

United States Department of the Interior  
National Park Service

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National Register of Historic Places  
Inventory—Nomination Form

received MAY - 8 1984

date entered

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

1. Name

historic Episcopal Church of St. John the Baptist

and/or common St. John's Church, Rectory, and Parish Hall (preferred) <sup>S</sup>

2. Location

street & number High Street N/A not for publication

city, town Wakefield N/A vicinity of

state New Hampshire code 33 county Carroll code 003

3. Classification

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

4. Owner of Property

name The Trustees of the Protestant Episcopal Church in the State of New Hampshire

street & number 63 Green Street

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

5. Location of Legal Description

courthouse, registry of deeds, etc. Carroll County Registry of Deeds  
(book 70, p456, book 87, pp66&74)

street & number Route 171

city, town Ossipee state New Hampshire

6. Representation in Existing Surveys

title None has this property been determined eligible?  yes  no

date N/A  federal  state  county  local

depository for survey records N/A

city, town N/A state

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## 7. Description

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**Condition**

excellent  
 good  
 fair

**Check one**

deteriorated  
 ruins  
 unexposed

unaltered  
 altered

**Check one**

original site  
 moved date N/A

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**Describe the present and original (if known) physical appearance**

The Episcopal Church of St. John the Baptist is a Gothic Revival church which stands on its own large lot at the north end of Sanbornville village in the town of Wakefield. The wooden church is composed of five units, four of them one story structures with steeply pitched gable roofs, arranged in a traditional cruciform plan. The large nave is set with its west gable end facing High Street. To its east is the smaller and somewhat lower chancel. To the north of both the nave and the chancel is the choir room wing, while matching it to the south of the chancel is the small, lower sacristy wing. At the southwest corner of the nave stands the square three-story tower with broach spire, which contains the church's main entry. The church has granite block foundations, and board and batten walls with steeply sloping water-tables (although, as we shall see, the tower does have some wooden shingles decorating its facades). The four one-story sections are all topped by a cornice with mouldings and sloping soffit.

In the center of the nave's main facade, its west gable end, are two large and tall stained glass lancet windows, set in simple frames. A moulding high in the gable interrupts the battens just below a small rectangular louver. The nave's north and south facades each have smaller stained glass lancet windows set in simple rectangular frames with recessed spandrels--five windows on the north facade and four windows on the south facade, whose westernmost bay is occupied by the tower. (Also found on the south facade is a low wooden bulkhead serving the unfinished basement with dirt floor and stone walls.) The rear (east) gable end of the nave is, of course, largely covered by the chancel and the wings. The nave's gable roof, interrupted only by a cricket roof for the tower, is ornamented by a Celtic cross at the peak of each gable.

The chancel to the east of the nave has one large and wide stained glass window in its east gable end. The window, now protected by lexan panels on the exterior, is set in a wide Gothic arch with a simple sill and a hoodmould. The church's north and south facades each have a single, small, stained glass lancet window with a plain, rectangular frame. The peak of the chancel's gable is ornamented by a Celtic cross, like those on the nave roof. The sacristy wing to the south of the chancel is blank on its east facade, but its south gable end has a tall, narrow, stained glass lancet window, set, like the nave's windows, in a rectangular frame with recessed spandrels. And its west facade has a door of vertical boarding with a plain frame, reached by concrete steps with a modern metal railing. The sacristy's roof is broken by a tall, massive brick chimney with a corbeled cap. The larger choir room wing to the north has a door similar to the sacristy's door in its west facade. The wing's east and west facades each also have a stained glass lancet window, again with a rectangular frame and recessed spandrels. The north gable end of the choir room wing features a triple window--three stained glass lancet windows, set in the usual rectangular frames with recessed spandrels. In the gable above the triple window is another variant on the familiar theme--a small blind lancet arch set in a rectangular frame with recessed spandrels. A stuccoed brick chimney with corbeled cap breaks the choir room wing's gable roof.

