

United States Department of the Interior  
National Park Service

### National Register of Historic Places Registration Form

221

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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 entering the information requested. If an 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.

EDUCATION  
CRISTINA LUE

#### 1. Name of Property

historic name Parish of the Holy Trinity

other names/site number Holy Trinity Memorial Church, Holy Trinity Episcopal Church

#### 2. Location

street & number 38 Grand Avenue  a not for publication

city or town Swanton  vicinity

state Vermont code VT county Franklin code 011 zip code 05488

#### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

Elna Hulbert National Register Specialist 1/29/2001  
Signature of certifying official/Title Date

Vermont State Historic Preservation Office  
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 the 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

Edson H. Beall

Date of Action

3/2/01

Name of Property

County and State

5. Classification

Ownership of Property (Check as many boxes as apply)

Category of Property (Check only one box)

Number of Resources within Property (Do not include previously listed resources in the count)

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

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

Contributing Noncontributing buildings 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

Religious Bldgs, Sites and Structures in VT

0

6. Function or Use

Historic Functions (Enter Categories from instructions)

Current Functions (Enter Categories from instructions)

Religion/Religious Facility

Religion/Religious Facility

7. Description

Architectural Classification (Enter Categories from instructions)

Materials (Enter categories from instructions)

Gothic Revival

foundation stone

walls marble

vinyl

roofslate

other wood

Narrative Description

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

see continuation sheet

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**National Register of Historic Places**  
**Continuation Sheet**

Section number 7 Page 1

**Holy Trinity Episcopal Church**  
**Swanton, Franklin County, VT**

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**Description**

The Gothic Revival style Holy Trinity Episcopal Church is located at the south end of the town green on a flat corner lot at the intersection of Grand Avenue (Route 7) and Academy Road, next to the former Congregational Church and across from a row of predominantly Queen Anne style houses. The church is comprised of two sections connected by a flat-roofed hall attached at an angle, forming a V-shaped building. Both sections are one story high with steeply pitched slate roofs, arched doorways and stepped buttresses. The earlier 1876 building (now referred to as the parish house) is constructed of timber frame with clapboards and for the most part has Gothic six-over-six sash in arched wooden frames. The parish house was covered in vinyl siding in 1995; its roof retains most of the original slates in a scalloped pattern. The 1909 marble addition features a crenelated bell tower, a large arched stained glass window on the northwest facade with wooden tracery, and a series of stained glass windows in rectangular frames on the building sides. Along the bell tower and the hallway section are paired insets of concrete with a quatrefoil pattern. The interior of the 1909 section of the church features five dark king post trusses and an exposed roof structure as well as an English Gothic rood beam stretching east to west at the juncture of the roof and wall between the altar and the pews. The white Proctor marble altar is notable for its three inset plaques attributed to the della Robbia family. The original section, which became the parish house in 1909, has since been altered on the west side to house a few small offices and a kitchen area. The building maintains its integrity of design, setting, materials, workmanship, feeling and association.

**Parish House - Exterior**

This original section of the building has three by four bay massing and is clad in pale brown horizontal vinyl siding. An aluminum stove pipe projects from the peak of the roof at the center of the building (although the stove has been removed). A narrow brick chimney is located toward the rear of the building, projecting midway from the roof slope on the south side. The centered vestibule, which extends outward about four feet from the east facade, features double arched four panel wooden doors on the front and rectangular one-over-one sash with label lintels on the sides. The vestibule's hipped roof is topped by a wooden cross on the roof end over the doorway. The vestibule is flanked by Gothic four-over-four pointed arch windows with arched wooden surrounds; similar windows with six-over-six sash are used throughout the remainder of the parish house. Above the vestibule is a bull's eye window just below a gable screen. The most predominant features of this section of the building are the stepped wooden corner buttresses, which have pinnacles reaching to the height of the roof peak at the corners of the facade. A second

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**Description (continued)**

entryway is located at the southwest corner and consists of a small vestibule forming a right angle to the body of the church. This vestibule has one rectangular window with two-over-two sash. The west facade of the parish house has a set of paired one-over-one sash and to their left a pair of casement windows from the 1980s.

