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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: Clough Meeting House
Other names/site number: Second Free Will Baptist Church; South Lewiston Baptist Church
Name of related multiple property listing: N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 32 South Lisbon Road
City or town: Lewiston State: Maine County: Androscoggin
Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

national statewide local

Applicable National Register Criteria:

A B C D

Signature of certifying official/Title: *Everett J. Stettin* SHPO Date: 5/7/13
MAINE HISTORIC PRESERVATION COMMISSION
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 _____

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ANDROSCOGGIN CO, MAINE

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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: _____)

Jpr
Signature of the Keeper

Edson H. Beall

6-25-13
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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

Noncontributing

1

buildings

sites

structures

objects

1

0

Total

Number of contributing resources previously listed in the National Register None

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION / Religious Facility

Current Functions

(Enter categories from instructions.)

Vacant

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7. Description

Architectural Classification

(Enter categories from instructions.)

EARLY REPUBLIC

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Wood weatherboard siding (clapboard), with clear glass windows, a granite block foundation, wood trim and a metal roof.

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Clough Meeting House is an austere, one story wood-frame religious facility erected in 1846 to serve the community of South Lewiston, Maine. Modeled after a similar, albeit brick, building erected the year before in the adjacent town of Durham, the Clough Meeting House is characterized by its rectilinear massing, a low-pitched gable front roof and simple but symmetrically-composed elevations. The building occupies an approximately ¼ acre square grassy plot of level land on South Lisbon Road, with mature deciduous trees marking the boundaries of the property on three sides. Once the main route between Lewiston and Lisbon, this portion of South Lisbon Road was bi-passed by Route 196 to the southwest, and as such retains a relatively pastoral setting. Directly across the street to the south is the Clough Cemetery, established prior to the construction of the Meeting House.

Narrative Description

Exterior

The Clough Meeting House is located roughly in the center of its lot, and faces south towards Old Lisbon Street.¹ Other than the grassy lawn the lot is not vegetated – which along with the low granite foundation and clapboard siding, serves to emphasize the clean lines and symmetry of the meeting house. Corrugated metal roofing covers the gable-front building and a brick chimney stack with a pointed arch cap emerges from the northernmost edge of the ridge. Three bays define the façade of the building and contain a single twelve-over-twelve wooden sash window positioned between a pair of five panel doors. Both the doors and window are set in plain wood trim with corner blocks, and a wall mounted metal lantern is set to the interior of each door. Two concrete steps and a pair of wooden railings are positioned in front of the doors; the steps lead to concrete walkways (now partially buried) that stretch toward the street.

¹ The building actually faces south southwest, but for ease of reference it will be described as if the façade faced true south.

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The window on the façade is positioned relatively high on the front wall of the high-posted building; its upper trim is almost in line with the cornice returns that ornament the top of the narrow corner boards. The boxed eaves on the side elevations have a narrow fascia, and the rake trim on the gable walls are tapered, wider at the return than at the ridge. The east and west elevations both contain three twelve-over-twelve wooden windows evenly spaced across the wall. The north elevation contains four windows: three reflect the location of the doors and window on the façade and an additional window is positioned high and center under the ridge. With the exception of the single window on the front of the meeting house all the other examples are currently covered with painted plywood to protect the sash, which appear to date to the construction of the building in 1846.

Interior

The interior of the Clough Meeting House contains two small entry vestibules and a sanctuary (or auditorium). Each vestibule is located adjacent to a front door, but the vestibules are separated by the "preaching stand" (or altar) which occupies a niche centered on the front wall of the house. On the opposite wall, is an elevated "singing stand" enclosed within a painted paneled partition. The pews face forwards, towards the preaching stand at the front of the house and are divided into three blocks by the two aisles that extend northward from the vestibule doors.² The center block of pews is twice as wide as the outside sections, and is divided down the middle from south to north by a board partition, thus creating four discrete sections of pews. The pews have high curved arms and straight backs, but show no indications of having had pew doors. Surrounding the former location of wood burning stoves, wall benches occupy the southeast and southwest corners of the church, with seats lining both the outer walls and the vestibule walls. It is the facade-facing orientation of the pews and the location of the preaching stand/altar at the front of the house that characterizes this buildings as an example of a 'reverse plan' church.

Each of the windows is trimmed with wooden rails and topped with peaked entablatures, (Greek-peaks), as are the two five-panel doors that lead to the vestibule. However, the exterior doors in the vestibules do not feature the decorative entablatures, and these small rooms are simply finished with plaster.³ The walls of the sanctuary are finished with wooden, wide-board wainscot under painted plaster. The plaster ceiling is coved along the east and west walls and the floors are wide, painted pine, at times covered with carpet. An elaborate, kerosene globe chandelier is positioned at the center of the ceiling, and several modern "can" lights are recessed into the plaster above the pews. Four, thin, wrought-iron "suspenders" or supports extend horizontally from high on each of the side walls. These pieces of original hardware were used to support the iron stovepipe (or funnel) that stretched along the wall from each of the front corner pew areas to the back of the building. The pipes then turned and vertically pierced the coved ceiling. From there they angle inward towards a chimney stack that was suspended just above the ceiling. While neither stove exists, the pipe remains in place along the east wall.

