

M. 13

Dep
Col
Thesis
R913
De

THE DEVELOPMENT OF
COLONIAL CHURCH ARCHITECTURE
IN THE UNITED STATES AND CANADA.

A Research Thesis
Presented to
The Department of Architecture
University of Manitoba

In Fulfilment
of the Requirements of the Minor Thesis



by

Edna G.M. Russell

March 1940.

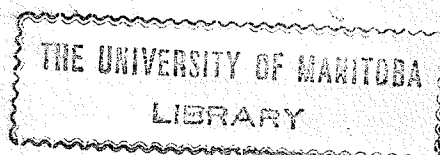


TABLE OF CONTENTS.

Chapter		Page
	INTRODUCTION.....	1
I.	THE EARLY COLONISTS.....	3
II.	EARLY HOMES OF THE COLONISTS.....	11
III.	EARLY COLONIAL CHURCHES.....	21
IV.	THE GEORGIAN PERIOD IN THE COLONIES.....	32
V.	THE ROMAN AND GREEK REVIVALS.....	71
VI.	EARLY CHURCHES IN CANADA.....	84
VII.	SPANISH COLONIAL CHURCHES.....	141
	BIBLIOGRAPHY.....	158

ILLUSTRATIONS.

Plate		Page
1(a).	THE WHIPPLE HOUSE, IPSWICH, MASS.....	16
1(b).	THE JOHN WARD HOUSE, SALEM, MASS.....	16
2.	THE MASTER-WEAVERS HOUSE, DEDHAM ESSEX, ENGLAND.....	18
3.	ST. LUKE'S CHURCH, ISLE OF WIGHT COUNTY, VIRGINIA.....	21
4(a).	ST. LUKE'S CHURCH, ISLE OF WIGHT COUNTY, VIRGINIA.....	23
4(b).	WOODHAM-WALTER CHURCH, DANBURY, ESSEX, ENGLAND.....	23
5(a).	ST. PETER'S CHURCH, NEW KENT COUNTY, VIRGINIA.....	25
5(b).	ST. JAMES' CHURCH, SANTEE, S.C.....	25
6(a).	THE OLD SHIP CHURCH, HINGHAM, MASS.....	28
6(b).	THE OLD BRICK MEETING-HOUSE, BOSTON....	28
7(a).	THE PROTESTANT DUTCH CHURCH, ALBANY, N.Y.....	30
7(b).	THE OLD SWEDES CHURCH, WILMINGTON,.....	30
7(c).	IMMANUEL CHURCH, NEW CASTLE, DEL.....	30

Plate		Page
8.	CHRIST CHURCH, BOSTON, MASS.....	34
9.	THE OLD SOUTH MEETING-HOUSE, BOSTON, MASS.....	37
10.	KING'S CHAPEL, BOSTON, MASS.....	39
11(a).	ST. PAUL'S CHURCH, NEW YORK.....	41
11(b).	CHRIST CHURCH, PHILADELPHIA.....	41
12(a).	ST. PAUL'S, EASTCHESTER, N.Y.....	44
12(b).	THE EPISCOPAL CHURCH, RENSSELAERVILLE..	44
13.	THE CONGREGATIONAL CHURCH, FARMINGTON, CONN.....	45
14(a).	THE CONGREGATIONAL CHURCH, FARMINGTON, CONN.....	46
14(b).	THE FIRST BAPTIST CHURCH, PROVIDENCE...	46
15(a).	THE FIRST BAPTIST CHURCH, PROVIDENCE...	47
15(b).	THE OLD SOUTH CHURCH, SALEM.....	47
16.	THE FIRST CONGREGATIONAL CHURCH, ON THE GREEN, CANTERBURY, CONN.....	49
17.	THE FIRST MEETING HOUSE OF THE STOTHAM CONGREGATIONAL SOCIETY, STOTHAM, MASS..	51
18.	THE FIRST CONGREGATIONAL CHURCH, WEST SPRINGFIELD, MASS.....	52
19.	THE CHARLES STREET, A.M.E. CHURCH, BOSTON, MASS.....	56
20.	THE PARK STREET CHURCH, BOSTON.....	57
21(a).	CENTER CHURCH, NEW HAVEN.....	59

Plate		Page
21(b).	FIRST CHURCH OF CHRIST, LANCASTER, MASS.....	59
22.	THE FIRST PARISH CHURCH, ASHBY, MASS....	61
23(a).	THE NEW ST. PHILIP'S CHURCH, CHARLESTON, SOUTH CAROLINA.....	67
23(b).	ST. MICHAEL'S CHURCH, CHARLESTON, S.C...	67
23(c).	THE OLD ST. PHILIP'S CHURCH, CHARLESTON, SOUTH CAROLINA.....	67
24.	CHRIST CHURCH, ALEXANDRIA, VA.....	69
25(a).	THE MONUMENTAL CHURCH, RICHMOND, VA.....	80
25(b).	THE UNITARIAN CHURCH, PHILADELPHIA.....	80
26.	THE PRESBYTERIAN CHURCH, RENSSELAERVILLE, NEW YORK.....	83
27.	ST. ETIENNE DE BEAUMONT, QUEBEC.....	103
28.	CHURCH OF ST. PIERRE, ISLAND OF ORLEANS, QUEBEC.....	107
29.	CHURCH OF ST. JEAN, ISLAND OF ORLEANS, QUEBEC.....	111
30.	CHURCH OF STE. FAMILLE, ISLAND OF ORLEANS, QUEBEC.....	115
31(a).	ST. ANDREW'S CHURCH, NIAGARA-ON-THE- LAKE, ONTARIO.....	135
31(b).	THE ANGLICAN CHURCH, GRAND PRE, N.S.....	135
31(c).	THE ANGLICAN CATHEDRAL, QUEBEC.....	135
32(a).	ST. BONIFACE CATHEDRAL, ST. BONIFACE....	138

Plate		Page
32(b).	ST. ANDREW'S CHURCH, LOCKPORT, MAN.....	138
33.	MISSION SAN FRANCISCO DE ESPADA, SAN ANTONIO, TEXAS.....	153
34.	MISSION SANTA CRUZ, SANTA CRUZ, CALIFORNIA.....	156
35.	CHURCH OF OUR LADY OF THE ANGELS, LOS ANGELES, CALIFORNIA.....	157

INTRODUCTION.

In endeavoring to trace the development of the Colonial Church Architecture back to the first settlements along the Atlantic coasts, we are confronted by the scarcity of early examples of such buildings and we are compelled therefore to do some surmising on certain lines in order to reach definite conclusions.

The earlier settlements, being composed entirely of colonists from the same countries, were subjected primarily to racial influences and were at the beginning as representative of the home country in the architectural forms and style of their buildings, including their churches, as local conditions and available materials and craftsmanship permitted. We may therefore safely assume that the places of worship of the New Amsterdam colonists, for instance, were built in a manner and style similar to those they left behind them in Holland.

Even in later times when racial diffusion and intermingling became more pronounced, these national

characteristics persisted in certain areas, remaining predominant long after the unification of the country under British rule and influencing the Colonial and Early Republican architecture throughout the country.

Apart from racial inheritance, climatic conditions, as well as the lack or abundance of certain materials, played a large part in the development of distinct building types for the different sections of this continent. In view of the foregoing it seemed more practical to classify the buildings submitted for study chronologically and in groups divided on national as well as geographical lines.

CHAPTER 1.

THE EARLY COLONISTS.

This chapter is devoted to a general historical survey of the various settlements, their backgrounds, surroundings and conditions of life in the new world under the hardships of early frontier days.

The first permanent settlement in North America was established by the Spaniards in St. Augustine in 1565. The honor of another early settlement also lies with the Spaniards, who founded Santa Fe, New Mexico, in 1582. Later Spain planted many missions in the Southwest and in Southern California.

Both the English and French failed in their attempts to establish permanent colonies during the latter part of the sixteenth century, the first successful English settlement was that of Jamestown, Virginia, in 1607, and of the French, that of Port Royal in 1604 and of Quebec in 1608.

The Dutch built a trading post at the mouth of the Hudson River, which emerged into a permanent settlement as early as 1626. We are told that early in May 1623 the ship "New Netherland", under Cornelis Mey, skipper and director of the emigrants, dropped anchor at Manhattan.

On board were thirty families, mostly Wallons. Eight only of the New Netherland's passengers were left at Manhattan, the rest were carried up the river to Fort Orange, so it seems that Albany can lay claim to prior settlement or at least, more substantial settlement, at an earlier date than the metropolis at the mouth of the river. New Amsterdam was a true trading center. The Dutch came to America not for religious freedom like the New Englanders, nor for the founding of a new feudal aristocracy (although this did inevitably develop later along the Hudson), but because, as wise business men, they saw the supreme need and great value of New Amsterdam for trade.

By this time colonists from Northern European countries were emigrating to the New World in increasing numbers. The Swedes had by 1638 established small settlements all over Delaware and most of New Jersey, thus founding "New Sweden". Later came the Germans settling in Pennsylvania, Delaware and New Jersey. In 1655 the Swedes surrendered to the Dutch under Peter Stuyvesant, who along with New Netherlands later (had ^{fell} fallen) into the hands of the Duke of York.

By 1700 we find New England occupied by the English under the Massachusetts Bay Company; Connecticut and Rhode Island also under the English, the latter under the leadership of Roger Williams, who founded the colony

for freedom from the austerities of the Puritans. New Jersey, originally Dutch, had become English in 1664 first under the Duke of York and later in part under William Penn and the Quakers, becoming a royal province with her own government in 1702.

The Quakers under William Penn arrived in America in 1682, following another religious exodus from England, and began to settle in Penn's great estate of Pennsylvania, thus giving final form to the colony of Pennsylvania and eventually dominating the culture of much of the surrounding regions as well, for the influence of the Quakers under William Penn has never quite died out.

The English settlements in Virginia were from first to last thoroughly English in character, reflecting the aristocratic side of English society as opposed to the democracy of New England. Virginia condemned the executioners of Charles I and welcomed to her shores the Cavaliers fleeing from the vengeance of the Protector. She was rewarded by Charles II, and her governors and the House of Burgesses up to the Revolution were distinctly loyal to the crown. "From its earliest days the Virginia colony was characterized by the traditions of feudal England, under which it was founded. To it came adventurous younger sons, seeking in the new country not only wealth, but also position that they could not

win at home. Into it poured indentured servants, who, after they had worked out their time, became tenant farmers or small landholders: a growing body frequently in opposition to the owners of the great estates. To it was brought shipload, after shipload of negro slaves to work the tobacco plantations. Thus by adventurer, indentured servant, small farmer, and slave there was developed a system of large estates lining the river banks of the colony, spreading north into Maryland and south into the Carolinas and Georgia--estates that were naturally as much like the great English estates as their owners could make them. And so eventually there grew up a native aristocracy, builders of great houses and parish churches, supporting a courtly and refined society, orthodox, conservative, elegant.

Much different were those who settled the forested shores of New England: intensely serious men and women seeking a place where they could own land and where they could worship in their own way. Canny, full of a contradictory enthusiasm for the great English tradition of political liberty, they gave to the country they founded a character of independence and deep seriousness that is unmistakable. Mostly of humble birth themselves, there was at first among them no aristocracy save that of learning; the minister was the great man.

They had no great plantations. New England farmers huddled together in compact villages and from these centers hewed an ever-widening circle out of the forest."¹

To a group of persecuted Catholics under the leadership of Leonard Calvert (Lord Baltimore's brother) it was given to found in Maryland in 1634 "the only colony in America where complete religious toleration was allowed, and later the Lords Baltimore governed Maryland under a form of proprietorship similar to Penn's personal ownership of Pennsylvania. The Carolinas seem to have been settled by emigrants from various colonies and from England. Charleston, founded in 1670, proved a valuable buffer to Spanish aggression from the south. The Carolinas differed considerably. North Carolina contained many Quakers, Scotch Presbyterians, Irish, and others, but few negroes. Its settlers were small farmers. In South Carolina those settlers who were not English were largely French Huguenots. They had rice and cotton plantations on a large scale, and many slaves. The owners of the plantations lived in Charleston, which became the center of social life in

¹Hamlin, Talbot Faulkner, The American Spirit in Architecture, Vol.13, The Pageant of America Series. (New Haven: Yale University Press, 1926), p.9.

the South."²

The saga of Charlestown's glory is told in the great river estates. Behind its walls and outside the City Fathers, like the Dutch, had set to reclaiming the land from the encroaching sea, and Charleston became soon a thriving commercial and shipping metropolis and within a few years a center of culture.

Since that far-off day when the first English settlers came to the west bank of the Ashley River there have been added several layers of racial culture. Dutch from New Amsterdam appeared first, then the Huguenot French "purged" from their homeland by the Revocation of the Edict of Nantes. Germans and Swiss followed, emigrants from nearby Virginia, Acadians from Nova Scotia. More French were cast upon these hospitable shores by the Revolution, aristocrat and commoner alike, and by the following wave from troubles in Santa Domingo and Haiti, French Colonial planters. Finally in later years have come people from the north.

"Georgia, the last and most southern of the colonies, was not settled until 1734, when General Oglethorpe conceived the idea of founding an asylum for debtors in the New World. It was at once successful

²Tallmadge, T.E., The Story of Architecture in America, (New York: W.W. Norton & Company, Inc., 1927), p.28.

and grew rapidly. It resisted attacks from the Spaniards in 1739, and became a royal province in 1752."³

"Eventually the little New England colonies imposed language, ideas and system of government on their neighbors, until Dutch, German and Swede were successfully defeated and at last the eastern shores of North America became entirely English in language and ways of life."⁴

The contribution of France to what is now the United States is confined ^{chiefly} to the settlement of Louisiana with its capital New Orleans, founded in 1718, by Sieur Jean Baptiste Lemoyne de Bienville. With the exception of the thirty years preceeding 1799 when it fell under the rule of the Spanish, it remained French until 1803 when the territory of Louisiana was sold by Napoleon to the United States for fifteen million dollars.

French territories adjoining New England on the north reached to within a hundred miles of the New England seaboard. Long before Champlain first sailed up the gulf of the St. Lawrence its shores seem to have been partially settled by fur traders and fishermen, but of these settlements we know almost nothing. They were probably seasonal and occupied only during the summer.

³Ibid., p.28.

⁴Briggs, Martin, S., "The Homes of the Pilgrim Fathers in England and America (1620-1685)" (London and New York: Oxford University Press, 1932), p.1.

The earliest settlements were made about Quebec, on the banks of the St. Lawrence and on the Island of Orleans. In 1603 Samuel de Chaplain received a royal charter and in 1604, he with Sieur de Monts, established a settlement at St. Croix, afterwards removed to Port Royal in Acadia; in 1608 he founded Quebec and later a trading center at Montreal which became a permanent settlement in 1642.

Jesuit missionaries first came to New France in 1625 and for some time exercised great influence in the government. Richelieu established the Company of New France in 1627 to which the management of affairs were entrusted, their charter was cancelled by Louis XIV in 1663 when New France became a crown colony. Administration was now carried out by a Governor assisted by an Intendant and a supreme council. In 1713 by the Treaty of Utrecht Britain permanently obtained Nova Scotia, New Foundland and the Hudson's Bay Territory. In 1755 the British governor Lawrence expelled all French Canadians from Nova Scotia and during the ensuing war the British took Louisburg and Prince Edward Island in 1758 and Quebec in 1759, soon afterwards Montreal surrendered and in 1763 peace was concluded by the Treaty of Paris, whereby New France was ceded to Britain and declared a British Province. Thus France saw the end of her dreams of a colonial empire in the New World, but her hardy colonists have maintained, to the present day, their racial unity, religion, language and customs.

CHAPTER 11.

EARLY HOMES OF THE COLONISTS.

Opinions differ on the kind of houses the early settlers first built, but we can be sure that they were extremely crude, especially in the case of the early Puritans; the poverty of these people and the lack of competent craftsmen among the first arrivals, all point to the fact that, the early houses were mere shelters and often very inadequate ones at that. The most pretentious consisted of a fireplace onto which a crude one-room dwelling was attached, often with a garret under the steep roof. If more room became ^{necessary} (needed) a similar structure was added to the other side of the fireplace.

Upon the heels of these first pioneers came hardy settlers with many good craftsmen in their number. They were intent upon building permanent dwellings. We have then to examine what the men of these various nationalities, coming from the cultured capitals of the Old World to the primeval solitudes of the New, effected in architecture.

Theoretically, they could have evolved a new

kind of building in a new style based upon the limitations and stern necessities of their condition, perhaps by endeavoring to develop the rude shacks of their predecessors. Instead, they copied in the New World the traditional styles of the Old as closely as circumstances would allow, and we find the colonists, far less independent in the matter of art than in religion and politics, without hesitation and apparently without thought that any other course was possible, immediately trying to reproduce the beloved homes of their homelands.

"So, in the new country, the settler sought solace from the terrible homesickness which must often have engulfed him, by building around himself, after the earliest wattled or palisaded shacks, a new England or a new Holland, as like the country he had forever left behind as the materials he had to work with and the climate he must consider would allow. Thus the gabled overhanging house of New England enshrine the memory of England's half-timbered picturesqueness, the great manors of the early South perpetuate in America the tradition of the Jacobean English "place", and the stepped gables of New Amsterdam were but simpler versions of the forms of Holland. For each settler wished to build a home; and home, to him, could mean only the environment of the land of his birth."⁵

⁵Hamlin, op. cit.; p.10.

Among the early Pilgrims who set foot on the shores of New England where the town of Plymouth now stands, in November 1620, there was only one man skilled in tools, a cooper, John Alden by name. Another settler whose occupation is described as a master mason, William Bassett, originally of Sandwich in Kent arrived from Leyden, Holland, aboard the "Fortune" in 1621. This is the first definite record we have of a man competent to undertake building work in the new colony. It may be mentioned here that two-thirds of the immigrants in 1620-21, including William Bassett himself, came from the south-east of England--the indigenous home of the boarded house,--this significant fact coupled with the abundance of suitable timber explains the more general adoption of weather-boarding by the Pilgrim settlers for the external walls. It is a moot question whether their early buildings stood in the good Elizabethan manner with the ribs exposed, a filling of clay and plaster uncovered by the warm coat of clapboards that we see in every case today, it is most probable that when first built these houses were in appearance as in fact "half-timber", but that experience of a few winters with the rigors of a New England climate called forth the covering of heavy boards that becomes from then on a principal characteristic of the colonial house of the

north. The gable roof was steep and pointed, and the eaves low, a decidedly mediaeval characteristic and in strong contrast to the flat slope and the higher eaves or cornices of the later colonial. The windows also carried out the mediaeval picture, for they were small with hinged or casement sash filled with leaded glass in diamond or square panes, in contrast to the wide up-and-down sliding sash with the wood muntins and square panes of the eighteenth century. This casement sash we know was often filled with oiled paper or parchment instead of glass.

The steep roofs, ornamental overhangs, leaded windows and pilastered chimneys were some of the obvious features of these early New England houses which could have been duplicated in countless English towns. The Whipple House in Ipswich (Plate 1a) is a good illustration. This house is architecturally significant as one of the first to boast a hewn end overhang. This feature, which lent a pleasing touch to many an English manor house, occurs on the gable end of the house and is double, one overhang to each storey. The Whipple house was built before 1669 and it began as a one room house of two storeys, and was afterwards extended. It has been thoroughly restored and the present windows are casements with diagonal lead glazing. Its appearance is very English except

for the narrowness of the weatherboarding.

The Fairbanks House, Dedham, Massachusetts, is another typical example, it dates traditionally from 1636 and is believed to be the oldest house in New England. "It is a wooden structure solidly framed in imported oak. Its proportions are compact, its plan of the simplest, its chimney centrally placed and massive, its windows filled with small panes of leaded glass in casements. It lacks the slightest display of polite ornament or formality and to some it is merely building, not architecture, yet it has undeniable picturesqueness and real charm. Moreover, its type has had a very real influence on much modern domestic design. It is, however, a building mediaeval not only in expression but in fact."⁶

The John Ward House in Salem, Massachusetts, (Plate 1b), is another excellent example of the wooden version of the pure mediaeval type of the English cottage. The lot on which the house originally stood was conveyed to John Ward on November 13, 1684 and the house was probably built immediately after that date. At first it consisted only of the entry end and the two western rooms, which are framed of pine, the rooms on the other side of the chimney being framed in oak. The lean-to

⁶Edgell, G.H., The American Architecture of Today, (New York, London, Charles Scribner's Sons, 1928), p.14.

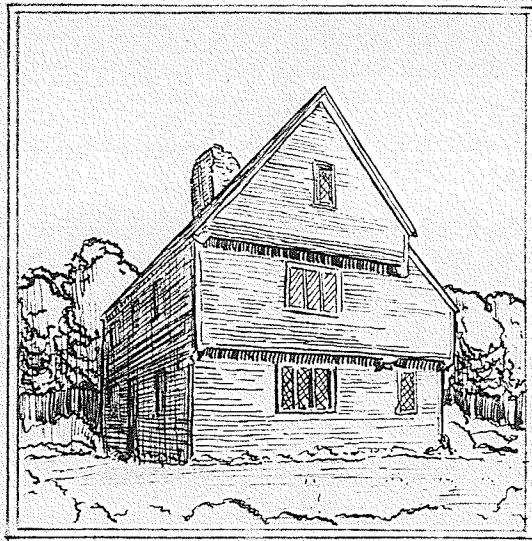


Plate 1(a). THE WHIPPLE HOUSE, IPSWICH, MASS.

From "The Homes of the Pilgrim Fathers in England and America (1620-1685)" by Martin S. Briggs.



Plate 1(b). THE JOHN WARD HOUSE, SALEM, MASS.

represents a third period of building, prior to Ward's death in 1732 when it appears in his inventory. The house was removed to the grounds of the Essex Institute and restored about 1911. There is a framed overhang along the front and on the south end which originally faced west. The Ward house is a most satisfying building--simple, strong, expressive of its material and construction, very English and surprising mediaeval in spite of its late date.

Examples of this type could be multiplied almost at will. A comparison with the Master-Weavers House at Dedham, Essex, England, (Plate 2) convincingly illustrates the very definite English mediaeval antecedents of these houses. "The most prominent racial influence was, of course, the English. This existed especially in New England and in Virginia and the Carolinas. On the other hand, the Dutch settlers of New York and the Hudson erected a totally different style of architecture no less properly Colonial than that of New England or the South. The Dyckman House in New York, for example, with its high basement, its covered veranda, its gambrel roof curved to swing over the porch, represents another definite American style: Dutch-inspired and, as we shall see, most happily influential in a considerable amount of modern work. In Pennsylvania, still other influences entered with the

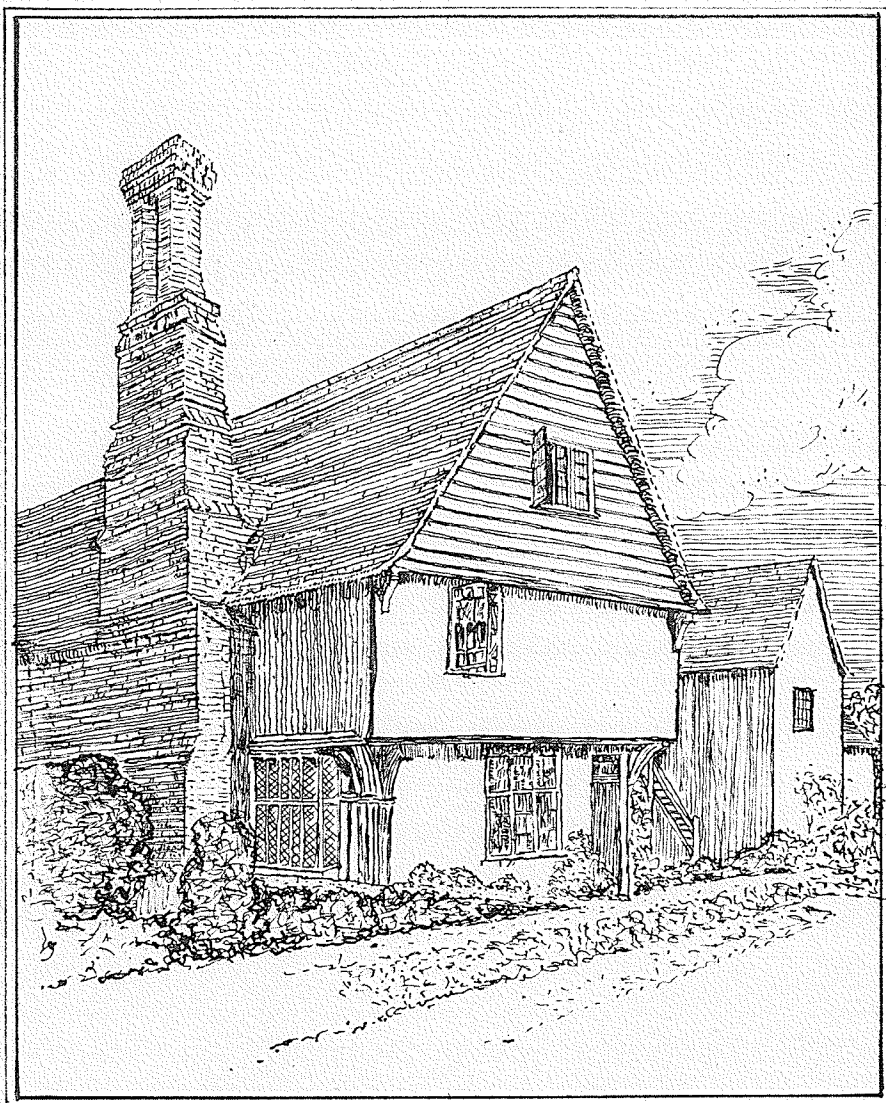


Plate 2. THE MASTER-WEAVER'S HOUSE, DEDHAM, ESSEX, ENGLAND.

From "The Homes of the Pilgrim Fathers in England and America (1620-1685)" by Martin S. Briggs.

coming of the Germans, the Swedes, and the Moravians. Cliveden, the old Chew House at Germantown, Pa., built after 1763, with its narrow central pavilion, its thin dormers, its urns at roof angles and gable peak, shows unmistakably its German derivation."⁷

⁷Ibid., p.25.

CHAPTER 111.

EARLY COLONIAL CHURCHES.

The church was the first community effort of the dissenting northern colonists of New England, where town and parish were one, as well as among the dispersed plantation parishes of Virginia. Gothic forms were used at first by both, the Church of England type of edifice differing from that of the dissenting Protestant cults, as did their prototypes of the Old World.

The earliest church in Virginia, still surviving in part, was built in 1608 at Jamestown, on the lines of a rural English parish church of its time. The plan shows a large square tower fronting a buttressed nave, and is similar to that of St. Luke's Church in nearby Smithfield, Isle of Wight County, so that we could assume that the superstructures also were alike.

St. Luke's has a steep roof with a stepped gable and pointed Gothic windows divided by tracery of brick. It was begun in 1632 (Plate 3) and has been used continuously as a place of worship for over two hundred years; abandoned in 1836, stood roofless and windowless

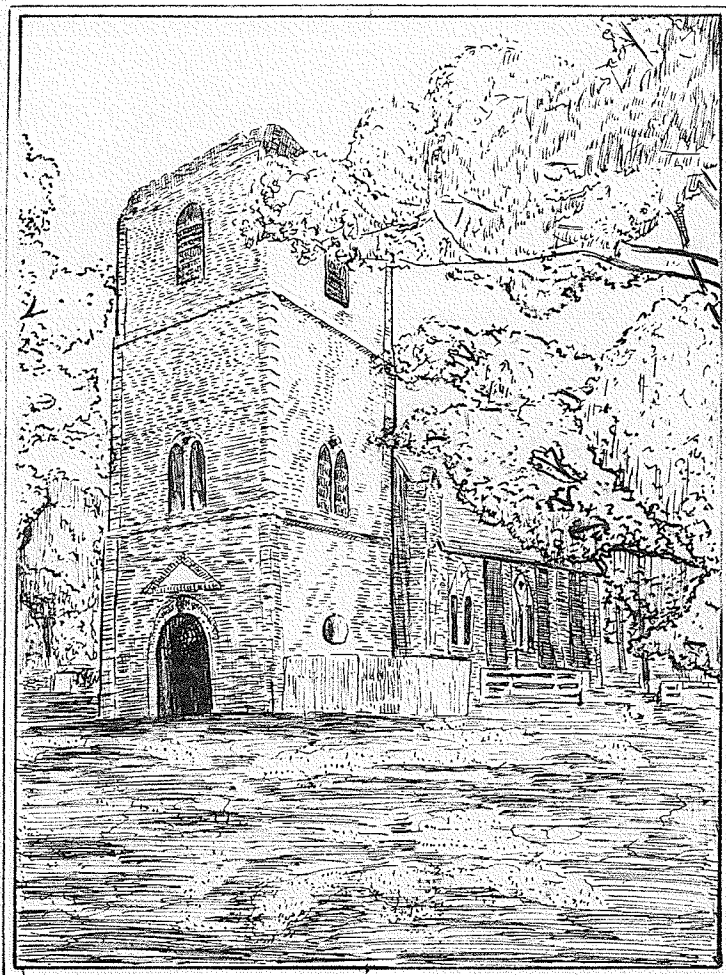


Plate.3. ST. LUKE'S CHURCH
ISLE OF WIGHT COUNTY, VIRGINIA, 1632.

From "American Architecture"
by Fiske Kimball.

until its restoration in 1888. In repairing the brick-work necessary bricks were taken from the ruins of the Jamestown church, which are the same. According to Tallmadge, St. Luke's is the oldest standing church in America and the last of the Gothic in chronological order. There is a very close resemblance to the brick churches of south-east Essex, in England, as well as to Dutch and Flemish examples. The resemblance is striking when comparing it to the little brick church of Woodham-Walter, near Danbury in Essex England, (Plates 4a and 4b). The same stepped gables, Gothic buttresses with splayed offsets, appear in both, the square entrance tower and especially the pointed arched windows with true brick tracery, all are traditionally Gothic. Only in the quoins on the tower, and in the queer little stucco pediment over the door--a faint suggestion of the temple pediment--do we find a hint of classic influence. Every detail of the little Virginia building may be matched from English examples occurring in Essex, and only in Essex. "Thus the brick tracery of the large East window, with its two transoms, is somewhat similar to that existing at Sandon Church (1502); the design of the small two-light window is identical with other windows in Sandon Church; the curious and rather clumsy square finials perched at the foot of the gable resemble the

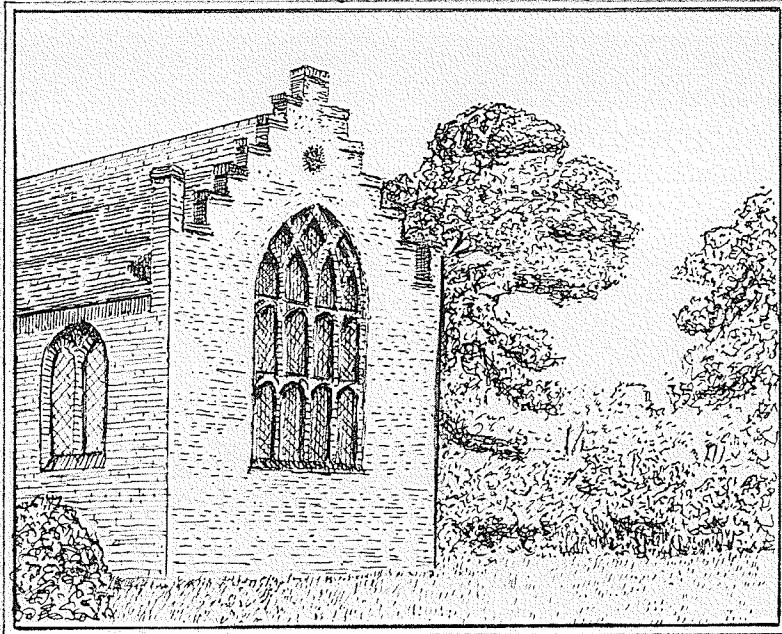


Plate 4(a). ST. LUKE'S CHURCH,
ISLE OF WIGHT, COUNTY, VIRGINIA, 1632.

