

United States Department of the Interior
 National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Trinity Episcopal Cathedral

Other names/site number: _____

Name of related multiple property listing: _____

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 200 Island Avenue

City or town: Reno State: Nevada County: Washoe

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local
 Applicable National Register Criteria: ___A ___B ___C ___D

Signature of certifying official/Title:	Date

State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	

Signature of commenting official:	Date

Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>1</u>	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>1</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register _____

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION/Religious Facility

Current Functions

(Enter categories from instructions.)

RELIGION/Religious Facility

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH & 20TH CENTURY REVIVALS/Late Gothic Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: CONCRETE

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Trinity Episcopal Cathedral is a late Gothic Revival religious building with a tall, steeply-pitched front gable and square bell tower. Constructed in concrete to resemble stone, the church consists of a primary gabled mass with shed-roofed side aisles and chapel volumes. Gothic style design elements include pointed-arch door and window openings, vibrant stained glass windows, and handsomely carved wooden doors. The congregation built the church in two stages, beginning with a concrete basement, or crypt, completed in 1930. In 1948, the congregation began construction on the primary atop the crypt. These phases of construction are apparent in the church exterior, which features an incised concrete belt course delineating the basement and main floor levels. The interior is characterized by open volumes and a soaring, wood-trussed ceiling. The nave is oriented north to south with a transept crossing east to west. The main church floorplan contains a ladies' chapel, children's chapel, vesting room, sacristy, and choir loft.

South of the church, there is a non-contributing two-story Modernist style parish house with a flat roof, built in 1958. The building, constructed with tilt-up concrete panels, is partially excavated into the northward trending slope on the south end of the lot. The floorplan includes administrative offices, a conference room, a social hall with a stage, and a kitchen.

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Narrative Description

Narrative Description of the Church – Location and Setting

Trinity Episcopal Cathedral is a large concrete church located in the Riverview Tract in Reno, Washoe County, Nevada. It stands on the south bank of the Truckee River at the southwest corner of Island Avenue and Rainbow Street (Figure 1). It is located one block west of the Washoe County Courthouse, and the courthouse annex is situated directly east across Rainbow Street. The Truckee River Walk and Wingfield Park are immediately north of the church, and the Park Tower Condominiums stand to the west. Court Street, with its combination of professional and commercial offices, adaptively reused historic residences, and vacation timeshares, runs south of the church. As a result, this area is characterized by a mixture of commercial and government buildings, community greenspace, residential high-rises, and historic homes converted into mixed-use space. Surrounding resources date from the early 1900s to the present, reflecting various architectural styles ranging from Queen Anne to Period Revival to Mid-Century Modern.

The parcel on which the church sits comprises 0.824 acres (35,893 square feet). It is accessed from Rainbow Street and Island Avenue. The lot is bounded by sidewalks on the north, east, and south sides. To the west, there is a vacant lot. The church building faces north, overlooking the Truckee River. A small setback, the east-west right-of-way of Island Avenue, and a pedestrian promenade separate the church from the river. There is parking lot located north of the parish hall and south of the church, which wraps around the west side of the church. A large lawn with mature landscaping stretches from the east side of the entrance around to the east elevation of the church, and there is a small corner patch of grass to the west of the church entry.

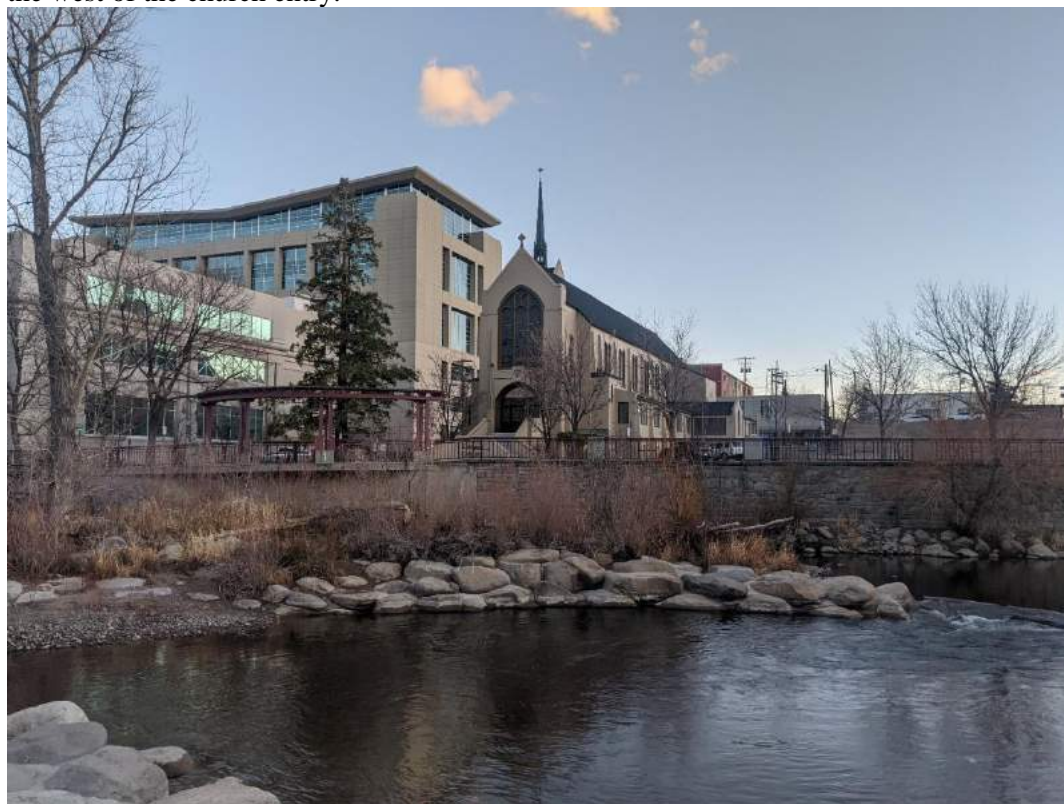


Figure 1: Trinity Episcopal Cathedral is on the south bank of the Truckee River in Reno, Nevada.

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Narrative Description of the Church – Exterior

The church building is oriented on the lot with the main entrance on the north elevation, directly across Island Avenue from the Truckee River. It is constructed in the Late Gothic Revival style and displays the sweeping verticality and angular geometry that is characteristic of the style. It features a cruciform plan with its long axis running north-south. The walls are constructed with concrete, and the roof is covered with composition shingles. The building consists of two masses: the primary gable-end mass, which contains the main body of the church, including the nave, chancel, and side chapels; and the side-steeple mass, which is attached to the east elevation of the primary mass and characterized by a bell tower topped with a metal spire. The soaring roof of the structure is supported by a series of concrete buttresses punctuating the east and west elevations. A belt course, consisting of concrete incised to resemble vertical terra cotta tiles, wraps around the entire church building and distinguishes the basement level from the first floor. A side entrance is located in the steeple mass of the east elevation. Pointed arch windows are recessed into the poured concrete walls and fitted with stained glass lights. Some windows are adorned with tracery, others feature incised concrete surrounds and projecting concrete sills.

The church's construction history is divided into two periods. In 1922, Reno architect Frederic J. DeLongchamps designed a Spanish Colonial Revival style building to serve as the church. The initial phase of construction involved completion of a flat-roofed concrete crypt in 1929. The Great Depression and subsequent World War stymied additional construction of Trinity, and the basement level of DeLongchamps' design would serve as the primary church for the next 15 years. In 1944, the congregation opted to complete the building, although they abandoned DeLongchamps' plans. They hired Chicago architect John N. Tilton, Jr. to design the upper level of the church, which was built atop the crypt and formally dedicated in 1949. At head-height, a string course of concrete tiles wraps around the building, demarcating where the crypt ceiling and church floor meet.

North Elevation

The north elevation of Trinity Episcopal Cathedral's primary building mass is characterized by a steeply-pitched gabled parapet roof. The main entrance to the building is centered in this mass. The entrance is accessed by a pair of stairs, east and west, that meet at a central landing. The stairs feature a closed stringer and solid railing on either side, and letters are affixed to the north-facing wall-railing, spelling "TRINITY EPISCOPAL CATHEDRAL." From the landing, a central stairway leads south up to the entrance's double doors. The massive wooden doors feature inset lower panels of diagonally arranged planks and upper lights of leaded glass. A pair of brass door handles with a pointed-arch motif meet at the door seam. The entrance doors are flanked by sidelights that match the panel-and-light pattern of the doors. The entire door-and-sidelights assembly is topped with a three-part leaded-glass transom. The transom is crowned with a pointed arch tympanum. A diamond-patterned band is carved into the bottom of the tympanum, visually distinguishing it from the transom. Within the tympanum, there are three mosaic tile inlays that depict, from east to west, the seals of the State of Nevada, the Episcopal Diocese of Nevada, and the United States. The entire door assembly—doors, sidelights, transom, and tympanum—is recessed into the wall and framed by multi-profiled concrete molding that forms a segmental, pointed arch.

Above the entrance, separating the door assembly from the elevation's defining window assembly, there is a tile mosaic of the traditional Trinity symbol set into the concrete wall. A massive pointed-arch window floats above the mosaic. It is accentuated with Gothic style tracery, which divides the window assembly into three tall, narrow round-arched windows topped with an intricate fanlight. These are the Te Deum Laudamus windows, designed by William Rundstrom Studios and installed in 1968. The central

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window depicts Christ enthroned with triumphal cross in one hand and the other hand offering a blessing. The two flanking windows depict a variety of saints and angels. At the level where the windows appear to meet the fanlight, a slightly recessed parapet rises to a gabled apex, which is topped with a cross.



Figure 2: North elevation of Trinity Episcopal Cathedral, view to south. Photo by ZoAnn Campana, January 2020.

East Elevation

The east elevation of the church fronts Rainbow Street. The bell tower, roughly situated at the centerline of the elevation, projects eastward from the building. Excepting the bell tower, which is described in its own section below, the wall is visually divided into three vertical levels: the basement, the ground floor, and the clerestory. The east elevation may additionally be divided horizontally to distinguish the narthex and nave, which encompass the northern two-thirds of the building; the bell tower just south of the center point of the building; and the chancel/ladies' chapel, which includes the southern one-third of the building. Fenestration assemblies are set between exterior buttresses, creating eight bays—not including the bell tower (Figure 3).

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Figure 3: East elevation of Trinity Cathedral, view to southwest. Photo by ZoAnn Campana, July 2019.

The northernmost portion of the east elevation corresponds to the narthex and choir loft of the church. Fenestration is limited to the ground floor and clerestory, consisting of a rectangular fixed window at the first-floor level and a pointed arch fixed window in the clerestory. Leaded glass comprises both windows. A double string course is incised into the concrete, distinguishing the main floor from the clerestory. North of the windows, there is a full-height concrete buttress. Just south of these windows, a small hipped roof bay projects eastward from the wall, slightly extending into the clerestory. A small, rectangular fixed window with a leaded-glass light is present in the bay. Above the bay, in the clerestory, there is a pair of concrete buttresses.

A one-story shed-roofed projection is an exterior reflection of the east aisle of the nave interior. This mass extends eastward, stretching from the southernmost third of the hipped bay to the bell tower. There are three visible sets of metal sash windows in the basement level of the east aisle mass, with each set divided by thick concrete piers and consisting of three one-over-one windows. Above these windows, there are three window assemblies, and each assembly consists of three rectangular fixed windows. The lights consist of stained glass set behind an exterior storm window. These are known as the “Praise Windows,” designed by William Rundstrom Studios and installed in 1996 and 1997. Above the shed-roofed mass, there are three pairs of tall, pointed arch windows with traditional stained glass lights designed by William Rundstrom Studios and installed in the 1960s and 1970s. From north to south, the windows depict: St. Jude – Thaddeus (1966), St. Bartholomew (1966), the Creation 1 (1974), the Creation 2 (1974), St. John (pre-1966), and St. Peter (pre-1966). Each pair of windows has a canted concrete lug-sill. On the north elevation of the east aisle projection, there is a rectangular fixed window with leaded glass lights set behind an exterior storm window.

South of the bell tower, a one-story mass protrudes eastward from the primary church mass, indicating the presence of the ladies’ chapel (n.d., renamed the Bishop William Fisher Lewis Chapel) on the interior (Figure 4). The mass is topped with a flat roof set behind a concrete parapet. There is a pointed arch

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opening on the north elevation of the projection which appears to have been intended as a doorway. However, it is filled with a wood plank wall in which a light fixture is installed. The east elevation of the projection features four tall, pointed arch windows with simple slip-sills, and the windows are fitted with stained glass lights designed by Rundstrom Studios and installed between 1968 and 1971. From north to south, the windows depict: Moses and the Law (1968), Elijah (1968), Ezekiel (1969), and Isaiah (1971). Although the window openings are separated by exterior buttresses, on the exterior, they comprise a single sheet of glass on the interior, separated by poured resin frames. Paired buttresses are located at the north and south ends of the mass. An assortment of electrical and HVAC equipment is affixed to the east wall of the chapel. A concrete accessibility ramp slopes along the east side of the chapel mass, providing access from the south parking lot up to the bell tower entrance. Above the chapel mass, in the clerestory of the primary church mass, there are four pairs of tall, pointed arch windows, and each pair is separated by an exterior buttress. The windows are fitted with traditional stained glass lights designed by William Rundstrom Studios and installed in 1966 and earlier. From north to south, the windows depict the following: St. Phillip (1966), St. James – Minor (1966), Then He Surrendered Him (pre-1966), This Is My Beloved Son (pre-1966), St. Gregory (pre-1966), St. Cecelia (pre-1966), St. Mark (pre-1966), and St. Matthew (pre-1966).



Figure 4: East elevation of Trinity Cathedral, view to northwest. Photo by ZoAnn Campana, July 2019.

South of the chapel mass, there is a low, one-story square mass that comprises the southeast corner of the building. It has a flat roof and a wide, carved wood panel door—relocated from the original church on Second and Sierra streets—that provides access to an interior stair and accessibility ramp. This mass is much shorter than the abutting chapel mass to the north. A breaker box, water meter, and exterior light fixture are affixed to the east wall of this mass.

Two cornerstones are located on the north end of the east elevation. One, laid in 1929 upon completion of the crypt, reads: “TRINITY CATHEDRAL, ERECTED TO THE GLORY OF THE ETERNAL TRINITY, 1929.” The other cornerstone, moved from the 2nd and Sierra Street location of Trinity

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Episcopal Church, reads: "TRINITY PARISH CHURCH, 1875." A third cornerstone, described in a later section, is installed in the east elevation of the bell tower.

West Elevation

The west elevation of the church opens onto the west parking lot (Figures 5 and 6). The wall is visually divided into three vertical levels: the basement, the ground floor, and the clerestory. The west elevation may additionally be divided horizontally to distinguish the narthex and nave, which encompass the northern two-thirds of the building; and the chancel/children's chapel/vesting room/sacristy, which includes the southern one-third of the building. Fenestration assemblies are set between exterior buttresses, creating eight bays.



Figure 5: West elevation of Trinity Cathedral, view to east. Photo by ZoAnn Campana, January 2020.