Throughout the sanctuary all of the woodwork is finished with decorative grain painting. There are three types of grain painting used in the room; straight grain, decorative knotty grain and smoke grain. A straight, light oak type grain is painted on the backs and seats of the pews, the wainscot and trim, and used to decorate the two platforms. The high ends of the pews, flanking the aisles are decorated with a darker, walnut colored stain, manipulated to form large, decorative knots. The smoke graining, which is extremely rare in Maine, is limited to the stairs associated with the front and rear platforms. The only wooden surfaces not decoratively painted with faux grain designs are the window sash and the floor.

At the front of the house the niche containing the preaching stand is as deep as the vestibules (approximately six feet) and has a coved ceiling. The "stand" is a low platform approximately one foot high. On either end a single step provides access to the platform. A short pipe railing extends from the outer corners of the niche and ends along the edge of the platform, oddly enough, at approximately the midpoint of the step. A faded woolen carpet with a floral pattern covers the platform, and a plainer carpet descends down each step and covers the floor in front of the stand. The fascia board fronting the platform is grain painted to match the trim and other woodwork,

² Unlike several other examples of 'reverse plan' churches, there is not a transverse aisle running parallel to the pews at the rear of the sanctuary.

³ The western vestibule has a hatch in the ceiling to access the attic framing.

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but the exposed ends of the steps are decorated with smoke painting. Located on the platform, but not installed in its original location is a wooden lectern, grain painted to resemble mahogany.

The elevated singing stand is positioned between the middle bank of pews and the north wall of the building. A three-foot high partition wall forms a screen at the front of the stand, which is approximately six feet wide. Three smoke painted steps are positioned at the west and east ends of the stand. Currently a late Victorian pump organ is located on the stand, but prior to its installation a pew stretched along the back wall of the enclosure (the seat is gone, but the side and back boards remain in place. The partition wall appears to be constructed of wood, but is actually three, grain painted plaster panels framed by wooden pilasters, complete with moulded capitals and plinths, and surmounted by a wooden frieze and moulded cornice. The top of the cornice forms a wide shelf capping the partition wall.

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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

Areas of Significance (Enter categories from instructions.)

Architecture

Art

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Period of Significance

1846

Significant Dates

1846

Significant Person (Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Garcelon, Henry M., builder (1819 -1884)

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Statement of Significance Summary Paragraph

(Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.) (Refer to photographs)

The Clough Meeting House was constructed in 1846 by local farmer Henry M. Garcelon (1819-1884) to serve the Second Free Will Baptist Church of Lewiston. Located across the street from the Clough Cemetery, the attractive but austere, one story wood frame building shares many characteristics common to rural mid-nineteenth century houses of worship, including symmetrical composition, few stylistic details and gable-front orientation. However this otherwise vernacular building features a pulpit situated between the front entrances and pews that face the façade rather than the back wall, of the church. This relatively uncommon church arrangement is known as a 'reverse plan', and was used extensively in Maine by Free Will Baptist church organizations. The building specifications detailed by the congregation in 1846 are extant and provide information about another, now destroyed, reverse plan church in a neighboring town. In addition, this well preserved and intact church is notable for its wealth of grain painted interior decoration, including the only known example of smoke painting in the state. The Clough Meeting House is nominated to the National Register of Historic Places at the local level of significance under Criterion C for its architectural significance as the best preserved example of a reverse plan church in Maine, and for the artistic significance embodied in the rare smoke grain decoration. By virtue of the building's use as a place for religious services during its period of significance, Criteria Consideration A also applies.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Criterion C: Architecture

The Clough Meeting House is Maine's best preserved example of a type of religious building characterized by an interior 'reverse' orientation or plan. Recognized by architectural historians in northern New England for several of decades, this type of building has received little scholarly attention, with the exception of the historian Dr. Philip D. Zimmerman, formerly at Boston University. Zimmerman concisely describes the distinctive characteristics of this plan in chapter five of his dissertation "Ecclesiastical Architecture in the Reformed Tradition in Rockingham County, New Hampshire, 1790-1860," as follows:

The plan, in short, reversed the position of the pulpit. Instead of being located against the far or rear wall, it was centered on the auditorium wall closest to the entrance or front. As in the earlier Reformed meeting houses built on a church plan, entrance to the auditorium was through a vestibule. Location of the pulpit limited access to the auditorium to two doors, one at each side. The central longitudinal axis effectively blocked by the pulpit, the central aisle disappeared in favor of two aisles each feeding wall pews from one side and center-section pews from another.⁴

Additionally, some reverse plan churches had a third, transverse aisle or elevated platform at the rear of the auditorium, which created a distinct block of pews stretching from side to side against the back wall. While a raised singing stand, rather than aisle or pews, is located at the back of the Clough Meetinghouse, the other essential spatial characteristics of the plan are present in this example.

Sixteen reverse plan churches have been identified in Maine – some are extant, others known only through the documentary record.⁵ (See list in *Developmental History/Additional Context*.) The condition and integrity of the extant examples vary substantially. One of the earliest in the state, the 1820/21 Lincolnville Center Meeting House, (NR: 83000475) is a hybrid form. It is a square-ish, two story building with galleries, two aisles and the pulpit located between the entry doors. The dimensions of this Federal-style building, its three galleries and elevated preaching stand are all characteristics of 18th century meetinghouses. This is the only known

⁴ Philip D. Zimmerman, *Ecclesiastical Architecture in the Reformed Tradition in Rockingham County, New Hampshire, 1790-1860*. (Ph.D. Dissertation: Boston University, 1985), Chapter 5, pp 3-4.

