

1743 Pelham Town Hall / Meetinghouse Interior Preservation Project



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INTERIOR PRESERVATION STUDY REPORT

Project: Pelham 1743 Meetinghouse/Town Hall
Interior Preservation Study
374 Amherst Road
Pelham, Massachusetts 01002

Sponsor: Town of Pelham
Pelham Historical Commission
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Pelham 1743 Town Hall / Meetinghouse Interior Preservation Project



Fig. 1. 1860 Walling Map of Pelham

Abstract

Purpose

This report was prepared for the Town of Pelham's Historical Commission. The objective of this study was to survey, assess, and recommend appropriate preservation methods and repairs of the building interior as found at the 1743 Pelham Town Hall/Meetinghouse, 374 Amherst Road, Pelham, Massachusetts. This report will help us further understand and advance the value of the historical and architectural continuum of the Pelham Town Hall/Meetinghouse.

Approach/Methods

The study incorporated three separate approaches in order to yield information and arrive at conclusions. The three approaches were research of existing documents, physical analysis of the building and limited removal of finish materials to expose concealed evidence.

In the course of the documental research, the Town of Pelham Archives at the Pelham Library, C. O. Parmenter's, *History of Pelham Massachusetts from 1738 to 1898*, previous study reports by Anne Grady, Peter Benes, Thomas Paske, and Sara Chase, Peter Benes's book *Meetinghouses of Early New England*, historical newspaper articles, photographs and other documents were examined. References are listed in Appendix A.

Physical examination of the building included the use of sketches, measured electronic drawings, digital cameras, paint and wallpaper sampling, field microscope, thermal imaging camera, moisture meter and high-powered photomicrographic examination of selected paint samples. The physical examination and documentation of the building occurred over a three-month period and involved six separate days.

Mark Almeda, Sara Chase and preservation carpenter, Erik Mitchell, met at the building specifically for one-day to selectively dismantle finish materials in the hope of exposing concealed evidence and provide greater information. The one-day examination was fruitful but limited. Further examination will be required in order to bring more information to light.

Summary

The Pelham Town Hall/Meetinghouse (Town Hall) is a contributing building to the Town Hall Historic District (Complex) listed as a Massachusetts Archaeological/Historic Landmark and on both the State and National Registers of Historic Places. The property has a deeded preservation restriction between the Town of Pelham and the Massachusetts Historical Commission.

Sara Chase has appropriately described the present Town Hall as an "architectural scrapbook". The building binds together the remaining historic fabric which journals the sequence of improvements and changes from its original construction in 1743 as a Meetinghouse to its progression into the present Town Hall. These improvements occurred slowly over time and reflect both the politics and erratic economic growth of the Town.

The Town Hall's exterior and primarily the interior, documents the changes made between 1743 and 1897. This range of time is clearly manifested in the remaining historic fabric present on the interior. While it may be desirable to return the building and/or each interior floor to a particular era, the story of the Town Hall would be lost and so would its present integrity. Pelham Town Hall needs to be approached as a separate case, in order to respect its significance, maintain its integrity and keep it authentic. The following preservation approach is the result of our analysis.

- i. The entire building should be considered a continuum of discrete changes between 1743 and 1900. These changes are not to be considered independent of each other but as an integral part of the whole building. Individual elements and original finishes during those time periods should remain to reflect the changes in values and provide historical evidence.
- ii. Unaltered/original interior finishes should be preserved or restored.
- iii. Restoration of altered or painted surfaces not originally painted should aim at re-establishment of the unity of the surface of materials. Over cleaning, and/or stripping off of layers of finishes necessarily means loss of the surface and consequently loss of the historic value. An example of this approach would be the restoration of the interior painted hand planed feathered edge paneling (1773). The wood wall paneling finish was originally raw wood or was subsequently oil finished. Removal of all finishes to bare wood would likely destroy the surface markings caused by hand planers to smooth the flat surfaces.
- iv. Changes after 1900 of little historical significance can be saved, altered or removed. The kitchen should be rehabilitated to provide for the current needs of the Town and meet current codes.
- v. New programmatic needs such as an updated kitchen, the addition of interpretive displays, and improved lighting need to be integrated into the building while still meeting the *Secretary of the Interior's Standard for Rehabilitation*.

Introduction



Fig. 2: c. 1897 Town Hall Photo. Horse Shed to the Left

History

Architecture

The Town Hall was built in 1743 as a meetinghouse for the new town predominately settled by Scottish Presbyterians from Ireland around 1738. The building was conceived, designed and built as 36 feet by 46 feet gable roofed meetinghouse. Second floor galleries built along the interior of the South, East and West elevations were accessed by two separate interior stairs at the Southeast and Northeast corners.

The building exterior has remained relatively unchanged for the past two-hundred and seventy-three years. The massing of the main building has changed only twice. First in 1799 when the first horse sheds were built. Then in 1818, a two-story stair porch (Figure 2) was added to the South elevation, facing the “Road to Amherst”, which made the two original interior stairs obsolete. The interior stairs were removed and the floor opening at the gallery infilled creating valuable interior space at both the ground floor and gallery above.

The meetinghouse is presently clad in white painted clapboards. There remains hidden beneath the white paint of the North façade clapboards an iron-oxide red pigmented finish that Sara Chase had previously identified. These older clapboards are distinguished by their skived joints and cut nails. The red paint was the first finish applied to the north side clapboards.

The foundation walls on the South, East and West elevations as well as the main and west entrance steps are made of locally mine blocks of gneiss. The north foundation is of

random sized fieldstone and stones of gneiss likely left over from the quarrying process. The gneiss (Figure 3) may have been mined on site since there is an outcrop of the gneiss on site near Amherst Road. The “Town Hall” gneiss is a blue gray metamorphic rock exhibiting a banded or foliated structure, typically coarse-grained and consisting mainly of pink orthoclase feldspar, milky quartz, and mica. It is noteworthy that the overall blue gray color of the gneiss is similar to the blue gray color finish first used on the feather edged interior paneling.



Fig. 3. Locally mined gneiss used for the foundation walls and door stoops.

Descriptive Timeline of Architectural Changes Evidenced in the Town Hall

The original 1743 timber frame construction is exposed at the lower meeting hall in the gallery floor framing forming the ceiling and in the attic where the king post timber trusses, purlins and common rafters form the roof framing system. Around 1773, the interior wide pine random width feathered edge wall paneling and plane beaded trim encasing the girts at the exterior walls, the timber posts and bracing were installed. This interior trim and paneling remain to this date. 1794 marks the addition of the pulpit window. The pulpit window frame and casing remain. The window sash, pulpit and likely the sounding board were removed around 1845 when the second floor infilling the open area between the three sides of the galleries was installed.

The most significant addition to the Town Hall occurred in 1818 when a two-story stair porch was added to the south. The stair porch interior remains virtually intact with the exception of the replacement of the window sash and the removal of the plaster walls and ceiling that were replaced with fiberboard around World War 1. The stair porch significantly altered the interior of the church. The side entrances at the East and West were removed and the doors likely salvaged and reused for the stair porch and lower hall entrances. The two interior stairs were removed and the stair opening at the galleries were infilled. This created more pew space at a time when the population of Pelham was near its peak.

The infilling of the second floor (1845) marked the final transition of the Meetinghouse to a Town Hall (1840). This transition was a delayed outcome of the State of Massachusetts constitutional amendment in 1833 to separate church and state.

The modification of the Southwest corner of the lower Town Hall to create the Pelham Free Public Library (1890) increased its public function. The library construction lowered the existing exterior windows within the space and refinished the interior walls and ceiling with beadboard. The interior of the library exhibits the original floors, walls and ceilings as well as the bookshelves with brackets.

Between 1895 and 1897 a stage was installed at the upper meeting hall creating an hierarchical arrangement of space to serve both civic and public functions such as plays. Prior to 1897 the attic timber truss and roof framing system remained open to view. The present beadboard ceiling was installed around 1897 hiding the attic volume of space for the first time since 1743. The ceiling reduced drafts and helped retain the heat generated by a wood stove during winter.

Original Interior Stairs (Removed 1818)



Fig. 4. Southeast corner upper meeting hall with stage floor removed. Note girt (red arrow) completely enclosed with beaded wood

The two original interior stairs were located at the Southeast and Southwest corners. This is evident at both locations by the remaining beaded wood panel casings (1773 paneling) of the second floor side and front girts on both the East and South (Figure 4). Location above hearse entrance (Figure 5) and similarly at the South and West stair opening girt (Figure 6, Library). All sides of the girt exposed at the stair opening are encased. These are the only two locations where this occurs. The other corners, where the gallery extends to the outside walls, show sloped casings at the bottom of the girts that only extend to the underside of the gallery floor supports. The other evidence for the stair locations is that the wood of the gallery floor joists in these two infilled areas do not match the wood of the adjacent joists beyond where the stair opening would have been.

According to Peter Benes^x, stair porch additions were typically the result of a growing congregation and the need for additional pew space. This idea is consistent with the population census for Pelham. In 1765, the population was



Fig. 5. Southeast corner lower meeting hall looking at gallery floor. Fully enclosed girts with beaded wood trim (red arrow) only occur at the Southeast and Southwest corners. Beaded wood trim extends up and beyond gallery floor joist. See Figure 4.



Fig. 6. Southwest corner beneath gallery floor and above library ceiling. Fully beaded wood trim enclose the South and West girts indicating stair location.

371. In 1820, the population was 1278. The 1820 number would be the largest population in the Town for the next 160 plus years. This additional pew space would have occurred at the lower level where the stairs were removed and at the gallery level where the gallery floor was infilled. There are indications at both locations of the gallery walls where the stair opening was infilled (Figure 7) of paneling or stair guardrails. The ornateness of the outlines and absence of paint along both corner walls which form a straight edge at seat height suggest that there were seating areas and possibly box pews in these locations.

Box pew seats at the gallery are less likely since the majority of gallery seating were pews. The addition of gallery box pews would require a change in doctrine for the congregation. Further study should be given to these painted artifacts.

Two-story Stair Porch

The addition of the two-story stair porch (1818) was prior to the infilling of the second floor (1845). In 1818, there would have been an additional set of stairs from the landing to the entrance at the south gallery. This would have been a set of three stairs to negotiate the 22 ¼" difference between the gallery high point and the present/original second floor landing. These three stairs, the sloping gallery joists and flooring were removed to lower, level and infill the floor in 1845. These changes are what we see today. There are several indications remaining of this higher entrance into the gallery. First, is the odd sloping handrail (Figure 8) on both sides of the landing at the second floor entrance. This railing is of the same period having the same profiles and mortise and tenon construction as the other stair railings. It is only sloping because there were stairs at that location, otherwise it would have been level. There were once intermediate railings at this location and the sawn off tenons (Figure 9) remain in the post to indicate this. Another indication is the infilled paneling located on the upper hall side of the door opening. The infilled paneling does not align with and is not continuous with the adjacent paneling. To



Fig. 7. Stair railing balluster or panel outline.



Fig 8. Sloped top rail at upper stair porch entrance to upper meeting hall. A set of 3 riser stairs (Removed 1845) connected the porch to the gallery before the pews were removed and the gallery floor filled in.



Fig. 9. Upper stair porch newell post with two sawn off tenons where previous bottom and intermediate hand rails were.

enter the gallery before the second floor was infilled would require a higher door opening. If the entrance was lower and there were no stairs, then the paneling would have been continuous in 1766.

Lastly, the existing fiberboard finishes were removed (Figure 10) from the wall and the ceiling above the stair porch door to the upper meeting hall. What was discovered was accordion wood lath on the ceiling (Figure 11) and most of the wall area. The hair plaster had been removed except for remnants found in the cavity wall. The use of accordion lath (~1725 –1825) is consistent with the 1818 stair porch addition and is original to that structure. Also found directly above the door was a small rectangular area of sawn lath (after ~1825). The use of sawn wood lath coincides with the infilling of the second floor in 1845 and the

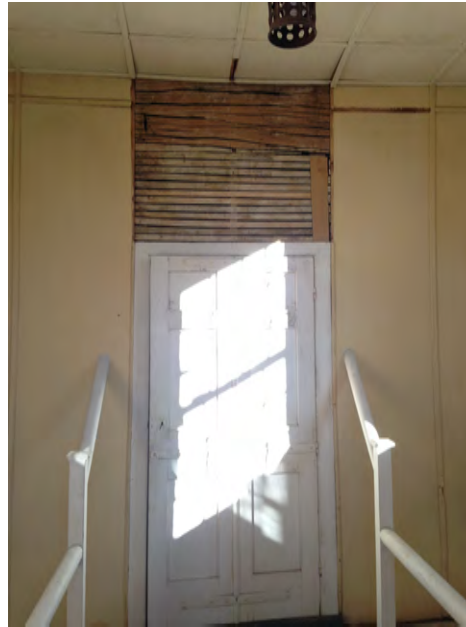


Fig. 10. Stair porch upper meeting hall entrance door. Fiberboard was removed and exposed the 1818 accordion wood lath above the c. 1845 machine sawn lath.



Fig. 11. Stair porch upper meeting hall ceiling and wall above entrance door. Both the ceiling and wall have accordion wood lath installed at the same time the 1818 stair porch was built and indicates plaster walls and ceiling.

patching/infilling above the door when it was higher. The different types of lath indicate the wall was plastered right up until the plaster was removed in the early part of the twentieth century (C1910–1930s) and replaced with wood batted fiberboard. It is likely the plaster was damaged by water infiltration. Fiberboard is a paper product made up of glued layers of wood fibers. It is highly susceptible to moisture damage and these panels show bowing of the panels. Fiberboard was a good inexpensive solution to replacing the plaster at the time.

Recommendations: All the fiber board should be removed within the stair porch and the walls and ceiling replastered over the original lath. This would restore the stair porch to its 1845 appearance. The new plaster ceiling should be finished with calcimine. Detached fragments of plaster were found in the cavity wall above the door header having a calcimine finish. It is not clear if these fragments came from the walls, ceiling or both.

Interior Finishes

The interior of the building has kept features which display the changes in its uses over the same period, and thus is an above-ground time capsule.

It is rare in its comprehensive evidence of some of the ways American social, academic, economic, and political life have changed throughout the past (almost) three centuries.

Historic Construction Timeline

- | | |
|--------------------------|---|
| 1739 | William Young surveys and lays out Meetinghouse lot |
| 1741 | Contract with John and Thomas Dick for the construction |
| 1743 | Building completed |
| 1766 | Pews (Box pews for lower level?) |
| 1773 | Finish(es) on the interior |
| 1794 | Installation of a pulpit window (North wall) |
| 1818 | New entrance porch with the former two staircases removed, the ground floor and gallery areas infilled with box pews |
| 1830 | First installation of a cast iron stove |
| 1839 | Meetinghouse/Town Hall moved, and again in 1845 |
| 1845 | Installation of a “floor between the galleries” and hearse storage in southeast corner of lower level; from 1846 – 1896 lower level leased for workshops or “any use.” |
| 1890 | Installation of a space in southwest corner for town library; its original beaded and varnished match boards of floor, walls, and ceiling remain |
| 1895-1897 | Installation of a stage at the east end of the upper level, elevated above floor level and with backdrop and side partitions which allowed for exits and entrances |
| c.1910-1930s | Removal of the hair plaster from the ceilings and walls of the stair porch, leaving the wood lath and covering with wood batted fiberboard. |
| c.1940-1960s | Installation of a kitchen area in northwest corner with cupboards built in to part of north wall adjacent and to part of library partition; sink plumbing |
| 20 th century | Large brick fireplace in east wall and replacement of the brick chimneys; removal of plaster ceiling; installation of c1903-1930 hanging lanterns, and thus, electric wiring at some point. |

Analysis

Identification and Evaluation of Historic Interior Architecture

General

First Floor - Summary

The first floor is composed of three spaces, the lower meeting hall, the kitchen and the old library. The lower meeting hall 1773 hand planed feather edged paneling (Figure 12) should be repainted to the first pigmented finish, the window sash, doors and their respective casing should be painted off white. Removal of existing finishes is not desirable or recommended. Their removal would necessarily damage the wood surface. The 20th century wood flooring, the exposed unfinished wood floor framing at the gallery (1743) and wood flooring infill (1845) need to be cleaned and remain exposed and unfinished or finished as described herein. The “yellow” 20th century painting over the blue gray earlier paint does not bare any historical significance. The 20th century paint does not add to the history of the hand planed paneling nor does it unify the space to a particular period.



Fig. 12. 1773 hand planed feather edge wall paneling

Second Floor- Summary

The second floor space consists of the upper meeting hall and stage. The 1743 – 1845 exposed wood should be cleaned and remain unfinished. The varnished beadboard ceiling (1875) should be resecured where loose, repaired, gently cleaned and the original finish remain unaltered. The upper meeting hall wall hand planed feather edged paneling (1773) should be repainted to the first pigmented finish. The pews (1743), window sash, doors and their respective casing, and the stage apron should be painted off-white. Removal of existing finishes is not desirable or recommended. Their removal would unnecessarily damage the wood surface.

The first pigmented finish is the slate (blue gray) paint which would accomplish both unity and historical integrity. It is indicative of changes made after the installation of the pulpit window (1794) and before the addition of the stair porch (1818). Originally the raw wood was oiled.

