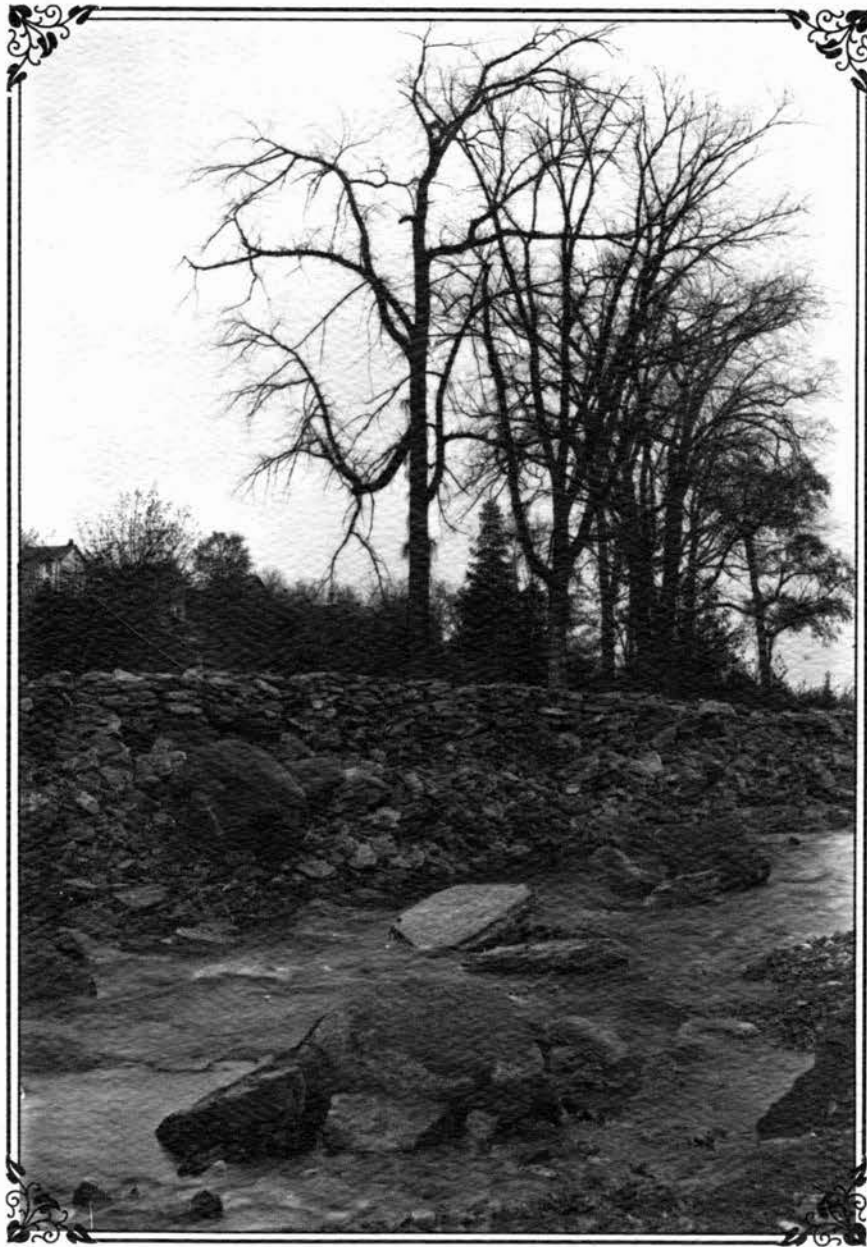


THE
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Fall 1991



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Cover: A Potsdam sandstone site along the Racquette River south of the village. (*Courtesy of the St. Lawrence University Archives*)

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Trinity Chapel in Morley: A North Country Landmark and Its Architect

by Mark R. Petersen

Last opened to the public for the wedding on July 8, 1989, of Eleanor Brandt of Canton and Peter Shelburne, Trinity Chapel in Morley has slowly settled into disrepair (figs. 1-4).¹ The roof leaks at numerous points and the wooden liturgical furniture has dried and split. Vandalism has claimed the stained glass window behind the choir stall on the south side of the chancel, one of a superb group which the prosperous Morley farmer and patron of Trinity Chapel, Thomas Ludlow Harrison, had imported from London in the 1870's.² Also purchased by Harrison in England, the painted tryptych over the stone altar representing Christ in Glory flanked by the Virgin and SS. John, Stephen and Lawrence was removed for safekeeping in 1989. Its whereabouts are no longer known. Outside, the cast-iron fence which has girdled the chapel and its surrounding cemetery since its purchase in the 1870's from the Stewart Iron Works in Cincinnati, Ohio, has rusted and lists drunkenly.³

Disuse and disrespect have failed, however, to quell the spirit of Trinity Chapel. To the traveler familiar with the rural landscape of England, a landscape dotted by Medieval parish churches of the type from which Trinity Chapel descends, that spirit is evocative of a distant era, that of the Middle Ages, and recalls a European rather than an American milieu. Yet the small structure is firmly a North Country landmark and holds a central place in the history of church architecture in St. Lawrence County.

In architectural terms, Trinity Chapel is "introverted," the refined embellishments of its interior withheld by a handsomely rustic exterior. The light tawny-grey of the random ashlar exterior walls complements in an appropriately unassuming fashion the cleanly defined forms and simple geometry of the nave, chancel and south entrance (figs. 1-2). Weighty and monolithic, the effect created by the fieldstone exterior is tastefully relieved by the red Potsdam sandstone trim of the doorways, windows and water table which runs along the lower walls.

The interior produces an effect of intimate quietude which the substitution of electric lights for kerosene lamps in 1958 scarcely diminishes (figs. 3-4).⁴ The paired, sky-blue lancet windows on the west wall culminate in descending figures of the Holy Spirit. The windows of the same color in the nave and adjoining the east wall in the

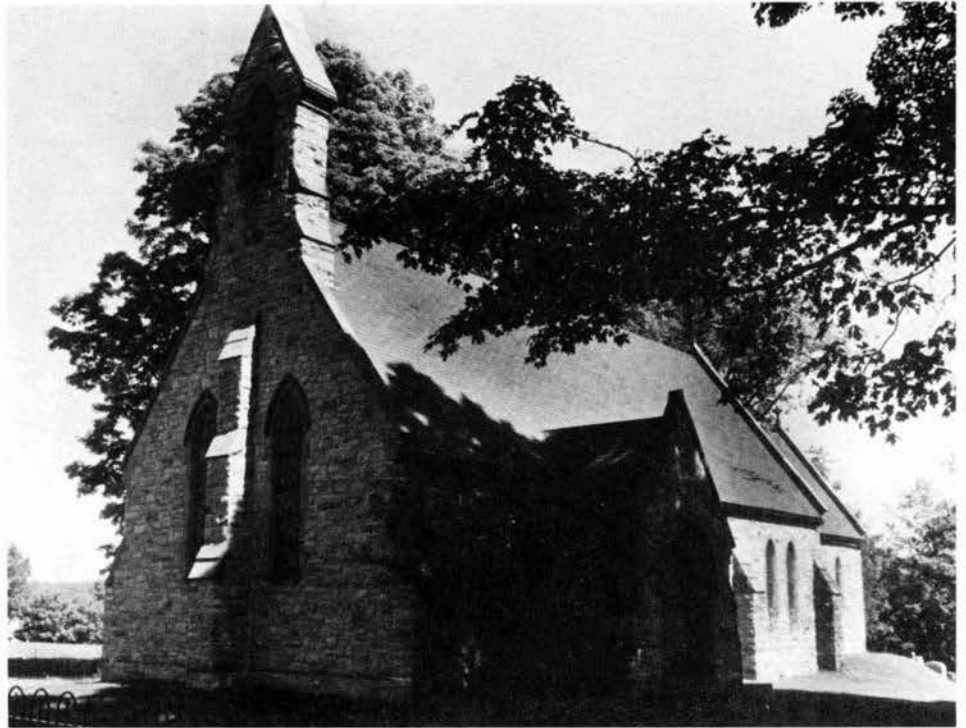


Fig. 1: Morley. Trinity Chapel. Ca. 1870-71. Exterior View from Southwest. Architect: Charles C. Haight. (Courtesy of Adam Markowitz)

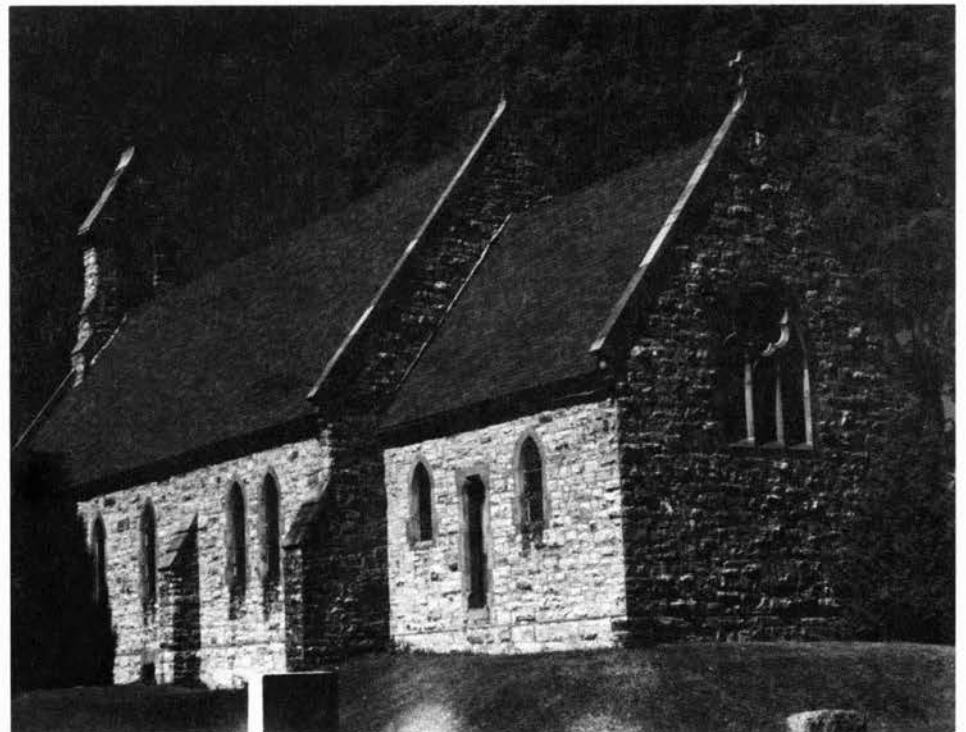


Fig. 2: Morley. Trinity Chapel. Ca. 1870-71. Exterior View from Southeast. Architect: Charles C. Haight. (Courtesy of Adam Markowitz)

