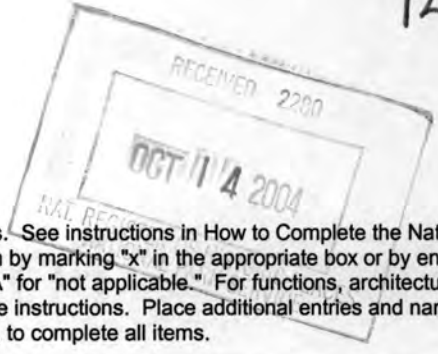


1254

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 How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Warren First Congregational/Federated Church

other names/site number _____

2. Location

street & number 25 Winthrop Terrace n/a not for publication

city or town Warren n/a vicinity

state Massachusetts code MA county Worcester code 027 zip code 01083

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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 nationally statewide locally. (See continuation sheet for additional comments.)

Betsy Friedberg, National Register Director 9/28/04
Signature of certifying official/Title Cara H. Metz, Executive Director Date
Massachusetts Historical Commission, State Historic Preservation Officer

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional Comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:
 entered in the National Register
 See continuation sheet.
 determined eligible for the National Register
 See continuation sheet.
 determined not eligible for the National Register
 removed from the National Register
 other (explain): _____

Signature of the Keeper

Date of Action

Edson Beall

11/27/04

Warren First Congregational/Federated Church
Name of Property

Worcester, Massachusetts
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

(Check only one box)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	building
		sites
		structures
		objects
		Total

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

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

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN/Gothic/High Victorian Gothic

Materials

(Enter categories from instructions)

foundation BRICK

walls WOOD/weatherboard

roof STONE/slate

ASPHALT

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

United States Department of the Interior
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Continuation SheetWarren First Congregational/Federated Church
Warren (Worcester), MASection number 7 Page 1**DESCRIPTION****Setting**

The First Congregational/Federated Church is located in the town center of Warren, Massachusetts, in close proximity to other National Register properties – the Town Hall (NR 2001) and the Public Library (NR 2000). Another nearby property, the railroad station, has been found eligible for NR listing. Warren is situated in the southwestern corner of Worcester County.

Like that of many other buildings in the town center, the architecture of the First Congregational/Federated Church reflects the period of the community's greatest industrial prosperity during the mid and late 19th century. The town's center village is composed of commercial, institutional, and residential buildings. Most are of wood. Several are of brick or stone. Several key buildings in the center are stylish in appearance and substantial in character. The wood frame First Congregational/Federated Church is one of these.

Facing south on tree-lined Winthrop Terrace, the church stands on the north side of the street amidst mid-late 19th century dwellings (Photo # 6). In front is a small lawn planted with a few trees. A U-shaped driveway leads from the street around the building and a small parking lot is located at the back. Accented by its soaring steeple and perched almost bird-like on a hillside site, the church overlooks Main Street (Massachusetts Route 67) at the eastern end of the central business district (Photo # 1). Since there are no buildings on the south side of Winthrop Terrace, the building is highly visible as it looks out across Main Street and over a brushy section of the town common just beyond. Now languishing economically, but architecturally still largely intact, the town's 19th century business district is situated west of the church on Main Street.

The Church Building

The First Congregational/Federated Church is High Victorian Gothic in style. Characteristics of the style seen here include the asymmetrical and strongly vertical exterior design, high-pitched roofs, Gothic arched windows glazed with stained glass, and Gothic style ornamental features such as the openwork bargeboard on the main façade, and Gothic arch, trefoil, and quatrefoil motifs used repeatedly inside and out.

Resting on a brick foundation, this wood frame building is sheathed in clapboard with wood trim. Its high-pitched roof is covered in asphalt shingle that has replaced the original grey slate. The original slate roof on the steeple at the southwest corner of the main façade has been replaced with a covering of vinyl siding with aluminum joints. The chapel roof, formerly of slate, is also now covered in asphalt shingle.

Characteristic of the Victorian Gothic style, the building is asymmetrical in its configuration with an irregular and highly articulated skyline. The south-facing building consists of two visually distinct sections -- the tall main body with its corner steeple and a smaller chapel wing on the west side. The main body is more or less T-shaped in plan, taking its form from the interior components -- the narthex (entrance vestibule) and the nave, the transept, and the apse of the sanctuary. The rectangular chapel wing, set back from the principal façade of the main body, is attached to the west end of the transept (the cross-arm of the T) (Photos # 1 & 10).

(continued)

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Continuation SheetWarren First Congregational/Federated Church
Warren (Worcester), MASection number 7 Page 2**Main Façade**

The front façade of the main body of the building (Photo # 7) consists of three parts: a high, gable-front, central section; a bell tower to its west (projecting slightly forward of the plane of the central section); and a stair tower to its east (recessed slightly from the plane of the central portion and taking a faceted form on its east side).

At the ground level of the main façade of the gable-front section is a three-bay main entrance. Sheltering these three Gothic-arched entrances is an open porch (Photo # 7) that extends most of the width of the central section of the façade. Supporting the porch roof are four Gothic-inspired posts. Each post is made up of a high pedestal on which rests a slim Gothic column topped with a foliate capital and a bracketed impost block above it (Photo # 8). Accenting the center of the porch is a high-pitched gable roof supported by a decorative Gothic hammerbeam truss. Old photographs show that a cross (similar to that above the south entrance to the chapel), which originally rose from the peak of this gable, has been lost. Above the entrance (corresponding to the level of the interior balcony) are a pair of Gothic-arched windows. Above them, higher up on the façade, is a small rose window. Trimming the eaves of the high-pitched gable is Gothic style wood ornament that features a Gothic arch and openwork quatrefoil motifs, creating a lacelike bargeboard.

Bell Tower and Steeple

The most dramatic and memorable feature of the building is its bell tower and steeple. Rising to a height of 132 feet (including weathervane), the steeple is located at the west end of the main façade. An entrance into the church narthex through the bell tower base is located not on the main façade but on the west side of the tower (see West Façade for description of this entrance). A tall broached spire, trimmed at its peak with a gilded flag weathervane, soars above the two-stage lower section of the tower. The rectangular first story section supports a slimmer, rectangular, second-story stage with chamfered corners. Both sections are trimmed with Gothic motifs. At the top of each section, just under the cornice, is a repeated motif of small bracket motif to add texture. Pairs of Gothic-arched stained glass windows are centered on the outer walls of both stages. Above these stages is the flared, eight-faceted steeple base. Above it on four faces of the eight-faceted spire, tall, louvered belfry dormers break the upward sweep of the steeple. These openings make an outstanding contribution to the Gothic decorative effect of the building. Each dormer is capped with a high-pitched gabled roof supported by thin Gothic engaged columns resting on haunch-like supports. The belfry openings take the form of a Gothic arch trimmed at the top with a trefoil-king-post-truss motif. In the lower section of each opening is a range of horizontal louvers carved at intervals with a repeated V-shaped notch. Above the dormers rises the upper section of the steeple, with weathervane on top.

Stair Tower

Another picturesque feature of the main façade of the church is the eastern stair tower with three-faceted east side (Photos # 6, 7, & 13). This section has a high-pitched roof with a shaped-rafter motif at the eaves. A carriage entrance to the church narthex is located alongside the driveway on the east side, rather than on the main façade (see East Façade for description of this entrance). The first and second story levels of the main façade of the stair tower are accented with pairs of rectilinear Gothic-arched windows. Those at the first-story level are angled to match the upward incline of the interior stairway. At the second story level they are set evenly, side by side. An octagonal cupola, with a high peaked roof and Gothic-arched, open belfry, is perched atop the three-faceted east end of the high-pitched roof. Crowning the cupola is a peaked octagonal roof topped with an eagle weathervane.

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Continuation SheetWarren First Congregational/Federated Church
Warren (Worcester), MASection number 7 Page 3Chapel

The attached one-story chapel wing extends from the west side of the main body of the church (photo #10). The high-pitched hip roof with additional elements to create an interesting skyline are an important element of this façade. Shaped-rafter-ends at the eaves of the Chapel and its entry vestibule add a textural effect.

Facing Winthrop Terrace, its main façade is asymmetrical in arrangement. Four bays wide, it has its main entrance in a small, projecting, rectangular, hip-roofed vestibule in the second bay from the west. This off-center vestibule is accented above the central doorway by a center-gable trimmed at its peak with a finial in the shape of a cross.

Entry to the vestibule is through a pair of two-panel doors sheltered by a flat-roofed overdoor on brackets. Old photographs show that this overdoor is a later addition, probably dating from the early-mid 20th century period. Above the overdoor is a blind Gothic arch of the same width as the door opening. Old photographs show what were apparently a pair of trefoil-shaped stained glass windows, one above each of the double doors, and a quatrefoil-shaped stained glass window above them -- just under the peak of the arch. These windows may have been covered over to protect from the backsplash of rain that would have been caused by the installation of the overdoor. Set off-center toward the east end of the high-pitched hip roof of the chapel wing is a triangular dormer window glazed with a trefoil-shaped stained glass panel. Rising from the easternmost end of the chapel's roof ridge is a picturesque cupola. The lower section curves up above the roofline to a rectangular belfry with a small quatrefoil opening on each side. Above it is a high-pitched, pyramidal roof with a triangular dormer on each face. Old photographs show that the cupola originally had a weathervane finial, now missing. Descriptions of other facades of the chapel wing are found under the headings, West Façade and North Façade.

Other Facades of the Church ComplexWest Façade

The west side of the church (Photos # 1 & 11) (from south to north) consists of the west façade of the bell tower, the west nave facade, and the west façade of the chapel.

Bell Tower and Steeple

The west façade of the bell tower and steeple is articulated in the same manner as its main façade. On the west side of the ground floor of the tower is a Gothic-arched entrance to the church narthex (Photo # 9). Reached by four brownstone steps, the doorway is sheltered by a high-pitched, gabled overdoor on brackets. The eaves of the overdoor are trimmed with bargeboards and stick ornament. Doors are a pair of rectangular single-panel doors. Above them is a blind arch trimmed with a quatrefoil element in relief.

Main Body

The west façade of the main body of the church is punctuated by pairs of high-pitched, gable-form, Gothic windows glazed with stained glass. They are both taller and more acute in form than similar windows on the south and west facades of the chapel. The high-pitched gable roofs of the nave section and the transept form a major portion of the view of the building from this side. Shaped rafter ends trim the eaves along the nave and transept return.

(continued)

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Continuation SheetWarren First Congregational/Federated Church
Warren (Worcester), MASection number 7 Page 4Chapel

The west façade of the chapel is asymmetrical in arrangement. The high-pitched roof makes up the major bulk of the Chapel as it is seen from this side. At its south end is a ribbon of five low-pitched, gable-form, Gothic-arched windows. These windows of the Ladies' Parlor do not contain leaded or stained glass, as do the chapel windows. Instead, their 1/1 sash are glazed with large panes of colorless textured glass. Two rectangular windows with 1/1 sash, corresponding to the present pastor's study are located at the north end of this façade. They are glazed with ordinary colorless window glass.

North Facade

The north side of the building is the rear façade. It has a largely functional appearance with few decorative elements. This side (Photos # 11 & 12) (from east to west) is composed of the rear faces of the main body of the church, of an 1890s one-story addition, and of the chapel wing.

Main Body

The most notable feature is the gabled rear wall of the main body of the church with a projecting rectangular, shed-roofed apse. Projecting further northward than the face of the apse and extending westward along the eastern section of the north wall of the chapel is a shed-roofed, one-story 1890s addition.

Addition

The addition facade is accented with a high-pitched gable situated about halfway along its length. This gable corresponds to the present kitchen, formerly a Sunday school room. Immediately under the eaves of the gable is a multi-light window that lights the interior from high on the wall. This window was probably an important feature of the Sunday school room. Windows below the gable and to its west are 20th century alterations. Two pairs of windows on the east end of the north façade of the addition appear to be original to the addition. They contain decorative glass, including colored pressed glass with floral motifs and a scene with a heron. An exterior entrance to the addition is located in its west side.

Chapel

West of the addition is another less strongly projecting shed roofed, one-story section. Apparently original to the chapel wing, it is a vestibule containing an entrance to the present pastor's office, originally the kitchen. Incorporated in its north façade is a doorway, with a five-panel door. East of the door are two windows, which light the present rest rooms contained within.

West of the vestibule is a small section of the north façade of the chapel. In it is a single narrow 1/1 window set off-center and close to the west façade of the vestibule.

East Facade

The east side of the building (south to north) consists of the east façade of the southeast stair tower, the east face of the main body of the building, and the east end of the transept. Shaped rafter ends trim the eaves along the nave and transept return. The most elaborate feature seen on this facade is the carriage entrance in the stair tower (Photos # 14, 6, & 13). The entrance is sheltered by a high-pitched gabled, Gothic style overdoor on brackets with bargeboards and stick trim. At this entrance is a four-panel door with a rectilinear Gothic arched light above it filled with stained glass. A high brownstone block is set in front of the door to allow persons to step from a carriage to enter the church through the narthex at the main floor level.

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Other features seen on this side are paired, rectilinear, Gothic-arched, stained glass windows in the nave and transept, and a broad Gothic-arched stained glass transept window high on the transept wall.

Interior

Illustration # 7 shows the plan of the ground floor of the church, which contains the most architecturally important rooms in the building.

Narthex and Flanking Vestibules

The three main entrance doors to the church lead into the narthex, a rectangular vestibule. It is lit in part by a stained glass window consisting of three panels, two trefoil and one quatrefoil, set within a gothic-arched frame above the center doorway (Photo # 2). On the north side of the narthex are two doors leading into the sanctuary. At either side of the narthex, west and east, is an entrance vestibule with stairs leading up to the balcony above. Each of these vestibules is reached from the outside by a side door. In the north wall of each is a door leading directly into the sanctuary.

