

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: Conway Public Library

Other names/site number: Jenks Memorial Library

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: 15 Greenwood Avenue

City or town: Conway State: NH County: Carroll

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

I hereby certify that this ___ 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

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	

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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

4. National Park Service Certification

I hereby certify that this property is:

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

_____	_____
Signature of the Keeper	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
-

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Site

Structure

Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

Noncontributing

1

buildings

sites

structures

objects

Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

EDUCATION/library

Current Functions

(Enter categories from instructions.)

EDUCATION/library

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7. Description

Architectural Classification

(Enter categories from instructions.)

Classical Revival: Neo-Classical Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Granite (foundation), Brick, Brownstone (walls), Slate (roof), Copper (roof details)

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 Conway Public Library is a ca. 1900, free-standing, one-story, masonry building designed by Boston architect Thomas W. Silloway in the Neo-Classical style. The original Library building has brick walls on a raised foundation of gray granite and the window openings have brownstone lintels and sills. The primary facade is embellished with a brownstone portico supported by Ionic columns. The roof is slate, with a clock tower, cornices, cresting and other trim of pressed sheet copper. A ca. 2003 addition to the east side of the original library building is similar in scale and form to the original Library. The addition is also brick, with a gray concrete foundation, cast-stone lintels and sills, and an asphalt shingle roof. The colors and general appearance of modern materials are similar to those used on the original Library. The setting of the Library is busy street within a small town center. The grounds immediately surrounding the Library are an open public park planted with grass, trees and flower beds. The building is well-preserved, in good repair, and retains all aspects of integrity.

Narrative Description

Setting

When the Conway Public Library was completed the neighborhood was residential and free-standing houses, most with attached ells and barns, lined both sides of Main Street.¹ Present-day Main Street is a

¹ *Conway, Carroll County, 1902*. New York: Sanborn Map Company, 1902.

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busy, three-lane road with heavy vehicular traffic. The road is also part of Route 16, a state highway that runs from the New Hampshire seacoast region to northern New Hampshire. Route 16 passes in front of the library before turning north towards the village of North Conway. Directly across Main Street from the Library is a row of modern 20th century commercial buildings set back from the street. To the northeast, across Route 16, is a filling station. West of the Library is a former residence which has been significantly altered and enlarged. . The National Register-listed Bolduc Block sits down the street southwest from the library.

The Library's immediate site is open and grassy with a limited number of trees. A semi-circular drive leads from Main Street to the primary entrance to the Library. West of the Library is a nineteenth-century residential structure. To the east is the Library Park, with trees and paths, and then Wilder Avenue. Behind the Library is a parking lot for patrons and beyond the lot is Greenwood Avenue. This parking lot serves as the arrival point to the Library.

Exterior

The original Library block is rectangular, with its longer axis running east-west. The ca. 2003 addition is east of the original library building. It is also rectangular, with its longer axis running north-south. The addition is slightly shorter than the original building and its front facade is set several feet back or south from that of the original Library. A one-story, flat-roofed hyphen connects the two primary volumes of the building and its south facade serves as the primary entrance to the Library.

The foundation of the original building is a single course of smooth-finished, granite blocks, beveled at the upper edge. The walls are constructed of a high-quality brick, laid with tight joints of white mortar. The front (north) and west facades have no visible headers. The secondary facades (south and east) are laid in common bond and have seven courses of running bond and then a course laid with headers worked into it. The first story window openings typically retain their original wood, single-light sash. The eaves and gables are finished with cornices of copper sheet metal.

The ca. 2003 addition and the hyphen are also brick, and the coursing – seven courses of common bond between courses laid with headers – found here repeats that used on the original Library. Unlike the original construction this coursing pattern was used on all four facades. The foundation is poured concrete, light gray in color. The window openings are finished with cast stone lintels and sills in a brown color that matches that of the brownstone used on the original Library. The window openings have one-over-one double hung sash finished in a dark green color but do not have transoms. The hipped roof is covered with asphalt shingles in a gray shade similar to the color of the slate roof of the original Library. Roof trim such as cornices is metal finished with a bronze color that mimics patinaed copper.

The front (north) facade of the original Library is divided into three, irregularly sized bays. The center bay projects slightly and contains the primary entrance. It is finished with brownstone and capped with a clock tower of pressed sheet copper. This bay has a projecting portico consisting of a pediment supported on a pair of Ionic columns. The entablature has a plain frieze below a dentiled cornice. Gold letters on the frieze spell out “Conway Public Library.” The Ionic columns have a stylized, four-petaled flower motif added to each volute and at the center of the abacus as well. The column shafts are smooth. Recessed behind the outer plane is a second wall with a half-round arch with a keystone placed on a broken entablature. The entablature is supported by engaged brownstone pilasters and shorter Ionic columns, one of each on either side of the arch. The wood entrance doors are, in turn, set behind this wall. At the door plane, pilasters support an entablature with dentils.

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Four granite steps lead to the front entrance landing; the landing is also granite. The outer columns stand on distinct granite bases that align with the second step and the shorter, recessed Ionic columns and pilasters are placed on the third step. The entrance doors are wood, each with a single light, and sit on the landing. Modern, wrought-iron handrails have been installed on the stairs.

At the center of the main roof, above the entrance portico, is a short, copper-clad clock tower. The base of the tower is square and the corners are finished with quoins. Each side of the tower base has a round clock face framed in a half-arch supported on a pair of half-Greek keys. The clock was made by noted clock maker George M. Stevens of Boston. Above the base is a short, domed roof with a tall, gable-roofed dormer on each side. The top of the dome has a weather vane.