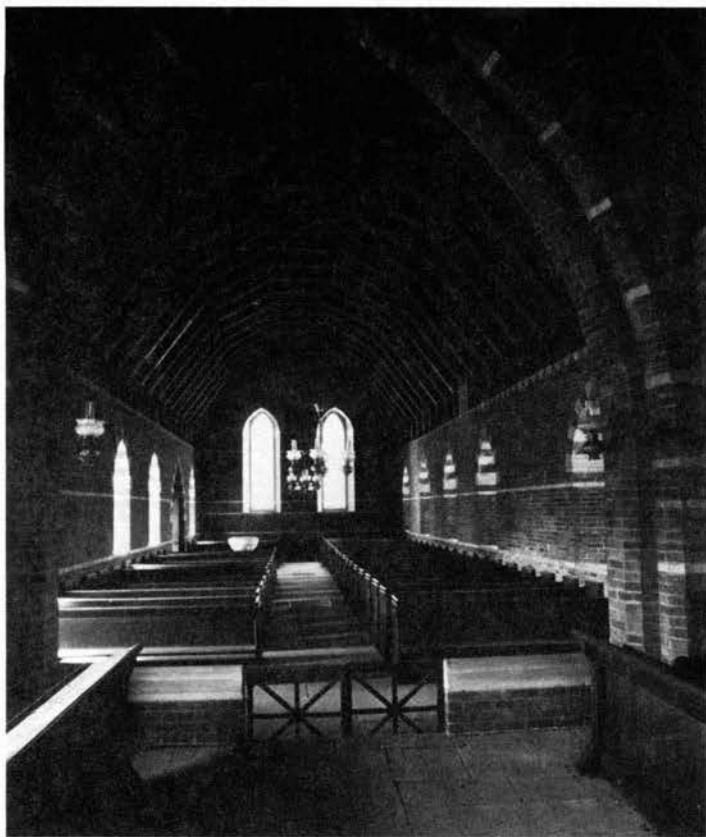


Fig. 3: Morley. Trinity Chapel. Ca. 1870-71. View of Interior toward the Entrance. Architect: Charles C. Haight. (Courtesy of Adam Markowitz)

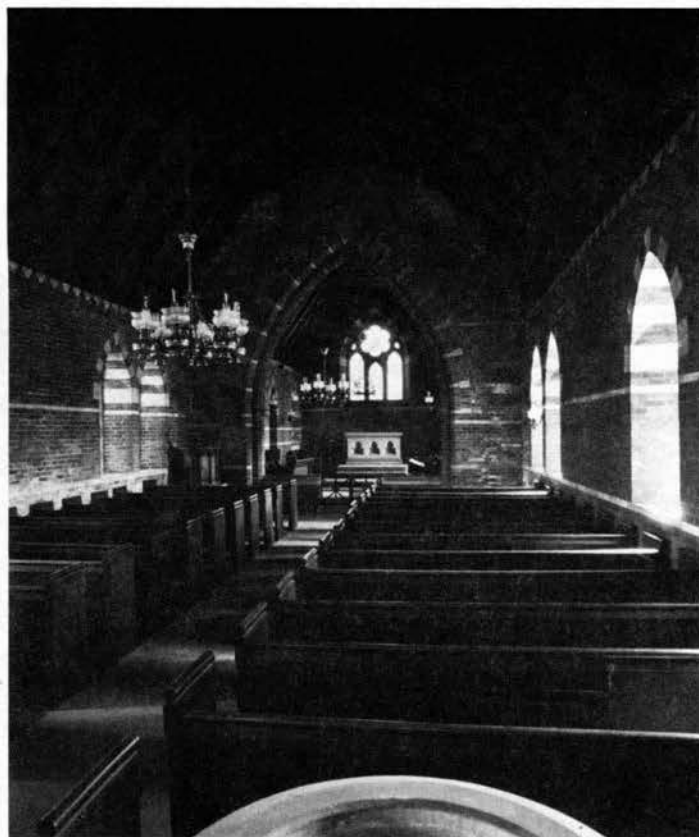


Fig. 4: Morley. Trinity Chapel. Ca. 1870-71. View of Interior toward the Chancel. Architect: Charles C. Haight. (Courtesy of Adam Markowitz)

chancel focus on simple decorative motifs. Passing through them, light from the exterior assumes a softly diffused, emerald green hue, which is intensified by the yellow light of the chandeliers and resonates with the earthy red and yellow of the interior walls. The result is a delicately charged ambience conducive to introspection and contemplation. Carried eastward along the nave, the eye ultimately rests on the superb Decorated Gothic window over the altar. Here, Christ in Majesty rises above St. Peter on the left, St. George on the right and, at the center, the Virgin, who holds three lillies in reference to the dedication of the chapel to the Trinity. The dominant ultramarine blue, ruby red and gold colors of the window impart to the light which enters the chancel a refulgent quality commensurate with its position as the liturgical crown of the chapel.

Overlooking the west bank of the Grasse River, the land on which Trinity Chapel stands was donated by Jane Harrison in the late 1830's to the Protestant Episcopal Society for the Promotion of Religion and Learning in the State of New York.⁵ This donation was made in view of the growing population of Morley village and in anticipation of the consequent need for a church there. At some time in 1870, or immediately

earlier, Thomas L. Harrison commissioned the New York City architect, Charles C. Haight, to build a small chapel on the donated land.⁶ It is extremely likely that Harrison had already acquired Haight's services in the construction of the Morley School, which was probably completed between 1867 and 1869 (fig. 5). The school served as the site for services during the period in which Trinity Chapel was under construction.⁷ Additional funds for building were furnished by the parish of Trinity church in New York.⁸ Although the English stained glass windows of the interior were not yet in place, the chapel was otherwise finished by 1871. On July 26 of that year, it was consecrated by Bishop William Doane of Albany.⁹

Thomas Harrison's intentions in expending between \$12,000 and \$16,000 on the construction of Trinity Chapel, a sum which he is reported to have raised in part through the sale of a prize bull, were not entirely altruistic.¹⁰ As a *National Parks Service* report of 1989 observes, "church records [now lost] indicate that Harrison was paid for his construction efforts."¹¹ Nevertheless, they are reflective of a long-standing tradition of Harrison patronage in Morley. Descended from the English-born Richard Harison, a Tory-

Federalist who owned large estates in St. Lawrence County and Franklin County, the Harrisons had come north from New York City "to live the life of English country gentlemen."¹² From the 1790's onward, they had been active in purchasing, selling and developing land in St. Lawrence County. They are reputed to have underwritten the cost of construction of schools, village halls, churches and mills throughout the county.¹³ Thomas Harrison's nephew, William H. Harrison, contributed approximately \$3,000 to the construction of the Morley school, although the account in Evert's and Holcomb's *History of St. Lawrence County* that he furnished the designs for this structure is, as we shall see, incorrect.¹⁴ In addition to his own role in the building of Trinity Chapel, Thomas Harrison financed the construction of the Harrison grist mill and the Morley School.¹⁵ With only slight qualifications, it is thus safe to see behind Harrison's activity in furnishing a chapel for Morley a genuine spirit of Anglican philanthropy.

I. Charles C. Haight, Architect

That spirit, coupled with a familial tradition for involvement with Episcopalian affairs, was present also in the architect whose background and career are closely entwined with the building

history of Trinity Chapel. Charles Coolidge Haight was born on March 17, 1841, the son of Rev. Benjamin I. Haight.¹⁶ The elder Haight was the assistant rector of Trinity church in New York City, and a founding member of the New York Ecclesiological Society, an organization dedicated to the proper design of American Anglican churches.¹⁷ The association of the architect's family with Trinity in New York may explain why the parish of Trinity assisted financially in the construction of the

chapel in Morley.¹⁸ In 1861, Haight graduated from Columbia College. A subsequent stint in Columbia Law School was interrupted by service in the Civil War. A commissioned officer, Haight was seriously wounded in 1864, during the Battle of the Wilderness, and was compelled to retire. In 1865 or 1866, he entered the Manhattan architectural office of Emlen T. Littell, his friend and comrade during 1862 in the 7th New York Regiment. Like Haight, Littell would leave a stamp on North

Country architecture by designing in 1870 the large parish church of St. John the Evangelist in Ogdensburg.¹⁹ The *National Parks Service* report relates that Haight shared offices in the Old Trinity building in Manhattan with the renowned architect of Trinity Church (1844-46) in New York City, Richard Upjohn.²⁰ However, a professional relationship between the men is unlikely. By the 1860's, Upjohn had essentially turned over his architectural practice to his son, Richard M. Upjohn, and would not have had the opportunity to work in any active capacity with Haight.²¹ Nor would Upjohn, an established and affluent architect by this time, have had the need to associate with the young and inexperienced Haight. In any event, from 1867-1899, Haight established himself in New York City as an independent architect of considerable reputation. He was also a confirmed churchman, holding memberships in two Episcopalian organizations, the Society for the Promotion of Religion and Learning and the Corporation for the Relief of Widows and Children of Deceased Clergymen.²²

Haight's earliest work of the late 1860's and 1870's consisted primarily of country houses, a genre in which he apparently excelled, and rural churches such as Trinity Chapel in Morley.²³ The vast majority of these buildings remain undocumented. His breakthrough as an architect occurred in 1874, when he was chosen to design two buildings for the School of Mines at Old Columbia College.²⁴ Distinguished commissions followed, among them, those for Hamilton Hall (1880) and the Library (1884) at Old Columbia College (fig. 6) and the Trinity Offices on Church Street (1887).²⁵ 1887 also saw the completion according to Haight's design of the New York General Theological Seminary, a complex of buildings which is considered to be his masterpiece (figs. 7-8).²⁶ During the 1890's, Haight remained prestigiously employed. He designed numerous large rural private residences and commercial buildings and town houses in Manhattan. In addition, he was responsible for such important works in New York City as the Cancer Hospital of 1890 on Central Park West (fig. 9), the New York Theater on 41st Street (1893) and the Lawyer's Title Insurance Company building on Malden Lane (1894).²⁷ Late commissions for Phelps's Hall and Vanderbilt Hall at Yale College (1898) crowned an already impressive resume.²⁸

It is not surprising to discover an architect of Haight's reputation active in a removed outpost such as Morley. The work of leading figures in 19th-century American architecture can be found throughout upstate New York, in rural locations like Rome, Beacon,



Fig. 5: Morley. Old Schoolhouse. Ca. 1867-69. View of Exterior from East. Architect: Charles C. Haight. (Courtesy of St. Lawrence County Historical Association)