Wide doorless openings in the walls between the vestibules and the narthex create a sense of openness and an ease of movement that allows all three areas to function nearly as one space. The east (stair tower) vestibule, is lighted by stained glass windows flanking the stairway on the south side and by a gothic-arched stained glass lunette above the exterior door. Stained glass windows on the south façade light the west (bell tower) vestibule. The light from the vestibule windows contributes to the lighting of the narthex as well. The stair tower stairway is of the straight-run type while the bell tower stairway turns as it rises. Stair balusters are of heavy turned walnut.

Sanctuary

Modeled after a secular auditorium, the interior of the First Congregational/Federated Church follows the trends of late 19th century American church design. To provide greater intimacy and to make it easier for the congregation to see the preacher and hear the sermon, the pews are placed in a curved arrangement like that of theatre seats (Photo # 3). On the main floor of the sanctuary are three blocks of pews flanked by four aisles. The solid wood ends of the pews are accented with simple incised ornament. Intermediate supports along the length of the pew seats are of cast iron-trimmed with a foliate design.

Characteristic of auditory churches is the lack of a center aisle. The focal point of the sanctuary is the pulpit, which unlike the freestanding high pulpits of earlier Congregational churches, is set on a broad stage-like platform that also provides a place for the choir and organ console (Photo # 4). Behind the choir, the organ console and an array of tall organ pipes form a theatrical backdrop for this stage-like setting. This arrangement represents a change from that of earlier churches in which the choir was seated in the balcony, where the organ was also typically located.

A notable feature of the sanctuary is the decorative, web-like effect of the high beamed ceiling -- a detail popular in the late 19th century for High Victorian Gothic churches. A dramatic effect is created as the dark tones of the natural wood trusses are set in contrast to the lighter values of the plaster walls and high-pitched ceilings. The trefoil and quatrefoil are major ornamental motifs repeated in the sanctuary ornament, as they are in the ornament of the church exterior. The wood floor in sanctuary is original, distinguished by boards about four inches wide, wider than the most commonly used modern flooring.

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Both the window and door frames in the sanctuary are substantial in character and three-dimensional in effect. They are also strongly vertical in proportions, accenting the verticality of the high ceilings. Doors at the various sanctuary doorways have wide outer frames that surround Gothic style panels of diagonal, beaded boards to create an important textural effect. This treatment repeats a similar effect seen in the podium and balcony railing.

An 1875 Steer & Turner organ is set in the Gothic-arched apse at the center of the front wall of the sanctuary. Enclosed in a paneled black walnut case with gilded pipes thrusting upward toward the ceiling, this instrument forms a rich backdrop to the central podium and pulpit. Rising about eight feet at the back of the platform is the black walnut base, articulated as three sets of trefoil-topped-Gothic-arched panels, each with an incised trefoil flower. Three groups of organ pipes soar above it. The sets of pipes are framed in Gothic style ornamental elements of walnut trimmed at the top by a central paneled crocket with finial and by finials at either side.

The organ console is located in front of the pipes but is largely hidden from view by a burgundy colored velvet curtain mounted on a metal frame behind the organ bench and by a wood choir rail set between it and the pulpit (photo #4). The space between the console and the choir rail was designed for the choir to be seated in moveable chairs. The width of the front of the walnut choir rail is expressed as a repeated dog-tooth band incised with trefoils set off by recessed panels of vertical beaded boards. Atop the wooden section of the choir rail is a metal frame wrapped in stenciled wire screen. The rail and its decorative screen is hidden from view by a burgundy colored velvet curtain draped upon it.

The organ has two manuals, a pedale of two octaves two notes, nineteen voice stops, twenty-three draw stops, and pipes of both wood and metal. It is said to produce a "mellow" sound.

Balcony (photo #5)

Situated above the narthex and flanking vestibules at the front of the building, the balcony is supported on pairs of brackets. The full width of the railing along the sanctuary side of the balcony is of walnut in a motif of repeated round arches and trefoils contrasting with recessed panels of vertical beaded boards. The seats in the balcony are theatre seats of wood with metal frames. Seat backs are of bent wood with decorative metal insets at their tops.

Stained Glass Windows

Leaded panels of stained glass fill the windows of the narthex and its towers, the sanctuary and chapel. Nearly all of the windows in these spaces date from the original construction of the building. Those in the east and west arms of the sanctuary transept, installed in 1903, are the only exceptions (Photo # 16). These windows are almost all non-representational and entirely ornamental. In the transept and balcony windows symbols, such as a chalice, dove, and anchor are used.

The overall effect of the original 1875 windows is tapestry like. Most of them consist of panels of non-transparent, colorless glass, decorated with grisaille Gothic motifs in black oxide and silver, accented with areas of flashed color (Photo # 15). The grisaille decoration creates the patterned effect of weaving while the brightly colored accents lend richness. At the same time, the colorless, or in some cases only slightly tinted, non-transparent glass background provides plenty of light for the interior.

(continued)

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Continuation SheetWarren First Congregational/Federated Church
Warren (Worcester), MASection number 7 Page 7

The grisaille patterns on the panels of the nave windows and on those in the chapel are arranged to form a vertical row of repeated mandorlas joined end to end. At each point of junction is a grisaille rosette accented with a circular or diamond-shaped colored glass center. The central panels of each window are framed in strips of colored glass within a narrow etched colorless glass border. The colored accents are highly saturated, recalling the colors of medieval stained glass. Borders of some are red, while those of others are blue.

Balcony windows (Photo # 15) have a dusty rose ground overlaid with a textile-like pattern of leaves alternating with sunburst-pattern roundels in white with yellow accents and red centers. Green diamonds, blue horizontal strips, rust horizontal strips, and red outer borders overlaid with patterns add rich accents of color.

High on the wall above the balcony is a rose window with a quatrefoil at the center. With its pinkish background, it is overlaid with a foliate motif and is accented with, red, blue, burgundy, and green. It is the richest of the windows in the sanctuary, made brilliant by its contrasting colors marked by a subtlety of variation.

Triangular dormer windows in the ceiling are filled with stained glass in the form of three circles with white ground, yellow borders, and a central accent of strong color. Even the transom windows above doors at either side of pulpit contain stained glass. They are delicate in color with grisaille patterns and touches of pale green and pale yellow.

High on the walls of the east and west transepts are large stained glass windows (photo #16) representing the taste of the turn-of-the-20th-century period. These windows are pale in color with practically no applied painting. Both in color and surface treatment, these windows are much less rich in effect than the earlier examples of stained glass in the sanctuary. These windows, installed in 1903, consist of panels installed within a Gothic-arched opening. At the center of the top section is an inverted trefoil. In the lower section are two rectangular panels. The panels have a white ground with highly stylized foliate motifs in light green and light orange-red with green gold and sky blue borders around the outside. The

The stained glass in the two pairs of windows in the lower portion of the east transept also dates from 1903 and is similar in character to the glass in the upper transept windows. Set in a white ground is brown and pale green glass in the trefoil top of window, teardrop motifs in yellow tan in the central section, a pale grey-blue inverted heart shape at the bottom, and a yellow border around the edge. Mostly textured glass is used in these windows.

Chapel

This room was originally connected to the sanctuary by two doors and by a set of windows that could be opened to join the two spaces together for large groups. The doors still exist, but the windows were removed in 1955. They were tall windows with multiple panes of textured colorless glass in wood frames with wood muntins. There are no photographs showing them in place. However, the windows, but not the frames, still survive in the church basement. Today smooth plaster walls exist in both the sanctuary and the chapel where the windows were once installed.

The chapel is finished similarly to the sanctuary in its woodwork and stained glass windows. It originally had a high "cathedral" ceiling trimmed with wood brackets and beams similar in character to those of the sanctuary. However, the room now has a much lower, flat ceiling surrounded by a wide moulded cornice (Photo # 17). This dropped acoustical tile ceiling was installed in 1955 as a simple solution for cracked plaster. Today the only hint of the original ceiling design is

(continued)

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Continuation SheetWarren First Congregational/Federated Church
Warren (Worcester), MASection number 7 Page 8

that lower portions of wood brackets can be seen on the north and south walls of the room. Their upper sections are now hidden above the dropped ceiling. No photographs have been found showing the chapel before these changes were made. The hardwood floors in the chapel and ladies parlor were laid in the 1950s.

Rooms Adjoining the ChapelLadies' Parlor

This room is still devoted to its original purpose as the Ladies' Parlor. It opens onto the Chapel through a wide doorway with sliding paneled doors on its east wall (Photo # 17). On the west wall is a band of textured colorless windows, which, together with stained glass windows on the south wall, provide the room with ample light. Although the walls must originally have been finished in plaster, they are now sheathed in sheets of paneling, apparently dating from the 1960s or so. A low wood wainscoat surrounds the room. The original cathedral ceiling is hidden by a dropped acoustical ceiling added at the same time as the one in the main room of the chapel.

Kitchen

The kitchen opens off of the north side of the Chapel. It and the present robing rooms appear to have been added in 1892. Originally built as a Sunday School room on the north side of the Chapel, this room was converted to a kitchen in the early 1950s after the congregation acquired a house two doors east on Winthrop Terrace to use for Sunday School classes. That building was not the same as the parsonage and is no longer church property today. To make way for the kitchen, a red brick fireplace on the west wall was removed. New windows were installed high on the north wall. Only a triangular window in the gable on the north wall survives from the days when the kitchen was a Sunday school room.

Pastor's Study

The original 1875 kitchen was located north of the Ladies Parlor on the west side of the Chapel (see Illustration # 7). When it was no longer needed for its original purpose, that much smaller kitchen was converted in 1960 to use as a pastor's study. The floor is carpeted. Original textured, colorless glass fills 1/1 windows on the west and north walls. Carpet on floor in pastor's study

Robing Rooms

Two other rooms to the east of the kitchen are robing rooms. It is unclear whether they ever had any other use. Notable features of the robing rooms are the Gothic-arched windows glazed with uncolored textured glass and colored decorative pressed glass tiles. The glass tiles are yellow. Some have flower motifs. Others have leaf motifs. A third design is a tropical landscape with a heron-like bird as a central feature. Woodwork in the robing rooms is not of the same type found in the other rooms, suggesting that it was added after the construction of the rest of the building. The floors are covered in asphalt tile.

Basement

Sunday school rooms and a large meeting room were created in the church basement in 1961. Rooms are unassuming with concrete block walls and asphalt tile floors on concrete. The work was done at a cost of \$22,000 and 1,500 hours of contributed labor. Excavation of previously unexcavated areas was required in this expansion.

(continued)

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Warren (Worcester), MASection number 7 Page 9**Archaeological Description**

While no ancient Native American sites are known on the church property, sites may be present. Seven sites are recorded in the general area (within one mile). Environmental characteristics of the nominated property represent locational criteria (slope, soil drainage, proximity to wetlands) that are favorable for the presence of Native American sites. The church occupies a well drained, level to moderately sloping terrace within 1,000 feet of the Quaboag River. In general, however, the potential for locating significant ancient Native American resources on the church property is low. Given the small size of the nominated parcel (.62 acres), construction of the 1797 Second Meeting house on the present site in 1837, its destruction by fire in 1874, and construction of the existing church and horse sheds in 1875 would have destroyed any Native American resources that were present on the property.

A high potential exists for locating historic archaeological resources on the church property. Additional documentary research combined with archaeological survey and testing may identify structural evidence of the Second Meetinghouse built in 1797 then moved to the present site in 1837. The Second Meetinghouse was destroyed by a gas explosion and subsequent fire in 1874. Archaeological evidence may exist from a foundation, which included a basement, associated outbuildings and occupational related features (trash pits, privies, wells). While the new church, built in 1875 was reportedly built on the same site as the earlier church, archaeological evidence may exist that identifies portions of the earlier foundation/basement that were incorporated into the existing structure. Structural evidence may also exist from horse sheds built in 1875 behind the church.

(END)

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.)

Property is:

- A** owned by 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 of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

COMMUNITY PLANNING AND DEVELOPMENT

RELIGION

Period of Significance

1875-1954

Significant Dates

1875 Construction of building

1895 Rear addition built

1927 3 congregations unite to form Federated Church

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Amos Porter Cutting, Architect, Worcester, MA

Amaziah Mayo, Builder, Springfield, MA

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

United States Department of the Interior
National Park ServiceNational Register of Historic Places
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Warren (Worcester), MASection number 8 Page 1**STATEMENT OF SIGNIFICANCE**

The First Congregational/Federated Church of Warren meets National Register criteria A and C at the local level. Under Criterion A it is significant for its role in the physical development of Warren Center and for its place in the history and lives of three of the town's religious congregations. Under Criterion C it is architecturally significant as one of the grandest and most high style buildings in Warren and a rare example here of the High Victorian Gothic style. It is also noteworthy as an example of the work of Amos Porter Cutting of Worcester, Massachusetts, a highly skilled architect and prolific designer of churches, and of stained glass designer, Samuel West. Criterion Consideration A also applies as a religious property.

First Congregational Church and Early Warren History

The Federated Church in Warren was built in 1875 as the First Congregational Church. This church is a direct descendant of Warren's first 18th century meetinghouse. It is the third building built for the use of the town's First Congregational Society.

To understand the place of the First Congregational Society and its church building in the history of Warren, it is necessary to review the early history of the town. As was typical of Massachusetts towns from the 17th century until around 1833, Warren's early town government was inextricably linked with the Congregational religious society. The First Congregational Society and the town jointly owned and shared the meetinghouse, which was used both for town meetings and religious services. Town taxes not only went to pay for expenses such as building and maintaining the meeting house, town roads, and schools, but also for the salary of the Congregational minister.

