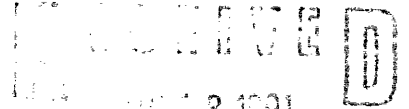


910

NPS Form 10-900  
(Rev. 8-86)

OMB No. 1024-0018



United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

=====

1. Name of Property

=====

historic name: All Saints' Episcopal Church

other name/site number: S-8163

=====

2. Location

=====

street & number: 18 Olive Avenue

not for publication: N/A

city/town: Rehoboth Beach, Lewes & Rehoboth Hundred

vicinity: N/A

state: DE county: Sussex

code: 005

zip code: 19971

=====

3. Classification

=====

Ownership of Property: private

Category of Property: building

Number of Resources within Property:

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register: 0

Name of related multiple property listing: N/A

=====  
4. State/Federal Agency Certification  
=====

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X 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 X meets \_\_\_\_\_ does not meet the National Register Criteria. \_\_\_\_\_ See continuation sheet.

Samuel M. [Signature] SHPO June 6, 1991  
Signature of certifying official Date

DELAWARE DIVISION OF HISTORICAL AND CULTURAL AFFAIRS  
State or Federal agency and bureau

In my opinion, the property \_\_\_\_\_ meets \_\_\_\_\_ does not meet the National Register criteria. \_\_\_\_\_ See continuation sheet.

N/A  
Signature of commenting or other official Date

State or Federal agency and bureau

=====  
5. National Park Service Certification  
=====

I, hereby certify that this property is:

- entered in the National Register \_\_\_\_\_ Patrick Andrus 8/2/91  
\_\_\_\_\_ 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] Signature of Keeper Date of Action

=====  
6. Function or Use  
=====

Historic: Religion Sub: religious structure  
\_\_\_\_\_  
Current : Religion Sub: religious structure  
\_\_\_\_\_  
\_\_\_\_\_

=====  
7. Description  
=====

Architectural Classification:

other  
\_\_\_\_\_  
\_\_\_\_\_

Other Description: Arts and Crafts

Materials: foundation brick roof asphalt  
walls wood other brick  
shingle

Describe present and historic physical appearance. X See continuation sheet.

=====  
8. Statement of Significance  
=====

Certifying official has considered the significance of this property in relation to other properties: local.

Applicable National Register Criteria: C

Criteria Considerations (Exceptions) : A

Areas of Significance: Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Period(s) of Significance: 1893 and 1938

Significant Dates : N/A \_\_\_\_\_

Significant Person(s): N/A  
\_\_\_\_\_

Cultural Affiliation: N/A

Architect/Builder: unknown  
\_\_\_\_\_  
\_\_\_\_\_

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above. X See continuation sheet.

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All Saints' Episcopal Church, a small Arts and Crafts building, was constructed in 1893 at 18 Olive Avenue in Rehoboth Beach, Delaware, for the summer services of the Episcopalian congregation. Rehoboth Beach is located south of Lewes and Cape Henlopen State Park and north of Dewey Beach in Delaware's coastal zone. Rehoboth, a biblical name meaning "room enough" (Genesis 26:22), was founded by the Methodists in 1872 as a resort with religious intent and functioned as a yearly camp meeting site until 1881. Since that time, Rehoboth has functioned primarily as a summer resort. All Saints' is located one block from the ocean on a residential avenue of private homes, condominiums, and apartments.

All Saints' Arts and Crafts elements mainly appear on the exterior and include hand-molded brick, board-and-batten wainscoting, shingle walls, fish-scale shingle gables, ribbon windows, and a low-pitched roof. Despite two fires, the Arts and Crafts features are largely intact on the exterior, except for the removal of the rose window and the eyebrow dormers and the replacement of the bell cote. The interior, a simple nave-chancel bipartite plan with a side aisle addition, was renovated after the 1938 fire, and reflects, for the most part, the movement in church architecture of the 1930s. Originally isolated, All Saints' is now situated amidst summer cottages with such related details as the low roof pitch and fish-scale shingles. The original secluded effect of the church was somewhat restored by the creation of a church garden in 1957 on an adjacent 100 x 100 foot lot, although the church no longer dominates the air space because of the large hotels and condominiums to its east and west.

All Saints' Church is rectangular in plan, 100 x 30 feet, with the narrow, gable entrance oriented to the north. The church is adjoined through the former southeast portico to a Parish House, begun about 1937 by William Heyle Thompson, A.I.A., of Wilmington. This is a rectangular building containing a new sacristy and offices and oriented perpendicular to the church. A chapel, called All Souls' Chapel, was constructed in the southwest corner of the church possibly around 1943 by Thompson, and in 1962 this space was extended to create a side aisle.