From "The Homes of the Pilgrim Fathers in England
and America (1620-1685)" by Martin S. Briggs.

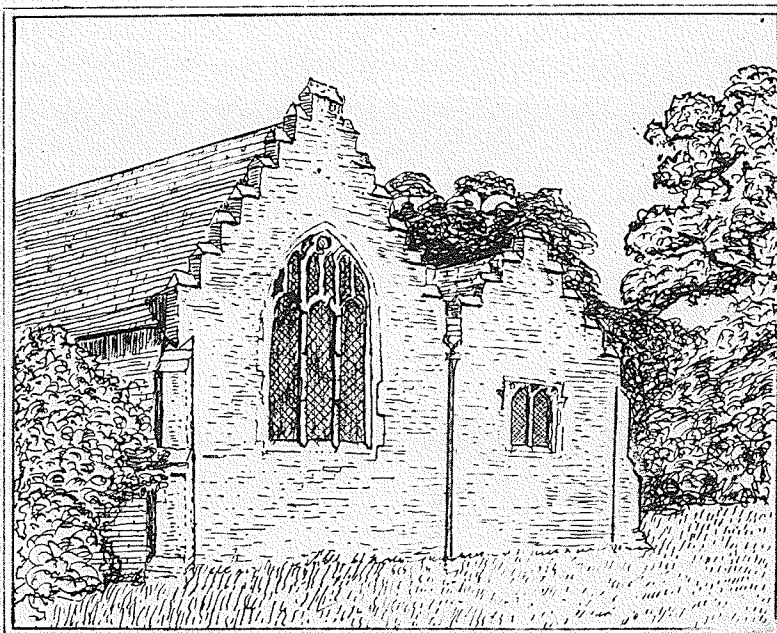


Plate 4(b). WOODHAM WALTER CHURCH,
ESSEX, ENGLAND, 1563-4.

slightly more finished examples at Eastburn Manor House, Barking (c.1557); and the 'corbie steps' or 'crow steps' of the gable itself are found not only at Woodham-Walter church, but in many other Essex churches and on a few isolated examples in East Kent."⁸

The early Virginia churches are usually small, always of brick, seldom have spires, a short tower and often a cupola sufficing and never a portico. Being of the Church of England faith, the interiors have a simple Anglican Chancel usually with pulpit and lectern on either side and the sanctuary with its altar in the middle. The interiors are simple and bare, the ceilings flat or barrel vaulted and there is a balcony across the entrance end.

Churches of this type in Virginia and South Carolina comprise in addition to St. Luke's, St. Peter's, New Kent County, Virginia; Christ Church, Lancaster County, Virginia and St. James', Santee, South Carolina.

In St. Peter's Church (Plate 5a), built in 1703, the classic influence becomes more obvious. The plan and general feeling is Gothic as emphasized in the projecting brick strips at the corners of the tower and the crude urns topping them, which are really Gothic finials

⁸Briggs, Martin S., The Homes of the Pilgrim Fathers in England and America, (1620-1685), (Oxford University Press: London and New York, 1932), p.198.

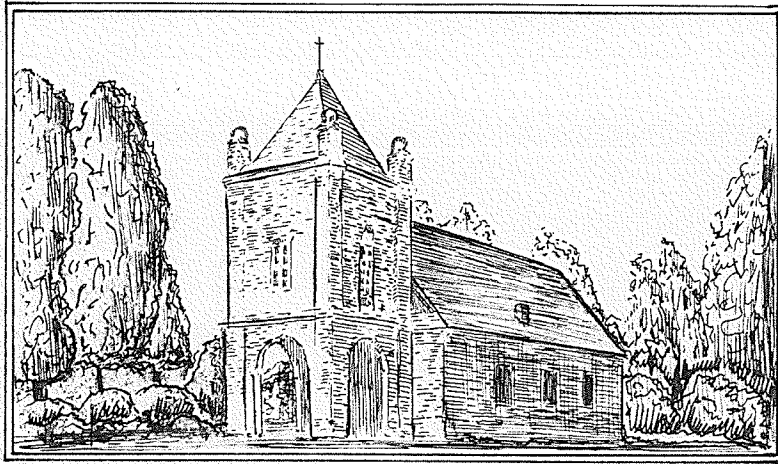


Plate 5 (a). ST. PETER'S CHURCH,
NEW KENT COUNTY, VIRGINIA.

From "The American Spirit in Architecture"
by Talbot Faulkner Hamlin.

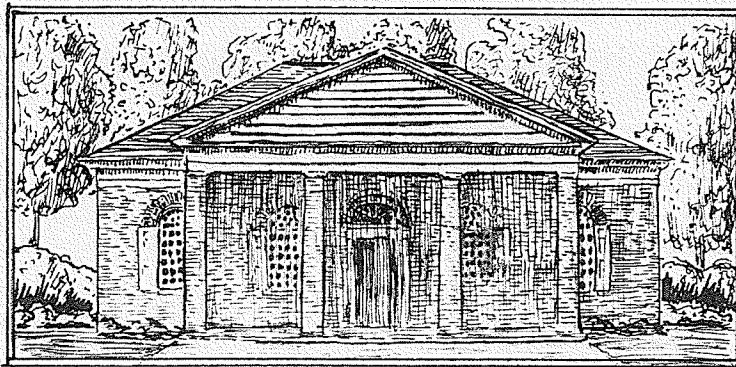


Plate 5 (b). ST. JAMES' CHURCH,
SANTEE, SOUTH CAROLINA.

in idea, though early Classic in detail. Mouldings of semi-classic character are used to crown tower and church. Notwithstanding the absence of buttresses and the prominence of the round arches of the tower St. Peter's preserves the character of many rural parish churches in the English countryside.

Christ Church, Lancaster County, Virginia, was built in 1732, is unique in this country for preserving an almost unchanged interior. In spite of the Renaissance character of the detail, the Gothic survives in the effect. The reredos with its double arches is definitely Jacobean in type and the cross-shaped plan with complete transepts, Gothic; the pulpit is placed in the middle of the church across the transepts, a mediaeval characteristic. The old square pews, the little transept galleries with their small panelled fronts, the quaint woodwork and crude plaster vault, all combine to give a definite English character.

In St. James' Church at Santee, South Carolina (Plate 5b), built in 1768 we find the transition to the classic manner almost complete. Yet the Wren influence is totally absent and the brick columns with their crude brick capitals impart to the whole a certain transitional charm, belying the correct classicism of cornice and pediment and round arched door and windows.

In this building we witness the passing away of the last lingering tradition of the Gothic, future buildings must be in accord with pure academic eighteenth century traditions.

The early New England Meeting House on the other hand, was a dissenting chapel which came into being at the very beginnings of Protestantism with Luther. English examples are little known but they exist, and they conform in all essentials. At first these buildings had to serve also as town halls and court houses; a plain square or rectangular plan with a hipped roof and a belfry rising in the center was a direct and simple solution of the problem.

More appropriate buildings for worship made their appearance in due course resembling the Virginia churches in the modesty of their dimensions but built of wood instead of brick. A high nervous steeple supplants the squat, sleepy tower of the South, and the interior has the denominational center pulpit instead of the chancel, and side galleries occur more often. The woodwork is usually white, the box pews have mahogany rails and bases.

The following are among the most famous of the early New England Meeting Houses:

The "Old Ship Church" at Hingham Mass. (Plate 6a)

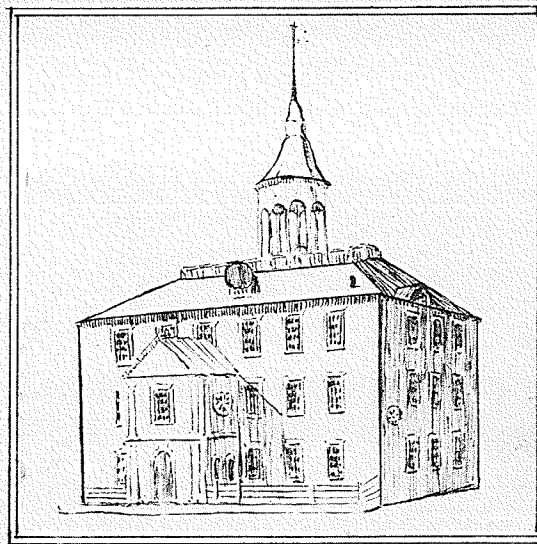
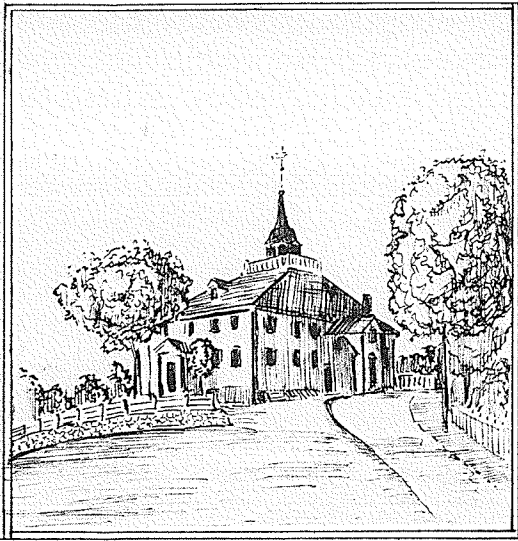


Plate 6(a). "THE OLD SHIP CHURCH,"
HINGHAM, MASSACHUSETTS.

Plate 6(b). THE OLD BRICK
MEETINGHOUSE, BOSTON.

From "The American Spirit in Architecture"
by Talbot Faulkner Hamlin.

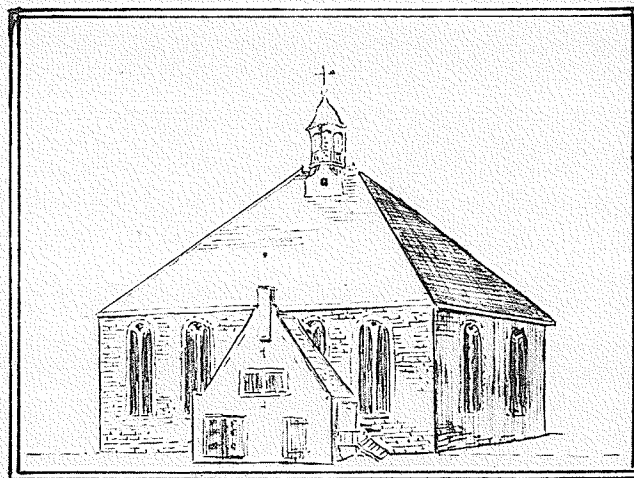


Plate 6(c). THE PROTESTANT DUTCH CHURCH,
ALBANY, NEW YORK.

is the earliest surviving example known and is purely mediaeval in feeling. It is a typical "meeting house" fulfilling perfectly the needs of its simple congregation and avoiding any suggestion of frivolity and pretence which its congregation would have associated with a classical or in any way formal style. It was begun in 1681, but it did not reach the present size until the eighteenth century. It was primarily what the name implies-- a meeting house, but it was also used as a church as well as for many other purposes.

The "Old Brick Meeting-house" in Boston, (Plate 6b) shows the same idea worked out in masonry on a much larger scale for a big city congregation. Its belfry was unusually delicate and important for the influence of its type on later towers and spires.

Of the earliest Dutch churches none is left. A dominating feature in the old pictures of New Amsterdam is a church built by the Dutch in 1642 to replace an earlier and less pretentious structure built of wood in 1633. This church was placed within the fort and had a high-pitched, twin-gabled roof, was seventy-two feet long, fifty-four feet wide, and the walls were sixteen feet high to the spring of the roof.

An engraving of the Dutch Church in Albany, (Plate 7a), built in 1715, already shows a character that

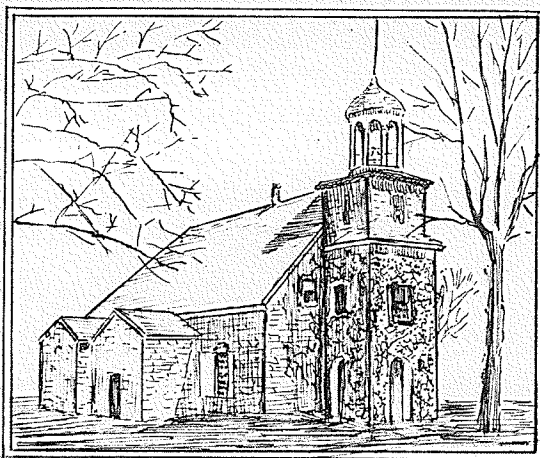


Plate 7(a). THE OLD SWEDES CHURCH,
WILMINGTON, DELAWARE.

From "The American Spirit in Architecture"
by Talbot Faulkner Hamlin.

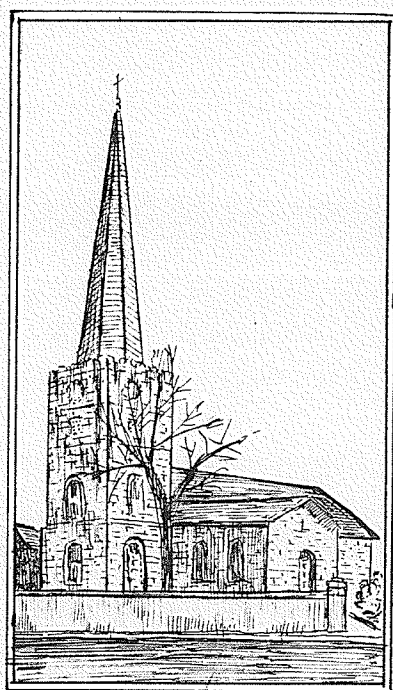


Plate 7(b). IMMANUEL CHURCH,
NEW CASTLE, DELAWARE.

is New England in type. In detail however it is Dutch, notably in the tall windows with their brick tracery, and the coped and stepped gable of the little wing.

The Old Swedes Church, Wilmington, Delaware, bears in its masonry walls and the simplicity of its decorations, all the earmarks of the earlier Pennsylvania style, (Plate 7^ab). The upper part of the tower was added much later. Its name is evidence of the mixture of peoples in the early colony, although there is little in its design that can be pointed to as Swedish.

Immanuel Church, at New Castle in Delaware, (Plate 7^bc), built, except the spire, in 1704, is typical of all the early Anglican churches in this region. Except for the transepts, which are later additions, it is a simplified rendition of contemporary English parish churches, with many Gothic ideas still dominant, particularly the crenelated tower top.

CHAPTER IV.

THE GEORGIAN PERIOD IN THE COLONIES.

The architectural development in the American Colonies during the eighteenth century was rapid. The Treaty of Utrecht (1718) was the forerunner of a world-wide commercial development with an increasing ease of overseas communication, and security to the colonies. Large numbers of immigrants were arriving at a constantly accelerating pace. There was a growing specialization of occupations particularly in the building and ship-building crafts. The Master Builders of the day were now mostly men trained in England before coming to America or trained in this country by those who were English trained. A large number of architectural books and builder's handbooks were also available to guide them in the fashions and tastes of the day and in the new architectural ideals and forms.

With the opening of the eighteenth century we witness the gradual ascendancy of the English Renaissance or Georgian period of the Colonial Architecture and the passing of the Mediaeval. In its first phase the Georgian Colonial was the same as it appeared in England during

the Queen Anne reign and under the influence of Sir Christopher Wren. In its second phase the style had completed its development in its new environment to a consistent and vigorous type, fully expressing the spirit of the people and the times, and in its third phase, from the revolution to the end of the century we find the influence of the Adam Brothers dominant with its characteristic delicate ornament and slender columns. The field for the architectural development of this period is to be found naturally in the domestic architecture, for the very good reason that it is vastly the most important in volume besides being the most interesting in character and quality. The Colonial church is not the equal, architecturally, of the Colonial house. It is also true that the interior of most of the churches were generally inferior to the exteriors. The church, however, came next to the house in architectural and social importance. The progress of this period is fully exemplified by the descriptions of the following churches.

It is most fitting to head this list with Christ Church, the famous "Old North Church" on Salem Street, (Plate 8). This notable church, the oldest of all the churches of Boston was built in 1723. Remaining traces of mediaeval style can be seen in the conspicuous



Plate 8. "THE OLD NORTH".
CHRIST CHURCH--1723--SALEM ST., BOSTON, MASS.

From "Historic Boston, Massachusetts"
by Frank Chouteau Brown.

corner finials of the tower, the Wren influence however is predominant in the tall sloping spire with its slender base. The present spire above the tower is not the original one, which blew down some hundred and twenty years ago, the spire that we now see, delicate and strong and graceful as it is, was carefully reproduced from the original drawings by Bullfinch, the architect to whom Boston owes so much. There are many details of interest in the interior reminiscent of the far distant American past and it retains much of the atmosphere of the early days. There is a double row of white columns and the walls are pilastered and panelled all in white, there are square box pews and a high and isolated pulpit, reached by its bending stair, and a great brass candelabra of excellent simplicity in design. The old clock in front of the organ has ticked there for almost a century and a half and a pew was set apart, according to the old inscription, for the use of the "Gentlemen of the Bay of Honduras", this in recognition of the building of the spire of the church by the Honduras merchants of 1740. On the front of the church there is a tablet telling that from this tower were hung the signal lanterns of Paul Revere, and on one of the eight bells of the chimes which were placed here in 1774 appears the

following inscription "We are the first ring of bells cast for the British Empire in North America".

Equally important and one of the finest American churches of the eighteenth century is the "Old South Meeting-house" Washington Street, Boston, (Plate 9), built in 1729. This is a neat and attractive building of brick with a slender spire of wood. The tower which stands almost free of the building is very similar to and of the same proportions as that of the North Church, but without the corner finials, both are a development of church towers as designed by Sir Christopher Wren for London churches after the great fire. ¹⁶⁶⁵ In the spire however we see the beginnings of the typical New England type, with its greater lightness and greater importance for the spire proper, particularly the top-most sloping section.

There is an inscription which tells that the church gathered in 1669 and that the first church building was put up in 1670, and replaced by the present building in 1729. It also states that the building was desecrated by the British troops in 1775-6. It had won the name of the "Sanctuary of Freedom" because some of the most momentous of the town meetings preceding the Revolution were held within it; this being the cause of the contemptuous treatment of it by the British during the

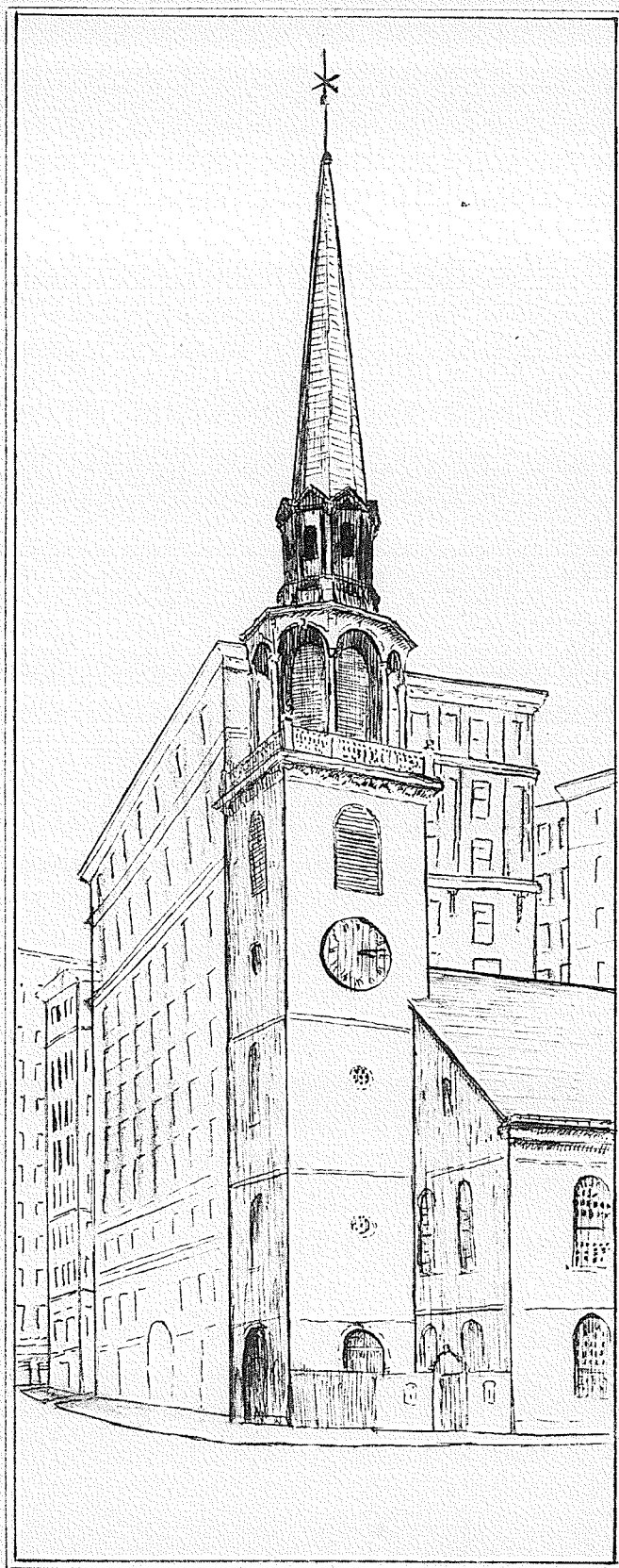


Plate 9. "THE OLD SOUTH"
MEETING HOUSE--1729--WASHINGTON ST., BOSTON, MASS.

From "Historic Boston, Massachusetts"
by Frank Chouteau Brown.
Pencil Points, May, 1937.

Revolutionary War, who turned it into a riding school for cavalry and had tons of earth thrown upon the floor to give footing for the horses. In addition all the pews were broken and used for firewood to keep the soldiers warm. Part of the original pulpit was saved and restoration was made along the original lines, it has pillar supports and an elaborate cornice. The pulpit is placed in the middle of one side and behind it is a large broad window almost Palladian in type flanked by reeded pillars.

A third church in Boston, marking another step in the evolution of church architecture, is King's Chapel situated on the corner of Tremont and School Streets, (Plate 10). It was built in 1749 and the colonnaded portico which surrounds the tower on three sides, is a later addition and dates forty years later. The pillars seem to be of stone but actually are of wood. This chapel was designed by one of the best of the early architects, Peter Harrison of Newport. It is a square stone building and closely follows the design of some of the old-fashioned little churches of London. Although it appears rather low with its massive tower, the spire was never built, and with its simple hipped roof it creates the impression of monumental dignity which its position as the first official Church of

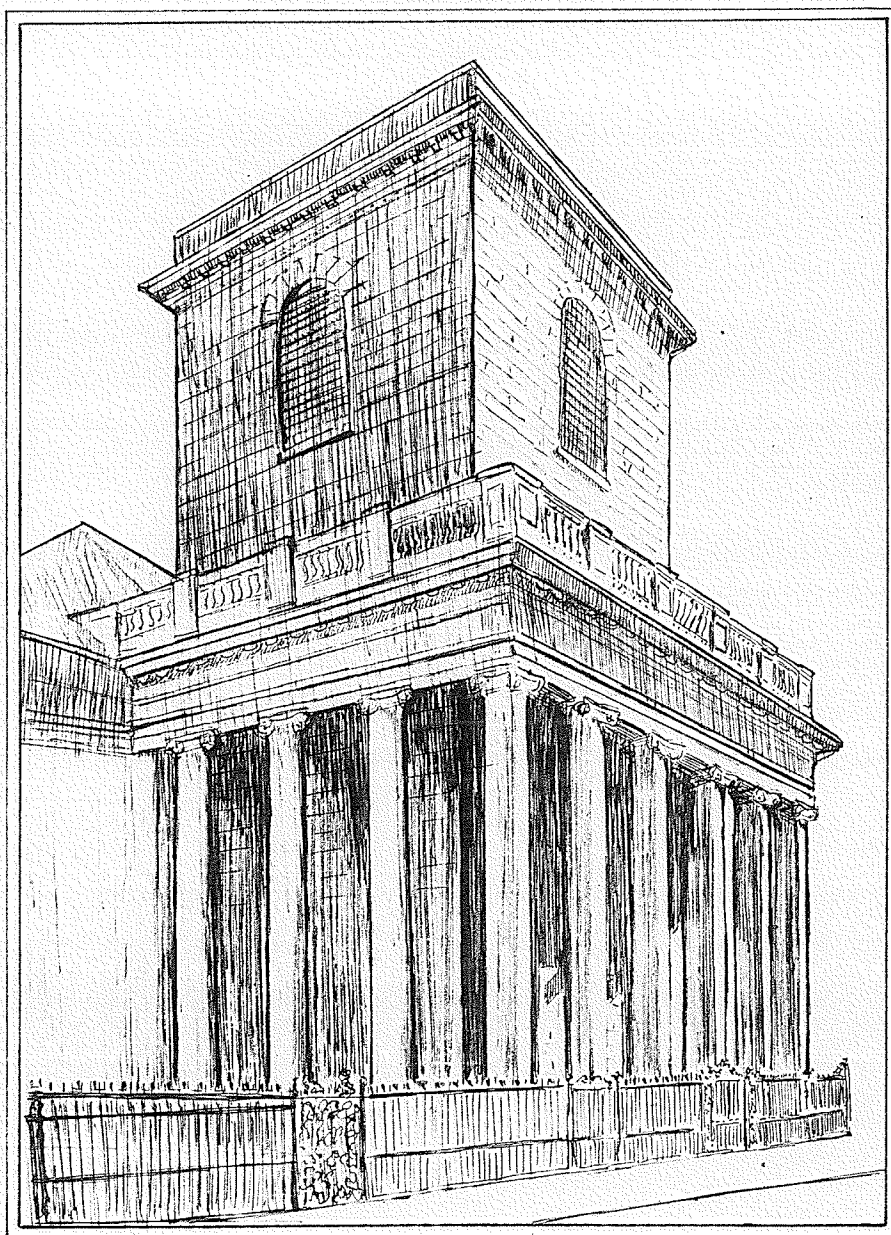


Plate 10. KING'S CHAPEL, 1749,
CORNER TREMONT AND SCHOOL STREETS, BOSTON.
Portico Added 1789--Peter Harrison, Architect.

From "Historic Boston, Massachusetts"
by Frank Chouteau Brown.
Pencil Points, May, 1937.

England church in Boston demanded.

The very first King's Chapel was built here in 1688 and was a little smaller than the present building, and was built of wood. The old pulpit was preserved and transferred to the present building and it is said to be at least as old as 1717 and perhaps to have been in the older church since its very beginning in 1688. It is very interesting with its twisting stair neatly enclosed with panels and pilasters, and with its heavy suspended sounding board. The interior of the present church is dignified and notwithstanding its small dimensions it is not without a certain richness of effect, simple though it is, with its white walls and galleries, the pairing of its Corinthian columns, and its square pews with their dark mahogany top-rails. An unusual feature is that the floor is made of small square stones. There is a Palladian window in the chancel over the altar and the general design of the interior follows Wren's precedent much more closely than does that of the exterior.

One of the finest examples of English Renaissance church design in America and the largest colonial church of Philadelphia is Christ Church (Plate 11b) the building of which began in 1727. It is said that its designer was a Dr. Kearsley, an amateur, who certainly vindicated his right to professional standing. The walls

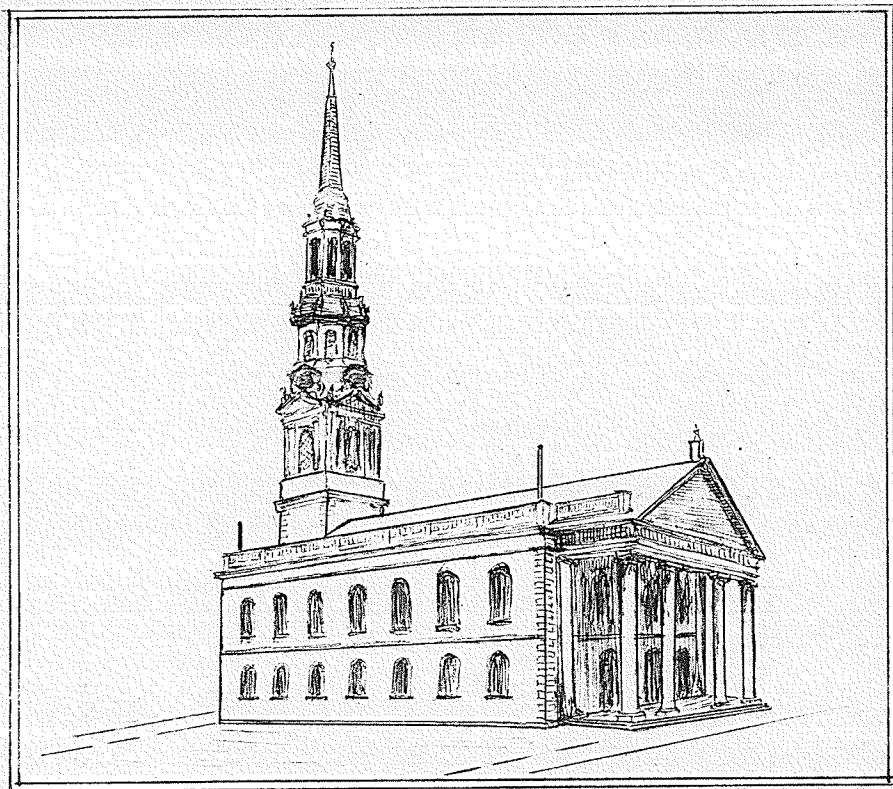


Plate 11(a). ST. PAUL'S CHAPEL, NEW YORK.