The east bay has a pedimented gable with a full return cornice and a fanlight in the gable end. The rake and return cornices are copper, and embellished with a dentil course. Fenestration is a tri-partite window centered in the facade and a second window opening placed to the west of it. The three openings in the tri-partite have individual, brownstone sills under a shared lintel, also brownstone. Each of the three window openings has one-over-one wood sash with a stained glass transom above. The fourth opening has two, one-over-one windows stacked vertically and separated by a wood panel. Four cellar windows set into the foundation align with the first story window openings. The original sash have been replaced with glass blocks. The slate roof is not visible on this facade. A copper finial adorns the peak of the roof.

The west bay is recessed slightly behind the center bay. At the northwest corner of the foundation is a granite cornerstone that reads "A.D. 1900". Like the east bay, the west section is also further divided into two, irregular bays. The east bay has two, one-over-one windows stacked vertically with a wood panel between them. The west bay has a pair of windows under a shared brownstone lintel. There are three cellar windows in the raised foundation, each aligning with a window above it. The cellar windows are modern, metal-framed windows in a dark color. The hipped roof over this bay is visible and has a single, gable-front dormer.

The north facade of the 2003 addition is divided into two bays. The west bay has three, irregularly spaced window openings. The east bay has a cross gable with full return cornice and fan light. Below the cornice, three window openings are centered on the wall. The grade slopes down towards the east, exposing the foundation and allowing three basement-level windows in the east bay. The basement windows are spaced to align with those at the first floor.

The north facade of the hyphen between the original building and the addition is recessed behind both volumes. This faces has three window openings, a wider window between two narrower ones. Each opening has one-over-one sash.

The west facade of the original library is divided into two, irregular bays. The north bay has a single window opening with one-over-one sash and a transom, while the wider, south bay has seven, smaller window openings set high into the wall. Four, evenly spaced cellar windows are set into the raised foundation. The roof has two dormers.

The south facade, which was the rear of the building in the original design, now functions as the primary entrance. The main entrance to the Library is through the hyphen between the two buildings. The south wall of the hyphen is mostly glass, with a pair of doors between bands of windows. At the top of the wall a frieze reads "Conway Public Library."

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The south facade of the original library is divided into three bays of irregular width. The west bay has two window openings on either side of a brick chimney. Each window opening has one-over-one sash with a transom above. The center bay has a three-sided bay window with a half-hexagon roof. Below the bay is a projecting square volume added in 1984 to serve as an entrance to the building. This small addition is constructed of brick and has a half-hip roof. The east bay has a single opening with one-over-one sash and three, smaller window openings, also with one-over-one sash, set higher in the wall. At grade below the larger window opening is a door opening with a modern, flush-metal door. The date of the opening and door is unknown.

The south facade of the addition has four irregularly spaced window openings, each with a one-over-one window. This facade does not have window openings at the basement level. A plaque at the west end reads "A. D. 2003."

The addition obscures the east facade of Silloway's original Library. Photographs show that prior to the construction of the addition, the east facade was divided into two bays. The north bay had a single window opening with a transom over a double-hung window. The south bay had six, smaller window openings, also with one-over-one sash, set high into the wall. These latter six windows have stained glass and remain in the building today. They can be seen in the modern entrance vestibule.

At the east facade the grade slopes down towards the south allowing for a full two stories at the south end of the addition. Fenestration of this facade is irregular. A two-story bay slightly north of the center of the facade is flanked by a single window opening on either side. At the south end, a projecting hood shelters an entrance to the lower level. Above the entrance is a pair of windows.

The original Library has a hipped roof finished with gray slates and flat-seamed copper at the eaves. Flat-seamed copperwork also extends up the slope of the roof behind the tower. The ridges of the hips and cross gables are capped with decorative copper cresting. Gable-roofed dormers on the north, east and west slopes are finished with copper cladding. The dormers have two-over-two wood sash, painted dark green. The upper sash has an arched top that continues above a broken pediment. A pressed-copper balustrade that once encircled the roof was removed c.1960.

The roof is wood framed, and the sawn rafters that support the east and west hips are supported by wood trusses. Three additional wood trusses running north-south are not connected to the roof framing and appear to instead support.

The roof of the addition is also hipped, with a cross gable on its front (north) facade. The eave edges of this roof are finished with standing seam metal. A single dormer in the south slope is fitted with metal louvers.

The original library building was built to be fire-proof. The exterior walls are masonry, the roof is slate, and the main stair is cast-iron. The first floor is supported on shallow brick vaults between ferrous metal beams.

Interior

The interior of the original Library is arranged with three small rooms across the front or north side of the building and three larger rooms along the south side. The smaller spaces were an entrance vestibule, a reading alcove and a cabinet. The larger spaces were used for book storage, book delivery, and a reading room. Historically, books were stored behind a counter and requested by patrons but today books and other materials are on open shelves and patrons browse the shelves.

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The rooms on the first floor in the ca. 1900 library retain many original, character-defining features. The walls are finished with paneled wainscots of quarter-sawn oak. The wainscots have recessed panels with applied moldings and most rooms also have a Greek key border below the top rail. Bracketed or dentiled wood cornices, also of oak, embellish the ceilings and the major rooms also have a painted frieze border that is lettered in gold, Old English-style script with quotes from noted scholars including Emerson, Goethe, and Franklin. The oversized door openings retain bold casings, entablatures and rail-and-stile doors with recessed panels, again of quarter-sawn oak. Most of the window openings retain their original wood sash and also have transoms with stained glass windows bearing the name of a noted scholar, inventor or author. Some of the windows also have a symbolic image representative of the memorialized person's field of study.

Alterations to the interiors are few. Beyond the Vestibule the floors throughout are covered with modern wall-to-wall carpet; it is likely original hardwood floors remain under the carpet. Original lighting fixtures throughout have been replaced with modern.

The room names used in the following description are the original room names as used in the June 14, 1901 *Boston Globe* article about the dedication of the building.² The rooms in the original library are presently used as a variety of reading and research rooms.