All Saints' Church rests on a brick foundation. The exterior walls are covered with board-and-batten wainscoting on the bottom with shingle on the top. The shingles flange slightly at the junction with the wainscoting. A heavy cornice sets off the low-pitched roof which

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is covered with composite shingles, though until 1988 it was covered with cypress wood shingles. Originally there were four eyebrow dormers in the roof, two on each side, with vertical muntins. These could be opened with ropes to let the summer heat escape (Bailey, 3). The dormers were removed after the 1943 fire. The bell cote rises from the peak of the roof on the southern end above the altar. This was originally of squat proportions, rising twenty feet above the roof, capped by a shingled, four-sided pinnacle. Below the pinnacle was the opening for the bell, accented with decorative stick work. When the steeple burned in 1942, it was replaced by a slender metal spire with a much smaller base covered with weatherboarding. The bell, cast in Baltimore in 1893, was retained. Originally, the belfry shared the airspace with two tall brick chimneys, one near the southeast portico and the other at the northwest end of the nave. These were removed after the 1938 fire. According to the Sanborn Fire Insurance Co. maps, by 1937 the church was heated by hot air ducts, and, therefore, no longer needed the fireplaces.

The gable entrance, which faces Olive Avenue, is dominated by the large eave filled with fish-scale shingles. The rose window in the gable end was removed and shingled over after the 1938 fire because it was obscured by the organ pipes and it was a recurrent source of leaks (Bailey, 14). Below the wide gable, behind which is the organ loft, two porches raised on three steps flank the church vestibule. The vestibule is entered from the sides and lighted by a long ribbon window facing Olive Avenue. This vestibule window once contained 56 small panes of glass but was replaced by stained glass in the 1940s. Originally, paneled double doors led from the porch to the vestibule; new front doors of carved oak were dedicated in 1977. The porch ends are enclosed by brick arches laid in common bond, with four rows of stretchers alternating with a row of headers. The bricks are hand molded, creating a varied texture and rustic appearance.

A side aisle was added to the west side in 1962, at which time a new side entry porch was created near the north end of the aisle. The aisle is lighted by paired, pivoted, ribbon windows. The addition relates to the main block in material and proportion. The north end of the aisle is lighted by two round arched windows, and the aisle wall is supported by brick buttresses.

The south elevation was originally quite plain, with board-and-batten wainscotting and shingled walls separated from the fish-scale shingles in the gable by a wide eave. Two small round arched windows were added near the ends in 1938, which are matched by the round arched window at the south end of the side aisle.

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The east elevation adjoins the Parish House at the former southeast portico through a wide, wood door whose hinges are in the shape of scallops. The height of the wall to the eaves is about 12 feet (Sanborn Fire Insurance Map, 1922). This elevation is distinguished by paired ribbon windows, pivoted at the center. The church's ribbon windows originally contained small amber panes. The long, horizontal side windows were separated by a mullion, and each section contained about 36 panes. The church interior was protected from bugs by huge box mosquito screens, visible in old photos. From the 1940s to the 1950s, beginning with the vestibule window, the paned windows were gradually replaced with stained glass.

After the fire in 1938 destroyed the interior of All Saints', the uninterrupted space was restored, though the painted decorative borders and wood molding were not replaced, and the chancel was widened to the width of the nave. The floor plan remained intact: the shallow vestibule leads to a nave with a central aisle which is terminated by deep sanctuary. Above the vestibule and porches is a gallery containing the organ pipes. The floorboards are narrow with a dark stain. The interior walls are now finished with smooth, white plaster. These were originally decorated with painted abstract vegetable motif borders and accented by dark-stained moldings and dados. "Even the Winds and the Sea Obey Him" was painted in red above the chancel arch. The scissors truss ceiling retains its dark stained finish, and the pews survived the fire as well. These have a high back with a clover motif on the base.

The chancel area underwent the most extensive restorations which were in keeping with the philosophy of the 1930s. Walls creating space for the choir loft to the right of the altar and the sacristy and vesting room to the left of the altar were removed. The chancel is now the width of the nave. The brick fireplace with shingled hood was removed at this time, and three arches, instead of two, now separate the nave from the chancel. Today, the area on the left is occupied by the organ console, and on the right by the choir. The paneling on the back wall of the chancel was not replaced. The altar table, a gift from the Masonic Lodge which bears masonic symbols, was salvaged. However, the high back of the altar, a five-part altar piece with panels of representative saints, was destroyed in the fire. An altar canopy and a matching dossal curtain were placed above the altar, the gift of Mrs. Irene du Pont. The canopy, with its shell motif, is still in use. The arches are no longer defined by dark-stained molding and keystones or supported by dark-stained Tuscan columns with lotus-bud capitals, but were rebuilt to form a simple, plastered arcade with slightly enlarged openings. The focal point of the chancel is a large cross, placed over the altar after the 1938 fire.

