former yard is now the site of a paved parking lot, surrounded by modern shrubs. Shrubs have also been planted along the terraces below the parking lot. This parking lot was constructed when the Masonic Building was converted to office condominiums c.1989. Prior to that time a second asphalt walkway with granite curbs extended from South Main Street to the entrance of the Masonic Building. This walkway probably dated from the period of the Masonic Building and theater's construction (Photograph collection of New Hampshire Historical Society: Photograph collection of Capitol Center for the Arts).

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HISTORICAL BACKGROUND - Explain historical importance of the area and how the area relates to the development of the Town/City.

The history of this site began c.1825 with the construction of the original brick residence, which forms the core of the existing Benjamin Kimball House. During the 1830's and 1840's the property was the location of Benjamin Thompson's Concord Botanic Infirmary. The infirmary buildings extended south from the main house and additional associated structures were located along the south side of the property on Concord (then Cross) Street. During the mid-19th century, the house returned to its original function as a single family residence and the other infirmary buildings became tenement blocks. In the early 1870's the entire property was acquired by Benjamin Kimball, a prominent Concord businessman and railroad official. The original house became Kimball's residence and the infirmary buildings were removed to allow space for a large lawn. A carriage house was constructed at the rear (west side) of the property on South State Street. During the 1880's the house was enlarged and completely transformed into a large Victorian mansion, which was occupied by Kimball and his family until his death in 1920. In the 1920's the estate was acquired by the Masons. The state lodge had its main offices in the Kimball house. The Masonic Building and the Capitol Theater were constructed on the property, remaining in use into the 1980's.

1825-1834 Original House Constructed by Sampson Bullard

The original house on the property, now encompassed by the Benjamin Kimball House, was constructed c.1825 for Sampson Bullard who operated a distillery in the city. Bullard's property extended from South Main Street west to South Street (Lyford 1903:48). This was the first house in this southern section of Concord, which was considered remote at the time. Bullard reportedly offered house lots to anyone who would follow him into this area (Lyford 1903:622). The existing house bears little resemblance to the original structure, but Kimball's house in the late 19th century was clearly known to contain the original. The 1903 history of Concord stated, "this house was built in 1825 by Sampson Bullard - the keystone disclosed by alterations since made, giving the date of erection" (Lyford 1903:916).

1834-1842 Thompson's Concord Botanic Infirmary

In 1834 the property was acquired by Benjamin Thompson who established the Concord Botanic Infirmary there. Thompson, from Andover, New Hampshire, practiced the Thomsonian System, which was patented in 1813 by Samuel Thomson from Alstead, New Hampshire (no relation). The system involved steam baths, hot drops, and herbal preparations. Benjamin Thompson had operated an infirmary in Boston prior to coming to Concord (Lyford 1903:917). He constructed a long wood frame building to the south along South Main Street to Cross (now Concord) Street. The central portion of the long two-story structure, connecting to the main house, had an open arcaded first story, which formed a "bridge" over the driveway leading onto the grounds. Other buildings were located along the south edge of the property on Cross Street (Photograph collection New Hampshire Historical Society; Walling 1851). The house was used by Thompson as a residence and business office. The infirmary was well patronized in its early years. However, Benjamin Thompson was a professional gambler and moved about frequently due to financial troubles, leaving Concord only three years after his arrival. He went to New York where he died soon after. His brother, Dr. Charles Thompson took over operation of the Concord infirmary. The number of Thomsonian doctors increased until the mid 1800's, when the system began to fall out of favor in the east, although it continued to spread in the western and southern parts of the country. Regular physicians had long attempted to warn the public about the danger of these methods; several people were killed when left too long in the steam box. The

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HISTORICAL BACKGROUND (continued)

Concord Botanic Infirmary became less popular and closed in 1842 (Lyford 1903:917; Photograph collection of New Hampshire Historical Society).

1842-1869 Mid-19th Century Residential Use

Charles Thompson continued to occupy the main house into the 1850's (Walling 1851). During the 1860's, it was the residence of George B. Chandler, prominent Concord banker and President of the Union Bank (Photograph collection New Hampshire Historical Society). The various infirmary buildings on Cross (Concord) Street were sold to separate owners. The old infirmary building along South Main was known as Thompson's Block, and was divided into several separate tenements owned by different people (Walling 1858). These buildings stood until the 1870's.

1869-1920 Residence of Hon. Benjamin A. Kimball

In 1869, the original c.1825 house, on land between South Main Street and South State Street, was purchased by Benjamin Ames Kimball, one of Concord's most prominent businessmen and railroad officials (Deed 1869a; Deed 1869b; Coffin 1878:402). When he actually moved to this address is unclear, but Kimball apparently lived in the original early 19th century residence for a number of years, before enlarging and remodelling it to create the existing house in the 1880's (Sanborn 1879; Bailey 1875).

All of the former Thompson infirmary buildings were standing, south of the main house, when Kimball acquired it. Between 1871 and 1884, Kimball purchased all lots, buildings, and shares of the Thompson Block tenements from their various owners, and removed them in order to create a landscaped yard for his large house (Deed 1871a; Deed 1871b; Deed 1871c; Deed 1872a; Deed 1872b; Deed 1880). The Thompson Block building along South Main Street, south of the main house, was destroyed by fire in 1872. Several of the buildings from Cross (Concord) Street were relocated to Grove Street (Lyford 1903:917). One of them apparently remained standing as late as 1884, when it was sold to Kimball by its owner Mary Donovan, who retained the right to occupy it until May of 1884 and then to remove the building from the site (Bailey 1875; Deed 1884).

The Kimball Carriage House, to the rear of the main house, facing South State Street, was probably constructed by Kimball, in the early 1870's shortly after he acquired the property. It was standing by 1873 when the lot on the corner of Cross (Concord) and South State was sold to the City of Concord for the Good Will fire station (Deed 1873). The Kimball Carriage House served as the carriage house and stable for the mansion, throughout Benjamin Kimball's occupancy. The original 1 1/2 story building was enlarged to two stories and expanded between 1906 and 1914; a new large carriage house section was added to the north end of the building. The second story included an apartment for the carriage master and possibly other staff. The south end of the structure contained the stable area with a hay loft above (Beckett 1994).

Benjamin Kimball had been born in Boscawen, near Concord, in 1833, the youngest son of Benjamin and Ruth (Ames) Kimball. His father died soon after his birth. The family moved several times within Boscawen, and then lived briefly in Lowell and Lawrence, Massachusetts, where eldest son John Kimball was employed. When Benjamin Kimball was sixteen years old, his mother moved the family to Concord. He was educated at Concord High School and Hildreth's Preparatory School in Derry. He learned the trade of machinist from his brother John, and developed a strong interest in railroads and mechanical engineering.

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HISTORICAL BACKGROUND (continued)

early on. In 1851, Benjamin Kimball entered Dartmouth's newly established Chandler Scientific Department from which he graduated with honors in 1854. He later returned to Dartmouth to serve as a visitor of the Chandler Scientific Department and as a trustee of the College (Brown 1902:443; Pearson 1911; Capitol Center for the Arts files).

After graduation, Kimball immediately began his long association with New Hampshire railroads, working for the Concord Railroad as a draftsman and machinist in the machine shop. In two years he was made foreman of the locomotive department. In 1858, at the age of 25, he succeeded his brother as master mechanic. In 1865 he resigned to form the firm of Ford & Kimball, manufacturers of brass and iron castings and railroad car wheels. This firm became one of Concord's leading industries, and on the decease of Mr. Ford and retirement of Benjamin Kimball in 1892, was carried on by their sons (Brown 1902:443).

After spending a year abroad with his family to restore his health, Kimball returned to the railroad business in 1879 when he was elected to the Board of Directors of the Concord Railroad. It was later said, "From that day no man has worked harder or more persistently to promote and conserve the vital interests of the corporation" (Brown 1902:443). He was one of the first to see the advantages of the consolidation of railroads and formulated the consolidation of the Concord Railroad with the Boston, Concord & Montreal, which "proved to be such an advantage to the state." It was later said that the homogeneity of New Hampshire's railroad system was largely to his credit (Pearson 1911). He was a member of the executive committee of the Concord & Montreal Railroad, president of the Franklin and Tilton Railroad and director of a number of smaller railroad corporations. An article about Kimball written in 1911 stated, "In brief, Mr. Kimball is and has been for a quarter of a century, New Hampshire's most prominent railroad man" (Pearson 1911). Kimball is credited with bringing about the construction of the last Concord Railroad Station and the system of company shops in the south end of the city in 1885, employing the prominent railroad architect, Bradford Gilbert, who he also had design his private residence.

One of Concord's wealthiest citizens, Kimball served as president of the Concord Savings Bank, trustee of the Merrimack County Savings Bank, and director and president of the Mechanics National Bank. He was also a founder of the Cushman Electric Company, and a founder and director of the Manufacturers and Merchants Mutual Fire Insurance Company (Pearson 1911).

Kimball was active in politics, though not primarily a politician. He served a term as state legislator in 1870, but declined reelection the following year. In 1876 he was a member of the constitutional convention to revise the state constitution. He was an alternate delegate to the Republican national convention in 1880 and a delegate at large in 1892. Kimball was a member of the Governor's Council in the 1880's and was responsible for designating and preparing the site for the statue of Daniel Webster in the state house yard. Kimball was "an active and able promoter of the best interests of the city of Concord and a potent factor in the development of the material interests of the state" (Capitol Center for the Arts files). Kimball planned and personally oversaw a number of city, state and charitable building projects. He was instrumental in bringing about plans for the city library building, and was active in the construction and improvement of the city water system and served as member and president of the Board of Water Commissioners. His influence was responsible for securing the favorable locations for the Federal building and the State Library, and in bringing about the enlargement of the state capitol (Pearson 1911). He was appointed to a five member commission to construct the State Library building. An active member of the New Hampshire Historical Society since 1875

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HISTORICAL BACKGROUND (continued)

and president from 1895-1897, Kimball was largely responsible for bringing about the construction of the Historical Society building.

Benjamin Ames Kimball was married in 1861 to Myra Tilton Elliot of Canterbury, New Hampshire. The Kimballs had one son, Henry Ames, born 1864, who followed his father in business. The family travelled extensively in Europe and developed a large and valuable private library and collection of paintings and statuary. Kimball's home was called "one of the most noted in the Granite State," "upon grounds artistically arranged" (Capitol Center for the Arts files; Pearson 1911). The house was only a short walk from the railroad station where Kimball had his offices (Pearson 1911). The Kimball family also maintained a very large summer estate on Lake Winnepesaukee, called "The Broads" and known today as "Kimball Castle," built in 1892 and modelled on castles Kimball had seen on the Rhine in Germany.

Benjamin Kimball died in 1920. He willed his Concord estate, then generally regarded as one of Concord's most pretentious residences, to the state for uses as a governors mansion. However, the state declined the gift, citing the great expense of upkeep. Also included in his estate were shares of several rental properties in Concord and investments and bank accounts worth almost \$500,000 (Probate 1920).

1923-1989 The Masons and the Capitol Theater

The Kimball property, including the house, carriage house, and lot was purchased in 1923 by the Building and Improvement Committee of the Bektash Temple of AAOMMS, the New Hampshire Shriners. Beginning in 1925, a meeting hall and a large theater were constructed on the property, connected to the ell of the Kimball house. The house, with few alterations, served as the headquarters of the Grand Lodge of the State of New Hampshire. The Masonic Building, which contained rental offices and two lodge rooms, was used by the Bektash Shrine, the two Concord Masonic Blue Lodges, the Eureka #70 Lodge and the Blazing Star #11 Lodge, and the Order of the Eastern Star. In 1942 the Concord Masonic Association purchased the Masonic building section of the complex. The Theater and Masonic Building are attached by party walls, but were not accessible to each other by interior means. A banquet hall, still intact, was located in the basement of the theater, with the kitchen underneath the stage area (Sanborn 1928). The function space was the primary connection between use of the theater by the public and use of the function halls by the Masons. The theater was leased to an outside theater management company and was used for Masonic functions and rented for other community events (Hengen 1991).

Background Context

The Capitol Theater, known locally as "The Cap," opened on January 31, 1927, at the height of the vaudeville era and the beginning of the rapid growth of the motion picture industry. The earliest public exhibition of motion picture technology was in 1895. Pictures were soon made available to the public in "shooting galleries" which were stores with fifteen or more picture machines (mutascopes, vitagraphs, etc.), until 1905 (Blanco 1994). The invention of better projectors lead to the "Nickelodeon." The same store converted to a rudimentary theater with rows of chairs facing a back wall where ten minute silent movies were projected. They were novel and popular and the industry developed rapidly. By 1910, larger theaters were being built as movie houses, although most were used to supplement vaudeville acts which were in their heyday during the 1910's. During the second half of the 19th century, early travelling companies played in

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HISTORICAL BACKGROUND (continued)

the small opera houses owned by the community and located in the town hall. These were so successful that local entrepreneurs built burlesque and light opera houses to take advantage of the entertainment dollar. Vaudeville developed from this tradition. Between 1910 and 1930 was a great boom in theater building. There were two schools of thought about which form of entertainment would be the most successful - vaudeville or the movies - and those that built theaters favored one or the other; the same design was not really good for both. Live theater needed broad sight lines, dressing rooms, an orchestra pit, side stage and fly space for moving scenery. Often a projection booth and screen were merely added to the legitimate theater space. Theaters designed to favor movies were longer and narrower so all seats faced forward with better sight lines for a small screen, with little or no side stage or dressing room space. Often a great organ replaced the orchestra. All this changed in 1927 with the advent of successful talking pictures. Sound meant that movies would eclipse vaudeville, and movies were seen as highly lucrative. Theater building was undertaken by the studios who made the movies, notably Metro, Goldwin, Meyer and Fox, because as Marcus Lowe stated "We sell tickets to theaters, not to movies." The great motion picture palaces were built during the 1920's; the largest concentration were in cities, but even smaller towns often had more than one movie house.

The trend toward using exotic designs for theaters is generally considered to have begun with the archaeological discoveries of 1922 in Egypt. From the tomb of Tutankhamen and the Great Hall at Karnak architects lifted elements to decorate new cinemas. Along with Gruman's mock temple in Hollywood. Egyptian theaters sprang up in small towns across the country (Naylor 1987). This was part of the second revival of Egyptian style architecture in America (the first being 1835-1840). Egypt was the perfect exotic context to suit the romance of the movies (Naylor 1987).

The motion picture palace established a new building type that was distinct and uniquely American. The functional necessities of the film business demanded the invention of new technologies and spaces, requiring a vast collection of rooms under one roof often situated on irregular plots of land (Naylor 1987). The purpose of theaters was economic: attract patrons to the box office. This usually involved an exotic innovative facade lit for night time visibility. Image was crucial to enable theater-goers to know the latest picture and the canopy marquee became the most important element of most facades. On the interior, the lobby was used to impress patrons and was often spectacular.

The Capitol Theater

The Capitol Theater was designed primarily as a legitimate theater with the ability to show movies. (The projection booth is original to January 1927, though it may have been retro-fitted after the advent of sound later in 1927.) It has a plain functional exterior. It is functional and utilitarian rather than glamorous. In fact the following write-up advertising its opening stressed the features of safety and comfort rather than an exotic trip to a romantic place.

"Capitol Ready for Opening -
Most Modern Equipment Makes Playhouse One of the Best in N.E.

With the opening of the Capitol Theater on South Main Street Monday evening, Concord adds to its already long list of assets to which citizens can point with pride. The theater is one of the largest and most modern north of Boston in

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HISTORICAL BACKGROUND (continued)

New England. The seating capacity is approximately 1500 with about one-third of this located in the semi-circular balcony.

The entire building is of fireproof construction. Eight fire escapes are available for exit from the main floor of the theater, which can be cleared in three minutes. All the curtains on the stage are also fireproof. Of interest is the fact that the main drop curtain cost four dollars a yard more than the main curtain in the Metropolitan Theater in Boston.

The stage, which is only 10 feet narrower than that of the Metropolitan, is 70 feet wide, 35 feet deep, and has a height from the floor, to what is known as the loft, of 90-odd feet. Back of the left wing of the stage are located the two tiers of dressing rooms and one large 'ballet' room. These are all completely equipped with the latest devices to aid in make-up and rapid exchange of costumes.

Two of the latest type projectors for motion pictures are located in the fireproof booth in the extreme rear of the balcony. Spotlights are also located there.

The staff of the theater will consist of 11 men ushers, one doorman, two cashiers, two stage-men and one motion picture operator. Music will be furnished by an organist and six musicians. The latest type of \$22,000 Wurlitzer organ has been installed. It will be played for the two opening weeks by Arthur Martel, formerly of the Metropolitan Theater in Boston. Mr. Martel does feature playing for the circuit, which owns the new theater here, in their theaters located as far west as Chicago. Alexander Lamb will be the regular organist.

Inside the theater the concrete floor is covered with a heavy layer of hair and felt composition material. Over this is laid a richly finished carpet, making walking absolutely noiseless. A carpet is also laid in the balcony and on the stairs.

A 15 foot square back stage switchboard controls the lighting in the house. Two sets of electric motors in the basement control the combination heating and cooling plant. The system, the last word in ventilation devices, includes a huge tank partly full of water into which the air is forced by a large fan. In this water and airtight tank, the air is humidified and with the proper temperature and controls is distributed throughout the theater by means of ventilators located under each seat.

The electric system installed in the theater is said to be the most elaborate ever put into any building in the city. The 'Peter Clark' system of rigging which controls the curtains is the same as that used in the Metropolitan in Boston.

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In the rear of the main floor of the theater is located a fully equipped rest room for women. This is over 20 feet square and is tastefully decorated. Ray E. Collier, 23 years old, whose home will be at 48 Pleasant Street, is in charge of the theater. He was formerly connected with the Capitol Theater in Allston, Mass.

All bookings of vaudeville are made directly from Boston. The daily programs as now planned will consist of one full program of the bill in the afternoon. In the evening a feature picture, a newsreel, and a comedy picture will be shown, with five acts of vaudeville in the middle of the evening. Following the vaudeville, a complete reshewing of the motion picture program will take place.

Through the 'reserve seat' policy anyone can, by asking, have the same seats saved for them every evening with the one alternative that they will be sold if not called for before 7:15 each evening. If a seat owned in this way by a person is not used for a period of three weeks the persons name is taken off the preference list" (Concord Monitor clipping 1927).

Within three years of its opening, the collapse of the economy forced the closing of the Capitol Theater (Capitol Center for the Arts n.d.). It soon opened again and went through a long series openings and closings under many owners. It was reportedly owned for a time by Joe Kennedy of Loew's Theaters. After WWII, the popularity of vaudeville declined and the theater was used primarily for movies (Hengen 1991). The theater was also used for local productions, often as benefits for local hospitals or civic groups (Hengen 1991).

The complex was divided up into separate parcels, with each of the four connected buildings eventually under separate ownership. The old carriage house was used as a warehouse for a produce sales operation, and an apartment was located upstairs (Beckett 1994). The Grand Lodge of New Hampshire Masons moved their offices out of the Kimball house in the 1970's. The Concord Masonic lodges used the Masonic Building until c.1986. The Capitol Theater closed in 1989.

1990-present Capitol Center for the Arts

The Masonic Building was completely remodelled c.1989 and converted for use as office condominiums. The Kimball Carriage House currently contains the salesroom, offices, and warehouse of a glass and aluminum sales and installation company. In 1990 a group of concerned citizens formed the Capitol Theater Task Force was formed to determine the best way to restore the theater and keep it open permanently. In 1991 the Capitol Center for the Arts was formed as a non-profit organization working to restore the theater and adjacent Benjamin Kimball House into a regional cultural arts center. The offices of the organization are currently located in the house and the theater stands vacant, awaiting restoration.

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NATIONAL REGISTER STATEMENT OF SIGNIFICANCE:

Criterion A: While the focus of this study is on two buildings, the Benjamin Kimball House and the Capitol Theater, the complex of buildings that are considered in the Area Form (X) are on the piece of land, historically one lot, currently several, bounded by South Main Street on the east, Concord Street on the south, South State Street on the west, and by the north lot line of the historic parcel. The complex is intriguing in its evolution from its beginning as a residence turned hospital, turned estate, turned theater and office complex. Five distinct structures are involved although four of them are linked by party walls, all five have been sold separately on discrete parcels and are: the Benjamin Kimball House, the God Will Hose House, the Capitol Theater, and the Masonic Building. Because the Good Will Hose House has been in separate ownership since its construction and is not related to the historic contexts of the remainder of the complex, it was only considered briefly and its eligibility was not determined. After integrity was assessed, two contexts were dropped: early Federal period residency, and the Thompsonian Infirmary. The historic contexts that were determined germane for consideration were Benjamin Kimball's residency, Bradford Gilbert's architectural work, Masonic Buildings, Theaters in New Hampshire, and Chase Roy Whitcher's architectural work. These are assessed by the National Register Criteria as follows.

The Benjamin Kimball House and Kimball Carriage House are not eligible for the National Register under this criterion. While the house retains its associations as a large residence of a prominent local resident, the property as a whole does not retain the ability to convey its use as a large fashionable in-town estate, or its role in the development of this area of the city. There are no other historic trends or events associated with the Kimball residence to make it eligible under criterion A.

The Capitol Theater is eligible for the National Register under Criterion A as a significant example of theater construction in the state of New Hampshire. It was built at height of theater construction during the 1920's, primarily as a legitimate theater with movies as an adjunct. It was the biggest theater of its type in the state, and the largest theater north of Boston. It retains integrity of its technology, design concept displaying elements of a legitimate theater - fly space, extensive dressing rooms, side wings, deep stage. The projection booth documents the early use of movies. Theaters of this sort were part of a national trend that made a significant impact in the life of the community. The Capitol Theater was well attended by the citizens of Concord where it was within easy walking distance of everyone. The Concord Theater, two blocks north on Main Street, was built primarily as a movie theater about the same time. It is much smaller and local. The Capitol was able to pull audience from the region that was able to travel by another new invention, the automobile. The decorative elements of Egyptian Revival have been somewhat compromised, but they were less significant than the overall design of the theater.

The Masonic Building is not eligible for the National Register under Criterion A because it has lost interior integrity and the interior was the most significant part of the structure, that portion of the building most able to explain its relationship with the Masons. Only one lodge room and a staircase survive and the lodge room is presently for sale as an office condominium.

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NATIONAL REGISTER STATEMENT OF SIGNIFICANCE: (continued)

Criterion B: The Benjamin Kimball House is eligible for the National Register under Criterion B, as Kimball's primary residence, constructed at the height of his career. Benjamin Kimball was an individual of local and statewide significance. As a railroad official he was a major force in shaping New Hampshire's rail system, which brought about vast changes in the history and development of the state in the late 19th and early 20th centuries. Kimball's role in the railroad industry is highlighted by the location of the house, which was at the time, in close proximity to the Concord Railroad Station, designed under Kimball's influence by the same architect who was employed to plan his residence. Kimball was also founder and Director of a number of important Concord businesses and industries, including the city water works. Perhaps his most significant achievements were in bringing about the construction of buildings for several prominent local and state institutions including the Concord City Library, the State Library, and the New Hampshire Historical Society. The Breads ("Kimball Castle") on Lake Winnepesaukee was the Kimball family's secondary, vacation residence and was the result of Kimball's whimsical desire for a German castle. His primary residence in Concord is a more accurate representation of his career and his role in the community.

Criterion C: The Benjamin Kimball House is eligible for the National Register under Criterion C as an example of the Romanesque Revival domestic architecture of nationally prominent railroad architect Bradford Gilbert. The Kimball house has many characteristic elements of Gilbert's work: the horizontal massing, window bands, coloration and details, round-head arches in series, corbelled cornice, irregular volumes, and towers. Its significance is increased by the fact that his other Concord building, the 1885 Railroad Station, is no longer extant. It is unknown how many residences he designed in his career, but the Kimball Mansion is one of three pictured in his own book of his work. (The other two are a Shingle Style house and the Cornelius Vanderbilt Mansion in New York City.)

The Kimball Carriage House is not eligible for the National Register. It was not designed by the same architect as the house and does not retain integrity for its original period. The exterior remains largely intact from the period after it was remodelled by Kimball in the early 1900's, but the resulting building is neither architecturally distinguished, nor a good example of the carriage house building type. The relationship between the main house and carriage house, and between the buildings and the surrounding yards, has been lost due to the construction of the Masonic buildings and modern landscaping, and the carriage house has been physically cut off from the residence.

The Capitol Theater is eligible under Criterion C as an example of the theater building type. It was constructed during the boom period of theater building from 1910 to 1930, and is an excellent example of a legitimate theater with the ability to show movies. It is significant as the only theater identified as designed by prominent regional architect Chase Roy Whitcher, the most prolific New Hampshire architect of his day, as represented by his numerous significant commissions. While the exterior of theater has almost no decorative associations, the form of the structure with projecting fly space and dressing room wing documents its function. The theater interior decoration utilized the Egyptian motifs that were widely popular at the time, though on a lesser scale than in the larger movie palaces. The theater interior has all the characteristic elements of the period including the floor plan with balcony, stage with wings

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NATIONAL REGISTER STATEMENT OF SIGNIFICANCE: (continued)

and fly space, dressing rooms and practice areas. The technological advances for which the Capitol Theater was noted are intact, including the ventilation system, lighting, and fire proof construction, as well as the basement kitchen and banquet hall. The original theater seating is intact and also the projection booth.

The Masonic Building is not eligible for the National Register under Criterion C. The interior of the building has lost a good deal of its integrity due to division into office condominiums. As an example of the Masonic temple building type, the plain, undistinguished structure is not a particularly good example. This structure was not one of architect Chase Roy Whitcher's better designs, far more significant is the Masonic Temple on Elm Street in Manchester, designed by him c.1926. It is as a large stone structure, an excellent interpretation of the Classical Revival. The interior lodge rooms are also better developed. Overall, the Manchester Masonic Temple is a highly successful building and the Concord Masonic Building is not.

STATEMENT OF INTEGRITY:

The property retains no integrity for its original periods as the Sampson Bullard House or the Concord Botanic Infirmary.

The Benjamin Kimball House retains integrity for its period of remodelling and occupancy by the Kimball family. The immediate setting of the house is intact, in the terraced front lawn and side yards. However, the integrity of the property as an estate with landscaped yard has been lost due to the construction of the large Masonic buildings and 20th century landscaping. Despite changes around it, the house itself retains the ability to convey its historic associations as the residence of Benjamin Kimball. The house has a high degree of architectural integrity of design, materials, and workmanship. Several minor changes, including replacement of windows, were made by Kimball during his lifetime. Few changes have been made to the house since that time; some windows have been replaced and bathrooms added to the interior. The Masons made relatively few alterations to the building considering their long period of occupancy. The interior retains a very high degree of integrity with all original (c.1890) woodwork and trim, fireplaces, window seats, built-in cabinets, shelves, and safes intact. Even the fireplace andirons and tools remain intact in several fireplaces. The major change to the house was the truncating of the ell and the construction of the massive connected theater. The construction of the theater and Masonic Building had a substantial impact on the overall integrity feeling, because these large buildings, along with the apartment building to the north, surround the Kimball house and dwarf what was once a very large and imposing residence. The lowering of the street level has also had an effect on the horizontal feeling of the house's architecture. The modern landscaping and parking lot on the side yard (south) also impact the feeling of the architecture by obscuring what was intended to be the main view of the house from the south, across the open lawn. Despite these changes in feeling, all elements that define the architecture of the house are intact.

The Kimball Carriage House lost integrity for its original period when it was remodelled in the early 1900's. The exterior of the building retains most elements from that time, though windows and doors have been altered. The interior has been changed by modern use. The carriage house has been severed from its spatial relationship with the Kimball House by the construction of the large theater between them.

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STATEMENT OF INTEGRITY: (continued)

The Capitol Theater retains integrity of location, design, materials, workmanship, feeling, and association. The exterior of the building has not been changed since its construction. The interior retains its lobby, rest rooms, stage, orchestra pit, backstage areas, and early projection booth and projectors. Original seats and light fixtures are intact. The Egyptian architectural details are intact, though painted over. Under modern paint, original murals are intact. The theater's integrity of setting has been affected somewhat by the modern landscaping and parking lot nearby. The original walkway with billboard and lamp posts is intact. The lowering of South Main Street and construction of outer retaining wall occurred after the theater was built, but occurred during the theater's period of significance.

The Masonic Building retains exterior integrity of location, design, materials, workmanship, feeling, and association. The main exterior change being the modern landscaping and parking lot causing a loss of integrity of setting. However, the interior of the building has suffered loss of integrity through division into office condominiums, and the interior was the most significant feature of the building for describing its relationship to the Masons.

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Jim Blanco, theater historian, July 1994.

Frank Gardner, July 1994.

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- 1869b Book 196, Page 493.
- 1871a Book 202, Page 91.
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- 1923 Book 467, Page 99.
- 1988 Plan #10328

APPLICABLE HISTORIC CONTEXT(S) with code:

- 52. The railroads in New Hampshire, 1842-1960.
- 53. Pre-automobile land travel, 1630-1920.
- Legitimate and Movie Theaters in New Hampshire.
- The Medical Profession.
- Masonry/Freemasonry in New Hampshire.

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BOUNDARY DESCRIPTION:

The Benjamin Kimball House and the Capitol Theater are located on separate parcels as recorded in the tax records of the City of Concord. The house is located on parcel 34-2-4 and the theater on parcel 34-2-5. The house and theater are separately individually eligible for the National Register, and the boundaries of each are defined separately. The boundaries of the National Register eligible property associated with the Benjamin Kimball House are concurrent with the present legally recorded lot lines of the parcel on which the house is located (parcel 34-2-4). The National Register boundaries of the Capitol Theater are concurrent with the present legally recorded lot lines of the parcel on which the theater is located (parcel 34-2-5). The boundaries are shown on two copies of a map derived from a 1988 subdivision plan of the property from the Merrimack County Registry of Deeds. Scale one inch = 100 feet.

