

United States Department of the Interior
National Park Service

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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 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.

1. Name of Property

historic name Chapel of the Holy Cross

other names/site number Holderness School Chapel

2. Location

street & number 45 Chapel Lane not for publication n/a

city or town Holderness vicinity n/a

state New Hampshire code NH county Grafton code 009 zip code 03264

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.)

James McDonald 7/25/05
Signature of certifying official/Title Date

NEW HAMPSHIRE
State or Federal Agency or Tribal government

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

Signature of commenting 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:)

Edson H. Beall 9.7.05
Signature of the Keeper Date of Action

Chapel of the Holy Cross
Name of Property

Grafton County, NH
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

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

n/a

Number of contributing resources previously listed in the National Register

n/a

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)

Gothic

Materials
(Enter categories from instructions)

foundation Granite

walls Brick

roof Slate

other Wood

Narrative Description

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

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 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

Period of Significance

1884

Significant Dates

1884

Significant Person

(Complete if Criterion B is marked above)

n/a

Cultural Affiliation

n/a

Architect/Builder

Haight, Charles Coolidge

Head & Dowst

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:

Holderness School Archives

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The Chapel of the Holy Cross is a Gothic Revival style church, of predominantly brick construction, that stands on the western edge of the campus of Holderness School, a college preparatory school in Holderness, New Hampshire. The building is composed of six sections. The tall, one story, gable roofed, brick main block of the Chapel is oriented on an east-west axis, with its east gable end facing the intersection of two campus roads, Chapel Lane and the driveway to Connell Dormitory. At the west end of the main block's south lateral side is a one story, gable roofed, wooden, enclosed entrance porch. About 22 feet from the east end of the main block, another entrance is found on the south side of the main block, a one story, gable roofed, brick entrance wing, with the entrance door in its east side. A modern, one story, shed roofed, wooden, open entrance porch now shelters this eastern entrance. The south side of the entrance wing is covered by a tall, three story, brick tower topped by a broach spire. On the north side of the main block, eleven feet from its eastern end, is found a one story, hip roofed, brick organ wing. Set in the western corner of the main block and the organ wing is a half story, shed roofed, wooden basement entrance.

The four major sections of the Chapel, the main block, west entrance porch, east entrance wing, and tower, all share the same foundation, made of rough cut granite blocks. The visible portion of the foundation is usually three courses of granite blocks, with the lower course containing taller larger blocks and the upper course topped by a smooth cut beveled water table. The brick walls are laid in common bond, Flemish variation. The eaves are all wooden, but usually of different design. The major sections of the building all have slate roofs, with metal roof ridging.

The slate roof of the main block is trimmed by close molded wooden verges and eaves. At the west end of the roof ridge is found a short chimney, built of brick with a plain brownstone cap. The chimney projects slightly beyond the west gable, where it interrupts the wooden verges and is supported by brick corbelling. The main block foundation is punctuated by small, single pane basement windows with plain wooden frames, two each in the north and south sides. (A third basement window on the south side has been filled in with plywood and is now used for the oil tank pipes.) The main level windows of the main block (as well as those of the eastern entrance wing and the tower) share some features, stained and leaded glass, plain brownstone sills, simple beveled inner wooden frames and, brick Gothic arches (usually compound arches).

In the center of the main block's west gable end is a brick buttress, whose granite block base is of the same design as the granite block foundation. At about two-thirds of its

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height, the buttress is stepped back, with three brownstone blocks, with slanted tops, covering the setback on the outer face of the buttress. The buttress is topped by two more slanted brownstone blocks. The west gable end's only openings are two large and tall lancet arched, stained glass windows, one on each side of the buttress, set in compound brick arches, each composed of three concentric Gothic arches. (The patterns of the stained glass windows will all be described with the interiors.) At the apex of the gable is the already noted brick chimney, supported by corbelling.

The lateral north and south side walls are also supported by brick buttresses, two on each wall. Like the western buttress, they also have granite block bases of the same design as the foundations, and setbacks covered by three brownstone blocks with slanted tops. The north and south buttresses do differ from the western buttress in that they are crowned by more elaborate tops, each a gablet made of three brownstone blocks, creating a gable "roof" topped by a large ridge roll molding and featuring a triangular panel in the outer face. The compound arches of the north and south windows also differ slightly from the western windows, in that they are composed of two, rather than three, concentric Gothic arches. The windows of the north and south sides are of two different designs. The westerly windows are simple lancet arched windows, while the easterly windows are wider double windows. The wooden tracery of the double windows each incorporate two trefoil arched windows, beneath a small quatrefoil window.

The seven bay long lateral sides of the main block will be described from west to east. In the westernmost bay of the south side we find the entrance porch. The next two bays to the east each feature a lancet arched window. A brick buttress separates the lancet arched windows from a broader double window in the fourth bay. The entrance wing covers the fifth bay. The two easternmost bays each contain a double window, the westerly window being sheltered by the open entry porch. At the east end of the south wall is another brick buttress. The north side has a brick buttress at its western end. Proceeding east, we find three bays with lancet arched windows. They are separated by another brick buttress from the broader double windows in the fourth and fifth bays. The sixth bay is covered by the organ wing. The easternmost bay contains another broad double window.

The only opening in the main block's east gable end, now its most public façade, is the church's largest stained glass window. Placed above the altar, the eastern window is set higher in the wall than the other main block windows. The wooden tracery of the wide window incorporates three trefoil arched windows topped by a six foiled round window, with two small spherical triangles and two small spherical quadrangles in the interstices.

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The eastern window's compound arch is composed of three concentric Gothic arches.

The western entrance porch shares the usual granite block foundation with the rest of the original church, but differs in its wooden construction. The walls are divided by vertical and horizontal boards into panels filled with horizontal beaded boarding. Close verges and eaves, with moldings of a different design than the main block, trim the slate roof. A metal Celtic cross is mounted at the south end of the roof ridge, just above the entrance in the south gable end. The entrance is double, Gothic arched, doors set in a molded frame. Each leaf of the door has seven panels of vertical beaded boarding separated by plain boards, which are vertical, horizontal and, at the top, curved to both follow the outer arch of the doorway and to create another Gothic arch on the door leaf itself. So, each leaf has four lower rectangular panels, topped by two half Gothic arched panels and, at the apex, a triangular panel with two curved sides. (This door design is repeated in three other double doors in the church.) The doorway has a granite sill. It was once reached by three concrete steps with concrete sidewalls. The steps are now covered by a modern wheelchair ramp with plywood floor and plain wooden posts and side railings. The ramp descends from a landing built over the steps southerly to another landing, then takes a right angle turn and descends to the east to the paved walkway. The plain framed doorway is topped by a horizontal board shaped with a triangular top, which spans the wall between the lower ends of the gable rakes. To each side of the doorway, the wall is divided into two rectangular panels by a horizontal board and two vertical boards. Small triangular panels are found in the spandrels of the entrance archway. The gable itself is divided by vertical and horizontal boards into two rectangular panels and four triangular panels.

The east and west lateral sides of the western entrance porch are each divided by two horizontal boards (below the window sills and below the eaves) and seven vertical boards, creating two levels of panels, six panels wide. In each side, the two central panels of the upper row are replaced by a triple stained glass window. Each window has beveled vertical jambs separating its three trefoil arched windows.

The small eastern entrance wing has the same granite foundation, brick walls, and slate gable roof as the main block, but its close wooden eaves have different moldings. The northern and southern gable ends are covered by the main block and the slightly wider tower. The wing's western wall has a single opening, a lancet arched stained glass window, with a brownstone sill and a compound brick arch, composed of two concentric Gothic arches. Its eastern façade is dominated by a wide entrance with double, Gothic

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arched doors, of the same design as the western entrance porch doors. The doors are set on a granite sill in a compound Gothic arch, composed of three concentric arches. The doors and the three granite steps serving them are now sheltered by a simple wooden porch. The porch has a solid southern wall, but is completely open on the eastern end. The outer southern wall is sheathed by vertically grooved plywood, and trimmed at the east corner by a plain corner board. The shed roof is sheathed with standing seam copper and is trimmed by a simple wooden box cornice on the south and by close verges on the east. The interior of the porch, the solid southern wall and the slanting ceiling are sheathed by smooth plywood, with simple wooden strips covering the joints between the plywood panels. A light fixture hangs from the porch ceiling.

The square tower has the same granite foundation and brick walls seen on the main block and eastern entrance wing. Its walls are divided into three stories by two molded string courses of terra cotta. The walls are topped by shallow molded wooden cornices with two shallowly projecting bands of brick that function as simple architraves and friezes.

The north side of the tower, partly covered by the eastern entrance wing, has no exterior openings. The other three sides all have the same openings in each level. The first story of each of the public sides features two tall lancet arched stained glass windows set in compound Gothic arches composed of three concentric brick arches. The pairs of first story windows have abutting brick arches, but their brownstone sills are separate. In the center of each second story of the three sides is a tall, quite narrow, lancet arched window, again with a brownstone sill and a plain brick Gothic arch. (These are the only Gothic arched windows that do not have compound arches, but do have clear glass.) These second story windows are very narrow, actually only one pane of glass wide. The third belfry stage has groups of three large louvered openings in each of the three sides. These wooden louvers have wide slats and trefoil wooden arches applied over their flush boarded tympanums. They are set in compound Gothic arches, each with three concentric arches. Their brownstone sills and brick arches abut each other.