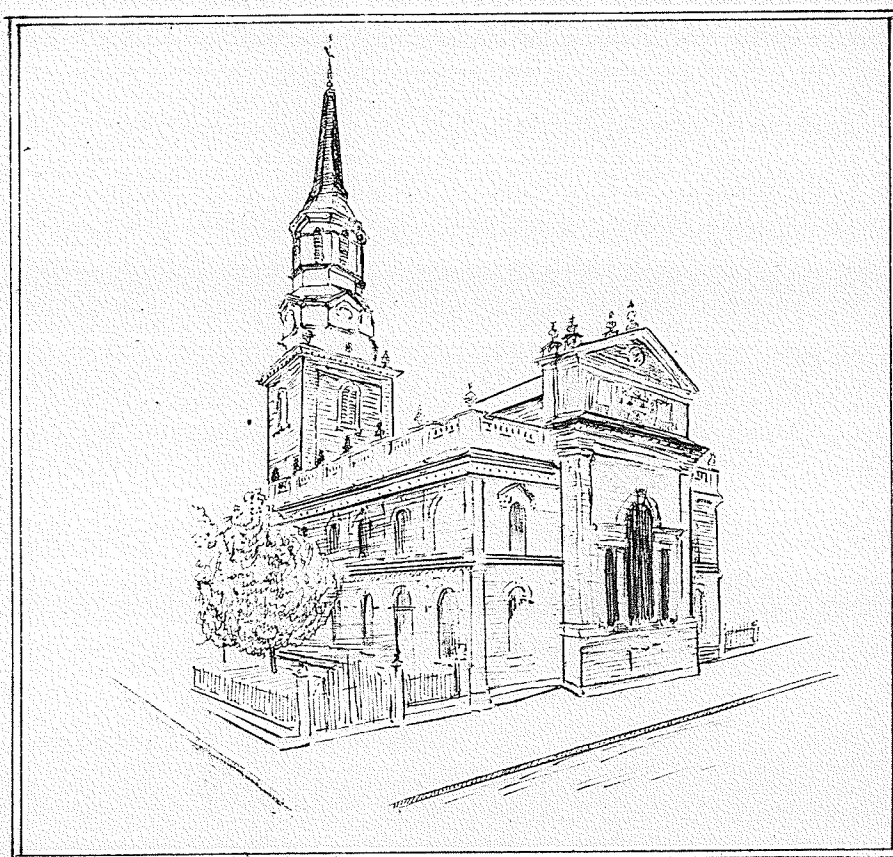


Plate 11(b). CHRIST CHURCH, PHILADELPHIA.

are of the rich colored Pennsylvania brick which imparts a warm and personal quality to the building, the whole design gives an unusually effective sense of scale and size and frankly expresses the interior galleries by the two stories of arched windows framed by an order of pilasters. The fine Palladian window at the chancel end, with the quaint shield and portrait over the keystone and the rich, carved panel above, is one of its greatest beauties. Perhaps the number and large size of the decorative urns detract a little from the dignity of the building, according to adverse criticism of some authorities. The graceful spire crowning the tower was finally completed in 1754 by Robert Smith, head of the Carpenter's Company.

St. Paul's Chapel in New York (Plate 11a) shares with Christ Church, Philadelphia, the honor of being the finest example of English Renaissance Church design in America, but is of a later type. St. Paul's dates from the 1760's and is justly famous ^{for} (on account of) its tower and spire. Great skill is shown in handling the change of the square plan of the tower to the octagonal by the use of the clock and pediment over it and the consoles flanking it. The pediment end over the Broadway portico is quaintly and beautifully decorated. An unusual spacious and monumental effect is created in

the interior by the completely vaulted ceiling. The interior detail is of pure classical character and the well proportioned Palladian window in the chancel give it a character close to that of such London churches as St. Martin's-in-the-Fields.

St. Paul's Church, Eastchester, N.Y. is the best example now standing of the country parish church of the period. It has a simple square tower, quite high crowned with a picturesque low spire supported on an octagonal arched and colonnaded base. (Plate 12a).

The Congregational Church at Farmington, Connecticut, (Plates 13 and 14a) was built in 1760, is remarkable as being one of the earliest to have the delicate white steeple on its circular base of open arches that later became such a common feature of New England churches. It is most characteristic of the churches of the smaller towns, and represents a type which persisted well into the 19th century.

The First Baptist Church, Providence, R.I., (Plates 14b and 15a), built in 1775, on the very eve of the war, was designed by that cultivated amateur, Joseph Brown. This is perhaps one of the best of the developed colonial churches in the north. There is a dignified simplicity in its arched windows and pedimented doors, quoined corners and well proportioned

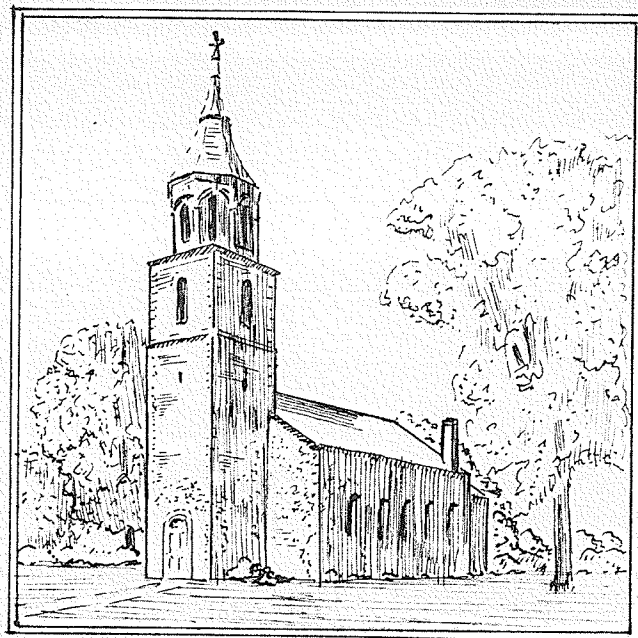


Plate 12(a). ST. PAUL'S,
EASTCHESTER, NEW YORK.

From "The American Spirit in Architecture"
by Talbot Faulkner Hamlin.



Plate 12(b). THE EPISCOPAL CHURCH,
RENSSELAERVILLE, NEW YORK.

From "Rensselaerville, An Old Village of the
Helderbergs" by William A. Keller,
The White Pine Series of Architectural
Monographs, Vol. 10, No. 4.

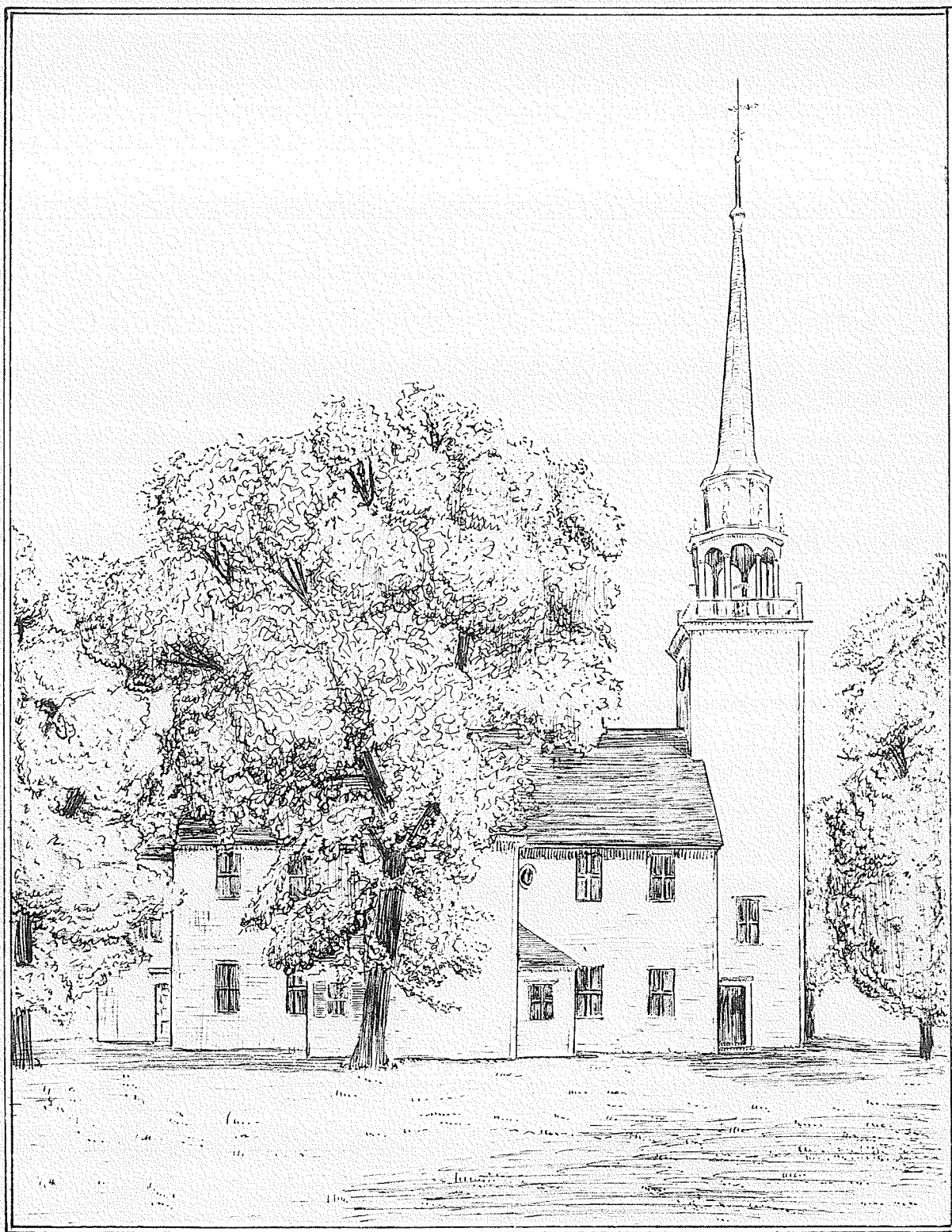


Plate 13. CONGREGATIONAL CHURCH, FARMINGTON, CONNECTICUT.

From "The Stage Coach Road from Hartford to Litchfield"
by Peter Augustus Pindar. The White Pine Series of
Architectural Monographs, Vol. 9, No. 5.

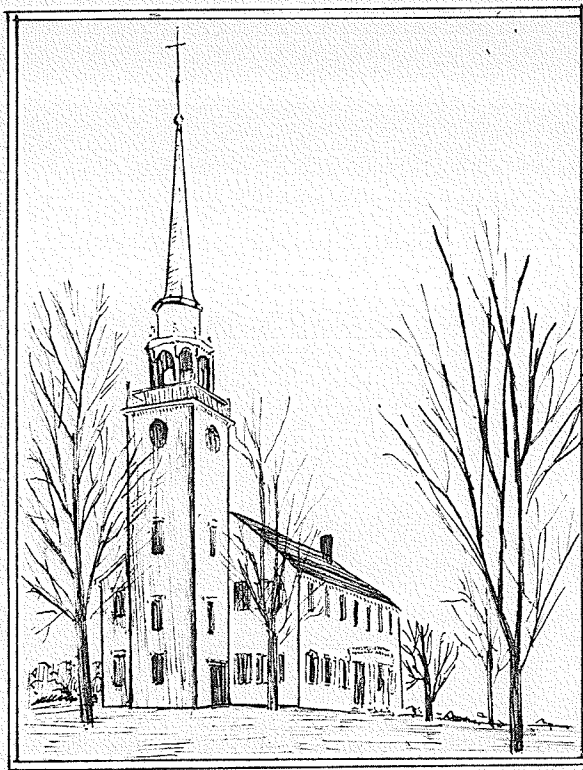


Plate 14(a). THE CONGREGATIONAL CHURCH, FARMINGTON, CONN.

From "The American Spirit in Architecture"
by Talbot Faulkner Hamlin

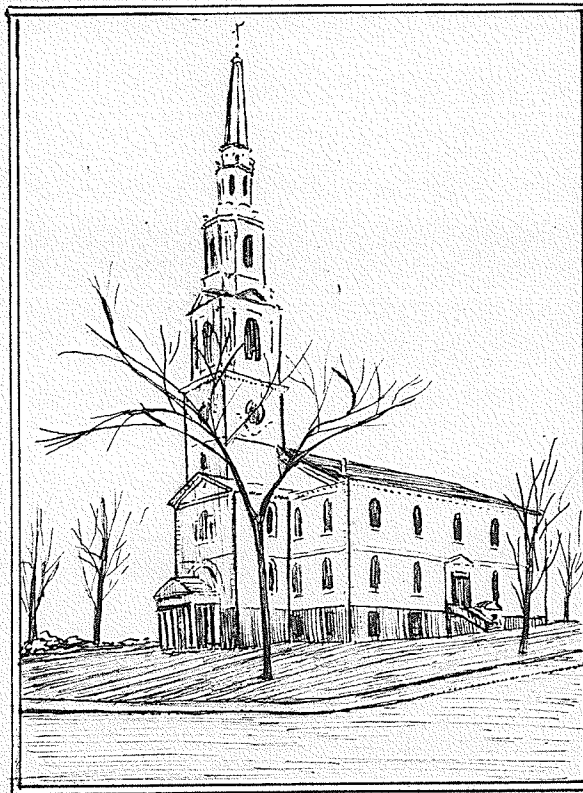


Plate 14(b). FIRST BAPTIST CHURCH, PROVIDENCE, R.I.

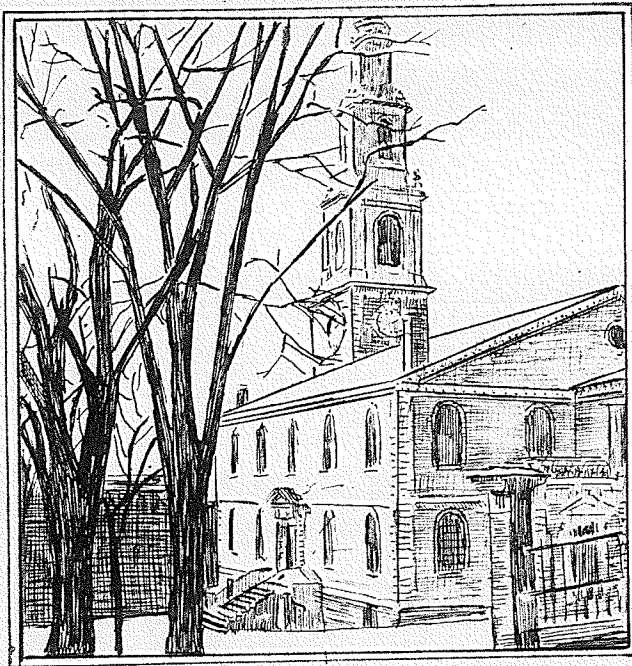


Plate 15(a) FIRST BAPTIST CHURCH, PROVIDENCE, R. I., 1775.

From "The Story of Architecture in America"
by T. E. Tallmadge.

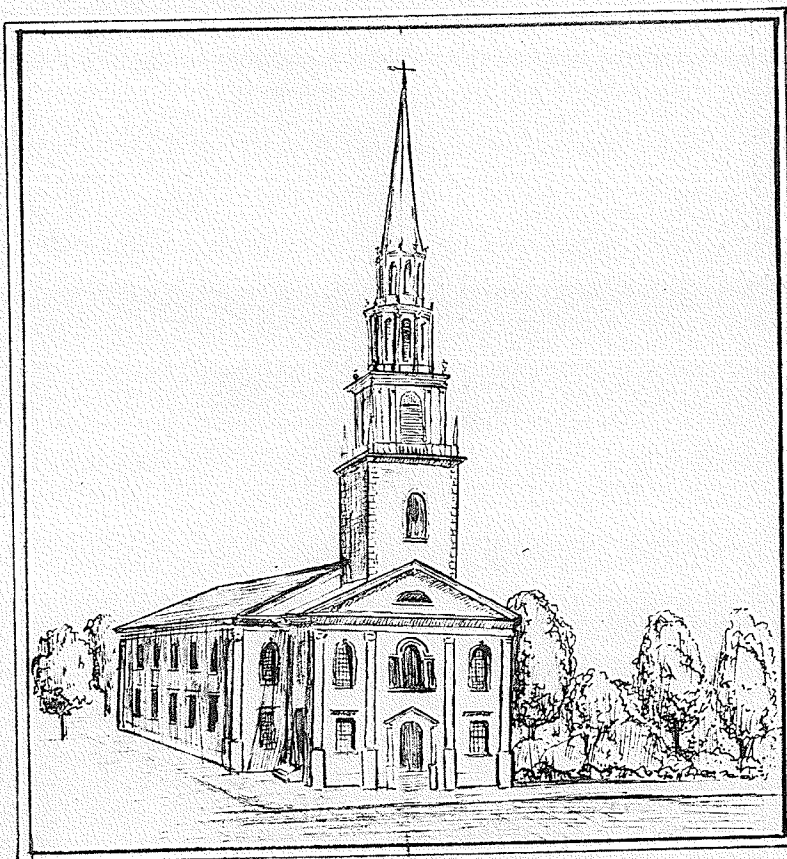


Plate 15(b) THE OLD SOUTH CHURCH, SALEM.
(Erected 1804, burned 1903).

From "The Colonial Architecture of Salem"
by Frank Cousins and Phil M. Riley.

cornices and in its soaring tower and spire which was closely patterned on the famous London steeple of St. Martin's-in-the-Fields. There is a definite Wren influence in the design and a certain amount of the Adam in the detail.

The First Congregational Church, on the Green, Canterbury, Conn. (Plate 16), rebuilt in 1784 on the site of former churches, (This) is a striking piece of late Colonial village church architecture. Located at the top of a sharply sloping village green, and surrounded by fine old maple trees it enjoys a most suitable and commanding position. There is an unusual recessed porch with four square Doric columns providing a most fitting solution of the entrance portico and creating an inviting religious quality and a spirit of quiet and privacy in addition to the protection it affords in bad weather, being completely protected on three sides. The floor is paved with very large granite slabs and there are radiating granite steps outside the center bay, the side bays are protected by a light inconspicuous picket railing. There are two small side doors from this porch for entrance and one very broad central double door for exit and special occasions. The spire is octagonal and not very ornate, but entirely pleasing in its proportions. The sides to the octagon are uneven and their different

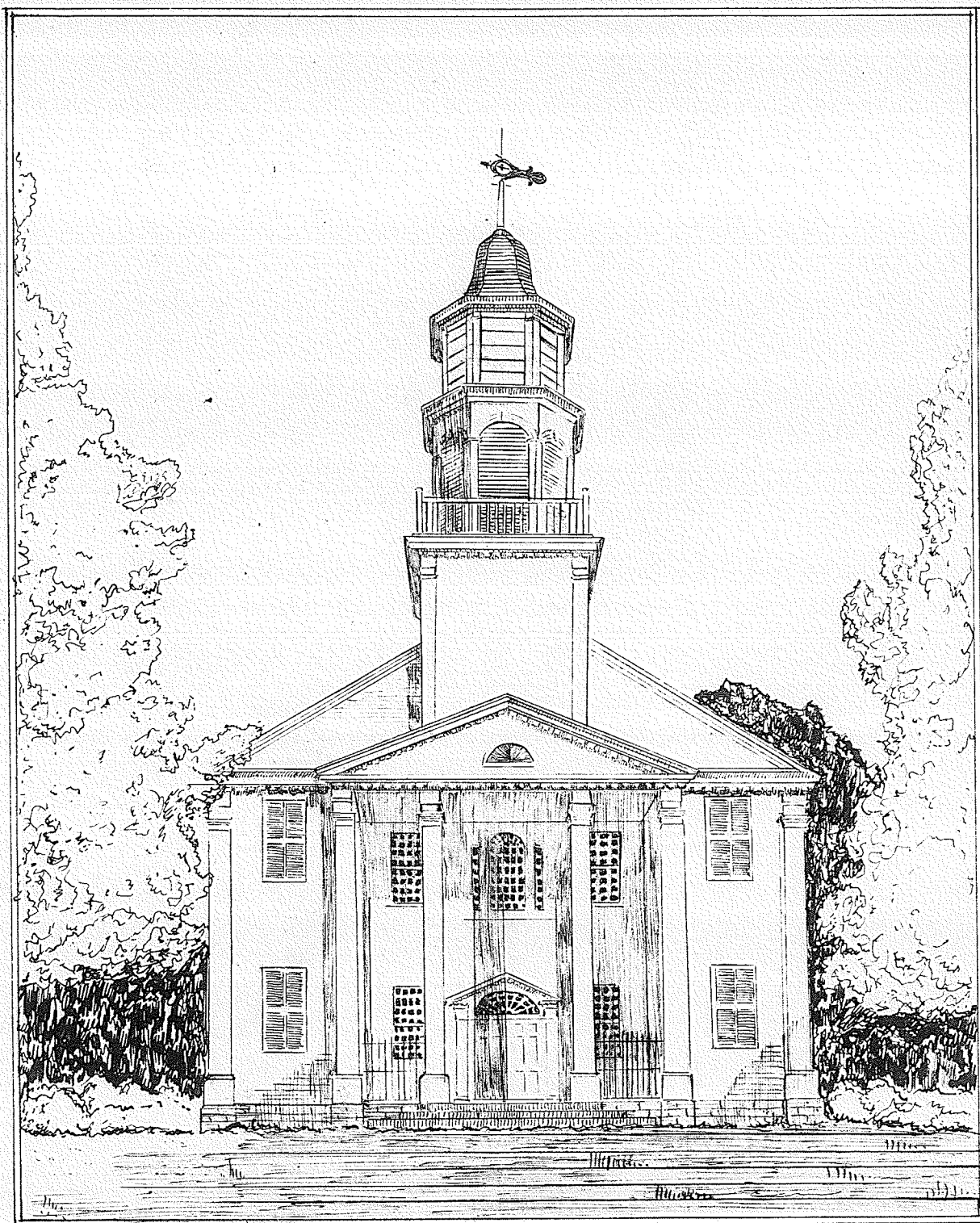


Plate 16. FIRST CONGREGATIONAL CHURCH, ON THE GREEN,
CANTERBURY, CONNECTICUT.

From "Old Canterbury on the Quinnebaug" by Richard H. Dana, Jr.
The White Pine Series of Architectural Monographs, Vol. 9, No. 6.

treatment is quite interesting.

A brief reference to a number of church buildings of the North and central colonies, follows; they are all of this same period closely preceding or following the Revolutionary War; some are deserving of further individual study.

The Church at East Canaan, Conn. and the one at South Hadley Mass. are both frame buildings of fair size and represent the type of carpenter-designed church of rural districts.

The First Meeting House of the Stotham Congregational Society, Stotham Mass. (Plate 17). Built on the foundations of an earlier church. The detail of the entablature and the modulations of the pilasters are more refined.

Another rural church whose architecture has been greatly admired is the old First Congregational Church, West Springfield, Mass. (Plate 18), the cornerstone of which is marked June 1800. It is said that the famous Dr. Lathrop who was then the minister of this church was primarily responsible for its architecture, which is a simple modification of the Sir Christopher Wren pattern. It is also said that the townspeople of that day had long been dissatisfied with their primitive small Church-on-the-common, 42 feet square, built almost

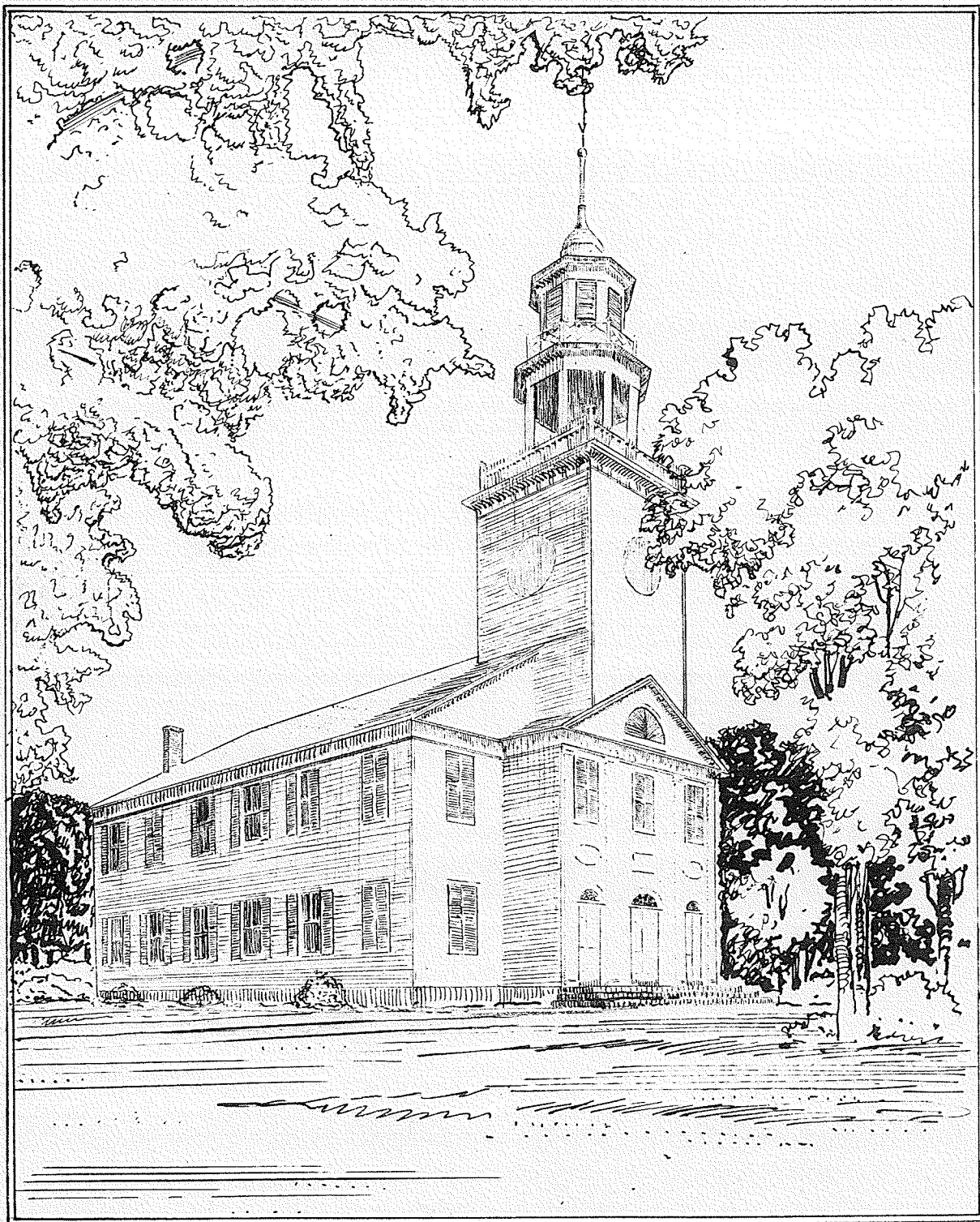


Plate 17. THE FIRST MEETING HOUSE OF THE
STOTHAM CONGREGATIONAL SOCIETY.

From "A New England Village" by Hubert G. Ripley.
The White Pine Series of Architectural Monographs,
Vol. 6, No. 2.

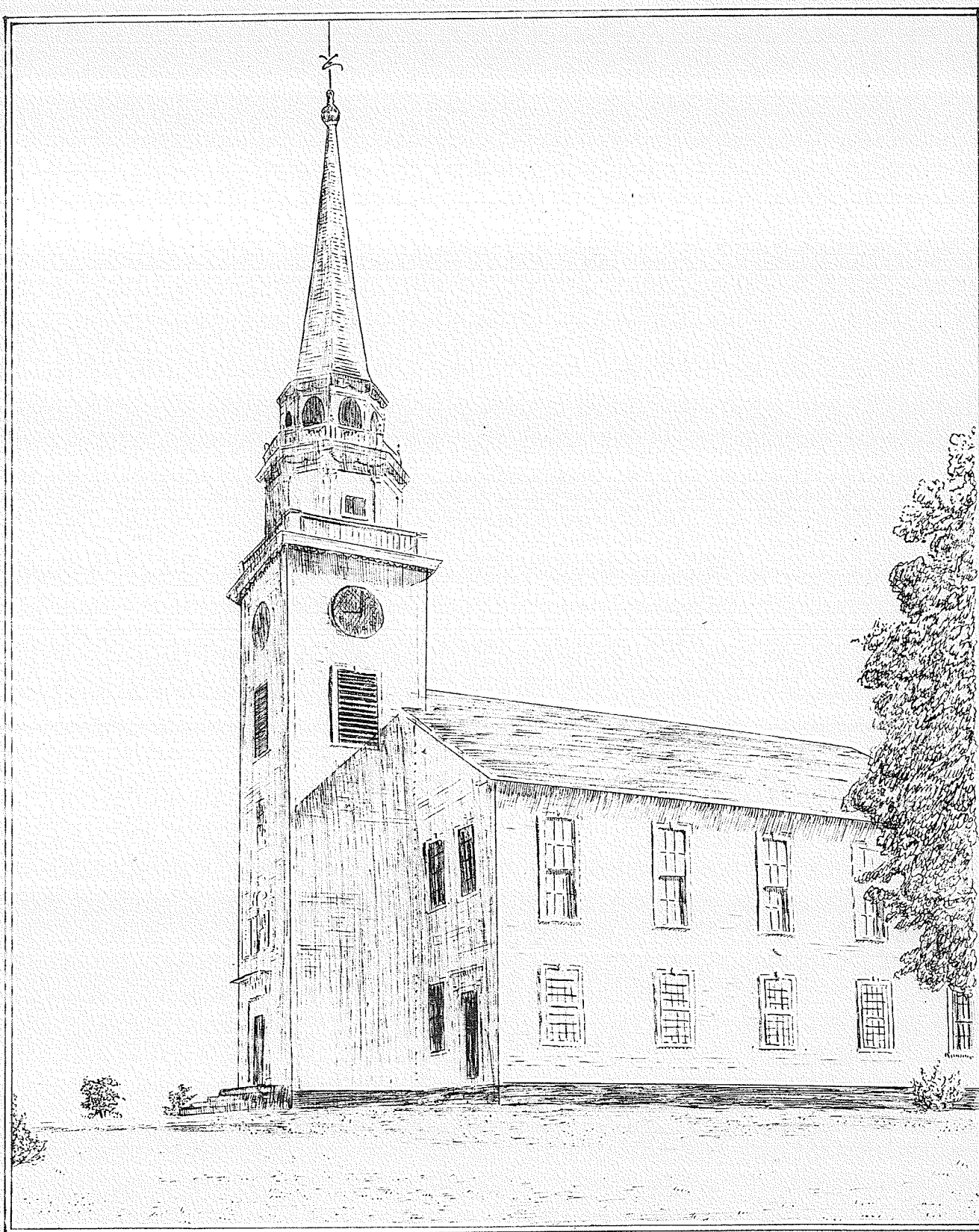


Plate 18. THE FIRST CONGREGATIONAL CHURCH,
WEST SPRINGFIELD, MASSACHUSETTS.

From "Late Eighteenth Century Architecture in Western Massachusetts"
by Ernest Newton Bagg. The White Pine Series of Architectural Mono-
graphs, Vol. 9, No. 4.

a century before, in 1702, but were unable to agree on the selection of a location for the new church. John Ashley, a prosperous parishioner, terminated the long and rather violent controversy on the question by offering to donate thirteen hundred pounds on condition that the "spacious and elegant meeting-house" should be used as a place of worship for not less than one hundred years and be placed on a location of his choice, the offer was accepted and thus the old "white church on the hill" came into being, where all the different factions of the town could look up to it. It was built "on Honor" as well as on a foundation of red sandstone; and its handhewn timbers of white oak are found to be sound and staunch to this day. It is now used as a Masonic temple, after being used for a church a hundred and twelve years, twelve years more than was required.