Massachusetts Architectural Access Board Rules and Regulations

A synopsis of pertinent information and triggers requiring varying levels of compliance

1. **Historic Buildings:** An historic *building* or *facility* that is listed or is eligible for listing in the National or State Register of Historic Places or is designated as historic under appropriate state or local laws may be granted a *variance* by the *Board* to allow alternate accessibility. If a variance is requested on the basis of historical significance, then consultation with the Massachusetts Historical Commission is required in order to determine whether a building or facility is eligible for listing or listed in the National or State Register of Historic Places. The Massachusetts Historical Commission may request a copy of the proposed variance request and supporting documentation to substantiate the variance request and its effect on historic resources. A written statement from the Massachusetts Historical Commission is required with the application for variance.
2. Work performed is less than 30% of the full and fair cash value of the building (land is not included) and less than \$100,000 then the work being performed must comply.
3. If the work costs more than \$100,000 then the work being performed must comply and an accessible public entrance shall also be provided, accessible toilets and drinking fountain (if provided/required).
Exception: Unless the cost exceeds \$500,000, does not involve the alteration of any elements or spaces required to be accessible and limited solely to - General maintenance; abatement of hazardous materials; roof repair/replacement; window repair or replacement; repointing and masonry repair work; electrical mechanical, or plumbing systems.
4. If the work performed, including the exempted work, amounts to 30% (\$40,470) or more of the full and fair cash value of the Town Hall (\$134,900) the entire building is required to comply with 521 CMR.
5. **Work Performed Over Time.** When the work performed on a *building* is divided into separate phases or projects or is under separate *building* permits, the total cost of such work in any 36 month period shall be added together in applying 2 through 4 above.

Windows

The exterior windows presently found on the building are single hung 12 over 12 divided light (12/12) replacements. Based on their construction, these windows replaced the previous windows during the later half of the 20th century. They are all failing due to water damage brought on by delayed maintenance and repair. The windows have failing glazing compound, some have rotting bottom rails, failing interior and exterior paint, missing mullions and cracked glass.

The failing interior paint is caused by moist air moving into the building from the exterior (A problem that cannot be adequately prevented given the openness of the exterior to the interior both at the attic and at the siding.) and condensation forming as the warm moisture laden air meets the cool glass (Figure 13).



Fig. 13. Condensation forming on interior of 12/12 window causing failure of paint on muntins.

Recommendations: The windows are not historic and have little value to consider repairing them. All the windows should be replaced with single hung and single glazed true mullioned sash replicating the 6/6 divided light (6/6) style of window prevalent in the photos (Figure 2) and sketches of the late 18th century. Replacing the failing 12/12 with 6/6 would reintegrate and reinforce the historical interpretation of the facade to the period the library was built, the windows at the library lowered on the South and West elevation and the time period of the when Parmenter wrote the, History of Pelham. The 6/6 sashes are consistent with the 6/6 sashes shown in sketches, and photographs of the South elevation of the late 1890's. 6/6 sashes are common during the late 18th and mid-19th centuries. This was the period during which the stair porch (1818) was added and the gallery floor infilled (1845) to adapt the meetinghouse to its primary function as a town hall. To replace the existing sash with 12/12 sash muddles this authenticity and interpretation of the building exterior.

The only exception would be the restoration of the pulpit window. This should be a 12/12 divided light sash to restore the pulpit window to an authentic visual interpretation. Historic photos and sketches show some remaining 12/12 light sash in conjunction with the 6/6 light sash, confirming an earlier use of 12/12's prior to the 6/6's.

Doors

All the exterior exit doors and interior room doors are historic and are representative of the building and changes to the building over time. The doors are an excellent example of the reuse of historic materials as well as recognition of the frugality of the building stewards of the time period. These doors are in relatively good condition and where damaged should be repaired. The extremely weathered wood panels of some doors (Figure 14) indicate that it was an exterior door and that the door face was exposed to the weather for a long period of time. This surface should not be altered except as necessary to paint or repair structural damage. The door hardware, except for modern handles and hardware installed to meet current accessibility codes and provide greater security, are original to the associated door. This hardware should be maintained and if in need of repair done so following the *Secretary of the Interiors Standards for the Treatment of Historic Properties*.



Fig. 14. Severely weathered interior lower meeting hall entrance door (repurposed pair) indicating its many years as an exterior door. Note the cleated Suffolk "bean" wrought iron thumb latch.

Lighting

The present lighting system uses electrical technology for its lighting source and as such the fixtures have their origin in the 20th century. The fixtures found in the lower and upper meeting halls, upper and lower stair halls, and library are chain-hung pendants with cast lanterns (Figure 15) fitted with compact fluorescent and/or incandescent bulbs. The lighting in the lower meeting hall is inadequate for both general lighting and for the annual town meeting held in the fall. There are strip fluorescent lights (Figure 16) in both the library and kitchen.



Fig. 15. Cast chain-hung fluorescent pendant



Fig. 16. Strip fluorescent fixtures in library mixed with chain hung incandescent pendants

The current exit egress signs are printed on plastic or “paper” board and are not self-illuminated.

In the course of this survey, artifacts of a previous wall bracket lamp and ceiling mounted meeting hall chandelier using liquid fuel (likely kerosene) as its lighting system were discovered. Flanking the southern wall of the upper stair porch landing is one Victorian era hinge (Figure 17) and the unpainted impression of another on the opposite side. Both were attached to the wood cased corner posts. This hinge was used to mount an adjustable swinging arm that supported a bowl holding a font containing burning fluid (likely kerosene for this period), an oil burner, a lamp chimney and likely a reflector. Similarly, along the west wall and mounted on the post enclosures flanking the chimney is a lone hinge of the same era and the outline with fastener marks of another hinge.

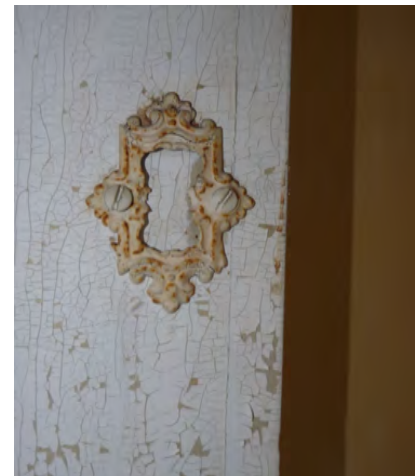


Fig. 17. Hinge remnant of wall mounted liquid fueled bracket lamp.

The other artifact is found in Parmenter within the photographic illustration on page 77 titled “Town Meeting, March 1897.” The silhouetted image of the chandelier created by the natural lighting entering the room is important. The image shows a two-lamp ceiling mounted liquid fueled

chandelier located over the floor area in front of the stage. The fixture is off center to the left in the photograph, which suggests there were minimally 2 if not 4 chandeliers to light the upper meeting hall. It may be that the 4 chain pendent light fixtures currently present were placed in the locations of the original chandeliers. Further investigation of the beadboard ceiling and the framing in the attic above may reveal the number and locations of the chandeliers.

Of great interest and found under the stage during our day of dismantling finishes is a bowl (Figure 18) that held the liquid fuel font from one of the wall bracket lamps and/or the chandelier (Figure 19) shown in the Parmenter 1897 photograph. The silhouette of the found bowl and the one in the image are remarkably similar in size, shape and perforation type. Figure 20 shows what the bracketed wall lamp with the same cast bowl would have looked like.



Fig. 18. Upside down bowl found under stage from liquid fueled lamp. This bowl held the glass liquid



Fig. 19. Silhouette of liquid fueled chandelier photographed at 1897 town meeting. Image enlarged from Parmenter's History of Pelham, page 77.



Fig. 20. Victorian era kerosene wall lamp showing what wall fixture would have looked like. Note bowl.

Recommendations: Generally, visible features of early electrical and mechanical systems should be retained and preserved. These visible features are important in defining the overall historic character of the interior. Further, the installation of new lighting and mechanical systems should be done in a way that does not destroy the character defining spaces, features and finishes. New receptacles and wiring should be installed as inconspicuously as possible and hidden in attic, basement, closet and/or wall spaces are the most desirable locations.

The existing hanging lights should remain as a visual reminder of the first electric lighting in the building. If these fixtures are located in the original kerosene chandelier locations, then replacement with replica historic chandeliers modified for electric use should be installed. Other existing fluorescent and temporary lighting should be removed and replaced with present day energy efficient lighting that provides sufficient illumination for the current uses of the space, enhances the exposed architecture, and adds wall washed display lighting at key locations in the building. Additionally, the historic liquid fuel bowl found should be reused and replicated to create wall bracket fixtures and chandeliers for the stair porch and upper meeting hall.

The suggested types of fixtures are as follows:

- Lower Meeting Hall General Public Seating. An adjustable asymmetric light fixture should be used to provide light to wash display walls and accent the sloped gallery floor joist. This light will provide both direct and indirect light to the lower meeting hall general seating area. These fixtures will supplement the remaining historic light fixtures. These fixtures will be wall mounted or mounted to the sides of floor beams to minimize visual intrusion.
- Lower Meeting Hall Board/BOS Table. Direct/indirect linear fluorescent lighting over the table. Fixtures hung by pendants from ceiling.
- Kitchen: Sealed linear direct fluorescent lighting fixtures with prismatic lenses over work areas. Fixtures are hung by pendants from the ceiling to increase illumination of the work areas and contrast with the ceiling planes.
- Library: Existing fluorescent strip lighting should be removed and new recessed down lights installed to supplement the remaining historic lighting fixtures. Recessed down lights will have the least visual impact since they are flush with the ceiling plane and the housing and wiring is hidden above the beadboard ceiling. The exposed trim should be dark to better blend in with the ceiling. Alternatively, the trim can be painted a custom color by a contractor to better accomplish this.
- Upper Meeting Hall: The four existing period electric chain hung lights should remain or be replaced with four 2 light historic replica chandeliers upgraded to electric technology. Two additional wall bracket replica lights upgraded to electric technology. Additional lighting should be recessed down lights for the same reasons stated for the library above.

Lighting layout plans are in the Appendices.

A life safety and fire code review was not part of the scope of services. However several items stood out during the historical review. Illuminated exit signs and egress lighting need to be installed for safety and to comply with current building, life safety and fire codes. The existing exits signs should be replaced with photoluminescent signs meeting the current building codes. Photoluminescent exit signs will be less intrusive, since they do not require electricity and the associated wiring. Exit egress lights requiring electricity and battery backup need to be installed. Exit sign and exit light layout plans are in the Appendices.

Kitchen

The kitchen is currently used during various Town Hall events to serve both public and private functions. It is my understanding that the kitchen is not used to prepare foods for sale. Typically, the water is shut off at the first prediction of freezing temperatures in order to prevent burst pipes and the exterior toilet fixtures are filled with antifreeze. This essentially ends the use of the kitchen and toilet facilities during the winter months.

The kitchen is accessed from the lower town hall with the main circulation running through the meal cooking and food preparation areas. Access to the former Library to the south is directly through the kitchen work areas. The space, needs, furnishings, and equipment have changed incrementally over time and as a result the space has become inefficient and lacks clear work zones and work flows.

There are presently two major pieces of equipment in the kitchen. There is a propane fueled Vulcan stainless steel 6 burner stove and a large hot water tank. The hot water tank

takes up valuable space in the corner of the kitchen due to its size and piping. The hot water storage tank is inefficient for its current usage to heat water for the sink. A large amount of energy is required to heat and maintain the large volume of water for limited use.

The large wood storage cabinets have hardware of the late Victorian era and some from the early twentieth century. They may have been relocated from elsewhere and were installed or reinstalled around World War I. The large cabinets are installed over the fiberboard (1917) that indicates this time period. The fiberboard is painted yellow which dates (by Chase) to the 20th century. These cabinets are not completely used. Their tall height and bulk require top mounted supports and installation at the perimeter wall. This severely restricts their reuse in this space. The other lower kitchen cabinets and sink have exceeded their useful life. The size of the countertops of the existing island and serving area do not lend themselves to a newly reconfigured space, the surfaces should be replaced and the under counter storage shelf minimizes the potential storage underneath.

The kitchen is presently finished in 20th century materials. The flooring is unfinished tongue and groove fir flooring that is a continuation of the same flooring installed in the adjacent lower meeting room. Local historians state that this flooring covers the original wide pine floor underneath. The walls of the kitchen are sheathed in painted 3/8-inch fiberboard panels with wood battens at panel joints. The partially removed ceiling is similarly sheathed in painted fiberboard. All of these materials in their present condition do not meet current sanitation codes for kitchens that require surfaces to be easily cleanable.

Recommendations: The kitchen should be completely renovated and designed to improve the workflow and maximize useable space. A zone-style layout of the kitchen works in this space. The zone-style has the kitchen set up in task areas with the major equipment located along the walls. This allows for the proper order of work and a change in circulation. Circulation to the former library should be rerouted so that kitchen and library uses can work independently, simultaneously, and with minimum interferences. A kitchen layout plan, illustrating those design concepts described above and with labeled equipment and furnishings, is found in the appendix.

The floor of the kitchen area should be covered with polyvinyl sheets or tiles with heat welded joints to create a easily cleanable surface. This material should be avoided adjacent to hot fat appliances (fryolators), if they are under consideration. The junction of floor and wall surfaces requires a continuous heat-sealed covered base. A 6-inch base is recommended. The buckling and damaged fiberboard should be removed from the walls and ceiling. If historic materials are uncovered during the removal process, then the historic materials should be evaluated by the owner before proceeding with any repair or renovation work. The walls should be covered with gypsum board to create a more robust finished surface and provide greater fire protection. The wall surfaces should be covered with fiberglass reinforced plastic or glazed tile. The exception is behind cooking equipment where the surface should be sheet stainless steel to resist grease. A tough hi-build paint coating may be used as an alternate wall finish.

The exposed wood framing, flooring and ceiling above the kitchen are not approved cleanable surfaces or acceptable kitchen finishes. The only acceptable ceiling finishes would cover the existing ceiling and beams. Any covering should be easily reversible and

limit to the greatest extent any damage to the historic materials. Removal of any historic material in the process is not acceptable. This covering should minimally articulate the locations of main structural members, ceiling slopes and other changes in dimensional volume of the surfaces. This can be done with a painted gypsum board system or a suspended ceiling system with tiles having a smooth metal or vinyl surface. It is highly recommended that all wall and ceiling surfaces be painted in a light shade in order to make dirt and grease more visible.

Fire extinguishers in the kitchen should be suitable for hot oil fires.

The lower kitchen cabinets and sink have exceeded their useful life and should be removed. The large wood cabinets with Victorian era hardware should be moved and reused elsewhere for general storage.

The hot water tank should be replaced with a space saving and more efficient tankless water heater. The heater will only provide hot water on demand and the space savings greatly help with the kitchen layout. A decision will need to be made as to whether the heater is powered by propane or electricity.

The refrigerator/freezer should be replaced with separate refrigerator and freezer stainless steel prep tables or under-counter units. The table surfaces come in stainless steel finishes. The dual function of these units will boost efficiency and increase useable work area. These units are 2 to 3 times more expensive than a typical refrigerator or freezer unit. It must be remembered that they also have a useable stainless steel work top.

There is evidence of the presence of rodents. Masonry repointing to the foundation and sealing of floor and wall penetration would minimize access.

Infrared Photographic Examination

Infrared photography of the Town Hall was performed over the course of a day using a FLIR E6 thermal camera with MSX image enhancement. Infrared photography is a remote measuring technique that maps emitted radiation into a two-dimensional image representing the distribution of the temperature on the emitting surface. The purpose was to perform a non-destructive examination in order to locate structural framing hidden behind the interior wood paneling. The desire was to add to the body of existing information about the wood timber framing system (Figure 21) and detect any alterations to the building structure. The thermal images confirmed many of the locations of the wood structural framing members. These images will be



Fig. 21. Interior thermal image of Southerly wall to the right of the stair porch. Locations of wood posts, diagonal braces, wall studs, ceiling joists and ceiling bracing can be clearly seen.

used at a future date to update and create timber framing drawings of the Town Hall. Thermal images are labeled and located in the Appendix.

Structural

A structural analysis was not in the scope of work, however, the following structural items were observed.

The roof framing consists of timber trusses spanning the entire 36-foot width of the meetinghouse and supported on braced timber posts. The timber trusses have a simple $\sim 7 \frac{3}{8}:12$ slope gable with a braced king post web configuration. The king post tenon is mortised into the center of the bottom chord and pinned with 2 pegs. It is highly likely that the kingpost has an interlocking tenon since these posts are all wedged at the joint. This mortise and interlocking tenon joint at the first bent though it is pinned together, is missing the wood wedge (Figure 22) that adds additional support to the joint by resisting horizontal movement and additional shear applied to the pegs. A new white oak wedge should be installed.



Fig. 22. King post mortised with interlocking tenon into bottom chord of truss. Notice pegs but missing wedge at left and sliding ceiling joist mortise joint.

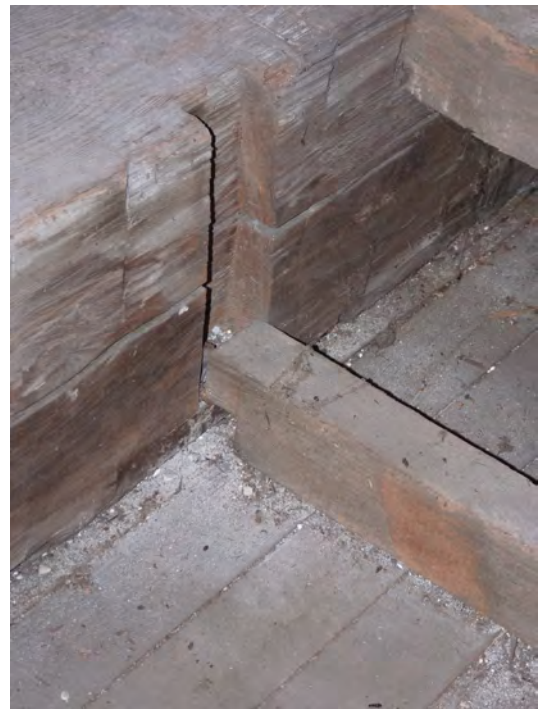


Fig. 23. Sliding mortise joint with ceiling joist almost completely out of the joint.