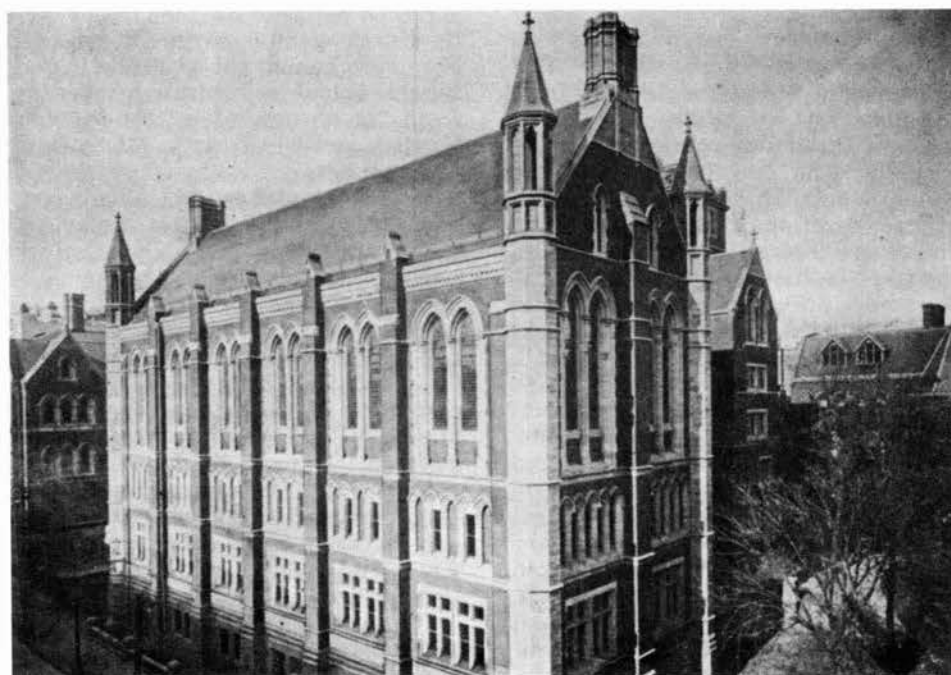


Fig. 6: New York City. Old Columbia College. Library. 1884. Architect: Charles C. Haight. (After M. Schuyler)

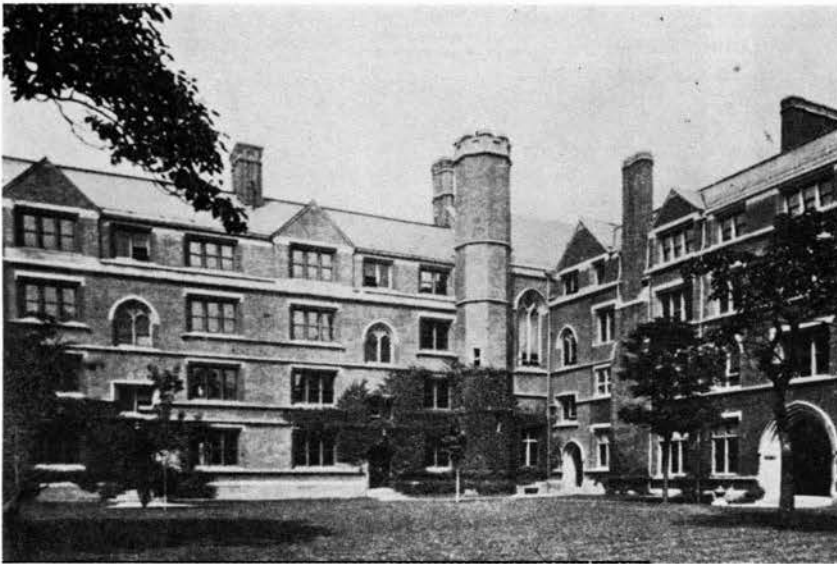


Fig. 7: New York City. General Theological Seminary. 1887. View of Exterior. Architect: Charles C. Haight. (After M. Schuyler)



Fig. 8: New York City. General Theological Seminary. 1887. Interior View of Chapel toward Chancel. Architect: Charles C. Haight. (After M. Schuyler)

Marlborough, Troy and Garrison. Typically, that work is ecclesiastic. The Anglican church in particular attached urgency to the mission of ensuring that rural parishes in the United States be furnished with proper, medieval-style houses of worship.²⁹ The New York Ecclesiological Society was in effect its agent for monitoring church design and took steps to provide those parishes with cost-efficient plans for churches.³⁰ Churchmen-architects like Richard Upjohn, Emlen T. Littell and Charles Haight played their part by actively soliciting commissions for rural churches.³¹ Haight's presence at Morley must be seen against the backdrop of a contrived campaign of church building in the United States during the Victorian period, one whose goal was to make of America a "medieval nation."³²

In terms of his disposition as an architect, Haight was an eclectic, drawing in fine Victorian fashion on numerous, earlier historical styles. In the formative period of his career to which Trinity Chapel belongs, he remained attached to the Early English Gothic models that had predominated in American ecclesiastic architecture until the 1850's.³³ This is to be expected of an architect whose father had a central role in the adoption of English Parish Gothic in American Episcopalian churches, and who worked, as virtually all church architects active in New York did, under the influence of Richard

Upjohn, the great practitioner of English Gothic. Later in his career, his taste came to embrace different architectural modes, among them, Jacobethan Revival and Chateausque. Emerging, however, from the extreme, even chaotic, eclecticism of American architecture of the 1850's and 1860's, a period in which older styles were often combined with each other with almost reckless abandon, Haight imposed on his work a sense of propriety.³⁴ With few exceptions, he never deviated from the accepted vocabulary of a given style. With similar sobriety and conservatism, he largely eschewed the widely popular High Victorian practice of constructional polychromy, the creation of decorative patterns through the juxtapositioning of building materials of different colors. Coloristic and decorative simplicity, clear expression of building materials and lack of pretense were the signposts of his architectural style. He was distinguished as well by his ability to create, as he did at Old Columbia College and the New York Theological Seminary, stylistically cohesive architectural ensembles. For Schuyler, the primary virtue of Haight's work was captured by the Latin precept, *Ne quid nimis*, "nothing in excess."³⁵ Like the best architects of the 19th-century, Haight was able to impose his signature traits on every building he designed, regardless of the particular stylistic idiom in

which it was executed.

II. Trinity Chapel

The tastes and merits of the architect are already evident in the results of his youthful efforts at Morley (figs. 1-4). According to local tradition, the design of Trinity Chapel was based upon that of a 13th-century church in the unspecified village in England from which the Harrison family originally hailed.³⁶ The truth behind the tradition is that the chapel took its inspiration indirectly from the design of a 13th-century English parish church, St. Michael's at Longstanton, drawings of which had been disseminated in the United States from 1846 onward by the Cambridge Camden Society, later the Ecclesiological Society (figs. 11-12).³⁷ The direct prototype for Trinity was St. James the Less in Philadelphia (1846-49), which was built under the supervision of English ecclesiologists according to measured drawings of St. Michael's furnished by English architects.³⁸ Through the later churches patterned after St. James by Richard Upjohn, the design of this sanctuary had become widely known among American architects like Charles Haight.³⁹

The type reflected in Trinity Chapel and illustrated by the drawings of St. Michael's is characterized, first and foremost, by its diminutive size, which was ideally suited to the needs of a

small rural parish like that of Morley village.⁴⁰ In addition, it displays such uniform features as undressed, rough-ashlar masonry exteriors, exposed masonry interiors, and a stained timber ceiling beneath a steeply sloping roof. Its plan and elevations follow a consistent pattern: a nave with a chancel that is raised above the level of the nave, that has a lower roof line than the latter, and that is approximately one-half its length; a prominent west facade braced by wall and angle buttresses and capped by a bell cote; and a principal entranceway with a porch on the south side.

Haight's design for Trinity Chapel deviates from this type in several important respects. St. Michael's and its progeny have a nave with side aisles (fig. 12). The nave walls are supported by an arcade and have no clerestory windows, illumination coming instead from windows set into the walls of the side aisles. At Trinity, the side aisles are eliminated, and nave windows assume the place taken in the St. Michael's type by the nave arches (figs. 3-4). Unusual for Haight and inimical to the aesthetic of monochromatic rough-ashlar walls which the English ecclesiologists so admired in St. Michael's, are the use of constructional polychromy on the brick interior walls of Trinity and the touches of colorism on the exterior.

Haight's foray into polychromy reflects a transformation that had occurred in English and American parish church design between 1849 and 1870, the date of his activity in Morley. In 1849 the English critic, John Ruskin, published a widely influential book, *The Seven Lamps of Architecture*, which persuasively advocated the use of constructional polychromy in buildings.⁴¹ 1850 witnessed the partial completion of Paul Butterfield's church of All Saints in London and the first use of this technique in Victorian church architecture.⁴² By 1858 even the staunchly conservative Ecclesiological Society was able to praise the use of a polychrome brick exterior in the parish church of St. Helen's, Lincolnshire, which was rebuilt in that year by Robert J. Withers.⁴³ Most church architects in the United States followed the English lead in the years following 1849, a trend illustrated starkly by Jacob W. Mould's unabashedly polychromatic All Soul's Unitarian Church in Brooklyn, New York (1853-55)—the so-called "Church of the Holy Zebra."⁴⁴

It is a trend that the sober and conservative Charles Haight followed with typical caution at Morley. The constructional polychromy of the interior is faithfully "Ruskinian (figs. 3-4)." Specifically, the stepped pattern of the exposed yellow brick at the top of the

nave walls and the decorative patterns created in the same way elsewhere reflect Ruskin's admiration for Italian Gothic architecture, which he had presented in *The Seven Lamps* as an aesthetically compelling alternative to English Gothic.⁴⁵ However, the restrained coloristic play in Trinity Chapel between the red-ochre stain of the brick walls and the soft yellow of the exposed brick is a remonstrance of the occasionally riotous use of polychromy in High Victorian architecture.⁴⁶ Like the subdued accents of Potsdam sandstone on the exterior, it represents a partial retention on Haight's part of Early Victorian taste. Schuyler recalls that a competition drawing which Haight had submitted "before 1870" for a post office on City Hall Park in New

York City was likewise "Ruskinian," but was similarly distinguished by "an extreme sobriety and restraint of treatment."⁴⁷ The description of this lost drawing evokes an architectural virtue for which Trinity Chapel furnishes a tangible parallel.

Conceivably, Haight's retrospective nature led him to choose what looms as the actual source for the plan and exterior of Trinity Chapel, the design of a model parish church published in 1858 by Frederick C. Withers, the English born churchman-architect and brother of Robert J. Withers (figs. 13-14).⁴⁸ Haight's design at Morley is identical to Withers's in its absence of side aisles, its outdated but attractively plain rough-ashlar exterior and simple, cleanly articulated silhouette (figs. 1-2).