The Episcopal Church, Rensellaerville, (Plate 12b) New York, built in 1815, and is a good example of the work of Rensellaerville's architect-builder, one Ephraim Russ who is mentioned in the chapters of the village history as "that estimable man and faithful builder", and indeed he did faithfully reproduce in his buildings the refinement and good taste of New England architecture.

One of the late Meeting-houses deserving special

mention is the First Congregational Church at Lyme, Connecticut. The present building is an exact replica of the original building burned a few years ago. It was built as late as 1815 and is of the late Georgian of the Adam type. The proportions of the spire are exquisite as well as those of the graceful portico, the interior is simple and charming.

South Church, Salem, erected 1804, (Plate 15b) is one of Samuel McIntyre's greatest achievements, and it is fortunate that the building remained unaltered long enough to be photographed. A typical design of the post-Revolutionary period, showing the progressive development of the already established tradition. The structure is of wood 66 by 80 feet, with a graceful spire after the Wren manner, 166 feet high, ^Iit is characterized by the same slenderness and delicacy of detail of the period from which most of the so-called colonial white steeples date. It is said that the cost including the land was \$23,819.78. As in his other work McIntyre employed the orders with considerable freedom. While generally speaking Ionic, with touches of Adam detail here and there, the cornice, frieze and flat pilasters of the bell deck were pure Doric. Below the bell deck, the base of the steeple, clapboarded like the the building proper, had quoined corners after the manner

of stone work. The following appreciative description by James Gallier, architect, appeared in the North American Review for October 1836. "One of the best-proportioned steeples in our country is at Salem, in Massachusetts; the work of a native artist. The whole church is the best specimen of architecture in that city, notwithstanding the various efforts which have been made since its erection. We are not aware that it has any name; but the building will easily be recognized as the only church in Chestnut Street. The Ionic portico in front is uncommonly elegant, though simple and unpretending. Above this rises the steeple to the height of nearly a hundred and fifty feet. Its principal merit is beauty of proportion, which is not equalled in any steeple that we know of in the United States."

The Charles Street, A.M.E. Church (Plate 19) built in Boston in 1807 at the corner of Charles and Mt. Vernon Streets was designed by Asher Benjamin. It has an unusual heavy rectangular tower base rising to a height of three stories, the middle portion rising a little above the two sides and forming a base for an unusual crowning motif showing classical influence.

Park Street Church, Boston, (Plate 20) is not so old as are several others in Boston, for it was completed in 1819. It was designed by Peter Banner and

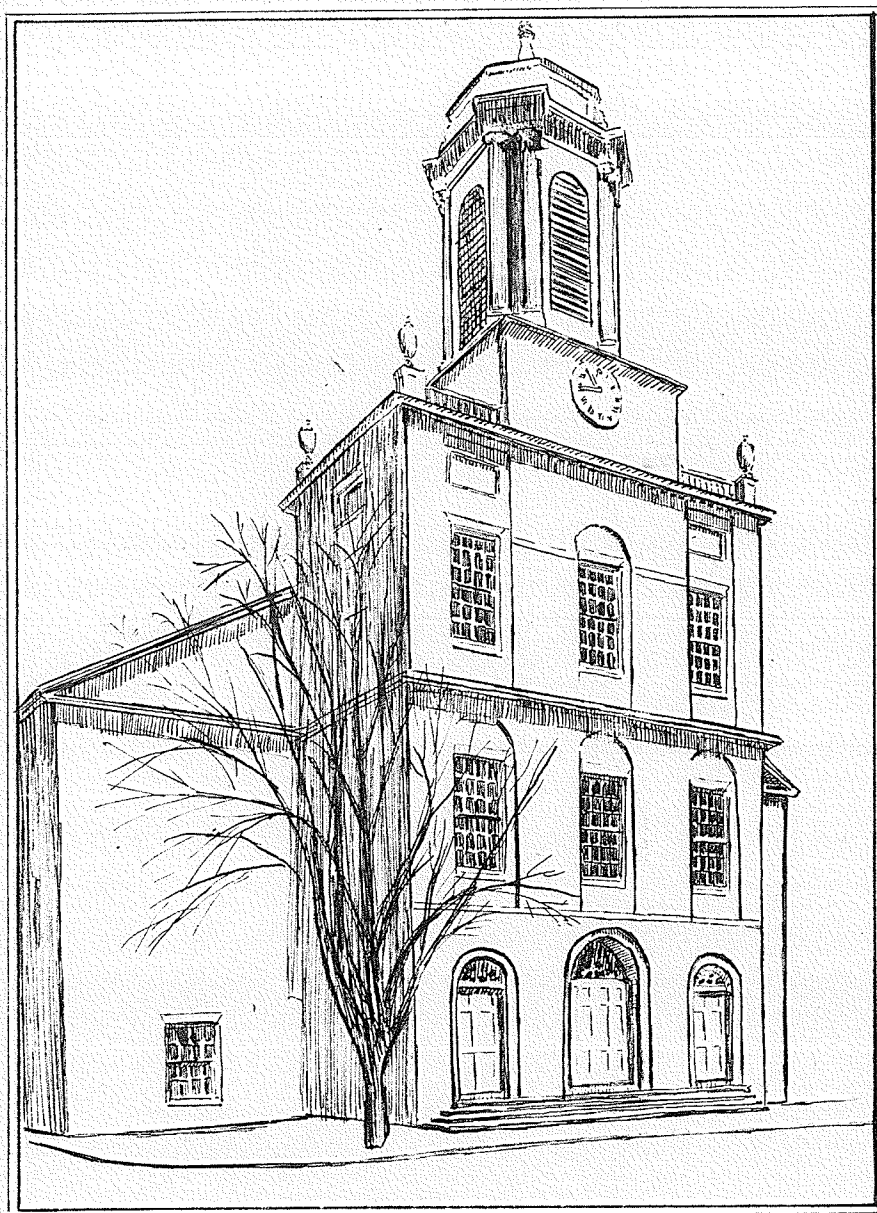


Plate 19. CHARLES STREET, A. M. E. CHURCH, 1807,
CHARLES AND MT. VERNON STREETS, BEACON HILL, BOSTON.
Asher Benjamin, Architect.

From "Historic Boston, Massachusetts"
by Frank Chouteau Brown.
Pencil Points, May, 1937.

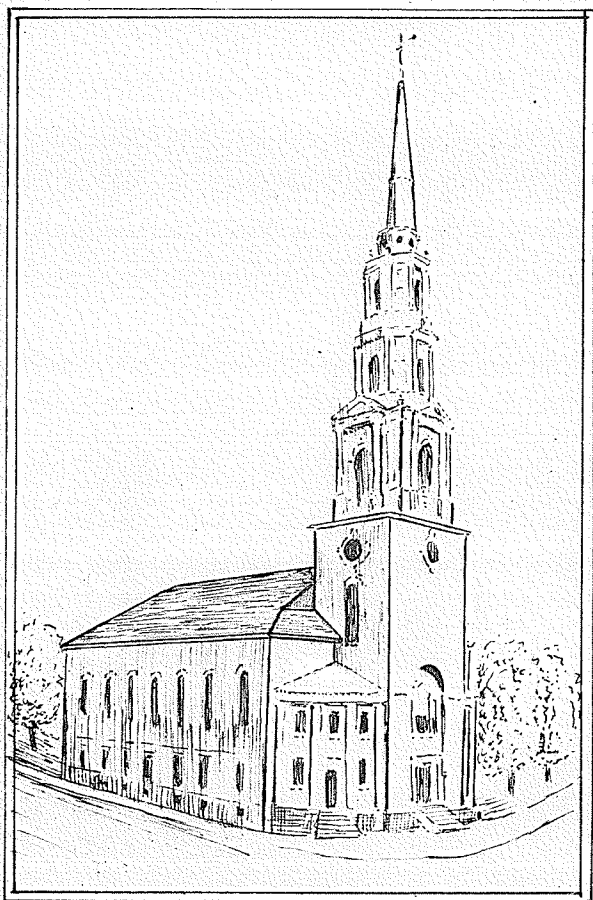


Plate 20. PARK STREET CHURCH, BOSTON.

From "The American Spirit in Architecture"
by Talbot Faulkner Hamlin.

marks the final flowering of New England church tradition. Its tower is severely simple and is flanked by the curved colonnade, emphasizing the lightness of the three superimposed stages of arched windows and slim column, crowned by the white slenderness of the spire.

Center Church, New Haven, (Plate 21a) is remarkable particularly for its tower and spire which is among the surest and best produced in this period. In the church building itself classic tradition is dominant, one finds little of the Adam-like delicacy of detail characteristic of the period. The rather heavy monumental quality of the structure is intensified by a huge sprawling acanthus scroll in the pediment.

The First Church of Christ, (Plate 21b), Lancaster, Massachusetts, is also of the late colonial period. It was designed by Charles Bullfinch and is expressive of the peculiar combination of delicacy and classicism of his designs. Bullfinch overrode tradition in introducing the solid brick arches of the porch and the daringly original, for the time, colonnaded and cupola crowned tower.

The inside of the church has great simplicity. Its chief features being the delicately moulded wall panels and the exquisite pulpit.

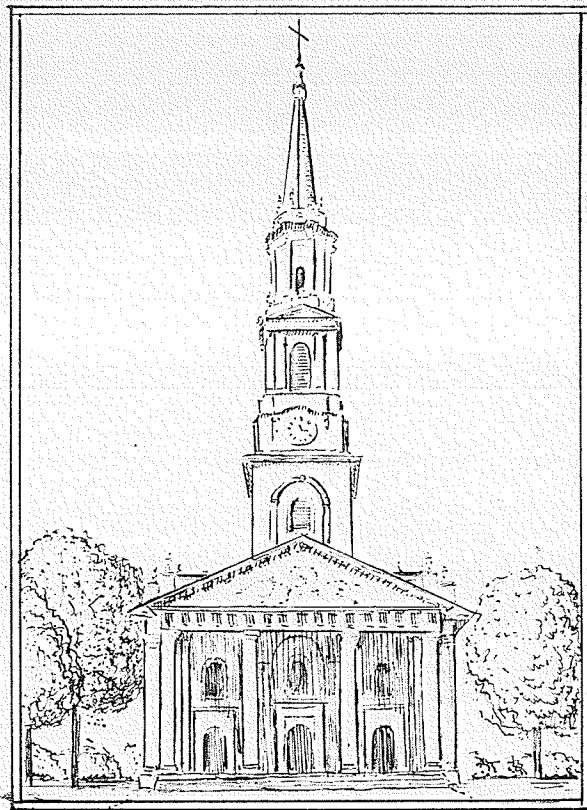


Plate 21(a). CENTER CHURCH, NEW HAVEN.

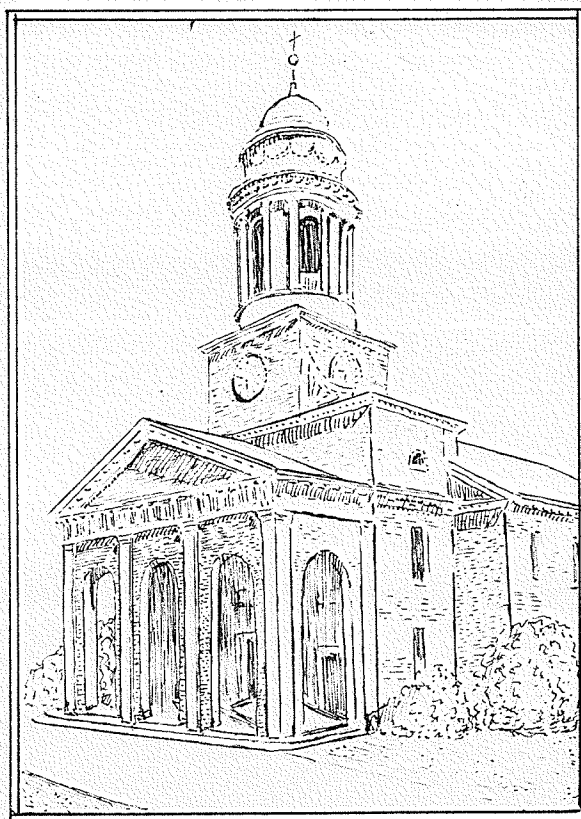


Plate 21(b). FIRST CHURCH OF CHRIST,
LANCASTER, MASSACHUSETTS.

St. John's Church, Varick Street, New York.

Built by John McComb, the architect of the City Hall, and was demolished a few years ago to make way for the "Seventh Avenue Extension". Like much of the early nineteenth century work this church design follows closely the pre-Revolutionary tradition. The interior was almost a copy of St. Paul's, New York, but much richer in the decoration of the ceilings and chancel.

The following five meeting houses represent the late colonial classical type, there is no note of the Greek Revival, though built during the early years of that period.

The First Parish Church at Ashby, Massachusetts, (Plate 22) built in 1809. A very fine simple building of a type common in the immediate neighborhood of Boston. Its well proportioned belfry tower is extremely satisfying as well as the agreeable scale of the delicate trim over its triple door. It seems that the building was originally one storey as is indicated by the clapboarded Palladian window at the rear.

Church at Templeton, Massachusetts, built in 1811 by Elias Carter of Brimfield, has a wide but shallow columnar porch, each of the four columns rests on a high pedestal. This may have been a later addition possibly to replace the rotted bases of the columns.

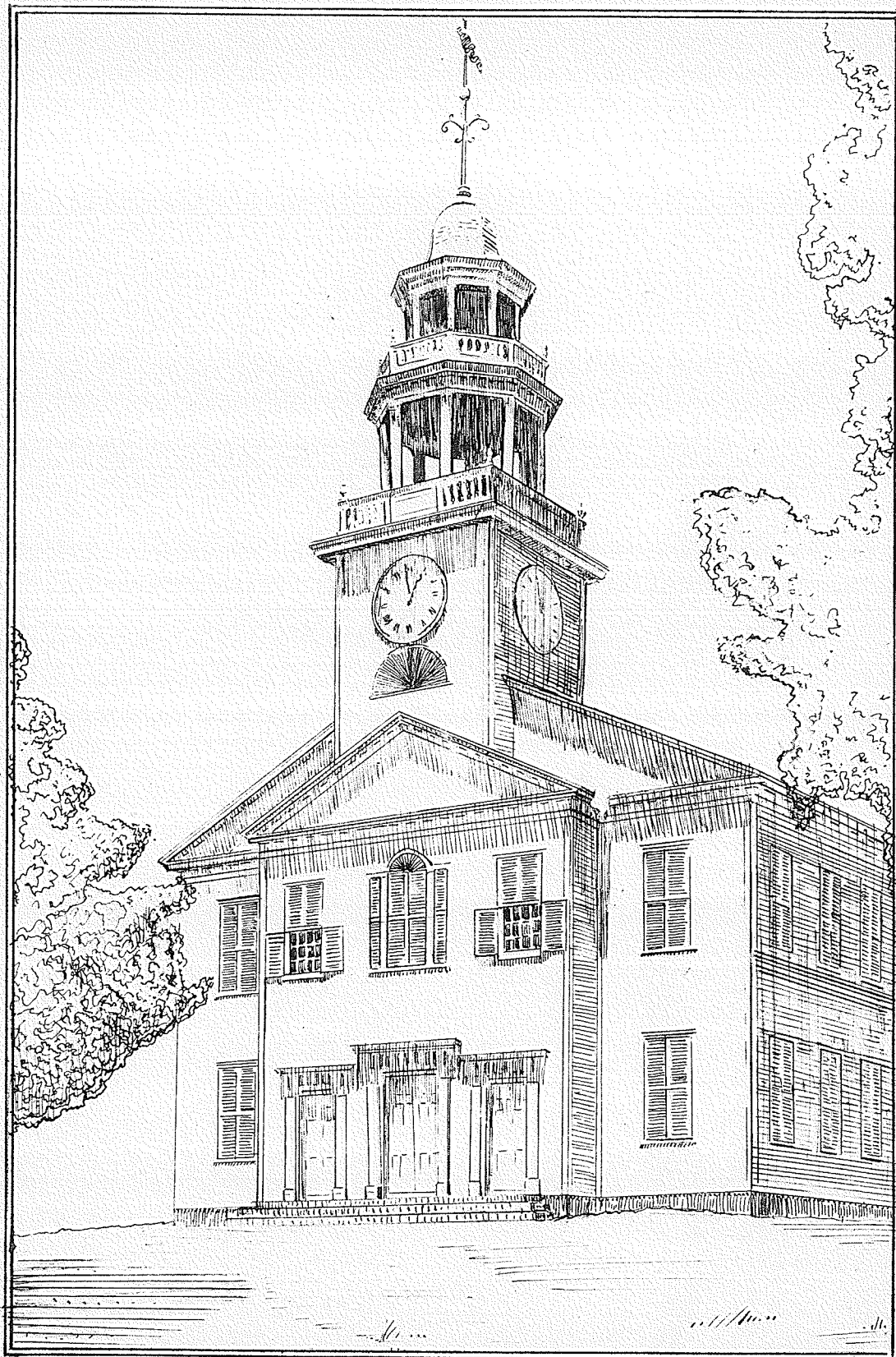


Plate 22. THE FIRST PARISH CHURCH, ASHBY, MASSASHUSETTS.
From "Country Meeting Houses along the Massashusetts-New
Hamshire Line". By Robert P. Bellows.
White Pine Series of Architectural Monographs, Vol. 11, No. 5.

This theory is supported by the fact that the twin corner pilasters run to the ground. The main cornice is very much like the one at Ashby and runs around the whole church but architrave and frieze is added to the front wall continuing the portico members. The order is Ionic and very handsomely executed considering that it represents the interpretation of a country carpenter. This building exists today in approximately its original form.

Church at Fitzwilliam, New Hampshire. Built in 1817. It is of the same order and is almost a duplicate of the Templeton church tower and all excepting for the pedestals under the portico columns. Here the columns are full length and reach to the floor resting on granite blocks with chamfered corners. An oddity is to be noted in the painted elliptical "fake" windows at the top of the tower which look surprisingly well. The pyramid at each corner of the tower also may be a later addition.

It is recorded in the Rev. Norton's Town History that "this church had been occupied for worship nine, or at most, ten Sabbaths, when during a thunder storm on the night of January 17, 1817, it was struck by lightning, fired and totally consumed.....The loss to the people was great, but it served the good purpose of

uniting them as they had not been united for many years. ...With slight changes in the foundations, the house now standing was erected. This church cost \$6000." It was completed and dedicated "one year and twenty days," from the time of the catastrophe.

Local tradition has it that the four wooden columns were hewn into shape on the spot and hollowed out their entire length in order to avoid decay.

The Park Hill Church, Westmoreland, New Hampshire. Built in 1824. This church is smaller than the preceding three, measuring only 50 by 60 feet, and is in the Tuscan Doric order with much slenderer columns which are only 1 foot $6\frac{3}{4}$ inches in diameter in contrast to the 2 feet diameter of the Templeton and Fitzwilliam churches, the shafts are resting on raised granite blocks and it has a very much simpler cornice than the other churches. The belfry tower is sturdier and shorter but has a pleasing appearance. The frame of the main building is much older dating from 1779 and it was moved later from what is now called the North Cemetery to its present location and an addition of twenty feet was added on to the front as well as the portico and steeple. This work was done in 1824, dates the building for our record.

The Church at Acworth Town, New Hampshire, was built about 1825. This church combines the best features

of the Fitzwilliam and Ashby churches but has a closed porch with single pilasters on high pedestals at the corners of porch and front wall. It has arched triple doors, the center door being wider with sidelights and elliptical transom. It has a much more dignified tower.

These five churches have a similarity in many points, both in design and construction, their sizes vary from 50 to 58 feet in width and between 60 and 68 feet in length, not including the porches or other motives on the front which only project a few feet. At the rear they are square without projections. Each has a bell and an open belfry. Their builders placed them close to the ground on splendid big blocks of granite underpinning, supporting the sill. Big granite slabs form the two or three steps to the triple entrance doors.

In the South, during this period, we find that "The development of town life gave a new impetus, also to church design and the construction of official buildings. St. Michael's Church in Charleston, shows how in the cities the Wren tradition dominated eighteenth-century church building as completely in the South as in the North, just as Bruton Parish Church shows the persistence of the other more native, less formal and less urban tradition. Even the eighteenth-century public

buildings in the South, with one exception, remained simple."⁹ That exception being the small finely designed courthouses.

The early eighteenth century churches in the South belonged almost without exception to the established Anglican church, in addition to being "the House of God" were little theatres as well for the display of all the pomp and circumstance that a carefully graded and maintained social fabric required. In Bruton Parish Church, Williamsburg, the "court church of Colonial Virginia" we have an excellent example of the southern rural church. It is recorded that Governor Alexander Spotswood contributed to the design, building began in 1715. It is a brick building of the utmost simplicity and was typical of all churches of the time. The inside treatment was simple with bold projecting mouldings and panels but devoid of pilasters or other enrichments of classic elements.

Other churches of a similar type, and period are; Blanford Church, Peterburg, Va.; Christ Church and Pohick Church, Alexandria, Va.; Goose Creek Church, Charleston S.C.; St. Paul's, Edenton, Carolina.

St. Michael's Church, Charleston, South Carolina,

⁹Hamlin, Talbot Faulkner, The American Spirit in Architecture, Vol.13, The Pageant of America Series. (New Haven: Yale University Press, 1926), p.80.

(Plate 23b), is an example of the early influence of the Sir Christopher Wren type of the cities of the South. Building began in 1742 and was completed nine years later. It is of the full-blown Georgian church type of the first magnitude. Christ Church, Philadelphia is the only other church of the same class. It has been suggested by some that the "Gibson" referred to in an early periodical account as the designer of St. Michael's was none other than Sir James Gibbs, the famous designer of St. Martin's-in-the-Fields, London. The heavy stone portico and the detail throughout has much more English atmosphere than is usual in the colonies. The brick walls are covered with stucco which together with its extremely massive tower, 186 feet high, give the church an appearance of great bulk.

Another old famous Charleston Church is St. Philip's Church, (Plate 23c), built a few years after St. Michael's, and was of the same type excepting for the addition of two side porticoes and for a stumpier type of tower, which was much lower than St. Michael's and had a dome-like cupola at the top in place of a spire. This church was completely burned in 1835 and a new church was built on its foundations in 1836. The lower part of the exterior of the New St. Philip's Church (Plate 23a) was kept much like the

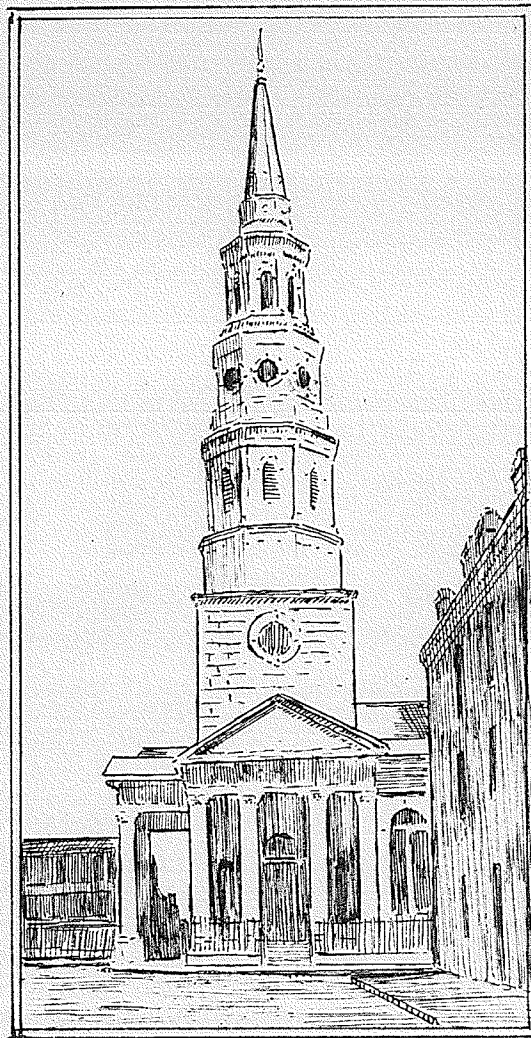


Plate 23(a). THE NEW ST. PHILIP'S CHURCH,
CHARLESTON, SOUTH CAROLINA.

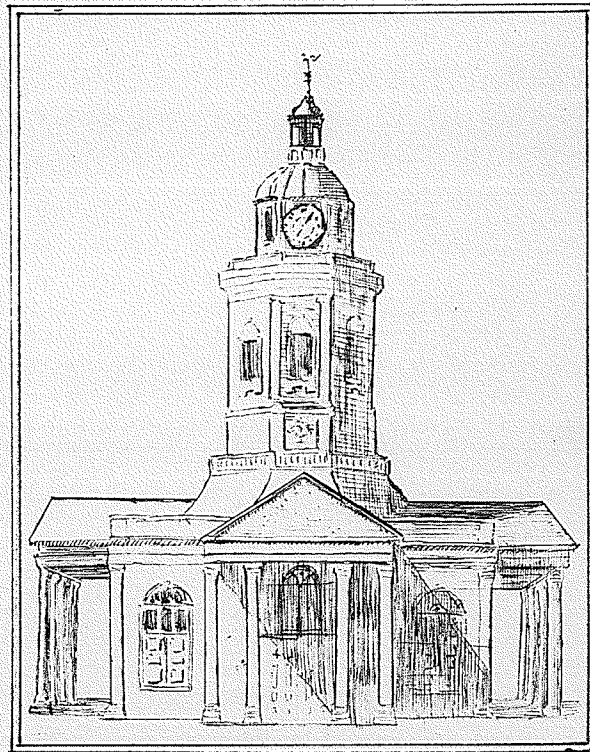
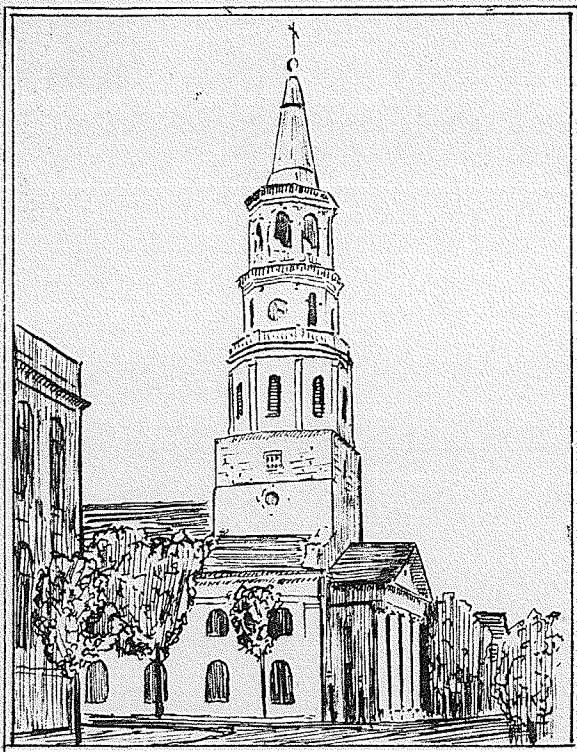


Plate 23(b). ST. MICHAEL'S CHURCH, CHARLESTON, SOUTH CAROLINA. Plate 23(c). ST. PHILIP'S CHURCH,,
CHARLESTON, SOUTH CAROLINA.

Old but the tower and the interior were completely altered. The tower was designed to be as similar to that of St. Martin's-in-the-Fields, London, as practicable.

Christ Church, Alexandria, Virginia (Plate 24) ^{was} began in 1765, ^{and} completed in 1773, the gallery was added about 1800 and the tower a little later. This church commands special interest not only for its architectural merit but for its connection with historical events of the early days of the Republic. One of Alexandria's great landmarks and "scarcely less than Pohick Church itself, bears an aura of close association with George Washington. He was a vestryman of both churches and when Christ Church opened for worship, purchased his pew for £26-10-8. Tradition has it that both he and Thomas Jefferson had a hand in the design of Christ Church, though it seems more likely that the building was chiefly the work of James Wren, said to have been a descendent of Sir Christopher.....In design, Christ Church bears a strong resemblance to the later and perhaps better known Pohick Church, differing chiefly in the tower that was added later and a pedimented Palladian window at the opposite end. This similarity of design is not surprising, considering the fact that George Washington himself made the drawings for Pohick Church, and, being a vestryman of Christ Church at the

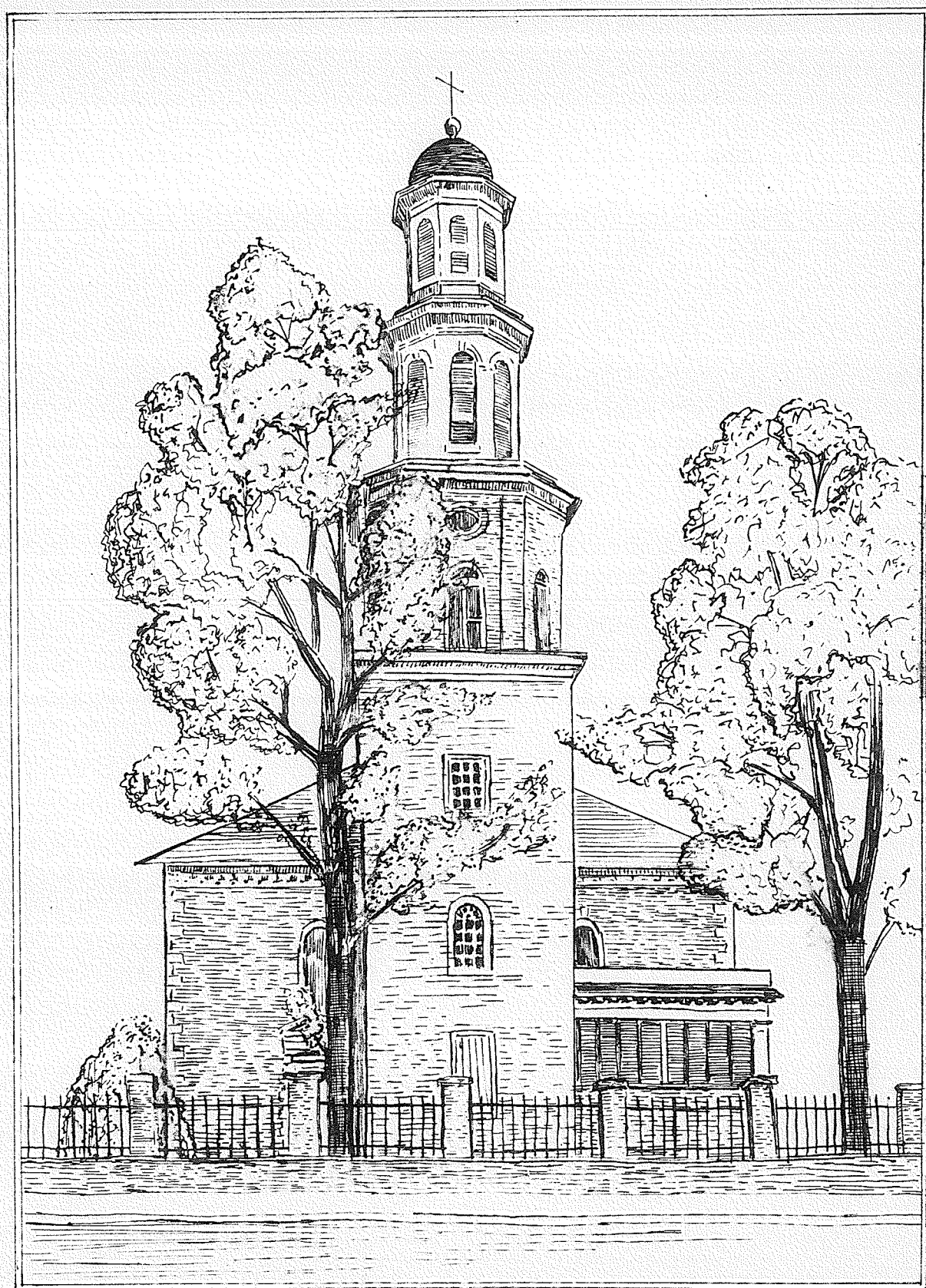


Plate 24. CHRIST CHURCH, ALEXANDRIA, VIRGINIA.

