

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received NOV 14 1984

date entered DEC 13 1984

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

1. Name

historic St. Mark's Episcopal Church

and/or common St. Mark's Episcopal Church

2. Location

street & number 6 & 8 Highland Street N/A not for publication

city, town Ashland N/A vicinity of

state New Hampshire code 33 county Grafton code 009

3. Classification

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

4. Owner of Property

name Bishop of the Protestant Episcopal Church in New Hampshire

street & number 63 Green Street

city, town Concord N/A vicinity of state New Hampshire 03301

5. Location of Legal Description

courthouse, registry of deeds, etc. Grafton County Registry of Deeds (Book 1326, Page 751)

street & number Grafton County Courthouse
Route #10

city, town North Haverhill, state New Hampshire 03774

6. Representation in Existing Surveys

title Ashland Historical Survey has this property been determined eligible? yes no

date 1982 federal state county local

depository for survey records Lakes Region Planning Commission

city, town Meredith, state New Hampshire

7. Description

Condition
 excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one
 unaltered
 altered

Check one
 original site
 moved date N/A

Describe the present and original (if known) physical appearance

St. Mark's Episcopal Church is a Gothic Revival church, built in 1859, standing on its own lot on the east side of Highland Street in the village of Ashland. The church is set on top of a small knoll on the north side of the sloping lot. Downhill (south) of the church is the wooden Parish House, built in 1898-9.

St. Mark's Church is a one-story building, composed of six distinct sections. The large rectangular, gable-roofed nave, whose west gable end faces the street, is covered on the east gable end by the narrower and lower chancel. The chancel's semicircular eastern apse is covered by the half conical termination of the chancel's pitched roof. On the south side of the nave are found an open, gable-roofed entry porch towards the west, and a tall tower with belfry at the southeast corner. On the north side of the chancel is a small shed-roofed vestry. Next to the vestry, on the north side of the nave, is a similar shed-roofed addition that houses the church organ. (A tall exterior brick chimney is found on the north side of the nave.)

Save for the entry porch, all sections of the church are of half timber construction with brick infill, set on a high foundation of large, rock-faced granite blocks with a deep watertable. The exposed wood frame consists of heavy sills atop the granite foundation, and large posts and plates which create tall rectangular panels, usually filled by brick laid in stretcher bond. The painted timbers of the frame are, save on the tower, quite plain with only exposed pegs to break their surfaces. The church's stained glass windows, set in their own wooden panels, have cinquefoil arched heads and beveled surrounds. The asphalt shingled roofs of both the nave and the chancel have flaring eaves with sloping soffits, ornamented by heavy roll mouldings and large but simple sawn brackets. Crosses crown the peaks of the nave and entry porch gables, the top of the tower and the apex of the chancel's apsidal roof.

The nave's street (west) gable end is divided by horizontal beams into four levels of panels, each level of a different height. The same posts were used in the three lowest levels to further subdivide the wall into a grid. The lowest level, below the eaves, consists of five brick-filled panels, the central and end panels being much wider than the tall, narrow second and fourth panels. The second level is the tallest of the three gable levels. Its central panel and the two end panels (the latter reduced to triangles by the slope of the roof) are brick filled. The narrow second and fourth panels contain tall cinquefoil arched stained glass windows. The third level is only three panels wide, the triangular end panels being filled with brick. The square central wooden panel contains a large round, eight-foiled stained glass window with beveled edge. The highest level, in the apex of the gable, is divided into two triangular panels by a short post.

The long north and south sides of the nave each have a single row of panels, composed as five bays. The division of the bays are marked by the heavy sawn brackets in the eaves. With a few exceptions, each bay consists of three panels, a wide central panel with two cinquefoil arched stained glass windows sharing a wooden surround, and narrower flanking, brick-filled panels.