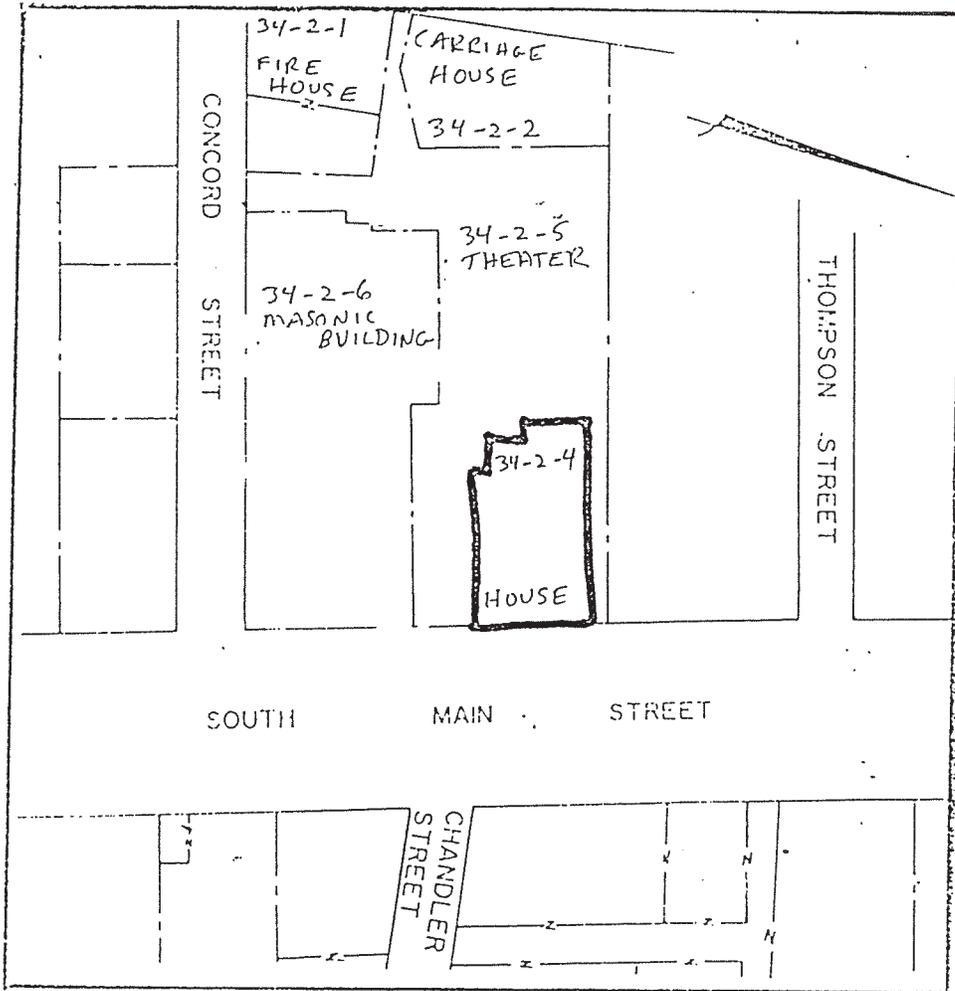
BOUNDARY JUSTIFICATION:

The Benjamin Kimball House is individually eligible for the National Register under Criteria B and C for its late 19th century period. The Capitol Theater is individually eligible under Criteria A and C for the 20th century period. Although these buildings are physically connected, were historically located on the same large parcel of land, and were owned jointly at one time, the National Register significance of each is not related to the other. The house and theater are currently located on separate legally recorded parcels and the National Register boundaries of each are defined by the lot lines of the parcel on which each is located. The boundaries of the Benjamin Kimball House (parcel 34-2-4) encompass the house and its front and side yards, which provide an associated historic setting. The northern boundary is along the north elevation of the house. The rear (west) boundary is defined by the division between the house and theater structures. The east boundary is defined by the front lot line along South Main Street, defined by stone retaining wall. The southern boundary is defined by the north edge of the walk way leading to the theater entrance, which defines the edge of the house's yard. The National Register boundaries of the Capitol Theater (parcel 34-2-5) encompass the theater structure and the rights of way which provide the main entrances, as well as access to back stage areas and egress from the theater. The northern boundary is defined by the north lot line of the historic parcel, with a right of way along the north side of the Kimball House, including a walk way and stairs, which provided egress from a back door of the theater. The eastern boundary is defined by the division between the house and theater structures. The boundary extends to South Main Street encompassing the front walk to the main entrance to the theater. The southern boundary is defined by the north edge of the parking lot, currently associated with the condominiums in the Masonic Building, and by the division between the theater and Masonic Building. The boundary extends south to encompass the dressing room area which projects from the west wall of the Masonic Building, and extends to Concord Street to encompass the right of way, which provided access to the back stage area. The western boundary follows the lot line along the outer bounds of the Good Will Hose House property and the Kimball Carriage House property, extending to South State Street between these two buildings to encompass another route of backstage access. The Masonic Building is not eligible for the National Register and the boundaries of the Capitol Theater property are defined to exclude it. The Kimball Carriage House has been severed from the Benjamin Kimball House and is not eligible along, so the boundaries of the Kimball house are defined to exclude it. The National Register eligibility of the Good Will Hose House has not been determined, but was not historically or physically linked to the house or theater.

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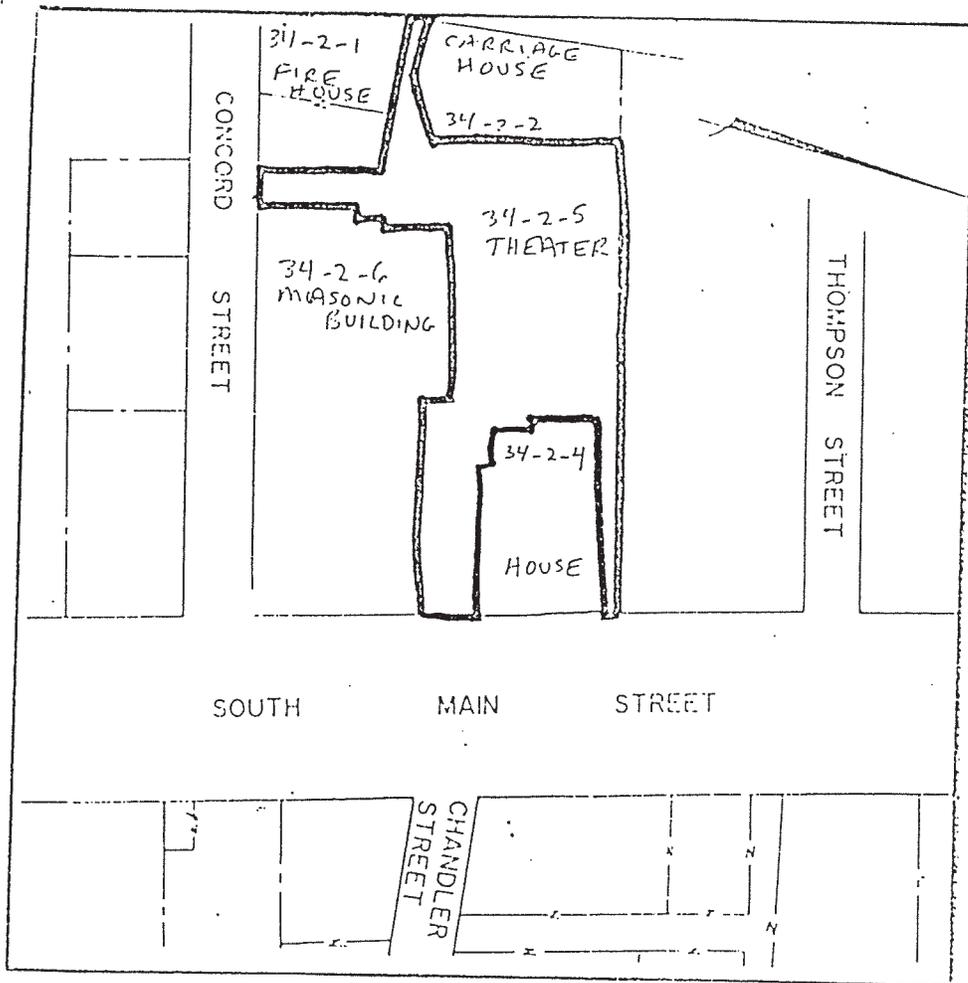
Kimball House Boundaries



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Capitol Theater Boundaries



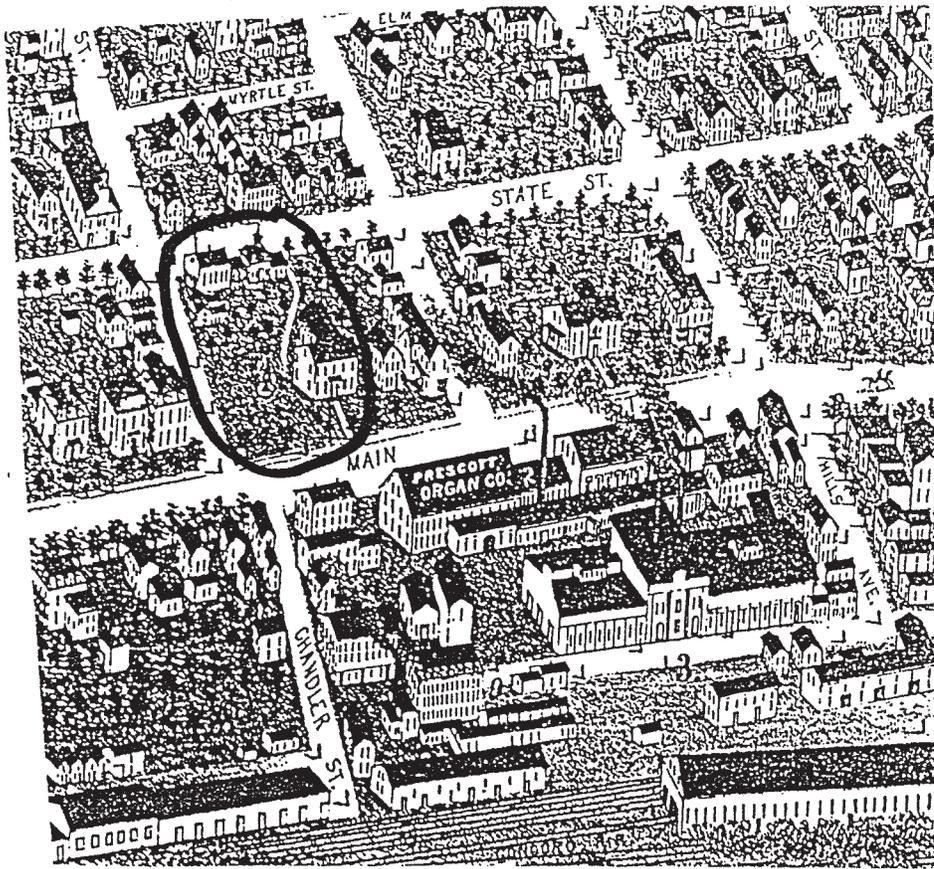
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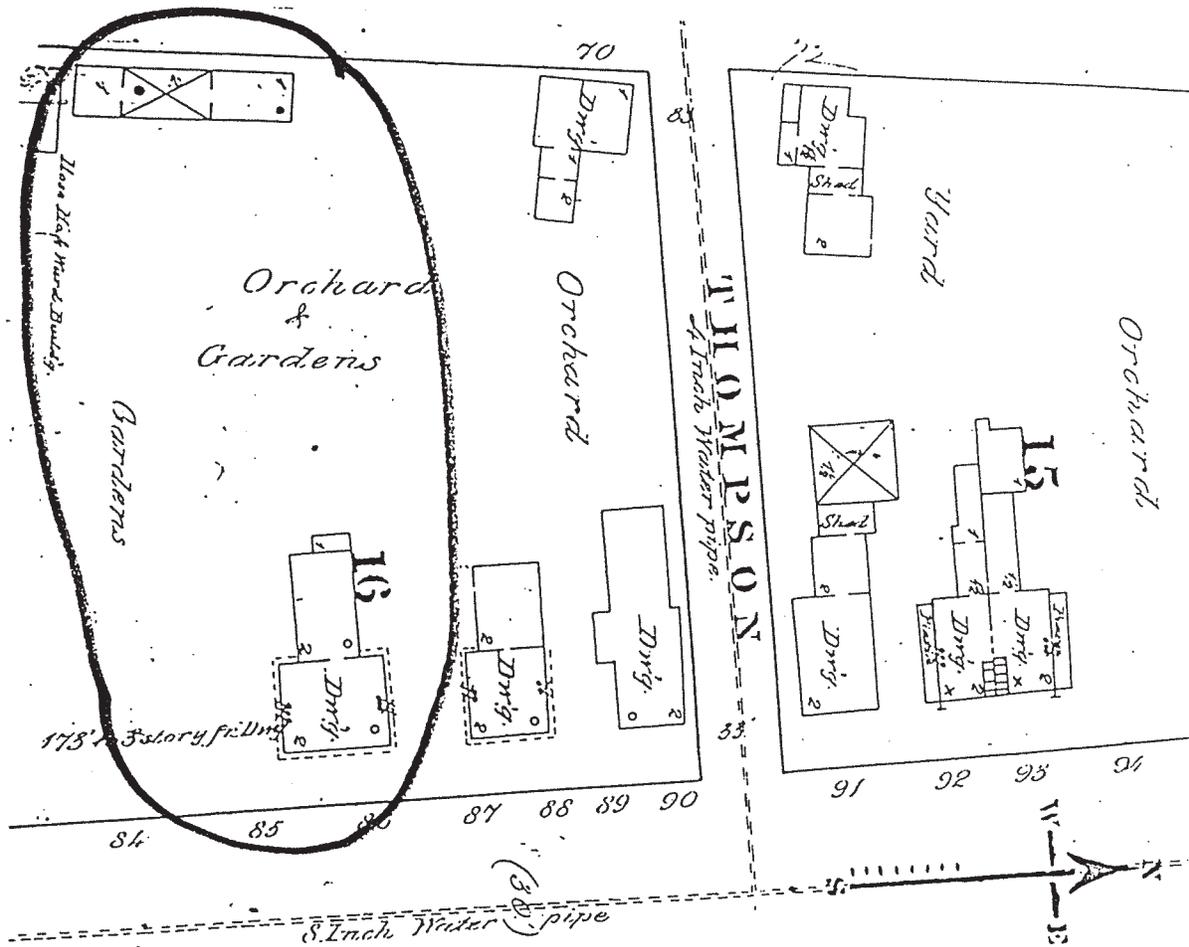
(Bailey 1875)



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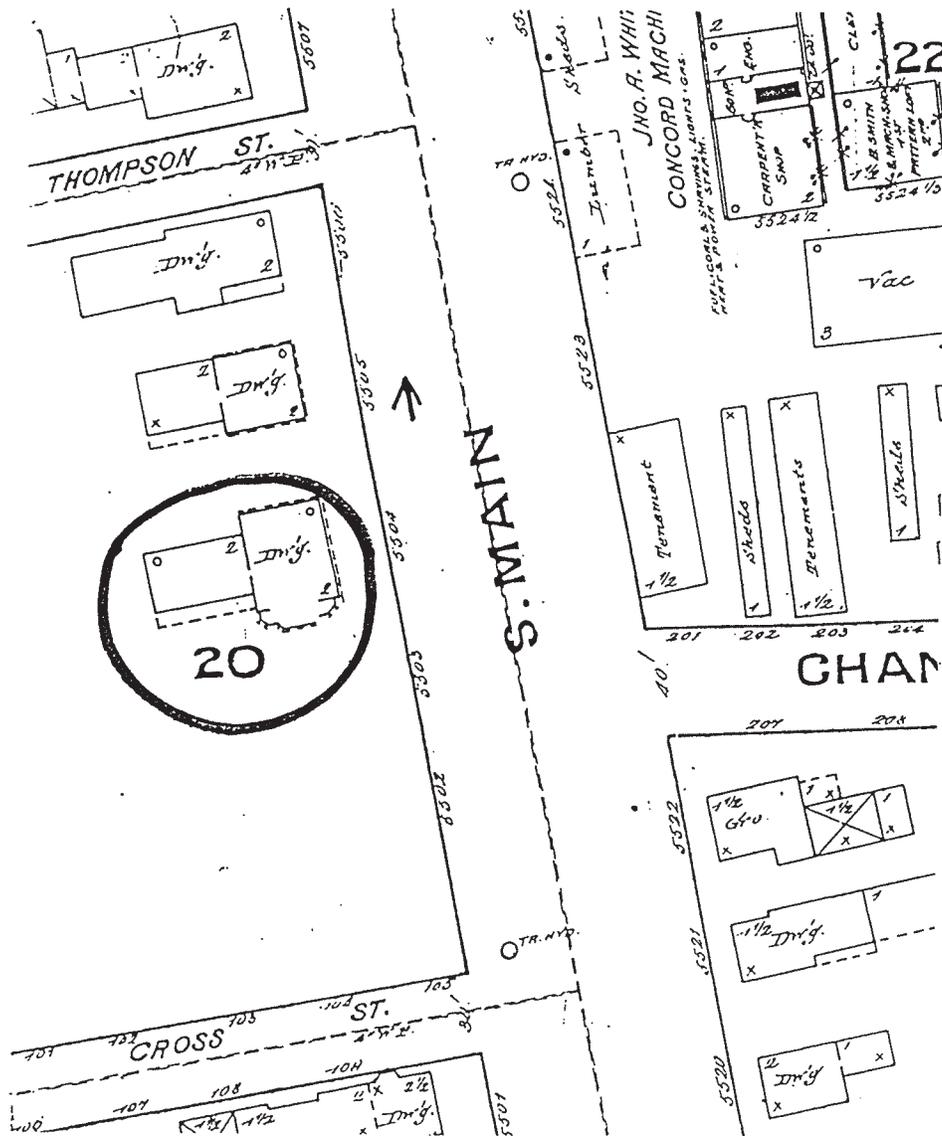
(Sanborn 1879)



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(Sanborn 1884)



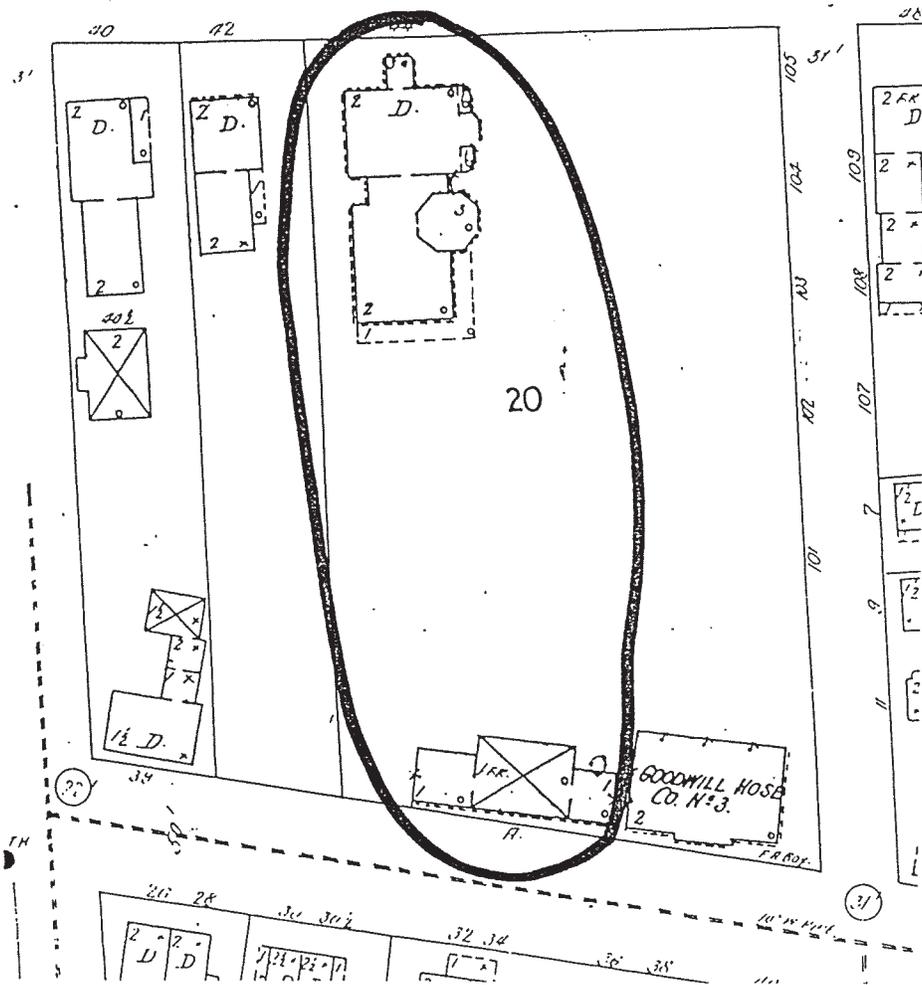
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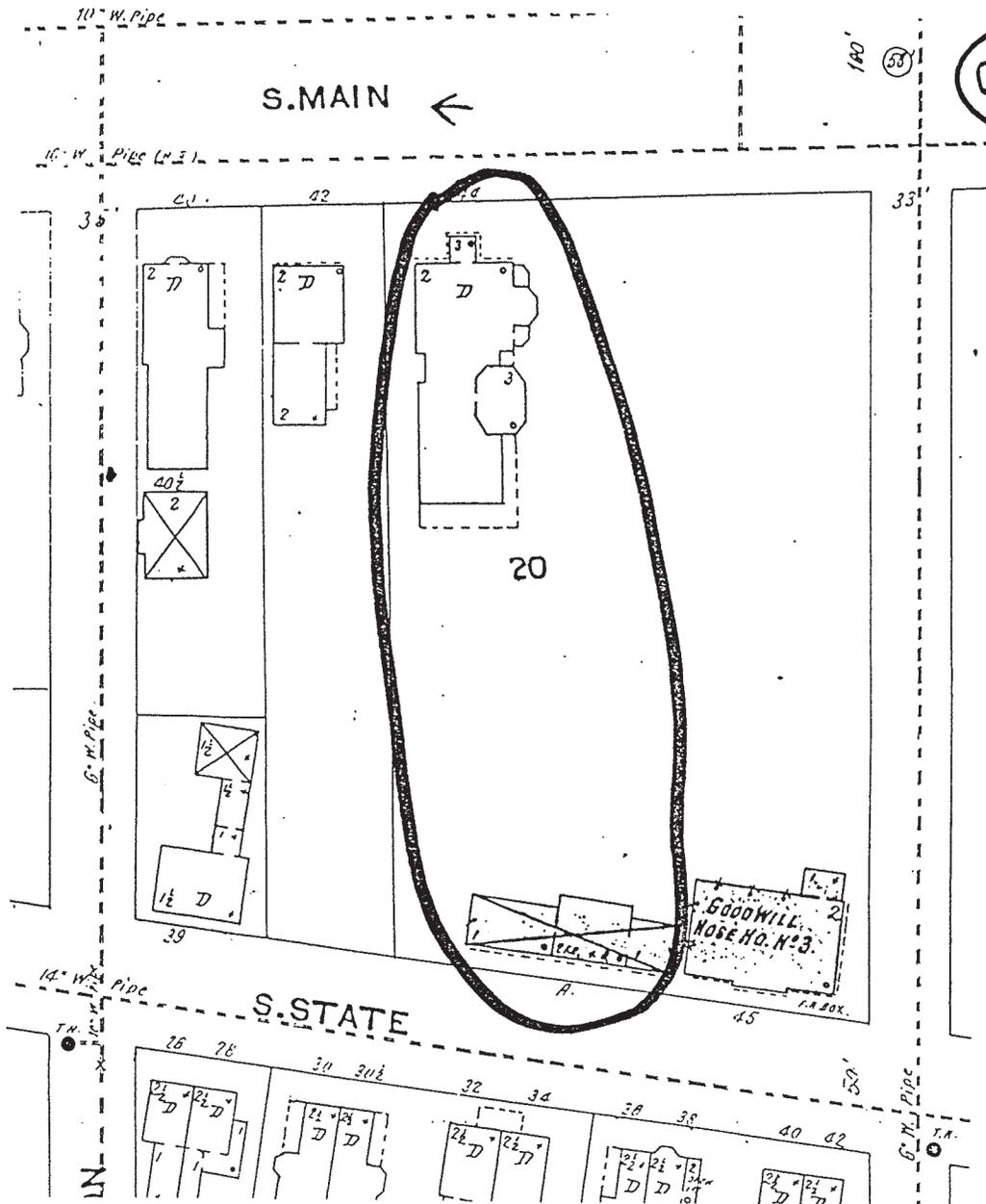
Sheet 30 of 53

(Sanborn 1899)



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(Sanborn 1906)



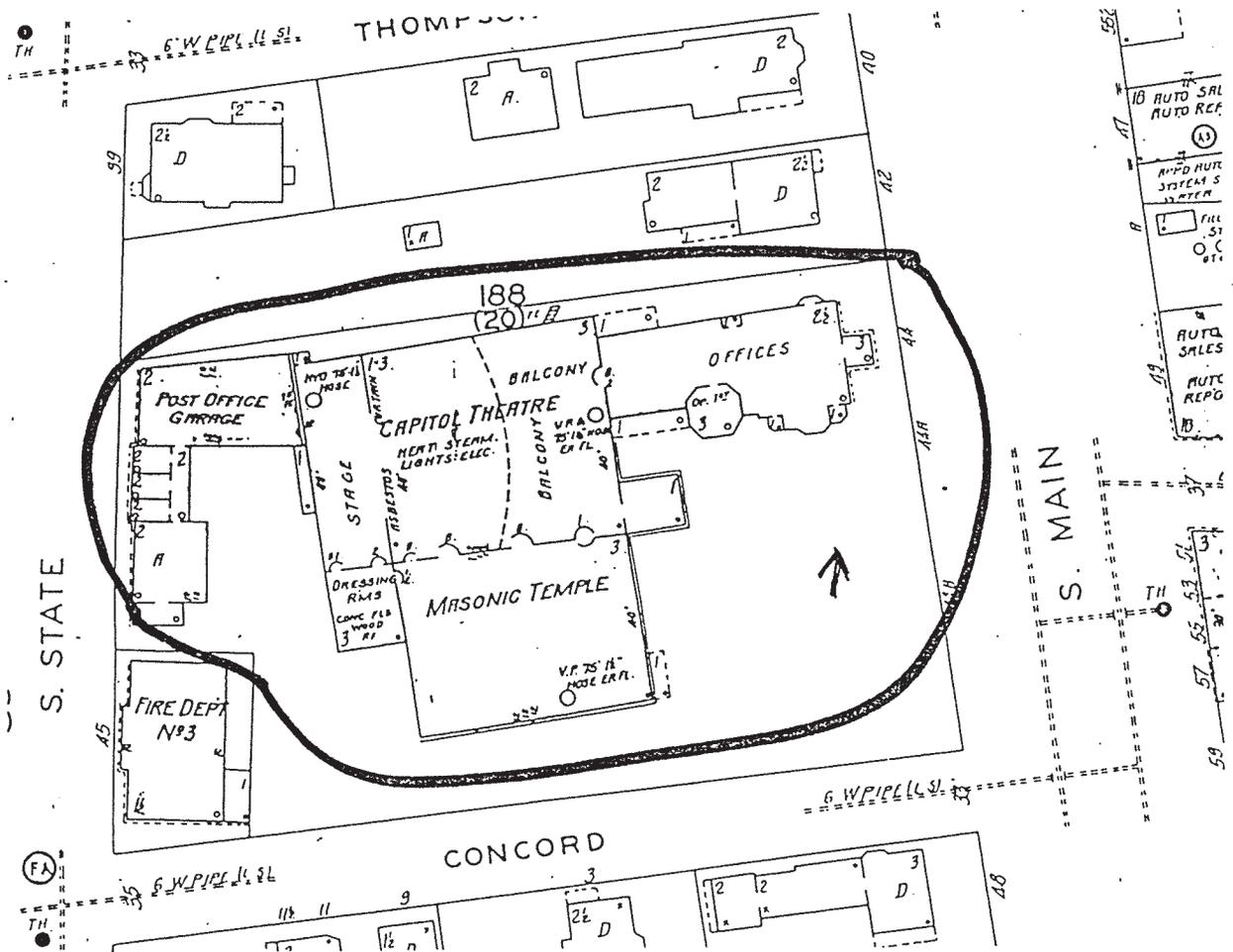
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(Sanborn 1928)