From "Alexandria, Virginia" by Henry H. Saylor,
The White Pine Series of Architectural Monographs, Vol. 12, No. 4.

time, had access to Wren's drawings for the earlier building."¹⁰

*Additional material coming from Parish Church
Williamsburg, Va. St. Peter's Church, Richmond, Va.
and possibly some other southern colonial church buildings.*

¹⁰Saylor, Henry H. Alexandria, Virginia. The White Pine Series of Architectural Monographs, Series. Vol. XII, No. 4. (Russell F. Whitehead, 150 East 61st Street, The Marchbanks Press), p. 4.

CHAPTER V.

THE ROMAN AND GREEK REVIVALS.

One of the primary influences in bringing about the American Classical Revivals was the "growing idealization of the Classic world that became a sort of worship. The new republics of France and the United States came to look back to the earlier republics of Rome and Greece for patterns and inspiration. A multitude of classic names for American towns and villages bears witness to this worship of antiquity, and the growing tendency to base American architectural forms on strict Roman models is just as natural a result as the carving of Washington in classic costume with a toga draped over his knees. But the story of that is centered particularly in the City of Washington and the South; classicism radiated North from there. Until the complete and final dominance of the classic revivals, which was nation-wide, the North, and particularly New England, remained largely true to that mixture of Adam and colonial influences that are so beautifully blended in the work of McIntyre or Bullfinch."¹¹

¹¹Hamlin, op. cit., p.93.

The foundation and building of the City of Washington was of tremendous influence to the country at large, being a concrete and moving symbol of its developing nationality, and the creation of such a city out of nothing was such an enormous undertaking for that day as to seize the imagination of the people and keep their interest alive.

"The center of the Washington scheme was the great parked mall dominated by the capitol and the executive mansion. In order to obtain designs of sufficient dignity for these two buildings, it was decided to hold competitions for them. These competitions mark an epoch in the architectural development of the country, not only because they are the earliest official recognition of the architect as a professional designer, but also because in the judgment of the designs submitted, which ranged from the simplest expressions of colonial tradition to the most ambitious purely classical projects, a step was taken which determined the style development of the country for the next fifty years, and had effects which are evident even in the architecture of today."¹²

The influence also of the architectural learning and achievements of one great and popular individual--

¹²Ibid., p. 108.

Thomas Jefferson--cannot be underestimated in the turning of the architecture of his country into the new channel. "His classic enthusiasm played a great part in the early building of Washington, and so, through popular interest in the new capitol, influenced deeply the architecture, and particularly the official architecture, of the country as a whole."¹³

It was the designing and building of the Virginia State Capitol at Richmond, Jefferson's earliest and most important contribution to the new style, that really marked the beginning of this epoch in the history of American architecture. We know that many people had realized the possibilities of employing the Roman temple for modern use, in Volume 11, of "Vitruvius Britannicus" Colin Campbell submitted a design of a "Prostyle Hexastyle Eustyle" church, a design conceived between 1715 and 1731, sixty years previous to Jefferson's Virginia State Capitol Building, although never executed. This design is a reproduction of a Roman Ionic temple, and so far as the exterior is concerned is similar to Jefferson's endeavors. The credit however is due to Jefferson, if not for the idea, for being the first actually to build a temple and succeed in making of it

¹³Ibid., p. 109.

a building intended for practical use other than the tiny garden house, which served only as sculpture would in landscaping.

As the symbol of the birth of the new nation the Roman Revival was assured of its popularity and with conditions so propitious spread rapidly throughout the country completely shattering the dominance of colonial traditions and rousing a deep enthusiasm everywhere for things classical. From the Roman to the Grecian was but a logical development. "Hard on the heels of the first adoption of Roman forms came the Greek. The leader here was a newcomer, Benjamin Henry Latrobe, a professional of thorough training who had learned his Greek details in England. He found himself in an atmosphere of classical enthusiasm greater than that of England itself.....He supplied the knowledge, but the stimulus to bodily imitation of ancient buildings came from the initiative of Jefferson and the fervor of clients and laymen."¹⁴

"Jefferson, who had become president in 1801 was quick to see Latrobe's ability and to give him official encouragement as he had the other men of high

¹⁴Kimball, Fiske, American Architecture (Indianapolis and New York: The Bobbs-Merrill Company), p.95.

training. He created the post of Surveyor of the Public Buildings of the United States and placed Latrobe in charge both at the Capitol and the White House.....By his personal stamina, and by the support of Jefferson, Latrobe was able to survive the onslaughts of Thornton, by which his predecessors, Hallet and Hadfield, had been borne under, and to establish the first professional office of an architect in the United States, with a wide practice. His pupils Robert Mills and William Strickland carried on his tradition, which dominated American architecture to the middle of the nineteenth century."¹⁵

The many architectural books brought into the country during the early years of the Republic also played a great part in spreading the knowledge of Greek forms and there was at the same time a constantly increasing number of architects able to interpret them and trained to use them.

"Books on architecture, showing Greek forms, began to be multiplied, Minard Lafever's "Modern Builder's Guide" is typical; it contained designs for various types of buildings, and details, beautifully drawn, doors, windows, chimney pieces, in pure Greek style. This book

¹⁵Ibid., p. 97.

published in 1833, proved so popular that a second enlarged edition was required in 1841. It was by means of books like this that the use of Greek forms was spread over the country, filling Ohio, Missouri and even Michigan, as well as New England and the South, with the characteristic temple-shaped houses.

A style so popular was necessarily a sentimental style. Greek detail was used not because it furnished particularly appropriate building forms, but because Greek enthusiasm was rampant."¹⁶

".....It was in the widest sense a popular movement, deeply emotional and despite its classic guise deeply romantic. It was but one phase of the world-wide romantic movement of the early nineteenth-century; it fired all the western world with enthusiasm for the cause of Greek liberty; it was symbolized in the bringing of Parthenon sculptures to England by Lord Elgin; it sent Byron to die at Missolonghi in 1824. Like all popular movements it had its proper architectural expression, and the American Greek Revival was one part of a world-wide Greek Revival. The American phase was not the mere copy of a movement already existing in Europe; it was an integral

¹⁶Ibid., p.125.

part of that movement, with which it was contemporaneous, and in some respects, America carried the use of Greek forms to a point which is unique."¹⁷

"Moreover, the traditional instincts of native craftsmanship were soon at it, changing and modifying everywhere. Columns were made more slender; mouldings were simplified; carved work was frequently omitted; new forms were worked out for window and door trims and the like, full of Greek simplicity and refinement, but yet typically of wood, typically native. Thus the Greek style suffered the subtle metamorphosis that had overtaken English forms in colonial days. and that to a lesser extent modified Gothic details a little later. It was this subtle changes, the result of a well-based craftsmanship working on the archaeological material, which gave to the Greek Revival in America its unprecedented vitality, and which made it possible, as Fiske Kimball points out, for Greek temples to rise often side by side with the log cabins of the first settlers. The vitality of the American Greek fashion in building is proved by the way it subsisted beside, and eventually, except in church work, absorbed the Gothic Revival that followed. . . . The Greek Revival succeeded where the Gothic, except in

¹⁷Ibid., p.124.

church work, largely failed, because it was based on an emotion deep in the American mind, and because it lent itself more readily to such craftsman's modifications as took from it the curse of mere archaeological copying, and gave it the status of a style almost new."¹⁸

In 1805 Latrobe was commissioned by Bishop Carroll to prepare designs for the proposed Cathedral of Baltimore, for the diocese of the United States, in 1805. He submitted two designs, one Gothic similar to Peterborough in England, and the other Roman after the Pantheon. The classic design was chosen and the building was completed and the Cathedral dedicated in 1821. It has simple granite walls, a low masonry dome over the crossing and a great portico at the West. There is a new richness in the composition of the interior, a new spaciousness and majesty. Even to-day, the Cathedral stands as the finest classical church in the country.

St. John's, Episcopal Church in Washington is another of Latrobe's classical church buildings. Here he chose a plan of the Greek Cross with equal arms, but subsequent additions have altered and disguised the

¹⁸Ibid.,lp. 125.

original design.

One of the most interesting of Latrobe's pupils was Robert Mills and to him fell the task of adapting the classic forms to the requirements of the newer evangelical sects. For the auditoriums he used a great domed rotunda circular or octagonal. Only one of his churches of this type remains, the Monumental Church in Richmond, Virginia, 1812, (Plate 25a). Here the plan is octagonal with two side porches and a heavy square portico over the main entrance. The dome is surmounted by a high glass drum with a very flat bell-shaped roof. The detail is a mixture of Greek and Roman forms and includes also some English and Adam elements. It is perhaps the earliest attempt to design a church building conforming to the spirit of pure classicism, entirely free from the influence of eighteenth century tradition and it might even be called a Greek Revival church although as such it runs afoul of the Renaissance dome tradition, with serious compromises in both the plan and the fenestration.

A notable classical church erected in the South towards the end of the Greek Revival Period, is the beautifully proportioned Westminister Presbyterian Church in Charleston, South Carolina, which was dedicated in

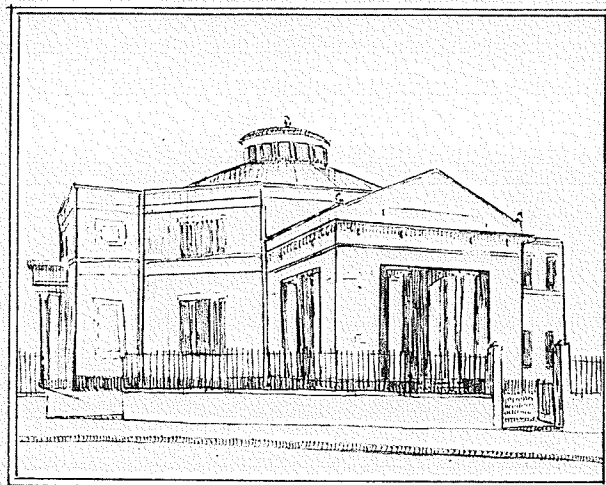


Plate 25(a). THE MONUMENTAL CHURCH,
RICHMOND, VIRGINIA.

From "The American Spirit in Architecture"
by Talbot Faulkner Hamlin.

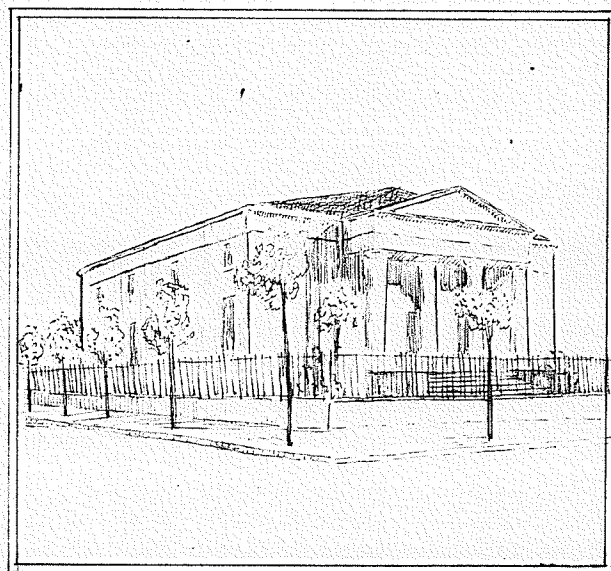


Plate 25(b). THE UNITARIAN CHURCH,
PHILADELPHIA.

1850. It is a hexastyle prostyle temple arrangement, the detail contrary to the usual rule being Roman and not Greek.

Another church of classical design is Christ Church, Charlottesville, designed by Thomas Jefferson; this is one of the early churches of the classic temple plan of Roman suggestion.

In the rural North the change to the Greek Revival in church architecture was less striking, excepting of course where the temple arrangement was adopted in its complete form. The portico, long since introduced into the colonies through the influence of Gibbs and used in almost all rural Georgian churches, naturally maintained its place, simply changing from Roman to Greek. The Wren steeple, reduced in height, simplified and sturdier also maintained its place above and behind the portico.

In the urban districts the change brought by the Greek Revival in the architectural atmosphere is far more striking, for apart from churches we have many other types of public buildings, sharing in the parade of porticos and pediments.

The following are all notable Greek Revival churches: the First Presbyterian and the Unitarian Churches

of Philadelphia; St. John's Chapel Portsmouth, New Hampshire; Westminster Church Providence; the Second Presbyterian Church, Worcester; the Congregational Church in Marietta, Ohio; The Presbyterian Church, Rensellaerville, New York; and the Broadway Tabernacle.

St. John's Chapel, State Street, Portsmouth was built in 1824, is a small building in the Greek Revival style of much dignity and beauty.

St. John's Church, Chapel Street, Portsmouth, built in 1807 on the site of the old Queen's Chapel which was destroyed by fire in 1806. The new church is of the Greek Revival design. Noted for its old church bell brought from Louisburg in 1745 by William Pepperrell, and recast after the fire by Paul Revere, also for its beautiful Communion silver given by Queen Carolina in 1732.

The "South Unitarian" Church, State Street, Portsmouth, built in 1824 after the great fire, ~~It~~ is a brick building with stone trim.

The Presbyterian Church, Rensellaerville, New York, (Plate 26), was built in 1842 and belongs to the Greek Revival period. Like many others of the time, it is essentially carried out along the lines of masonry architecture, though executed in wood. The effect of

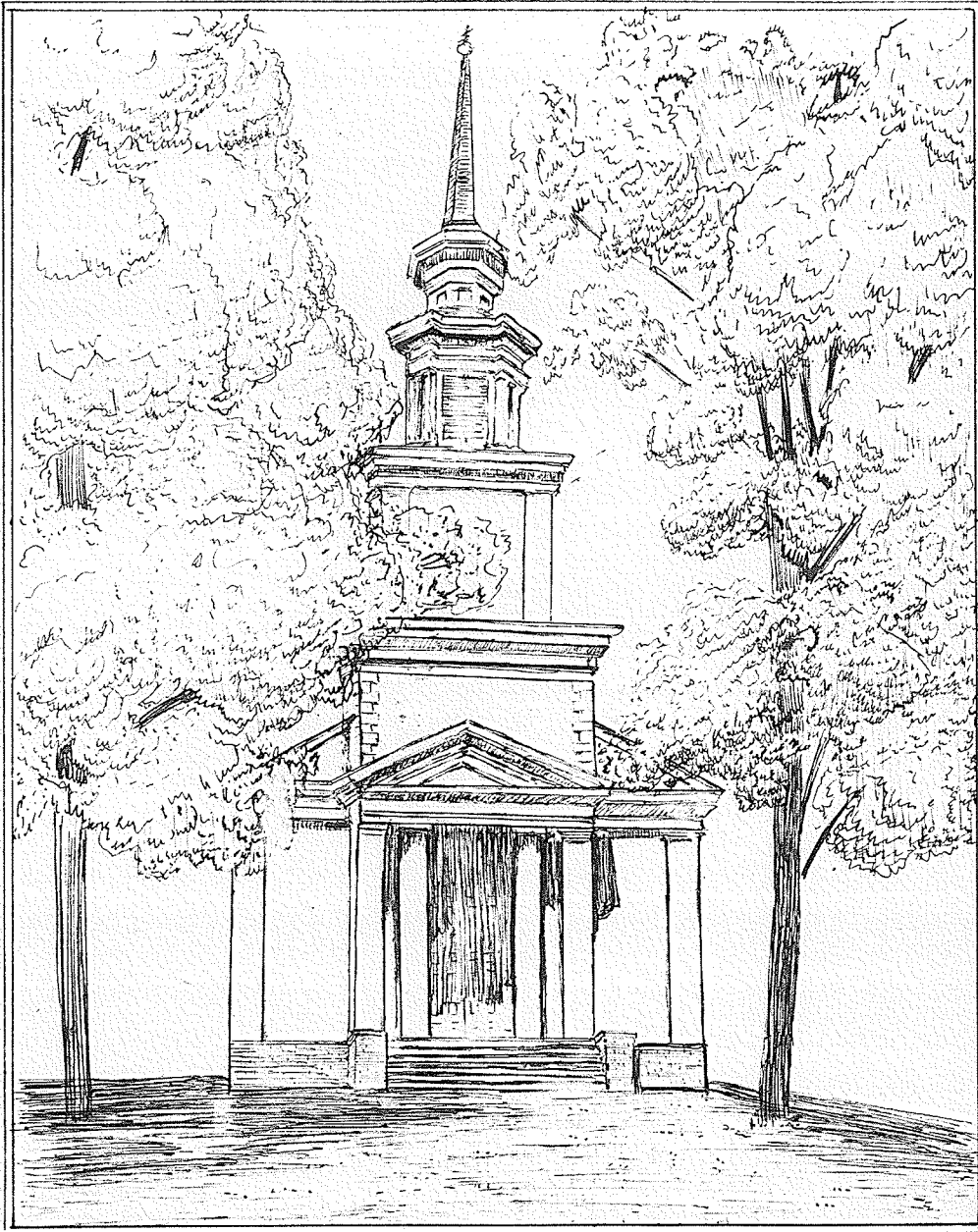


Plate 26. THE PRESBYTERIAN CHURCH,
RENSSELAERVILLE, NEW YORK.

From "Rensselaerville, An Old Village of the
Helderbergs" by William A. Keller,
The White Pine Series of Architectural
Monographs, Vol. 10, No. 4.

massive stonework is consistently obtained by the use of flush siding. One regrets the heavy steeple cornices, and that so heavy a moulding was used for the architrave.

The Unitarian Church, Philadelphia, (Plate 25b).

This little church is a good illustration of the reason Greek forms can never lose their popularity. The carefully designed Greek Doric portico is dominant and by some unexplained way imparts to an unimportant building an appearance of dignity, beauty and even richness.

CHAPTER VI.

EARLY CHURCHES IN CANADA.

Remote New France with its unknown dangers and severe winters did not attract the wealthy or the noble. The colonists were peasant folk from the districts around Paris, the North of France, Brittany and Normandy, but they were well suited for the hard tasks awaiting them in the new land, for though simple and lacking in education, they had wisdom based on their traditional knowledge of the ways of life, ^{They} were united in their religion, their legends, their folk-songs, and skilled in their mediaeval methods of building.

The earliest settlements were located in and around Quebec and the Isle of Orleans, on the St. Lawrence just below Quebec. Our information of the earliest buildings is naturally meager. Champlain left us a drawing of the "Habitation" which he built in 1608. It represents a mediaeval group of two storied buildings with attic and cellar, mullioned diamond-paned windows, a dovecote and sundial, and has the appearance of the

smaller seigneuries of Northern France; the group is surrounded by a palisade and defended by three cannon, of which Champlain was evidently rather proud. No traces remain of these buildings.

"It would appear that from the beginning the French colonists built in stone, unlike those of New England, who brought from their English home a tradition of wood building. We are particularly told that the Cathedral of Quebec, dedicated in 1666 and that of Montreal, dedicated in 1672, were both of stone, whilst the houses show features which could only have arisen from the use of stone,--thick, low walls, high parapetted gables and chimneys in the end outer walls."¹⁹

An early census, 1666, includes among the colonists, carpenters, masons, cabinet-makers and stone-cutters. Work for masons was plentiful evidently. We are told that in 1646 Governor de Montmagny, wishing to expedite the construction of Fort St. Louis in Quebec City, forbade their working on other buildings in the city until the fort was finished.

In and around the Montreal district wooden buildings were more common. The first chapel of Notre

¹⁹Traquair, Ramsay, The Old Architecture of the Province of Quebec, (McGill University Publications, No. 1, Series 13, 1925).

Dame de Bonsecours at Montreal, built in 1657 was of wood and from the old parish records we learn that it was quite usual to build churches of wood down to the beginning of the 18th century. It can safely be inferred that both stone and wood were used in permanent buildings from the beginning, but in house building stone seems the favorite method of construction. Of half-timber construction we find no trace although this method was common in northern France during the 17th century. This indicates either that the colonists were from districts where the building material was only stone and were not acquainted with that type of construction or that they were unable to find hardwood in this country suitable for half-timber construction.

"The first colonists can have known nothing of log building with the long straight pine trunks and could have found in Canada little timber suited to the half-timber construction with which they were familiar, but they knew how to build a good stone wall and how to frame a wooden roof or to raise a barn with posts, principals and braces. Many of the old Quebec barns preserve for us this carpenter construction of the French barns and market halls. But we find also in some of the buildings the beginnings

of a true log construction with crossed angles and projecting storeys. These beginnings never developed into an architecture; they were confined to rather rude utilitarian structures.

Another type of wood construction is still found in many parts of the Province, under the name of "en pieces". The walls are of square logs laid horizontally and dovetailed at the angles but the shape is that of a stone house. It is in fact a log construction imitating as far as possible that of the stone wall. The first wood churches were probably built in this manner. But the form of the oldest houses which remain suggests very definitely a stone tradition."²⁰

The charming old habitant cottage usually rectangular in plan, is probably a type of building the colonists brought from Normandy and was well suited for the climate. The thick stone walls, warm in winter cool in summer, the steep roofs sloping down to the single storey between the end gables, the pointed dormers and long windows barred by solid shutters, even to the false wooden chimneys which were used to balance the real chimney when it was placed at one end of the

²⁰ Traquair, Ramsay, The Old Architecture of French Canada, (McGill University Publications, No.1, Series 13, 1932).

house, all had a picturesque and quaintly original appearance. The simple interior generally consisted of one large room which served as both kitchen and parlor, with sleeping quarters in the attic under the steep roof.

There was also a typical wood constructed house rectangular in plan with end gables or square with the roof hipped to a point and the large stone chimney in the center. The house was planned generally around the chimney which was built first.

A third type of house is found in almost every part of the Province, is evidently a direct French tradition. It has a steep hipped roof with finials on the points of the hips, this was known as the "pavillion" roof in French architecture, and possibly represents a more aristocratic tradition than do the plain gabled houses as it is often used on the churches and manor houses. In the Ottawa valley and around Montreal many small buildings with this form of roof have a shallow gallery running around the house at winter snow level. This gallery is sheltered by very wide eaves with a bellcast projection at the base of the roof. This bellcast is not really suited to the climate as it tends to collect snow in winter. It is often found of such increased size that posts had to be added to support

it thus a verandah house was produced, resembling the Dutch houses of the Hudson Valley, but decidedly of different origin.

"The old cottages and houses of the Province of Quebec may, for the purposes of this study be classified into five types according to the roof shape of each. These are: the gabled roof; the steep hipped roof; the gabled roof with gallery; the hipped roof with gallery; and finally the town house type, with its high parapetted gable walls, which is similar to the characteristic stone house of the country."²¹

The large landowners who represented the aristocracy of the country were not wealthy. Their chateaux were really just large houses built of field stone welded with good mortar. Generally a long rectangular building formed the principal dwelling with a wing at each end, sometimes a turret but always of a severe aspect and devoid of exterior decoration.

A distinctive feature of French tradition is to be seen in their windows which are high and of the casement type and always opening inwards.

Most of the early churches however were built in wood and it was not until about 1730 that stone churches

²¹ Roy, P.G., Old Manors, Old Houses. (Quebec: The Historic Monuments Commission of the Province of Quebec 1927), p. 355.

became the rule. Of the 116 parish churches that were standing on the banks of the St. Lawrence at the end of the French Regime it is doubtful that there are a dozen of them left in their original form and most of the churches that we see today are usually the second or third churches built on the site. The same paucity of decoration that existed in the domestic field seems to prevail in the church buildings of the comparatively poor communities of the early pioneers. All that was considered necessary was adequate accommodation and in the early settlements we find that for protection the Church as well as the Seigneury were contained within a fortified enclosure.

Reminiscences of old mediaeval tradition appear in such things as the rounded apse, the steep pitch of the roofs, or the circular window in the front gable which may be a memory of the rose window of the French Gothic style. The old church at Cap de la Madeleine is an example of the early type, has a distinctly mediaeval feeling with its graceful tin-covered fleche on its square base sitting securely on the steep pitched roof.

Another old church, St. Louis de Terrebonne, (demolished in 1885) is of the same style but of a more imposing and accomplished design with an unusual and distinctive gable treatment forming a perfect combin-

ation with the square base of the turret.

"These turrets are generally the most distinctive external features of the churches and possess a simple grace which has been achieved with a sureness of touch and modicum of effort which reveals the hand of the true artist. The early ones, of which there are very few remaining, were formed of one or two open arched stories, octagonal in plan and set so that the four points of the angles are central with the square base under. The double-curved domes of the earlier turrets developed into the slender spire finish which came into vogue after the Cession and was probably derived from contact with the New England States, with which, towards the end of the century, there was a certain amount of intercourse. From this would ensue an acquaintance with the buildings there which were carrying on the tradition of Wren and the Georgian School. This and the English government of Quebec, whose architectural tastes ran, of course, along the same lines, would be to a large extent responsible for the more ambitious type of church built during the last quarter of the 18th century."²²

"Houses and churches form an architecture

²²Carless, William, The Architecture of French Canada, (McGill University Publications, No.3, Series 13, 1925)

distinctive of French Canada and unlike anything else to be found on the American continent. This is truly Canadian art, the produce of French culture isolated in Canada for so long that it has struck roots of its own; it has its own tradition founded upon, yet different from those traditions of Old France from which it sprang.

For when, in our search for origins, we seek in France for the prototypes of this Canadian art we seek in vain for houses or churches similar to those of Quebec. The Canadian art is of course unmistakably French, the style of carving in the churches, the shape of wood panels, the mouldings in common use, the methods of framing the carpenter work, all these are clearly "style Louis XIV" or it may be "Louis XV". It is quite apparent that the first traditions came from France and they have been from time to time replenished from France, yet a Québec farm house or a Quebec church is more than a mere rustic copy of French art. It has its own quality impressed upon it by the climate and the manner of life and thought of its builders. There is nothing really like it outside the Province of Quebec.

The same can be said of American Colonial architecture. In tradition and form it is English Georgian, yet it is also American. But in Quebec the

distinction between the New and the Old World forms is stronger; the architecture of French Quebec is more distinctive of the land in which it has grown than is the American Colonial. It has been more isolated by the accidents of political history and so has struck deeper roots."²³

The type of church that was gradually evolved with the growth and prosperity of the parishes shows a more spacious treatment of the entrance front than was possible in the earlier type. Two western towers rise at each corner of the wide front with an entrance at the base of each. Between them is the imposing gable end of the nave with a center doorway flanked by secondary openings. Windows are symmetrically placed over the lower openings the whole front showing, in the application of a range of pilasters and rusticated basement, the influence of Vignola.

The interiors follow the same plan, which is generally a broad rectangular nave with a center aisle, often with short transepts, the apse is generally semi-circular but octagonal or rectangular forms occur at all periods. The high altar is placed in the choir and the two side altars which constitute the chapels are

²³Traquair, Ramsay, The Old Architecture of French Canada, (McGill University Publications, No.34, Series 13, 1932)

placed at the return ends of the nave or in the transepts when present. Side aisles are unusual but when they occur they are included under the single external roof. The lighting is by large arched windows in the side walls and a clearstory is not used. Usually there is a western gallery where in recent years the organ is placed. The sacristy is back of the apse into which it opens with one or two doors. It often serves as a chapel and is fitted with an altar and seats, in it are kept the church ornaments and vestments.

The steep roofs are of wood and covered with wooden shingles or the distinctive tin tiles which are laid diagonally. Though lacking the texture of wood shingles they weather to a silvery grey hue and have by no means a bad appearance. They offer a good fire protection and make a good roof for a snowy climate. The roofs are framed with large axe-hewn square timbers in the manner usual in France in the 17th century, and this method of construction was used in Quebec as late as 1850 without variation from earlier work.

Elliptical boarded vaults form the ceilings of nave and choir, often decorated with ribs, coffers and arabesques of carved wood fastened on the boarding. The walls were covered with plain plastering and only recently has plaster ornament being introduced. We

(A sketch here of an interior of S. famille, Isle of Orleans)

96.

also find considerable wood panelling sometimes completely covering the nave and sanctuary walls. In later work we find a treatment of pilasters or columns of the Corinthian order enclosing the panelling in the Sanctuary. Objects of particular attention were naturally the altars, the altar-tables are usually of the console form and both table and tabernacle are very elaborate in design in which there is great variation and there is profusion of carving and gilt.

Towards the end of the eighteenth century after the English conquest there was great development of domestic work and Georgian and classic influences begin to make their appearance, particularly in the larger houses, gradually spreading to the less pretentious and down to the houses of the peasantry. With the beginning of the nineteenth century an English influence is to be seen "in decoration as in other parts of architecture.....In the more traditional houses in the country, bay windows, sash window-cases, front gables and similar English features begin to show themselves; the cheap and easy frame house supplants the old stone walls,....."24

²⁴Ibid.,

"To trace the growth of the classic tradition, however, we must go back to the days when Monseigneur de Laval established schools of art at Cap Tourmente and St. Joachim in the last quarter of the seventeenth century. These schools flourished and developed in a stylistic tradition based largely on a study of such books as Blondel's "Cours d'Architecture" published in Paris in 1774, which gave examples of the "Orders" and contemporary buildings and ornaments."²⁵

The schools of Monseigneur Laval were founded in 1668 and provided a general education, as well as instruction in agriculture and taught the trades necessary for the young colony, and the fine arts of architecture, sculpture, gilding and particularly woodcarving. It appears that the fine arts were considered suitable occupations for clerics and we are told that the sculpture of the Chapel of the Seminary at Quebec, which was valued at 10,000 ecus was very beautiful and was the work of the seminarists, and that the high altar was an excellent work of architecture.

