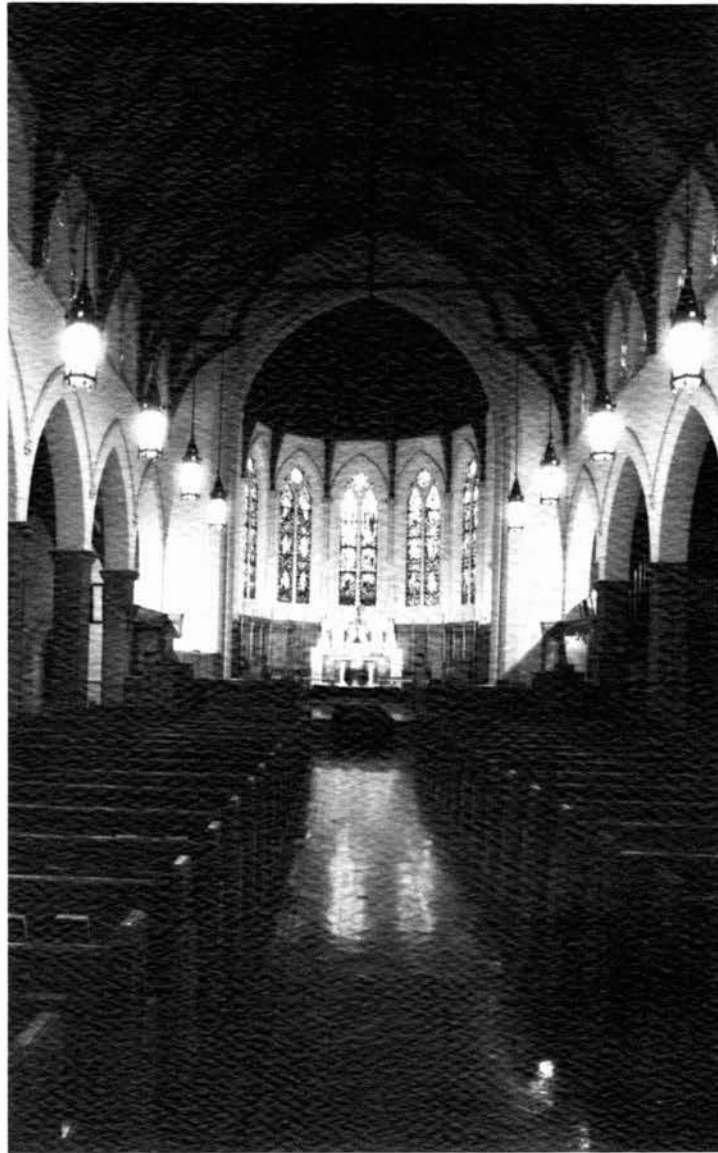


THE  
**QUARTERLY**

Official Publication of the St. Lawrence County Historical Association

Fall 1992



# THE QUARTERLY

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**Cover:** Ogdensburg. Second Church of St. John the Evangelist. 1870. View of Interior Architect: Emlen T. Littell. (Photo by Adam Markowitz)

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## Preface and Acknowledgments

In 1989, I undertook to document the stone churches that were built in St. Lawrence County during the years that immediately preceded and fell within the Victorian period (1837-1902). The essays that make up this number of *The Quarterly* represent the textual half of this documentation. They are accompanied by a *Glossary* of relevant architectural terms (which I have drawn, in most instances, from the fourth edition of *The Penguin Dictionary of Architecture* [London and New York: 1991]). The visual documentation will come from a photographic exhibition, "Temples Made with Human Hands: The Victorian Stone Churches of St. Lawrence County," that will be held at the Silas Wright House Museum in Canton over the course of the Winter of 1993.

The research that led to the photo-

graphic exhibition and produced the material in this issue was made possible, in part, by public funds through the New York State Council on the Arts Decentralization Program, administered in Jefferson, Lewis and St. Lawrence County by the North Country Library System (NCLS). Additional funds were generously furnished by Owen Brady, Dean of the School of Liberal Studies at Clarkson University. A number of people assisted me in one or more phases of my research, and it is my pleasure to acknowledge their assistance here: Persis Boyesen, Historian of the City of Ogdensburg and the Town of Oswegatchie; Garrett Cook, former Director of the St. Lawrence County Historical Association; George F. McFarland, Co-editor of *The Quarterly*; Diane Jones, former Archive Director of the St. Lawrence County

Historical Association; Tom Price, Archive Director of the St. Lawrence County Historical Association; Shirley Tramontana, Director of the St. Lawrence County Historical Association; Betsy Travis, Director of the Potsdam Museum; Stu Wilson, Publications Director of the St. Lawrence County Historical Association; and Tracey Watts, Assistant Professor of Art History at Potsdam College. Adam Markowitz shot many of the new photographs and copies of old photographs that appear in the following pages and form the centerpiece of the upcoming photographic exhibition. As in previous collaborations with me, he brought to his job a superb eye and a standard of excellence.

## Temples Made with Human Hands: The Victorian Stone Churches of St. Lawrence County

by Mark R. Petersen

In 1896, Annie C. Clarkson set down a brief description of Trinity Church on Fall Island, in Potsdam, which had been thoroughly renovated only ten years previously through the beneficence of her uncle, Thomas S. Clarkson (Fig. 1).<sup>1</sup> It was, she wrote, "a beautiful stone church, fitted, furnished and finished with most accurate completeness. 'Thrust out a little from the land,' and founded upon a rock, may it ever point the way to heaven and allure men and attract them, fit and train them for the temple that is not made with human hands."<sup>2</sup> Miss Clarkson's description is utterly Victorian in tone, coupling simple and genuine pride in the physical edifice of the church in which she worshipped with a sober conviction as to the role that this "temple made with human hands" should play in the spiritual preparation of Christians. Between its lines, we detect an altruism in which cultivation of the mind and gentility of spirit hold equally prominent places. Its author reveals herself to be an American counterpart to those proponents of "Sweetness and Light" whose preoccupation with humanism and enlightenment so characterized Late Victorian English spiritual life.<sup>3</sup> But the description is also firmly evangelical and American in emphasis, and expresses

lucidly what Page Smith aptly described as the "Protestant Passion," the desire among 19th-century American Protestants to transform the vast expanse of North America into a unified Christian community.<sup>4</sup>

Regardless of their denominations, the Christians who settled in St. Lawrence County from the early 19th century onward were impelled by a similar "Passion" to construct new lives around their faith. Over a span of time that coincides roughly with the Victorian period (1837-1902), they populated the county with churches. Some of these sanctuaries were large, even imposing, in scale and built at considerable expense. Some were humble in size and reflected modest means. All of them edified the rituals and aspirations of 19th-century rural American Christianity.

A comprehensive history of these churches would be a noteworthy enterprise, but it can not be undertaken here. Rather, the purpose of the following essays is simply to provide a chronological survey of the Victorian churches in St. Lawrence County that were built of stone and/or brick. For the sake of brevity, I refer to these sanctuaries as "stone churches."

The individual essays chart the phases through which the stylistic evolution of

these stone churches unfolded. In "Early Church Establishments in St. Lawrence County: 1804-1821," I survey the first, tentative attempts at church building by the Christian settlers of St. Lawrence County. The proliferation of the Gothic-Federalist and Federalist styles in St. Lawrence County between the 1820's and the 1860's forms the subject of the following essay, "Style and Sectarian Choice: Gothic-Federalist and Federalist Churches in St. Lawrence County: 1815-1891." In "Toward a Medieval Nation: The Gothic Revival in St. Lawrence County: 1845-1903," I examine how a more fully Gothic idiom in Church architecture first emerged in St. Lawrence County during the 1840's and subsequently gained a firm foothold between the late 1860's and early 1870's. The last essay, "Purity, Simplicity and Democracy: The Romanesque Revival in St. Lawrence County: 1871-1903," provides an overview of the culminating phase of Victorian church architecture in St. Lawrence County, in which the popularity of the Gothic waned, and its position as the principal ecclesiastic style in the county was usurped by the Romanesque.

These phases parallel along general lines those that characterized Victorian church architecture in the urban United States.

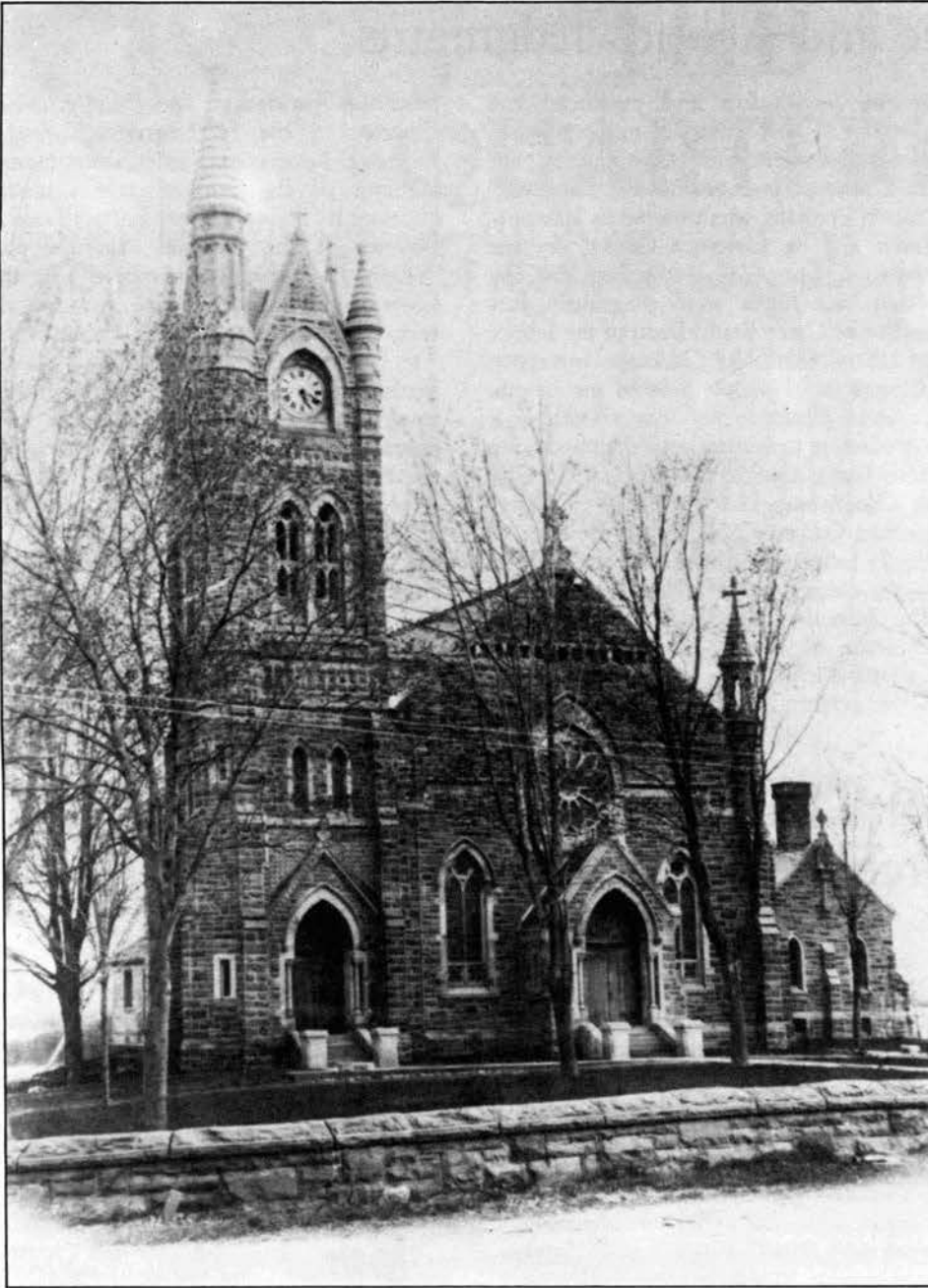


Fig. 1: Potsdam, Fall Island. Trinity Church. Facade Designed by James P. Johnston between 1885-86. (Courtesy of Potsdam Museum)

However, the specific chronology that they followed is, as we shall see, quite distinct, and reflects circumstances that were unique to St. Lawrence County. A consideration of these circumstances renders relevant from a local perspective Vincent Scully's definition of architecture as "a continuing dialogue between generations which creates an environment across time."<sup>5</sup>

Collectively, the essays that follow focus attention on a significant aspect of the cultural and historical heritage of St. Lawrence County. In so doing, they preserve a record of that heritage—an important function, in view of the fact that

several of the Victorian stone churches in the county are now lost or in disuse. However, I hope that they will also provide the basis for a future study in breadth and detail of the sanctuaries which our 19th-century predecessors in St. Lawrence County erected as the centerpieces of their Christian lives.

#### NOTES

<sup>1</sup> See M. Petersen, "A Case Study in Rural Gothic Revival: Trinity Church in Potsdam," *The Quarterly*, XXXVI, 1 (1991), 7-11.

<sup>2</sup> *History of Trinity Parish* (New York: 1896), p. 175. See also Petersen, "Trinity Church," 11.

<sup>3</sup> For the "Sweetness and Light" movement in Late Victorian England and its expression in contemporary art and architecture, see M. Girourd, *Sweetness and Light. The Queen Anne Movement, 1860-1900* (Yale Univ. Press: 1977). For its late 19th-century counterpart in America, see the chapter on "The Golden Age of Liberal Theology" in S.E. Ahlstrom, *A Religious History of the American People* (Yale Univ. Press: 1972).

<sup>4</sup> *The Rise of Industrial America* (New York: 1984), pp. 554 ff. See also Ahlstrom, *History*, pp. 857-72; R.T. Handy, *A Christian America: Protestant Hopes and Historical Realities* (Oxford Univ. Press: 1971); and G.M. Stephenson, *The Puritan Heritage* (New York: 1952).

<sup>5</sup> *American Architecture and Urbanism*, rev. ed. (New York: 1988), p. 12.

# Early Church Establishments In St. Lawrence County: 1804-1821

by Mark R. Petersen

Following the demise of Father Francois Picquet's Catholic mission at Oswegatchie, which was established in 1749 and abandoned approximately ten years later under military pressure from the British, St. Lawrence County did not witness the permanent establishment of Christian churches until after 1800.<sup>1</sup> When it occurred, establishment resulted directly from a wideranging effort by Protestants to evangelize the old Northwestern frontier, a region which included upstate New York and Southern Ohio.<sup>2</sup> In St. Lawrence County as elsewhere in this frontier, the Presbyterians, Congregationalists, Methodists and Baptists arrived first, the Presbyterians and Congregationalists from New England, and the Methodists and Baptists from downstate New York and further south.<sup>3</sup> A relatively new Protestant sect, the Universalists, came also from New England, but they arrived late, and in small numbers.<sup>4</sup>

With a precocity that betrayed their thorough preparation for missionary activity, the Methodists created the earliest Christian organization in St. Lawrence County, the so-called "Black River Circuit" of 1803-4. They subsequently formed the "St. Lawrence Circuit" in 1811.<sup>5</sup> However, the first churches were established by the Presbyterians in Lisbon in 1804, and in Ogdensburg in 1805.<sup>6</sup> The Congregationalists organized simultaneously as the Presbyterians and, as Everts and Holcomb put it, "comingled" with the latter during the early years.<sup>7</sup> This arrangement arose out of the Plan of Union of 1801, whereby the Presbyterians and Congregationalists agreed to combine their missionary efforts in a "presbygational" arrangement that encouraged each group to recognize the other's ministry and polity.<sup>8</sup> With an eye toward preserving their own traditions, the Congregationalists nevertheless proceeded to create two sectarian organizations in 1810, the St. Lawrence Consociation for the laity and the Black River Association for the clergy.<sup>9</sup> For their part, the Baptists organized a church in Ogdensburg in 1809, and formed the St. Lawrence Baptist Association in Stockholm in 1813.<sup>10</sup> The first Universalist church in the county was established in Potsdam in 1824, and was followed in 1829 and 1832, respectively, by churches in Canton and Gouverneur.<sup>11</sup>

The Episcopalians and Catholics were later arrivals in St. Lawrence County, as

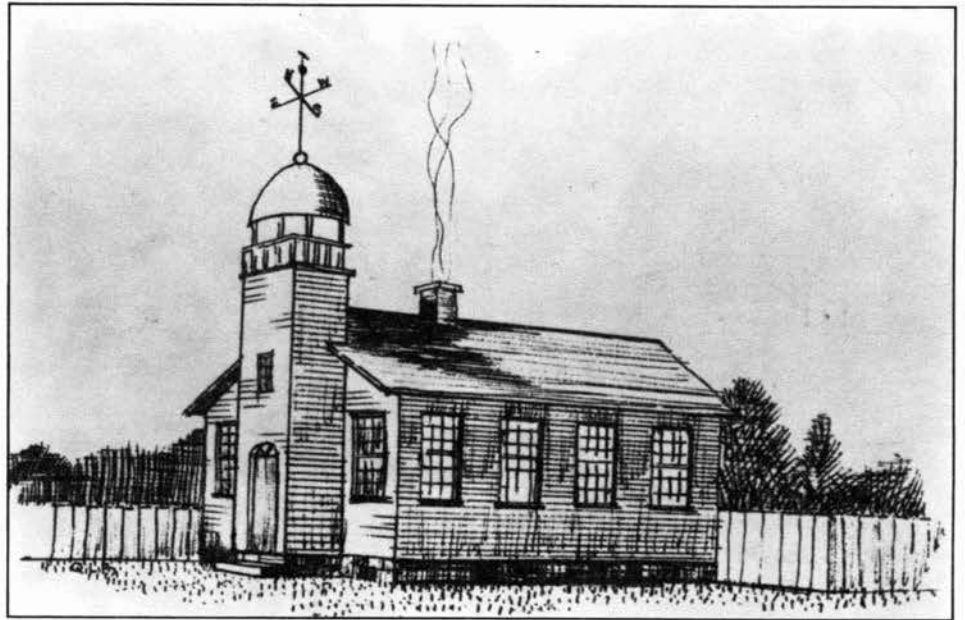


Fig. 1: Potsdam. The St. Lawrence Academy. 1810. Architect Unknown. (Photo after McNall, *Sesquicentennial*, the Drawing Opposite p. 12)

they were throughout the old Northwestern frontier.<sup>12</sup> The Episcopalians did, in fact, organize the first church in Waddington in 1817-18, as well as the second church in Norfolk, in 1825.<sup>13</sup> But in Canton, Potsdam, Gouverneur, Massena and elsewhere, they were preceded by at least fifteen years by Presbyterians, Congregationalists, Methodists or Baptists.<sup>14</sup> Their tardiness reflects their slow recovery from the reputation as loyalists that they had acquired during the American Revolution.<sup>15</sup> Records of services held by Catholics in Ogdensburg after 1830 furnish us with our earliest evidence of a Catholic presence in St. Lawrence County in the 19th century.<sup>16</sup> Thereafter, Catholic churches were organized in Massena in 1838, in Waddington between 1848-49, and in Ogdensburg in 1848.<sup>17</sup> A separate, French Catholic church was established in Ogdensburg in 1859.<sup>18</sup> For the most part, the Episcopalians arrived in St. Lawrence County from New York City, while the Catholics claimed diverse points of origin: from Boston and New York City came Irish Catholic immigrants, and, from Canada, French Catholics.<sup>19</sup>

Because they were typically quite small and their members interdependent, the Christian settlements in St. Lawrence County during the early 19th century

were characterized by amity.<sup>20</sup> They were conspicuously free, in particular, from the Protestant antagonism toward Catholics that blemished the history of Christianity in American cities until after 1850.<sup>21</sup> Yet their numbers were dominated by Reformed Christians, for whom the normal polity was anti-hierarchical and republican. As a consequence, what Catholic clerics referred to as "trusteeism" because the political rule in St. Lawrence County, even among those denominations, the Episcopalians and Catholics, whose polities were, by tradition, highly structured and national in scope.<sup>22</sup> The Protestant accent of Christian life in St. Lawrence County during the early 19th century would find its architectural equivalent, as we shall see, in churches that hearkened back in their forms to 18th-century, New England traditions of church design.