The ceiling joists supporting the beadboard ceiling are rabbeted into oversized (depth) sliding mortise joints at the bottom chord of the trusses and end wall plates. The ceiling joists rest in these sliding mortise joints. The ceiling joists were installed after the roof trusses were in place. The use of a sliding mortise joint instead of a typical mortise joint indicates that the ceiling joists were to be installed after the roof trusses were in place. Sliding mortise joints allow this to happen. Further evidence is given by the chiseling away of a king post (Figure 22) as it rests directly over and overhangs one of these joints. The king post sufficiently blocked the joint to prevent installation of the ceiling joist and was

chiseled. The coloring of the chiseled area is of a much lighter color than the unchiseled area. While there may be several explanations for this difference in coloration, the difference is great enough to conclude that the ceiling joists were installed at a much later date. These rabbeted ends of the ceiling joists are slipping out (Figure 23) of their joints and need to be resupported at the end.

The posts supporting the bottom chord of the roof trusses extend from the bottom chord through the upper meeting hall to the floor of the lower meeting hall below. These posts appear in a late 19th century photo and were likely installed as a result of a sagging bottom chord and roof. These posts appear to be functioning properly. However, one of the posts is within inches of the pulpit window obscuring it as well as hindering the historic view when the pulpit window is restored. This post only between both floors should be removed. A structural engineer should be hired to design a reinforcement of the center roof truss to allow the greater span. This reinforcement can remain unseen above the ceiling and in the attic. It would greatly help the interpretation of the once open area between galleries and the presence of a pulpit.

Recommendations: The services of a structural engineer with ten or more years of experience with and sensitivity toward historic structures should be engaged to perform a site visit, assessment and a report with recommendations for the attic. Simultaneously and probably for a smaller additional fee, the overall Town Hall should be structurally evaluated and options for removal of the column in front of the pulpit window explored.

The high cost to restore the ceiling joists, the damage done to the beadboard ceiling if removed in the process and the loss of historic materials and overall integrity warrants the use of adding a ledger board or structural metal joist hangers/straps rated for this application as well as for the design loads of the system.

The post in front of the upper meeting hall pulpit window and appearing at both floors should be removed. A structural engineer should be hired to design a reinforcement of the center roof truss to allow the greater span. This reinforcement can remain unseen above the ceiling and in the attic. The post down to the pulpit window header and load path down to the foundation wall would need to be evaluated as well. Removing the post in front of the pulpit window would greatly help the visual interpretation of the once open area between galleries, the presence of a pulpit, and reveal the newly painted and restored pulpit window. Dismantling and reinstalling the paneling above the pulpit window during structural improvements may provide evidence of the location of the sounding board.

Identification and Evaluation of Historic Interior Finishes

General

Throughout the years and alterations, only a few of the painted areas have had more than three-five paint layers. For this study, a complete laboratory analysis was made of a sample from one of the mid-18th century pews, and of the trim installed around the decorative trim of the pulpit. Its results will be included in the descriptions of finishes in each chronological section, following, and that analytical report with its photomicrographs are appended.

The prevailing paint colors do have some history. It is likely that in the mid-18th century the wood of the wall panels and the pews was oiled, or given a light application of some sort of

clear coating. As it quickly absorbed ambient microscopic dirt particles, it got a darkish gray appearance. Then a layer, in some places two layers, of a lighter bluish gray oil paint was applied to all wall paneling. The pigment was the commonly available carbon black or lampblack. It gives a slightly bluish gray. After those tints, there was a white paint, and next what now shows on most painted features—a light warm yellowish color.

Additional research into Town financial records may show exactly when various 20th century architectural activities took place on the interior. There are relatively good records for exterior painting, going back at least 20-30 years.

First Floor

i. Lower Stair Porch

- The floor boards of the 1818 entrance porch in the area between the two sets of stairs are original to the 18th century but were put there c. 1818.
- Selected portions of the balustrades of the two runs of stairs leading to the upper level are re-used 18th century material.
- There is wainscot on the east and west walls of the Stair Porch which may be re-used early or mid-18th century wood.
- The two pairs of doors—one for entering from the outside and one for entering the Lower Meeting Hall—are so deeply weathered and of such typical mid-18th century joinery that they may be the doors that served the men's and women's entrances originally. Further study of their paint remnants is being done.
- The closet areas under the stairs are enclosed by 20th century material.

ii. Lower Meeting Hall

- Wall paneling made of horizontally laid feather-edge paneling is original. Note that original paneling has been pieced in at the 19th century hearse door opening when it was removed.
- Joists which support the flooring of the existing original pews in the west gallery seating above are original (Investigated by Almeda).
- The bottom joists which support the present stage on the east exhibit nail holes which clearly indicated that there was a fiberboard ceiling installed of the same vintage as the walls and ceiling of the stair porch and kitchen. This is further corroborated by a painted edge along the floor beams where the ceiling would have been.
- Vertical posts and horizontal beams clad with beaded wood are original.

iii. Kitchen

- The kitchen and its cupboards have a light yellowish cream colored paint, semigloss to gloss, for their finish. It was no doubt chosen for its light and cheerful color and ease of cleaning.
- Further investigation would need to be done to determine, if other 19th century kitchen artifacts are present.

iv. Library

- The library has a single uniform finish treatment: warm brown stain and varnish. Thus, the beaded match boards make up the walls and ceiling, and the flooring is of narrow boards (not beaded) which match. Shelving and sash and the door have the same warm brown tone and gloss. [It is interesting to note that this is also the finish on the ceiling beaded match

boards of the Second Floor.]

Second Floor

i. Upper Stair Porch

- The Porch Stair Area Levels 1 and 2 also have walls clad with painted particle or fiberboard and are painted the 20th century light yellowish cream color.
- The casing of the horizontal beams dates from c. 1818, as do some of the risers and treads which lead to the door into the Upper Meeting Hall.

ii. Upper Meeting Hall

- The walls retain their 18th Century horizontal feather-edged wood paneling. The west end of the Hall has the original bench pews on the original sloped floor. The paint on the pews was analyzed and showed possible oil or thin resin on the wood as a first coating, but no actual paint until after the wood had raised grain. Then a white paint was followed by the present pink paint, which also has aged considerably.
- The ceiling is beaded match boards with a stain/varnish coating.

iii. Stage

- The stage occupies an area with thin fiberboard (or something like that) partitions on the north and south ends and a large backdrop partition just inside the east wall. Its partition “walls” have two layers of wallpaper—the first apparently a typical oatmeal lining paper and the second with an embossed leafy design. The paper is brittle, soiled, and falling off. Generally, the current appearance of the stage is that it could date from the 1930s-1950s. Its finishes were not analyzed.
- The stage has feather-edged wood paneled walls on the areas to the north, east, and south of the area it comprises. On the south, some of the wood paneling has had some of the light yellowish cream paint, but there are many short “pieced in” places and thus it does not create the original, or the post-1818, look of the north, east, and south walls, when pews were there—before the stage was built.

Management of the Historic Meetinghouse/Town Hall Property

All features identified at 18th century should be carefully cleaned and retained.

i. Prioritized Descriptive List

- a. 18th century architectural features: this will specify wood, with emphasis on how best to achieve visual harmony in spaces with material from different historic periods. The 18th century finishes may provide a starting point for refinishing the 19th and 20th century features; e.g., the kitchen need not continue to be the light yellowish cream color.
- b. 19th century architectural features (up to 1885) include a range of features, some as early as 1830, 1845, and the 1880s. The strategy for “clear finished” items may be simply to label them in clear, readable, interesting information—framed and located for easy reference by anyone glancing around the Lower

Meeting Hall and the Upper Meeting Hall.

Predominantly this period's architecture in the Meeting House includes the flooring of both levels and the stained and varnished beaded matched board ceilings. In particular, the Library and its shelves date from the late 19th century.

The most prominent 1895 alteration is the stage built at the east end of the Upper Level.

As with the 18th century materials, the 19th century features were identified by their paints (chromochronology), their nails, and saw kerfs or hand planning on front/back surfaces.

All features including the early 19th century (up to 1860) should be carefully cleaned and treated for maximum preservation. Specific cleaning materials and techniques will be included in the final report.

- c. In the 21st century there is a need for a way to evaluate the late 19th century through 1960 features. That includes the electric lighting, plumbing, the small catering kitchen, and the large brick fireplace on the east wall of the Lower Level.

Fiberboard partitioning sets off the Library and part of the Kitchen from the Lower Level meeting area. That material also is the backing for the floor-to-ceiling kitchen cupboards.

The large brick fireplace presents one uncompromising need for removal. Whatever the reason for installing it, it now severely interrupts any historical ambience of the Lower Meeting Hall. Whatever its function, that can be more sensitively done using more compatible (and subtle) materials and design.

However, the present stage and its backstage and stage wings area at the east end of the Upper Level present a more complex case for preservation evaluation. It is presently in poor condition, and does not display or clearly show specific historic information. It does not appear to have been used for some decades. What historic era or facts does it exemplify?

If a successful case is made for keeping it, preservation treatment will require some consideration of priorities. For example, what should be done about the deteriorating wallpaper? The poorly fitting and functioning doorways? and so on.

If, on the other hand, it is removed, what is to be put in its place? Reproduction 18th century pews might be one "historical" choice. There is another area of the same sort: the "fenced" area for ballot boxes and the storage area for items from a church (possibly the church next to the Town Hall).

Historic Finishes/Paint Colors (matched to currently available commercial paints)

- i. General concepts:
 - a. Clean, prime, and repaint the 18th century and early 19th century architectural features using currently available commercial paints which closely match their original colors. Install interpretive captions stating what historic periods these colors represent. Do not strip any extant paint. Prime over it with “an isolating clear varnish.
 - b. 18th century wall panels: Attention is drawn to the hand-planed feather-edged paneling of the walls wherever it remains. The color is a soft blue-gray made of lamp or carbon black pigment and white lead in oil originally.
 - c. Early 19th century pulpit window and beaded post and beam casings: The pulpit (i.e., what can be seen of it) would have its distinctly brighter blue paint. Originally the pulpit window casing paint was tinted with Prussian blue. It was interesting to find that the beaded post and beam casings, wherever they are currently used, had a second paint treatment that seems more bluish.
 - d. Early 19th century plaster walls: In the two story porch, original plaster walls (if restored) had a simple whitewash. The wood of the stair stringers and newel posts and balusters was painted with a thin white primer and then the 18th century blue-gray. Stair treads may have been painted the same medium gray as the floorboards. Stair risers were painted white. The newel posts and rails and balusters appear to have been white.
 - e. Pre-20th century Victorian architectural features (all of the Library, flooring on Lower Level and Upper Level, and ceiling matched boarding of Upper Level: brown stain and varnish. Well-matched by Minwax #225, Special Walnut.
 - f. Areas with 20th century architectural materials: light neutral gray matte or satin gloss paint.
- ii. Flooring:
 - a. Stair Porch
 - The widths and nails of the floorboards in the Porch are good evidence that those boards are original to the Pelham Meeting House. They have many coats of paint, but the current medium dark blue gray occurs much earlier in the history of those boards.
 - Treatment: clean with ordinary household cleaner and warm water; rinse. Protect with fiber matting on traffic ways.
 - b. First Level and Upper Level—meeting area and kitchen area
 - Treatment: Repair any loose or weak areas. Clean all floors except Library and Porch (see other section).
 - Refinish meeting and area flooring with durable and non-slip (but readily renewable) hard wax. Cf. gymnasium floors
- iii. Walls:
 - a. First Level—meeting area and Second Level
 - Treatment: Cf. General Concept statement regarding feather-edged wall panels. All other areas of walls should have the light neutral gray matte or satin paint.
 - Note: Possibly the kitchen should have some impervious and easily cleaned wall surface; possibly for flooring and ceiling surfaces as well.

Programmatic and Design Recommendations

- i. General concepts:
 - a. The exterior of the Town Hall should be interpreted as a whole reflecting the continuum of changes over years. Exterior changes, for all intents and purpose, cease after the late 19th century when the Town Library moves into the building. The exception is the removal of the hearse doors. The exterior of the Town Hall should reflect the late 19th century that is best documented by Figure 2.
 - b. New programmatic needs such as an updated kitchen, the addition of interpretive displays, and improved lighting need to be integrated into the building while still meeting the *Secretary of the Interior's Standard for Rehabilitation*.
 - c. Generally, the accumulation of historic artifacts, in the old library and on the second floor should be safely stored elsewhere. The stockpiled artifacts limit the use of these spaces, and pose both a safety and fire hazard. A possible storage location would be to renovate the area behind the bathrooms at the horse shed.
 - d. Historic changes represented by the materials and subsequent artifacts within the Town Hall should be clearly labeled and these labels securely mounted so that the rich historic continuum is identified.

- ii. Town Hall – Building

- a. The windows should be replaced with 6/6 true divided light sashes with muntin profiles consistent with the 18th century.
- b. The interior and exterior of the pulpit window should be restored.
- c. The Library sign shown in Figure 24 should be replicated and installed on the façade.
- d. The existing Town Hall sign above the stair porch entrance should be restored.
- e. The Town Hall rests prominently on a hill and is exposed to all extremes of the weather. It was struck by lightning in 1909 and caught fire. It is recommended that a lightning protection system be installed to protect this invaluable asset.

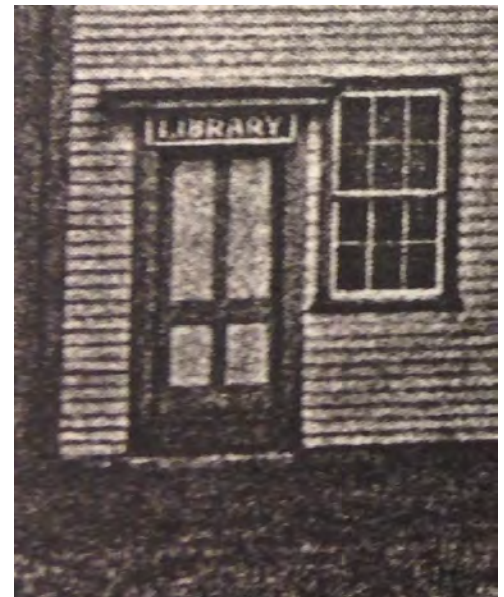


Fig. 24. Enlargement of library entrance from Figure 2 showing sign.

- iii. Stair Porch

- a. The stair porch is virtually intact and should be restored to the to the 1818 to 1845 finishes. The failing and historically insignificant fiberboards on the walls and ceiling should be removed and the walls plaster finished over the original wood lath hidden behind the fiberboard.
- b. Two Replica (Figure 20) wall mounted bracket liquid fuel lamps should be installed to further unify the historic integrity of the stair porch. They would be replicated using the font bowl found under the stage as well as images of

matching historic lamps found on line and through research.

- c. The missing lower sloped stair rails missing from both sides of the stair should be replicated in a species of wood not historic to the Town Hall (Soft maple, poplar, mahogany....) and mortised into the existing post. A wood type not used in the Town Hall would make it clear to future investigations that it was a replica and not original. The addition of the rails would enhance the interpretation of the missing steps to the higher gallery level when the stair porch was built in 1818 and would reduce the safety hazard created by such a large opening at the second floor level.

iv. First Floor:

a. Lower Meeting Hall

- The visually domineering 20th century fireplace and hearth should be replaced with a more discrete and 19th century style replica fireplace/stove, chimney, brick, brick pattern and mortar. Research into local history and records as well as 19th century precedents is necessary to determine an appropriate design as well as whether it was a fireplace or stove.

b. Library

- The accumulation of historic artifacts in the old library should be safely stored elsewhere. The stockpiled artifacts limit the use of these spaces, and pose both a safety and fire hazard. The library space could be restored into a period library and revived with library artifacts as well as become an exhibition area.

c. Kitchen

- The kitchen walls, floors, ceiling, cabinetry, lighting and layout need to be updated to present needs as well as current health and safety codes.

v. Second Floor:

a. Stage

- Currently this area is not suitable for theatrical or “Chataqua” productions. The areas of the north and south wood panel walls and the east wood panel wall need to be restored, and, if the stage flooring is made secure, the entire east area which once held a gallery of simple wood pews could become an area where a support for a screen could be mounted. Then a projection/sound system could present many different sorts of educational, interpretive, historical, and so on programs. I.e., the east end of the upper level could have a “museum” moment function.
- The stage area exterior perimeter walls document many important changes to the Town Hall and should remain as is and unfinished. These historic changes should be clearly, professionally and permanently labeled with surface mounted plaques secured to the surface.
- The removal of many of the large artifacts from the upper meeting hall and stage, such as the pulpit from the Pelham Hill Congregational Church, and the relocation of other objects would greatly increase the useable area and pose less of a safety hazard. These artifacts should be safely stored elsewhere.

removal backdrop would replace the existing and the design would interpret the intentions and finishes of the existing. This back drop would also be used for exhibits. Another alternative would be to have three “roll down” non-flammable curtains designed that would interpret the existing backdrop. Both concepts would create greater flexibility for the use of the space.

b. 1794 Pulpit “Surround” and Window

- The original blue paint will draw attention to this 1794 token of increasing prosperity in Pelham at that time. Perhaps some good *trompe l'oeil* painting of a likely full rendering of what was there (and removal of the wood obscuring the lower part of the pulpit ensemble) could help complete the current fragments. Full photographs of similar pulpits in similar churches, showing of course, that there was not a floor through the meeting space originally could give viewers a reminder of the original interior of the Pelham Meeting House.

c. Pews

- Historically, the pews here were for persons who could not afford box pews on the first floor. Thus, they have generations of graffiti, and a fine patina of age.
- Originally they were at least treated with linseed oil, and later given a dignified coat of ivory paint, before finally (possibly c1845, or 1880) being given the paint we see now which was once red (possibly meant to look like mahogany). Books which show photographs of pews in the galleries of many remaining historic New England churches show this sort of pew, but not many people get to see them, much less sit in them.
- Perhaps, these pews should continue to be available seating for persons attending whatever might be going in the space at the east end.

d. Voting Seclusion/Fencing and Ballot Boxes

- If this is kept, it should be clearly interpreted. If the stage is altered, it could be located in the northeast corner.