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This system of bays is interrupted twice on the south side of the nave. The second bay from the street end contains the main entry, sheltered by the one-story entry porch. And the eastern two thirds of the easternmost bay are hidden by the church tower. The main entry's double semicircular arched doors are set in a plain wooden frame on a wooden sill, and are ornamented with large nail heads, panels with ornate mouldings, and large builtin windows, protected by elaborate ironwork. The open entry porch's side walls stand on extensions of the church's high granite foundation with watertable. The two bay wide sides have square openings framed by the heavy sills, posts and plates of the porch's frame. The two braces in each side opening have cusped lower edges. The steeply pitched, asphalt shingled gable roof is trimmed by a cornice, similar to the main cornice with steeply sloping soffit and a heavy roll moulding. The roof is supported by three exposed trusses, the inner one topping the entry doors. Each truss is composed of, besides the two rafters, a collarbeam, two struts and two braces, all of which meet in the center of the beam. The gable end truss is visible on the exterior, being backed by vertical and horizontal beaded boarding. The steeply pitched porch ceiling is now sheathed with plywood. And the porch floor is asphalt pavement with an outer granite step.

The square tower has the same granite foundation as the rest of the church. But here the posts and beams are treated somewhat differently. Save for the rarely seen north facade, the posts and beams of the two lower levels have beveled edges. And the posts and beams of the upper stage, the open belfry, are chamfered. Each facade of the tower is divided in two by posts, so that the lower two levels each have two tall brick filled panels, and the belfry two tall open bays. The brick lower levels are topped by the narrow overhang of the belfry floor. A row of beams set low in the belfry posts form a railing and also support the beams which in turn support the bell. Cusped braces give each belfry bay a cinquefoil arched top. The box cornice is ornamented with mouldings, including the usual roll mouldings, and heavy sawn brackets above each post. A low-pitched hip roof, sheathed with asphalt shingles, is topped by a tall octagonal spire, sheathed with fishscale wooden shingles, ornamented with roll ridge mouldings, and crowned by a globe and cross.

The north facade of the nave also has two interruptions in its bay system. At the junction of the second and third bays (counting from the street end) stands a tall, tapering, square brick chimney set on a massive wide, concrete base and topped by a simple corbeled cap. The chimney is almost independent, attached to the church only by the concrete base and stabilizing metal tie rods. The entire easternmost bay and a third of the next bay are now covered by an addition, built circa 1913 to house a new and larger organ. The addition was carefully designed to be compatible with the church. It has the same granite foundation with watertable as the older sections. Its asphalt shingled, low pitched, shed roof is trimmed with a simple cornice with mouldings and sloping soffit, like the cornice of the neighboring vestry. The walls are of the usual half timber construction, with brick filled panels, although the timbers are sometimes narrower than the exposed timbers of the older sections. The only window is a rectangular stained glass window with wooden frame in the west

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facade. Brick filled panels flank the window and a triangular brick panel fills the half gable above. The long north facade has five panels, but the rear east facade has only one visible panel, being mostly covered by the vestry.

The east gable end of the nave is largely hidden by the chancel and the vestry. One brick filled panel is visible south of the chancel. The gable itself is clapboarded with a kingpost truss in the apex, above the chancel roof, being the only exposed framing.

The chancel, as already noted, is lower and narrower than the nave, but shares the nave's flaring eaves and cornice. Similar sawn brackets also mark the division of its facades into five bays, one bay on each straight side (north and south) and three bays on the eastern semicircular apse. The single southern bay and the two side bays of the apse are each divided into three sections--wide, brick filled end panels, and a narrower central section containing a cinquefoil arched stained glass window with wooden surround above a short brick-filled panel. The central apsidal bay, on the axis of the church, is also divided into three sections. But here, the brick filled end panels are quite narrow, and the central section contains three cinquefoil arched stained glass windows, separated by posts, above a wide, short brick panel. (On part of the apse, the wooden sill has been replaced by a brick sill of the same dimensions.) The northern facade of the chancel is completely hidden by the vestry.

The vestry's asphalt shingled, low pitched, shed roof is trimmed by a simple, wide cornice with mouldings and sloping soffit. Posts divide the rear (east) facade into three sections. And a beam sets off the half gable. The three panels in the half gable and the side panels of the main level are, as usual, filled with brick. The main central panel contains the rear entry, a vertical beaded board door, with moulded side trim. The longer north facade is also divided into three sections with brick filled end panels and a central pair of cinquefoil arched stained glass windows.

