

United States Department of the Interior National Park Service

NOV 03 1989

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name First Baptist Church of Gilmanton other names/site number Lower Gilmanton Church

2. Location

street & number Province Road (NH 107), 1200 ft. N of Stage Rd. not for publication N/A city, town Gilmanton vicinity N/A state New Hampshire code NH county Belknap code NH 001 zip code 03263

3. Classification

Ownership of Property: [X] private, [] public-local, [] public-State, [] public-Federal. Category of Property: [X] building(s), [] district, [] site, [] structure, [] object. Number of Resources within Property: Contributing 2, Noncontributing 0, Total 2. Name of related multiple property listing: N/A. Number of contributing resources previously listed in the National Register: 0.

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. [] See continuation sheet. Signature of certifying official: R. Street Waller, NEW HAMPSHIRE. Date: OCT. 26 1989. State or Federal agency and bureau.

In my opinion, the property [] meets [] does not meet the National Register criteria. [] See continuation sheet. 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: [X] entered in the National Register. [] See continuation sheet. [] determined eligible for the National Register. [] See continuation sheet. [] determined not eligible for the National Register. [] removed from the National Register. [] other, (explain:). Signature of the Keeper: Alan Byers, Date of Action: 12/1/89.

6. Function or Use

Historic Functions (enter categories from instructions)

Religion / religious structure

Current Functions (enter categories from instructions)

Religion / religious structure

7. Description

Architectural Classification
(enter categories from instructions)Greek Revival

Materials (enter categories from instructions)

foundation Granitewalls Weatherboard

roof Asphaltother

Describe present and historic physical appearance.

The First Baptist Church of Gilmanton is a Greek Revival style wooden church that stands at its original location on its own lot on the east side of Province Road (N.H. Route 107) in the small village of Lower Gilmanton in the town of Gilmanton. The church has a post and beam frame and a rectangular plan. The tall, gable roofed main block appears, because of its internal layout, as two stories high on its main facade, the southwest gable end, and as one story high on the lateral (northwest and southeast) facades. The southwestern windows and doors serve the two stories (a first story vestibule and a second story vestry) in the southwest end of the main block, while the northwestern and southeastern windows light the tall auditorium that occupies most of the main block. Astride the southwest end of the main block's roof ridge is the two stage belfry tower. Basically, the building retains its integrity of location, design, setting, materials, workmanship, feeling and association, the exterior retaining its integrity for its period of construction in 1842, the interior for the period of major interior renovations in the early 20th century.

The walls of the main block are clapboarded, save for the flush boarded pedimented main southwest gable. The three public facades (the southwest gable end, the northwest and southeast lateral facades) share a number of features, cut granite block foundations, wide projecting sillboards, and wide corner pilasters with moulded capitals and moulded bases (the latter projecting from the sillboards). The three public facades are topped by a pronounced pedimented box cornice with mouldings, deep frieze, and architrave. (On the raking cornices of the southwest pediment, the frieze is reduced in width and the architrave is omitted.) The seldom seen rear facade, the northeast gable end, has a fieldstone foundation, a wide sillboard that does not project from the wall, cornerboards, and close verges with returns of the lateral cornices. A brick chimney with corbeled cap breaks each slope of the asphalt shingled gable roof near its northeast end.

The first two stories of the main facade, the southwest gable end, are divided into three equal bays by four pilasters, the two corner pilasters and two intermediate pilasters of the same design as the corner pilasters, all supporting the horizontal cornice of the pediment. The central bay contains a large, tall, twenty over twenty sash window, whose paneled frame, with its plain sill and plain square upper cornerblocks,

See continuation sheet

8. Statement of Significance

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

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1842

1883-1885

Significant Dates

1842

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Unknown

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The First Baptist Church of Gilmanton is significant under Criterion C in the area of architecture as one of the finest Greek Revival style churches in Belknap County. Built in 1842 to replace an earlier meetinghouse, the First Baptist Church was modeled on the Northwood Congregational Church, that was built just two years before. It is therefore a good example of a common design practice of the day, the copying with some modifications of an admired nearby building. The First Baptist Church has an extremely well preserved exterior, that differs little, save for minor details, such as the belfry louvers and the front landing, from its original appearance. The interior has been more thoroughly remodeled and now represents the taste of the late 19th century and early 20th century. The building's architectural importance rests primarily on its fine exterior. The church uses a traditional form, a gable roofed main block, with one gable end serving as the main facade, and a two stage belfry tower astride the roof above the main facade. The symmetrical main block is ornamented by wide corner pilasters, paneled window and door frames, and a heavy box cornice with architrave and frieze. The main block has a temple style front, with four pilasters supporting a pedimented gable. The two stage tower, composed of cubical forms, is ornamented by pairs of pilasters flanking the belfry openings, and an interesting belfry cornice with a small pediment on each side. The symmetry and good proportions of the composition and the well crafted ornament gives the building a dignity and a grace that ranks it among the best churches in Belknap County. Of the twelve churches still standing in Belknap County that were built or remodeled in the Greek Revival style, all in the period from 1831 to 1854, the First Baptist Church ranks among the most sophisticated and most successful examples. Only three other Greek Revival churches in the county can be compared to it for architectural merit. And they all represent quite different approaches to the design of a Greek Revival style church using the traditional church form. The distinctive and excellent design of the First Baptists Church makes it on of the county's best Greek Revival churches. Also on the property is the horsesheds, built in the 1880's, and now the best preserved church horsesheds in the county. (Although owned by a religious institution and used for occasional religious services, the church is eligible under Criteria Consideration A as it is architecturally significant. The period of significance is the periods of construction for the church and the horsesheds.)

See continuation sheet

9. Major Bibliographical References

"A Book of Records of the Baptist Society of Gilmanton" (1820-1875)
(manuscript, First Baptist Society and Religious Association, Gilmanton,
N.H.)

Rev. Elliott C. Cogswell, HISTORY OF NOTTINGHAM, DEERFIELD AND NORTHWOOD
(Manchester, N.H.: John B. Clarke, 1878)

Deeds, Antipas Gilman to the Wardens of the Baptist Society, and John
Meserve to the Wardens of the Baptist Society, Book SC2, Page 161, Belknap
County Registry of Deeds (manuscripts, Belknap County Registry of Deeds,
Laconia, N.H.)

Albion H. French, "Old Gilmanton Matters", Granite Monthly, Vol. 41, No.8,
(August, 1909), pp. 249-265

See continuation sheet

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

Specify repository:

First Baptist Socceity and Religious
Association, Gilmanton, N.H.