Vestibule

The primary entrance doors lead to a vestibule that also contains the original stairs to the basement and attic. The floor in this space is black and white marble tile. The walls are painted flat plaster finished with a white, marble baseboard. The ceiling is flat plaster, painted white (no cornice). A marble plaque on the west wall records the construction date and lists the names of the architect, the major contractors and members of the citizens' committee.

On the south wall, a marble step ascends to a pair of doors that leads to the interior of the Library. A single door in the west wall leads to the (former) Ladies' Toilet. A pair of doors in the north wall leads to the exterior. The top of this opening holds a "transom" of two wood panels. The doors and their surrounds are quarter-sawn oak. Each door opening has boldly molded casings at the jambs and a projecting, molded entablature at its header. Each door leaf has eight, recessed panels with applied moldings.

At the east of the Vestibule a cast-iron, winder-style stair leads to the attic above and basement below. The stairwell is separated from the vestibule by a plaster arch supported on a pair of scrolled brackets of cast plaster. The treads are textured and the risers have recessed panels cast into them. The wood handrail is supported on square, iron balusters between taller, square iron newel posts. No manufacturer's name was found on the stair.

(Former) Ladies' Toilet

West of the Vestibule is a small room that was originally the Ladies' Toilet and is now used as a janitors' closet. This room also has a black-and-white, marble tile floor. The walls are finished with a white marble baseboard above which limited amounts of beaded-edge boards remain on the walls. A modern, suspended, metal-grid ceiling with 2' square acoustical tiles obscures the original ceiling above it. A

² "Library Dedicated at Conway, N.H. Gift of the Late Dr. Thomas L. Jenks of Boston, His Wife and Daughter," *Boston Globe* (14 June, 1901).

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modern, wall-hung slop sink hangs on the wall. No visible evidence of the original plumbing fixtures remains.

Delivery Room

South of the Vestibule is a large room which originally served as the "Delivery Room." In 1900, this room had card catalogs and a counter where books were delivered to patrons. This space retains a paneled wainscot and ceiling cornice of quarter-sawn oak. The ceiling has an original lay light of pastel-hued, stained-and-leaded glass with a molded wood frame around its perimeter. The perimeter of the ceiling is painted with a hand-stripped border on a colored ground. The heavy, dentiled cornice is oak, and below it is a painted frieze of literary quotations in gold, Old English script.

The north wall has a pair of paneled doors leading to the entry vestibule. Tall, finished openings in the east and west walls lead to adjacent rooms. Like the other door openings on the first floor, these have pilasters supporting a bold, dentiled entablature. The west opening has a pair of eight-panel doors under a two-panel, solid wood transom. The east opening has no door leafs and its jamb returns are finished with recessed panels. When the Library was originally constructed a counter was installed in this opening. A third, shorter opening in the east wall has a single door leaf and leads to a short hall. The south wall is a three-sided bay window with four window openings. Two window openings are in the south wall of the bay and there is one opening in each of the angled walls. All have one-over-one sash with a stained glass transom above it.

Reading Room

West of the Delivery Room is the Reading Room. The north, east and south walls have a paneled oak wainscot and all four walls have a heavy, bracketed cornice, also of oak.

The west wall has no wainscot and its window openings are placed high above the floor, likely to accommodate bookshelves on the wall below. These window openings have double-hung, wood sash with stained glass windows. Each window is lettered in Old English script with the name of a noted minister or author: Beecher, Wesley, Channing, Socrates, Cicero, Shakespeare, and Emerson. On the south wall is a large fireplace with an elaborate oak mantelpiece. The open firebox is edged with delft tiles. An overmantel features a framed picture of the "Washington Boulder," a local landmark that was cut into slabs for the foundation of the Library, at its center. The overmantel is capped with a broken pediment with scrolls. On either side of the fireplace is a double-hung, one-over-one window with a stained glass transom above. These windows have smaller pieces of glass and bolder colors than other windows found in the building. The east window bears the Jenks' family crest.

Alcove

North of the large Reading Room is a small Alcove, also for reading. The smaller scale of this room makes it suitable for quiet contemplation and study. Like the other spaces, it is finished with a paneled wainscot and bracketed crown molding of quartered oak and a painted frieze of quotations. A pair of window openings in the north wall and a third opening in the west wall have one-over-one, wood sash below a stained glass transom. Each transom has the name of a noted scholar and a symbol representing that scholar's field of study. The ceiling in this room has a raised center field finished with a molded plaster border. The ceiling perimeter has a painted and striped border.

Two interesting artifacts are displayed in this room. On either side of the windows on the north wall is a large print with photographic portraits of the contractors, donors, and other key figures in the construction of the Library.

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Stock Room

East of the Delivery Room is the former Stock Room, where the books were stored behind a counter. This room has a simpler wood cornice (no brackets or dentils), no painted frieze, and also lacks the wainscoting found in the other rooms, indicating its original use as a “back room” rather than a public space. Window openings in this space are placed high on the wall, likely to accommodate bookshelves. The window openings have double-hung, wood sash with stained glass in them. In the southwest corner of the Stock Room is a small room that was once the Librarian’s office and now holds the elevator.

The *Boston Globe* article noted that in 1901 this room had a balcony. There are no known historic images of this room or any obvious physical evidence to indicate where this balcony was. At an unknown date, the desk or counter across the opening to the Delivery Room to the west was removed.

When the addition was constructed in 2003, this room became the center of the expanded library. A large, finished opening was constructed in the east wall to provide access to the addition. The opening is finished with an oak-clad header set below the historic windows and thus the feeling of the room remains intact. At that time a second opening was cut into the north wall to provide access to the former Cabinet. Today the room is used as a reference room and the walls are lined with wood carrels for patrons using computers.

Cabinet

A small room on the north wall was originally the Cabinet. It has the paneled wainscot, dentiled cornice, lettered frieze, and stained glass transoms found in the other “public” rooms in the original library. A single, wall-hung corner cabinet of oak with glass doors remains in the northeast corner of this room.