The tower is crowned by a broach spire covered with slates. The spire's shape can best be described as that of two intersecting shapes, a broader, shorter pyramid, whose lower corners are found at the outer corners of the tower top, and a taller, narrower tapered octagonal spire whose lowest corners are found at the center of each side of the tower top. The spire is crowned by a metal cross, decorated with crockets at the top and at the ends of the arms.

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The organ wing has the same granite block foundation, and brick walls, as the main block. The close molded wooden eaves are continuous with the main block eaves and share the same design. The northern seven feet of the wing is actually new, but the older part of the wing was so carefully copied that only color differences due to age distinguish the two parts. A plain framed single pane window can be seen in the foundation on the north end, but there are no openings in the main level. Rising from the ridge of the hipped slate roof is a large brick chimney with a corbelled brick cap topped by a brownstone coping with a wide projection on each side. On the west slope of the roof, just below the ridge, is a short shed roofed dormer, a louvered ventilator. The wooden dormer has plain wooden slats on the western opening, solid flush boarded sides, and close simply molded eaves and verges.

To the west of the organ wing is the half story basement entrance, sheltering the stairs to the basement. The north wall has two courses of rough cut granite blocks, corresponding to the two lower courses of the granite block foundation of the main block and the organ wing. The upper portion of the north wall and a small section of the east end wall are sheathed with modern vertically grooved plywood. The east end has the only opening, a plain framed door of beveled boards with a slanted top, matching the slope of the shed roof. The roof is sheathed with standing seam metal and trimmed by close molded wooden eaves and verges.

The plan of the church is quite simple. The main level has one room in each of the five sections of the building. The chapel proper, the nave and sanctuary, is one large room filling the main block. The west entrance porch and eastern entrance wing each contain a vestibule. The organ wing contains the organ room. Each story of the tower is one room with the first story housing the sacristy. Our description will start with the two entrances, then proceed to the tower rooms, the main chapel room and the organ wing, and end with the basement areas.

The west entrance porch has a brick floor laid in a herringbone pattern. The floor is now partly covered by carpet and the carpet covered plywood wheelchair ramp for the step at the northern door into the main block. The east, west and south walls are wooden walls, set on deep wide wooden sills with molded upper edges. As on the exterior, the walls are divided into panels of horizontally laid beading boarding by plain but wide vertical and horizontal boards. The three wooden walls have two rows of panels rising to the level of the exposed plates at the top of the side walls. A plate beam also crosses the

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south end wall at the same level. The "gable" section of the south wall, above the outer doorway, is simply sheathed with horizontal beaded boarding, without any paneling. The porch is open to the underside of the roof, so it has a double pitched ceiling of beaded boarding. The roof is supported by seven roof trusses. Each truss is composed of the two rafters and two braces. Each brace starts from the wall plate at the lower end of one rafter and rises to meet the opposite rafter at a point about two-thirds of the height of the rafter. Moldings mark the meetings of the north and south wall plates with the ceiling.

The south end wall contains the outer entrance, the already described double, Gothic arched doors, with each leaf having seven panels of vertical beaded boarding. The door panels are framed by boards that include a Gothic arch as well as horizontal and vertical boards. The doorway has a granite sill and a plain arched frame. The east and west walls, as already noted on the exterior, are six panels wide and two panels deep. A triple window takes the place of the two central panels in the upper row of each side wall. The three windows are of stained and leaded glass set in trefoil arches and separated by vertical jambs. The window frames and jambs are beveled. The eastern windows have relatively simple patterns of small rectangular panes. The western windows have more elaborate designs. The central window is the simplest with rectangular panes around a central circular motif. The north and south windows incorporate geometric patterns, but also feature painted and labeled figures, the symbols of two Evangelists, Matthew's angel with a scroll labeled "Sanctus Mattheus" in the south window, and Mark's winged lion with a scroll labeled "Sanctus Marcus" in the north window. A tall wide cabinet is built against the west wall to the north of the window. The cabinet has panels of vertical beaded boarding framed by vertical and horizontal boards with chamfered edges, and is topped by an elaborately molded cornice. The double doors on the front have two panel leaves, with diagonal beaded boarding in the taller upper panels, vertical beaded boarding in the lower panels, and chamfered edges on the panel frames. The brick west wall is dominated by the entrance into the main block. The double, Gothic arched wooden doors are of the same design as the southern doors, with a simply molded narrow wooden frame. The doors are set on a granite sill in a compound brick arch, composed of two concentric arches.

The vestibule in the eastern entrance wing now has a carpeted floor, but it retains its plaster walls ornamented by molded baseboards. The flat wooden ceiling is divided into sixteen rectangular panels of beading boarding by a grid of joists with beveled edges. A 20th century globular light fixture hangs from the ceiling. The outer entrance in the east wall is double, Gothic arched doors of the same seven panel design already noted in the doors of the western entrance porch. The eastern doors are set on a granite sill in a

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plastered Gothic arch with splayed plastered jambs. The north wall contains another pair of double, Gothic arched doors of the same design, which open into the main room. The northern doors are set in a simply molded wooden frame. In the center of the west wall is a lancet arched stained glass window in a beveled wooden frame, set in a arch with splayed plastered jambs and a plastered sill with beveled front edge. This memorial window, dedicated to Peter Trask Woodbury (1926-1941), is signed "Charles J. Connick". The window features the figure of David the Shepard, complete with harp and sheep, above a biblical verse and the dedication, with an elaborate floral background. The south wall contains the door to the sacristy, a wide Gothic arched wooden door with nine panels of vertical beaded boarding created by horizontal and vertical boards. The six lower panels are rectangular, while the three upper panels have curved tops and/or sides as they follow the door's arch. The lower edges of the door panels are beveled. The door has a simply molded wooden frame, set in a Gothic arched recess with plastered, splayed jambs.

The sacristy, square in plan, now has a carpeted floor, with a carpet covered trapdoor to the basement in the northeast corner. The walls are plastered with molded baseboards, like those seen in the vestibule. The north wall features the already described Gothic arched door to the vestibule, set in a simply molded, Gothic arched wooden frame. The other three walls, the east, west, and south walls, each feature two stained glass lancet arched windows. The windows all have simply molded wooden frames and are set in deep plastered Gothic arches with splayed jambs, and plastered sills ornamented by beveled front upper edges. The windows all have similar glass designs, having mostly small rectangular panes of a single color, but also some circular panes, and some panes with painted ornamental motifs, as well as a border of smaller rectangular panes. The high flat plaster ceiling features two modern light fixtures and a central trapdoor, recessed into the ceiling. The double trapdoor has two panels of beaded boarding in each leaf, and is punctured by a hole for the bell rope.

The seldom visited second story room of the tower is only accessible by ladder through the trapdoor in the sacristy's ceiling. The trapdoor is found in the center of the second story room's board floor. The walls of the room are exposed brick. The east, south and west walls each have one central window, a tall, narrow lancet arched window, of clear glass, a single pane wide, in a beveled wooden frame. The windows have plain brownstone sills and brick arches. A small crude hole has been punctured through the north wall to provide access to the short space above the vestibule ceiling in the eastern entrance wing. (This windowless space has a board floor, exposed brick walls and a double pitched board ceiling with exposed rafters.) The second story tower room has a board ceiling supported

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by heavy exposed joists. In the center of the ceiling is a rectangular opening crossed by beams that limit access to the even more inaccessible third belfry story of the tower. The large bell and its framework are mounted in the third story above this opening. Through the opening can be seen the exposed brick walls of the third story, the boarding and the exposed framework of the open spire. Also visible are the three wooden louvers in brick Gothic arches found in each of the outer (east, south and west) walls of the belfry.

The principal space of the Chapel is the large nave and sanctuary that occupies the main block. The floor of narrow hardwood boards is raised at both ends. In the western three bays, the floor is raised one step above the central portion of the floor. The eastern end, has more changes in floor level. To the east of the eastern entrance door, the floor is raised two steps above the main floor level. Originally the hardwood floor was raised only along the north and south walls, leaving a section in the center at the main floor level. But, recently, that remaining central section of floor has been filled in by a plywood floor at the higher floor level. At the east end of the chapel, the floor is raised another step for the sanctuary, in the easternmost bay of the room. This step is marked by the communion rail. The molded wooden communion rail is supported by ornately cast metal posts with curved foliated braces. Finally, at the east wall, the central portion of the hardwood floor is raised two steps around the altar. The floor is now carpeted in the center aisle between the pews, in the two aisles from the central aisle to the entrance doors, and along the communion rail. The floor is punctuated by a few grates for the hot air heating system, both older grates with ornate foliated patterns and modern grates with simple rectangular grids. West of the communion rail, the body of the church is filled with movable wooden pews. Near the eastern entrance stands the octagonal granite baptismal font, decorated with moldings and incised crosses, and topped by an octagonal wooden cover. A movable wooden lectern is placed next to the baptismal font.