10. Geographical Data

Acreeage of property less than one acre (.5 acre)

UTM References

A

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3	0	9	3	1	0
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4	8	0	5	6	0	0
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Zone Easting Northing

B

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Zone Easting Northing

C

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Zone Easting Northing

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Verbal Boundary Description

The boundary of the nominated property can be described as follows: begin-
ning on the east side of Province Road (Route 107) at the northerly corner
of the lot, the boundary proceeds southeasterly approximately 140 feet
to an angle in the stone wall marking the boundary, then proceeds south-
easterly approximately 75 feet along the stone wall, then proceeds

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Boundary Justification

The boundary of the nominated property is that of the land acquired by
the Baptist Society in 1788 for the meetinghouse that preceded the present
church building. The lot has been historically associated with the First
Baptist Church since its construction in 1842.

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11. Form Prepared By

name/title David L. Ruell

organization Lakes Region Planning Commission date July 3, 1989

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

city or town Meredith state New Hampshire zip code 03253

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is typical of the church's window frames. (The central window lights both stories of the main block's southwest end, although there is no division to be seen in the window itself.) Each side bay is two stories high, with a door in the first story and a short window in the second story. The doors are identical, each being a two panel door with two tall moulded panels and a paneled frame with plain square upper cornerblocks, like the window frames. Each door is now lit by a small pseudo-Colonial lamp, mounted respectively to the west of the west door and to the east of the east door. The doors are served by a board floored landing with plain board base that stretches almost the full width of the southwest gable end. A long board step covers the entire southwest front of the landing. At the westerly end of the landing is a board floored ramp, with a plain board base, that is served by a wrought metal hand rail, attached to the main block wall and to a metal post near the western door. Another modern wrought metal railing with metal posts and balusters is found at the easterly end of the landing, reaching from the eastern door to the step. (A small metal plaque in a plain wooden frame mounted next to the east door, identifies the persons honored by the donation of the railings.) The second story of each side bay contains a short seven over seven sash window, with one row of tall narrow panes in each sash, and a paneled frame with upper cornerblocks, of the same design as the frame of the central window. The flush boarded tympanum of the pedimented gable is windowless. The three bay lateral (northwest and southeast) facades each feature three tall, large twenty over twenty sash windows, each with the same paneled frame, with plain sill and plain square upper cornerblocks, seen on the similar central window of the southwest facade. (Screens now cover the lower sash of the lateral windows.) The only opening in the rear northeast gable end is a plain framed six over six sash window high in the gable, which lights the attic.

The square tower has two stages, each set on its own low base. All are sheathed with horizontal flush boarding. The components of the tower grow progressively smaller with height. The low base of the first stage, which is topped by a narrow board frieze, just barely rises above the main block roof ridge and the apex of the southwest gable. The first stage proper, slightly smaller than its base, is trimmed by plain cornerboards, and a wide box cornice with mouldings and a narrow frieze. The only opening in the first stage is a plain framed six over six sash window in the rear northeast side. The upper stage, the belfry, has a very low base, barely one board high and ornamented by a narrow plain top moulding, which is the same size as the upper portion of the first stage. The belfry proper is again slightly smaller than its base. Pilasters with plain bases and moulded capitals grace the corners of the belfry. Two pilasters of the same design as the corner pilasters, albeit wider, flank the louver in the center of each side of the belfry. The rectangular louvers each have a paneled frame with plain sill and plain square upper cornerblocks. The belfry's low

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pitched, asphalt shingled, gable roof is trimmed by a box cornice with mouldings, frieze, and narrow architrave. In the center of each side, between the two pilasters flanking the louver, the cornice (but not the frieze and architrave) is pedimented. Each short shallow pediment tympanum is sheathed with flush boarding. The small pediments project above the low pitched main roof on the lateral northwest and southeast sides, and are therefore given their own small gable roofs. On the southwest and northeast gable ends, close verges cover the small portions of the roof eaves not covered by the pediments.

The southwest fifth of the main block is divided into two stories, while the rest of the main block is occupied by the church auditorium. The first story of the southwestern section is largely occupied by the vestibule. But a small closet is found at the easterly end of the vestibule (in the south corner of the building), while the stairway to the second story is found at the westerly end (in the west corner of the building). The second story of the southwest section is largely occupied by the vestry, which has the stairhall at its westerly end and a very small kitchen at its easterly end. (The church has no basement level, but an attic tops the entire main block.)

The vestibule has a floor of wide boards and walls of patterned pressed metal with plain wooden baseboards. The pressed metal, which has a background of small bumps, is divided into tall panels by narrow vertical moulded ribs, which fork at the top of the wall to create a pattern reminiscent of intersecting Gothic tracery. A narrow metal moulding tops the walls. The pressed metal ceiling has a basic pattern of small squares, each filled by a small cross, with a border of basket weaving and a ceiling moulding with beads and foliage. A simple electric light fixture is found near the center of the ceiling. The southwest (outer) wall has a central window, the plain framed lower portion of the tall twenty over twenty sash window that the vestibule shares with the vestry in the second story. Near each end of the southwest wall is found a plain framed two panel exterior door. The two two paneled doors to the auditorium, in plain frames with simple rectangular outer mouldings, are found near the ends of the inner northeast wall. (A plain board, studded with coathooks, is mounted on the northeast wall between the two doors.) Another plain framed two panel door in the southeast wall serves the small closet. (The closet has a board floor and an untrimmed two panel northwestern door to the vestibule. The closet walls are mostly lathed but are unplastered, although plain boards do sheathe the lower portions of the northwest wall. The ceiling is mostly unfinished boards with exposed joists, although part of the ceiling is covered by unplastered laths.) At the southerly end of the northwest end wall of the vestibule is found the opening to the stairhall, served by a plain board step with simple riser and tread. To the

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north of the rectangular opening to the stairs is a narrow and short, plain framed board door to the small storage space under the stairs. (This storage space has board floor, lathed but unplastered walls, and a ceiling formed by the underside of the stairs.)

The stairs to the second story have plain board risers and treads, and a simple wooden hand rail mounted on the northwest wall. From the opening into the vestibule in the southeast wall of the stairhall, the stairs wind through the west corner of the space and then ascend along the northwest wall to the second story landing. The lower (first story) walls of the stairhall are plastered (with baseboard and frieze) on the southeast and sheathed with pressed metal (with plain wooden baseboards) on the southwest and northwest. A part of the southwest wall, which is continuous with the vestibule's southwest wall, is covered by the same pressed metal seen on the vestibule walls. But, most of the southwest wall and all of the northwest wall is covered by pressed metal with a pattern of diamonds containing fleur-de-lis. A narrow strip of pressed metal with a pattern of ornate squares tops the lower portions of the southwest and northwest walls. The upper portion of the stairhall has a board floor, which is L-shaped in plan, extending along the northeast and southeast sides of the stairs. A plain wooden railing with simple posts and rails is found on the landing on the southeast side of the stairs. The upper (second story) walls of the stairhall are plastered, with a plain baseboard at the southwest end of the landing, and a wainscoting of horizontal boards, topped by a simple moulding, on the northeast and southeast walls, and that part of the northwest wall on the landing. The plaster ceiling features a large plastered cover on the northwest side, which actually covers the entire space. The stairhall is lit by an electric light mounted on the southwest wall, above the stairs. In the northeast wall, a two panel door in a plain frame with simple rectangular outer moulding opens from the stairhall landing to the vestry.