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The square, three-story tower was given more ornament than the rest of the church. The corners of the tower are distinguished by one-story high, wooden angle buttresses. The buttresses have granite block bases and the usual board and batten sides with watertables. But their steeply sloping faces are sheathed with rounded "fishscale" wooden shingles. And the buttresses are topped by ornamental gablets, supported by sawn brackets. The gablets have trefoil arches, moulded raking cornices, and roll ridge mouldings. The tower's south facade contains the main entry, reached by wooden steps with plain wooden railings. The double doors of vertical boarding with plain frames are set in a wide Gothic arch with simple moulded trim. The first stories of the east and west facades each have two small rectangular stained glass windows in plain frames. Two similar but taller windows are also found in the second stories of the east, west and south facades. A moulding interrupts the battens at the second story window sill level on the east and west facades, but not on the south facade. The tower's third story is the open belfry. In each face of the belfry is found a pair of large open lancet arches. The sills of the arches sit on a moulded cornice which encircles the tower. Another continuous moulded band serves both as the hoodmoulds for the lancet arches and as a moulded belt course around the tower at the impost level of the arches. While the upper story has the usual board and batten sheathing below the hoodmould-belt course, it is sheathed with wooden "fishscale" shingles above it. The tower is topped by a shallow moulded cornice and a tall, wooden shingled broach spire with a crowning Celtic cross.

The main entry in the tower's south facade opens into the vestibule which occupies the first story of the tower. This simple room with linoleum floor, plaster walls with baseboard, and a plaster ceiling with a trapdoor serving the tower's upper stories, is lit by four small, stained glass windows with geometric designs. Double doors with vertical boarding and plain frames in a Gothic arch, an entry almost identical to the main entry, open into the nave. The nave, a single, large room, has a hardwood floor, plaster walls with a wainscoting of vertical beaded boarding topped by a moulding, and shallow moulded lateral cornices on the lateral (north and south) walls. The nave is lit by stained glass lancet windows in plastered recesses, the two large west windows having elaborate floral-geometric designs, the narrow windows of the north and south walls depicting the saints and a trumpeting angel. (In the north wall is also found the choir room door, a vertical board door with simple frame in a Gothic arch.) The steeply pitched ceiling has plain heavy exposed rafters, purlins and roof trusses. The six massive roof trusses, each composed of two rafters, a collar beam, and two long braces, which reach from the wall plate to the opposite rafter, divide the nave into five bays. Each bay contains two electric lights with cylindrical shades and conical caps, suspended by chains. A central aisle divides the wooden slip pews, which fill most of the nave. The floor at the east end of the nave is raised by two steps that mark the beginning of the sanctuary. Placed on the steps to the north of the aisle is an elaborate wooden lectern, an ornate octagonal column supporting a carved eagle on whose back rests the texts. (In front of the lectern is the round carved marble baptismal font.) On the steps south of the aisle is the semi-sedecagonal pulpit, ornamented by a corbeled base and engaged colonettes at the corners.

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The opening from the nave into the chancel is framed by a large plain Gothic arch. The chancel has hardwood floors and plaster walls with baseboards and lateral moulded cornices. The steeply pitched ceiling has exposed rafters, purlins and roof trusses. The chancel is divided into two bays by the three large roof trusses, each composed of two rafters and two arched braces, which have chamfered edges and ornamented ends. The western bay of the chancel has in its north wall a recess containing the organ with its exposed pipes. (Most of the organ is actually in the choir room wing.) In the western bay's south wall is the sacristy door, which, like the other doors, has vertical beaded boarding with plain frame and is placed in a simple Gothic arch. On each side of the western bay are found the stalls. The eastern bay is the sanctuary proper, having the wooden altar with its paneled front and sides. The floor of the sanctuary is raised above the western bay's floor. And the sanctuary is marked off by a low altar rail with bracketed posts and moulded rail. The sanctuary's north and south walls each have a small stained glass window depicting an angel playing a musical instrument. In the east wall is a large Gothic arched stained glass window with three scenes--the Resurrection, the Baptism of Christ, and Dorcas, the good woman, distributing alms. On the south wall of the sanctuary is mounted the credence, while the ambry is mounted on the north wall.