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The date of All Souls' Chapel is uncertain, although it may date to the period after the second fire. This is a small chapel seating about twelve people. This chapel preserves Arts and Crafts details, likely similar to the original Arts and Crafts interior of the church, and suggesting an earlier date for the chapel. The Arts and Crafts features include rough-cast plaster walls and decorative floor tiles. In 1962 the architect Allan Wood Frazer, A.I.A. of Ocean City, Maryland, was retained to extend this chapel the length of the church to create a side aisle. This addition provided 65 additional seats, including the twelve from the original chapel. The new aisle is separated from the original church by an arcade of limestone columns. Also in 1962 an oak screen was added to separate the sanctuary from the chapel.

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All Saints' Episcopal Church in Rehoboth Beach, Delaware, is architecturally significant under criterion C as an example of a church constructed in the last decade of the nineteenth century according to the tenets of the Arts and Crafts Movement and because of the 1930s colonial revival interior. The Arts and Crafts philosophy is evident in the choice of materials--board- and-batten, hand-molded brick, and shingle. In the late nineteenth century, Arts and Crafts was primarily a domestic trend; therefore, All Saints' is distinctive because of the use of Arts and Crafts features on a religious building, and because of the absence of more traditional Gothic elements made popular in church architecture by the English Parish Church Revival of mid-century. Through its materials and roof pitch, All Saints' imitates the domestic architecture of Rehoboth Beach. Not only does its style reflect that of its domestic neighbors, but, as the oldest church in continued use in Rehoboth Beach, All Saints' also represents the early phase in the popularity of the resort community.

Not until the eighteenth century were churches constructed in Sussex County (Hancock, 24). In 1841, Delaware's Episcopal Church separated from Pennsylvania and became an independent diocese (Diocese of Delaware, 10). By 1850, there were 59 churches in Sussex County: 40 Methodist, 10 Episcopalian, 6 Presbyterian, and 3 Baptist (Hancock, 68). The dominant church in the county, the Methodists, established Rehoboth Beach in 1872 as a resort with religious intent. Yearly camp meetings were held in Rehoboth until 1881. The death blow to the religious purpose of Rehoboth came in 1878 when the railroad was extended to Rehoboth's camp meeting grounds. Secular vacationers could now more easily reach the Rehoboth resort.

About twenty years after Rehoboth was founded by the Methodists, on May 10, 1893, the Episcopalians purchased "lot 18 Olive Avenue on plot of lots laid out by the Rehoboth Beach Camp Meeting Association of the Methodist Episcopal Church" (DB118/460). Bishop Leighton Coleman was instrumental in securing the lots for the new church. He first asked the commissioners of Rehoboth for the donation of lots for a chapel and clergy house in 1891 (Minutes of the Board of Commissioners, Nov. 9, 1891, p. 35). The commissioners agreed to sell two lots to Bishop Coleman at \$10.00 each in 1892 (Minutes of the Board of Commissioners, April 27, 1892, p. 62), and, according to the auditor's report for 1892, Bishop Coleman paid the commissioners \$20.00, sometime between April 27th and October 3rd of that year (Minutes of the Board of Commissioners, October 3, 1892, p. 78). On



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March 27, 1893, lot #14 Olive Avenue was purchased by the Protestant Episcopal Church for \$25.00 from John W. Causey (DB117/434); on May 10th, lot #18 was purchased from William H. Shock (who was, incidentally, one of the commissioners) for \$62.00 (DB118/460); and on June 19th, lot #16 was purchased for \$10.00 from the Commissioners of Rehoboth (DB118/458). Through these three purchases from three separate parties, the church secured three consecutive properties, lots 14, 16, and 18. When completed in July of 1893, All Saints' Church, whose address is 18 Olive Avenue, occupied some of lot 16 as well.

According to Zebley's The Churches of Delaware, the construction of All Saints' Church was overseen by Reverend Leighton J. McKim of Milford, and the Reverend McKim is also supposed to have drawn the plans for the church (Zebley, 282). Reverend McKim's cousin was Charles McKim of McKim, Mead, and White (Runk, 1043). It has been conjectured that Charles McKim and his firm provided plans for the renovation of another church in Delaware, St. Paul's P. E. Church in Georgetown, in 1880. Rev. McKim's father and Charles McKim's uncle, Rev. John Linn McKim, was the retired rector who oversaw the renovations at St. Paul's (NR, S-111; Reed, 897; Zebley, 289).