Along with the basic amenities, such as houses and mills, that Christians typically attended to upon settling in St. Lawrence County, they undertook as soon as possible to build serviceable houses of worship, a practice that underscores the priority which they attached to the spiritual life. In many instances, these houses of worship were literally the domiciles of citizens who volunteered them for this purpose.<sup>23</sup> Occasionally, a community

could afford to build a small wooden church.

The early history of Potsdam provides an illustrative case-in-point of this pattern of settlement and Christian worship. The Town of Potsdam was purchased from William Constable on November 18, 1802, by a group of buyers including Garrit Van Horne and David L. Clarkson.<sup>24</sup> The property was not fully occupied, however, until 1804, when Benjamin Raymond, the land agent for its owners, arrived with his family and other settlers.<sup>25</sup> Land was cleared, "[a]xes rang merrily in numerous locations," a grist-mill was erected through communal effort, and the first frame house was subsequently built for use as a home, store and land office.<sup>26</sup> The first documented religious service was held in 1806-7 under the direction of Methodist missionaries, but the record of births, deaths and marriages in Potsdam from 1804 onward would suggest that Christian services were held here before 1806 on at least an impromptu basis.<sup>27</sup> In 1810, the so-called "St. Lawrence Academy" was built and functioned simultaneously as an interdenominational church, meeting house and school house.<sup>28</sup> Between 1812-17, services in the Academy were presided over by James Johnson, a graduate of Harvard and an ordained Congregationalist pastor, whose unrelentingly severe sermon style was reminiscent of that of the great Presbyterian revivalist, Charles Finney.<sup>29</sup> However, Johnson's pulpit manner alienated his parishioners and ultimately led to his dismissal.<sup>30</sup> In the decade-and-a-half following Johnson's departure, the members of the different denominations then present in Potsdam proceeded to build their own houses of worship, the Methodists doing so in 1821, the Presbyterians in 1822, the Episcopalians between 1835-36, and the Universalists in 1836.<sup>31</sup>

As an expression of the piety of its builders, the St. Lawrence Academy was a characteristic example of the type of building that was erected by the first Christian settlers of St. Lawrence County (Fig. 1). It was a small wooden box with a pedimented facade crowned by a bell tower of modest height. The plan and underlying design of the St. Lawrence Academy followed on a small scale the type of the Colonial New England meeting house. Its formal austerity, decorative simplicity and multiple functions closely recalled the form and purpose of New England country churches, and reflected the same, Protestant ethos that underlay such structures.<sup>32</sup>

A number of wooden churches like the St. Lawrence Academy would appear in St. Lawrence County over the course



Fig. 2: DeKalb Junction, Methodist Church, 1839. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

of the early 19th-century, among them, the Methodist Church in DeKalb Junction, which was built in ca. 1839 (Fig. 2).<sup>33</sup> Testaments to the prevailing Protestant tenor of Christian life in the county at this time, these sanctuaries also stood at the wellspring of a thriving local tradition of wooden church architecture that would eventually embrace, among other styles, the Gothic-Federalist idiom illustrated by Christ Church (1833) in Morristown and the modified Romanesque Revival style of the Baptist Church (1871-72) in Canton (Figs. 3-4).<sup>34</sup> However, they form the subject of a history other than the one that we will trace as we examine in the following pages the stone churches that appeared in St. Lawrence County between the late 1810's and the opening years of the 20th century. Yet the churches that we will survey arose from the same cultural milieu as did their wooden cousins, and it is this milieu from which their history derives its context.

## NOTES

<sup>1</sup> See L.H. Everts and J.M. Holcomb, *History of St. Lawrence County* (Philadelphia: 1878; rpt. Interlaken, New York: 1982), p. 127. (hereafter referred to as *HSLC*.); and Rt. Rev. P.S. Garand, *The History of the City of Ogdensburg* (Ogdensburg: 1927), p. 276. For the archeological evidence pertaining to Father Picquet's mission and the Fort to which it was attached, see the essays in Ed. G. Cook, *The Quarterly*, XXXV, 1 (1990).

<sup>2</sup> See Ahlstrom, *History*, "The Great Revival in the West and the Growth of the Popular Denomina-

tions," and "Presbyterians and Congregationalists in the Old Northwest: Advance and Conflict."

<sup>3</sup> *HSLC*, pp. 127-29; and Ahlstrom, *History*, pp. 436-39 and 441-44. See also E.S. Bucke, ed., *The History of American Methodism*, Vol. I (Nashville, Tenn.: 1964); and R.G. Torbert, *A History of the Baptists* (Philadelphia: 1950).

<sup>4</sup> *HSLC*, pp. 221-24, 251-54, 344-46 and 455; and Ahlstrom, *History*, pp. 481-83.

<sup>5</sup> *HSLC*, see p. 127 (see also pp. 184, 222, 252, 255, 275, 285, 294, 302-3, 345-46 and 408-9); and Ahlstrom, *History*, 436-39.

<sup>6</sup> *HSLC*, pp. 127, 180 and 274; and Garand, *History*, p. 238.

<sup>7</sup> *HSLC*, p. 128.

<sup>8</sup> Ahlstrom, *History*, pp. 455-58.

<sup>9</sup> *HSLC*, p. 128.

<sup>10</sup> *HSLC*, pp. 128 and 182-83; and Garand, *History*, p. 243.

<sup>11</sup> *HSLC*, pp. 223-24, 252-53 and 346.

<sup>12</sup> Ahlstrom, *History*, pp. 527 ff. and 623 ff.

<sup>13</sup> *HSLC*, pp. 293 and 302.

<sup>14</sup> In Canton, for example, the Episcopalians were preceded by 19 years by the Baptists; in Gouverneur, their establishment of a church postdates by 49 years the establishment of the Presbyterian church; while, in Potsdam, they did not establish a church until 25 years after the Presbyterians had done so. See *HSLC*, pp. 223, 253 and 346.

<sup>15</sup> Ahlstrom, *History*, pp. 623-31.

<sup>16</sup> *HSLC*, pp. 127 and 186; and M.C. Taylor, S.S.J., Ph.D., *A History of Catholicism in the North Country* (Ogdensburg: 1972).

<sup>17</sup> *HSLC*, p. 186; and Garand, *History*, pp. 256-60.

<sup>18</sup> *HSLC*, pp. 186-87; and Garand, *History*, pp. 276-82.

<sup>19</sup> See Ahlstrom, *History*, pp. 540 ff.; and Garand, *History*, pp. 259-60.

<sup>20</sup> Other than the doctrinal disputes that arose

between those Congregationalists and Presbyterians who "comingled" with one another during the early 19th century, and the political re-organization that resulted from the division of the latter into "New School" and "Old School" after 1838 (see *HSLC*, p. 127 and Ahlstrom, *History*, pp. 462-71), the documents are silent regarding serious interdenominational conflicts in St. Lawrence County during the 19th century.

<sup>21</sup> See Ahlstrom, *History*, pp. 555-68.

<sup>22</sup> The integral role played by the vestries of the Episcopalian parishes of the county are symptomatic of this trend: see the numerous references to the activities of the vestry of Trinity Church in Potsdam in Clarkson, *History*; and also M.G. Chapman, *The Clarkson Family of Potsdam* (Potsdam: 1958), pp. 19-20. The evidence of "trusteeism" among Catholics in St. Lawrence County is, to offer another example, cited repeatedly by Garand, *History*, pp. 256 ff. and 276 ff. who explicitly disapproves of it. On a wider scale, "trusteeism" represented a serious source of schism between rural American Catholics and their urban counterparts, the latter of whom counted among their numbers the hierarchy of the Catholic church in the United States and had the support of the Vatican in censuring the adoption by Catholics of Protestant political structures. See Ahlstrom, *History*, pp. 531-38.

<sup>23</sup> This was the case, for instance, with the First Baptist Church in Ogdensburg (see Garand, *History*, pp. 243 ff.), the Catholic communities of Ogdensburg (*Ibid.*, pp. 256 f.), the First Presbyterian Church of Canton (see *HSLC*, p. 221), the First Baptist Church in Potsdam (*HSLC*, p. 253), the First Congregational Church in Madrid (*HSLC*, pp. 283-84), and the First Baptist Church in Gouverneur (*HSLC*, pp. 344-45).

<sup>24</sup> *HSLC*, pp. 236 ff.

<sup>25</sup> *Ibid.*; and Chapman, *Clarkson Family*, pp. 5-6.

<sup>26</sup> *HSLC*, p. 237.

<sup>27</sup> *HSLC*, p. 239.

<sup>28</sup> *HSLC*, p. 241; Chapman, *Clarkson Family*, p. 6; and J.J. McNall, *Sesquicentennial History of the First Presbyterian Church of Potsdam, New York, 1811 to 1961* (Potsdam: 1961), pp. 1-3. The Academy was built by Benjamin Raymond at an approximate cost of \$500-\$700.

<sup>29</sup> See Ahlstrom, *History*, pp. 459-61.

<sup>30</sup> McNall, *Sesquicentennial*, p. 2, reports that Johnson was "too outspoken to please his congregation."

<sup>31</sup> *HSLC*, pp. 251-54.

<sup>32</sup> For the subsequent history of the St. Lawrence Academy as the State Normal School see *HSLC*, pp. 250-51; and W.C. Merwin, "Leadership in the Potsdam College Tradition," *The Quarterly*, XXXVII, 3 (1992), 3-5.

<sup>33</sup> See *HSLC*, p. 357.

<sup>34</sup> *HSLC*, pp. 223 and 374. Christ Church in Morristown was built at a cost of nearly \$3,000.



Fig. 3: Morristown. Christ Church. 1833. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

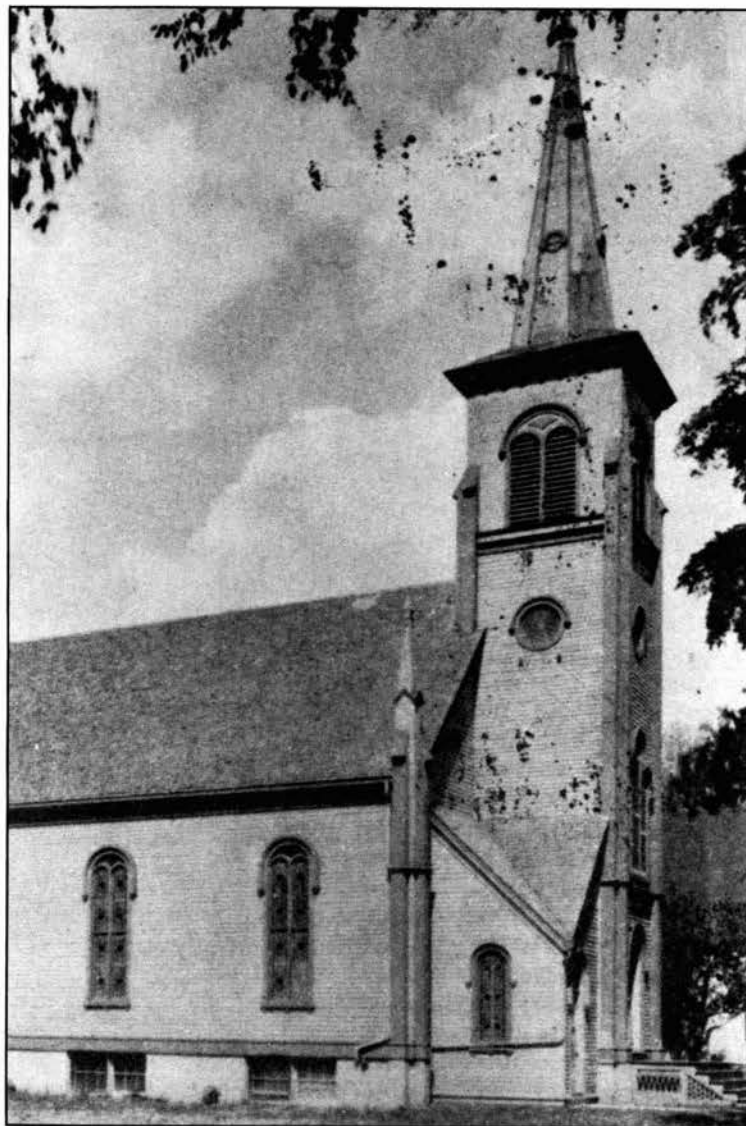


Fig. 4: Canton. Baptist Church. 1871-72. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

# Style and Sectarian Choice: Gothic Federalist and Federalist Churches In St. Lawrence County: 1815-1891

by Mark R. Petersen

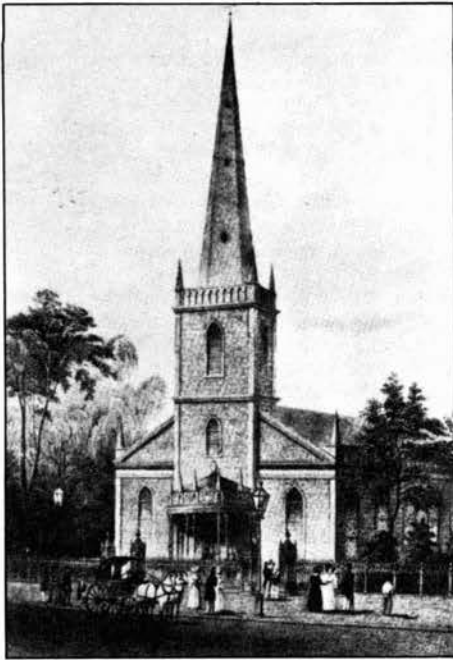


Fig. 1: New York City. Trinity Church. 1788-90. Architect Unknown. (Photo after Pierson, *Early Gothic*, Fig. 75)

The years between 1820 and 1840 were dominated in American architecture by the Greek Revival style.<sup>1</sup> Nevertheless, they witnessed the intrusion into the American classical landscape of forms and details inspired by Medieval Gothic architecture. Through the efforts of American proponents of the Gothic like Benjamin Latrobe and William Strickland, and the influence of British treatises on Gothic architecture such as that written in 1742 by Batty Langley, the Gothic gradually established itself as the canonical style for American churches.<sup>2</sup> An early, but central, monument in this development was the second church of Trinity in New York City, which was built between 1788-90 (Fig. 1). In every respect, it was a paradigmatic Gothic-Federalist church. On the one hand, it repeated faithfully the 18th-century Wren-Gibbs plan of a rectangular, pedimented hall with galleries on the interior and a facade fronted by a centrally-placed tower and a semi-circular porch. On the other, it featured a host of Gothic accretions, including the ogival windows of the nave, facade and tower, the quatrefoil perforations of the balustrade (the latter inspired by measured drawings reproduced in Langley's treatise), and the

soaring, slender spire which surmounted the tower.<sup>3</sup> Ithiel Town's design of 1814-17 for Trinity Church in New Haven, Connecticut, reiterated this type scrupulously, and played a pivotal role in disseminating it throughout Western New England and the old Northwestern frontier during the opening decades of the 19th century.<sup>4</sup>

The earliest stone sanctuary in St. Lawrence County, the Episcopalian church of St. Paul's in Waddington (1815-18), betrays no awareness on the part of its architect of the new Gothic-Federalist idiom (Figs. 2-3). Local tradition asserts that St. Paul's was modeled after St. Paul's chapel in New York City, a firmly Federalist style Episcopalian church of considerable reputation, which was completed by Thomas McBean in 1764.<sup>5</sup> In fact, the random ashlar exterior of St. Paul's has little in common with its namesake in New York City, other than that its nave walls are similarly articulated by round-arched windows, which were originally also arranged in two stories. Its probable model was, instead, St. Paul's in East-

chester, New York (1761-88), a superb and well known rural Colonial sanctuary, which shares with St. Paul's in Waddington a two-storied, cubic facade tower and a low, rectangular nave surmounted by a shallow roof.<sup>6</sup> Yet local tradition is vindicated on the interior of St. Paul's, which indeed represents a small-scale replica of that of St. Paul's in New York City: as in the latter, its white-washed nave is filled with box pews and terminates in a chancel that is illuminated by triple, round-arched windows of a type inspired by the 18th-century English architect, James Gibbs (whose influence on church architecture in St. Lawrence County during the early 19th century was, as we shall see, widespread); and its chancel is likewise offset from the nave by a basket arch in the form of a curved entablature, which springs from fluted Tuscan pilasters.<sup>7</sup> The galleries on the entrance and nave walls were also patterned directly after St. Paul's in New York City. However, the nave galleries were removed in the 1870's, and the double tiers of nave windows were replaced at the same time by single rows



Fig. 2: Waddington. St. Paul's. 1815-18. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)



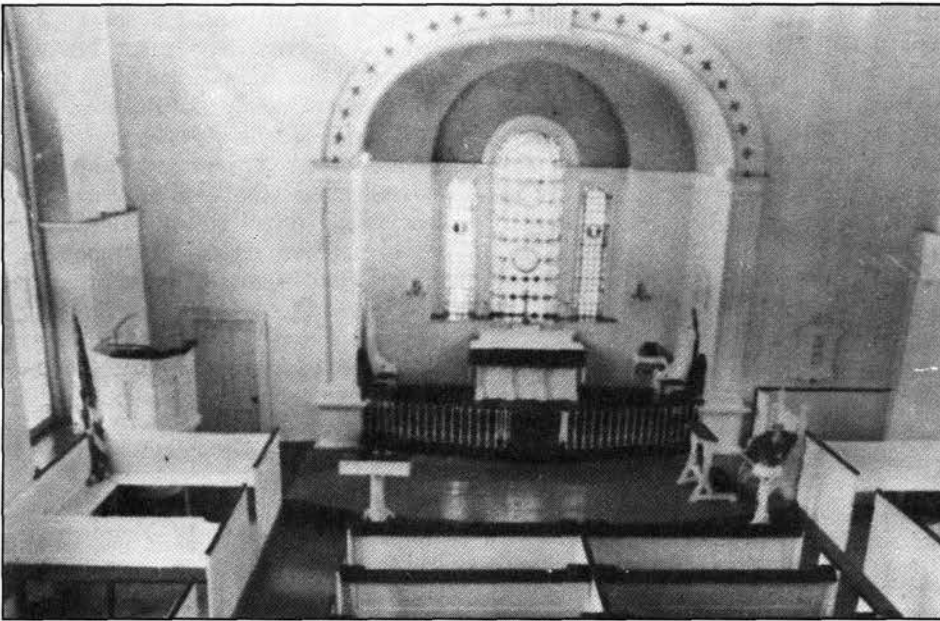


Fig. 3: Waddington. St. Paul's. 1815-18. View of Interior from West Gallery. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

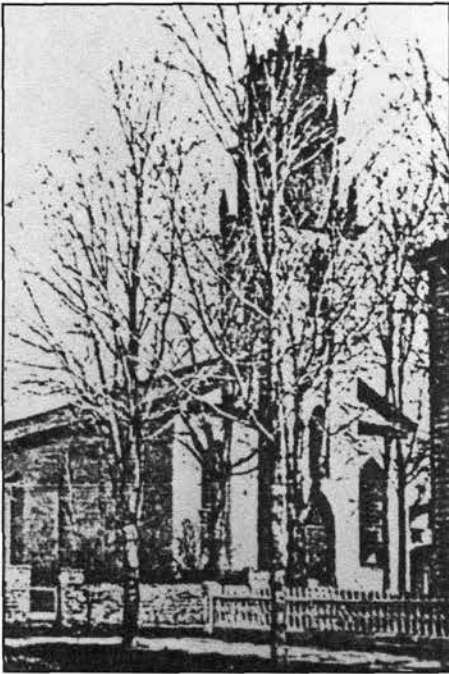


Fig. 4: Ogdensburg. First Church of St. John the Evangelist. 1821-22. Architect Unknown. (Photo after Rock, "Historical Notes")

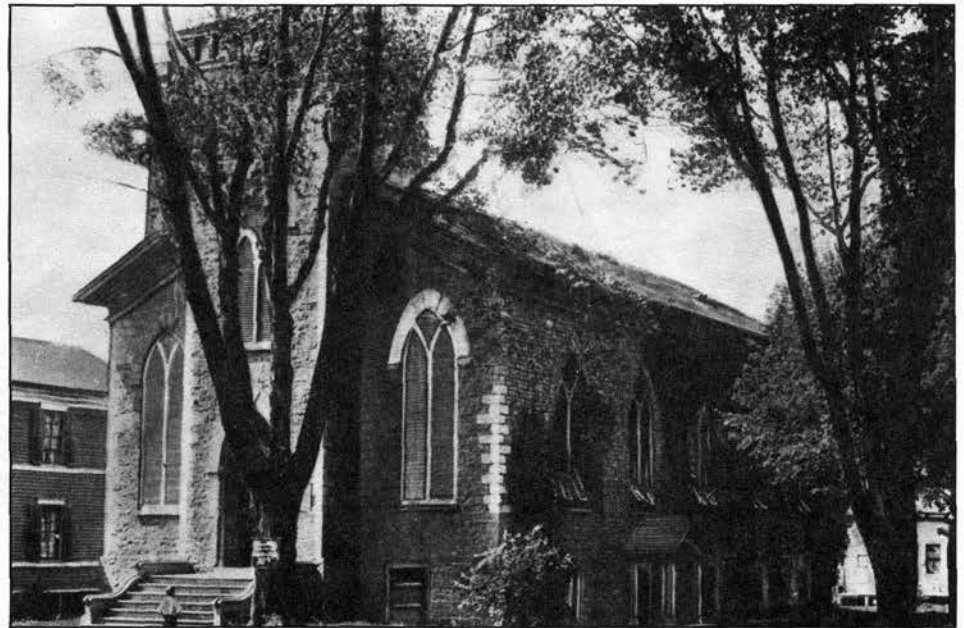


Fig. 5: Ogdensburg. Baptist Church. 1833. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

of tall windows inset with Geometric Gothic tracery.<sup>8</sup> Presumably, the parish of Waddington wished to transform their church according to the gothicizing taste of the High Victorian period.