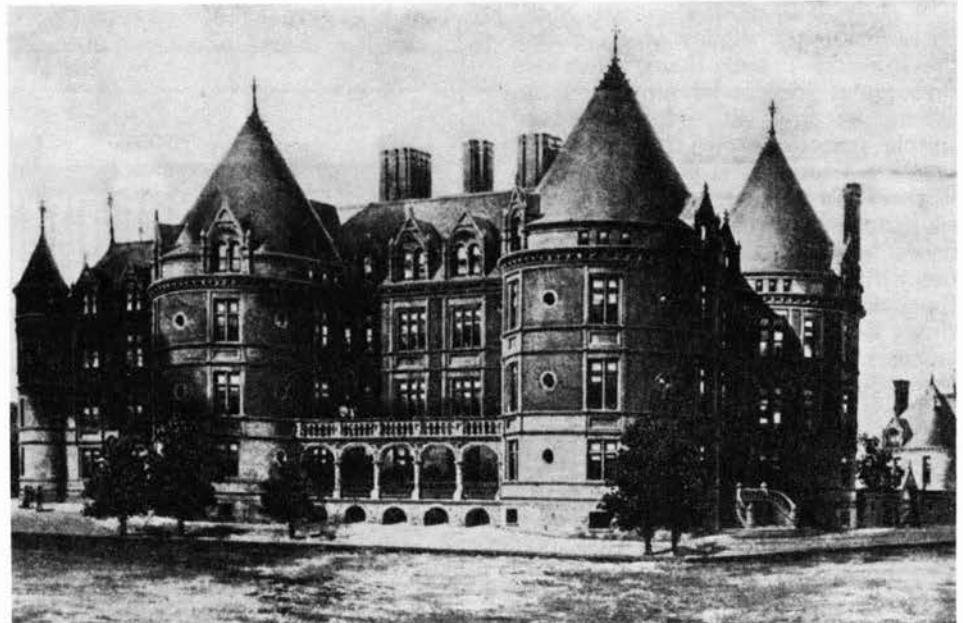


Fig. 9: New York City. Cancer Hospital. 1890. View of Exterior. Architect: Charles C. Haight. (After M. Schuyler)

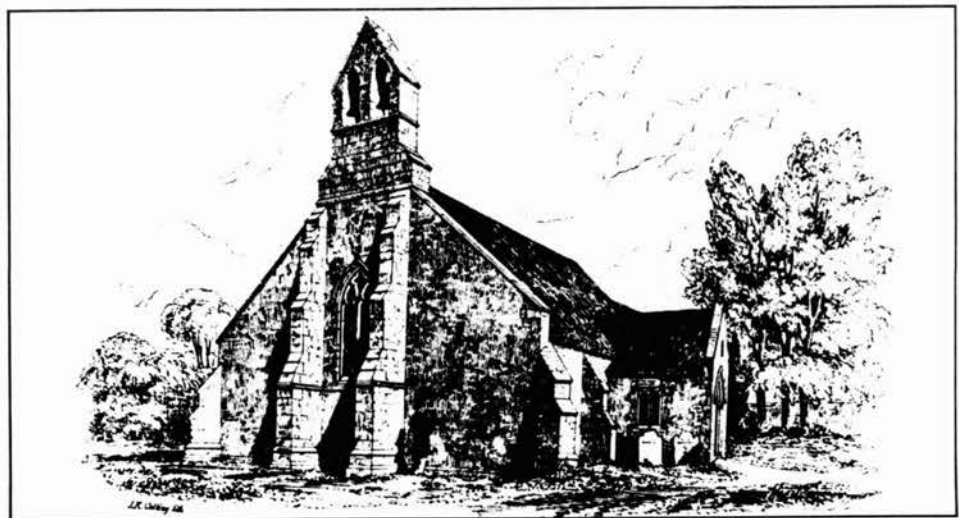


Fig. 11: Cambridgeshire, England. St. Michael's, Longstanton. Ca. 1230. View of Exterior from Southwest. (After W. Pierson)



Fig. 12: Cambridgehire, England. St. Michael's, Longstanton. Ca. 1230. View of Interior toward the Chancel. (After W. Pierson)



Fig. 13: Exterior View of a Model Parish Church. 1858. Frederick C. Withers (from *The Horticulturist*, 13 [July, 1858])

He retains in the window over the altar the Geometric Tracery that Withers uses throughout his model church. Elsewhere, he substitutes for this type simple lancets framed by decorative bands, a solution that perhaps exceeds Withers's in its compatibility with the smoothly rustic plan which it embellishes. Apparently, Haight was dissatisfied with the facade in Withers's design. He chose instead a facade bisected by a single stepped wall buttress framed by lancet windows. Aesthetically preferable, this arrangement was possibly derived from another church by Withers's hand, St. Michael's in Germantown, Pennsylvania, completed in 1858 (fig. 15).⁴⁹

On balance, Trinity Chapel presents an "old fashioned" profile (figs. 1-4). High Victorian colorism is suppressed and screened by an essentially Early Victorian exterior. In part, this effect reflects Haight's sensitivity toward the architectural landscape of Morley, a landscape whose profile he had had a hand in defining. In the 1860's the village of Morley was dominated by the imposing mass of the Harrison grist mill on the east bank of the Grasse River (ca. 1840). A classic specimen of 19th-century American utilitarian architecture, the mill features a cubic exterior of locally quarried, light grey fieldstone offset by accents of red Potsdam sandstone around the windows and doorways.⁵⁰ Using the same materials, Haight repeated this color scheme scrupulously at Trinity Chapel. The resulting relationship between the buildings betrays his intention of aesthetically molding the chapel to its architectural milieu.

Preceding Trinity Chapel in the sequence of buildings that formed that milieu was the Morley School, which is largely destroyed today. Everts and Holcomb dated the structure to about

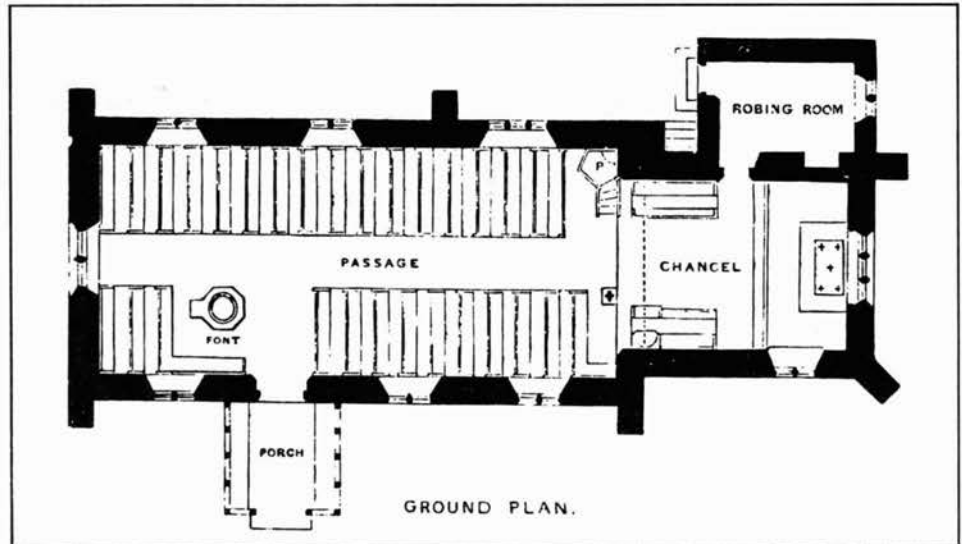


Fig. 14: Plan of a Model Parish Church. 1858. Frederick C. Withers (from *The Horticulturist*, 13 [July, 1858])

1860 and ascribed its design to William H. Harrison (fig. 5), but both the date and attribution are untenable.⁵¹ The plan of the School was identical in its essentials to a type which Haight had designed in the early 1880's for the University of the South in Sewanee, Tennessee, and had repeated closely elsewhere (fig. 10).⁵² It consists of a longitudinal hall terminating in transept-like wings and illuminated by windows with Decorated Gothic tracery. In the absence of testimony as to Harrison's activity as an architect, it is safe to regard the School as a work of Haight's. In turn, it must have been built in the years 1867-69, after Haight's debut as an architect in Littel's offices in New York City, but before he received the commission to design Trinity Chapel.⁵³

Like the Harrison mill, with which it shares precisely the same visual rapport

that Haight had forged between the mill and Trinity Chapel, Morley School is built of local masonry arranged in a simple polychromatic pattern of light gray fieldstone accented by Potsdam sandstone. Like Trinity Chapel, which echoes closely its English Gothic gabled silhouette and details, the School exudes on its exterior the subdued spirit of the Early Victorian Gothic. Through the medium of the Gothic, the local architectural "vernacular" of Morley represented by the Harrison mill becomes the thread which unites a stylistically coherent group of monuments centering on a religious edifice. The ability to create such ensembles would become a characteristic feature of Haight's style. At Morley, it was deftly asserted at the expense of keeping the exterior of Trinity Chapel abreast with recent developments in church architecture.

A comparison with Haight's later

design for the Theological Seminary sheds further light on the conservative outward appearance of Trinity Chapel (figs. 1-4 and 7-8). In New York City, the understated forms of the Jacobethan Revival exterior mask the rich Decorated Gothic details of the chapel interior. Although the styles employed are different, a similarly dynamic contrast is established on a quieter scale at Morley. There, the rough-hewn earthy tones of the local fieldstone used on the exterior give way on the interior to elegantly reserved High Victorian polychromy rendered ethereal by the jewel-like luminosity of the stained glass. As noteworthy in Morley as it is in New York City is the tasteful economy of means with which Haight thereby underscores the aesthetic and liturgical importance of the interior. The result stands in each instance as an architectural statement of the principle, *Ne quid nimis*, "nothing in excess."

III. Summary

In 1874, Charles C. Haight produced a drawing of what Schuyler subsequently described as a "modest country church 'to seat about 350 persons,' which excellently illustrates what were already the characteristics of his work."⁵⁴ The effect of the church, he wrote, "is very simple, very solid, very 'wally,' very quiet, and it evidently fits familiarly into the landscape."⁵⁵ Schuyler may well have been describing Haight's chapel in Morley. Along with Morley School, whose present condition sadly belies its importance, Trinity provides invaluable, physical testimony to those qualities of Haight's which his biographer extolled (figs. 1-5). Pending further research, it emerges as the earliest documented work of an historically significant American architect.

