

**United States Department of the Interior
Heritage Conservation and Recreation Service**

For HCRS use only

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

received OCT 29 1980

date entered

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

1. Name

historic ALL SAINTS' CHURCH

and/or common ALL SAINTS' CHURCH

2. Location

street & number 51 Concord Street _____ not for publication

city, town Peterborough _____ vicinity of _____ congressional district Second

state New Hampshire 03458 code 33 county Hillsborough code 011

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	Public Acquisition	Accessible	<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
		<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 Episcopal Diocese of New Hampshire

street & number 63 Green Street

city, town Concord _____ vicinity of _____ state New Hampshire 03301

5. Location of Legal Description

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

street & number Hillsborough County Courthouse - Box 370

city, town Nashua _____ state New Hampshire 03060

6. Representation in Existing Surveys

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

date _____ federal _____ state _____ county _____ local

depository for survey records

city, town _____ state

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved

date _____

Describe the present and original (if known) physical appearance

All Saints' Church is built of locally-quarried Peterborough granite, laid up in rough ashlar. The plan is cruciform (properly oriented ecclesiastically, with the altar at the east) with transepts of equal size. There is a small apsidal lady chapel extending east of the south transept, while the sacristy, organ, and stairs to the tower are located to the east of the north transept. This transept also serves as the baptistry, and the font (originally planned for the west end of the nave) is located against the north wall. The chancel and nave are of equal overall length, although the east end of the sanctuary is apsidal and has a simple chevet vault. The exterior walls, with exception of the simple corner buttressing on the west end, are unbroken planes. The most notable exterior feature is the square central tower (placed directly over the crossing) which is pierced by two recessed lancets on each side. Originally intended to have a crenellated battlement, the parapet is plain. All of the windows are simple Early English lancets of tall proportions, except for the heavy stone-traceried "wagon-wheel" rose above the west entrance. The interior walls are off-white stucco, while the arches and columns (there is a double-arch arcade separating the transepts from the crossing) are of smooth ashlar granite; the floors are slate. The ceilings are spanned by wooden ribs, in gable form over the transepts and in cradle form over the nave and chancel. There is a narrow wooden minstrel gallery at the west end which forms the narthex. The seating is by chairs (except for single stalls flanking the choir), while ornament is reserved for adornments and furnishings, such as the pulpit, lectern, reredos, crosses, and so forth. The stained glass in the windows, with one exception, is the work of Charles J. Coonick. There is a small crypt beneath the sanctuary, in which are interred the remains of the church's donor, Mary Lyon Cheney Schofield, and other members of her family.

The jewel-like architectural quality of All Saints' Church is enhanced by a deliberate manipulation of its setting. The church is deeply set back from the street, surrounded by flat lawns on three sides and silhouetted against a steep hillside--thickly forested with pines and mixed northern hardwoods--immediately to the rear. The church is linked to Concord Street by a bluestone flagged walk centered with a granite-edged circular flowerbed; the Concord Street boundary is defined by a line of sugar maples and by a shoulder-height evergreen hedge across the front of the property. Groupings of large lilacs and other flowering shrubs are clustered at the streetside corners of the property.

The composition is completed by the rectory and vestry, oriented with long axes perpendicular to the street, and facing each other across the central planter. In contrast to the diminutive Norman Revival church, both the rectory and the vestry are executed in a Georgian Revival style at a scale slightly larger than normal and with a subtle vertical emphasis. The combination and contrast of architectural and landscape elements creates a discernible progression of spatial and psychological experiences between the street and the church entrance.

The rectory, located on the southern side of the property, is a 2½ story flank gable 5-bay stuccoed wood-frame detached residence, basically rectangular in plan with end chimneys; a 2-story 2-bay recessed flank gable wing on the eastern (church) side has a 3-bay screened verandah extending across its first-floor facade. The main house has 12/12 sash at the first floor level, smaller 12/12 sash at the second floor, and 9/9 sash at the wing. The west (street) elevation consists of 3 bays: a central, projected end chimney, stepped back with tapered shoulders at the first and second floor levels, is flanked on each side by a 12/12 window at the attic. All windows in the main block have 1/1 louvered shutters except at the attic, where there are none; shutters nearest the chimney at the first floor are also omitted due to lack of space. Windows in the wing are without shutters. The eastern chimney, also

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**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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CONTINUATION SHEET DESCRIPTION

ITEM NUMBER 7

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projected from the end wall, is straight rather than stepped; both chimneys have tapered caps and both--like the remainder of the house--are covered in stucco. The roof is shingled with grey slate and has an attached metal snow guard centered above the entrance. The frontispiece consists of a segmentally-arched pediment supported by an entablature and flat (unfluted?) pilasters, with rosette capitals derived from Connecticut Valley detailing. The entranceway enframes a 6 x 1 transom over paired Georgian-style 3-panel wood doors, reached by short stone risers. Window stools are rounded and have a narrow cyma strip below; window casings are an elaborated bolection type, with "keystones" moulded around the profile; the second floor keystones extend upward into the under-eave frieze. The projected box soffits have a crown and cavetto moulding at the cornice, and a fully-moulded return rather than a gable pediment. There are no visible attic ventilators or louvers. Foundations are granite blocks, traditional in the area. The entire building--stucco, trim, shutters, and chimneys--is painted a cool stony grey.