It is the first church of St. John the Evangelist in Ogdensburg, whose congregation had begun their existence as a mission of St. Paul's in Waddington, that we encounter our first reflection in St. Lawrence County of the Gothic-Federalist style illustrated by Trinity Church in New York (Fig. 4). Built between 1821-22, St.

John's was also one of the largest examples in America of the Trinity type, a masonry box of impressive scale and relatively low, wide proportions, capped by a canonical Gothic-Federalist tower.<sup>9</sup> The Baptist Church in Ogdensburg (1833) is considerably smaller in size than St. John's, and preserves details, such as the quoins at the angles between the facade and nave walls, that derive directly from Colonial church architecture (Fig. 5).<sup>10</sup> Nevertheless, its Gothic details are imposed more thoroughly on its underlying Federalist

form, and it expresses the new Gothic spirit more completely. Later in date than the churches in Ogdensburg, the first Trinity Church on Fall Island in Potsdam (1835-36) was closer to the source represented by Trinity Church in New York—and for good reason: the patrons of the church, David L. Clarkson and John C. Clarkson, had worshipped in Trinity in New York previous to their arrival in Potsdam; and they sought to create in their new home a faithful, small-scale replica of the latter (Fig. 6).<sup>11</sup>



Fig. 6: Potsdam, Fall Island. View of Trinity Church as of Ca. 1836. Architect Unknown. (Courtesy of Potsdam Museum)



Fig. 7: Waddington. St. Mary's. 1848. Architect Unknown. (Photo by the Author)

Once established in St. Lawrence County, the Gothic-Federalist type flourished. Presumably it did so because, for the conservative, largely Protestant congregations of the county, it offered a comfortable compromise between the new Gothic style and the 18th-century traditions of church building to which they were accustomed. The low, shallow roofed nave and cubic facade tower of the Catholic church of St. Mary's in Waddington (1848) recall closely those of nearby St. Paul's, the latter of which certainly provided their source of inspiration (Fig. 7).<sup>12</sup> But the tower and facade of St. Mary's are punctuated by hooded, Gothic windows with plate tracery, and the intonation of its style is Gothic-

Federalist rather than Colonial. A handsome, later example of the Gothic-Federalist style is provided by the first Methodist Church in Potsdam (1860), a building whose tall, slender tower accentuated the vertical thrust of its design and complimented its elegantly narrow proportions (Fig. 8). Blessed with the same graceful proportions and vertical orientation, the First Universalist Church in Potsdam (1876-77), now the Potsdam Museum, was built over fifteen years later than the Methodist Church, at a time when the Gothic-Federalist style had long since been superseded in urban American church building by other stylistic idioms (Fig. 9).<sup>13</sup> In terms of its chronology, the church

should be discussed in the context of the High Victorian Gothic in St. Lawrence County. Stylistically, however, the sanctuary is an anachronism, one which reflects the taste of an earlier time and can best be understood as a belated expression of that taste.

In a number of related monuments, including the Presbyterian Church in Ogdensburg (1866) and the neighboring cathedral of St. Mary's (1852), the Gothic-Federalist style was embellished by the addition of broached spires over the facade towers and stepped buttresses and angle buttresses on the facade and nave walls (Figs. 10-11).<sup>14</sup> The Presbyterian Church introduces a further novelty: the

facade tower is flanked to the South by a second, crenellated tower of approximately equal height, width and projection, with the result that the symmetry of the Gothic-Federalist facade dissolves into conspicuous asymmetry. Such additions and changes to the Gothic-Federalist type were inspired by the Parish Gothic style that dominated church building in the urban American Northeast between the 1840's and the early 1850's. The reflections of this style in the churches in Ogdensburg signal the cautious acceptance of an idiom whose origins and development in St. Lawrence County between 1845-84 form the subject of the following essay.

The Gothic-Federalist idiom assumes a different form again in the church of Notre Dame de la Victoire in Ogdensburg (Fig. 12). Completed in ca. 1864 for the newly autonomous French Catholic community of Ogdensburg, the church compares favorably in its size to Medieval French Gothic cathedrals.<sup>15</sup> The parish priest of Notre Dame, Rev. Lemerrier, estimated—correctly—that the size of his congregation would increase dramatically in the future, and he worked strenuously to build a church that would accommodate the large number of worshippers that he envisioned.<sup>16</sup> He also wished for his church to edify the culture of its French parish.<sup>17</sup> Accordingly, Notre Dame follows the French Gothic plan of a high, long nave which terminates in an apsidal Eastern end and is intersected by transepts of equal height. Yet this francophone articulation of forms is an isolated phenomenon, and does not ally Notre Dame with that interest in French Gothic architecture that would characterize High Victorian church building in the urban United States: the use of French models by urban American architects would not become widespread for another ten years; and, in St. Lawrence County, it would not become common until the mid-1800's.<sup>18</sup> Rather, Notre Dame remains at heart a Gothic-Federalist church, with its walls sheathed in red brick, and its massive, pedimented facade crowned by a tall, cubic tower. As such, the church offers on a colossal scale a French-inspired variation on the type illustrated by contemporaneous Gothic-Federalist sanctuaries in Ogdensburg.

Despite its proliferation in St. Lawrence County during the early 19th century, the Gothic-Federalist style by no means swept the field. In the years ca. 1821-59, a span of time which corresponds roughly to the Early Victorian period, most of the Congregationalist, Presbyterian, Baptist and Methodist congregations of the county continued to eschew the Gothic



Fig. 8: Potsdam. First Methodist Church. 1860. Architect Unknown. (Photo courtesy of Douglas Arquette)

Fig. 9: Potsdam. First Universalist Church (Now the Potsdam Museum). 1891. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

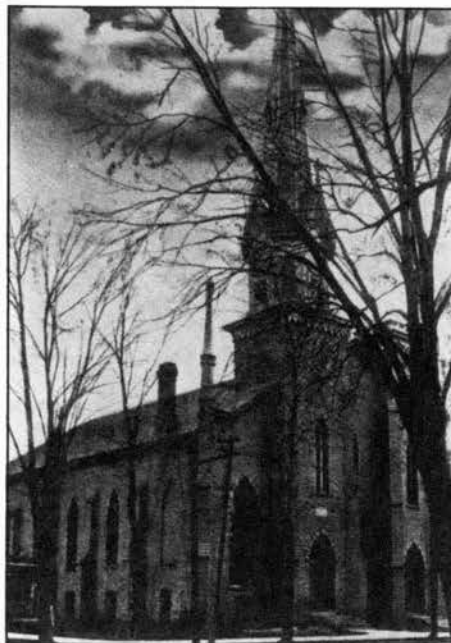
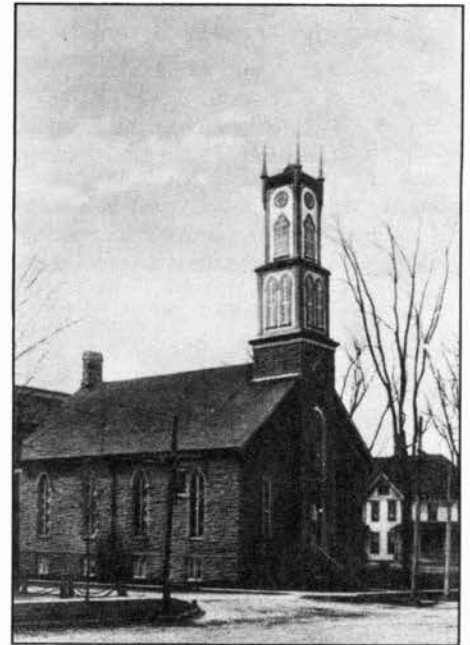


Fig. 10: Ogdensburg. Presbyterian Church. 1866. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

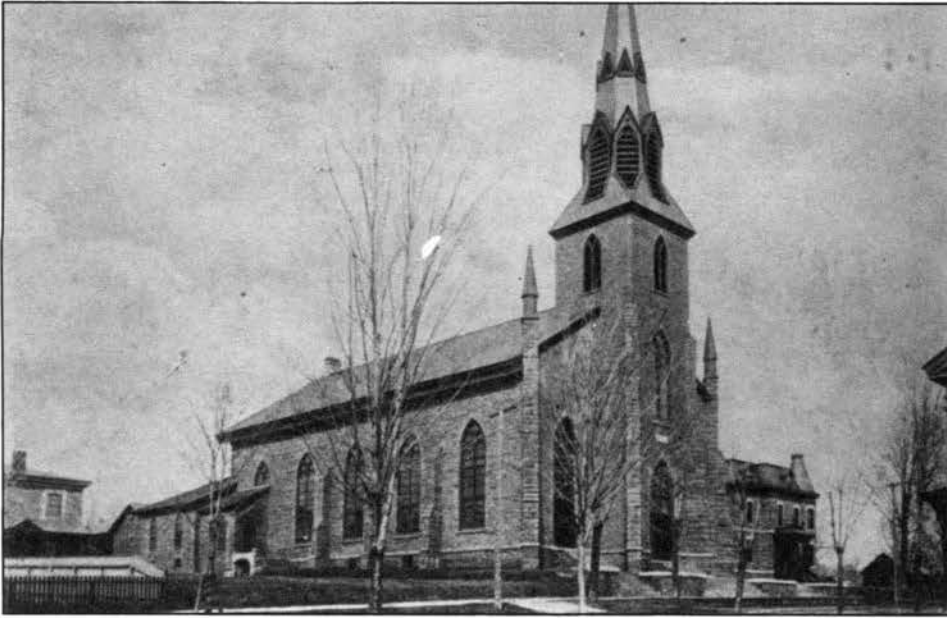


Fig. 11: Ogdensburg. First Cathedral of St. Mary's. 1852. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

Fig. 13: Potsdam. Second Presbyterian Church. 1853. Architect Unknown. (Photo after McNall, *Sesquicentennial*, the Drawing Opposite p. 13)

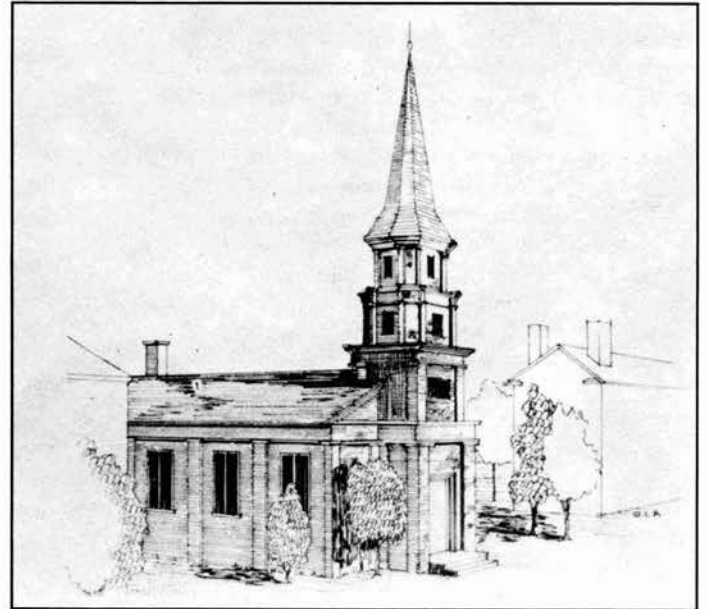


Fig. 12: Ogdensburg. Notre Dame de la Victoire. Ca. 1864. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

in their designs for new churches. They did so, in part, due to the "Papist" connotations of the Gothic.<sup>19</sup> But a more important determining factor was the fundamentally conservative taste of St. Lawrence County Protestants. At a time when their urban counterparts were employing the Romanesque Revival as a viable, and desirable, alternative to the Gothic, these Christians constructed sanctuaries, including the second Presbyterian Church in Potsdam (1853), the Old Brick Chapel (1858) and First Methodist Church (1856) in Canton, the Methodist Church in Ogdensburg (1850-51), and the Baptist Church in Massena (1859), whose designs remained indebted to 18th-century precedents (Figs. 13-17).<sup>20</sup>

The invariable model of choice, one which reflects the New England spiritual roots of St. Lawrence County Protestants, was the Wren-Gibbs, or Federalist, type that had become entrenched in New England from the mid-18th century onward.<sup>21</sup> Indeed, it was a relatively pure and untainted version of this type that they consistently returned to: a brick or, less typically, masonry sanctuary illuminated throughout by rectangular windows, with galleries on the interior, and with the front entrance set into an engaged tower of multiple stages articulated with Ionic and Corinthian pilasters, simple or dentillated cornices, and other classical details.<sup>22</sup> With the exception of the First Presbyterian church in Canton (1830), which has a projecting entrance bay crowned by a pediment (Fig. 18), they even rejected what had been, since the late 18th century, the most characteristic addition to the Federalist plan: the



Fig. 14: Canton. *The Old Brick Church*. 1858. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

colonnaded entrance porch in the form of a classical temple facade.<sup>23</sup>

Undoubtedly, many of the Protestant church builders in St. Lawrence County had recourse to the same volume, James Gibbs's prodigiously influential *A Book of Architecture*, which had furnished the designs for the majority of the 18th-century New England churches of the Federalist type.<sup>24</sup> For the individual, like the architect of the first Presbyterian Church in Canton, who ventured to embellish his Federalist design with Neo-Classical or Greek Revival motifs, Asher

Benjamin's *The American Builder's Companion* provided an additional, highly accessible source of inspiration.<sup>25</sup> Whatever the specific models that they drew upon, these architects worked for patrons who seem consciously to have rejected the new Gothic-Federalist style that had won favor with their Catholic and Episcopalian contemporaries. Their splendidly sober architectural testaments to the taste of an earlier age provide us with a telling insight into the conservative tenor of Christian life in St. Lawrence County during the first half of the 19th century.

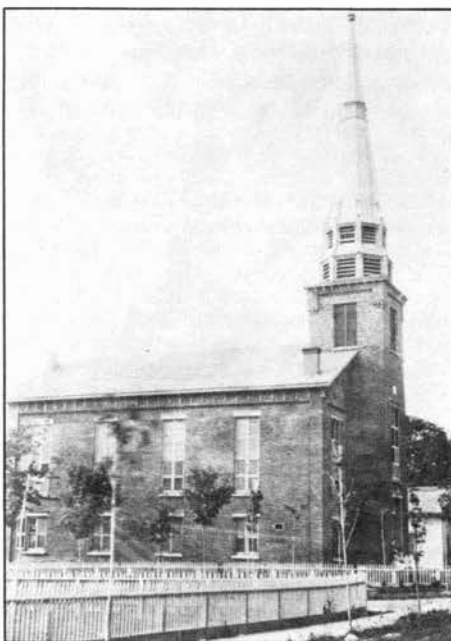


Fig. 16: Ogdensburg. *Methodist Church*. 1850-51. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

Fig. 15: Canton. *First Methodist Church*. 1856. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)



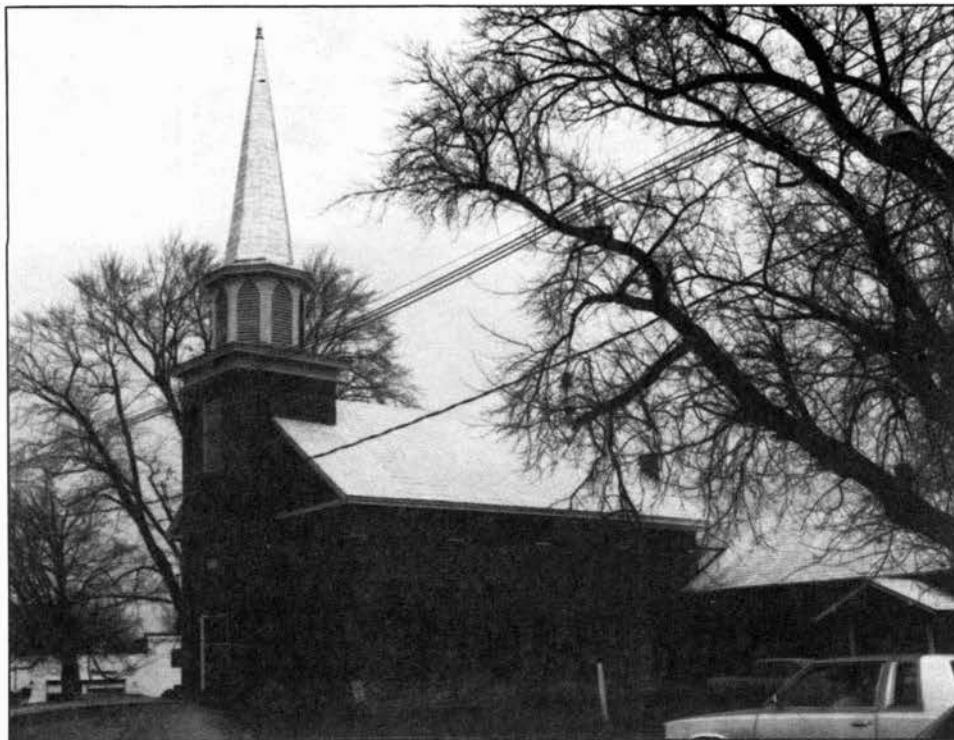


Fig. 17: Massena. Baptist Church. 1859. Architect Unknown. (Photo by the Author)

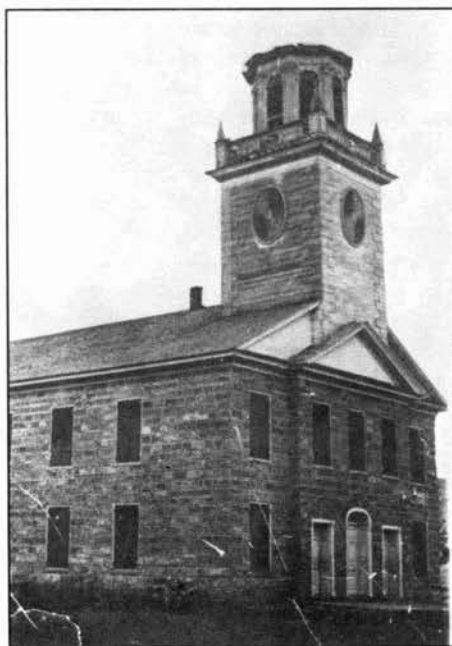


Fig. 18: Canton. First Presbyterian Church. 1830. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

## NOTES

<sup>1</sup> See T. Hamlin, *Greek Revival Architecture in America* (Oxford Univ. Press: 1944; rpt. New York: 1964); M. Whiffen and F. Koepfer, *American Architecture. Volume I: 1607-1860* (Cambridge, Massachusetts: 1987), pp. 153-78; and M. Whiffen, *American Architecture Since 1780. A Guide to the Styles* (Cambridge, Massachusetts: 1992), pp. 39-47. See also W. Pierson, *American Buildings and Their Architects. Vol. I: The Colonial and Neo-Classical Styles* (Oxford Univ. Press: 1986).

