

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

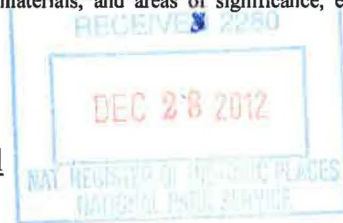
This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Smith Chapel

Other names/site number: Hamilton Smith Memorial Chapel

Name of related multiple property listing: N/A



2. Location

Street & number: 45 Mill Pond Road

City or town: Durham State: NH County: Strafford

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local
Applicable National Register Criteria:

 A B X C D

Richard A. Bosworth DSHPO

12-12-12

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

Smith Chapel
Name of Property

Strafford County, NH
County and State

4. National Park Service Certification

I hereby certify that this property is:

- ☒ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:)


Signature of the Keeper

2-13-13
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private: ☐
Public – Local ☒
Public – State ☐
Public – Federal ☐

Category of Property

(Check only one box.)

- Building(s) ☒
District ☐
Site ☐
Structure ☐
Object ☐

Smith Chapel
Name of Property

Strafford County, NH
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u>1</u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>2</u>	<u> </u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION – chapel

FUNERARY - cemetery

Current Functions

(Enter categories from instructions.)

RELIGION – chapel

FUNERARY - cemetery

RECREATION - park

Smith Chapel
Name of Property

Strafford County, NH
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND EARLY 20TH CENTURY REVIVALS/Late Gothic Revival

Materials:

Principal exterior materials of the property:

STONE/granite, STONE/Slate, GLASS (stained glass)

Narrative Description

Summary Paragraph

The Smith Chapel on Mill Pond Road in Durham, New Hampshire is a small, exceptionally preserved, Late Gothic Revival style stone building that was erected in 1900 by Alice Jennings Congreve Smith (1850-1906) as a memorial to her husband Hamilton B. Smith (1840-1900). When constructed, the private Episcopal chapel with its cemetery was located at the edge of their large estate. In the mid-twentieth century the estate's land was broken up into a residential subdivision, and the Smith Chapel was turned over to the Town as a small park. Hamilton B. Smith, a wealthy mining engineer, was buried on this site near the Oyster River after he died suddenly on July 4, 1900, the day before his 60th birthday. Mrs. Alice Hamilton Smith (as she called herself) had the tiny memorial chapel erected over the next few months; it was completed by the end of the year. Despite intensive efforts, the designer and contractor could not be identified. The stone building with the adjacent cemetery is modeled on a medieval English chapel. Its construction coincides with the height of popularity of the Gothic for ecclesiastical buildings, especially as articulated by Ralph Adams Cram in his 1901 volume, *Church Building*. The simple rectangular stone building with gable roof features ashlar granite blocks, beaded tooled mortar joints and stone buttresses. The regular fenestration is comprised of double lancet Gothic stained glass windows on the long elevations and larger Gothic arch stained glass windows on the gable ends. The central altar window is by Redding & Baird Company of Boston. The tiny family graveyard at the front of the chapel is enclosed by a stone retaining wall and the original iron fencing. Large stone crosses mark the three historic burials in 1900, 1906 and 1919. Inside the chapel, the small private sanctuary had seats for fifteen, with standing room of about forty. (The seats were removed for repair in 2011.) The interior features a wooden ceiling with scissor trusses, a wooden chancel screen, and an altar table. The original furnishings and fittings are extant. A single stained glass window required replacement and the original was re-created in 1987. The building was extensively repaired in 2011 and has a new slate roof.

Smith Chapel
Name of Property

Strafford County, NH
County and State

Narrative Description

Location

Smith Chapel is located on a wooded parcel adjacent to the Oyster River, at the edge of a large mid-twentieth-century, residential neighborhood south of downtown Durham. At the time of its construction, the chapel was sited toward the rear of the 70+ acre Smith estate. The Smith residence called "Red Tower" remains standing at 19 Main Street west of the Durham Community Church, but was long ago converted to student apartments. It is located within the boundaries of the National Register listed Durham Historic District. Other estate and farm buildings have also been renovated. They are on subdivided parcels and like the chapel are isolated by the intervening residential development. Historically, open fields extended south to the wooded edges of the Mill pond and Oyster River. The Red Tower Estate was subdivided in the 1940s and houses built at the end of the 1950s. The Smith Chapel and cemetery on just under two acres were reserved out of the subdivision by the family in 1944, and in 1963 were given to the Town of Durham by Alice Hamilton Van Da Linda.

Exterior Description

The small picturesque stone chapel has a rectangular plan, measuring approximately 17.5' x 27.5'. The tiny building is only 1 x 2 bays, a single room inside. The walls rest on a low granite foundation. The ashlar, irregularly-coursed stone walls are trimmed with tooled beaded mortar. At each corner is a diagonal stone buttress, and lower height buttresses are centered on each long elevation between the windows, supporting the roughly 2'-thick walls. The granite blocks are square, rock faced, laid in irregular broken courses. The stones are uniform in color and texture. The blocks are square or rectangular, laid horizontal or vertical. The mortar joints are beaded. The pointing is finely tooled, evenly rounded with straight smooth edges. The stone may be locally quarried. Durham is known for its granite and a large quarry was operated during the period of the chapel's construction. The steeply pitched gable roof is clad with new slate shingles installed by American Steeple Company. The copper gutters and downspouts are also new, replacing earlier or original ones. The low front and rear parapets at either end of the roof are capped with contrasting smooth granite blocks. Atop the front (northeast) gable is a Celtic or Ionic cross, which symbolizes the early Churchmen of Scotland.¹

The building is not oriented according to Episcopal Church practices with the altar in the east. Its siting is based on the topography, in line with the low knoll and parallel to the river, and planned with the view across the fields from the main house in mind. The façade faces northeast. The large pointed arch opening is the main feature. The doorway is framed by granite voussoirs of alternating size, like quoins. The 6'-3"-wide opening is trimmed with the 12" reveal of the quoins. The double-leaf doors are edge-and-center-bead board, hung with large wrought iron strap hinges with a foliate pattern. Other door hardware includes a brass handle ring with a foliate escutcheon plate. The wood of the door casing had been replaced. A low wide granite step leads to the granite threshold continuous with the foundation. Above the doors is a Gothic

¹ <http://www.the-episcopal-church.org/symbols.pdf>. Accessed May 2012.

Smith Chapel
Name of Property

Strafford County, NH
County and State

intersecting tracery window with stained glass. The bi-lateral designs of colored glass are abstract in pattern.

The entrance is flanked by a pair of memorial plaques. Both originally consisted of a shield with inscriptions topped by an urn framed by arching sheaves. The left-hand (easterly) one is missing its urn. The inscriptions are quotations from the Bible and poetry.

That on the easterly plaque reads:

“TO THE NOBLE MEMORY OF
HAMILTON SMITH.
“LET US NOT LOVE IN WORD.
NEITHER INTO TONGUE BUT
IN DEED AND IN TRUTH.”

[John 3:18]

followed by:

“WRITE ME AS ONE WHO
LOVED MY FELLOW MEN.”

[Abu Ben Adhem, James Henry Leigh Hunt (1784-1859)]

On the right (northerly) plaque are the inscriptions:

ERECTED BY HIS WIFE
AS AN OFFERING OF UNDYING LOVE.
“SET ME AS A SEAL UPON THINE HEART.
FOR LOVE IS STRONG AS DEATH.”

[Song of Solomon 8:]

followed by:

“ENTREATING ME NOT TO LEAVE THEE,
OR TO RETURN FROM FOLLOWING
AFTER THEE. FOR WHERE THOU DIEST
WILL I DIE AND THERE WILL I
BE BURIED.”

[Ruth 1:16]

The symmetrical side elevations (northeast and southwest) are two bays, with pointed arch stained glass windows between the diagonal corner buttresses and the central buttress on each side. The buttresses match the stone walls and have stepped angled capstones. The pointed Gothic arch tracery windows contain a pair of narrow lancet windows in wooden frames. Stone quoined surrounds and a sloping heavy granite sill frame each window opening. The stained glass windows have naturalistic floral designs, each different. The white paint on the wooden windows and casings is lighter than the original color, which was grey or brown, more closely matching the stone walls.

As on the façade, the rear (southwesterly) elevation is flanked by diagonal corner buttresses. Set high on the wall is a large Gothic arch tracery window with stained glass, the largest window in

Smith Chapel
Name of Property

Strafford County, NH
County and State

the building. It is the focal point on the sanctuary inside. The quoin surrounds are smaller than on the other elevations. A matching stone flue chimney (3'-0" x 1'-4") projects from the rear wall adjacent to the buttress on the south corner. The chimney has a clean-out near the base. A duct connects to the central floor vent inside. The original heat source has not been identified.

Interior

As on the exterior, the ceiling framing and other decorative details of the interior are fanciful interpretations of historical forms, evocative of earlier English Gothic village churches. The roughly 14'-8" x 24'-5" two-cell interior has unfinished stone walls and exposed framing. The wooden trim is dark stained white oak. A three-quarter height wood chancel screen divides the space separating the nave or outer chapel from the chancel or inner chapel at the southwest end. Each two-bay half of the chancel screen features open scrollwork designs and Gothic spires atop the middle and end posts. The 14'-10"-deep seating area has a herringbone brick floor with a decorative heating grate roughly centered. The 9'-7"-deep inner chapel has a raised platform with narrow wood strip floor.

The open ceiling is framed with veneered members including S-shaped scissor braced trusses, rafters, purloins, and decorative curved braces between the lowest purloin and plate, all with chamfered edges. Other decorative elements of the dark stain wood trim include a crown molding with ogee moldings above and below closely spaced concave blocks. Sections of cyma reversa strips glued together make up the blocks supporting the rafter ends. The decorative curved braces on the roof are duplicated on the interior faces of the entry doors.

As built, the interior was illuminated only by natural light coming through the colorful stained glass windows on all elevations. The smaller stained glass windows on the long elevations can be opened by pivoting on the central pier; those on the gable ends are fixed. The largest of the windows is that over the altar, the focal point of the interior, on the southwest gable end. All the windows are good examples of stained glass design of ca. 1900, featuring opalescent glass and hand painting. Whereas the side windows are natural, the altar window is figural and architectural. The window above the entry is geometrical.

