

UNITED STATES DEPARTMENT OF THE INTERIOR
 NATIONAL PARK SERVICE
 NATIONAL REGISTER OF HISTORIC PLACES
 REGISTRATION FORM

OMB NO. 1024-0018, NPS FORM

1304

RECEIVED

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

1. Name of Property

historic name Mamaroneck Methodist Church
 other names/site number _____

2. Location

street & number 514 Boston Post Road | | not for publication
 city, town Mamaroneck | | vicinity _____
 state NY code 119 county Westchester code _____ zip code 10543

3. Classification

Ownership of property	Category	Number of resources within property	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>2</u>	<u>1</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ structures
	<input type="checkbox"/> object	_____	_____ objects
		<u>2</u>	<u>1</u> Total

Name of related multiple property listings: NA Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, this property meets does not meet the National Register criteria. See continuation sheet.

Julia S. Stojan Signature of certifying official Date 3/3/92
 Deputy Commissioner for Historic Preservation
 State or Federal agency and bureau

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

Signature of commenting or other official _____ Date _____
 State or federal agency and bureau _____

5. National Park Service Certification

I hereby certify that this property is:
 entered in the National Register.
 See continuation sheet.
 determined eligible for the National Register. see continuation sheet.
 determined not eligible for the National Register.
 removed from the National Register.
 other, (explain:)

Entered in the National Register
Myra M. Papsley 10/2/92

 Signature of keeper Date of Action

6. Function or Use

Historic Function
(enter categories from instructions)

Religion

Domestic

Current Functions

(enter categories from instructions)

Church

Single Dwelling

7. Description

Architectural Classification
(enter categories from instructions)

Gothic Revival

Colonial Revival

Materials(enter categories from instructions)

foundation stone

walls wood, asbestos shingles

roof wood shake, asphalt

other _____

Describe present and historic physical appearance.

The Mamaroneck Methodist Church is located on the north side of the Boston Post Road (U. S. Route 1) in the Village of Mamaroneck. It is located on the block between the intersections of Dubois Avenue on the west and Beach Avenue on the east. The building is prominently sited on an active commercial thoroughfare. The immediate neighborhood around the church is characterized by mixed use, commercial, institutional, and residential development. Across the Post Road (Route 1) to the south is a commercial strip containing two small shopping centers, a bank, a boat yard, and several nineteenth-century houses converted to commercial use. The building itself is flanked by residential building types associated with the church, a parsonage and church house. The area to the north of the church, across Tompkins Avenue, is a well preserved mid-nineteenth and early twentieth-century residential neighborhood. The approximately 1.6-acre nominated property includes two contributing buildings, the church and the church house. The non-contributing building is the garage sited to the north of the church house. The boundary includes the original parcel on which the church was built with the exception of a narrow strip to the east sold off in 1935 for parking for the neighboring business.

The Mamaroneck Methodist Church, built in 1859, is a one-story, Gothic Revival style building of wood frame construction. Although from the exterior the building looks to be the traditional, cruciform church plan, the church itself is a simple rectangle, while the rear, transecting wing is actually a Sunday school room below and community room above, built in 1869, ten years after the church.

The gable-roofed building is surfaced with vertical boarding and rests on a stone foundation capped by a sharply molded string course. The church is distinguished by a single, central tower, engaged for half its depth into the front gable (south) end of the church. The tower is flanked by stylized buttresses ornamented only by simple pinnacles denoting the doors and rose window and capped by miniature spires topped by finials with a fleur de lis motif. This serves as the entry which is articulated by a pair of doors with deep moldings and foliate carving. Although the doors convey the typical pointed arch one would expect in a Gothic entry, the sliding, pocket doors occupy only the lower portion of the entry, and are capped by the similarly detailed blind Gothic arch. This is all contained in a square enframing with quatrefoils in the corners at the top of the arch. The entry is surmounted by a stained-glass rose window, and above this, the buttresses are united by a carved frieze with a quatrefoil motif that is echoed throughout the interior decoration of the building. The octagonal spire has shuttered lancet windows with deeply molded Gothic-arched cornices each capped by a steep gable, with deep moldings and topped by a fleur de lis finial. The spire is surfaced with wood shakes and is also capped by a fleur de lis finial.

The entry doors are flanked by elongated, triple-height lancet windows, with paired sash. In the diamond formed at the peak of the lancet, between the paired sash, is a quatrefoil motif. The steep eaves of the building are ornamented with a frieze of

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applied wood lancet arches, stepping down along the angle of the roof.

The east and west facades of the nave are identical. The nave is six bays deep, each bay being delineated by a lancet window with paired Gothic-arched wood sash in a diamond motif, with green, red, blue and yellow glass forming a vertical line of square colored diamonds in the center of each sash. The tops of the arches have delicate tracery. The elongated diamond between the windows and main arch is decorated with a quatrefoil. Each window is capped by a deeply molded arched lintel and rests on a similarly molded, deep sill. The simple cornice has a similar ogee molding, and slightly overhangs the facade. The central four bays are slightly wider, although the same height, than the end bays.

The 1869 rear, cross gable addition is two stories tall, and projects on either side, slightly beyond the nave. Two bays deep on the east elevation, each bay is articulated by a lancet window detailed nearly identically with those on the nave. The exceptions are that a blind, central, horizontal section delineates the floors, the pointed arched sash has no tracery at top, and the motif in the diamond between the arches at the peak is much simpler. The gable end is articulated by a rose window and the raking cornices are enlivened with deep, ogee moldings. A one-bay, one-story, hipped roof entry porch, with a small Gothic-arched window and plain, square entry is found in the elbow of the nave and bay.

The west facade of this wing is its primary facade, and contains the main entry for the community rooms. The entry is contained in a one-story gabled portico that projects slightly from the main facade. The entry opening is a Gothic arch, but the doors themselves are squared, and paneled with a Gothic arch motif. The arch above the entry contains lancet windows with wooden diamond sash with delicate tracery. This is flanked by a pair of full-height Gothic-arched windows articulated as all the others on the church. At the second floor, the entry is surmounted by a wide Gothic arched window with three lancet sash that rise only two-thirds up to the peak and are topped by four narrow lancets. The windows on this elevation have the same tracery and pronounced arched lintels as the rest of the church's windows. The gable end has a sharply projecting cornice at its eaves, beneath which is a frieze of applied wood lancet arches, stepping down along the angle of the roof, and matching that of the main entry of the church. In the elbow of the junction of the two buildings is a one-story shed roofed projection containing a small Gothic window.