The northernmost portion of the west elevation corresponds to the narthex and choir loft of the church and is nearly identical to the east elevation, with the exception of a below-grade entrance. A set of concrete steps, accompanied on either side by a steel railing, descends to a side entrance. The stairs are covered by a modern hipped roof constructed of standing seam metal. The roof is supported by a square wood column at its northwest corner. There is a commercial metal door with a square, wired glass light. The door is flanked by wired glass sidelights. Above the basement entrance, fenestration is present in the ground floor and clerestory, consisting of a rectangular fixed window at the first-floor level and a pointed arch fixed window in the clerestory. Leaded glass comprises both windows. A double string course is incised into the concrete, distinguishing the main floor from the clerestory. North of the windows, there is

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a full-height concrete buttress. Just south of these windows, a small hipped roof bay projects eastward from the wall, slightly extending into the clerestory. A small, rectangular fixed window with a leaded-glass light is present in the bay. Above the bay, in the clerestory, there is a pair of concrete buttresses. Below the bay, directly beneath the belt course, there is a shallow, square niche embedded in the wall.



Figure 6: North and west elevations of Trinity Cathedral, view to southeast. Photo by ZoAnn Campana, January 2020.

A one-story shed-roofed projection is an exterior reflection of the west aisle of the nave interior, which is longer than the east aisle. This mass extends westward, stretching from the southernmost third of the hipped bay to the children's chapel mass. There are five visible sets of metal sash windows in the basement level of the west aisle mass, with each set divided by thick concrete piers and consisting of three one-over-one windows. Above these windows, there are five window assemblies, and each assembly consists of three rectangular fixed windows. The lights consist of stained glass set behind an exterior storm window. Known as the "Praise Windows," these were designed by William Rundstrom Studios and installed, from north to south, in 1997, 1996, 1994, 1994, and 1979. Above the shed-roofed aisle mass, there are five pairs of tall, pointed arch windows with stained glass lights designed by William Rundstrom Studios and installed between 1967 and 1984. From north to south, the windows depict the following: Pentecost (1984), Ascension (1984), Father Forgive 2 (1984), Father Forgive 1 (1984), Erasmus (1972), John Colet – Dean of St. Paul's London (1972), Great Commission 2 (1967) Great Commission 1 (1967), St. Andrew (1972), and St. James – Major (1972). Each pair of windows has a canted concrete lug-sill. On the north elevation of the east aisle projection, there is a rectangular fixed window with leaded glass lights set behind an exterior storm window.

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In the basement level south of the nave/west aisle, there are four window openings that are partially below-grade. From north to south, they are organized in two pairs sharing a light well, followed by a large, commercial metal door at grade, followed by a single window that is also sunk into a light well.

South of the aisle, a one-story mass protrudes westward from the primary church mass, indicating the presence of the children's chapel (n.d., renamed the Holy Innocents and All Souls Chapel) on the interior. The mass is topped with a front-gabled roof set behind a concrete gabled parapet. A tall, wide pointed arch window, the Suffer the Little Children window, is centered in the west elevation of the children's chapel beneath the gabled parapet. It features tracery that consists of a quatrefoil set between two horseshoe-ogee foils. An additional window opening, the Children's Window, is present on the north elevation of the children's chapel mass. It is a long and rectangular ribbon of five windows with pointed arch tracery, all of which are set behind a protective exterior storm window. Both window openings in the children's chapel feature stained glass lights designed by Cummings Stained Glass Studios and installed in 1951. The stained glass design is traditional but influenced by mid-century notions. Directly above the chapel, there is a pair of tall, pointed arch windows in the clerestory. The windows are fitted with stained glass lights designed by Cummings Stained Glass Studios and installed before 1966. From north to south, they are the Lazarus window and the Whosoever Believeth Shall Never Die window.

South of the children's chapel is a one-story mass with a hipped roof, reflecting a storage area, stair-hall, and boys' vesting room. The mass wraps around the southwest corner of the building into the sacristy, which is reflected on the south elevation of the building along with the south-facing portion of the vesting room. From north to south, the mass' ground-floor fenestration includes a rectangular, vertical three-part window with an operable hopper in the bottommost light and a narrow sill; a modern metal double-door positioned at grade between the basement and first floors; a small, rectangular, three-light casement window with a canted slip-sill; and an assembly of three rectangular windows with a canted slip-sill. In the clerestory above this mass, there is a projecting mass with a shed roof. This indicates the interior stair hall and entirely lacks fenestration. South of the stair hall mass, in the clerestory of the church's primary mass, there is a pair of pointed arch windows that share a canted slip-sill. The windows are fitted with stained glass lights that were probably designed by Cummings Studios and installed before 1966. From north to south, they depict St. John and St. Luke. An exterior buttress is located west of the windows.

South Elevation

The south elevation of the church faces the south parking lot, across which is located the 1958 parish house (Figures 7 and 8). It is characterized by the steeply-pitched front gabled roof of the primary mass. The wall surface is unbroken between the wall and end gable; however, a square U-shaped raised surface in the formed concrete resembles eave returns, pilasters, and a water table. A trio of pointed arch windows, representing the Holy Trinity, is centered in the gabled south wall. The windows are fitted with stained glass lights designed by Cummings Stained Glass Studios and installed in 1950. At grade, there is an assemblage of modern HVAC equipment set in front of the gabled mass that is enclosed with a modern metal fence.

The short, one-story mass in the southeast corner of the building, the east elevation of which is described above, is located east of the primary gabled mass. Its south elevation features two tall, rectangular fixed metal windows. At grade, there is a light well covered with metal grating. Below the light well in the basement level of the building, there are two metal sash windows. Above the one-story mass, the upper level of the south elevation of the ladies' chapel is visible. It includes a vertical tripartite opening, probably intended as a window, that has been blocked in with concrete.

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Figure 7: South and west elevations, view to northeast. Photo by ZoAnn Campana, July 2019.



Figure 8: South elevation, view to north. Photo by ZoAnn Campana, January 2020.

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The one-story, hipped roof mass along the west elevation wraps around the southwest corner, continuing into the south elevation. In the east half of the mass, there is an assembly of three fixed, rectangular stained glass windows that look out from the sacristy. A fire alarm is installed just west of the windows.

Bell Tower

The bell tower, dedicated in 1950 as the Garth Sibbald Memorial Tower, is appended to the east elevation of the church between the east aisle and ladies' chapel (Figures 9 and 10). It is a square tower with a front-gabled roof set behind a concrete gabled parapet at each gable end. The corners of the tower are accentuated with raised concrete pilasters with varying profiles. Each elevation of the tower is clearly divided into three vertical sections: the base, which extends from grade to a raised belt course; the shaft, which extends from the belt course to the belfry; and the belfry, which extends to the gabled roof.

The tower is topped with an eight-sided, conical metal spire. The spire is embellished with horseshoe arch cutaways at its base, above which is a ring of protruding spirelets. The spire is surmounted by a finial with rounds and beads, which is ultimately crowned with a spherical ornament from which small metal rounded arrows emerge.

The north elevation of the tower's shaft features a rectangular opening screened by a metal grille. Above this window are two very small, narrow openings with canted sills. The north elevation of the belfry is characterized by an assembly of paired rectangular openings. Each opening is divided into two sections: a rectangular window topped with a square transom. All of the tower openings are set behind a metal grille.



Figure 9: North and east elevations of the tower, view to southwest. Photo by ZoAnn Campana, July 2019.

A ground floor level entrance is located on the east elevation of the tower. The entrance, which is set behind a small landing approached by a set of concrete stairs, provides access to the nave. It is a large, rectangular opening with a triangular-notched head, into which is set a wood plank double door with paired brass handles. A tripartite transom is located above the door. The transom lights consist of leaded glass and were installed in 1971. Above the transom, an exterior light fixture is affixed to the wall. Just north of the door is the cornerstone laid during construction of the upper level of the church, which reads:

TRINITY EPISCOPAL
CHURCH
1948 5948

In the shaft of the east elevation of the tower, there is an opening that consists of three pointed arches. This is surmounted by a small, narrow rectangular opening. The

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belfry on this elevation features a large pointed arch opening with a pointed trefoil centered between lobed cutouts.

The south elevation of the bell tower is nearly identical to the north elevation, with two small, narrow rectangular openings in the shaft and a paired rectangular opening in the belfry. The only difference is that the lower portion of the tower is obscured by the presence of the ladies' chapel, so the rectangular window that sits in the lower portion of the shaft on the north elevation is absent on the south side of the tower.



Figure 10: South and east elevations of Trinity Church and tower, view to northwest. Photo by ZoAnn Campana, July 2019.

The west elevation of the tower is largely obscured by the church's primary gabled mass. However, the belfry is visible. Its pointed arch opening is identical to that on the east elevation, with lobed cutouts flanking a central trefoil.

Narrative Description of the Church – Interior

The Church's interior encompasses 12,247 square feet and is divided into three levels: the basement or crypt, which includes classrooms, a choir room, a music office, a bride's room, a library/meeting room, two bathrooms, a boiler room, and several storage areas; the main level, which includes the narthex, nave, chancel, sacristy, vestry, ladies' chapel, children's chapel, and two bathrooms; and the choir balcony, which is elevated above the narthex on the north end of the church.

Trinity's interior is organized in a side-aisle plan. Its primary entrance is located in the center of the north-facing gable, which provides access to the narthex. Entering the nave, there are three rows of seating separated by two side aisles. The aisles lead to a deep chancel at the south end of the church. The interior walls of the church's primary floor are concrete covered with a skim coat of plaster. The ceiling

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of the nave and chancel is constructed with stained tongue-and-groove pine planks supported by arched trusses and laminated beams.

Narthex

The formal entrance for the church is on the north side of the building facing Island Avenue. The ceiling and walls consist of drywall covered with modern texture and painted. The narthex is flanked by two small rooms on either side. To the east, there is a small bathroom accessed by a stained wood plank door. A Haws brand water fountain is installed just north of the bathroom door. To the west, there is a storage room accessed by a matching plank door. Moving south through the narthex, there are two stairways: one to the east and the other to the west. Both stairs lead up to the choir loft.



Figure 11: View north from narthex into nave. Photo by ZoAnn Campana, December 2019.

The wall separating the narthex from the nave is located south of the loft stairs. There are three large, pointed-arch openings in this wall. The center opening contains a wood-framed pair of doors. The upper two-thirds of each door contains glazing divided into five rows of four lights of glass. Because the outer edges of the doors are curved to accommodate the arched doorframe, the lights are irregular in size and shape. A small wooden sill projects beneath the glazing. Two recessed panels comprise the lower part of each door. The door is crowned by a pointed arch transom decorated with wooden tracery and leaded glass lights (Figure 11).

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The openings on either side of this door are identical in shape and size but consist solely of windows. Each assembly includes three leaded glass windows decorated with thick wooden tracery and divided into multiple lights. Most of the lights are rectangular. However, because of the arched opening, the lights along the edges are irregular in shape.

At the southeast and southwest corners of the narthex are rectangular openings that lead to the side aisles. Both are wood plank doors topped with blind transoms on the south-facing wall in the nave. The narthex ceiling is dropped slightly, and there is therefore no space to accommodate the blind transom.

Nave

The double door centered in the south wall of the narthex leads to the church's primary space: the nave and the chancel (Figure 12). The nave features a rectangular central aisle flanked by side aisles. Above,



the vaulted ceiling reflects the steep slope of the roof and is dramatically supported by eight exposed arch-braced wooden trusses. Typical of the Gothic Revival style, each element of the ceiling's structure is articulated (Figure 13). The ceiling itself is constructed of rich stained pine planking that extends from the eave to the roof peak. The planking rests on wooden purlins that run from north to south along the length of the nave, and the purlins rest on the wooden trusses, which cross the width of the nave from east to west. The trusses rest on concrete colonettes that extend up from the floor, each colonette curving to form a small shelf to support the trusses. A row of small metal lights is installed along the east and west sides of the ceiling. The ceilings in the east and west aisles also consist of stained pine planking set atop north-south running purlins. The purlins rest on concrete rafters that extend from the colonettes of the arcade separating the main nave from the side aisles. The aisle ceilings follow the pitch of the shed roofs described in the exterior narrative. The floors of the nave are covered with large square tiles.

Figure 12: Nave viewed from choir loft. Photo by ZoAnn Campana, December 2019.

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The nave's east and west walls feature a series of paired lancet windows in the clerestory. Each pair of windows is divided by the fixed concrete colonnettes that support the roof trusses. The windows are recessed into the concrete walls and glazed with stained glass. The stained-glass lights are not original to the church and were installed over time, between 1966 and 1984, as the church could afford them. The west wall of the nave features a continuous row of six window pairs. The east wall also has twelve paired window openings, although the presence of the tower and mechanical equipment in the fourth window-pair opening (from north to south) means that those openings are blind, lacking glazing and not opening to the exterior.



Figure 13: Trinity's trussed roof structure. Photo by ZoAnn Campana, December 2019.

The nave's north wall is shared with the narthex and includes the three pointed-arch openings consisting of the central door and two flanking windows (Figure 14). The three openings are flanked on either side by a rectangular wood plank door that also leads from the narthex. The doors are topped with a blind transom. Centered in the north wall above the pointed arch openings and below the choir loft is a handsome wood antiphonal organ case. Polished trumpet pipes dramatically extend horizontally from the case, and vertical pipe are arranged on top of the case.



Figure 14: View of nave from chancel toward narthex. Photo by ZoAnn Campana, December 2019.

One the main floor of the nave, two blocks of pews are neatly arranged on either side of the central aisle. To the east and west of these pews, an arcaded colonnade with six arched openings separates the main volume of the nave from the side aisles and chapels (Figure 15). The east side aisle is shorter than the west aisle, as it is truncated by the presence of the bell tower. In the northern portion of the east side aisle, there are three sets of three tall, rectangular windows. Each set of windows corresponds to an opening in the arcade and is glazed with stained glass. The stained-glass lights are not original and were installed 1996 and 1997. Moving north along the east side aisle, the arcade continues. The fourth opening leads to the tower entrance, which consists of two simple, rectangular wood plank doors set within a molded casing. Above the tower entrance, in the side aisle, is a cast iron pendant light fixture with a frosted glass shade. Descending from the ceiling on a link chain, the fixture has Gothic design influences. The fifth and sixth openings correspond to doorways leading to the ladies' chapel. The two ladies' chapel entrances are identical. Each consists of a wood panel double-door. Each door has ten

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lights of glass arranged into five rows of two. The door is set between sidelights with lower panels and upper windows divided into 18 lights of glass. The entire assembly is topped with a massive pointed arch fanlight and surrounded by wood moldings.



Figure 15: West aisle looking south.
Photo by ZoAnn Campana, December 2019.

The north wall of the west side aisle features a tall, rectangular leaded glass window divided into seven rows of four square lights. There are five arcade openings providing access from the nave to the west side aisle. Pendant light fixtures descend from the side aisle ceiling by four link chains. The cast iron fixtures are cylindrical and demonstrate Gothic influences. Five sets of triple-window assemblies in the west wall correspond to the arcade openings. Like the windows on the east wall, these are tall, rectangular windows arranged in groups of three and glazed with stained glass. The stained glass is not original, having been installed between 1979 and 1997. Traveling north along the west aisle, a sixth arcade opening leads to the children's chapel. The children's chapel entrance consists of a wood panel door with 20 lights of glass arranged into five rows of four. The door is set between sidelights that mirror the paneling and glass of the door. The entire assembly is topped with a massive pointed arch fanlight and surrounded by wood moldings.

Chancel

Two carved wooden altar rails divide the nave from the chancel. The rails feature a horseshoe arch motif and are separated in the middle by the main aisle. A set of three wide steps leads to the elevated chancel. As one ascends the steps, there is a carved wooden pulpit to the left and a carved wooden lectern on the right. Centered just beyond the top of the steps is a wooden altar table. Another wide step, which stretches the width of the chancel and is arranged with two rows of upholstered wooden chairs, serves as a platform for the choir.