The designer of only one of the windows has been established, the altar window. It was signed by the prolific late nineteenth and early twentieth century stained glass designers Redding, Baird & Co. of Boston in the bottom right-hand corner of the window. The imagery depicts the Gates of Paradise and the River of Life. The scenery includes three steps symbolizing the Trinity, leading to the river. At the apex amidst the orange-yellow clouds is an angel.² A central angel was a common theme of figural windows in Episcopal churches of the period. The details of faces and hands were hand-painted before 1903 when the cameo process was invented for etched details. The inscription reads "And the Gates of it [New Jerusalem] Shall Not Be Shut At All" (Revelation 21:25). The window includes a variety of glass types in addition to the commonly used opalescent glass, such as fracture glass, and string glass, placed along the outer edges of image. The natural building materials and the stained glass imagery of the smaller windows highlight the craftsmanship and natural elements of the design. The original intent of integrating

² Family tradition suggests the angel is a likeness of Miss Edith Angela Congreve.

Smith Chapel
Name of Property

Strafford County, NH
County and State

the stained glass windows with the architecture is clear. The edges of the stone walls appear to continue in the glass, the steps rise up from the altar and the gates (identical to the gates in the yard outside) open out to the river, tying the building to its natural setting and the river below. The vines and flowers at the edge of the window are repeated in the individual windows on the side walls. They grow up the edge of the glass walls, the way vines grew on the walls outside.

The smaller double-lancet windows on the long elevations feature symbolic floral imagery. Three of the four windows are original, composed of polychromatic opalescent glass and hand-painted elements. The double-lancet window on the northwest elevation in the inner chapel is vines with full bunches of grapes. Grapes symbolize the blood of Christ and the grapevine more generally is a reference to Christ. The leaves are polychromatic opalescent ripple glass. The similarly-styled outer chapel window on the northwest elevation features branches with pink apple blossoms. The petals are painted on. The leaves are swirled green and brown ripple glass. The background is pearlescent. On the southeast elevation, the imagery of the outer chapel window is a passion flower vine, which stands for the Passion of Jesus on the Cross. The flowers have hand-painted centers and petals of multi-colored purple and pink swirled opalescent glass. The window illuminating the inner chapel on the southeast elevation, recreated in 1987 by local artist Randon Eddy, is a replica of the original. The imagery is white lilies with yellow accents and green leaves.

Above the front door on the northeast wall, the large pointed arch opening has eight panels of polychromatic opalescent stained glass within the frame of wooden tracery. The color palette is red and green with gold accents. The geometric pattern forms quatrefoil shapes symbolizing the four evangelists. The largest elements are green and red streaky glass with a textured surface.

Historic photographs show slight variations of the arrangements of the original interior furnishings and hardware, many of which are intact. The Town of Durham is in the process of repairing the wooden furniture to complete the restoration of the chapel interior. The seating area was historically furnished with rows of double chairs on either side of a wide central aisle. Each of the original wooden chairs is topped by trefoil ornament. At the front of the aisle stood the wooden prayer desk (Foster 1907). In addition to the stained glass windows, the side walls were decorated with wall-mounted plaques, shelves and statues. These have temporarily been taken down for repairs to the masonry walls in 2012. A terra cotta Madonna bas relief in high relief mounted on a gilded and carved wooden shelf bracket historically hangs on the southeast wall of the outer chapel. On the opposite wall hangs a wood-framed painted ceramic bas relief tablet. The Madonna and Child are accompanied by a pair of angels set in the tympanum, with lilies in the middle ground.

The altar under the southerly window is decorative rather than liturgical. It is too shallow to use for Holy Communion. The wooden altar has four inset panels, with the outer two flanked by weighty Tuscan columns. Atop the altar is an unusual double retable with two shelves for the cross, candles, and flowers. Each panel of the altar has quatrefoil insets, as do some of the double retable panels. Most of the hardware remains in the building. The double retable

Smith Chapel
Name of Property

Strafford County, NH
County and State

connects the altar with the stained glass window above. Hardware also includes the brass lectern where the Bible was placed.

Suspended from the ceiling are two decorative wrought iron light fixtures on suspension cables fitted with electric candle lights. They are not visible in the 1907 historical photograph so it is possible they are a later addition. There was electricity on Main Street in 1900 and Newmarket Road by 1902. Red Tower had its own generator near the pond that pumped water up to the water tower behind the house. However, the date of electricity in the chapel is not known. There are no wires visible in the 1907 views of the estate. The modern wiring and baseboard heaters are the only recent change to the interior. The electrical conduits are exposed on the ceiling. The heaters are at the base of the side walls. Originally there was some type of external heater with concrete duct below the building to a central floor vent.

Cemetery

In front of the chapel, the small cemetery is enclosed by stone walls and the chapel wall on the fourth side. The cemetery is raised within the retaining walls. The enclosure is 28' x 20'. The masonry matches that of the main building, the ashlar blocks slightly larger and rougher. The mortar has the same beaded joints. The stone wall is 1'-6-1/4" thick. The rounded cap stones are smooth granite slabs. The site is built into the slope of the knoll. At the northeast end, the cemetery is above grade, three granite steps up to the gate. The southwest end is at grade. The capstone of the wall is a continuous curb into which the iron picket fence is set. The front (northwest) wall is continuous across the front of the site, parallel to the road. With the slope of the hill, the wall is higher at the northeast end. An iron picket gate opens through the northern end of the wall with a path to the chapel front door. Two smooth granite steps rise to the front gate. The iron fence and gates are original. The fence consists of slender iron posts with thin squared pickets secured on two parallel cross bars. The locks on both gates are labeled "L.L. Bates Co. Boston."

The cemetery contains three historic graves topped by large stone crosses and one more recent granite marker. The graves of Hamilton Smith (1900) and Alice Congreve Smith (1906) are side-by-side in the southern half of the space. By the northern end of the chapel wall is the grave of Edith Angela Onderdonk (1875-1919). All three have the same markers, large stone crosses on stepped granite pedestals. The names and dates are inscribed on the cross and verses on the front of the pedestal tiers. Each rectangular grave is outlined by low stone curbing. In the front corner of the cemetery is a low granite marker for Alice Hamilton Onderdonk Van Da Linda who died in 1978. The cemetery contributes to the significance of the property, defining its memorial function.

Site

Smith Chapel sits on a slight rise above the northwest bank of the Oyster River adjacent to Mill Pond Road. It is located at the edge of the woods, surrounded by tall pine and oak trees. Wooded land, part of the adjacent house lots, slopes down to the river on the southeast. In front of the chapel is a semi-open park along Mill Pond Road. The lawn is shaded by tall trees. Some of the older trees were recently removed to provide more light and air to the historic building.

Smith Chapel
Name of Property

Strafford County, NH
County and State

Fieldstone wall of tumbled down boulders extends from either end of cemetery retaining wall. It was an old farm wall defining the edge of fields on the estate. The chapel site was overgrown until recent clearing efforts. Perennial gardens in front of the cemetery wall are being restored. There is no vegetation on the building now, but the 1907 historic photograph shows that ivy was planted when the chapel was new along with other vines and shrubs.

Along the back (southeast) side of the building is a row of small stone markers. These gravestones for five family dogs were relocated from a pet cemetery elsewhere on the estate. Originally nearer the main house, the stones were moved by the Town in 1979. The flat marker in front is labeled "Our Dogs." They were Boy, Hana, Child Emily, Dick Smith and Captain Joy. The specific inscriptions on are no longer legible. The five matching stones have arched tops and rectangular bases.

Integrity

Smith Chapel has a high degree of integrity of design, materials and workmanship. It is nearly unchanged since its construction over one-hundred years ago. The stone walls and interior woodwork, the stained glass windows newly restored, the wooden furnishings and brass hardware are all intact. The only change was the installation of modern utilities. The architectural integrity and the isolated site contribute to the historic feeling. The property has integrity of location, except for the dog gravestones which were relocated after the historic period and do not contribute to the historic site. The immediate park-like setting is intact. The chapel and cemetery convey their memorial associations. However, the connection with other buildings that formed the estate is gone.

Smith Chapel
Name of Property

Strafford County, NH
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☒ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☒ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

Smith Chapel
Name of Property

Strafford County, NH
County and State

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1900-1919

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Unknown

Smith Chapel
Name of Property

Strafford County, NH
County and State

Statement of Significance Summary Paragraph

Smith Chapel is nominated for listing in the National Register of Historic Places under Criterion C for significance in the Area of Architecture. The property is significant at a local level, a recognized landmark in the Town of Durham. The picturesque stone chapel is eligible as a well-preserved example of a family memorial chapel in the Neo-Gothic style popularized in the early twentieth century for Episcopal churches and chapels. The form, massing, and decorative detailing reminiscent of the Gothic style of the Middle Ages but loosely interpreted by early twentieth-century aesthetics and preferences is characteristic for its type, style, and period of construction. The distinguishing features that constitute the style include the masonry construction, pointed arch openings and stained glass windows. The windows, particularly the altar window, are important for their artistic values, the work of a recognized stained glass manufacturer. The adjacent family cemetery in front of the building contributes to the English chapel design. The interior with elaborate trussed ceiling and chancel screen is significant for retaining its original furnishings and brass hardware. The Smith Chapel and cemetery have a high degree of architectural integrity making the property a good example of the building practices of a particular time in history. The Period of Significance for the property begins with the year of its design and construction, 1900. The end date of 1919 coincides with the placement of the last historic gravestone and the end of active use of the property by the family. Smith Chapel meets National Register Criteria Consideration A for religious properties, because it has significance in the Area of Architecture. The attached site does not need to meet Criteria Consideration D for cemeteries, because it is nominated along with the associated building.

Narrative Statement of Significance

Architecture

The Smith Chapel in Durham is significant for its stone Late Gothic Revival style architecture. The architect and builder are not identified, but the building displays fine workmanship and retains a high degree of integrity. The Gothic style, called the Neo-Gothic in its early twentieth century manifestation, was common for Episcopal churches and chapels throughout New England around 1900 and after. The main characteristics were masonry construction, either stone or brick, steep gable roofs, pointed Gothic arch openings, stained glass windows and vaulted ceilings on the interior. Many buildings had towers or cruciform plans.