The entry foyer of the church is simple square in plan with a pair of doors on each side leading to small hallways to the nave and choir loft. The doors are leather-faced with metal rivets and are enframed in a square, sharply molded frame. From the inner hallways, they are articulated as Gothic arches which enframe the square double doors with wainscoting in the void. The doors leading to the nave are narrower. Paired and flat topped, they each have two elongated panels with a Gothic-arched tracery motif. The stairway leading to the choir loft is simple with a wainscotted balustrade and dark stained railing.

The interior of the nave has wide wainscot up to about five feet, and the walls above this are covered in smooth plaster. Two side aisles serve to separate the three distinct sections of the roof, with narrower vaults along the side sections and a wider vault arch span in the center section. At the outer edge of each aisle, actually at the edge of the pews, are the six piers, extending the length of the nave, which provide the main support for the vaulted roof. The end piers are engaged in the walls, and the arches between the piers align with the windows. The wooden piers are articulated as

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octagonal posts with concave sides, to which four round pipes have been attached. This configuration, in turn, supports the plaster capital, which is capped by a simple, foursided, curved cornice, (quatrefoil in plan) topped, in turn, by the foot of the arch. The capitals are ornamented with a plaster grape vine motif. The grapevine motif also forms modillions on the vault joints as well as on the joints where the vaults meet the wall.

Each of the bays is delineated by an arch. At the wall, the arches are terminated in a simple vaulting shaft with a pendant finial engaged in the wall. The Gothic-arched lintel of the facade is repeated on the interior at each window as are the tracery and quatrefoil in the peak.

The chancel is one step up from the nave floor, behind a curved railing or balustrade with Gothic lancets topped by quatrefoils. Its ends are defined by large, exaggerated capitals. The pulpit, itself, set six feet back from the rail is three steps higher. The steps are delineated by another rail which has quatrefoil motif and smaller end caps with incised carving. In between the ends and the pulpit, the rail is punctuated by another pair of exaggerated capitals similar, but smaller, than those on the end. The pulpit is three sided; the central bay is taller, with the flanking bays articulated with the same motif as the exterior Gothic windows. The majority of the woodwork is painted cream color, with railings and capitals stained and varnished in a dark wood tone.

A Gothic arch defines the apse. The apse was altered in 1957. The rear (north) wall of the chancel is articulated as three bays, without windows, delineated by elongated rounded colonettes with plaster capitals in the grapevine motif, from which arches spring. They unite in another central element at the wall, capping the Gothic arch, which has a quatrefoil motif in the center. This itself is capped by another point with a ledge with grapevine plaster ornamentation. Originally, the outer two bays had doors with Gothic arches that led to closets. It is possible that prior to the 1869 addition, these arches were windows, but this seems unlikely as it appears that the doors match those flanking the altar as well as those at the rear of the church. The walls were painted and decals of apostolic symbols were applied in 1957. The rear wall is lined with a built-in pew with a quatrefoil motif in a course across the top.

The majority of the pews appear to be, if not original, at least very early in the church's history. The choir pews, at the front, sides of the church may have been reoriented. In addition, in 1957 when the heating for the church was updated, it is clear that the pew joints to the side walls of the church were redone; the ends of these pews are plywood, thinner but in the same form as the original with simple end armrests.

The pews are painted cream and what little ornament exists occurs at the pew ends which have are carved in a stylized, Gothic arch motif that echoes the sash. The rear support is taller than the pew and octagonal in shape, it has a simple, octagonal finial; the front support is rounded with a round cap. The trim is stained a dark color. An early, undated, photograph indicates that the woodwork on the doors at the front of the church and the backs of the pews were a dark, natural color. There is no documentation on the windows, but an 1895 photograph indicates that the exterior woodwork was a dark color.

The choir loft dates from a 1913 renovation and has a Gothic tracery panel extending across the church, with pronounced moldings above and below. At the center it is

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supported by a pair of narrow piers. A later safety rail consists of a central element, that has a stylized Gothic foliate arch motif, capped by a brass safety rail. The organ itself has Gothic paneling and quatrefoils.

Each floor of the 1869 addition is articulated as a large open space. Entered from the church via paired Gothic-arched doors flanking the apse, the ground floor room has wide wainscot up to about five feet, with plaster walls above. The wainscot is capped by a sharply molded string course. All of the windows are oblong and have diamond-paned glass with colored glass in the outer panes. The windows recess into the deep plaster walls and are surrounded by rounded moldings that follow the contour of the sash. A pair of doors lead to the chapel. Their moldings are sharply incised and they have flat arches. The east wall has paired windows between which is a closet that projects from the room. Although its moldings echo those original to the room, its configuration and materials indicate that it is of a later date. The west wall contains a simple, flat-arched double door, with pronounced moldings and simple tracery at the corners of each panel, that leads to a small vestibule and the main entry. To the south of the entry are wainscotted cupboards and to its north is another oblong window. The north or rear wall retains only two windows, as in 1923 a one-story kitchen was added to it. This kitchen has two doors, less tall than those leading to the chapel. The moldings are very similarly carved, although the doors are plain. Through the center of this room runs a line of four fluted metal columns with simple capitals.

Through the vestibule one can reach a curving staircase which leads to the upper room. This is entered by a pair of double doors with stylized Gothic arches with leaded glass in the upper sash above a simple paneled base. Wainscotted and plastered like the lower room, this room has Gothic-arched windows on the north and west walls (see description of exterior) and a rose window on the east wall. It is surfaced with a highly polished wooden, gymnasium-type floor, and has a small stage at the west elevation.

In 1927 a non-historic one-story kitchen wing was added and in 1957 a glass walkway was also added to connect with the school building, located on the adjacent parcel. The current parsonage, located on an adjacent parcel is not historically linked to the church.