⁵ A seventeenth church in Chesterville, Maine has been tentatively identified.

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reverse-plan religious building that did not utilize a rectilinear "church" plan in its original construction, however, two nearly-square early meeting houses, the c. 1775 Harrington Meeting House in Bristol and the 1806 Elder Grey Meeting House in Waterboro (NR: 79000175) were both retrofitted with a reverse plan in c. 1850 and c. 1832, respectively.⁶ A rectangular footprint was used in the Buxton Upper Corner Church and the United Baptist Church in Eastport, both constructed in 1820-21⁷. The later Union Meeting House in Morrill (1848) is no longer extant, and several of the other examples have reoriented their pews and pulpit to face the rear of the building.⁸ The 1827 Montville town House (NR:12000227) was originally built as a reverse plan church, but all of the pews and religious furniture were removed around the turn of the 20th century. Of the remaining examples the Hall Dale/North Ridge Meeting House (1856) in Montville and the East Harpswell Baptist Meeting House (1842, NR: 88000888) in Harpswell are known to retain their original pews and orientation.⁹

The East Harpswell Baptist Meeting House has been substantially restored since being listed in the National Register in 1988 and shares several similarities to the Clough Meeting House, for example, the general massing, paired front doors and coved ceiling. Instead of a singing stand, the Greek-Revival style building in Harpswell contains three blocks of box pews elevated on a platform at the rear of the building. The front wall of this platform contains grained panels and this finish is also used on the raised pulpit and altar at the front of the church. However, in this building there is no recessed niche: the two exterior doors lead to a full-width vestibule. Consequently, the front wall of the auditorium is a continuous plane and the pulpit platform is positioned forward of the wall. At the North Ridge Meeting House in Montville the recessed niche is present, as are corner stoves and benches, high backed pews, and a raised rear platform with additional seating. The singing stand in Lewiston may be the only example of its type remaining.

Preserved in the records of the Androscoggin Historical Society in Lewiston, Maine is a record book for the Second Free Will Baptist church of South Lewiston, also known as the Clough Meeting House. Among the entries made by Josiah S. Clough in 1846, the clerk for the congregation, are several that provide specifications for the construction of the meeting house. The following excerpts were transcribed by Bates College historian Douglas I. Hodgkin:

...and to be built according to the following Specifications + dimentions to wit 36 feet wide by 40 long + 12 feet between Jonts, with square roof to be of good sound timber + well framed to be lighted with 9 – 24 square windows the glass to be 8 by 10 to wit 3 windows on each side. 2 in one end, and one in the other – and two outside doors + 2 small enteries with Preaching stand, between the enteries, and the singing stand in the opposite end of the house the pews to be finished with outdoors to have aron stocks + round railing for caps and to be finished with 40 Pews all in good workmanlike manner. "to be furnished with 2 suitable stoves + suitable funnel to be supported by iron suspenders after the manner of the 1st Freewill Baptist Church in Durham. The house to be underpined with good split stone 15 inches wide + not less than 6 inches thick, to be set on large flat stones to be laid on the ground, the frame to be boarded with suitable boards, + shingled with No 1 shingles to be laid not more than 5 inches to the weather, the walls to be clapboarded with good sap clear Clapboards to be laid 3 ½ inches to the weather – the house to be painted out side with 3 good coats of oil paint and painted on the inside like the Meeting house in Durham and the preaching stand + singing stand to be finished after the stile of said Durham M. House all to be done in a good workmanlike manner by the first of November AD 1846.

"and we have entered into contract with Henry M. Garcelon to build said Meeting House according to the above dimentions for the sum of \$750.

⁶ This unusual plan may reflect the fact that this meetinghouse was constructed as a private venture by a local resident who then sold pews to defray the costs. Only after his investment proved untenable did the owner deed the building to the local Free Will Baptist congregation.

⁷ Neither of these buildings appear to be extant.

⁸ South Montville, c. 1826, Farmington Falls, date unknown; Weeks Mills, China, by 1842; South Cushing, 1854.

⁹ The recently identified South Acton Baptist Church, 1841, may also retain its orientation, but access to the interior has not yet been gained.

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Final report of the committee:

1.	to pay for the house lot	\$33.00
2.	whole expense of building House	748.08
3.	for building platform + frame	15.33
4.	for furnishing Pulpit	8.16
5.	for selling pews and dedicating house	4.00
		<u>\$808.57</u>

This historic record not only confirms that the Clough Meeting House was intentionally built with a back-to-front plan, but it provides additional information not gleaned from the meeting house itself. For instance this record uses the less common term 'preaching stand' instead of pulpit or platform, 'singing stand' for choir loft, and 'funnel' for stove pipe. More importantly, it provides information on the Durham Free Baptist Church of 1845. This small brick church is located just six miles south of the Lewiston example, as the crow flies, or nine miles over road. Dedicated in November 1845, a photograph of the exterior shows a building that is almost an exact double of the Clough Meeting House in terms of proportion, massing, fenestration and plan. This congregation was organized in 1790 as a Free Baptist Church, and for fifty years services were held in local school houses. According to the 1899 History of Durham Maine by Everett S. Stackpole, "In 1840 there was a great religious awakening in Durham, and the membership of this church increased to seventy. They began to talk about a meeting House. It was built and dedicated Nove. 20, 1845."¹⁰ The cost of the building was about \$1,000. Although it survived into the early twentieth century no trace of the building remains – it was one of what is presumed to be many reverse plan churches lost to history.