Preservation Priorities

The prioritized list categorizes recommendations into 4 categories: Priority 1 - Primary historical importance / Safety and immediate need for preservation; Priority 2 - Primary historical importance and preservation can be delayed; Priority 3 – Historical importance but not primary and preservation can be delayed; Priority 4 – Of less historic importance and work / repair can be delayed.

All work on the Town Hall / Meetinghouse needs to meet the *Secretary of the Interior's Standards for Rehabilitation*.

Priority 1

Safety

1. Engage the services of a structural engineer experienced in historic architecture to evaluate and report on the present structural condition of the Town Hall and horse shed.
2. Repair the first bent king post/bottom chord joint by adding missing wedge.
3. Repair/resupport failing or inadequate ceiling joists at the joint of the bottom chord of the trusses and/or roof plate.
4. Install new photoluminescent exit signs and egress exit lights to meet current codes.
5. Remove large artifacts that pose a safety hazard from upper meeting hall, stage and any general areas, label and safely stored elsewhere. Clearing these areas will create more useable space.
6. Install a lightning protection system to Town Hall to protect this invaluable asset.

Interior Finishes

The following list is based on preservation values which combine historic age and present condition. These are the top priority because they clearly show the building's evolving functions over more than two centuries.

General Note: Cleaning wood surfaces should be done without abrasives, and with mild surfactant-containing soaps, such as Ivory liquid soap. The use of distilled water prevents unexpected blotches from various chemical reactions. The use of clean white cotton cloths lets you see when dirt is still being removed, and see the colors if paint begins to dissolve.

Use of white cloths, like conservator's use white cotton swabs, lets the user know what is coming off the surface being treated.

7. The pews at the west end of the former gallery have particular historic value as they represent the remaining oldest seating, and they have very little overpainting. Cleaning should be done with soft rags and soft brushes, distilled water and Ivory soap.
All surfaces cleaned should be rinsed when cleaning is done.

Treatment: if representing the earliest finishes is important, they should now be painted with an off-white, as mentioned earlier. The dark brown parts should remain dark brown. There should not be any material added to them, other than paint, nor any removal of many decades of initials, et cetera, inscribed and chiseled

into the wood of the backs.

Their present dusky rose color, which probably dates from after 1850, should be documented in photos. Perhaps one pew with the present 19th century color could be saved, and simply covered with a simple off-white “slip cover,” which could be lifted to show the color that “evolved” between c1850 and 2016.

8. The pulpit and its accoutrements (fluted pilasters and carved rosettes, round-head window, any other indications as to its full size and the steps that led up to it from the first floor) display the focus of this building as it approached its highest architectural state.

Treatment: As with all of the feather-edge paneling on the walls, the surfaces of the existing pulpit and trim should be cleaned with clean cotton rags, warm distilled water, soft brushes, and Ivory soap or other mild surfactant. All surfaces should be rinsed when finished cleaning.

Do not strip any paint. Carefully prepare selected surfaces to receive new paint, applied in the colors and areas where the original paint is located. Apply an “isolating varnish” –cf. Liquitex—check current product name.

9. 3. The entrance porch with single exterior doorway, along with divided stairs to the single gallery entrance, dates from only a little over 20 years after the pulpit. The two-leaf door from the entrance porch to the first floor interior is identical to the outside door. Both of those doors, the wide painted floor boards of the porch floor, and the simple stairs and stair railing should all be kept “as is.”

Treatment: Cleaning, as directed above, is appropriate.

Consideration of applying new paint to remedy losses should be carefully tested, by applying the selected paint to a pre-primed card and holding it to the area(s) of loss in both daylight and night time lighting to make sure that the new paint continues to blend. Perfect matches may be impossible, as paint now does not have linseed oil or white lead, or early pigments.

10. Feather-edged paneling prevails on both stories as the wall cladding. In addition, the use of wide, hand-planed, beaded boards to encase structural posts dates from the eighteenth century. The paneling has been hung and re-hung, cut to different lengths, and otherwise manipulated over time. In its current locations, it certainly tells some of the long story of the history of this building, and so it should be left.

Treatment: Clean all paneling, as directed above.

Do not strip, but prepare surfaces to take primer and a coat of the current paint which closely matches the original paint on the wood. The gloss level of the new paints should be satin, or semi-gloss.

11. The Library appears to have remained unchanged in its finishes since it was first created from floor space under the west gallery, southern portion. Because it has such thorough historic finish and design integrity and authenticity, it should simply be cleaned out, and re-arranged, and cleaned.

Treatment: Cleaning the present stained and then shellacked (tinted) finish on the beaded matched boarding may be difficult.

Priorities 2 to 4

Exterior and Interior Architectural Elements

12. Replace the exterior windows following the guidelines in this report. The recommendation is to return the windows (not the pulpit window) to a uniform 6/6 mid to late 19th century appearance. Simultaneously make any exterior and interior associated repairs.
13. Return and replicate the pulpit window to its 1794 visual appearance. This should be a 12/12 divided light sash to restore the pulpit window to an authentic visual interpretation. Removal of post in front of pulpit window should be considered at this time.
14. Add weather stripping at all exterior doors to prevent water infiltration.
15. Repoint the foundation.
16. Add new lighting to the lower meeting hall and kitchen.
17. Remove the fiberboard from the exterior walls of the kitchen. Finish walls with code compliant finishes.
18. Remove the fiberboard in the stair porch walls and ceiling and plaster over the original lath with a three-coat plaster system. Finish walls and ceiling with a simple white wash.
19. Remove the cabinets from the interior walls of the lower meeting hall along the outside of the library. This task is related to Item 20.
20. Remove the fiberboard from the interior walls of the lower meeting hall along the outside of the library and replace with gypsum board. Finish walls with a historically appropriate paint. This wall should become a graphic and interactive time line of the Town Hall and serve as an organization point upon entering.
21. Add missing lower handrails at upper stair porch entrance to upper meeting hall.
22. Add concealed down lights and discrete stage lighting to the stage at the upper meeting room.
23. Add electrified replica wall and ceiling “kerosene” lamp fixtures to the stair porch and upper meeting hall. Add concealed down lights to upper meeting hall as necessary.
24. Remodel kitchen and add new work surfaces and appliances.
25. Remove the lower meeting hall fireplace and replace with 19th century replica fireplace/stove.
26. The existing Town Hall sign above the stair porch entrance should be restored.
27. The c. 1890 Library sign should be replicated and installed on the façade.
28. Add interpretive displays/signs and historic markers.
29. Remove post in front of pulpit window.
30. Replace stage curtain with fire retardant treated curtain.
31. Replace deteriorated stage backdrop with a multiuse backdrop.
32. Remove fluorescent strip fixtures from library and replace with concealed down lights.

Appendices

Appendix A

References

- List of References

List of References

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Appendix B

Reports

- Listing of Finishes and Current Paint Color Choices with Drawdown Cards by Consulting Conservator Sara B. Chase
- Infrared Thermography of the Pelham Town Hall / Meetinghouse by Mark Almeda
- Pelham Meeting House - Paint Analysis Report by Amy Cole Ives, Consulting Conservator to Sara B. Chase.

Pelham 1743 Town Hall / Meetinghouse Interior Preservation Project

Listing of Finishes and Current Paint Color Choices

The finishes listed below are derived from previous and current field sampling, analysis and reports by Sara B. Chase and a photo micrographic analysis and report titled, *Pelham Meeting House- Paint Analysis Report*, by Amy Coles Ives.

1. Feather Edge Panel (Original blue-gray): Benjamin Moore, Williamsburg #CW-700, Slate, Semi-gloss
2. Pulpit and Beaded Post/Beam Casings (Brighter blue): California (Trillion), Historic Colors, Meetinghouse Blue, Semi-gloss
3. Stair Porch Floor and Second Paint of Interior Wall Panel (Current Gray Finish Not to be Restored): Benjamin Moore, Williamsburg #CW-705, Tucker Gray, Semi-gloss
4. Interior Porch, Wainscot, Stair, Window Trim, Original Pews (Early Ivory): Benjamin Moore, Premixed, #912, Linen White, Semi-gloss
5. Exterior Northeast Clapboards and Stair Porch Entrance Door (Original Red): Benjamin Moore, Classic Colors, #HC-65, Hadley Red
6. Old Hardware (Painted Black): Benjamin Moore 2118-20, Tricorn Black, Matte
7. Library Finish: Minwax Stain/varnish: Minwax #224 Special Walnut or #375 American Chestnut. The Walnut is a littler darker as is the color of the Library finish. The lighter, American Chestnut, is how the Library finish would have looked earlier.
8. Restored Plaster Walls and Ceiling of Stair Porch: Simple whitewash

The following pages contain scans of the original drawdown cards prepared by Sara B. Chase. The drawdown cards represent the first five (1-5) finishes listed above. The colors from the scans, those viewed on a monitor or electronic device, and the colors printed are representative and may not match the actual colors. A set of the actual drawdown cards was delivered with the final report and is retained by the Pelham Historical Commission.

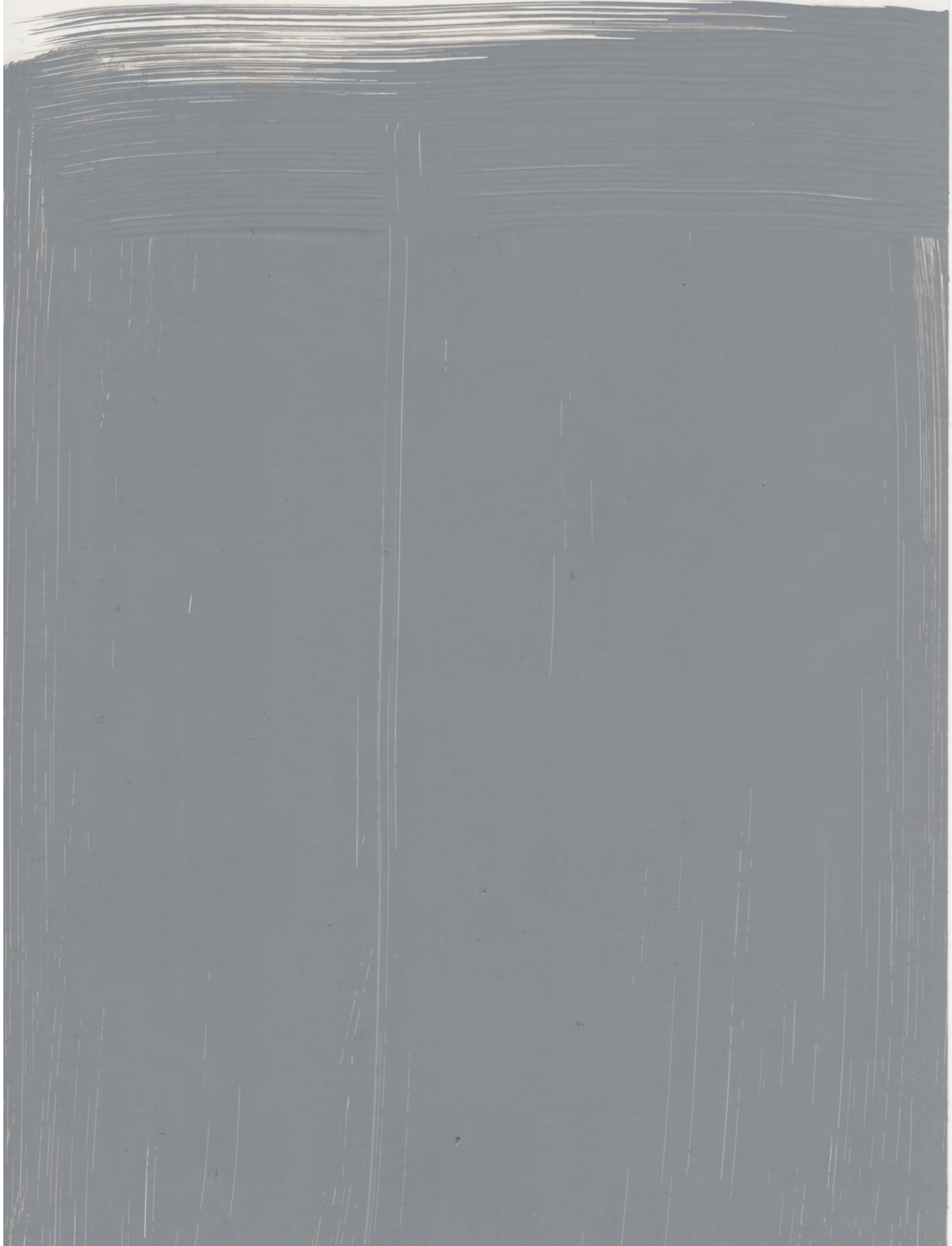
PELHAM MEETINGHOUSE

INTERIOR PANELING

B. MOORE WILLIAMSBURG

CW - 700 SLATE

EARLIEST PAINT



PELHAM MEETING HOUSE

CALIFORNIA (TRILLION) *Historic Colors
of America*

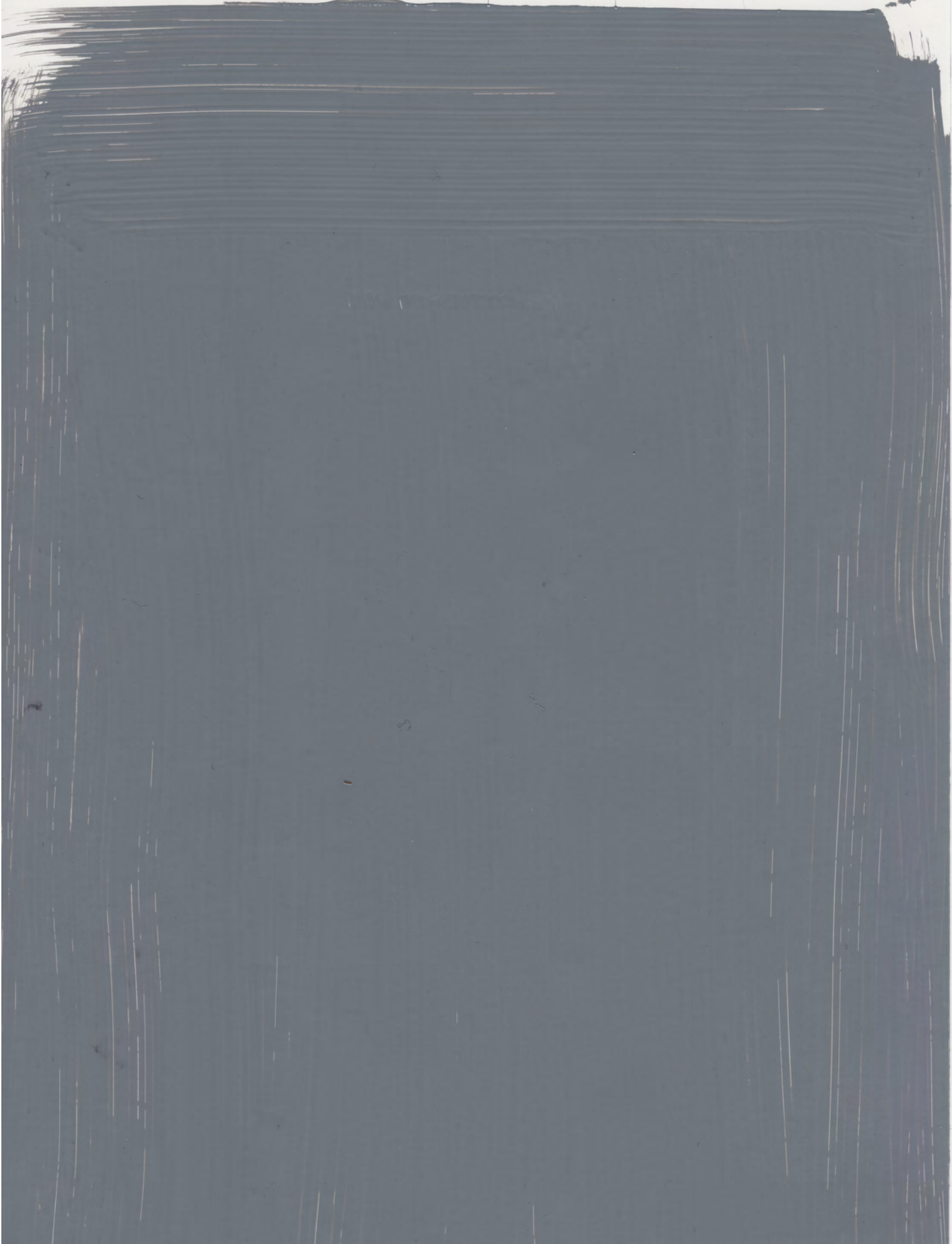
PULPIT

MEETING HOUSE BLUE



PELHAM MEETING HOUSE
INTERIOR PANELING

B. MOORE WILLIAMSBURG
CW-705 TUCKER GRAY
second paint



PELHAM MEETING HOUSE

B. MOORE Pre-Mixed

INTERIOR "PORCH," wainscot, stairs
WINDOWS, (original panes)

LINEN WHITE (912)

PELHAM MEETING HOUSE

B. MOORE CLASSIC COLORS

EXTERIOR - NORTH CLAPBOARDS

Doors (18th &)

HADLEY RED HC-65



Infrared Thermography of the 1743 Pelham Town Hall/Meetinghouse

Approach/Methods

Infrared photography of the Town Hall was performed over the course of a day on October 16, 2015 using a FLIR E6 thermal camera with MSX image enhancement.