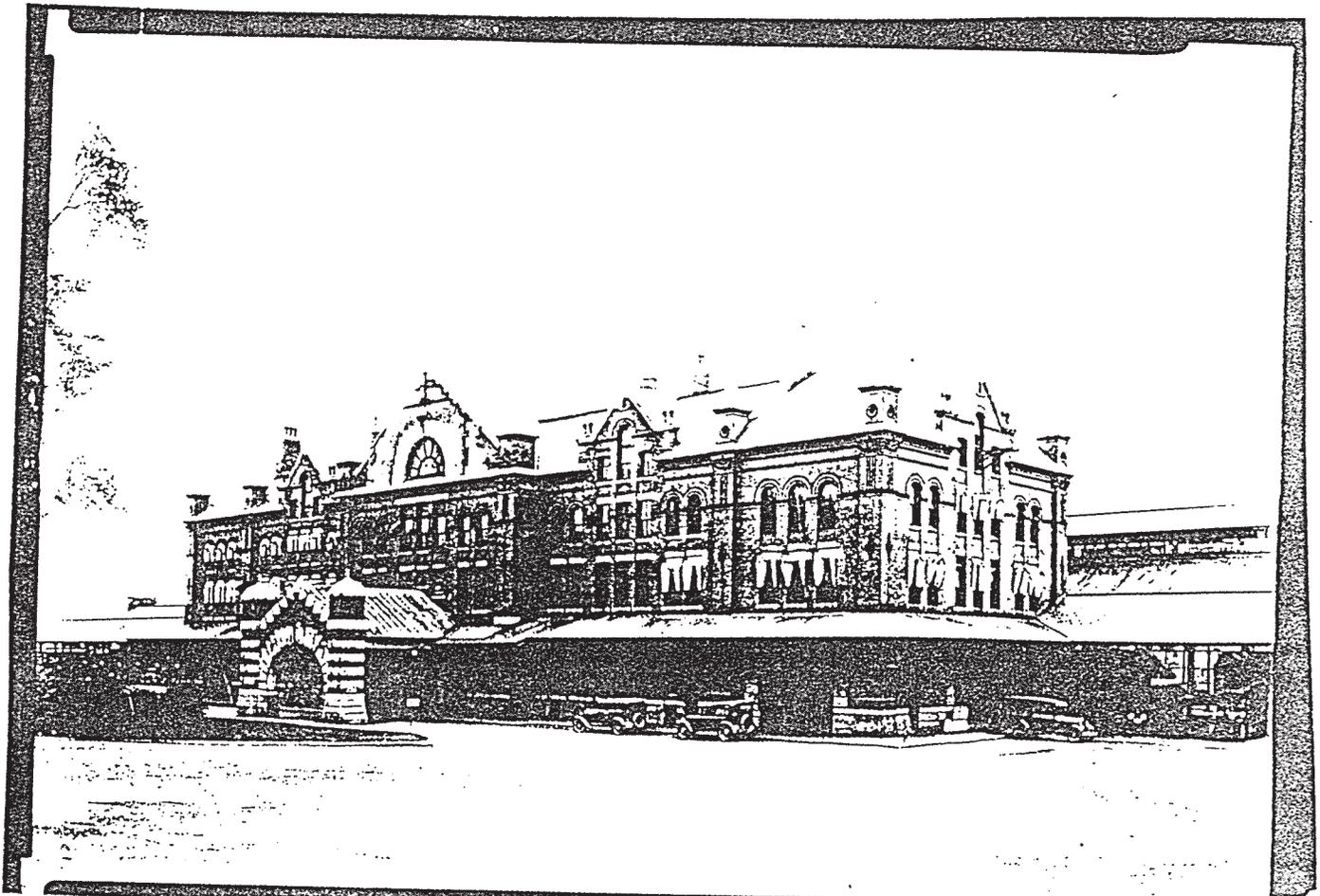


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Comparable buildings designed by Bradford Gilbert

Concord Railroad Depot, 1885 (Photograph collection of the New Hampshire Historical Society)



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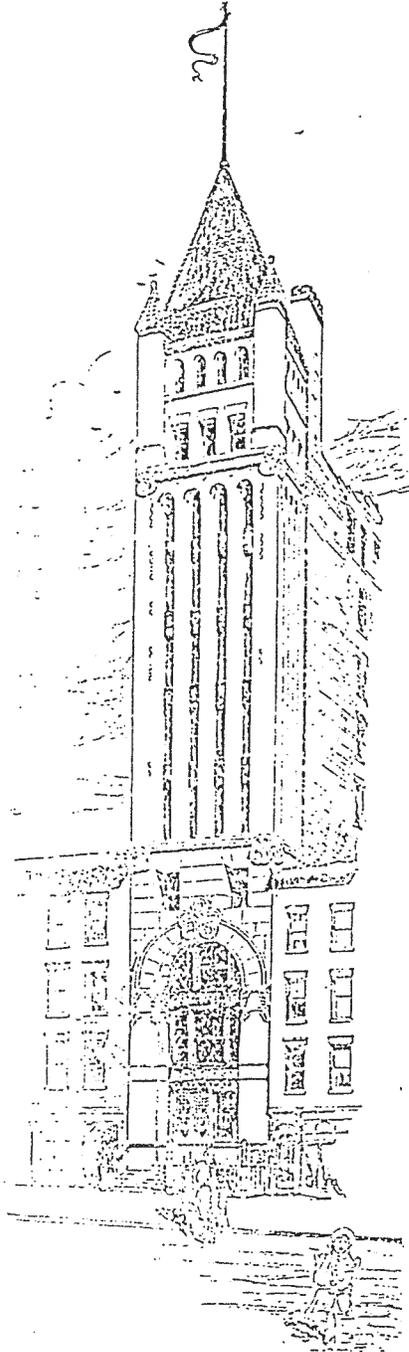
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Comparable buildings designed by Bradford Gilbert

The Tower Building, New York City, 1888-89 (Gilbert 1895)



“The highest building of its width ever erected
for business purposes.”—*N. Y. Tribune.*

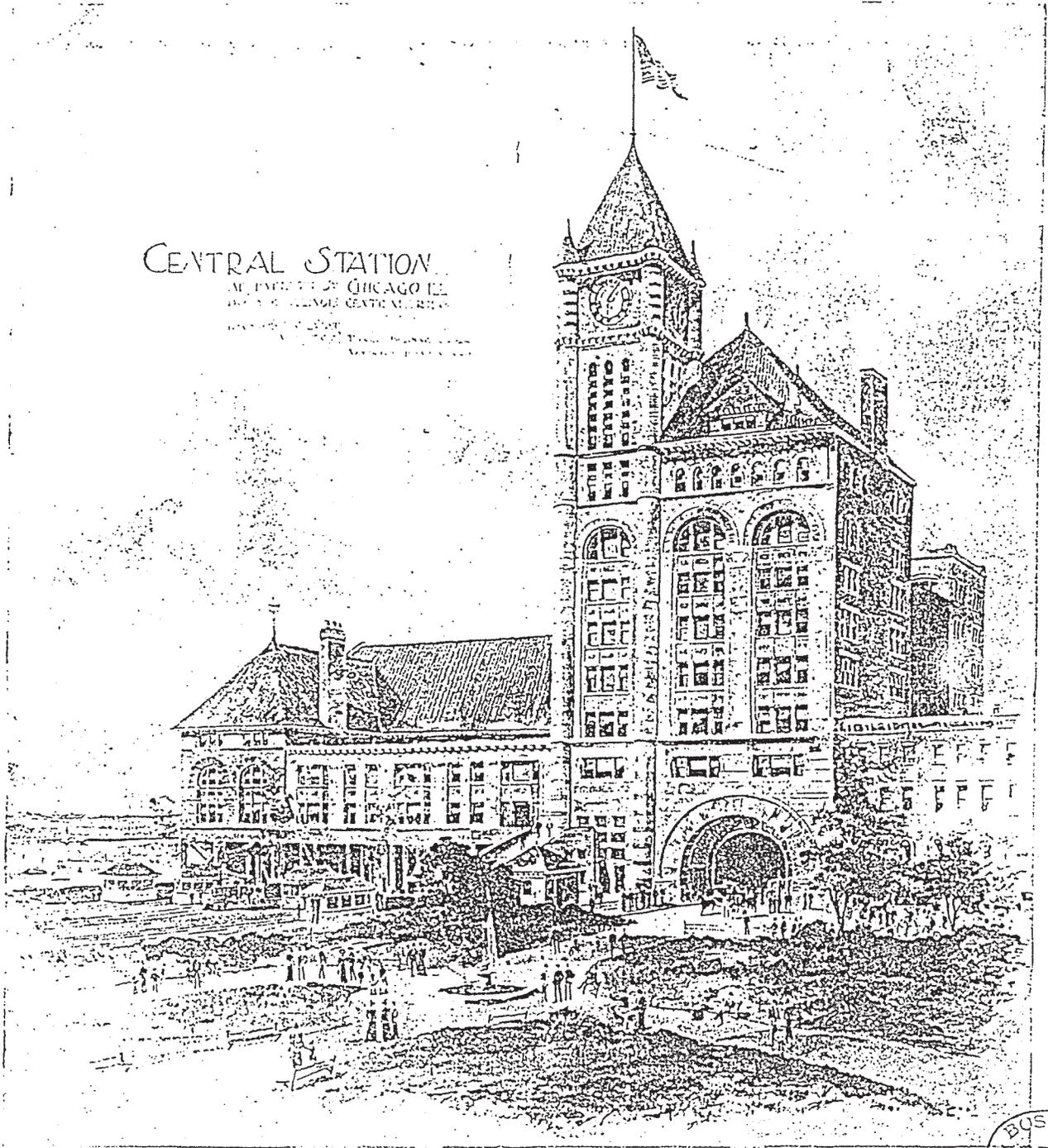
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Comparable buildings designed by Bradford Gilbert

Union Passenger Station and Office Building for Illinois Central Railroad, 1892-93 (Gilbert 1895)



General Perspective View from Michigan Avenue, Looking Across South End of Lake Park.

"The lines of the building are simple and massive. The style adopted has been a free treatment of the Romanesque."—*From the New York Observer, Nov., 1895.*

"For its architectural beauty, its durability and conveniences, this Passenger Station is said to be the finest in the United States if not in the world."—*From the Chicago Tribune, 1893.*

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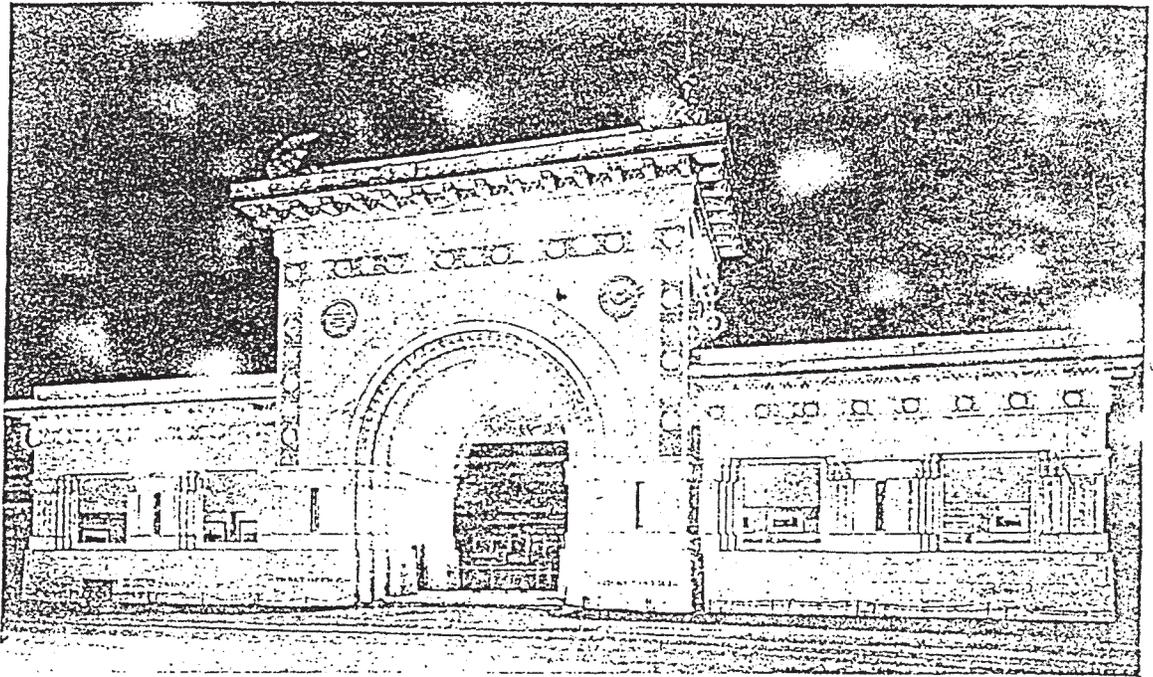
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Comparable buildings designed by Bradford Gilbert

New York Central & Hudson River Railroad exhibition building, Exhibition of 1893, Chicago (Gilbert 1895)



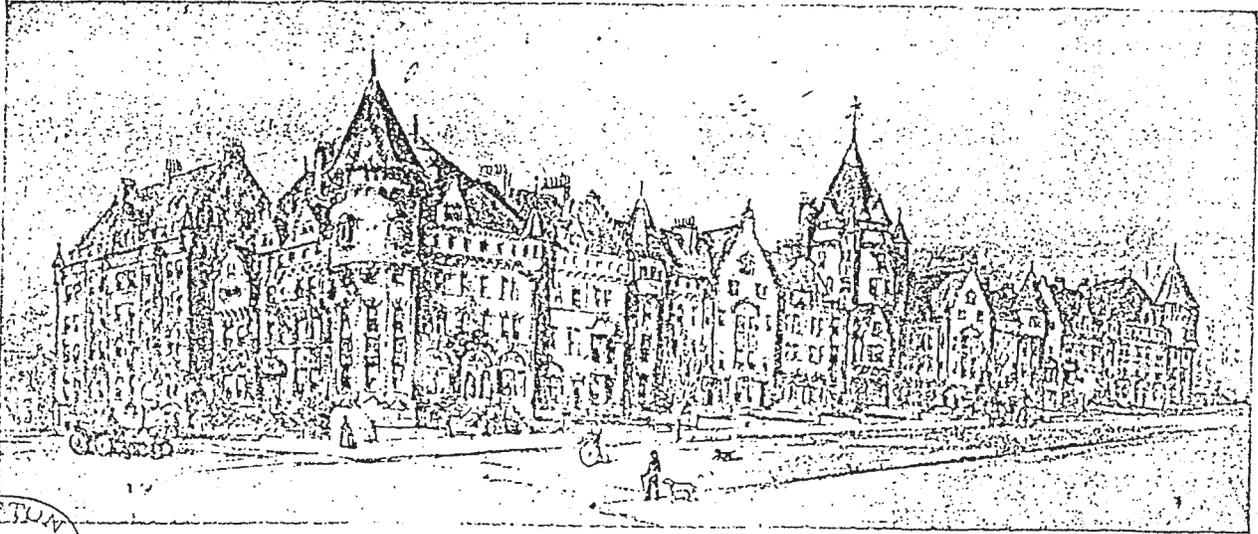
Photograph (Taken at Night), Showing Arrangements of Electric Lights.

Sketch Portfolio—Bradford L. Gilbert, Architect.

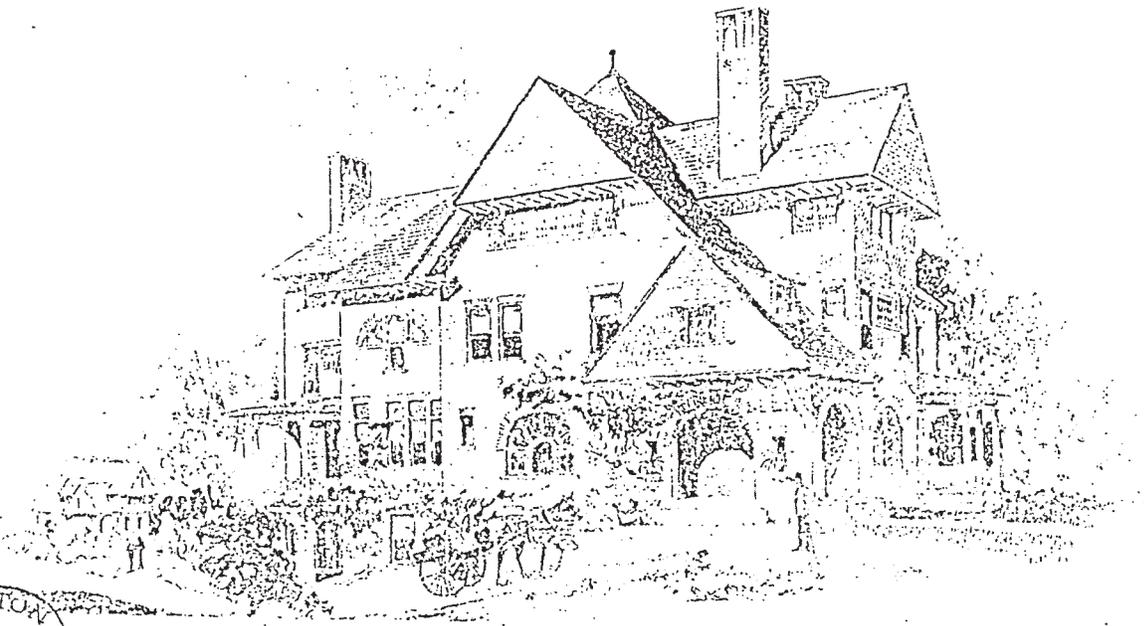
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Comparable buildings designed by Bradford Gilbert

"Designs for Railroad Officials" (Gilbert 1895)



Proposed Improvements. New York City. Covering an Entire Block. Designed for Cornelius Vanderbilt, Esq.



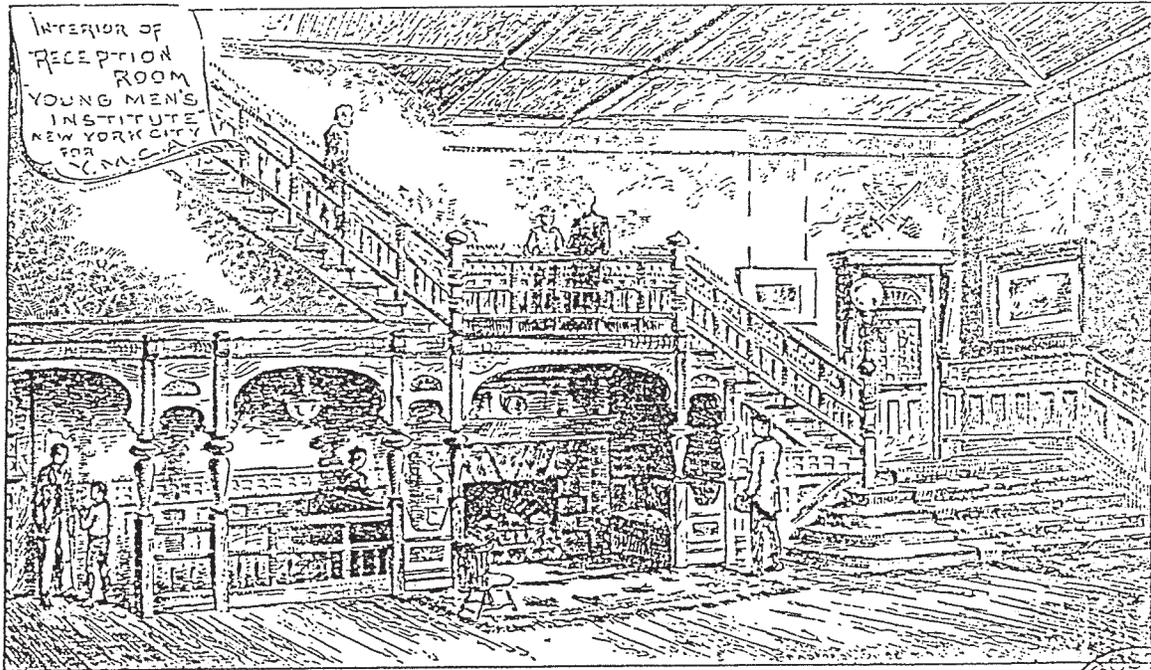
Home of Captain W. G. Raoul. Erected at Atlanta, Ga.

Mr. Raoul's residence is a fine example of domestic architecture, distinctively new in spirit as regards the South. Strikingly dissimilar from the older houses of any pretension, it shows the vigor and variety of detail prevalent in the older houses of Europe, modified to suit the circumstances of a Southern latitude. The architect, Mr. Bradford L. Gilbert, is one of the leading men in his profession in New York. Examples of his work are to be found in many States. With a large culture he possesses original ideas, and he is prominent among those to whom is attributable the surprising change which has taken place in the architecture of this country in the present generation."—*From The South, March, 1897.*

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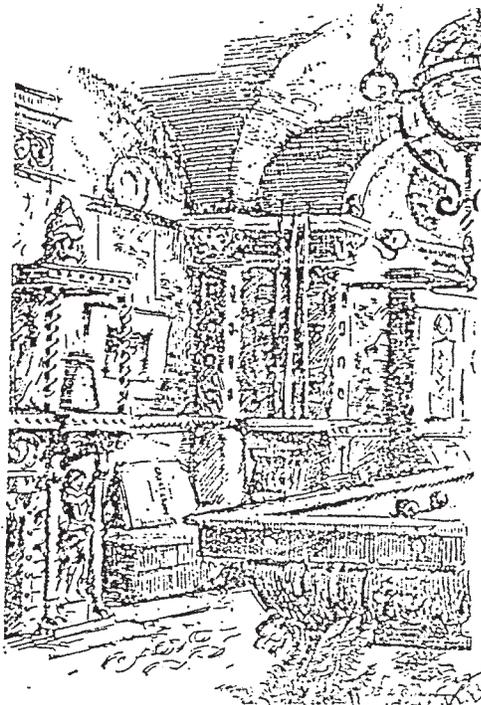
Comparable buildings designed by Bradford Gilbert

Interiors of buildings (Gilbert 1895)



Interior of Reception Room, Showing Staircase and Fireplace Alcove.
Young Men's Institute, New York.

BOSTON
PUBL
LIBRA



Billiard Room.
Home of Arthur M. Dodge, Esq.

BOSTON
PUBL
LIBRA



Library and Music Room.
Home of Mr. Edmund Coffin Jr.

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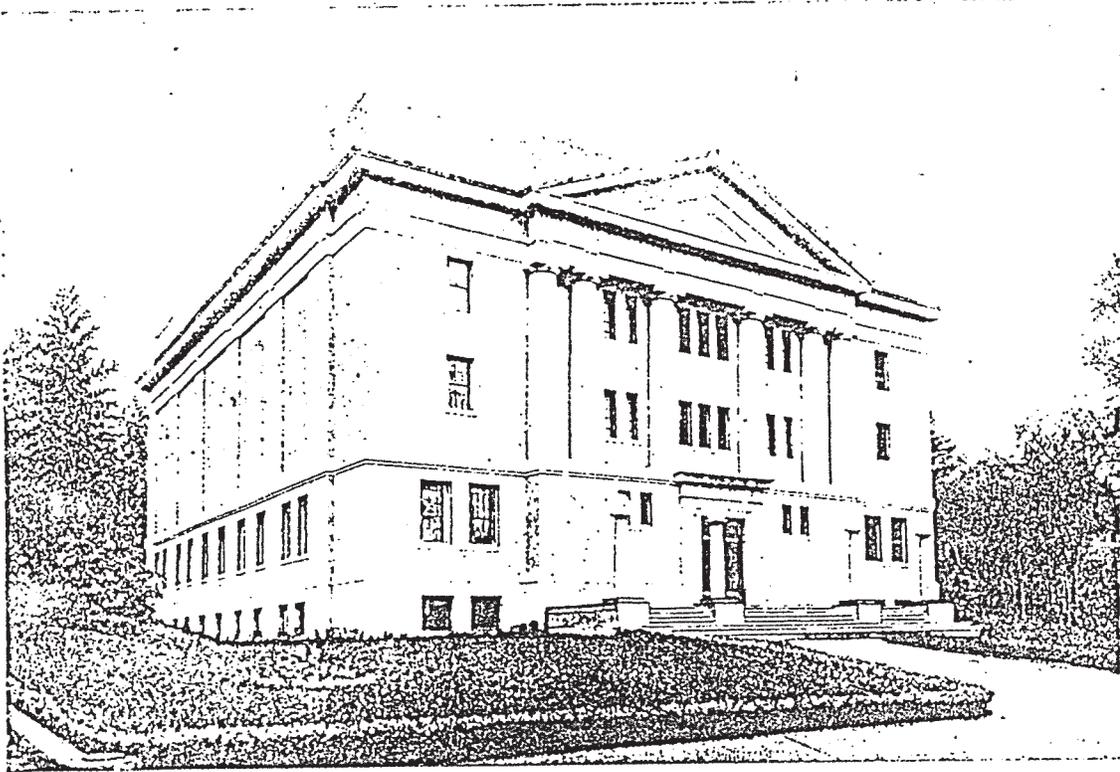
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Comparable Masonic building designed by Chase Roy Whitcher

Manchester Masonic Temple (Manchester Historic Association c.1925)



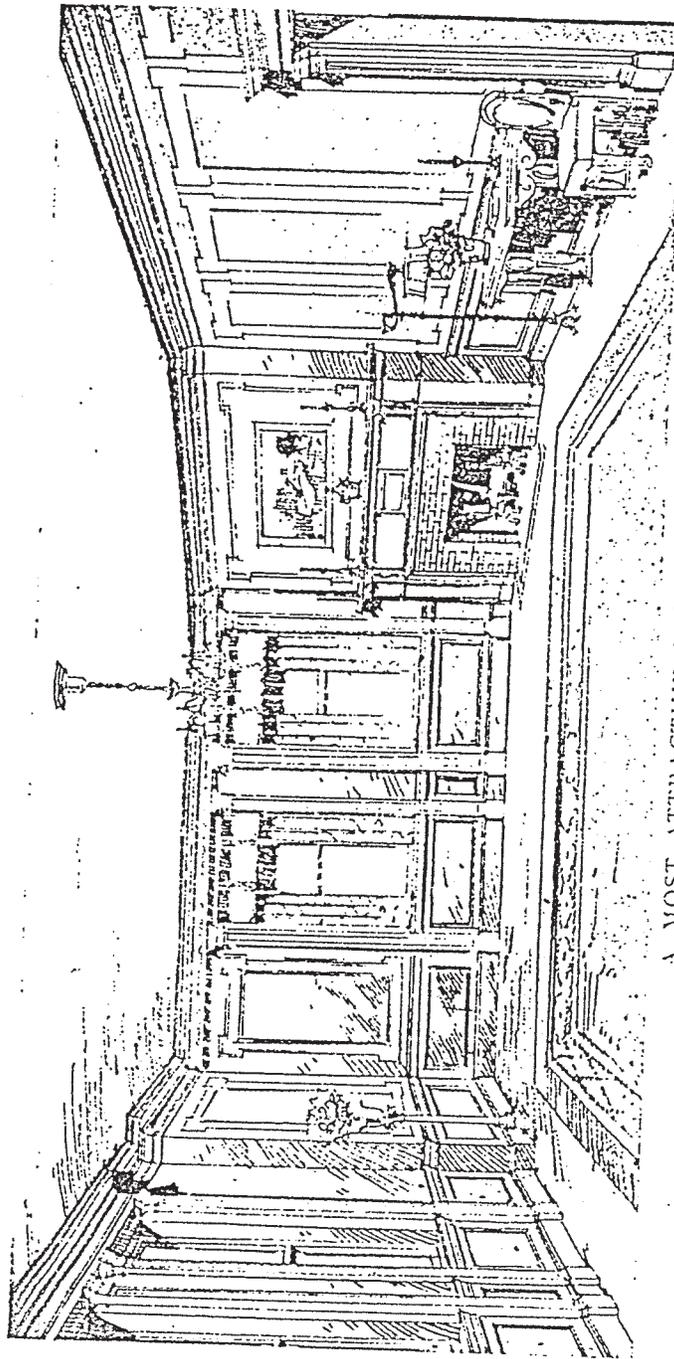
THE NEW TEMPLE AS IT WILL LOOK WHEN COMPLETED

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Comparable Masonic building designed by Chase Roy Whitcher

Manchester Masonic Temple (Manchester Historic Association c.1925)



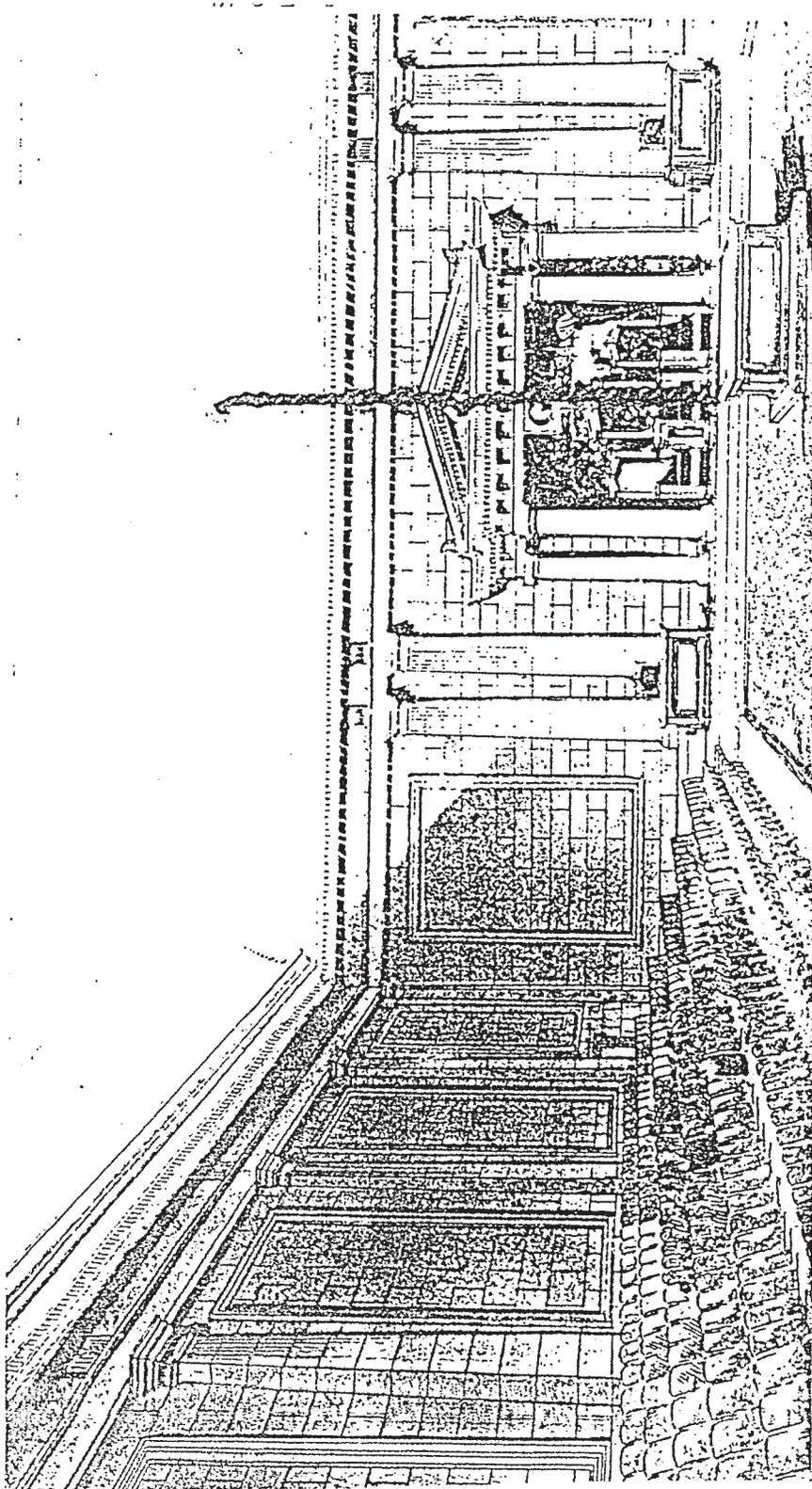
A MOST ATTRACTIVE LADIES PARLOR

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Comparable Masonic building designed by Chase Roy Whitcher

Manchester Masonic Temple (Manchester Historic Association c.1925)



THE MAIN LODGE ROOM—A ROOM OF WHICH EVERY MASON WIL.