Thomas L. Harrison's decision to employ such a figure at Morley was fortuitous. Demonstrating a mastery of building materials indigenous to St. Lawrence County, the New York architect conferred upon the medieval forms which he used at Trinity Chapel a firmly local stamp. The result was of issue for the subsequent history of church architecture in the county. During the 1880's, in Zion church in Colton (1884), in the chapel (1884) and new facade of Trinity church in Potsdam (1885-86) and elsewhere, North Country architects would bring to fruition from the soil made fertile by Haight a fully mature regional vernacular in church design.⁵⁶

GLOSSARY

Angle Buttresses: Buttresses (masonry or wood members which brace the wall that they are built up against or project from) which meet at a 90°

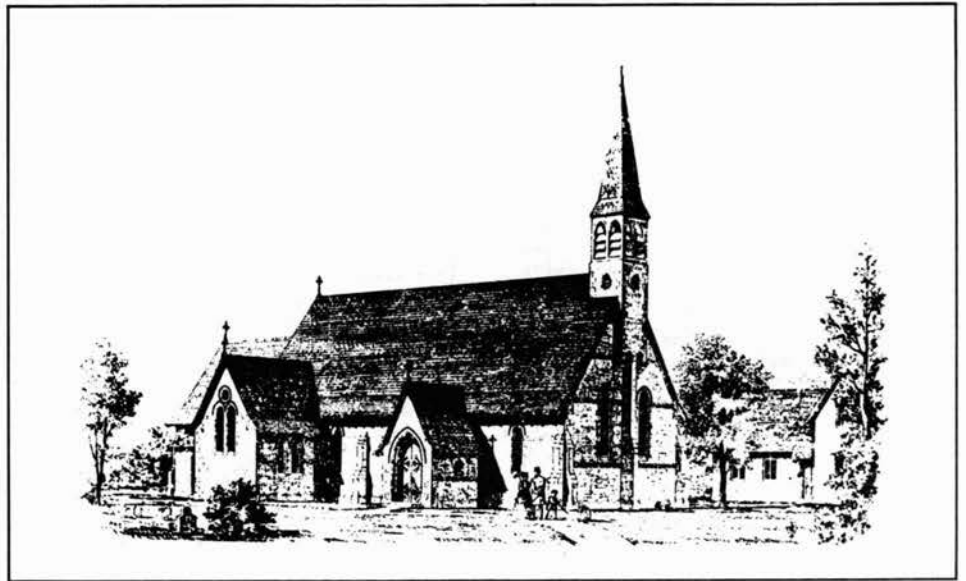


Fig. 15: Germantown, Pennsylvania. St. Michael's. 1858. View of Exterior from Northwest. Architect: Frederick C. Withers. (After F.R. Kowsky)

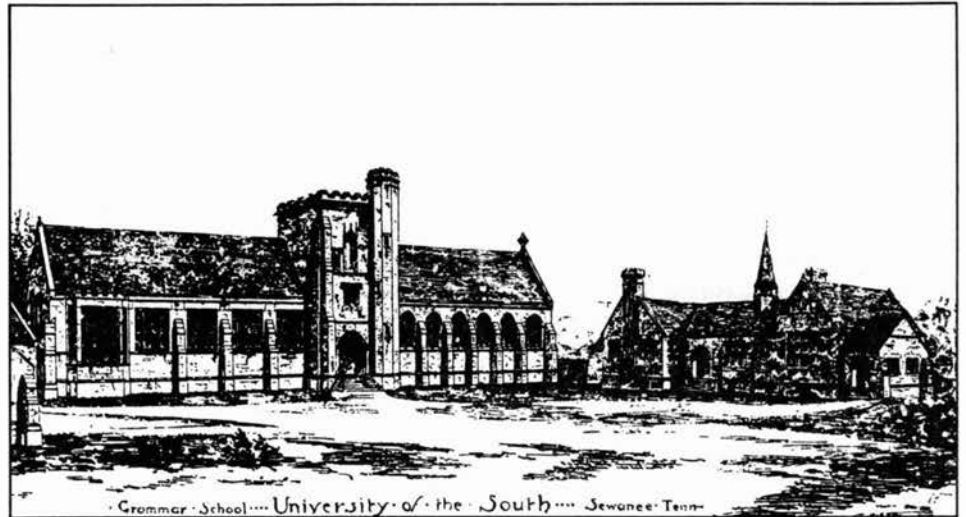


Fig. 10: Sewanee, Tennessee. University of the South Campus. 1880-84. Architect: Charles C. Haight. (After M. Schuyler)

angle at the corner of two walls.

Clerestory Windows: The windows set into the nave walls above the nave arcade (see below).

Constructional Polychromy: The creation of decorative patterns in a wall or other architectural member through the use of building materials of different colors.

Bell-Cote: A peaked member rising from the peak of a gable and perforated by an arched opening within which a bell is hung.

Chateausque: A style of Victorian architecture inspired by the combination of Classical and Gothic details found in French architecture under Francis I (1517-47). It is occasionally referred to as the Francis I style. The style originated in France during the early 19th century. It did not become established in the United States until the early 1880's.

Decorated Gothic: A phase of English Gothic architecture (ca. 1250-1370) transitional between the Early Gothic and the Perpendicular Gothic, which is characterized by the use of *Ogee* or double-S curves in arches, window tracery and other architectural members.

Ecclesiological Society: An organization established at Cambridge in 1838 for the purpose of reforming the Anglican liturgy and re-establishing the use of medieval plans in Anglican church architecture through ecclesiology, the study of church design and function. The Society adopted the title, Cambridge Camden Society, until 1846, when it removed itself from Cambridge and assumed the new title, The Ecclesiological Society. The last issue of the Society's journal, *The Ecclesiologist*, was published in 1866.

Geometric Tracery: The tracery used in Early Decorated Gothic architecture (ca. 1250-1300) and characterized by compass-drawn motifs like circles and foiled circles.

Jacobethan Revival: A style of Victorian architecture derived from Elizabethan and Jacobean architecture in England (hence its composite name) and characterized by gables, bay windows with stone mullions, castellation and residual Gothic decorative details. The Jacobethan Revival was born in England in the 1830's, but came into vogue in the United States only from 1890 onward, when its secular connotations established it as appropriate for use in academic architecture.

Lancet: A pointed arched window, typical of English Gothic architecture of the period ca. 1180-1250.

Nave: The portion of a church reserved for the congregation and normally arranged to the west of the chancel.

Nave Arcade: The series of pointed or round-headed arches which are carried by columns or piers and support the walls of the nave.

New York Ecclesiastical Society: An organization formed in New York City in 1849 under the encouragement of the Ecclesiastical Society and dedicated to the same purposes as the English group (see above). The Society disbanded in 1853.

Constructional Polychromy: The creation of decorative patterns in the interior or exterior walls of a building through the insertion of building materials of different colors.

Rough Ashlar Masonry: Squared, rough-hewn masonry blocks arranged in horizontal courses. In *Random ashlar masonry*, the individual blocks are of different sizes.

Transepts: The transverse arms of a cross-shaped church, usually located between the nave and the chancel, and often extending beyond the nave and/or side aisles.

Wall Buttress: A Buttress set flush against the wall that it braces.

NOTES

¹ Frear, "Trinity Chapel," 1.

² *National Parks Service*, Report No. 1024-0018 (1989), Sect. 7, 3 (hereafter cited as *NPS*). See also Rev. Gray, "Morley Chapel," 3.

³ *NPS*, Sect. 7, 3.

⁴ *NPS*, Sect. 7, 3.

⁵ *NPS*, Sect. 8, 2.

⁶ *NPS*, Sect. 8, 2.

⁷ *NPS*, Sect. 8, 2; and Everts and Holcomb, *History*, pp. 212-13.

⁸ *NPS*, Sect. 8, 2; and Everts and Holcomb, *History*, p. 213, See n. 12 below.

⁹ *NPS*, Sect. 7, 1; and Everts and Holcomb, *History*, p. 213. See also Rev. Gray, "Morley Chapel," 4.

¹⁰ *NPS*, Sect. 8, 2, gives the cost as \$16,000; while Everts and Holcomb, *History*, p. 213, assesses it at \$12,000. The latter (p. 212) records that Harrison's bulls, which were of the short-horn variety, commanded prices of between \$15,000 and \$20,000 each!

¹¹ *NPS*, Sect. 8, 2.

¹² *NPS*, H.F. Landon, *The North Country* (Indianapolis, 1932), I, pp. 248-49. The family name appears alternately as Harison and Harrison. It is tempting for this reason to identify the "William H. Harrison of New York" whom Everts and Holcomb, *History*, p. 133, lists as a member from 1837 onward of the corporation of the Lake Champlain and Ogdensburg railroad with the William H. Harison who is documented as a member of the building commission charged with the responsibility of overseeing Richard Upjohn's design of the second church of Trinity in New York City (1837-46). Such a connection would help to explain why the parish of Trinity in New York assisted in the construction of Trinity Chapel in Morley.

¹³ Sect. 8, 1-2; and Everts and Holcomb, *History*, p. 212.

¹⁴ Everts and Holcomb, *History*, p. 212.

¹⁵ *NPS*, Sect. 8, 2; and Everts and Holcomb, *History*, p. 212.

¹⁶ The biographical information on Haight comes from Schuyler, *Haight*, pp. 1-2.

¹⁷ Stanton, *Gothic Revival*, pp. 33 and 143.

¹⁸ See also n. 12 above.

¹⁹ Everts and Holcomb, *History*, p. 185.

²⁰ *NPS*, Sect. 8, 1.

²¹ E. Upjohn, *Upjohn*, pp. 174-88.

²² Schuyler, *Haight*, p. 1.

²³ *Ibid.*, pp. 2-4.

²⁴ *Ibid.*, p. 4.

²⁵ *Ibid.*, pp. 4-15.

²⁶ *Ibid.*, pp. 20-33.

²⁷ *Ibid.*, pp. 34-66.

²⁸ *Ibid.*, pp. 71-80.

²⁹ Stanton, *Gothic Revival*, pp. 31-90.

³⁰ Stanton, *Gothic Revival*, pp. 159-211; and Petersen, "Case Study," 3 and 5-6. Architects like Upjohn and Frederick C. Withers also wrote books containing designs for proper, but cost-efficient churches. See R. Upjohn, *Rural Architecture* (New York, 1852); and F.C. Withers, *Church Architecture* (New York, 1873). These books were published in order to supply usable patterns for sanctuaries to parishes who could not afford to enlist their talents directly.

³¹ Upjohn pursued this activity to the point that, in 1846, he refused to design a church for a Unitarian congregation in Boston, on the grounds that they did not merit the type of church that he would have designed for a "Protestant Episcopal" parish: E. Upjohn, *Upjohn*, pp. 81-88.

³² Pierson, *American Buildings*, pp. 125-48.

³³ Schuyler, *Haight*, pp. 3-4. See also Rifkind, *American Architecture*, p. 136-51.

³⁴ Henry Russell Hitchcock, *The Architecture of H.H. Richardson and His Times* (MIT Press, 1966), pp. 3-36; and Whiffen and Koepfer, *American Architecture*, I, pp. 196-207 and II, pp. 211-24. The unbridled eclecticism of the period is illustrated most brilliantly in the work of the Philadelphia architect, Frank Furness; see J.F. O'Gorman, *The Architecture of Frank Furness* (Philadelphia, 1987).

³⁵ Schuyler, *Haight*, p. 2.

³⁶ As Rev. Gray, "Morley Chapel," 3, recorded: "According to reports, the Chapel is an exact copy of a church built in England in the 13th Century where the Harrison family worshipped before coming to the United States."

³⁷ Stanton, *Gothic Revival*, pp. 91-97; and Pierson, *American Buildings*, pp. 185-86.

³⁸ Stanton, *Gothic Revival*, pp. 97-115; and Pierson, *American Buildings*, pp. 185-91.

³⁹ Stanton, *Gothic Revival*, pp. 112-15.

⁴⁰ As Everts and Holcomb, *History*, p. 212, notes, the nave of Trinity Chapel is only 62 feet long, 3 more than that of St. Michael's.

⁴¹ J. Ruskin, *Seven Lamps*, pp. 29-69. See Hitchcock, *Architecture*, pp. 247-50. See also E. Blau, *Ruskinian Gothic* (Princeton, 1982), pp. 3-8; and Kowsky, *Withers*, pp. 4-6 and 51-52.

⁴² Hitchcock, *Architecture*, pp. 248-50.