Though there are stylistic similarities between All Saints' and Charles McKim's work, and there is the tie to Charles McKim through his cousin, Leighton J. McKim, the architect of All Saints' is unknown. There is no documentation in the McKim, Mead, and White Bill Books of 1890-1895 for the building of All Saints, nor is there documentation in the 1878-1881 Bill Books for the renovations of St. Paul's Church (New-York Historical Society Architectural Collections). Formally, the church is not unlike the style of the firm of McKim, Mead, and White in the 1880s. Specific stylistic similarities include the steeple with its battered base, the prominent gable, eyebrow dormers, and shingles. This formal similarity has also been noted by two McKim, Mead, and White scholars, both of whom cited the church's resemblance to the firm's Casino in Short Hills, New Jersey. (Correspondence between myself and these scholars is on file at the BAHF.) It is unlikely that the firm would have taken this commission in the 1890s, for they were busy with, among other things, the World's Columbian Exposition in Chicago which took place in 1893; however, there is the possibility that discussions about the church transpired between the Reverend McKim and his famous architect cousin.

It has been suggested that a Wilmington-based architect, Captain Edward L. Rice, Jr., was the designer of All Saints'. This attribution was made in Jay Stevenson's book, Rehoboth of Yesteryear

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(Stevenson, vol. 1, p. 15). The citation was either on the back of a postcard of the church or in one of the histories of Delaware, according to Mr. Stevenson (Phone conversation between Susan Brizzolara and Jay Stevenson, July 6, 1990). I was not able to find the citation to Rice in the latter location. All Saints' Church is not mentioned in any of the references to Rice, though his architectural career has not been researched. Mr. Rice was the architect of the Rodney Street Presbyterian Church enlargement and a number of stores and residences in Wilmington, including one known residence in Dover (Wilmington's Architects: An Oral History, HSD files); he also designed businesses, schools, and firehouses in Wilmington (Reed, 892); and he made drawings for the Delaware State Building at the Centennial Exposition in Philadelphia in 1876 (Historical Society of Delaware Collection). Captain Rice was noted for his school architecture, particularly designs with towers, and he served as the consulting architect with the Board of Education ("Captain E. L. Rice Succumbs...").

The cornerstone of All Saints' Episcopal Chapel was laid by Bishop Coleman on Sunday, July 9, 1893, and the first services were held that day (Delaware Pilot, Lewes, July 1, 1893; July 15, 1893). The church is a small building, seating about 150, consisting of vestibule, nave, and chancel. The Arts and Crafts exterior is similar in style to an enlarged resort house. Arts and Crafts elements include board-and-batten wainscotting, shingle walls with flanged bases, ribbon windows, fish-scale gable shingles, a low-pitched shingle roof, and, originally, eyebrow dormers (removed because of leaks). The chapel is constructed largely of wood, and the use of this material for a small, Episcopal parish chapel relates All Saints' to the parish church revival begun in England in the 1840s.

In 1842 Augustus Welby Pugin turned his attention to the small parish church (Stanton, 65). In that decade, American bishops had requested a "transcription in wood of the stone parish churches" from the Ecclesiological Society, an English and Anglican organization determined to reform church design (Ibid., 154). In the United States, Gothic architecture's transcription in wood for the Episcopalian congregation was due largely to Richard Upjohn. One such church was the Protestant Episcopal Church in Hillsboro, Maryland of 1851, which employed vertical board and batten siding, pointed windows, and a shingle roof (Ibid., 257). No false buttresses appeared, for these went against Pugin's and the Ecclesiological Society's commitment to truth to materials. In 1851, Andrew Jackson Downing endorsed the Gothic Revival, not only for its historical association with the Christian faith, but also because of the village

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church's ability to blend with its setting (Ibid., 313-15). The small parish chapel revival established the tradition for a small church constructed of wood, such as All Saints'.

All Saints' Church, built in the Arts and Crafts style, opened in July of 1893. By this decade, the Gothic Revival was still the dominant mode for church architecture, though it had been challenged by the Romanesque Revival style. Such individuals as Ralph Adams Cram and Bertram Goodhue were the leading disciples of the Gothic Revival in this period. Contemporary architectural books, such as Kidder's of 1895 or Martin's of 1897, were primarily interested in masonry churches in traditional styles--Renaissance, Gothic, or Romanesque.