The walls are simple painted plaster, trimmed by a molded baseboard that rises and falls with the floor level. The north and south walls are topped by a simple horizontal board just below the heavy plate beam that supports the roof structure. The stained glass windows are all trimmed by simple wooden inner frames and are set in deep Gothic arches with plastered splayed jambs and flat plastered sills with beveled upper front edges. The high wooden ceiling is flat in the center and pitched on the north and south sides, as it follows the roof slopes. The beaded board ceiling is supported by simple exposed joists in the central flat section and simple exposed common rafters in the sloped side sections. In the center of each sloped side section, a heavy wooden purlin beam stretches the full length of the room to support the common rafters. The whole ceiling and roof is

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supported by seven large wooden trusses built mostly of plain heavy timbers. Each truss incorporates two principal rafters on the sloped side sections, three collar beams and two diagonal braces. The uppermost collar beam is found supporting the flat central section of the ceiling. A short distance below is another collar beam. The space between these two collar beams is filled by a short arcade of seven carved wooden trefoil arches. The heavy diagonal braces rise from the wall plate on one side of the room to the junction of the opposite rafter and the lower of the two upper collar beams. Below the junction of the two crossing braces, a third lighter collar beam spans the space, connecting the two principal rafters and the two braces. (The third collar beam is omitted from the easternmost truss.) Six large ornate circular metal light fixtures hang from the purlins. They are supplemented by smaller modern light fixtures mounted on the trusses. A retractable screen for slides and movies is mounted on a horizontal board attached to the second truss from the east end of the church.

The principal features of the west end wall are two wide and tall lancet arched stained glass windows. The two windows have similar designs in their glass, each featuring the tall figure of a female saint set in an ornate painted seven foiled Gothic arch, with an elaborate floral and geometric background. The southerly window depicts Saint Cecilia holding an organ above an inscription "In Loving Memory of Emily Balch Died April 25th 1890". The northerly window depicts Saint Agnes holding a palm branch and includes a Biblical quotation. Between the windows is a rectangular stone plaque with a molded edge, dedicated to Edward Lee Knowlton, an important early benefactor of the school.

The north and south walls will be described together, as they are treated similarly. They can be divided into three sections by the window treatments, the western three bays, the central three bays, and the single eastern bay of the sanctuary. Beginning at the west end, we find the entrance doors in the westernmost bay of the south wall. These double, Gothic arched, seven paneled doors have already been described in the west entrance porch section. They are set on a granite sill in a deep Gothic arch with plastered splayed jambs. The next two bays in the south wall and the three westernmost bays of the north wall all contain lancet arched windows, whose grisaille stained glass incorporate the same ornate floral and geometric designs. (All five windows were relocated here from All Saints Church in Peterborough.)

The wider double windows of the four eastern bays of the north and south walls all share the same tracery. But, while the windows of the single bay of the sanctuary retain their older stained glass, the glass in the windows of the three central bays were replaced

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by memorial stained glass windows following World War II. The wooden tracery used in all these windows includes the two trefoil arched lower windows and the upper quatrefoil window. The beveled jambs of these major windows create three spherical triangles in the interstices. The lowest spherical triangle is just a small panel, but the upper two spherical triangles do include glass, but so small that they are mere pinpricks of colored light. The newer memorial stained glass windows in the three central bays, all the work of the same glass studio, follow the same basic pattern. Each trefoil arched window features from the top to the bottom, the figure of a saint, a scroll with an inscription, usually a Biblical verse, the smaller figure of an angel, and the dedication inscription, all set against an elaborate background of foliage and stars. The quatrefoil depicts a religious symbol. The double window in the fourth bay of the south wall is signed "Connick Associates, Boston, 1947" and is dedicated to David Wills Brown (1924-1945) and Phillip Henry Vinall (1923-1944). The figures include David with his harp in the west window, the Archangel Michael with his flaming sword and balance in the east window, praying angels at the bottom of these two windows, and a cross with a banner in the quatrefoil. The double window in the sixth bay of the south wall is signed "C.J. Connick, 1945-1946" and is dedicated to Richard Selden McDuffie (1925-1945). The figures include two armored warrior saints, St George and St. Martin. In the east window, St. George carries a spear above the dragon he slew. In the west window, St. Martin holds the sword he used to cut his cloak to give half to the beggar shown below him. Beneath the figures are angels with a trumpet and a harp, and, on the lower edge, McDuffie's combat ribbons. The quatrefoil depicts a pelican with her young in their nest. The double windows in the fourth and fifth bays of the north wall are both signed "Connick Associates, Boston, 1947". The window in the fourth bay is dedicated to the brothers, Homer Sewall, Jr. and Richard Hartwell Sewall. The figures include St. Stephen in the west window, St. Timothy in the east window, praying angels below, and a crown with crossed wings in the quatrefoil. The window in the fifth bay is dedicated to Hedley Young, RCAF, and Paul Washington Raymer Jr. It includes the armored St. Louis, the Crusader King of France, in the west window, St. Francis in the east window, praying angels below, and a rose in the quatrefoil.

The doors from the eastern entrance vestibule are found in the fifth bay of the south wall. The doorway is basically identical to the doorway from the western entrance porch, with the same double, Gothic arched doors set in a deep plastered arch with splayed jambs. But it does differ in having a wooden, rather than a stone sill. The Gothic arched opening in the sixth bay of the north wall is now filled and almost completely hidden by the present organ. The wooden organ console in the lower portion of the opening includes a bench with pedals, a keyboard with a paneled cover, molded panels beside and above the

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keyboard, and a crowning molded cornice. The opening above the console is filled by seventeen tall metal organ pipes and is flanked on each side by a wooden pilaster with molded base and capital. The metal plaque on the organ states that it was originally built c.1860, was given to the school chapel by Wendolyn Kistler in honor of her husband and son, and was dedicated on January 13, 1989.

The easternmost bay of both side walls features a double window with the same tracery as its western counterparts. But the two windows have simpler geometric designs with varied colored panes, featuring rectangles and diamonds in the trefoil arched windows, and circles in the quatrefoils.

In the center of the east wall is the wooden altar, the focus of the church, set upon its raised platform. The richly carved altar is faced with tall panels between its molded baseboard and cornice. The two panels on each narrow side and six of the ten panels on the front are filled with carved linen folds. The altar front also features two panels filled with flowing Gothic tracery and, at the ends, two narrow panels with rosettes and trefoil arches.

Directly above the altar is the wooden reredos, an ornamental paneled screen similar in design to the altar. The central panel of the five panels in the reredos is both wider and taller than the other panels. The central panel features the carved relief of the Lamb of God with the Cross and a banner. The smaller panels each have the carved relief of a shield displaying, from north to south, Christ's monogram "I H S"; the crown of thorns and the nails of the cross; the instruments of torture for Christ's Passion; and the Alpha and Omega. Each panel is topped by an ornately carved ogee arch with small trefoil arches in the upper corners. A long band of carved grapevines runs along the top of the panels and down the sides of the central and outer panels. The reredos is crowned by a richly carved foliated cresting.

High in the west wall above the altar and the reredos is the chapel's largest stained glass window. The window tracery includes three trefoil arched windows in the lower portion, the central window being shorter than its companions to accommodate the large six foiled round window in the upper portion. Two spherical quadrangles and two spherical triangles are found around the six foiled window. The window is dedicated to Edward Morgan Mackey (1877-1937). The six foiled window is dominated by the large figure of Christ seated on the Mount in a central mandorla. The mandorla is bordered by a quotation from the Sermon on the Mount. Christ is surrounded by groups of much smaller

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robed figures, the audience for the sermon, in small mandorlas in the foils. The two spherical triangles flanking the round window contain similar small robed listening figures in mandorlas. The two lower and smaller spherical quadrangles contain yellow flames, a signature motif of the Connick glass studio¹. The three lower trefoil arched windows each have three mandorlas. The upper mandorla in the central window depicts Saint Matthew, whose gospel includes the Beatitudes (St. Matthew, Chapter 5, Verses 3 through 11), from the Sermon on the Mount. The Beatitudes are illustrated in the eight other mandorlas by small scenes from the life of Christ. The north window has from top to bottom, the Flagellation of Christ with the verse "Blessed Are They Who Are Persecuted"; Christ Calming The Tempest with the verse "Blessed Are The Peacemakers" and the Presentation of Christ in the Temple, with the verse "Blessed Are The Poor In Spirit". Below St. Matthew in the central window are the Washing of Christ's Feet by Mary, with the verse "Blessed Are The Merciful" and Christ Preaching to Nicodemus with the verse "Blessed Are They Who Do Hunger And Thirst After Righteousness". The south window shows from top to bottom, the Annunciation To The Virgin Mary, with the verse "Blessed Are The Meek", Christ Lamenting Over The City of Jerusalem with the verse "Blessed Are They That Mourn", and Christ Blessing The Children with the verse "Blessed Are The Pure In Heart".

The organ room that occupies all of the organ wing is no longer accessible from the main level, as the organ console and pipes now completely fill the opening between the main block and the organ wing. The organ room can be entered from the basement below, through a double leafed, folding plywood trapdoor in its plywood floor. (An older plywood floor can be seen a few inches beneath the present floor.) The windowless room has plain plaster walls and ceiling. The high ceiling is flat to the south and pitched to the north, its shape partly echoing the hip roof of the organ wing. The south wall has a wide Gothic arched recess around the Gothic arched opening into the main block. The organ fills the opening, most of the recess, and much of the organ room. It is an elaborate and complex mechanism with metal and wooden pipes, and numerous rods, which is topped by a large paneled wooden box containing more pipes.