As with the nave, the chancel floors consist of large square ceramic tiles. The wall on the east side of the chancel features two pairs of lancet windows in the clerestory. They are fitted with stained glass and were installed before 1966. Below the northernmost window pair, in the main story, there is a blind pointed arch within which a Greek cross is hung. A strip of track lighting installed above the arch illuminates the organ, which is located adjacent to the chancel's east wall. In the chancel's west wall, there is only one pair of lancet windows in the clerestory, located at the far south end of the chancel. The windows are fitted with stained glass lights that were installed before 1966. Just north of the windows, an organ pipe platform protrudes from the organ loft abutting the west wall. Beneath the organ loft, there is a blind pointed arch that mirrors the blind arch on the east wall. The south wall of the chancel features an assembly of three lancet windows in the clerestory. The openings are fitted with stained glass lights that were installed in 1950.

Below the windows, in the main floor, the south wall is covered with a wood-paneled reredos. The paneling is overlaid with a lattice motif. A wood shelf, supporting a row of six candelabra, projects outward from the reredos. The reredos is crowned with handsomely carved trim that features lobes and

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quatrefoils. A carved wooden crucifix, on which a carved depiction of a crowned Jesus Christ is mounted, is installed in the center of the reredos. In the south wall of the chancel, on either side of the reredos, a rectangular vent grill is installed in the wall. Both grills are identical, decorated with an intricate pattern and painted to match the walls.

Tower Entry

The nave is also accessed from the east side of the church via the double door on the east elevation of the tower. The wood plank exterior doors are topped with a three-part rectangular transom fitted with stained glass and lead to a small, rectangular vestibule contained in the first story of the tower mass. Moving east through the vestibule, there is a pair of interior wood plank doors that lead into the nave and correspond to the nave's fourth bay (from north to south). On the south wall of the vestibule, there is a canted, inset opening that features a single wooden plank door leading into the ladies' chapel. There are two plaques on the east wall flanking the ladies' chapel door. The plaque to the left commemorates the installation of the bell carillon and reads:

TO THE GLORY OF GOD
COMPLETING THE
GARTH SIBBALD MEMORIAL TOWER
AND
REMEMBERING HER MANY FRIENDS
THIS CARILLON IS GIVEN
BY
BONNIE JEAN RICHARDSON
DEDICATED SEPTEMBER 30, 1973.

The plaque to the right marks the dedication of the tower and reads:

THIS TOWER DONATED BY
O. FRANK WOODWARD
IN MEMORY OF
THE REV. GARTH SIBBALD, RECTOR
TRINITY EPISCOPAL CHURCH
RENO, NEVADA

Ladies' Chapel

The ladies' chapel adjoins the tower entry to the south and the nave to the east. It is a long, rectangular space oriented to the south (Figure 16). The ceiling consists of dark brown wooden planks supported by matching wooden beams. Metal pendant lights on link chains descend from the ceiling. The floors are covered with red carpet. Wood-backed chairs with rattan seats are arranged into four informal rows, all facing the altar to the south.

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Figure 16: Ladies' chapel (left) and door from ladies' chapel into nave (right).
Photos by ZoAnn Campana, December 2019.

The north wall features a doorway that leads to the tower entry. The flat-headed rectangular opening is fitted with a wood plan double door encased with a thick wood molding. Above the doors, there is a tall, pointed arch opening that has been covered with wood planking. The opening appears to have been intended for full-height doors leading from the tower entrance, but these were never installed. Four tall lancet windows line the east wall of the ladies' chapel. The window openings are deeply recessed in the wall and fitted with stained glass lights installed between 1968 and 1971. The west wall abuts the nave and features three openings. There is a rectangular wood plank door in the altar area that provides access to a hallway. Further north, there are two openings with paired doors that correspond to the nave's fifth and sixth bays (from north to south). Three full-width steps lead to the altar, and a wooden handrail is affixed to the west wall alongside the steps. A simple wooden altar rail is situated on the top step, with a break in the center allowing access to the altar. The altar table is strikingly decorated with a carved fleur-de-lis panel sourced from the church's original altar and painted in vibrant blues and reds. The south wall consists of a reredos covered with warm wood paneling. Four carved wooden panels representing gospels Matthew, Mark, Luke, and John, also from the church's original altar table, have been installed along the top of the reredos.

East Stair Hall

A stair hall comprises the church's southeast corner, abutting the ladies' chapel to the south and the nave to the east. It provides access from the exterior handicapped ramp on the east elevation. The hall has simple concrete walls that have been painted. There is a concrete ramp that leads from the exterior door to the nave, and there is also a set of concrete steps.

Children's Chapel

The children's chapel adjoins the nave to the west, corresponding to the sixth bay (north to south). It is a small, rectangular space oriented to the west. One door provides access to the children's chapel from the nave (Figure 17). The ceiling consists of dark wooden planks supported by triangular wood trusses. Metal pendant lights on link chains descend from the ceiling. The floors are covered with red carpet. The west wall features a large lancet window with intricate tracery and stained-glass glazing installed in 1951. In front of the window is a carved wooden altar table. Two small kneelers are situated in front of the altar. The north wall has a full-height pointed arch opening. The opening is fixed with two lower wooden panels and upper lights of leaded glass. To the west of this opening, there is a rectangular ribbon of five

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pointed-arch stained glass windows with thick wood moldings and tracery. The south wall consists of a dark metal columbarium.

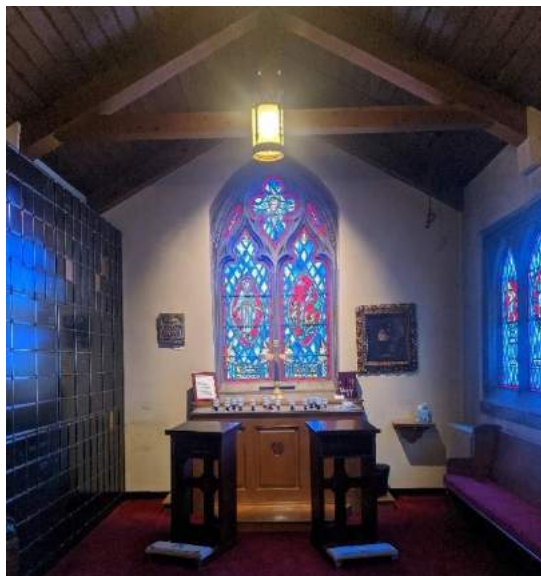
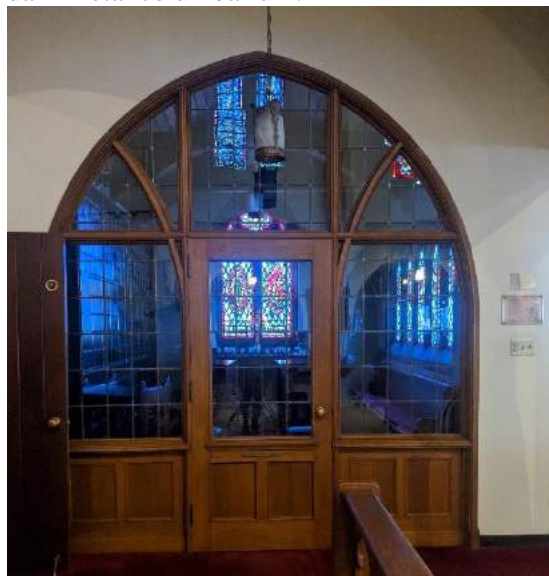


Figure 17: Children's chapel entrance from nave (left) and interior of children's chapel (right). Photos by ZoAnn Campana, December 2019.

Storage Area and West Stair Hall

A stair hall and storage area are located south of the children's chapel, corresponding to the nave's seventh bay. The U-shaped stairs are covered with red carpet. The first string of steps leads down to a set of modern metal double doors that exist at grade on the exterior west elevation. This first landing is covered with vinyl tile, from which the stairs turn to face east, leading down to the crypt.

The stair hall shares its north wall with a storage room. The long and narrow rectangular room is accessed by a rectangular wooden plank door. The storage room's west wall features a tall rectangular window. The upper portion of the window is fixed, and a small rectangular hopper window comprises the bottom portion of the window. A radiator is attached to the wall below the window. The north and south walls of the storage room are lined with cylindrical poles used for storing fabric, and church textiles are draped over the poles. The upper portion of the north wall features a wooden shelf, and a series of wooden cabinets is affixed to the top portion of the south wall.

Boys' Vesting Room

There are two doors along the south wall of the west stair hall. The easternmost doorway, fitted with a modern wood door with a single light, leads to the boys' vesting room. The room is irregularly shaped, sharing its east wall with the chancel and its west wall with the sacristy. The floor is covered with vinyl tiles, and square acoustic tiles are affixed to the ceiling. Three rectangular windows exist on the south wall, and the flanking windows are slightly narrower than the central window. The windows are fitted with stained glass lights installed in 1954. Wooden cupboards and cabinets are installed along the east and west walls of the sacristy. In the northeast corner of the sacristy, a doorway leads to a small room housing mechanical equipment for the organ.

Sacristy

The westernmost door along the south wall of the west stair hall leads to the sacristy, which comprises the southwest corner of the church. The floors are covered with multicolored vinyl tiles. There are three rectangular windows in the west wall, and the two flanking windows are narrower than the central

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window. The windows are fitted with stained-glass lights installed in 1954. A metal radiator is located below the windows. The south wall of the vesting room is characterized by large, handsome varnished oak cabinetry that includes wide drawers for storing the vestments and smaller drawers for miscellaneous storage. A closet with varnished wood doors is located on the east wall. A small bathroom is located in the northwest corner of the sacristy. The west bathroom wall has a narrow casement window operated by a hand crank, below which is a small radiator. The north wall of the sacristy has a large, varnished wood cabinet that takes up the corner that shares a wall with the bathroom. The cabinets are topped with a stainless steel countertop, which includes a small stainless steel sink.

Loft

At the north end of the nave above the narthex is a choir loft accessed by two U-plan stairways on its east and west sides. The east and west stair entrances both consist of a wide segmental arch opening. There are

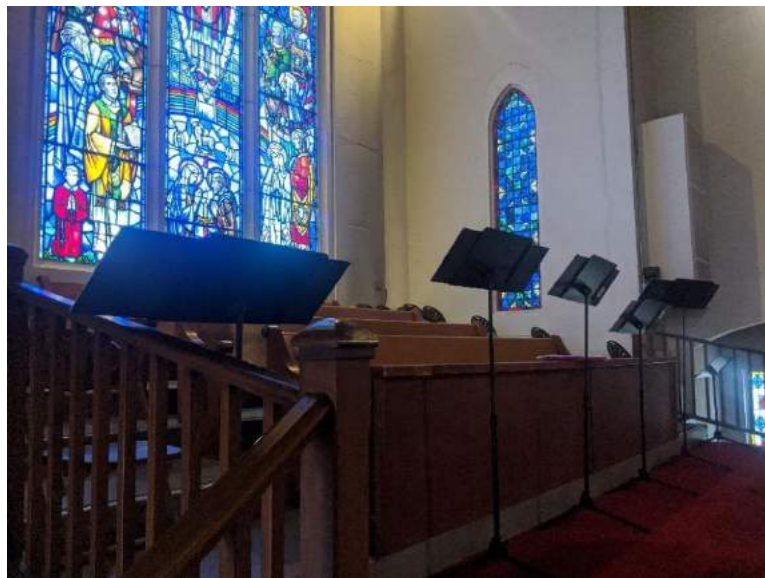


Figure 18: Choir loft, view to northeast. Photo by ZoAnn Campana, December 2019.

four rows of pews in the loft, and each pew row is situated on a step that rises six inches higher than the preceding step (Figure 18). The pews were relocated from the original church on Second and Sierra streets. The 1968 Te Deum stained glass windows described in the exterior narrative adorn the north wall of the loft. The east and west walls of the loft are adorned with identical stained glass windows. The south end of the loft overlooks the nave. There is a low, solid railing topped with a stained wooden beam. A piece of plexiglass rises above the beam to protect the exposed organ pipes. The plexiglass sheet is flanked on either side by a non-historic railing with turned posts. The loft floor is painted concrete.

Crypt

The church's undercroft, or crypt, dates to DeLongchamps' 1922 design. Because the crypt served as the church's primary worship space and social hall from its dedication in 1930 until Tilton's main story of the church was completed in 1949 The church originally was accessed from the north end of the east and west elevations, and this is still reflected in the presence of the semicircular cloak room and waiting vestibule at the far north end of the crypt. The cloak room is located just south of the entry steps to the main floor of the church. It now serves as a general storage room. The walls consist of unfinished poured concrete, and the floors are covered with low-pile commercial carpet.

A hollow core wooden door provides access to the room from the waiting vestibule, which also is used for storage at present. Two full pews and one small pew are arranged into three rows along the east wall of the vestibule. Behind the pews, there is an assembly of three windows in the wall. The windows have fixed metal frames fitted with pebbled glass. A modern metal door on the west wall of the vestibule leads to the exterior door just below grade on the west elevation. Just south of this door, there is a quarter flight of stairs. The stairs feature wooden treads, risers, and wall stingers. Wooden handrails are attached to both

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walls leading up the stairs. These stairs are not part of DeLongchamps' 1922 plans and were presumably added in 1949 to provide interior access from the basement crypt to the main floor narthex.

A pair of commercial wood doors on the south wall of the vestibule leads to a set of six steps that descend into the main hallway, which originally was part of a large, open social hall. The doors have metal bar hardware and narrow rectangular lights. The steps are accompanied by a decorative metal railing. The former social hall is now a narrow hallway from which the crypt's classrooms are accessed. The ceiling is dropped and covered with acoustic tiles. The walls are drywall, and the floor is covered with low-pile commercial carpet. Wood pews line the east and west walls of the hallway. Moving south down the hall, there is a single doorway to the east, which leads to a large, rectangular classroom. There are two freestanding posts and one post engaged in the classroom's east wall. The drop ceiling is finished with large acoustic tiles, and the floor is covered with low-pile commercial carpet. The concrete walls are covered with a layer of plaster. The east wall has three assemblies of three one-over-one metal sash windows. In the northeast corner of the room, in the north wall, there are built-in cabinets and a sink. Just west of the sink, there is a door on the north wall leading to a small storage closet, the east wall of which has a one-over-one metal sash window. A door on the south wall of the classroom leads to an open space at the south end of the main hallway. East of this open space, there is a door leading to a square storage closet, and, further south, a door opening to a second hallway.

There are two classrooms arranged along the west wall of the main hallway. Moving south down the hall from the vestibule, there are two doors, separated by a short expanse of the hallway wall, that lead into the first classroom. The next two doors down the hallway, also separated by a wall expanse, lead into the second classroom. The two classrooms are rectangular in shape and nearly identical in size. Both have dropped ceilings covered with large acoustic tiles and supported by concrete posts. The floors are covered with low-pile commercial carpet. The west walls of each classroom include two assemblies of three one-over-one metal sash windows. The east walls, on either side of the entrance, feature tall storage cabinets.