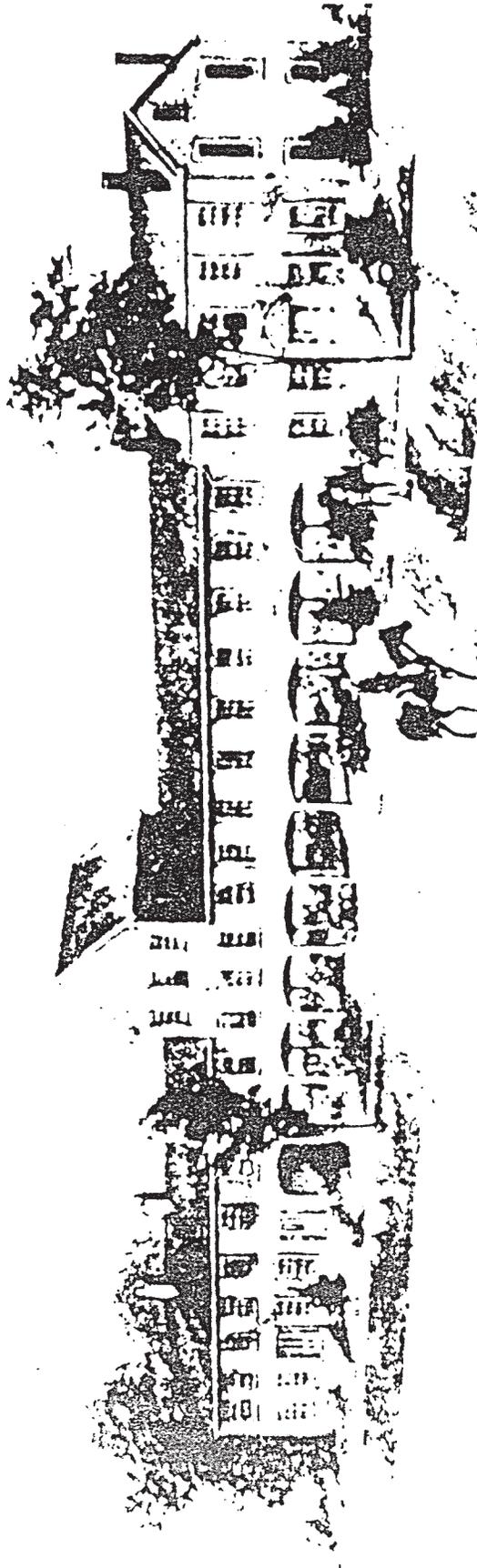
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Thompson's Infirmary 1834-1842, drawn for the Lyford history in 1903 (Collection of the New Hampshire Historical Society)



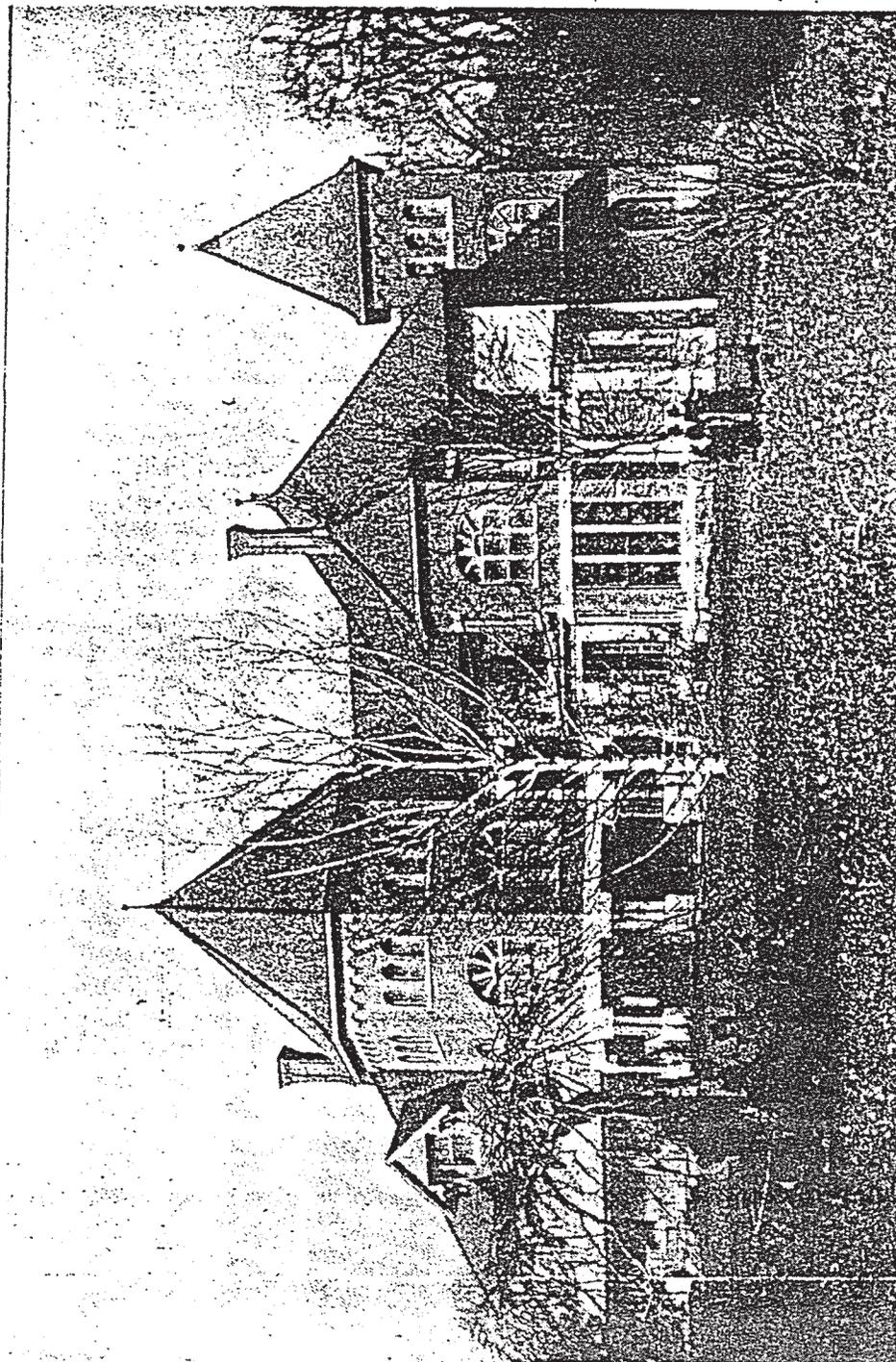
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Benjamin A. Kimball Residence, c.1891 (Collection of the New Hampshire Historical Society)
and (GILBERT 1895)



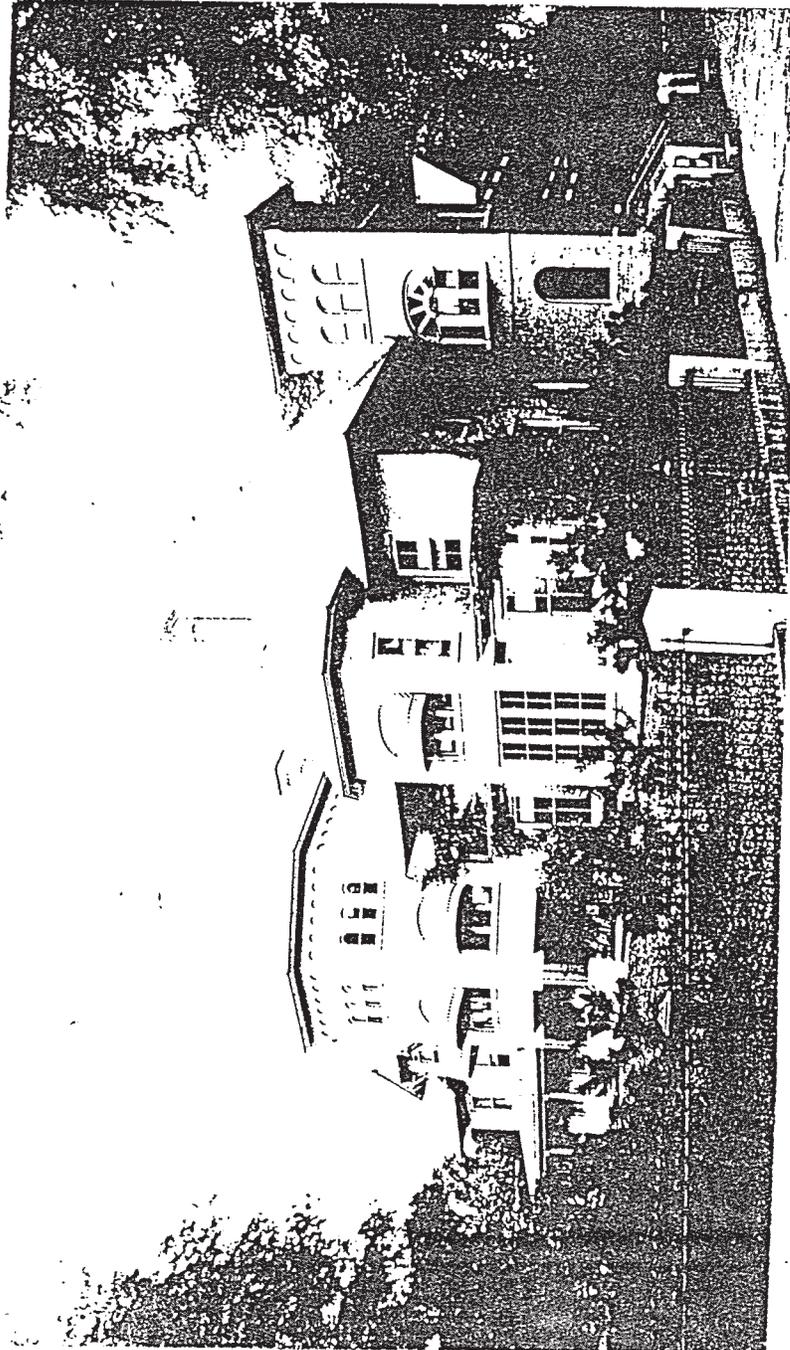
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Benjamin A. Kimball Residence, n.d. (Collection of the New Hampshire Historical Society)

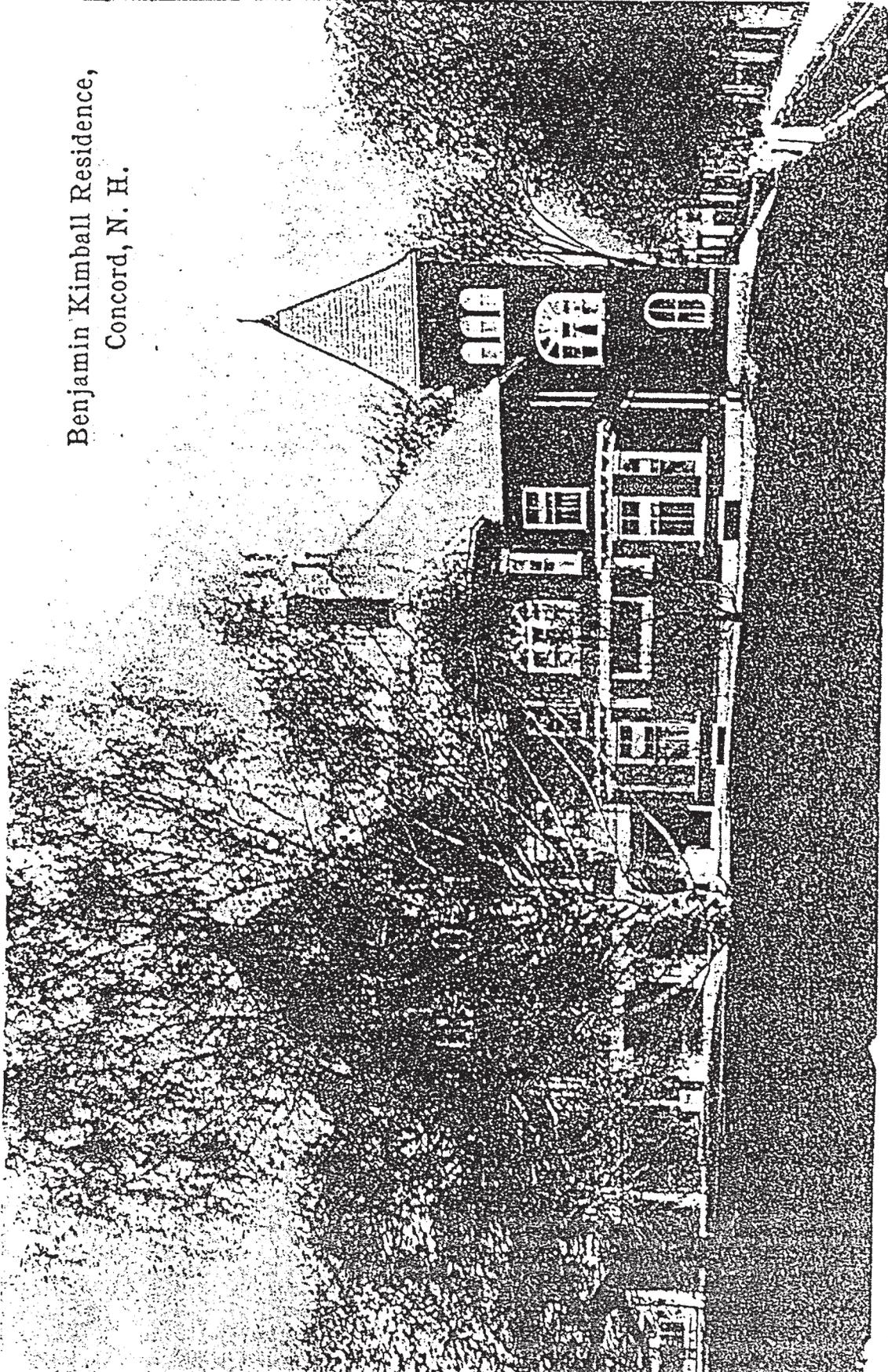


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Benjamin A. Kimball Residence, n.d. (Collection of the Capitol Center for the Arts)

Benjamin Kimball Residence,
Concord, N. H.



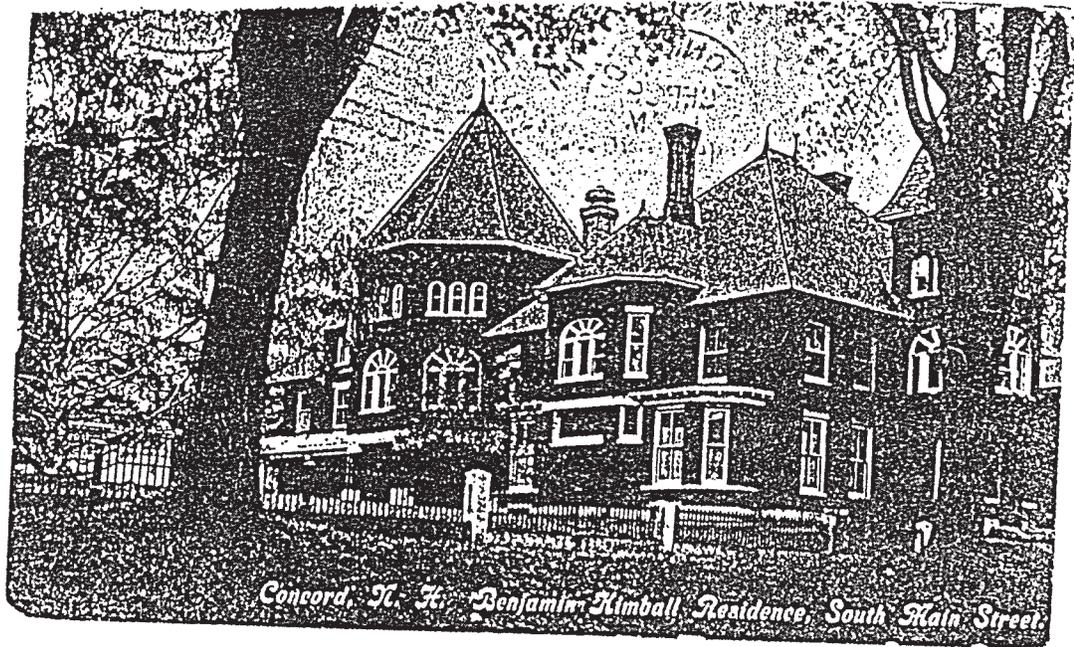
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Benjamin A. Kimball Residence, c.1910 (Collection of the Concord Public Library)



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Sheet 48 of 53

Benjamin A. Kimball Residence, n.d. (Collection of the Capitol Center for the Arts)



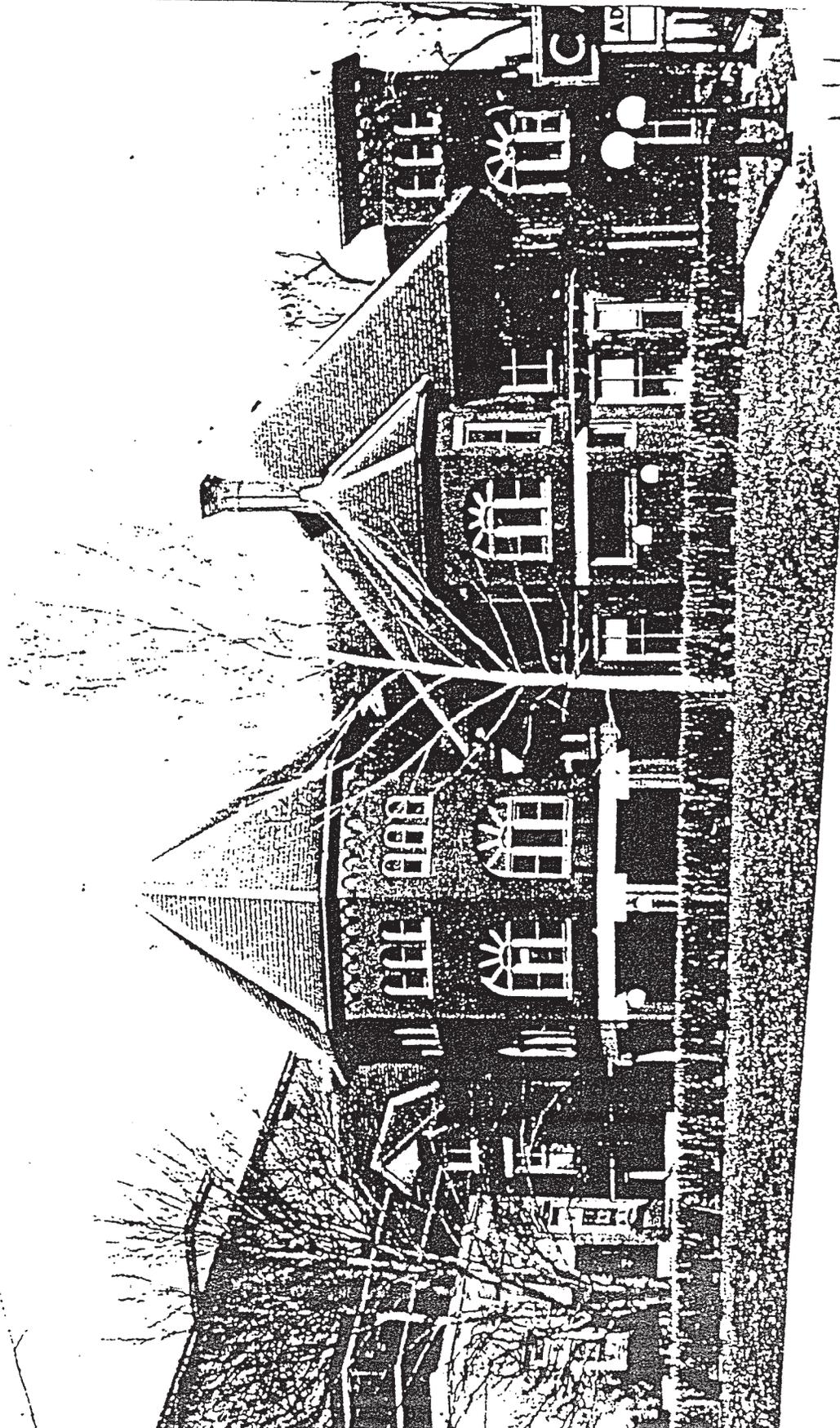
NEW HAMPSHIRE DIVISION OF HISTORICAL
RESOURCES - CONTINUATION FORM

_____ Inventory Form X Area Form

NHDHR Inventory # -
NHDHR Area Letter X
Town/City Concord
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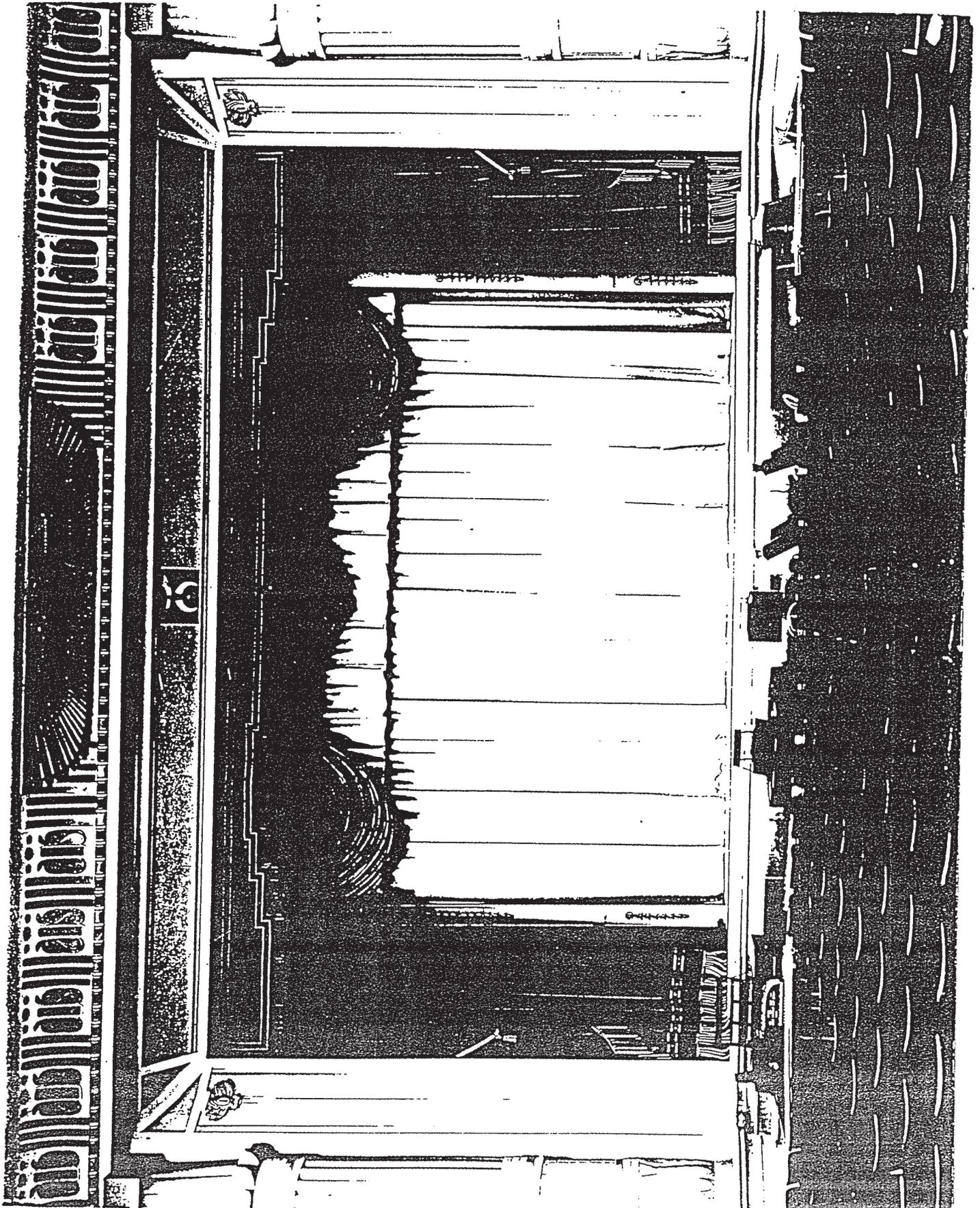
Sheet 49 of 53

New Hampshire Grand Lodge Office of Mason's and Capitol Theater, c.1930 (Collection of the New Hampshire Historical Society)



____ Inventory Form X Area Form

Capitol Theater interior, n.d. (Collection of the New Hampshire Historical Society)

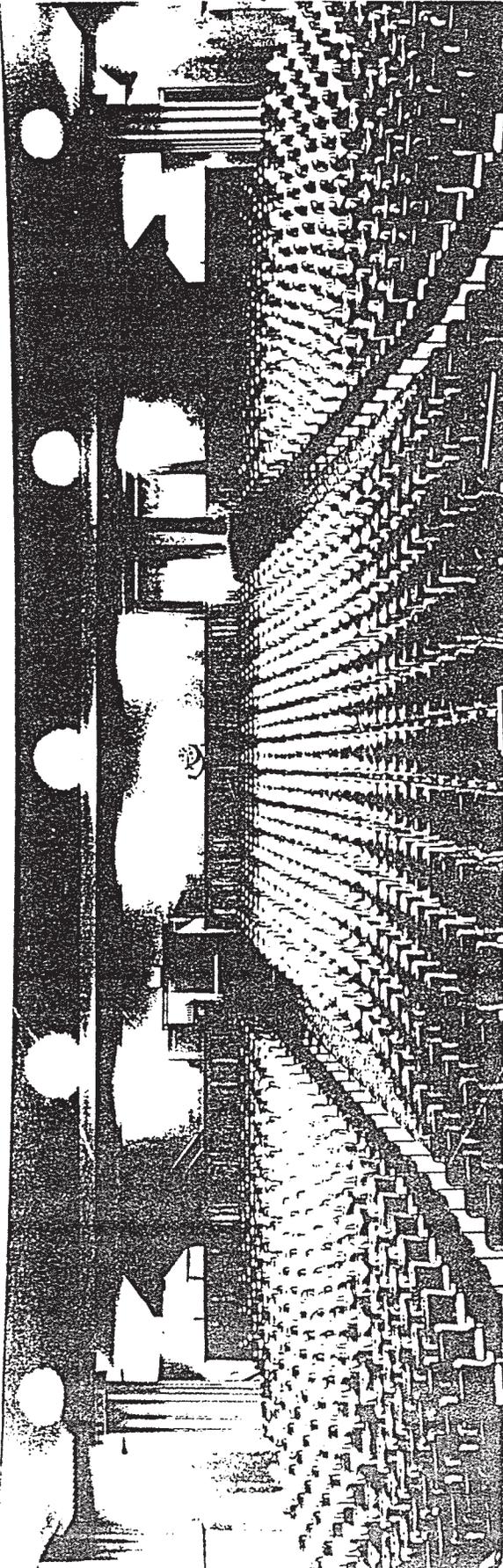
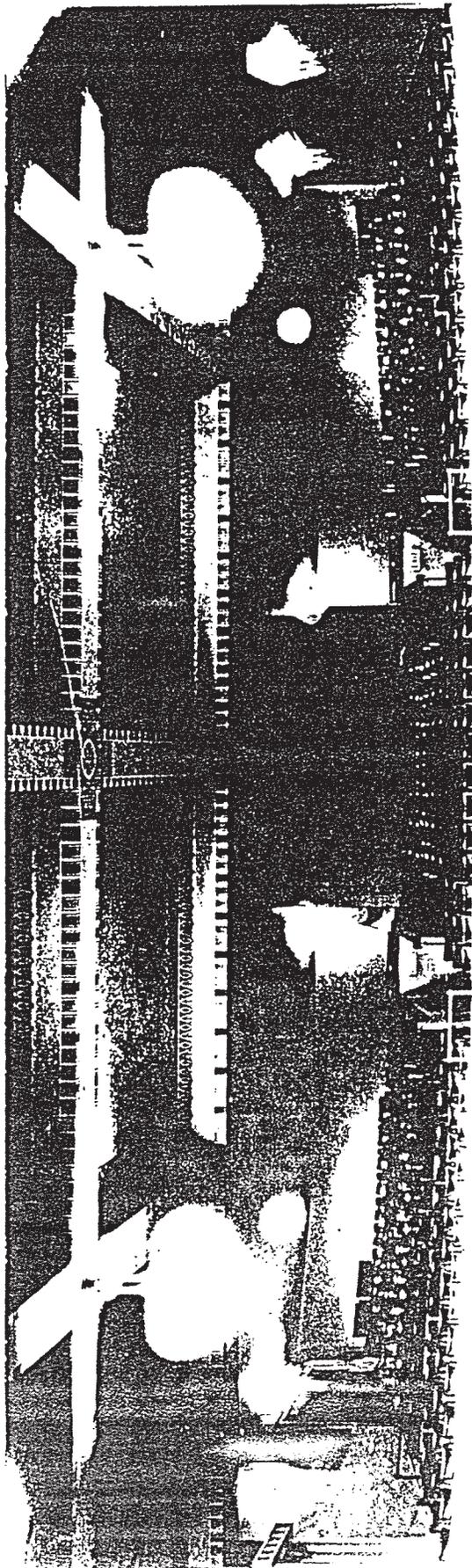