The sacristy is a small room, having a linoleum floor, plaster ceiling and walls with a simple baseboard, simple door trim, a builtin closet and a single stained glass window with a geometric design. The choir room is an L-shaped room, as the organ and a large closet occupy a good portion of the north wing. It also has a linoleum floor and plaster walls with baseboard. But, here, the trim of the doors and the stained glass windows with geometric designs is chamfered. And the wood ceiling is paneled.

Two other buildings associated with the church are found on the property--the rectory to the south of the church at the corner of High Street and St. John's Street, and the Parish Hall, east of the church on Route 153.

The rectory, which stands on a knoll, has a T-shaped plan. Its main block and the ell are both two stories high, although the ell's roof is slightly lower than the main block's roof. The main block and the ell share a granite block foundation and the same cornice with mouldings, sloping soffit and frieze. Their windows, with the exception of two small one over one sash windows in the ell, have two over two sash, moulded trim and louvred shutters. Both sections are now sheathed in an asbestos siding. Hip roofs cover the main block and the ell, but the main block does have a low pitched ornamental gable in the center of its western (High Street) facade. This main, three bay wide, western facade is covered by a five bay wide, one-story, hip-roofed veranda. The veranda has a latticework base, chamfered posts on pedestals with capitals and simple brackets, plain railings with diagonal struts, and a cornice with mouldings and sloping soffit. It is reached by wooden steps on the north and concrete steps in the central bay. The central bay of the western facade contains the main entry, double-paneled doors with builtin windows and plain trim, and is topped by the ornamental gable which has a semicircular louver with moulded surround.

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The two bay wide northern facade has a side door, a paneled door with double windows and plain trim, while the two bay wide south facade boasts a three-sided bay window with latticework base, one over one sash windows with plain trim and louvred shutters, a box cornice with mouldings, and a low-pitched hip roof. The short ell has a single door, a paneled door with double windows and moulded trim, in the north facade, sheltered by a gabled hood with simple braces and a shallow moulded cornice. To the rear of the ell is a long, narrower, gable-roofed shed. The shed, although sheathed with asbestos siding on the north, is still clapboarded with cornerboards on the east gable end and on the south facade. The shed has a simple cornice with sloping soffit and frieze. Plain trim surrounds its single eastern window and its two southern doors, but moulded trim and louvred shutters adorn its single northern window.

The rectory has a typical central hall plan. And its rooms, while spacious and pleasant, are not elaborately decorated. They have hardwood floors, plaster walls with simple baseboards and ceiling mouldings, paneled doors, plain window and door trim and simple fireplace mantels. The only elaborate ornament is found on the newel post of the stairway at the end of the hall. The dirt-floored full basement, the attic, and the two rooms of the shed are, of course, unfinished.

The Parish Hall's gable-roofed main block is clapboarded with cut granite block foundation, cornerboards, and cornice with mouldings, sloping soffit and frieze. Its two over two sash windows all have moulded lintels. The Parish Hall's main facade, the northeast gable end facing Route 153, is one and a half stories high, but because of the slope of the land, the basement is exposed on the long sides and the rear gable end. In the center of the three bay wide street facade is the main entry--double paneled doors with multipane windows, simple moulded trim and a simple over-door panel. The entry is sheltered by a one-story, gable-roofed entry porch with wooden steps and floor, turned posts with sawn brackets, a cornice with sloping soffit, mouldings, and frieze, and a clapboarded gable. Above the entry in the main facade's gable is a nine-pane circular window with a semicircular hoodmould and a straight bracketed sill. The upper (main) level of the four bay wide northwest facade has a side door in its westernmost bay--a paneled door with window and moulded lintel, served by a plain, open, exterior wooden stairway. Both of the other facades have been partially covered by additions in recent years. In the late 1950's, a one-story, gable-roofed kitchen-restroom wing was added on the southeast facade. The wing is clapboarded with cornerboards and a cornice with mouldings, sloping soffit and frieze. Moulded lintels top its windows and its single door. Half of the wing's northeast facade is now covered by a shed-roofed oil tank cover, which is also clapboarded with cornerboards and a cornice with sloping soffit and frieze. In 1982, a small rear vestibule was added to the two bay wide southwest gable end. The one-story, gable-roofed vestibule is again clapboarded with cornerboards and a cornice with mouldings, sloping soffit and frieze. Moulded trim surrounds its one window and one door.

