

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

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

For NPS use only

received **MAY - 8 1984**

date entered **JUN 7 1984**

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

1. Name

historic St. Thomas' Episcopal Church

and/or common St. Thomas' Episcopal Church

2. Location

street & number 5 Hale Street N/A not for publication

city, town Dover, N/A vicinity of

state New Hampshire code 033 county Strafford code 017

3. Classification

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

4. Owner of Property

name St. Thomas' Episcopal Church

street & number 5 Hale Street

city, town Dover, N/A vicinity of state New Hampshire

5. Location of Legal Description

courthouse, registry of deeds, etc. Strafford County Registry of Deeds

Strafford County Courthouse
street & number County Farm Road

city, town Dover, state New Hampshire 03820

6. Representation in Existing Surveys

title N/A has this property been determined eligible? yes no

date N/A federal state county local

depository for survey records N/A

city, town N/A state

7. Description

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

Describe the present and original (if known) physical appearance

St. Thomas' Church is a rectangular building of stone, with an elaborated tower at the north-west corner. The nave roof is of gable form, covered with slate and the aisles are covered by lower-pitched leanto roofs which join the main roof without clerestories. The church is intended to evoke the feeling of a small English country church of the perpendicular period.

The foundations are built on footing stones three feet wide, laid on a bed of natural clay. The walls below grade are of cut granite laid in courses. The walls above grade are built of glacially-rounded fieldstones taken from local farms, carefully laid in cement mortar, with strips of hoop iron interspersed throughout as reinforcement. The walls of the tower are two feet thick, and extend to a height of fifty-one feet above grade. Attached to the northwest corner of the tower is a circular turret which rises to a height of seventy feet and encloses a spiral staircase in a central well four feet in diameter. This staircase ascends to a ringing chamber some fifteen feet above the main floor of the church, and to a belfry above. The turret and ringing chamber are lighted by narrow windows filled with leaded cathedral glass, while the belfry is pierced by four pointed arches filled with wooden tracery and louvers. The top of the tower is battlemented, and its flat roof is accessible from the turret staircase. The turret is capped by a slated conical roof with a delicate wrought iron cross at its peak. The tower is braced by stepped angle buttresses at its northeast corner and by a stepped diagonal buttress at its southwest corner.

The washes of the buttresses, the arrises of all openings, the groins at each corner of the building and the coping of the roof are all cut and hammered from granite quarried in the adjacent town of Durham. A course-grained stone with large crystals of hornblende and a green tint, this granite was some of the first wrought in New Hampshire, beginning in the late 1700's.

The rectangular body of the church is interrupted by several features in addition to the corner tower. The north wall has a buttress near its midpoint, while the south wall is strengthened by two buttresses. The eastern corners of the building are braced by angle buttresses. Near the east end of the church are two projections in locations which would be occupied by transepts. That on the north wall is a vestry, entered by a door on its west wall, adjacent to the street, has two windows sheltered beneath dormers. The vestry has a fireplace, and the chimney serving this and the furnace in the basement pierces the roof at the juncture of the main and aisle roof planes.

On the opposite side of the body of the church is an organ chamber which has stone walls to the height of the eaves and half-timbered walls to the height of the juncture of the main and aisle roof planes. The organ chamber is covered by a gable roof which intersects the main roof of the building.

The side windows of the church have paired sashes separated by mullions and enclosed in rectangular openings. These windows are spanned by segmental arches on the interior. The end walls of the building are pierced by three lancet windows, and lancet window light the side of the chancel.

Along the west front of the church extends a cloister, now used as a vestry. Covered by a slated shed roof, this porch has stone walls below a bank of windows filled with cathedral glass. A door near its southern end is accessible by a modern wooden ramp.

The interior of the church is treated as a single room measuring 45 by 67 feet with a 20 by

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26 foot chancel at the east end. The room has two entrances at its rear (west): one leading from a room at the base of the tower and the other leading from the cloister. Another doorway, never fitted with exterior steps, exits from the south wall of the auditorium. A fourth entrance leads from a small hallway in the vestry at the north side of the building. The room is treated as a single auditorium with two rows of quartered oak pews which are interrupted at intervals by the roof columns and form two side aisles and one broad center aisle. The seating capacity is about 400. The walls are covered with white plaster above varnished pine wainscoting.