____ Inventory Form

X Area Form

Sheet 51 of 53

Capitol Theater interior, n.d. (Collection of the New Hampshire Historical Society)



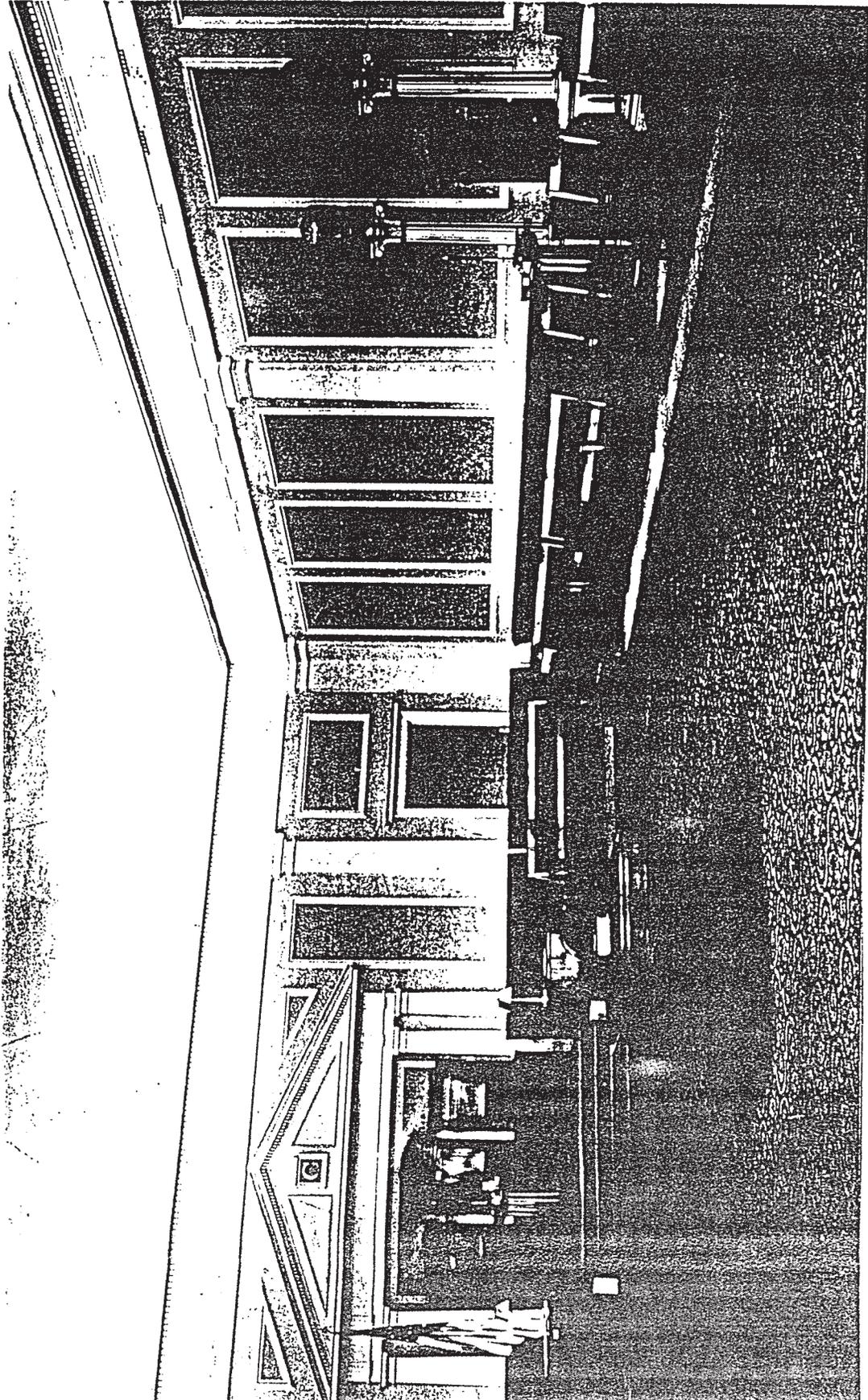
NEW HAMPSHIRE DIVISION OF HISTORICAL
RESOURCES - CONTINUATION FORM

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____ Inventory Form X Area Form

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Lodge Room of Masonic Temple, Blazing Star Lodge No. 11---Eureka Lodge No. 70, c.1926 (Collection of the New Hampshire Historical Society)



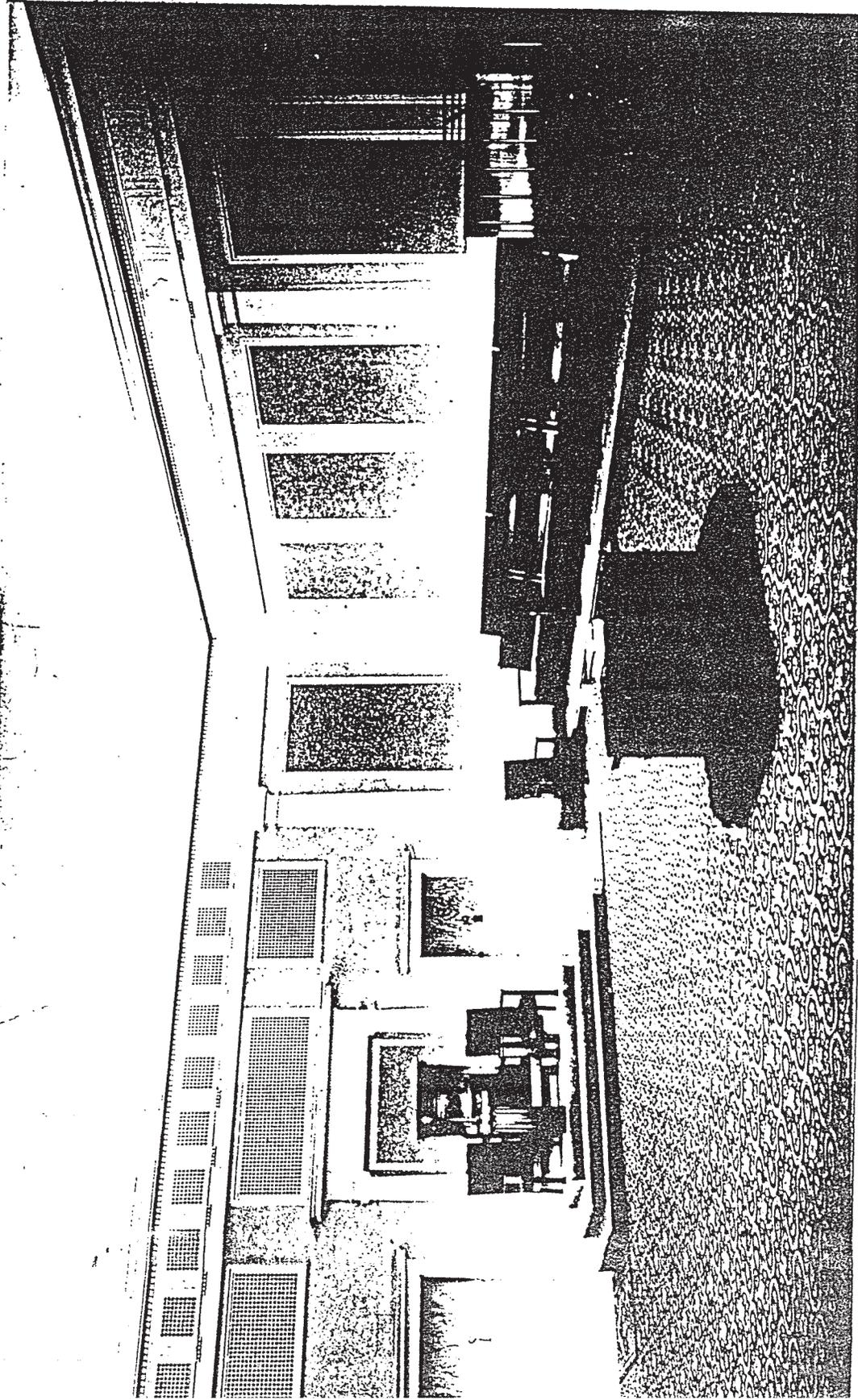
NEW HAMPSHIRE DIVISION OF HISTORICAL
RESOURCES - CONTINUATION FORM

NHDHR Inventory # -
NHDHR Area Letter X
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County Merrimack

_____ Inventory Form X Area Form

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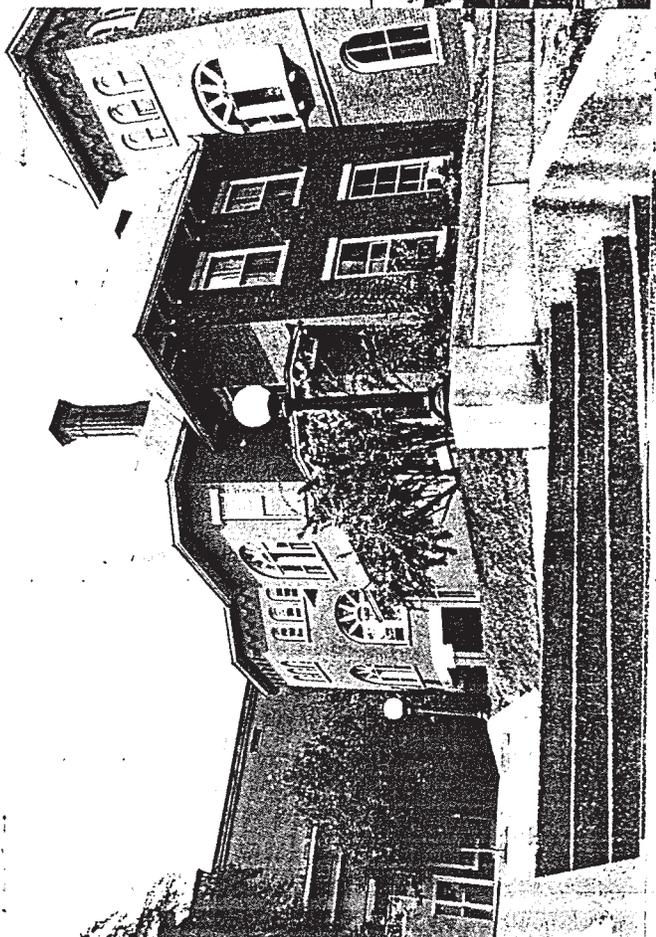
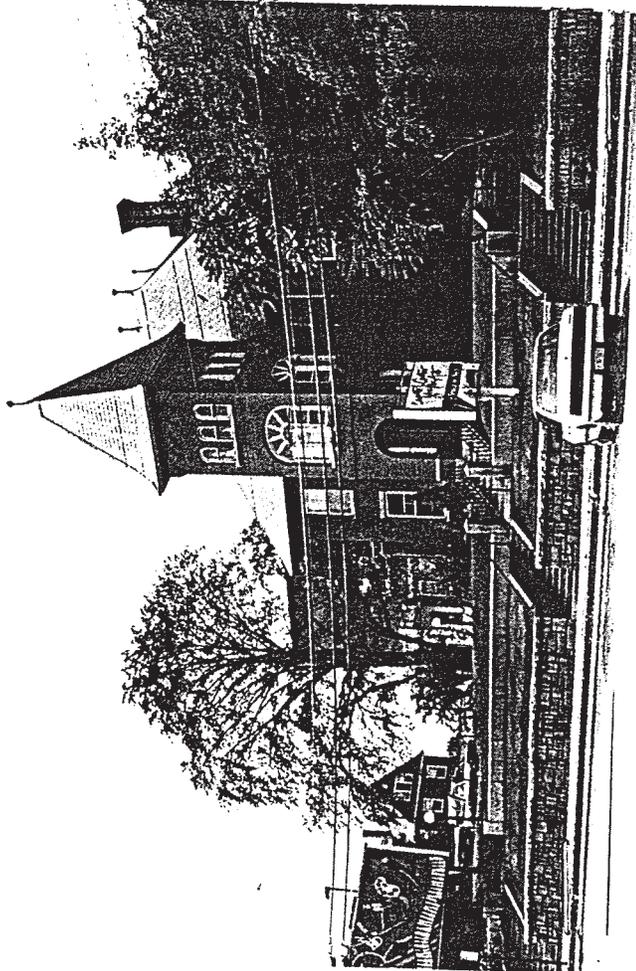
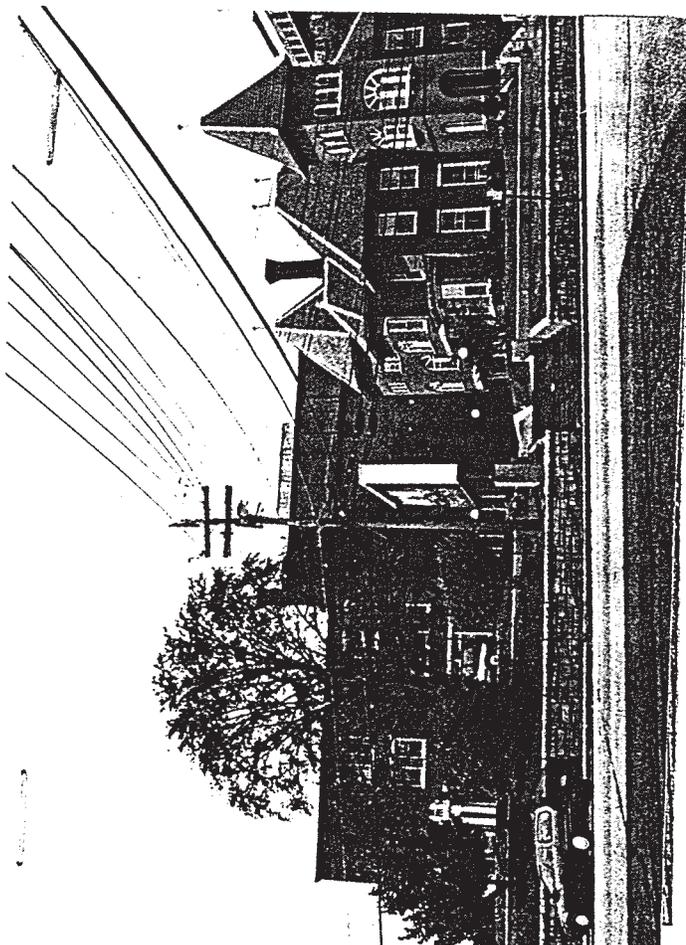
Lodge Room of Masonic Temple, Blazing Star & Eureka Lodges, c.1926 (Collection of the New Hampshire Historical Society)



NEW HAMPSHIRE DIVISION OF HISTORICAL
RESOURCES - CONTINUATION FORM - PHOTOS

____ Inventory Form X Area Form

NHDHR Inventory # -
NHDHR Area Letter X
Town/City Concord
County Merrimack
Sheet P1 of P19



Description of photographs:

Photo #1:

photographer facing: W
photograph date: July 1994
roll# 1 frame# 1
Negative stored at: NHDHR

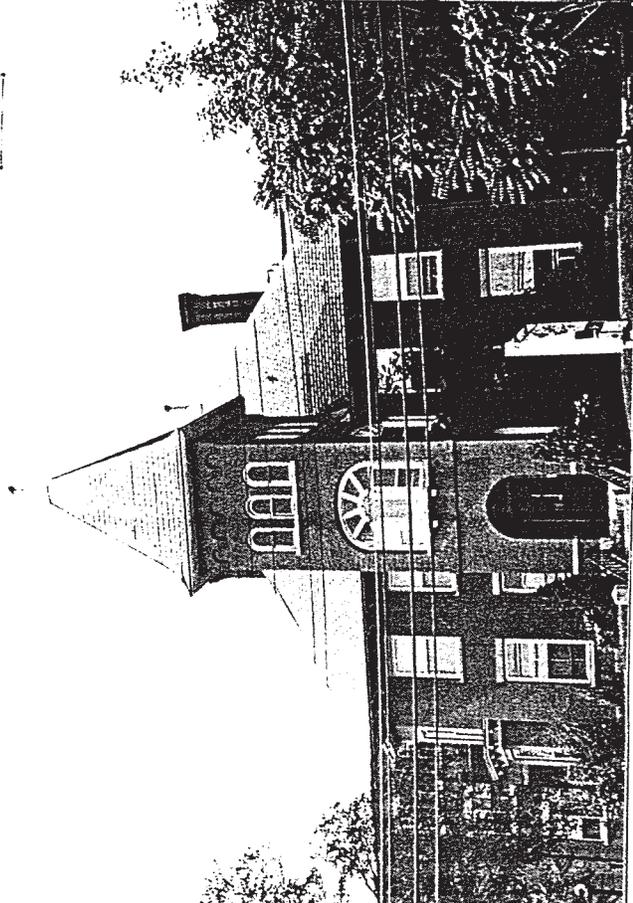
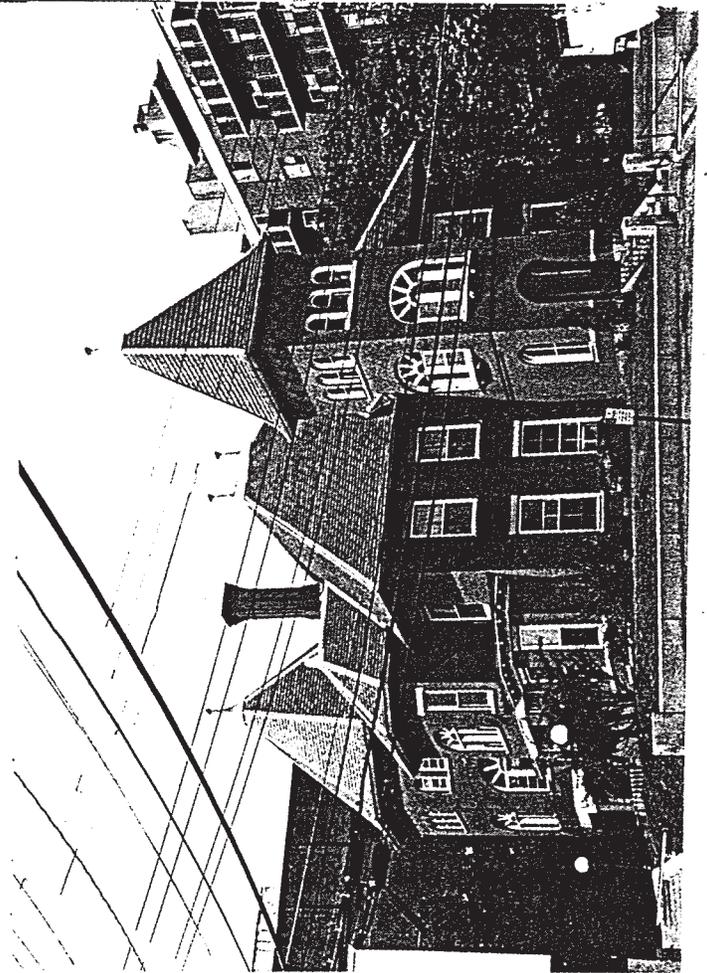
Photo #2: site looking southwest

photographer facing: SW
photograph date: July 1994
roll# 1 frame# 3
Negative stored at: NHDHR

Photo #3: south side of house and stairs and theater entry

photographer facing: NW
photograph date: July 1994
roll# 1 frame# 12
Negative stored at: NHDHR

____ Inventory Form X Area Form



Description of photographs:

Photo #1: main house from parking lot

photographer facing: NW
photograph date: July 1994
roll# 1 frame# 17
Negative stored at: NHDHR

Photo #2: main house

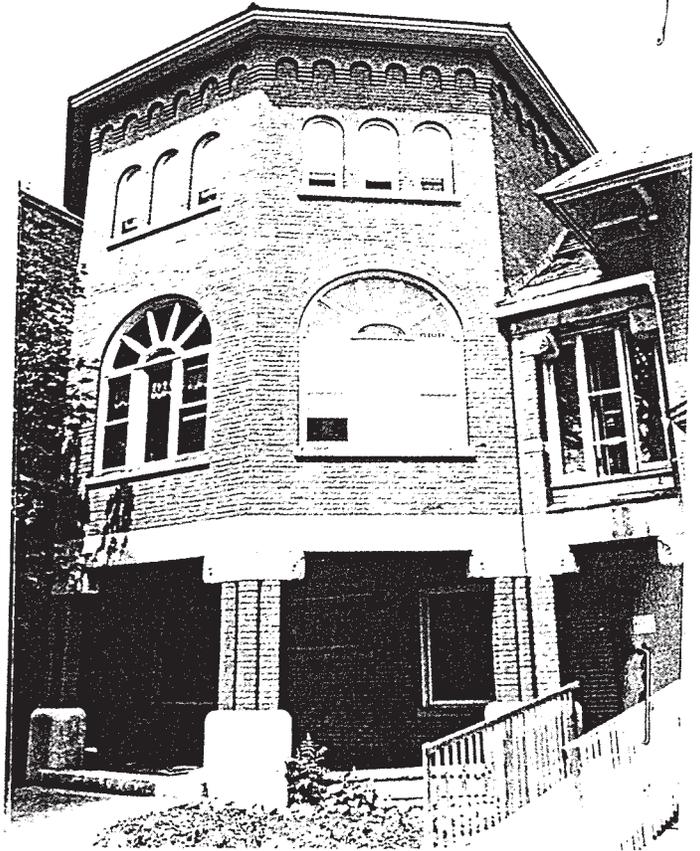
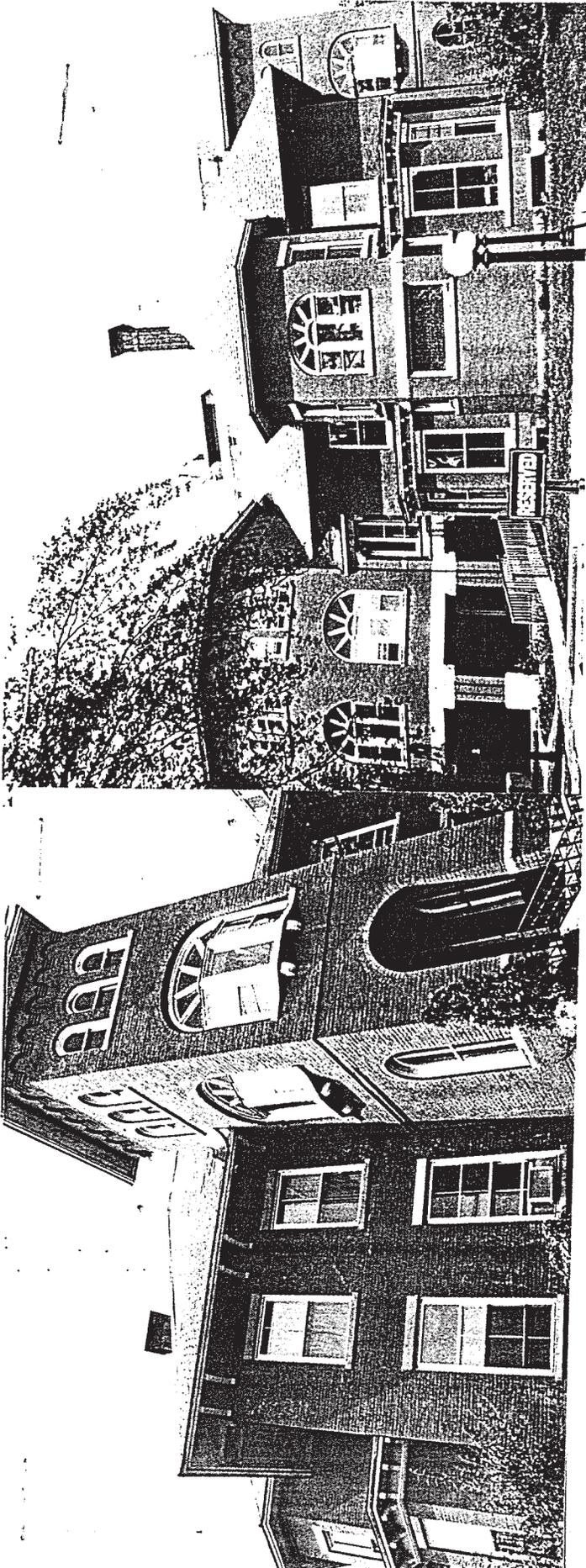
photographer facing: NW
photograph date: July 1994
roll# 1 frame# 0
Negative stored at: NHDHR

Photo #3: facade of main house

photographer facing: W
photograph date: July 1994
roll# 1 frame# 4
Negative stored at: NHDHR

____ Inventory Form X Area Form

NHDHR Inventory # -
NHDHR Area Letter X
Town/City Concord
County Merrimack
Sheet P3 of P19



Description of photographs:

Photo #1: south elevation of main house

photographer facing: N
photograph date: July 1994
roll# 1 frame# 14
Negative stored at: NHDHR

Photo #2: detail of south elevation of main house

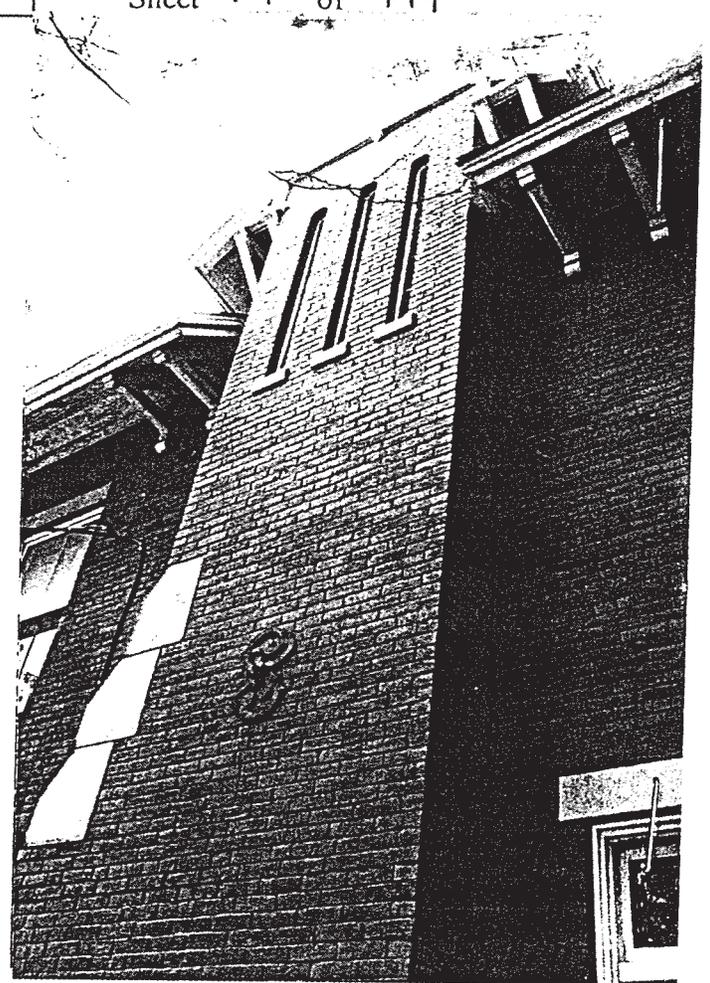
photographer facing: NW
photograph date: July 1994
roll# 1 frame# 15
Negative stored at: NHDHR

Photo #3: detail of facade of main house

photographer facing: W
photograph date: July 1994
roll# 1 frame# 5
Negative stored at: NHDHR

____ Inventory Form X Area Form

NHDHR Inventory # -
NHDHR Area Letter X
Town/City Concord
County Merrimack
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Description of photographs:

Photo #1: detail of north elevation of main house
photographer facing: SE
photograph date: July 1994
roll# 1 frame# 10
Negative stored at: NHDHR

Photo #2: detail of north elevation of main house
photographer facing: S
photograph date: July 1994
roll# 1 frame# 7
Negative stored at: NHDHR