**Parish House - Interior**

The original church went into use as a parish house in 1909. Today it serves as a recreation room and has been altered in the last thirty years by the installation of a dropped ceiling, fluorescent lighting, paneling, and walls added to form a few offices in the rear of the building. The kitchen in the rear of the building was once the dining room formed from a storage room at the time of the new construction in 1909. Original features still visible throughout are the wooden floor and wainscotting.

**1909 Marble Addition - Exterior**

This one by six bay section is composed of red Swanton marble in varying hues of red and purple. The addition is connected to the parish house by a five-sided irregularly shaped hallway, also used as the vestry, projecting on two sides (which form a right angle) toward Grand Avenue; a narrow marble chimney rises from the hallway on its northeast side. The hallway's board and batten exterior door is centered on the Grand Avenue side. The church is set at a 110° angle to the parish house, forming a "V" when seen from above. On the northeast corner of the marble block is a two-story crenelated bell tower, with stepped marble buttresses at each corner, which houses a vestibule leading into the church. The top portion of the tower has centered rectangular louvered window openings with trabeated concrete lintels. Below these windows, and along the front of the vestibule and the hallway section, are paired insets of concrete with a quatrefoil pattern. The main doorway to the church consists of board and batten arched double doors in an arched concrete surround. The north and south sides of the vestibule have paired rectangular windows with small opaque yellow quarrel panes within arched wooden frames with rectangular concrete lintels.

The north facing gable end section of the church is the most striking feature with its large Gothic pointed arch stained glass window divided into three vertical panels with wooden tracery. The panels' theme is Christ leading the Church to victory and features Christ centered in the composition and flanked by saints and angels. The figures are composed of sections of brightly colored glass, prepared in the silver stain potmetal method, set within H-shaped lead cames. The

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### Description (continued)

glass sections have been painted to delineate facial features and articles of clothing. The composition was designed like a traditional painting, with realistic figures in one featured scene, rather than more abstract patterns or a series of scenes within one window. The window is centered and flanked by stepped marble buttresses capped with concrete. A concrete Coptic cross tops the roof at this gable end.

Along the west side of the building are six pairs of windows in rectangular concrete frames; of these eight are stained glass and four are clear diamond shaped sash. Above these windows are rows of evenly spaced wooden brackets with half round profiles. The east side has three such pairs while the south facing rear facade was stuccoed in the pebbledash method and has no windows.

### 1909 Marble Addition - Interior

The tower's dark interior vestibule has vertical wainscoting set below horizontal paneling of narrow boards. The belfry is entered from the vestibule through a hatch door in the ceiling. The vestibule leads into the body of the church, which is open in plan and features five dark king post trusses and an exposed roof structure. The second truss from the south wall (the altar wall) features a typical English Gothic rood beam stretching east to west at the juncture of the roof and wall between the altar and the pews. The chancel is located at the south end of the church and is elevated from the nave by two short steps; the separation of the two areas is emphasized by a choir screen, of oak panels with a trefoil pattern, which leads to an oak pulpit on the west side. The east side houses the pipe organ which has oak casing matching the chancel screen in color and trefoil patterning. Dark varnished wainscoting extends five feet from the floor to white plaster walls along the nave of the church. The chancel's wainscoting is eight feet high and is bordered by a red and grey repeating stenciled tri-part pattern representing the Holy Trinity. Along the altar wall is a large oak-framed oil painting depicting the Assumption of Christ. The flooring throughout the church is well worn narrow pine boards, lighter in color than the wainscoting and oak elements. The oak pews and hanging light fixtures are replacements from within the last thirty years.

The 1912 altar is made of white Proctor marble and has, on the side facing the congregation, three glazed terra cotta plaques attributed to the della Robbia family. The center plaque, with a three-quarter relief of the Madonna and child in white on a blue and green background, is two feet in diameter and is flanked by plaques (one and a half feet in diameter) with bluish white putti on blue backgrounds. In the round center plaque, Christ extends his hand toward a lily while the Madonna

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**Description (continued)**

holds him on her lap. Facial features on all three plaques have been emphasized with subtle matte gray and blue shading on the glossy surfaces.