A “cabinet” was a late-19th century space for displaying specimens, such as taxidermy or collections relating to natural history. In his address to the residents of Conway at the dedication of the Library, architect Thomas Silloway stressed the importance of the Cabinet. A 1925 article noted the Library “...has a curio room with a fine collection of curiosities and a spacious and charming reading room well supplied with reference books and current periodicals.”

As part of the 2003 addition and renovation project, two openings were cut into the north wall of the Cabinet. These openings are finished with drywall and have no applied casings or trim and do not have doors in them. The wider opening leads to the former Stock Room while a narrower opening provides access to the area behind the reference/circulation desk. As the openings do not extend to the ceiling, the feeling of the individual, distinct rooms remains.

Ca. 2003 Addition and Hyphen

The main entrance leads to the ca. 2003 connector between the original Library and the addition. The entrance contains the circulation desk. The desk and adjacent columns are finished with oak paneling that complements the millwork in the original Library. The west wall of this space is the original brick exterior wall of the library. The stained glass windows remain and are visible above an opening that leads to the former Stock Room.

The main floor of the addition is an open room filled with book stacks. The northwest corner is partitioned off from the rest of the space and contains the Director’s office. Finishes are modern. The floor is carpeted and walls are painted gypsum wallboard finished with an oak baseboard. An oak picture rail on the walls creates a frieze mimicking that in the original Library. Window openings are also finished with oak trim. The ceiling is a suspended grid supporting acoustical tiles. An open stair in the southeast corner leads to the lower level.

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Basement Level

When the Library was originally constructed the basement level was an unfinished space that contained the heating equipment and possibly a second toilet room. Today, the lower level of the original library contains the Henney History Room, mechanical rooms, and staff work spaces. The basement level is finished with late-20th century finishes including vinyl tile on the floors. The interior partitions are gypsum wallboard, painted finish, and the exterior walls are the masonry foundations, also painted. All of the finishes date to 1976 or more recent and are not historically significant.

The basement level of the hyphen contains three modern bathrooms and a hallway connecting the original Library and the ca. 2003 addition. The lower level of the addition contains the Children's Room in the north half and a meeting room with kitchenette in the south half.

Alterations

The building is little changed since its initial construction. Major changes to the exterior include the ca. 1960 removal of the pressed-copper balustrade that encircled the roof³ and the construction of an addition to the west side of the library in 2003. The removal of the balustrade was an unfortunate decision, as to date no other Silloway designs are known to have incorporated this detail. At an unknown date the original basement windows were removed. Some of the openings now have modern, metal sash and others have glass block.

In 2003, a large addition was constructed east of the original library. The addition was designed by Tom Wallace of the architectural firm Tennant Wallace Architects of Manchester, NH. The scale, rooflines and exterior materials are complimentary to those of the original library and do not detract from Silloway's design. The addition contains an ADA-compliant entrance, a wide stair connecting the main and basement levels, and additional public spaces on the lower and main levels.

Interior alterations are also few. The original room footprints remain intact and the stained glass windows, quarter sawn oak millwork including wainscoting, cornices, doors, and friezes with gold-lettered mottoes remain throughout.

On the main level, the floor plan is little changed. Minor changes have been made to accommodate new uses. At an unknown date, the original circulation desk was removed from its location in the opening between the Delivery and Stock Rooms. It is now in the Henney History Room in the basement. At an unknown date, likely in 1973 when the space was converted to a Children's Room, the display cases that had been in the Cabinet were removed. Oak cabinets remain in the basement and attic of the Library and it is likely some of these were once in the curio however no pictures are known to have survived to confirm this. Original wall and ceiling finishes have been painted over and most of the floors are covered with modern, wall-to-wall carpets. Original lighting fixtures were removed at an unknown date and the extant fixtures are simple, modern pendant fixtures that do not detract from the historic interiors. The former librarian's office in the southwest corner of the Stock Room now contains an elevator to the lower level.

As part of the 2003 expansion, openings were made between the former Cabinet and the former Stock Room. Another large opening was made in the east exterior wall, to provide connectivity to the interior spaces in the addition. The stained glass windows, set high in the wall, were retained and remain in place

³ "Repairs to Slate and Copper Roof" folder, Library Files, Conway Public Library.

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above this opening. The openings are plain and enough of the walls remain to clearly indicate the original volumes.

The basement was originally unfinished space with mechanical equipment and a men's toilet. In 1976, part of the then-unfinished basement was fitted up to house the Henney History Room ("History Room" folder, Library Files, CPL). A few years later, in 1984, a new entrance was added at the basement level of the rear of the building. This new entrance was closer to the parking lot, which is behind the building, and also required no steps. The remainder of the basement was finished to house a children's library and a new elevator was added to connect all the levels.

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
-

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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

EDUCATION

Period of Significance

CRITERION A: 1900 - 1967

CRITERION C: 1900

Significant Dates

1900

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Thomas W. Silloway

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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.)

The Conway Public Library is eligible for the National Register of Historic places at the local level under Criterion C for architecture. The Library is both a well-preserved example of a late-nineteenth/early-twentieth century Neo-Classical library building and also an important and well-preserved surviving work of the nineteenth-century architect Thomas W. Silloway. The period of significance for Criterion C is 1900, the year construction of the Library was completed. The Library is significant under Criterion A at the local level for education with its ongoing role as a center of learning and source of community identity in the Village of Conway, NH. The period of significance for Criterion A is 1900 – 1967, reflecting the opening of the Library and the fifty-year cut-off of the National Register program.