Church House at 546 Boston Post Road

Built in 1898 as the parsonage, this house is a two and one half story, hip-roofed, Colonial Revival style building. The four sides of the roof are punctuated by arched dormers articulated as swan's neck pediments enframing Palladian windows with delicate arched muntins in the upper sashes above simple vertical mullions in the lower sashes. The eaves have pronounced cornices, and several double-height projecting bays are also capped with pronounced cornices beneath the roof. Much of the original wrap around porch has been removed, and only the one-bay shed, supported by Doric columns, protecting the paired entry remains. This all rests on new concrete steps with a contemporary cast-iron railing.

The frame building is surfaced with asbestos siding and it looks as though some facade windows have been removed. The facade elevation (west) is articulated with a roughly central entry, a two-story projecting bay to the north, and only a single window at the ground floor to the south of the entry. The south elevation has a two-story bay at the southeast corner and a single height bay at the west side of the ground floor. The east elevation, which backs up to the parking area of the adjacent office building,

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is dominated by a fire stair and a small, one-story, one-bay, shed-roofed addition at the northeast corner. The north elevation is distinguished by an arched window denoting the stairwell, which is articulated as a second-story arched window with a fanlight atop paired sash.

The interior of the building has been fairly well-preserved. Behind the glass outer doors is a recessed entry vestibule with a door with an upper glass sash above a single-paneled base. It is flanked by a full height sidelight and topped by a transom, both of which contain delicate, geometric leaded glass sash. The door and sidelight are separated by and flanked by simple doric pilasters.

To the left of the entry is an archway to a small room with an angled fireplace with a Colonial Revival style mantle and a bay window. The arched entry to the room has been modified by a new office door, but the original trim remains. Like most of the window and door trim in the house, it is five inches wide, with a central arched section flanked by ogee moldings. The outer wall of this room curves to form the side wall of the stair which rises half a flight to a landing with a fanlight window, before turning up to the second floor. The dark stained balusters are stepped and have typical Colonial Revival style turnings. At the ground floor to the right of the door is a wide arch supported by paired Doric columns, resting on paneled bases. The bases, wider than the columns, also support Doric posts which are engaged in the side walls. The columns and posts support a simple architrave at the ceiling level. Sagging problems have caused a third column (similarly detailed but clearly a new addition) to be placed in the center of the arch. This double parlor has paired bay windows with trim articulated as plain pilasters supporting a simple architrave. A modern garage is sited to the rear of the church home.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: [] nationally [] statewide [x] locally

Applicable National Register Criteria [] A [] B [X] C [] D

Criteria Considerations [A] A [] B [] C [] D [] E [] F [] G

Areas of significance	Period of Significance	Significant Dates
<u>Architecture</u>	<u>1859 - 1898</u>	<u>1859, 1869, 1898</u>
_____	_____	_____
_____	_____	_____
_____	Cultural Affiliation	_____
_____	<u>NA</u>	_____
_____	_____	_____

Significant Person	Architect/Builder
<u>NA</u>	<u>Mr. Carreja - Architect</u>
	<u>Solomon Gedney - Builder</u>

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

The Mamaroneck Methodist Church is significant as an intact and distinctive example of Gothic Revival style ecclesiastical architecture. Designed by a Mr. Carreja of New York (about whom nothing more is known), the church was built in 1859 by local builder and shipwright, Solomon Gedney. An unusual feature is the vertical shiplapped siding that does not incorporate battens over the joints.

The history of Methodism in Mamaroneck begins in 1771 when Joseph Pilmor, a New York minister, visited and preached in New Rochelle (two towns to the west), and that same year, Francis Asbury, sent to the United States by John Wesley, later Bishop Asbury, (1) organized a society at New Rochelle, and preached at several other locations including West Farms, Rye and East Chester. On December 19, 1771 he preached at the old Griffen Homestead on what is know known as Old White Plains Road, about a mile from the community's center.

On Friday I went to Mamaroneck had a large congregation, and felt the divine presence. Many of the people also felt the power of truth, and sunk under the word - it was laid home to the hearts of the people; but some contradicted and blasphemed. I believe God has a work to do among the people in this place. Lord, keep me faithful, watchful, humble, holy and diligent to the end. Let me sooner choose to die than sin against thee, in thought, word, or deed. (2).

Although Methodism was introduced in Westchester County prior to the Revolution, the war years saw a cessation in any formalized worship. The early structure of Methodism consisted of regional circuits, through which itinerant clergy traveled preaching at churches on the circuit as well as at less formal settings. By 1787 the New Rochelle circuit was founded in Westchester County. It was the third in the United States, but the first in Westchester County.

After the war Mamaroneck Methodists enjoyed the services of these itinerant preachers, but it was not until 1813, 42 years after Asbury's first service, that a permanent Methodist Episcopal congregation was organized in Mamaroneck. (3). A meeting was held at the home of Hester Sands, of which this record exists:

Be it known that on the eighth day of April, one

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thousand eight hundred and thirteen, agreeable to the public notice, the male members of the Methodist Society of said town, met at the house of Hester Sands, their church not built, and then and there proceeded to elect their officers as trustees, at which time Ransom Burtis, John Bonnett, Absalom Tompkins, Elisha Budd, William Mead, and William Allee were so chosen, which said persons so elected and their successors in office shall forever be styled and denominated Trustees for the corporation of the Methodist Episcopal Church in Mamaroneck. Given under our hands this eighth day of April, 1813. (4).

It was still later, 1854, that the first full time minister, Daniel Devinne, was engaged.

The Gothic Revival building is the third church of the Mamaroneck Methodist Congregation. The first church was erected in 1814 opposite the current Mamaroneck Village Hall on Prospect Street, and on April 8, 1815 the first service was held. This church burned down on Feb 12, 1845. A Greek Revival building was quickly built on the site, and this second church, begun May 8, 1845 and dedicated October 23, was known as Richbell Hall (after the founder of Mamaroneck) from 1845 until it was purchased by the Town and became Mamaroneck Town Hall in 1879. (The Village of Mamaroneck was incorporated in 1895). The building now serves as the American Legion Hall.