The basement level can be entered by the trapdoor in the sacristy or by the basement entrance on the north side of the main block. The basement entrance has a dirt floor, a low concrete wall on its west end below the outer door, and higher walls of cut granite blocks

¹ Joan Jessop Brewster THE STAINED GLASS OF ALL SAINTS' (Peterborough, N.H.: 2001), p. 53

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on the north, south and east. The south and east walls, actually the outer walls of the main block and the organ wing respectively, are topped by the slanted water tables of the granite foundations and the brick walls of these two other sections of the Chapel. The north wall is topped by a flat course of granite blocks and a short wall of plywood with exposed studs. The east wall also has a short small section of plywood wall with exposed studs to the north of the door. The slanted ceiling is just the exposed board roof with exposed rafters. The board door at ground level at the east end is untrimmed. A wooden stairway, consisting only of stringers and treads, descends from the east door to a landing in front of the door into the main block basement, a six panel door with a plain frame set in the granite block foundation of the south wall.

The main block basement is one large room. Its dirt floor is interrupted only by a pit dug two feet down for the modern furnace. The pit has a concrete floor and low concrete block walls. The basement walls are mostly rough cut granite blocks topped by a few courses of brick, save for two sections of the north wall, an eight foot wide section, sheathed with horizontal beaded boarding, where the organ wing basement adjoins, and a twenty-three foot wide section where the lower granite blocks have been replaced by poured concrete. The board ceiling shows the exposed joists. Running down the east-west axis of the room is a heavy timber joist, which supports the smaller floor joists running north to south. This heavy main joist is in turn supported by square posts, seven of brick and one of wood. The main joist is interrupted between two posts by the furnace. There two wooden posts support a parallel heavy joist to the north of the furnace. The basement is lit by small untrimmed single pane windows, two each in the north and south walls. Another boarded up window opening in the south wall now serves as the entrance point for the filling pipe for the two oil tanks in the southeast corner. The large modern metal furnace has large metal ducts suspended from the ceiling and radiating to different parts of the building. Still surviving is one older heating duct in a wooden box made of beaded boards that is also suspended from the ceiling. In the wooden section of the north wall is a plain framed door of beaded boarding to the organ wing basement. To its west is the untrimmed six-panel door to the basement entrance. A yard-wide opening in the south wall leads into the basement under the eastern entrance wing.

The tower and east entrance wing basements are similar to the main block basement with dirt floors, walls of cut granite blocks topped by a few courses of brick, and board ceilings with exposed joists. They are windowless, the only openings being three foot wide passages from the entrance wing basement north to the main block basement and south to the tower basement. In the northeast corner of the tower basement, a steep wooden

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stairway, built of just stringers and treads, leads to a trapdoor of narrow boards, which opens into the sacristy above.

The organ wing has a full basement under its older section, but only a crawlspace under the later addition. The small full basement has a concrete floor. The ends of the south wall are built of painted granite blocks, with brick courses above them. Between these two end sections is a section of horizontal beaded boarding topped by a large beam spanning the opening into the main block basement. The south wall contains the plain framed board door into that basement. The east and west walls are painted cut granite blocks to the ceiling. The north wall is mostly painted cut granite blocks, but the granite portion is topped by a concrete cap and a one and half foot high wall of horizontal beaded boarding. In the short upper wall is a plain framed plywood panel held in place by latches, which provides access to the crawlspace. The ceiling is largely sheathed with composition board, although some is now missing. Along the east wall, a plywood trapdoor in the ceiling opens into the organ room above. The two foot high crawlspace has a dirt floor, outer granite block walls, and a board ceiling with exposed joists. The crawlspace is lit by an untrimmed single pane window in the north wall.

The grounds around the chapel are grassed and relatively level. To the west and north of the chapel, the land does slope steeply down to the floodplain below. These steep banks are now well wooded. To the south and east of the chapel, paved school drives mark the limits of the chapel grounds. The lawns are punctuated by one large tree to the northeast of the church, and three large trees to its south. Shrubs are planted around the west and east gable ends of the main block and around the tower and west entrance porch. An asphalt paved walk runs from the drive east of the church directly to the eastern entrance. Another asphalt walkway branches off this path and proceeds south of the tower and around to the western entrance porch. It is now partly covered by the wheelchair ramp. Three lamps on tall elegant metal lampposts light the walks. Part of the area enclosed by the wheelchair ramp, west entrance porch, tower and main block is paved with bricks for a patio. A large metal spotlight on the east lawn illuminates the church at night.

Architectural changes to the Chapel have been limited. The Holderness School has carefully maintained the building, as is evidenced by the repointing of the bricks circa 1990 and the reslating of the roofs in the mid 1990's.²

² Interview of Richard Stevens, Holderness School, by David Ruell, January 13, 2005

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Exterior changes have been relatively minor, and therefore often hard to date. Early photographs show that the entrance steps on the west entrance porch were originally wooden.³ Dated photographs suggest that they were replaced by the present concrete steps sometime between 1907 and 1931.⁴ The wheelchair ramp was first installed circa 1999, then removed, but reinstalled circa 2001.⁵ There does not seem to have been any exterior changes to the eastern entrance wing or the tower, save for the construction of the open entrance porch in the 1950's to protect the entrance from snow and ice sliding off the roof.⁶ In the early 1990's, the porch received new plywood sheathing and a new metal roof.⁷ Exterior change on the main block has apparently been limited to the two ends of the roof ridge. Early photographs, one dated as late as 1940, show that the chimney at the west gable end originally had a more elaborate top, with a corbelled cap.⁸ Presumably, the top of the chimney deteriorated and was rebuilt at some unknown time with a simpler cap. Early views, again including one dated as late as 1940, show a Celtic cross crowning the east gable end of the main block.⁹ By 1947, the cross was no longer to be seen atop the gable.¹⁰

The organ wing has seen the most change. The description of the Chapel published in the local newspapers when construction began describes "a projection 8 x 17 feet which will contain the fine toned organ".¹¹ In 1956, the school acquired the large pipe organ from Thomas Plant's estate in Moultonboro, Lucknow (now known as Castle in the Clouds).¹² In July of 1957, Hanover architect Stanley Orcutt wrote to the headmaster, noting that the new organ was too large for the small organ wing. He argued that having

³ Photographs, Holderness School Archives, Holderness, N.H. and New Hampshire State Library, Concord, N.H.

⁴ Photographs, Holderness School Archives, Holderness, N.H.

⁵ Interview of Richard Stevens by David Ruell, January 13, 2005

⁶ Interview of George Richards by David Ruell, January 24, 2005

⁷ Interview of Richard Stevens by David Ruell, January 13, 2005

⁸ Photographs, Holderness School Archives, Holderness, N.H. and New Hampshire State Library, Concord, N.H.

⁹ Photographs, Holderness School Archives, Holderness, N.H.; CATALOGUE OF THE HOLDERNESS SCHOOL FOR BOYS, PLYMOUTH, NEW HAMPSHIRE, SEVENTH YEAR, 1885, p. 4

¹⁰ HOLDERNESS DIAL, 1947 (Plymouth, N.H., 1947), unpagged (school yearbook)

¹¹ Ashland Advance, June 14, 1884; Republican Star (Plymouth, N.H.), June 14, 1884

¹² Holderness News-Letter, June, 1956, p. 5

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the organ project into the main room “would detract from the simple beauty of the chapel” and “mar... the view of the altar”. Orcutt suggested extending the organ wing to the north instead.¹³ Orcutt’s suggestion was adopted and he designed the addition that summer and early fall.¹⁴ In October and early November, it was reported to be under construction, with completion slated for mid November.¹⁵ The new organ was played for the first time at a service on December 18,¹⁶ so the addition must have been completed by then. The addition was very sympathetic to the original structure. The stone foundation, slate walls, and slate roof were carefully duplicated, so that the addition can only be distinguished from the original by the age of the materials. There were only two significant exterior changes. Three narrow lancet arched windows that were found in the north wall of the organ wing before the addition were not replicated in the now blank north wall of the addition, although the small basement window was reproduced in the new foundation.¹⁷ A small dormer with a louvered vent was added on the seldom seen west slope of the organ wing roof for better ventilation to protect the organ from moisture.¹⁸

As no original plans survive and there are few early photographs of the north side of the chapel, we cannot say with absolute certainty that the basement entrance is original. However, some sort of basement entrance would have been needed to supply the wood furnace in the basement. The northern stone wall and the door at the foot of the interior stairs do appear to date from the construction of the building, but the age of the wooden superstructure is more difficult to determine. It does appear in a 1927 photograph.¹⁹ This wooden portion was repaired, probably in the 1980’s, with new plywood sheathing, board door and metal roof.²⁰

¹³ Letter from Stanley Orcutt to Donald C. Hagerman, July 11, 1957, Holderness School Archives, Holderness, N.H.

¹⁴ Letters from Stanley Orcutt to Reed-Treanor Organ Company, August 7 and October 2, 1957; letter from Stanley Orcutt to George Richards, September 27, 1957, Holderness School Archives, Holderness, N.H.

¹⁵ Holderness News-Letter, October, 1957, unpagged; Holderness Bull, November 8, 1957, p. 1

¹⁶ Holderness Bull, February 14, 1958, p. 1

¹⁷ Photograph dated 1927, Holderness School Archives, Holderness, N.H.; interview of George Richards by David Ruell, January 24, 2005

¹⁸ Interview of George Richards by David Ruell, January 24, 2005

¹⁹ Photograph dated 1927, Holderness School Archives, Holderness, N.H.