The purpose was to perform a passive non-destructive examination in order to locate structural framing hidden behind the interior wood paneling. This non-destructive technique was highly desirable given the age of the Town Hall (1743) and the sensitivity of the historic finishes on the building. Removing historic finishes involves greater risk of damaging the materials without necessarily any gain in knowledge. The goal was to add to the body of existing information about the wood timber framing system (Figure 1) and detect any alterations to the building structure.



Fig.1: Interior thermal image of Southerly upper meeting hall wall to the west of the stair porch. Locations of wood posts, diagonal braces, wall studs, ceiling joists and ceiling bracing can be clearly seen.

Infrared thermography (IRT) is a remote measuring technique that maps emitted radiation into a two-dimensional image representing the distribution of the temperature on the emitting surface. An IRT camera necessarily is a nondestructive and non-contact method of mapping these temperature patterns on the surface of the building. The building was unheated that day (Wood stoves and a fireplace are the only methods of heating the building.) and the only method available was to use the sun as a source to heat the surface temperature of the building from the outside. Using the sun as a source of heat is described as using a passive thermography approach. The uniform distribution of heat on a sunny day allows for large surface areas to be examined. However, it does require that different areas of the building be examined at the proper time in order to obtain good results. Early IRT photographs taken around 10:30 AM generally lacked temperature differentiation to create visible boundaries and the results were poor. IRT photographs taken around 2:30 PM, after the building envelope had heated up over the course of the day, produced good results. The images shown herein are from the 2:30 PM shoot.

Results

The thermal images confirmed many of the locations of the wood structural framing members. These images will be used at a future date to update and create timber framing drawings of the Town Hall. The following are pertinent thermal images with descriptions.

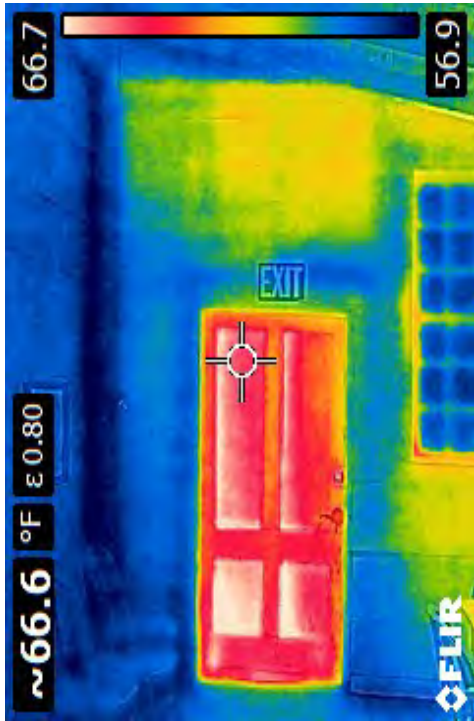


Fig. 2: Lower meeting hall Southeast corner exit door at the former location of the hearse door. Shown are the corner timber post (dark blue thick vertical at left), the front and side girt intersecting the timber post at the top, sloping gallery floor joists and the oversized rough framing opening at the door. The higher door header height is consistent with the taller and wider hearse door shown in early photographs.

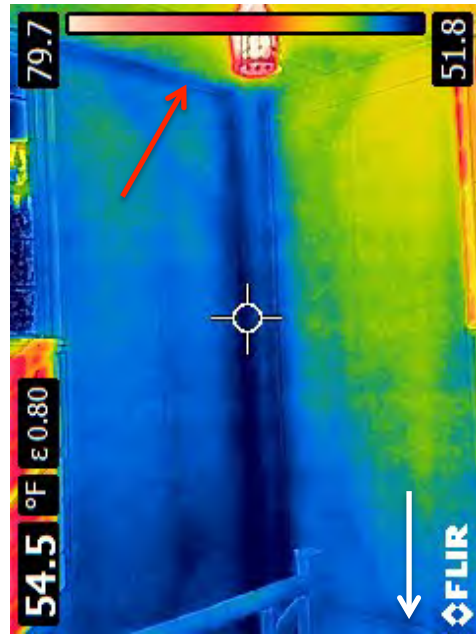


Fig. 3: Second floor southeast corner of stair porch. Shown is the corner post with upper and lower diagonal bracing connecting the post to the rafter plate (red arrow) at the top and the front and side girts (white arrow) at the bottom. The vertical blue lines between the braces are wood wall studs and the narrow horizontal blue bands indicate wood lath.

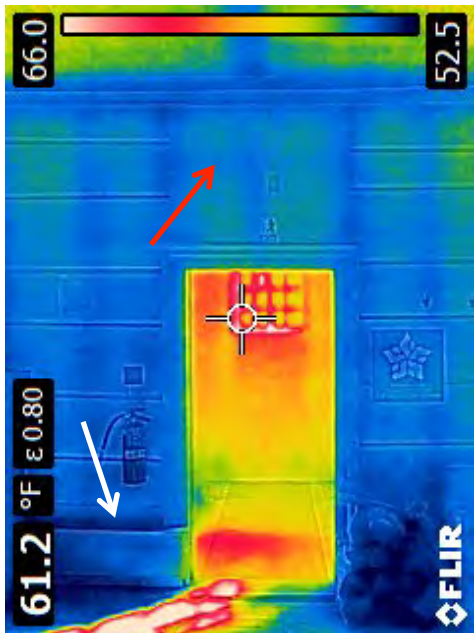


Fig. 4: Upper meeting room entrance door looking into the stair porch. Centered at top is the bottom chord of the timber roof truss which is dovetailed into the timber sill (heavy blue horizontal near top), and vertical wood wall studs. The front girt that originally supported the gallery floor joists and was cut (1845) to lower the door to the level of the infilled gallery floor (white arrow). The faint outline of the original door header (red arrow) is consistent with a higher door location required to access the high point of the South gallery floor which existed until 1845.



Fig. 5: Upper meeting room entrance door and ceiling above looking into the stair porch. Centered at top is the bottom chord of the timber roof truss above the beadboard ceiling, a diagonal wood brace parallel to the ceiling plane, wood ceiling joists, the south timber roof sill (heavy blue horizontal near top), and vertical wood wall studs. The original door header (red arrow) confirms that the door was higher in order to access the high point of the South gallery floor which was present in 1818.

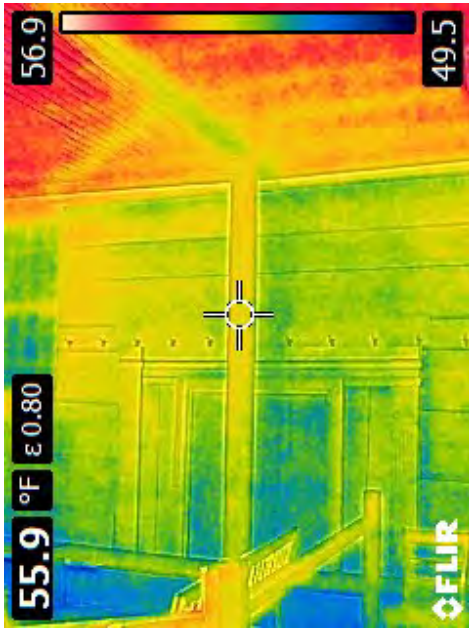


Fig. 6: Upper meeting hall North wall, pulpit window and ceiling above. Parallel to the ceiling plane and directly above the post in front of the pulpit window is the bottom chord of the timber roof truss. A diagonal wood brace parallel to the ceiling plane is dovetail mortised into the bottom chord of the truss and the North rafter plate. Shown is the timber post in the exterior wall that supports the truss above and rests on the pulpit window header.



Fig. 7: Upper meeting hall North wall at pulpit window. Parallel to the wall plane and directly above the post in front of the pulpit window is the bottom chord of the timber roof truss. Shown is the North rafter plate (white arrow) and the timber post below that supports the truss above and rests on the pulpit window header. Of interest is the horizontal wood member (red arrow) that is located near the midpoint of the wood wall paneling. Its location near the midpoint indicates it was not installed to support the edge of the paneling. It may be there to brace both sides of the post. Located above the pulpit window, it may have been used to support the sounding board and possibly indicate the sounding boards location. Further investigation is necessary.

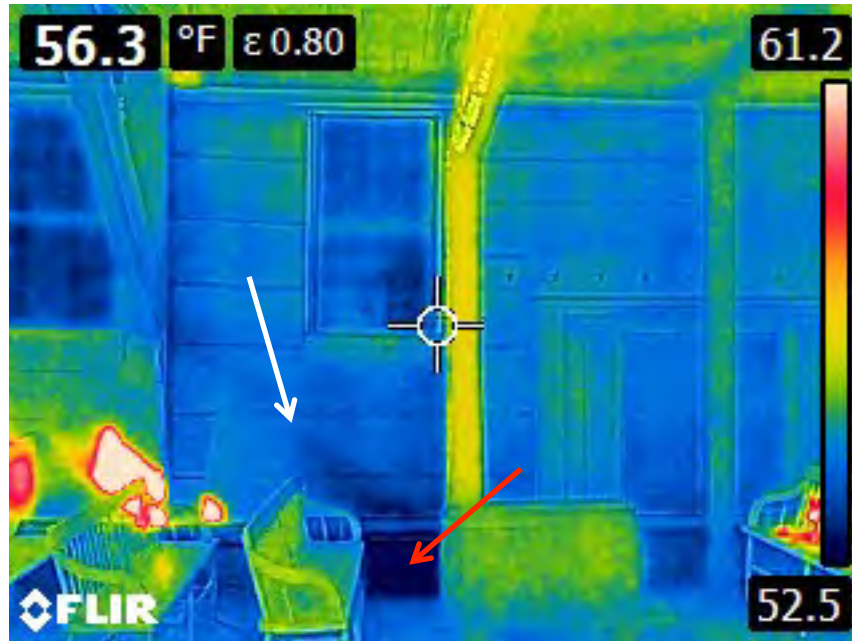


Fig. 8: Upper meeting hall North wall, pulpit window to right braced timber post to left and ceiling above. Directly above the post in front of the pulpit window is the bottom chord of the timber roof truss with a diagonal brace parallel to the ceiling plane. A falling diagonal wood brace parallel (white arrow) to and within the wall plane connects the interior rising braced timber post to the North girt (red arrow) running along the wall above the floor and just below the pulpit window.



Fig. 9: Upper meeting hall exterior walls of the Southeast corner of the stage. Shown is the vertical timber corner post, two rising braces on either sides of the posts parallel to the East and South walls, the side (East) and front (South) rafter plate and ceiling joists resting on the plate.

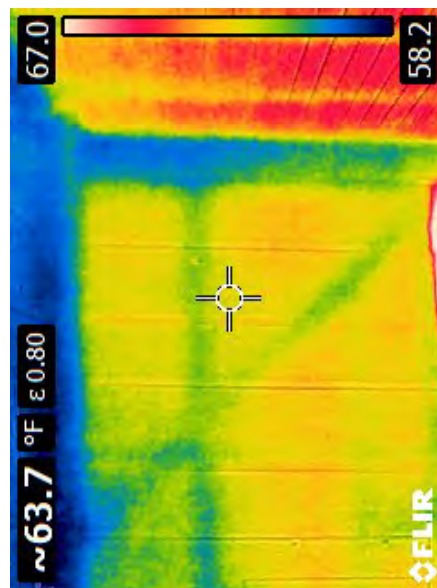


Fig. 10: Upper meeting hall exterior Southerly wall at the stage. Image is partially shown (right) in Figure 9. The thick dark blue vertical line to the left is the timber corner post. Rising to the top and connecting the post to the front plate is a wood brace. A ceiling joist can be seen running perpendicular to the beadboard ceiling and wood wall studs infill the wall between the brace.

Pelham Meeting House - Paint Analysis Report Pelham, Massachusetts

Client: Sara B. Chase
Preservation Consulting
4 Peacock Farm Road
Lexington, MA 02421

Conservator: Amy Cole Ives
Sutherland Conservation
295 Water Street, Suite 209
Augusta, Maine 04330

Report Date: March 23, 2016



(<http://www.governing.com/topics/mgmt/The-Oldest-Town-Hall-in-America.html>)

Purpose

The goal of this project is to use cross-section and polarized light microscopy analysis techniques to identify the paint coatings on samples from the interior of the Pelham Meeting House in Pelham, MA.

Information from Sara B. Chase about the samples

One sample is from a 1743 pew. The sample size is approximately 2 ½" x 1 ¾" and is from the top of the pew back. The other sample is a piece of molding from around the pulpit. The sample size is approximately 3" long and is from a pulpit that was installed in the building sometime between 1809 and c.1815. This molding was recently uncovered.

Cross-section Preparation and Analysis Procedures

Samples from the Pelham Meeting House were sent via FedEx to Sutherland Conservation for cross-section analysis. The sample was examined at 10X – 45X magnification with a binocular microscope with color corrected light source. A piece of the sample with the most complete stratigraphy was selected for casting for cross-section analysis at 40X, 100X, 200X and 400X magnification in reflected visible and UV light. The samples were cast in mini-cubes of polyester resin (Excel Technologies, Inc., Enfield, CT). The resin was allowed to cure for 24 hours at room temperature and under ambient light. The cubes were then ground to expose the cross-sections, and dry polished with 400 and 600 grit wet-dry papers and Micro-Mesh polishing cloths, with grits from 1,500 to 12,000.

The cast sample was analyzed and photographed using a Nikon Eclipse 50i POL epi-fluorescence microscope equipped with a SOLA SM II light engine for white light (for reflected visible and ultraviolet light analysis and photography), using a Nikon Digital Sight DS-Fi1c Cooled Color Camera and Nikon Digital Sight DS-L3 Camera Control Unit for digital image capture and management. Digital photographs of the best representative cross-section images are included in this report. Please note that the colors in the digital images are affected by the variability of color printing and do not accurately represent the actual colors.

**Pelham Meeting House – Paint Analysis Report
Pelham, Massachusetts**

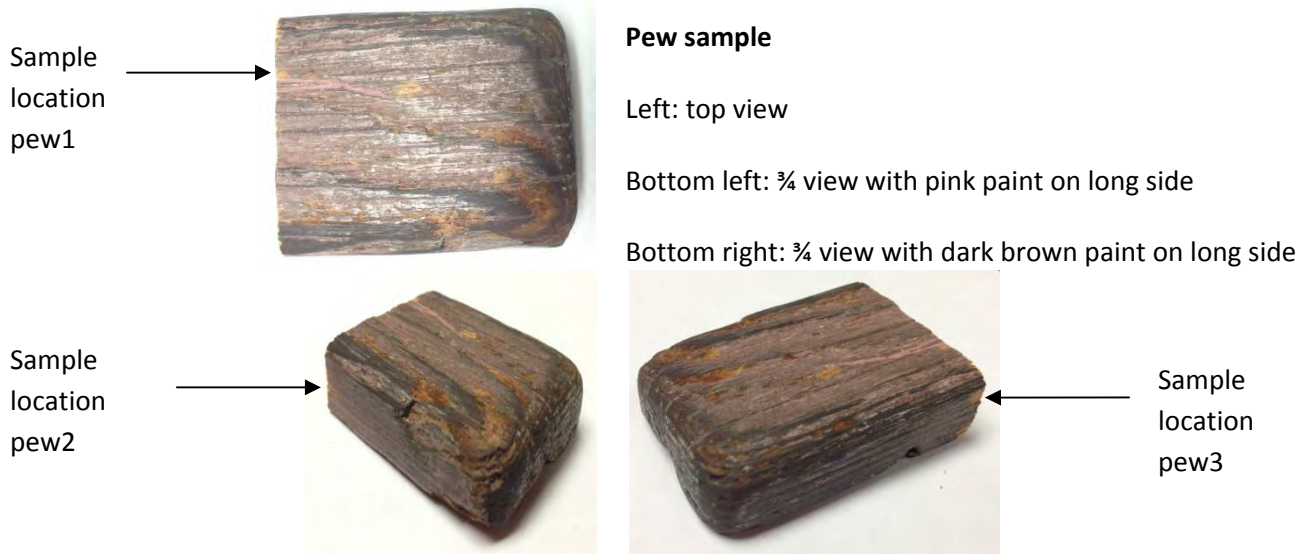
Pigment Dispersion Preparation and Polarized Light Microscopy Analysis Procedures

Utilizing a binocular microscope, pigments from the earliest layer of the sample were removed with a clean scalpel and dispersed and crushed onto a microscope slide. The dispersed sample was permanently mounted under a cover slip with Cargille MeltMount with a refractive index of 1.66. The sample was examined under plane polarized transmitted light (PPL) and cross polarized transmitted light (XPL) at 100X, 200X and 400X. Reflected visible and UV light were also utilized to examine opaque pigments. The visible pigments were compared to McCrone pigment reference samples, the McCrone online Atlas of Microscopic Particles and the *Pigment Compendium: A Dictionary and Optical Microscopy of Historical Pigments*.

The dispersed sample was analyzed and photographed using a Nikon Eclipse 50i POL epi-fluorescence microscope equipped with a SOLA SM II light engine for white light (for reflected visible and ultraviolet light analysis and photography), using a Nikon Digital Sight DS-Fi1c Cooled Color Camera and Nikon Digital Sight DS-L3 Camera Control Unit for digital image capture and management. Digital photographs of the best representative transmitted light images are included in this report. Please note that the colors in the digital images are affected by the variability of color printing and do not accurately represent the actual colors.