In the 1850s, the growing congregation needed more room. After discussing various expansion plans, they acquired the Post Road parcel, and built the present edifice in 1859. The building committee for the current church was composed of Shurman Halstead, Thomas L. Rushmore, George I. Seney, William L. Barker, David Halstead, John G. Hadden and Josiah P. Knapp. Solomon Gedney, a church trustee who was also a carpenter and shipwright served as the foreman for the church which was designed by a Mr. Carreja, from New York, about whom little is known. (5).

Since early church minutes have not survived, the architect of the 1869 addition is unknown. The similarity of design and architectural details, however, seems to indicate that either the same architect or building crew was involved in its construction.

The first pipe organ was installed in 1870, by the generosity of six members and it was replaced in 1913, the same year a new balcony and choir loft were dedicated.

In 1957, when the school building was constructed, the church heating system was connected to it and two furnaces were removed from the 1859 and 1869 sections.

In the fall of 1990 the bell fell, just as the last worshiper was leaving the vestibule to enter the church. No one was seriously hurt, and the bell was rehung, using original framing techniques. For safety, the bell was converted to a stationary bell using an electromagnetic hammer for sounding the bell, although it can still be rung by hand.

The current church house was built by the church in 1898 as a parsonage. Designed by architect F.A. Roote, it was constructed by Charles T. Oakley, a local contractor who later became an architect with offices in Mamaroneck. (6)

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In September 1896, when the earlier parsonage (origins unknown) was determined to be in too poor a condition to repair, Trustee Bradford Rhodes, and his wife, Caroline, generously offered to match up to \$3,000 in funds that could be obtained by subscription for a new parsonage. The funds were nearly raised by the spring of 1897, and construction began soon thereafter, supervised by a building committee of Mr. Rhodes, R. G. Brewer, W. E. Lyon and W. J. Cornell. The parsonage was formally opened in July of 1898. The earlier parsonage was sold for \$250.00 to John Palmer who moved it two blocks away to Barry Avenue.

Although the porch of the church house has been removed and it has been resurfaced with asbestos siding, it retains significant detailing in its Colonial Revival style dormers and it survives in its original setting.

The current parsonage, on a separate parcel to the southwest, was purchased in 1928 for use as a church center. In 1941, it was converted to the parsonage and has undergone substantial changes since its purchase, including having porches removed and the application of aluminum siding obscuring much of the original decorative elements.

The non-contributing church house garage, an extremely altered one-story, hip roofed, aluminum sided building, was erected sometime after 1923 when it was first discussed in the minutes and before 1941, when the parsonage was converted to a church house.

It is not surprising that many of the names associated with the building of the church and parsonage are those of people significant in Mamaroneck's history. Foreman for the church, Solomon Gedney, was one of a long line of Gedneys who worked as carpenters and shipwrights, having a ship yard on Milton Point in nearby Rye, and possibly having one in Rye Neck. Thomas L. Rushmore, a trustee in 1859, was a New York City dry goods wholesaler who moved to Mamaroneck in 1856; serving as town supervisor, school trustee, and later, village board president.

Bradford Rhodes, who donated half the funds for the parsonage, was the editor and publisher of Bankers Magazine and Rhodes' Journal on Banking, and was involved with the founding the Mamaroneck Bank. R. G. Brewer, a New York City Banker, was also a founder of the Mamaroneck Bank. A lumber, coal and hardware concern he founded in 1881 with John F. Foshay (whose father became a church trustee in 1850, when there was an upset about allowing men and women together in the Church) (7.) still thrives a block away from the church.

Architecture

The Mamaroneck Methodist Church is an distinguished example of a Gothic Revival style wood frame church, a type of church construction that was popular for rural and small town churches beginning in the 1840s. The proliferation of wooden Gothic Revival architecture, often called Carpenter Gothic, was to a large extent inspired by the writing of Andrew Jackson Downing who wrote about and published the picturesque designs of architect Alexander Jackson Davis in two books Cottage Residences (1842), and The Architecture of the Country House (1850).

Richard Upjohn, who later worked with his son, R.M. Upjohn, was a noted nineteenth century church architect who pioneered the use of board and batten siding for churches in his mid-1840s designs, as well as in his 1852 book, Upjohn's Rural Architecture. Upjohn was also well known for his Trinity Church in New York City, distinguished by a

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single central tower. Masonry in construction, it was built during the years 1839 - 1846, and any New York architect would have been familiar with its Gothic style. It is not surprising, therefore, that the Gothic Revival style was chosen for Mamaroneck.

That the Mamaroneck church does not utilize battens over the vertical board joints is curious. Board and batten construction was popular because the covering of tongue and groove joints with a nailed on batten provided a strong, weathertight facade. The carpenters of the United Methodist Church, however, were also shipbuilders (Mamaroneck is on a protected harbor and is still the home of several working ship yards), who would have had experience in achieving strong, weathertight seals without exterior battens. The width of the siding, four inches, is narrower than that typically used for board and batten and would have been appropriate for a ship's hull.

Except for the plain vertical siding, the building is typical of its type. The verge boards at the raking eaves were carved in an appropriately ecclesiastical, stylized lancet motif. The wood window sash utilized the pointed arch and tracery expected in religious Gothic Revival buildings. As Downing suggested, "One of the most essential principles in this style is the recognition of the arch, in some manner, in all the principal openings. In public buildings, all windows and doors terminate upward in the pointed arch" (8).

Unlike typical Gothic Revival Episcopal church plans in which sections such as the chancel, apse, nave, transepts and entry were clearly delineated at the interior and expressed on the exterior as an appropriate setting for ceremonial ritual, the Methodist religion did not require such a highly articulated plan.

Rather, simplicity was mandated by the Methodist philosophy. Francis Asbury, Bishop of the Methodist Church in America from 1784 - 1816, proclaimed, "Let all our chapels be built plain and decent, but no more expensive than absolutely unavoidable." (9) While by the mid-nineteenth century Methodist churches, with bell towers and Gothic windows, were more ornamented than their unadorned, colonial ancestors, their plan still reflected a simple service.