The chancel of the church is equipped with choir stalls and has a doorway leading from the vestry on the north side. The organ is housed in a niche on the south side; an arched opening in the chancel wall transmits the sound of the organ into the main body of the church. A small chapel is placed in front of this opening.

A row of five octagonal columns extends along each side of the nave of the church below the juncture of the main roof and aisle roofs. Half columns set against the front and rear walls of the auditorium terminate the colonnade. The columns are linked and braced along the axis of the church by curved struts which spring from capitals at about half their height; these extend upward to a central point between each pair of columns forming pointed arches. Three of the five pairs of columns are linked at their tops by lateral tie beams which form the lower chords of king-posts trusses; the king posts extend upward to collar beams near the apex of the rafters. The other two pairs of columns support rafters which are tied by collar beams near their apexes and have curved ribs affixed to their bottoms. The trusses of the main roof support two purlins on each side; the rafters of the aisle roofs support one purlin. The roof is sheathed throughout by beaded ceiling boards of pine and spruce, stained to an oak color. The chancel is separated from the nave by an arched opening in a plastered brick wall. The chancel ceiling is a five-faceted barrel vault with semicircular ribs supporting its sheathing of ceiling board.

Original appearance: The exterior of the church has changed little since 1892. The only visible addition is a long wooden ramp, provided for handicapped access, above the original stone steps of the cloister doorway. The interior of the church has been changed in three respects. The original gas chandeliers have been supplanted by hanging electric fixtures with Gothic ornamentation. The windows of the church, originally glazed with tinted cathedral glass set in diamond-patterned comes of lead, are now for the most part glazed with pictorial windows. Depicting various scenes and ranging in date from 1917 to 1959, these windows reflect an evolution in church glazing as changing styles and colors of figured glass have been donated over a period of many decades. The plastered walls of the church, originally tinted an India red, are now painted white to compensate for the decreased level of light transmitted through the reglazed windows.

8. Significance

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

Specific dates 1891-1893 **Builder/Architect** Henry Vaughan/Architect

Statement of Significance (in one paragraph)

St. Thomas' Church is a characteristic religious building from the first decade of the American career of the architect Henry Vaughan (1845-1917). Reflecting the style of the English Perpendicular period, the church represents a conscious return to the feeling of late Gothic construction following the more eclectic High Victorian Gothic period in English and American church architecture and the powerful Romanesque style favored by Henry Hobson Richardson and his followers.

Architecture: Born in England, Henry Vaughan was closely allied with the High Church (Ecclesiological) movement of the Anglican Church. Vaughan came to Boston in 1881, remaining to pursue an American career which brought him major commissions, including the first designs for the National Cathedral in Washington, and the deep respect of Americans who were also active in the Ecclesiological movement. Vaughan's biographer has referred to the architect's fidelity to the Anglican High Church movement as characterizing "an English architect who happened to work in America".²

Before designing St. Thomas' Church, Vaughan had superintended the construction of several important buildings, including one in New Hampshire, which provided precedents for the design of the Dover church. Chief among these prototypes was the chapel (1886-94) of St. Paul's School in Concord, New Hampshire. Built at a cost of some \$100,000, this chapel established the square, spireless tower as a standard feature of late nineteenth century Gothic churches in New England, and further displayed Vaughan's predilection for large expanses of masonry wall juxtaposed with relatively small window area. Both attributes are evident in St. Thomas' Church, although the latter was constructed under strict budgetary constraints at a total cost of only about \$26,000.³

Some of Vaughan's other early commissions likewise lent suggestions for the design of St. Thomas'. Vaughan's first American building, St. Margaret's Chapel (1882-83) in Boston, utilized a faceted barrel-vaulted ceiling with ribbed rafters like those seen in the chancel of the Dover church. Another early design, St. Andrew's Church (1883) in Newcastle, Maine, was one of the first American churches constructed with half-timbered walls. Others followed, and the effect of this subtheme in Vaughan's work is seen in the upper walls of the organ chamber of St. Thomas'.⁴