Before its establishment as an independent town in 1741, Warren, originally known as Western, was part of the extensive territory of Quaboag Plantation, or Brookfield. Founded in 1665, Brookfield was abandoned in 1675, after an attack by Native Americans known as "Wheeler's Surprise." The settlement was permanently reoccupied in 1688. However, it was not until the early decades of the 18th century that settlers claimed land in the part of Brookfield that would later become the town of Western (Warren). By about 1740 the number of settlers in this section had grown large enough so that agitation was underway to establish a town separate from the mother town. The Brookfield meetinghouse was located in what today is the town of West Brookfield and residents of the westerly section of town claimed that it was too far distant for them to travel there conveniently each Sabbath.

Western was the first of six towns that would gradually break away from Brookfield to form separate municipalities. Consisting not only of part of Brookfield, the new town was also made up of parts of the towns of Brimfield and Kingsfield (now Palmer). Western's first town meeting was held in 1742. In 1743 plans were approved for the building of a meetinghouse and in 1744 the town voted to call its first minister. Rev. Isaac Jones was ordained in 1745 and served the community for nearly forty years until his death in 1784. A large and imposing tombstone in the old burying ground is material evidence of the important place he held in the early life of the town.

In 1834 the name of the town was changed from Western to Warren to avoid confusion with the Middlesex County town of Weston. The name Warren was chosen in honor of Revolutionary War general, Dr. Joseph Warren, who died in the Battle of Bunker Hill.

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Warren (Worcester), MASection number 8 Page 2Early Meeting Houses

Western's first meetinghouse (no longer standing) was not located in the present town center. Instead, it was built at what was then the geographic center of town, on Comey's Hill, at the junction of the present Southbridge and Washington streets. As was typical of most Massachusetts communities at that time, residents of Western lived far from one another on scattered farmsteads. So, in fairness to those who lived on the farthest outskirts of town, a geographically central location for the meetinghouse was a high priority.

The original meetinghouse measured 45' x 20' and was 20 1/2' high between the sill and the plate. It was surely of the "auditory" meeting house type typical of the day, with its main entrance and corresponding pulpit situated on the long sides of the building. The first meetings were held there in 1744, although the building was not fully completed until several years later.

In the 1790s, when the town was planning to replace the first meetinghouse with a new one, a proposal was made, and hotly debated, to build it about a half a mile west of the original one. Since new land had been added to the town by that date, the actual geographical center was now located further west. In 1795 a town meeting vote approved a new site for the meeting house. The new building was built in 1797 on the present town common at a cost of \$5,000. It stood in the approximate location of today's bandstand and Hitchcock Fountain.

A watercolor painting by Grace Denny (Illustration # 1) shows the second meetinghouse and the growing town center as they appeared in 1826. The projecting bell tower on one end marks a change in the design of New England meetinghouses that had become common by the turn of the 19th century. Earlier meetinghouses were purposely made to be plain and as un-churchlike as possible. Congregationalists believed that the church was the congregation, not the building. However, New England Congregationalists were beginning to put bell towers on their meetinghouses by the end of the 18th century. This change of architectural taste was inspired by the architectural elegance and the landmark quality of steepled Anglican (Episcopal) churches, such as Boston's 1726 Old North (Christ) Church, derived from the London churches of Christopher Wren. There seems to be an entrance to the second meetinghouse in the bell tower. This may mean that this meetinghouse was oriented like Anglican churches with the entrance on the narrow end rather than on the long side, as was typical of earlier meetinghouses.

The Growth of Warren Center

Prior to about the 1790s, with only a few exceptions, houses and businesses did not concentrate around meeting houses in New England towns. Clustered settlements like those we now think of as villages and "town centers" were rare. Communities, such as Warren, consisted almost entirely of scattered farms. It appears that Warren's present town center began to take shape as a village cluster during the first decade of the 19th century, after the meetinghouse was built there in 1797. According to Jack Larkin's overview of Warren history, "In 1800, essentially none of Warren's inhabitants lived in village clusters; in 1835 some 20 per cent did."

It seems likely that the beginnings of a settlement already existed near the new meetinghouse site in the 1790s. The language of the town vote to approve the new site suggests that there must already have been at least a small cluster of buildings in this area. The site was described as being "in the city on the land of Mr. Bond." Warren's oldest waterpower privilege (1720) on the Quaboag River was located a short distance to the northwest, near the intersection of Main and

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Maple streets. The existence of water-powered industry at this location would have made it a node of activity in the town that could well have served to attract businesses and dwellings around it at a relatively early date. By 1826 when Grace Denny painted the town center (Illustration # 1), several buildings were clustered about this waterpower site at the river's edge. Further research is necessary to understand the precise chronology and the dynamics of the growth of Warren Center during the late 18th and early 19th century period. However, whether or not the beginnings of a settlement already existed in this area, it is certain that the placement of the meetinghouse at this location was a key stimulus to the subsequent growth of a full-fledged village here. A woodcut illustration, made about 1838 and published in John Warner Barber's Historical Collections, shows that a growing but still sparsely settled center village (Illustration # 2) existed at Warren Center by that time.

The Meeting House and the Separation of Church and State

In 1824 the Selectmen of the Town of Western refused to insert in the warrant for the annual town meeting the usual article to "raise the salary" of the Congregational minister. In May of the same year, this act resulted in the establishment of a Congregational society distinct from town government. The sum of five hundred dollars was raised from the society, not from the town, for the salary of Rev. Gaylord, the minister. This was the first time since the establishment of the town that the Congregational minister's salary was not paid out of town taxes. In 1827 the town granted to the First Congregational Society the exclusive use of the meetinghouse, reserving the right to hold town meetings in the vestry.

Western broke its old town-church association at a time when communities all over Massachusetts were questioning the legal right of a Congregational society to serve as the sole religious body in a municipality. By the 1820s towns were confronting questions more and more frequently of appropriate taxation for the ever more numerous residents who were members of non-Congregational religious groups. During the first three decades of the 19th century, the religious landscape in New England became so diverse that the partnership between town government and a single established church began to seem unworkable. The official declaration of separation of church and state by the Commonwealth of Massachusetts occurred in 1833.

Soon the time was ripe for Warren's town government and the First Congregational Society to separate physically from one another, as they had already done administratively. In 1837 the Congregational Society moved the meetinghouse away from the town-owned common to the privately-owned site where the present First Congregational/Federated Church stands. Darling's History of Warren describes the stimulus for the move: "When the improvement of the common became probable, it was deemed expedient to remove the church, and it was accordingly removed...in 1837." Another reason for the decision to move may have been the knowledge that the Western Railroad would soon pass through the southern section of the common very close to the meeting house site. John Warner Barber's 1838 view of the town center (Illustration # 2) shows railroad construction underway in the foreground and the remodeled Congregational meetinghouse on its new hillside site at the far right. In 1839 the first leg of the Western rail line was opened through Warren, connecting Worcester and Springfield. The line was completed to its final destination, Albany, New York, in 1842.

Illustration # 3 shows the 1797 meetinghouse after its move and after renovations costing \$4,000. By 1838 the building had been transformed into a Greek Revival style church with a tetrastyle temple front, round-arched windows along the sides of the sanctuary, and an integral steeple rising from the front portion of its roof. Once the meetinghouse was moved to its new site and remodeled, the First Congregational Society became its sole occupant. While the Congregationalists

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enjoyed the stylish building overlooking the Common, town government no longer had a home where town meetings could be held and town business could be conducted. From 1837 until 1856, town meetings were held in a hired hall, Brigham's Hall (no longer standing) on Southbridge Street. In 1856 the town acquired the former Quaboag Seminary building (no longer standing) on Furnace Hill for use as a school and town hall. Not until 1879 did the community build a building specifically for use as a town hall.

Construction of the Present Church

In 1874 a gas explosion in the basement of the Greek Revival style First Congregational Church started a fire that destroyed the building and nearly killed the sexton. The congregation was determined to rebuild and a building committee was soon established. It was decided to build the new church "according to the so-called 'Wellesley Plan', modified by Mr. A. P. Cutting, architect, incorporating such changes as were recommended by the committee." During construction of the new building, church services were held in Brigham's Hall (see above).

A writer for a Springfield newspaper commented upon the architecture of the building as it was being built: "A more graceful structure, entirely free from the conventionalities of architecture so noticeable in the old-fashioned churches, is rarely found in a country village, and it is to be a fit adornment to Warren's picturesque landscape." Olney Darling's 1874 History of Warren noted: "The society are [sic] now erecting a church which in point of cost, size, and elegance of architectural design, is not equaled in this vicinity."

The present building, a stylish new church in the High Victorian Gothic style, was completed more or less on the site of the much smaller earlier building and dedicated in 1875. Illustrations # 4A and 4B show the church shortly after its completion. Although these early photographs are in black and white, they make it clear that the building was painted in multiple colors as was popular at that time. The body was a middle value color, while the trim was painted a darker value. It is likely that at least one or two additional colors were used to pick out detail in the trim. Careful inspection of early photographs of the church suggests that at least three colors were used here. During the last quarter of the 19th century, the bodies of American buildings were typically painted in relatively dark color values with trim often picked out in several darker colors. It was not unusual for buildings with elaborate detailing to be painted in as many as four or more colors. This treatment achieved a rich effect that accented certain decorative features.

The original multicolor treatment of the church exterior does not survive today. More careful physical investigation will be necessary to determine precisely what were the colors of the 19th century color scheme. Photographs taken around the turn of the 20th century show it was still painted in a multiple color scheme. However, by the early decades of the 20th century, the taste for the Colonial Revival and Classical styles were causing the color schemes of Victorian period buildings to appear garish. Lighter colors and a more subdued treatment were preferred. As a result, Victorian buildings all over the United States were simply repainted in inoffensive neutral solid colors at that time. Within the memory of living parishioners, the First Congregational/Federated Church is said to have been painted a solid gray, or possibly white with gray trim. For many years the building has been painted white. The all-white treatment seems to date from the early-mid-20th century period. Many Victorian buildings in New England and throughout the rest of the United States were simply painted white during most of the 20th century.

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Built at a cost of approximately \$23,000, the First Congregational Church was the largest church in the area at the time -- seating 600. Not only did the building committee provide for six hundred seats in the sanctuary and balcony, but it also allowed for another possible four hundred in the adjoining lecture hall/chapel.

A listing of the decorations, furnishings and equipment for the building and their makers or suppliers is of interest as a record of the sources of these items and details. The list also shows the intention of the building committee to provide an elegant, fully equipped, comfortable, and up-to-date church building. The new building was supplied with heat, artificial light, carpets, and pew cushions. Included were stylish features, such as stained glass and decorative painting. There were also a bell, a pipe organ, and the traditional horse sheds out back for convenience.

The seventy-seven ash pews and the pulpit furniture were made by O. B. Douglas of Springfield. Pews were outfitted with cushions from Hadley Morse & Company of Boston. The interior was light in color and ornamented largely with painted "panel work" by John Morgan of Springfield. This ornamental painting has since been painted over or removed in re-plastering efforts. Floors were covered with carpets and mats from Barnard Sumner & Company, Worcester. Gas lighting fixtures, now electrified and still in place in the sanctuary, were supplied by Clark and Sawyer & Company of Worcester. Stained glass windows, most of which still exist, were made by Samuel West of Boston. Also installed at the time of construction were a tracker pipe organ by Steer & Turner of Westfield, Massachusetts and a 2,000-pound bell, cast by A. Holbrook of the Medway Foundry, Medway, Massachusetts. Both are still in place today. The building was comfortably heated by furnaces from Highton Furnace Company of Boston. A driveway encircled the church, as it does today, and horse sheds (no longer standing) were built at the rear.

In contrast to the churches of earlier times, this new building provided modern conveniences and perhaps more refinements of detail. Also in contrast to earlier churches, it was designed not only to provide a dignified place for worship but also to function as a sort of "community center" where a variety of church-related activities could be held. According to newspaper articles published at the time, the new building contained a large sanctuary, a lecture hall/chapel, a ladies' parlor, a kitchen, a library room ("in the church proper between the organ and chapel"), and cloak and dressing rooms (possibly in the location of the current restrooms, off of the Chapel). It appears that there was no pastor's study. One newspaper article does mention that the pastor had a private entrance (presumably one of the rear entrances). The rooms that are today the kitchen (originally a Sunday school room) and robing rooms were added in 1892.

In the earlier days of single purpose American church buildings, the pastor's study was located in the parsonage. Prayer meetings and other church events were held there too. Before the day of heated meetinghouses, this made practical good sense. However, it became feasible to house activities other than worship in churches as heating technology became more advanced during the 19th century. The move to multiple-purpose church buildings was encouraged during this period as the expectations of church congregations changed in tandem with early and mid 19th century changes in society. During this period the United States was evolving from a largely agricultural society to an industry-based urban society. So, as church congregations took on a variety of roles in the community, church buildings grew larger to provide room not just for religious services but also for a host of additional activities.

According to the reminiscences of Jeanette E. H. Lincoln in 1895, church activities were being held in the basement of the

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old First Congregational Church before it was destroyed by fire. Friday night prayer meetings and social activities were held there. She noted the active work of the women of the church and the kinds of church activities that were being carried on in the new more ample 1875 church building. Church groups did work here that assisted: "colored children of the South," "missionaries on the "Western Frontier," "carrying the Gospel across the ocean," and "a faraway Indian Reservation."

An activity that created an early demand for more space in American churches of various denominations was the advent of Sunday school. Although introduced into this country from England in the 18th century, Sunday schools did not begin to gain popularity until the early and mid 19th century period. By 1875 Sunday schools were often an integral part of the activities of New England churches. The religious training provided by Sunday schools was believed to be an effective way to order the lives of individuals in an increasingly diverse and disorderly society. Not only did these classes introduce children to religious teachings, but they also inculcated good habits and values and helped guide young people through the difficult time of adolescence. Sunday schools were also considered desirable since they were important in building church membership as their pupils grew to adulthood.