The chancel of the Church may have been delineated on the exterior with its shallow apse, which now is ensconced in the hallway leading to the 1869 addition, but no other interior divisions were visible on the exterior. Resembling a New England Congregational church with a rectangular meeting room and central bell tower over the entry, the exterior belies the interior plan consisting of an entry area flanked by anterooms leading to the nave, and the shallow apse.

The delicate interior detail with its graceful vaults, plasterwork, and Gothic arched motif on rails, screens, and pews, is clearly the work of experienced carpenters.

Although the Gothic Revival style was most typically associated with Episcopal church structures, three period examples of the style designed for Methodist congregations appear in Westchester County. The others are later than the Mamaroneck church, the United Methodist Church in Mount Kisco (1868), and United Methodist Church in Armonk (1873). Both were built by the same builder, Edward Dauchey, of Mount Kisco, and were executed in the High Victorian Gothic style, typically a more exuberant interpretation of the style. They have corner towers, pronounced entry porticos, and their high degree of ornament fails to create the feeling of strength and simplicity possessed by the Mamaroneck Methodist Church.

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With its substantial integrity of design, materials, and workmanship, the Mamaroneck Methodist Church is an excellent example of wood frame Gothic Revival style ecclesiastical architecture, and is a rare example of this type of architecture in Westchester County.

1. Bishop Asbury, the leader of the Methodist Episcopal Church in America from 1784 till his death in 1816 is credited with giving the religion an excellent start in America. He traveled annually from New England to Charleston, and established the first Sunday school in America. "In 1773, when the first conference was held, there were ten preachers, nine of them English and 1160 members. But by the time of the death of Bishop Asbury in 1816 there were 695 preachers and 214, 235 members. The population of America increased 36 percent between 1800 and 1810, but Methodist membership increased 168 percent. From one member among every 2050 Americans in 1771 the Methodists in 1816 numbered one member for every 39 Americans." (See: Charles W. Ferguson. Organizing the Beat the Devil: Methodists and the Making of America. Garden City, New York: Doubleday & Company, Inc. 1971.
2. Elmer T. Clark, ed. The Journal and Letters of Francis Asbury. Volum 1, 1771 - 1793. P. 16.
3. Grace Huntley Pugh and Elbridge Sibley, eds. History of Rye Neck: as excerpted from History of Rye, Chronicle of a Border Town, by Charles W. Baird. 1871. Mamaroneck, NY: 1976.
4. Mamaroneck Methodist Episcopal Church: 1813 - 1913, Centennial Year Book. In Historical Sketch by Charles C. Holden. Mamaroneck, New York. 1913. p. 17 - 18.
5. Mr. Carreja's name appears in a 1959 church history which quotes the Zion's Herald, January 18, 1860 as the source for the architect's name. His first name is unknown and he does not appear in the Withey or MacMillian biographical dictionaries, nor in the New York Times Obituary notices.
6. The Board of Trustees minutes dated June 25, 1907 (page 25) record the names of F. A. Roote as architect and Charles T. Oakley as contractor.
7. William Gershom Fulcher, Mamaroneck Through the Years. Larchmont: The Larchmont Times. 1936. p. 56.
8. Andrew Jackson Downing, Victorian Cottage Residences, (1873 reprint, originally printed in 1842 as Cottage Residences). New York: Dover Publications, Inc. 1981. p. 59.
9. Frank E. Snachis, American Architecture: Westchester Countyt, New York. (New York: North River Press, Inc., 1977. p. 183.

9. Major Bibliographical References

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 # _____

[X] See continuation sheet

Primary location of additional data:

[X] State historic preservation office

[] Other State agency

[] Federal agency

[] Local government

[] University

[] Other

Specify repository:
Historic Preservation Field Services Bureau

10. Geographical Data

Acreage of property 1.6 acres, approximately

UTM References

A	1 8	6 0 6 9 0 0	4 5 3 3 9 2 0	B	_ _	_ _ _ _ _ _	_ _ _ _ _ _
	Zone	Easting	Northing		Zone	Easting	Northing
C	_ _	_ _ _ _ _ _	_ _ _ _ _ _	D	_ _	_ _ _ _ _ _	_ _ _ _ _ _
	Zone	Easting	Northing		Zone	Easting	Northing

[] See continuation sheet

Verbal Boundary Description

The Mamaroneck Methodist Church is located on an approximately 1.6-acre, triangularly shaped lot, in between the Boston Post Road and Tompkins Avenue, just west of the two roads intersection with Beach Avenue, in the Town of Rye, Village of Mamaroneck, Westchester County, New York (see attached tax map).

[] See continuation sheet

Boundary Justification

The boundary of the nominated property coincides with the original historic boundary of the property, less a 50 foot wide parcel to the east of the church house, extending from Tompkins Avenue to the Post Road, sold off in 1935, for parking for an adjacent building.

[] See continuation sheet

11. Form Prepared By

name/title Nora Lucas

organization Preservation Computer Serv. Inc. date February, 1992

street & number 306 Beach Avenue telephone (914) 698-3689

city or town Mamaroneck state NY zip code 10543

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Mamaroneck Methodist Church
Mamaroneck, Westchester County

Section number 9 Page 1

Biographical History of Westchester County, New York. V. 1. Chicago: The Lewis Publishing Co. 1899.

Clark, Elmer T., ed. The Journal and Letters of Francis Asbury. Volume 1, 1771 - 1793.

Downing, Andrew Jackson. Victorian Cottage Residences, (1873 reprint, originally printed in 1842 as Cottage Residences). New York: Dover Publications, Inc. 1981.

Ferguson, Charles W. Organizing to Beat the Devil: Methodists and the Making of America. Garden City, New York: Doubleday & Company, Inc. 1971.

Fulcher, William Gershom. Mamaroneck Through the Years. Larchmont: The Larchmont Times. 1936.