The long vestry has a board floor and plaster walls with plain baseboards. The plaster ceiling has two modern electric light fixtures, a square wooden panel with a round hole for the bell rope, and a square, plain framed, board covered, trap door to the attic. The northwest end wall features the plain framed two panel door to the stairhall. The outer southwest wall has three windows. The central window is actually the upper twenty pane sash of the tall window shared with the first story vestibule. The other two windows have seven over seven sash. All three windows have similar paneled frames with fluting in the panels and square upper corner-blocks, each with similar grooving in a square pattern. The central window also has plain square lower cornerblocks. A wide metal covered counter is mounted in front of the easterly window. The only break in the inner northeast wall is a cement square with a now covered round metal stove pipe

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running through its center. The southeast end wall of the vestry is largely devoted to a wide plain framed opening to the small kitchen. The kitchen has a board floor, plaster walls, and a coved plaster ceiling with a great cove on the southeast side, like that seen in the stairhall. (The walls and ceiling are now partly covered with wallpaper.) A plain frame trims the wide opening to the vestry in the kitchen's northwest wall. The other three walls are largely covered by a simple wooden counter (with a builtin sink on the southeast side and metal covered countertops) and two board shelves. A plain light fixture is mounted on each side (southwest and northeast) wall.

The main block attic, reached through the trapdoor in the vestry ceiling, is a large unfinished space, with an unfinished board floor with exposed beams and joists, from which hangs the lathed plaster ceilings of the rooms below. Only a small portion of the attic floor, near the southwest end, is covered by floor boards. The attic has unfinished board walls with exposed framework and studding, and unfinished pitched board ceilings with exposed rafters. The northeast end has two exposed brick chimneys and an untrimmed six over six sash window. Also visible are the roof trusses above the auditorium and the framework that supports the tower. The attic space opens directly above into the first stage of the tower at the southwest end. From near the trapdoor, rough wooden stairs with plain board risers and treads and simple stringers rise to the northeast to a landing on the northeast side of the first stage. The tower's first stage has unfinished board walls and ceiling with exposed framework, studding and rafters. The ceiling is actually pitched along the four outer walls. The space is lit by an untrimmed six over six sash window in the northeast wall. The first stage has no true floor, just a board floored landing on the northeast side, that is connected by a narrow board floored landing to a small board floored landing in the south corner. From the southern corner landing, another plain wooden stairway with simple stringers, board risers and treads, ascends to the northwest to a small, board covered trapdoor to the belfry in the ceiling. The belfry also has unfinished board walls with exposed framework as well as an unfinished, double pitched, board ceiling with exposed rafters. The wooden shingled floor is pitched on all four sides around the large bell, with its heavy framework, which occupies most of the space. In each wall of the belfry is a large untrimmed rectangular louver, covered by screening.

The tall auditorium, which occupies most of the main block, has a floor of wide boards, with modern carpeting in the aisles between and around the pews. At the northeast end of the room, a deep raised platform stretches the full width of the room. The walls all have wainscoating, topped by a moulded rail, which also serves as the sills for the windows in the lateral (northwest and southeast) walls. Most of the wainscoating is vertical

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beaded boarding. But, between the two doors in the southwest wall, it is wide vertical boards, and, in the center of the northeast wall, it is horizontal boards. The upper walls and the ceiling are covered by patterned pressed metal. Wide coves are found on the two lateral (northwest and southeast) sides of the ceiling. All four walls are covered with pressed metal of the same design seen on the vestibule walls, with a background of small bumps and tall narrow vertical ribs with intersecting tracery tops. A moulded metal cornice with a foliated design is found at the base of the coves on the lateral sides, and continuing across the end walls at the same level. The coves and those sections of the end walls above this cornice are covered by pressed metal with an ornate pattern of intersecting diamonds and rectangles. The flat portion of the metal ceiling is bounded by an egg and dart metal moulding. Most of the flat ceiling is covered by large squares ornamented by fleur-de-lis and separated by bead and real mouldings. Four of the squares have been replaced by a round rosette with elaborate foliated ornament, surrounded by ornate radiating panels and an outer circular moulding, with foliage filling the corners of the square. From a chain in the center of the rosette hangs an ornate metal chandelier with six kerosene lamps on ornate brackets radiating from an elaborate central post. (Also hanging from the ceiling are four simple modern electric lights.) The squares of the main portion of the flat ceiling are bounded by more ornate panels with an outer moulding that is curved at the four corners and an outer border of smaller decorative squares. Part of the pressed metal ceiling at the southwest end of the ceiling has been replaced by two sections of pressed metal of different design, with a pattern of ovals.

The upper portion of the southwest wall projects some two feet beyond the seven foot high lower section of the wall. The overhang is now supported by two round metal posts with metal bases and tops. The underside of the overhang is sheathed with pressed metal like that on the vestibule ceiling, with a pattern of squares containing small crosses. A plain wooden board marks the outer edge of the overhang ceiling. The lower portion of the southwest wall contains the two paneled doors to the vestibule, whose frames just fit beneath the overhang. The door frames are paneled with fluting in the panels and square paneled upper cornerblocks, each with grooving arranged in a square pattern. The upper portion of the wall has a baseboard of panels with fluting, like the panels of the door frames, interrupted by four square blocks, of the same design as the cornerblocks of the two door frames, one block at each end and two intermediate blocks opposite the outer cornerblock of each door (that is to say, the cornerblock nearest the closest lateral wall in each door frame). The upper portion of the southwest wall is broken only by a small round metal plate that covers the round stove pipe hole from the vestry. The lateral (northwest and southeast) walls each have three tall twenty over twenty sash windows, whose sills are part of the moulded rail topping the wainscoting.

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The windows have frames like those of the doors to the vestibule, with fluting in their panels and similar square upper cornerblocks. The windows, which rise from the wainscoating to the cornice marking the base of the lateral coves, are fitted with interior folding louvered shutters. The northeast wall has two chimneys projecting into the room both covered by the same pressed metal as the walls and plastered on their short lower sections beneath the pressed metal and above the platform floor. Mounted in the center of the northeast wall above the pulpit is a plain gold painted cross.