A number of small Gothic and Neo-Gothic style chapels in the region are somewhat comparable to the Smith Chapel though they vary in style and tend to be larger and for public function. A number were built as Episcopal summer chapels, some as memorials. They were funded by wealthy individuals like the Smiths, but intended for use by the larger community. Smith Chapel is a comparatively rare building type as a family memorial chapel constructed on the grounds of a summer estate and intended for private use. It seems to have served predominantly as a space for contemplation, adjacent to the burial site of Hamilton Smith, rather than as consecrated sacred space. It was not used for regular Episcopal services and the family continued to attend the Congregational Church. The precedence for private Protestant chapels was present in

Smith Chapel
Name of Property

Strafford County, NH
County and State

England by the sixteenth century with considerable waxing and waning depending upon the constantly shifting religious fervors of that and subsequent centuries. Though typically located within the house, some were detached single-cell buildings with Gothic-style features.³

England's small parish churches served as models for Late Gothic Revival style chapels built in America. Common to all was stone construction, and in particular local materials, gable roofs, usually slate, thick walls and narrow window openings. The village cemetery was usually adjacent. Alice Smith herself had strong connections with England, where she had traveled and lived for over ten years. Whether Smith Chapel was intended to represent a specific historic source is not known. Local or family tradition, reported in the newspaper in the 1940s when the property was still owned by the family, suggests the chapel was modeled on St. Margaret's in Somersby, Lincolnshire, England; the small stone chapel where Alfred Lloyd Tennyson's father preached. That Anglican parish church bears some similarities to the Durham chapel, but also differences. It has the characteristic elements of a village church including an end tower and side entry porch. The main similarities are the stone construction, gable end parapet and diagonal buttresses. The windows are different as are the interior finishes, and the distinctly separate seating area and inner chapel. In the St. Margaret's cemetery some of the markers resemble those used by the Smith family, large crosses on multi-tiered bases. In general the body of the Smith Chapel resembles many Lincolnshire village churches and other small medieval churches from throughout the region.

Research attempts to identify who designed and built the chapel for Mrs. Smith were unsuccessful. The architect of the Red Tower renovations in the 1890s is also unknown. A preliminary search of lists of commissions by known architects of the period revealed no connections with the Smiths of Durham. There are only a few surviving Smith family papers at the Durham Historic Association. The Hamilton Smith documents in the University of New Hampshire Milne Special Collections are business related. Newspaper accounts from the *Portsmouth Herald* mention the chapel's construction, but none that reference the architect or builder have been found. Further study could entail a microfilm search of Dover newspapers to which there is no index from this period. The *Memories of Red Tower* booklet published in 1907 contains numerous historic photographs of the estate and the chapel, but no informative text. A 1977 newspaper article called the chapel the work of a Boston architect, but this could not be substantiated and may have been based solely on the Boston stained glass.

Two major practitioners and promoters of the Neo-Gothic style for church architecture in New England were from Boston: Henry Vaughn (1845-1917) and Ralph Adams Cram (1863-1942). The latter published a seminal volume, *Church Building*, in 1901. Early versions had been published as articles in 1898 and 1899 in the *Churchman*. Whoever was the designer of the Smith Chapel would likely have been familiar with these publications and the ideas they expressed about design. Of particular relevance to the Smith Chapel is Cram's discussion of the country chapel. He noted "[t]here is just one way to build a country chapel, and that is to build it as simply as possible and of as durable materials as may be obtained" (Cram 1901:16). Also of

³ See Annabel Ricketts, *The English Country House Chapel: Building a Protestant Tradition* (Reading, England: Spire Books Ltd, 2007) for a thorough presentation of this development and evolution.

Smith Chapel
Name of Property

Strafford County, NH
County and State

relevance is his noting that church buildings in America should not be replicas of ones from early times:

...when we build here in America, we are building for *now*, we are manifesting the living Church. It is art, not archaeology, that drives us. *From* the past, not *in* the past....This is church architecture; the manifestation through new modes of the ecclesiastical past; unchangeableness through variety, the eternal through the never-fixed (Cram 1901:13).

While Cram's discussion focuses predominantly on large church designs for America, his general aesthetics and tenets remain applicable for small buildings such as the Smith Chapel which appears to incorporate those ideas. The form, style, massing, and detailing are modest, balanced, and appropriate to the building's use and setting. The Neo-Gothic style, most volubly popularized by architects such as Cram and Vaughn, was also utilized by many architects active on the East Coast in the late nineteenth and early twentieth century, even ones who were known to design building more commonly in other styles such as the Beaux Arts or Colonial Revival.

Ralph Adams Cram built a family chapel (St. Elizabeth's) on his own summer estate (Whitehall) in Sudbury, Massachusetts, now owned by the Episcopal Church. In his autobiography he notes he made no working plans for it and used stones from field walls for its construction—rather idiosyncratic in style. As a side note, Cram was born in Hampton Falls, New Hampshire. His father was a Unitarian minister, but Cram became Episcopalian as an adult. In New Hampshire, Cram and his partners designed the Phillips Chapel in Exeter in 1897, an enlarged English country church with L-shaped plan and square tower. Cram and Ferguson designed one of New Hampshire's most important early twentieth century churches, All Saint's Church in Peterborough, in 1916 (Tolles 1979:109). It was an Episcopal church funded by a wealthy summer resident. The building reflects the Norman period, cruciform with a square tower and rose window. The walls are rough coursed ashlar like Smith Chapel.

Gothic Revival architect Henry Vaughan came to the United States from Britain in 1881, bringing direct knowledge of the Medieval English buildings that were the sources for the style. In 1886 he designed the Chapel of St. Peter and St. Paul at St. Paul's School in Concord, New Hampshire. It is an English collegiate chapel in the pointed Gothic style. In 1892, Vaughan designed St. Thomas's Episcopal Church in nearby Dover, New Hampshire, which was built of Durham fieldstones and granite from Rochester (Tolles 1979:215). Vaughan's work is generally less well known than Cram's and it is considered more archaeological in its expression of historic Gothic forms (Morgan 1983:3). His numerous stone parish churches mostly in New England were evocative of church building in the Medieval English tradition (Morgan 1983:23). Vaughan designed at least seven stone churches in the period 1890-1913 (Morgan 1983:37). They typically are asymmetrical and not cruciform in plan. The interiors feature wood trussed vaulted ceilings, often barrel vault framing, carved decorative woodwork, and stained glass windows. A small example of a Vaughan church is St. John's in Newtonville, Massachusetts, built in 1902. It has a rectangular footprint and an entrance porch. Vaughan had many commissions from millionaire Edward Searles of Methuen, Massachusetts, and Windham, New

Smith Chapel
Name of Property

Strafford County, NH
County and State

Hampshire. The Searles School and Chapel, donated to the Town of Windham in 1909, combined stone walls with Tudor stucco and half timbering.

The other Late Gothic Revival or Neo-Gothic chapels and small churches in New Hampshire were designed by various architects; no one is known to have dominated the field. There are a number of small Gothic chapels in New Hampshire that are somewhat comparable to the Smith Chapel. Some (nine) are within the Episcopal Diocese of New Hampshire, while others are privately or publicly owned. Similar buildings are also found farther afield, in summer communities of Massachusetts, Maine and elsewhere.

The first summer chapels were built in the 1870s. Many were small wooden Gothic Revival style buildings. Union Chapel in North Hampton designed in 1877 by architect George A. Moore is one example. North Conway's Christ Church and St. Paul's in Lancaster were both built in 1875-76. St. Matthew's in Sugar Hill is a small wooden Gothic Revival style Episcopal Church from 1893. The architect was Jonathan Withers from New York. It has a distinctive stained glass window with mountain scenery. The oldest New Hampshire summer chapel built in stone is St. Andrews by the Sea in Rye Beach. Designed by Winslow and Wetherell, it was built in 1876-1877 by the owner of a nearby hotel. The random, multi-colored stone walls are trimmed with brick quoins. The form is more typical of a true English village church, with a small steep, side porch and a belfry on the gable roof. St. James' in Sunapee is a stone and wood building from 1898. St. Andrew's in the Valley in Tamworth is built of river stone and features multiple buttresses and a double bell cote.

The chapel directly related to the Smith Chapel in terms of its historic context is the Alvirne Memorial Chapel built in Hudson, New Hampshire, in 1909. It was commissioned by Dr. Alfred Hills in memory of his wife Virginia and located on their summer estate. Designed by Hurbert G. Ripley of Boston, it is slightly larger than Smith Chapel, but is a similarly styled Gothic building of square ashlar stone. The building has multiple corner buttresses and entry porch on the site. The interior has a more elaborate wooden ceiling. The windows are shallow pointed arches with Gothic tracery and there is a bell cote or bell gable on the roof. Other memorial chapels are the Clara Perkins Memorial Chapel in Blossom Hill Cemetery, donated to the City of Concord in 1904 and used for funeral services. It is a small cruciform building, pitch faced granite walls, buttresses and unusual semi-octagonal apse. The Church of the Transfiguration, Bretton Woods, was built in 1907 in memory of Joseph Stickney, owner of the Mt. Washington Hotel. It became the local summer Episcopal Church. Gothic characteristic include a high gable roof, irregular coursed stone walls, pointed arch openings, Tiffany stained glass windows, corner tower and side entry.

The Gothic style remained popular for small Episcopal buildings through the 1920s. St. Francis Chapel on the Kershaw Estate in Marlborough, dating from 1926, is a simple tiny wooden chapel, similar in scale to the Smith Chapel. St. John's on the Lake Episcopal Church at Lake Winnepesaukee (1927) is a fieldstone building with a large wood-shingled tower. In Bethlehem, New Hampshire, the Ivie Memorial Chapel in memory of Florence Catherine Ivie was built in 1930. The design by Jens Frederick Larson, a late use of the Late Gothic style, appears based on

Smith Chapel
Name of Property

Strafford County, NH
County and State

Cram's All Saints Church with its square tower and un-coursed squared masonry (Tolles 1979:316).

Smith Chapel is a significant example when compared to others of the type, because within Durham it is unique. There are no other examples of the Gothic Revival style. Most of the early twentieth century buildings in town and on the University of New Hampshire campus are brick and Colonial Revival. Only the first college building, Thompson Hall (1892) differed in its Richardsonian Romanesque styling with distinctive rusticated granite foundation and trim. Although granite was quarried locally, Durham has few stone buildings. A single stone house, the Paul House on Newmarket Road was built around the same time as the Smith Chapel. Local granite was more often used for foundations and bridge abutments, like those of the nearby Oyster River Bridge.