The interior of the church is basically one large space, incorporating both the nave and the chancel. Both have hardwood floors. Horizontal board wainscoating with beveled upper edge covers the high foundation. The half timber framing is exposed on the interior as well as the exterior of the nave. Here the edges of the timbers are beveled or chamfered; and the panels are plastered, not filled with brick. But the same patterns that are seen on the exterior facades also appear on the interior walls. The only major difference is that the lateral plates, because of the flaring eaves, do not mark the junction of the wall and the roof on the interior, being over a foot lower on the wall. The stained glass windows all have wooden surrounds with beveled edges, and their wooden panels have moulded side trim. The steeply pitched roof of the nave is supported by four large trusses, which divide the nave into five bays, corresponding to the five bays seen on the north and south facades. The trusses are

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essentially kingpost trusses, composed of two rafters, and a high collarbeam, which is supported by a brace at each end, and, in turn, supports the kingpost, with its two struts. The junctions of the rafters with the wall posts are further strengthened by solid triangular shaped braces. The rafters support three purlins in each slope of the roof. The steep ceiling is plastered between the rafters and the purlins. Ornate electric chandeliers hang from each truss.

The west wall of the nave shows the same pattern of panels as is seen on the exterior--five plastered panels on the lowest level, two tall cinquefoil arched stained glass windows and three plastered panels in the second level, the eight foil round stained glass window and flanking triangular plaster panels in the third level, and finally, two triangular panels in the apex. Similarly, the bays of the north and south walls generally have the same composition as is seen outside--a central panel with two cinquefoil arched stained glass windows, between flanking plaster panels. Three such bays appear in the south wall. The second bay from the street contains the main entry. The double, semi-circular arched doors have more ornate mouldings and carvings on their inner faces than they do on their outer faces, but their frame is still plain. The panel in which the entry appears is filled with flush boarding above the doors and is decorated by the same moulded side trim that is found in the window panels. The easternmost bay contains a single plastered panel on the west and a wooden panel with the door into the tower base on the east. The Gothic arched door of vertical boarding has a plain surround with beveled edge. Vertical boarding fills the rest of the panel which has the usual moulded side trim. (The small room in the tower base is a simple storage space with hardwood floor, and composition board walls with a low board wainscoating. A trapdoor in the composition board ceiling leads up to the belfry.) The north wall has four bays of the usual design, with stained glass windows. The fourth bay from the street end also contains a bronze memorial plaque. The easternmost bay contains the organ, whose works are housed in the addition north of the nave. The organ keyboard and a screen of pipes are found in the nave. To each side of the keyboard is a group of pipes on a semi-circular shelf with carved base above a short paneled wall. Just west of the organ in the next bay is a very short, half height door of vertical boards which opens into the organ addition. (Mostly occupied by the organ, the addition has a board floor and very plain plaster walls and ceiling.) Because of the large opening into the chancel, the east wall of the nave is little more than a narrow frame for the opening. The east wall is plastered save for the usual wainscoating, and exposed posts, beams and rafters. (A trap door at the west end of the nave serves a small basement with dirt floor, stone walls, and unfinished ceiling.)

The rows of wooden slip pews, divided by a central aisle fill most of the nave. Most of the pews face the sanctuary in the chancel. But in the easternmost bays, the pews face the aisle. An octagonal stone baptismal font stands near the entry. And in front of the step up to the chancel can be found the pulpit to the north and the lectern to the south. The six sided pulpit has paneled sides and a moulded cornice. The ornate brass lectern is crowned by a large cast eagle, on whose back rests the Scriptures.