Further research is necessary to learn whether or not the First Congregational Church held Sunday school classes at the time of the construction of the church building. Although it was popular in American churches in the 1870's to hold Sunday school classes in rooms like the lecture hall/chapel found here adjoining the sanctuary, no mention has been found of its use for Sunday school classes. The first room known to have been called a "Sunday school" room was included in the 1892 addition to the rear of the building. It is now the kitchen.

At the dedication of the new church in 1875, the pastor, the Reverend Samuel J. Austin, expressed his hope that the building would serve the community well for generations afterward: "Bring up the children under its divine influence and practice charity to all men. Let this house be consecrated to holy brotherhood and good friendship. Let it be the center of labor for humanity and for God. Let discord and division stay outside its doors and welcome all to the spirit of God, which should ever be manifest under this roof, and when we have done with it, let it be handed down to posterity, and when they shall read the ninety names of those who have contributed to its erection, they will return praise to God for the work we have so successfully performed."

Victorian Gothic Style

When the First Congregational Church was built in the 1870s, the religious buildings that adorned places like Warren, far from major urban centers, were mostly survivors from earlier times. They typically included Georgian style 18th century meeting houses and Federal or Greek Revival style churches dating from the early and mid 19th century period. Whatever their style or date, they were typically boxy, rectangular buildings with gable roofs. All were derived from the balanced, symmetrical, classical styles of ancient Rome and Greece. Some had steeples; some did not. They were typically painted a solid color, often "stone color" or white.

With these earlier buildings in mind, the writer of an above-mentioned newspaper article described Warren's new First Congregational Church as "entirely free from the conventionalities of architecture so noticeable in the old-fashioned churches." It was as up-to-date in style as those built at this time in the prosperous nearby Massachusetts cities of

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Worcester and Springfield, or in the capital city of Boston. Inspired by the churches of medieval Europe, it was Gothic in style and had stained glass windows. Its design was asymmetrical, its roofs were high-pitched, and its roofline was picturesquely irregular and dramatic. Furthermore, it was finished in a stylishly up-to-date multi-colored paint scheme.

The Gothic Revival style was introduced into this country in the early 19th century along with the Romantic movement. During this early period, because of its historical relationship to Continental European and English churches, Gothic architecture was most typically considered appropriate for Roman Catholic and Episcopal church buildings. However, by the middle years of the 19th century many non-Anglican Protestant congregations in New England were also building churches in the Gothic style inspired by European medieval architecture. Influenced by the writings of A. W. N. Pugin and John Ruskin in England, a mature version of the style, known as High Victorian Gothic, became widely popular in the United States from about 1865 to 1875.

Stained Glass Windows

Stained glass was conceived as an integral part of churches built in the High Victorian Gothic style in late 19th century America. On the European continent and in England stained glass window glazing had been part of medieval building practice. In fact, in England the use of stained glass had died out only a relatively short time before interest in its revival occurred in the late 18th century. Leaded glass windows had been used during the 17th century in the American colonies for a variety of types of buildings, but there was never a tradition of artistic stained glass here as there was in Europe and England.

In this country artistic stained glass was introduced with the Gothic Revival style in the early decades of the 19th century. The revival of the medieval Gothic style brought with it the first demands for the American production of stained glass windows. The first American made stained glass was the work of English immigrant, William Jay Bolton. It made its appearance in windows designed and executed by Bolton in the 1840s for Minard Lafever's Gothic Revival style Church of the Holy Trinity in Brooklyn, New York. As the Gothic style took hold, the demand for stained glass in American churches grew. As emphasis on feeling and emotion in religious devotion grew in this country during the 19th century, architecture took on the role of providing emotionally meaningful settings for religious worship. Stained glass played an important role in the effort to enhance religious experience through architectural setting. Not only did it create a more credible Gothic style environment, but it also contributed to an atmosphere of reverence within church sanctuaries.

Samuel West, Stained Glass Maker

The original stained glass windows of Warren's First Congregational/Federated Church, most of which are still in place, are the work of Boston stained glass maker, Samuel West. West, who was born in England and came to this country as a child, was one of this country's early stained glass artisans. According to stained glass historian, Virginia C. Raguin, he was active in Boston from about the 1850s until his death in 1891. In 1860 West published A Glass Cutter's Guide, followed in 1870 by a revised version called The Glass Cutter's Assistant. He showed his work at the eleventh exhibition of the Massachusetts Charitable Mechanics Association in Boston in 1869. A promotional entry in his 1870 publication proudly mentions the fact that his name had been placed at the head of the list of stained glass artisans in the exhibition catalogue. Ms. Raguin reports on the comments of the judges at the exhibition:

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The judges commented that the class of "glass, earthen and stone ware" was not large. Regarding West's works "they will bear favorable comparison with any productions of foreign artists. Every endeavor to bring the work of our skillful American artists into successful competition with those of other lands deserves encouragement, and we therefore recommend an award to Mr. West of a Silver Medal."

West's work was inspired by the revival of the stained glass craft that was then under way in his native country. Raguin has identified examples of his work including grisaille windows in the Easthampton (Massachusetts) Town Hall, 1868; grisaille windows with colored glass inserts for the 1869-1871 Chicopee (Massachusetts) City Hall; windows for Emmanuel Church, Boston, ca. 1870; figural windows for the Holyoke (Massachusetts) City Hall, 1870-1876; the original windows (white glass quarries in a frame of cathedral glass) (later replaced) for the auditorium, staircases, and vestibule of H. H. Richardson's Trinity Church, Boston, 1876; the reglazing of Trinity's tower windows in neutral tones and a "fish-scale" quarry pattern (still in place); the original figural (and grisaille) glazing (largely replaced in the 1950s) of St. Paul's Roman Catholic Church (now Cathedral), Worcester, Massachusetts, ca. 1869; and figural and grisaille windows for Channing Memorial Church, Newport, Rhode Island, 1881-1882.

Amos P. Cutting, Architect

The First Congregational/Federated Church in Warren was designed by Worcester architect, Amos Porter Cutting (1839-1896). Cutting is of note in Warren as the architect of two of the town's most prominent and high style buildings. Located near one another in the town center, they include not only the First Congregational/Federated Church (1879) but also the Richardsonian Romanesque Warren Public Library (1889) (NR). After his death, his successor firm was responsible for the design of other buildings in town -- a machine shop for the Warren Steam Pump Company and a recreation building for the Warren Cotton Mills.

Amos P. Cutting was a skillful late 19th century architect who is said to have designed seventy-five churches in the eastern United States. In addition to churches he also designed buildings of many other types, including numerous residences, libraries, town halls, commercial buildings, and factories. The Massachusetts Historical Commission's MACRIS listing includes many buildings designed by him and by his architectural partnerships. At the time of his death, his most important building was considered to be the 1894 New Hampshire State Library at Concord. His obituary was published in two important architectural journals of the day. Inland Architect called his work "correct and scholarly." American Architect and Building News called him "one of the best known architects of central Massachusetts."

Born in Lyme, New Hampshire, Amos Cutting spent the later years of his childhood in Newport, Vermont. In 1863, he settled in Worcester. After having first worked as a carpenter, studying architecture on his own in his spare time, he established himself as an architect in the city in 1868. Since the first American school of architecture was not established until the 1860s, Cutting's independent course of architectural study was common practice in his day. The earliest buildings known to have been designed by Cutting date from 1868 and 1870.

Between 1875 and 1878, Amos Cutting was associated with John E. Holman (d. 1878) in the Worcester architectural firm of Cutting and Holman. From 1878 until shortly before his death in 1896 he practiced on his own. In 1896 he took

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Elbridge S. Carleton and his son, Frank H. Cutting, into his practice under the firm name of Cutting, Carleton & Cutting. It was this firm that, after the elder Cutting's death, carried out the 1901 interior alterations to his Warren Public Library and designed the other Warren buildings mentioned above.

Amos P. Cutting was one of several experienced and highly skilled architects practicing in Worcester during the late 19th century. Among his Worcester contemporaries the most outstanding were Stephen C. Earle (Earle & Fuller and later Earle & Fisher), and the firms of Fuller & Delano and Barker & Nourse. Cutting, like these other Worcester architects, did his major work during the 1880s and 1890s, working largely in the Romanesque Revival, Victorian Gothic, and Queen Anne styles. Although Stephen Earle may be called the "premier Worcester architect" of the day, Cutting's work compares well with Earle's as it does with that of the other two firms mentioned. Until a careful study of the work of all of these architectural firms has been carried out, it will not be possible to make an accurate comparison of their abilities, their buildings, or the success of their careers. Cutting's brother, George H. Cutting, was a successful Worcester building contractor.

Known examples of Cutting's work show that, as was typical of the period, he worked in a variety of styles over the period of his career. At the time he designed Warren's First Congregational Church he was using the Victorian Gothic and Victorian Eclectic styles popular in the 1870s. Plans and elevations for his 1874 brick, Victorian Gothic style Franklin P. Wesson House, 8 Claremont Street in Worcester (MHC # 1107) (NR Multiple Resource), were published (plate 47) in Bicknell's Wood and Brick Building. In 1875 his fine stone Plymouth Congregational Church (no longer standing) in Worcester was built in the Victorian Gothic style. By the 1880s he had adopted the newer Queen Anne and Romanesque Revival styles. His design for the 1889 granite and brownstone Warren Public Library (NR) was in the Richardsonian Romanesque style, inspired by the work of the then recently deceased Boston architect, Henry Hobson Richardson (1838-1886). The 1890 George Cutting House, 67 Cedar Street, Worcester (MHC # 503) (NR District), built for his brother, is in the Queen Anne style. In 1891 he used the Richardsonian Romanesque style for the Harvard Epworth Methodist Church (MHC # 345) (NR District) in Cambridge, Massachusetts.

The Late 19th century Urbanization of Warren Center

The 1875 First Congregational Church was the first of several substantial high style buildings to be built in Warren Center during the last quarter of the 19th century. Reflecting the town's late 19th century industrial prosperity, these stylish and imposing buildings gave the town center an increasingly urban appearance. In 1879 the town built a turreted brick Romanesque style town hall at the corner of Main and Maple streets. A three-story, brick, Victorian Gothic style hotel, the Ramsdell Hotel (now altered), became a Main Street landmark in 1886. Amos Cutting's Richardsonian Romanesque style granite and brownstone Warren Public Library was completed in 1889. In the 1890s the Boston & Albany Railroad replaced its earlier Main Street passenger depot with a granite and brownstone Richardsonian Romanesque style building designed by Shepley, Rutan & Coolidge of Boston. Overlooking the town center further north on Main Street, the town built a large turreted Romanesque style brick public high school (no longer standing) in 1885 on the site of the former Quaboag Seminary. Immediately north of the high school, St. Paul's Roman Catholic Church, a large red brick Romanesque building with a dramatic roofline and tall steeple (now altered), was built in 1897.

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Continuation SheetWarren First Congregational/Federated Church
Warren (Worcester), MASection number 8 Page 10**The Formation of the Federated Church of Warren**

In 1927 the First Congregational Society joined with two other Warren churches, the Methodist Episcopal Society and the Second Universalist Society, to form the Federated Church of Warren. The federation brought together the town's oldest religious congregation and two congregations that had split from it during the early-mid 19th century period. Their union was brought about by a decline in membership in all three churches during the early years of the 20th century. A poignant testament to dwindling church membership is the following statement about the three groups: "Though stronger in number and resources the Congregational Church found their commodious building uninvitingly large." Because it was the newest and grandest of the three church buildings, the First Congregational Church became the home of the new federated congregation.

Well before the decision was made to unite the three churches, a temporary exchange of ministers had already occurred. During World War I, while the Congregational minister, Rev. Robert Campbell, went to the military front, the Methodist pastor, Rev. A. W. Nelson, served both congregations for about a year. This "trial" exchange seems to have made it easier for the congregations to imagine that a federation might be a satisfactory answer to their problem.

At first members maintained their affiliations with their original denominations. Each of the three member churches elected five members to form a Joint Committee to carry on the business of the new congregation between church meetings. However, later new members sometimes preferred to join the church without choosing a specific denomination. So, a change was made in the by-law to provide this unaffiliated group the privilege of electing representatives from their membership to the Joint Committee. This group of members is known as the Federated Fellowship. In the merger the women's societies that had existed in the three founding churches were disbanded. A single new organization, the Guild of the Federated Church, was formed to replace them. Today most of the members of the Federated Church do not know to what denomination other members belong and the congregation is federated not only in name but also in spirit.

Demographic and Economic Changes Precipitating the Federation

The prosperous state of the town's industrial economy during the last quarter of the 19th century never predicted the decline in church membership that occurred during the early 20th century. Certainly, the ninety families that had supported the construction of new First Congregational Church in 1875 foresaw that the town would continue to grow over time. When the church was built, Warren's population was experiencing a notable spurt of growth. From a count of 899 in 1790, the population had reached 1,777 in 1850 and 2,625 in 1870. By 1875 it had risen to 3,260. Between 1840 and 1880 the town tripled in size. After the construction of the new church, Warren did continue to grow gradually but not as much or as continuously as expected. The total population reached a high of 4,681 in 1890. After that, the number fell and remained stable at a count of 3,500, plus or minus a hundred or so, between 1930 and 1975.

An important factor in the decline was demographic change. Warren's population was mostly Protestant before about 1870, but even then the town's demographic face was changing. Jobs in the town's textile mills and other local industries were attracting large numbers of foreign born. Even as early as 1855 the population was 11.5 percent foreign born. The number climbed to 24 percent in 1870 and 32.7 percent in 1905. Increasing numbers of Roman Catholics, mostly Irish and French Canadians, settled here during the last quarter of the 19th century. The growing percentage of Roman Catholics living in Warren combined with the lack of overall population growth during the early 20th century caused Protestant congregations to dwindle rather than to grow in size.