⁴³ *The Ecclesiologist*, XX (1859), 288. See J.F. White, *The Cambridge Movement* (Cambridge, 1962), p. 258, and fig. VIII.

⁴⁴ Whiffen and Koepfer, *American Architecture*, II, pp. 214-15.

⁴⁵ Typical is Ruskin's assessment in *Seven Lamps*, p. 142, of the use of polychromy in the Doge's Palace of ca. 1345-1438 in Venice: "The front of the Doge's palace at Venice is the purest and most chaste model that I can name . . . of the fit application of colour to public buildings."

⁴⁶ In keeping with High Victorian practice, however, Haight emulates true polychromy by staining the yellow brick red and leaving exposed yellow brick at those points where he wished to create his sparse decorative patterns. In English and American churches of this period, black pitch was used similarly as a stain for red brick.

⁴⁷ Schuyler, *Haight*, pp. 1-2.

⁴⁸ Kowsky, *Withers*, pp. 40-45. The drawing appeared in an article by Withers, "A Few Hints on Church Building," *The Horticulturist*, 13 (July,

1858), 348-52.

⁴⁹ *Ibid.*, pp. 47-49.

⁵⁰ The date of ca. 1840 is given by Everts and Holcomb, *History*, p. 212.

⁵¹ Everts and Holcomb, *History*, p. 212.

⁵² Schuyler, *Haight*, p. 17. Closely related is the design for a proposed school in Greenwich, Connecticut; Cf. *Ibid.*, the plate on p. 83.

⁵³ The record of a baptism in the School on November 14, 1869 confirms a date for its construction before 1870; see Rev. Gray, "Morley Chapel," 3. The child baptized was Louise Ida, the adopted daughter of George and Elizabeth Pickup Hewson.

⁵⁴ Schuyler, *Haight*, p. 3.

⁵⁵ *Ibid.*, p. 4.

⁵⁶ Petersen, "Case Study," 7-11.

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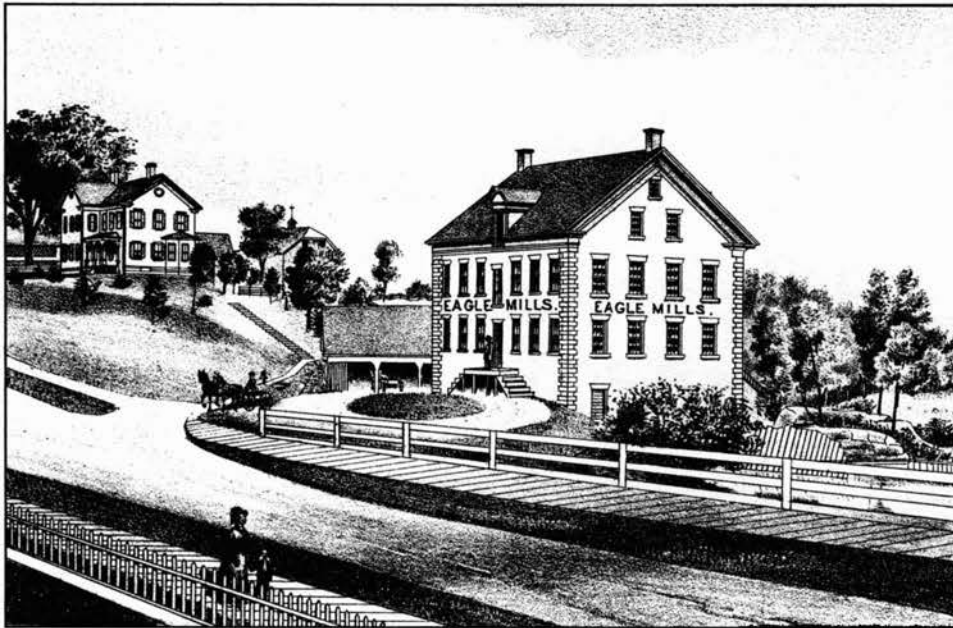
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Acknowledgments

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The Old Stone Mill at Morley

by George F. McFarland



The Eagle Grist Mill at Canton built by Stephen van Rensselaer on the site of Stillman Foote's 1801 sawmill and later known as the Bullis Mill. (Reprinted from Everts' History of St. Lawrence County, 1749-1878)

Although most of its kind have disappeared and in spite of its own disrepair, the grist mill at Morley, which functioned for almost one hundred years, still stands and is an eloquent reminder of the remarkable determination and industry of our predecessors in St. Lawrence County. It is an emblem of the just pride of the early settlers of our villages in their successful conquest of the wilderness and establishment of lasting communities in this rugged corner of the New World. Sawmills and grist mills were the indispensable tools of their survival, as vital as were the waterways of the county for their invasion of the unbroken forests.

The settlement of Morley followed that of Canton by only a few years. According to Hough's *History of St. Lawrence and Franklin Counties* (1853), the first resident of what became Canton was Daniel Harrington who bought some land where the old fair grounds had been until about thirty-five years ago, cultivated it for a season, and then sold out in the same year to the first permanent settler of the area in 1800. That is when Stillman Foote arrived from Middlebury, Vermont, and purchased the square mile on the east side of the Grasse River that was for many years the limits of the village. Foote returned to his new purchase in the early spring of 1801 with mill irons and a millwright, Daniel W. Church.

They immediately set about building a mill on the west side of the river at the water's edge and made fair progress considering the overwhelming difficulties of moving supplies and equipment from the St. Lawrence River at Lisbon through the virtually pathless wilderness, and the visitation of smallpox as early as April. Stillman Foote's aged father was the only casualty of the fever although many of the eighteen people in the party came down with it. After retreating once more to Vermont for the winter, Foote returned to the new settlement in the spring of 1802 with his family whom he housed temporarily in a corner of the sawmill. (Hough, 275-278)

"During this summer [1802] a single run of rock stones driven by a tub wheel, was got in operation in a part of the mill, and this was the first and only grist mill in town, until after the war." (p. 278) Hough also dates the first forge in the town of Canton roughly "before the war" of 1812. Foote established it on the east bank of Grasse River and used the inferior iron ore from south of Canton, probably from Pyrites, because of the prohibitively high cost of iron from elsewhere.

In 1810 Stillman Foote built a dam and another sawmill six miles down river from Canton at what was first called Long Rapids. A second sawmill was at least started there the following

year, no doubt by a different person, since in 1812 Stillman Foote sold his interest in that community. The settlement would later become known as Morley.

In 1815, Christopher Wilson and Pitts Bailey, recently of Vermont, bought the land that would be the site of the village and the second sawmill, which they put into operation. Soon thereafter, Wilson and Bailey installed in the sawmill, as Foote had done in his mill at Canton, "runs of rock stones" so that the mill could function as a grist mill as well. (Hough, pp. 280-81 and Everts, p. 212) Everts' *History of St. Lawrence County* adds that Wilson and Bailey built a new wooden grist mill in 1817, apparently adjacent to their sawmill. Both of their mills were about 65 feet east of the stone mill that we know today. It is interesting to note that a Thomas Fenton had a room in that grist mill where he carded wool and dressed cloth until 1825, at which time he built his own factory a short distance downstream.

Long Rapids grew up, of course, in the pleasant natural setting that Morley enjoys in our time, and, like Canton, on both sides of the Grasse and on an island in the river. Since the Wilson and Bailey mill was on the east side of the island, farmers from west of the river had to drive their wagons to the river bank where a skow was loaded with the grain to be milled. They picked up their flour or meal from the skow on its return from the grist mill. The first plank bridge was built across the Grasse River at Long Rapids in 1817. (Hough, p. 281. Everts, p. 212, says it was about 1820.) Christopher Wilson built his frame house on the east side and Pitts Bailey his on the west side of the river. Later, Bailey seems to have enlarged his house into a hotel that operated there for many years. As more families joined the settlement, a tavern was built, and a storekeeper, J.P. Cunningham, moved his business into another of the stone structures that have graced the village of Morley. (Everts) R.M. Witherbee owned and operated a tannery on the river.

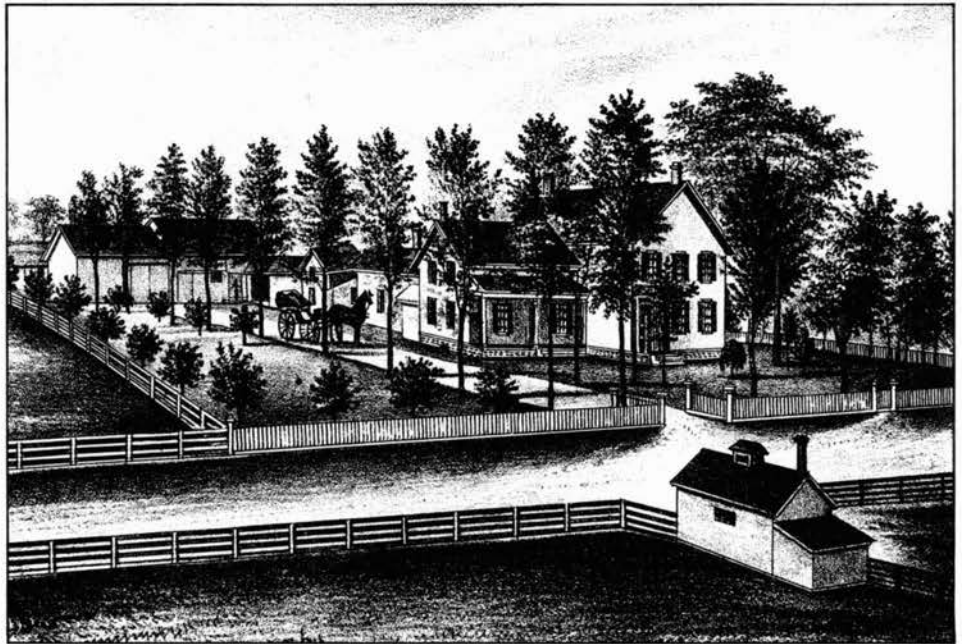
What happened to that original wooden grist mill in Morley is not clear, but it very likely remained in operation for a quarter of a century. We do know that the splendid stone mill that replaced it and still stands was not built until 1840. That Thomas Ludlow Harison (or Harrison), a substantial landowner in the area, had such a facility built in Morley (not to mention the Episcopal Chapel which he also made possible)



The Harison Stone Grist Mill at Morley built in 1840 by Thomas L. Harison. Although undated, this picture obviously dates from the late nineteenth century or the early twentieth when the mill was in full operation. (Courtesy of Floyd Beswick)



Rufus Jackson who operated the grist mill at Morley for many years in the nineteenth century. (Reprinted from Everts' History of St. Lawrence County, 1749-1878)



The home of Rufus Jackson in Morley as drawn for Everts' History of St. Lawrence County, 1749-1878.

seems proof enough that by 1840 Morley was a thriving and indeed promising community. We know that the roughly beautiful stone of which the mill was built came from Morley itself, T.L. Harison's quarry between the bridge and the cemetery. Unfortunately, we do not know who was responsible for the mill's design; it might have been Daniel W. Church, who emigrated here from Vermont with Stillman Foote. The best opinion is that J.P. Cummings did the construction. (Floyd Beswick)

Daniel McKensie, a Scot, came down

from Canada to do the iron work in the Harison mill and afterwards settled in the village and, for a time, became operator of the mill. However, the original operator, on behalf of T.L. Harrison, was Rufus K. Jackson. At the start, there were four runs of millstones that ground grain into various flours and meals both day and night, at least from harvest time in the late summer through the winter. The grinding stones were eight feet in diameter and one foot thick. The facing surfaces of both the top and bottom stones had to have

identical grooves chiseled in them so that the grain would be moved around during the grinding process to the best advantage. Making those grooves, or dressing the stones, a most important job, was done for many years at the Morley stone mill by Frank Burdick. (Unpublished report of Floyd Beswick.)