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The chancel's hardwood floor is stepped in two places, one step up from the nave to the choir in the westernmost portion of the chancel, then two steps up to the sanctuary itself. The wall and window treatment in the chancel is essentially the same as it is in the nave. The wainscoating remains at the same height in both rooms, despite the stepping up of the chancel floor. Beneath the shorter chancel windows, the window panels are filled with flush boarding, corresponding to the short brick panels outside. The steeply pitched chancel roof is supported by two trusses, one at the junction of the chancel and the nave, the other at the junction of the half conical apsidal roof with the pitched roof of the chancel's western half. The western truss is somewhat different from the other trusses. Still a kingpost truss with two rafters and a high collarbeam supporting a kingpost with two struts, the western truss lacks the triangular brace usually found at the junction of the rafters and the wall posts. And its collarbeam is supported by curved lower braces that meet to form a continuous curve. The eastern truss is identical in design to the nave trusses. Between the two trusses are found two purlins on each slope of the plastered ceiling. Two rafters with triangular braces at their junctions with the wall posts divide the semicircular apse into three bays. The straight south wall has, as expected from the exterior facade, a cinquefoil arched stained glass window between plastered panels. The straight north wall contains a wide plastered panel on the east, and the vestry door in a wooden panel on the west. The Gothic arched vestry door of vertical boarding, has a plain wooden surround with beveled edge. Vertical boarding fills the rest of the panel, which has the usual moulded side trim. The apsidal wall is divided into three bays, with the side bays being similar in design to the bay of the southern wall, with a central stained glass window and wide flanking plaster panels. The central bay contains three stained glass windows, each in its own panel with moulded side trim, flanked by narrow plastered sections.

The chancel furniture includes seats and kneelers in the lower choir section. An altar rail with trefoil arched openings is found above the sanctuary steps. Besides the altar, the sanctuary houses chairs, candlestands and small service tables. The massive wooden altar has a base with a pronounced cove moulding, ornately paneled sides, and a moulded cornice.

The only other room in the church is the vestry. In its hardwood floor is a trapdoor to the small unfinished basement beneath the vestry, which has a dirt floor and stone walls. The vestry's own walls are plastered with the usual horizontal board wainscoating. The doors and windows are set in panels with moulded side trim, but there is no visible half timber framing. However, a large rafter is seen in the sloping plaster ceiling. The south wall features the door to the chancel, and a large open closet. The west wall is blank, while the north wall contains double cinquefoil arched stained glass windows. Finally, in the east wall is found the church's rear door.

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The Parish House is a rectangular, gable-roofed building, with a one-story entry porch at its northwestern corner. Because of the steep slope of the lot to the south, the uphill north side is only one story high, while the downhill south side is a full two stories high. The fieldstone foundation has quoins of rough split granite blocks. Wooden shingles sheathe the walls and asphalt shingles the roofs. The building has shallow moulded cornices. (The gable cornices are topped by two courses of wooden shingles.) A plain brick chimney breaks the south slope of the roof.

The street (west) gable end naturally received the most attention. The lower (basement) level of fieldstone features a double window with one over one sash and plain trim. Directly above the basement window in the upper level is a three-sided oriel window, sheathed with wooden shingles, ornamented by a box cornice with mouldings and frieze, and covered with a steep asphalt shingled hip roof. The windows in each face of the oriel window have diamond paned upper sash and single pane lower sash. North of the oriel window in the upper level are double Gothic arched windows with plain trim, single pane lower sash, diamond paned upper sash, and diamond paned transom windows in the tympanums. A Celtic cross crowns the gable of the street facade.

The open entry porch covers a portion of the uphill (north) facade and projects slightly beyond the street facade. The slight projection has a gable roof, but the rest of the porch is covered by a two-pitched roof that blends into the building's gable roof. Two bays long and one bay wide, the porch has a latticework base, a wooden floor and simple wooden rails. Wooden steps with plain wooden rails are found both at the west (street) end and in the rear (eastern) bay on the north side. The inset western steps are actually sheltered by the porch itself. Square posts with moulded caps support the roof and the western gable. The end openings are shaped as shallow pointed arches, while the side openings have rounded corners. The porch has a ceiling of beaded boarding and a shallow moulded cornice with deep frieze.

The porch shelters the main entry--tall, paneled double doors with builtin windows and plain frame. East of the porch on the north facade are found a double window and a single window, all with plain frames, diamond paned upper sash, and single pane lower sash. Five three pane windows are also found in the north foundation.