M. le Blond de LaTour, an architect who was in charge of the school and his pupils executed the carved

²⁵Roy, P.G., Old Manors, Old Houses, (Quebec: The Historic Monuments Commission of the Province of Quebec 1927).

retables at l'Ange Gardien, Ste. Anne de Beaupre and Chateau Richer. Considerable parts of the work at l'Ange Gardien and Ste. Anne remain and from them we can see that the work was of contemporary French character, richly and skillfully carved in pine wood."²⁶

The schools of Monseigneur de Laval seem to have been discontinued about the middle of the eighteenth century and were succeeded by a school founded by Louis Quevillon (1749-1823) at St. Vincent de Paul, for the training of apprentices in architecture and sculpture; another school which included three generations of architects, was founded by Francois Baillairge, born in Quebec in 1759 (the son of a carpenter from Poitou) who studied in Paris before starting in practice here. The Baillairge school seems to have worked at first along the traditional Quebec lines, but later, judging from the design of the north-west tower of the old Basilica at Quebec, built in 1844 by Thomas Baillairge (1791-1859), it would have been influenced by the spirit of the Classic revivalists. The Sabrevois de Bleury Manor at St. Vincent de Paul is a good example of the later Classic School, with its refined detail Doric porticoes and angle pilasters of Greek character."²⁷

²⁶Traquair, op. cit.

²⁷Roy, op. cit.

Examples of the works of Canadian craftsmen particularly in woodcarving and sculpture are numerous and of surprising quality. It has too often been assumed that New France was peopled with hardy pioneers who were unskilled in the arts, whereas the evidence is that from the middle of the seventeenth century on the colony had a compact bourgeois society, well educated and well supplied with skilled artists and craftsmen, who were trained in Canada by the old system of apprenticeship.

"We rarely meet with an "architecte" in the old records, and when we do he appears as an expert brought in to help in some structural question. The Levasseurs, Emond or Quevillon are always referred to as "sculpteurs" or "maitre sculpteur"; they worked entirely in wood and executed their own designs. In the beginning of the nineteenth century these men begin to call themselves architects and to design work which they do not execute. So Francois Baillarge, in 1816, calls himself an architect though he is usually referred to in the accounts as sculptor. His son Thomas in 1844 designed and carried out the west front of the Basilica at Quebec, a work of masonry architecture, yet he was trained as a wood sculptor and undoubtedly executed much wood carving with his own hands. Andre Paquet, in

the early accounts in which he is mentioned, is first "maitre menuisier", then "sculpteur"; in the latest he is "architect".

The title architect seems to have conveyed the idea of an engineer rather than of an artist, and Charles Baillarge, the nephew of Thomas, became a civil engineer. So Francois Xavier Berlinquet first appears as a pupil at Quevillon's school; later he designed and carried out as architect a number of churches in the Italinate manner which became fashionable in the mid-nineteenth century or in an English style derived from Gibbs; and then we hear of him as a railway engineer."²⁸

The old schools of wood sculptors lasted until about 1850 when it slowly gave away before foreign influences, to a new generation of architects and we witness the passing out of the traditional style of old Quebec.

"The change can be noted in the churches. From about 1840 or so the fronts become architectually more elaborate. They have stone towers to support the wooden belfries, and pedimented or scrolled gables; the doors are framed in pilasters with a cornice. And as

²⁸Traquair, Ramsay, Old Churches and Church Carving in the Province of Quebec, (McGill University Publications, No.19, Series 13, February, 1928).

the outside becomes more architectural the inside loses interest. Ugly plaster ornaments take the place of the delicate woodcarving, pseudo Gothic cusps and pinnacles get mixed up with the traditional forms of the retable and tabernacle.....

The larger parish churches often rebuilt their fronts, adding great facades in cut stone of a stiff, if dignified Italian type with double towers.....

The Gothic revival made its first appearance in 1825, when James O'Donnell, an American architect, commenced the large church of Notre Dame in Montreal. The choice of style was attacked on the grounds that it was Protestant and foreign, and efforts were made to substitute a design in the traditional manner by a Quebec architect. Unfortunately they were unsuccessful, the lure of the new fashion was too strong, and slowly the Gothic revival crept in, to be followed by other revivals, not at their best. The Gothic revival came to Quebec in its most degraded form, as a foreign architecture drawn from books. The sense of craftsmanship and straightforward structural design which it gave to England were in Quebec to be sought in the old traditional Renaissance which it supplanted."²⁹

²⁹Ibid.

The Church of St. Etienne de Beaumont, Quebec,
 (Plate 27). ^{The} Present building dates from 1734, and was built on the site of an earlier church of wood construction erected in 1694. It is situated on the south bank of the St. Lawrence, 15 miles south of Quebec. The district was settled quite early but the parish was formed at the end of the seventeenth century and a wooden church and a presbytery were built on the two arpents of land donated to the parish by M. Louis Marchant of Quebec.

Interesting information can be gathered from the accounts of the parish, which begin since 1694. We learn for instance that in 1700 the sum of 83 li. was paid to M. Boutville for roofing the church and presbytery, there is also an entry for the purchase of shingles and nails. In 1705 a payment of 40 fr. was made to Jean Adam for building a confessional and a seat for the church wardens.

An indication of the poor construction or upkeep of this building is seen in the ordinance issued by the Intendant and dated the 19th of May 1721, ordering the building of a stone church, "as the present wooden one was almost in ruins". Building on the new church began in 1726, there were serious delays with the progress of the work due to the failure of some

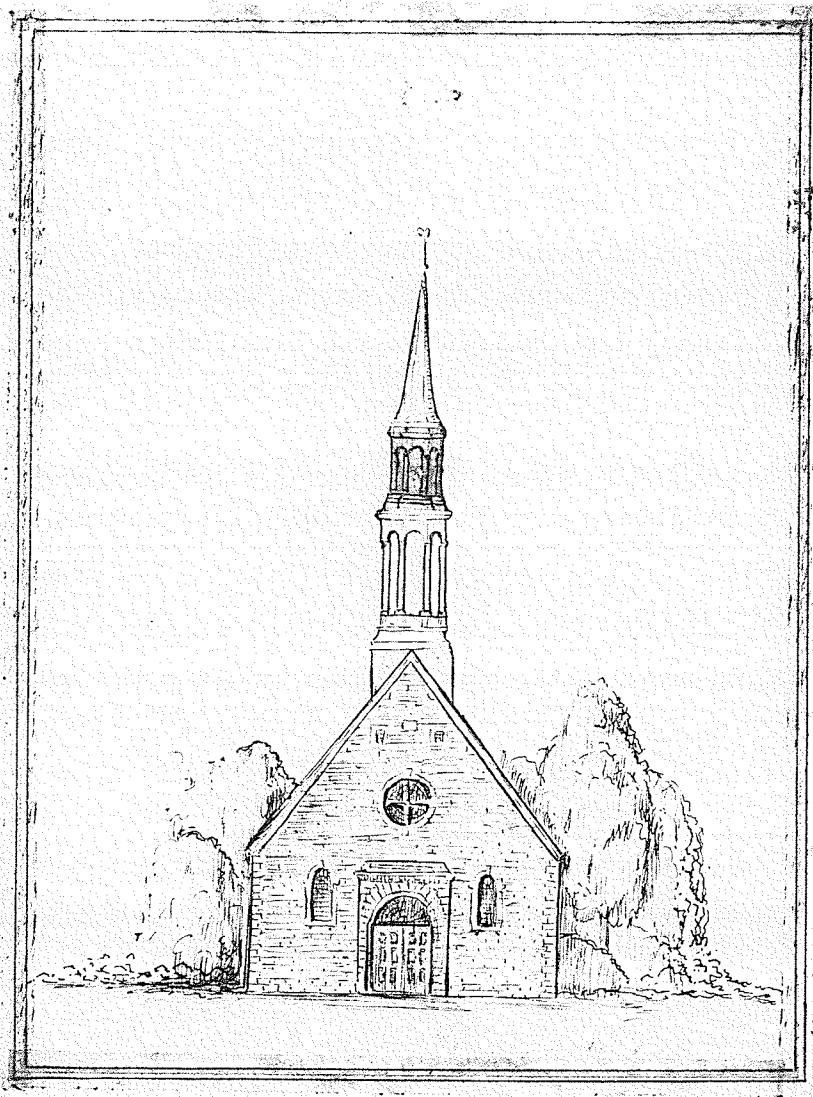


Plate 27. THE CHURCH OF ST. ETIENNE DE BEAUMONT, QUEBEC.

From "The Church of St. Etienne de Beaumont, Quebec"
by Ramsay Traquair and G. A. Neilson,
The Journal Royal Architectural Institute of Canada,
October 1936.

of the parishioners to bring their share of the stone, at last the roof was completed and covered with "fer blanc" in 1734.

We also learn that the gallery and the vaulted ceiling were finished in 1739 and that finally a bell was consecrated in 1742. Only minor items for repairs and small improvements such as the purchase of a statue, a new confessional and some new seating, appear in the parish accounts up to 1810 when a new vault was constructed, in 1811 new doors, in 1812 and 1813 two payments were made to Etienne Bercier totalling to 2800 li. on account of the new retable and further payments were made to him in 1814 and 1816, now reckoned in pounds sterling, for the retable and pulpit. This work, including a new cornice and a complete renewal of the interior carried out about 1820, remains unaltered to this day. It represents a good example of early nineteenth century work and is similar in many ways to work executed by various sculptors of the period in a number of churches around Montreal.

There is a very interesting old altar piece, painted by Antoine Plamondon in 1826, which was purchased by the church for 25 pounds. The tabernacle dates from the early 18th century. There is a mention of a legacy left by Jean Cecille for the purpose of buying a tabernacle

and also an entry about selling the old tabernacle to Camourasca in 1719 so there is little doubt that the present tabernacle is the one that was purchased with Cecille's legacy. The galleries were constructed in 1828 and some work was done in the sacristy, the present sacristy which was rebuilt in 1866 and further extensive repairs were made in 1894 when the wood vault of the church was again renewed and the pilasters flanking the nave windows removed.

In 1896 M. Ouellet designed a new front in the traditional style and the church was lengthened about 15 feet. The present dimensions are 94 ft. 6 in. long and 42 ft. 6 in. wide over all. The walls which are of field stone are about 3 feet thick and have cut stone dressings around the windows. There are no transepts and the apse is semi-circular. A chapel was attached to the north side of the church in 1894. The original spire was replaced in 1870 by M. Ferdinand Peachly, this was again replaced by the present when the church was lengthened and the new front added in 1896. Minor repairs to the retable were made as recently as 1932 when the bicentenary of the church was celebrated, a new pulpit and banc-d'oeuvre were also installed.

"The interest of the church naturally con-

centrated in the decoration of the sanctuary.....The character is that which we associate with the Levasseurs of the first half of the eighteenth century.....

St. Etienne of Beaumont is a typical small parish church of the province. It has always been well cared for, it stands on a magnificent site overlooking the river, a memorial to the skill and artistic abilities of the French Canadian craftsmen."³⁰

The Church of St. Pierre, Isle d'Orleans, Quebec, (Plate 28). The first church of the parish of St. Pierre was a small wooden building 50 ft. by 22 ft. built in 1676. The parish is located on the north-east of the Island of Orleans and numbered at that time 34 families and 183 persons.

The present church which dates from 1720 has walls of field rubble masonry roughly plastered and whitewashed. The full length of the interior of the building is 96 ft. 6 in. including the semicircular apse, the width of the nave is 27 ft. 6 in. and there are two transepts 22 feet wide and projecting about 11 feet. Side altars are erected on the east walls of the transepts. There is a west gallery reached by a

³⁰ Traquair, Ramsay, and Neilson, G.A., The Church of St. Etienne de Beaumont, Quebec. (Journal of the Royal Architectural Institute of Canada, October 1936,) p.183.

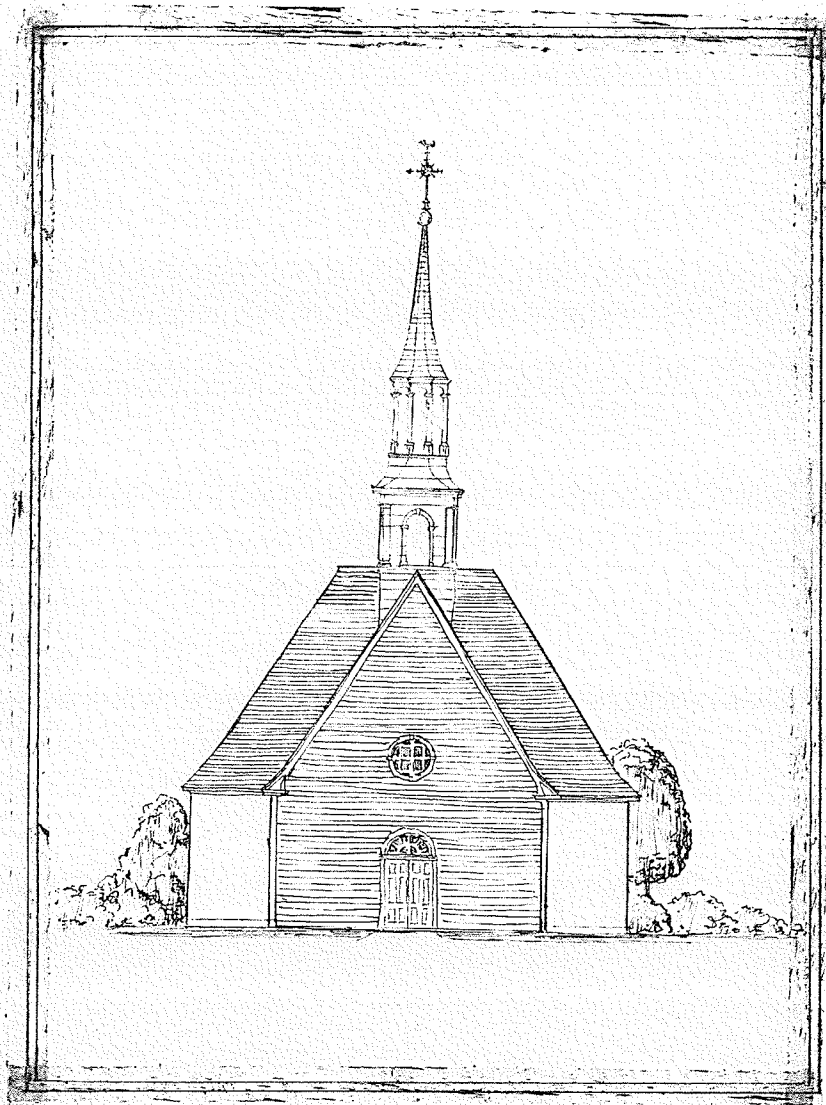


Plate 28. THE CHURCH OF ST. PIERRE,
ISLAND OF ORLEANS, QUEBEC.

From "The Church of St. Pierre, Island of Orleans,
Quebec" by Ramsay Traquair and Marius Barbeau.
McGill University Publications, No. 22, Series XIII.

circular stair in the north-west corner. A sacristy of brick and stone measuring 35 feet by 47 feet over all is connected to the nave also by a covered passage and through a door in the wall of the north transept. The church is well lighted by large arched windows trimmed with cut stone, there are two to each side of the nave, two at each end of the transepts and one each side of the choir.

The outside of the west or front wall is covered with boarding up to the peak of the gable, probably for appearance, and has a large central arched door with an "oeil de Beuf" window above it. The cost of glazing this window appears in the accounts of 1795. The steep roof is shingled and hipped back over the transept ends, the gable facing the west is surmounted by a two storey wooden belfry covered with "fer blanc". The lower storey of the belfry is square and has Doric pilasters at the corners with arched openings on all four sides, the upper storey is an octagonal arched colonnade and carries a tall spire with a wrought iron cross. The belfry was entirely rebuilt in 1788 and again in 1830 by Andre Paquet, it has been repaired several times since but remains substantially as it was designed in 1830.

The usual entrance to the church is by a south

door at the end of the nave which has an imposing treatment in the Doric order with wooden pilasters and entablature. Although extensive repairs and replacements of the woodwork had to be done from time to time, the walls, doors and windows are those of the original church of 1720 and the general outside appearance remains the same; the exterior is of an extreme simplicity and devoid of all decoration but the effect due to the good proportions is surprisingly pleasing and graceful.

The interior decorations and furnishings are of more recent date but of high artistic quality, they represent the work of many distinguished artists of the period whose names appear in the parish account records.

The retable or wall decoration of the choir and the vault were executed by Paquet in 1832. The retable is divided in seven bays each separated by double Corinthian pilasters resting on a low panelled dado. The treatment is typical of the period.

The banc d'oeuvre, also the work of Andre Paquet, was done in 1848, it stands in the nave opposite the pulpit and is typical of 19th century work.

The three altars are the work of M. Emond and apparently were made in 1795 and there is no evidence that they have been changed at all.

The Church of St. Jean, Isle of Orleans, Quebec,

(Plate 29). The Church of St. Jean, in the parish of the same name lies on the south side of the island of Orleans; accurate historical material for this church is unfortunately lacking, most of the old records are missing and it is apparent that many alterations were made to the building, much more extensive than those to the other churches on the island. From an "Extrait du Plan General des Missions" we gather the information that in 1683 there was in the parish an unfinished wooden church measuring 45 feet by 20 feet. The parish at the time was composed of 32 families and 175 persons. As to the time of the construction of the present building we can only rely on traditional information and on the fact that the rebuilding in stone of all the other churches on the island took place during the early part of the 18th century. Documentary evidence consists of information given by the curé of the parish in answering a questionnaire of the archbishop in 1852. In it is stated that the church was already 120 years old at the time and that according to tradition the building of it was begun in 1732 by the curé M. René Philippe Portneuf. It was also said that the curé eventually left the parish being unable to overcome his disappointment over the refusal of the inhabitants to build the church according to his design for a much more pre-

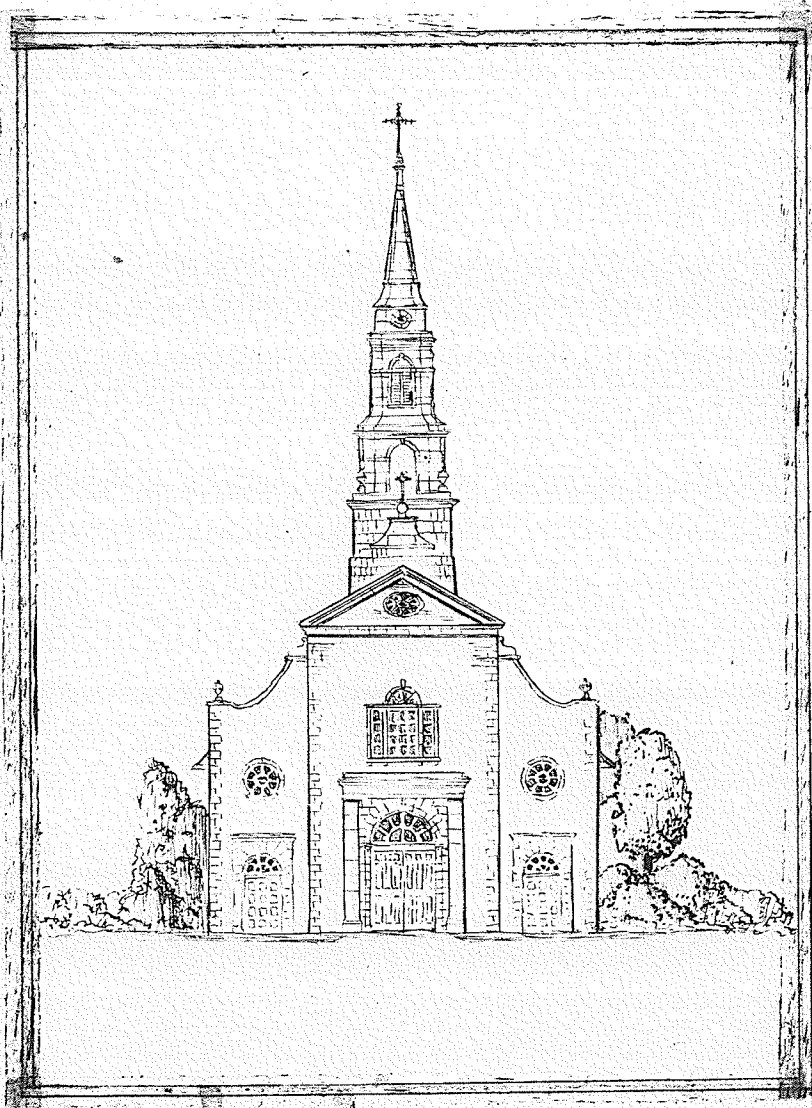


Plate 29 THE CHURCH OF ST. JEAN.
ISLAND OF ORLEANS, QUEBEC.

From "The Church of Saint Jean, Island of Orleans,
Quebec" by Ramsay Traquair and C.M. Barbeau.
McGill University Publications, No. 23, Series, XIII.

tentious building in the cruciform plan, and it was also stated that the parishioners have ever since regretted that his wise advice had not been followed.

The population of the parish by 1852 had almost doubled and the parishioners had petitioned Mgr. Turgeon for permission to enlarge the church by lengthening the nave, to add a second gallery and to replace the spire which was in poor condition, their request was granted and M. Berlinguet, a well-known Quebec architect was entrusted with the work which was carried out during the same year and completed in 1852. The church was lengthened by about 16 feet, the width of the new portion was increased to 50 feet 6 in. outside, forming a projection on each side at the west end of the nave and thus increasing the width of the front of the church. The old part of the nave measures 39 feet in width by 88 ft. 6 in. in length to the end of the apse, inside measurements. The apse is semi-circular and the full width of the chancel is 26 feet with approximately the same depth. There is a sacristy beyond the apse which is entered by a door behind the high altar. The two secondary altars are placed in the nave on each side of the chancel arch. There are two galleries at the west end and the entrance to the church is effected by a large central door and two smaller side doors. All three door openings are

arched and have a simple dressed stone treatment of the Vignola type. The central door is framed by stone pilasters and entablature and has a triple Venetian window above. The masonry of the front wall is of squared rubble with cut stone quoins at the corners. The treatment of the front suggests a church with nave and aisles which is not the actual plan of this church. There is a wooden tower on a square base rather heavy in appearance which rises some four or five feet back from the front wall and is surmounted by an octagonal belfry in two stages of arched windows which are in turn surmounted by an attic and a spire with a cross.

There are five round headed windows on each side of the nave and one on each side wall of the chancel. The portion of the nave on each side of the galleries is divided into bays by Corinthian pilasters which frame the windows. The walls of the chancel are also treated with doubled Corinthian pilasters and are divided into bays, the central bay in the apse, behind the high altar, is flanked by free standing Corinthian columns on high pedestals supporting a broken entablature and crowned by a segmental pediment. The side altars on the other hand are framed in Ionic pilasters with a flat entablature enclosing semi-circular niches containing statues and placed above the altars. "In general design, in

the details of the mouldings and of the carving, this work is unlike anything else in the old churches on the Island, but it very closely resembles similar features in a number of churches near Montreal.....The Ste. Famille correspondence tells us that, just previous to 1812, decorative work at St. Jean was being executed by Louis Bazil David, a pupil of Quevillon. Whilst documentary evidence is lacking as to the extent of this work, yet the resemblance of the whole decoration to work in the Montreal district, of about the same date, is so strong that one inclines to attribute it to a sculptor of the Quevillon school. The decoration of the church does not follow the Baillarge model. To take one instance, the swags in the cornice are not a Baillarge motive but occur in the cornice of St. Matthias-sur-Richelieu.

In all probability Louis Bazil David, executed the retable, nave decoration and vault, pulpit and banc d'oeuvre in this church in or before 1812."³¹

The Church of Ste. Famille, Isle of Orleans, Quebec, (Plate 30). Located on the north side of the island, the church of Ste. Famille was built in 1743 and is the second to be built in the parish. An account

³¹Traquair, Ramsay, and Barbeau, C.M.M., The Church of St. Jean, Isle of Orleans, Quebec, (McGill University Publications, No.23, Series 13, 1929), p.9.

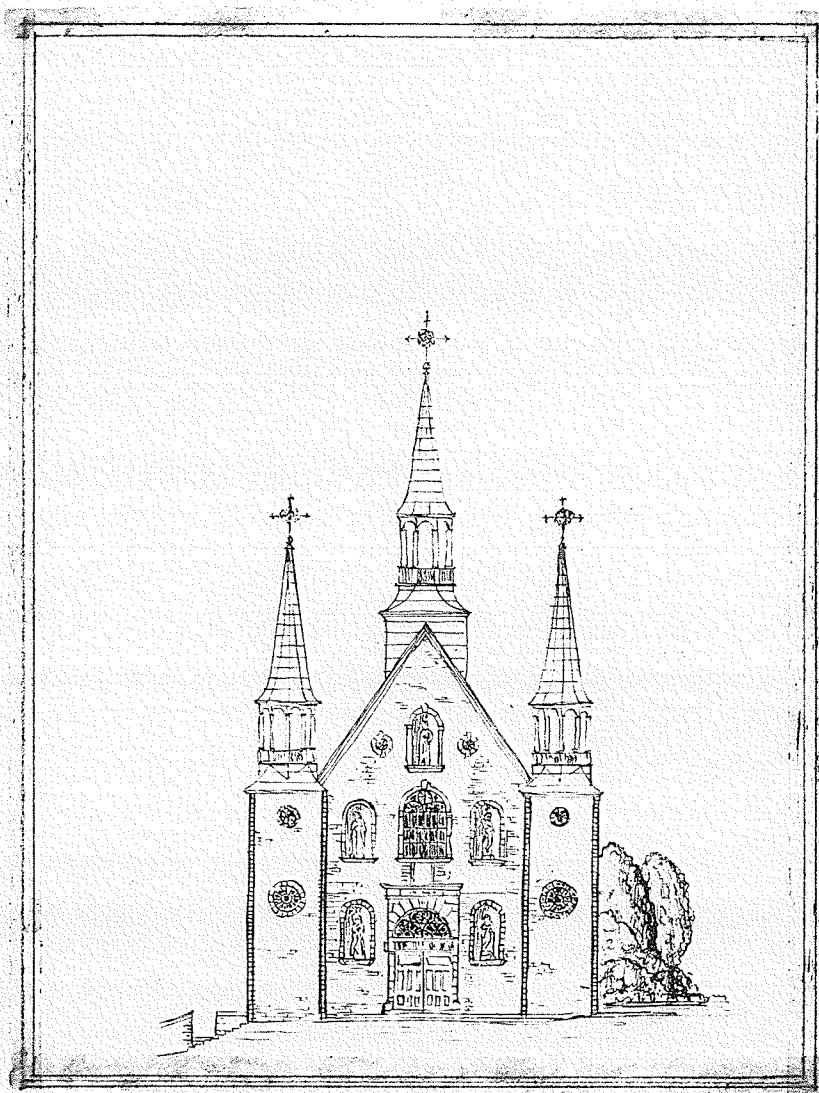


Plate 30. THE CHURCH OF SAINTE FAMILLE,
ISLAND OF ORLEANS, QUEBEC.

From "The Church of Sainte Famille, Island of Orleans,
Quebec" by Ramsay Traquair, and C.M. Barbeau.
McGill University Publications, No. 13, Series XIII.

preserved in the archives of the parish, written about 1820 by the Rev. Joseph Gagnon, at that time curé of the parish., gives historical data of both the old and new churches, derived from old titles and account books no longer in existence. From this account we learn that the land was granted by Monseigneur de Laval in 1669. Construction of a church 80 feet by 36 feet began immediately but proceeded slowly and it was not completed until 1682 when M. Lamy, the curé, was adding a sacristy at his own expense. The population of the parish in 1683 was given as 51 families with 384 souls. The bell tower was not finished until 1685 and it was not until 1701 that the church was consecrated by Mgr. de la Colombiere.

It appears that the stonework was poorly done possibly due to the lack of good stone masons in that district at this early date or to a poor foundation, in any event the inhabitants presented a memorial to M. Bosher, the Intendant, stating those facts and asking that two experts be sent to inspect the walls and recommend effective repairs, this request was granted and Sieur Lajoue, a Quebec architect, visited the church and reported upon the necessary repairs.

The building of the new church was finally arranged by M. Dufrost, curé, in 1742. The mason work

was finished in 1746 and the roof framing and shingling was done in 1747. The windows, the pulpit and the confessional were made by Gabriel Gosselin of St. Laurent, who also undertook the building of the belfry. The cross was made by a blacksmith named Crepeau and is surmounted by a weathercock.

The five fine wooden statues which still decorate the facade were carved by one of the brothers LeVasseur, possibly by both, 1748-1749. The statues are 6 ft. 6 in. high, of pine and painted and they are placed in the five niches built in the front wall. Ste. Anna with a book and St. Joachim with his crook and nest of birds, are in the two lower niches and in the two above them are St. Joseph with the flowering rod and Our Lady, in the top niche in the gable is Our Lord as a Child. These statues represent the best existing examples of the sculptor's art that we have. "They are vigorously carved with an almost mediaeval quality; the features are clearly cut and the draperies bold. It is quite evident that the sculptors knew how to cut statues for an exterior light and for a high position. We have not many statues of this quality,.....

The front of Ste. Famille is unique and very effective, though it is almost the result of an accident. Originally the church had the usual single flèche, but

in 1807 two additional bells were given to the church and the curé, who was a man of some architectural knowledge, had the two side towers built to hold them. The three spires at different levels and on different planes make a very successful group. The high altar of this church is also by the Levasseurs in 1749.....

The English conquest of 1759 had less effect than one would have supposed. A certain amount of woodwork was certainly destroyed, but Wolfe's soldiers were under very strict orders not to damage the churches and, so far as we can gather from the church accounts, they suffered little beyond broken glass and damaged pews. After the conquest the country recovered rapidly. In 1765 Notre Dame des Victoires in Quebec was rebuilt (it had been destroyed during the seige) and by 1770 work was again in full swing."³²

The existing central spire of Ste. Famille was replaced in 1843 but it follows the original design, and all three spires were repaired and almost made over in 1900.

"The old belfrys on the Quebec churches all seem to have had round tops, a form found commonly in

³²Traquair, Ramsay, Old Churches and Church Carving in the Province of Quebec, (McGill University Publications, No. 19, Series 13, February 1928), p.8.

the XVII century architecture of France. The slender spires with bellcast, now so common in the Province, are more recent, though it is difficult to say when they came into fashion, probably about the beginning of the XIX century....."³³

The present vaulted ceiling was built by David in 1812 and the retable by M. Thomas Baillarge in 1820-24. The plan of the church consists of a nave with short transepts and a semi-circular apse the full width of the nave. The outside measurements of the nave are as follows: length 105 feet including the apse, width 45 feet. The transepts are 27 feet in width and project 11 feet on each side. A sacristy 43 feet long by 29 feet wide is connected to the apse. The masonry walls are of roughly coursed rubble built with thin flat slabs averaging 5 in. in thickness and with larger stones forming the angles. The walls are 3 feet thick and were plastered on the interior until 1910 when the present panelling was constructed. The framing of the roof is the original construction and is similar to French work of the XVII century, which was the usual construction method in the early roofs of the Province. A slight bellcast

³³Traquair, Ramsay, Church of Ste. Famille, Isle of Orleans, (McGill University Publication, No. 13, Series 13, May-June 1926).

covers the projecting wallhead cornice. The sacristy was built in 1852.

The Church of the Visitation, Sault-au-Recollet, Quebec. The present building of the Church of the Visitation dates from about 1750, the first divine service was held in it in 1751 although it was still in an unfinished state, and it was consecrated by the Bishop of Quebec in person in 1752. It is uncertain whether this is the second or third building on the site as the oldest existing documents in the parish records date from 1736 when it appears that either extensive repairs were made to the original building and possibly some enlargement or that it was entirely built anew.