The windows, which are housed in rectangular surrounds on the exterior, are set into deep arched surrounds in the interior, framing the stained glass. These windows feature biblical figures and are composed of brightly colored glass sections set within pronounced lead comes. Like the north facade's north window, these have been designed and executed in the manner of traditional paintings.

**Statement of Significance**

The Holy Trinity Episcopal Church in Swanton, Vermont is significant under Criterion C as an example of the Gothic Revival style Episcopalian churches that spread across Vermont after the arrival in 1832 of Bishop John Henry Hopkins, author of an 1836 essay on the merits of Gothic architecture. Architectural significance is achieved as the original 1876 church, designed by I.D. Hatch, is a well-preserved example of the Gothic Revival style with its buttresses formed of simple boards and its Gothic arched windows with label lintels. The 1909 addition designed by noted Vermont architect, Louis Sheldon Newton, echoes the proportion and features of the original church but employs the richer materials of red Swanton marble and oak. The high quality of materials and craftsmanship is evident throughout the 1909 addition and the use of a rood beam in this addition is uncommon in Vermont ecclesiastical architecture. The building is artistically significant for the altar, which incorporates plaques attributed to one of the della Robbias. Likewise, the stained glass windows of the 1909 church are of exceptional design and craftsmanship, designed by London-trained F. Millson of Boston and the English firm Heaton, Butler & Bayne. This property, which maintains its integrity of design, setting, materials, workmanship, feeling and association, clearly meets the registration requirements for the church property type under the Multiple Property Submission "Religious Buildings, Sites and Structures". It also meets criteria consideration A because of its architectural and artistic importance.

**History of the Town**

Swanton, located on Maquam Bay along Lake Champlain, has been traditionally associated with the processing of raw materials such as marble and lumber. Swanton was an important stop on a

**8. Statement of Significance**

**Applicable National Register Criteria**  
( Mark " x " in one or more boxes for the criteria qualifying the property for the 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 a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

**Areas of Significance**  
( Enter categories from instructions )

Architecture

Art

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Period of Significance**

1876

1909

1912

**Significant Dates**

1876

1909

1912

**Significant Person**  
( Complete if Criterion B is marked above )

n/a

**Cultural Affiliation**

n/a

**Architect/Builder**

Newton, Louis S.

Hatch, Ira D.

**Narrative Statement of Significance**  
( Explain the significance of the property on one or more continuation sheets. )

**9. Major Bibliographical References**

**Bibliography**

( 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 # \_\_\_\_\_

**Primary location of additional data:**

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

Name of repository:

\_\_\_\_\_

Holy Trinity Episcopal Church

Franklin County, Vermont

Name of Property

County and State

**10. Geographical Data**

**Acreege of Property** less than one acre

**UTM references**

(Place additional UTM references on a continuation sheet.)

1	<u>18</u>	<u>648060</u>	<u>4975250</u>
	Zone	Easting	Northing
2	<u>  </u>	<u>  </u>	<u>  </u>

3	<u>  </u>	<u>  </u>	<u>  </u>
	Zone	Easting	Northing
4	<u>  </u>	<u>  </u>	<u>  </u>

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 Patricia M. Foster

organization University of Vermont, H.P. Program date April 29, 1997

street & number Wheeler House telephone (802) 656-4006

city or town Burlington state Vermont zip code 05405

**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 SHPO or FPO.)

name Episcopal Diocese of Vermont

street & number 5 Rock Point Road telephone (802) 863-3431

city or town Burlington state VT zip code 05401-2735

**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 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 Projects (1024-0018), Washington, DC 20503.