Carl Witherbee in his *Reminiscences* gave a detailed account of how such grist mills operated. His parents moved from Morley village in the spring of 1900 to a farm less than three miles from town. Of course, he went along

when his father took "grists of oats and barley, wheat and shelled corn" to the mill. His lucid and precise description of how water supplied the power to mill the grain and how the milling itself was achieved must be one of the best available to us. And how he appreciated the results! "I so well remember the wonderful tasting bread my mother would make from this truly whole wheat flour. No bread has ever tasted so good as that fresh ground and fresh baked bread. It was truly the staff of life." (Carl M. Witherbee, *Reminiscences of the Village of Canton*, Canton, NY, 1980)

Earl McFadden purchased the mill at Morley in 1922 and continued to keep it functioning with water power until the dam broke some time later, at which point he installed electricity. The mill continued operating until 1935. (Beswick's report)

In 1842 Stephen van Rennselaer had an equally handsome and industrious stone mill built in Canton on the site of Stillman Foote's first sawmill, that

is, where the Cascade Restaurant and Motel are situated today. Known first as the Eagle Mill, it had a twin, Sherwin's, on the eastern bank of the Grasse River, which succumbed to time and change much earlier in the twentieth century. The Eagle Mill, known later as the Bullis or Lassell Mill, was condemned as hazardous in the 1950's and torn down in 1957. Luckily, the Harrison stone grist Mill at Morley has survived and is now listed on the National Register of Historic Places owing to the efforts of the late Harriet Armstrong. It has been observed that its builders must have meant it to last forever. The present owners, Michael and Rose Marie Costanzo, have been trying for the past several years to get funding to assist them in the restoration of the Morley mill.

Harry F. Landon in his *History of the North Country*, 1932, wrote about the Harison family as leading figures in the "Tory-Federalist party," that is, in his opinion, wealthy Englishmen who chose to become gentlemen colonists in

North America and remain as English here as was humanly possible. The Morley stone mill, the Morley stone schoolhouse, and the Morley Episcopal Chapel, actually a copy of a church in England, are strong evidence that the Harison family did indeed want to emulate old England in their northern New York villages. Nevertheless, the most prominent member of the family in our history, Richard Harison, seems to have lived a very American life. Born in New York City in 1747, he was a classmate of John Jay's at King's College (later Columbia University), entered a law practice with Alexander Hamilton, and served as a member of the convention that adopted the Constitution of the United States. In addition to their influence in Morley, the Harrison family owned farmlands in Canton and built grand homes there. The extent of their holdings in the St. Lawrence River valley is suggested by the fact that Malone, in Franklin County, was first called Harrison. (vol. I, p. 248-249)



The old stone mill at Morley as it has looked unoccupied in recent years. (Photo by Ray Jubinville, SLCHA Archives)

Potsdam Sandstone

by Sally Lynch

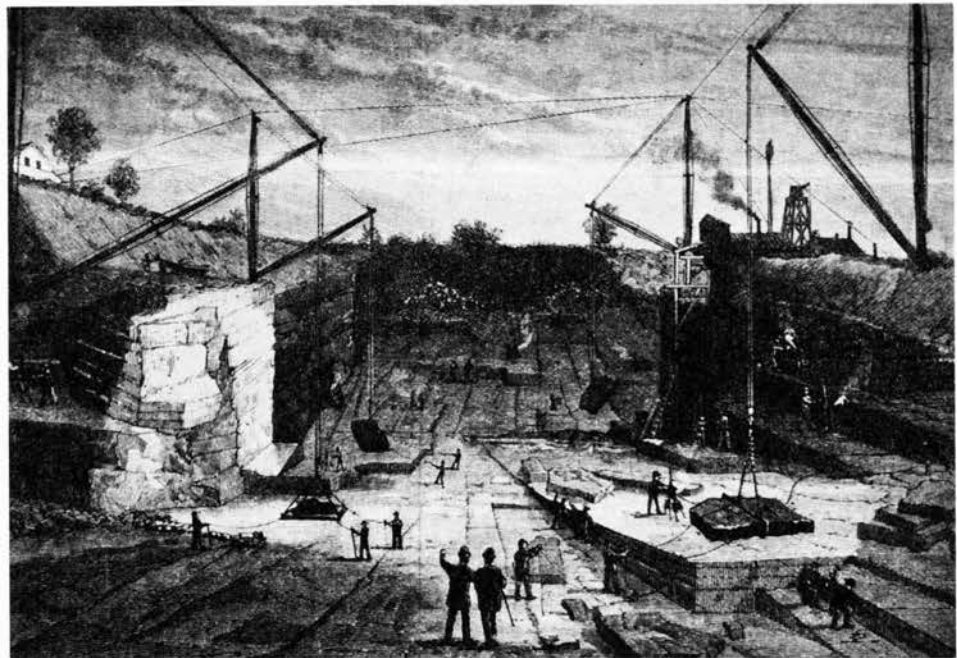
Potsdam sandstone, a sedimentary rock of the Cambrian age, is found in northern St. Lawrence County. Slabs gleam under clear rivers, and outcroppings are common along the area's riverbeds. In 1777, the British Sir William Johnson noticed it along the Racquette River, as he fled north to Tory Canada.

Named for the Town of Potsdam, the reddish-brown stone was first quarried along the Racquette River in 1809. Potsdam is one of 10 townships south of the St. Lawrence River: in 1787 the townships were auctioned off at a coffeehouse on the corner of Water and Wall Streets, New York City. The townships were an attempt to buffer the valuable Mohawk Valley from Sir William Johnson's terrible raids, using Tory troops settled on the north side of the St. Lawrence River. The Clarksons, a New York City family whose shrewd mercantile dealings and luck in a British lottery made them wealthy, became majority owners of the town of Potsdam. In 1803 Benjamin Raymond, the Clarksons' surveyor, landed a bateau near what is now Waddington, on the St. Lawrence River. His chain and axe men cut their way through the forest, arriving near what is now Potsdam. They floated a raft to some falls and built a hut and sawmill, using mill irons they brought with them. Roads were laid out, and settlers cleared farms. Most of the village buildings built before 1920 have sandstone foundations, often of scrap stone.

Potsdam sandstone was first quarried by Captain Nathaniel Parmeter, who built his entire 1809 house of it, using the slab and binder technique of smooth horizontal slabs and vertical binders. The house, on Back Hannawa Road, belongs to eighty year old Mrs. Dorothy Gordanier, who with her husband bought it in 1935. It had been a rental six years before the Gordaniers bought it, and was in terrible shape. The roof leaked and had been patched with old suitcases and corsets. "An old lady, a Parmeter niece, came by and explained how the house had been. She remembered her mother cooking cornmeal mush in one of the two upstairs fireplaces, during the 1870's." The shallow fireplaces throw heat very well, and Mrs. Gordanier uses them frequently. One of the massive stone chimneys curves between two upstairs windows. The cellar's fireplace has the original cast iron cooking crane. "It makes a fine stew," says Dorothy, walking around her grandchildren's rabbit cage. The large fireplace has a brick lined, beehive shaped baking oven built next



A natural site of Potsdam sandstone near the Racquette River. (Courtesy of the St. Lawrence University Archives)



*Quarrying Potsdam sandstone as drawn for *The Scientific American* in 1893.*

to it, with a lower hole from which hot ashes were shoveled to provide the upper oven's heat. Axe hewn beams support the wide plank ceiling, unplastered to let the kitchen's heat rise, and traces of original whitewash mark the walls. Half of the sandstone cellar was a kitchen, with a full-scale door opening outside. The other half was a

root cellar with sandstone slab shelves for preserved goods. The double sandstone walls are filled with stone chips. A sandstone half circle tops the front door's fanlight window. A sandstone watering trough is now a flower planter, and the Gordaniers built a patio from slabs of stone on their land. "They were probably from a barn foundation, and



A worksite along the Racquette River. (Courtesy of the St. Lawrence University Archives)



Moving and stacking slabs of Potsdam sandstone. (Courtesy of the St. Lawrence University Archives)

the frost heaved them up. There was an old dump, too, which turned up old china and glass pieces, a metal cream skimmer, and a child's toy maple syrup yoke, carved in wood."

Mrs. Gordanier grins at the elegant Dutch colonial home next door. "The henhouse is gone, but that was the barn. We had horses, pigs and cows. During World War II I made butter and sold it on the black market."

The first commercial use of Potsdam sandstone was in 1821, a store built in Potsdam. It has always housed businesses, and is now a jewelry store at the corner of Market and Elm Streets. The attic still has a wooden wheel and pulley, once used for hoisting objects.

Outcroppings of Potsdam sandstone were once as much as 70 feet thick. Soft when cut but very hard after exposure to air, it proved easy to quarry. Sheets of rock up to 30 feet square were raised with wooden, and later, rolled steel derricks, operated as a mast and boom.

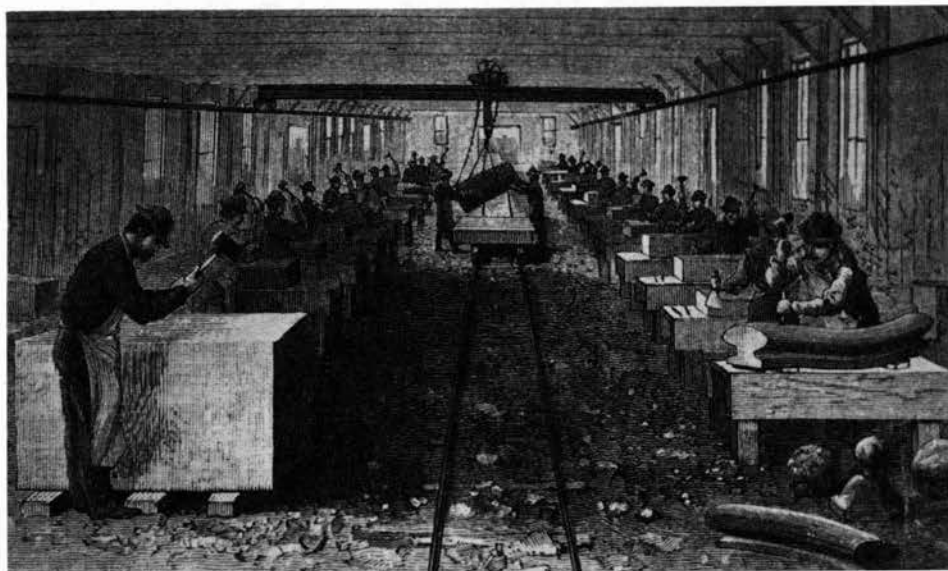
The quarries were south of Potsdam, on both sides of the Racquette River. There were three major operations: the Clarkson Sandstone Quarries, Potsdam Sandstone Company, and the Potsdam Red Sandstone Company. Smaller quarries existed, and by 1821 sandstone was one of Potsdam's major industries.