The church is a rectangular hall terminating in a sanctuary that is also rectangular. A double sacristy extends beyond the sanctuary. The walls are of rough rubble masonry, 3 feet in thickness for the church and 2 feet for the sacristy. A sketch made in 1831 by James Duncan, now in the McCord National Museum shows that the front was gabled and was surmounted by a small wooden tower composed of two open belfrys and spire. It also had a wooden porch. This front was taken down in 1851 and the nave was lengthened at full width in order to provide additional seating and a large gallery was built above this extension.

The new front together with the two towers which are placed outside it has a total width of 80 feet, a screen wall connects the towers and on this is set the pedimented and rusticated central feature. The side doors open into the towers which contain the gallery stairs.

The total internal dimensions of the church proper are 43 feet broad by 119 feet long to the end of the sanctuary. The nave is lighted by large windows which have raised dressings of grey limestone, and "is decorated with an arcaded Corinthian order resting on a panelled dado somewhat higher than the pews. It is all in wood, the carving good if not of any great distinction. The egg and dart of the cornice is a variant of the usual form.

The vault is divided into bays by cross ribs over the pilasters, seven bays from the back of the gallery to the sanctuary. These are treated alternately with diagonal ribs, rising to a large rosette and with carved arabesques. The bay next to the sanctuary and the vault of the sanctuary itself are richly coffered, and in the spandrills over the side altars are cornucopias from which issue a tangle of vine branches, fruit and leaves. These are the "2 cornes d'abondance fort riches" for which Fleury David was paid 8 louis extra

in 1818. The corne d'abondance is often found in this position; it was so used in St. Jean, I.O. and Notre Dame de Bonsecours at Montreal (before restoration). The carving is very delicate and crisp, and the design is full of variety. As is usual in Quebec it is nailed on to a background of wood boarding. The execution of the detail and the general effect of the whole ceiling are very attractive, and it must be regarded as one of the finest wood vaults in the Province.

.....The side altars are placed as usual against the end returns of the nave" adjacent to the sanctuary. "These and the sides of the sanctuary are treated with a Corinthian pilaster order similar to that of the nave. The end of the sanctuary has four detached columns over which the entablature breaks forward, the center pair supporting a low scroll canopy. The ceiling here is very richly coffered and the panels filled with scroll work.....

The church has escaped the hands of the modern restorer; it is a Quebec church of the genuine tradition. The two carved doors, the tabernacle by Liebert, the altars by Quevillon, the decoration and carved ceiling by Fleury David and the pulpit by Chartrand form a continuous record of design by local artists from the mid XVIII to the mid XIX centuries. Even the front by

Mr. Ostell is not altogether out of the picture.....It is one of the most distinguished monuments of the French-Canadian tradition in the Province of Quebec....."³⁴

The Church of St. Jean Batiste, at St. Jean Port Joli, Quebec. St Jean Port Joli is a little village on the south shore of the St. Lawrence, some 60 miles below Quebec. The foundation of the first seigneurie dates from 1677 but land for a church was only granted in 1756 by seigneur Ignace Phillippe Aubert de Gaspé, and a little wooden chapel dedicated to St. John the Baptist was erected by the missionary priest M. Delbec. The location of this building was west of the present church and on the lower ground towards the inlet. This served the parish until about 1779.

The present church was built on the high ground overlooking the river. The actual date of the building of the new church is not available but it must be just previous to 1780 when building operations commenced. It is recorded that Jean Baillarge was commissioned to make a retable in 1794, which was completed in 1797.

The church has walls of field stone masonry

³⁴Traquair, Ramsay, and Adair, E.R., The Church of the Visitation, (McGill University Publications, No. 18, Series 13, 1927), pp. 14-15.

and is a rectangular hall terminating in a semi-circular apse flanked by small transepts, lighted by two side windows and containing the side altars. Two doors lead from the sanctuary to the sacristy, one on each side of the altar. The sacristy terminates in a semi-octagonal chapel and has a side door to the south. It was built in 1876 by Antoine Gaspart Bernier. Connected to the sacristy on the north is a small vestry fitted with presses for the vestments.

The west wall is treated simply with a large round arched door with a type of Palladian window above it, which is flanked by two oeuils de boeuf. A wooden belfry of two stages and a slender spire surmounts the front wall. A wooden belfry of two stages and a slender spire surmounts the front wall. Another belfry similar to this is built over the apex of the apse roof. The shingled roofs are of a different pitch. The roof over the nave is a little over 45 degrees, that of the sacristy considerably flatter, whereas the transept roofs have a very much steeper pitch. All roofs end in strong bellcasts forming wide eaves which are rounded and some 3 feet from the wall. Curved eaves are characteristic of the buildings below Bellechasse. "The general effect is extremely interesting. The best view of the church is that from the east where the many and

varied roofs, the strong outwards swings at the base and the curved eaves below, the whole surmounted by two delicate spires, gives a most oriental effect,-- quite unintentionally. The grouping of the roofs is admirable. Our Quebec churches are often finely grouped and this is one of the finest."³⁵

The church was lengthened in 1815 and the western front must therefore date from that year. At the same time a new wood vault was built for the entire church. The vault is the work of Perrault and was finished in 1816. It has an unusual pattern unlike that used by the Baillarges who treated their ceilings with large panels. There are many points of resemblance with Urbain Brien's work in the old Bonsecours Church at Pointe-aux-Trembles where a similar vault is used. This is the work of the early XIX century sculptors of the Montreal school and suggests that Perrault received his training there. In addition to the vault Perrault worked on interior decorations from 1816 onwards and must have added to the decoration of the retable which was made by Jean and Florent Baillarge in 1794, as in its existing form the retable is unlike the usual Baillarge

³⁵Traquair, Ramsay and Barbeau, C.M., The Church of Saint Jean, Island of Orleans, Quebec, (McGill University Publications, No. 23, Series, 13, February 1929).

work. It has a Corinthian order on a panelled pedestal, the three central bays are treated with columns, the outside bays have niches with statues but the whole is of a comparative severity and in contrast to the side bays which are treated with pilasters and filled with elaborate low relief carving set in shaped panels and bear a strong resemblance to the work of the Montreal school.

"The tabernacle of the high altar is a good example of XVIII century design. The altars are not mentioned in any of the extant documents and this tabernacle is either part of the Baillarge work, or was acquired earlier. The altar tables are of the curved type known as "a la Romaine". They are early XIX century, and were probably bought separately.

The church is at present filled with great side galleries, to light which skylights have been pierced through the vault. They are poor in design and were probably put in by Fournier in 1853, if they are not more recent. With their exception the church has suffered no alterations of any importance since the conclusion of Chrysostome Perrault's work."³⁶

The interior dimensions of the church at present

³⁶Ibid.

are 103 feet long to the end of the apse by 50 feet wide in the nave.

The Church of Ste. Jeanne Francoise de Chantal, on the Isle Perrot, Quebec. The church is located on the Isle of Perrot which was named after Francois-Marie Perrot, Governor of Montreal who had obtained a grant of the island in 1672. By 1740 there were enough settlers upon the island to justify the building of a church but due to the conflicting ideas as to the proper location for a church between the seigneurs of the island and the inhabitants the actual building of the church did not materialize until the beginning of the last quarter of the XVIII century and we definitely know that it was finally completed and consecrated in 1786, and apart from additions made to the sacristy in 1848 and the lengthening of the church by 8 ft. 4 in. and building a new front and spire in 1901 the other parts of the building are those of 1786.

The church is cruciform in plan with side chapels in the transepts and a square sanctuary lying in a north westerly direction. This is a small church the full length of which is only 96 feet inside measurements to the back of the sanctuary and the plan is quite common in the old churches of the province. A single gallery at the south end houses a small organ.

The church is low and broad, the height of the vault precluding an upper gallery. The walls are of stone rubble about 30 inches thick and plastered in cement on the outside; 6 in. dressed stone margins and sills frame the round arched windows which are filled with simple wooden tracery of recent construction. There are two date stones one of 1753 the date the site was acquired, the other of 1901 when the new front was built. The style of the front is in the modern Romanesque architecture of Quebec churches.

Entrance to the sacristy is obtained through the sanctuary by two doors at the sides of the high altar, the addition to the sacristy in 1848 was made in order to accommodate an altar so that it could be used on week days in the winter months as a chapel.

"Except for the evident additions to the sacristy and the new front, the walls are those of the church consecrated in 1786, though the roof, of tin plate painted grey, has, of course, been renewed.

In the interior the walls are in plain plaster, crowned by a carved wood entablature from which springs the elliptical wood vault. The carved retable, the work of Joseph Turcault between 1812 and 1819 covers the walls of the sanctuary and of the side chapels and is one of the finest retables of its date in the province.

The wall is divided into panels by Corinthian pilasters on a high dado; in the center of the sanctuary, behind the high altar, the entablature breaks forward over two detached columns between which the cornice rises in a semi-circular arch with a large pierced cresting. Under this arch is the picture of Sainte Jeanne purchased in 1790. In the spandrils of the vault on each side are cornucopiae from which issue tangled scrolls of branches and leaves.

On each side of the arch, the design is symmetrical, both in arrangement and in carving. Above the doors to the sacristy are oval paintings framed in branches of roses and carnations and suspended from large ribbon knots; in the narrow angle panels of the end wall are scrolls of that curious but very effective stem and leaf work which seems to be characteristic of the Montreal carvers in the early XIX century. The panels of the side walls have low relief carvings of oak branches, lilies and vines, all planted on the boarded background in the manner of the Quebec carvers. In the first panel of the sanctuary on each side are crested canopies for seats, resting on pilasters. The side altars are flanked by columns above which the entablature breaks forward.

The work is designed and executed with a great

deal of spirit and individuality. It shows a number of points which seem to be characteristic of the Montreal School of Carving in the beginning of the XIX century. The cornucopiae in the vault spandrils are used in a similar position in Sault-au-Recollet (1816) and in St. Jean on the Island of Orleans. The side seats with their crested canopies are found at St. Matthias (1821) and at Pointe-aux-Trembles (1822), the high pierced crestings at St. Matthias, Pointe-aux-Trembles and L'Acadie whilst the peculiar loose scroll work is used in all these churches. The very similar work at Beaumont, near Quebec, suggests very strongly that the sculptor Etienne Bericier, was trained in Montreal.

The three altars are complete and typical Quevillon and are in their original condition, excepting for some trifling additions to the top of the high altar. Judging from the number of altars of this pattern found in churches throughout the province and particularly in the district around Montreal, it seems highly probable that Quevillon and his associates made them in quantity. M. Turcaut probably brought tombeau and tabernacles direct from St. Vincent-de-Paul, where Quevillon had his establishment. They should be compared with the altars at Sault-au-Recollet which are known to be by Quevillon.

The angles scrolls and hexagonal panel of the crossing were put up in 1828, when the vaulting was renewed. The floral ornaments on the frame of the panel are particularly well designed and carved.

Behind the high altar and facing into the sacristy is an old altar tombeau of simple, almost crude design. Local tradition has it that this is the original altar of the church and there is nothing in its style which makes this impossible. Indéed, as the accounts give no evidence at all that an extra altar was ever acquired, it is very probable that this altar came to the church some time during the four years between 1786 and 1790 for which the accounts no longer exist.

The pulpit is not mentioned in the accounts. Judging by its style, it was erected some time about the middle of the XIX century. It shows the last stage of the traditional style, when it was becoming rather worn out.

Ste. Jeanne de l'Isle de Perrot has laid off the beaten track away from the main line of Canadian prosperity and Canadian development and in this it has found its salvation; it remains today an excellent example of the French Canadian Village church, where a fortunate lack of wealth has preserved those simple

beauties which the patient care and self-sacrifice of its parishioners have created."³⁷

The Chapel of Mgr. Olivier Briand, in the Seminary of Quebec. Mgr. Olivier Briand, the aged Bishop of Quebec upon his retirement was housed in the Seminary of Quebec and two rooms were being refitted, as a study and bedroom, for his use. Another room of about 18 square feet lighted by two windows on one side wall and with a door on the opposite wall was decorated and fitted as a chapel. One end wall was panelled in pine to form the altar and retable. This wood has never been painted and has weathered to a beautiful brown color. All the work in the chapel was done by Pierre Emond, the well-known carpenter sculptor of Quebec.

The altar is flanked by two Corinthian columns above which the entablature is broken forward to form a shallow canopy. In the center of the panel thus formed is the engraving of the Marriage of the Virgin which is still in its place above the altar, this is surrounded by a border of laurel branches spreading out in a rich tangle of leaves on each side of the

³⁷Traquair, Ramsay and Adair, E.R., Ste. Jeanne de l'Isle de Perrot, (Journal Royal Architectural Institute of Canada, June 1932), pp. 147-152.

picture. The design is both decorative and original although not uncommon in XVII and early XVIII century Renaissance work. Two niches which apparently are part of Emond's work house the statues of the Virgin and of St. Joseph. These statues which still occupy their niches, unlike the rest of the work are painted and it is believed that they were presented by the Bishop and therefore are not part of Emond's work.

The work of the panelling and mouldings is distinctive of the second half of the XVIII century of the Quebec school and being accurately dated and by a well-known master is worthy of particular attention. The finish is high throughout and the scale small as befits domestic work.

This chapter was chiefly intended for the review of Canadian churches built by French settlers in their own traditional style, which was French in origin and was influenced mainly by contemporary French art. But in this same geographical area of Eastern Canada there existed also another well established tradition, of English origin, closely allied to that of New England, yet influenced more directly by architectural developments in England. Indeed many of the important buildings of Halifax, St. John, Quebec, Montreal and Kingston were designed by men trained in the old

country,, who came to Canada as civil officials attached to naval or engineers' services.

It is unnecessary however to go into a lengthy description of this phase of Canadian work as this would be mostly a repetition of what has been said in preceding chapters about other English settlements on the Atlantic coast.

The Anglican Church at Grand Pre, Nova Scotia, (Plate 31b) built in 1760 is a good example of the clap-boarded meeting house type along simple mediaeval lines. The low square tower with its picturesque spire-cupola shows an English Norman influence.

The Anglican Cathedral, Quebec, (Plate 31c), built in 1804 was designed by Captain Hall and Major Robe, is a rather pretentious building in the late Georgian period and of the Wren type.

St. Andrew's Church, Niagara-on-the-Lake, (Plate 31a). St. Andrew's Presbyterian Church, Niagara-on-the-Lake, is built on the site of an earlier church which was burned by the Americans in 1813.

The congregation was originated in 1790 and the church built four years later. Very little is known of this early building except that it was of wood and had a spire. The use of this spire as an observation post by the British troops during their occupation was

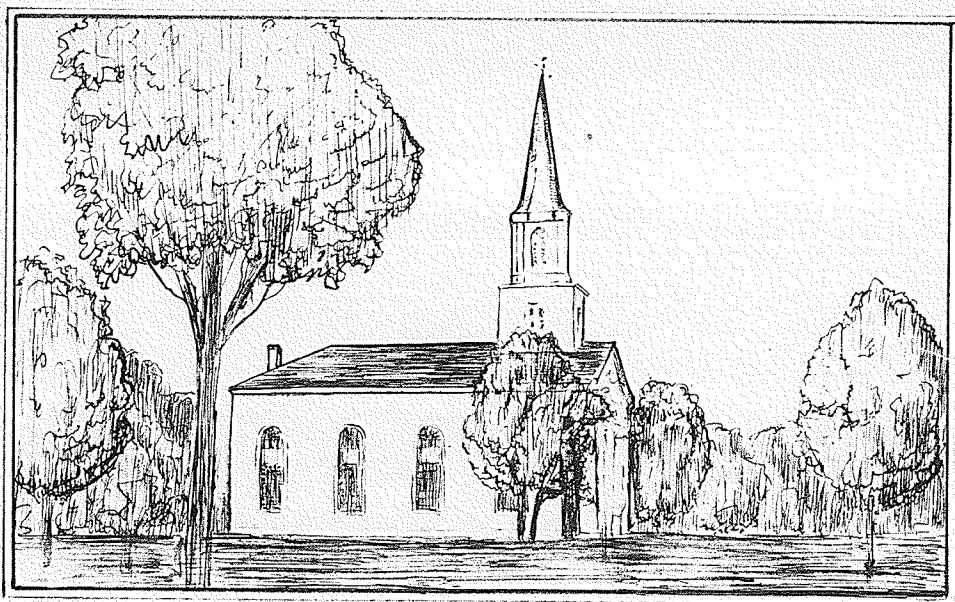


Plate 31(a). ST. ANDREW'S CHURCH,
NIAGARA-ON-THE-LAKE, ONTARIO.

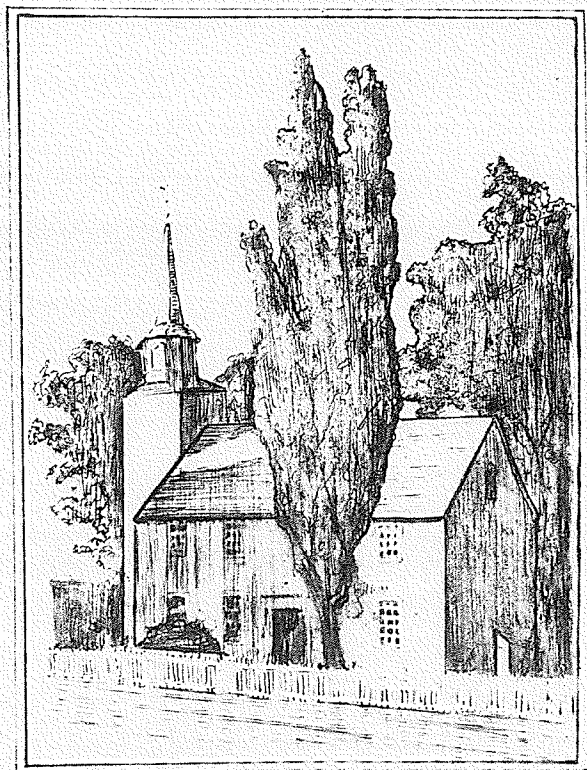


Plate 31(b). THE ANGLICAN CHURCH,
GRAND PRÉ, N.S. c 1760.

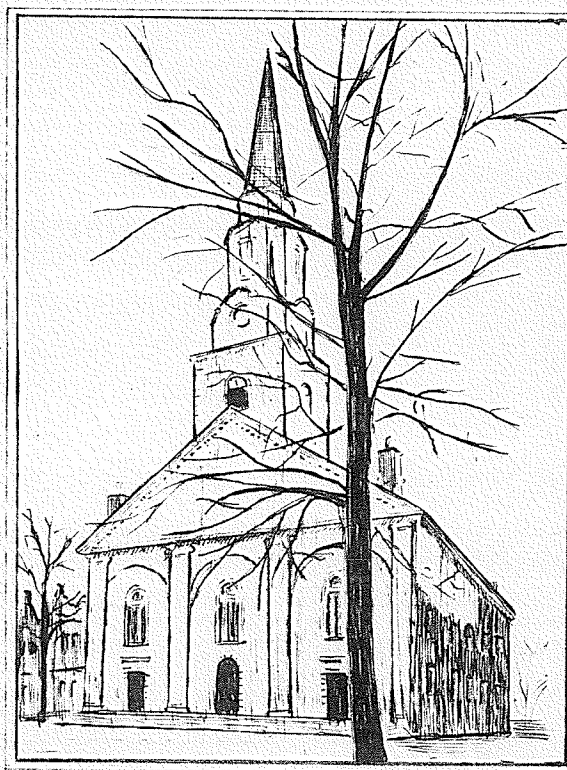


Plate 31(c). ANGLICAN CATHEDRAL,
QUEBEC. 1804.

the reason compensation for the burning of the church was refused at the end of the war.

The present church was built in 1831 from a design drawn by "Cooper" in the Greek style and based on the temple of Theseus. An existing copy of the plans and specifications bears no signature. In the actual building the proportion of the columns is somewhat different and the design of the spire changed.

"The gallery and ceiling were not built as shown on the section which would indicate that "Cooper" was an American who made drawings of an "ideal" church which could be, and was, altered to suit the desires of the congregation as to seating and the tastes of the builders in design and construction.

There is a story that the pulpit and sounding board were made in England. There is no written evidence of this and the fact that they are of pine (stained) and not walnut, as claimed, would suggest that it is local work. It is fine work, but not finer than the many mantels and doorways of the Niagara Peninsula.

In 1854, the church was struck by a hurricane. Great damage was done to the east end and the roof appears to have been destroyed. Kivas Tully, architect of Toronto, who designed Old Trinity College, was commissioned to restore the church, and he did it exceedingly

well.

The slip pews and box pews had been grained and stained brown. This was removed and the wood-work was enamelled white as it 1831. The moulding running along the top of the seat and doors was specified (1831) walnut, but this was found to be stained pine. The ceiling was pressed metal which was taken down and the ceiling plastered.

At some period in the history of the church the original glass was replaced by muffled Polar glass. This is not offensive but, if funds permitted, clear glass would have been used."³⁸

This Church was rededicated on December 12th, 1937.

In closing this chapter it is quite fitting to include also two fine old churches of Canada's most easterly prairie province, built in the days when the settlement was known as the Red River Colony, an isolated white settlement, an island of western civilization surrounded by tractless wastes, hundreds of miles from other white communities, receiving but two shipments of supplies each year.

³⁸ St. Andrew's Church, Niagara-on-the-Lake.
(Journal Royal Architectural Institute of Canada,
January 1938).

Under such conditions building more than ever depended upon material at hand. "Domestic architecture resolved itself into a local adaptation of either the English or French styles but in an extremely simplified form." Both the Protestant and Catholic elements of the Community followed the tradition styles of the east. "The architecture of the Anglican churches such as St. Andrew's" at Lockport and "Old St. John's, Kildonan, were all English Gothic in their inspiration with their pointed windows and square towers or simple spires."³⁹

St. Andrew's Church, Lockport, Manitoba, (Plate 32b). Known in the early days as the Rapids Church was built in 1849 by Duncan McRae, a Scotch stone mason, from Stornoway, in the Hebrides, and John Clouston, who were the masons of many of the stone buildings erected in Red River. The building is well preserved and has been in constant use since its erection. "St. Andrew's church with its large square entrance tower has the dignity of the early Norman work in England. The doorway is attractively designed and in perfect keeping with the building itself. The treatment of the top of the tower which

³⁹Osborne, M.S., The Architectural Heritage of Manitoba, "Manitoba Essays" (Toronto: the Macmillan Company of Canada Limited, 1937).



Plate 32(a). ST. BONIFACE CATHEDRAL, ST. BONIFACE, MANITOBA.
(Erected 1833, burned 1860).

From "The Architectural Heritage of Manitoba"
by M.S. Osborne.

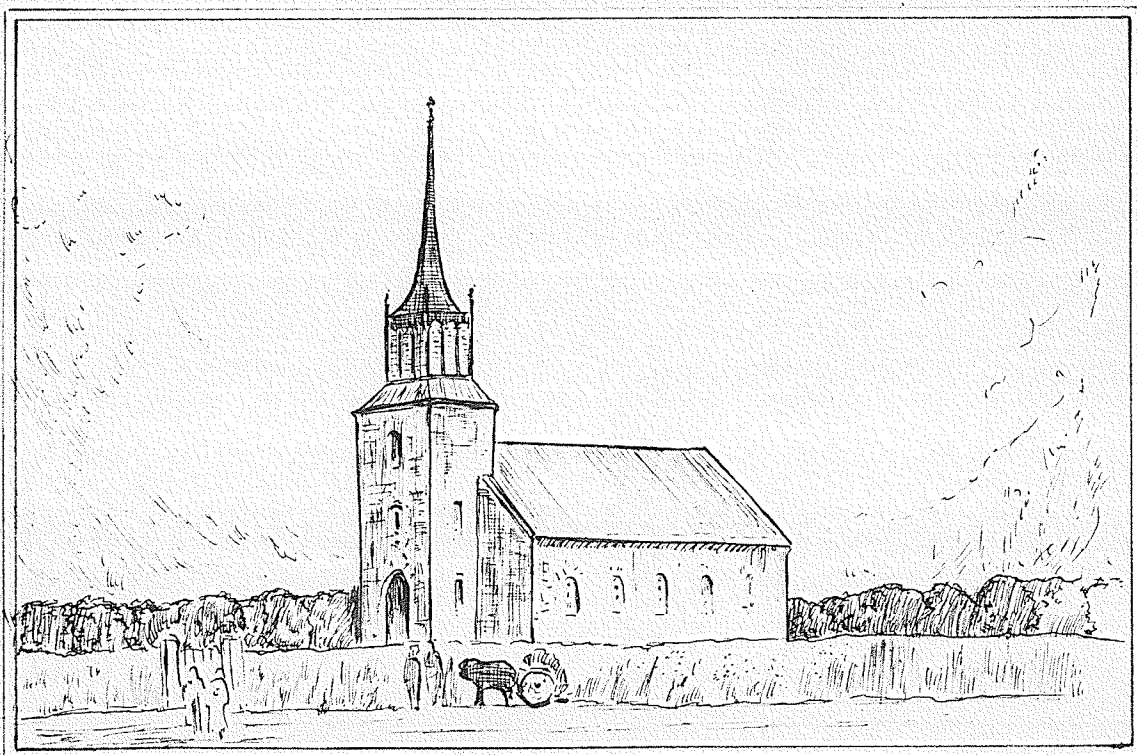


Plate 32(b). ST. ANDREW'S CHURCH, LOCKPORT, MANITOBA.

originally had louvred windows on four sides is an original conception of cupola designing and forms an interesting transition into the slender spire above. The stonework of both the church and the wall surrounding it is beautiful for the stone has taken on a rich colouring that contrasts well with the wide white mortar joints."⁴⁰

St. Boniface Cathedral, St. Boniface, Manitoba, (Plate 32a), built in 1833. "Across the Red River in St. Boniface, however, there was a structure which remained until 1860 an outstanding achievement in the art of building. The Cathedral of St. Boniface built in 1833 and immortalized in Whitier's poem The Red River Voyageur was the finest example of the artistic skill of the early builders in Manitoba. Built of stone quarried in the locality it possessed a facade of unusual beauty of proportion and detail. The windows were of the narrow pointed style much like the lancets of the Early English period and above the entrance doorway was a triple window, often called "Venetian" by the New England builders. Its twin towers were surmounted by slender steeples which rose to a height of 108 feet. It was Bishop Provencher's church and was beyond all

⁴⁰Ibid.,

comparison the largest and grandest edifice in Rupert's Land, for it was a hundred feet long, sixty feet in breadth and had a wall height of forty feet. The pillars in the interior were painted and the walls were decorated in such taste "as would have satisfied the aesthetic faculties of the most refined" (The Nor'wester, 17th December, 1860). The furnishings included chairs, tables and desks of the finest design, many large oil paintings, and a magnificent library of five thousand volumes. The Bishop's residence was seventy feet in length with a symmetrical facade in which were small paned windows with louvred shutters much like those to be found in Quebec of the same period. The entire establishment was destroyed by fire on the 17th of December, 1860."⁴¹

⁴¹Ibid.,

CHAPTER VII.

SPANISH COLONIAL CHURCHES.

Louisiana is the only other section of the North American Continent, besides Canada, where French architecture left a permanent impression. In New Orleans even today the atmosphere is predominantly Latin. The old city retains an exotic quality, that is neither French or Spanish, one may call it Mediterranean.

The Vieux Carre with its multitude of narrow streets separating the hundred or more little squares arranged around the imposing civic center, the first in America, dates from 1718.

The greatest part of the old city was destroyed by the fires of 1788 and 1794, in the reconstruction the buildings are not any more entirely French, though usually described as such, but a mixture of French and Spanish with some American even, a mixture of influences typical of New Orleans.

Among the oldest and most imposing buildings the Convent of the Ursulines is outstanding. It was

built in 1730-1734 and is entirely French in character.

".....as it stands it might just as well be demurely resting on the site of a little square in Rouen or any other French town. With its center pedimented pavillion and its shuttered windows with their sunken panels, its high roof, its rusticated quoins, its picturesque conciergerie, it is perhaps our best example of Bourbon architecture. Romance, equally Gallic lurks behind its walls, for here young women sent by France, each with a trousseau from the French king, awaited their prospective husbands. When built it was the largest structure in the Mississippi Valley.

The famous Cabildo, falnking with its counterpart the Cathedral, is much more provincial. With all its charm, the proportions of the Cabildo are heavy and the mouldings coarse. It shows its Spanish ancestry, but it is not the elaborately ornamented Churriqueresque.....found in Californian Missions. It is rather of the Griego-Romano type of Herrera and the Spanish Classicists, and even at that the influence of French environment is plainly discernible. The charming wrought iron balconies, erected in 1795, are French, as is the general disposition and orderliness of the composition.....

The Cathedral in the center of the composition,.....

is not of great architectural interest. A center tower and the choir were added in 1819 to an older construction by the father of Greek Revivalism, Benjamin Latrobe. In 1851 the tower fell; and the facade was rebuilt by Depuilly in its present uninspiring form, except that his openwork tower has been encased in a still later one.

The character of the old city comes not so much from these imposing monuments as from the hundreds of lesser domiciles.....

Benjamin Latrobe in his fascinating memoirs vividly describes the *Vieux Carré* of his day. Here he lived for many years, and here he, and his son also, died of yellow fever.....Latrobe says that most of the houses of his day were one story in height. The roofs were steep and their edges projected out over the sidewalk as much as five feet.....He speaks of the Spanish tile roofs brought from Cuba,.....Several of these one-story houses with their wide projecting eaves still remain.

Most interesting of all are the ancient half-timbered houses which he found. These were built in the mediaeval fashion of sills and girts and studs of sturdy timbers extending clear through the wall. The open spaces were filled first with mud or adobe, and

later with soft (batture) brick, and plastered outside and in, the exterior stucco completely covering the timber as well as the brick. This is exactly the construction of the Early American houses of New England, if we substitute the wooden siding for stucco. Evidently the early settlers had memories similar to the Englishmen, for the streets of the towns of France are lined with ancient houses not less rich in their faded plaster and carved timbers than those of England."⁴²

Spanish influence and culture radiating from ~~New~~ Mexico, where Spanish power was securely established, extended northward into New Mexico, Arizona, Texas and California and eastward into Louisiana and Florida.

Santa Fe, New Mexico was founded in 1582 and St. Augustine, Florida in 1565. St. Augustine has preserved to this day its Spanish character. Here one finds broad surfaces of quiet textured stucco walls with the windows widely spaced and proportioned, the hipped roofs and little balconies, in all that austere simplicity characteristic of much of the domestic building in Spain.

The square of St. Augustine is still dominated by the eighteenth-century Spanish Cathedral, its facade

⁴²Tallmadge, Thomas E., The Story of Architecture in America, (New York: W.W. Norton and Company, 1927), pp. 132-135.

typical of the American-Spanish ecclesiastical architecture, has an open belfry crowning the broad curved gable, and plain wall surfaces broken only by the niche with its statue over the center of the imposing arched doorway which is flanked on either side by two Doric columns surmounted by a broken pediment.