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

Criterion C, Architecture: The Conway Library was built in 1900. The library building was a gift made in accordance with the wishes of Conway native Dr. Thomas Jenks, a Boston physician who had lived in Conway for the first five years of his life. While the building was donated by Jenks' heirs, his widow Lydia and daughter Sarah, the land for the Library was purchased by the citizens of the Town.⁴

The first excavation for the foundation was made April 26, 1900 and the cornerstone for the building was laid on June 13 of that year. The cornerstone ceremony included speeches, a sermon, and musical performances by the village choir. Attendees included the architect of the Library, Thomas Silloway, and notables of the town.⁵

Construction of the Library took just over a year and the new building was formally dedicated on June 20, 1901.⁶ The general contractor for the construction of the Library was George M. Tufts, of Boston. James P. Flat of Springfield, MA was the contractor for the freestone work and Philip H. Butler was the contractor for the marble work. The firm S.D. Hicks & Son of Boston was the contractor for the copper and slate roofing work. Bernhard Zeller, of the Boston firm Schupbach & Zeller, completed the "frescoing" and lettering. Ephraim C. Smith of Boston fabricated the interior millwork including the

⁴ "Memorial of Thomas L. Jenks," Jenks folder, Library Files, Conway Public Library, 3.

⁵ "Memorial of Thomas L. Jenks," np.

⁶ "Conway Public Library Handsome Building Dedicated with Appropriate Ceremonies," *White Mountain Reporter* Volume VIII, No. 37 (20 June, 1901): 1.

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Reading Room mantle, the tables, the delivery counter, and switchboard closet. The stained and leaded glass windows were by John C. Baird of Boston.⁷

The architect of the Conway Public Library was Thomas William Silloway (1828-1910). Silloway was an architect, Universalist minister, and author. Best known for his church designs, his career as an architect was both long – from 1850 until his death in 1910 – and prolific. His obituary reported he had designed nearly 500 churches, and he also designed town halls, school buildings, and residences. In a ca. 1871 letter, Silloway listed twenty-six projects on which he was actively working.

Silloway was born in Newburyport, MA on August 7, 1828. He was the eldest son of Thomas Silloway, a coppersmith, and Susan (Stone) Silloway. In 1845 he apprenticed to house carpenter Robert Gunnison and two years later he began his architectural training in Boston.⁸ His formal architectural training was in the office of Ammi Burnham Young, a noted Boston architect who designed the “second” Vermont State House (1833–1838), the Boston Customs House (1837-1847), and served as supervising architect of the United States Treasury.

Silloway established his architectural practice in 1851. He was already listed as an “architect” in the 1850 census when he was recorded as part of his parents’ household in Newburyport. For most of his career Silloway was a sole practitioner, entering brief partnerships with architect George M. Harding in the early 1850s;⁹ at least one collaboration with A. W. Cobb of Boston in the late 1870s; and a short partnership with Henry S. McKay from 1882-1884 or 1885.¹⁰

In 1852 Silloway began preaching to Universalist congregations and in 1862 he was ordained as a Universalist minister. He served as junior and then senior pastor to Universalist societies in Boston (1862-64) and Brighton (1864-67) (First Universalist Church (Boston, Mass.) Papers, Andover-Harvard Theological School). By 1867, he had left the ministry to return to his architectural practice full-time. He would remain active in the Universalist Church for the rest of his life, designing numerous Universalist churches and schools with Universalist affiliation. He also wrote frequently to the *Gospel Banner and Family Visitant*, a Universalist newspaper.

In addition to his architectural and ministry work, Silloway was also the author of several books on architecture and religious topics. In 1851, he and architect George M. Harding collaborated on the sixth edition of *Shaw’s Civil Architecture*. He created a supplement of Gothic architecture for it as well. In 1858, he wrote a *Text-book of Modern Carpentry* that was reissued in 1868 and 1879. He also wrote a book on *Warming and Ventilation*.¹¹ In 1883 Silloway collaborated with co-author Lee L. Powers on *The Cathedral Towns and Intervening Places of England, Ireland, and Scotland: A Description of Cities, Cathedrals, Lakes, Mountains, Ruins and Watering-Places*. This last book was based on Silloway’s experiences in Europe in 1878.

⁷ The names of the contractors and craftsmen who contributed to the construction of the original library are recorded in two large commemorative prints hanging in the Conway Public Library.

⁸ *Proceedings of the New England Genealogical Society*.... (Boston: the Society, 1908.), liv. Robert F. Needham, “Vermont Sesquicentennial Recalls Universalist Minister,” *The Christian Leader* (22 March, 1941): 277.

⁹ Silloway folders, Architect Files, Maine Historic Preservation Commission.

¹⁰ Architect’s Cards, Boston Public Library. Edwin Monroe Bacon and Richard Herndon, *Boston of To-Day A Glance at its History and Characteristics* (Boston: Post Publishing Company, 1892), 307.

¹¹ Albert Nelson Marquis, editor, *Who’s Who in New England* (Chicago: A. N. Marquis Company, 1909), 848.

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Despite the diversions of the ministry and writing, religious architecture remained Silloway's primary focus. An 1882 biography noted he had designed over 300 churches,¹² a 1909 directory stated "...more than 450 churches..."¹³ and his 1910 obituary credited him with "Nearly 500 Religious Edifices".¹⁴ These numbers reflect commissions rather than buildings and many of the projects were repairs, alterations or updates to existing buildings. While many were for Universalist congregations, he also designed for numerous other denominations including Baptist, Catholic, Congregational, Lutheran, Methodist, and Unitarian. His practice was not limited to Boston and he had commissions in every New England state, Ohio, Minnesota, and as far south as South Carolina. To date, ninety of his commissions have been identified. The following summary and analysis of his work is based on these known commissions.

In addition to the many churches, Silloway also designed several school and college buildings. Notable examples include the restrained Italianate East Hall (1860-61), a dormitory at Tufts College in Medford, MA; an eclectic building with a mansard roof at the Goddard Seminary (1870; destroyed) in Barre, VT; and a more flamboyant, High Victorian Gothic academic hall for Buchtel College in Akron, OH (1872; destroyed by fire). All three of these schools were affiliated with the Universalist Church.