St. Thomas' was further related to a group of seven stone parish churches which Vaughan designed within the period 1890 to 1913. Two of these, like St. Thomas' completed around 1893, are especially close to the Dover church. The first, St. Barnabas Church in Falmouth, Massachusetts, differs from St. Thomas' in having a stone spire and in having walls constructed of cut granite and sandstone ashlar. It shares with St. Thomas' a simple interior with plain plastered walls and an emphasis on the visual effect of heavy roof trusses. The second church, St. Martin's in New Bedford, Massachusetts, was never completed, but was intended to be nearly a mirror image of St. Thomas'. All three of these churches of the early 1890's are important in demonstrating Vaughan's preference for simple parish churches patterned on simple English prototypes of the Perpendicular period. Representing a departure from the preference of earlier Ecclesiological architects

9. Major Bibliographical References

Flanders, Louis W., A Short History of the Founding of St. Thomas' Church, Dover, N.H. p.: 1938
 Morgan, William, The Almighty Wall: The Architecture of William Vaughan, The Architectural History Foundation, New York; The MIT Press, Cambridge, Mass. and London, England: 1983
 (continued on sheet 3-9-2)

10. Geographical Data

Acreeage of nominated property Less than one
 Quadrangle name Dover, West, New Hampshire

Quadrangle scale 1:2400

UTM References

A

1	9	3	4	7	6	5	0	4	7	8	3	8	0	0
Zone		Easting					Northing							

 C

Zone		Easting					Northing						

 E

Zone		Easting					Northing						

 G

Zone		Easting					Northing						

B

Zone		Easting					Northing						

 D

Zone		Easting					Northing						

 F

Zone		Easting					Northing						

 H

Zone		Easting					Northing						

Verbal boundary description and justification

The nominated property includes all of city lot 116, of sheet 9 of the Dover Tax Assessor's map. On the accompanying sketch map, the property being nominated is outlined in yellow.
 (see continuation sheet 4-10-2 for map)

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

state	N/A	code	county	code
state	N/A	code	county	code

11. Form Prepared By

name/title Bill Maloney
 organization N/A date January 1984
 street & number 9 Orange Street telephone (603) 692-3727
 city or town Somersworth, state New Hampshire 03878

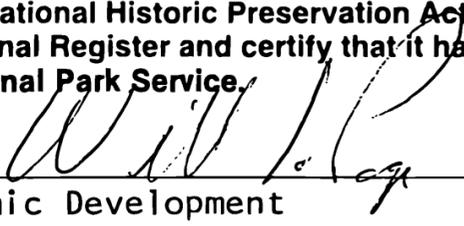
12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature

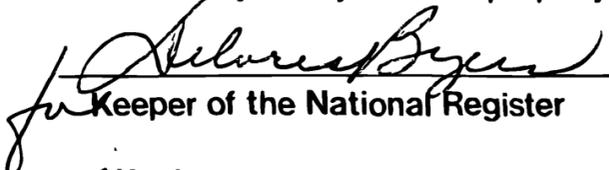


for Commissioner, Dept. of Resources & Economic Development
 Deputy New Hampshire State Historic Preservation Officer

date MAY 2 1984

For NPS use only

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



Keeper of the National Register

Inscribed by NPS
 National Register

date 6/7/84

Attest:

Chief of Registration

date

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for the English Decorated style, these buildings established a tradition of church building in New England which would reassert itself not only in Vaughan's later work but would also influence the designs of later Gothicists who worked in the High Church Anglican tradition in the United States.⁵

¹ William Morgan, The Almighty Wall, The Architecture of Henry Vaughan (New York: Architectural History Foundation, 1983), pp. 3-9

² Ibid;, p. 7

³ Charles Sloan, Souvenir Report of the Cost of Building the New St. Thomas's Church, Dover, N.H., April 3rd, 1893 (Dover, N.H.: n.p., 1893).

⁴ Morgan, The Almighty Wall, pp. 6-7, 23-28.

⁵ Ibid;, pp. 4-5; William Morgan, "Henry Vaughan: An English Architect in New Hampshire," Historical New Hampshire 28 (Summer 1973), pp. 130-131.

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Vaughan, The Architectural History Foundation, New York, The MIT Press, Cambridge, Mass. and London, England.

-----, "Henry Vaughan: An English Architect in New Hampshire", Historical New Hampshire XXVIII, Summer 1973, pp120-140.

> Souvenir Reprt of the Cost of Building the New St. Thomas' Church, Dover, N.H., April 3, 1893, n.p.; n.d.