The main body of the auditorium is mostly occupied by four rows of slip pews facing the platform at the northeast end of the room. Two adjoining rows of pews are found in the center and one row along each wall, leaving two aisles running from the vestibule doors to the space in front of the platform. The two central rows have ten pews each, the side rows nine pews each. The pews have wide board seats, wide board backs topped by simple round mouldings, and plain board fronts beneath the seats. On the aisle, each pew has a pew end with a long rectangular panel and a curvilinear arm rest. Each pew is supported in the center of its back by a simple wooden brace. Similar braces are found attached to the lateral walls at the outer ends of the side pews. (A brace of the same design to the north of the side pews on each lateral wall indicates that there was once one more row of pews.) The two central rows of pews are separated by a partition of vertical beaded boarding topped by a simple moulding, of the same height as the pew backs. In the rear (south and west) corners of the room, behind the side rows of pews, are the two small wooden stoves, both made by W.F. Ford & Co. of Concord, N.H. Each rectangular stove is ornamented by Gothic arched panels on the sides and is set on a piece of sheet metal. From each stove, a metal stove pipe rises about ten feet, then runs parallel to the southeast wall for a short distance, then turns to run above the central rows of pews the full length of the room to one of the two chimneys in the northeast wall.

The platform at the northeast end of the auditorium is raised two feet above the main floor. Its vertical beaded board front is topped by the moulded nosing of the platform's board floor. At each end of the platform, two simple wooden steps with plain risers and treads and beaded board sides lead up to the platform floor. Standing on the front edge of the platform floor are two short walls, barely two feet high, placed between the steps at the ends and the central portion of the platform, where the pulpit stands. Each low wall has a moulded baseboard, moulded coping, three long horizontal moulded panels on the front, and three plainer panels on the back. The church furniture on the platform, including the pulpit, two organs, a cabinet, and several chairs, is all movable.

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The First Baptist Church was built in 1842 for the First Baptist Society and Religious Institution.¹ Although the Society's records tell us a great deal about the construction of the church, they are surprisingly silent about later changes. Periodically, the minutes of the Society's meetings mention repairs to the building, but they seldom give any description of the repairs or any other alterations to the church. We must therefore rely largely on oral tradition and the memories of local residents for the later architectural history of the church. It is clear, however, that few changes have been made to the exterior of the building. The chimneys, or at least, the chimney tops, appear to have been rebuilt at some point. The belfry was empty for over six decades, as it was not until July of 1909 that a bell was purchased and installed.² The belfry was originally open, the present louvers not being placed in the belfry openings until the early 1930's.³ The lights at the entries were installed after the December 1948 vote of the Society to wire the building for electricity.⁴ The window screens were also installed since World War II.⁵ The wooden landing and steps in front of the church have, of course, been replaced periodically, most recently in the 1980's.⁶ The ramp and its hand-rail were installed in 1983 by the Lower Gilmanton Community Club.⁷ The easterly railing was also added in the last decade.⁸ These relatively minor changes have not had any significant impact on the architectural character of the church's exterior, which appears today virtually as it did in 1842, and retains its architectural integrity for its period of construction.

The interior has obviously seen more change. It would seem, however, that the basic arrangement of the interior spaces, with the auditorium occupying most of the building, and the vestibule, stairhall, and vestry at the southwest end of the church has not changed. The function of the vestry has, however, changed. It was originally a gallery for the choir, that opened into the auditorium.⁹ The opening between the auditorium and

1. "A Book of Records of the Baptist Society of Gilmanton" (1820-1875) (manuscript, First Baptist Society and Religious Association, Gilmanton, N.H.) pp. 96-107
2. Florence Geddes LOWER GILMANTON CHURCH HISTORY (1977), unpagged
3. Interview of Melvin Bunker by David Ruell, May 16, 1989
4. Ibid.; "Record Book of the First Baptist Society, Lower Gilmanton, New Hampshire" (1877-1950) (manuscript, First Baptist Society and Religious Association, Gilmanton, N.H.), p.175
5. Interview of Melvin Bunker by David Ruell, May 16, 1989
6. Interview of Robert Potter by David Ruell, May 16, 1989
7. Letter, dated June 9, 1989, from Mary Morse to David Ruell (manuscript, David Ruell, Ashland, N.H.)
8. Interview of Robert Potter by David Ruell, May 16, 1989
9. Interview of Melvin Bunker by David Ruell, May 16, 1989; Interview of Mary Morse by David Ruell, May 19, 1989

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the vestry is said to have been closed in the late 19th century, before 1890.¹⁰ Other 19th century changes are said to have included the replacement of the original square pews by slip pews and, in the latter part of the century, the construction of the present platform in the auditorium.¹¹ The pressed metal walls and ceilings of the auditorium and vestibule were apparently installed between 1900 and 1915.¹² Originally, the pressed metal was unpainted exposed metal. But, it was later painted and deteriorated portions of the auditorium ceiling replaced, probably in the 1920's or 1930's.¹³ The interior shutters in the auditorium were in place by 1915.¹⁴ The late 1920's saw the installation of the metal posts in the auditorium to support the overhang of the vestry, which had begun to sag under the weight of the belfry tower,¹⁵ and the installation of the kitchen, complete with counters, sink, and shelves, in a small room off the vestry.¹⁶ The electric lights now found in the church were installed soon after the late 1948 vote to wire the building.¹⁷ Carpets were laid in the auditorium in 1979.¹⁸ In its present appearance, the interior represents the taste of the late 19th century and early 20th century. And the major interior rooms retain their architectural integrity for the early 20th century.

To the southeast of the church stands the horsesheds, a one story, gable roofed building with a small, one story, shed roofed privy on its northeast gable end. The main block of the horsesheds is set on a fieldstone foundation, which is higher on the southeast side, because of the slope of the land. The main block is open on the lateral northwest front facing the church. The other three sides are windowless walls, sheathed with wooden shingles and trimmed by cornerboards. The roof, trimmed by close verges and open lateral eaves with exposed rafters and plain fascia boards, is sheathed with wooden shingles on the northwest and with corrugated metal on the southeast. The privy on the northeast gable end is open underneath, being supported by a stone pier and two wooden posts. Its wooden shingled walls have cornerboards. But no trim is found on the slightly projecting eaves, save for a narrow frieze on the northwest side. The low pitched shed roof is sheathed with asphalt roll paper. The only opening in the privy is a plain framed screen in the southeast wall.