Silloway's most noted project, the reconstruction of the Vermont State House, came early in his career. In 1857 Ammi B. Young's "Second State House" was destroyed in a fire and his former protégé, Thomas Silloway, was retained to design the reconstruction (Ames, "Vermont State House," 200-201). Silloway's design expanded the earlier building, most notably replacing the earlier dome with a taller dome elevated on a base.

Silloway's buildings were typically well-proportioned designs executed using elements of the popular revival styles of the day. In the 1850s and 1860s much of his work included Italianate elements such as bracketed cornices, window hoods, and quoins. His courthouse in Woodstock, VT (1854) is an example of this period in his career and his evolution as an architect.

In the late-1860s and 1870s he incorporated the then-popular mansard roof in his public and educational buildings including the previously mentioned Goddard Seminary; Dean Hall (1867-68) for Dean Academy in Franklin, MA; and the Rockport (MA) Town Hall (1869). He designed several public and educational buildings in the High Victorian Gothic-style including his building for Buchtel College in Akron, OH and the town halls for Medfield, MA (1872) and Merrimac, MA (1875). Even when using a Gothic vocabulary, Silloway typically utilized symmetrical facades and regular fenestration.

Later, Silloway's designs for Stick Style churches included All Souls Unitarian Church, Augusta, ME (1879); the Roslindale (MA) Baptist Church (1884); and the Universalist Church (1885) in Brunswick, ME. These wood-framed buildings have the asymmetrical spires, contrasting wood clapboard and shingle siding and some of the decorative millwork that typify the Stick Style, but are executed in a simple, restrained manner. Silloway's commissions appear to have declined in number through the later 1890s until his death in 1910.

¹² James Grant Wilson and John Fiske, editors, *Appleton's Cyclopaedia of American Biography Vol. 5*. (New York: D. Appleton and Company, 188), 530.

¹³ Albert Nelson Marquis, 848.

¹⁴ "Preacher and Church Architect" [Obituary], *Boston Evening Transcript* 115 (17 May, 1910): 10.

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If Silloway had a signature element as an architect, it was his ability to freely borrow from a number of styles and precedents and successfully combine them into a unique design. His classically-inspired designs are especially strong in this respect and among these his Milford (MA) Town Hall (1853) is an excellent example. A shortened first story serves as a heavy base to the structure and likely contained commercial spaces. The much taller second level had double height windows to accommodate the large meeting space within. The symmetrical facade incorporates Greek Revival elements including corner pilasters; a pedimented gable with a full-return cornice; and a Doric frieze incorporating tri-glyphs. The tri-partite window in the gable end and the use of alternating rounded and triangular pedimented window hoods borrow from the classical architecture of Palladio. The clock tower is decidedly not Greek Revival, but instead seems to be inspired by Baroque church towers. All of these elements are combined in a well-proportioned, symmetrical composition.

A second example is his Universalist Church in Arlington, MA. This wood-framed church stands on a raised foundation. The body of the church is finished with pilasters and it has a Greek-derived, projecting portico with a pediment. The pediment is finished with a bracketed, full-return cornice. The clock tower, which once supported a tall spire, stands on a square base finished with quoins. Each side of the clock tower has a circular opening that likely once had a clock face. The circular openings are framed with elaborately scrolled volutes that borrow from Baroque precedents. Above that is a belfry level with louvered openings. The belfry is four-sided, and each side has a portico that is a scaled-down version of the entrance portico. Above the belfry is an eight-sided lantern level in which with elaborate columns support a broken cornice with a dentil course. The dome above the lantern dates to 1938 and replaced a tall spire that was damaged in a hurricane.

The commission for the Conway Public Library came late in Silloway's career and it may be the only library he designed. Silloway's Memorial Hall in Oakland, ME (1870) housed a library in its lower level, but that building was not designed as a library. Like most of Silloway's more successful designs, the Conway Library incorporates a variety of Classical motifs and elements: a projecting portico, Ionic columns, and a Baroque-influenced clock tower with quoins and volutes.

The entrance to the Library is in a projecting portico with a bracketed cornice and full return supported on classical columns. A pair of tall entrance doors are placed under a half-round arch. This arrangement appeared in several of Silloway's earlier buildings including his Universalist Churches in Montpelier, VT (1858); Arlington, MA; and in Cambridge, MA (1858). In the two Massachusetts examples, the portico's pediment overhangs the wall plane and is supported on Ionic columns, as it is at the Library. Also in those examples, the entrance has a pair of doors capped with a half-round, arched-top window opening, similar to the arched opening in front of the Library doors.

Also familiar is Silloway's design for the base of the Library's clock tower. The square base is of pressed metal; the corners are finished with quoins; and there is a clock face on each side. The round clock faces are framed with a raised band supported on Greek Keys. Like many buildings constructed during the Colonial Revival movement, these elements are based on classical precedents but do not strictly adhere to any of the previous 19th century revival styles such as the Greek Revival or Italianate. Silloway's earlier buildings, including his 1860 renovation of the Arlington, MA Universalist Church and the Milford Town Hall of 1853-58, both have clock towers similar to that on the library.

The Library in Conway is also unusual among Silloway's classical designs in that it was executed in brick and stone. It was also likely the first time he placed a balustrade on the roof. While his school and public buildings were often masonry, those were typically designed in the High Victorian Gothic style. Most of his known classical buildings were wood structures detailed with quoins and moldings that suggested

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masonry construction. The Milford Town Hall's earliest exterior paint campaign utilized a yellowish color that imitated sandstone.¹⁵ In the early-twentieth century this building was painted white, altering Silloway's original vision for the building. As the library is brick, brownstone, copper and slate, it has not been painted and the architect's original color scheme is preserved.