The passage written by secretary Clough in 1846 also casts light on how the design of these churches may have spread in Maine. In the late eighteenth and early nineteenth century authors and architects published plan books which included architectural details and theory as well as plans for buildings ranging from town houses, barns and shop fronts to barns to courthouses and churches. Two of the more influential authors were William Pain, (c. 1730-c.1790, British) and Asher Benjamin (1773-1845, American), and their widely read and distributed books helped to facilitate the shift from the meeting house form to what became the common, forward (as opposed to "reverse") rectilinear church plan. No similar media has been found to promote the use of the back-to-front orientation. Yet another reference to a design link between two reverse-plan Free Will churches was published in the Belfast Gazette on August 30, 1826:

Whereas the undersigned gave their negotiable promisory (sic) notes to E. Stevens in consideration of having Pews in the new Meeting House to be erected in the southerly part of Montville strictly on the plan and model of the Buxton Meeting House and whereas the committee have entirely altered and deviated from said plan and model, without the consent of the undersigned – the said notes were given in consideration of having said Meeting House constructed on said plan and model this is to caution and warn all persons from purchasing said notes of said Stevens and the undersigned are determined not to pay them.¹¹

The majority of reverse plan churches in Maine were erected by Free Will Baptist congregations.¹² The Free Will Baptists were a splinter group formed in New Hampshire in 1780. They shared most aspects of regular Baptist theology, but the members of the Free Will congregations rejected strict predestination, instead believing in *conditional election*, i.e. that a person's free will leads him or her to develop faith in Christ. By 1783 Free Will Baptist Churches had spread into Maine as far east as the Kennebec River, and the denomination only grew from then, seemingly reaching its peak in terms of numbers in the 1850s. As with the regular Baptists, the Free Will Baptists organized gatherings of churches in a general vicinity (Associations) which met for Quarterly Meetings four times a year. As the denomination grew representatives of the Quarterly Meetings gathered at larger regional and later state-wide meetings. These regular meetings, which rotated among venues, provided the

¹⁰ Everett S. Stackpole, *History of Durham, Maine with Genealogical Notes*. (Lewiston: Press of Lewiston Journal Company, 1899), page62.

¹¹ Transcribed by Earle G. Shettleworth, date unknown. Misspelling is in the transcription.

¹² The earliest version of this term in Maine was "Freewill", but the denomination now uses "Free Will".

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opportunity for members of the denomination both to see and experience reverse plan churches and to discuss why such a plan set them apart.

Evolution and meaning of the "reverse plan" type.

Maine communities established in the 18th and early 19th century often constructed "meeting houses" as combination religious and secular (governmental) centers. From an architectural perspective, the meeting house type refers to a square, or nearly square, two story post and beam building erected from settlement through the early 19th century. But starting in the late 18th century a new form of religious building, built on what is now referred to as a 'church plan' started to evolve from the meeting house form. The church plan had its focus on a pulpit or altar located on the short or gable end wall, while the meeting house was a square-ish building. The distinction is described by Denys Peter Myers in the Maine Catalog:

Meetinghouses differed from churches in form. They were rectangular, almost square structures with two tiers of windows, gabled roofs, and no towers, although projecting stair pavilions broke the strictly rectangular form in some cases. The exteriors were rather more domestic than public in appearance. The scale was modest, the largest of the extant Maine examples, Alna Meetinghouse, measuring only 50' 8" by 40' 7". The principal difference was that the pulpit was centered against the rear wall opposite the entrance on the shorter axis of the rectangle instead of facing the long axis of a nave-like hall...Pews were of the square box type with nearly half the seats facing away from the pulpit. The meetinghouses were used for public affairs as well as for services of worship."¹³

Starting after the American Revolution it became more common for meetinghouses to be built on a church plan and serve more narrowly as religious buildings.¹⁴ The evolution of the church, as distinct from a meetinghouse reflected theological shifts, democratic philosophies, and the introduction of new architectural styles in urban centers throughout New England. This complicated topic has been the subject of numerous scholarly studies and will not be further examined here.¹⁵ However, what is pertinent is that the evolution from one form to another was not a linear progression. As religious practitioners in New England and Maine began to question aspects of Calvinist doctrine and embrace the more populist Methodist, Baptist and Free Will Baptist messages of the Great Awakening, the relationship of the congregants to the minister, and to each other also changed. In a reverse plan church congregants entering the building proceeded down an aisle with their back to the pulpit, directly facing the gaze of the already seated parishioners. Only upon settling in a pew did they turn to the front and view the pulpit or platform and enter into a more sacred relationship. As reported by Zimmerman in 1985, early examples of this plan emerged in Connecticut in 1820, Vermont in 1821 and in New Hampshire in the 1823, but at that time no thorough study of the form had been completed in Massachusetts and Vermont.