Stained Glass

Stained glass windows were an integral part of Neo-Gothic architecture. The Smith Chapel is significant for its distinctive stained glass windows. They reflect the style developed by Tiffany of creating a picture using pieces of glass rather than painting on glass. The invention of American opalescent glass ca. 1880 was a key development enabling more realistic designs. Multi-colored swirled glass was developed along with textured ripple glass. The main window in the Smith Chapel is signed Redding and Baird, Boston, a noted stained glass manufacturer. The smaller-scale sample of the design sent to Mrs. Smith for approval was given to the Durham Historic Association by the family. Redding Baird & Co. was formed in 1883, the successor of Cook, Redding and Co. The business was located on Franklin Street in Boston until a fire in 1904 after which manufacturing was carried on briefly in England. The company was out of business by 1905. They were one of several stained glass studios in Boston during this period. Redding and Baird windows were installed in churches throughout New England. In New Hampshire, the First United Methodist Church in Littleton has windows from 1901. In Massachusetts, Redding and Baird windows are found in St. Michaels in Marblehead (1888), the Unitarian Universalist Church in Medford (1894), Pawtucket Congregational Church in Lowell (1898), the United Methodist Church of Chatham (1890s) and First Parish Church in Fitchburg. The chapel's side windows are unsigned, except for the one re-created in 1987. A local tradition is that the windows are English, but this is undocumented except for a newspaper article from the 1970s. The floral windows are important for the quality of the craftsmanship and the use of opalescent and ripple glass and hand painted details.

Developmental History/Additional Historic Context Information

Hamilton and Alice Smith had been married for fourteen years, when he died unexpectedly just shy of his sixtieth birthday. It was less than five years since they had moved from London to the Red Tower estate in Durham. Mrs. Smith had the chapel erected as a memorial, but she was buried there too, only six years later, having become and invalid following her husband's death

The property has strong local connections with Hamilton Smith, but its eligibility for the National Register is not based on that association. A memorial property is not eligible under Criterion B, because it was built after the life-time of the significant individual, not used by them

Smith Chapel
Name of Property

Strafford County, NH
County and State

during their productive career. However, historic background about the lives of Hamilton and Alice Smith provides for an understanding of the influences that led to its construction.

Hamilton Smith was from an old Durham family, and in establishing the Red Tower estate, returned to the community where he had spent part of his childhood. Hamilton Ballard Smith was born outside of Louisville, Kentucky, in 1840. His father Hamilton Smith Sr. (1804-1875) was a lawyer and businessman, originally from Durham. In the 1840s, the family moved across the state line from Louisville to Cannelton, Indiana, where they were involved in the development of coal mines. When his mother died in 1845, young Hamilton Smith was sent to live with his grandfather Valentine Smith in Durham. The Smith house still stands, diagonally across from Red Tower at 18 Main Street. After Hamilton Smith Jr. graduated from Durham Academy in 1854, he returned to Cannelton to join his father's company.

Self-taught as an engineer, Hamilton Smith became an expert on hydraulic mining. In 1869, he went to California and was involved in gold mining there. In the late 1870s, he became a consulting engineer for the Rothschilds family of London, who had mines in Venezuela. Smith worked out of New York from 1884, and in 1886 relocated to London. Hamilton Smith and Edmond De Crano formed the Exploration Co. Limited, involved in South African gold and diamond mining. The firm later did work on underground railway construction in London and Paris. Smith was active in the London stock market where he introduced such mine securities as the Alaska Treadwell, the Alaska United and the Alaska Mexican Gold Mining Companies.

In London, in November of 1886, Hamilton Smith was married to Alice Robinson Jennings Congreve, widow of Charles M. Congreve. Smith was forty-six years old. She was thirty-six, a widow of eight years, with an eleven-year-old daughter Edith Angela Congreve. The Smith and Jennings families were connected by marriage and by the mine engineering field. Probably Hamilton Smith and Alice Jennings had known each other since childhood.

Alice Jennings (1850-1906) was originally from New Orleans, one of six daughters of Needlar Robinson Jennings (1712-1863), a lawyer and prosperous farmer. Their mother Anna Maria Hennen (1820-1896) was the daughter of a distinguished southern lawyer and Louisiana/Florida plantation owner, Alfred Hennen (1786-1870). The connection to Hamilton Smith's family existed by the 1850s. Anna Hennen Jennings's younger sister Katherine Hennen married James R. Jennings (brother of Needlar R. Jennings) and they lived near the Smiths in Kentucky near the Indiana line. Son James Hennen Jennings (1854-1920) later became an engineer like Hamilton Smith and worked with him in California in the 1870s. At the same time, Alfred Hennen Jr. (1821-1890) and Hamilton Smith's older sister Martha Hall Smith (1836-1914) were married in 1856. They lived in Louisiana, and then in the 1860s moved to Cannelton where Hennen became superintendent of the coal mines and lived next door to Hamilton Smith and his family in the 1860s (Ancestry.com public member trees; Census 1870).

In the Civil War, Alice Jennings' father, N.R. Jennings was a Confederate Major. He died in 1863 after being wounded in the Battle of Shiloh. During Reconstruction, Mrs. Jennings received a Presidential pardon to enable her to re-claim her Louisiana property. The girls were

Smith Chapel

Name of Property

Strafford County, NH

County and State

sent north to New York where they attended Pelham Priory in 1867-68. This small girl's boarding school was operated by Miss Nannette Bolton out of her family home in Westchester County. Notably, the Bolton mansion was a very early example of the Gothic Revival style in America, built in 1838, a romantic stone building. Christ Church, a stone Episcopal chapel erected nearby by the family in 1843, was originally very similar to the chapel Mrs. Smith built over fifty years later; a small gable-roofed building with door on the front end, gable parapets, corner buttresses, and pointed arch windows. It may have been while in New York that Alice Jennings met her first husband Charles Congreve.

Charles McIlvaine Congreve (1829-1878) was born in Sheffield, England, but grew up in Brooklyn, New York, where his family had a successful metal and hardware business, as well as foreign investments, and interest in railroad construction in Texas. Alice and Charles Congreve lived in New York from their marriage in 1873 until his death five years later. Afterward, Mrs. Congreve and her daughter Edith Angela returned to her family home in Louisiana (Census 1880).

From their marriage in 1886, Hamilton and Alice Smith lived in England for ten years. Their home according to the 1891 England Census, was in Chiselhurst, Kent, in southeast suburban London. Hamilton Smith traveled back and forth to New York where he had business. His firm was involved in establishing South African mines, the Consolidated Deep Levels and the Transvaal and General Association Limited mining companies.

At the end of 1895, Hamilton Smith acquired property in Durham to create a country estate. Two houses on Main Street were purchased from his aunt Mary E. Smith of 18 Main Street. The larger house was expanded and remodeled into a Colonial Revival style mansion. This became known as "Red Tower" for its paint color and the square tower-like extension on the rear. It still stands at 19 Main Street, in the Durham Historic District, and has been student apartments for over fifty years. The adjacent house to the west on Main Street was occupied by hired help. In 1896, Hamilton and Alice Smith and Miss Edith Congreve traveled from South Hampton, England, to New York (New York passenger lists, Ancestry.com). They had the contents of their house shipped to Boston (Durham Historic Association files).

Hamilton Smith formed a partnership with his long-time friend Henry C. Perkins at that time, his former partner De Crano having died. Smith and Perkins had an office in New York, at 15 Broad Street. Smith's obituary suggests he resided in Washington and Durham, but the latter was his legal residence and the only property owned at the time of his death.

Smith established a "gentleman's farm" in Durham. In 1898, he purchased tracts of land south of Red Tower along the Mill Pond and Oyster River, to form an estate of more than seventy acres. The property was landscaped with gardens and lawns near the house, stone walls and gate posts. Fields were bordered by woods along the river. There were paths with gazebos and benches (Foster 1907). The farm buildings stood southeast of the house near the Mill Pond. The dairy barn is now a small apartment building on Mill Pond Road. The adjacent Herdsman's House or Dairy is a single family home. Off Main Street, behind the main house, the Billiard

Smith Chapel
Name of Property

Strafford County, NH
County and State

House and the Stable are also still extant. Not extant is the water tower to which water was pumped up from the river. On the north side of Main Street, where the Episcopal Church was built in the 1950s, the Smiths had gardens and gardener's cottage which was later moved nearby.

Hamilton and Alice Smith were Episcopalian, but they attended Durham's Congregational Church next door to Red Tower, it being the only church in town. They took an interest in the newly established New Hampshire College (now UNH) and in 1897 established the Valentine Smith Scholarship for out-of-state students. Family members joined them in Durham. Hamilton Smith's half-sister Mary Belknap Janin, wife of engineer Henry Janin, also lived in Durham at this time on the opposite side of Main Street. Her mother, the senior Hamilton Smith's second wife, was in Durham when she died in 1899. Alice's widowed sister Caroline Hedding was staying at Red Tower in the summer of 1900 (Census 1900). Hamilton Smith's uncle and aunt, Joshua Ballard Smith and Miss Mary E. Smith, occupied the family homestead at 18 Main Street throughout their lives (Census 1910).

On July 4, 1900, Hamilton Smith and Mrs. Janin went boating downriver on the Oyster River, along with his two dogs Hana and Joy. While attempting to free the boat after it ran aground on Sandy Point, he suffered a fatal heart attack. Alice Smith and her daughter were in New York at the time, but came quickly back to Durham. The funeral was held on July 7th. Hamilton B. Smith was buried "on a beautiful hill in the Smith estate, near the park in which Mr. Smith took particular pride" (*Portsmouth Herald* 7/7/1900).

Near the site of Smith's death downriver, the widow placed a memorial with cross and inscription. She must have immediately begun planning the graveside memorial chapel, because construction was underway within months. On Dec. 6, 1900, the *Portsmouth Herald* reported, "The memorial chapel which is being erected to the memory of Hamilton Smith on the country estate Red Tower at Durham is rapidly approaching completion, the dedication occurring the coming month, previous to Mrs. Smith's departure for Europe."