When examined in the context of Silloway's complete body of work, the Conway Public Library is among Silloway's strongest designs. The Library was an evolution of the Greek- and Baroque-inspired compositions of Silloway's 1860s work. The rise of popularity of the Colonial Revival and Neo-Classical styles in the late-nineteenth and early-twentieth centuries afforded Silloway an opportunity to return to the classical vocabulary, proportions and symmetry that marked the start of his career and most successful work as a designer.

The Neo-Classical movement in the United States was a revival of classical architecture that began in the late-19th century and remained popular through the 1940s. The style was influenced by a generation of architects who had the opportunity to travel abroad and study classical architecture first hand. Some, such as Richard Morris Hunt, attended the Ecole des Beaux-Arts for formal training. Others had an informal study traveling to visit classical precedents by Palladio, Wren and others. Silloway's training was the informal version and included travel though England, Ireland and Scotland to study buildings in 1878.¹⁶ The Conway Public Library exhibits many of the character-defining features of the Neo-Classical style including a symmetrical facade, a centered entrance, a full-height porch with Ionic columns, and a balustrade at the roof.

Criterion A: Education

The development of the Conway Public Library was typical of library development in nearby villages such as North and Center Conway and also across New Hampshire. In the early- and mid-nineteenth century, New Hampshire libraries were either subscription-supported organizations open only to members or informal book-sharing arrangements housed in private homes or churches. The first was only available to those who could afford the membership fees while the second typically offered a small number of books. Towards the end of the 19th century, community groups in the form of literary unions or self-education collectives formed by women, known as "Women's Clubs," promoted progressive social programs including the organization of formal public libraries. Libraries in New Hampshire benefitted from a series of state-level legislations that encouraged the formation of libraries and provide funding for them. The result was that nearly every town in New Hampshire had a free library by the early-20th century.¹⁷

As was typical in New Hampshire, early libraries in Conway were informal and available to all who wished to use them. The first library recorded in Conway dates to the middle of the nineteenth century. Leroy Merrill, a local undertaker and owner of a spool factory, ran "The Merrill Library" from which anyone could borrow books.¹⁸ Another informal library was created in the Sunday School at the local

¹⁵ Milford Historical Commission, *Town Hall Rededication of Upper Chamber* (Milford, MA: Town of Milford, nd), 11.

¹⁶ Thomas W. Silloway and Lee L Powers, *The Cathedral Towns and Intervening Places of England, Ireland and Scotland*. (Boston: A. Williams, 1883), 3.

¹⁷ James L Garvin, "Alstead Public Library National Register Nomination," (September 19, 2010).

¹⁸ Persis Berry, "History of the Libraries of Conway" (paper presented to the Historical Society Meeting, 15 October, 1959), np. Transcript found in Library Files, Conway Public Library. Janet McAllister Honsel and Ruth Burnham Davis Horne, *Conway, New Hampshire 1765-1997* (Portsmouth, NH: Peter Randall Publisher, 1998), 353.

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Methodist Church. There, a bookcase was filled with books also available to anyone who wished to borrow them.¹⁹

In the middle of the nineteenth century New Hampshire emerged as a national leader in the development of libraries. In 1849, New Hampshire passed a bill authorizing towns to tax residents towards raising funds for free public libraries. This was first such law to be passed in the country.²⁰ In 1891 another bill was passed to further encourage library development by providing \$100.00 for the purchase of books to any town that established a free library for its residents. The town, in turn, was to appropriate an annual sum towards the library. The required appropriation was tied/scaled to the size of the town's tax base.²¹ The Town's annual reports for the years ending 1891, 1892 and 1895 indicate Conway did not take advantage of this funding.

In 1895, New Hampshire went a step further and required all towns to have a free public library, unless the town voted annually to *not* do so at its town meeting.²² This act may have inspired the incorporation of the Conway Library Association in March, 1895. The warrant in the Town's *Annual Report* noted that Conway held a vote in 1896 regarding establishing a library but the results were not reported in the local newspaper, *The White Mountain Reporter*.

The Conway Library Association was formed by the Conway Woman's Club, which in turn had started in February, 1894. The Town's annual reports for the financial years ending February 15, 1897 and February 15, 1898 noted the Town had allocated \$110.00 for the Public Library in each of those years, suggesting the Town had voted in favor of the library. It is not clear if the Town took over the Conway Library Association or if the Association and the town operated the library under some kind of partnership.

The Conway Woman's Club was typical of this type of late-19th century organization, a club that typically promoted learning and social exchange for women. The movement began in 1868 when a female journalist named Jane Cunningham Croly was denied a ticket to hear Charles Dickens speak at a Press Club dinner in New York City.²³ In response, she proposed to form a club run by and open to women that would serve the varied intellectual interests of its members. The first club was called "Sorosis." While earlier organizations specifically for women had typically focused on charity work and community service, Sorosis was devoted solely to intellectual development. In its constitution, Sorosis provided the following objective: "The promotion of agreeable and useful relations among women of literary, artistic and scientific tastes. The discussion and dissemination of principles and facts which promise to exert a salutary influence on women and society..."²⁴

In 1889, Jane Croly invited women's clubs from across the United States to discuss formation of a national federation of clubs in New York City. On April 24, 1890, sixty-three clubs formed the General Federation of Women's Clubs, an organization that continues to this day. As Croly explained in her book, "The club...accomplished two purposes. It provided a means for the acquisition of knowledge, the

¹⁹ Janet McAllister Honsel and Ruth Burnham Davis Horne, 353.

²⁰ Louise Fitz, "The Library Movement in New Hampshire," *The Granite Monthly* 15 (1893): 351.

²¹ Lousie Fitz, 353.

²² *Laws of the Sate of New Hampshire...*, 118.

²³ Sarah E. Hamblen, "Development of Womens' Clubs – The Clubs of Conway," *The Granite Monthly*. Volume 31, No. 3 (September, 1901): 148.

²⁴ Sarah E. Hamblen, 149.