<sup>2</sup> See W. Andrews, *American Gothic. Its Origins, Its Trials, Its Triumphs* (New York: 1975); W. Pierson, *American Buildings and Their Architects. Vol. II: Technology and the Picturesque, The Corporate and the Early*

*Gothic Styles* (Oxford Univ. Press: 1978), pp. 91-148; Whiffen and Koepfer, *Architecture*, pp. 179-86; and Whiffen, *Guide*, pp. 53-60. See also T.F. Hamlin, *Benjamin Henry Latrobe* (New York: 1955); and A.E. Gilchrist, *William Strickland* (New York: 1969).

<sup>3</sup> Pierson, *Early Gothic*, pp. 113-16.

<sup>4</sup> Pierson, *Early Gothic*, pp. 125-48, and figs. 88-89.

<sup>5</sup> For St. Paul's in New York City see H.W. Rose, *The Colonial Houses of Worship in America* (New York: 1963), pp. 295-96; and R.G. Kennedy, *American Churches* (New York: 1982), pp. 117-18.

<sup>6</sup> See Rose, *Churches*, pp. 304-5 and fig. 177.

<sup>7</sup> Cf. Kennedy, *Churches*, the plate on the bottom of p. 116. In St. Paul's in New York City, the arches

spring from pairs of pilasters, which the architect of St. Paul's in Waddington replaced with single pilasters.

<sup>8</sup> See *Landmarks and Lemon Crackers. A North Country Cookbook* (Canton: 1979), p. 29.

<sup>9</sup> St. John's deviated from the Trinity type, however, by eschewing the colonnaded entrance porch of the latter. The dates for the construction of St. John's and the information on the later history of this church, its successor, and their parish are contained in published historical notes that were compiled by Marjorie Rock.

<sup>10</sup> See Garand, *History*, pp. 243-46.

<sup>11</sup> See Petersen, "Trinity Church in Potsdam," 3-4.

<sup>12</sup> See HSLC, p. 294.

<sup>13</sup> See HSLC, p. 252. Previous to the construction of their church, the Universalists in Potsdam had worshipped in a frame house on Elm Street.

<sup>14</sup> See HSLC, pp. 182 and 186; and Garand, *History*, pp. 242 and 259-60. Garand reports that the Presbyterian Church was built at a cost of \$52,000.

<sup>15</sup> See HSLC, pp. 186-87; and Garand, *History*, 278-79.

<sup>16</sup> Garand, *History*, pp. 281-82.

<sup>17</sup> Garand, *History*, p. 281, relates that Father Lemerrier was so possessed with this mission that he traveled through Canada and the United States for the purpose of collecting money with which to build his church.

<sup>18</sup> See Pierson, *Early Gothic*, pp. 220-30.

<sup>19</sup> A sentiment that was both a concomitant of general, Protestant reservations about Catholics and Catholic traditions, and a reaction on the part of traditionally-minded Protestants to "Catholic" movements among American Protestants during the early 19th century. See Ahlstrom, *History*, pp. 615-32.

<sup>20</sup> See HSLC, pp. 184, 222, 251 and 407-8; and McNall, *Sesquicentennial*, p. 8.

<sup>21</sup> In addition to the documentation on 18th-century New England churches which Rose, *Churches*, provides see E.W. Sinnott, *Meeting House and Church in Early New England* (New York: 1963); J. Wedda, *New England Worship* (New York: 1965); and W. Andrews, *Architecture in New England* (New York: 1973).

<sup>22</sup> See Whiffen and Koepfer, *Architecture*, pp. 81-85. For the origins of the Wren-Gibbs type see J. Summerson, *Architecture in Britain, 1530-1830*, 7th ed. (New York: 1989), 205-22 and 349-59. See also K. Downes, *Christopher Wren* (London: 1971); and T. Friedman, *James Gibbs* (Yale Univ. Press: 1984).

<sup>23</sup> See Whiffen and Koepfer, *Architecture*, pp. 110-16. By distinction, the Protestant communities of neighboring Franklin County were, in general, more inclined to modify the Wren-Gibbs plan with motifs drawn from the Neo-Classical and Greek Revival styles. Cf. the Methodist Church in Bangor (1856) and the second Congregationalist Church in Malone (1852), which respectively present Neo-Classical and Greek Revival variations on the Wren-Gibbs type. The latter has since been replaced by a large and impressive Richardsonian Romanesque sanctuary (see R.H. McGowan, *Architecture from the Adirondak Foothills* [Malone: 1977], the plates on pp. 45 and 88). The closer proximity of Franklin County to New England and the most recent developments there in church architecture may account for this difference.

<sup>24</sup> See Whiffen and Koepfer, *Architecture*, pp. 83-84.

<sup>25</sup> A. Benjamin, *The American Builder's Companion*, 6th ed. (Boston: 1827; rpt. New York: 1969). The number of editions through which Benjamin's handbook went following its first publication in Boston in 1806 attest to its widespread popularity.

## Toward a Medieval Nation: The Gothic Revival In St. Lawrence County: 1845-1903

by Mark R. Petersen

From 1840 onward, the Early Gothic Revival in American architecture gave way to the Parish Gothic Revival, a more archeologically accurate movement, whose most opinionated proponents sought to transform the United States into a "Medieval Nation."<sup>1</sup> The first phase of the Parish Gothic Revival encompassed the years 1841-47 and was dominated by the writings and work of the English architect, A.W.N. Pugin.<sup>2</sup> During the second phase, which corresponded to the construction in Philadelphia of the Anglican church of St. James the Greater (1846-51), the influence of Pugin was challenged by that of the Cambridge Camden Society, later the Ecclesiological Society, a British organization dedicated to setting down comprehensive guidelines for building proper Anglican churches.<sup>3</sup> Pugin and the Ecclesiologists stressed essentially the same qualities in church design: conformity to the demands of the revived Medieval liturgy; adherence to specific English Gothic styles; and, with regard to stylistic approach, an emphasis on asymmetry, irregularity, and surface richness.<sup>4</sup> Yet, as William Pierson observed, "Pugin proclaimed in broad philosophical terms" what the Ecclesiologists "proclaimed as dogma," and the tenor of his proclamations proved to be more compatible with American ideas regarding church design.<sup>5</sup> The latter were set down with clarity in 1849 in the inaugural issue of the *New York Ecclesiologist*, the journal of the newly-formed New York Ecclesiological Society: "[we] must fuse both what we gather and what we invent into harmony with our own thoughts, and thus attain . . . the expression of our own life."<sup>6</sup> Through its formidable influence, John Ruskin's *Seven Lamps of Architecture* (1850) subsequently encouraged American church builders to seek inspiration in Italian Gothic architecture, hence, to distance themselves further from the tenets of the English Ecclesiologists.<sup>7</sup> When, beginning in the late 1860's, American architects began to journey to Paris to study their trade at the Ecole des Beaux Arts, French Gothic churches also became available as models for American sanctuaries.<sup>8</sup> By 1870, through the efforts of architects like James Renwick, Richard Upjohn and Frederick Whithers to achieve originality of expression, scores of distinctively American churches emerged out of this dizzyingly

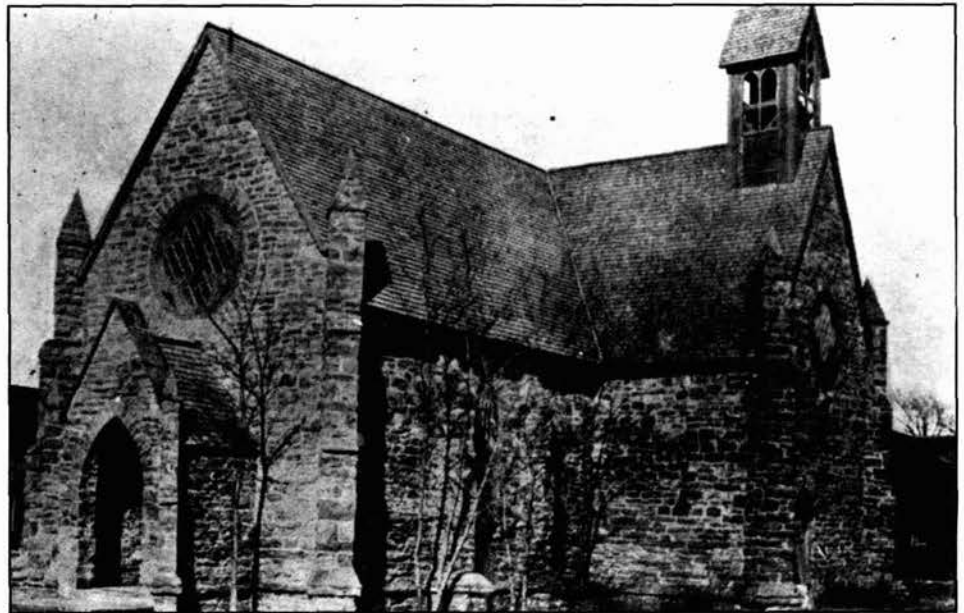


Fig. 1: Norfolk. Episcopal Church. 1845-48. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)



Fig. 2: Red Mills. Brick Church (Denomination Uncertain). Ca. 1860's. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

rich matrix of national styles.<sup>9</sup>

In one church alone in St. Lawrence County, the Episcopal Church in Norfolk, were the developments described above tangibly reflected before the 1860's (Fig. 1). Built between 1845-48, the church had a steeply pitched Gothic roof with an Early English Gothic porch set into its facade and, over the facade, a bellcote.<sup>10</sup> The arrangement and random ashlar construction of the church suggest the influence of Pugin, as does the oculus with quatrefoil tracery which was set into its facade. In all of these respects, in fact, the small sanctuary followed rather closely the designs of two Gothic parish churches that Pugin had illustrated in his *The Present State of Ecclesiastical Architecture in England* (1843): St. Anne's, Keighley, and St. Mary's, Southport.<sup>11</sup> Pugin's volume was widely read in the American Northeast following its publication, and the unknown architect of the Episcopal Church in Norfolk had evidently consulted it carefully. The result of his consultation was an early and significant example of Puginesque Parish Gothic, one whose loss by fire in 1915 represents the loss of a local—indeed, a national—historic treasure.

Elsewhere, the influence of the Parish

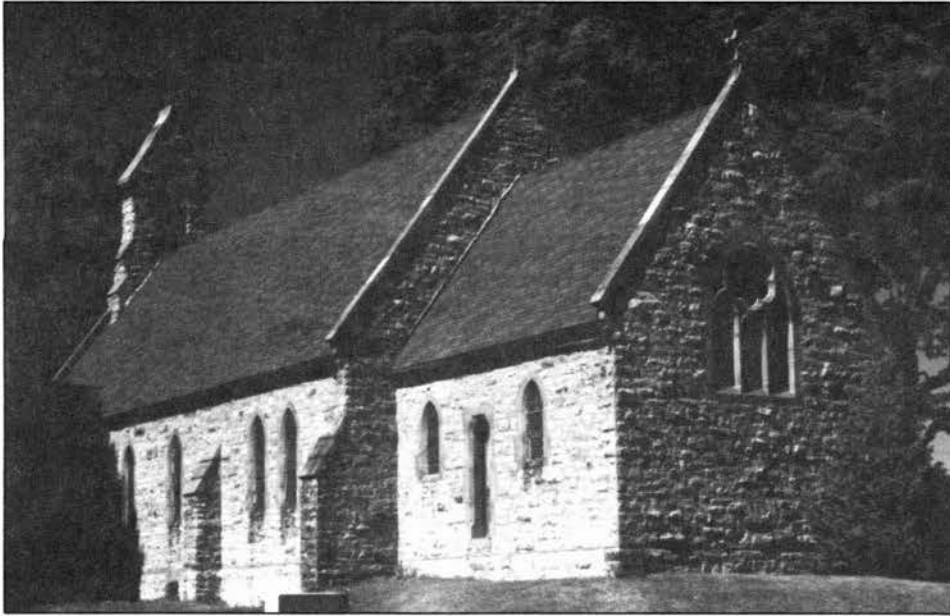


Fig. 3: Morley. Trinity Chapel. 1869-71. Architect: Charles C. Haight. (Photo by Adam Markowitz)

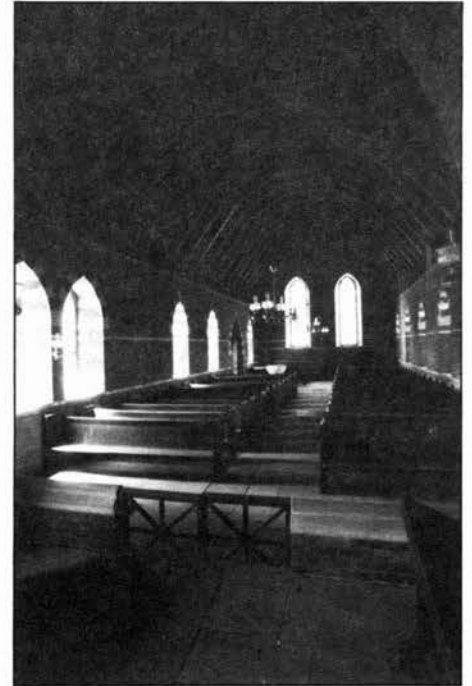


Fig. 4: Morley. Trinity Chapel. View of Interior. 1869-71. Architect: Charles C. Haight. (Photo by Adam Markowitz)



Fig. 5: Ogdensburg. Second Church of St. John the Evangelist. 1870. Architect: Emlen T. Littell. (Photo by Adam Markowitz)

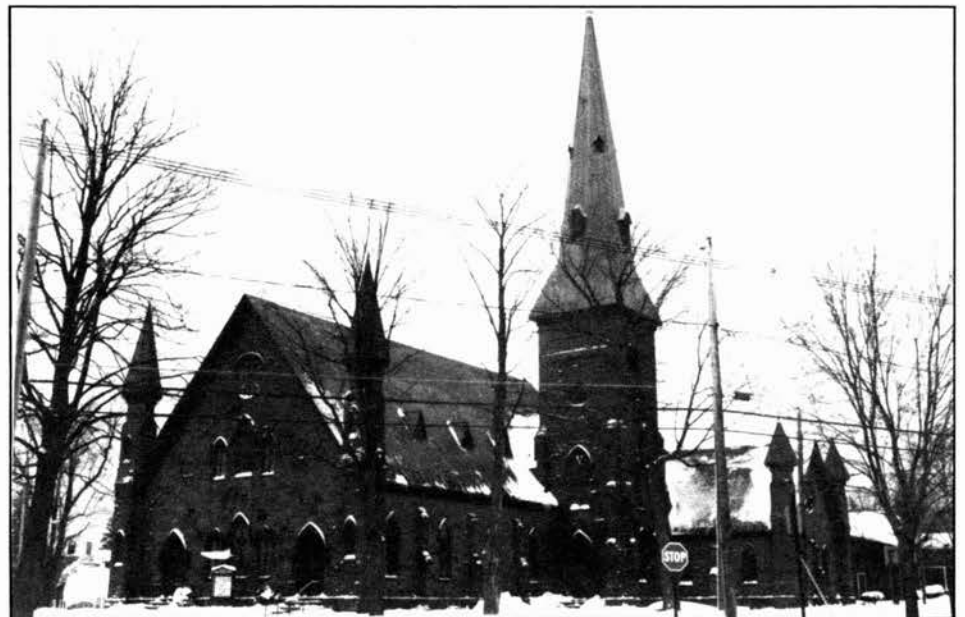


Fig. 6: Potsdam. Third Presbyterian Church. 1867-72. Architect Unknown. (Photo by the Author)





Fig. 7: Canton. Second Presbyterian Church. 1876. Architect: James P. Johnston. (Courtesy of St. Lawrence County Historical Association Archives)

Gothic Revival was felt late in St. Lawrence County, a reflection, once again, of the unimpeachably conservative predisposition of its largely Protestant parishes. The earliest of these Parish Gothic sanctuaries was the church in Red Mills, which was probably built during the 1860's but is no longer standing (Fig. 2).<sup>12</sup> It was a small church of brick construction, a material that English Ecclesiologists originally condemned, but that had gained acceptance from the 1850's onward under the sway of Ruskin's writings on church design and decoration.<sup>13</sup> More canonical were the steeply roofed nave, the West facade crowned by a bellcote, and the prominent oculus set into the tower of the facade, the latter of which would seem to have had its source in one or more of Pugin's early churches.<sup>14</sup> However, the bellcote rose from a shallow, engaged tower of rectangular cross section, while the windows flanking the tower and the entranceway set into the tower were rectangular rather than ogival. These are holdover Federalist motifs, and their appearance here underscores the persistence of 18th-century traditions of church design in St. Lawrence County.

The most important representative of the Parish Gothic in St. Lawrence County

is Trinity Chapel in Morley, which was built between 1869-71 for the wealthy Morley farmer, Thomas Harrison, by the New York City architect, Charles C. Haight (Fig. 3).<sup>15</sup> An architect of appreciable talent and reputation, Haight conferred upon Trinity Chapel the superficial appearance of a canonical, Early Victorian Parish Gothic church. Diminutive in size, the chapel has a random ashlar exterior and a stained timber ceiling beneath a steeply sloping roof. Its plan consists of a nave, a South entrance porch, a properly "expressed" chancel, and a prominent West facade braced by wall and angle buttresses and capped by a bellcote. Yet the articulation of forms on the exterior of Trinity Chapel is restrained, and the overall look of the sanctuary simple and rustic, in reference to rural church designs that had been published by Frederick Whithers, a contemporary of Haight's and a fellow disciple of Richard Upjohn. Moreover, the exterior of Trinity Chapel shields from view a firmly Ruskinian brick interior of outstanding simplicity and restraint, to which the imported stained glass of the nave and chancel impart an appropriately ethereal quality (Fig. 4). The exterior itself is constructed of local blond-grey fieldstone, with Potsdam sandstone hood mouldings and other details. In keeping with the tenets

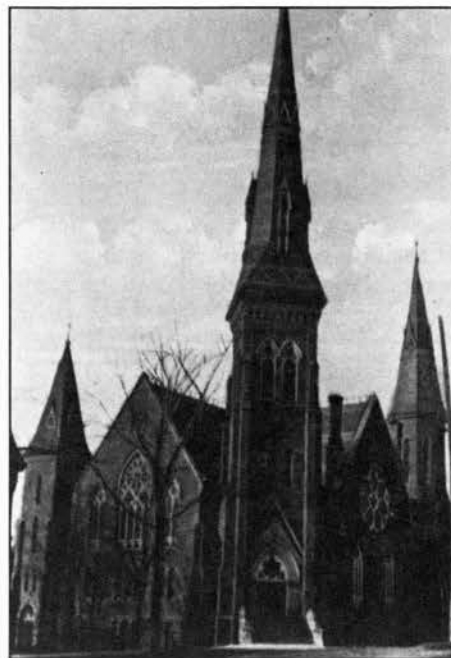


Fig. 8: Brockville, Ontario. Presbyterian Church. 1878-79. Architect: James P. Johnston. (Courtesy of St. Lawrence County Historical Association Archives)

of American Ecclesiology, the use of local materials visually confirms Trinity Chapel as an architectural expression of the specific region in which it was built.