Continuing south, the main hallway terminates into a large, open space. To the east, there is the aforementioned doorway leading to the second hallway. To the west, a break in the south wall leads to a third hallway. The east side of the second (east) hallway provides access to a large rectangular classroom. Like the other classrooms, the dropped ceilings are covered with large acoustic tiles, and the floors are covered with low-pile commercial carpet. A track with a folding wall is installed in the middle of the room, allowing for the creation of two classrooms when needed. Just south of the classroom, there is a bathroom that is also accessed from the east wall of the second hallway. Two doorways on the west wall of the second hallway lead, from north to south, to the bride's room and the choir room. The small, rectangular bride's room is simple in configuration with dropped, acoustic tile ceilings and low-pile commercial carpeted floors. The large, square choir room serves its purpose with two wide risers situated against the room's south wall. Cabinets used to store sheet music and choir robes are located along the west wall, and there is a locker in the southwest corner.

The third, or west, hallway in the crypt provides access to an office and the choir room along its east wall, and to the nursery, a storage room, and a stair-hall along its west wall. The west hallway terminates at the south end with the boiler room. The office shares its east wall with the bride's room described above and is also simple in its plan. It has floors covered with low-pile commercial carpet and dropped ceilings with acoustic tiles. Two large, square windows are installed in the office's north wall, providing a view into the open space beyond the main hallway. The next door on the east side of the hallway serves as a second entrance to the Choir Room.

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Moving south along the west wall of the third hallway, a door leads to the kitchen. The kitchen is a large, square room with two one-over-one metal sash windows illuminated by an exterior light well. Cabinetry that includes a pair of sinks lines the south wall. Moving south down the hallway, an offset door opens southeast into an L-shaped storage room used by the altar guild. The varnished wooden door appears to date from c.1950. Open shelves line the room's north wall. Moving further south down the hall, the southwest stairway leading west—up to the sacristy and vesting room—emerges beyond the storage room. Just past the stairs, also on the west side of the hallway, is a men's restroom. The single-panel wooden door leading into the restroom was relocated from the original church on Second and Sierra streets, with historic brass hardware and thick, multi-profiled door casings. The fixtures in the bathroom are entirely modern, with new square tile floors and two metal stalls.

Integrity

Overall, the church exterior retains good integrity to Tilton's original 1946 design and the larger period of significance (1929-1958). Some elements have been altered, such as the redesign and replacement of original windows with tracery and stained glass, although it is likely that Tilton's ultimate intention was to install stained glass windows over time as the congregation could afford to do so. The other significant alteration is Parson's redesign of the entry steps. However, this does not significantly detract from the church's north entrance and overall design. It retains its original massing, fenestration pattern, and scale. The church retains good integrity of materials and workmanship to its period of significance, as well as its integrity of location. Also retaining integrity of setting, feeling, and association, it continues to convey the sense of an architect-designed Late Gothic Revival religious building along the Truckee River.

On the interior, the crypt retains the poorest integrity of the entire building. Over the years, successive floods of the nearby Truckee River have infiltrated the basement. As such, many historic materials have been replaced. Wood windows were replaced with metal, floors were covered with modern carpet, and ceilings were dropped and covered with acoustic tiles. Moreover, with the transition of the crypt's usage from primary worship space and social hall to a secondary support space, the formerly open floorplan designed by DeLongchamps—which consisted of a large, central social hall flanked by two classrooms and a kitchen—has been reconfigured into a convoluted warren of hallways, classrooms, and storage spaces. However, because the crypt is a secondary interior space, these alterations do not significantly impact the overall building's integrity.

The interior of the 1949 church retains its integrity of design, materials, and workmanship. The primary floor (e.g., the narthex, nave, chancel, and secondary spaces) and the choir loft have maintained their historic circulation patterns and remain true to Tilton's original floorplan. Historic finishes, including interior doors and hardware, ceiling beams and trusses, and light fixtures, also remain intact.

The construction of the parish house in 1958 signaled a departure from the intended programming of the primary church building, which had been designed by Tilton to house all activities of the parish, including religious services and its associated vesting and preparations, fellowship and social functions, Sunday School classes, and office administration (Figure 19). The parish house assumed the social and administrative programming, which shifted the use of the main church building (and closes its period of significance in 1958). It is also a departure in design from the main church, as it was constructed in the Modernist fashion with precast tilt-up concrete panels, an efficient and affordable design by Edward S. Parsons. Although it shares a parcel with the main church, separated by a narrow sliver of asphalt pavement, the parish house does not contribute to the significance of the primary building.

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Figure 19: East and south elevations of the non-contributing 1958 Parish House. Photo by ZoAnn Campana, July 2019.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1949-1958

Significant Dates

1929 – DeLongchamps-designed church crypt is completed

1949 – Tilton-designed church building is completed on top of crypt

1958 – Parsons-designed parish house is built south of church; signals end of period of significance, as church building no longer serves as multifunctional space fulfilling worship, fellowship, administration, and education needs.

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

DeLongchamps, Frederic Joseph

Tilton, John Neal

Parsons, Edward Shier

Walker, Boudwin

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

As a locally significant embodiment of the Late Gothic Revival in Reno, Trinity Episcopal Cathedral meets Criterion C for listing in the National Register of Historic Places. It is an excellent example of the Late Gothic Revival style, and it is the Reno-Sparks area's only example of a poured concrete church constructed entirely in this style. It was built in two phases: the basement, or crypt, designed by Nevada architect Frederic DeLongchamps, was completed in 1929, and served as the worship space until the congregation could raise enough funds to build the main church building in 1948. Nationally renowned architect John Neal Tilton, Jr. designed the main body of the church to be built atop DeLongchamps' crypt, and prolific local contractor Boudwin Walker carried out the church's construction. Trinity Episcopal Cathedral is the only example of a Tilton-designed building in the State of Nevada.

The period of significance for Trinity Episcopal Cathedral is 1949 to 1958. The Tilton-designed building was completed and dedicated in 1949, and it served as a multifunctional space that met all the church's needs—including worship, fellowship, administration, and education—until the separate parish hall was constructed to the south in 1958. This period of significance does not include the era during which the crypt served as the primary worship space (1929-1948) for two reasons. The crypt retains little integrity to DeLongchamps' design, as it was completely remodeled in the 1990s following a series of significant flooding events. Secondly, the vision for the church changed drastically from DeLongchamps' Spanish Colonial Revival design, for which the crypt served as a foundation, to Tilton's Late Gothic Revival design.

Overall, the church accurately reflects Tilton's original 1946 plans, retaining its integrity of design and association. The parish has made few substantive physical changes to the building's exterior and primary interior spaces, retaining its integrity of materials and workmanship. It has not been moved, retaining integrity of location. It continues to convey the sense of a historic-era Late Gothic Revival style church, retaining its integrity of feeling. The church's integrity of setting is somewhat diminished by the replacement of surrounding historic buildings with modern developments, although the continued presence of the Truckee River flowing across Island Avenue from the church preserves a portion of the historic setting.

The property meets Criterion Consideration A as a religious property that derives its primary significance from architectural and artistic distinction.

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Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

History of Trinity Episcopal Cathedral and Reno

The history of Trinity Episcopal Parish is intertwined with that of Reno. First established as a waystation on an overland river crossing, Reno officially became a town in 1868 when the Central Pacific Railroad held a land auction, selling lots surrounding the proposed site of its rail station. Two years later, on October 16, 1870, Bishop Whitaker presided over the first confirmed Episcopal church service in Reno, held in the schoolhouse on the corner of First and Sierra streets. Assisted by other Episcopal ministers in the region, including Father Allen of Carson City, the bishop continued to perform services in Reno before organizing the Trinity Church mission in January 1873. The same year, Trinity transitioned from holding services in the schoolhouse to the courthouse.¹

Seeking to establish a rectory for the Reno's Episcopal mission, the congregation purchased a lot on the corner of Second and Sierra streets in July 1873 from vestryman C.H. Eastman. The Missionary Society funded construction of the rectory, which was completed by contractor F.M. Payne. In early 1875, the congregation's attention turned to erecting a dedicated worship space. J.S. Sturgeon designed the church in a combination of Norman and English Gothic Revival styles. The church broke ground on May 24, 1875, and construction lasted for more than three years. Services were held in the new church beginning on August 12, 1875, although construction of the building would not be complete until November 1878.²

The parish became a focal point of the community, and its congregation had its share of local movers and shakers. Among Trinity's parishioners were early settlers of Reno, including the Evans family, as well as other prominent members of society, including doctors, attorneys, merchants, educators, and politicians. While Reno expanded as a railroad and commercial hub for Nevada, including its thriving divorce and gambling industries, Trinity Parish also expanded.³

As the parish grew, so did the concept of building an Episcopal cathedral in Reno. In 1918, Bishop Hunting appointed a committee to study the "Cathedral Idea," which had been proposed at that year's convocation. In support of the concept, Trinity entered a contract in 1920 to sell its existing land on the corner of Second and Sierra, which required the parish to move the existing church—renamed St. Stephen's Chapel—to a lot near the university. Bishop Hunting announced the parish's intention to buy a lot south of the river on which the new cathedral would be built.⁴

¹ Chase, Rolfe B. *History of the Episcopal Church in Nevada, 1860-1959*, Carson City: Self-Published, 2001, on file at the University of Nevada, Reno Special Collections Library, Reno, Nevada, 451; Trinity Cathedral Parish, *Parish History and Directory*, Reno, Nevada, 1927.

² Chase 2001, 451-453.

³ J.E. Evans Papers; Trinity Cathedral Parish, 1927.

⁴ Chase 2001, 458-460.

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The Potato Cellar

When Trinity decided to build its cathedral in the early 1920s, Reno was experiencing a proliferation of new church buildings. Trinity Parish purchased a parcel of land south of the Truckee River for \$10,000 on January 4, 1923, although the parcel would remain vacant until 1929. The 128-foot by 300-foot parcel was located on the corner of Rainbow Street and Island Avenue. The church hired San Francisco architect Charles K. Sumner to design the cathedral. The vestry decided to build the cathedral, which was estimated to cost \$100,000, in units as finances allowed. By 1924, cash and pledges for the new building totaled more than \$50,000.⁵



Figure 20: Frederic DeLongchamps' 1927 Spanish Revival design for Trinity Episcopal Cathedral. Courtesy of UNR Special Collections.

However, enthusiasm waned as the project dragged on. The architect failed to complete detailed drawings until May 1926; as such, the contractors' cost estimates for the building were delayed. When the figures finally came in, they exceeded the \$100,000 anticipated for construction costs, instead totaling \$130,000. This figure accounted for the entire proposed cathedral including a basement parish house. Upon seeing the proposed construction costs, the vestry balked. Concerned with the potential of incurring debt, they paid Sumner for his work and canceled construction plans for the time being.⁶

The church continued to contemplate the cathedral scheme. Bishop Moulton supported the idea of a cathedral, and he advised Trinity's congregation to build at least one unit of it. At the same time, the bishop signed a concordat with Trinity's vestry to name the cathedral "Trinity Memorial Cathedral" in memory of the former bishops of Nevada's episcopate. In January 1927, Dean Edward T. Brown estimated that

construction of the church—with a parish house basement—would not exceed \$75,000. He noted

⁵ Chase 2001, 460; Gordon Sampson, *Gordon A. Sampson: Memoirs of a Canadian Army Officer and Business Analyst, 1967*, Oral History, Interviewed by Mary Ellen Glass, UNOHP Catalog #031; Trinity Episcopal Church, *Welcome to Trinity Episcopal Church*, 1984, On file at the Nevada Historical Society, Reno, Nevada.

⁶ Chase 2001, 461.

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that church's "melting pot" fundraising plan, in which interested congregants could donate unwanted gold or silver to be melted and sold, the proceeds from which would help fund the new church.⁷

In 1927, the church engaged Reno architect Frederic J. DeLongchamps to design the cathedral, likely in an effort to create a lower-cost design than Sumner's. DeLongchamps created a set of drawings for a Spanish Colonial Revival edifice with a low-pitched front gable entrance, round arched openings, corbeling, and tiled roofs. A square tower, surmounted with a massive pointed spire, was located on the east elevation (Figure 20).⁸

In spite of DeLongchamps' completed drawings, the church did not take any action on construction until 1929. Once the Nevada episcopate consecrated Thomas Jenkins as bishop the same year, he committed to following through on the construction of Trinity Memorial Cathedral. Jenkins conducted the groundbreaking ceremony on September 22, 1929. The church planned to build the new building in two phases. The first phase, starting in Fall 1929, was to complete the undercroft, followed by the construction of the chapel in Spring 1930.⁹



Figure 211: Dedication of the Trinity Church Cathedral in 1930. Courtesy of the Trinity Episcopal Church Archives.

⁷ Ibid, 461-462.

⁸ Trinity Episcopal Church (Trinity Cathedral), Frederic J. DeLongchamps Architecture Records Specifications and Documents, File — Box: 5, Folder: 194 Identifier: Series 2.

⁹ Chase 2001, 462-463.

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The undercroft, or crypt, was completed in early 1930 at a cost of \$40,000. Simple in design, the semi-subterranean concrete crypt was capped with a flat tarpaper roof, which in turn was crowned with a small, front-gabled bell tower with a clay tile roof (Figure 21). The Very. Rev. Bayard H. Jones, who replaced the Very Rev. Allen Jacobs as dean of the church in January, laid the cornerstone of Trinity Memorial Cathedral on January 25, 1930 with the assistance of Fr. McGowan of St. Paul's Episcopal Church in nearby Sparks. While the crypt was being finished, crews installed pews that afternoon, and Bishop Jenkins presided over the first service in the new worship space the next morning, dedicating the church and blessing the gifts—including pews from St. John's in Goldfield and an altar from St. Paul's in Virginia City (Figure 22).¹⁰



Figure 222: Altar in the Trinity Church Cathedral, c.1930. Courtesy of Trinity Episcopal Church Archives.

The deepening Great Depression ultimately sabotaged the second phase of cathedral construction. Trinity Church and its congregation suffered during the Depression. According to parish lore, the church lost \$15,000 in the stock market crash, which crippled its plans for the cathedral. The congregation would continue to worship in the crypt, lovingly referred to as the “Potato Cellar,” through the 1940s. After serving as the Nevada Diocese’s cathedral for nine years, Trinity’s failure to produce a full-fledged church building beyond the crypt impacted

its cathedral status. Bishop Jenkins reverted the church’s standing from cathedral to parish in 1934. However, Trinity remained the largest and most influential Episcopal parish in Nevada until 1959. As the only self-supporting Episcopal church in Nevada, it regularly met its expenses, contributing yearly surpluses to other parishes in the state.¹¹

The New Trinity Church

As the Second World War raged, Trinity resumed its quest to build a real church atop the crypt. In part, turnover in the leadership of the diocese and the parish contributed to a rediscovered enthusiasm for the project. William Fisher Lewis replaced Thomas Jenkins as bishop in 1942, and the Rev. Garth Sibbald arrived as Trinity’s new rector around the same time. Some parishioners, including Gordon Sampson, criticized the congregation’s resigned acceptance for more than a decade of worship services held in the undercroft of an unfinished church, “a place entirely inadequate of a modern church in a modern city.” Despite the parishioners’ seeming contentment with the existing space, as perceived by Sampson, the Trinity congregation never

¹⁰ Ibid, 463.

¹¹ Ibid, 464-465; Trinity Episcopal Church, 1944 *Proposed New Church for Trinity*, Church brochure, on file at Nevada Historical Society.