Mamaroneck Methodist Episcopal Church: 1813 - 1913, Centennial Year Book. In Historical Sketch by Charles C. Holden. Mamaroneck, New York 1913.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Mamaroneck Methodist Church

MULTIPLE NAME:

STATE & COUNTY: NEW YORK, Westchester

DATE RECEIVED: 8/31/92 DATE OF PENDING LIST: 9/15/92
DATE OF 16TH DAY: 10/01/92 DATE OF 45TH DAY: 10/15/92
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 92001304

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 10/2/92 DATE

entered in the
National Register

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA _____
REVIEWER _____
DISCIPLINE _____
DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

CLASSIFICATION

count resource type

STATE/FEDERAL AGENCY CERTIFICATION

FUNCTION

historic current

DESCRIPTION

architectural classification
 materials
 descriptive text

SIGNIFICANCE

Period Areas of Significance--Check and justify below

Specific dates Builder/Architect
Statement of Significance (in one paragraph)

summary paragraph
 completeness
 clarity
 applicable criteria
 justification of areas checked
 relating significance to the resource
 context
 relationship of integrity to significance
 justification of exception
 other

BIBLIOGRAPHY

GEOGRAPHICAL DATA

acreage verbal boundary description
 UTM's boundary justification

ACCOMPANYING DOCUMENTATION/PRESENTATION

sketch maps USGS maps photographs presentation

OTHER COMMENTS

Questions concerning this nomination may be directed to

_____ Phone _____

Signed _____ Date _____



M-2-8-92
Mamaroneck United Methodist Church, 1859.
Mamaroneck, Westchester County, NY
South, Facade, Elevation, Looking N