Mrs. Alice Hamilton Smith's own health suffered. The *New York Times* society column in June 1901 reported that "Mrs. Hamilton Smith has been quite ill at the Waldorf, where two nurses attend her. She has never recovered from the death of her husband" (NYT 23 June 1901). Mrs. Smith was still an invalid one year later when she was in Europe (NYT 29 June 1902).

At the end of June 1901, Durham was the location of the wedding of Edith Angela Congreve to Shirley Onderdonk, whose father was a wealthy civil engineer, a former business associate of Hamilton Smith. The grand wedding was at the Durham Congregational Church and the reception at Red Tower. Following travel in the U.S. and Europe, the Onderdonks lived in New York, where he was involved in construction of tunnels for the subway, and also in Durham, where their daughter Alice Hamilton Onderdonk was born in 1902.

By 1904, Mrs. Alice Hamilton Smith had recovered sufficiently to establish a year-round residence in Washington, DC, at 2131 R Street Northwest. The newspaper reported construction of an addition by the architectural firm of Totten and Rogers and gardens being laid out by

Smith Chapel

Name of Property

Strafford County, NH

County and State

Fredrick Law Olmstead Jr. George Oakley Totten (1866-1939) and Laussat Richter Rogers had been the original architects of 2131 R Street built in 1899 for James Hooe who lived there several years according to the city directories. The houses is located in the Sheridan-Kalorama Historic District in DC. Through the connection with Mrs. Smith, George Oakley Totten (1866-1939) was later the architect for the Hamilton Smith Library built at UNH in 1907. There is no evidence that Mrs. Smith was acquainted with Totten as an architect prior to 1904, or that he did any other architectural work for her in Durham. However, they had been in Europe during the same period. George Oakley Totten finished his studies at Columbia in 1892 and studied in Paris at the Ecole de Beaux Arts and traveled in Europe from 1893 to 1895. Like the Smiths, Totten returned to the United States in 1896 and had business in Washington, DC and New York.

Alice Hamilton Smith only outlived her husband by six years. She divided her time between the two houses. She had been in DC six weeks when she died in March 1906. She was buried in Durham beside her husband. At the time, Edith Congreve Onderdonk was living in Durham with young Alice. She inherited the Red Tower estate, the contents of the house, horses, and carriage, etc. and the remainder of her mother's estate for use during her lifetime. Afterwards, the residue of the estate would be divided between Dartmouth and New Hampshire College. Edith Congreve Onderdonk gave \$16,000 to the University in memory of her mother and Smith Hall was built in 1908 as the first women's dormitory. The Alice Hamilton Smith fund established after Edith's death in 1919 funded a second women's dorm, Congreve Hall, built in 1920.

Edith Angela Congreve Onderdonk was also a benefactress of the Town of Durham when she had a new dam erected at the Mill Pond outlet in 1913 to preserve the waterfront of her estate. Edith and Alice Onderdonk spent most of their time in Durham (Census 1910; Dover City Directories). The 2131 R Street house in Washington, DC was rented to diplomats and statesmen. In 1918-20, it was rented to Franklin D. and Eleanor Roosevelt, while he was serving in President Wilson's administration. Shirley Onderdonk lived in New York, where he died in 1918 at the age of forty-six. Edith died the following year at forty-four and was buried in Durham in front of the chapel beneath a cross matching her parents' graves.

Alice Hamilton Onderdonk (1902-1978) was still a minor. Hamilton Smith's former partner Henry Cleveland Perkins (1846-1927) of Washington, DC was appointed her guardian. Miss Onderdonk lived in Durham and New York and graduated from the Westover School in Middlebury, Connecticut. In 1924, she was married to businessman Henry Dean Quinby Jr. (1898-1949) of Rochester, New York. The wedding was in Durham. They lived in Rochester and retained the Durham estate as a summer home. Their two sons were Henry Dean Quinby (1925-1978) and Congreve Hamilton Quinby who is still living. The family seldom visited Durham. They had on-site caretaker and housekeepers who were long-time employees. Some of the buildings became rental properties. In the 1940s, Red Tower was leased and operated as a men's rooming house, called Tower Tavern. In 1942, Alice H. Quinby began to sell off parts of the estate. The former farm buildings near the Mill Pond, and the stable and billiard house off Main Street became private homes. In June of 1944, the remaining contents of Red Tower were sold at auction (*Portsmouth Herald* 6/10/1944). Congreve Quinby visited Durham around that time, while at school in Massachusetts. The large tract of open land and Oyster River frontage

Smith Chapel
Name of Property

Strafford County, NH
County and State

south of the house was sold to developers. The family reserved the Chapel and about two acres of land around it (Plan 1944). Streets and house-lots were laid out as the Red Tower development and construction of the neighborhood began in the late 1950s. The former garden on the north side of Main Street was sold in 1951 and it became the site of St. George's Episcopal Church built in 1954.

Alice H. Onderdonk Quinby was divorced and remarried in the mid-1940s to Lloyd Van da Linda. They traveled extensively and were out of the country from 1951 for over twenty years, living in Switzerland, Mallorca and elsewhere (Quinby 2012). The chapel was not maintained and fell into disrepair. In 1963, Mrs. Van da Linda donated Smith Chapel and adjacent land to the Town of Durham, with an endowment of \$5,000 for its upkeep (Town of Durham 1963). The chapel has been the responsibility of the Town since that time. It has been used periodically for small private services and weddings. Mrs. Van da Linda's ashes were interred in Durham after she died in 1978. The Town relocated the pet cemetery stones from near the former Billiard House in 1979.

The tiny chapel in its picturesque setting has become an important local landmark, particularly for those living in the Mill Pond neighborhood. It serves as a reminder of the Hamilton Smith family and their philanthropic role in the turn-of-the-century development of the town and college. In 2011, the Town of Durham received a grant for restoration of the chapel. Stained glass windows were repaired, masonry was re-pointed and the slate roof was replaced. The interior restoration of the building is ongoing in 2012.

Smith Chapel
Name of Property

Strafford County, NH
County and State

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Smith Chapel
Name of Property

Strafford County, NH
County and State

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1896 Book 311, Page 350.
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Smith Chapel

Name of Property

Strafford County, NH

County and State

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1942 Book 513, Pages 31 and 35.
1944 Book 521, Page 287.
1944 Plan 3, Pocket 3, Folder 2.
1946 Plan 3, Pocket 4, Folder 2.
1953 Plan 26, Pocket 4, Folder 3.

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- 1900 Hamilton B. Smith.
1906 Alice Smith.

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 # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- ☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☒ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

Smith Chapel
Name of Property

Strafford County, NH
County and State

10. Geographical Data

Acreage of Property 1.84 Acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 43.127682 | -70.924315 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description

The boundary of the National Register nominated Smith Chapel property is the legally recorded parcel that contains the historic building and cemetery. This is the parcel owned by the Town of Durham since 1963. The boundary is shown on Town of Durham tax maps as 6/14-0. The parcel is irregular in shape, curved on the long sides, with straight ends not quite parallel. On the northwest side, the Smith Chapel property is defined by Mill Pond Road. On the southeast, the lot line is slightly curved line, following the topography, roughly parallel to Mill Pond Road. The northeast and southwest ends of the parcel are defined by the right-of-ways from the road to the adjacent house lots that are set back on the riverfront below the chapel.

Smith Chapel
Name of Property

Strafford County, NH
County and State

Boundary Justification

The town-owned parcel that contains the Smith Chapel has had roughly the same boundaries for over fifty years. The tract was reserved out of the Red Tower Subdivision when the land was sold by the family in the 1940s. The 1944 plan of the "Chapel Reservation" shows how the parcel of approximately two acres was based on the topography to include the top of the knoll on which the building is located. The path of Mill Pond Road was determined by the edge of this reservation when the street was built in the 1950s. The parcel includes the small park and gardens in front of the chapel and cemetery, and the wooded edges on the back and sides.

11. Form Prepared By

name/title: Lynne Monroe, Kari Laprey, Laura Driemeyer, Teresa Hill
organization: Preservation Company
street & number: 5 Hobbs Road
city or town: Kensington state: NH zip code: 03833
e-mail: PreservationCompany@comcast.net
telephone: 603.778.1799
date: August 2012

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Smith Chapel
Name of Property

Strafford County, NH
County and State

Photo Log

Name of Property: Smith Chapel

City or Vicinity: Durham

County: Strafford

State: NH

Photographer: Lynne Emerson Monroe

Date Photographed: April and July 2012

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo 0001

Northeast façade (left) and northwest elevation (right), along with larger setting and adjoining fenced graveyard on northwest (right) side of building, camera facing south.

Photo 0002

Southeast elevation (left) and northeast façade (right), camera facing west.

Photo 0003

Southwest elevation (left) and southeast elevation (right), camera facing north.

Photo 0004

Gravesites of Hamilton Smith (left) and Alice Hamilton Smith (right), camera facing southwest.

Photo 0005

Wood chancel screen, decorative altar, and Redding and Baird stained glass window above altar, camera facing southwest.

Photo 0006

Ceiling trusses and interior of easterly roof slope.

Photo 0007

Entry doors showing exterior and interior faces and stained glass window above, camera facing north.

Photo 0008

Redding and Baird stained glass window above altar.

Photo 0009

Decorative altar, camera facing south.

Photo 0010

Chapel brass hardware and wall art.