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training of power; and with the working of a spirit of human solidarity...²⁵

At the time of the national convention, formal women's clubs as proposed by Croly did not yet exist. The first women's club in New Hampshire was founded in North Conway in February, 1892.²⁶ Concord followed a year later, and the Conway Woman's Club was organized in February, 1894.²⁷ In October 1895, delegates from the then-existing clubs met in Concord, NH and formed a State Federation of Women's Clubs.²⁸ As envisioned by Croly, the New Hampshire clubs focused on learning and studied a variety of topics. The Conway club's members studied a variety of subjects together, including English history and American history. These studies required books, and the Conway Woman's Club amassed its own collection to support its educational efforts. The Conway Women's Club initially organized a circulating library for members but the effort quickly evolved to become a library for use by the general public.²⁹ The Conway Village Library Association, a project of the Conway Woman's Club, petitioned the state on March 9, 1895 to organize as a "voluntary corporation." The petition was granted and recorded in Concord on March 20, 1895. The Association elected officers, appointed a board of managers to draw up rules, and selected a librarian to buy books and necessary supplies. The first library was a room in a building owned by C. W. Wilder. It opened on January 1, 1896, at which time it had 283 volumes.³⁰ When the Jenks Memorial Library was opened in Conway in 1900 the Conway Woman's Club gave 1,000 volumes to it. The Women's Club continued to support the Library through donations of books, time and money. The Club held an annual book sale through at least 1992 that raised funds for the Library.

Initially housed in rented or borrowed quarters, New Hampshire libraries often acquired their own buildings in the early 20th century. These buildings were typically funded through the generosity of private donors rather than taxes or other government funds. Both the Conway and North Conway library buildings were funded by private donors rather than a grant from the Carnegie library program, which was just beginning to fund libraries in New Hampshire when the Conway Library was built.

The Conway Public Library has remained a center of learning in the Town of Conway for over 100 years. In addition to the books provided by its predecessors, the Conway Public Library has always supplied a reading room with periodicals and newspapers where patrons can follow current events. The Library has never relied solely on books to provide education and support research. The original Library had a cabinet of specimens for non-book education while the present-day library provides computers and internet access. The Library has hosted a range of exhibits, lectures and events including photography shows and art exhibits. The Woman's Club held events in the Library through at least the 1950s. The building itself has always been a source of pride to the Town, highlighted in tourists' guides, architecture guides, and other publications.

In its 116 year history the Conway Public Library has provided books and services that have kept pace with the changing needs of its users. The library's physical collections have grown and its program offerings have expanded. As the Library grew, demands for additional space were ongoing. In 1976 a

²⁵ Jane Cunningham Croly, *The History of the Woman's Club Movement in America* (New York: Henry G. Allen & Co., 1898): preface.

²⁶ Jane Cunningham Croly, 892. Persis Berry, np.

²⁷ Sarah E. Hamblen, 153.

²⁸ Jane Cunningham Croly, 805.

²⁹ Sarah E. Hamblen, 154.

³⁰ Persis Berry, np. Helen E. Nute, "Library Progress in Conway," *The [North Conway, N.H.] Reporter* (5 January, 1983): 4A.

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portion of the then-unfinished basement was fitted out to house an archive of local history materials. In 1984, additional space in the basement was finished to serve as a Children's Room. The large addition built in 2003 further testifies to the ongoing importance of the Library and its programs to the Town of Conway.

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9. Major Bibliographical References

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Previous documentation on file (NPS):

___ preliminary determination of individual listing (36 CFR 67) has been requested

___ previously listed in the National Register

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- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 1.7 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|-------------------------|------------------------|
| 1. Latitude: 43.978549° | Longitude: -71.117542° |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

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UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

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

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

As per the Town Assessor, the Conway Public Library's lot contains 1.7 acres. The lot is bounded by Main Street (Route 113) to the north, Wilder Street to the east, Greenwood Avenue to the south, and a neighboring property to the west.

Boundary Justification (Explain why the boundaries were selected.)

The boundary described above has been the Library's lot since the dedication of the Library in 1901.

11. Form Prepared By

name/title: Margaret Gaertner
organization: M. Gaertner, Historic Building Consultant
street & number: 11 Stevens Avenue
city or town: Portland state: ME zip code: 04102
e-mail: margaret.gaertner@gmail.com
telephone: 917-476-8156
date: 10-26-2016

Additional Documentation

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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.

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Photo Log

Name of Property: Conway Public Library

City or Vicinity: Conway

County: Carroll County

State: NH

Photographer: Margaret Gaertner

Date Photographed: April and August, 2016

Location of Original Digital Files: office of M. Gaertner, Historic Building Consultant
 11 Stevens Avenue
 Portland, ME 04102

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

NH_Carroll County_Conway Public Library_0001	The original Library and ca. 2013 addition. Photograph taken from northwest of building. (December 3, 3016)
NH_Carroll County_Conway Public Library_0002	The original Library and ca. 2013 addition. Photograph taken from south of building. (December 3, 3016)
NH_Carroll County_Conway Public Library_0003	Detail of front (north) facade showing portico and clock tower (December 3, 2016)
NH_Carroll County_Conway Public Library_0004	Vestibule, looking east.
NH_Carroll County_Conway Public Library_0005	Delivery Room, looking south at bay window, lay light in ceiling visible
NH_Carroll County_Conway Public Library_0006	Reading Room, looking south towards fireplace. Note lettered frieze, bracketed cornice, and paneled door with solid wood-panel transom.

Conway Public Library
Name of Property

Carroll County, NH
County and State



Illustration 1. Rendering showing Thomas W. Silloway's original design for the Conway Public Library.
Source: Conway Public Library.

Conway Public Library
Name of Property

Carroll County, NH
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Illustration 2. Undated postcard showing the Conway Public Library shortly after initial construction.
Source: Collection of the author.

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.