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completely lost sight of its goal to complete construction of the church. On Trinity Sunday, the first Sunday after the Pentecost, it became customary to ask for a special collection for the “building fund.”¹²

In combination with the new bishop and an improved financial situation, Rev. Sibbald arrived to shake his flock out of its complacency. He had built churches elsewhere and was not intimidated by the undertaking. He galvanized the vestry to agree to complete the church building, appointing Major Gordon Sampson, vice-president and general manager of the Virginia and Truckee (V&T) Railway, and George Stetson, a well-known local insurance agent, as co-chairmen of the fundraising. In 1944, Trinity publicly announced its plans to construct the church building.¹³

Trinity’s Finance Committee, headed by Sampson and Stetson, asked its parishioners for \$100,000 to build a “suitable House of God.” The committee proposed that each member and friend of the church pledge a ten-percent tithing of their income over a period of three years. At the time, the Trinity building fund had a reserve of \$20,000 to furnish and equip the forthcoming church. The First National Bank of Nevada held the building funds—sourced from the church reserves as well as the parishioners—as a trust solely for the purpose of constructing the new church.¹⁴

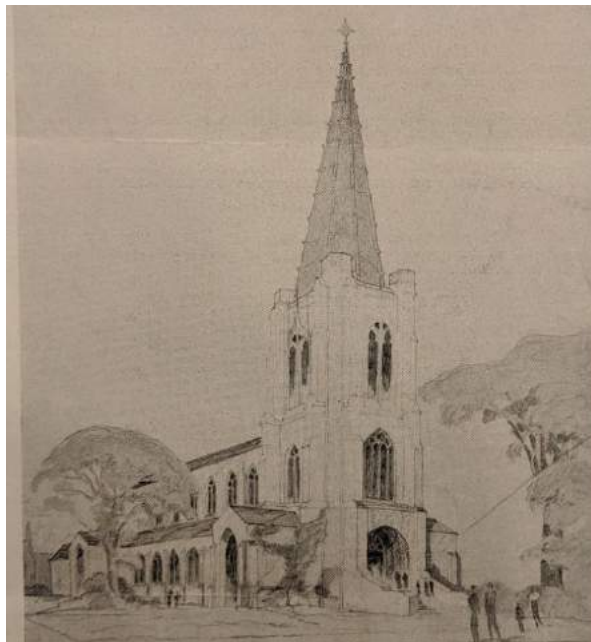
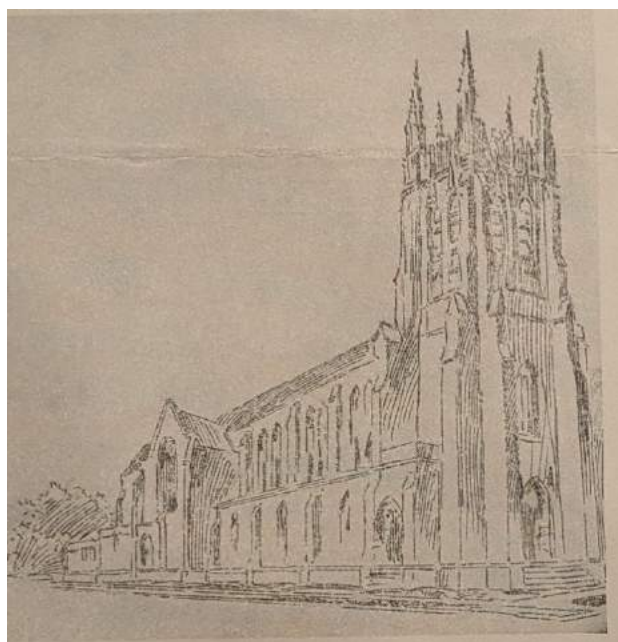


Figure 23: DeLongchamps' 1943 Design (left) and unattributed 1944 rendering (right) for the new church. Courtesy of Trinity Episcopal Church Archives.

¹² Sampson, G.A., 1976. *An Exterior and Interior Descriptive Tour of Trinity Episcopal Church*. On file at the Nevada Historical Society, Reno, Nevada; Trinity Episcopal Church, 1944 *Proposed New Church for Trinity*, Church brochure, on file at Nevada Historical Society.

¹³ Chase, 465; Sampson 1967, 196.

¹⁴ Trinity Episcopal Church, 1944 *Proposed New Church for Trinity*. Church brochure. On file at Nevada Historical Society.

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Once the congregation resolved to build a church on top of the crypt, the next step was to approve architectural plans. Trinity considered several designs before settling on Tilton's plans. A 1943 pamphlet reveals that Frederic DeLongchamps created a Gothic Revival design to be built atop his crypt. His firm, DeLongchamps and O'Brien, submitted a sketch of an English Gothic Revival church, complete with a dramatic central square tower bedecked with delicate spires. By 1944, a fundraising pamphlet revealed a different, unattributed architect's sketch depicting a Gothic Revival church with a dramatic central entrance tower topped with a massive pointed spire (Figure 23). Ultimately, neither of these designs would be realized for the new church.

As World War II drew to a close, the vestry commissioned Chicago architect John N. Tilton, "an outstanding authority in church architecture," to draw the plans in 1945. The church approved his design in 1945, commending its "exterior beauty and interior usefulness." Tilton submitted working drawings for the church in January 1946, although World War II restrictions on building materials postponed construction until 1948 (Figure 24). Moreover, Rev. Sibbald suddenly died of a brain aneurysm in March 1946, abruptly—though temporarily—halting construction plans for the new building.¹⁵

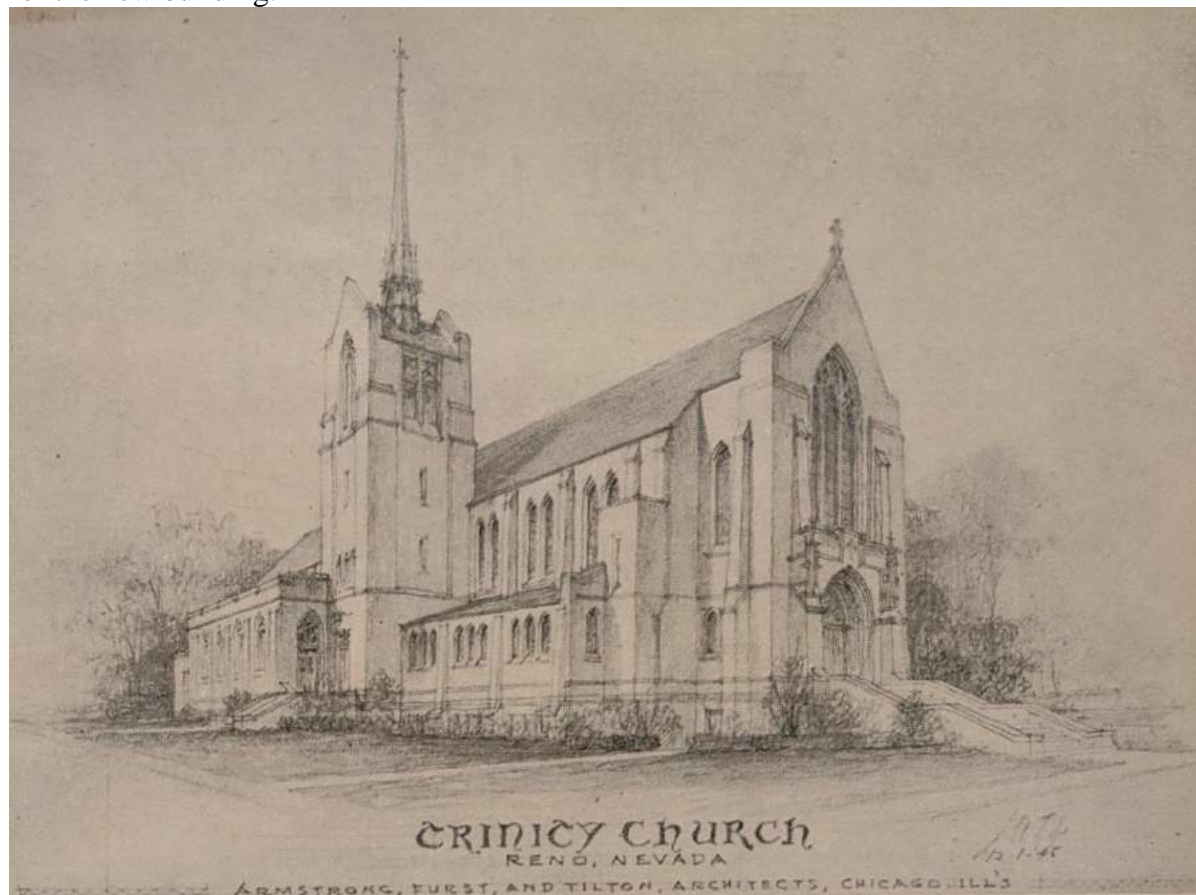


Figure 24: Tilton's 1945 rendering for the new church. Courtesy of the Trinity Episcopal Church Archives.

¹⁵ Chase 2001, 465; Sampson 1967, 197-198; Trinity Episcopal Church, *Trinity Church of Reno Marks 71st Anniversary on Sunday, June 16th*, 1946, Brochure on file in Trinity Episcopal Church archives.

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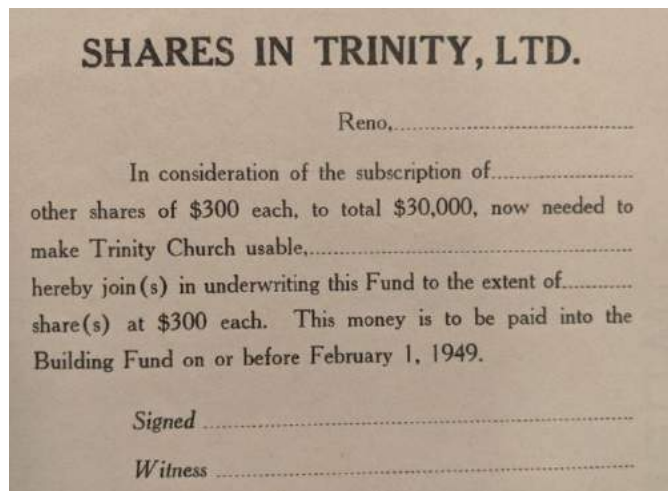


Figure 25: Trinity share slip, Courtesy of the Trinity Episcopal Church Archives.

Fundraising and construction plans for the church resumed in September 1946 under the rectorship of the Reverend John T. Ledger. Ledger proved to be as energetic and effective as his predecessor, and it was under Ledger that the church building was completed. In 1947, Gordon Sampson announced the second round of the church's fundraising campaign at the Century Club by ringing V&T locomotive bell number 27, which mechanic Arnold Gillie removed from the V&T engine and transported to Reno for that purpose. Sampson hatched an additional fundraising plan to sell shares in Trinity for \$300 per share (Figure 25). He announced the plan at

the annual congregational meeting, where Arthur Orvis purchased the first \$1,000 worth of shares, then proceeded to sell more than \$10,000 worth of shares in the next 15 minutes. Sampson and Stetson held the building funds in trust until the government released building materials in 1948.¹⁶

When the government released the restricted wartime building materials in 1948, Trinity's vestry decided to begin construction of the church. The Rev. John T. Ledger served as head of the project, and Graham Dean of Reno Newspapers, Inc. was chairman of the building committee. The vestry hired Walker Boudwin Construction Company as the general contractor with the understanding that Walker and Rodney Boudwin would be constructing a church from the plans and specifications of Chicago-based architects who would not be present to supervise construction. F.R. "Tank" Smith, president of Ready-Mix Concrete Company—and former Reno mayor—provided concrete at just-above cost. Sampson handled the financial side of things, raising money and paying the general contractor. He ensured that, upon its completion, the church met the Episcopal mandate that buildings be free of debt in order to be consecrated.¹⁷

By winter of 1948, all four walls had been constructed, the roof installed, and temporary yellow glass windows fitted in the walls. The interior was an empty shell, and there were no front doors (Figure 26). By that time, the vestry had spent \$200,000 on construction. It was estimated that it would cost \$50,000 to complete the interior, but only \$300 remained in the bank. Church construction ceased until additional funds could be raised. At Sampson's direction, workers boarded up the entry with two-by-fours and plywood sheets. Sampson believed that "the psychological impact would be such that the members would soon get tired of looking at such a rough exterior and would want to get on with the church itself." Soon thereafter, a final pledge

¹⁶ Sampson 1967, 182-200; John N. Tilton, *Trinity Church, Reno Nevada*, 1946, Drawings on file in Trinity Episcopal Church archives.

¹⁷ Sampson 1967, 197-200.

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drive raised the bank's account to the \$50,000 it needed, and church builder Walker Boudwin donated the doors and stonework required to finish the main entrance.¹⁸

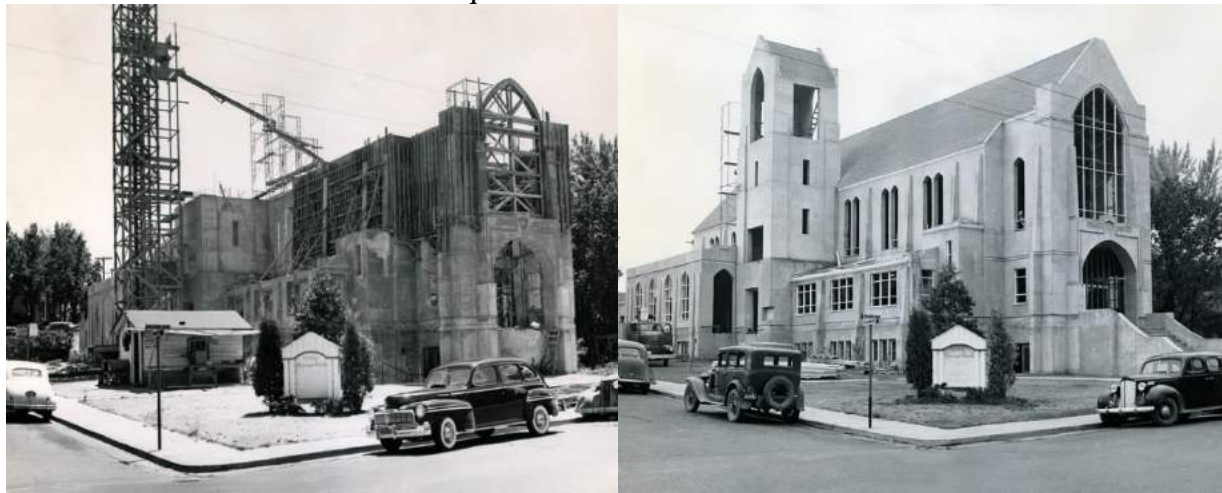


Figure 26: Construction of Trinity Church in 1948. Courtesy of the Nevada Historical Society.



HIGHEST LIFT ever made in Reno. Hoisting into position the spire of Trinity Episcopal Church, Reno, Nevada. The operation was believed to be the highest hoist ever made in Reno. Distance from the ground to the steel beams in the tower on which the fleche rests is 60 feet. The spire itself, from base to top is 45 feet, so the distance from ground level to top is 105 feet. The fleche weighs 3,300 pounds, and its length presented problems for the crew handling the lifting operation.