²⁰ Interviews of Richard Stevens by David Ruell, January 13 and February 7, 2005

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The interiors have also seen relatively little change, with the significant exceptions of the organ wing remodeling and the replacement of many of the original stained glass windows. In the west entrance porch, the windows presents a minor mystery. An early photograph shows a simple pattern of leaded panes in the western window.²¹ At some unknown time, the present window with the symbols of two of the four Evangelists, Mark and Matthew, was installed. Architectural and theological symmetry would suggest that the other two Evangelists, John and Luke, should appear in the corresponding eastern window, but they are not there now. The Connick glass studio records include a card for "three panels in a row in the front entry in the Chapel" which, in 1950, were filled with "very light amber- cathedral glass- in simple leaded pattern, set in sash which Dr. Weld", the Holderness School headmaster, "brought to the studio".²² This could be the present eastern window, perhaps being repaired after the loss of the other two Evangelists. But, however plausible this speculation, there is no documentary evidence that such a window actually existed. The present carpet was installed in the porch in the mid 1990's.²³

The most important change in the east entrance vestibule was the replacement of the western window in 1941. In February of that year, Peter Trask Woodbury, a fourteen year old student, died of a heart attack, while attending the school.²⁴ His parents donated the window in his memory. Made by Charles J. Connick at a cost of \$300, the window was dedicated on November 30, 1941.²⁵ The light fixture appears to be a mid 20th century addition. The floors of the vestibule and the adjoining sacristy were most recently carpeted in the mid 1990's.²⁶ The only other change in the sacristy seems to be the modern light fixtures on the ceiling.

The main room has seen more changes. New hot air grates were apparently installed in 1952, when the furnace was replaced.²⁷ Carpets were laid in the aisles in 1965,²⁸ and

²¹ Photograph, Holderness School Archives, Holderness, N.H.

²² Connick Studio card #3091, copy in Holderness School Archives, Holderness, N.H.

²³ Interview of Richard Stevens by David Ruell, January 13, 2005

²⁴ Plymouth Record, February 15, 1941, p. 4

²⁵ Edric A. Weld "Rector's Report for 1941", Holderness School Archives, Holderness, N.H.; Plymouth Record, December 4, 1941, p. 1; Connick Studio card #2297, copy in Holderness School Archives, Holderness, N.H.

²⁶ Interview of Richard Stevens by David Ruell, January 13, 2005

²⁷ Interview of George Richards by David Ruell, January 24, 2005; letter from Watson Rand, A .M. Rand Company, to Holderness School, April 8, 1952, Holderness School Archives, Holderness, N.H.

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replaced by the present carpets in the mid 1990's.²⁹ An eastern section of floor was raised with a new plywood floor in 2004 to provide more seating space.³⁰ The present hanging lights were installed in 1941. The gift of the Sixth Form, they were designed by faculty member Leslie Smith and David Campbell of the League of New Hampshire Craftsmen and made in the school's craft shop.³¹ In the early to mid 1990s, additional lights and a projection screen were mounted on the roof trusses.³²

More architecturally significant are the replacement of the altar, most of the windows, and the organ. The original temporary altar was rather modest in size.³³ Therefore, "an altar fund was... vigorously canvassed for" and by 1891, according to some accounts, "the boys and their friends had raised enough money to put in the present beautiful altar and reredos."³⁴ The school annual, however, described them as "the gift of the generous donor of the Chapel".³⁵ Designed by architect Henry Vaughan, the richly carved oak altar and reredos were in place by March of 1891.³⁶ Vaughan (1845-1917) was a leading late Gothic Revival style architect,³⁷ as the high quality of the altar and reredos indicate.

Early photographs reveal that the original windows of the main room had simple geometric patterns³⁸, as can still be seen in the easternmost windows of the north and south walls, the only surviving original windows. The one exception was the large eastern window, with an ornate Victorian design, featuring flowers and religious symbols.³⁹ The first windows to be replaced were the two tall western windows. According to the 1892 school catalog, "During the past year, two beautiful windows..., bearing life-size figures

²⁸ Holderness Bull, June 4, 1965, p. 1

²⁹ Interview of Richard Stevens by David Ruell, January 13, 2005

³⁰ Ibid.

³¹ Edric A. Weld "Rector's Report for 1941"; Judith Solberg "Chapel of The Holy Cross", Holderness School Archives, Holderness, N.H.

³² Interview of Richard Stevens by David Ruell, January 13, 2005

³³ Photograph, New Hampshire State Library, Concord, N.H.; OLLAPODRIDA, HOLDERNESS SCHOOL '90 (Plymouth, N.H., 1890), p. 66

³⁴ F.A.G. Cowper "Holderness School", The Argus, (Holderness School magazine), May, 1902, p. 27

³⁵ OLLAPODRIDA, HOLDENRESS SCHOOL, '91 (Nashua, N.H., 1891) p. 8

³⁶ Ibid.; Plymouth Record, March 21, 1891

³⁷ William Morgan, "Vaughan, Henry", MACMILLAN ENCYCLOPEDIA OF ARCHITECTS (New York: 1982) vol. 4, p. 302

³⁸ Photographs, New Hampshire State Library, Concord, N.H.

³⁹ Photograph, Holderness School Archives, Holderness, N.H.

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of Saint Agnes and Saint Cecilia, were put in the Chapel by friends of the family in memory of Mrs. Emily Balch and Miss Emily, her daughter.⁴⁰ The younger Emily Balch died in April of 1890, while her mother died in April of 1891.⁴¹ Only the daughter, however, is specifically named on the windows. The designer and maker of the Balch windows are unknown.⁴²

Between 1939 and 1947, ten other windows were replaced, all by products of the Connick Studio of Boston. The stained glass studio was founded in 1912 by Charles Jay Connick, and continued after his death in 1945 by his artists as Connick Associates until 1986. In its 74 years, the studio produced some 15,000 windows in over 5,000 buildings⁴³ Charles J. Connick was well known as one of the leaders in the early to mid 20th century revival of stained glass windows inspired by their medieval prototypes.⁴⁴ His studio was therefore a good choice for the replacement of windows in this Gothic Revival chapel. Connick's first window in the Chapel of the Holy Cross was the large eastern window, replacing the ornate Victorian window. The new window was donated in memory of Edward M. Mackey, by his widow. (Mackey was the father of Gertrude Weld, the headmaster's wife.) Costing \$4000, the window illustrated the Sermon on The Mount. It was installed in May of 1939 and was dedicated on June 12, 1939, at the 60th Holderness School Commencement.⁴⁵

Five more windows were replaced in 1941 with glass taken from All Saints Church in

⁴⁰ CATALOGUE OF THE HOLDERNESS SCHOOL FOR BOYS, PLYMOUTH, N.H. THIRTEENTH YEAR, 1891-92 (Concord, N.H.:1892) p. 7

⁴¹ Galusha Balch, GENEALOGY OF THE BALCH FAMILIES IN AMERICA (Salem, Mass.:1897) p. 471; Plymouth Record, May 3, 1890; Plymouth Record, April 11, 1891, p. 8

⁴² A Connick Studio evaluation of the chapel's stained glass speculated that the Balch windows were "perhaps" the work of "J. & R. Lamb", a well known New York City studio (Connick Studio card #2076, copy in Holderness School Archives, Holderness, N.H.). But, the still operating Lamb Studios, now in Clifton, N.J., retain its records of stained glass windows, which do not include any windows for the Holderness School chapel (telephone interview of Lamb Studio staff by David Ruell, February 2, 2005).

⁴³ Joan J. Brewster THE STAINED GLASS OF ALL SAINTS' (Peterborough, N.H., 2001), pp. 10,52-53

⁴⁴ John G. Lloyd STAINED GLASS IN AMERICA (Jenkintown, Pa.:1963) pp. 66-68; Virginia C. Raguin STAINED GLASS FROM ITS ORIGINS TO THE PRESENT (New York: 2003) pp. 256-257

⁴⁵ "The Window of the Beatitudes", typescript, Holderness School Archives, Holderness, N.H.; Connick Studio card #2076, copy in Holderness School Archives, Holderness, N.H.; Plymouth Record, May 27, 1939, p. 1 and June 10, 1939, p. 1

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Peterborough.⁴⁶ All Saints Church, donated by Mary Lyon Cheney Schofield, was erected between 1917 and 1923. The church's original windows were ornately patterned grisaille windows from Connick's studio, designed to fill the openings until more expensive figurative windows could replace them, a process that took until 1964.⁴⁷ In 1941, some of the older All Saints grisaille windows that had been removed and stored were donated to the Holderness School and converted by the Connick studio into five windows for the Chapel. They replaced the three western windows in the north wall and the two western windows in the south wall.⁴⁸ They were dedicated on November 30, 1941,⁴⁹ at the same time as the Woodbury window.

World War II inspired the installation of four double stained glass windows in honor of alumni servicemen who gave their lives in the war. The windows were donated by relatives and friends. The first window to be installed honored Robert Selden McDuffie, killed in combat in Germany in 1945. The McDuffie window, completed in June of 1946, still carries Charles J. Connick's signature, although he died in 1945.⁵⁰ The other three windows are all signed "Connick Associates" and dated "1947". The other southern double window, completed in June of 1947, honors Philip Henry Vinall, killed in a 1944 plane crash near New Guinea, and David Willis Brown, killed during an air mission over Bavaria in 1945.⁵¹ A northern window is dedicated to the two Sewall brothers, Homer Jr., who died during the D-Day invasion and Richard, a dive bomber pilot who "died in 1946 from complications related to rapid changes in altitude".⁵² The Sewall window was dedicated on October 12, 1947.⁵³ The other northern window honors Hedley Young of

⁴⁶ Edric A. Weld "Rector's Report for 1941" Holderness School Archives, Holderness, N.H.