The three-bay wide downhill (south) facade is shingled on both stories. The lower story has, starting from the street end, a paneled door with builtin window, a double window with one over one sash, and a four panel door, all having plain trim. Plain trim also frames the three double windows of the upper level, which have diamond paned upper sash and single pane lower sash.

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The foundation of the rear (east) gable end is stepped down the slope, so that the shingles surround the lower level windows--a short two pane northern window, and a double southern window with one over one sash and the usual plain trim. Simple moulded trim does surround the only window in the upper level, a modern double casement window.

The rooms of the Parish House generally have hardwood floors, vertical beaded board wainscoating with moulded baseboard and rail, plaster walls and ceilings. Plain trim with cornerblocks frame the windows, doors and other openings.

The main entry opens into a vestibule-stairhall in the northwest corner of the upper level. The stairwell is lit by the double Gothic arched windows, and protected by a railing with plain balusters, moulded rail and square capped posts. Double four panel doors in the east wall open into the upper level's main room, while a single four-panel door in the south wall serves the subsidiary area in the southwest corner of the upper level. The main room and the subsidiary area, joined by a wide, large opening which once contained folding doors, occupy most of the upper level. The smaller southwest corner area is lit by the oriel window and a double window. The main room has a double window and a single window in both its north and south walls. A four-panel door in the main room's east wall serves the rear stairs in the southeast corner. The rest of the east wall is largely taken up by a wide opening with modern folding doors which hide the modern kitchen now occupying the former stage area. The narrow kitchen's plaster walls with simple baseboard are largely covered by modern kitchen cabinets and equipment. A double casement window has been installed above the sink. The rear stairhall's narrow stairs are protected by a low partition of vertical beaded boarding, topped by a moulded rail and ending at a square capped post. The rear stairs are lit by a single southern window, half of a double window shared with the main room.

The main stairs lead down by a six-pane window in the inner wall, which allows light from the double Gothic arched windows to enter the rear hallway of the lower level. The stairs end in the main lower hallway, which is lit by a double window in the street wall and also entered by an outside door at its south end. A four-panel door at the north end of the main hallway opens into the narrow rear hallway which serves two restrooms and two closets. Double four panel doors in the lower hallway's east wall lead into the meeting room. Lit by a double window on the south and two high three-pane windows on the north, the meeting room occupies much of the lower level. A four-panel door in its east wall connects the meeting room with one of the two pantries in the northeast corner. Both pantries open into the old kitchen which occupies the southeast corner. The pantries have builtin shelves and cabinets, and are lit by high three-pane windows to the north. The eastern pantry, which also has a large two-pane window as well, has a board floor, walls of vertical beaded boarding, and a composition board ceiling. The western pantry and the kitchen differ from the other rooms of the Parish House only in their linoleum floors. The kitchen, lit by a double window, can also be reached by the rear stairs and an exterior door, both at the south end of the room.

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The church grounds are virtually all grassed. Paved walkways do lead from the sidewalk along Highland Street up to the church's entry porch and the Parish House's front porch steps. Another paved walkway runs from the Parish House's rear porch steps to the church's entry porch. Some foundation shrubs and a few trees are found around the two buildings. Large trees, both evergreen and deciduous, ornament the grounds. The east, north and south boundaries are marked by rows of trees and shrubs. A fence with metal posts and rails and wire fencing is found on the eastern (rear) boundary. A wooden sign identifying the church and giving the service schedule hangs from a metal post near the sidewalk. A lamppost stands next to the Parish House walkway. And a modern electric light pole has been placed south of the church to light the area between the two buildings.

8. Significance

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

Specific dates 1859, 1898-99 **Builder/Architect** J. Coleman Hart, Architect

Statement of Significance (in one paragraph)

St. Mark's Episcopal Church is significant in the area of architecture as a fine mid 19th century Gothic Revival church, one of the finest of its period in New Hampshire. The church is also a rare example of half timber framing, being, in fact, the only church of that construction in the Lakes Region. Also included in the nominated property is the associated Parish House, a pleasing Shingle Style building with some Gothic Revival detailing.