10. Interview of Hazel Parsons by David Ruell, June 1, 1989

11. Ibid.

12. Ibid.; Interview of Melvin Bunker by David Ruell, May 16, 1989

13. Interview of Melvin Bunker by David Ruell, May 16, 1989; Interview of Mary Morse by David Ruell, May 19, 1989

14. Interview of Melvin Bunker by David Ruell, May 16, 1989

15. Ibid.

16. Ibid.: Interview of Hazel Parsons by David Ruell, June 1, 1989

17. "Record Book of the First Baptist Society....", p. 175; Interview of Melvin Bunker by David Ruell, May 16, 1989

18. Letter, dated June 9, 1989 from Mary Morse to David Ruell

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The interior of the main block of the horsesheds is one large space, with a dirt floor, unfinished board walls with an exposed post and beam frame and studding, and an unfinished, double pitched, board ceiling with exposed rafters. The main block interior is divided into four bays by three posts with braces, set back from the northwest front, that support the beams of the roof structure. Heavy floor beams and plain rails that run from the three posts to the rear (southeast) wall separate the four bays, that once served as horse and wagon stalls, but are now used for storage. In the northeast wall is the untrimmed four panel door to the privy. The privy has a board floor, unfinished board walls with an exposed balloon frame, and an unfinished, pitched board ceiling with exposed rafters. No trim surrounds the four panel door to the main block in the southwest wall or the screen in the southeast wall. At the northeast end of the small room is a plain wooden privy bench with a single hole. Northwest of the horsesheds is the short, exposed, L-shaped stone foundation of another horsesheds building, that was torn down in the spring of 1969, after the collapse of its roof under a heavy snow load.¹⁹ The roof of the surviving horseshed building was resheathed in the same year, with wooden shingles on the front slope and metal on the rear slope.²⁰ The privy on the horsesheds may be an addition. But, save for the metal roof, the horsesheds probably appear much as they did when built in the 1880's.²¹

The nominated property is very irregular in shape, although it might be described as roughly triangular. The land is relatively level at the northerly end of the lot, around the church building and the horsesheds. But, the land slopes down somewhat to the rear (southeast) of the horsesheds and slopes more significantly down to the highway in the southerly corner of the lot. The road bed was actually lowered (and slightly re-located) in 1942,²² so the road frontage in front of the church is now a steep bank, mostly a rocky ledge, topped by a short rail fence with round posts and heavy plank rails. In front of the church, a painted wooden sign identifying the church, hangs from a metal and wooden bracket mounted on a wooden post attached to the fence. A stone wall marks most of the northeast boundary. Another stone wall marks most of the southerly portion of the southeasterly portion, including a corner in the boundary south of the horsesheds. Most of the lot is grassed, but some shrubs have grown up in parts of the lot. Trees grow along the two stone walls and around the horsesheds. A driveway from the highway, so little used that it is grassed over and reduced to little more than two narrow ruts on the lawn, enters

19. Geddes, op. cit.; "Record Book" (1950-1989), (manuscript, First Baptist Society and Religious Association, Gilmanton, N.H.), p. 51

20. Geddes, op. cit.; "Record Book", pp. 53-54

21. "Record Book of the First Baptist Society....", pp. 20 and 22

22. Interview of George Kelley by David Ruell, May 9, 1989

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the property at the northwest corner of the lot, proceeds along the road frontage to the church, then turns to parallel the front of the church, and then turns again to follow the southeastern stone wall out to the highway.

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The Baptist Church in Gilmanton was organized in November of 1773.¹ A meetinghouse was erected for the Baptists in 1774 on the training field in Lower Gilmanton.² But the building was "soon after" moved to the present church lot,³ on land that was deeded (after the move) to the Baptist Society in Gilmanton in 1788.⁴ In 1811, the Baptist Church was divided, with the Baptists of what is now the town of Gilford forming a separate church, the Second Baptist Church.⁵ The First Baptist Church in Lower Gilmanton declined for some years after the division, but was revived and reorganized in 1818.⁶ In 1821, the associated society that actually owned the meetinghouse and its lot adopted a new constitution under the name, the First Baptist Society and Religious Association.⁷

By 1841, the sixty-seven year old meetinghouse was in poor shape. So, the wardens of the Society called a special meeting for November 17, 1841. The warrant for the meeting contained two articles giving the Society's members two options, "to take down said Meeting House" and "build a new one", or "to alter & repair said Meeting House".⁸ The special meeting decided to "take down the present Meeting House and build a new one", and chose a five man building committee which was to obtain subscriptions for forty shares in a new building.⁹ (A subscription list, dated November 19, 1841, for \$25 shares "for the purpose of building a meeting house" is found in the Society's records.¹⁰) This meeting was the first in a long series of meetings on the building of the new church, which were recorded in the Society's record book. On November 27, three more members were added to the building committee,¹¹ which was then instructed to "procure a plan of a Meeting House

1. Daniel Lancaster THE HISTORY OF GILMANTON (Gilmanton, N.H.:1845), p.199

2. Albion H. French, "Old Gilmanton Matters" Granite Monthly, Vol. 41, No. 8 (August, 1909), p.265

3. Ibid.

4. Deeds, Antipas Gilman to the Wardens of the Baptist Society, and John Meserve to the Wardens of the Baptist Society, Book SC2, Page 161, Belknap County Registry of Deeds (manuscripts, Belknap County Registry of Deeds, Laconia, N.H.)

5. Lancaster, p. 201

6. Ibid.

7. "A Book of Records of the Baptist Society of Gilmanton" (1820-1875) (manuscript, First Baptist Society and Religious Association, Gilmanton, N.H.) pp. 46-50

8. "A Book of Records....", p.96

9. "A Book of Records....", p.97

10. "A Book of Records....", pp.23-24

11. The building committee members chosen in November were Jeremiah Wilson Joseph Edgerly, Nathan C. Tibbetts, Silvester French, Samuel Parsons, Benjamin Emerson, James Gilman, and Edmund Williams. In April of 1842, S.G. Kelly replaced Benjamin Emerson on the committee. "A Book of Records", pp. 97,98 and 104