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**Statement of Significance (continued)**

transportation corridor connecting U.S. and Canadian cities. Swanton's location on Lake Champlain and its railroad traffic made it a prosperous and busy town when the church was built in 1876. In the late 19th century six railroads passed through the town including the Vermont and Canada Railway, the Lamoille Valley Railroad, and the Missisquoi Railroad. Henry Stone (whose wealth helped fund both sections of the church) achieved his wealth through his lumber company which prospered as the railroad transportation network, which shipped his lumber products, grew in scope after the Vermont and Canada Railroad had its first run through Swanton in 1850. In addition to lumber, Swanton is known for its marble, including the red Swanton marble of the 1909 addition. Swanton produced the first black marble tile in the United States in 1848.

**History of the Congregation**

The Holy Trinity Episcopal Church was built in 1876, although the parish was organized in 1824 and shared meeting space with four other denominations in the former Congregationalist church next door (now known as the New Wine Christian Fellowship). The parish remained inactive for about thirty years between 1834 and 1867 until townspeople, among whom Henry and Olive Stone were most active, began to agitate for formal services in a dedicated building. The wooden portion of the church, designed by townsman I.D. Hatch, was built in 1876 in the Gothic Revival style. Between 1870 and 1910 the population of Swanton increased by twenty-six percent to 3,628; this growth, coupled with the prosperity and devotion of the Stone family, contributed to the need for a larger, grander church. Reverend Edward S. Stone paid for the marble addition in 1909 in memory of his parents, Henry and Olive Stone. The contractor for this project, Edwin M. Prouty, owned a planing mill and built a number of other buildings in the town, including the brick 1882 H.C. Barnes block for which I.D. Hatch was the architect.

**The Gothic Revival Style**

In the mid 19th century Episcopalian Bishop John Henry Hopkins designed several Gothic Revival style churches in Vermont including St. Thomas Episcopal Church in Brandon (c. 1860), St. Luke's Episcopal Church in St. Albans (c. 1860), and Trinity Church in Rutland (c. 1863). Hopkins had been promoting Gothic Revival architecture since his essay on the subject in 1836 and owned an extensive collection of engravings, which included English cathedrals. In addition, he received informal training from an English architect, John Behan. Hopkins travelled extensively around the state in his efforts to increase membership and remedy the liturgical

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**Statement of Significance (continued)**

irregularities which he found upon first arriving in Vermont. Hopkins died of pneumonia in January of 1868, shortly before he was scheduled to confirm a group of seventeen new communicants in Swanton. With such a close association between the Bishop and the congregation it is likely that Hopkins' architectural preferences influenced the design of the Holy Trinity Episcopal Church.

**Significant Architectural Features**

In 1909 Reverend Edward S. Stone hired architect Louis S. Newton to design an addition to address the growing congregation's need for a larger and grander church. In addition to being a good example of the Gothic Revival style, the marble church has unusual interior features. The exposed roof structure of the addition is supported by five dark king post trusses which contribute significantly to the medieval character of the church. A unique architectural feature uncommon in Vermont ecclesiastical architecture is the English Gothic rood beam which stretches east to west at the juncture of the roof and wall between the nave and chancel. A simple wooden crucifix is centered on the beam facing the congregation.

**Louis S. Newton**

Louis S. Newton designed the addition early in his career and it is an atypical example of his work, as he is known primarily for his Colonial Revival style residential architecture. Newton was born in Hartford, Vermont, in 1871 and attended St. Johnsbury Academy before moving to Boston, where he furthered his education and worked for an architectural firm. He later worked briefly in Lebanon, New Hampshire, before returning to Hartford where he practiced from the late 1890s until his relocation to Burlington, Vermont in 1923. Newton designed a number of buildings in Burlington such as the Marinette and Ridgewood apartment complexes, but renovations were his specialty. Like many architects, Newton travelled throughout Europe gaining first hand exposure to a variety of building styles. His papers at the University of Vermont include a brochure of European cathedrals.