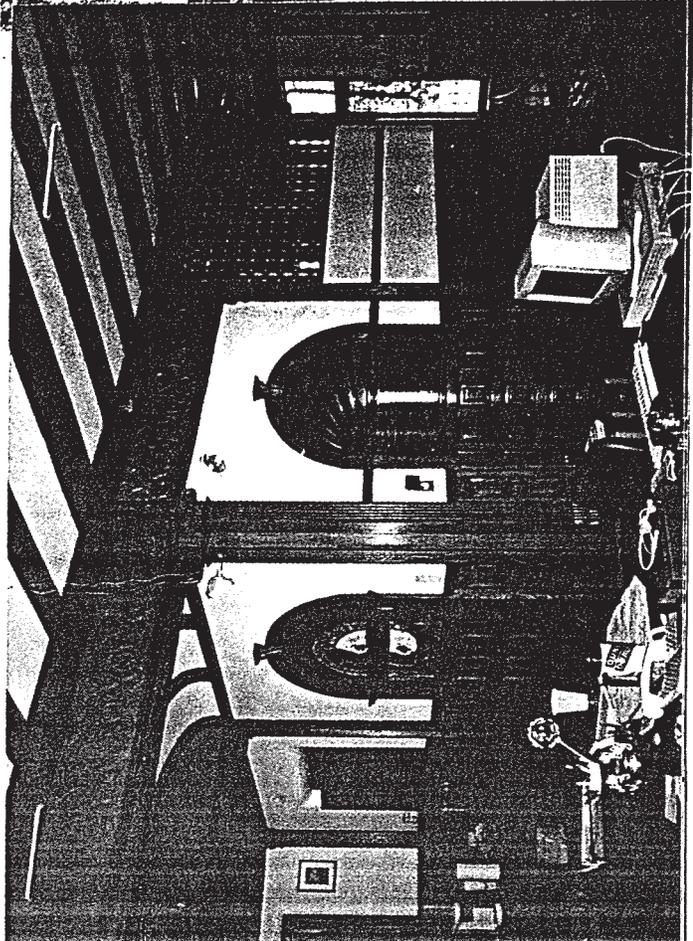
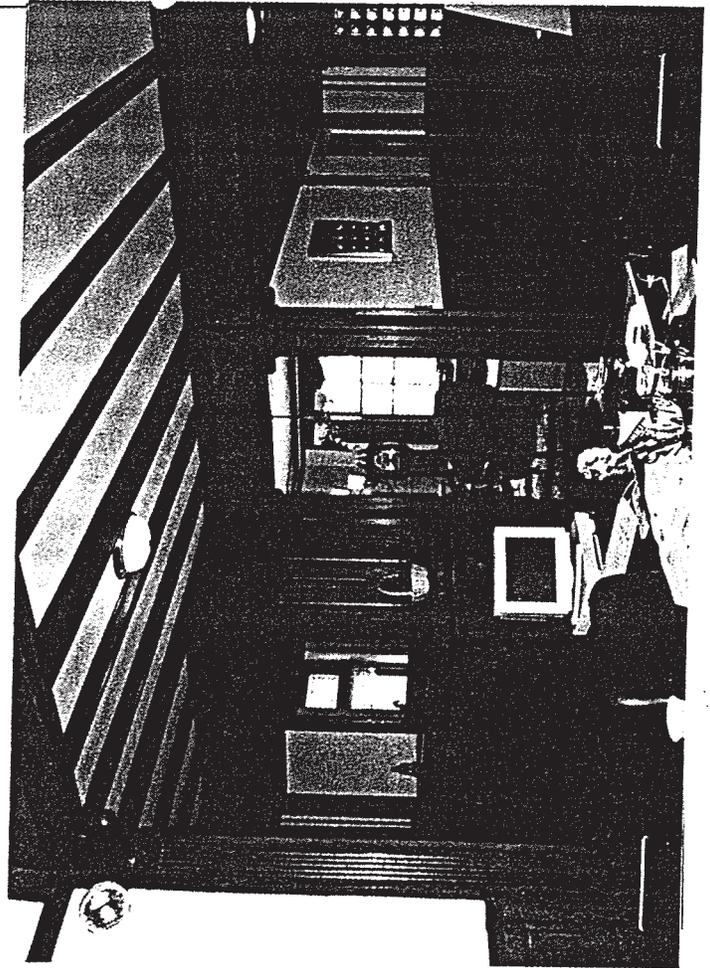
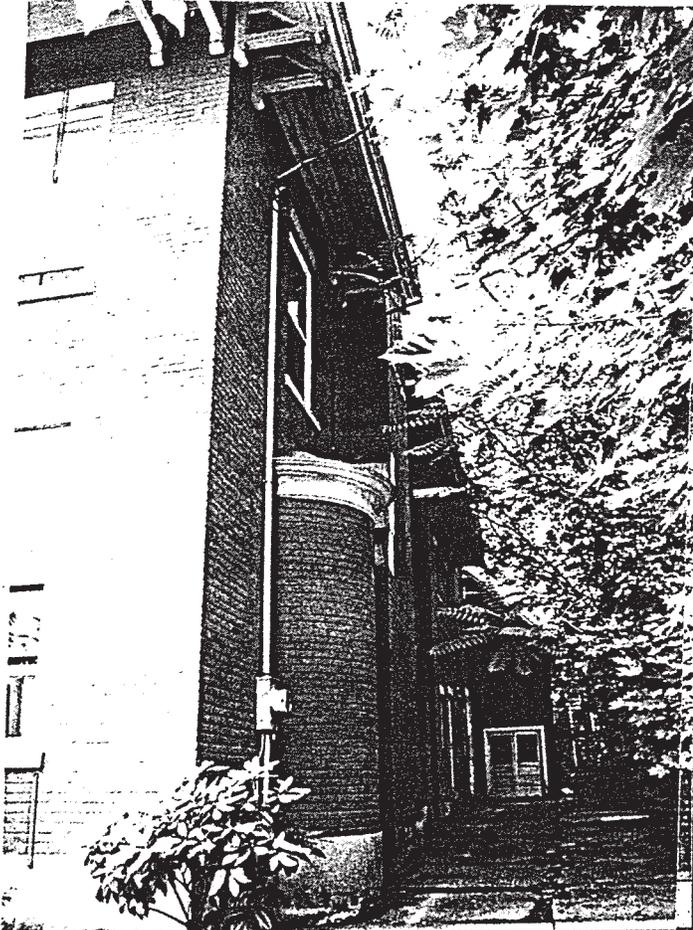
Photo #3: detail of north elevation of main house
photographer facing: S
photograph date: July 1994
roll# 1 frame# 9
Negative stored at: NHDHR

NEW HAMPSHIRE DIVISION OF HISTORICAL
RESOURCES - CONTINUATION FORM - PHOTOS

Inventory Form

X Area Form

NHDHR Inventory # -
NHDHR Area Letter X
Town/City Concord
County Merrimack
Sheet P5 of P19



Description of photographs:

Photo #1: north elevation of main house

photographer facing: SW
photograph date: July 1994
roll# 1 frame# 6
Negative stored at: NHDHR

Photo #2: stairhall of main house

photographer facing: NE
photograph date: July 1994
roll# 2 frame# 21
Negative stored at: NHDHR

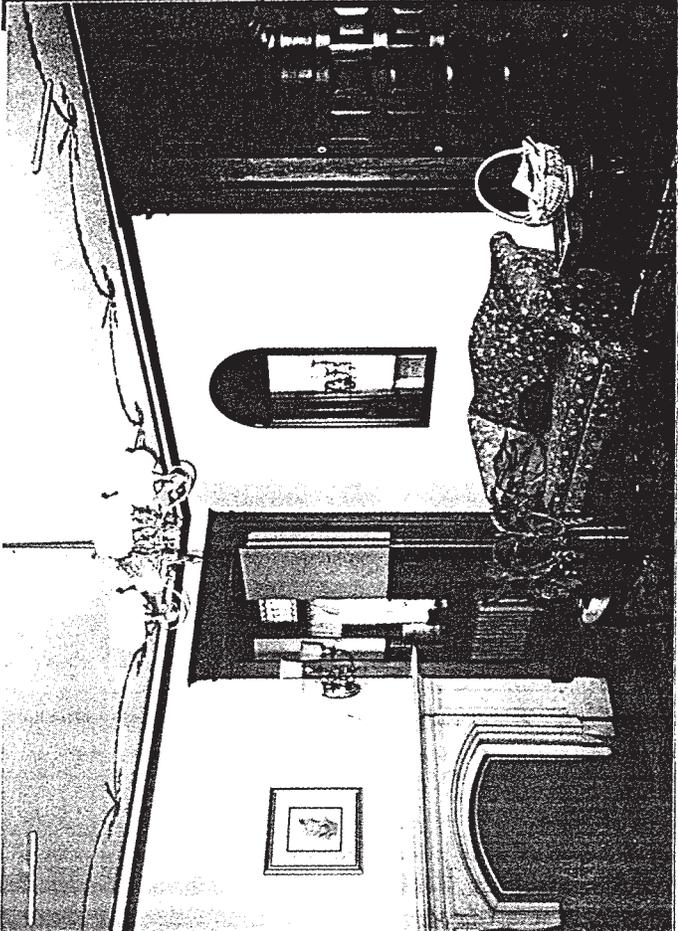
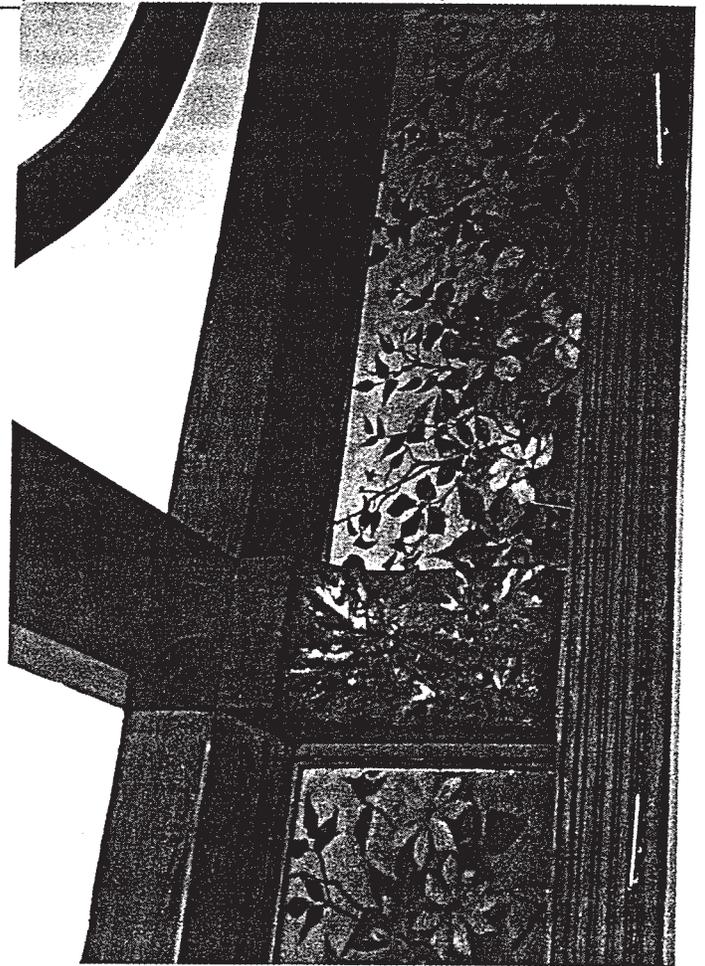
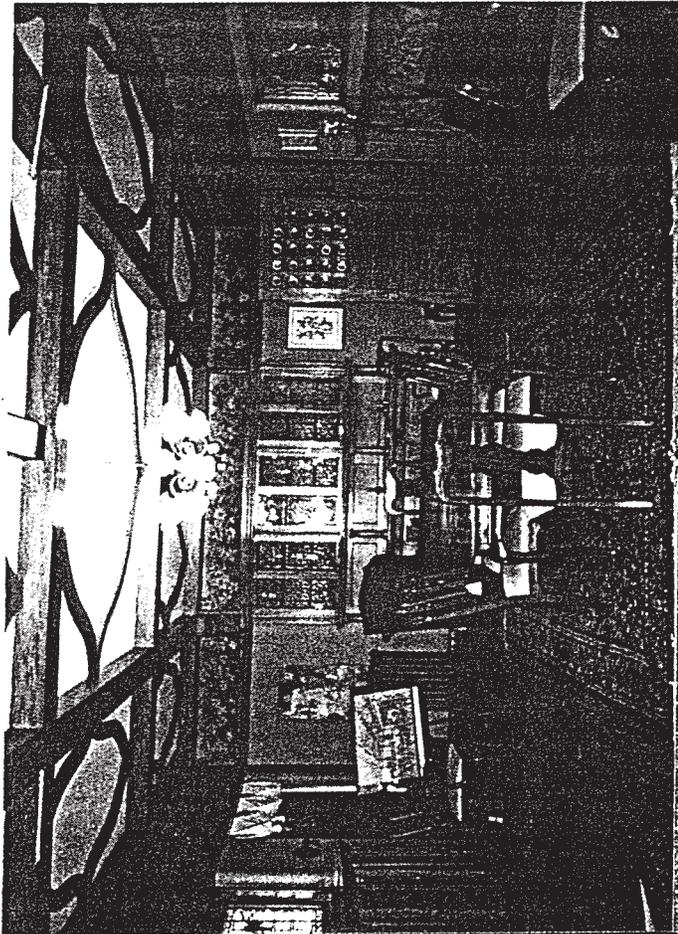
Photo #3: stairhall of main house

photographer facing: NW
photograph date: July 1994
roll# 2 frame# 23
Negative stored at: NHDHR

NEW HAMPSHIRE DIVISION OF HISTORICAL
RESOURCES - CONTINUATION FORM - PHOTOS

____ Inventory Form X Area Form

NHDHR Inventory # -
NHDHR Area Letter X
Town/City Concord
County Merrimack
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Description of photographs:

Photo #1: dining room of main house

photographer facing: W
photograph date: July 1994
roll# 2 frame# 20
Negative stored at: NHDHR

Photo #2: detail of frieze of dining room of
main house

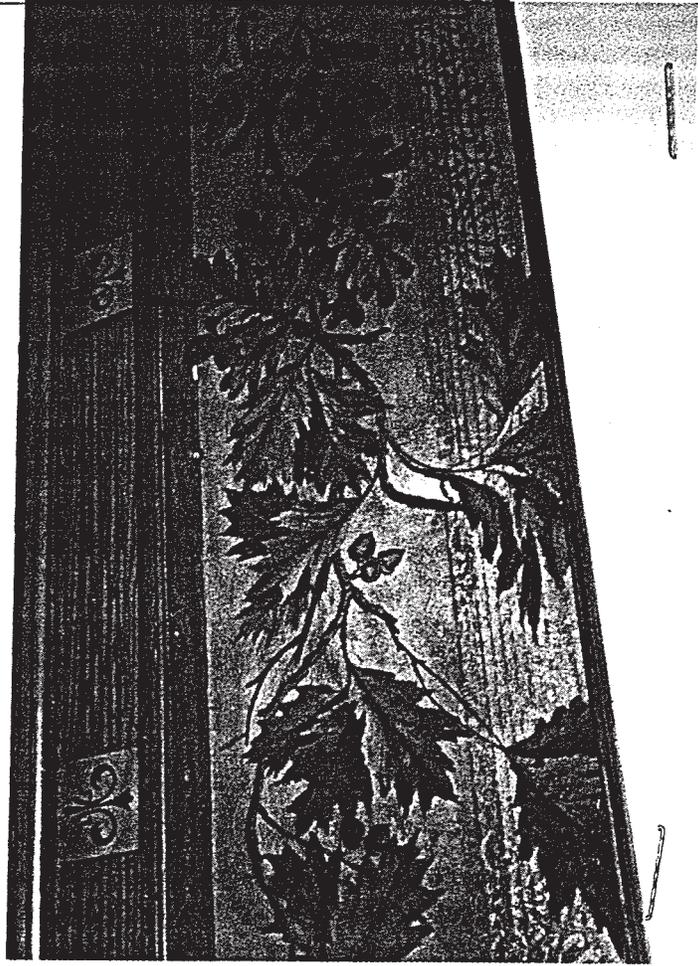
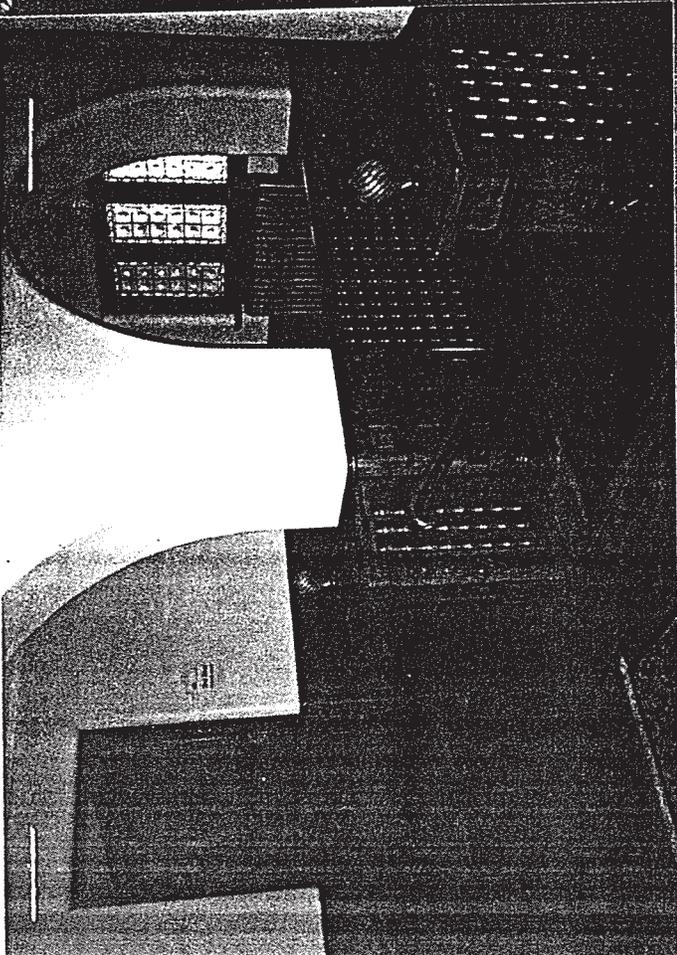
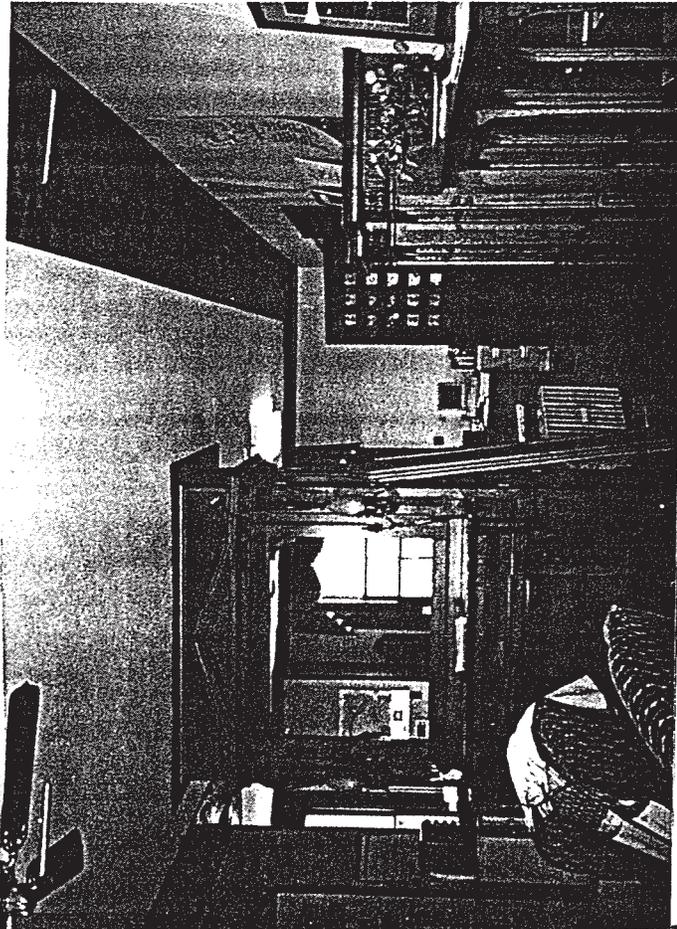
photographer facing: -
photograph date: July 1994
roll# 2 frame# 19
Negative stored at: NHDHR

Photo #3: north parlor of main house

photographer facing: NW
photograph date: July 1994
roll# 2 frame# 24
Negative stored at: NHDHR

Inventory Form

X Area Form



Description of photographs:

Photo #1: south parlor of main house

photographer facing: W
photograph date: July 1994
roll# 2 frame# 22
Negative stored at: NHDHR

Photo #2: detail of freize of southeast room of main house

photographer facing: -
photograph date: July 1994
roll# 2 frame# 18
Negative stored at: NHDHR

Photo #3: front hall and stairs of main house

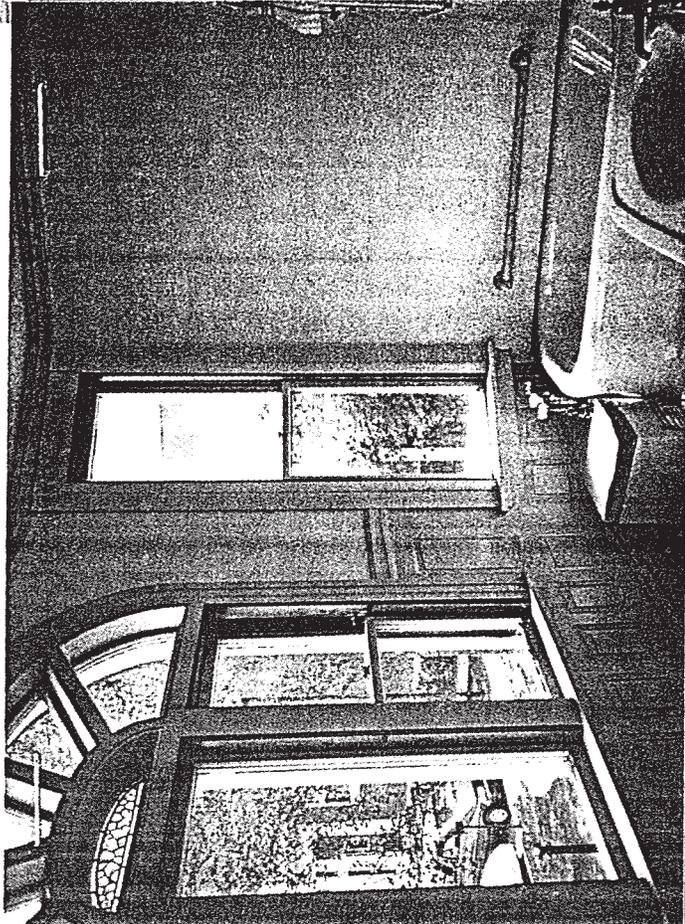
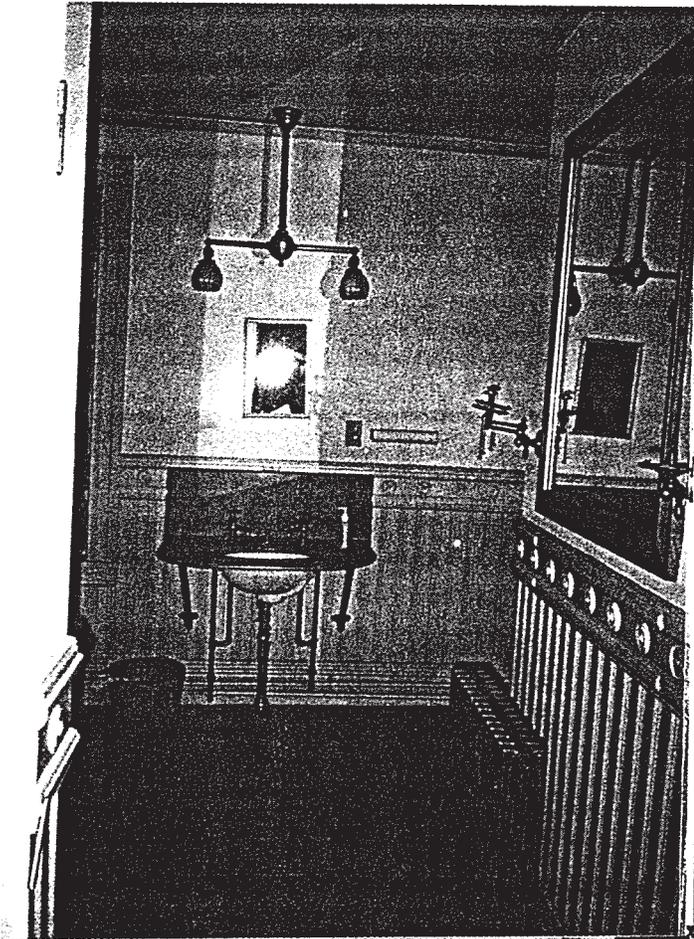
photographer facing: NW
photograph date: July 1994
roll# 2 frame# 9
Negative stored at: NHDHR

NEW HAMPSHIRE DIVISION OF HISTORICAL
RESOURCES - CONTINUATION FORM - PHOTOS

Inventory Form

X Area Form

NHDHR Inventory # -
NHDHR Area Letter X
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Sheet P8 of P19



Description of photographs:

Photo #1: hall bath of main house

photographer facing: N
photograph date: July 1994
roll# 2 frame# 15
Negative stored at: NHDHR

Photo #2: south bedroom of main house

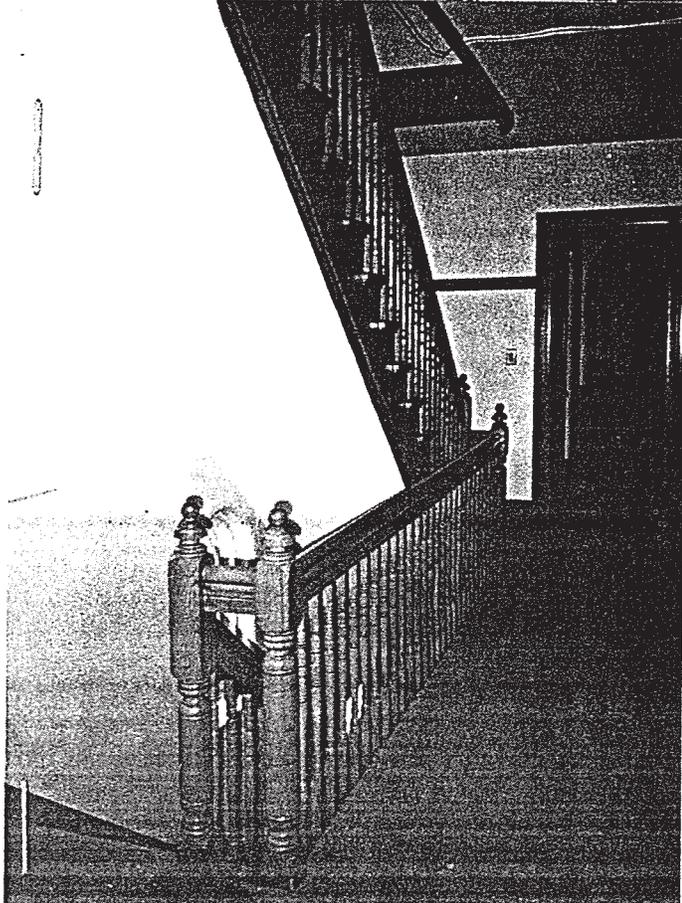
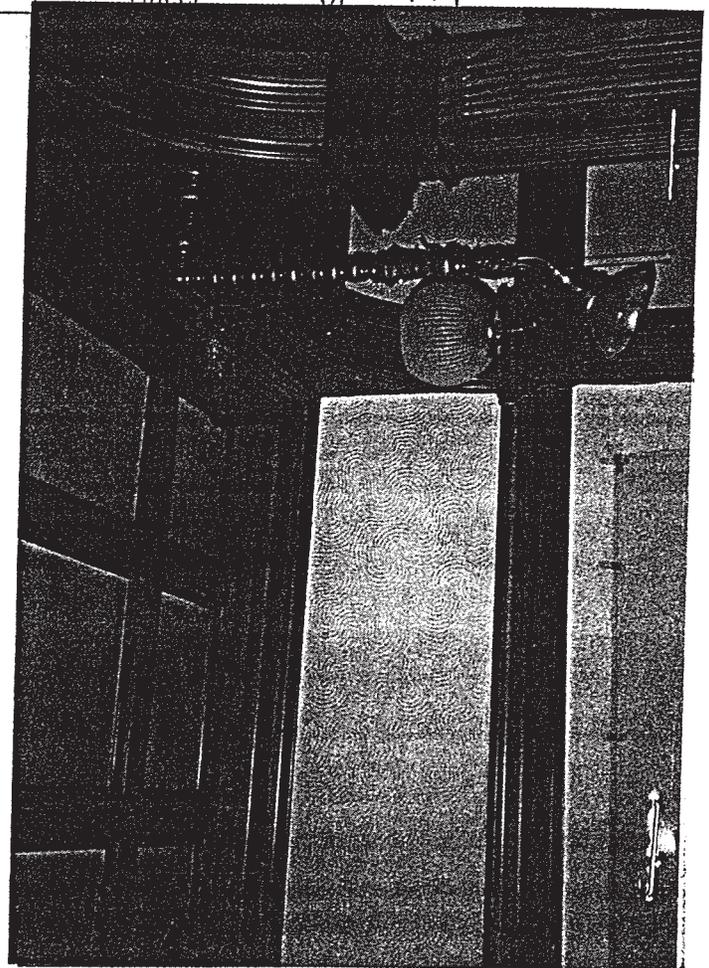
photographer facing: SW
photograph date: July 1994
roll# 2 frame# 16
Negative stored at: NHDHR

Photo #3: tower bath of main house

photographer facing: SW
photograph date: July 1994
roll# 2 frame# 17
Negative stored at: NHDHR

____ Inventory Form X Area Form

NHDHR Inventory # -
NHDHR Area Letter X
Town/City Concord
County Merrimack
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Description of photographs:

Photo #1: second story tower room of main house

photographer facing: N
photograph date: July 1994
roll# 2 frame# 14
Negative stored at: NHDHR

Photo #2: detail of second story tower room of main house

photographer facing: W
photograph date: July 1994
roll# 2 frame# 13
Negative stored at: NHDHR