Pew sample - Observations of uncast sample

The pew sample is a rectangle of wood with thin paint on four of the six sides of the piece of wood. The four painted sides of the sample are the top, the short rounded end and the two long sides. The exposed paint on the top and one of the long sides is pink on top of an off-white paint and the exposed paint on the short rounded end and the other long side is dark brown on top of what looks like the same off-white paint. The off-white paint fills the recesses of the dried and protruding wood fibers on the four painted sides of the sample. The off-white paint, as well as the pink and dark brown paints, all exhibit cracking in a pattern generally called alligatoring. The wood fibers on the long pink side of the sample do not appear to be as dry looking as the wood fibers on the other sides of the sample. The paint has worn off in many areas on the sample. In these areas the bare wood fibers have a dark gray appearance. In some locations it almost appears as though the thin dark gray color extends under the off-white paint, but when the off-white paint is carefully removed with a scalpel (while viewed at 20x-45x magnification) it is clear the dark gray had accumulated on the wood after the application of the off-white paint. The dark gray color on the exposed wood appears to be dirt and grime on aged wood. There is also dark grayish dirt and grime on top of the pink and dark brown finish paints.

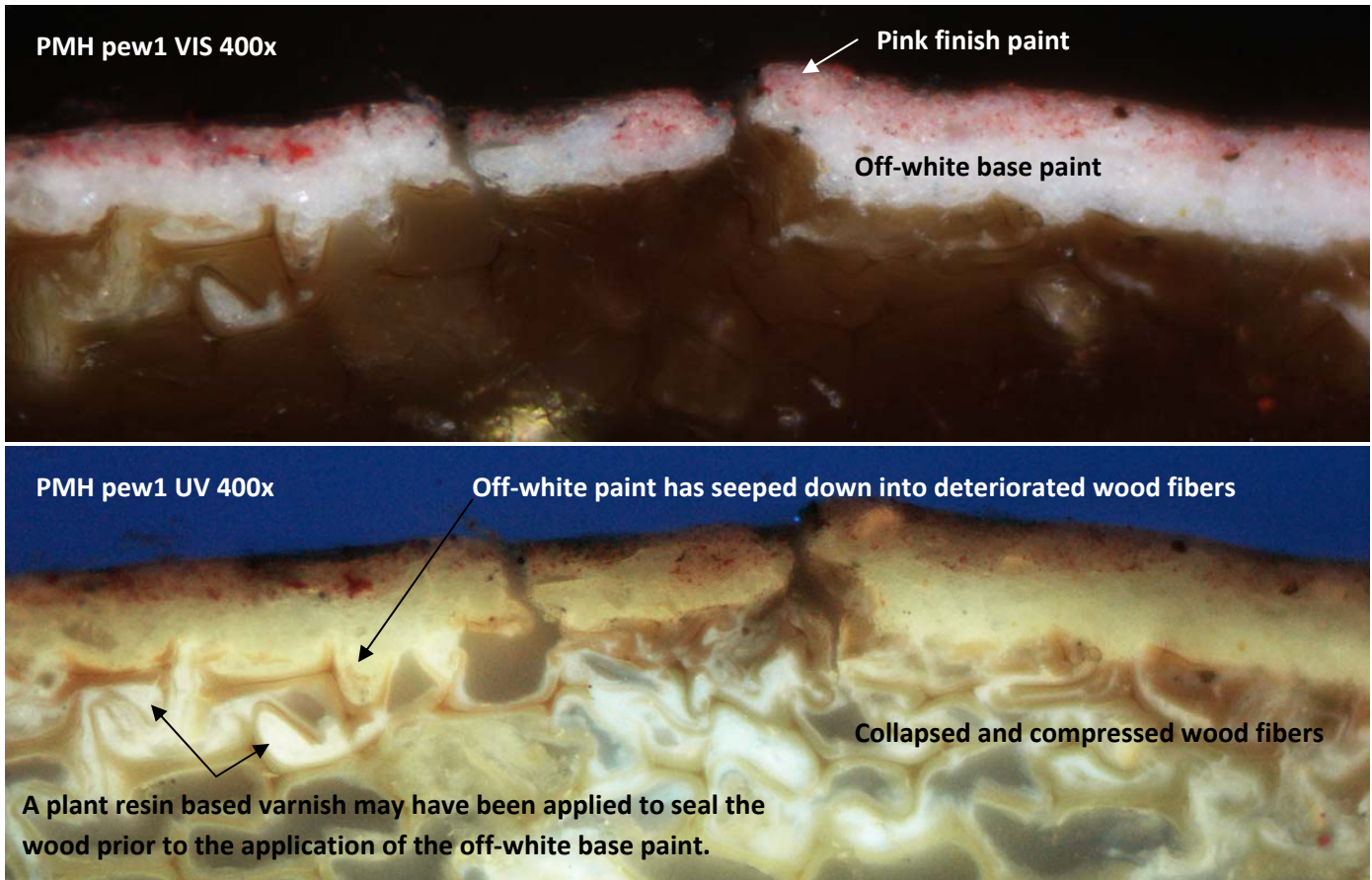


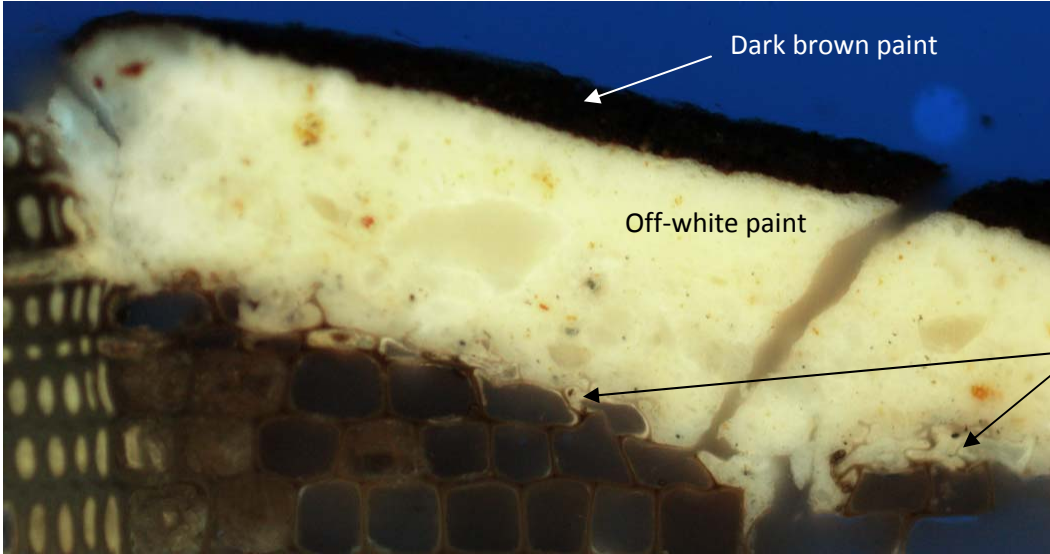
Pelham Meeting House – Paint Analysis Report
Pelham, Massachusetts

Cross-section analysis results

Samples from the two pink painted sides and the long dark brown painted side of the piece of wood were cast for cross-section analysis. The sample pew1 was taken from the top of the piece and the sample pew2 was taken from the long pink side, while sample pew3 was taken from the long dark brown painted side. The cross-section photographs of all three samples show compressed and deteriorated wood fibers with the off-white paint filling the depressions and recesses of the damaged wood, followed by the pink and dark brown finish coats of paint. This means that the wood had been exposed for many years before being painted. Additionally, there is no distinct abrasion or dirt boundary between the off-white paint and the pink and dark brown paints. This is indicative of the off-white paint being a base coat for the pink and dark brown finish paints. It is possible the pink and dark brown finishes were originally intended to have somewhat of a grained appearance.

The cross-section photographs in uv light do appear to show remnants of a dark red finish associated with a plant resin varnish in the compressed and deteriorated wood fibers. However, re-examination of the cross-sections at 200x and 400x in uv and visible light does not show distinct pigment particles in the vicinity of the compressed wood fibers. Rather the appearance is that of darkened deteriorated wood fibers. Therefore the visual characteristics in the photographs do not match the visual characteristics as seen through the microscope at high magnification with visible and uv light. Re-examination of the sample block with the binocular microscope at 20x-45x also does not show visible remnants of a pigmented finish under the off-white paint. The thick off-white base paint that fills the uneven surface of the rough wood fibers has the appearance in uv light of a lead white based oil paint. The pink and dark brown finish paints on top of the off-white base paint have an even distribution of small to moderately sized pigments, with some large red pigments visible in the pink paint on the sample block.





PMH pew3 UV200x

Off-white base paint with dark brown finish paint on top of it. See photo 3.2 VIS below for dark brown paint.

The thick off-white paint was applied to deteriorated or damaged wood.



PMH pew3.1 VIS 200x

The off-white paint has the appearance of oil based paint with white lead. Red, yellow and blue pigments are also visible in this paint.



PMH pew3.2 VIS 200x

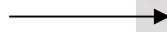
There appears to be a thin layer of dirt or grime on top of the dark brown paint.

Molding sample - Observations of uncast sample

The molding sample has intact paint on the exterior surfaces of the molding profile. The exposed paint is a moderate grayish yellow color (halfway between Munsell 2.5Y 7/4 and 2.5Y 8/4) that retains a semi-glossy surface. The grayish yellow paint appears to have been applied in two coats with the lower layer being a lighter, less yellow color. Underneath the grayish yellow paint are two layers of pale bluish gray paint (Munsell 5PB 6/1 and 5PB 6/2). The lower layer of the pale bluish gray paint (the layer directly on the wood substrate) is lighter in color than the pale bluish gray above it.

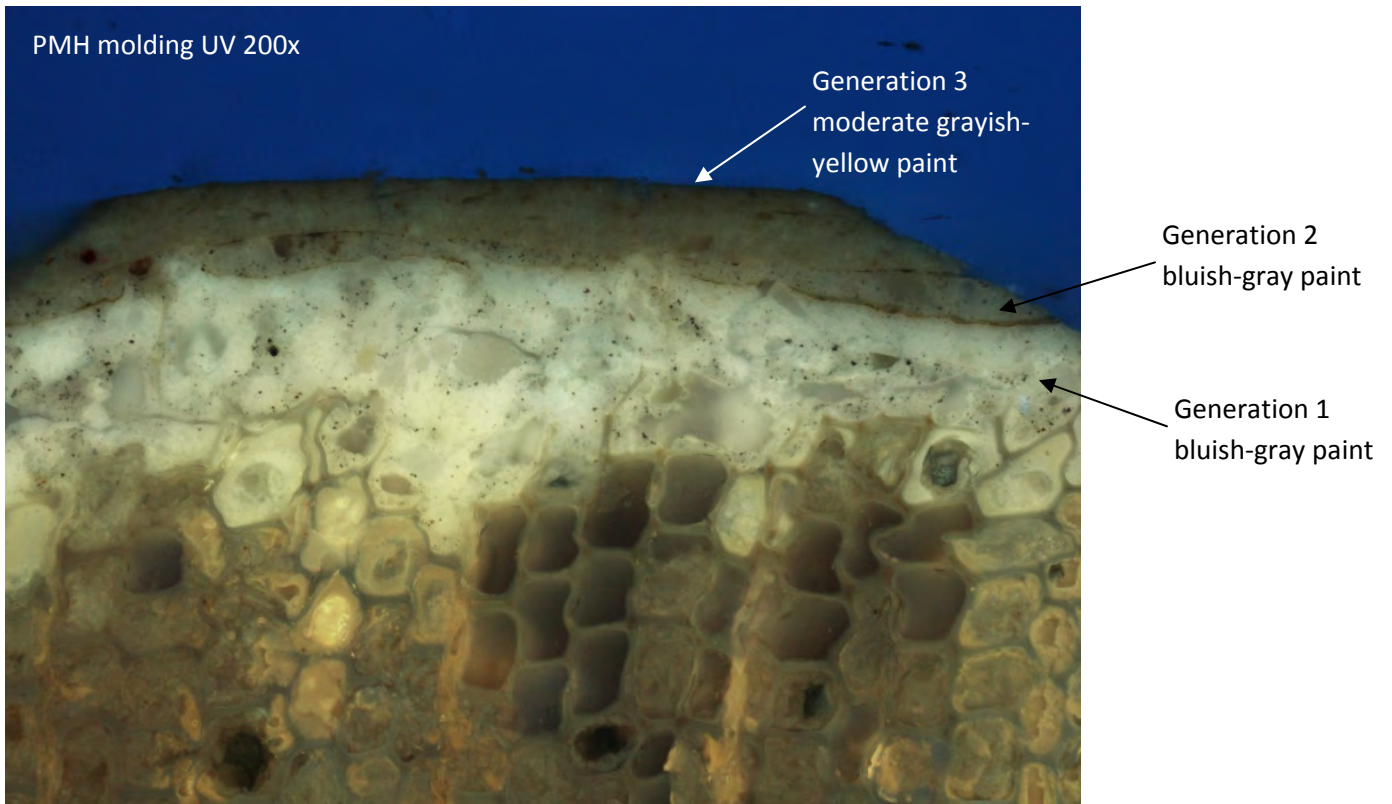
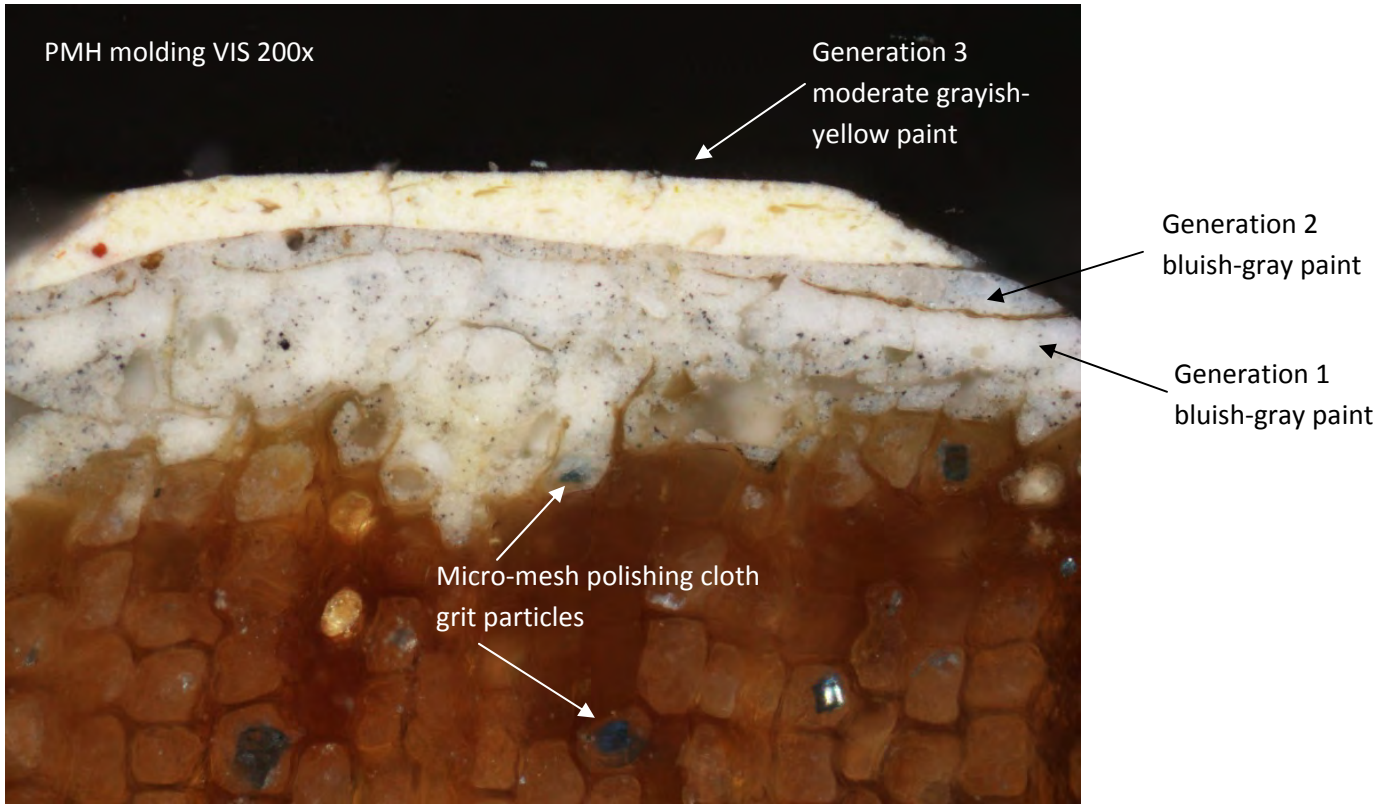
Molding sample