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The Parish Hall's main entry opens into a small entry hall. South of the entry hall is a small storage room, while north of the entry is a hallway leading to the stairs down to the lower level. Most of the main level, however, is devoted to one large room, the Parish Hall itself. The main level's high ceilinged rooms have hardwood floors, as well as plaster walls above a wainscoting of vertical beaded boarding topped by a moulded rail which incorporates the window sills. The windows and the paneled doors all have moulded trim with cornerblocks. The lower level of the main block is one large room with a linoleum floor, walls of horizontal beaded boarding, a central row of metal posts, and a modern tile ceiling. The south wing has a kitchen, two restrooms and four closets, which have linoleum floors, modern wallboard walls, modern doors and windows. The rear vestibule is a single room with concrete floor, wooden ceiling and walls with baseboard.

The 3.3 acre lot is bounded by High Street, St. John's Street, School Street and Route 153. In shape, it is basically a large right triangle with one corner clipped off by School Street. The lot slopes from the north and the east to the south towards the village. Most of the lot is grassed with tall trees and some shrubs (particularly around the buildings). A paved drive leads from High Street, between the church and the rectory, to a paved parking lot between the church and the Parish Hall, which can also be reached by another paved drive from St. John's Street. At the southwest corner of the church tower is found a simple, marble memorial bench. Some burials have been made on the church grounds. In the angle between the sacristy and the chancel, a small marble cross marks the grave of a minister's daughter, who died a few weeks before her first birthday. North of the church is the recently established cinerarium, with its nine granite ground plaques. Free standing church signs are found on both High Street and Route 153.



# 8. Significance

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

**Specific dates** 1876-7, 1879-81, 1894 **Builder/Architect** Charles C. Haight, architect

**Statement of Significance (in one paragraph)**

The Episcopal Church of St. John the Baptist is significant in the area of architecture as one of New Hampshire's best examples of the late 19th century Gothic Revival wooden church. The nominated property also includes the attractively landscaped church grounds, and two related buildings, the rectory and the Parish Hall, both pleasant examples of Victorian architecture.

Of the three buildings, the church is not only the most important, but also the earliest. On November 28, 1876, ground was broken for the church on a lot donated by the developer of Sanbornville village.<sup>1</sup> In February of 1877, William Lang of Brookfield contracted for the erection of the building. The cornerstone was laid on May 25, and the church was consecrated on September 14, 1877. The church was designed by Charles C. Haight (1841-1917), an important late 19th century architect. St. John the Baptist's is one of the state's finest examples of the board and batten sheathed Gothic Revival church, a type that had been popularized for rural Episcopalian churches by architect Richard Upjohn, who, not coincidentally, had a strong influence on Haight's early work.

<sup>1</sup>The beginnings of St. John the Baptist may be of some interest. The establishment of an Episcopal church in the town of Wakefield had always been one of the hopes of Mrs. Josiah Dow, who had moved to Wakefield from Brooklyn. Hours before her death on July 7, 1875, she again expressed to her granddaughter, Harriette Low, the wish that an Episcopal church could be built in Wolfeborough Junction (later Sanbornville), a new village that was fast growing around the junction of the recently built Portsmouth, Great Falls, and Conway Railroad and the Wolfeboro Railroad. John Sanborn, the developer of the village, had already offered a lot to any religious group which would build a church. Harriette Low, inspired by her grandmother's last wishes, persuaded Bishop Niles to establish an Episcopal mission in Wolfeborough Junction, if a church could be built there. The summer of 1876 saw the first Episcopal services in the village (held in the railroad station and a hotel) and the beginning of a subscription drive. Both were successful. The villagers pledged labor and \$518.42. And the well to do Lows of Brooklyn were quite generous. Their large gifts accounted for the majority of the nearly \$7,000 raised for the new church. On November 6, 1876, John Sanborn deeded the promised lot, plus additional land for a rectory, to the Episcopalian.