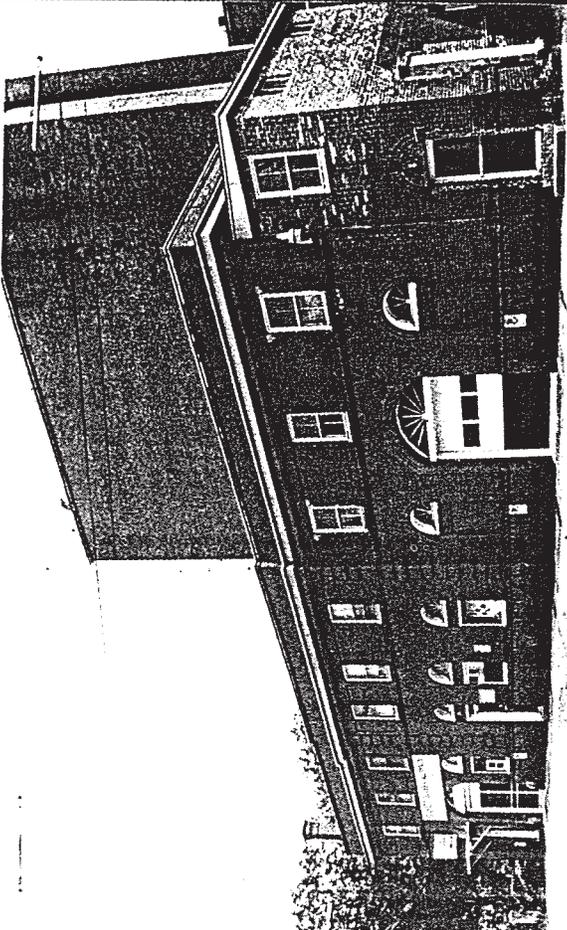
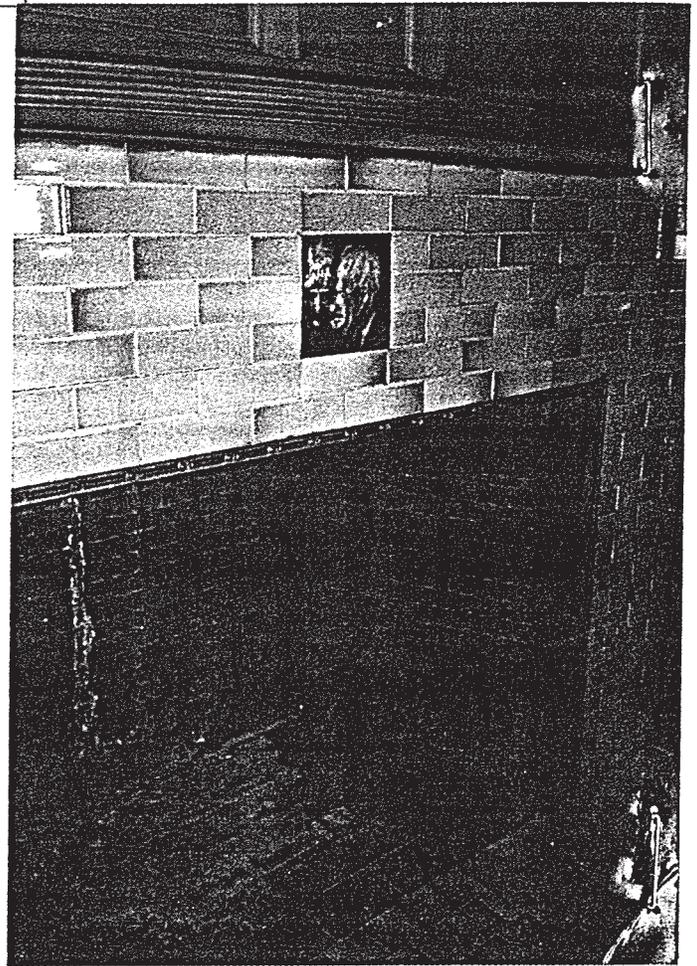
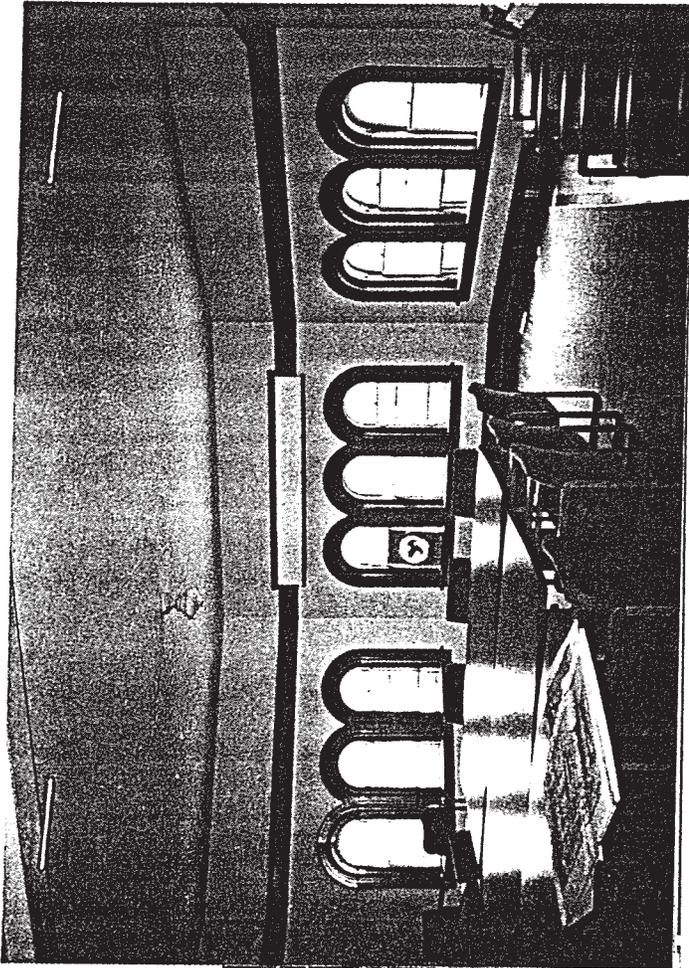
Photo #3: back hall, second floor of main house

photographer facing: E
photograph date: July 1994
roll# 2 frame# 10
Negative stored at: NHDHR

____ Inventory Form X Area Form

NHDHR Inventory # -
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Description of photographs:

Photo #1: tower room, third floor of main house

photographer facing: SE
photograph date: July 1994
roll# 2 frame# 11
Negative stored at: NHDHR

Photo #2: fireplace, tower room, third floor of main house

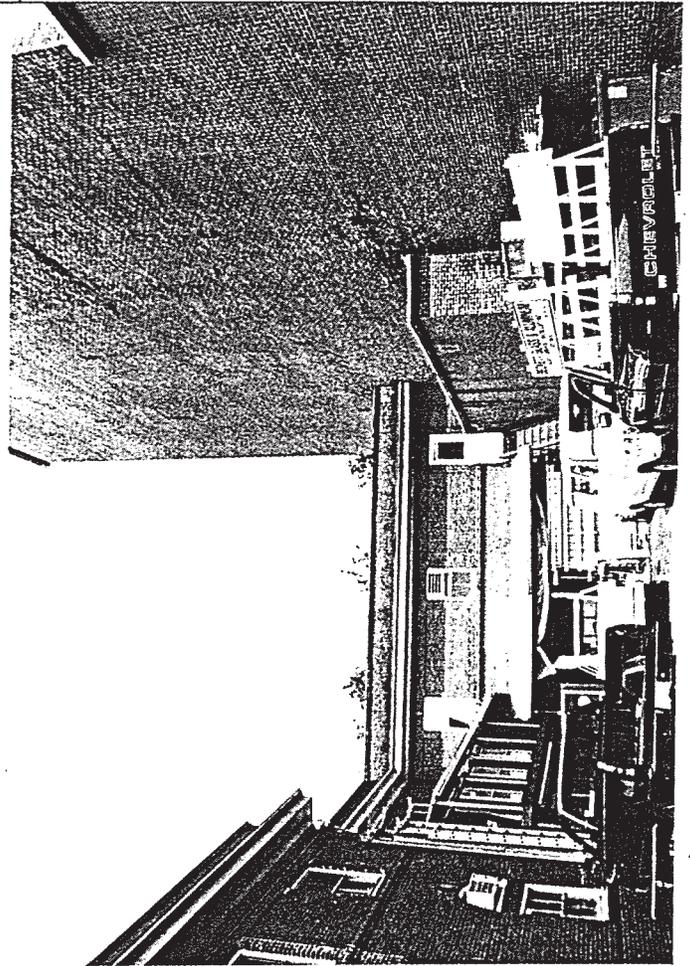
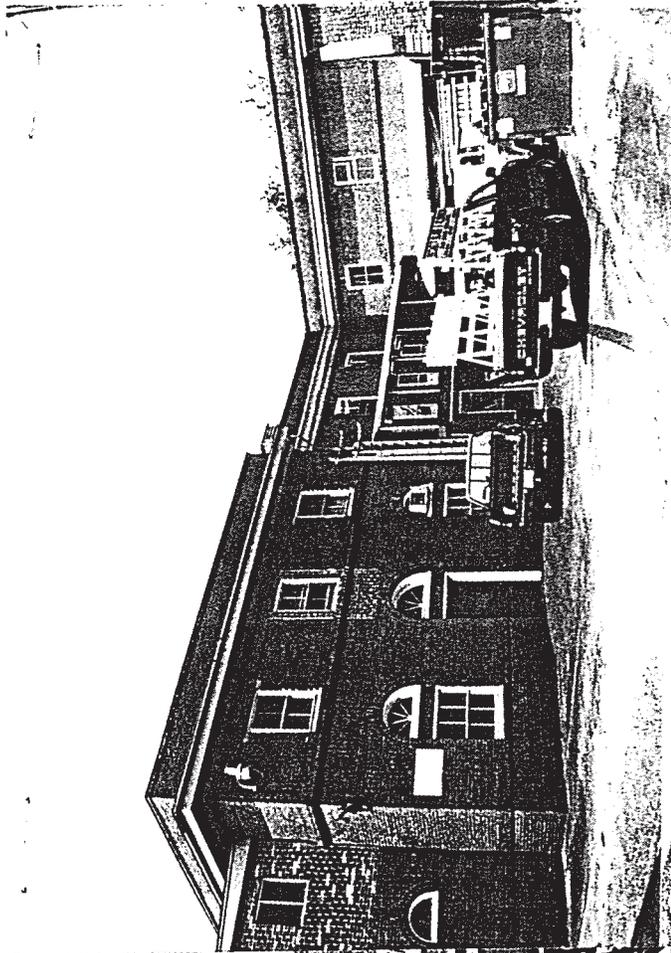
photographer facing: N
photograph date: July 1994
roll# 2 frame# 12
Negative stored at: NHDHR

Photo #3: carriage house

photographer facing: NE
photograph date: July 1994
roll# 1 frame# 23
Negative stored at: NHDHR

NHDHR Inventory # -
NHDHR Area Letter X
Town/City Concord
County Merrimack
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Inventory Form X Area Form



Description of photographs:

Photo #1: rear of carriage house from back of
theater/masonic hall
photographer facing: NW
photograph date: July 1994
roll# 1 frame# 24
Negative stored at: NHDHR

Photo #2: connection between theater/masonic
hall and carriage house
photographer facing: N
photograph date: July 1994
roll# 1 frame# 25
Negative stored at: NHDHR

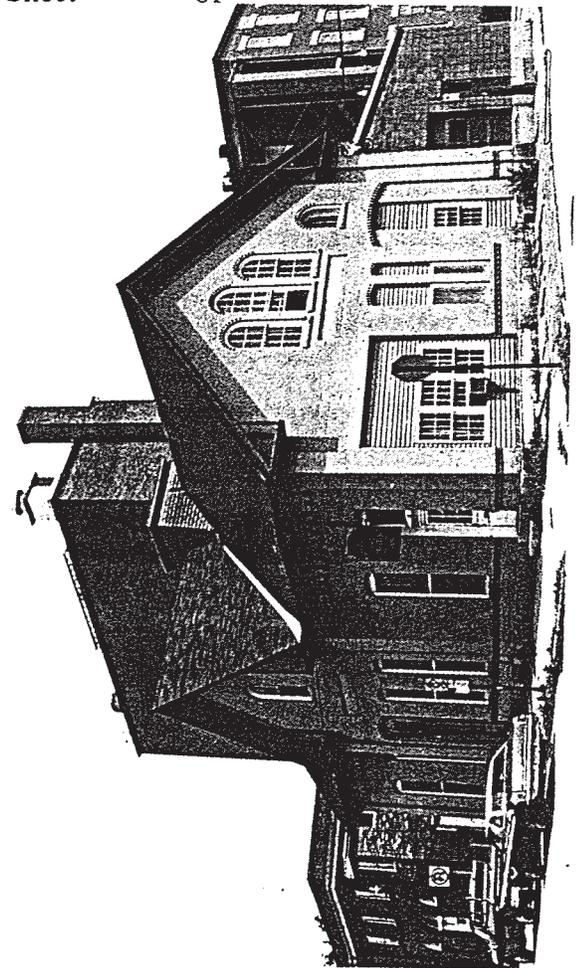
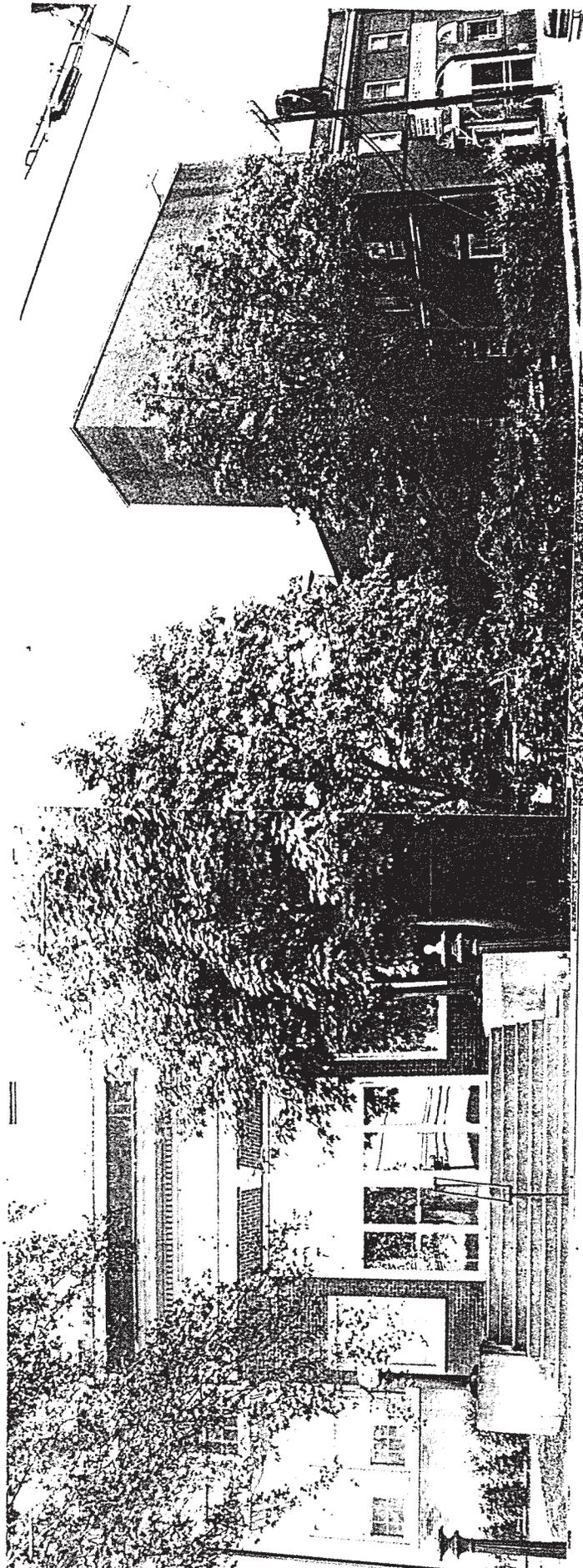
Photo #3: detail of carriage house
photographer facing: E
photograph date: July 1994
roll# 1 frame# 26
Negative stored at: NHDHR

NEW HAMPSHIRE DIVISION OF HISTORICAL
RESOURCES - CONTINUATION FORM - PHOTOS

Inventory Form

X Area Form

NHDIIR Inventory # -
NHDHR Area Letter X
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Sheet P12 of P19



Description of photographs:

Photo #1: north elevation of theater and carriage house

photographer facing: SE
photograph date: July 1994
roll# 1 frame# 27
Negative stored at: NHDHR

Photo #2: fire house

photographer facing: NE
photograph date: July 1994
roll# 1 frame# 22
Negative stored at: NHDHR

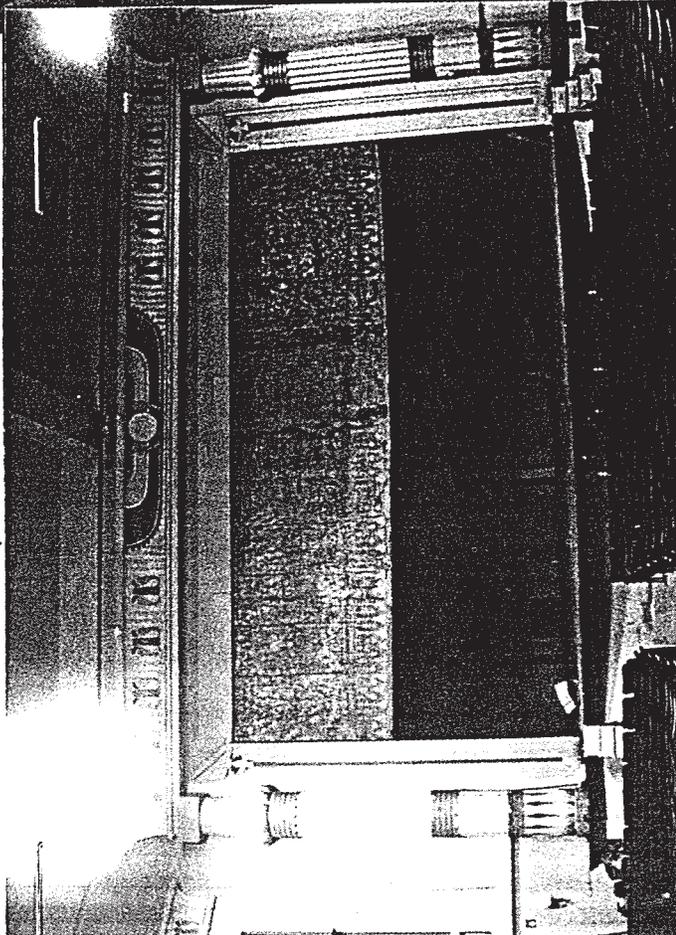
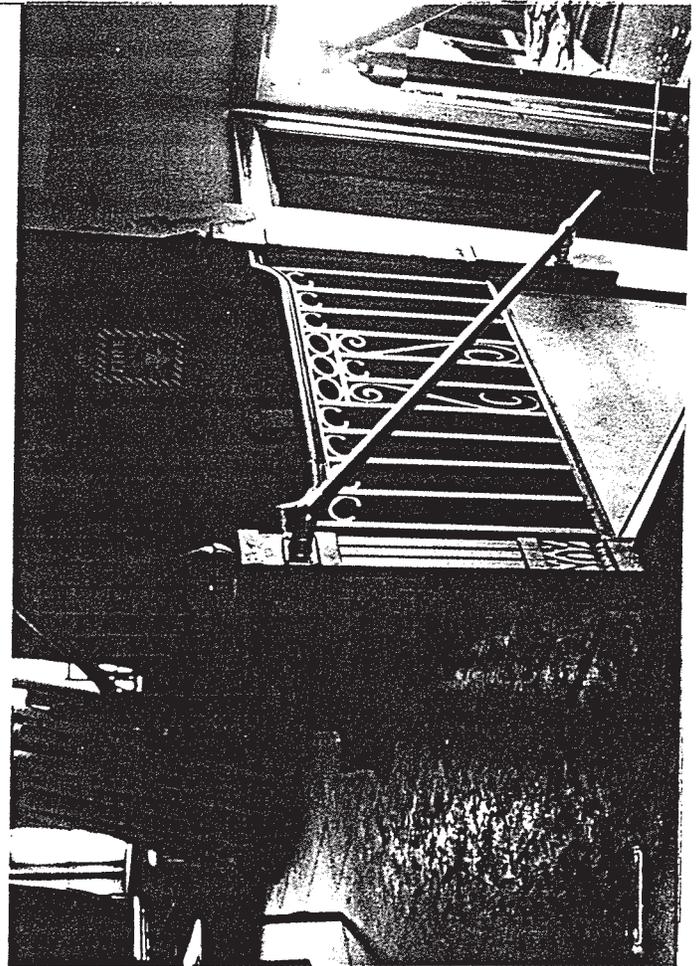
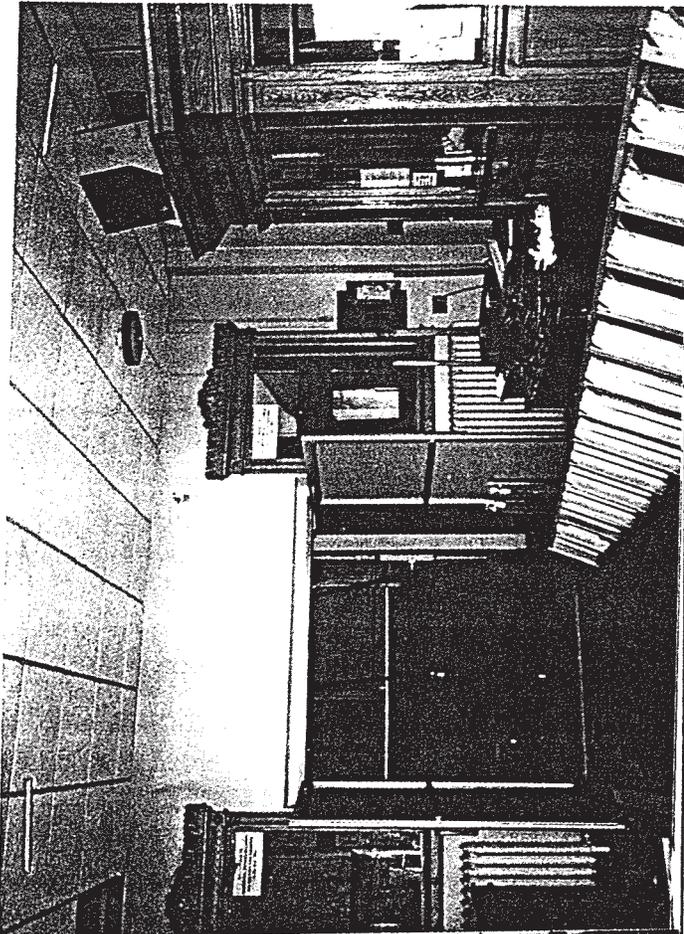
Photo #3: theater entrance

photographer facing: W
photograph date: July 1994
roll# 1 frame# 13
Negative stored at: NHDIIR

NEW HAMPSHIRE DIVISION OF HISTORICAL
RESOURCES - CONTINUATION FORM - PHOTOS

NHDHR Inventory # -
NHDHR Area Letter X
Town/City Concord
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Inventory Form X Area Form



Description of photographs:

Photo #1: lobby and ticket booth of theater

photographer facing: -
photograph date: July 1994
roll# 2 frame# 5
Negative stored at: NHDHR

Photo #2: entrance and staircase of theater

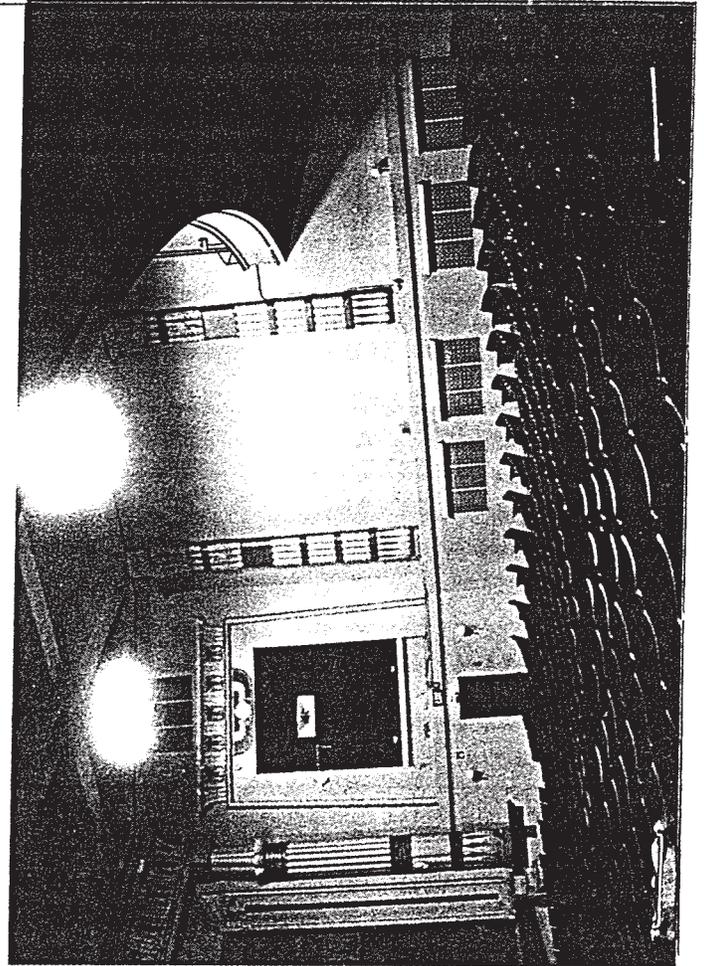
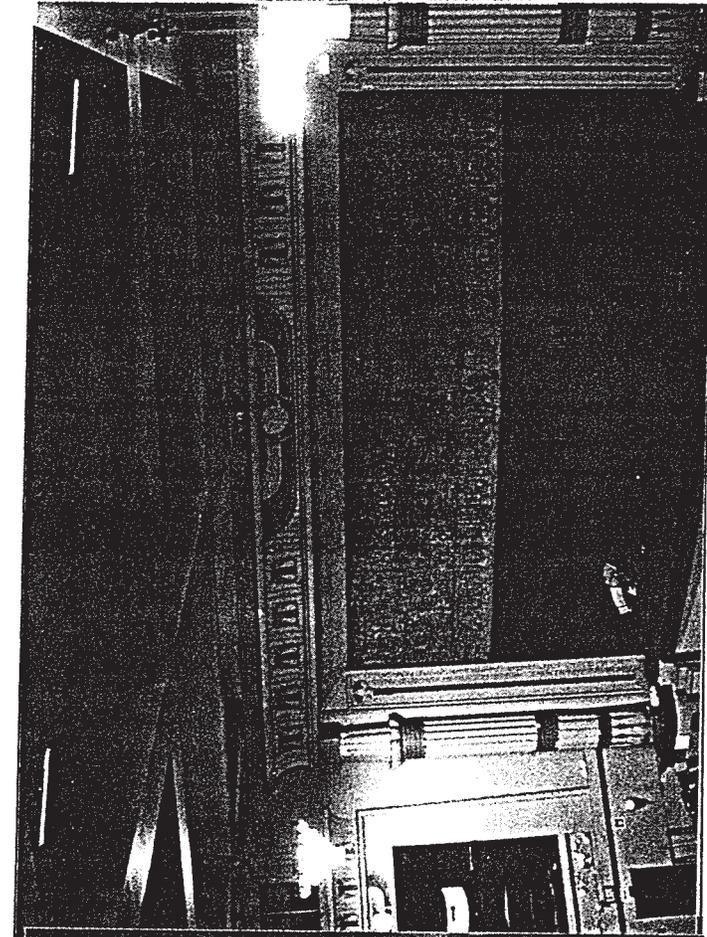
photographer facing: -
photograph date: July 1994
roll# 3 frame# 12
Negative stored at: NHDHR

Photo #3: theater interior

photographer facing: -
photograph date: July 1994
roll# 3 frame# 4
Negative stored at: NHDHR

____ Inventory Form X Area Form

NHDHR Inventory # -
NHDHR Area Letter X
Town/City Concord
County Merrimack
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Description of photographs:

Photo #1: interior of theater

photographer facing: -
photograph date: July 1994
roll# 3 frame# 9
Negative stored at: NHDHR