There have been several, non-theological suggestions as to why reverse plan churches were constructed – "so people couldn't sneak in late" has been a popular theory –as well as attempts to find a denominational or theological construct for the unusual plan. In Maine, many of the reverse plan churches were erected by members of Free Will Baptist congregations. It is interesting to note that in one Waldo County town four Free Will Baptist Meeting Houses were erected and three of them were built on the reverse plan. (The fourth may have been as well, but as both church records and the building have not been located this cannot be proven.) However, Zimmerman's study reported use of this form by Congregationalists and Methodists in New Hampshire, thus complicating any assertion that it was simply a denominational pattern. While Zimmerman suggests that like seventeenth and eighteenth century meetinghouses, the reverse plan church was a way of "demystifying" sacred

¹³ Denys Peter Myers, *Maine Catalog Historic American Building Surveys*. (Augusta, Maine; Maine State Museum, 1974), p. 11.

¹⁴ A late example of the traditional meeting house plan was used for the Porter Meeting House in Cumberland County in 1824.

¹⁵ See Zimmerman, 1985, and Kevin Sweeney, "Meetinghouses, town houses, and Churches: Changing Perceptions of Sacred and Secular Spaces in Southern New England, 1720-1850." *Winterthur Portfolio*, 1993, 59-93.

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buildings – creating distance from Anglican forms of ritual space even as the overall plan of the church was looking to medieval European precedents – he summarizes this interpretation as “speculative at best”.¹⁶

Criterion C: Art

The Clough Meeting House is also significant under Criterion C, for the distinctive examples of folk art, namely grain painting and smoke painting, used to decorate the interior woodwork, trim, and furniture of the church. Well executed and preserved, the decorative painting is significant as an example of an aesthetic ideal that was frequently used in the first half of the nineteenth century in rural Maine. In addition, the smoke painting found on the steps leading to the front and rear platforms are extremely rare in Maine: no other examples have yet been documented by the staff of the State Historic Preservation Office.

The goal of grain painting was to imitate the natural grain of hard wood by using oil and pigment. The technique was often applied to inexpensive wood such as pine or poplar in order to give the appearance of more expensive wood, such as rosewood or mahogany, or figured wood, such as bird’s-eye maple. Using pigment and combs to grain paint wood had been practiced by artists or specialist painters since the eighteenth century. In the later decades of the eighteenth century and into the nineteenth century painter’s manuals and guidebooks were printing instructions geared towards the general public for painting black walnut, chestnut, rosewood, curly maple, bird’s-eye maple, mahogany, birch and other attractive wood grains. The technique was used in private homes, public buildings, and churches. Examples are found throughout Maine, although generally not in the quantity and variety displayed at the Clough Meeting House.

Grain painting and smoke painting were decorative artistic techniques applied to both architecture and furniture. Writing in *Down East* magazine regarding an exhibit of decorated furniture at the Maine State Museum in 1983, Curator Edwin A. Churchill summarized the use of the technique in Maine:

Graining initially gained favor in America in the early eighteenth century. In most instances it was generally stylized, suggesting rather than representing specific woods. The practice declined in popularity in the late eighteenth century, but had a rebirth in the early 1800s. This time the graining tended to be more realistic, and it received wide-spread acceptance among the middle and lower classes as an alternative to the prohibitively expensive fine woods used on furniture of the more affluent. It flourished in rural regions where makers frequently worked in conservative forms and patterns.¹⁷

The range of grain painting techniques is hinted at by the three types of grain painting used in the Clough Meeting House. The architectural elements of the sanctuary display a grain painted oak pattern – occasionally mimicking quarter-sawn oak- on the window and door trim, the two sanctuary doors, and the panel on the front of the preaching platform. The wainscot and pews (including the vertical wall between the two sections of the center pews) are painted with mahogany graining. While this decorative treatment is expressed fairly simply on the pew backs and walls, the panels at the end of the pews, along the aisles, are painted with bold mahogany whorls. The pulpit is also decorated with mahogany whorls and grain. At the rear of the room, the front of the singing stand uses a combination of plaster and paint and wood to produce the illusion of three-raised panels. The partition wall is constructed of three plaster panels framed by wooden pilasters with moulded capitals and plinths, and a wooden frieze and moulded cornice. The pilasters, frieze and cornice are painted to resemble quarter-sawn oak. Each plaster section has a rectangular “panel” in its center, painted to look like natural maple grain. Around each center panel is a painted “frame” of widely combed, slightly wavy grain executed in a manner that is more decorative than imitative. Separating the “frame” from the “panel” is a shadow line that provides an illusion of depth. Unfortunately, the westernmost panel is missing a plate-sized piece of panel, and other portions of this partition have suffered some water damage which has obscured the full impact of the design.

¹⁶ Zimmerman, 1985, Chapter 5, p. 40.

¹⁷ Edwin A. Churchill, “Simple Forms And Vivid Colors.” *Down East*, November 1983, Volume XXX, Number 4. (Camden, Maine.) Pages 38-43.