(continued)

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Continuation SheetWarren First Congregational/Federated Church
Warren (Worcester), MASection number 8 Page 11

Changes in local industry around the turn of the 20th century and afterward also influenced the size and growth of the town's population and the resulting fall in church membership. In 1897 the Blake Knowles Steam Pump Shop in Warren was closed with the consolidation of the company's production in a new factory in East Cambridge, Massachusetts (NR, 1997). Churches lost members that had been associated with the company, especially those in managerial and professional positions who were more likely than workers to be Protestants. Although the Warren Steam Pump Company was established soon after the departure of Blake Knowles, it took years for it to gain an equivalent level of size and prosperity. After World War I the New England textile industry suffered notable losses due to southern competition. Further research is necessary to determine exactly how great an effect southern competition had on the large Warren Cotton Mills in the town's West Warren village. However, it seems a credible possibility that during the 1920s the company was not as prosperous as it once had been. The mills closed in about the early 1930s as a result of the effects of the stock market crash of 1929.

Histories of the Congregations that Joined the Congregationalists to Form the Federated ChurchThe Second Universalist Church

The Universalist congregation that became part of the Federated Church seems to have been established in 1820, or, at least, no later than about 1825. A 1900 paper on the history of the church, written by Julia M. Hitchcock and former Second Universalist Society pastor, Rev. John Harvey Moore, gives the date as 1820. It describes early events in the founding of the society as follows:

a number of men, becoming dissatisfied with the doctrines which were then inculcated in the Congregational Church -- the only church there was in this part of the town at that time -- concluded, after thoughtful consideration, to take the necessary steps to form a new society.

There were nineteen names in the list...At first they called themselves a society of "Independent Believers."...In 1832, the society of Independent Believers voted to change the name of their society to the Second Universalist Society in Western.

The group called itself the Second Universalist Society since, in 1815, the First Universalist Society had been established in the southern part of town. When the older congregation disbanded in about 1833, the Second Universalist Society became the lone representative of this denomination in Warren.

The date of the establishment of the Society of Independent Believers coincides with the tenure of the Rev. Munson Gaylord as pastor of Warren's First Congregational Society. Between 1816 and 1828, Gaylord presided over a period of strong religious revival that may well have stirred dissent among the membership. In fact, Gaylord's tenure seems to have become intolerable to the Congregational fellowship near the end of his term, when he began working for temperance. It is said that those efforts ultimately cost him his job.

At the turn of the 19th century a religious revival, known as the "Second Great Awakening," renewed interest in orthodoxy in the established Congregational church in Massachusetts. It was followed by a sequence of religious revivals throughout the following decades. This renewed focus on doctrinal matters often had the unintended effect of creating philosophical dissent within congregations. In turn, this dissent encouraged, in many cases, the establishment of new religious societies that broke away from their mother churches. This is what happened in Warren with the establishment of the Independent

(continued)

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Warren First Congregational/Federated Church
 Warren (Worcester), MA

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Believers. During the early decades of the 19th century Unitarian and Universalist societies, more liberal in their views than orthodox Congregational societies, became widespread in Massachusetts and in other New England states. Also at this time, many persons were drawn away from the established church by the appeal of evangelical religious groups, such as the Baptists and Methodists.

The Rev. Gilman Noyes served as a supply or temporary minister at unidentified dates during the early years of the religious society. The first minister to be called by the congregation was Rev. Josiah Talbot, who served from about 1837 to 1840. Pastor H. D. H. Webster, who was serving here in 1855, later became noted as the author of the popular Civil War era song, "Lorena." The congregation's last pastor was Rev. Olney I. Darling, author of the 1874 History of Warren. Rev. Darling served two separate terms as pastor, 1883-1892 and 1909-1927.

The Society of Independent Believers apparently held some of its early meetings in the town Meeting House. A town meeting vote in November of 1826 granted the use of the town meeting house not only to the First Congregational Society but to other religious denominations as well. The town's several religious societies were to have use of the meeting house for religious purposes, with the amount of time allowed for its use by each group being determined by the proportion of common taxes paid by the respective society. Nevertheless, action instigated in 1827 by the First Congregational Society resulted in a final agreement that denied use of the meetinghouse to any other religious organization.

Once denied the right to hold meetings in the town meeting house, the Independent Believers began holding worship services in Warren's # 1 Schoolhouse. In 1837 the Second Universalist Society built a church building of its own (Illustration # 5) at the corner of Main and Prospect streets (no longer standing). Jewett's History of Worcester County credits the elegant Greek Revival design of that building (no longer standing) to William Howe, one of the Howe family of inventors of nearby Spencer, Massachusetts. William Howe, a relation of Elias Howe, inventor of the sewing machine, developed the wood and iron Howe Truss that was and widely used for railroad bridges during the mid-19th century. He is said to have used his truss, patented in 1840, experimentally in the Universalist church building. The Universalists remained in their 1837 building until, due to its dwindling size, the congregation joined the Federated Church in 1927. Symbolic of the change in the religious makeup of Warren that occurred during the late-19th-early-20th-century period, the site of the Universalist Church is now the parking lot of St. Paul's Roman Catholic Church.

The Methodist Episcopal Church of Warren

The Methodist Episcopal Society of Warren was organized in 1852 after revival meetings, held in the fall by Rev. Horace Moulton of Hardwick and Rev. David L. Winslow of West Brookfield, resulted in several conversions among local townspeople. The membership was enlarged in the spring of 1853, when several dissatisfied members of the Congregational Church joined the original group. These new members were disillusioned by the indifference of the town's Congregationalists to the slavery question. Historically, Methodists had opposed slavery, following the example of the sect's founder, John Wesley.

The first pastor was Rev. George M. Steele, who is said to have made the church a "recognized power in the community" through his "wisdom and strength". He served in 1853 and 1854. In 1910 the congregation became associated with the Methodist church in West Brookfield in order to be able, with a declining membership, to adequately support a minister. This double pastorate continued through 1927, when the Warren congregation joined the Federated Church. Rev. Walter O. Terry, who began his pastorate in 1919, was made pastor of the Federated Church in 1928.

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Warren First Congregational/Federated Church
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Services of the Methodist Episcopal Society of Warren were held until 1863 in Union Hall (now attached to the rear of a building on the north side of Main Street west of Bacon Street). In that year the congregation moved a church building to Southbridge Street in Warren from Jencksville in Ludlow, Massachusetts. That building was enlarged in 1880 and remained the society's home until it was determined structurally deficient and was abandoned in the early 1920s. Illustration # 6 shows the Methodist Church as it appeared in 1885. After having been sold and used for other purposes, the old church was destroyed by fire in the early 1950s. From the time the old church was vacated until the congregation joined the Federated Church in 1927, the Methodists held their services in a house they had purchased on Winthrop Terrace.

In 1894 the congregation built a parsonage on Elm Street. When the Warren Methodist congregation became associated with the West Brookfield Methodist church, the parsonage served as the "circuit parsonage". After the formation of the Federated Church, it served as parsonage for the new federation of congregations. The parsonage was sold in 2001 with net proceeds of \$75,400. The property was sold after the Federated Church congregation agreed that it was unlikely that it would be calling resident pastors in the future. The United Methodist Council approved the use of the proceeds of the sale for capital expenditures to repair the Federated Church building.

Current National Affiliations of the Federated Church

Today the Federated Church is still made up of the same three religious groups that were its original federators. The groups are the same even though their official names have changed. Today the Congregational membership is affiliated with the United Church of Christ. The Universalists are now members of the Unitarian Universalist Church while Methodist Episcopal members are associated with the United Methodist Church.

Listing of Interventions to the Building Since its Construction in 1875

- | | |
|------|--|
| 1892 | Voted to build addition; June 17, 1892. This addition apparently included the present kitchen (originally a Sunday school room) and robing rooms |
| 1903 | Church closed for several weeks for repairs and installation of new stained glass windows |

Mid-Late 20th century

- | | |
|-----------|--|
| 1955 | Repair and remodeling of Chapel, Ladies Parlor, Kitchen |
| 1961 | Church basement converted to Sunday School classrooms. Cost \$22,000 and 1,500 hours of contributed labor |
| 1973-1975 | I. Repairs to trusses in sanctuary, addition of bridging and wall bracing systems, new sills under columns, new bracing partitions at NW and NE corners of the sanctuary, solid bridging between joists over girders, reinforcing straps on girders under chapel, new concrete footings and piers at main columns, and new concrete reinforcing wall on the west side of the main church, steel plates under column bases in the main church Cost \$28,220 |
| | II. Replastering, reworking of some interior trim, wall insulation, repainting of new interior surfaces, routing out and packing of rotted sill area, new perimeter skirtboard, new siding where required and painting of new wood, new footing and bricking in of west chapel wall, new brick pier and |

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rebuilding of several piers in basement, additional strapping and bracketing in steeple and replacement of several damaged members Cost \$18,100

III. Roof repairs consisting of new copper flashing and improvement of valley flashings, also chapel hip flashing and ridge flashings Cost \$17,930

1989-1990 Steeple repair and removal of slate roof on steeple

2001 Methodist Parsonage sold with net proceeds of \$75,400 because congregations would not in the future be calling resident pastors. Methodist Council approved proceeds to be reinvested in capital expenditures for the church building. This money made possible repairs to interior plaster and repainting of the exterior in 2001 and 2002.

Archaeological Significance

Historic archaeological resources described above may contribute important information related to the location, architectural details and facilities at the second site (1837) of the Second Meetinghouse (1797), outbuildings associated with the existing 1875 church and the extent that the existing church was built over, adjacent to, or incorporated elements of the earlier structure. The buildings indicated above combined with the detailed analysis of the contents from occupational related features may also contribute important evidence that indicates the extent the church structure, facilities, and congregation reflect the period of the community's greatest period of industrial prosperity during the mid and late 19th century. Archaeological testing can determine whether structural evidence survives from the Second Meetinghouse. Since that structure had a basement, the absence of structural evidence would suggest the remains from the earlier building were either completely removed or incorporated into the existing structure. Evidence that tests the latter hypothesis might result from a detailed architectural analysis of the foundation and basement of the existing structure. Detailed analysis of structural evidence from the Second Meetinghouse, outbuildings, and the contents of occupational related features may also contribute important evidence that identifies specific architectural details of the buildings, materials used in their construction and possibly pigments used in exterior features of the church. Late 19th and 20th century renovations to the exterior of the church may have resulted in buried building materials that might survive with evidence of 19th century color treatment of the church exterior that does not survive today. Archaeological evidence of outbuildings may contribute evidence related to the transportation, maintenance, and comfort/sanitary related facilities available with the Second Meetinghouse and the existing church. Detailed analysis of the contents from occupational related features may contribute evidence related to the socio-economic status and other cultural characteristics of church parishioners.

(end)

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Warren First Congregational/Federated Church
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(continued)

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Periodicals

"Warren's Beautiful Congregational Church," unidentified Springfield, Massachusetts newspaper, ca. 1875.

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Warren First Congregational/Federated Church
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Photographs and Postcards

Photographs and postcards of Warren and Warren churches. Collection Warren Public Library

Warren photographs, postcards, illustrations, and photocopies of photographs, etc. Photograph notebooks.
Collection of Sylvia G. Buck, Warren

Photographs and postcards of Federated Church. Collection of Karl P. Meacham, Warren

(END)

Warren First Congregational/Federated Church
Name of Property

Worcester, Massachusetts
County and State

10. Geographical Data

Acreage of Property less than one acre

UTM References See continuation sheet.

(Place additional UTM references on a continuation sheet)

1. Zone 19 Easting 731760 Northing 4677040

2. Zone Easting Northing

3. Zone Easting Northing

4. Zone Easting Northing

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Susan McDaniel Ceccacci

organization Massachusetts Historical Commission date September 2004

street & number 220 Morrissey Boulevard telephone (617) 727-8470

city or town Boston state MA zip code 02125

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Federated Church of Warren, Massachusetts

P.O. Box 0695

street & number 25 Winthrop Terrace telephone (413) 436-5582

city or town Warren state Massachusetts zip code 01093

Paperwork Reduction Act Statement: This information is being collected for applications 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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503. NPS Form 10-900 OMB No.

1024-0018
(Rev. 10-90)

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Warren First Congregational/Federated Church
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VERBAL BOUNDARY DESCRIPTION

The boundaries of this property are shown on the Town of Warren Assessor's Map # 24, Lot # 12 (see maps attached).

BOUNDARY JUSTIFICATION

The lot included in this nomination is the property historically associated with this building since its construction in 1875.