The vestry, opposite, is smaller and simpler: a 1½ story flank gable 5x4 bay detached residential-type, also stuccoed wood-frame and basically rectangular in plan. A 1 x 1 bay stepped-back hipped-roof unit extends from the eastern (church) elevation and is connected to a longitudinal 4-bay flank gable ell, also extending eastward. The main block has no chimneys; the ell has two, both stuccoed, with corbelled caps on which decorative terracotta chimney pots are placed. Like those of the rectory, the foundations are granite and the roofs are slate. The west (street) elevation consists of four 12/16 sash at the first floor and two 6/6 sash above, all with louvered 1/1 shutters. The facade has four 12/16 sash at the first floor, and three simply-detailed pedimented dormers, with 6/6 sash, projecting from the roof above. The dormers have no shutters on the eastern ell. The projected single-bay entrance portico consists of a pediment, with incised semi-circular barrel-vaulted opening, supported by square fluted half-columns on pedestals, with 17th century Connecticut Valley-type cushion capitals. Opening onto the portico are paired Federal-style 6-panel wood doors with a 6x1 transom above. The floor, of stone, is reached by short stone risers. Except for the portico, the treatment of the vestry is simpler than that of the rectory: plain casings with rounded stools and ovolo backbands; projected boxed soffits with cyma cornice moulding; eaves with minimal returns; and a bolection-and-cavetto water-table. As with the rectory, there are no visible attic ventilators or louvers. The eastern single-bay extension is detailed like the main block; but the eastern ell is much simpler, with small 6/6 sash in plain casings and a 4-panel wood door beneath a 4x1 transom. Set back from the ell is a potting-shed type of wooden clapboarded service structure, having a rear-sloping shed roof over a multiple-bay unit of five 4/2 sash on each side of a central vertical-batten wood door. The entire composition, from street elevation to shed and including stucco, trim, shutters and chimneys, is painted the same cool stony grey as the rectory.

8. Significance

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

Specific dates

Builder/Architect

Statement of Significance (in one paragraph)

The work of one of America's greatest practitioners of the Gothic Revival style, Ralph Adams Cram, All Saints' Church represents perhaps the most perfect exercise in the Norman Revival style (more accurately the transitional phase from Norman to Early English) in the United States. The church is apparently modeled on one of the finest extent examples of the original style in England, St. Mary the Virgin, at Iffley, near Oxford (1170), however, Cram has used that structure merely as a departure point and has produced a church that, in the basic simplicity and strength of the building material, is surprisingly, if not ideally, suited to New Hampshire, both in style and temperament. This is a statement of Cram's success, not only as a designer, but of his avowed intention to produce a revived English/Gothic style appropriate to the Episcopal form of worship in this country.

The church's small size, modest intentions, and the fact that it was a gift (rather than a commission from a group such as the vestry or parish) all account for its "completeness" and make it one of the most satisfying works of one of America's more important architects. All Saints' is an excellent example of a gesamtkunstwerk (i.e., total work of art) in that the furnishings, including the glass, were designed under the architect's direction and executed by the leading practitioners of the respective crafts of wood-carving, stained glass, and ornamental ironwork: Johannes Kirchmayer, Charles Connick and Samuel Yellin. All Saints' epitomized Cram's ideal country parish church.

All Saints' Church has dual significance as an important example of Ralph Adams Cram's mature Norman Revival style, and also as the focal point of an extraordinary grouping of structures and landscape elements designed both to suggest an English country churchyard and to heighten the gemlike qualities of the church proper. This successful integration of structure and setting, and the psychological manipulation of architectural and natural elements to evoke particular responses from parishioners and visitors, is unparalleled in New Hampshire.

9. Major Bibliographical References

The Work of Cram & Ferguson, Architects, New York: 1929 (Plates 55-68)

Harold Donaldson Eberlein, "All Saints' Church, Peterborough, N.H.,"
Architectural Record, Vol. LVIII, Sept., 1925 (pp. 278-88).