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Smoke painting, or smoke graining, is a decorative technique that had the effect of creating wispy patterns, at times evoking the look of marble. The process involved holding the item to be decorated over a smoky flame at a distance close enough that the soot from the smoke would affix to the item, but it would not be burned. By maneuvering the item over the smoke various patterns would emerge. Because the item to be decorated had to be positioned over the smoke, this technique was better suited to furniture decoration than structural ornamentation. Curator Churchill stated:

Smoke graining was yet another technique to appear repeatedly on Maine pieces [of furniture]. Perhaps a vestigial survivor of marbled graining, the process had developed as an identifiable form early in the nineteenth century. As with simulated bird's-eye maple, smoke graining was often applied to furniture elements rather than to the whole piece.¹⁸

Although smoke painting was found on furniture throughout Maine its use as architectural ornamentation at the Clough Meeting House appears to be unique among extant or documented buildings. It is not surprising that the smoke painting in this building is found only on the stair risers and end boards. Each of these pieces of relatively short lumber could easily have been decorated first and assembled later. To date no information has come to light to indicate who was responsible for the graining and smoke painting in South Lewiston, as well as possibly in the church in Durham after which the Clough Meeting House was patterned.

Developmental history/additional historic context information (If appropriate.)

History of the Clough Meeting House

Free Will Baptist missionaries arrived in Lewiston by 1783, and the early church congregations met in private residences, barns or halls for many decades. In 1820 the first Free Baptist church was erected on upper Main Street in Lewiston. The Clough Meeting House was erected by the Second Free Will Baptist Church in 1846. The following paragraphs on the history of this church are excerpted from the 1965 volume *Historically Speaking on Lewiston – Auburn, Maine: Churches* by Ralph Skinner.

The Clough Meeting House on Old Lisbon Road is the oldest church structure still standing in the city of Lewiston. So far as history reveals it was the fourth church building to be erected in the Lewiston area, the original Friends Society Church, the "Old South" Baptist meeting House and the Barker's Mills Free Baptist [1820] having all disappeared from the scene more than a century ago...

The South Lewiston Free Baptist church group with was to erect a church building in the so-called Clough neighborhood, was organized on July 6, 1826, Rev. Ward Lock preaching the first sermon. The church held its first meetings in Aaron Davis's barn, in the Clough school-house, and at various private residences in the vicinity for a number of years.

There is an old story to the effect that Aaron Davis, unlike his wife, did not have a great leaning toward religious services. Finally, so the story went, he gave the group enough lumber to build a church to stop meetings from being held in his barn or other close-by places. In any event it was 1846 before the Clough meeting House was built...

The old church had been known as the Second Freewill Baptist, probably because it was formed next after the Barker's Mills or first Free Baptist church in Lewiston...

[By 1917] The South Lewiston Free Baptist church had become quite inactive...As early as 1873 an historical account relates that theological students from the Cobb Divinity School at Bates College were supplying that pulpit and this continued for a number of years thereafter...¹⁹ But the South Lewiston Free Baptist church eventually closed, as such, although Dana Witham, a

¹⁸ Churchill, 1983, p. 39.

¹⁹ Bates College was founded as a Free Will Baptist College in 1855.

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member of the new church group that now occupies it, recalls Sunday school being held there in the early 1920s. Meanwhile Old Home Sundays were observed annually at this Clough Meeting House.

In 1948, through the efforts of successive representatives of the American Mission to Closed Churches, regular services were gradually resumed. [In 1953 it was reorganized as the Second Baptist church of Lewiston, under a new young minister.] The first of those revived services in the Clough Meeting House brought attendance of only 10 or 12 persons. But they were earnest people and joined with their pastor in a continuous and successful campaign to increase the membership every six months. In the little more than ten years that have followed, the attendance at church services has risen to 150. (Pages 9-13.)

The membership of the church began raising money for a new structure in 1965 and by 1968 the Clough Meeting House was no longer needed. However, during the period of inactivity in the early 20th century the members of the original congregation sold the Meeting House and its land to the Clough Cemetery Association, which oversaw the cemetery across the street. As stated in the deed executed on November 1, 1924 the members sold the property for one dollar "and for the further agreement on the part of the said Cemetery (sic) Association to take proper care of said meeting House and lot using the said property in connection with the Cemetery for funeral services and using or allowing its use for religious purposes, preference being given to the Baptist denomination, and other ways in harmony with said purposes..."²⁰ The building is still owned and maintained by the Clough Cemetery Association.

Reverse Plan Churches in Maine

Compiled by the Maine Historic Preservation Commission.