(END)

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LIST OF PHOTOGRAPHS

PHOTO # 1 (Roll II-0)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: S. Ceccacci
Date: March 2002
Negative: Warren Federated Church
View: Looking NE from Main Street

PHOTO # 2 (Roll IV-00)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: David Meacham
Date: March 2002
Negative: Warren Federated Church
View: Interior, Narthex looking E with main entrance with stained glass windows and stairway to balcony on R, carriage entrance with stained glass window straight ahead

PHOTO # 3 (Roll VI-8)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: David Meacham
Date: March 2002
Negative: Warren Federated Church
View: Interior, Sanctuary looking NW with pews, pulpit podium, choir, organ, and organ pipes

PHOTO # 4 (Roll IV-14)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: David Meacham
Date: March 2002
Negative: Warren Federated Church
View: Interior, Sanctuary looking N with pulpit, choir, and organ pipes

PHOTO # 5 (Roll V-1)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: David Meacham
Date: March 2002
Negative: Warren Federated Church
View: Interior, Sanctuary looking S from pulpit with pews, entrances from narthex, balcony, and balcony stained glass windows

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Warren First Congregational/Federated Church
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PHOTO # 6 (Roll II-3)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: S. Ceccacci
Date: March 2002
Negative: Warren Federated Church
View: Looking S from Windsor Terrace with houses on right and left of church

PHOTO # 7 (Roll II-4)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: S. Ceccacci
Date: March 2002
Negative: Warren Federated Church
View: Main façade, looking N from Main Street

PHOTO # 8 (Roll II-22)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: S. Ceccacci
Date: March 2002
Negative: Warren Federated Church
View: Detail of front porch of church showing columns, engaged columns, and doors

PHOTO # 9 (Roll II-10)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: S. Ceccacci
Date: March 2002
Negative: Warren Federated Church
View: Steeple (ground floor), W façade and entrance (L) and S façade (R), view looking NE

PHOTO # 10 (Roll II-9)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: S. Ceccacci
Date: March 2002
Negative: Warren Federated Church
View: Chapel, main (S) façade, view looking N

PHOTO # 11 (Roll II-12)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

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Warren First Congregational/Federated Church
Warren (Worcester), MA

Section number 111118 Page 3

Photo: S. Ceccacci
Date: March 2002
Negative: Warren Federated Church
View: Chapel, rear (N) façade with W façade on R, view looking S

PHOTO # 12 (Roll II-11)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: S. Ceccacci
Date: March 2002
Negative: Warren Federated Church
View: Rear (N) façade of church with apse under high gable and one-story addition on R, view looking SE

PHOTO # 13 (Roll II-13)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: S. Ceccacci
Date: March 2002
Negative: Warren Federated Church
View: E façade of church with 1960's basement entrance and faceted stair tower and cupola, view looking S

PHOTO # 14 (Roll II-18)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: S. Ceccacci
Date: March 2002
Negative: Warren Federated Church
View: Carriage entrance in faceted stair tower on E façade of church, view looking W

PHOTO # 15 (Roll VII-13A)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: S. Ceccacci
Date: March 2002
Negative: Warren Federated Church
View: S wall of sanctuary (balcony), detail of stained glass window, view taken in balcony looking S

PHOTO # 16 (Roll IV-17)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: David Meacham

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Warren First Congregational/Federated Church
Warren (Worcester), MA

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Date: March 2002
Negative: Warren Federated Church
View: Sanctuary interior, 1903 stained glass window, E wall of transept

PHOTO # 17 (Roll III-12)

**Warren Congregational/Federated Church
Warren (Worcester County) MA**

Photo: David Meacham
Date: January 2002
Negative: Warren Federated Church
View: Chapel interior, view looking SW with Ladies' Parlor on R. Door at center is entrance from vestibule on main (S) façade of chapel

- Illustration #1** Watercolor view of Warren Center by Grace Denny, 1826.
Illustration #2 John Warner Barber's 1838 view of Warren Center.
Illustration #3 1797 Meetinghouse after its 1837 move off the Common and remodeling.
Illustration #4A and 4B First Congregational Church shortly after its completion in 1875.
Illustration #5 Second Universalist Church (1837), 1885 view.
Illustration #6 Methodist Church, 1885.
Illustration #7 Current plan of Federated Church (drawn by Susan Ceccacci).

(END)

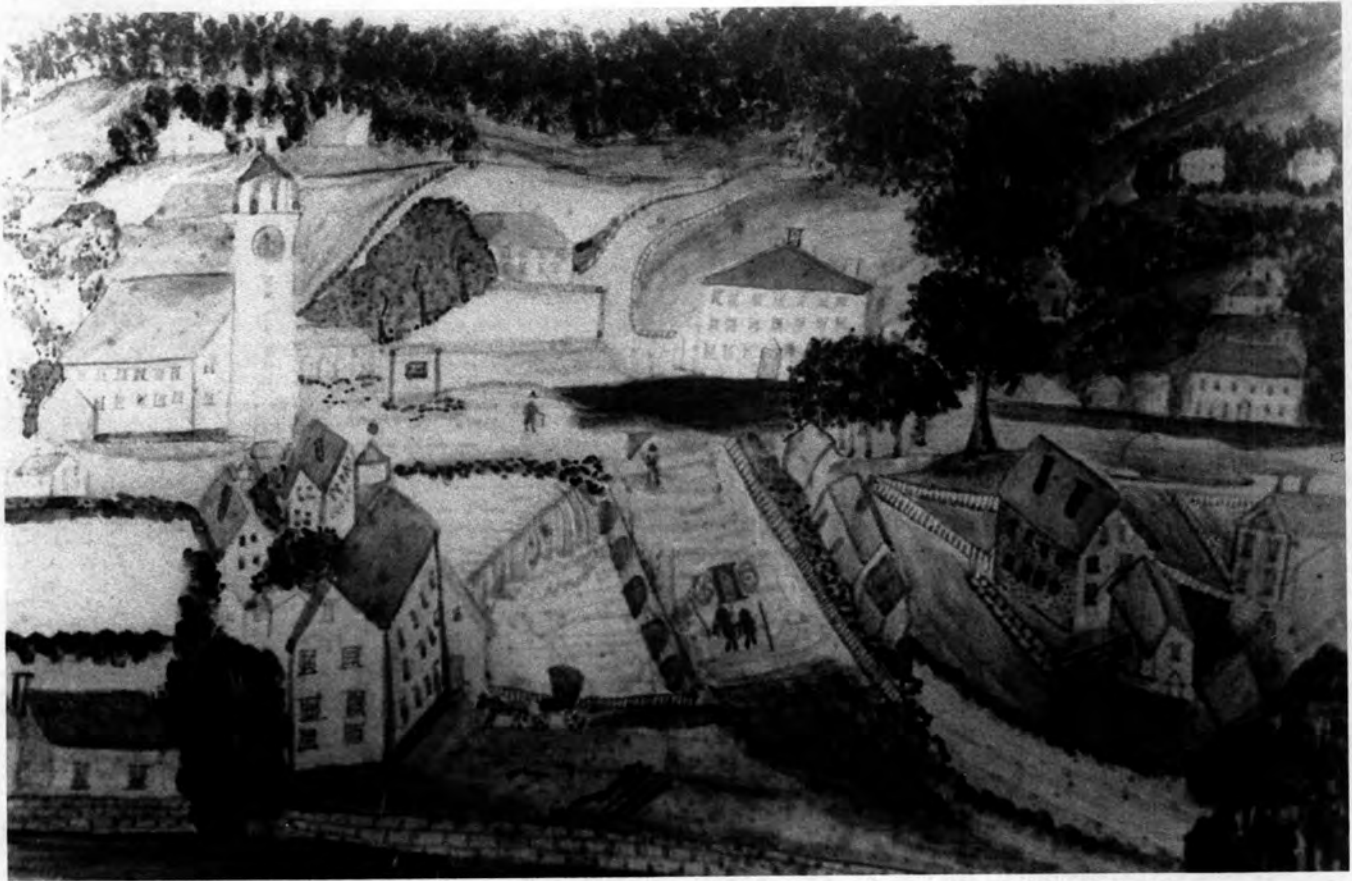
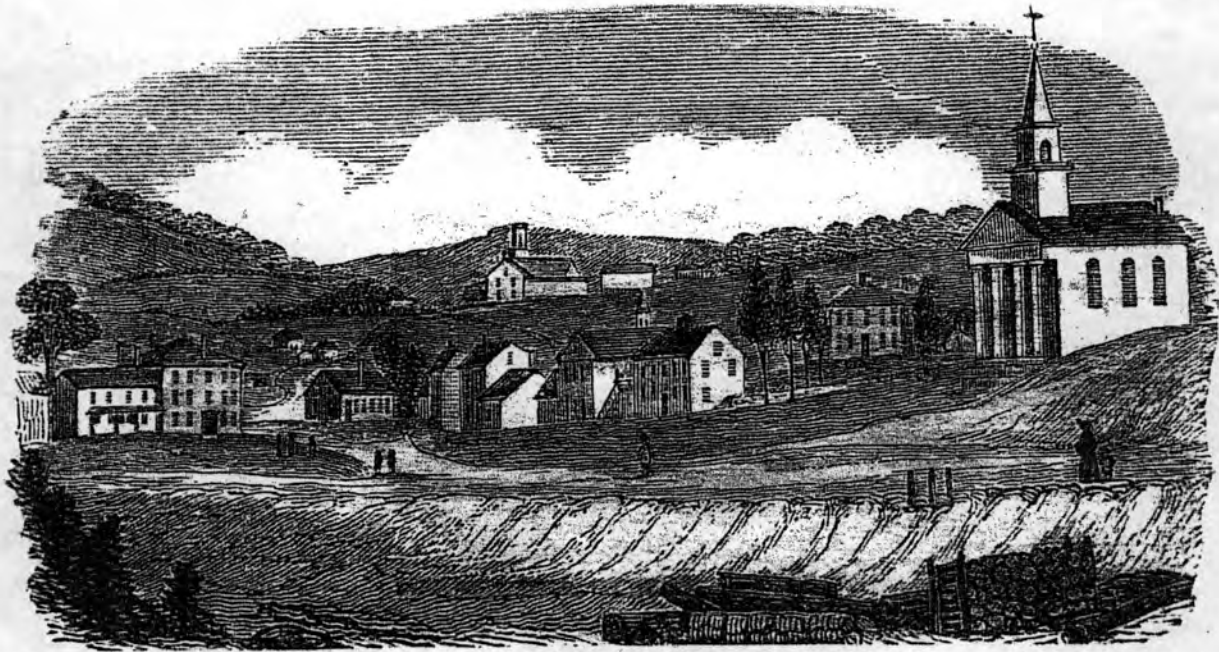


ILLUSTRATION # 1 Watercolor view of Warren Center, 1826, by Grace Denny of
Leicester, Massachusetts (Collection Warren Public Library)

The building with the tower on one end (far left) is the 1797 Meeting House. Behind it can be seen very faintly the meeting house horse sheds. In the upper middle section of the picture is the hip-roofed Hitchcock Tavern. Industry-related buildings, none of which survive today, are located in the foreground on either side of the Main Street bridge. The turn of the 20th century Town Hall now stands on the approximate site of the buildings on the far right in the lower corner.



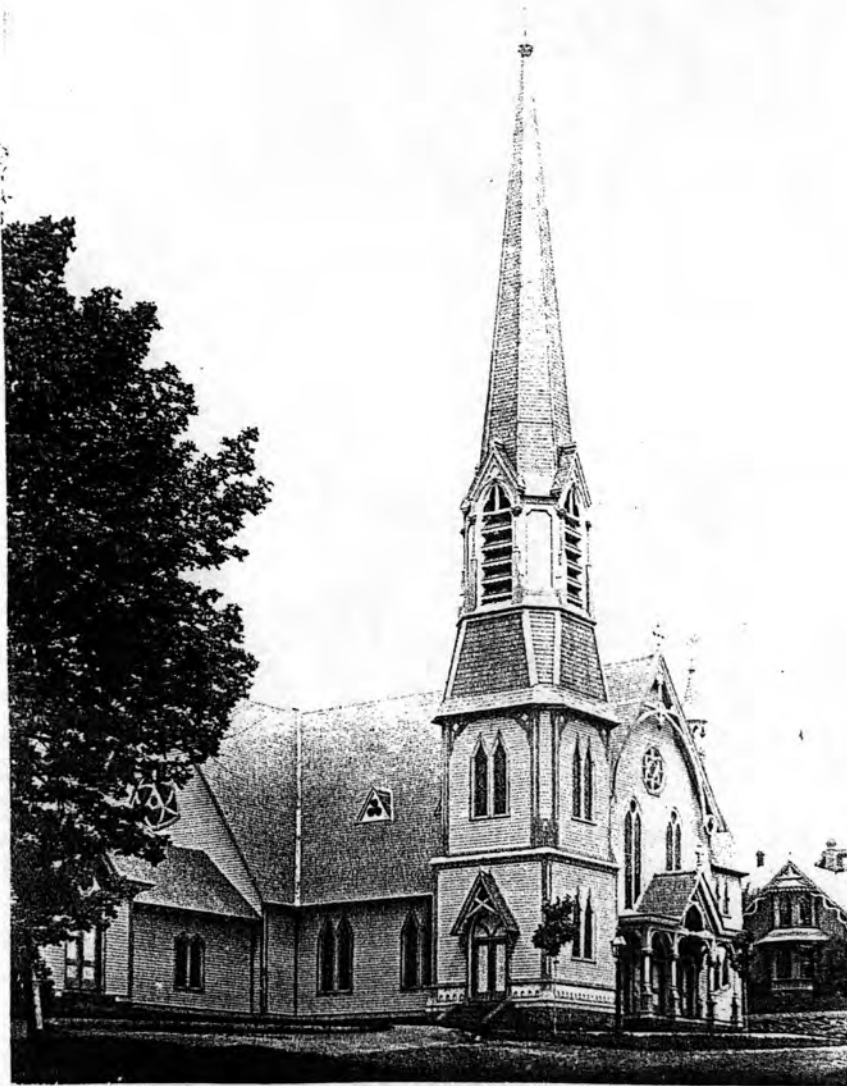
East view of Warren, (central part.)

ILLUSTRATION # 2 John Warner Barber's 1838 view of Warren Center

The remodeled Congregational meeting house is seen on its new hillside site at the far right. In 1837 the Congregational Society moved the meeting house off of the town-owned common to this privately-owned site where the present First Congregational/Federated Church now stands. This view shows railroad construction underway in the foreground. In 1839 the first leg of the Western rail line was opened through Warren, connecting Worcester and Springfield. The line was completed to its final destination, Albany, New York, in 1842.



ILLUSTRATION # 3 The 1797 meeting house after its 1837 move off of the Common and remodeling
By 1838 the old meeting house had taken the form of a Greek Revival style church, with a temple front and an integral steeple rising from its roof.