Though nearly contemporary with the construction of All Saints', Cram's was a completely antithetical philosophy. In his book Church Building of 1914, Cram railed against "the chaotic, fantastic, would-be picturesque horror that owes its existence to the deadly shingle, the seductive wood-stain, cheap colored glass, and 'the art movement'" (Cram, 16). Cram preferred stone or brick to wood because of permanence, and believed that any skylight or lighting in the roof was an outrage (Ibid., 19-25). By contrast, All Saints' was largely of wood and the interior was lighted by eyebrow dormers. Cram wrote that if wood must be used, "it is better to treat the new building as a frankly temporary shelter, built to last only until a real church can be erected" (Ibid., 28). In Cram's view, plastered interior walls were most respectable without decoration (Ibid., 25). All Saints' originally had a painted border. Cram alluded to the trend expressed by the style of All Saints' when he wrote, "recently a fashion has developed of treating as small church like a cottage, of trying to obtain an effect of 'coziness,' which is quite the most wrong-headed scheme that has offered" (Ibid., 29). However, the Gothic Revival had encompassed small wood churches, made Gothic primarily by pointed windows, which, in basic form, were not unlike All Saints'.

Largely because of its resort location where domestic buildings from the last quarter of the nineteenth century were the predominant architectural form, All Saints' is allied not to the Gothic Revival but to the Arts and Crafts Movement, which, as Cram indicated, was largely associated with domestic architecture. The interest in handicrafts was not just part of the Gothic Revival, but was also the focus of the Arts and Crafts idea, formed and developed by John Ruskin and William Morris. Morris' work was on view for the general American public at the Philadelphia Exposition of 1876. The ideas of Ruskin and Morris about the handicrafts as honorable and noble labor were spread by Oscar Wilde on his tour of North America in 1882. About a decade later, these ideas are evident in All Saints'.

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The use of board-and-batten at All Saints' is reminiscent of the small, wood, Episcopalian, Gothic chapels of mid-century. However, the original chapel contained no references to the Gothic Revival. Specifically, there were no buttresses or pointed arch windows. (Buttresses support the side aisle addition of 1962.) Instead, its distinctive features--fish-scale shingles, low-pitched roof, eyebrow dormers and ribbon windows--are allied to Victorian suburban cottages of the 1880s, the grandest of which are those by McKim, Mead, and White. The chapel's craftsman materials relate it to the Arts and Crafts movement. The Gothic style was particularly favored by the Protestant Episcopal Church, making its absence at All Saints' all the more noteworthy.

All Saints' is expressive of the development of its locality. The first churches in Delaware were frame, with boards or shingles on the walls and with shingle roofs. For the most part, these were replaced by brick churches after about 1750 (Rightmyer, 143). Grander, urban churches, like John Notman's Cathedral of St. John, Wilmington, of 1858, were built of stone according to the tenets of the Ecclesiologists. The first church in Rehoboth, Scott's Chapel, was constructed of wood in the Gothic style in 1873. This early unsectarian chapel was gutted by fire in 1913 (Zebley, 282). Located just two blocks south of the All Saints' site, Scott's Chapel was a small, rectangular-plan, gable-roofed building with a central, pointed-arch entrance in the gable end, flanked by two pointed-arch windows. Above the entrance was a small rose window, and the entrance end was surmounted by a bell cote of wood with its own small gable roof.

All Saints was the second church erected in Rehoboth, two decades after Scott's Chapel. Though also of wood, with a rectangular plan, gable roof, and rose window, it is distinguished by its Arts and Crafts appurtenances rather than by Gothic elements. By the end of the century, Rehoboth had another church, Epsworth M. E. Church on the corner of Lake and Rehoboth Avenues, about three blocks inland from All Saints' and Scotts'. Epsworth was also a rectangular-plan, wood-frame, gable-roof building, though without Gothic details and with simple stick work in the entrance portico and bell tower. The four-sided, battered form of the bell tower is similar in shape to that of All Saints'. The lack of Gothic details at the later Epsworth may indicate an influence from All Saints'. As a chapel serving summer visitors in a resort community, All Saints' roof pitch, shingles, eyebrow dormers, and ribbon windows blended with its setting.

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The exterior essentially reflects the concept of the Arts and Crafts Movement of the last decade of the nineteenth century. The interior, however, was renovated after a fire in 1938. Interestingly, these renovations reflect the contemporary movement in church architecture of the 1930s. Changes include the removal of the fireplaces and of the wood columns and molding of the chancel arch. In place of these are three plastered arches separating the nave from the chancel, which is opened up to the width of the nave. The walls are all white plaster, without the painted borders. However, the scissors truss ceiling and the pews are intact, as are the basic proportions and window openings.