# 9. Major Bibliographical References

(see continuation sheet)

# 10. Geographical Data

Acreeage of nominated property 3.3 acres

Quadrangle name Wolfeboro, NH

Quadrangle scale 1:62500

UTM References

A 19 336100 4824500  
Zone Easting Northing

B           
Zone Easting Northing

C         

D         

E         

F         

G         

H         

Verbal boundary description and justification

(see continuation sheet)

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

state N/A code county code

state N/A code county code

# 11. Form Prepared By

name/title David Ruell

organization Lakes Region Planning Commission date October 31, 1984

street & number Main Street telephone (603) 279-8171

city or town Meredith state New Hampshire

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

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

State Historic Preservation Officer signature William P. [Signature]

for Commissioner, Dept. of Resources & Economic Development  
Deputy N.H. State Historic Preservation Officer date MAY 2 1984

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

[Signature] date 6/7/84  
Keeper of the National Register  
Attest: \_\_\_\_\_ date \_\_\_\_\_  
Chief of Registration



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Charles C. Haight, a native of New York City, graduated from Columbia College in 1861 and briefly studied law before joining the Union army. Severely wounded in the Battle of the Wilderness, he retired from the army in 1864. Giving up the law, Haight took up architecture, entering the office of Emlyn T. Littel as a student. In 1867, he opened his own architectural office. Later in his career, Haight became a prominent New York architect, the architect for the Trinity Church Corporation, and the designer of notable churches and collegiate buildings, particularly at Columbia and Yale, as well as residential, commercial and public buildings. Although he is often recognized as an important late 19th century American architect, there have been no recent studies of his architecture, beyond entries in the standard biographical dictionaries. One such entry laments that "Haight's early work" is "largely undocumented" but goes on to state that, apparently, it "consisted of country churches and country houses in Victorian Gothic and English Tudor. The churches...show the influence of Richard Upjohn."<sup>2</sup>

The influence of Richard Upjohn (1802-1878) can be seen in the Episcopal Church of St. John the Baptist. In its basic elements, the Wakefield church is very close to the Country Church design which appeared in Upjohn's only book, UPJOHN'S RURAL ARCHITECTURE of 1852. The design, intended for Episcopalian mission churches, shows a gable-roofed, rectangular nave, with a shorter and narrower gable-roofed, rectangular chancel on the east gable end of the nave, and a square three-story tower with a broach spire, the belfry and the main entry, on the south side of the nave. Upjohn's church is sheathed in board and batten, and is lit by simple lancet windows. All of these design elements reappear in the Wakefield church.

Upjohn's published design may well have been the inspiration for Haight's Wakefield church. But Haight gave new life to the much used concept, and revealed his own skill as a designer. The addition of the sacristy and choir room wings give the Wakefield church a traditional cruciform plan, but one that has a rather pleasing asymmetry. The Wakefield tower is more elaborate, and, in many ways, more attractive than the simpler tower appearing in Upjohn's design. The buttresses with their gablets and the large double lancet openings in the belfry stage are innovative touches that work very well. The use of fishscale shingles on the buttresses and in the upper sections of the belfry stage is also unusual.<sup>3</sup>

It is largely due to Haight's skill as a designer that the Church of St. John the Baptist is among the best wooden Gothic Revival churches in the state. The New Hampshire churches that are closest to the Wakefield church are three wooden Episcopal churches in the Gothic Revival style that also use board and batten sheathing.

<sup>2</sup>Caroline M. Mack, "Charles C. Haight" in THE MACMILLIAN ENCYCLOPEDIA OF ARCHITECTS (New York, 1982), Vol. 2, p. 296.

<sup>3</sup>Bryant Tolles has gone so far as to suggest that the shingles of St. John the Baptist "presage the Shingle style". Bryant F. Tolles, Jr., NEW HAMPSHIRE ARCHITECTURE (Hanover, 1979), p. 262.