**Significant Artistic Features**

In 1912 the Proctor Marble Works located in Proctor, Vermont, designed and installed the white marble altar, which incorporates three terra cotta plaques. Proctor Marble Works was a nationally known company that produced stone for such projects as the Lincoln Memorial and countless

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Holy Trinity Episcopal Church  
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**Statement of Significance (continued)**

public and private buildings. Redfield Proctor, founder of Proctor Marble Works, was active in politics and very influential in increasing the use and popularity of Vermont marble throughout the nation. Proctor served as a Vermont senator for many years and as Secretary of War under President Harrison. At the time that the altar was produced, Vermont marble output was at its peak with Proctor Marble Works employing approximately 80% of all marble workers in the state. The panels of the altar are attributed to one of the della Robbias and were the gift of Reverend Stone's brother, Reverend George Stone, who served the church for a number of years in Florence, Italy. The composition of the center plaque, with the Madonna holding Christ who extends his hand toward a lily, is very similar to *The Madonna of the Lilies* (c. 1460), located in the Museum of Fine Arts, Boston. Like *The Madonna of the Lilies*, Holy Trinity's plaque has a background of greenery which is detailed with tiny blue flowers. The glazing on the two plaques is strikingly similar in texture and color and the figures in both plaques share the same treatment of details such as elongated fingers and well formed facial features. Although an absolute connection to a specific della Robbia family member such as Luca della Robbia or his nephew, Andrea della Robbia, cannot be made, based on research and comparison with verified works, it is highly probable that the plaques at the very least came from the atelier of one of these renowned Renaissance sculptors. The della Robbias worked out of Florence, where Reverend George Stone lived in the early 1900s, a time when much art work was exported from Italy by travelling Americans.

The stained glass windows on the sides of the marble addition were designed by the London firm of Heaton, Butler and Bayne. Murphy and Millson of Boston created the west facade's three-panel window, employing the historical potmetal method of painting a metallic oxide on glass and firing it, baking the color into the glass. Both companies produced windows that exhibit a high degree of craftsmanship. Most windows were installed at the time of construction and were donated in memory of departed congregants by members of the church; a few windows do not have stained glass and instead have opaque quarrel panes.

The two thousand pound F-toned bell in the crenelated bell tower was produced by the Meneely Bell Foundry of Troy, New York. In 1915 the pipe organ, built by Hall and Sons of Boston, was presented to the church by James Monroe Bell in memory of his wife, Eva May Laselle Bell.

**Current Use**

The 1876 section has been in continuous use as a parish house since its remodeling in 1909 at the time of the church addition. Office space is located at the rear of the building, next to the kitchen,

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**Statement of Significance (continued)**

and the main open space is used for church and community-oriented social programs. The church maintains an active congregation.

**Bibliography**

Green, Edward Mayo. The Episcopal Church in Vermont. Woodstock, Vermont: Elm Tree Press, 1959.

"Holy Trinity Church: Our Story" (date and author unknown, Holy Trinity Episcopal Church archives)

Hopkins, John Henry. Essay on Gothic architecture, with various plans and drawings for churches; designed chiefly for the use of the clergy. Burlington, Vermont: Smith & Harrington, 1836.

Johnson, Curtis B., Editor. The Historic Architecture of Addison County. Montpelier, Vermont: Vermont Division for Historic Preservation, 1992.

Ledoux, Rodney R., Editor. The History of Swanton, Vermont. Swanton, Vermont: Swanton Historical Society, 1988.

Marquand, Allan. Della Robbias in America. Princeton: Princeton University Press, 1912. New York: Hacker Art Books, 1972.

Rothwell, Kenneth R.. A Goodly Heritage: The Episcopal Church in Vermont. Burlington, Vermont: The Document Committee, The Cathedral Church of St. Paul, 1973.

Vermont Division for Historic Preservation. "Vermont Historic Sites and Structures Survey, Swanton." On file, VDHP office, Montpelier, Vermont.

**Verbal Boundary Description**

Beginning at a point on the south side of Academy Road, 15' feet from the east side

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**Verbal Boundary Description (continued)**

of the New Wine Christian Fellowship, proceed south 80' feet, turning northeast for 60' along the northeast side property line of 40 Grand Avenue. Then proceed 70' northwest along the west side of Grand Avenue. Then proceed west 40' to the point of origin.

**Boundary Justification**

The nominated property includes the entire parcel historically associated with the church.