Smith Chapel
Name of Property

Strafford County, NH
County and State

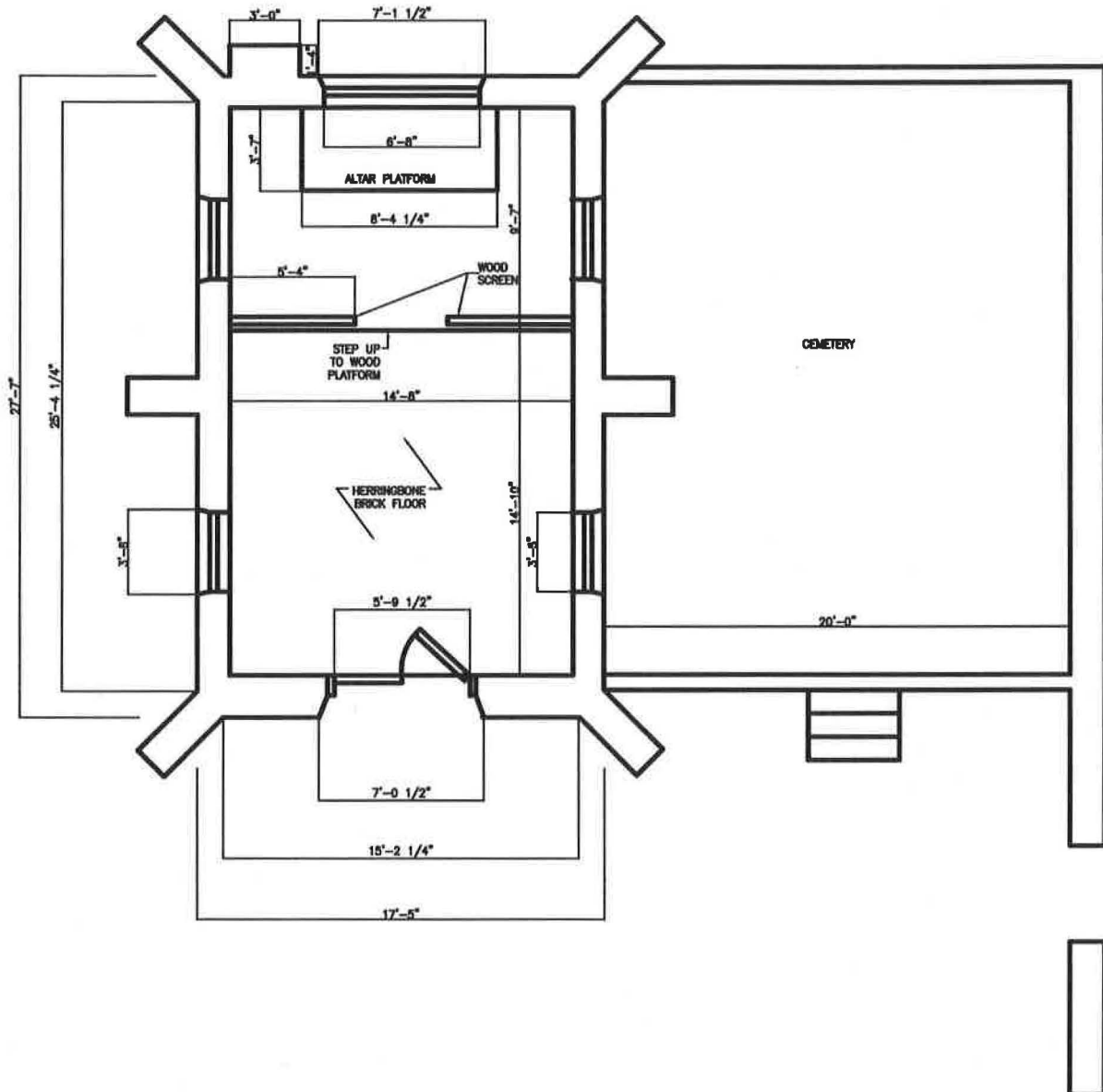
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Smith Chapel
Name of Property