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(Board and batten sheathing, although it has no medieval precedents, does emphasize the vertical and is, therefore, very suitable for the Gothic Revival style which has the same emphasis, far more suitable than the clapboarding found on many Gothicized wooden churches in the state.) Richard Upjohn's only wooden church in New Hampshire, St. Luke's in Charlestown, was erected in 1863, but enlarged by the architect's son, Richard M. Upjohn, in 1869. The transepts added in 1869 gave St. Luke's a cruciform plan. But, the unusual and somewhat awkward tower, and the overly complex ornament, dating from the same enlargement, are less satisfactory than the corresponding elements of the Wakefield church. The other two churches, Christ Church of Conway and St. Paul's of Lancaster, both built in 1875-6, although attractive buildings, lack true steeples, having only small belfrys sitting on their steeply pitched nave roofs. All four churches are fine buildings, among the best Victorian churches in the state. In many ways, however, the Wakefield church is the most successful of the group.

The board and batten sheathed churches, such as St. John the Baptist's, are only a fraction of the many fine Gothic Revival churches found in New Hampshire. The masonry churches, particularly, come closer to the medieval style than the Wakefield church does. It would be unfair to compare St. John the Baptist's with these more academically correct churches, as the Wakefield church does not attempt nor could it succeed given its material, to reproduce a medieval church. The board and batten sheathed Gothic Revival church is an invention of the 19th century, but one that has its own undeniable charm. The Church of St. John the Baptist is certainly one of the best examples of the type in New Hampshire.

(Since its consecration, the exterior of the church has apparently been little changed. The interior has seen some changes, but most have been in the nature of redecorating, rather than substantial changes in design. The wainscoating was installed in 1884, a new floor in 1911, and the present organ in 1924. Memorial stained glass windows were added as late as the 1930's. The interior was remodeled in 1930 and hanging electric lights installed in 1937. In recent years, the pulpit, lectern, font and stalls have been moved to new positions. But, the basic design of the interior, like that of the exterior, has not changed since the church's construction.)

While the church is obviously the most important building, the rest of the nominated property should not be ignored. The lot given to the Episcopalians in 1876 was intended to be large enough for both a church and a rectory. The rectory was the gift in 1879 of Harriette Low, who had played a major role in erecting the church. Accepted by the Episcopalians in January of 1881, the rectory was designed by a Mr. Mason of Newport, and built by contractor G.J. Dearborn. The appearance of this Victorian house has been significantly altered in this century by a new sheathing of asbestos siding, but the building still retains its basic form and

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design, and most of its original details. It could be rather easily restored to its original appearance by replacing the modern siding. The rectory is distinguished by its symmetrical design, emphasized by a central ornamental gable and a central entry sheltered by an ornate veranda. An attractive building, the rectory is typical of the better Victorian houses of the area.

In 1887, a gift from A. Augustus Low of Brooklyn enabled the church to purchase the rest of the triangular block formed by High Street, St. Johns Street and Route 153, enlarging the church property from .56 acre to 3.3 acres. But for the necessary parking lot, this large lot is now pleasantly but simply landscaped. Its spacious lawns are shaded by tall trees and ornamented by shrubs, particularly around the buildings. This almost park like setting adds much to the charm of the church complex.

The Parish Hall was built in 1894 on the recently acquired land. The building was enlarged by a kitchen wing in the late 1950's and by a rear vestibule in 1982, but its exterior is otherwise unchanged. A simple functional building, the Parish Hall is still a good example of the Victorian vernacular, with its main entry sheltered by a gable-roofed porch with turned posts, and topped by an ornamental circular window. This pleasant building is a modest structure, but it is a suitable companion to the more ornate church and vestry.

In summary, the nominated property features an excellent wooden Gothic Revival church of statewide importance, with two pleasant Victorian style associated buildings, a rectory and a parish hall, on attractively landscaped grounds. The complex of the Episcopal Church of St. John the Baptist is certainly worthy of National Register recognition.

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

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

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10. The nominated property is bounded westerly by High Street, northeasterly by Route 153, easterly by School Street and southerly by St. John's Street. The nominated property includes the Episcopal Church of St. John the Baptist, its associated buildings, the rectory and the parish hall, and the lot on which they stand (Wakefield Tax Map 31, Lots 29 and 30). These constitute all the property associated with St. John's church. Boundries are highlighted in yellow on the enclosed sketch map.

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EPISCOPAL CHURCH OF ST. JOHN THE BAPTIST  
WAKEFIELD, NEW HAMPSHIRE