Haight's old friend and former colleague from New York City, Emlen T. Littell, produced a design for the second church of St. John the Evangelist in Ogdensburg (1870) that reflected a similar confluence of influences (Fig. 5).<sup>16</sup> The plan of St. John's is that of an urban Parish Gothic church. Its ultimate source of inspiration was John Notman's design of 1853 for St. Mark's in Philadelphia.<sup>17</sup> The impressive size of St. John's is somewhat atypical, and owes both to its function as the house of worship for a large urban parish and to the expectation of its parish that it would become the cathedral of an Episcopal Diocese of the North County.<sup>18</sup> But the church shares with its smaller rural counterparts such standard Ecclesiological features as an expressed chancel, a random ashlar exterior, and a profusion of stained glass windows. Where St. John's departs sharply from Ecclesiological tradition is in its white stuccoed interior (see cover photo). This motif owes to the transformed Parish Gothic designs of Richard Upjohn, who strove to evoke through such interiors the pristine purity of the Colonial New England meeting house.<sup>19</sup> Littell must also have garnered from Upjohn the idea for replacing the rectangular-plan chancel of the Parish Gothic church with a French Gothic apsidal East end.<sup>20</sup> Like Trinity Chapel, St. John's was built predominantly with local materials (the imported Vermont slate shingles of its roof furnish the exception), and it similarly conveys the impression of being a distinctively regional sanctuary. Along with Trinity Chapel, it provided the seed bed from which a firmly local Victorian Gothic idiom could emerge in St. Lawrence County.

By the 1850's and early 1860's, many congregations in St. Lawrence County had outgrown their original sanctuaries. In the face of the Parish Gothic churches that had been erected by the Episcopalian communities of Norfolk, Morley and Ogdensburg, some of these congregations relinquished their embrace of 18th-century church styles. A few built churches, as we have seen, that continued the Gothic-Federalist style of the early 19th century. Others, however, were ostensibly more receptive to the new Gothic idiom, and selected Gothic-Federalist designs that were embellished by wall buttresses, broached spire towers and other motifs that were purloined from the Parish Gothic vocabulary of forms.

The architects of two churches, the

third Presbyterian Church in Potsdam (1867-72) and the second Presbyterian Church in Canton (1876), attempted a third approach, one which urban Protestant congregations in the United States had pursued since at least the mid-1840's: they adopted the Parish Gothic style wholeheartedly, but molded the style in so doing to the exigencies of Protestant worship.<sup>21</sup> With its nave surmounted by a steeply pitched roof and flanked by a tall broached spire tower, the Presbyterian Church in Potsdam offers on initial inspection the appearance of a proper Parish Gothic sanctuary (Fig. 6).<sup>22</sup> The random ashlar construction of the walls, the articulation of the walls with hooded lancet windows and wall buttresses, and the restrained monochromatic effect created by the use of Potsdam sandstone sustain this appearance. But the expressed chancel typical of Anglican Parish Gothic churches, a form which was designed to focus attention on the importance of Communion and the altar table in the Episcopalian liturgy, is here emphatically eliminated.<sup>23</sup> In a related vein, the broad, screen-like facade is inset with tiers of lancet windows and framed by a pair of turret towers, details which hearken back to Medieval German precedents and visually denounce the English origins of the plan of the church as-a-whole. The result is a sturdy and handsome Parish Gothic church

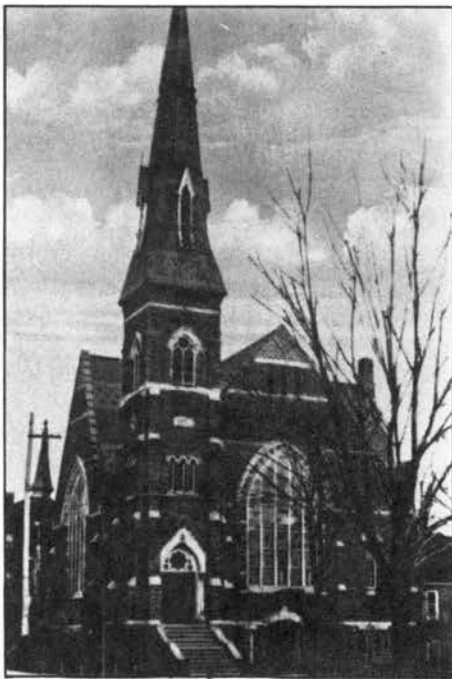


Fig. 9: Brockville, Ontario. First Baptist Church. 1878-79. Architect: James P. Johnston. (Courtesy of St. Lawrence County Historical Association Archives)



Fig. 10: Potsdam, Fall Island. Trinity Church. View of Interior in 1884. Architect Unknown. (Courtesy of Potsdam Museum)

of unmistakably Protestant inflection.

For his part, the architect of the Presbyterian Church in Canton replaced the oriented nave of Catholic and Episcopalian tradition with that quintessential, 19th-century American Protestant form, a large, central theatre (Fig. 7). Attached to this structural core is a parish house, while above the asymmetrically arranged ensemble rises a small forest of slim, broached spire towers of varying heights. In the tradition of the New England meeting house, the church commands the central park to which it is attached. Sheathed in walls of blue Norwood fieldstone, it is illuminated by elegantly proportioned windows with wooden Geometric Gothic tracery.<sup>24</sup> The windows are superbly crafted, and function effectively both to anchor the tightly orchestrated asymmetry of the plan of the church and to complement the intricate outlines of its silhouette. They underscore the design of a sanctuary that declares its denominational status with originality, and is, arguably, the most aesthetically compelling example of 19th-century ecclesiastic architecture in St. Lawrence County.

Yet the church is not unique. The Presbyterian Church and the First Baptist Church in Brockville, Ontario, both of which were designed between 1878-79 by the Ogdensburg architect, James P. Johnston, possess the same dynamically asymmetrical but uncluttered silhouettes, the same prominent and well-proportioned windows, and the same restrained but sophisticated random ashlar exteriors (Figs. 7-9).<sup>25</sup> The affinities between these Canadian sanctuaries and the Presbyterian Church in

Canton establish the latter, I believe, as an early work of Johnston's. A central figure in church building in St. Lawrence County, Johnston was born in Vermont and moved to Ogdensburg in 1870. The Presbyterian Church in Canton and its sisters in Ontario illustrate what would become the hallmarks of his church designs: a craftsman's sympathy for local building materials, which he probably acquired through his early practice as a carpenter, and a sensitivity for regional developments in architecture.<sup>26</sup> It was Johnston who would bring to maturity in St. Lawrence County the vernacular style of ecclesiastic architecture that we see emerging in Trinity Chapel in Morley, St. John the Evangelist in Ogdensburg, the Presbyterian Church in Potsdam, and his own design for the Presbyterian Church in Canton.

In 1858, the vestry of Trinity Church in Potsdam undertook to bring their church abreast with current developments in church design.<sup>27</sup> Evidently, they did not possess sufficient funds to follow the example of their Catholic and Protestant counterparts in St. Lawrence County by building a new and larger church. The gallery on the entrance wall was removed, ostensibly in deference to the Ecclesiological view that such galleries were inappropriate.<sup>28</sup> Simultaneously, the wall behind the altar was opened and a deep chancel was appended to the old church. Nine years later, the shallow, Gothic-Federalist roof was replaced with a steeply pitched roof and black ash Gothic ceiling (Fig. 10). In imitation of Richard Upjohn's modified Parish Gothic designs, the in-

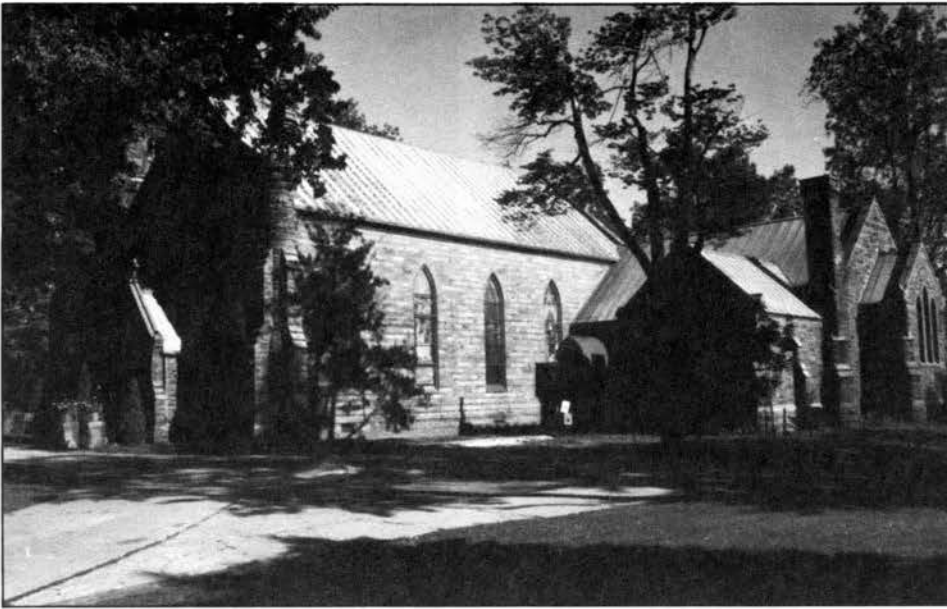


Fig. 11: Potsdam, Fall Island. Trinity Chapel of Trinity Church. 1883-84. Architect: James P. Johnston. (Photo by Adam Markowitz)

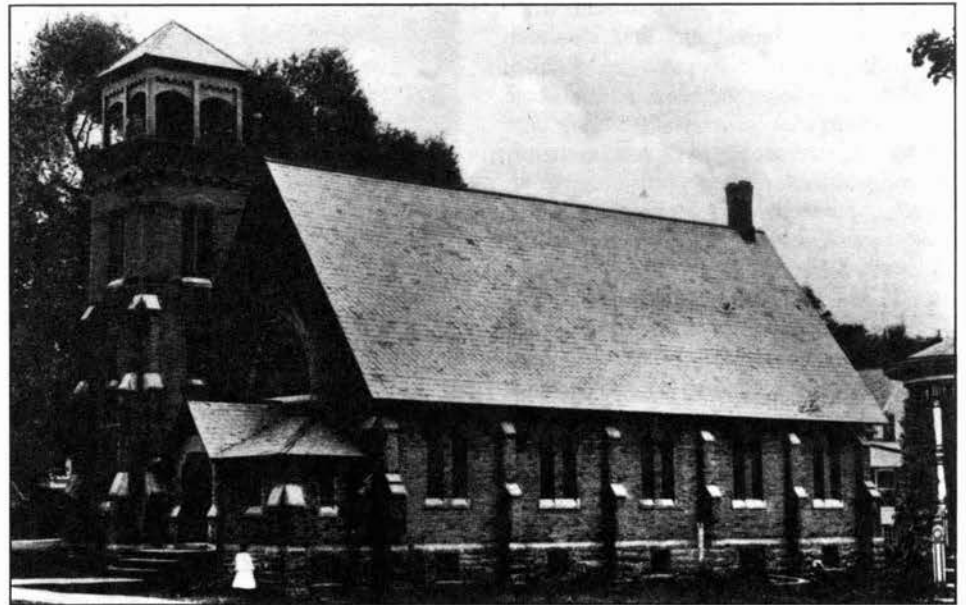


Fig. 12: Norwood. St. Philip's. 1883-84. Architect: James P. Johnston. (Courtesy of St. Lawrence County Historical Association Archives)

terior walls of the nave were white-washed. By 1878, however, the exterior of Trinity remained substantially retardataire in appearance, perhaps most pointedly so by comparison to the splendid Parish Gothic churches that had appeared by this date in Potsdam and nearby Canton. Between 1883-84, in an attempt to amend this situation at least in part, a new chapel was appended to the South wall of the church (Fig. 11). Designed by James P. Johnston, the chapel was, in effect, a proportionately compressed version of a proper Parish Gothic church.<sup>29</sup> Its plan and details were derived from the drawing of an ideal rural Gothic parish church that had been published in 1849 in the first issue of the *New York Ecclesiologist*.<sup>30</sup>

For St. Philip's in Norwood (1883-84), which is exactly contemporaneous with Trinity Chapel, Johnston created a design whose simplicity and unpretentiousness honored the humble status of the church as a mission (Fig. 12).<sup>31</sup> English Ecclesiological tradition specified the Norman—that is, the Romanesque Revival—style as the idiom to be used in such sanctuaries, and dictated brick as the material to be employed in their construction.<sup>32</sup> Johnston followed Ecclesiological prescriptions by garbing the exterior of St. Philip's in brick and by flanking the main sanctuary with a Lombardic Romanesque tower with Richardsonian Romanesque accents. Elsewhere, the simple rectangle of the nave is punctuated, in the manner of the

English Parish Gothic, by pairs of lancet windows framed by wall buttresses. The ogival stained glass window set into the facade above the shallow narthex imparts a French Gothic feel to the exterior. The French element is a new feature of Johnston's architectural vocabulary, although it would soon become standard, and quite possibly reflects his familiarity with the church designs of his contemporary in Syracuse, Archimedes Russell.<sup>33</sup> The absence of a recessed chancel—another expression of St. Philip's status as a mission—and the sense of intimacy conferred on the interior by the gambrelled arrangement of the oak braces and collar beams of the ceiling, invest the interior space with a domestic quality that evokes

the spirit of the Colonial American "house church" (Fig. 13). The same spirit was part-and-parcel of the Shingle Style, a contemporaneous and emphatically American style of wooden architecture, which Johnston adopted in 1884 in a splendid design for the Congregational Church in Ogdensburg.<sup>34</sup> The expression of this spirit through the medium of stone at St. Philip's anticipates a trend that was to emerge forcefully in church building in St. Lawrence County around 1900.

A larger parish than that in Norwood demanded of Johnston a larger, more elaborate, and costlier design for Zion Church (1883-84) in Colton (Fig. 14).<sup>35</sup> The scale, geometry and basic plan of the church are identical with those of St. Philip's: a rectangular nave, whose walls are punctuated by paired lancet windows, supported by stepped wall buttresses, and surmounted by a steeply pitched Gothic roof; and a monumental flanking tower of modest height that is perforated by three stories of windows and apertures. However, the addition of a fully recessed chancel, the random ashlar Potsdam sandstone exterior, and the imported Vermont slate shingles of the roof convey a more lavish appearance and connote affluence. With its white stuccoed walls supporting a black oak Parish Gothic ceiling, the interior of Zion Church represents a smaller-scale replica of the interior of Trinity Church as the latter appeared following its restoration between 1858-67 (Fig. 15). This architectural reference to Trinity Church is explained by the fact that Zion was dedicated by its patron, Thomas S. Clarkson, to the latter's recently deceased mother, Elizabeth, a woman who had worshipped during her life in Trinity.<sup>36</sup> The French Rose window of the facade of Zion Church was produced by Tiffany, and, as in St. Philip's, imparts a High Victorian flavor to the ensemble. In Zion Church as in St. Philip's, traces of the Richardsonian Romanesque intrude upon an otherwise firmly Gothic design. A deftly eclectic and strikingly handsome ensemble, Zion Church shares with St. Philip's the status of a fully developed American Victorian Church. With equal emphasis, its provenance, underlying influences and very fabric confirm it as a creation of the rural region in which it was built—as a coherent expression, that is, of Victorian American attitudes toward church design.

The decision made in 1885 by the vestry of Trinity Church in Potsdam to build a new facade for their church according to designs furnished by Johnston was undoubtedly made with the intention of rivaling the standard of design that had been established in the architect's churches



Fig. 13: Norwood. St. Philip's. View of Interior as of 1992. Architect: James P. Johnston. (Photo by Adam Markowitz)

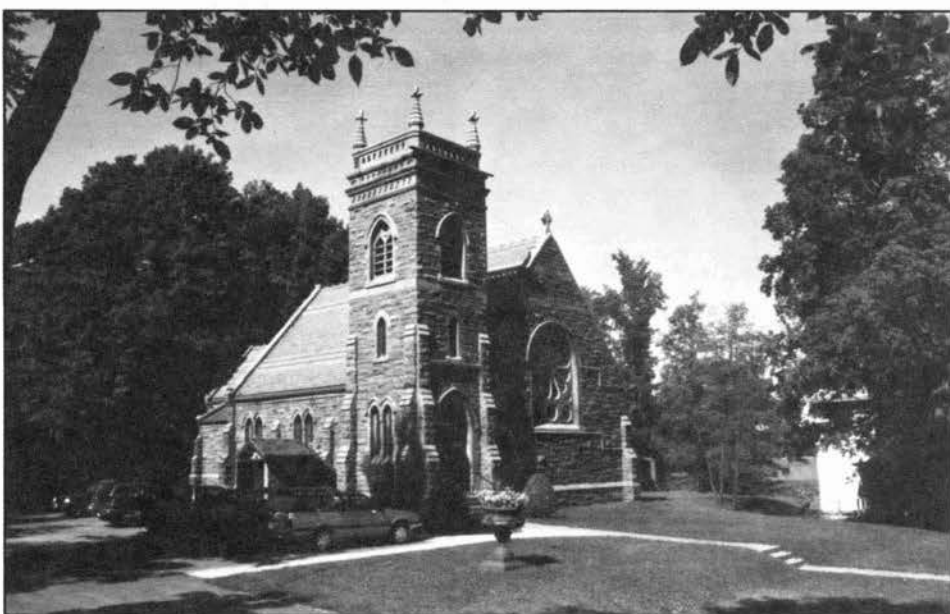


Fig. 14: Colton. Zion Church. 1883-84. Architect: James P. Johnston. (Photo by Adam Markowitz)

in Norwood and Colton, as well as in those of contemporaneous date in Potsdam and Canton.<sup>37</sup> An impressive structure, the new facade follows a High Victorian type characterized by the asymmetrical disposition of the principal masses, a dominant tower (the tower of Trinity is over 110 feet in height) surmounted by spires of unequal height, and an assertively picturesque handling of the masonry and decoration (Fig. 16). This type is anticipated on a smaller scale in the facade and tower of Zion Church, and has its ultimate source of inspiration in Richard Upjohn's design of 1859 for St. Peter's Episcopal Church in Albany. Typically High Victorian as well, is the French-inspired rose window of the facade of Trinity Church, a motif which Johnston had already used, as we

saw, in St. Philip's and Zion Church. Along with St. Philip's and Zion Church, the new facade of Trinity also preserves palpable echoes of the Richardsonian Romanesque. In clear imitation of a number of libraries that Richardson had designed during these same years, the random ashlar facade is capped by as broad, cleanly defined roofline, and enlivened by regularly spaced horizontal moldings and decorative bands patterned after Medieval Southern French prototypes. The presence in Trinity and in Johnston's other churches of traces of the Richardsonian Romanesque stands as a harbinger of a development that would come to define the character of church building in St. Lawrence County between 1890 and the early 1900's.