The wide chancel was advocated by Webber in his book The Small Church of 1939 (Webber, 35). The 1938 All Saints' interior shares this philosophy. Webber also noted that a small side chapel was essential in urban churches, and All Saints' has the well-appointed All Souls' Chapel (Ibid., 51). Webber recommended the scissors truss for a low-cost frame chapel (Ibid., 223-24), and this was retained when the interior was remodeled in 1938 after the fire. Webber, however, commented on proper church seating, and labeled benches with high backs, like those in All Saints', as an obsolete type dating from c. 1895-1910 (Ibid., 261). (The present-day type of ca. 1939 had no high back.)

In many regards, Webber's recommendations for both the church's exterior and interior define the style executed in the early 1890s at All Saints' Chapel. All Saints' reflects the growing popularity of small, frame, cottage-like churches, to which Cram alluded, which became more prevalent in the first third of the twentieth century. Webber perceived Gothic in wood as absurd. The type he recommended he called "Cape Cod Colonial Chapels" (Ibid., 300-01). This style had a dominant roof area with side vestibules near (not at) the end of the church (Ibid., 304-05). Windows were simple, rectangular openings with square heads (Ibid., 239). The roof was steep and the side walls low--only eight feet high. At this date, 1939, the craftsman was still highly regarded as "a prophet pleading for righteousness in art, and blazing out against shams" (Ibid., xvi). Accordingly, All Saints'

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original materials and alterations reflect a consistent quality of craftsmanship, and in many ways, the church's basic form is like that of the Cape Cod Colonial Chapel.

A fire in 1943 destroyed the belfry of All Saints'. Soon after, a smaller spire was constructed which housed the same bell. Instead of shingles, the square base of this spire is covered with weatherboarding. The bell is accented by round-arch openings, above which is a slender spire surmounted by a cross. This smaller spire has the effect of emphasizing the roof and its low pitch. A parish house was connected to the church's east portico in 1938. Also in 1938, the rose window was removed and the area shingled over because of leaks and obstruction by the organ case. The eyebrow dormers were removed in 1943 because of recurrent leaking. In the same year, a small chapel was built in the location of the west portico, and in 1963 a side aisle on the west side was dedicated. This addition matches the building material of the main block, with brick, board-and-batten, and shingle, though with brick buttresses--one Gothic intrusion. Over the years, paned tinted glass was replaced by stained glass in the original openings. Though the church has been altered because of fire and a growing congregation, its essential features--its low roof pitch and building materials--remain intact. Indeed, the roof pitch is emphasized today because of the smaller steeple and the extension of the roof-line over the side aisle on the west side.

All Saints' Episcopal Church was constructed in the period when Delaware's resort industry was just beginning to flourish. By the late twentieth century, rapid growth in coastal resort areas resulted in a corresponding loss of earlier architectural remains (Historic Context, 84). As the second oldest church in Rehoboth Beach and the oldest in continued use, All Saints' has survived amidst the burgeoning population growth of this summer community. In the oldest known photo of All Saints', the church stands alone. In the distance a few summer cottages appear. In postcards from the first decade of the twentieth century, the church is surrounded by cottages. These share a similar roof pitch and some have the same fish-scale shingle pattern in the gable end. However, the church is distinguished by its steeple and slightly taller and wider proportions. Today, the original isolated effect of All Saints' Church is somewhat restored on the west side because of the creation of a church garden in 1957 on the adjacent lot. Yet the church no longer dominates the air space because of the large hotels and condominiums to its east and west.

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**COMPREHENSIVE PLANNING**

All Saints' Church relates to the following historic context in the Delaware Comprehensive Historic Preservation Plan: Urbanization and Early Suburbanization, 1880-1940 +/-. The church relates to the principal historic context of architecture in the coastal zone from 1890-1940, and to secondary historic contexts of transportation, community planning and development, and retail and wholesale. The church relates to the functional and physical property types related to the Arts and Crafts style, and to the associative property types of roads, railroads, canals, entertainment and resort property types, including resort housing, and landscape architectural forms, such as boardwalks and piers.

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9. Major Bibliographical References

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See continuation sheet.

Previous documentation on file (NPS):

N/A preliminary determination of individual listing (36 CFR 67) has been requested.

N/A previously listed in the National Register

N/A previously determined eligible by the National Register

N/A designated a National Historic Landmark

N/A recorded by Historic American Buildings Survey # \_\_\_\_\_

N/A recorded by Historic American Engineering Record # \_\_\_\_\_

Primary Location of Additional Data:

State historic preservation office

Other state agency

Federal agency

Local government

University

Other -- Specify Repository: \_\_\_\_\_

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10. Geographical Data

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Acreeage of Property: .34 acres

UTM References: Zone Easting Northing      Zone Easting Northing

A	<u>18</u>	<u>493180</u>	<u>4285350</u>	B	_____	_____
C	_____	_____	_____	D	_____	_____

\_\_\_\_ See continuation sheet.