Whether by historic chance or design the Spanish conquered and colonized those sections of the New World with a climate not unlike their own, and their architectural styles, which they would have used anyway, happened to be entirely appropriate, and were transplanted with ease, took root, grew and flourished absorbing in the process much that was useful of the native building methods.

All Colonial architecture is simpler both in form and detail than that of the homeland so we find in the early Spanish Colonial a heavier construction, simplified mouldings and reduced ornament which plainly shows in its naive and crude forms the work of unskilled hands, but as time progresses the gradual training of native artisans brings a noticeable improvement in all the decorative phases of their buildings.

In Mexico particularly where Aztec art had reached a high degree of perfection, the native craftsmen were not only able to become efficient rapidly in

the style of their Spanish masters but to add to it much of their own originality. Thus Spanish Colonial architecture in Mexico developed a most elaborate decorative style often surpassing in richness of form and detail that of Old Spain.

The Church with its unexhaustible wealth which it derived mainly from the rich mines, receiving one tenth of their production, became a great patron of the arts and lavished its treasure generously for the elaborate adornment of the magnificent churches and other ecclesiastical buildings that were erected in Mexico at the time.

On the churches and missions however that dotted the lands adjoining Mexico to the north we find little of this munificence. Any study they received was that bestowed upon them by the padres-in-charge.

".....Missions and presidios were founded in many portions of New Mexico, Arizona and Texas by the end of the sixteenth century. Few of the earliest buildings remain. In Alamo National Park, New Mexico, stands an old church, said to date from the sixteenth century, typical of the early Spanish adaptations of Indian building methods, a lonely monument to Jesuit Missionary zeal.

Even by the end of the seventeenth century New Mexico missions still followed the same crude building

methods. St. Joseph's Church, Laguna, New Mexico, built in 1699, is as crude as the earlier example, and the terraced buildings beside it are of pure Indian type. Only the decorative development of the parapet and the open belfry as a crowning motif show that an advance had been made.

In the church interiors of the time more of the Spanish Renaissance influence is observable. The church at Chimayo, New Mexico, is typical of many. Its crude roof beams have carved brackets of Renaissance type; arched forms occur; and the chancel railing has cut-out balusters. The gaily painted reredos is characteristic of the type of painted ornament developed by the Indians under the mission influence; full of their own native boldness and simplicity, but making rich use of the Spanish baroque influence with which it was in unexpected harmony."⁴³

"The Texan and Arizonan churches, however, being in lands more accessible to Mexico, caught by reflection some of the splendor of the Mexican edifices, and in such structures as San Jose de Aguayo, near San Antonio, Texas," founded in 1720 by Franciscans,

⁴³Hamlin, Talbot Faulkner, The American Spirit in Architecture, No. 13, The Pageant of America Series, (New Haven: Yale University Press, 1926), pp. 22-23.

"and San Xavier del Bac, near Tucson, Arizona, provincial as they were, we find the same attempt at magnificence, the same decorative fachadas, terraced towers, and bare walls. These churches have also, due to the use of domes, the same oriental atmosphere that characterizes their Mexican prototypes, although the use of glazed tiles did not extend into these more northern provinces.

These two edifices are, on the whole, much more elaborate, both in outline and decoration, than either the Californian or New Mexican mission churches. Therein, perhaps, lies the chief charm of the Franciscan edifices of California; simplicity and straightforwardness. The intrinsic quality of good proportion, a trait generally characteristic of the work of Mexico at its best, is there, while much of the foam and froth of degraded decoration is absent. Since it was difficult to get artists and artisans to come into the country, the padres and the Indians, with humble materials and unskilled hands, were compelled to build simply. Thus we are spared much of the degradation of the Mexican Churrigueresque. Meeting frankly their problem as they saw it, the padres evolved an architecture which, for the country in which it was developed, has not been excelled.

The Californian style is not a decorative style

style in any sense, but a style that makes its appeal through picturesque composition, good proportion, and structural frankness. Of course the style is Spanish-- a provincial variety of the Spanish-Colonial of Mexico-- but many of the elements that go to make up that architecture were here altered to meet the demands of a pioneering life in a distant land. Thus, while at places we see the influence of the Roman works of Spain, of the Gothic, of the Moorish, of the Renaissance or the Classical Revival, the work is always unmistakably Californian in spirit."⁴⁴

"Before we enter into any discussion of the architecture of the missions, it might be well to say a word only about their history. The Spaniards had been in Mexico for two hundred and fifty years before they received royal orders from their homeland to occupy and colonize Alta California. As was the custom in Spanish conquests, the priest and the soldier went hand in hand;.....

The settlement of these dual conquerors in California always took a certain form: it was tripartite. There was first the presidio, second the mission, and

⁴⁴Newcomb, Rexford, The Old Mission Churches and Historic Houses of California, (Philadelphia and London: J.B. Lippincott Company, 1925), pp.102-103.

third the pueblo.

The presidio, housed the commandante and the soldiers. It was the symbol of temporal power and the King. It was usually an enceinte of four walls with a plaza or courtyard in the center, into which the various offices, dormitories, guard rooms, and so forth, opened. Its walls were moderate in height and strength, and were feebly protected by corner bastions.

The mission was a more complicated structure. It consisted usually of the church, sacristy and baptistry, and often a chapel, and in addition to these (I quote from Rexford Newcomb) "shops for the industries, such as weaving; carpentry; blacksmithing; soap and candle making; hat, shoe, and rug making were provided, as well as various storehouses for hides, tallow, wool, and grain. Add to these apartments quarters for the major domo...a few guest rooms, a hospital or infirmary and some notion is gained of the various structures that the padres so simply, yet so logically, developed to meet the needs of their educative program." It is the patio, however, that we visualize when we think of the mission. Around its ample area ran the protecting wall;.....

The pueblos were a helter-skelter conglomeration of adobe houses and thatched huts which housed

the populace, for the most part Indian....."⁴⁵

The chain of missions along the mountainous coast of Alta California, linking San Diego and San Francisco, was built in the period between 1769 and 1825. The pious desire of Fra Junipero Serra, the great mission builder, it is said, was to establish a mission at the end of each days journey.

The work of the mission padres among the Indians proved undoubtedly successful both in the spiritual and material fields, unfortunately just as their prosperity reached its zenith, Mexico, following her independence, first emancipated the Indians and turned over certain lands to them, and finally in 1834 the Mexican Congress passed the law secularizing all missions and handing their control and managements to agents mostly ignorant and corrupt. Within the following ten years as a result of this mismanagement and corruption only a handfull of Indians remained, the great wealth of the missions was dissipated, their buildings were neglected and in disrepair and finally the complete collapse of the great organization built by Serra, followed.

⁴⁵Tallmadge, Thomas E. The Story of Architecture in America, (New York: W.W. Norton and Company, 1927), pp. 119-121.

The California Mission architecture, in common with most Spanish Colonial, is frankly organic in character and expresses the functional or structural parts. It had many features distinguishing it from other Spanish-Colonial styles in America. Two of the most prominent are the low sloping tile roofs and the wide spreading eaves, traceable likely to the heavy rainfall and brilliant sunshine; this is in contrast to the flat roofs and somewhat classic cornice of Texas and Arizona. Another entirely original feature, at once charming and naive in its simplicity, is the pierced belfry. One of the best known examples is that of St. Gabriel's Campanario. A like idea is to be seen in the terraced bell tower of the missions of San Francisco de Espada, (Plate 33) and San Juan Capistrano near San Antonio, Texas. In the free-standing pierced belfry of San Antonio de Pala, near San Diego, we have the only example of a pierced belfry used as a separate tower.

The development of the curved and pedimented gables in the graceful perfection of proportion, simple detail and directness of curve as seen in the missions of San Luis Rey, San Gabriel Arcangel, San Antonio, and San Diego, also creates a unique feature of the Californian style. Curved gable ends are found in

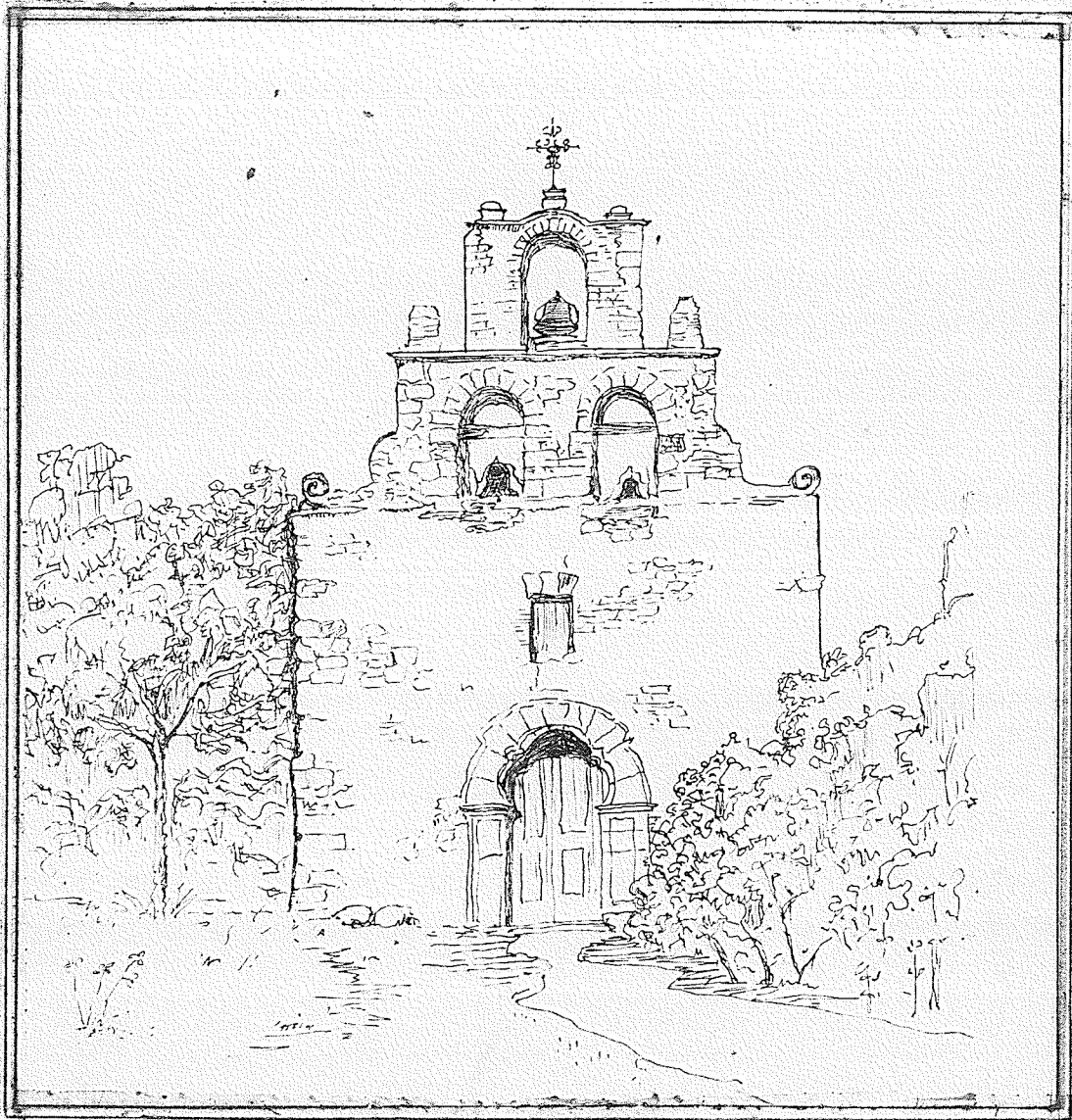


Plate 33. MISSION SAN FRANCISCO DE ESPADA,
SAN ANTONIO, TEXAS.

From "The Old Mission Churches and Historic Houses
of California" by Rexford Newcomb.

Dutch and German towns and most likely represent the origin of inspiration for this detail which might have been brought over by way of Spain and Mexico.

A similar development took place in the terraced bell tower which became a distinct California variety and in no way resembling those to be seen on the churches of Mexico and in other sections of the United States.

The scarcity of fine stone and good craftsmen was probably the cause of the heavy square piers supporting the arches of the arcaded corridors in most of the mission buildings. This feature is traceable of course to the arcaded cloisters of the old Spanish monasteries and is often seen in the simpler work in Mexico.

The enclosed patio or partly enclosed plaza with garden and often a central fountain was also an indispensable feature in the layout of the mission plan.

A common feature of all missions everywhere is to be found in the solid massive walls which are sometimes buttressed. This time honored Franciscan tradition was adhered to by the padres in California where in any event the poor quality of the stone or the use of adobe for the walls made thin wall construction impossible. The universal Spanish practice, of

Moorish ancestry, in the treatment of exterior wall surfaces was followed by all mission builders is also a common feature. The use of exterior wall decorations is restricted only to the entrance and other salient points of the fachadas, scarcity of trained workmen in California was probably a big factor in enforcing the simple austerity and dignity we today find so admirable in a style abounding in architectural beauty and interest.

The founding dates of the best known missions in California that are still in existence or have left extensive and interesting remains are given below in their chronological order:

San Diego de Alcala, 1769; San Carlos de Borromeo, 1770; San Antonio de Padua; 1771; San Luis Obispo, 1782; Santa Barbara, 1786; Santa Cruz, 1791, (Plate 34); San Juan Bautista, 1797; San Luis Rey, 1798; Santa Ines; 1804; Church of Our Lady of the Angels, 1818, (Plate 35); San Francisco Solano.

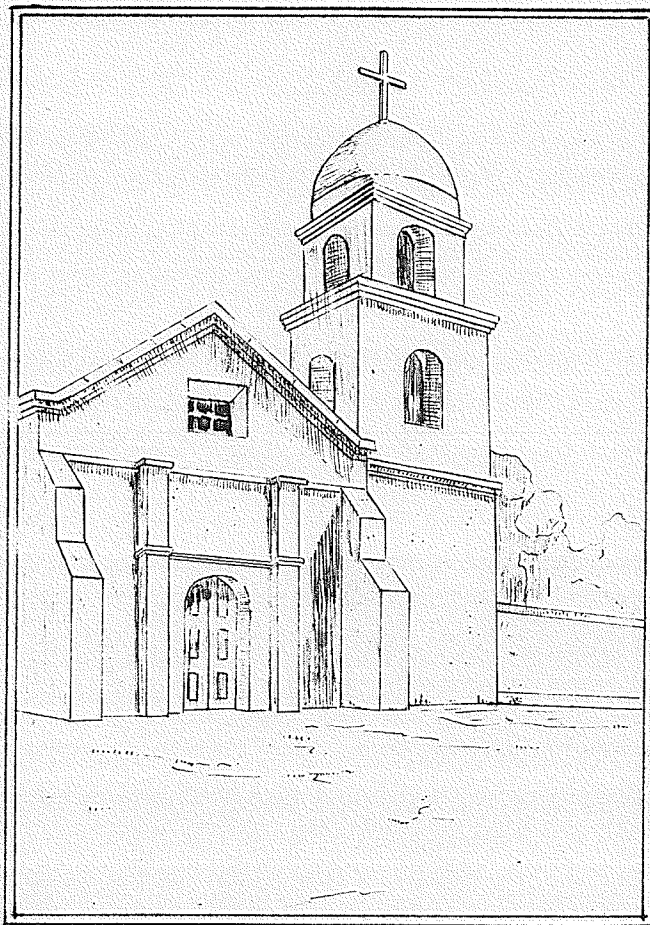


Plate 34. MISSION SANTA CRUZ.

From "The Old Mission Churches
and Historic Houses of California".
By Rexford Newcomb.

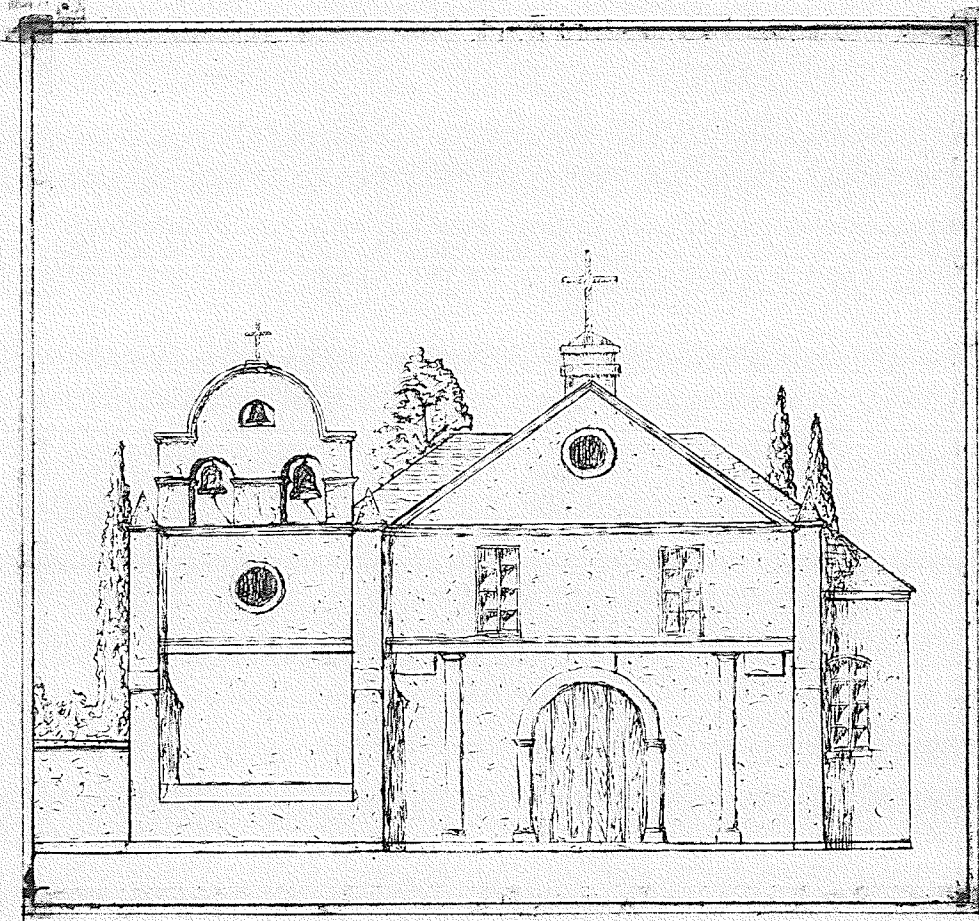


Plate 35 CHURCH OF OUR LADY OF THE ANGELS,
THE PLAZA, LOS ANGELES, CALIFORNIA,

From "The Old Mission Churches and Historic Homes
of California" by Rexford Newcomb.

BIBLIOGRAPHY,

A. BOOKS.

1915. American Churches.
 Vol. 1. Introduction by R.C. Cram,
 A series of Authoritative Articles on Design-
 ing, Planning, Heating, Ventilating, Lighting,
 and General Equipment of Churches as Demon-
 strated by the Best Practice in the United
 States. 478pp., illustrated.
 Vol. 2. by James McFarlan Baker,
 193 p., illustrated.
 The American Architect, New York.
- Bishop, A. Thornton,
 1938. Renaissance Architecture of England.
 John Wiley & Sons Inc., New York.
 112 p., illustrated.
- Blomfield, Reginald,
 1897. A History of Renaissance Architecture in
 England 1500-1800. George Bell and Sons,
 London.
 Vol. 1. 188 p., illustrated.
 Vol. 2. 432 p., illustrated.
- Briggs, Martin S.
 1932. The Homes of the Pilgrim Fathers in England
 and America (1620-1685). Oxford University
 Press, London and New York.
 211 p., illustrated.
- Chamberlain, Samuel,
 1937. Open House in New England. Stephen Daye Press,
 Brattleboro, Vermont.
 191 p., illustrated.
- Cousins, Frank, and Riley, Phil. M.
 1919. The Colonial Architecture of Salem. Little
 Brown & Company.
 282 p., illustrated.

- Cram, Ralph Adams,
 1924. Church Building, A Study of the Principles of Architecture in their Relation to the Church. Marshall Jones Company, Boston. 345 p., illustrated.
- Ditchfield, P.H.
The Charm of the English Village. B.T. Batsford, 94 High Holborn, London. 167 p., illustrated.
- Eberlein, Harold Donaldson,
 1924. The Manors and Historic Homes of the Hudson Valley. J.B. Lippincott Company, Philadelphia and London. 328 p., illustrated.
1928. The Manor Houses and Historic Homes of Long Island and Staten Island. J.B. Lippincott Company, Philadelphia and London. 318 p., illustrated.
- Edgell, G.H.
 1928. The American Architecture of Today. Charles Scribner's Sons, New York, London. 401 p., illustrated.
- Embury, ll, Aymar,
 1919. The Dutch Colonial House. Its Origin, Design, Modern Plan and Construction. Country House Library, New York. 108 p., illustrated.
- Hamlin, Talbot Faulkner,
 1926. The American Spirit in Architecture. The Pageant of American Series, No. 13. Yale University Press, New Haven. 353 p., illustrated.
- Hazelton, Jr., George C.
 1914. The National Capital. Its Architecture, Art and History. J.F. Taylor and Company, New York. 301 p., illustrated.
- Howells, John Mead,
 1937. The Architectural Heritage of the Piscataqua. Introduction by William Lawrence Bottomley. Houses and Gardens of the Portsmouth District of Maine and New Hampshire. Architectural Book Publishing Company, Inc., New York. 300 Fig.

Kilham, Walter H.

1927. Mexican Architecture of the Vice-Regal Period.
Longmans, Green and Company, New York.
221 p., illustrated.

Kimball, Sidney Fiske,

1914. Thomas Jefferson as Architect, Monticello and Shadwell. The Architectural Quarterly of Harvard University, Harvard University Press, Cambridge, Massachusetts.
Vol. 11, No. 4, June 1914.
137 p., illustrated.

1922.

1922. Domestic Architecture of the American Colonies and of the Early Republic. Charles Scribner's Sons, New York.
314 p., illustrated.

1928. American Architecture. The Bobbs-Merrill Company, Indianapolis and New York.
262 p., illustrated.

Major, Howard,

1926. The Domestic Architecture of the Early American Republic. The Greek Revival.
J.B. Lippincott Company, Philadelphia and London.
237 p., illustrated.

Newcomb, Rexford,

1925. The Old Mission Churches and Historic Homes of California. Their History, Architecture, Art and Lore.
J.B. Lippincott Company, Philadelphia and London.
397 p., illustrated.

Nobbs, Percy E.

1924. Architecture in Canada. British Empire Exhibition, The Royal Institute of British Architects, London. (Read before the Royal Institute of British Architects, London, on Monday, 21 January, 1924).
89 p., illustrated.

Northend, Mary H.

1914. Historic Homes of New England. Brown and Company, Boston.
274 p., illustrated.

Osborne, Milton S.

1937. The Architectural Heritage of Manitoba. From the Book "Manitoba Essays" Written in Commemoration of the Sixtieth Anniversary of the University of Manitoba by Members of the Teaching Staffs of the University and its Affiliated Colleges. The Macmillan Company of Canada Limited, Toronto. 432 p., illustrated.

Roy, Pierre-Georges,

1923. Les Monuments Commemoratifs de la Province de Quebec. La Commission de Monuments Historique de la Province de Quebec, Quebec, Vol. 1., 354 p., illustrated, Vol. 2., 360 p., illustrated.

1927. Old Manors, Old Houses. La Commission de Monuments Historique de la Province de Quebec, Quebec. 376 p., illustrated.

Sexton, R.W.

1927. Spanish Influence on American Architecture and Decoration. Bretano's, New York. 263 p., illustrated.

Shackelton, Robert,

1930. The Book of Boston. The Penn Publishing Co., Philadelphia. 322 p., illustrated.

Vogt, Von Ogden,

1921. Art and Religion. Yale University Press, New Haven. 265 p., illustrated.

B. PUBLICATIONS.

Early Colonial Architecture in New England,
Boston Architectural Club Year Book.
Selected Examples. The Boston Architectural Club, Boston, 1918. Plates.

Historic American Buildings Survey.
Master Detail Series, No. 6., 11.
The Architectural Forum. Vol. 64,
March 1936, pp. 177-88.

Old Mexico. The Atlantic Terra Cotta Company,
New York. Vol. VI, No. 12.

Old Buildings in Newcastle, Delaware.
The American Architect, Vol. 148.
February 1936, pp. 49-56, il.

Restoration at Williamsburg. Pencil Points,
Vol. 17, May 1936, pp. 224-46, il.

Restoration of Colonial Williamsburg in
Virginia. The Architectural Forum,
Vol. XII, November 1935, pp. 356-458, il.

Seven Old American Churches. The American
Architect, Vol. 148, March 1936, pp. 49-56, il.

Aldrich, William Truman,
Marblehead, Its Contribution to 18th and
19th Century American Architecture.
The White Pine Series of Architectural
Monographs, 1918, Vol. 4, No.1.

Alexander, Aaron G.
American Church Architecture. The Architectural
Forum, Vol. 44, May 1926, pp. 313-336, il.

Bagg, Ernest Newton,
Late Eighteenth Century Architecture in
Western Massachusetts. The White Pine
Series of Architectural Monographs, 1925,
Vol. 11, No.4.

Bellows, Robert P.
Country Meeting Houses along the Massachusetts,
New Hampshire Lines. The White Pines Series of
Architectural Monographs, 1925, Vol. 11, No.5.

Bessell, Wesley S.
Old Woodbury and Adjacent Domestic Architecture
in Connecticut. The White Pine Series of
Architectural Monographs, 1916, Vol.2, No.5.

Brown, Frank Chouteau,
Early Boston Churches. Pencil Points, Vol. 18,
December 1937, pp. 799-814, il.

Historic Boston, Massachusetts, Pencil Points,
Vol. 18, October 1937, pp.289-95, il.

- Brown, Frank Chouteau,
New England Colonial Houses. The White Pine
 Series of Architectural Monographs, 1915,
 Vol. 1, No.2.
- Buckly, Julian,
Domestic Architecture in Massachusetts, 1750-1800.
 The White Pine Series of Architectural Mono-
 graphs, 1916, Vol.2, No.2.
- Carless, William,
The Architecture of French Canada. McGill
 University Publications, Series 13, No.3, 1925.
- Chandler, Joseph Everett,
Colonial Cottages. The White Pines Series of
 Architectural Monographs, 1915, Vol.1, No.1.
- Dana, Jr., Richard H.
Old Canterbury on the Quinnebaug. The White
 Pine Series of Architectural Monographs,
 1923, Vol.9, No.6.
- The Old Hill Towns of Windham County, Connecticut.
 The White Pine Series of Architectural Mono-
 graphs, 1924, Vo. 10, No.1.
- Dow, Joy Wheeler,
The Bristol Renaissance. The White Pine Series
 of Architectural Monographs, 1917, Vol.3, No.5.
- Embury,11, Aymar,
Early American Ornamental Cornices. The White
 Pine Series of Architectural Monographs, 1924,
 Vol.10, No.2.
- Farm Houses of New Netherlands. The White Pine
 Series of Architectural Monographs, 1915,
 Vol.1, No.3.
- Foster, William D.
New Castle, Delaware, An Eighteenth Century
 Town. The White Pine Series of Architectural
 Monographs, 1926, Vol.12, No.1.
- Keller, William A.
Rensselaerville, An Old Village of the Helderbergs,
 The White Pine Series of Architectural Mono-
 graphs, 1924, Vol.10, No.4.

- Loomis, Charles Dana,
Port Towns of Penobscot Bay. The White Pine
 Series of Architectural Monographs, 1922,
 Vol.8, No.1.
- Magonigle, H. Van Buren,
Essex, A Connecticut River Town. The White
 Pine Series of Architectural Monographs,
 1920, Vol.6, No.6.
- Misham, Norman,
Providence and Its Colonial Houses. The
 White Pine Series of Architectural Mono-
 graphs, 1918, Vol.4, No.3.
- Nobbs, Percy E.
Present Tendencies Affecting Architecture
 in Canada. McGill University Publications,
 Series 13, No.29, 1931.
- Pindar, Peter Augustus,
The Stage Coach Road from Hartford to
 Litchfield. The White Pine Series of
 Architectural Monographs, 1923, Vol.9, No.5.
- Ripley, Hubert G.
A New England Village. The White Pine
 Series of Architectural Monographs,
 1920, Vol.6, No.2.
- Saylor, Henry H.
Alexandria, Virginia. The White Pine
 Series of Architectural Monographs.
 1926, Vol.12, No.4.
- Schweinfurth, J.A.
The Early Dwellings of Nantucket. The
 White Pine Series of Architectural Mono-
 graphs, 1917, Vol.3, No.6.
- Tallman, Carl C.
Early Wood Built Houses of Central New
 York. The White Pine Series of Archi-
 tectural Monographs, 1918, Vol.4, No.3.
- Traquair, Ramsay,
The Chapel of Mgr. Olivier Briand in the
 Seminary of Quebec. McGill University
 Publications, Series 13, No.25, 1930.

Traquair, Ramsay,

The Cottages of Quebec. McGill University Publications, Series 13, No.5, 1926.

The Huron Mission Church and Treasure of Notre Dame de la Jeune Lorette, Quebec. McGill University Publications, Series 13, No.28, 1930.

The Old Architecture of French Canada. McGill University Publications, Series 13, No.34, 1932.

The Old Architecture of the Province of Quebec. McGill University Publications. Series 13, No.1. 1925.

Old Churches and Church Carving in the Province of Quebec. McGill University Publications, Series 13, No.19, 1928

The Presbytery of the Basilica at Quebec. McGill University Publications, Series 13, No.26, 1930.

A Quebec Merchant's House of the XVIII Century. No.92 St. Peter's Street. McGill University Publications, Series 13, No.27, 1930.

Traquair, Ramsay, and Adair, E.R.

The Church of the Visitation. McGill University Publications, Series 13, No.18, 1927.

Ste. Jeanne de l'Isle de Perrot. The Journal, Royal Architectural Institute of Canada, 1932, Part 1, May, pp. 124-131, il. Part 11, June, pp. 147-152.

Traquair, Ramsay, and Barbeau, C.M.

The Church of Sainte Famille. McGill University Publications, Series 13, No.13, 1926.

The Church of St. François de Sales, Island of Orleans, Quebec. McGill University Publications, Series 13, No.14, 1926.

The Church of Saint Jean, Island of Orleans, Quebec. McGill University Publications, Series 13, No.23, 1929.

Traquair, Ramsay, and Barbeau, Marius,
The Church of St. Pierre, Island of Orleans,
Quebec. McGill University Publications,
Series 13, No.22, 1929.

Traquair, Ramsay, and Neilson, G.A.
The Architecture of the Hopital General,
Quebec. Part III. Church of Notre Dame
des Anges. McGill University Publications,
Series 13, No.31, 1931.

Turner, Philip J.
Christ Church Cathedral, Montreal.
McGill University Publications, Series 13,
No.17, 1927.

The Development of Architecture in the
Province of Quebec Since Confederation.
McGill University Publications, Series 13,
No.16, 1927.

Walker, C. Howard,
Some Old Houses on the Southern Coast of
Maine. The White Pine Series of Archi-
tectural Monographs, 1918, Vol.4, No.2.