26-8-2



R-1-34-92

Mamaronock

United Methodist Church, 1859

Mamaronock,

Westchester County, NY

Pier Detail



R. 2-17-92

Mamaroneck United Methodist Church, 1859

Mamaroneck, Westchester County, NY

Choir Loft, Looking S



R 2-18-92

Mamaroneck United Methodist Church, 1859

Mamaroneck, Westchester County, NY

Mamaroneck, Westchester County, NY

View of Nave and Apse from Choir Loft, Looking W

2-18



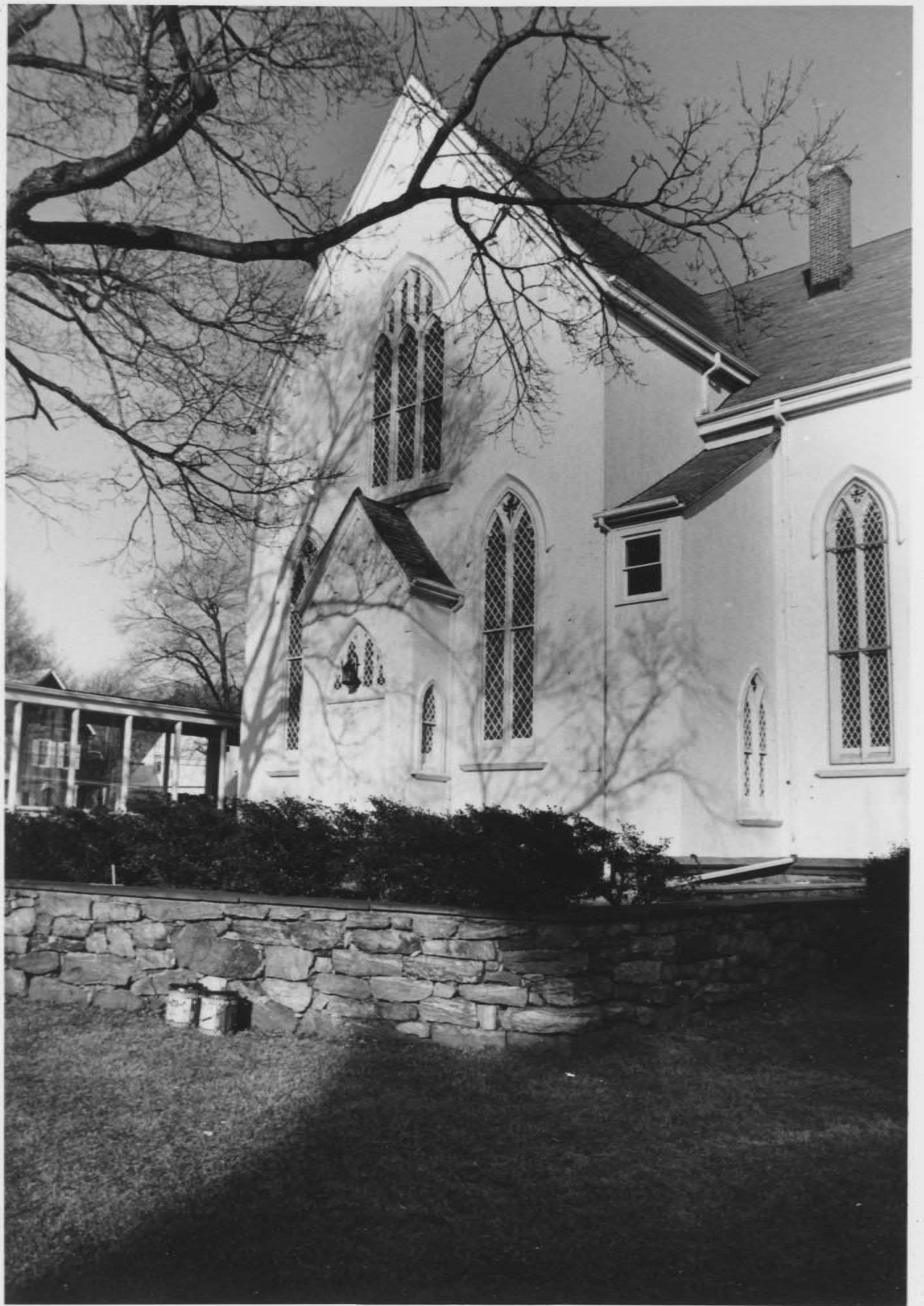
Ms. A. 9. 2. 1-19-92

Mamaronck United Methodist Church 1869

Mamaronck, Westchester County, NY

Church

1869 Addition, East Eleventh, Looking W



2-29-92

Mamaroneck United Methodist Church, 1859

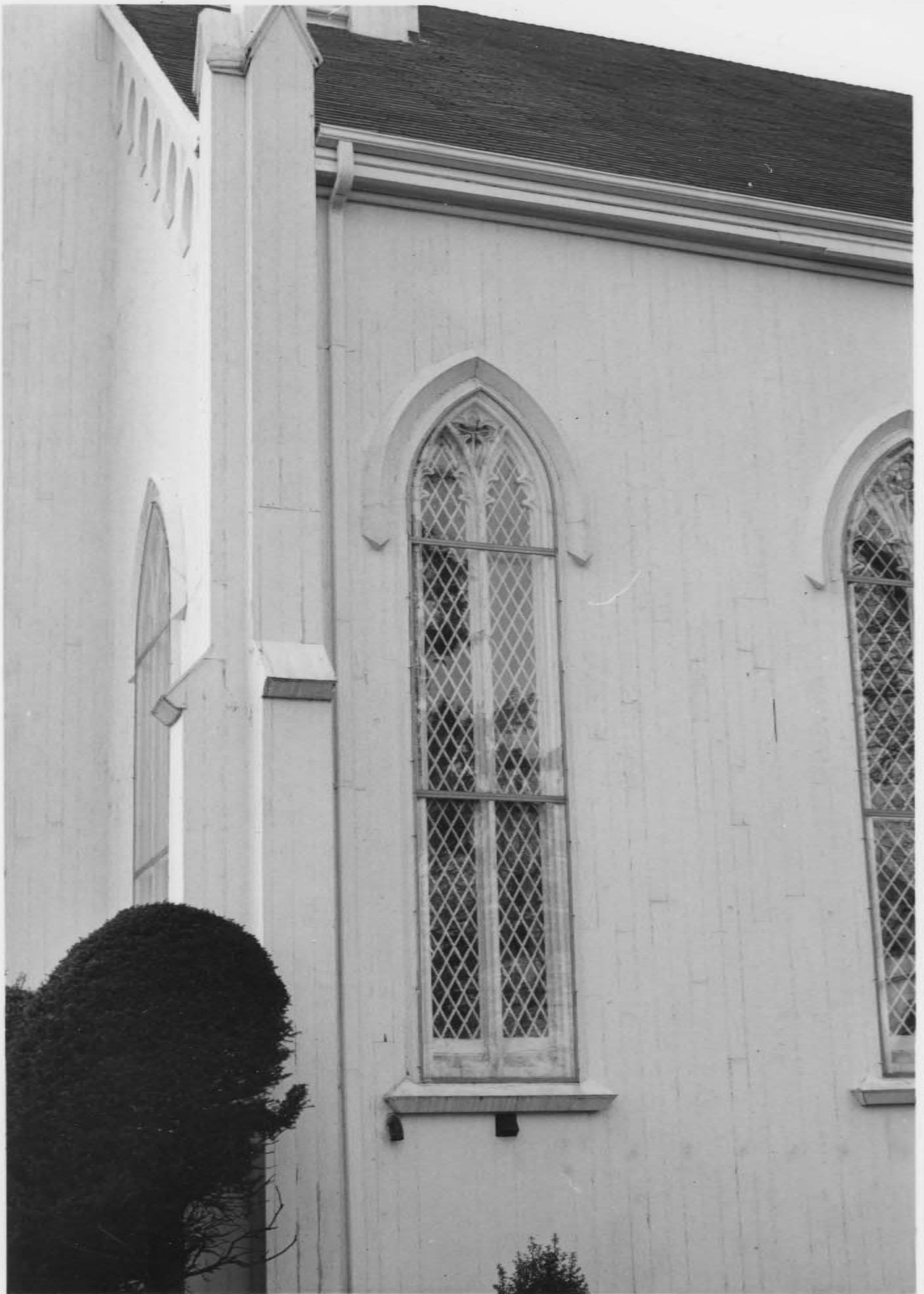
Mamaroneck, Westchester County, NY

Church

East Elevation, Looking SW

Mamaroneck
Church
East Elevation (Looking SW)

R-2-29-92
Mamaroneck United Methodist Church, 1859
Mamaroneck, Westchester County, NY
Church