Verbal Boundary Description: \_\_\_\_ See continuation sheet.

The bounds of the nomination include all that area marked on tax parcel maps 3-34-14-.13 and 3-34-14.14, parcel 349, lots 14, 16, and 18.

Boundary Justification: \_\_\_\_ See continuation sheet.

This boundary includes all that land always associated with All Saints' Church and which continues to include the buildings at the present time.

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11. Form Prepared By

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Name/Title: Susan Brizzolara, Research Assistant

Organization: Bureau of Archaeology and Historic Preservation Date: August 1990

Street & Number: 15 The Green Telephone: (302) 739-5685

City or Town: Dover State: DE ZIP: 19901



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National Park Service

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National Park Service

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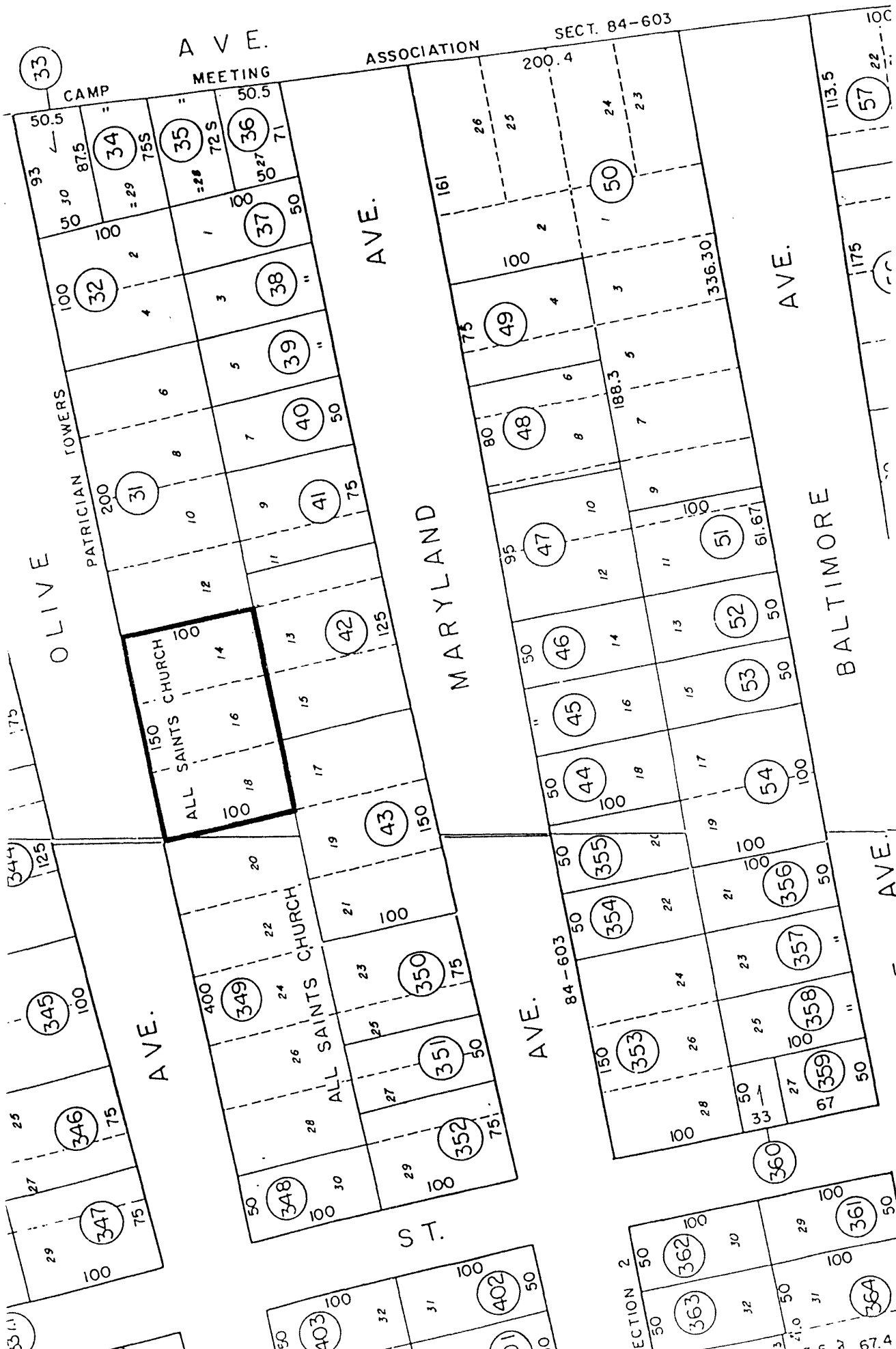
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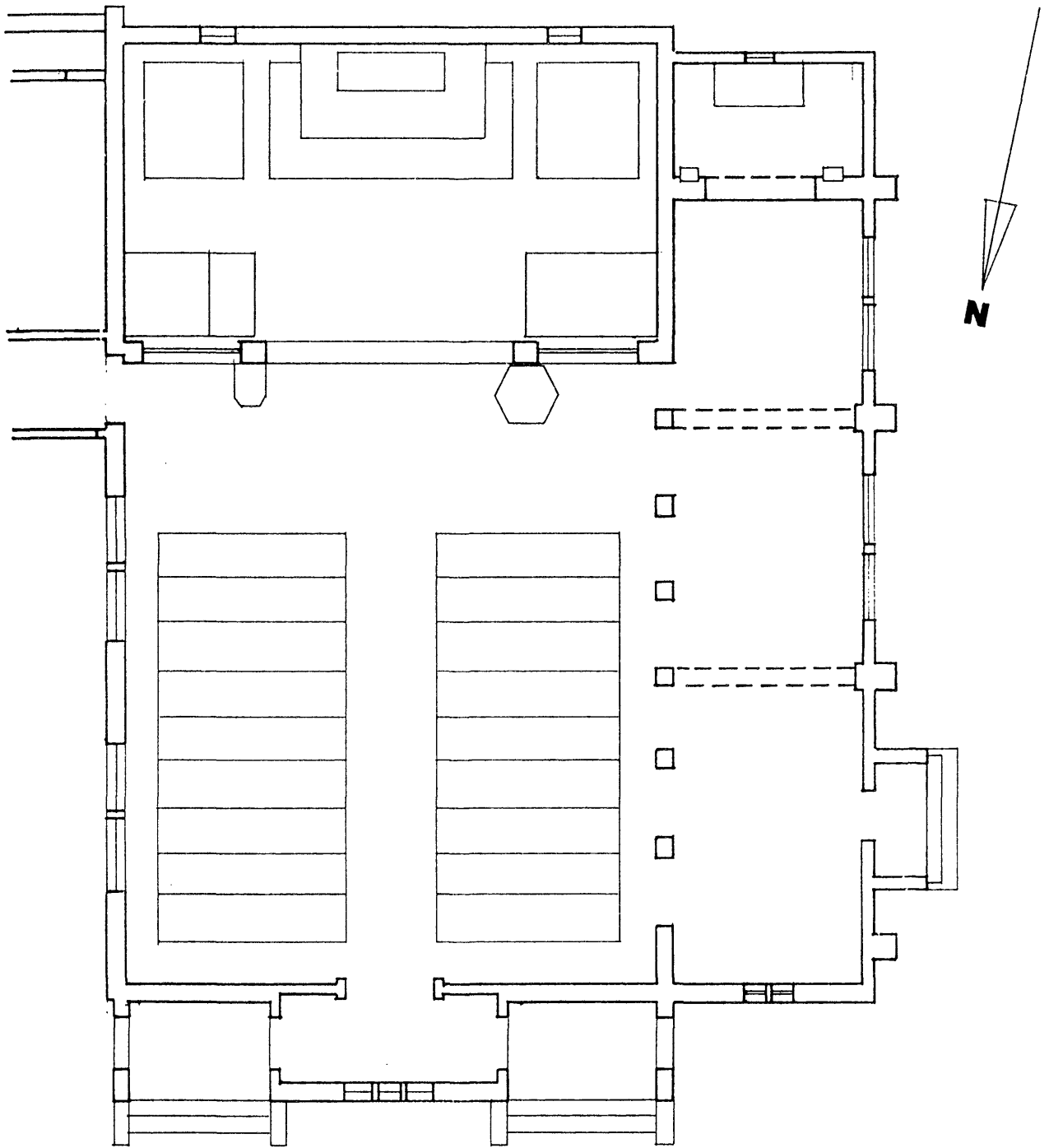
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Scale 1 inch = 100 feet

ALL SAINTS' CHURCH  
 18 Olive Avenue  
 Lewes and Rehoboth Hundred, Rehoboth Beach  
 Sussex County, Delaware

Tax Parcel Map #s 3-34-14.13 & 3-34-14.14



**All Saints' Church**

**18 Olive Avenue**

**Lewes & Rehoboth Hundred, Rehoboth Beach**

**Sussex County, Delaware**

**Prepared by Steven H. Moffson**

**Scale:** 0 5 10 feet