ILLUSTRATIONS # 4A and 4B The High Victorian Gothic style First Congregational Church seen shortly after its completion in 1875
Although these early photographs are in black and white, they make it clear that the building was painted in multiple colors as was popular at that time. (Collection Warren Public Library)



ILLUSTRATION # 5 Second Universalist Church, built 1837 at the corner of Main and Prospect streets, 1885 view

Jewett's *History of Worcester County* credits the elegant Greek Revival design of this building (no longer standing) to William Howe, one of the Howe family of inventors of nearby Spencer, Massachusetts. William Howe, a relation of Elias Howe, inventor of the sewing machine, developed the wood and iron Howe Truss that was and widely used for railroad bridges during the mid-19th century. He is said to have used his truss, patented in 1840, experimentally in the Universalist church building. The Universalists remained in their 1837 building until, due to its dwindling size, the congregation joined the Federated Church in 1927.



ILLUSTRATION # 6 Methodist Church as it appeared in 1885

Services of the Methodist Episcopal Society of Warren were held until 1863 in Union Hall (now attached to the rear of a building on the north side of Main Street west of Bacon Street). In that year the congregation moved the building seen in this photograph to Southbridge Street in Warren from Jencksville in Ludlow, Massachusetts. It was enlarged in 1880 and remained the society's home until it was determined structurally deficient and was abandoned in the early 1920's. This building was destroyed by fire in 1955.

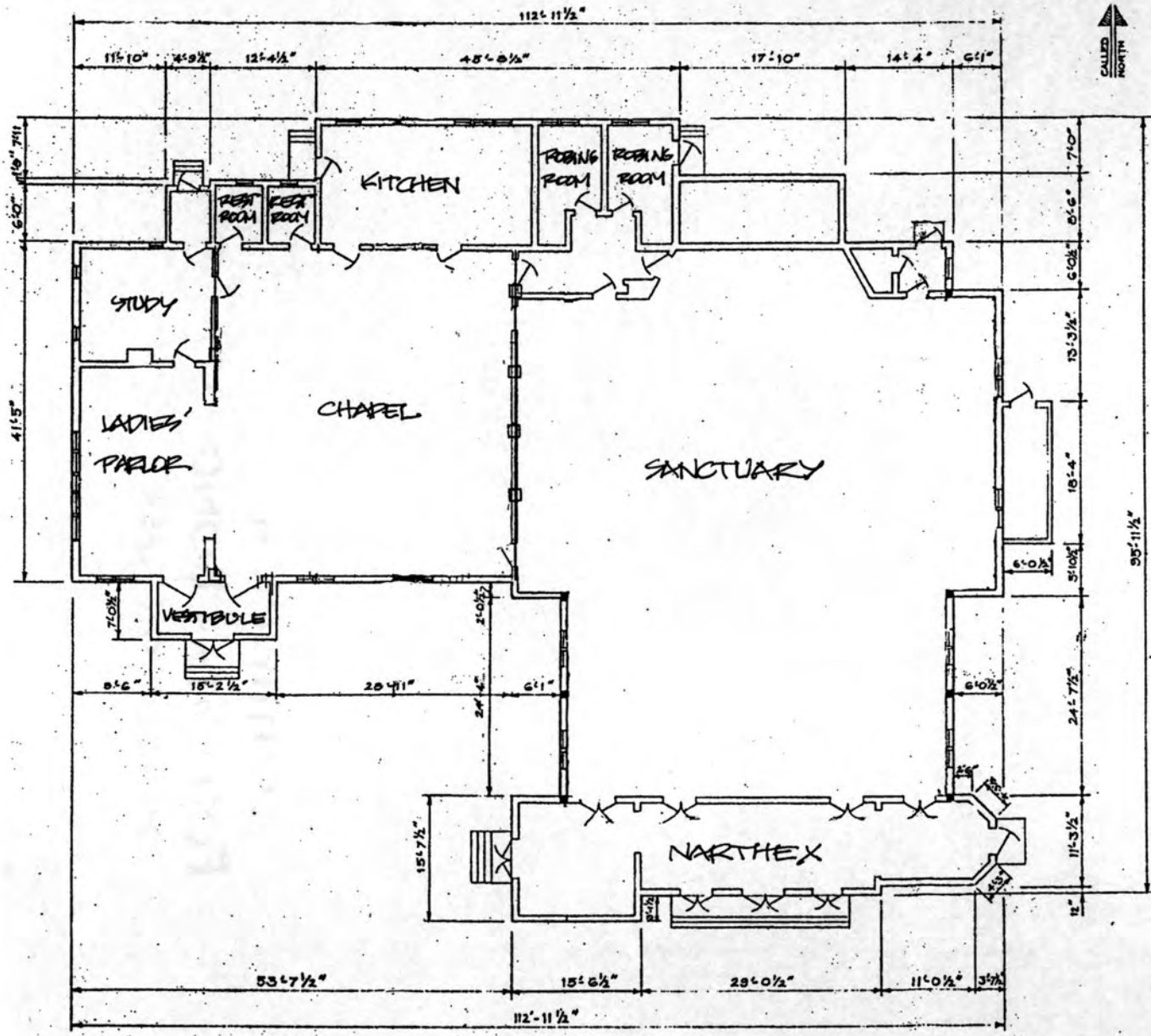
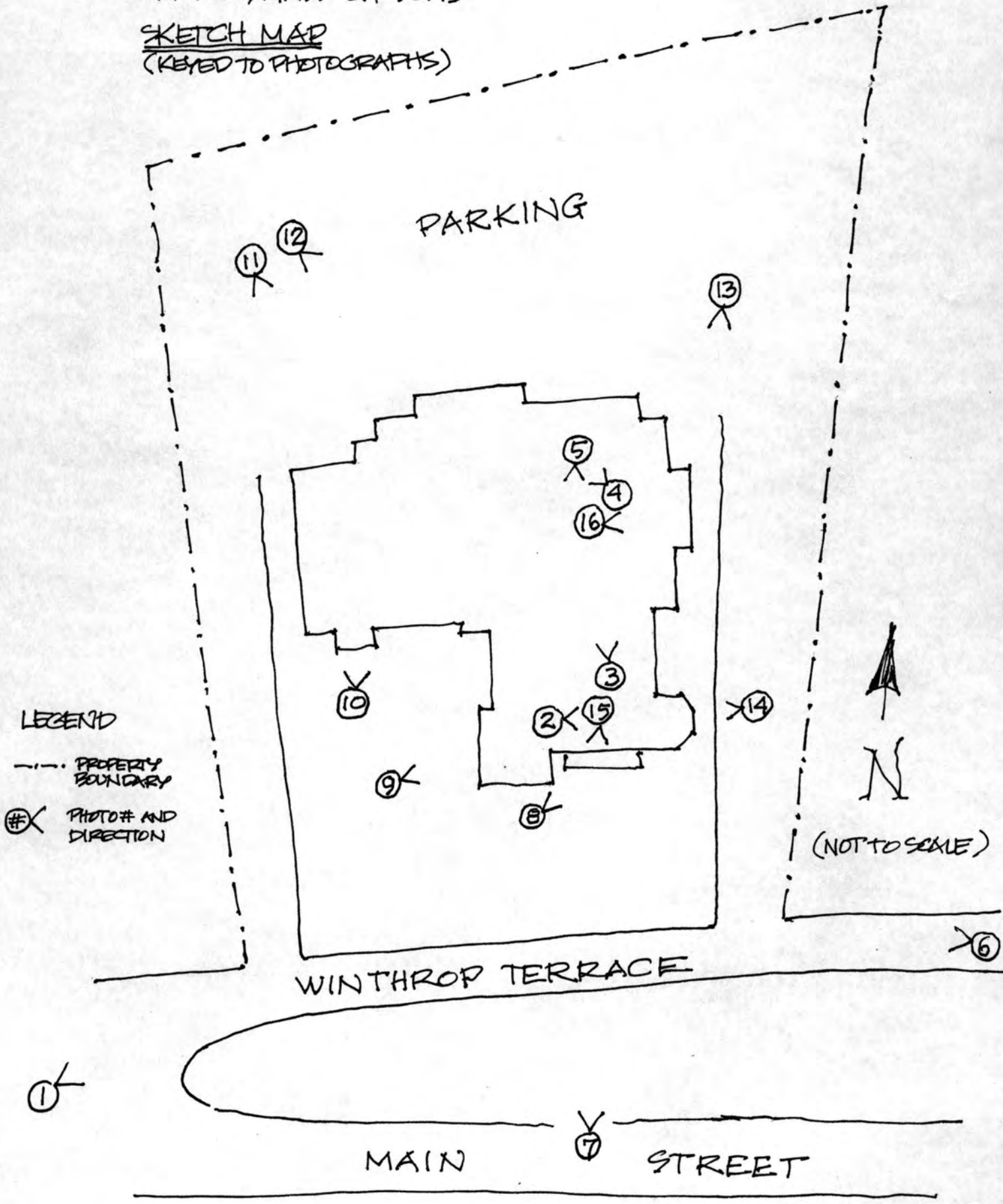


ILLUSTRATION # 7

Current Plan of Warren Congregational/Federated Church

FIRST CONGREGATIONAL/FEDERATED CHURCH
WARREN, MASSACHUSETTS

SKETCH MAP
(KEYED TO PHOTOGRAPHS)



⊙11 ⊙12

⊙13

⊙5

⊙4

⊙16

⊙10

⊙3

⊙2

⊙15

⊙14

⊙9

⊙8

⊙6

⊙1

⊙7

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Warren First Congregational--Federated Church

MULTIPLE NAME:

STATE & COUNTY: MASSACHUSETTS, Worcester

DATE RECEIVED: 10/14/04 DATE OF PENDING LIST: 11/19/04
DATE OF 16TH DAY: 12/04/04 DATE OF 45TH DAY: 11/27/04
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 04001258

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 11/27/04 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in the
National Register

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Warren First Congregational/Federated Church
Warren (Worcester) MA

Section number 10 Page 1

The coordinates originally provided for Warren First Congregational/Federated Church were 19 731760 4677040. The correct location is 310 miles west (width of one UTM zone) of this point at **18 731760 4677040** (North American Datum 1927).

Corrected April 2009

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: ADDITIONAL DOCUMENTATION

PROPERTY NAME: Warren First Congregational Church--Federated Church

MULTIPLE NAME:

STATE & COUNTY: MASSACHUSETTS, Worcester

DATE RECEIVED: 1/20/12 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 3/07/12
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 82000473

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

___ACCEPT ___RETURN ___REJECT _____DATE

ABSTRACT/SUMMARY COMMENTS:

Additional Documentation Approved

RECOM./CRITERIA Accept

REVIEWER Edou Ball

DISCIPLINE History

TELEPHONE _____

DATE 3.7.12

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



1ST
WARREN/CONGREGATIONAL/FEDERATED CHURCH
WARREN (WORCESTER COUNTY) MA

PHOTO: S. CECCACCI
MARCH 2002

NEGATIVE: WARREN FEDERATED CHURCH

VIEW: LOOKING NE FROM MAIN STREET

PHOTO # 1



1ST
WARREN/CONGREGATIONAL/FEDERATED CHURCH
WARREN (WORCESTER COUNTY) MA

PHOTO: DAVID MEACHAM
MARCH 2002

NEGATIVE: WARREN FEDERATED CHURCH

VIEW: INTERIOR, NARTHEX, SOUTH (R) WALL & EAST WALL (AHEAD), WITH MAIN ENTRANCE & STAINED GLASS,
STAIRWAY TO BALCONY & CARRIAGE ENTRANCE WITH STAINED GLASS WINDOW (AHEAD)

PHOTO # 2



1st

WARREN/CONGREGATIONAL/FEDERATED CHURCH
WARREN (WORCESTER COUNTY) MA

PHOTO: DAVID MEACHAM
MARCH 2002

NEGATIVE: WARREN FEDERATED CHURCH

VIEW: INTERIOR, SANCTUARY LOOKING NW WITH PEWS, PULPIT PODIUM, CHOIR,
ORGAN + ORGAN PIPES

PHOTO # 3



1ST
WARREN CONGREGATIONAL FEDERATED CHURCH
WARREN (WORCESTER COUNTY) MA

PHOTO: DAVID MEACHAM
MARCH 2002

NEGATIVE: WARREN FEDERATED CHURCH

VIEW: INTERIOR, SANCTUARY LOOKING N, CLOSEUP OF PULPIT PODIUM, CHOIR & ORGAN PIPES

PHOTO # 4



^{1ST}
WARREN CONGREGATIONAL FEDERATED CHURCH
WARREN (WORCESTER COUNTY) MA

PHOTO : DAVID MEACHAM
MARCH 2002

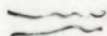
NEGATIVE : WARREN FEDERATED CHURCH

VIEW : INTERIOR, SANCTUARY LOOKING S FROM PULPIT TOWARD BALCONY

PHOTO # 5



II-3 #6



WARREN, 1ST CONGREGATIONAL/
FEDERATED CHURCH

PHOTO: S CECCACCHI
MARCH 2002

VIEW: LOOKING W FROM WINDSOR
TERR. WITH HOUSES ON R & L
OF CHURCH

PHOTO # 6



II-4

#7

WARREN: 1ST CONGREGATIONAL/
FEDERATED CHURCH

PHOTO: S. CECCACCI
MARCH 2002

MAIN FACADE LOOKING N FROM
MAIN STREET

PHOTO #7

54-63/2602105075 011 N N



II-22 #8

WARREN: 1ST CONGREGATIONAL/
FEDERATED CHURCH

PHOTO: S CECCACCI
MARCH 2002

FRONT PORCH OF CHURCH
LOOKING NE FROM FRONT LAWN

PHOTO # 8



II-10 #9

WARREN: 1ST CONGREGATIONAL /
FEDERATED CHURCH

PHOTO: S CECCACCI
MARCH 2002

VIEW: BELL TOWER (GROUND
FLOOR SECTION), W FACADE (L)
S FACADE (R)

PHOTO #9



WILLIAM
WALTER KEMP AND
HELEN MARY KEMP
MAY 1881

II-9 #12

WARREN: 1ST CONGREGATIONAL / FEDERATED
CHURCH

PHOTO S CECCACCI MARCH 2002

CHAPEL, MAIN FACADE, LOOKING N

PHOTO #10



II-12

#10

WAMPEN: 1ST CONGREGATIONAL / FEDERATED CH.