Quarry workers and stone cutters were often Irish immigrants, and skilled Italian stone carvers who used wooden mallets and chisels to sculpt details. Stone workers probably spent winters in cutting shops, whose locations are uncertain but would be marked by many stone chips. Sadly, many stone workers died before the age of 30, from chronic stone dust exposure. The deaths

are listed as "consumption" on old census lists, and were probably from silicosis, often complicated by tuberculosis. The two ethnic groups lived in separate communities in Hannawa Falls.

Originally drawn by oxen, and then horse teams, the sandstone was later shipped on covered New York Central Railroad flatbed cars. It was used in construction throughout New York State, in eastern Canada, and as far away as Detroit and Washington, D.C. Paint manufacturers patented paints imitating the shades of Potsdam sandstone. Ottawa's Parliament buildings have Potsdam sandstone door and

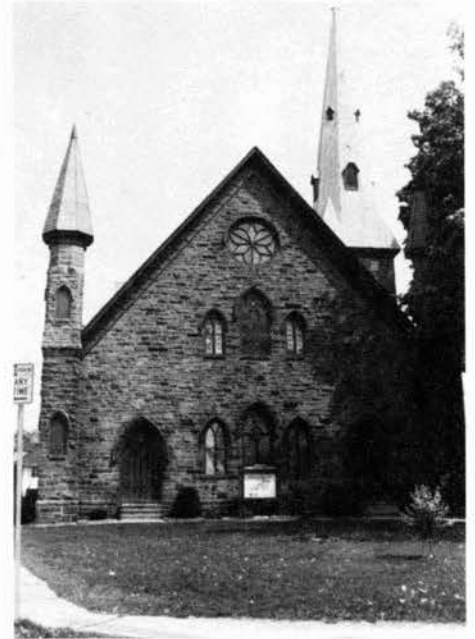
window casings. Potsdam and the surrounding area have many sandstone buildings, although unfortunately some fine old buildings have been leveled. An old print, Western View of Potsdam, shows a three story stone grist mill where a donut shop now stands. Some of Potsdam's sidewalks are huge sandstone slabs, often heaved by old maple roots. Ripples in the stone show water's effect on the original sand. Sandstone was also used for trim, facades, walls, flagstones, breakwaters, hitching posts, carriage blocks, and to line graves. Bayside Cemetery, on the back Hannawa Road, is enclosed by iron fences and has sandstone headstones, some carved



Stone-cutters at work. (Reprinted from The Scientific American, vol. 68 January 21, 1893)



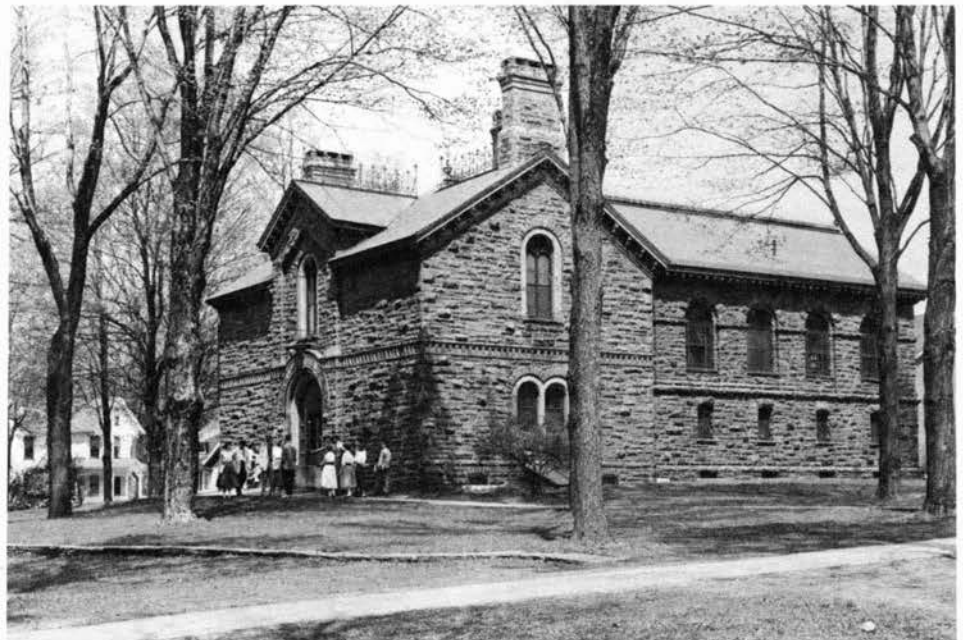
The old Parmeter House, built in 1809 by Captain Nathaniel Parmeter, on the Back Hannawa Road south of Potsdam, now the residence of Mrs. Dorothy Gordanier. (Photo by Marian O'Keefe, SLCHA Archives)



First Presbyterian Church, 1872, Lawrence Avenue at Elm Street, Potsdam, New York. (Photo by Marian O'Keefe, SLCHA Archives)



The first commercial use of Potsdam sandstone was in the construction of this building in 1821 at the corner of Elm and Market Streets, Potsdam, now a jewelry store. (Photo by Marian O'Keefe, SLCHA Archives)



The Herring-Cole Library, now a reading room and archives at St. Lawrence University. (Courtesy of the St. Lawrence University Archives)



Caretaker's Lodge, Bayside Cemetery, on the Back Hannawa Road. (Photo by Marian O'Keefe, SLCHA Archives)

Woodstock Lodge, 1827, formerly the home of Augustus L. Clarkson, on the campus of Clarkson University. (Photo by Marian O'Keefe, SLCHA Archives)



with weeping willows, urns, fans, and the eye of God. An infant boy's one month and six days are chiseled in a small sandstone marker, obscured by lichen. Iva Ramsdell, Clarkson University historian, remembers her husband Frederick choosing the sandstone for their future headstones.

Sandstone, due to its great hardness and fire resistance, lined furnaces in which iron was melted at about 2,300 degrees Fahrenheit. Powdered sandstone was used as flux in making colored glass in Redwood, New York.

Robert Wyant, a retired engineer and sandstone buff, spoke while sitting in front of his Main Street house's handsome sandstone fireplace. The stones were laid by the late Lloyd Kingston, a mason who learned his craft in Scotland. The colors run from the deep red

unique to the Potsdam stone, to beige and salmon with bands of contrasting hues. It is built in the rough ashlar style, of irregularly hewn but carefully balanced shapes and sizes, a style which became popular after 1850. Changing light creates dramatic shadows.

"I've spent many hours poring over old deeds in the county courthouse. My eyesight isn't what it was, and the handwriting is hard to read, but I can tell you that sandstone rights were on some of the old deeds."

Mr. Wyant described two types of quarries: one is a hole in the ground, not too far from the river, and cleared by pumps. In 1894, Thomas S. Clarkson died from a leg crushed while trying to save workmen from a wildly swinging pump. Misses Elizabeth, Lavinia and Frederica Clarkson closed the quarry

soon after the death of their beloved brother, although they continued to donate stone occasionally. In 1894, the forerunner of Clarkson University was founded in memory of their brother. It has numerous sandstone buildings, some built on the original 1803 "gospel and literature" lots set aside in the 10 townships.

Woodstock, one of the Clarkson sandstone homes, had a kitchen in the cellar. Underground passages connected it to a barn so that produce could be brought in easily. Older people remember playing in the passageways as children. The late Elmer Gordanier, Clarkson class of 1933, underwent fraternity initiation rites in the tunnels, now filled with rubble. Although the north country was strongly abolitionist, the tunnels did not go to the Racquette River or serve the



The Omohundro house, Hannawa Falls, formerly the Gardner Cox home. (Photo by Marian O'Keefe, SLCHA Archives)

underground railroad, as rumored. There was a "safe house" in nearby Chase Mills.

One of the finest examples of sandstone construction is Trinity Church, built of stone donated from the Clarkson quarries, and graced by seven Louis C. Tiffany windows, recently restored. In the early 1900's, townspeople crossed the Racquette River's bridge to Fall Island to see Trinity's interior banked with spring flowers from the Clarkson greenhouses. Carved mullions of sandstone separate the "petals" of Trinity's rose window. Other examples of Potsdam sandstone construction are Potsdam's St. Mary's Church and the Presbyterian Church, outlying large and small farmhouses on Route 11B, All Saints Cathedral in Albany, and St. Lawrence University's Herring Cole Library, in Canton.

The second type of sandstone quarry involved taking rock off the wall of a gorge. Initially dangerous, giant shelves were cut, creating a stairway effect. Old quarry "steps," now obscured by trees and dirt, are still visible in early spring, before the foliage leaves out. Old drill marks are still visible, too. Wooden water wheels, which could be raised or lowered according to the water level, hoisted stone out and powered pumps.

Wealthy Potsdam citizens competed for Hannawa Falls' water power, and in 1920 were generating electricity there. A coal powered locomotive ran from Hannawa to Potsdam, starting at the lowest "step" of the quarry. Old railroad supports still cross the Racquette River at close intervals, and canoeists paddle with care between the stone pilings.

The Potsdam sandstone industry waned by the 1920's, due to high shipping and labor costs, and the relative cheapness of terra cotta, brick, cast stone and concrete. Two major attempts to revive sandstone quarrying, one in

The Robert Burns home at Main and Division Streets, Potsdam, built by Liberty Knowles before 1837. (Photo by Marian O'Keefe, SLCHA Archives)



The Garner home, built in 1814 by Captain Parmeter, on the Back Hannawa Road. (Photo by Marian O'Keefe, SLCHA Archives)

the 1950's and one in the 1960's, proved unprofitable despite modern equipment. Sandstone slabs and gravel are still available commercially on a small scale. The valuable cut stone is used over and over; sandstone from Potsdam's torn down opera house was recycled in the civic center.

Not all of the quarry locations are known, and hydroelectric dams flooded some of them. Robert Wyant pointed

out on his topographical map, the location of a hole-in-the-ground quarry, now filled with water. People now swim there, and pick wild strawberries where foremen once dynamited huge slabs of sandstone off the steep pit's sides. I literally stumbled onto the sandstone remains of a Clarkson building, overgrown with daylilies. It is all that is left of a greenhouse where the Clarkson ladies sipped their afternoon tea.

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The St. Lawrence County Historical Association has changed the dating of **The Quarterly** from January, April, July, and October to Winter, Spring, Summer, and Fall since our experience over the years has made it clear that dating by month raised unrealistic expectations among our readers in light of the complex and unpredictable circumstances faced by our contributors and staff.

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