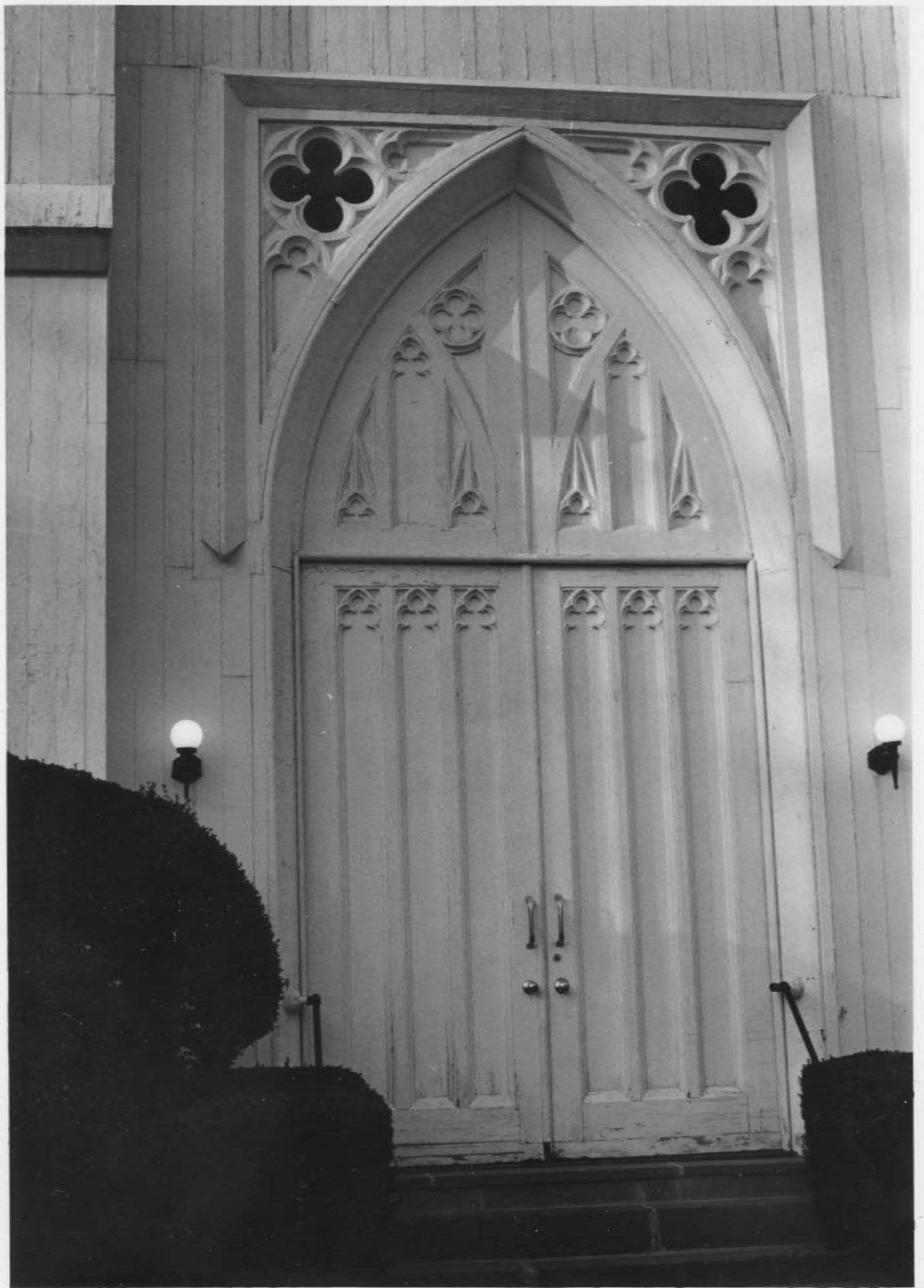
P-1-21-92

Mamaronck United Methodist Church, 1859

Mamaronck, Westchester County, NY

Church

View of Nave and Apse from Choir Loft, looking NW



R-1-2792

Mamaronck United Methodist Church, 1859

Mamaronck, Westchester County, NY

Door Detail



P-2-27-92

Mamaroneck United Methodist Church, 1859
Mamaroneck, Westchester County, NY
Church, East Elevation, looking W



2-2-10-92

Mamaroneck United Methodist Church
Mamaroneck, Westchester County, NY
Church House, 1898
West Elevation Looking NE

(2)



Mamaroneck United Methodist Church

Mamaroneck, Westchester County, NY

Church House Garage, c 1930

Non-Contributing

SEARCHED
SERIALIZED
INDEXED
BY

UNITED METHOD C
MAMARONECK
ATTENDING CO.
E 206 975
N 4533 920



Mapped, edited, and published by the Geological Survey
Control by USGS, USCG&S, and N.Y. Dept. of Transportation
Topography by photogrammetric methods from aerial photographs
taken 1964. Field checked 1967
Supersedes Army Map Service map dated 1955
Selected hydrographic data compiled from USCG&S charts 222 (1963)
and 221 (1967). This information is not intended for navigational
purposes
Polyconic projection. 1927 North American datum
10,000-foot grid based on New York coordinate system, east and
long tilted zones, and Connecticut coordinate system.
1:000 meter Universal Transverse Mercator grid lines, zone 18,
shown in blue
Red dot indicates areas in which only landmark buildings are shown
Map photoreproduced 1975
No major culture or drainage changes shown

SCALE 1:24,000
CONTOUR INTERVAL 10 FEET
DATUM IS MEAN SEA LEVEL
DEPTH CURVES AND SOUNDINGS IN FEET - DATUM IS MEAN LOW WATER
SOUNDINGS LOWER NUMBERS ARE APPROXIMATE, AND IN AREA WITH WATERS
THE MEAN RANGE OF TIDE IS APPROXIMATELY 7.5 FEET
THIS MAP COMPLEYS WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ROAD CLASSIFICATION
Heavy-duty Light-duty
Medium-duty Unimproved dirt
Interstate Route U.S. Route State Route
MAMARONECK, N. Y. - CONN.
7.5 MINUTE SERIES QUADRANGLE
75025 - 77337.5/7.5
PHOTOENRICHED 1975
AND 4261 NW-SERIES 7421

VILLAGE OF



MAMARONECK

*State
or
appeal
action*

Village Hall
Mamaroneck, N.Y. 10543

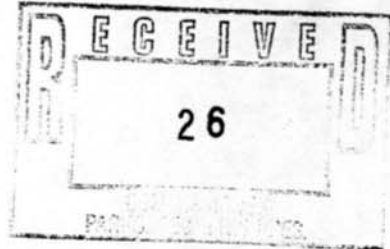
OFFICE OF
PAUL J. NOTO
MAYOR

TELEPHONE
381-5504
AREA CODE 914

February 21, 1992

Commissioner Orin Lehman
New York State Office of Parks, Recreation
and Historic Preservation
The Governor Nelson A. Rockefeller Empire State Plaza
Agency Building 1
Albany, New York 12238-0001

RE: Mamaroneck United Methodist Church
546 East Boston Post Road
Mamaroneck, New York



Dear Commissioner Lehman:

It is with great pleasure that I support and endorse the nomination of the Mamaroneck United Methodist Church to the National and State Registers of Historic Places.

The Mamaroneck United Methodist Church has already been designated locally and we enthusiastically support its nomination since it is truly a structure of enormous historic significance.

If you need any other information or input, please do not hesitate to contact me.

Very truly yours,

[Signature]
Paul J. Noto, Mayor
Village of Mamaroneck



PJN:rd



ANDREW P. O'ROURKE
County Executive

March 9, 1992

*S to the
DL
appears
action*

Hon. Orin Lehman, Commissioner
N.Y.S. Office of Parks, Recreation
and Historic Preservation
The Governor Nelson A. Rockefeller Empire State Plaza
Agency Building 1
Albany, New York 12238-0001

Dear Commissioner Lehman:

Recently, I received notification that the Mamaroneck United Methodist Church located at 546 East Boston Post Road in Mamaroneck, New York is being considered by the State Review Board for nomination to the National and State Registers of Historic Places.

We, in Westchester County, are extremely proud of our history and architectural diversity. Therefore, the County of Westchester supports the nomination of the Mamaroneck United Methodist Church to the National Register of Historic Places.

Sincerely,


Andrew P. O'Rourke
County Executive

AOR:BCS:rmb

8