Strafford County, NH
County and State

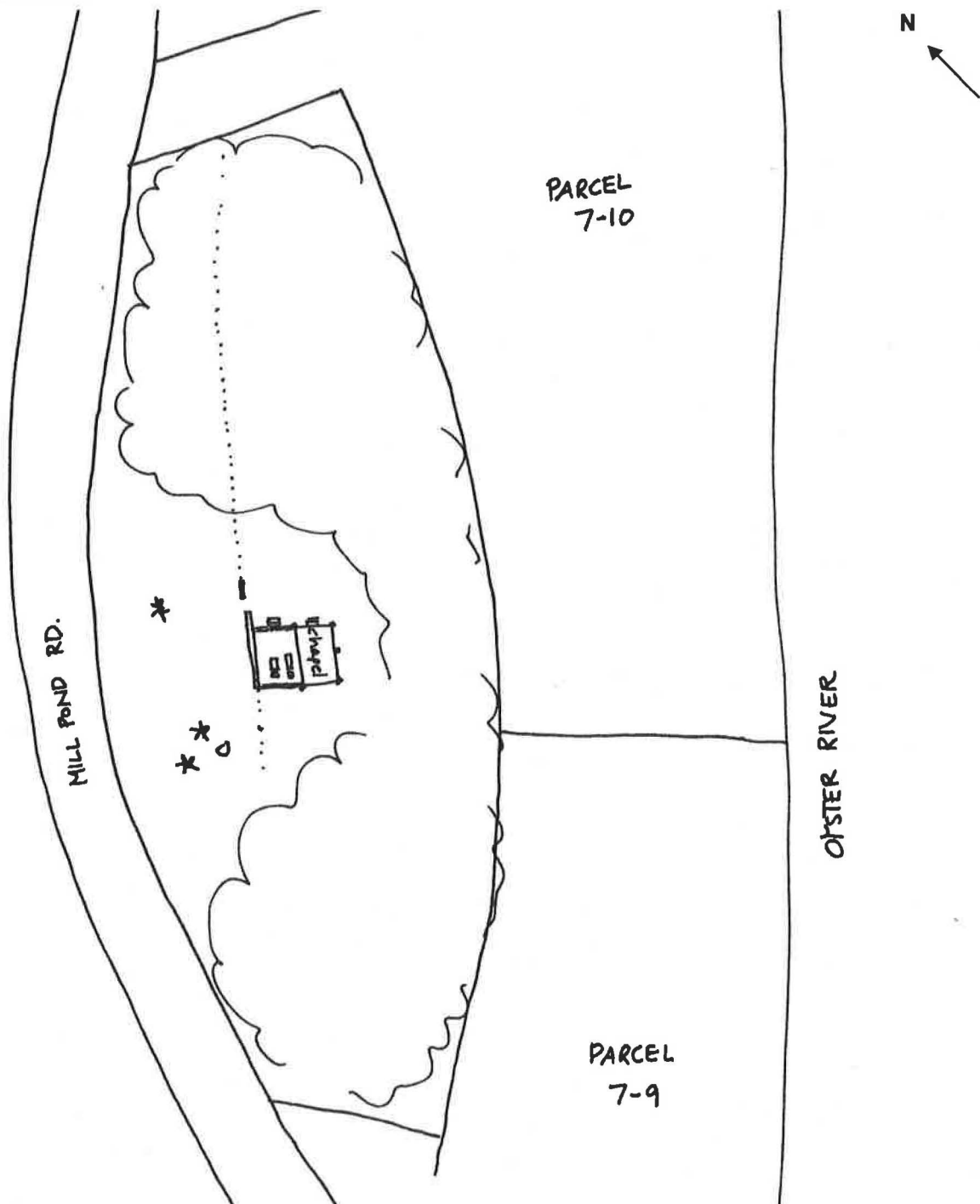
Graphic Documentation
SKETCH MAP



Smith Chapel
Name of Property

Strafford County, NH
County and State

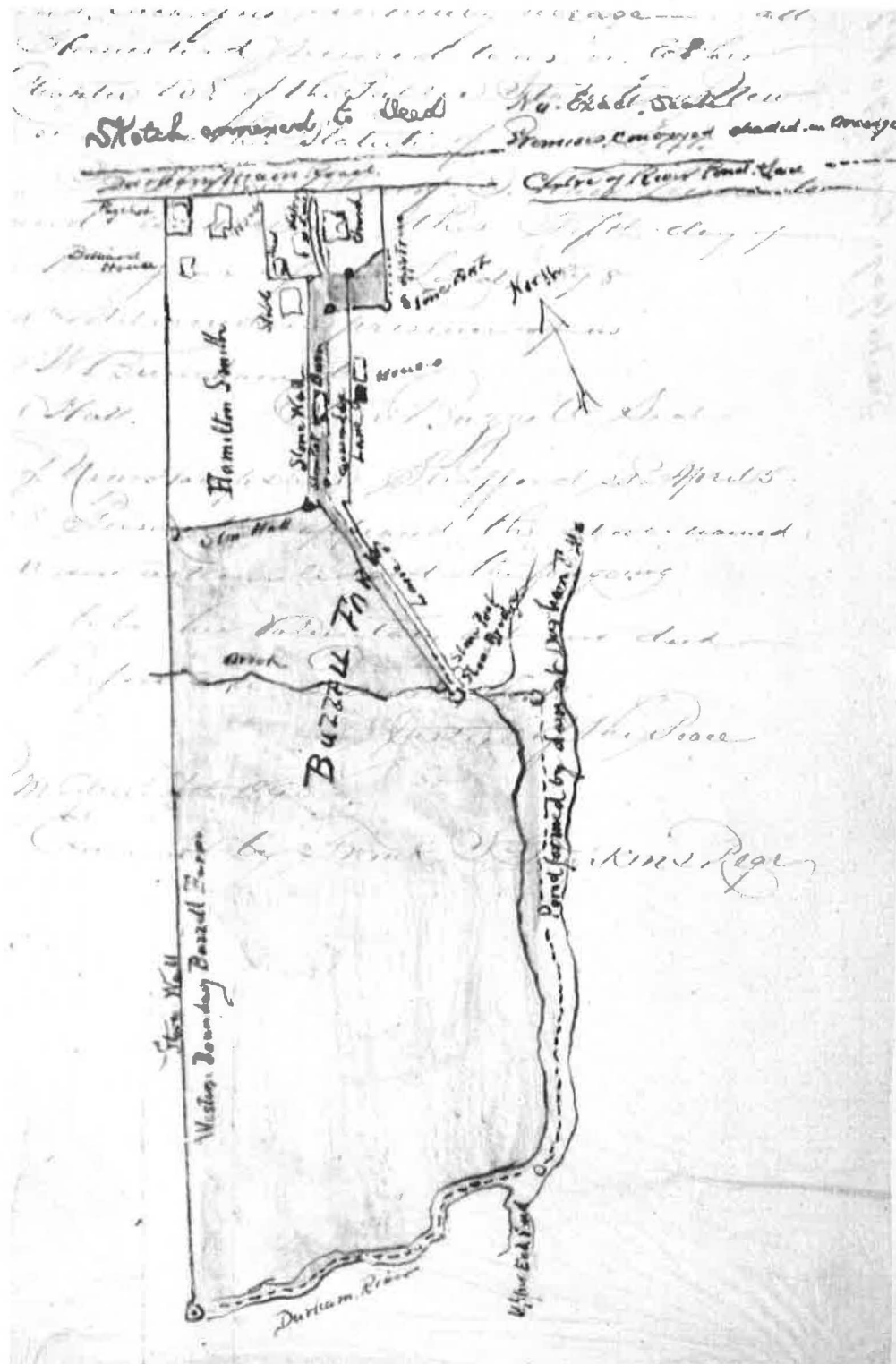
SITE MAP



Smith Chapel
Name of Property

Strafford County, NH
County and State

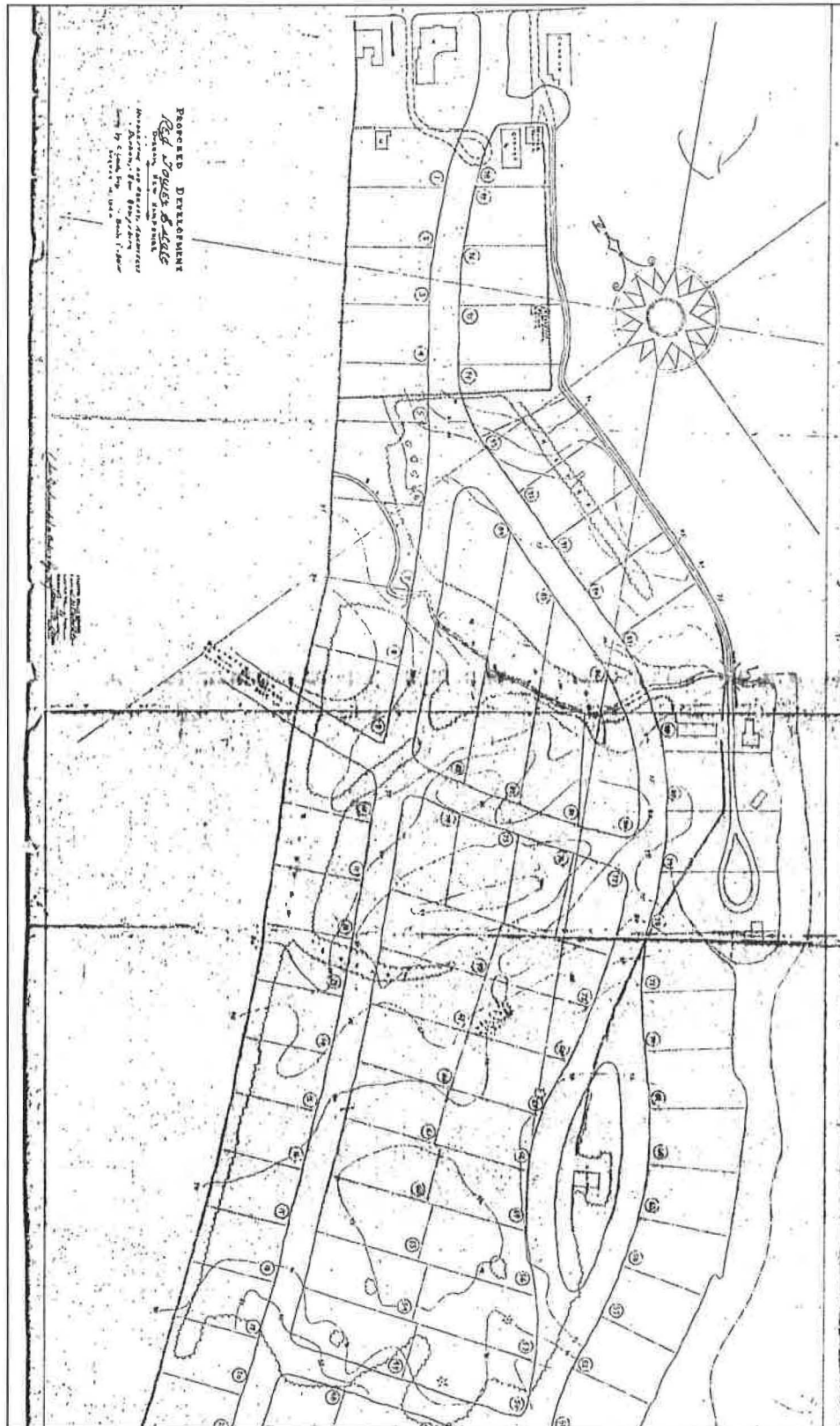
HISTORICAL PLANS



1898 Plan of Buzzell land purchased by Hamilton Smith. Shows Smith's buildings on Main Street (Deed 316:311)

Smith Chapel
Name of Property

Strafford County, NH
County and State



1946 Subdivision plan of Red Tower Estate showing original Red Tower buildings on Main Street, and Chapel property. Pocket 4, Folder 2, Plan 3. Detail.

Smith Chapel
Name of Property

Strafford County, NH
County and State



1953 Red Tower subdivision shows closer to as built. Pocket 4, Folder 3, Plan 26. ‘

Smith Chapel
Name of Property

Strafford County, NH
County and State

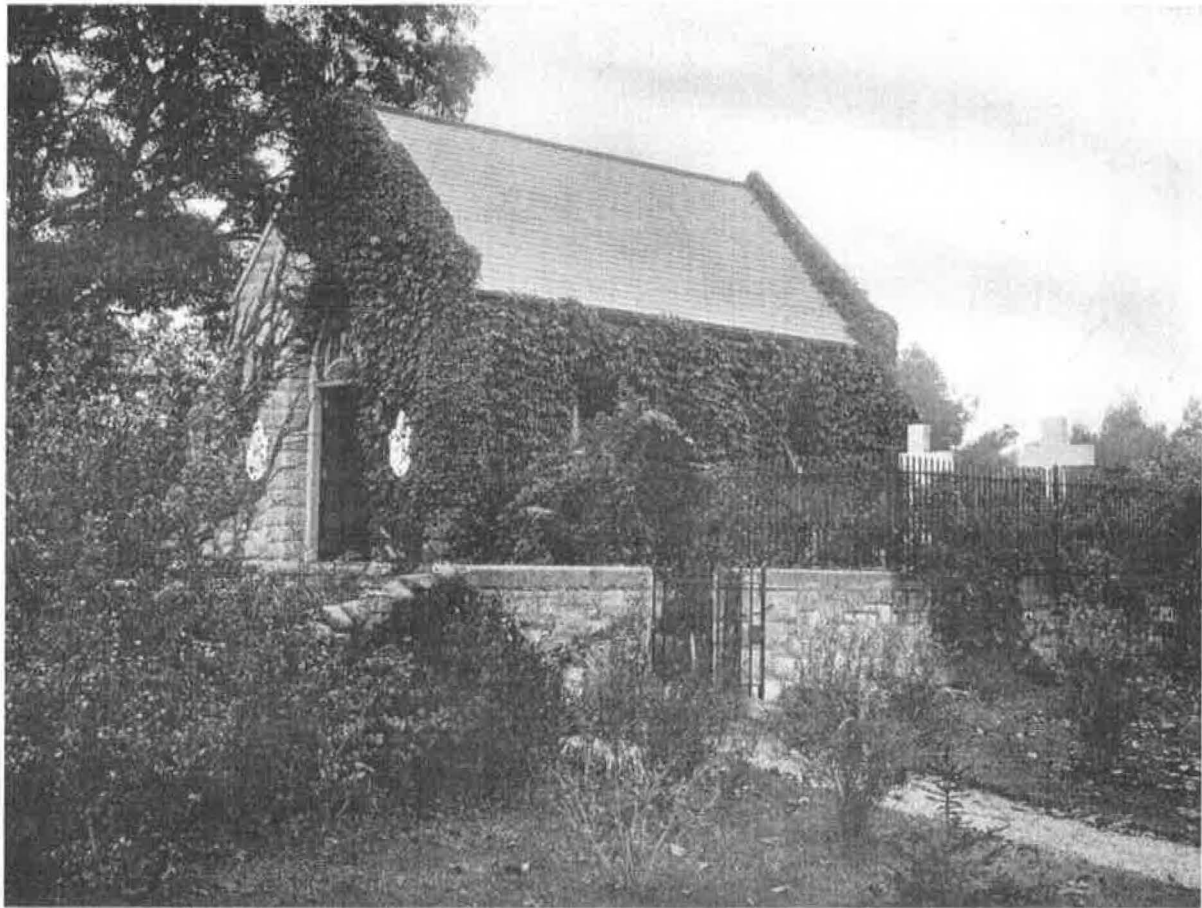
HISTORICAL PHOTOGRAPHS



Pre-1906 Smith Chapel (Durham Historic Association)