Although the spire, stained glass windows, and interior furnishings would be added in the years to come, the majority of church construction concluded in June 1949, at which time it had been completed debt-free at a cost of nearly \$250,000. It opened for its first service on June 12, 1949. Bishop Lewis consecrated the church on September 25, 1949 in front of an overflowing congregation.¹⁹

As money became available, small construction projects continued into the 1950s in an effort to fully realize Tilton's vision for the church. Mr. Frank O. Woodward funded the church spire as a gift to Trinity. Crews lifted the spire into place atop the bell tower, which was dedicated as the Sibbald Tower in memory of Fr. Sibbald, in March 1950 (Figures 27 and 28). The same year, the congregation installed the Whitaker memorial bell, gifted to the church in 1929 by the "Bishop's Girls" who had attended Bishop Whitaker's

Figure 27: Newspaper account of Trinity's 1950 spire hoist. Clipping on file in Trinity Episcopal Church Archives.

¹⁸ Sampson 1967, 199; Trinity Episcopal Church, *Memorials and Gifts* document, on file in church archives, Reno, Nevada.

¹⁹ Chase 2001, 466.

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School for Girls in Reno. (Bonnie Jean Richardson's gift of a 34-bell carillon replaced the Whitaker bell in 1973). During the dedication of the Sibbald tower and spire, Trinity unveiled its first stained glass window installation: the Trinity window on the south wall of the chancel, designed by Cummings Studios of San Francisco.²⁰



Figure 28: Trinity Church in 1950 after spire was installed in the bell tower. Courtesy of the Nevada Historical Society.

In November 1950, the Truckee River flooded, inundating much of downtown Reno. Trinity Church, located across Island Avenue from the river, was no exception (Figure 29). Floodwaters rushed into the crypt, damaging the hardwood floors and furnishings. After working to complete the church building free of debt the year prior, the congregation felt the financial strain of repairing the damage caused by the flood, which cost at least \$5,000.²¹

²⁰ Chase 2001, 466.

²¹ Chase 2001, 466.

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Figure 29: Trinity Church in the 1950 flood (left). Photo on the right was taken during the 1950 or 1955 flood. Courtesy of the Nevada Historical Society.

Between floods, the parish placed finishing touches on the church interior. Bishop Lewis reported that “the new sanctuary and chancel of Trinity Reno are fulfilling the promise of beauty which the external structure suggests.” In 1951, Cummings Studios designed and installed stained glass windows in the Holy Innocents Chapel (i.e., the children’s chapel). Cummings fitted the sacristy and vesting room with stained glass windows in 1954. Attention was also paid to the primary spaces of the church, which received a baptismal font gifted by Dr. George E. Bamberger in 1951. Marcia Hart donated the main altar, reredos, Christus Rex, and furniture to outfit the chancel in 1954.²²

Through the 1950s and into the early 1960s, the congregation enlisted local architect Edward S. Parsons to complete unfinished exterior details of the church, including design and installation of the front gable coping and gable peak cross in 1958 (Figure 30). Parsons also designed the precast concrete tracery for the Te Deum Laudamus window on the primary elevation in 1963, which was a departure from Tilton’s original church drawings, which called for a more intricate, florid pattern of tracery. During this time, Parsons also designed a remodel of the ladies’ chapel

²² Chase 2001, 466.

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into the Bishop William Lewis Memorial Chapel, which included incorporating the original altar panels into the reredos.²³

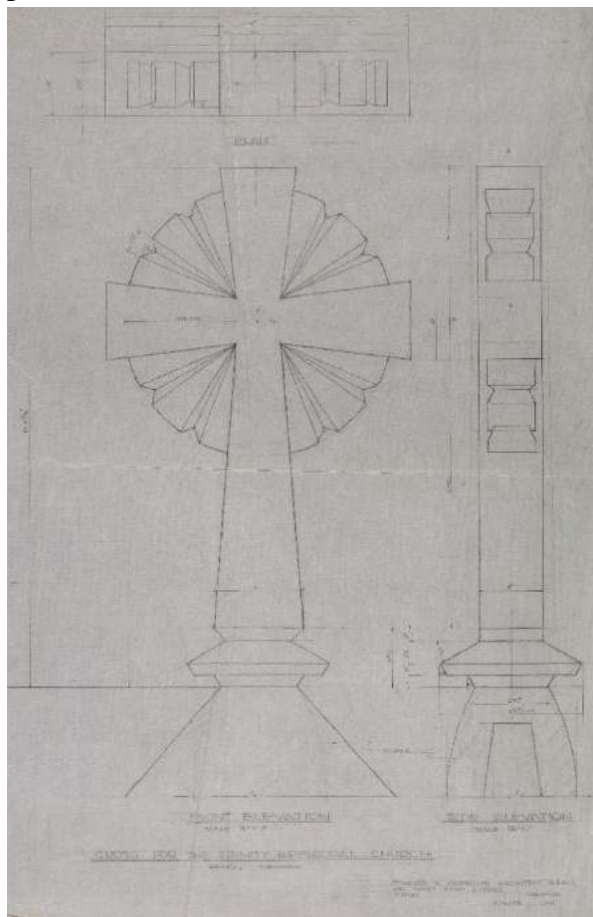


Figure 30: Parsons' 1958 cross design (left) and the cross and gable coping on the church in an undated photo (right). Courtesy of the Trinity Episcopal Church Archives.

Seeking a separate building to accommodate Trinity's administrative and social functions, the parish hired Edward Parsons to design a parish house building (Figure 31). The congregation held lofty aspirations for the building, but Parsons convinced them to build a simple, Modernist style building to fit the small budget as opposed to a grand but unaffordable building that would have been more compatible with the Gothic Revival style church. The tilt-up precast concrete parish house was completed in 1958 to the south of the Tilton-designed church. Rodney Boudwin, Walker Boudwin's son, served as building contractor. The church moved its administrative offices and conference rooms into the parish house, as well as a fellowship hall for post-service social gatherings.²⁴

²³ Architectural Archives, Special Collections Library, University of Nevada, Reno.

²⁴ Parsons, Edward S., *Edward S. Parsons: Charette! The Life of an Architect*, Oral History, 1983, 116.

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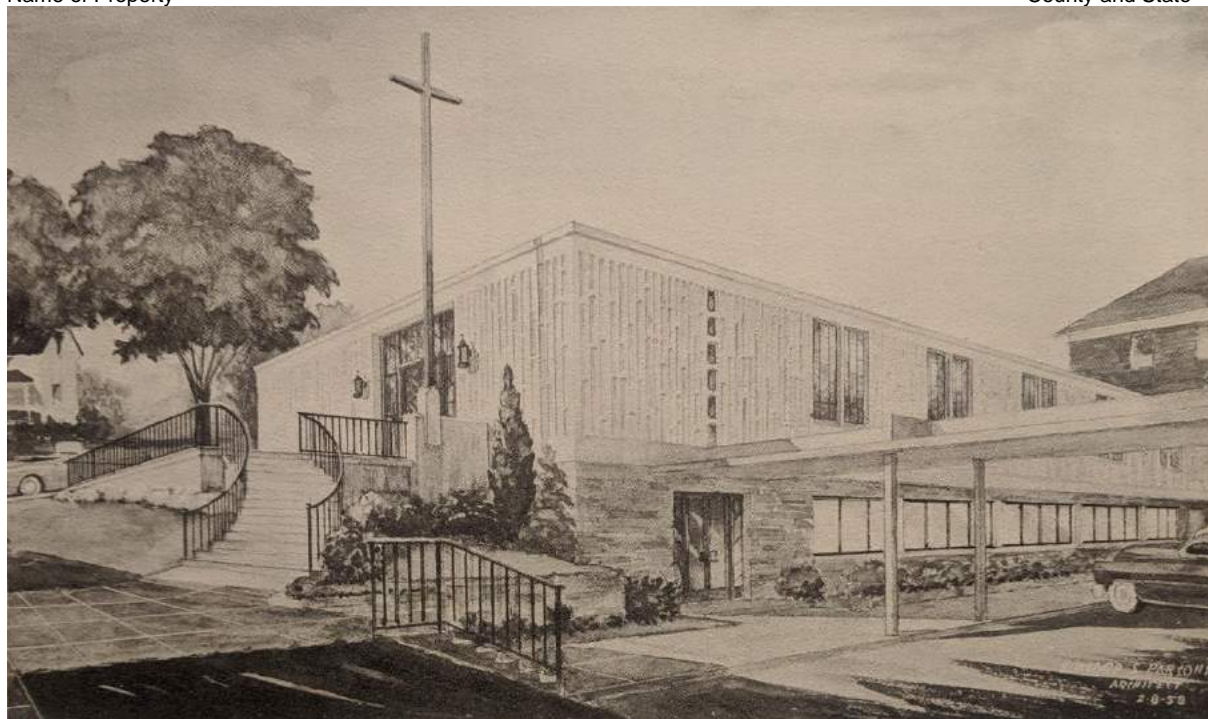


Figure 31: Parsons' 1958 rendering of the Trinity Parish House. Courtesy of the Trinity Episcopal Church Archives.

Work on Trinity Cathedral continued into the 1970s. After the Reverend V. James Jeffery arrived as rector in 1973, all the lower windows in the nave were replaced with stained glass. Also in 1973, a 35-bell carillon donated by Bonnie Jean Richardson replaced the Bishop Whitaker bell in the tower. Parsons oversaw much of the 1970s work, which included ongoing maintenance, including a remodel of the chapel lighting, repair of the heating system, installation of air conditioning, and interior repainting. Parsons completed his last project, a redesign of the front entry stairs, in 1977 (Figure 32). Since the church's construction, the original steps had proved to be treacherous. They were uncharacteristically steep due to their proximity to Island Avenue, which challenged the aging congregation's access to the church. To solve this dilemma, Parsons designed a split stairway coming off a level platform from the door, then leading east and west. Wide enough for pallbearers, the new stairs incorporated more steps to lessen the rise of each.²⁵

²⁵ Ibid, 151.

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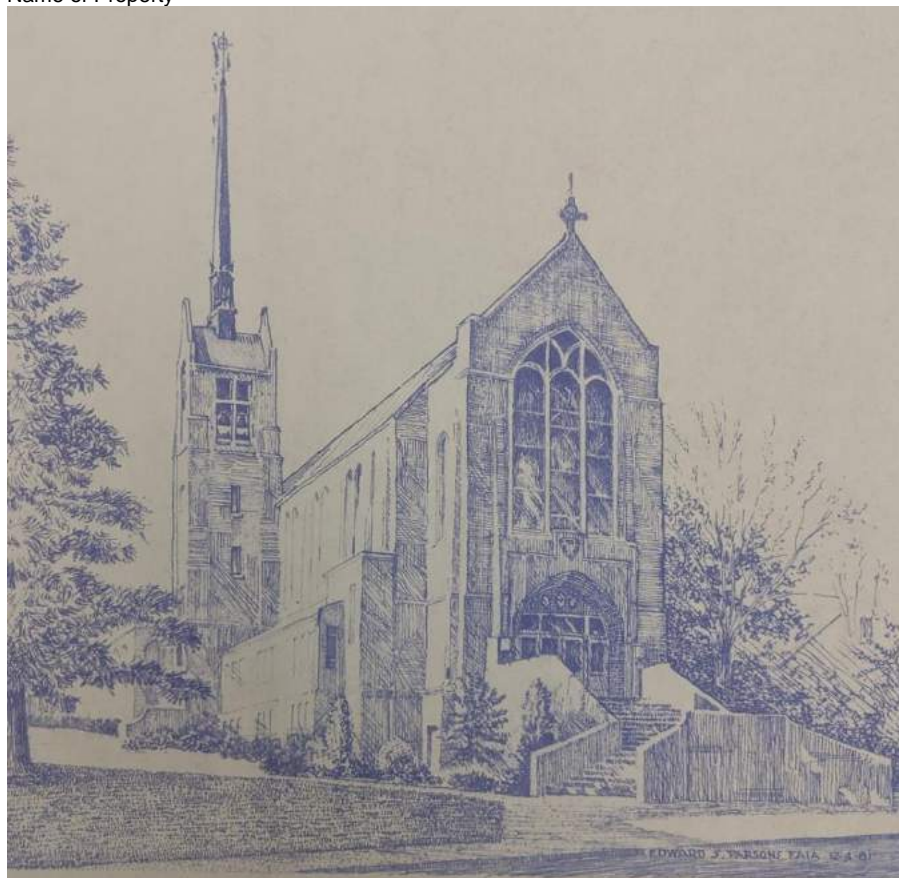


Figure 32: Parsons' 1977 drawing of Trinity Church incorporates his redesign of the front steps. Courtesy of UNR Special Collections.

The last significant addition to Trinity was the 37-rank Cassavant pipe organ, purchased with \$333,000 raised by the congregation to replace the church's aging electric organ. The church provides free organ concerts to the public throughout the year.²⁶

Gothic Revival Style

Trinity Episcopal Church represents a late example of the Gothic Revival style, a romantic revival style popular in residential and church architecture in the United States. The style peaked in the U.S. between 1840 and 1880, although examples of the Gothic Revival style continued to be built into the middle of the twentieth century. Architects especially favored the style for ecclesiastical buildings, particularly those that belonged to liturgical denominations. Because the Episcopal and Roman Catholic churches traced their history to medieval Europe, they maintained an affinity for the architectural traditions of the English parish church and Continental Gothic cathedral, respectively. Because the Episcopal faith grew from the Anglican Church of England, Episcopalians regarded the Gothic Revival style as a representation of Englishness and religious traditionalism. Additionally, the style could be adapted to suit the

²⁶ *Reno Gazette-Journal*, "Feel the Music," (Reno, Nevada), May 23, 1999.

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exigencies of geographic location and climate, available materials, a skilled or unskilled labor force, and technology.²⁷

Typical character-defining features of the Late Gothic Revival style include:

- Steeply-pitched roofs.
- Pointed arch (lancet) windows and door openings.
- Stained-glass windows.
- Window tracery.
- Elaborate panel doors or board-and-batten doors.
- Gothic motifs (i.e., trefoils, quatrefoils, cusps, arches, and lobes).

Trinity Episcopal Church embodies a restrained version of the Late Gothic Revival that is at once traditional and modern. Tilton's design for the church includes a soaring Gothic worship space with a bell tower, vaulted chancel, double-aisled nave, and choir loft. Secondary spaces include a sacristy and vesting room, ladies' chapel, and children's chapel. Door and window openings feature pointed arches, heavy wood planks and moldings, and stained glass. Lobed and foiled motifs are common decorative elements of the building. Despite the architect's attention to these hallmarks of the Gothic Revival style, the church remains modest and austere, forgoing flamboyant details and superfluous elaboration. Trinity's walls are constructed with concrete, an expression of the church's technological modernity. The poured concrete walls, with its raised profiles accentuating the roofline and door and window openings, resemble stone construction, calling back to the prototypical Gothic cathedrals of Europe. With its combination of modern materials and traditional Gothic design concepts, Trinity marries twentieth century American ingenuity with the architectural drama—soaring trussed ceilings, voluminous interiors, medieval motifs, and grand scale—of more traditional Gothic-inspired churches. All the while, its relatively simple ornamentation expresses an ecclesiastical modernism.