As Annie C. Clarkson saw it, the re-



Fig. 15: Colton. Zion Church. View of Interior as of 1992. Architect: James P. Johnston. (Photo by Adam Markowitz)

novated Trinity Church gave consummate, formal expression to the purposes and goals of Christian spirituality—which is to say, those of *American* Christian spirituality. Indeed, Johnston's design for the new facade of Trinity brings to a triumphant climax the history of Gothic Revival church architecture in St. Lawrence County.

A superb denouement to that history is provided by St. Mary's Church in Potsdam and the Presbyterian Church in Waddington (ca. 1887). The latter replaced a wooden sanctuary that had burned in 1887 (Fig. 17).<sup>38</sup> According to an undocumented, local tradition, it was built by Isaac Johnson, a former slave from Kentucky who subsequently lived in Ontario and St. Lawrence County, and distinguished himself in both regions by building a number of bridges and churches. Whether they were furnished by others or created by Johnson himself, the designs for the structures that can be ascribed to him share an almost Richardsonian sensitivity for boldly expressed masses and simple, but powerfully articulated forms.<sup>39</sup> Both qualities are fully in evidence in the Presbyterian Church in Waddington, a stately Parish Gothic sanctuary of random ashlar construction whose nave walls are illuminated by hooded lancet windows and braced by stepped wall buttresses. The facade is canonically "wally" and rough-

hewn in appearance, and is balanced by a massive, engaged tower punctuated sparingly by Gothic windows. Although the Presbyterian Church is not the largest 19th-century Gothic sanctuary in St. Lawrence County, it possesses a monumentality of conception that belies its size.

The church of St. Mary's in Potsdam was begun in 1897 according to the design of William Aikin of Ogdensburg (Fig. 18).<sup>40</sup> However the latter died in 1897, and construction was brought to completion in 1900 by his son, James F. Aikin, and a fellow architect from Ogdensburg, Joseph B. Reid.<sup>41</sup> With the exception of certain differences in its proportions and details, the facade of St. Mary's represents a mirror-image copy of the new facade of Trinity. It is reasonable to assume that this affinity between the two churches reflects the desire of the parish of St. Mary's to possess a sanctuary that rivaled the newly-rebuilt Trinity in its size and style.<sup>42</sup> The architects whom they selected to build that sanctuary were, without question, capable of creating a design that preserved some of the stylistic features and specific details of James P. Johnston's work. However, the imitation that they achieved was far from slavish; nor did it extend beyond the facade of St. Mary's. The main vessel of the church subsumes such Ecclesiological details as hooded lancet windows and wall buttresses within a handsomely scaled, French Gothic plan consisting of a nave with side aisles, transepts and an apsidial East end (Fig. 19). Dormer windows of triangular profile

break into the roof immediately above the nave walls, a fairly ubiquitous High Victorian Gothic motif whose appearance here may well have been inspired by the dormers of more modest size that illuminate the interior of the neighboring Presbyterian Church. Seen from the East, St. Mary's presents a strikingly asymmetrical silhouette, the masses of the apse, transepts and nave rising languorously to the facade towers, the latter of whose pronounced vertical thrust suggests precisely that effect of union with the spiritual that Victorian Christians found so compelling in their churches.

In the remaining Gothic churches that were built in St. Lawrence County during the Late Victorian period, the spirit of the Gothic is preserved in utterly competent, but subdued and traditional, terms. Although it belongs chronologically with James P. Johnston's work at St. Philip's, Zion Church and Trinity Church, the Episcopalian church of St. John's in Massena (1885) is utterly representative of this last group (Fig. 20).<sup>43</sup> It is a red-brick Parish Gothic sanctuary whose facade and walls are flanked by a simple rectangular tower, braced by stepped wall and angle buttresses, and illuminated by hooded lancet windows. The use of brick as the building material and the simple polychromatic accents of the window moldings and buttresses closely recall St. Philip's, whose plan, in fact, St. John's reproduces in mirror image. Despite these affinities, the exterior walls of St. John's appear to stretch across its underlying masonry

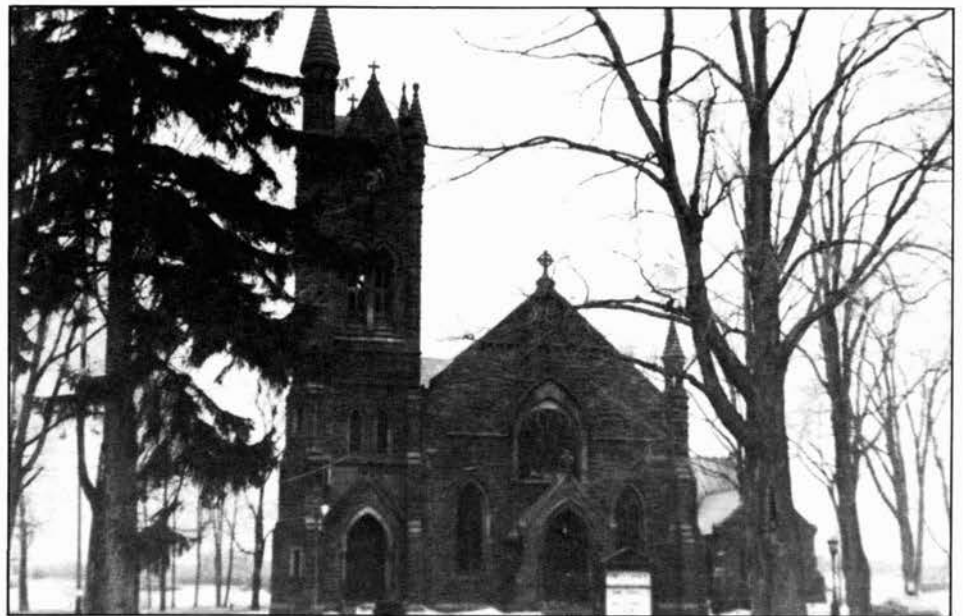


Fig. 16: Potsdam, Fall Island. Trinity Church. Facade Designed by James P. Johnston between 1885-86. (Courtesy of Potsdam Museum)

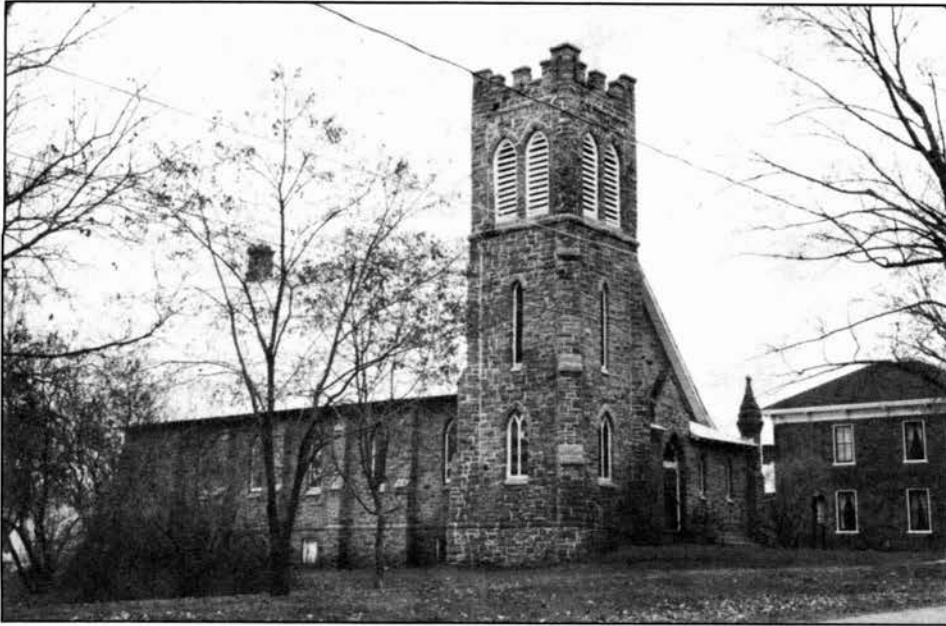


Fig. 17: Waddington. Presbyterian Church. Ca. 1887. Architect: Isaac Johnson (?). (Photo by the Author)



Fig. 18: Potsdam. St. Mary's. 1897-1900. Architects: William Aikin, James F. Aikin and Joseph B. Reid. (Courtesy of St. Lawrence County Historical Association Archives)

frame, and the architectural details seem to be applied to their taut surfaces rather than structurally integrated with them. The results stand in pointed contrast to the simple rusticity of St. Philip's and anticipate the emphasis on smooth, planar surfaces that courses throughout early 20th-century American architecture.

The architect of St. Vincent's Chapel at the St. Lawrence State Hospital in Ogdensburg achieved a similar transformation of the Parish Gothic idiom (Fig. 21).<sup>44</sup> Completed in 1898, the plan of the chapel recapitulates the modified Parish Gothic form of Zion Church in Colton, with its steeply-roofed nave flanked by a sturdy,

multi-storied flanking tower. But its silhouette is, by comparison, markedly simplified and its decorative details restrained. The touchstones of its design are solidity and sobriety, qualities to which the unembellished, grey random ashlar walls of the church contribute significantly.

Grace Episcopal church in Canton (1903) replaced a Gothic-Federalist church of wooden construction, and takes us beyond the chronological limits of the Victorian period (Fig. 22).<sup>45</sup> Nevertheless, the form and spirit of the church are firmly Victorian. Like St. Vincent's, Grace Church follows a simplified Parish Gothic plan, and its handsome stained oak in-

terior is reminiscent of those of Zion Church and St. Philip's. However, the exterior of the sanctuary is, if anything, more rough-hewn in appearance than that of St. Vincent's, and achieves an expression of natural vigor that recalls the late civic and domestic designs of H.H. Richardson, the great proponent of the Romanesque Revival.<sup>46</sup> In addition to such Richardsonian models, which he probably knew through architectural journals, the architect of Grace Church may also have plumbed for inspiration the design of the earlier Unitarian Universalist Church in Canton (1897), a Romanesque Revival edifice that, as we shall see, derives from the example

of Richardson a similar expressive power. By deferring to the Romanesque model, he tacitly acknowledged the vitality of a style that had supplanted the Gothic by 1890 as the idiom of choice for church design in St. Lawrence County.

NOTES

<sup>1</sup> This, at any rate, was the ambition of the English Ecclesiologists (see n. 3 below). See Petersen, "Trinity Church," 4-5.

<sup>2</sup> See P. Stanton, *Pugin* (London: 1972).

<sup>3</sup> See J.F. White, *The Cambridge Movement: The Ecclesiologists and the Gothic Revival* (Cambridge Univ. Press: 1968); P. Stanton, *The Gothic Revival and American Church Architecture: An Episode in Taste* (Baltimore: 1968); Andrews, *Churches*, pp. 33-107; and Pierson, *Early Gothic*, pp. 149-205.

<sup>4</sup> See White, *Ecclesiologists*, pp. 119 and 120; Stanton, *Gothic Revival*, pp. 18-22; *Ibid.*, *Pugin*, pp. 185-86; Pierson, *Early Gothic*, pp. 152-54; and N. Yates, *Buildings, Faith and Worship. The Liturgical Arrangement of Anglican Churches, 1600-1900* (Clarendon Press: 1991), pp. 127 ff. and 150 ff.

<sup>5</sup> Pierson, *Early Gothic*, p. 154.

<sup>6</sup> *II* (1849), 14.

<sup>7</sup> See M.W. Brooks, *John Ruskin and Victorian Architecture* (Rutgers Univ. Press: 1987), pp. 276-98; and M. Petersen, "Trinity Chapel in Morley: A North Country Landmark and Its Architect," *The Quarterly*, XXXVI, 4 (1991), 7 and 10, n. 41-44.

<sup>8</sup> James Renwick's design for St. Patrick's Cathedral in New York City (1858-79), which was modeled on the French High Gothic type reflected in the 13th-century German cathedral of Cologne, provided a harbinger of this development. See Pierson, *Early Gothic*, pp. 206 ff.

<sup>9</sup> See E.M. Upjohn, *Richard Upjohn. Architect and Churchman* (New York: 1939); and F.R. Kowsky, *The Architecture of Frederick C. Whittier* (Middletown, CT: 1980). Of greater originality still was the Philadelphia architect, Frank Furness, whose work, however, was confined almost exclusively to civic, commercial and

domestic commissions (see J.F. O'Gorman, *The Architecture of Frank Furness* [Univ. of Pennsylvania Press: 1973]). On the symbolic interpretation of High Victorian American churches see G.L. Hersey, *High Victorian Gothic. A Study in Associationism* (Baltimore: 1972).

<sup>10</sup> See *HSLC*, p. 302, where the church is incorrectly categorized as being in the "Elizabethan [i.e., Tudor] style of architecture." It is described as having cost \$3,000, and being "70 feet in length, including the porch, 50 feet across the transept, and 22 across the nave." "At the time of its erection," we are told, "it was the only Gothic structure in St. Lawrence or Franklin counties."

<sup>11</sup> The illustrations from Pugin's book are reproduced in Pierson, *Early Gothic*, fig. 125. St. Anne's and St. Mary's are representative of Pugin's early church designs, which are discussed comprehensively in Stanton, *Pugin*, pp. 22 ff.

<sup>12</sup> The church is listed in the archives of the St. Lawrence County Historical Association as being the Episcopal Church of the village of Red Mills, in the town of Waddington. However, the archives of the Episcopalian Diocese of Albany, which was formed in 1868, contain no record of such a church. Moreover, the only description in Everts and Holcomb that "agrees" with what the surviving photograph of the sanctuary shows us is that of the small brick church that was built in 1868 at a cost of \$14,000 for the Methodist parish of Columbia village in the town of Madrid (see *HSLC*, p. 285). Given the conservative admixture of 18th-century and Parish Gothic motifs in the design of the church, a date for it during the 1860's seems likely. But, pending further research it, is best to regard as questionable its specific denominational status.

<sup>13</sup> See Petersen, "Trinity Chapel," 7.

<sup>14</sup> See n. 11 above.

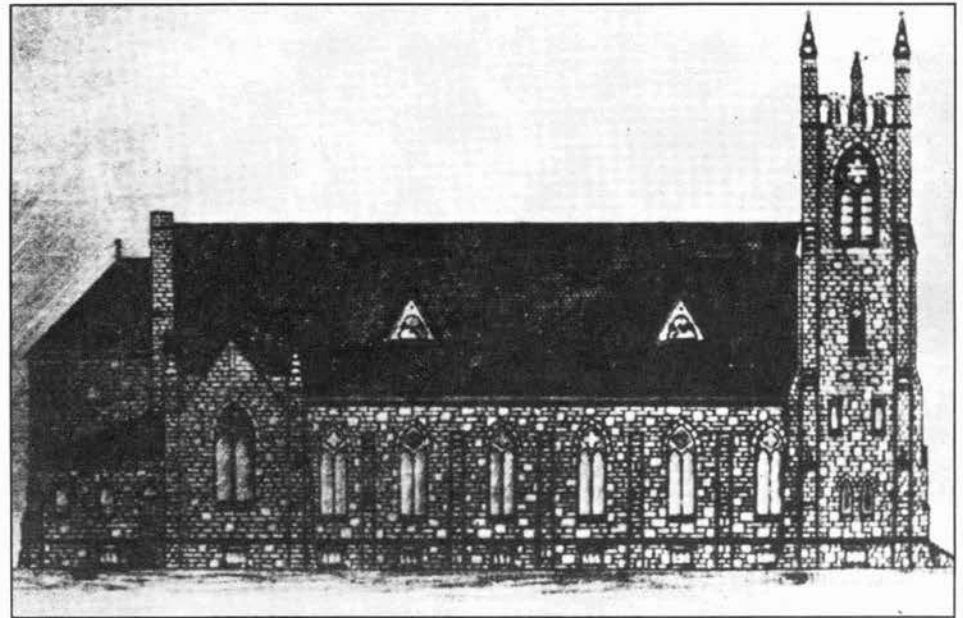


Fig. 19: St. Mary's. 1897-1900. Elevation Drawing of Church by Aikin, Aikin and Reid. (Courtesy of St. Lawrence County Association Archives)

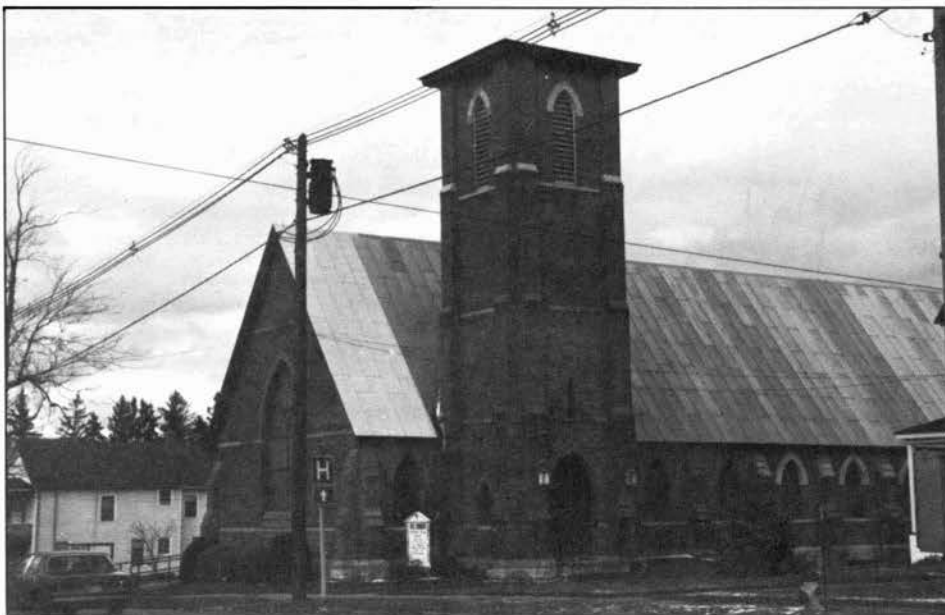


Fig. 20: Massena. St. John's. 1885. Architect Unknown. (Photo by the Author)

<sup>15</sup> The information on Trinity Chapel in Morley was drawn from Petersen, "Trinity Chapel." Additional material is contained in an article, "The Dissemination of 'Rubrical' Form: The Response to Ecclesiology in Gothic Revival Churches of Northern New York," which will appear in 1993 in *Studies in Medievalism*, and is based on a paper that I delivered in the Fall of 1990 in Kaprun Castle, Austria.

<sup>16</sup> See Petersen, "Trinity Chapel," 5.

<sup>17</sup> See Stanton, *Gothic Revival*, pp. 115-21 and figs. III-9, III-11 and III-13; and Pierson, *Early Gothic*, pp. 202-3. Previous to his commission for St. John's, Littell had produced a design for the Church of the Incarnation in New York City (1865) that similarly reflected certain features of Notman's design for St. Mark's. See D.M. Reynolds, *The Architecture of New York City*, pp. 117-19 and the plate on p. 118.

<sup>18</sup> See Marjorie Rock's unpublished "Historical Notes" on St. John's.

<sup>19</sup> Cf. the interior of Upjohn's St. Thomas's in Amenia Union, New York (see Pierson, *Early Gothic*, pp. 191-93 and fig. 129).

<sup>20</sup> Cf. Upjohn's design for the Chapel of the St. Mary the Virgin at the Nashotah Episcopal Theological Seminary in Nashotah, Wisconsin, which was

built between 1859-60 (see Pierson, *Early Gothic*, pp. 193-95 and fig. 131).

<sup>21</sup> See E. Upjohn, *Upjohn*, pp. 81-88.

<sup>22</sup> See HSLC, p. 251; and McNall, *Sesquicentennial*, p. 11.

<sup>23</sup> For the importance of the chancel in Anglican Parish Gothic churches see Stanton, *Gothic Revival*, pp. 16 ff.; and White, *Cambridge Movement*, pp. 93 ff.