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to present... at their next meeting".¹² The plan was apparently produced, as at the next meeting on Saturday, December 4, it was "voted to build a Meeting House forty by fifty feet with a belfry after the model of the Northwood Meeting House" (the Northwood Congregational Church).¹³ It was also decided to begin the demolition of the old meetinghouse on the following Monday and to have Silvester H. French, one of the building committee members, "furnish a bill of timber and lumber necessary to build a new Meeting House".¹⁴ On December 18, it was voted to set up the various lots of lumber and other materials "at auction to be furnish[ed] by the lowest bidder",¹⁵ the auctions being held at meetings on December 25, 1841 and February 5, 1842.¹⁶ The February meeting designated a building committee member to receive proposals for "some person" to serve "as foreman of the joiner work on the Meeting House" ¹⁷. A March 19 meeting refered the choice of the foreman of the joiners to the building committee and chose S.H. French as "a foreman to superintend framing the Meeting House".¹⁸ The same meeting set the daily pay for the framing at four shillings for common hands and \$1.25 for foreman French, and the daily work schedule as from 7:00 A.M. to sunset.¹⁹ The March meeting also voted that the pulpit was to be at the north end of the building and a singing gallery at the other end.²⁰ At an April 4 meeting, it was voted that the shareholders "raise the house free of expense", with two men being provided for each share.²¹ The vote specified the hour, but not the date, of the raising. But, the raising was probably in April or May, as a May 21 meeting chose a three man committee "to contract with the joiners to finish the Meeting House".²² Two meetings in July discussed the plastering of the interior.²³ The July 30 meeting voted to raise \$5 per share to be paid by August 1, for the expenses of the building, and chose another committee "to receive proposals for finishing the Meeting House".²⁴ (It is unclear whether the first committee failed to complete its appointed task, or if the first proposals

12. "A Book of Records....", p.98

13. Ibid.

14. Ibid.

15. "A Book of Records....", p.99

16. "A Book of Records....", pp. 99-100

17. "A Book of Records....", p.101

18. Ibid.

19. Ibid.

20. "A Book of Records....", p.102

21. "A Book of Records....", p.104

22. "A Book of Records....", p.105

23. Ibid.

24. Ibid.

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were simply not satisfactory. Unfortunately, there is no record of who actually did receive the contract to finish the building.) Expenses continued to mount, so it was voted on September 17 to ask the shareholders for another \$2 per share.²⁵ By the October 15 meeting, the building was nearing completion. Committees were then selected to settle with shareholders who had not paid up, to level the ground around the building, to sell the pews, and to make arrangements for the dedication.²⁶ The pews were sold on November 2, the shareholders being allowed to apply the amount of their shares to the cost of their pews.²⁷ The completed church was dedicated on the next day, November 3, 1842.²⁸ A Gilmanton town history, published in 1845, stated that the cost of the building was "less than \$1500".²⁹

The exterior of the church has seen few changes since its construction in 1842. Louvers have been installed in the belfry openings. Electric lights and window screens have been added. And the front landing and steps have been replaced and augmented by railings and a ramp. (The chimneys, or at least their tops, have probably been replaced or rebuilt.) Basically, however, the exterior retains its original appearance and its architectural integrity for the period of its construction. The interior was more extensively remodeled in the late 19th century and early 20th century. During this period, the interiors acquired their present appearance. Pressed metal walls and ceilings were installed in the auditorium and the vestibule. The auditorium also received new pews, the present platform, a chandelier, interior shutters on the windows, and metal posts supporting the vestry overhang. The vestry, originally a singing gallery that opened into the auditorium, was closed off from the auditorium. And a small adjacent space was converted into a kitchen. But, since about 1930, there have been few changes to the interior, limited apparently to the installation of electric lights and some carpeting. The interior therefore retains its architectural integrity for the early 20th century. (The grounds of the church have probably not changed greatly, although there has been some growth of trees and shrubs in recent years. And the street front of the lot apparently changed when Route 107 was improved and slightly relocated in 1942.)

The interior of the First Baptist Church does have some architectural merit. The vestibule with its symmetrical design, pressed metal walls and ceiling, is a small but attractive space. The less pretentious stairhall, vestry, and kitchen have their own simple charm. The auditorium is, of

25. Ibid.

26. "A Book of Records....", p.106

27. "A Book of Records....", p.107

28. Lancaster, p. 201

29. Ibid.

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course, the most impressive interior, with its rows of slip pews, wide platform with low paneled walls, wainscoating, elaborate pressed metal walls and ceiling, paneled and fluted window and door frames, and large windows. The auditorium is a dignified space, an excellent example of an early 20th century rural church interior.

But, while the interiors are interesting spaces, the real architectural significance of the First Baptist Church is found in its superb, well preserved, Greek Revival style exterior. The church is an excellent example of its style. The form of the church, with a gable roofed main block with a three bay gable end serving as the main facade, tall windows in the three bay lateral facades, and a two stage belfry tower astride the roof ridge above the main facade, is a traditional form, quite familiar from earlier New England churches of the late 18th century and the early 19th century. The clapboarded walls with sillboards are also typical of earlier churches and of other buildings of the period and the region. But, here the design of Greek temples has inspired the ornamentation of the main block with its wide pilasters with heavy capitals, at the corners and on the main facade, supporting a heavy box cornice with frieze and architrave, that is pedimented (with a flush boarded tympanum) on the main facade. The exterior doors and windows, with their paneled frames, are typical of the style. The tower is composed of simple solid cubical forms. These geometric forms are ornamented by Greek inspired ornament, including a heavy box cornice on the lower stage, and pilasters at the corners and flanking the openings of the belfry stage. The fine box cornice of the belfry stage, with its small pediment above each belfry opening, is particularly effective. The tower is indeed an excellent crowning element that gives the church a commanding presence and completes a well composed exterior, that is both dignified and graceful.

The exterior of the First Baptist Church owes much of its architectural merit to its predecessor, the Northwood Congregational Church,³⁰ erected in 1840 at a cost of \$3000.³¹ Bryant Tolles, Jr., who described the Northwood church in his guidebook of New Hampshire architecture as "one of northern New England's finest Greek Revival churches"³², noted the similarity of the Lower Gilmanton church and suggested that "the same architect may have designed both buildings".³³ But, as described above, the First Baptist Society's records suggest that the Gilmanton Baptists were content to simply copy the earlier Northwood church, which stood some twelve miles

30. The Northwood Congregational Church was listed on the National Register on November 30, 1979.

31. Rev. Elliott C. Cogswell HISTORY OF NOTTINGHAM, DEERFIELD AND NORTHWOOD (Manchester, N.H.: 1878), pp.553-555

32. Bryant Tolles, Jr. NEW HAMPSHIRE ARCHITECTURE (Hanover, N.H.:1979), p.4

33. Tolles, p. 247

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southeast of Lower Gilmanton. There is no indication that they hired an architect. The copying of another building would be regarded as plagiarism today, but was, in fact, a common practice in New England before the Civil War. The builders of the day were more concerned with quality than with originality and were glad to borrow a successful design from a neighboring town. The two churches are very similar. The main architectural difference is that the Northwood church has a full temple style portico on its main facade, with four Doric columns and a flush boarded rear wall with corresponding pilasters. On the less expensive Lower Gilmanton church, the portico was eliminated and the lower portion of the main facade was clapboarded with four pilasters. The two churches do have the same facade compositions, with a central window and two side entries beneath short second story windows on the main gable end and three tall windows on each lateral facade. The basic form and the ornament of the Lower Gilmanton church tower is clearly modeled on the Northwood church tower. In lesser details, such as the door paneling, the frames of the doors, windows and belfry openings, the size of the central front window, and the proportions of the elements of the tower, the two buildings do differ. But, it is clear that it was the intent of the Lower Gilmanton builders to follow the Northwood church design as far as they could afford to. Although the Lower Gilmanton church is not an entirely original design, its quality is not therefore diminished in any way, certainly not in the eyes of the builders' contemporaries, who considered architectural quality more important than artistic originality. The Greek Revival movement was indeed based on the idea that the temples of the Greeks should be copied as far as possible. So, in both its design and the process of its design, the First Baptist Church was quite typical of its period and its style.