Sample
location



Cross-section analysis results

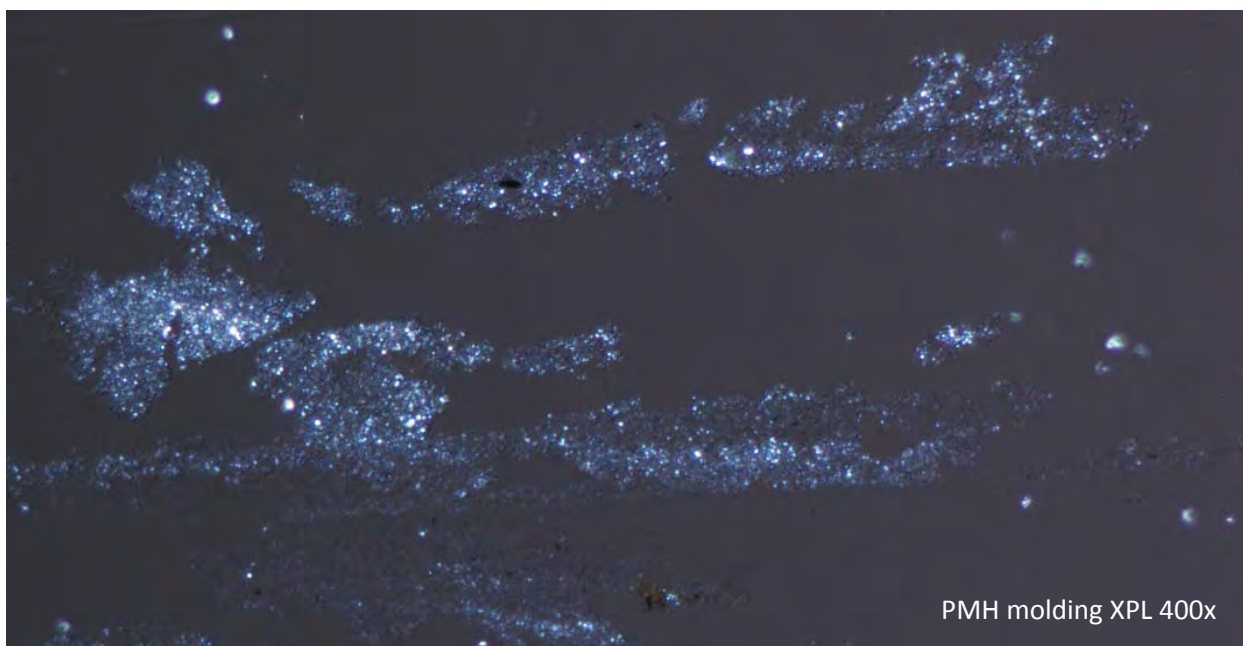
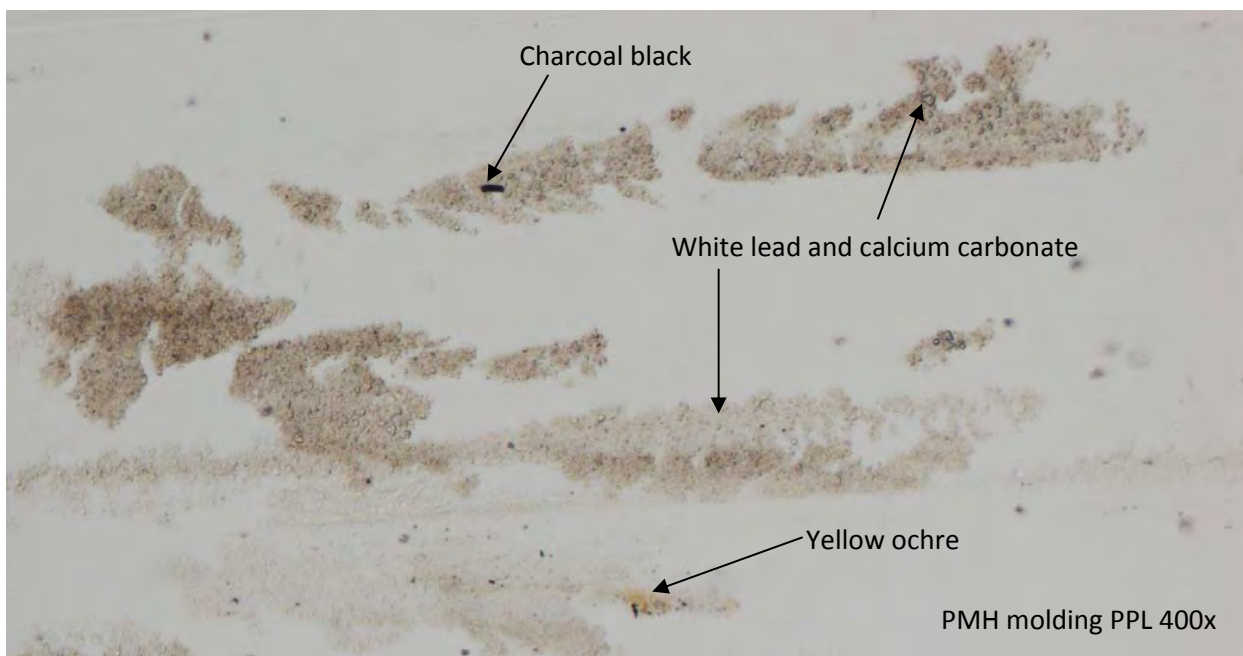
The molding sample has two distinct generations of pale bluish-gray paint with a visible boundary between the two layers and a different appearance in uv light. This difference in appearance in uv, in addition to a distinct boundary with a disrupted surface on the bottom pale bluish-gray paint, indicates the first layer was applied as an original finish and the second layer was applied after time had elapsed. The second generation of pale bluish-gray paint is thinner than the first layer. The pale bluish-gray paint has the appearance of a lead white based oil paint with some carbon black. The moderate grayish-yellow colored paint (the third generation of paint) was applied in two coats. The first coat of the grayish-yellow paint has a similar appearance in uv to the second generation of the pale bluish-gray paint.



Pelham Meeting House – Paint Analysis Report
Pelham, Massachusetts

Pigment Analysis of Molding Sample

The dispersion of the pale bluish-gray shows that the paint is comprised of white lead and calcium carbonate with charcoal black and yellow ochre. This is a typical recipe for light and medium gray paints in the late 18th – early 19th centuries.



Appendix C

Drawings

- Renovated Kitchen Plan
- First and Second Floor Lighting Layout Plans
- 2016 Plans and Elevations of the Building
 - A1.0 First Floor Plan
 - A1.1 Second Floor Plan
 - A2.0 Front (South) Elevation
 - A2.1 Back (North) Elevation
 - A2.2 Side (East) Elevation
 - A2.3 Side (West) Elevation

**1743 Pelham Town
Hall / Meetinghouse**

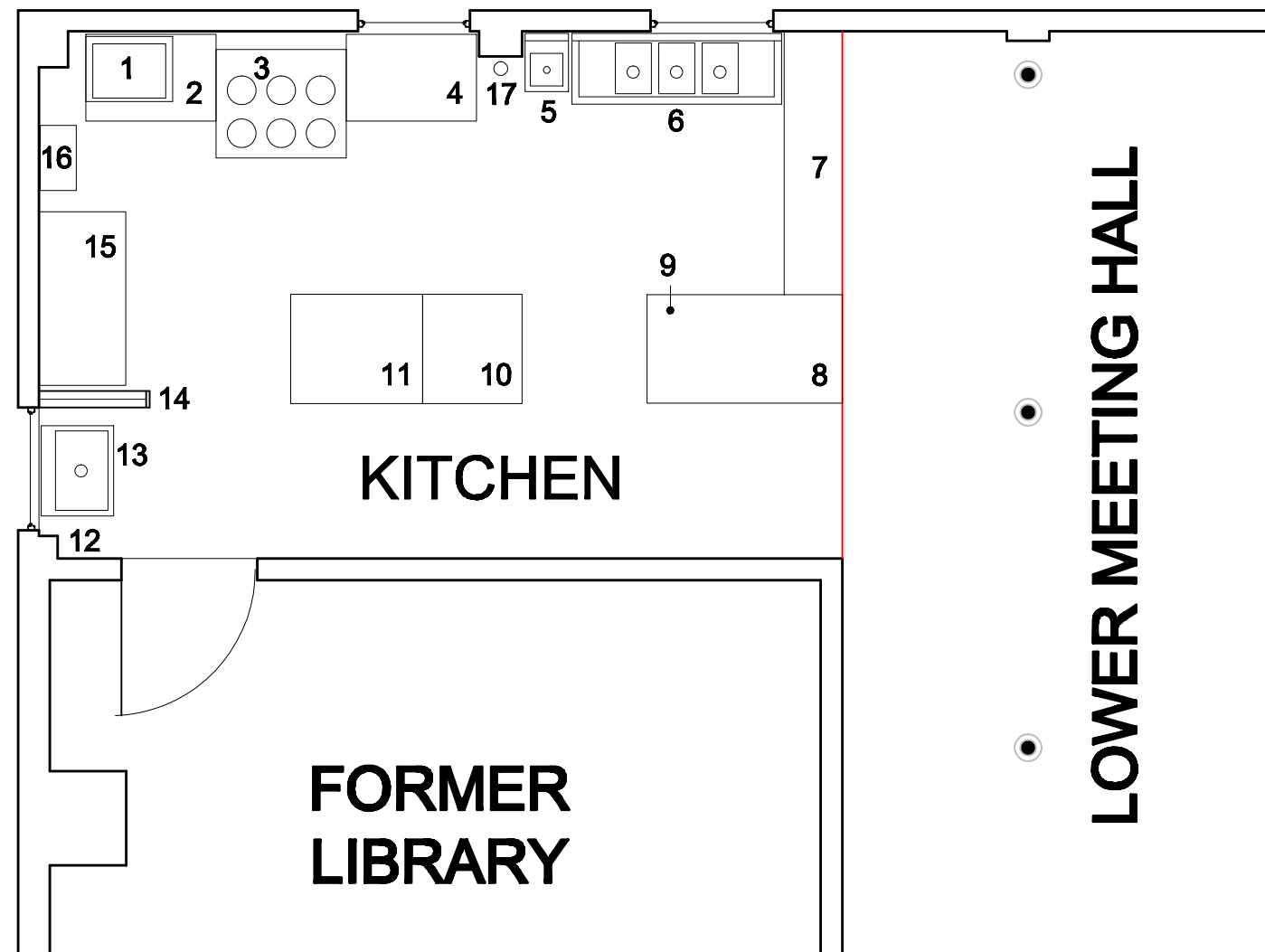
374 Amherst Street

Interior Preservation Project
Pelham, MA 01002

Mark Almeda Architects, PC

1281 Washington Street
Walpole, MA 02081
508.668.6221

architecture@markalmeda.com



EQUIPMENT LIST

1. MICROWAVE ON S.S. SHELF ABOVE TABLE
2. STAINLESS STEEL TABLE WITH STORAGE UNDERSNEATH
3. EXISTING STOVE RELOCATED
4. STAINLESS STEEL TABLE WITH STORAGE UNDERSNEATH
5. HAND SINK
6. 3 COMPARTMENT STAINLESS STEEL SINK
7. COUNTER WITH CBINETS FOR STORAGE: SUPPLIES, DRY GOODS
8. STAINLESS STEEL TABLE WITH STORAGE UNDERNEATH
9. UNDER COUNTER STORAGE
10. UNDERCOUNTER FREEZER WITH STAINLESS STEEL WORK TOP
11. TWO DOOR UNDERCOUNTER REFRIGERATOR WITH STAINLESS STEEL WORK TOP
12. WALL MOUNTED HOOKS AND STORAGE FOR CLEANING TOOLS AND SUPPLIES
13. SERVICE SINK
14. WALL WITH TEMPERED GLASS PARTITION
15. STAINLESS STEEL TABLE WITH STORAGE UNDERSNEATH
16. TANKLESS PROPANE HOT WATER HEATER
17. FIRE EXTINGUISHER

**FIRST FLOOR: PROPOSED KITCHEN
LAYOUT PLAN**

SCALE: 1/4" = 1'-0"

JUNE 2016

**PROPOSED
KITCHEN
LAYOUT PLAN**

1743 Pelham Town Hall / Meetinghouse

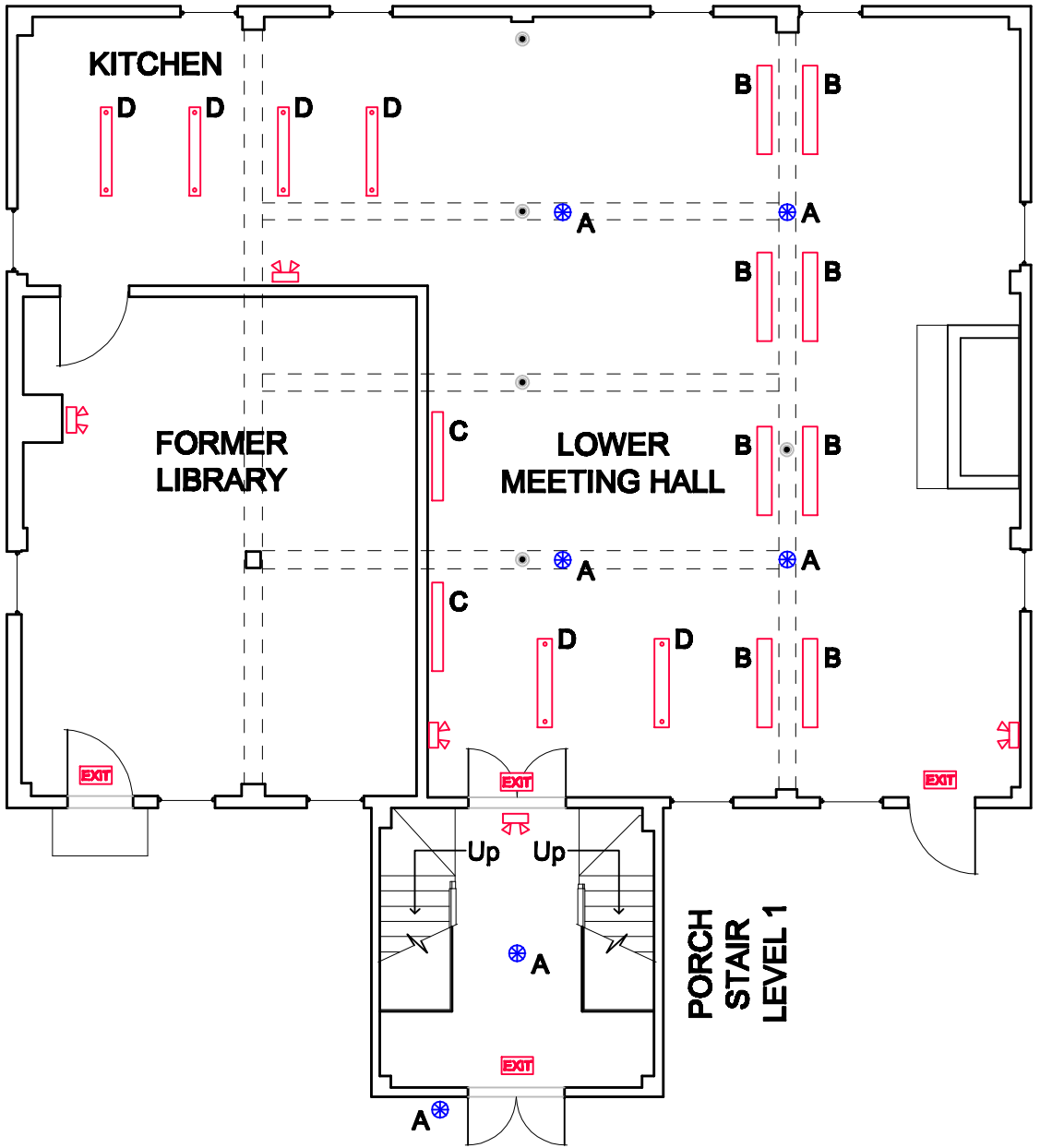
374 Amherst Street

Interior Preservation Project
Pelham, MA 01002

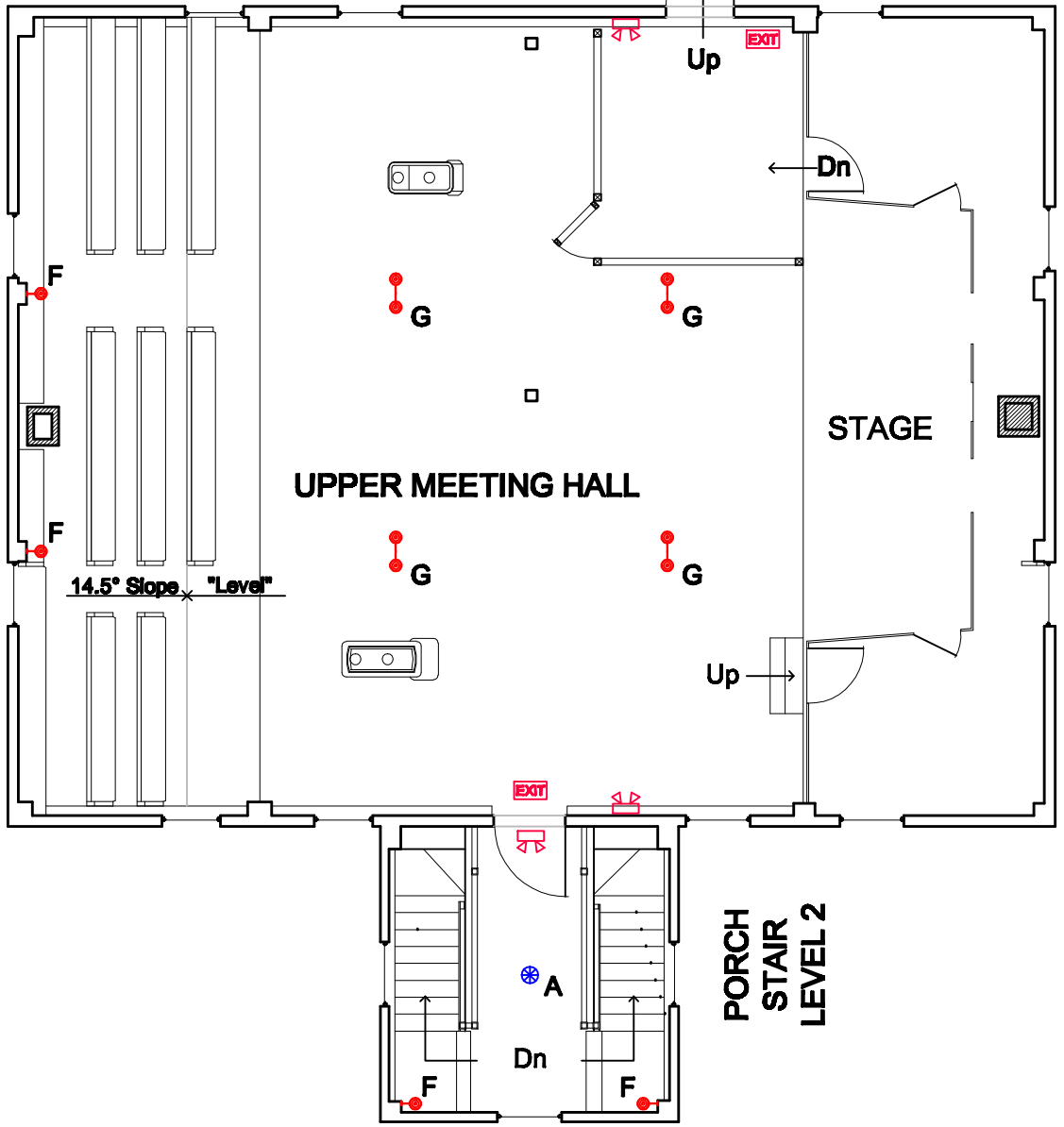
Mark Almeda Architects, PC

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architecture@markalmeda.com





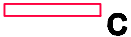
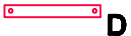