<sup>24</sup> English Ecclesiology forbade wooden tracery on the grounds that there were no Medieval precedents for it. But American Ecclesiologists recognized the proclivity of American craftsmen for sophisticated carpentry, and cited wooden tracery as an acceptable and cost-efficient alternative to stone tracery. Although the architect who wished to could employ stone tracery to superb effect, as Charles C. Haight did at Trinity Chapel in Morley, wooden tracery consequently emerged as a distinguishing feature of American Gothic Revival and, subsequently, Romanesque Revival architecture. For the respective views of English and American Ecclesiologists on the use of wood in church construction see Stanton, *Gothic Revival*, pp. 154-55, 184-85 and 268-69.

<sup>25</sup> See Ed. R.G. Hill, *The Biographical Dictionary of Architects in Canada, 1800-1950* (Toronto: n.d.). See also n. 26 below.

<sup>26</sup> Johnston is a major figure in the history of 19th-century architecture in the North Country and merits treatment in a full-length monograph. Ironically, the sole published source of biographical information on the architect that has appeared to-date is Hill, *Architects in Canada*.

<sup>27</sup> See Petersen, "Trinity Church," 4-7.

<sup>28</sup> See White, *Cambridge Movement*, pp. 97-98.

<sup>29</sup> See Petersen, "Trinity Church," 6.

<sup>30</sup> See Petersen, "Trinity Church," 6-7.

<sup>31</sup> See HSLC, p. 256; M.H. Hamilton, *The Diocese of Albany, 1868-1968* (n.p.: 1968), the section on *The Deanery of the St. Lawrence*; and Petersen, "Trinity Church," 6 and 9-11. The parish house which adjoins St. Philip's was built in 1937 with funds that had been provided by Emilie Clarkson Moore (see Chapman, *Clarkson Family*, p. 21). St. Philip's and the other church designs that were commissioned of Johnston by Thomas S. Clarkson, Zion Church in Colton and the chapel and new facade of Trinity Church in Potsdam, form the subject of a photographic exhibition, "The Clarksons and Their Churches," that will be held at Clarkson University in the Spring of 1993.

<sup>32</sup> See Stanton, *Gothic Revival*, pp. 240-41; and White, *Cambridge Movement*, pp. 86-89.

<sup>33</sup> Cf. Russell's designs for the Park Central Presbyterian Church (1871-75) and the Catholic church of St. Lucy's (1873-75), both in Syracuse. See E. Hardin, *Archimedes Russell, Upstate Architect* (Syracuse Univ. Press: 1980), p. 7 and figs. 4 and 5. See also Petersen, "Trinity Church," 9.

<sup>34</sup> See V. Scully, *The Architecture of the American Summer. The Flowering of the Shingle Style* (New York: 1989); and Whiffen, *Guide*, pp. 127-32. For Johnston's Congregational Church in Ogdensburg see the anonymous *Manual of the Congregational Church, Ogdensburg* (Ogdensburg: 1889); and Garand, *History*, pp. 299-302.

<sup>35</sup> See Hamilton, *The Diocese of Albany*, the section on *The Deanery of the St. Lawrence*; and Petersen, "Trinity Church," 6 and 9-11.

<sup>36</sup> See Chapman, *Clarkson Family*, pp. 19-20.

<sup>37</sup> See Petersen, "Trinity Church," 7-11.

<sup>38</sup> The original church had been built between 1844-49. See HSLC, pp. 293-94.

<sup>39</sup> Among the structures that were built by Johnston, or have been ascribed to him, are: the Chamber-

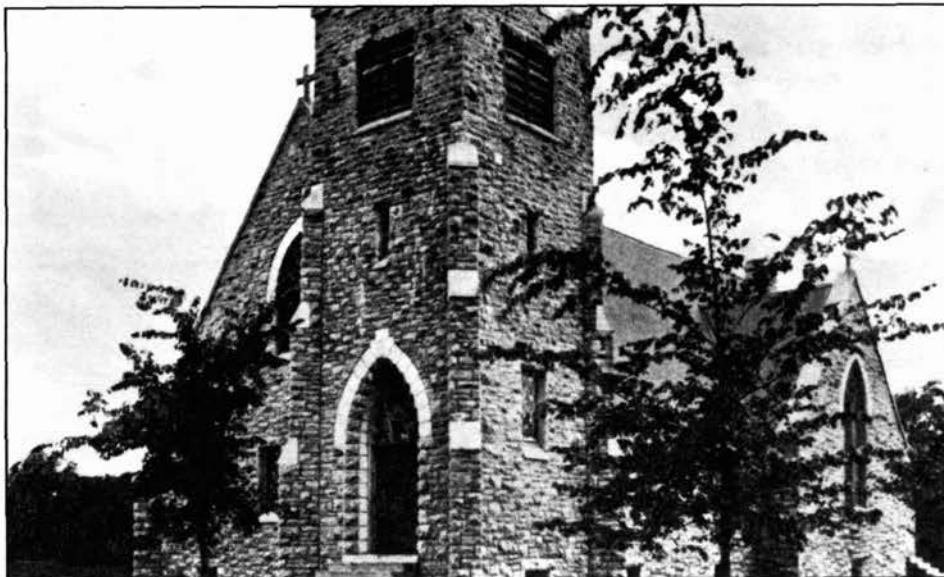


Fig. 21: Ogdensburg, St. Lawrence State Hospital, St. Vincent's Chapel, 1898. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)



Fig. 22: Canton, Grace Church, 1903. Architect Unknown. (Photo by the Author)

lain Corners bridge (1884), the stone bridge in Louisville, the Town Hall in Waddington, and the Winchester United Church in Winchester, Ontario.

<sup>40</sup> Complete accounts of the construction of St. Mary's are given in the anonymous *St. Mary's Church, Potsdam, New York* (Potsdam: 1951), pp. 11-18; and G.P. Bowman, et al., *One Hundred Fifty Years of Devotion. A History of St. Mary's Parish, Potsdam, New York* (Ogdensburg: 1992), pp. 12-18. The church replaced a wooden sanctuary of generic, Romanesque style that had been built in 1859 and featured modified Byzantine saucer domes over the stages of its facade tower. For a brief period, the old and new churches stood next to one another. See HSLC, p. 253; and Taylor, *Catholicism*, the plate on p. 20.

<sup>41</sup> *St. Mary's Church*, p. 13; and Bowman, *St. Mary's*, p. 13.

<sup>42</sup> Previous to deciding on a design for their new church, the building committee of St. Mary's had considered adopting a design based on that of the Catholic church of St. Mary's in Clayton (1889), in Jefferson County (see *St. Mary's Church*, p. 13; Bowman, *St. Mary's*, p. 13; and Taylor, *Catholicism*, the

plate on p. 44). The choice of building material, however, was not made in the spirit of imitation, but rather was based on a consideration of bids that had been submitted by Annie C. Clarkson of Clarkson Quarries (\$10,185), the St. Lawrence Marble Company of Gouverneur (\$12,523) and the Potsdam Sandstone Company (\$11,330). Gouverneur marble was eliminated as a possible material, because it was expected that the cost of using it would exceed by \$1,000 the cost of employing Potsdam sandstone. A contract was then extended to Miss Clarkson on the basis of her low bid.

<sup>43</sup> See the anonymous *History of Massena* (Massena: 1959), p. 55; and Hamilton, *Diocese of Albany*, the section on *The Deanery of the St. Lawrence*. The nave of the church was enlarged between 1957-58.

<sup>44</sup> See Garand, *History*, p. 269. The chapel was built under the auspices of the Rt. Rev. J.H. Conroy.

<sup>45</sup> See Hamilton, *Diocese of Albany*, the section on *The Deanery of the St. Lawrence*. The wooden sanctuary which the current Grace Church replaced was built in 1842. See HSLC, p. 223.

<sup>46</sup> See n. 17 and 18 of the following essay.



# Purity, Simplicity and Democracy: The Romanesque Revival In St. Lawrence County: 1871-1903

by Mark R. Petersen

Between 1845-60, the position of Gothic as the principal mode for American church building was at first challenged and then superseded by the Romanesque, which was known among American architects by several alternative and interchangeable labels: Lombardic (in reference to the proto-Romanesque architecture of Early Medieval Italy), Norman (an allusion to the mature Romanesque architecture of Normandy and Norman England), and the "Round Arch Style" (a translation of the German *Rundbogenstil*).<sup>1</sup> American perceptions and interpretations of the Romanesque ensured its popularity. Robert Dale Owen, his *Hints on Public Architecture* of 1849, and the anonymous author of the *Plans for Churches*, which was published by the Congregational Church in 1853, concurred that the Norman, or Romanesque, style was far less complex than the Gothic in terms of its decorative vocabulary.<sup>2</sup> Less ostentatious, it did not carry the "Papist" connotations of the Gothic, and instead evoked simplicity, qualities that American Protestants could appreciate. Equally attractive were the facts that a Romanesque design was less costly than its Gothic counterpart, and placed fewer demands on American masons, whose skills American architects of the mid-19th century were inclined to regard as modest.<sup>3</sup> Finally, for the American Protestant who saw in the American Protestant polity the same qualities of equality and autonomy on which the constitutional structure of the United States had been founded (and there were many such Protestants in Victorian America), the Romanesque possessed an additional appeal: for, as Owen had observed, the style had a political character that could be described as "republican."<sup>4</sup>

Such perceived virtues should have recommended the Romanesque to those Protestant congregations in St. Lawrence County who found themselves in need of new and/or larger churches during the 1850's. Yet, with two exceptions, the evolution of Victorian church architecture in St. Lawrence County conspicuously bypassed this style until the 1880's. The explanation for this can only be that, as late as the 1850's, the taste of the Protestant clergy and laity of the county remained firmly conservative, and the



Fig. 1: Massena. Methodist Church. 1869-70. Architect Unknown. (Photo by the Author)

allure of 18th-century traditions in church design simply too strong.

However, the exceptions are of considerable interest. Built in 1869-70, the Methodist Church in Massena is a low and solid red-brick ensemble of densely composed and clearly articulated geometric parts (Fig. 1).<sup>5</sup> An asymmetrically arranged tower relieves the predominantly horizontal accent of its plan. The articulation of the exterior walls with arched corbel

tables and blind arches, and the presence over its side wall of an inset Italianate rose window, impart to its exterior a distinctly Lombardic look. By contrast, the plan of the church is thoroughly American, with its theatre-like sanctuary forming the center of a complex that includes parish offices and educational and meeting facilities. This plan can be described in architectural terms as an auditorium-complex plan, but has its origins in Metho-

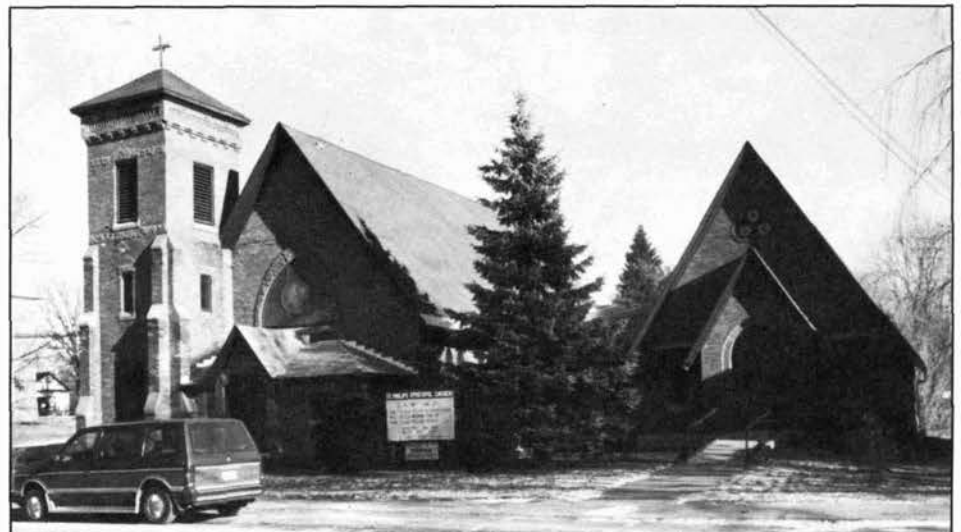


Fig. 2: Norwood. St. Philip's. 1883-84. Architect: James P. Johnston. (Photo by Adam Markowitz)



Fig. 3: Gouverneur. Methodist Church. 1871 (Rebuilt 1891). Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

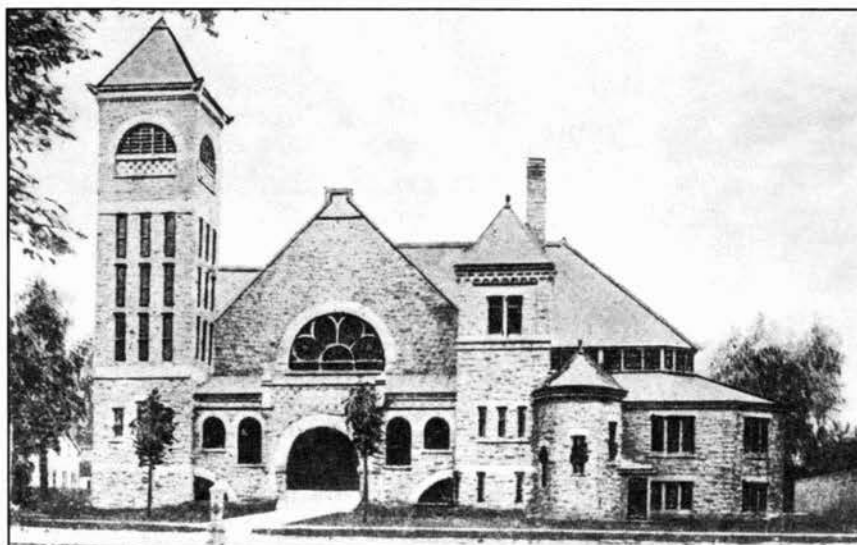


Fig. 4: Gouverneur. Presbyterian Church. 1892-93. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

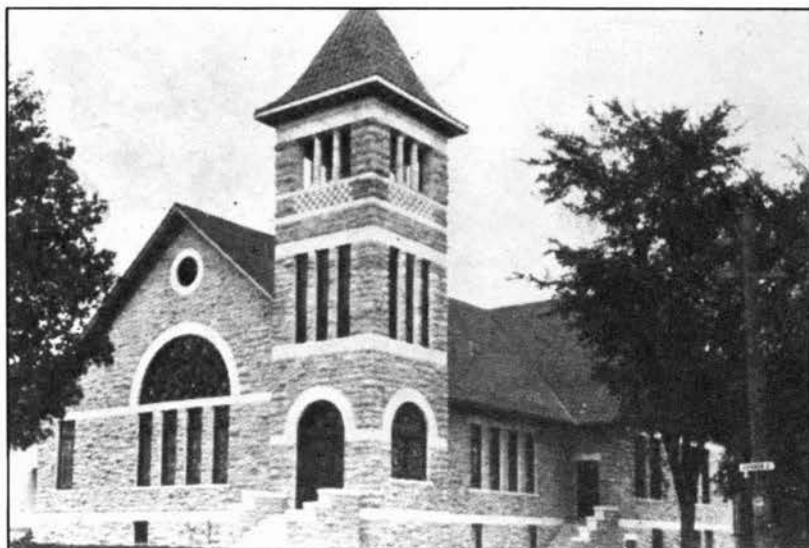


Fig. 5: Gouverneur. Baptist Church. 1894-95. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

dist church architecture, and is known among Methodists as the Akron plan.<sup>6</sup> It would be repeated elsewhere in St. Lawrence County during the 1890's and early 1900's, both in Methodist churches and in sanctuaries of other Protestant denominations. In the tower of James P. Johnston's church of St. Philip's in Norwood, which we have already encountered, Lombardic elements commingle with deeply recessed, slender rectangular windows and other details inspired by the Romanesque Revival architecture of H.H. Richardson (Fig. 2). As we saw, the small structure provides a faint, but significant, hint of what would emerge by 1900 as a widespread proliferation of Richardsonian Romanesque church designs in St. Lawrence County.

The flowering of the Richardsonian Romanesque in St. Lawrence County owed directly, of course, to the example of Richardson, who had revitalized the Romanesque following the eclipse of this style by other idioms during the 1860's, and had derived from Romanesque sources an original and enormously influential style predicated on the principles of simply composed masses, clear expression of underlying geometric form, and restrained, but sophisticated, rustic exteriors.<sup>7</sup> But it was James P. Johnston who brought the Richardsonian Romanesque to St. Lawrence County. In the years between 1886, when he completed an initial period of experimenting with Richardsonian forms, and his death in 1893, Johnston embarked on a small host of commissions for commercial and civic buildings, all of which were executed in scrupulous imitation of Richardsonian Romanesque types. Among these were the Cox (1888) and Ives (1890) blocks on Market Street in Potsdam, and the County Courthouse in Canton (1893), the latter of which was completed after Johnston's death according to designs that had ironically been accepted on the very day of his death.<sup>8</sup> The impression that Johnston's very competent essays in the Richardsonian Romanesque made upon Protestants in St. Lawrence County was evidently favorable: when a number of Presbyterian, Methodist and other Protestant parishes built new churches in St. Lawrence County between 1890 and the opening years of the 20th century, it was to the Richardsonian Romanesque that they turned for inspiration.

In St. Lawrence County, the densest concentration of churches in the Richardsonian Romanesque style, as well as the earliest representative of this genre, are found in Gouverneur, several of whose Protestant parishes undertook during the

1890's to build new churches or, in one instance, to renovate an old sanctuary. Erected in 1871 as an imposing, box-like wooden structure with "fish scale" shingles and other Queen Anne details, the Methodist Church was remodeled in 1891 in the Richardsonian Romanesque manner (Fig. 3).<sup>9</sup> The sanctuary was veneered with Gouverneur marble, a material that would become virtually synonymous in St. Lawrence County with the Richardsonian Romanesque. Red Potsdam sandstone trim was used for the hood mouldings of the windows, the water table and the horizontal decorative band that ran above and parallel to the latter, and the wall buttresses. The latter represent a holdover,

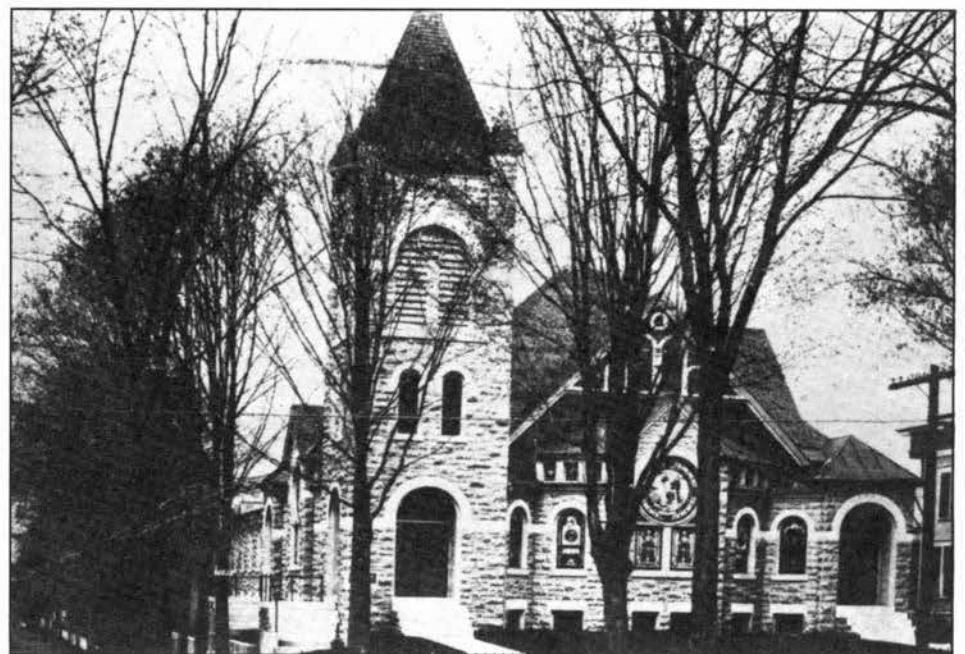
Parish Gothic motif, but do not detract significantly from the overall, Richardsonian look of the sanctuary. Any doubt as to the intentions behind the remodeling of the Methodist Church are dispelled by the published comments of its parish, who remarked with pride that theirs was the architecturally most advanced sanctuary in St. Lawrence County.<sup>10</sup>

Fast on the heels of the rebuilt Methodist Church—one senses here the healthy spirit of competition—came the Presbyterian Church (1892-93) and, two years later, the Baptist Church. The Presbyterian Church is the larger of the two sanctuaries, and presents a low and wide silhouette that is reminiscent of that of the Metho-

dist Church in Massena (Fig. 4).<sup>11</sup> Its architect also adopted the Akron, or auditorium-complex, plan. Like the innumerable buildings of their type that were built in the United States between the 1850's and 1900, the Baptist Church in Massena and the Presbyterian Church in Gouverneur revive in a fresh, Victorian guise the Colonial Puritan ideal of the church edifice as the spiritual, administrative and educational center of its parish. However, the image of stable authority that such buildings were designed to convey finds more complete expression in the Richardsonian Romanesque forms of the Presbyterian Church. A leitmotif of the Richardsonian Romanesque, the



*Fig. 6: Canton, Unitarian Universalist Church. 1897. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)*



*Fig. 7: Canton, Second Methodist Church. 1902. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)*



Fig. 8: Potsdam. Second Methodist Church. 1903. Architect Unknown. (Courtesy of St. Lawrence County Historical Association Archives)

rustic, random ashlar exterior is executed throughout in gray Gouverneur marble, and is the essence of solidity. The fine polish that is applied to the hood mouldings, horizontal decorative bands and broad Richardsonian arches of the exterior sets off these details handsomely from the rough hewn walls and lightens the effect of monochromy. With similarly salutary results, the horizontal emphasis of the plan is softened compositionally by a monumental cubic flanking tower perforated by tall and narrow rectangular apertures, a motif that owes ultimately to Richardson's masterpiece of civic architecture, the Alleghany Courthouse and Jail of 1886 in Pittsburgh, Pennsylvania.<sup>12</sup> By comparison, the Lombardic forms of the Baptist Church in Massena appear brittle, as they do in virtually all Romanesque Revival buildings erected before Richardson, and the enclosing red-brick walls thin and taut.