ACREAGE NOT VERIFIED

ACREAGE NOT VERIFIED

UTM NOT VERIFIED

10. Geographical Data

Acreeage of nominated property 1.60 acres

Quadrangle name Peterborough, NH

Quadrangle scale 1:62500

UMT References

A

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2	5	9	3	5	0
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4	7	5	1	5	5	0
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Zone Easting Northing

B

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Zone Easting Northing

C

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Verbal boundary description and justification

Tax map - Town of Peterborough, NH
Tax map # U-16 Lot # 27

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

state	code	county	code

state	code	county	code

11. Form Prepared By

name/title The Reverend Lewis Stone

organization All Saints' Parish date 5/4/78

street & number 49 Concord Street telephone 924-3202/924-7082

city or town Peterborough state New Hampshire, 03458

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

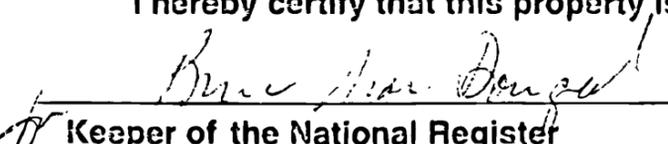
As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage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

State Historic Preservation Officer signature 

Commissioner, Dept. of Resources & Economic Development
title NH State Historic Preservation Officer date September 15, 1980

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


Keeper of the National Register date 12/1/78

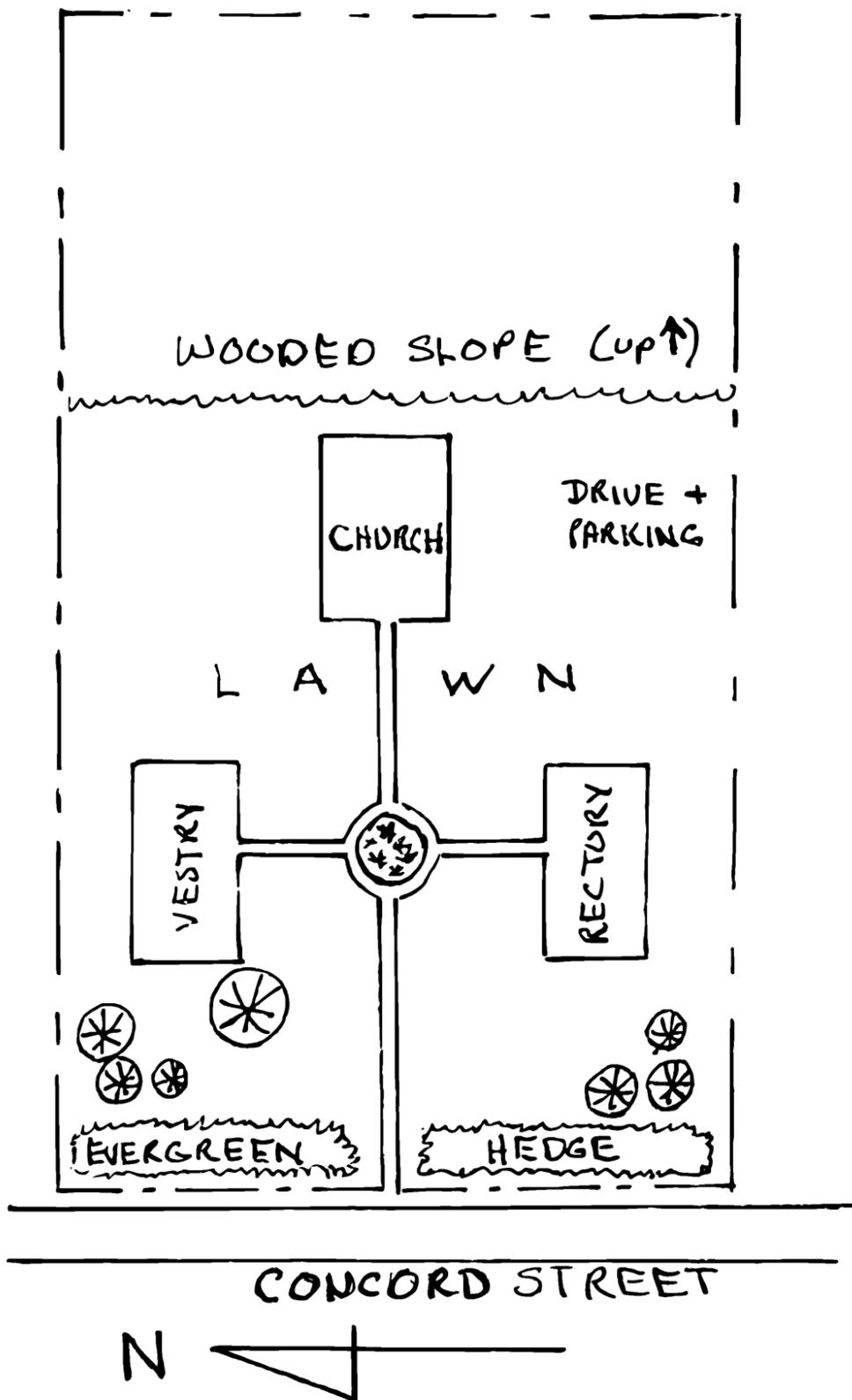
Attest: _____ date _____

Chief of Registration

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CONTINUATION SHEET SKETCH MAP ITEM NUMBER PAGE 1



DIAGRAMMATIC SITE PLAN

Not to scale

Note: Actual plan configuration of church, vestry & rectory not delineated; sheds at northeast side of vestry not shown.