The Greek Revival style was a popular one for churches in Belknap County in the mid 19th century, namely the period from the 1830's through the 1850's. A recent comprehensive survey of existing church buildings (and former church buildings) built before 1945 in Belknap County reveals that, of the thirty-one pre Civil War church buildings, twelve were built in the Greek Revival style or subsequently remodeled in the Greek Revival style.³⁴ Four of these churches, the Gilford Community Church (1834), the Evangelical Baptist Church in Laconia (1836)³⁵, the Centre Harbor Congregational Church (1837), and the Fred Andrew Smart Chapel in Tilton (1852), were later so substantially remodeled or modified that they either lost their architectural integrity or became examples of a later architectural style. Another four of these churches, the Meredith Center Free Baptist

34. The comparisons in this paragraph and the following paragraph are based on David Ruell, "Belknap County Churches" (1988) (manuscript, New Hampshire Division of Historical Resources, Concord, N.H.)

35. The Evangelical Baptist Church was listed on the National Register on September 12, 1985.

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Church (1831), the Oak Hill Meetinghouse in Meredith (remodeled 1848)³⁶, the First Freewill Baptist Church in Alton (remodeled 1848)³⁷, and the Province Road Meetinghouse in Belmont (remodeled 1854) are actually vernacular buildings with Greek Revival embellishments, limited usually to the corner pilasters and cornices, although the Meredith Center and East Alton churches do also boast belfry towers with some Greek Revival inspired ornament. Only four Belknap County churches can be considered good high style examples of the Greek Revival, the Center Barnstead Christian Church (c.1839), the First Baptist Church in Lower Gilmanton (1842), the First Congregational Church in Alton (1853-1854), and the New Hampton Community Church (1854).³⁸

All four of Belknap County's more sophisticated Greek Revival churches used the same traditional form that had become standard for New England churches in the early 19th century, a gable roofed main block with its gable end serving as the main facade, crowned by a two or three stage tower astride the roof above that main facade. To this traditional form, the builders had to apply Greek Revival elements in such a way as to invoke the image of the Greek temple, while, at the same time, creating dignified towers, for which there was virtually no precedent in Greek architecture. In each of the four churches, a different design solution was found. On the two earlier churches, the principal gable end of the main block was treated as a temple front, topped by a pedimented gable. The Center Barnstead church has a full portico with four monumental Roman Doric columns, while the Lower Gilmanton church has four tall pilasters applied to the wall. Both churches have a two stage belfry tower, with pilasters flanking the louvred belfry openings. For the crowning of the belfry, however, the designer of the Center Barnstead church turned to the Gothic Revival, using a crenelated parapet with corner pinnacles and a tall thin central spire. The Lower Gilmanton belfry cornice, with its small pediments, is far more consistent with the Greek Revival style. In the two later churches, the designers chose to emphasize the tower, projecting it slightly from the gable end of the church, which is ornamented by corner pilasters and a pedimented gable. On the Alton church, the lower portion of the tower is actually a wide shallow recess, containing the main entry, flanked by two large paneled pillars. The tower's two upper stages are topped by a massive pyramidal spire. On the New Hampton church, one of New Hampshire's most sophisticated examples of the Greek Revival style, the slightly projecting three stage tower rests on a shallow

^{36.} The Oak Hill Meetinghouse was listed on the National Register on September 12, 1985.

^{37.} The First Freewill Baptist Church in East Alton was listed on the National Register on September 1, 1978.

^{38.} The New Hampton Community Church was listed on the National Register on March 7, 1985.

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projecting distyle in antis portico in the center of the main facade. Since all four approaches to the same design problem were so different and all were successful in creating a dignified and interesting Greek Revival church, it would be difficult to rank the four buildings in any meaningful way. Certainly, we can say that the First Baptist Church ranks among the finest Greek Revival churches in Belknap County. Bryant Tolles, Jr. whose guidebook remains the only statewide survey of New Hampshire architecture, chose the First Baptist Church as one of just six churches that he included from Belknap County.³⁹ (The only other Greek Revival church listed was the New Hampton Community Church.) While, in the absence of a comprehensive statewide survey of churches, we hesitate to make claims beyond the boundaries of Belknap County, this listing is certainly indicative of the high quality and the architectural significance of the First Baptist Church. The church must be regarded as one of the architectural treasures of Belknap County.

(The only other building on the property is the horsesheds. At the annual meetings in December of 1882 and December of 1884, the Society voted to allow the erection of horsesheds on the church lot by private individuals for the housing of their horses and vehicles during church services.⁴⁰ Presumably soon after these votes, probably in the 1883-1885 period, two horsesheds were erected in an L-shaped plan to the southeast of the church. One horseshed building was torn down in 1969, after its roof collapsed under the snow. The remaining horsesheds building seems apparently little changed since the 1880's, save for the metal on one roof slope and possibly the privy, which might be a later addition. Horsesheds were once common companions to many rural New Hampshire churches, as some form of shelter was needed on wintry and rainy days for the horses and wagons of the congregation. Most such church horsesheds are however now gone, their function taken over by the church parking lot. Only three churches in Belknap County, the First Baptist Church and the Smith Meetinghouse in Gilmanton, and the former Methodist church in East Tilton (now the Lochmere Community Hall), can still boast horsesheds.⁴¹ All three horsesheds are similar buildings, long, narrow, gable roofed, vernacular buildings without ornament. But, the openings on the East Tilton horsesheds were covered by boarding and doors when it was converted to a storage facility. And, the walls of the Smith Meetinghouse horsesheds were removed when that structure was converted to a shelter for picnic tables, open on all sides save for one gable end. The horsesheds at the First Baptist Church are, in fact, the only church horse-

39. Tolles, pp. 245-257

40. "Record Book of the First Baptist Society, Lower Gilmanton, New Hampshire" (1877-1950), (manuscript, First Baptist Society and Religious Association, Gilmanton, N.H.), pp. 20 and 22

41. This comparison of horsesheds is based on Ruell, "Belknap County Churches" and personal observation.

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sheds in Belknap County that retain their original appearance. While the First Baptist Church horsesheds is a relatively modest building, it is important as the best example of this now rare building type in the county.)