Name	Town	Date Constructed	Extant?	Orientation Altered?	Notes
Union Meeting House	Morrill		No		Multi-denominational, including FWB
Buxton Upper Corner (Groveville)	Buxton	c. 1820	Unknown	Yes	Extant in 1981, Free Will Baptist (FWB)
Farmington Falls	Farmington		Yes	Yes	FWB
Montville Center Meeting House	Montville	1827	Yes	Yes	Converted to Town House, NR listed, FWB
North Ridge Meeting House	Montville	1856	Yes	No	FWB
Weeks Mills	South China	By 1842	Yes	Unknown	Baptist
East Harpswell Free Will Baptist	Harpswell	1843	Yes	No	FWB, NR listed
United Baptist Church	Eastport	1820-21	Yes	Unknown	Referenced in <i>Historical Sketch of United Baptist Church, Eastport, Maine</i>
Clough Meeting House	Lewiston	1846	Yes	No	FWB
Lincolntonville Center Meeting House	Lincolntonville	1820-21	Yes	Yes	Square plan, FWB
South Cushing Baptist	Cushing	1854	Yes	Yes	
South Acton Baptist	Acton	1841	Yes	Unknown	FWB
Free Baptist Church	Durham	1845	No		Brick, FWB
Chesterville Center Meeting House	Chesterville	1851	Yes	Yes	Unconfirmed. FWB
Elder Grey Meeting House	Waterborough	1806	Yes	No	Squarish meeting house moved and plan altered c. 1832. NR listed. FWB
Harrington Meeting House	Bristol	1772/1775	Yes	Yes	Meeting house moved and plan altered c. 1850; restored to original plan in 1960s. Universalist in 1857.

²⁰ "Clough Meeting House – 2nd Free Will Baptist Church, Vol. II: Meeting House Book and Property Josiah S. Clough Clerk", 1846-1924. Androscoggin Historical Society, Auburn, Maine. Transcription of record made by Douglas Hodgkin, Bates College, Lewiston, Maine and on file at the Maine Historic Preservation Commission, Augusta, Maine.

CLOUGH MEETING HOUSE

Name of Property

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Benes, Peter and Philip D. Zimmerman. *New England Meeting House and Church: 1630 - 1850*. Boston: Boston Univeristy and The Currier Gallery of Art, 1979.

Churchill, Edwin A. "Simple Forms and Vivd Colors." *Down East*, November, Volume XXX, Number 4, 1983: 38-43.

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Staff of the Maine Historic Preservation Commission, Augusta, Maine, comp. "Reverse Plan Church Research File." Augusta, Maine, Maine Historic Preservation Commission, n.d.

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Sweeney, Kevin. "Meetinghouses, Town houses, and Churches: Changing Perceptions of Sacred and Secular Spaces in Southern new England, 1720-1850." *Winterthur Portfolio*, 1993: 59-93.

Varney, George W. *A Gazetteer of the State of Maine*. Boston: B.B.Russell, 1886.

Zimmerman, Philip D. *Ecclesiastical Architecture in the Reformed Tradition in Rockingham County, New Hampshire, 1790-1860*. Ph.D. Dissertation: Boston Univeristy, 1985.

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: _____

CLOUGH MEETING HOUSE

Name of Property

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Historic Resources Survey Number (if assigned): 236-0345

10. Geographical Data

Acreeage of Property .46 acre

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: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

- NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 19 | Easting: 408032 | Northing: 4879351 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting: | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundaries of the nominated property correspond with the City of Lewiston tax map number 69, lot 39.

Boundary Justification (Explain why the boundaries were selected.)

These are the current and historic boundaries of the Clough Meeting House property.

CLOUGH MEETING HOUSE

ANDROSCOGGIN CO, MAINE

Name of Property

County and State

11. Form Prepared By

name/title: Christi A. Mitchell
organization: Maine Historic Preservation Commission
street & number: 55 Capitol Street
city or town: Augusta state: Maine zip code: 04333-0065
e-mail: christi.mitchell@maine.gov
telephone: (207) 287-2132 x 2
date: 21 February 2013

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.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Clough Meeting House
City or Vicinity: Lewiston
County: Androscoggin State: Maine
Photographer: Christi A. Mitchell
Date Photographed: 29 February 2012

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

- 1 of 10 ME_ANDROSCOGGIN COUNTY_CLOUGH MEETING HOUSE_0001.TIF
Exterior, front façade; facing north.
- 2 of 10 ME_ANDROSCOGGIN COUNTY_CLOUGH MEETING HOUSE_0002.TIF
Exterior, east and north elevations; facing southwest.