Architects of Trinity Episcopal Church

Frederic J. DeLongchamps (1882-1969)

Often cited as Nevada's preeminent architect, Frederic Joseph DeLongchamps was born in Reno in 1882. DeLongchamps began his architecture career after winning a design competition for the Washoe County Courthouse in 1909. Although other architects practiced in northern Nevada in the early twentieth century, DeLongchamps is the best known, being extremely prolific. He continued to influence the built environment of Northern Nevada until his death in 1969. During his career, DeLongchamps designed nine county courthouses including the Washoe County Courthouse (1910, NRIS #86002254), several buildings at the University of Nevada, the U.S. Post Office – Reno Main (1934, NRIS #90000135), and the Riverside Hotel (1927, NRIS #86002256). Buildings designed by DeLongchamps received awards at the 1915 Pan-Pacific

²⁷ Lane, Jack C, "Florida's Carpenter Gothic Churches: Artistic Gems from a Victorian Past," *The Florida Historical Quarterly*, 91, No. 2 (Fall 2012): 248-270; Mitchell, James, *Medieval San Francisco: Neo-Gothic Architecture in Northern California, 1900-1940* (Self-Published, 2016), 7; Palmer, Allison Lee, *Historical Dictionary of Architecture* (Lanham, MD: Scarecrow Press, 2008), 126-128; Snadon, Patrick A., "Gothic Revival Architecture," *The New Encyclopedia of Southern Culture, Volume 21: Art and Architecture* (Oxford: University of Mississippi, 2003), 99.

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International Expositions in San Diego and San Francisco, and the State of Nevada promoted him to Nevada State Architect in 1919. DeLongchamps was proficient in a variety of styles, employing details derived from the Zig-Zag Moderne, Colonial Revival, Art Deco, Neo-Classical, Tudor Revival, Gothic, Italian Renaissance, Spanish Colonial Revival, Beaux Arts, International, and French Renaissance Revival styles.²⁸

Important examples of DeLongchamps' public and commercial work were recognized as part of a thematic study approved by the National Register of Historic Places in 1987. Although DeLongchamps created Spanish Colonial Revival designs for the entire edifice of Trinity Episcopal Church in the late 1920s, only the first level—the crypt—was built before the Great Depression stymied further construction. The crypt still exists today. Although the interior of the crypt has lost much of its integrity, the exterior of the lower level of the church still appears much as it did in 1929, excepting windows that have been replaced. Although the crypt does not contribute to the overall architectural significance of the church due to loss of integrity, it represents an interesting contribution by DeLongchamps.

John N. Tilton (1891-1970)

John Neal Tilton, Jr. was born in 1891 in Chicago. After graduating from La Grange High School in Lyons Township, he received a bachelor's and master's degree in architecture from Cornell University. Tilton returned to Chicago, joining the firm of Marshall & Fox until he joined the military as a Lieutenant with the Construction Division during World War I. During his time abroad, he studied English cathedrals, which would serve him later in his career. After the war, he rejoined Marshall & Fox, garnering a reputation as one of the firm's best architects. He assisted with a sample of the firm's prominent projects, including the Edgewater Beach Hotel, the Drake Hotel, and the Peabody Mansion at Mayslake. In 1927, Tilton organized his own firm with John A. Armstong and William A. Furst, aptly named Armstrong, Furst and Tilton. The Cornell University School of Architecture hired Tilton as an instructor in 1932. Tilton served as acting dean of the school from 1937 to 1938, and he served as school secretary from 1940 to 1945.²⁹

Tilton specialized in the Gothic Revival style, designing such well-regarded edifices as the Seabury Theological Institute in Evanston, the Lab School at the University of Chicago, and the Emmanuel Episcopal Church in La Grange. His enthusiasm for the Gothic Revival was likely inspired by the English Gothic cathedrals he experienced during his military service. He designed the Gothic Revival edifice to be built atop the crypt of Reno's Trinity Episcopal Church, which was completed in 1949. This design represents a significant example of a Late Gothic Revival church in Reno, and it is Tilton's only known contribution to northern Nevada's built environment.³⁰

Edward S. Parsons (1907-1991)

Born in Tonopah, Nevada in 1907, Edward Shier Parsons moved to Reno with his family in 1922. He received his architecture degree from the University of Pennsylvania, and when he

²⁸ Newlands Historic District, NRIS #16000912, National Register of Historic Places Nomination, 101.

²⁹ La Grange Emmanuel Church, NRIS #100001922, National Register for Historic Places Nomination, 24-25.

³⁰ Ibid.

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could not find a job in Philadelphia, he relocated to San Francisco. Parsons returned to Reno in 1934, and over the next four decades he would become one of Nevada's most significant and productive architects. During the Great Depression, Parsons worked with architect Russell Mills at the Home Owners' Loan Corporation, and Mills gave Parsons a job as assistant inspector of construction projects. At the same time, Parsons was a partner at Frederic DeLongchamps' architectural firm, assisting with the design of the Art Deco-style Reno Post Office (1932). Parsons formed his own architecture firm in 1938, earning commissions from the University of Nevada, Reno to design the Fleischmann Agricultural Building, Orvis School of Nursing, and the Home Economics Building. Parsons also took on restoration projects, including that of Bowers Mansion (NRIS #76001143), the Nevada State Capitol (NRIS #75002126), the Lake Mansion (NRIS #72000767), and Fort Churchill (NRIS #66000456). He was proficient in a number of styles, including the Period Revival, Contemporary, Art Deco, and Ranch. Parsons died in Reno in 1991, at the age of 84.³¹

Parsons served as principal architect for Trinity Episcopal Church's midcentury renovations and additions. He designed the cross that was installed at the gable peak in 1958, as well as the tracery added to the church's many pointed-arch windows. Parsons also designed Trinity's 1958 tilt-up concrete parish house in the mid-century modern style. His contributions to Trinity represent a significant example of Parsons' ecclesiastical works in northern Nevada.

Comparisons

There is one other church in Reno that exhibits elements of the Late Gothic Revival style: First United Methodist Church, 209 W. 1st Street (NRIS #83001115), located almost directly across the Truckee River from Trinity Church. Also constructed of poured concrete to resemble stone, the Methodist church was constructed nearly two decades earlier than Trinity, in 1926. Designed by Wythe, Blaine, and Olson of Oakland, the church combines features of the Romanesque Revival—including round arches and corbeling—with those of the Late Gothic Revival style, including pointed arches, quatrefoils, and gabled parapets. The Methodist church retains much of its integrity. However, as a combined Period Revival style edifice, the Methodist church does not present as pure a representation of the Late Gothic Revival style as Trinity Episcopal Church. Trinity is the only example of a church constructed entirely in this style in the Reno-Sparks area. Additionally, it is the only building designed by John N. Tilton, Jr. in all of Nevada.

Summary

Trinity Episcopal Church is eligible for listing in the National Register of Historic Places under Criterion C as an architecturally significant representation of the Late Gothic Revival style of architecture in Reno. From 1949, when construction of the church edifice was completed atop the crypt, until 1958 with the addition of the modernist Parish House that usurped the church's secondary functions, Trinity reflected one of the most significant Late Gothic Revival edifices in Reno. As the only example of a Late Gothic Revival style religious building in the Reno-Sparks area, it retains the architectural distinction that it achieved when it was designed by John Neal

³¹ Newlands Historic District, NRIS #16000912, National Register of Historic Places Nomination, 102.

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Tilton, Jr. and built by Walker Boudwin. Its architectural significance, combined with a high degree of integrity of design, materials, and workmanship, contributes to its eligibility for listing in the National Register. Finally, as a religious property that derives its primary significance from architectural and artistic distinction, Trinity meets Criterion Consideration A.

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Trinity Episcopal Church

Washoe, Nevada

Name of Property

County and State

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Trinity Episcopal Church

Washoe, Nevada

Name of Property

County and State

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Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67) has been requested

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: University of Nevada, Reno – University Archives and Special Collections; Nevada Historical Society; Trinity Episcopal Church

Historic Resources Survey Number (if assigned): B3279

Trinity Episcopal Church
Name of Property

Washoe, Nevada
County and State

10. Geographical Data

Acreage of Property 0.824

Use either the UTM system or latitude/longitude coordinates

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: 11	Easting: 258056	Northing: 4378696
2. Zone: 11	Easting: 258066	Northing: 4378658
3. Zone: 11	Easting: 258068	Northing: 4378681
4. Zone: 11	Easting: 258052	Northing: 4378662

Verbal Boundary Description (Describe the boundaries of the property.)

The property is bounded by Island Avenue to the north, Rainbow Street to the East, Court Street to the south, and a private parking lot to the west. It consists of lots 9 thru 14 in the Riverview Survey subdivision in Section 11, Township 19N, Range 19E. It is located within the city limits of Reno, Nevada.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries of the Trinity Episcopal Church property were selected to include the primary church and grounds that were built or in existence prior to 1958 (the close of the period of significance). The boundaries are based on property lines and modern roads.

Trinity Episcopal Church
Name of Property

Washoe, Nevada
County and State

11. Form Prepared By

name/title: ZoAnn Campana
organization: Kautz Environmental Consultants, Inc.
street & number: 1140 Financial Boulevard, Suite 100
city or town: Reno state: Nevada zip code: 89502
e-mail zcampana@kecnv.com
telephone: 775.829.4411
date: 5/12/2020

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Trinity Episcopal Church

Washoe, Nevada

Name of Property

County and State

Photo Log

Name of Property: Trinity Episcopal Church

City or Vicinity: Reno

County: Washoe

State: Nevada

Photographer: ZoAnn Campana

Date Photographed: 7/10/2019

Description: East and south elevations of Trinity Church, view to northwest.

Nevada_Washoe_Trinity Episcopal Church_001

1 of 23.

Name of Property: Trinity Episcopal Church

City or Vicinity: Reno

County: Washoe

State: Nevada

Photographer: ZoAnn Campana

Date Photographed: 7/10/2019

Description: East and north elevations of Trinity Church, view to southwest.

Nevada_Washoe_Trinity Episcopal Church_002

2 of 23.

Name of Property: Trinity Episcopal Church

City or Vicinity: Reno

County: Washoe

State: Nevada

Photographer: ZoAnn Campana

Date Photographed: 1/7/2020

Description: East and south elevations of Trinity Church, view to northwest.

Nevada_Washoe_Trinity Episcopal Church_003

3 of 23.

Name of Property: Trinity Episcopal Church

City or Vicinity: Reno

County: Washoe

State: Nevada

Photographer: ZoAnn Campana

Date Photographed: 1/7/2020

Description: South elevation of Trinity Church, view to north.

Nevada_Washoe_Trinity Episcopal Church_004

4 of 23.

Name of Property: Trinity Episcopal Church

City or Vicinity: Reno

County: Washoe

State: Nevada

Photographer: ZoAnn Campana

Date Photographed: 7/10/2019

Description: Partial east elevation of Trinity Church, view to southwest.

Nevada_Washoe_Trinity Episcopal Church_005

5 of 23.

Trinity Episcopal Church

Washoe, Nevada

Name of Property

County and State

Name of Property: Trinity Episcopal Church
City or Vicinity: Reno
County: Washoe State: Nevada
Photographer: ZoAnn Campana
Date Photographed: 1/7/2020
Description: North elevation of Trinity Church, view to south.
Nevada_Washoe_Trinity Episcopal Church_006
6 of 23.

Name of Property: Trinity Episcopal Church
City or Vicinity: Reno
County: Washoe State: Nevada
Photographer: ZoAnn Campana
Date Photographed: 1/7/2020
Description: West and north elevations of Trinity Church, view to southeast.
Nevada_Washoe_Trinity Episcopal Church_007
7 of 23.

Name of Property: Trinity Episcopal Church
City or Vicinity: Reno
County: Washoe State: Nevada
Photographer: ZoAnn Campana
Date Photographed: 1/7/2019
Description: West elevation of Trinity Church, view to east.
Nevada_Washoe_Trinity Episcopal Church_008
8 of 23.

Name of Property: Trinity Episcopal Church
City or Vicinity: Reno
County: Washoe State: Nevada
Photographer: ZoAnn Campana
Date Photographed: 1/7/2019
Description: Overview of Trinity Church from Truckee River, view to south.
Nevada_Washoe_Trinity Episcopal Church_009
9 of 23.

Name of Property: Trinity Episcopal Church
City or Vicinity: Reno
County: Washoe State: Nevada
Photographer: ZoAnn Campana
Date Photographed: 7/10/2019
Description: West and south elevations of Trinity Church, view to northeast. Parish Hall at right.
Nevada_Washoe_Trinity Episcopal Church_010
10 of 23.

Trinity Episcopal Church

Washoe, Nevada

Name of Property

County and State

Name of Property: Trinity Episcopal Church

City or Vicinity: Reno

County: Washoe

State: Nevada

Photographer: ZoAnn Campana

Date Photographed: 7/10/2019

Description: East and south elevations of non-contributing Parish House, view to northwest.

Nevada_Washoe_Trinity Episcopal Church_011

11 of 23.

Name of Property: Trinity Episcopal Church

City or Vicinity: Reno

County: Washoe

State: Nevada

Photographer: ZoAnn Campana

Date Photographed: 1/7/2019

Description: Interior view of narthex looking south into nave.

Nevada_Washoe_Trinity Episcopal Church_012

12 of 23.

Name of Property: Trinity Episcopal Church

City or Vicinity: Reno

County: Washoe

State: Nevada

Photographer: ZoAnn Campana

Date Photographed: 1/7/2019

Description: Interior view of nave, looking southwest from choir loft.

Nevada_Washoe_Trinity Episcopal Church_013

13 of 23.

Name of Property: Trinity Episcopal Church

City or Vicinity: Reno

County: Washoe

State: Nevada

Photographer: ZoAnn Campana

Date Photographed: 1/7/2019

Description: Interior view of nave toward narthex, looking north from chancel.

Nevada_Washoe_Trinity Episcopal Church_014

14 of 23.

Name of Property: Trinity Episcopal Church

City or Vicinity: Reno

County: Washoe

State: Nevada

Photographer: ZoAnn Campana

Date Photographed: 1/7/2019

Description: Interior view of west aisle, looking south.

Nevada_Washoe_Trinity Episcopal Church_015

15 of 23.

Trinity Episcopal Church

Washoe, Nevada

Name of Property

County and State

Name of Property: Trinity Episcopal Church
City or Vicinity: Reno
County: Washoe State: Nevada
Photographer: ZoAnn Campana
Date Photographed: 1/7/2019
Description: Interior view of choir loft, looking northeast from west stair.
Nevada_Washoe_Trinity Episcopal Church_016
16 of 23.

Name of Property: Trinity Episcopal Church
City or Vicinity: Reno
County: Washoe State: Nevada
Photographer: ZoAnn Campana
Date Photographed: 1/7/2019
Description: Interior view of nave, looking west from inside the ladies' chapel.
Nevada_Washoe_Trinity Episcopal Church_017
17 of 23.

Name of Property: Trinity Episcopal Church
City or Vicinity: Reno
County: Washoe State: Nevada
Photographer: ZoAnn Campana
Date Photographed: 1/7/2019
Description: Interior view of nave, choir loft, and east aisle, looking northeast.
Nevada_Washoe_Trinity Episcopal Church_018
18 of 23.

Name of Property: Trinity Episcopal Church
City or Vicinity: Reno
County: Washoe State: Nevada
Photographer: ZoAnn Campana
Date Photographed: 1/7/2019
Description: Interior view of east aisle, looking south.
Nevada_Washoe_Trinity Episcopal Church_019
19 of 23.

Name of Property: Trinity Episcopal Church
City or Vicinity: Reno
County: Washoe State: Nevada
Photographer: ZoAnn Campana
Date Photographed: 1/7/2019
Description: Interior view of nave, looking south.
Nevada_Washoe_Trinity Episcopal Church_020
20 of 23.