Tolles, Bryant F., Jr., with Carolyn K. Tolles, New Hampshire Architecture; An Illustrated Guide, Hanover, New Hampshire: published for the New Hampshire Historical Society by the University Press of New England, 1979.

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National Park Service**

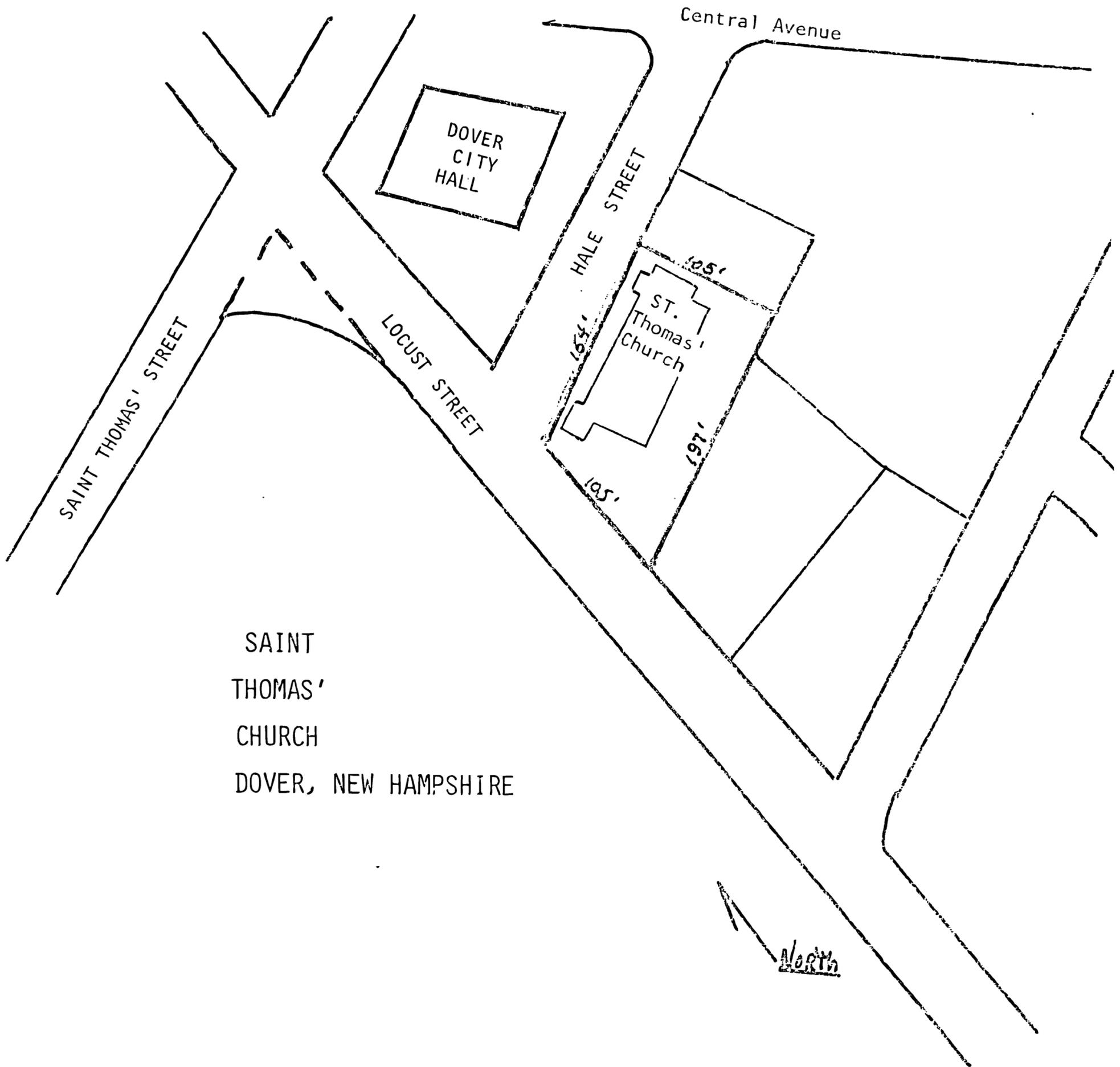
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SAINT
THOMAS'
CHURCH
DOVER, NEW HAMPSHIRE