⁴⁷ Brewster, op. cit., pp. 5, 9, 10, 55

⁴⁸ Weld, op. cit.; Connick Studio card #2311, copy in Holderness School Archives, Holderness, N.H.; Brewster, op. cit. p. 10; letter from Edric A. Weld to Charles J. Connick, October 3, 1941, letter from Edric A. Weld to Rev. J.E. McKee, October 7, 1941, letter from Charles J. Connick to Edric A. Weld, October 17, 1941, letter from Edric A. Weld to Charles J. Connick, October 21, 1941 (all letters in Holderness School Archives, Holderness, N.H.)

⁴⁹ Peterborough Transcript, December 4, 1941, p. 1

⁵⁰ Solberg, op. cit., Connick Studio card #2681, copy in Holderness School Archives, Holderness, N.H. Brewster, op. cit., p. 53

⁵¹ Solberg, op. cit., Connick Studio card #2780, copy in Holderness School Archives, Holderness, N.H.; Holderness Bull, June 7, 1947, pp. 1 and 8

⁵² Solberg, op. cit., Connick Studio card #2794, copy in Holderness School Archives, Holderness, N.H., Plymouth Record, October 16, 1947, p. 1

⁵³ Holderness Bull, October 24, 1947, p. 4, November 19, 1947, p. 3; Plymouth Record, October 16,

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the RCAF, shot down over Italy in 1945, and Paul W. Raymer, Jr., killed in a plane accident in Puerto Rico.⁵⁴ The Young-Raymer window was installed in November of 1947 and formally dedicated on November 23, 1947.⁵⁵

The periodic replacement of the organ has affected the appearance of both the main room and the organ wing. The organ wing was in fact built to house an organ that was part of the original gift of the church and its furnishings.⁵⁶ The original organ, referred to in one newspaper article as "the little organ",⁵⁷ was apparently not satisfactory. So money was soon raised for a new pipe organ, that was installed in the spring of 1891.⁵⁸ The acquisition of the larger pipe organ from Thomas Plant's Lucknow required not only the enlargement of the organ wing, but also the complete remodeling of its interior. Architect Stanley Orcutt describes the 1957 work in his letters as including the replastering of the walls and ceiling and the building of a new lower plywood floor. As the new organ filled the opening between the two rooms, access was to be provided through the floor from the basement.⁵⁹ In the 1980's, the pipe organ was removed.⁶⁰ Its function was taken over by a smaller electric organ.⁶¹ A higher plywood floor was installed in the organ wing, so that it could be used for seating.⁶² The present organ was installed in November and December of 1988 and dedicated on January 13, 1989.⁶³ The new organ again fills the opening and much of the organ wing.

Change to the basement level has also been limited, again with the exception of the organ wing. The chapel was originally heated with a wood burning furnace, which was

1947, p. 1

⁵⁴ Solberg, op. cit., Connick Studio card #2800, copy in Holderness School Archives, Holderness, N.H.

⁵⁵ Holderness Bull, November 19, 1947, p.3, December 17, 1947, p. 1; Plymouth Record, November 27, 1947 p. 1

⁵⁶ Ashland Advance, June 14, 1884

⁵⁷ Plymouth Record, September 27, 1890

⁵⁸ Plymouth Record, March 28, 1891, unpagged, and June 13, 1891, p. 9

⁵⁹ Letters from Stanley Orcutt to Read-Treanor Organ Company, August 7, October 2, 1957, letter from Stanley Orcutt to George Richards, September 27, 1957, Holderness School Archives, Holderness, N.H.

⁶⁰ Interview of George Richards by David Ruell, February 14, 2005; interview of Richard Stevens by David Ruell, February 7, 2005

⁶¹ Letter from Charles K. Dodge to Jim Brewer, February 27, 1989, Holderness School Archives, Holderness N.H.

⁶² Interview of Richard Stevens by David Ruell, January 17, 2005

⁶³ Holderness School Today, January 1989, pp. 1, 9; April, 1989, pp. 1, 4

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later converted to coal.⁶⁴ The present furnace pit was apparently built when an oil burning furnace was installed in 1952.⁶⁵ In 1976, cracks in the foundation led to the replacement of a large section of the main basement's north wall and apparently the west end wall of the basement entrance by poured concrete. The contractors carefully restored the visible exterior foundation to its original appearance.⁶⁶ The need to keep moisture out of the new organ led to the remodeling of the organ wing basement when the organ wing was enlarged in 1957, with a new concrete floor, and board walls sealing off that basement from the main basement and the new crawlspace under the addition.⁶⁷ The stairs in the basement entrance and the tower basement also appear to be recently built, but their dates are unknown.

Aside from the planting of trees and shrubs, the grounds have been little changed. As part of a campus wide lighting project in the 1960's, a elaborate lamp based on old Baltimore city gas lights was installed in front of the chapel. Additional lights of the same design were added later.⁶⁸ The brick patio was built by students and a faculty member as a student project in the 1980's.⁶⁹ The early 1980's saw the installation of the spotlight on the front lawn. And in the late 1980's or early 1990's, the branch walk was added from the main eastern walk to the western entrance porch.⁷⁰

In summary, neither the exterior nor the interior have been greatly changed. Save for three windows on the organ wing, some wooden steps, and an ornamental cross, all of the original exterior elements still survive. The organ wing has been enlarged, but so sympathetically that the addition is not obvious to the casual visitor. The open entrance porch and wheelchair ramp are more obvious additions, but do not seriously detract from the original design. Most of the interior changes are minor, such as the organs, the lighting and the floor covering, or hidden away from public view in the organ wing and basement.

⁶⁴ Solberg op. cit.

⁶⁵ Interview of George Richards by David Ruell, January 24, 2005; Holderness Bull, November 8, 1952, p. 4

⁶⁶ Holderness School Alumni News, Spring, 1976, p. 12; interview of George Richards by David Ruell, January 24, 2005

⁶⁷ Interviews of George Richards by David Ruell, January 24 and February 14, 2005

⁶⁸ Interview of George Richards by David Ruell, January 24, 2005

⁶⁹ Interview of Richard Stevens by David Ruell, January 13, 2005; interview of George Richards by David Ruell, January 24, 2005

⁷⁰ Interview of Richard Stevens by David Ruell, January 13, 2005

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The original altar was described as “temporary” in 1890,⁷¹ so its replacement by Henry Vaughan’s fine altar and reredos should be regarded as a completion of the original concept, rather than as the alteration. The replacement of most of the stained glass windows may also have part of the original intent, as it was not uncommon for a Gothic Revival style church to be built with simple geometric windows which were to be replaced as circumstances allowed with more elaborate figural windows. The grounds are also little changed. Basically, the Chapel of the Holy Cross retains its integrity of location, design, setting, materials, workmanship, feeling and association.

⁷¹ OLLAPODRIDA, HOLDERNESS SCHOOL’90, op. cit., p. 66

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The Chapel of the Holy Cross is eligible for the National Register under Criterion C in the area of Architecture as the finest example of Gothic Revival Style architecture in the town of Holderness, New Hampshire. The church, erected in 1884 to the designs of architect Charles Coolidge Haight, noted for his Gothic Revival style buildings, is arguably the purest example of the style ever erected in Holderness. The Chapel of the Holy Cross is now the best preserved Gothic Revival building in the town, as, unlike other such buildings in Holderness, it has not been converted to another use and it still retains virtually all of its original features. The building possesses integrity of location, design, setting, materials, workmanship, feeling and association for 1884, its year of construction.

Holderness School was established by the Protestant Episcopal Diocese of New Hampshire as a boarding school for boys. In 1875, the Diocesan Convention established a Committee on Christian Education. The following year, the Committee reported back to the Convention that there was a need for boarding schools in the Diocese, particularly a boarding school for boys. The Convention authorized the Committee to work with Bishop William W. Niles to develop a plan for such a school. The Committee investigated offers from three communities, and reported to the 1877 Convention that the best proposal came from Mrs. Emily Balch, who offered to sell part of the Samuel Livermore farm in Holderness, less than a mile from Plymouth village, and from residents of the area, who pledged \$3000 for the new school. The Convention then chose a board of trustees, including the Bishop, to acquire the Holderness property and open a school there. The trustees were incorporated as the Holderness School for Boys in 1878. They purchased fifteen acres of land, including the old Livermore mansion, a barn and a cottage, for \$2600, and opened the school, with twenty-five students and two teachers, in those buildings in September of 1879.¹

The new school suffered a setback in March of 1882, when the old Livermore house burned to the ground. That summer and fall, a larger brick building, Knowlton Hall, designed by Boston architect W.P. Wentworth with rooms for eighty students, was erected on the site of the Livermore house.² The new building introduced Gothic

¹ The New Hampshire Historical Records Survey, Works Progress Administration, INVENTORY OF THE CHURCH ARCHIVES OF NEW HAMPSHIRE, PROTESTANT EPISCOPAL DIOCESE OF NEW HAMPSHIRE (Manchester, N.H., 1942), pp.447-449; William Porter Niles, FIFTY YEARS OF HOLDERNESS SCHOOL, (1930), pp. 1-4

² The New Hampshire Historical Records Survey, op. cit., pp.449-450, Niles, op. cit, p. 5

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architectural elements for the first time on the school campus and apparently in the town of Holderness.³ (After a serious fire in 1931, Knowlton Hall was demolished.⁴)

In its early days, the Holderness School used the nearby Trinity Church for its religious services.⁵ The small wooden church, built in 1797 by the Livermores,⁶ must have grown crowded as the school's population increased. Certainly, the simple late 18th century vernacular building, with its box pews and plain architecture, must have seemed quite old-fashioned to the late 19th century leaders of the school. Given the religious nature of the school, it is quite likely that the erection of an appropriate chapel was one of their early goals.