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Rev. J.E. Fullerton, "Glimpses of the History of Old Gilmanton" Granite Monthly, Vol. 3, No. 8, (May, 1880), pp.304-310

Florence Geddes, LOWER GILMANTON CHURCH HISTORY (J.J. Printing Co.,1977)

Daniel Lancaster, THE HISTORY OF GILMANTON (Gilmanton, N.H.:Alfred Prescott, 1845)

Letter, dated June 9, 1989, from Mary Morse to David Ruell (manuscript, David Ruell, Ashland, N.H.)

"Record Book" (1950-1989) (manuscript, First Baptist Society and Religious Association, Gilmanton, N.H.)

"Record of the First Baptist Society, Lower Gilmanton, New Hampshire" (1877-1950) (maunscript, First Baptist Society and Religious Association, Gilmanton, N.H.)

David Ruell, "Belknap County Churches" (1988) (manuscript, N.H. Division of Historical Resources, Concord, N.H.)

Bryant Tolles, Jr., NEW HAMPSHIRE ARCHITECTURE (Hanvoer, N.H.:University Press of New England, 1979)

Interview of Melvin Bunker by David Ruell, May 16, 1989

Interviews of George Kelley by David Ruell, May 9 and 16, June 1, 1989

Interview of Mary Morse by David Ruell, May 19, 1989

Interview of Hazel Parsons by David Ruell, June 1, 1989

Interview of Robert Potter by David Ruell, May 16, 1989

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Verbal Boundary Description

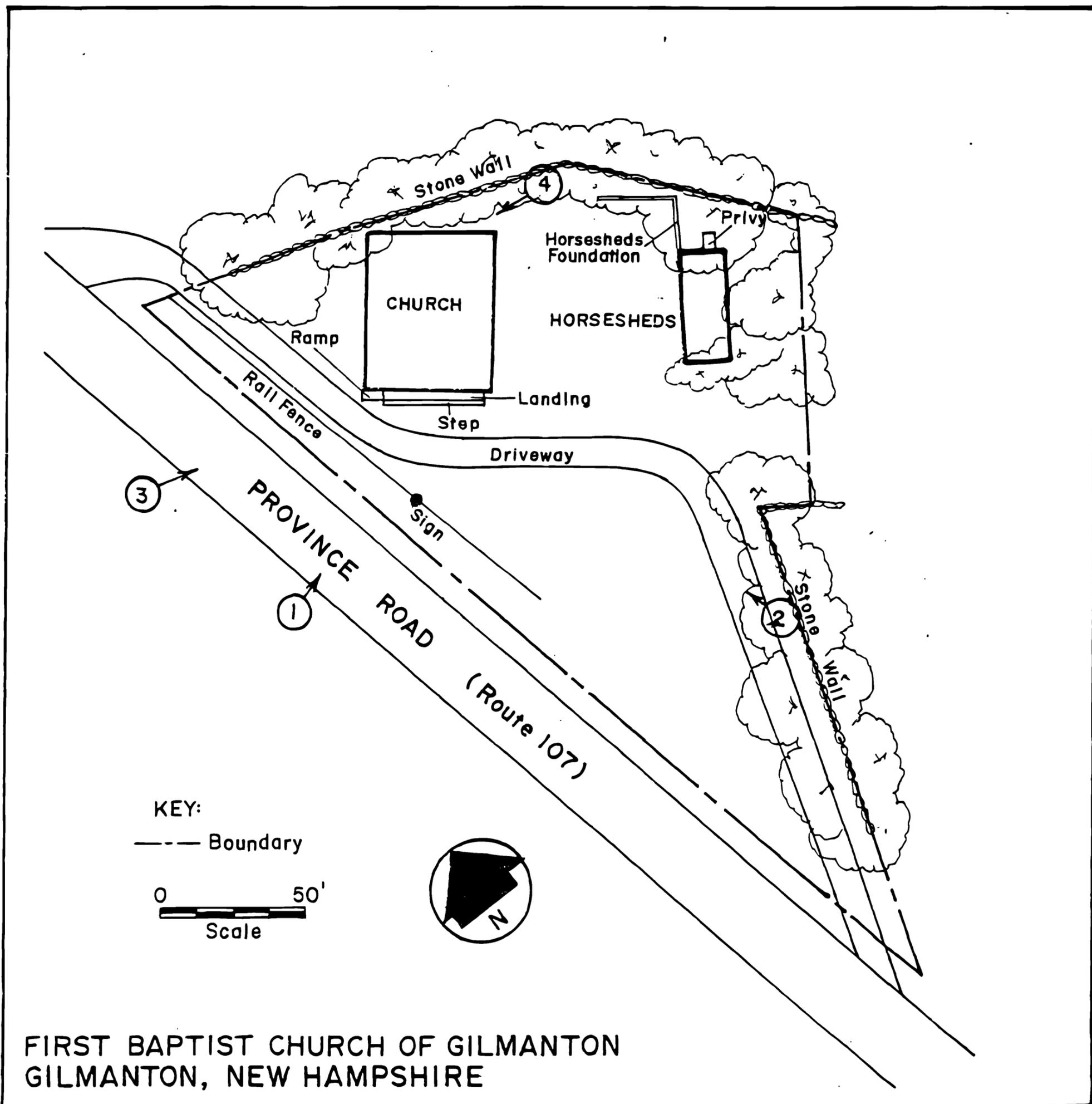
southwesterly approximately 90 feet on a line roughly parallel to the wall of the horsesheds to a stone wall, then proceeds northwesterly along the stone wall approximately 15 feet to a corner of the stone wall, than proceeds southwesterly approximately 160 feet (mostly along the stone wall) to the highway right-of-way, then proceeds northerly along the highway right-of-way approximately 330 feet to the point of beginning. The boundary of the nominated property is shown as a dashed line on the accompanying map entitled "First Baptist Church of Gilmanton, Gilmanton, N.H.". (The nominated property appears as parcel #2140 on Gilmanton Land Inventory Maps 57, 60, 63, and 64, and is described in the two deeds of Antipas Gilman and John Meserve to the Wardens of the Baptist Society, Book SC2, Page 161, Belknap County Registry of Deeds.)

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Owner

First Baptist Society and Religious Association
c/o George Kelley, Clerk
RFD 3, Box 925
Pittsfield, N.H. 03263