The Church - St. Mark's Episcopal Church was organized in Holderness (now Ashland) village in 1855. Services were at first held in the Old White Church, a wooden union church. But the Episcopalians soon decided to construct a more suitable building. At a meeting held on December 14, 1857, the church members instructed the Rector, Rev. Joshua R. Pierce, and A.L. Smyth to develop plans for a new church. Barely two months later, the two men presented the requested plans at a church meeting held on February 4, 1858. The plans were approved and the two men, with Col. Jesse Ladd, were appointed a building committee to erect the new church. In March of 1859, the site, a prominent lot on Highland Street, was purchased. The cornerstone was laid with much ceremony on August 10 of the same year. Designed by New York City architect J. Coleman Hart, the church was quickly completed by local contractor John Jewell. The first services were held in the new church on Christmas Day, just three and a half months later. The building was not, however, consecrated until October 23, 1863, after the construction debts had been paid. (According to one source, the building cost \$5000.)

By the 1850's, the Gothic Revival was the preferred style for Episcopalian churches. So the choice of the style for St. Mark's Church was no surprise. The plan of the church is typical of small 19th century Gothic Revival churches--a gable-roofed nave with an apsidal chancel, a side entry porch, a corner tower, and an inconspicuous vestry. The Gothic arched stained glass windows were, of course, virtually obligatory, the hallmark of the style. But, in his choice of half timber framing, the architect did depart from the standard choices of all masonry structures and wooden structures with clapboard or board and batten sheathing. The half timber frame is seldom seen in New Hampshire churches. Indeed, in the Lakes Region, St. Mark's remains unique, as the only half timbered church ever built. The half timber frame, with its brick panels on a high granite foundation, and its plaster panels above board wainscoating, is the source of much of St. Mark's charm. The exposed frame presents a pleasing pattern that gives both the exterior and the interior of the church a visual as well as a physical structure. However, the skill of the architect is more important than his originality. J. Coleman Hart is not a well-known architect, but St. Mark's Church shows him to have been a highly competent designer. His skill appears in the ornamental details such as the flared eaves, whose simple mouldings and heavy brackets seem so appropriate as a finish for the plain half

9. Major Bibliographical References

(see continuation sheet)

10. Geographical Data

Acreeage of nominated property .76 acreas

Quadrangle name Holderness, N.H.

Quadrangle scale 1:625 000

UMT References

A

1	9
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2	8	7	8	5	0
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4	8	4	1	3	5	0
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B

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C

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Verbal boundary description and justification

(see continuation sheet)

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

state N/A code county code

state N/A code county code

11. Form Prepared By

name/title David Ruell

organization Lakes Region Planning Commission date May 16, 1984

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

city or town Meredith, state New Hampshire 03253

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

Deputy State Historic Preservation Officer signature 

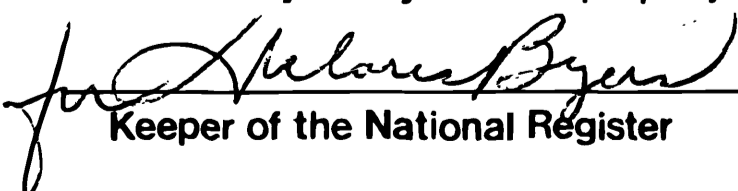
title New Hampshire Deputy State Historic Preservation Officer date 10/26/84

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

Entered in 1984
National Register

date 12/3/84


Keeper of the National Register

Attest: _____ date _____

Chief of Registration

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timber frame on the rough granite foundation. The ornament throughout the church is simple, but always in good taste. Hart's skill can also be seen in the larger design elements--the composition and the proportions of the building, the studied relationships of various sections of the buildings, and the design of the facades and the interior walls and spaces. The result is one of the most attractive small Gothic Revival churches in the state. St. Mark's may not compare in grandeur or archaeological correctness with the larger Gothic Revival churches of the period such as Grace Episcopal Church in Manchester (1860) or St. Paul's Episcopal Church in Concord (1859-60). But its original and skillful design certainly places it among the first rank of the smaller village churches. St. Mark's is both more sophisticated and more aesthetically satisfying than the usual clapboarded Gothic Revival church, designed by a local builder and distinguished by a few pseudo-Gothic elements, that was typical of pre-Civil War New Hampshire.