The construction of the chapel was made possible by the generosity of Sarah Titus Zabriskie, a friend of Bishop Niles,⁷ who was described in the local newspapers as "a wealthy young lady" from New York City.⁸ The first mention of the gift in the school trustees' records appears at their December 21, 1883 meeting, when it was "Resolved that the thanks of the Trustees...be presented to Miss Sarah Titus Zabriskie for her munificent gift of a School Chapel and for the furniture in the Chapel of the Holy Cross in New York". The trustees also voted "that a Committee consisting of the Bishop and Mr. Gray", i.e. Frederick M. Gray, the Rector or headmaster of the school, "be appointed to confer with architects relative to the erection of a brick Chapel to seat about two hundred and fifty persons and to report at a subsequent meeting".⁹

At a February 21, 1884 trustees meeting, "plans for a chapel were examined and reserved for further action; presented by Mesr. Haight of New York, Mr. Wentworth of

³ Photographs, New Hampshire State Library, Concord, N.H. and Holderness School Archives, Holderness, N.H.

⁴ The New Hampshire Historical Records Survey, op. cit., p. 450

⁵ The New Hampshire Historical Records Survey, op. cit., p. 271, Niles, op. cit., pp.3-4

⁶ David Ruell, A GUIDE TO NATIONAL REGISTER PROPERTIES IN THE LAKES REGION, (Meredith, N.H.; 1986), pp. 38-39. Trinity Church was listed on the National Register on September 7, 1984.

⁷ Judith Solberg "Chapel of the Holy Cross" (typescript, Holderness School Archives, Holderness, N.H.)

⁸ Ashland Advance, June 14, 1884; Republican Star (Plymouth, N.H.), June 14, 1884

⁹ "Corporate Records, Holderness School For Boys, Diocese of New Hampshire", manuscript, Holderness School Archives, Holderness, N.H., p. 26

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Boston, and Mr. Butterfield of Manchester.”¹⁰ It is not known what plans architects W. P. Wentworth and William M. Butterfield presented, but the work was soon awarded to Charles Coolidge Haight (1841-1917). Haight opened his New York City architectural office in 1867. As the son of the assistant rector of Trinity Church, Haight had connections that helped him obtain architectural commissions from Episcopalian churches and institutions throughout his career. He had designed several buildings for Columbia College by 1884 and would later design buildings for Yale University and other colleges.¹¹ This emphasis on churches and educational buildings would have made Haight an obvious choice for the chapel of a boarding school. Bishop Niles and probably other school trustees would already have been familiar with Haight’s work, as he had designed at least one New Hampshire church already, the Episcopal Church of St. John the Baptist, erected in Wakefield in 1876-77.¹²

It is not clear from the trustees’ records how or when the architect was chosen. But, at their meeting on May 15, 1884, it was recorded that “Estimates for building according to the plans for a chapel presented by Mr. Haight were reported by Mr. Carpenter and were found to exceed the funds at the disposal of the trustees, and after full consideration Mr. Carpenter was empowered by a vote to instruct Mr. Haight to modify the plans in such a way as to reduce the cost ten per cent.” The trustees also appointed Bishop Niles, Rector Gray, and Josiah Carpenter, the school treasurer, as the building committee for the chapel.¹³

Since none of the original plans for the chapel survive, we do not know what changes the architect made following the trustees’ vote. But, work did begin almost immediately. On May 24, the local newspaper reported that “The ground is being cleared for the erection of the new brick chapel near Holderness School.”¹⁴ and by the end of the month that “the foundations” were “being laid”. The old cottage was removed to another part of

¹⁰ Ibid.

¹¹ Caroline M. Mack “Charles C. Haight”, THE MACMILLAN ENCYCLOPEDIA OF ARCHITECTS (New York: 1982), vol. 2, pp. 296-297; Talbot F. Hamlin, Talbot F. Hamlin, “Haight, Charles Coolidge” DICTIONARY OF AMERICAN BIOGRAPHY, (New York:1932), vol. 2, p. 89; H.F and E.S. Withey, BIOGRAPHICAL DICTIONARY OF AMERICAN ARCHITECTS (Los Angeles: 1956), p. 255

¹² Ruell, op. cit., pp. 75-77. The Episcopal Church of St. John The Baptist was listed on the National Register on July 7, 1984.

¹³ “Corporate Records, Holderness School For Boys...” op. cit., p.27; Niles, op. cit., p. 2

¹⁴ Grafton County Journal (Plymouth, N.H.), May 24, 1884

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the grounds, so that the chapel could be erected on its site,¹⁵ a prominent location, south of Knowlton Hall and next to what was then the main road from Plymouth to Holderness. The building contract was awarded to the construction firm of Head & Dowst of Manchester, with the work “to be finished about the first of next October”.¹⁶ In mid June, Frank Dowst, the junior partner of the firm was interviewed by the local papers. He gave the reporter a comprehensive description of the building and estimated that “The building itself will cost over \$10,000 and the furnishings, organ, bell, etc, about \$5000 more.” The stone was to be supplied by a Plymouth quarry, while the brick would be made in Head & Dowst’s own brickyards in Hooksett. The paper named the architect, but not “the generous donor of the funds that are to pay for everything complete”¹⁷. who wished to remain anonymous.¹⁸

On June 16, shortly before the school closed for summer vacation, the cornerstone was laid in an appropriate ceremony presided over by Bishop Niles, with several speeches, hymns and the sealing of a copper box with mementos in the foundation.¹⁹ The local paper reported the arrival in Plymouth of several flat cars of Hooksett brick for the chapel at the end of June,²⁰ but ignored the building’s progress until mid September, after the school had reopened. By then, the paper could report “The brick work on the Holderness chapel has been completed, and labor has commenced on the interior.... Work is being done on the spire, which has already risen high above the trees.”²¹ By September 20, the walls were being plastered, and by September 27, the roof was being slated.²² The contractors apparently did not meet the October 1st deadline. But, by October 4, the half ton chapel bell had been installed and the gilded cross had been placed on top of the tower.²³ However, after it was discovered that several workmen had scratched their names on the cross, the staging was rebuilt and the cross was regilded at the contractor’s expense.²⁴

¹⁵ Grafton County Journal, May 31, 1884

¹⁶ Ibid.

¹⁷ Grafton County Journal, June 14, 1884, Ashland Advance, June 14, 1884, Republican Star, June 14, 1884 (All three newspapers carried the same article.)

¹⁸ Grafton County Journal, June 21, 1884

¹⁹ Ibid.

²⁰ Grafton County Journal, June 28, 1884

²¹ Grafton County Journal, September 13, 1884

²² Grafton County Journal, September 20, 1884; Ashland Advance, September 27, 1884

²³ Grafton County Journal, October 4, 1884

²⁴ Grafton County Journal, October 11, 1884

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The completed chapel was formally consecrated on Wednesday, October 29, 1884. The event attracted so much attention that a special train was run from Manchester. Bishop Niles presided over a service the newspaper described as “very impressive and one to be remembered.”²⁵ Following the consecration, the new building served not only as the school chapel, but also as the Episcopal church for Plymouth village and the surrounding area. It was not until 1924, that the Plymouth Episcopalians acquired their own church, and the Chapel of the Holy Cross became just the Holderness School chapel.²⁶

The Chapel’s continued regular use for weekly religious services during the school terms²⁷ does raise the question of its eligibility for the National Register, which normally excludes buildings used for religious purposes. But, the building is eligible under Criteria Consideration A for its architectural importance. Designed by a distinguished architect with much experience in the Gothic Revival style, the Chapel is an attractive church, reminiscent in its plan and form of the English parish churches that inspired many 19th century American church builders and particularly appealed to Episcopalians harking back to the English roots of their denomination. The simple shape of the brick main block is enlivened by the addition of the wooden western entrance porch and the tall brick tower with its broach spire. Similarly, the plain brick walls are enlivened by a variety of features, the prominent granite foundations, the buttresses, the terra cotta stringcourses on the tower, the ornate chimneys, and, most obviously, by the Gothic arched openings, windows and louvers presented in a variety of arches of different shapes, sizes and details. These elements were skillfully combined in a pleasing composition with good proportions and balance that makes the Chapel of the Holy Cross a particularly fine example of the Gothic Revival style.

The continued use of the building as a chapel has also contributed to its fine state of preservation. Changes have been limited and usually sympathetic, as can be seen in the respectful enlargement of the organ wing, the addition of the altar and reredos designed by Henry Vaughan, another important Gothic Revival Style architect, and the replacement of the stained glass windows by the Connick Studio windows, which are actually more reminiscent of medieval windows than the Chapel’s original windows. The more obviously

²⁵ Grafton County Journal, November 1, 1884

²⁶ Ashland Advance, November 15, 1884; The New Hampshire Historical Records Survey, op. cit., p. 272

²⁷ Interview of Richard Stevens by David Ruell, February 7, 2005

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modern changes, such as the wheelchair ramp, the open entrance porch, the carpeting and the electric lights, are relatively modest and do not seriously interfere with our appreciation of the original architecture of the building.