Perhaps in imitation of the Presbyterian Church, the Baptist Church in Gouverneur is also cloaked in random ashlar Gouverneur marble (Fig. 5).<sup>13</sup> Here too, the resulting effect of weighty, monochromatic rusticity is counterbalanced by the smooth finish that is applied to the window moldings, decorative bands and Richardsonian arches that frame the lunette window of the facade and the doorways set into the base of the tower. However, the plan is simpler, with the auditorium set within a rectangular box that appears to be oriented in the manner of a Catholic or Episcopalian nave. Outwardly, the Baptist Church looks like a Romanesque

transcription of a Parish Gothic sanctuary. Its model was, I believe, the design for an ideal rural Gothic parish church that had appeared in Andrew Jackson Downing's *Victorian Cottage Residences*.<sup>14</sup> Downing's volume was published in numerous editions between 1842-73, and was an enormously influential work, with which few American architects would have been unfamiliar. The architect of the Baptist Church adopted Downing's design by simply substituting masonry construction and a Richardsonian Romanesque vocabulary for the board-and-batten technique and Gothic details of the latter.<sup>15</sup>

The Presbyterian and Baptist churches in Gouverneur represent two solutions to the challenge of appropriating the Richardsonian Romanesque as a medium for church design: the first sensitive to developments in High Victorian Protestant church planning; and the second sympathetic to earlier models. In Canton, the architect of the Unitarian Universalist Church (1897) attempted to embrace both alternatives (Fig. 6).<sup>16</sup> The plan of the sanctuary is a compact version of that of the Presbyterian Church, with an auditorium ringed by secondary spaces. But the ensemble is fronted by a low-gabled facade and stout flanking tower, whose arrangement mirrors in reverse that of the facade and tower of the Baptist Church and functions in the same way to invest the Protestant layout of the church with a deceptively oriented look.

Where the First Universalist Church departs from its predecessors is in the untempered rusticity of its exterior. The

polished stone used for the architectural details and decorative accents in the churches in Gouverneur is here eliminated, producing a decidedly rough-hewn appearance. The windows and other apertures on the exterior of the First Universalist Church are also less numerous, less generously proportioned and more widely spaced. Where the walls of the churches in Gouverneur appear as surfaces of measured depth that have been perforated by cleanly designed geometric openings, those of the First Universalist Church suggest rocky outcroppings punctuated at regular intervals by deeply chisled holes. The impetus for this idea comes from Richardson, who had employed it in a number of his late buildings.<sup>17</sup> As in Richardson's designs, the result is a structure that seems to emerge as a natural outgrowth of the soil on which it stands. Undergirding this aesthetic, which the First Universalist Church shares, as we saw, with its later Gothic neighbor, Grace Episcopal Church, is the desire to evoke through such rusticity of form America's unique heritage of natural beauty.<sup>18</sup>

On initial inspection, the Methodist Church in Canton (1902) and the Methodist Church in Potsdam (1903) appear to be cast from the same, Richardsonian mold as the Presbyterian Church in Gouverneur (Figs. 7-8). Each follows the auditorium-complex plan; and the random ashlar Gouverneur marble exterior of each is accented identically by arches, moldings and other details executed in polished stone. As in Gouverneur, the low, weighty and tightly composed geometric forms of the churches in Canton and Potsdam are offset by thick, cubic towers punctuated by rectangular openings and lunette windows (the tower of the Methodist Church in Potsdam was dismantled in 1976).<sup>19</sup>

Yet the Methodist Church in Potsdam presents significant new features. The large, Second Empire Style dormer window that breaks into the roofline of the facade represents a classicizing intrusion into the Romanesque vocabulary of the sanctuary. The combination of Second Empire and Romanesque forms was a recurrent feature of Richardson's late house designs, and its appearance in the Methodist Church in Potsdam surrounds the building with an aura of America domesticity.<sup>20</sup> Of course, the image of the church as house is reminiscent of the tradition of the Colonial Puritan meeting house, a tradition whose spectre, as we have seen, was resurrected in Victorian form in St. Lawrence County in Protestant churches of the auditorium-complex type. In the

Methodist Church in Potsdam the revival of this spirit is sustained and amplified by the wooden dentillated cornices that crown the tops of the walls of the sanctuary. Although somewhat similar to the corbel tables of masonry construction that appear in Richardsonian Romanesque buildings, the thick white cornices of the Methodist Church are classical in inspiration and are derived directly from the repertoire of Georgian Revival domestic architecture.<sup>21</sup> The Georgian Revival was a Late Victorian idiom based upon Colonial American models, which bespoke a newly kindled nostalgia for American traditions and reflected the desire of Americans during the Gilded Age to recover something of the simplicity and republican virtues of their 18th-century past.<sup>22</sup> By virtue of its provenance and associations, the conspicuous Georgian Revival accent of the Methodist Church in Potsdam explicitly confirms the sanctuary as an expression of American taste and values.<sup>23</sup>

With the Methodist Church in Potsdam, we move, both chronologically and in spirit, beyond the milieu of Late Victorian America, the milieu to which the Presbyterian Church in Gouverneur and the Methodist Church in Canton still clearly belong. From that age we enter the orbit of the American Renaissance, the period of unprecedented national confidence, growth and cultural activity that was framed chronologically by the great Chicago Columbian exhibition of 1893 and the entry of the United States into War World I.<sup>24</sup> In Potsdam, the ongoing Victorian pursuit of an American architecture based on the imitation of historical models has given way to a conviction, over which the spirit of Richardson and the revived spirit of Colonial America loom large, that that architecture had at last been found.

In one sense we have come full circle in the history of Victorian stone churches that I have briefly recounted in the preceding pages. From the Gothic-Federalist churches of the early 19th century and the Puritan tradition of the church as secular and spiritual center, we end with a classically tinged Romanesque sanctuary in which the Puritan tradition re-emerges in a new form. The confluence of the civic and ecclesiastic spheres is, in each instance, quintessentially American. However, what we can say about the Methodist Church in Potsdam and contemporaneous Richardsonian churches in Gouverneur and Canton could never have been claimed with regard to their Gothic-Federalist precursors: namely that, in these final expressions of the Victorian creative impulse in St. Lawrence County, we

encounter houses of worship for which no formal parallels exist elsewhere outside of the United States. They extolled with an assurity born of a century-long quest for a uniquely American built environment the "Passion" that underpinned rural American spiritual life.

## NOTES

<sup>1</sup> See C.L.V. Meeks, "Romanesque before Richardson in the United States," *Art Bulletin*, XXXV (1953), 17-33; Whiffen and Koepfer, *Architecture*, pp. 196-201; and Whiffen, *Guide*, pp. 61-67.

<sup>2</sup> Whiffen, *Guide*, p. 63.

<sup>3</sup> *Ibid.*, and Whiffen and Koepfer, *Architecture*, p. 197.

<sup>4</sup> As quoted by Whiffen, *Guide*, p. 63. The following comments from Rev. J.E. Roy, D.D., *A Manual of the Principles, Doctrines and Usages of Congregational Churches* (Boston: 1872), p. 8, emphasize the perceived kinship between the American constitution and the polity of the Congregational church, and place into perspective the appeal of an architectural style to which republican qualities could be ascribed: "Congregationalism is true republicanism . . . . [I]t is worthy of remark, also, that the principles on which Congregational Churches are organized, being thus purely republican, are in entire harmony with the principles of our civil government, and had much to do with its origin."

<sup>5</sup> See the *History of Massena*, p. 54. The church replaced a small brick chapel that had been built in 1849 and subsequently sold to the Episcopalians. See *HSLC*, p. 408.

<sup>6</sup> The origins of the Akron plan are well known, but the subsequent dissemination of the type in American Methodist architecture and in the architecture of other Protestant sects is a subject that awaits detailed study. Similarly, although a clearly parallel trend in church design can be discerned in contemporaneous Protestant church architecture in England (see R. Dixon and S. Muthesius, *Victorian Architecture* [London: 1978, pp. 229-33]), the relationship between this trend and its American counterpart has yet to be examined.

<sup>7</sup> See M.G. Van Rensselaer, *Henry Hobson Richardson and His Works* (New York: 1888; rpt. New York: 1969); H.R. Hitchcock, *The Architecture of H.H. Richardson and His Times*, rev. ed. (MIT Press: 1989); J.K. Ochsner, *H.H. Richardson, Complete Architectural Works* (MIT Press: 1984); J.F. O'Gorman, *H.H. Richardson, Architectural Forms for an American Society* (Univ. of Chicago Press: 1987); and Ed. P.C. Larson, *The Spirit of H.H. Richardson on the Midland Prairies* (Iowa State Univ. Press: 1988).

<sup>8</sup> As reported in the *The St. Lawrence Republican*, 27 Sept. 1893, Johnston died at 11:45 P.M. on September 26, 1893. See W. Perkins, "Temples of Justice, Seat of Government—An Abbreviated History of the St. Lawrence County Courthouse," *The Quarterly*, XXVIII, 2 (1983), 6-7. The building firm of Evans & Ackerman of Binghamton, New York, received the contract for the actual construction of the Courthouse. The Courthouse was rebuilt following a fire on February 16, 1925, according to designs furnished by Samuel D.P. Williams of Ogdensburg.

<sup>9</sup> D. Cathers, et al., *The Eighty-Second Annual Session of the Northern New York Conference of the Methodist Church* (Gouverneur: 1954), pp. 11-13. The original church was built at a cost of \$13,500.

<sup>10</sup> *Ibid.*, p. 13.

<sup>11</sup> See S.H.A. Parker, *A Brief Historical Sketch of the First Presbyterian Church* (Gouverneur: 1918), pp. 7 and 10-21.

<sup>12</sup> Cf. Ochsner, *Richardson*, figs. 116b-m.

<sup>13</sup> See I.J. Beckwith, *Centennial Anniversary. 1811-1911. The First Baptist Church, Gouverneur, N.Y.* (Gouverneur: 1911). The church replaced a sanctuary that had been built in 1850 (see *HSLC*, pp. 344-45) and was partially destroyed by fire in 1894.

<sup>14</sup> Cf. figs. 137 and 138 in Downing's book, which respectively give the plan and perspective views of what the author describes as "a small and inexpensive country church" (p. 217).

<sup>15</sup> Perhaps, the architect was also familiar with the Union Free Church in Pierrepont, a small wooden sanctuary that had been completed in 1884 in conspicuously close imitation of the country church illustrated in Downing's volume. Cf. *Landmarks and Lemon Crackers*, the drawing on p. 35.

<sup>16</sup> See E.J. Blankman, *A Sesquicentennial History of the Unitarian Universalist Church, Canton, New York. 1826-1876* (Canton: n.d.). Constructed at a cost of \$20,000, the church replaced a wooden sanctuary that had been completed in 1829.

<sup>17</sup> Cf. the Robert Treat Paine house in Waltham, Massachusetts (1883-86), the Boston & Albany Railroad Station in Waban, Massachusetts (1884-86), and the Ephraim W. Gurney house in Beverly, Massachusetts (1884-86). See Ochsner, *Richardson*, figs. 117a-d, 126b and 129a-d.

<sup>18</sup> O'Gorman, *Richardson*, pp. 91 ff., showed that Richardson was familiar with contemporaneous books and photographic documentaries on the geological formations and other natural wonders of America's Western frontier. He argues persuasively that such works, combined with the literary influence of Emerson, stimulated Richardson's attempt to insinuate a rough-hewn appearance and crude vigor into certain of his late, rural buildings.

<sup>19</sup> The remains of the tower now reside in Bayside Cemetery.

<sup>20</sup> Cf. the Henry S. Potter House in St. Louis, Missouri (1886-87), and the William H. Gratwick House in Buffalo, New York (1886-89), both of which were completed after Richardson's death according to his designs. See Ochsner, *Richardson*, figs. 147a-b and 150a-b.

<sup>21</sup> Cf. the dentillated corbel tables in the Presbyterian Church in Gouverneur and the Unitarian Universalist Church in Canton (see figs. 11 and 16). For numerous illustrations of the use of wooden dentillated cornices in Georgian Revival houses see V. McAlester and L. McAlester, *A Field Guide to American Houses* (New York: 1991), the plates on pp. 328-41.

<sup>22</sup> See McAlester and McAlester, *Field Guide*, pp. 320-41; and Whiffen, *Guide*, pp. 159-65.

<sup>23</sup> Such a statement was especially congenial to the Methodist Church, which was actively involved during the late 19th-century in propagating such related ideologies as Nativism and American Imperialism. See K.M. MacKenzie, *The Robe and the Sword: The Methodist Church and the Rise of American Imperialism* (Washington, D.C.: 1961).

<sup>24</sup> The American Renaissance in architecture was virtually synonymous with the work of the firm of McKim, Meade and White. See McKim, Meade and White, *A Monograph of the Work of McKim, Meade and White*, 4 Vols. (New York: 1915-25); R.G. Wilson, *McKim, Meade & White, Architects* (New York: 1983); and L. Roth, *McKim, Meade & White, Architects* (New York: 1983). For the American Renaissance see R.G. Wilson, *The American Renaissance. 1876-1917* (Brooklyn and New York: 1979).



## GLOSSARY

The words that appear in italics in the following definitions represent terms that are themselves defined elsewhere in this glossary.

*Angle Buttresses:* See *Buttresses*.

*Apse:* The vaulted semicircular or polygonal termination, usually of a *Chancel* or chapel. *Apsidal East End* describes the chancel of a church which terminates in an apse.

*Basket Arch:* An Arch whose curve resembles the handle of a basket. A common motif in 17th-19th century European and American classical architecture.

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

*Buttresses:* Masonry or wood members which brace the wall that they are built up against or project from. *Angle Buttresses* are buttresses that meet at a 90° angle at the corner of two walls. *Stepped Buttresses* are buttresses that are composed of multiple stages, which become progressively shorter and narrower in cross-section as they ascend. *Wall Buttresses* are placed flush against the wall that they brace.

*Chancel:* The part of the east end of a church in which the main altar is placed, and which is reserved for the clergy.

*Corbel Table:* A projecting course of masonry, usually located below the rooflines of Romanesque and Romanesque Revival buildings, which is supported by a range of corbels, or projecting blocks.

*Cornice:* The projecting ornamental moulding along the top of a building, wall, arch, etc. In classical architecture, the cornice is the top, projecting moulding of the entablature. In a *Dentillated Cornice*, the bottom edge is embellished by a series of small square blocks, or dentils.

*Dentillated Cornice:* See *Cornice*.

*Dormer Window:* A window covered by a roof which is set vertically in a sloping roof. The rooflines of dormer windows in Second Empire Style buildings are articulated with richly detailed *Pediments*.

*Ecclesiological Society:* An organization established at Cambridge University 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 symbolism. The Society adopted the title, Cambridge Camden Society, until 1846, when it removed itself from Cambridge and assumed a new title, The Ecclesiological Society. The last issue of the Society's journal, *The Ecclesiologist*, was published in 1866. See also the *New York Ecclesiological Society*.

*Fluted Pilaster:* See *Pilaster*.

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

*Hood Moulding:* A projecting moulding on the face of a wall, or above an arch, doorway or window.

*Lancet Window:* A pointed arched window, typical of English Gothic architecture of the period ca. 1180-1250. See also *Ogival Window*.

*Monochromy:* See *Polychromy*.

*Nave:* The part of a church reserved for the congregation and normally arranged to the West of the *Chancel*.

*New York Ecclesiological Society:* An organization formed in New York City in 1849 with the encouragement of the *Ecclesiological Society* and dedicated to the same purposes as the English group. The Society disbanded, and the last issue of its journal, *The New York Ecclesiologist*, was published, in 1853.

*Oculus:* A circular opening in a wall or at the apex of a dome, which is left open or filled with a window.

*Ogival Window:* A pointed arched window, usually associated with Gothic architecture, which may or may not be subdivided by tracery.

*Pediment:* In classical architecture a low-pitched gable (usually arranged above a *Portico*), which is formed by running the *Cornice*, or top member of the entablature, along the sides of the gable.

*Pediment Facade:* A facade crowned by a *Pediment*.

*Pilaster:* A shallow pier or rectangular column projecting only slightly from a wall. In classical architecture, the pilaster follows one of the orders: Doric, Ionic, Corinthian, Tuscan, or Composite. A *Fluted Pilaster* has vertical concave grooves running down its shaft.

*Plate Tracery:* Tracery of 13th-century French Gothic origins, which divides the window into two lights, with the spandrel, or triangular panel, between the tops of the lights occupied by a *Quatrefoil*.

*Polychromy:* The creation of decorative patterns in a wall or other architectural member through the use of building materials of different colors. *Monochromy* refers to the absence of such coloristic detailing.

*Portico:* A roofed space, open or partly enclosed, which forms the entrance and centerpiece of a temple, house or church, and which is often supported by columns and engaged columns and surmounted by a *Pediment*.

*Quatrefoil:* A decorative pattern consisting of four lobes or leaf-shaped curves which are arranged radially around a center and are connected to one another by cusping.

*Quoins:* The dressed stones at the corners of buildings, which are usually layed so that their faces are alternately large and small. Quoins first appear in Italian High Renaissance

architecture.

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

*Stepped Buttresses:* See *Buttresses*.

*Transerpts:* The transverse arms of a cross-shaped church, usually located between the *Nave* and the *Chancel*, and often extending beyond the outer walls of the nave and/or side aisles.

*Wall Buttresses:* See *Buttresses*.

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### PUBLICATION DATES

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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