Smith Chapel
Name of Property

Strafford County, NH
County and State

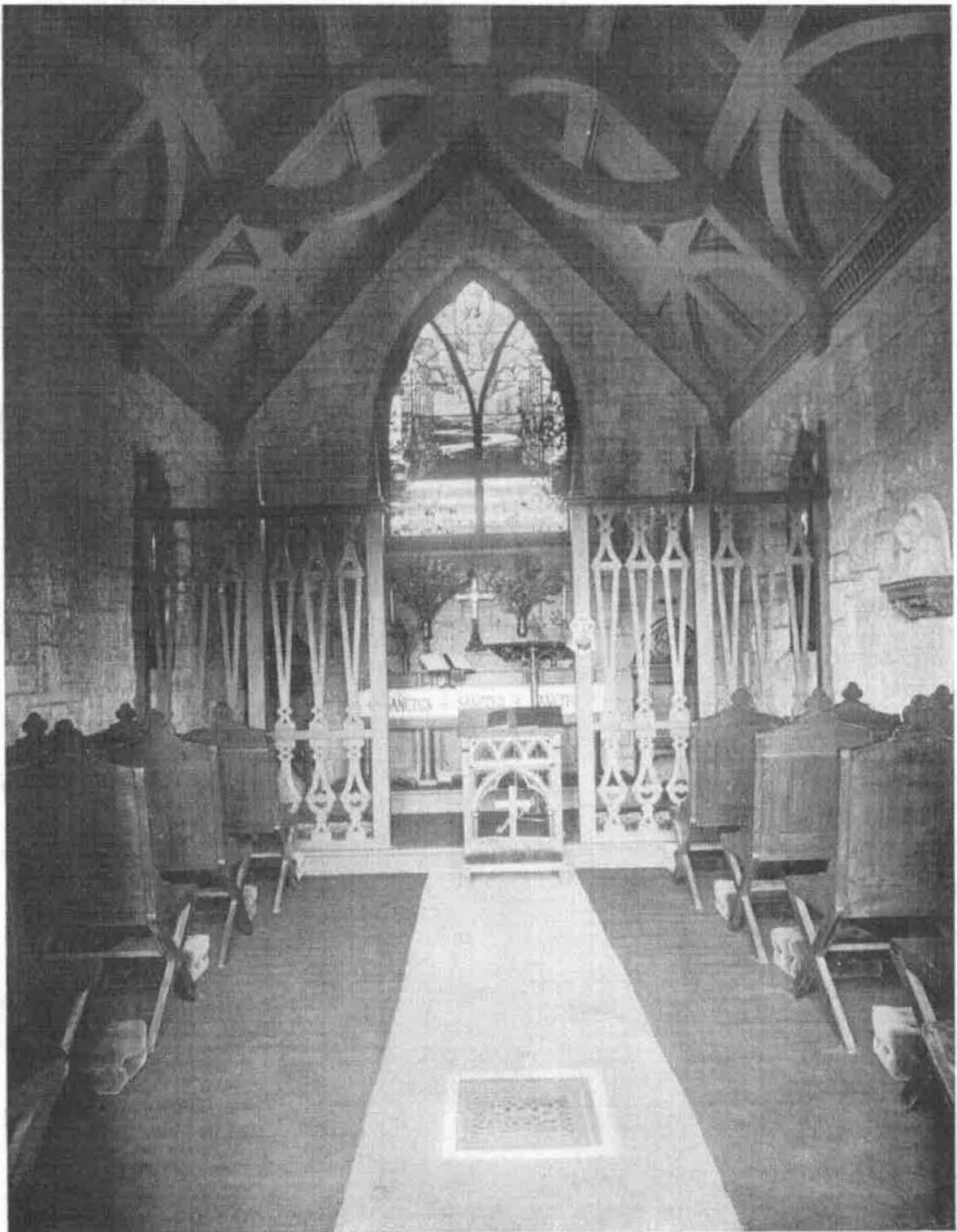


CHAPEL EXTERIOR.

Exterior from 1907 *Memories of Red Tower* (Durham Historic Association)

Smith Chapel
Name of Property

Strafford County, NH
County and State

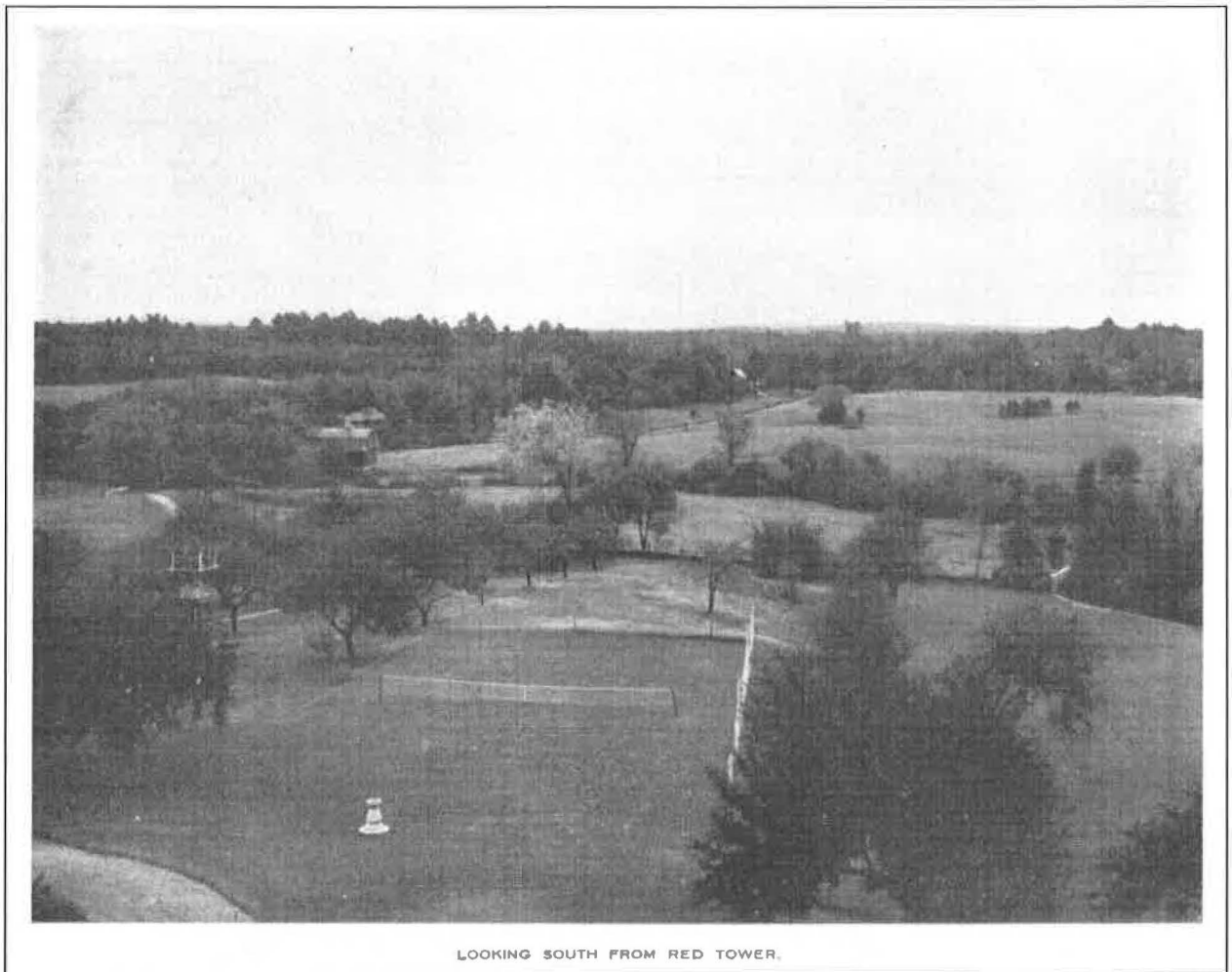


CHAPEL INTERIOR.

Chapel interior from 1907 *Memories of Red Tower* (Durham Historic Association)

Smith Chapel
Name of Property

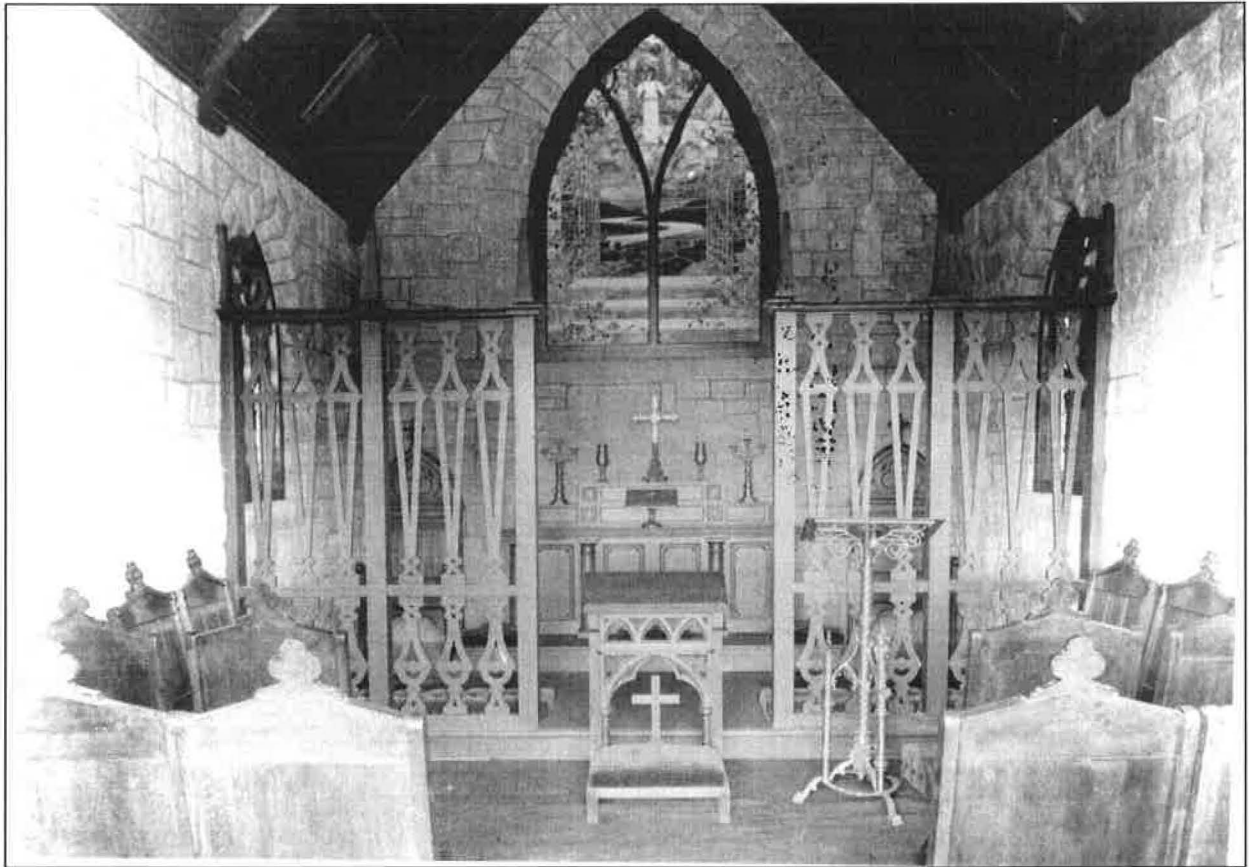
Strafford County, NH
County and State



View toward chapel from Red Tower, from 1907 *Memories of Red Tower* (Durham Historic Association)

Smith Chapel
Name of Property

Strafford County, NH
County and State



Chapel interior from 1963 Durham Town Report









GODS
MERCY
BROTHER
AND HE
SLEPT

AMATREB

GIVE JOY TO MEN TAKE THEM AWAY

WILLIAM SMITH
1801 - APRIL 15 1908

WILLIAM SMITH 1801 - APRIL 15 1908