CLOUGH MEETING HOUSE

ANDROSCOGGIN CO, MAINE

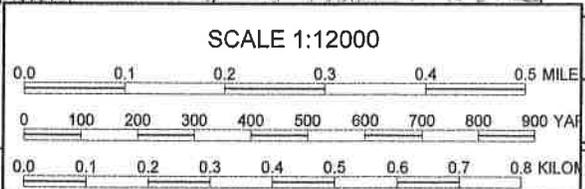
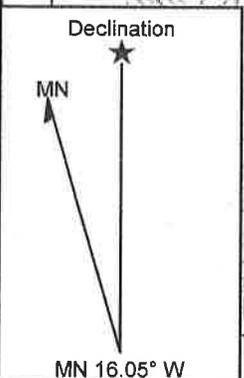
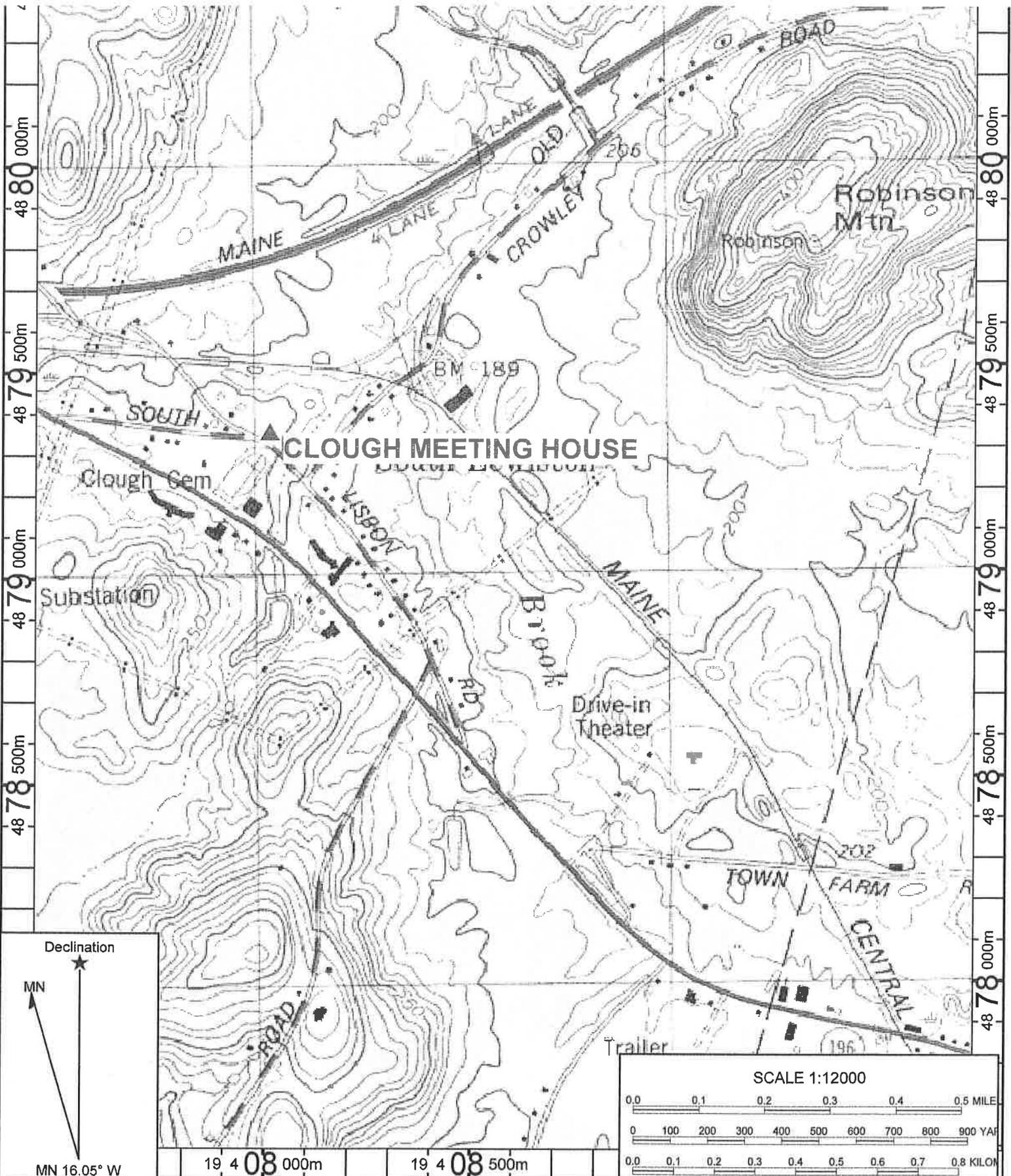
Name of Property

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- 3 of 10 ME_ANDROSCOGGIN COUNTY_CLOUGH MEETING HOUSE_0003.TIF
Interior, front niche, pews and west door; facing southwest.
- 4 of 10 ME_ANDROSCOGGIN COUNTY_CLOUGH MEETING HOUSE_0004.TIF
Interior, west wall with iron pipe supports; facing west.
- 5 of 10 ME_ANDROSCOGGIN COUNTY_CLOUGH MEETING HOUSE_0005.TIF
Interior, front niche, platform and east door; facing southeast.
- 6 of 10 ME_ANDROSCOGGIN COUNTY_CLOUGH MEETING HOUSE_0006.TIF
Interior, mahogany grained pews, stove "funnel"; facing northeast.
- 7 of 10 ME_ANDROSCOGGIN COUNTY_CLOUGH MEETING HOUSE_0007.TIF
Interior, rear of room with singing stand; facing northeast.
- 8 of 10 ME_ANDROSCOGGIN COUNTY_CLOUGH MEETING HOUSE_0008.TIF
Interior, smoke painting on risers of singing stand steps; facing west.
- 9 of 10 ME_ANDROSCOGGIN COUNTY_CLOUGH MEETING HOUSE_0009.TIF
Interior, grain painted partition wall of signing stand; facing north.
- 10 of 10 ME_ANDROSCOGGIN COUNTY_CLOUGH MEETING HOUSE_0010.TIF
Interior, smoke painting on end board of stair to front platform; facing west.

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.



**CLOUGH MEETING HOUSE
 ANDROSCOGGIN COUNTY, ME**

Name: LEWISTON
 Date: 02/21/13
 Scale: 1 inch = 1,000 ft.

**UTM: 19 / 408032 / 4879351
 NAD 27**







JOY TO

THE POOR

WHO PUT THE KING ON THE CROWN





NO CROSS

★ JOY TO