PHOTO: S. CECCACCI, MARCH 2002

VIEW: CHAPEL, REAR FACADE (L), W FACADE
(R), VIEW LOOKING S

PHOTO # 11



#-11 #11

WARREN: 1ST CONGREGATIONAL/
FEDERATED CHURCH

PHOTO: S CECCACCI
MARCH 2002

VIEW: REAR OF MAIN BODY
OF CHURCH WITH APSE UNDER
HIGH GABLE & ONE-STORY
ADDITION ON (R) VIEW
LOOKING SE

~~THE~~ PHOTO #12



II-13 #13

WARREN: 1ST CONGREGATIONAL/
FEDERATED CHURCH

PHOTO S. CECCACCI
MARCH 2002

É FACADE WITH 1960S
BASEMENT ENTRANCE (CENTER)
& FACETED STAIRTOWER &
~~CEILING~~ CUPOLA TO ITS L.

PHOTO #13



II-18 # 14

WARREN: 1ST CONGREGATIONAL
FEDERATED CHURCH

PHOTO: S CECCACCI
MARCH 2002

E FACADE, CARRIAGE ENTRANCE
IN FACTO STAIRTOWER
VIEW LOOKING W

PHOTO #14



1ST
WARREN CONGREGATIONAL FEDERATED
CHURCH

WARREN (WORCESTER COUNTY) MA

PHOTO: S. CECCACCI
MARCH 2002

NEGATIVE: WARREN FEDERATED CHURCH

VIEW: DETAIL OF STAINED GLASS WINDOW,
BALCONY, LOOKING S

PHOTO # 15



^{1ST}
WARREN CONGREGATIONAL/FEDERATED CHURCH
WARREN (WORCESTER COUNTY) MA

PHOTO: DAVID MEACHAM
MARCH 2002

NEGATIVE: WARREN FEDERATED CHURCH

VIEW: STAINED GLASS WINDOW, E TRANSEPT,
VIEW LOOKING E IN SANCTUARY

PHOTO # 16



A THE ROAD IS A
WAY TO GOD
BY
THE
SACRAMENT OF
THE
EUCCHARIST

WARREN^{1ST} CONGREGATIONAL FEDERATED CHURCH
WARREN (WORCESTER COUNTY) MA

PHOTO: DAVID MEACHAM
JANUARY 2002.

NEGATIVE: WARREN FEDERATED CHURCH

VIEW: CHAPEL INTERIOR, LOOKING SW AT S WALL
OF CHAPEL (L) & S WALL OF LADIES PARLOR (R)

PHOTO # 17



Warren

MASSACHUSETTS

1:25 000-scale metric topographic map

7.5 X 15 MINUTE QUADRANGLE SHOWING

- Contours and elevations in meters
- Highways, roads and other manmade structures
- Water features
- Woodland areas
- Geographic names

GEOLOGICAL SURVEY

1982

Produced by the United States Geological Survey in cooperation with Massachusetts Department of Public Works

Control by USGS, NOS/NOAA, and Massachusetts Geodetic Survey
Compiled by photogrammetric methods from aerial photographs taken 1980. Field checked 1981. Map edited 1982
Supersedes Warren and East Brookfield 1:25,000-scale maps dated 1969

Projection and 1000-meter grid, zone 19: Universal Transverse Mercator
10,000-foot grid ticks based on Massachusetts coordinate system, mainland zone, 1927 North American Datum
To place on the predicted North American Datum 1983 move the projection lines 6 meters south and 39 meters west as shown by dashed corner ticks

There may be private inholdings within the boundaries of the National or State reservations shown on this map
CONTOUR INTERVAL 3 METERS
NATIONAL GEODETIC VERTICAL DATUM OF 1929
CONTROL ELEVATIONS SHOWN TO THE NEAREST 0.1 METER
OTHER ELEVATIONS SHOWN TO THE NEAREST 0.5 METER

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS

FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092

Meters	Feet
1	3.2808
2	6.5616
3	9.8424
4	13.1232
5	16.4040
6	19.6848
7	22.9656
8	26.2464
9	29.5272
10	32.8080

To convert meters to feet multiply by 3.2808
To convert feet to meters multiply by 0.3048

ADJOINING MAPS	1	2	3
	4	5	
	6	7	8

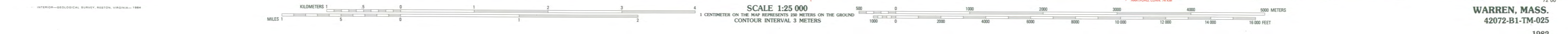
1. West Warren
2. South Brookfield
3. Worcester North
4. Ludlow North
5. Ludlow South
6. Middleboro
7. Middleboro
8. Shelburne

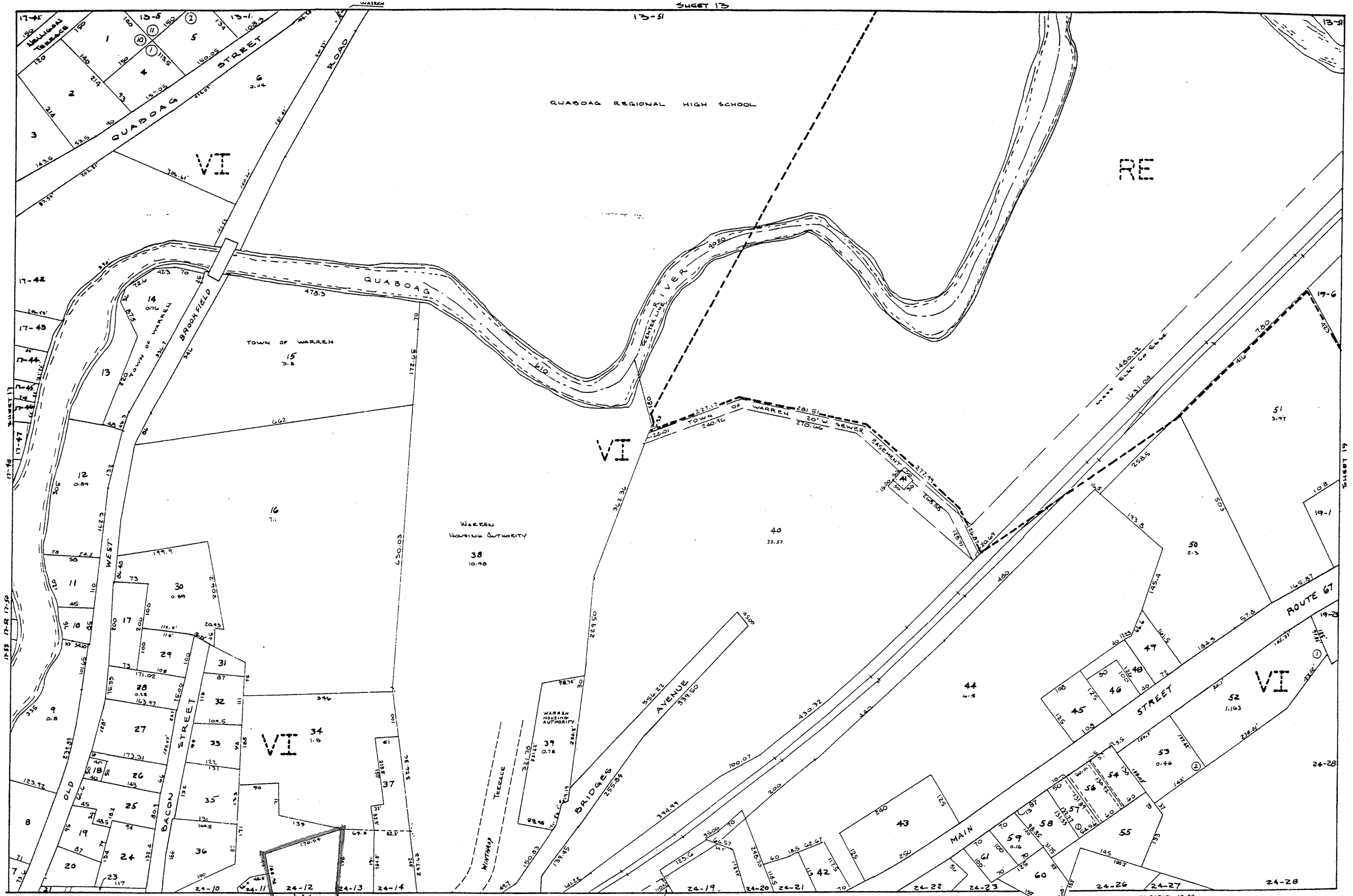
ISBN 0-607-23427-X
9 780607 234275

Topographic Map Symbols

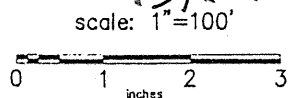
Primary highway, hard surface	—
Secondary highway, hard surface	—
Light duty road, hard or improved surface	—
Unimproved road; trail	—
Route marker: Interstate, U. S., State	—
Railroad: standard gauge, narrow gauge	—
Bridge: drawbridge	—
Footbridge; overpass; underpass	—
Build-up area: only selected landmark buildings shown	—
Houses; barn; church; school; large structure	—
Boundary:	—
National, with monument	—
State	—
County, parish	—
Civil township, precinct, district	—
Incorporated city, village	—
National or State reservation; small park	—
Land grant with monument; found section corner	—
U. S. public lands survey: range, township, section	—
Range, township; section line: location approximate	—
Fence or field line	—
Power transmission line, located tower	—
Dam; dam with lock	—
Cemetery; grave	—
Campground; picnic area, U. S. location monument	—
Windmill; water well; spring	—
Mine shaft; prospect; adit or cave	—
Control: horizontal station; vertical station; spot elevation	—
Contours: index; intermediate; supplementary; depression	—
Distorted surface: strip mine, levee, sand	—
Perennial lake and stream; intermittent lake and stream	—
Rapids, large and small; falls, large and small	—
Submerged marsh; marsh; swamp	—
Land subject to controlled inundation; woodland	—
Stake; manure	—
Orchard; vineyard	—

A pamphlet describing topographic maps is available on request





NOTICE:
 THESE MAPS WERE DERIVED FROM AERIAL PHOTOGRAPHS AND/OR RECORD PLAN, DEED AND/OR ASSUMED LINES OF OCCUPATION FOR THE SOLE PURPOSE OF TAX ASSESSMENT—NOT FOR CONVEYANCES NOR BOUNDARY LINE DELINEATION.



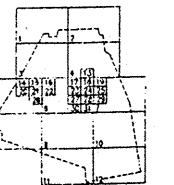
REVISED AND REPRINTED BY
 CARTOGRAPHIC ASSOCIATES, INC.
 LITTLETON, NEW HAMPSHIRE 03561

WARREN FIRST CONGREGATIONAL/FEDERATED CHURCH SHEET # 2

BOARD OF ASSESSORS
WARREN
 Massachusetts
 LOT # 24/12

ZONING LINE ---
 RU _____ RURAL
 RE _____ RESIDENTIAL
 VI _____ VILLAGE

TAX MAP
 prepared by
 CONLON ASSOCIATES
 Westfield, Massachusetts
 1982



Revised To
 January 1, 2002
 Sheet 18

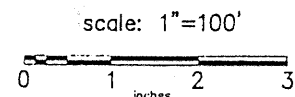


RECEIVED

JUN 21 2002

MASS. HIST. COMM

NOTICE:
 THESE MAPS WERE DERIVED FROM AERIAL PHOTOGRAPHS AND/OR RECORD PLAN, DEED AND/OR ASSUMED LINES OF OCCUPATION FOR THE SOLE PURPOSE OF TAX ASSESSMENT—NOT FOR CONVEYANCES NOR BOUNDARY LINE DELINEATION.



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 LITTLETON, NEW HAMPSHIRE 03561

WARREN FIRST CONGRESSIONAL FEDERATED CHURCH

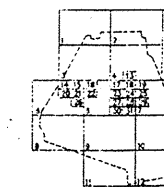
BOARD OF ASSESSORS
WARREN
 Massachusetts
 LOT #24/12

SHEET #1

ZONING LINE ----
 RU _____ RURAL
 RE _____ RESIDENTIAL
 VI _____ VILLAGE

NO PARCEL 25, 98, 184-186, 202

TAX MAP
 prepared by
 CONLON ASSOCIATES
 Westfield, Massachusetts
 1982



Revised To
 January 1, 2002 Sheet 24



The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission



September 30, 2004

Ms. Carol Shull
National Register of Historic Places
Department of the Interior
National Park Service
1201 Eye Street, NW, 8th floor
Washington, DC 20005

Dear Ms. Shull:

Enclosed please find the following nomination form:

Warren First Congregational/Federated Church, Warren (Worcester), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the property were notified of pending State Review Board consideration 30 to 45 days before the meeting and were afforded the opportunity to comment.

Sincerely,

A handwritten signature in cursive script that reads "Betsy Friedberg".

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Susan Ceccacci, consultant
Sylvia Buck, Warren Historical Commission
H. William Ramsey, Warren Planning Board
William Wright, Federated Church
Marc Richard, Board of Selectmen



82000473



The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

December 22, 2011

Mr. Edson Beall
National Register of Historic Places
Department of the Interior
National Park Service
1201 Eye Street, NW 8th floor
Washington, DC 20005

Dear Edson:

Re: Warren First Congregational/Federated Church, Worcester County, MA

Enclosed is a continuation sheet for the above referenced National Register listing. It provides additional documentation to correct the UTM coordinates.

Sincerely,

A handwritten signature in cursive script that reads "Philip Bergen".

Philip Bergen
Preservation Planner
Massachusetts Historical Commission

Enclosures