The Gothic Revival style has not been widely used in Holderness. A windshield survey has found only two other buildings with Gothic elements still standing in the town.²⁸ Historical research has so far found only one earlier example of the style. Three of four known Gothic inspired buildings in Holderness were erected by the Holderness School. And the fourth building, a summer chapel, was also erected by the Episcopalians. (See the accompanying survey "Other Gothic Revival Buildings in Holderness" for pictures of these buildings.)

The 1880's were heyday of the style in Holderness. The earliest known example of the Gothic in the town was Knowlton Hall, erected, as already noted, in 1882.²⁹ The brick building included such Gothic and medieval features as Gothic arched windows, gablets on the roofs, corbel tables beneath the eaves, and quatrefoils on the porch's upper balustrade. but other elements, semicircular arched and segmental arched windows, turned classical balusters on the porch's lower balustrade reveal the Victorian eclecticism of the architect.³⁰ Knowlton Hall was severely damaged in an October, 1931 fire and was subsequently torn down.³¹

Knowlton Hall was followed in 1882 by the Chapel of the Holy Cross and in 1888 by St. Peter's In The Mount Church, an Episcopalian summer chapel designed by Philadelphia architect John Wilson and erected on Shepard Hill overlooking Squam Lake.³² The summer chapel is even more eclectic than Knowlton Hall. Its stone entrance porch with a stepped buttress on the gable end and a Gothic arched bell cote crowning the gable, is the most Gothic part of the chapel. The main block, with its stone, stucco, and shingle walls and tall dormers topped by half conical roofs, is more reminiscent of the Shingle Style, then a popular style in New England resort areas, such as Squam Lake. In

²⁸ A formal windshield survey of Holderness was made by David Ruell on December 30, 2004 and January 1, 2005.

²⁹ The New Hampshire Historical Records Survey, op. cit., p. 449

³⁰ Photographs, Holderness School Archives, Holderness, N.H.

³¹ The New Hampshire Historical Records Survey, op. cit., p. 450

³² The New Hampshire Historical Records Survey, op. cit., pp. 284-285; Rachel Carley, SQUAM (Holderness, N.H.: 2004), p. 163

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1978, the chapel was converted into a private home. The interior was subdivided, to create more usable residential spaces.³³ Exterior changes have included new doors, the replacement of the large windows in one gable end and a large addition on the rear.

A similar fate has befallen the Carpenter Gymnasium at Holderness School. Built in 1912 to the designs of New York architect (and Holderness School alumnus) Howard Greeley, the brick gymnasium was the last building in the medieval style erected on the campus or in the town.³⁴ The gymnasium is a good example of Tudor Revival, copying that late English Gothic style in such elements as the Tudor arched main entrance, the shaped gables, and the ranks of windows topped by hoodmolds. In 1974, the gymnasium was converted into an arts center.³⁵ It was further renovated and enlarged by the addition of an art gallery wing in 1994.³⁶ These changes have included the subdivision of the interior into smaller modern rooms and spaces, and the replacement of the original windows and doorways with modern metal and glass.

When we compare the Chapel of the Holy Cross with the other Gothic Revival buildings in Holderness, we find that it is the "purest" example of the style, that is to say, the most archaeologically correct and the closest to its medieval European prototypes. Knowlton Hall and St. Peter's In the Mount are more eclectic in their architecture. Carpenter Gymnasium exhibits a careful use of Tudor architectural elements, but they are applied to a building type, the school gymnasium, unknown to Tudor England. Because it is a church, the Chapel of the Holy Cross could conform more exactly with actual original Gothic buildings. In its state of preservation, it must also be ranked above the other buildings. Knowlton Hall no longer exists. Both St. Peter's In The Mount and Carpenter Gymnasium have been converted to other uses, subdivided on the interior, and enlarged by significant additions. The Chapel of The Holy Cross, by contrast, is quite well preserved, little changed since its construction. It is not difficult, to conclude from this comparison, that the Chapel of The Holy Cross is the finest example of the Gothic Revival style in Holderness.

³³ New Hampshire Sunday News (Manchester, N.H.), Sept. 5, 1982, p. E1

³⁴ The New Hampshire Historical Records Survey, op. cit. p. 450

³⁵ Holderness School Alumni News, Spring 1974, cover; Fall 1974, p. 9

³⁶ "Dedication of Carpenter Arts Center and the Edwards Art Gallery, Holderness School, May 19, 1994" (unpaged brochure);

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Verbal Boundary Description

The nominated property is bounded as follows: on the north by a line parallel to the north wall of the Chapel's main block at a distance of thirty-three (33) feet; on the west by a line parallel to the west gable end of the main block at a distance of fifty-five (55) feet; on the east and the south by the edge of the pavement of Chapel Lane and of the driveway to Connell Dormitory.

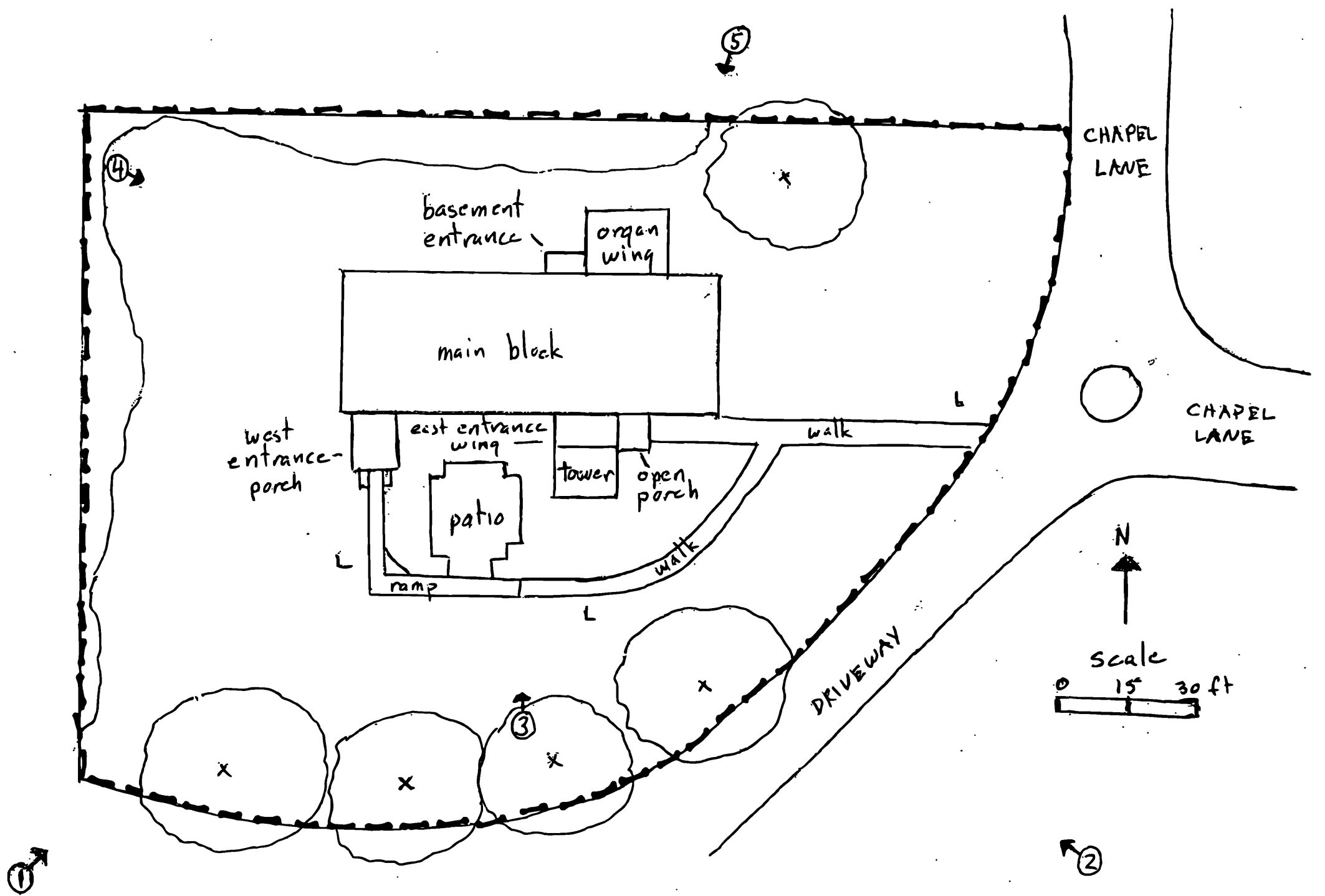
Boundary Justification

The boundary of the nominated property was drawn to include the Chapel of the Holy Cross and the lawn that surrounds the church. The lawn is bounded on the south and east by campus roads. The boundary lines on the north and west sides correspond to the edges of the lawn, where the relatively level lawn meets the tree covered slopes of the bluff on which the Holderness School campus sits. The nominated property is historically and visually associated with the Chapel of the Holy Cross.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

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CHAPEL OF THE HOLY CROSS
HOLDERNESS, NEW HAMPSHIRE

L = lamppost
⊕ = photokey
--- = boundary