Photo #2: interior of theater

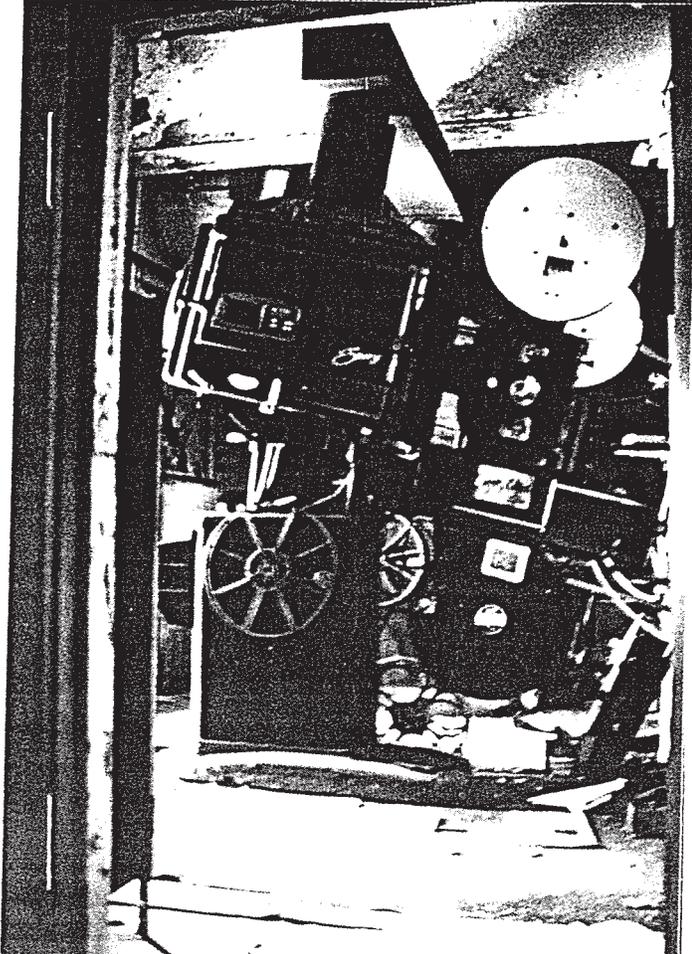
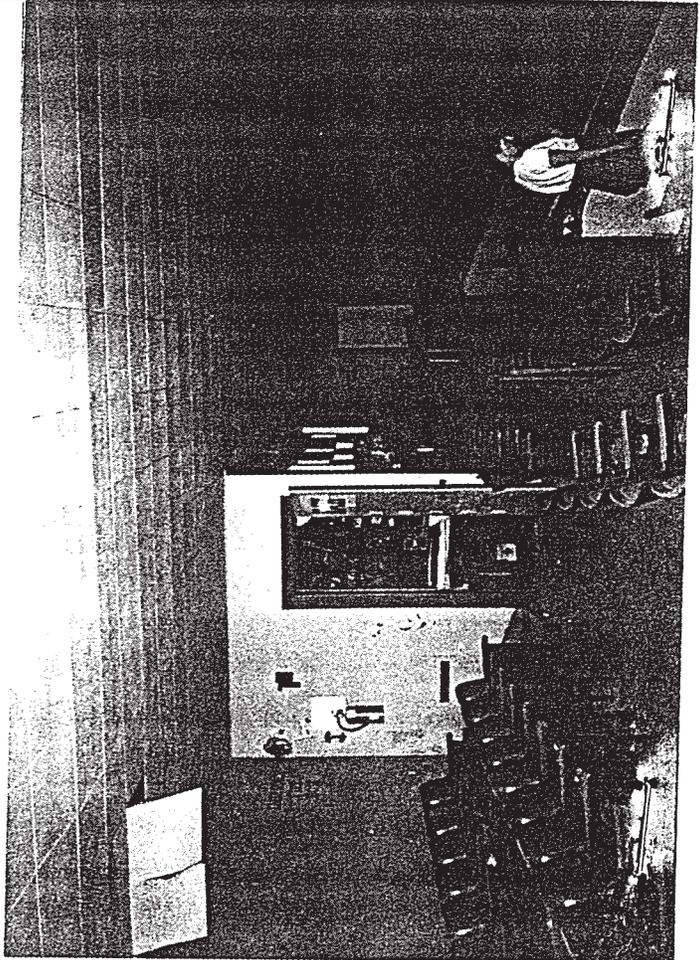
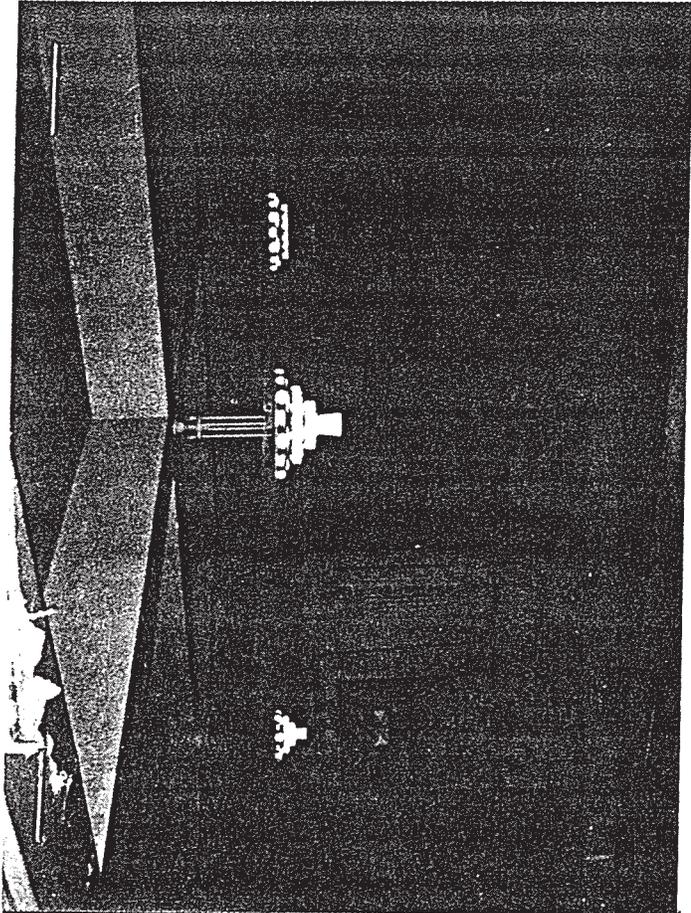
photographer facing: -
photograph date: July 1994
roll# 3 frame# 2
Negative stored at: NHDHR

Photo #3: interior of theater

photographer facing: -
photograph date: July 1994
roll# 3 frame# 5
Negative stored at: NHDHR

NHDIIR Inventory # -
NHDHR Area Letter X
Town/City Concord
County Merrimack
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____ Inventory Form X Area Form



Description of photographs:

Photo #1: interior of theater

photographer facing: -
photograph date: July 1994
roll# 2 frame# 1
Negative stored at: NHDHR

Photo #2: interior of theater

photographer facing: -
photograph date: July 1994
roll# 2 frame# 2
Negative stored at: NHDHR

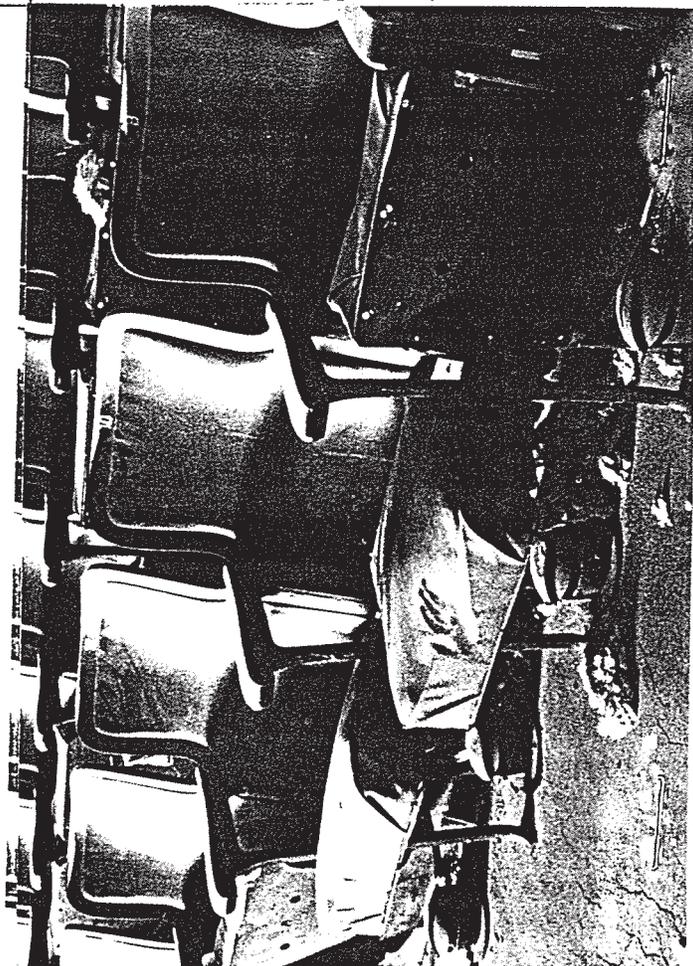
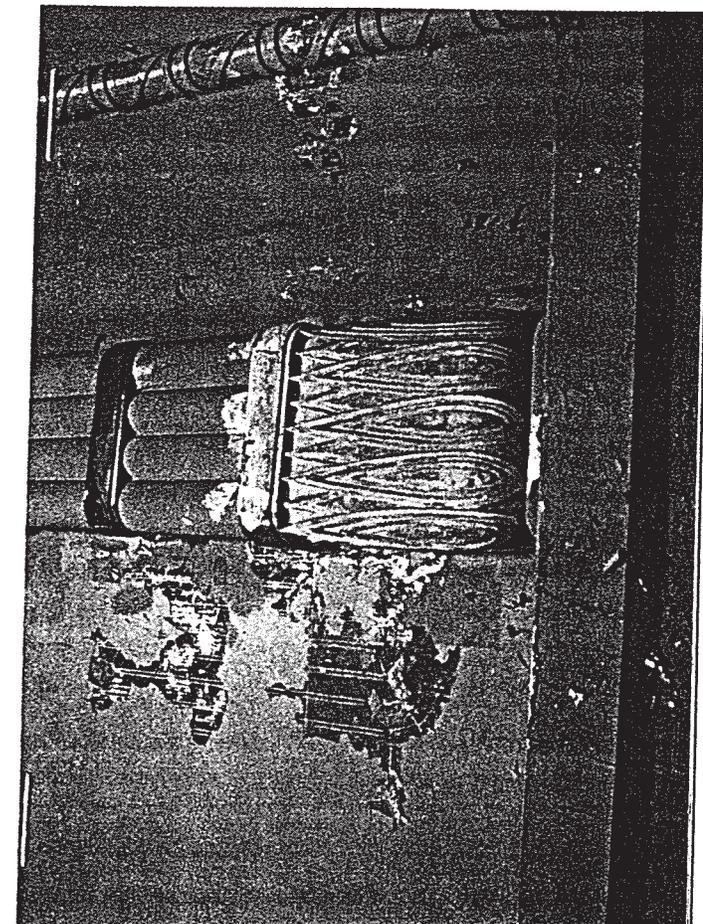
Photo #3: interior of theater

photographer facing: -
photograph date: July 1994
roll# 3 frame# 7
Negative stored at: NHDHR

____ Inventory Form X Area Form

NHDHR Inventory # -
NHDHR Area Letter X
Town/City Concord
County Merrimack

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Description of photographs:

Photo #1: detail of interior of theater

photographer facing: -
photograph date: July 1994
roll# 3 frame# 11
Negative stored at: NHDHR

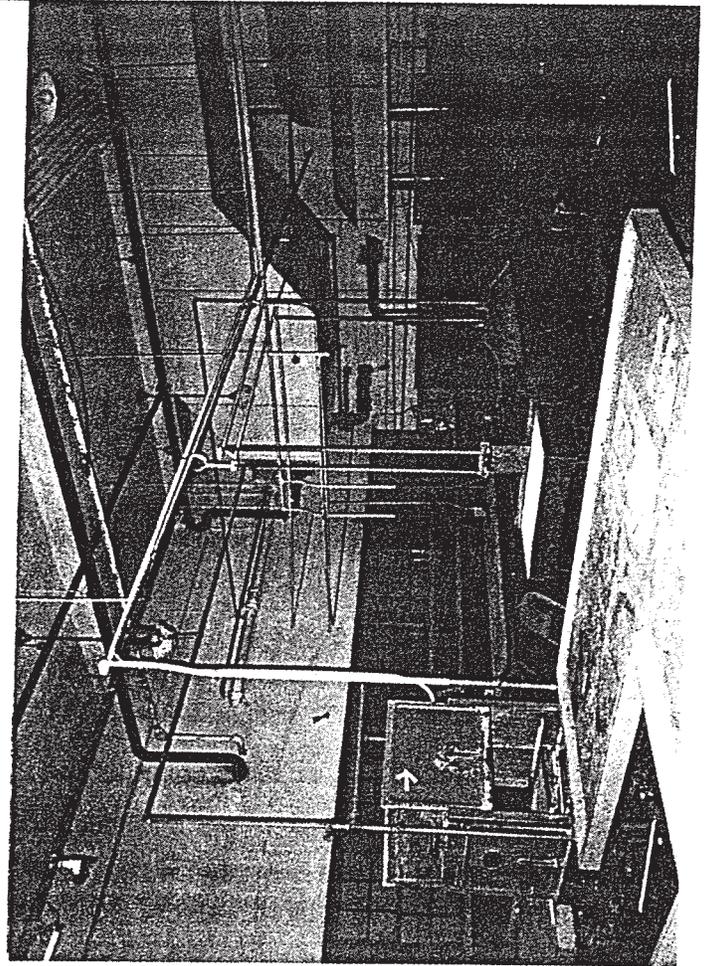
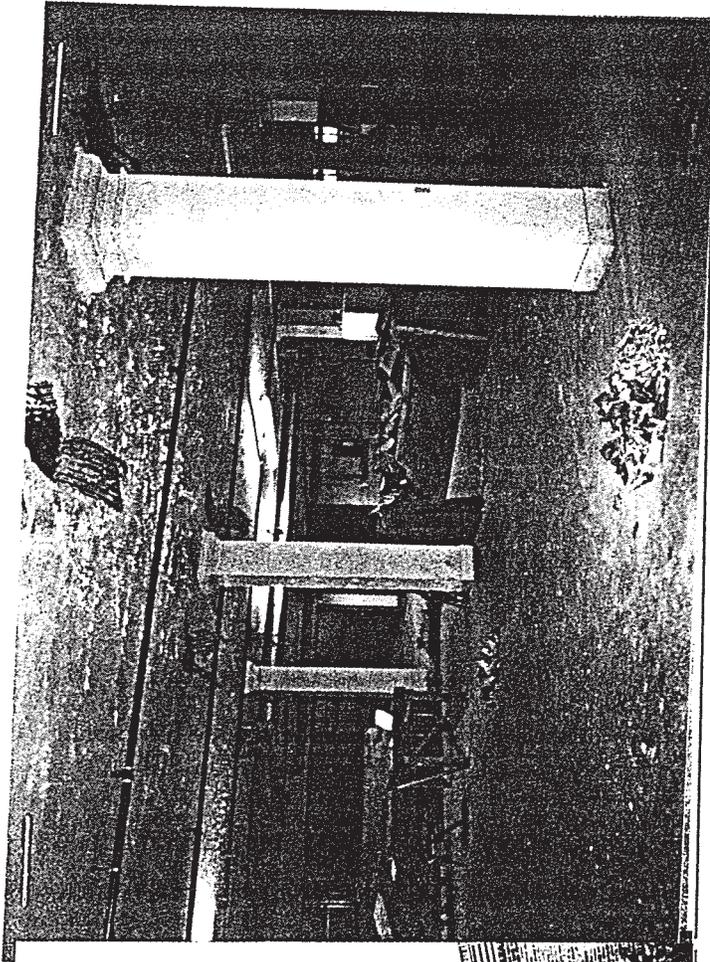
Photo #2: seats, interior of theater

photographer facing: -
photograph date: July 1994
roll# 3 frame# 10
Negative stored at: NHDHR

Photo #3: dressing rooms of theater

photographer facing: -
photograph date: July 1994
roll# 3 frame# 6
Negative stored at: NHDHR

____ Inventory Form X Area Form



Description of photographs:

Photo #1: banquet hall, basement of theater

photographer facing: -
photograph date: July 1994
roll# 2 frame# 6
Negative stored at: NHDHR

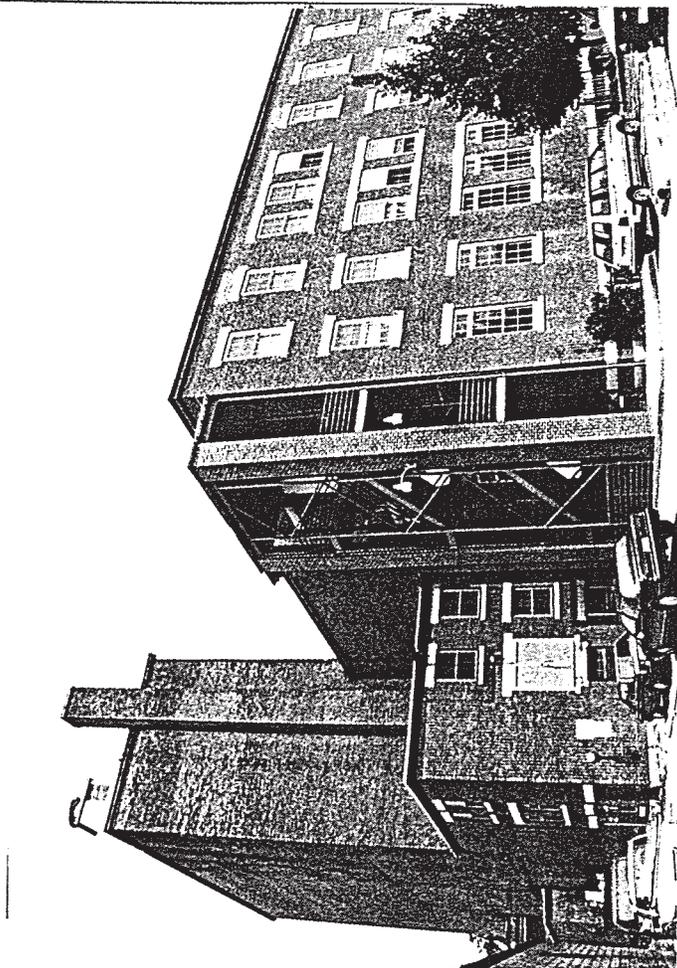
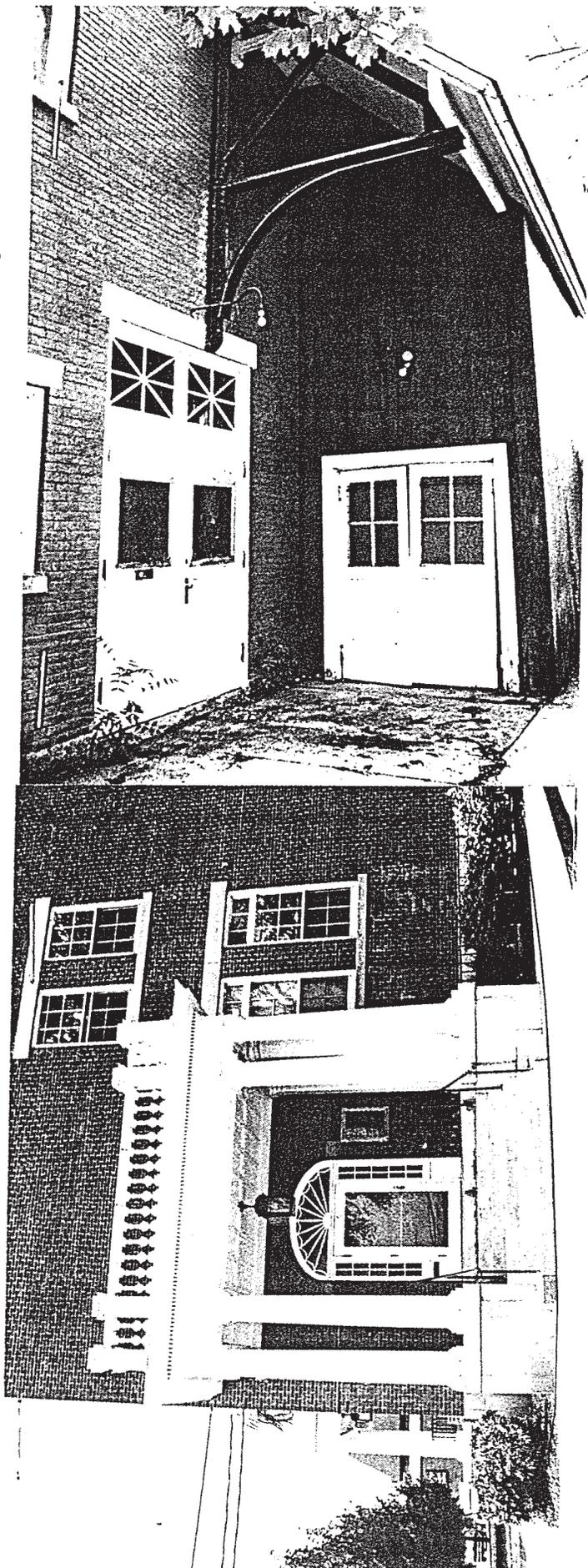
Photo #2: kitchen, basement of theater

photographer facing: -
photograph date: July 1994
roll# 2 frame# 8
Negative stored at: NHDHR

Photo #3: north elevation of theater

photographer facing: SW
photograph date: July 1994
roll# 1 frame# 8
Negative stored at: NHDHR

Inventory Form X Area Form



Description of photographs:

Photo #1: detail of north elevation (rear section)
of theater

photographer facing: SW
photograph date: July 1994
roll# 1 frame# 11
Negative stored at: NHDHR

Photo #2: south and rear elevation of masonic
building/theater

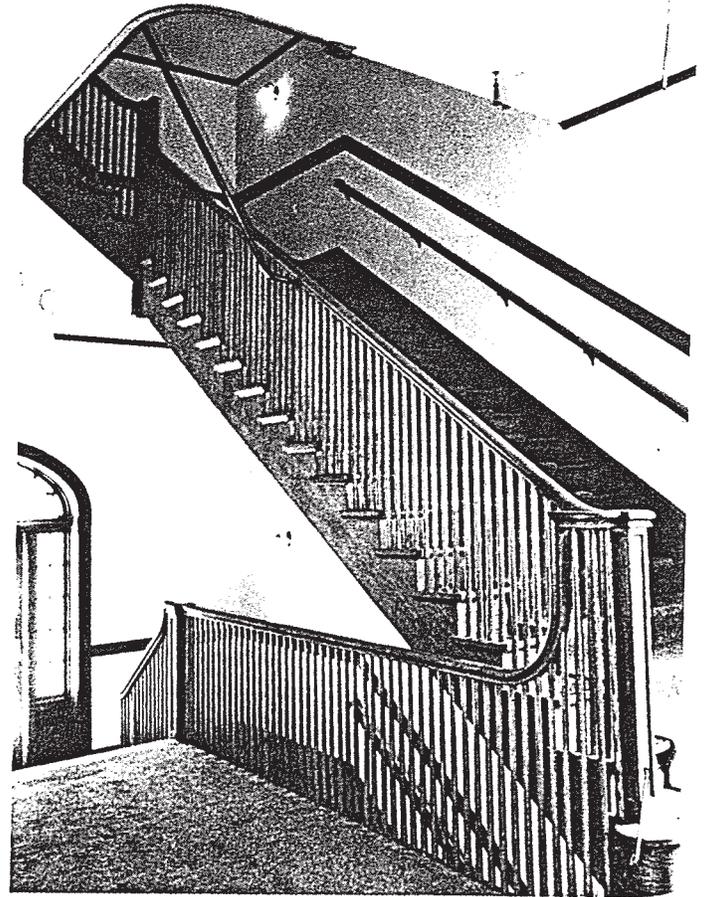
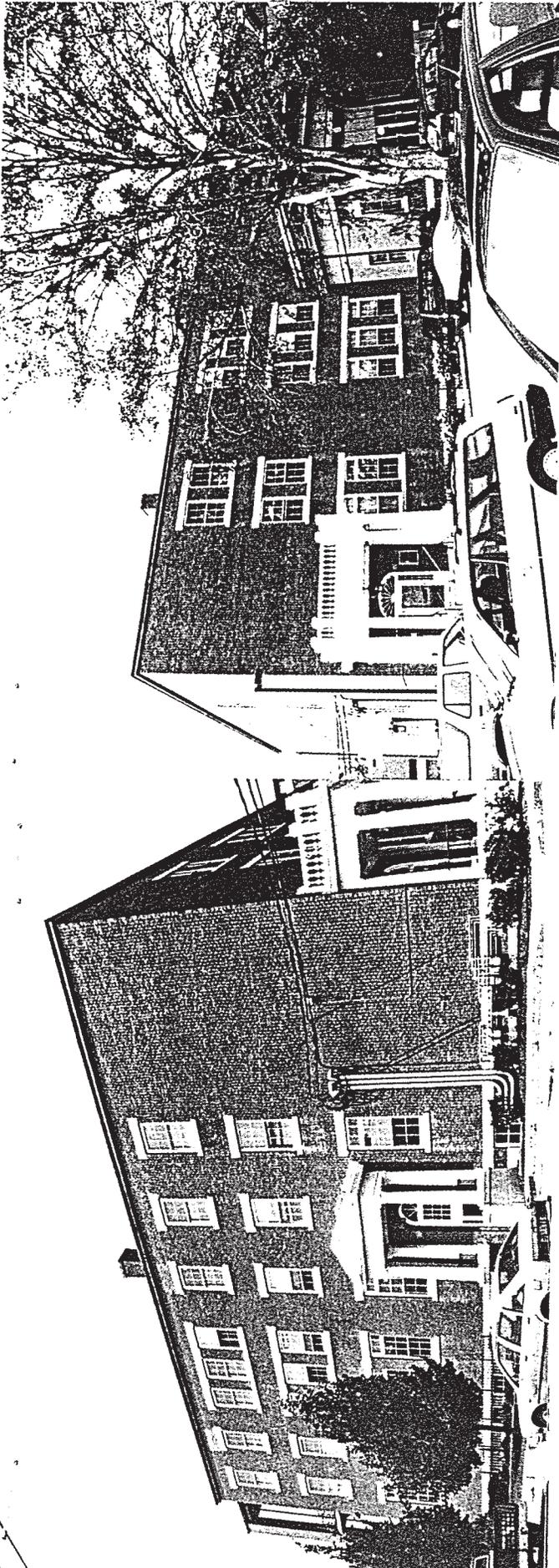
photographer facing: NE
photograph date: July 1994
roll# 1 frame# 21
Negative stored at: NHDHR

Photo #3: detail of masonic building entry

photographer facing: W
photograph date: July 1994
roll# 1 frame# 18
Negative stored at: NHDHR

____ Inventory Form X Area Form

NHDHR Inventory # -
NHIDHR Area Letter X
Town/City Concord
County Merrimack
Sheet P19 of P19



Description of photographs:

Photo #1: masonic building/theater

photographer facing: NW
photograph date: July 1994
roll# 1 frame# 16
Negative stored at: NHDHR

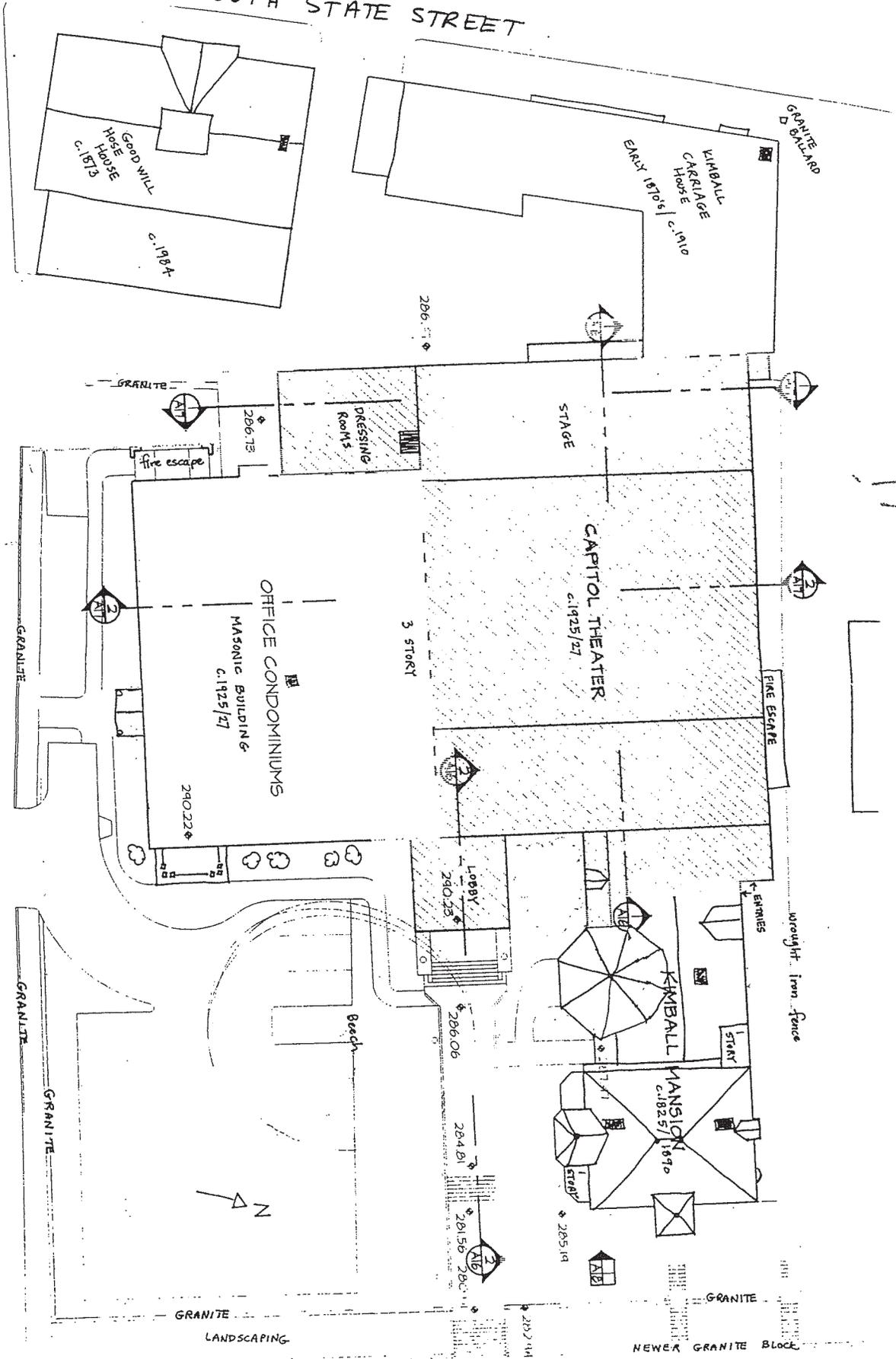
Photo #2: interior staircase of condo part of
masonic building

photographer facing: SE
photograph date: July 1994
roll# 1 frame# 20
Negative stored at: NHDHR

Photo #3: south elevation of masonic building

photographer facing: NW
photograph date: July 1994
roll# 1 frame# 19
Negative stored at: NHDHR

SOUTH STATE STREET



CONCORD STREET

SOUTH MAIN STREET