Trinity Episcopal Church

Washoe, Nevada

Name of Property

County and State

Name of Property: Trinity Episcopal Church
City or Vicinity: Reno
County: Washoe State: Nevada
Photographer: ZoAnn Campana
Date Photographed: 1/7/2019
Description: Interior view of Children's Chapel entrance, looking west.
Nevada_Washoe_Trinity Episcopal Church_021
21 of 23.

Name of Property: Trinity Episcopal Church
City or Vicinity: Reno
County: Washoe State: Nevada
Photographer: ZoAnn Campana
Date Photographed: 1/7/2019
Description: Interior view of Children's Chapel, looking west.
Nevada_Washoe_Trinity Episcopal Church_022
22 of 23.

Name of Property: Trinity Episcopal Church
City or Vicinity: Reno
County: Washoe State: Nevada
Photographer: ZoAnn Campana
Date Photographed: 1/7/2019
Description: Interior view of ladies' chapel, looking southeast.
Nevada_Washoe_Trinity Episcopal Church_023
23 of 23.

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

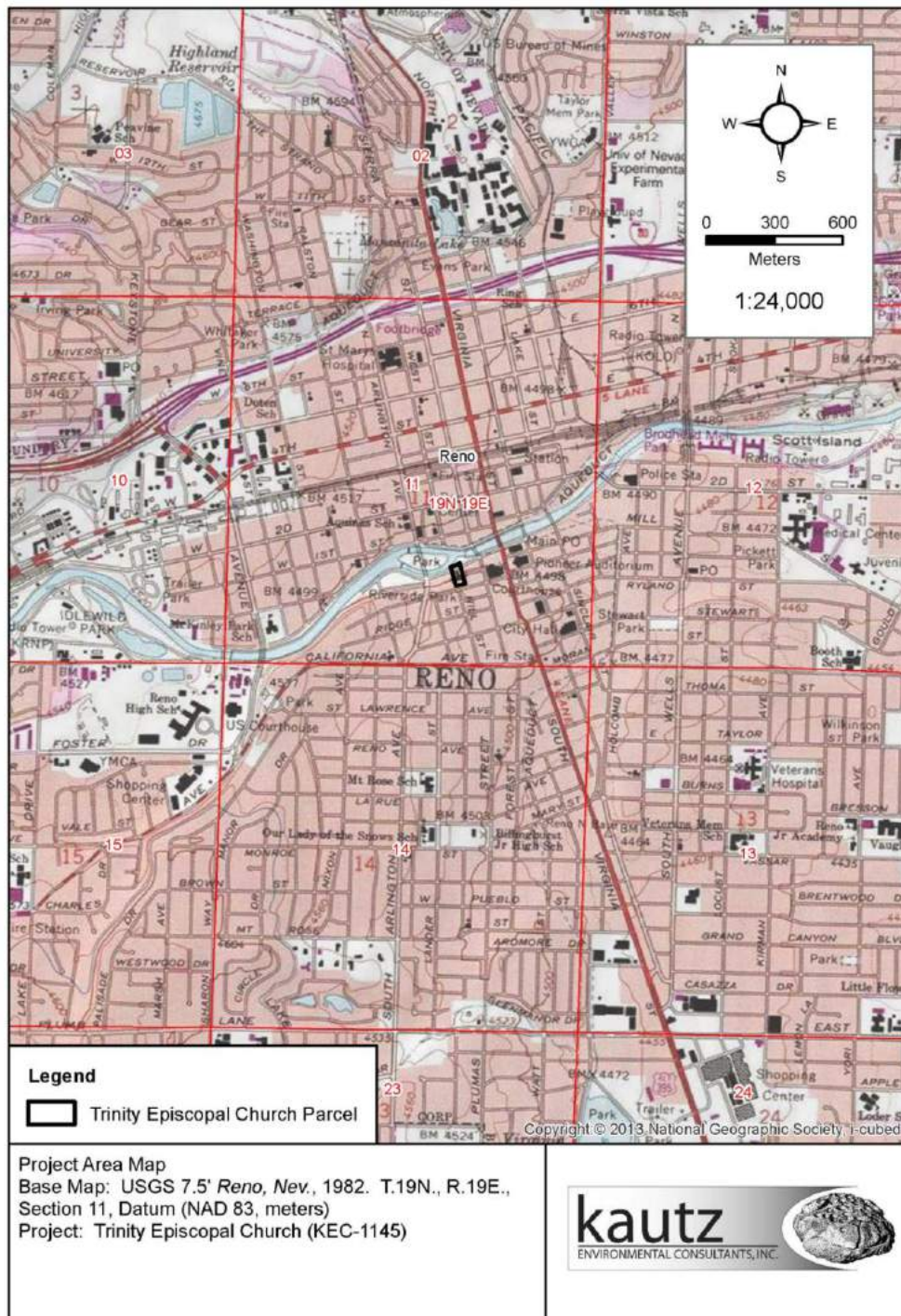
- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

Trinity Episcopal Church
Name of Property

Washoe, Nevada
County and State

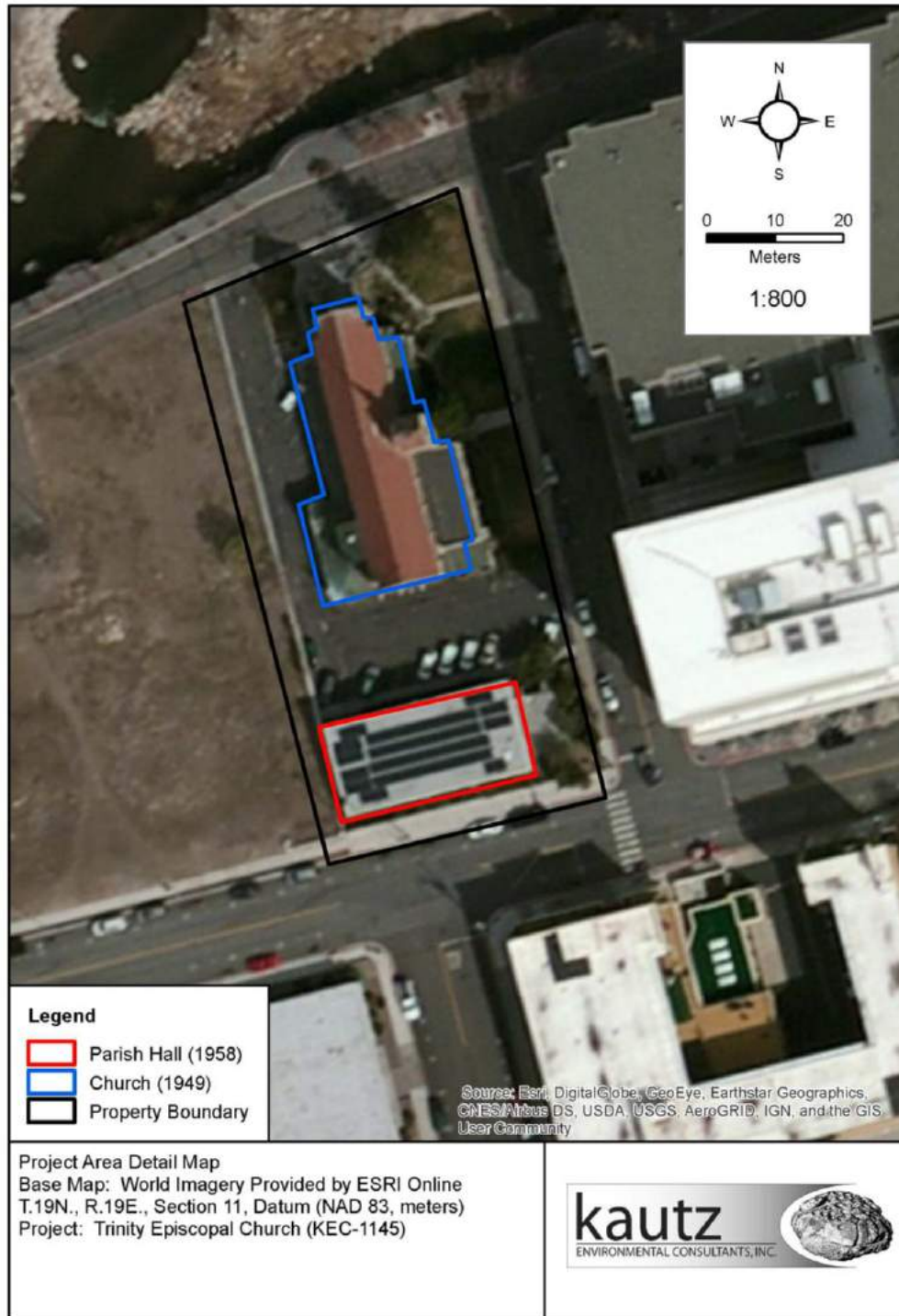
Trinity Episcopal Church NRHP USGS Topographic Location Map (Reno Quadrangle)



Trinity Episcopal Church
Name of Property

Washoe, Nevada
County and State

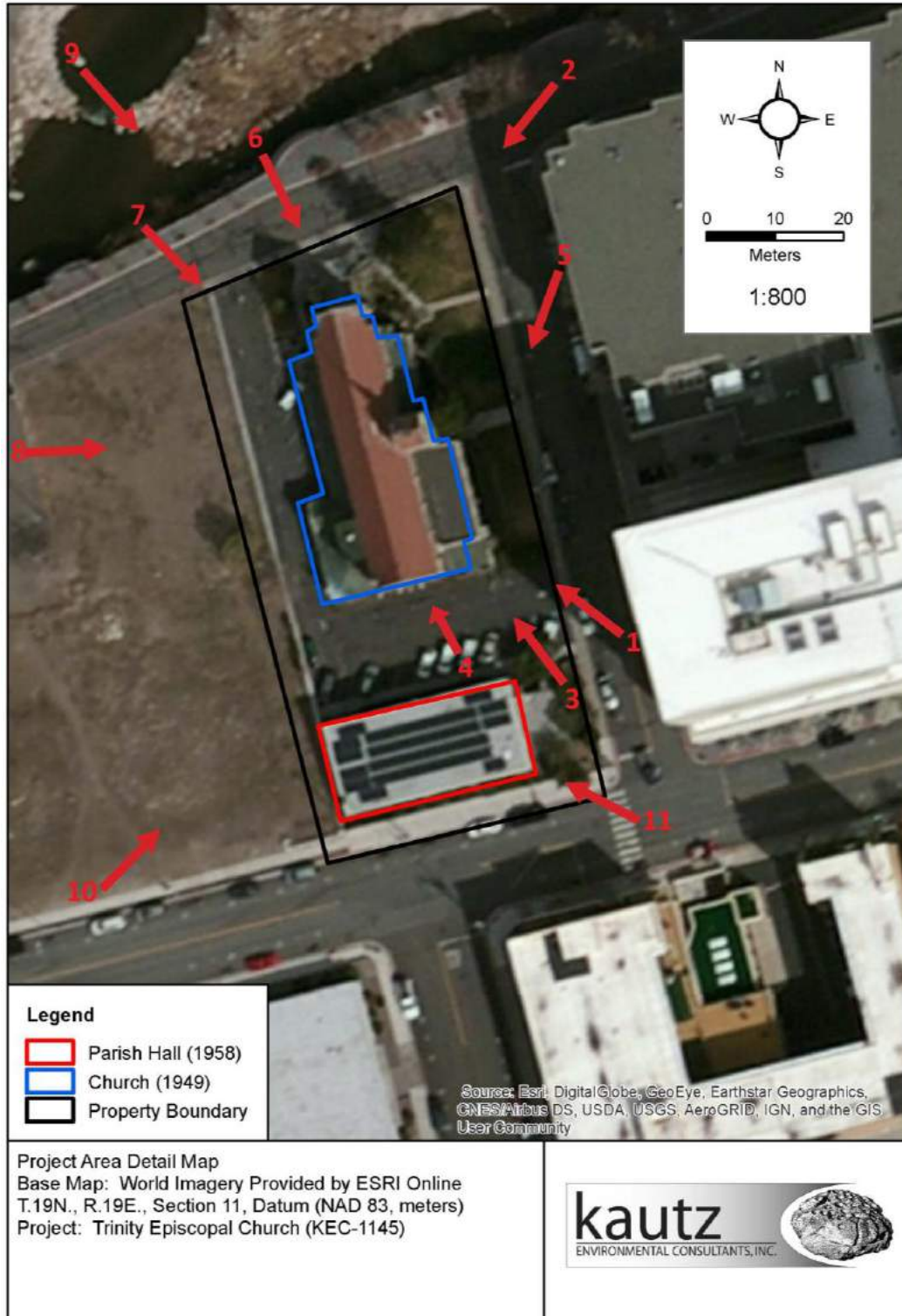
Trinity Episcopal Church NRHP Aerial Site Map



Trinity Episcopal Church
Name of Property

Washoe, Nevada
County and State

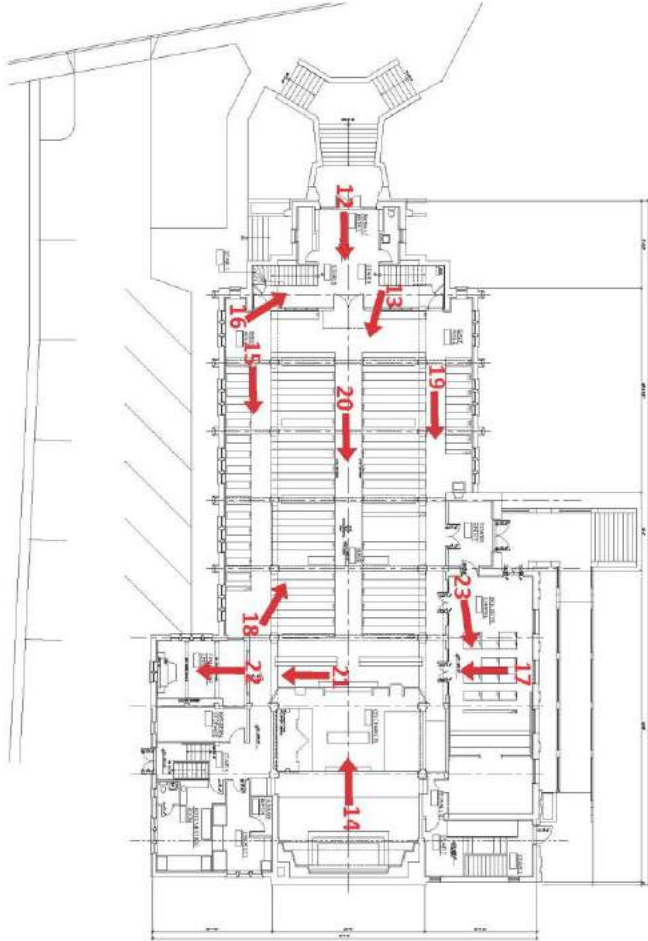
Trinity Episcopal Church NRHP Photograph Key Sketch Map - Exterior



Trinity Episcopal Church
Name of Property

Washoe, Nevada
County and State

Trinity Episcopal Church NRHP
Photograph Key Sketch Map - Interior



GENERAL NOTES
1. THIS PLAN SHOWS THE EXISTING INTERIOR OF THE CHURCH AS OF 1977.
2. THE CHURCH WAS BUILT IN 1872 BY THE ARCHITECT JOHN H. HARRIS.
3. THE CHURCH IS A NATIONAL REGISTER OF HISTORIC PLACES.
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23. THE CHURCH IS A NATIONAL REGISTER OF HISTORIC PLACES.

Main Floor Existing Plan
1:125 (1" = 125'-0")
SCALE 1/8" = 1'-0"