St. Mark's Church has seen some changes since its construction. There have been two additions. The tall tapering chimney on the north facade was erected sometime during the 19th century. The addition on the north side of the nave was built about 1913 to house a new and larger organ. Both additions are compatible with the church. The chimney's tapering design goes well with the vertical emphasis of the Gothic Revival church. While a straight chimney of the same height would have seemed out of place, the tapering chimney seems quite appropriate. The organ addition was carefully designed to fit with the older sections of the building. It was given the same high granite foundation, half timber frame, and brick filled panels as the rest of the church, and a shed roof with the same pitch and the same cornice as the neighboring vestry. Few people are now aware that the addition is not contemporary with the rest of the building. Early photographs reveal that the tower's framing has been somewhat altered, as they show ornamental circular panels in the upper brick panels. The tower may well have been partially rebuilt at some period. But, the same photographs show that its design is otherwise unchanged. A fire in 1917 did severely damage the vestry, organ addition and chancel, but, by all accounts, the church was restored to its former appearance within a few months. St. Mark's Church as it stands today appears virtually as it did on Christmas Day, 1859, when it was first opened to the public.

The Parish House - By the late 19th century, there was an obvious need for an auxiliary building to provide meetingrooms, space for Sunday school classes, a kitchen and a dining room. As early as 1892, money was being collected for a parish house. At a series of five meetings held in May, June, and July of 1898 the church members discussed the location, design and finances for a parish house. A building committee was appointed, and, when sufficient funds were in hand, authorized to erect the building. (It is unfortunately not recorded who prepared the plans presented by the building committee and approved by the church members.) By October 1, the building contract had been awarded to local builder Frank Fifield and construction was

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underway. By the end of November, the roof was "nearly ready for shingling".¹ On July 1, 1899, the building was reported as "nearly finished and...being painted".² The first public event held in the Parish House was the Earnest Workers' midsummer fair on August 17. But, the building was not formally dedicated until September 28, 1899, as part of the church's fortieth anniversary celebration.

The Parish House is, as befits its status, a much more modest building than the church. Its design is relatively simple--a gable-roofed, rectangular building with an entry porch at one corner. The interiors are quite typical of any small town hall or school building of the period. Still, the building does have architectural merit. In design, it is basically a Shingle Style building with some Gothic detailing. The sheathing of wooden shingles, the rough fieldstone foundation, close moulded eaves, multipane sash windows, and the double pitched roof that sweeps down from the main roof to cover the porch, are all typical of the Shingle Style. The chief Gothic elements, chosen to harmonize with the church, are the pointed arches of the street facade's double window and the porch's end bays. The diamond panes and the oriel window with steep hip roof could be attributed to either style. Although the downhill and rear facades are relatively plain, the street facade is attractively composed and the entry porch enlivens the uphill facade. All in all, the Parish House is a pleasant building, a suitable and not undistinguished companion to St. Mark's Church. (The building is well preserved, the only changes being the 1979 remodeling of the former stage to a kitchen and the accompanying installation of a double casement window in the rear facade.)

In summary, the nominated property includes a fine Gothic Revival church, notable for its unusual construction and excellent design, and an attractive Gothic influenced Shingle Style parish house, set on a simply but appropriately landscaped lot. The St. Mark's Episcopal Church complex is one of the architectural highlights of the Lakes Region, and well worthy of National Register status.

¹ Ashland Item, November 26, 1898.

² Ashland Item, July 1, 1899

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10. GEOGRAPHICAL DATA

The boundary of the nominated property is shown as the black line on the accompanying map entitled "St. Mark's Episcopal Church, Ashland, N.H.". The boundary begins at a point on Highland Street north of St. Mark's Church, and runs easterly 198 feet, then southerly 184 feet, then westerly 70 feet, then northerly 12 feet, then westerly 121 feet to Highland Street, then northerly on Highland Street 170 feet to the point of beginning. The nominated property includes St. Mark's Church, the Parish House, and the lot the buildings have occupied since their construction. (Ashland Tax Map 16, Block 7, Parcel 2)

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ST. MARK'S EPISCOPAL CHURCH
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