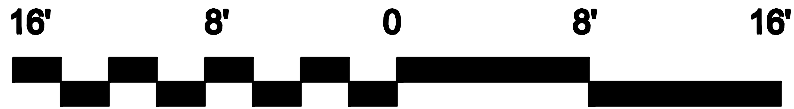
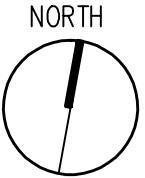
FIRST FLOOR LIGHTING PLAN



SECOND FLOOR LIGHTING PLAN

LEGEND

-  NEW PHOTOLUMINESCENT EXIT SIGN - CODE APPROVED
-  NEW EMERGENCY EGRESS LIGHTS WITH BATTERY BACKUP
-  EXISTING CAST CEILING MOUNTED OR WALL MOUNTED FIXTURE TO REMAIN
-  B INDIRECT LIGHT: INSIGHT MEDLEY A WALL MOUNT ADJUSTABLE.
-  C WALL WASH/EXHIBIT LIGHT: INSIGHT MEDLEY A EXTENDED ARM ADJUSTABLE.
-  D DIRECT LIGHT: INSIGHT MEDLEY A PENDENT OR AIR CRAFT CABLE MOUNT.
-  E REPLICA OF ORIGINAL VICTORIAN WALL BRACKET LAMP W/ ELECTRIC LAMP
-  F REPLICA OF ORIGINAL VICTORIAN CHANDELIER W/ ELECTRIC LAMPS



SCALE: 1/8" = 1'-0"

JUNE 2016

**1ST+ 2ND FLR.
LIGHTING
PLANS**

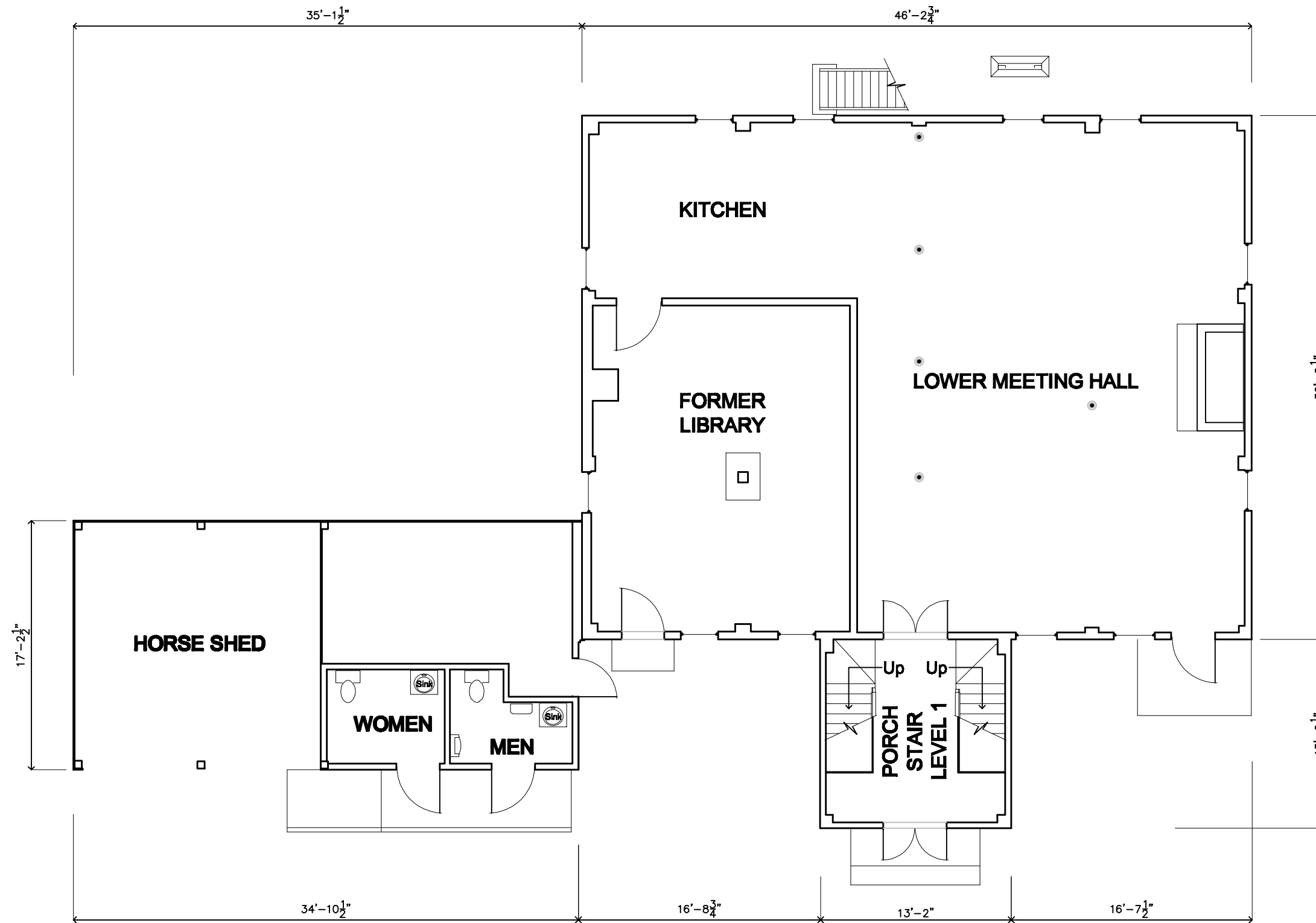
1743 Pelham Town Hall / Meetinghouse

374 Amherst Street

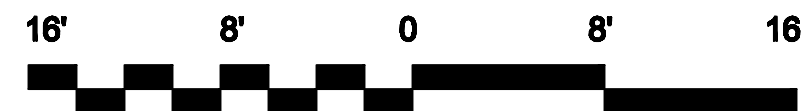
Interior Preservation Project
Pelham, MA 01002

Mark Almeda Architects, PC

1281 Washington Street
Walpole, MA 02081
508.668.6221
architecture@markalmeda.com



2016 FIRST FLOOR PLAN



SCALE: 1/8" = 1'-0"

APRIL 2016

A1.0

FIRST FLOOR PLAN

1743 Pelham Town Hall / Meetinghouse

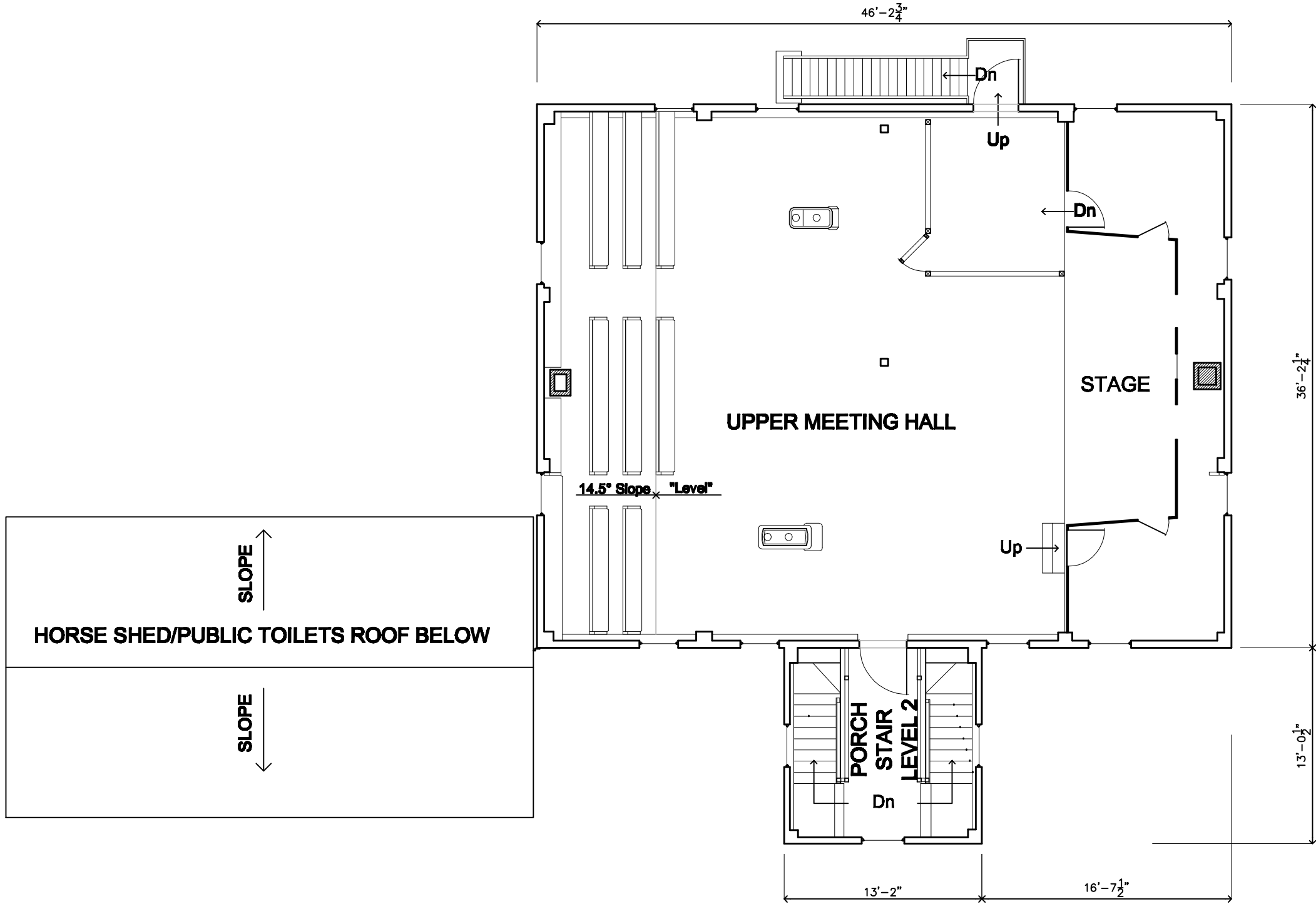
374 Amherst Street

Interior Preservation Project
Pelham, MA 01002

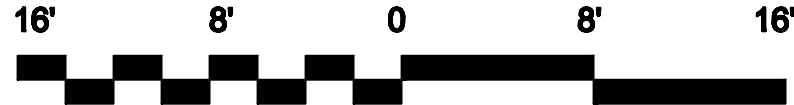
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508.668.6221

architecture@markalmeda.com



2016 SECOND FLOOR PLAN



SCALE: 1/8" = 1'-0"

APRIL 2016

A1.1

SECOND FLOOR PLAN

**1743 Pelham Town
Hall / Meetinghouse**

374 Amherst Street

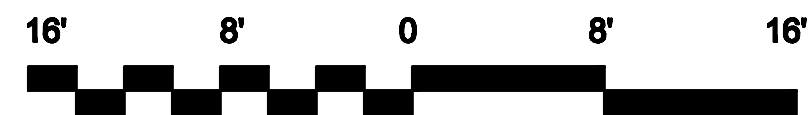
Interior Preservation Project
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2016 FRONT (SOUTH) ELEVATION



SCALE: 1/8" = 1'-0"

APRIL 2016

A2.0

SOUTH ELEVATION

**1743 Pelham Town
Hall / Meetinghouse**

374 Amherst Street

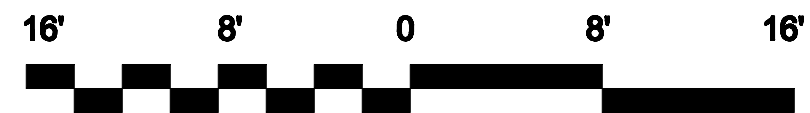
Interior Preservation Project
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2016 BACK (NORTH) ELEVATION



SCALE: $\frac{1}{8}'' = 1'-0''$

APRIL 2016

A2.1

NORTH ELEVATION

**1743 Pelham Town
Hall / Meetinghouse**

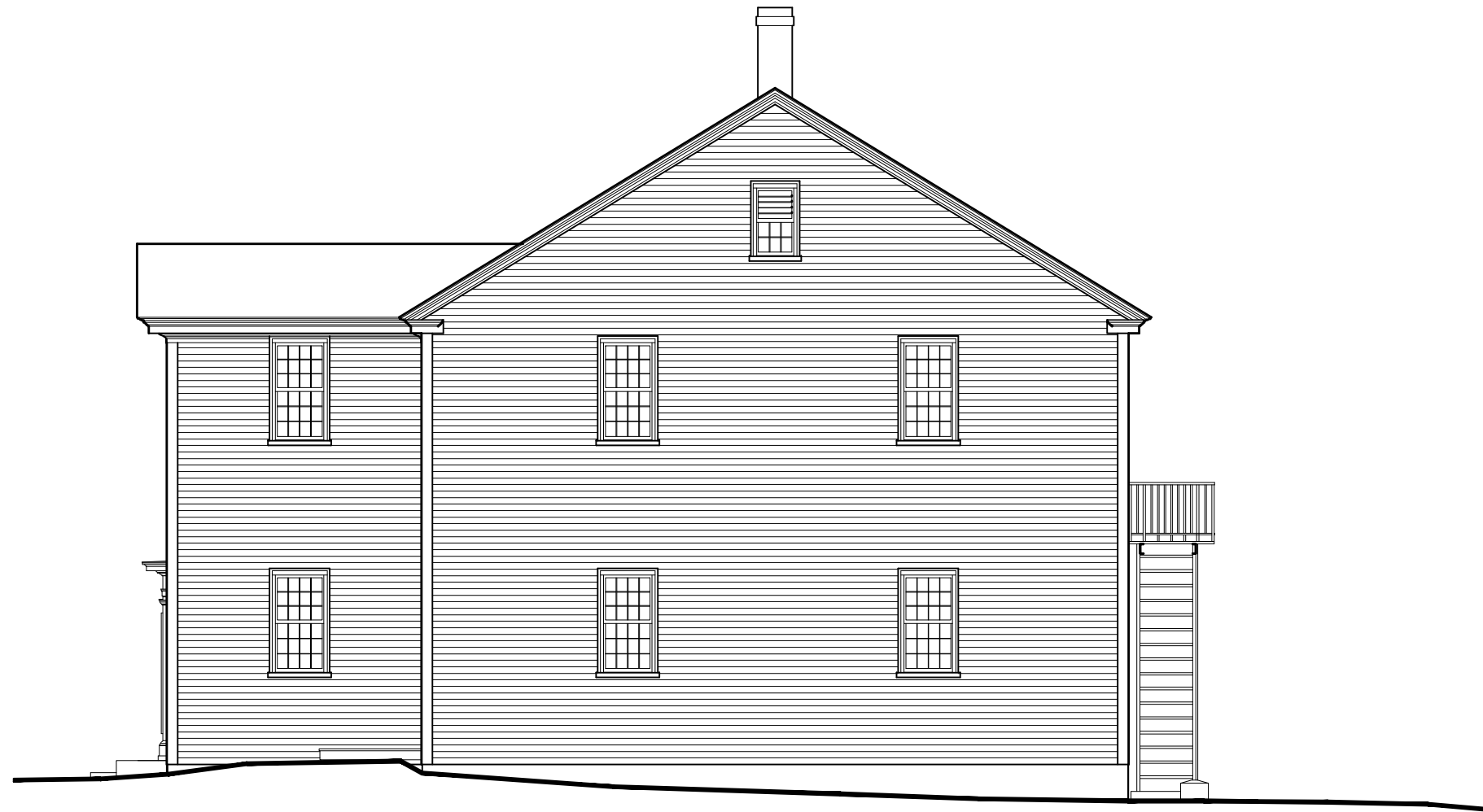
374 Amherst Street

Interior Preservation Project
Pelham, MA 01002

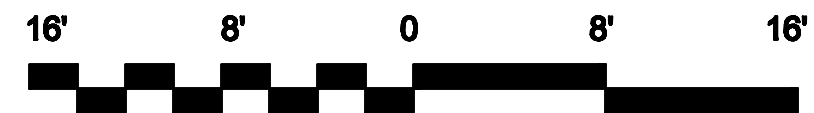
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2016 SIDE (EAST) ELEVATION



SCALE: 1/8" = 1'-0"

APRIL 2016

A2.2

EAST ELEVATION

**1743 Pelham Town
Hall / Meetinghouse**

374 Amherst Street

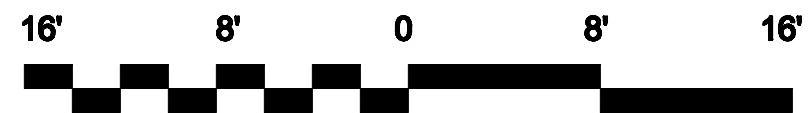
Interior Preservation Project
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2016 SIDE (WEST) ELEVATION



SCALE: $\frac{1}{8}'' = 1'-0''$

APRIL 2016

A2.3

WEST ELEVATION



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