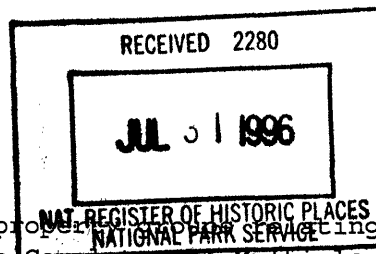(June 1991)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
MULTIPLE PROPERTY DOCUMENTATION FORM

This form is for use in documenting multiple properties relating to one or several historic contexts. See instructions in How to Complete the Multiple Property Documentation Form (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

[ ] New Submission   [ ] Amended Submission

A. Name of Multiple Property Listing

Historic Churches of the Episcopal Diocese of Central New York

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period of each.)

- The Episcopal Church in Central New York during the administration of the Diocese of New York: 1786-1838
- The Episcopal Church in Central New York during the administration of the Diocese of Western New York: 1838-1868
- The Episcopal Church in Central New York during the administration of the Diocese of Central New York: 1868-1929

C. Form Prepared by

name/title ___ Christine B. Lozner, Historic Preservation Consultant ___
organization _Episcopal Diocese of Central New York_   date ___ May 1996 ___
street & number ___ 310 Montgomery Street, Suite 200 ___   telephone ___ 315-474-6596 ___
city or town _____ Syracuse _____   state _____ NY _____   zip code _____ 13202 _____

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. ([ ] See continuation sheet for additional comments.)

_____   10 July 96
Signature of certifying official   Date

State or Federal agency and bureau

_____   8/30/96

I, hereby, certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

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E.   Statement of Historic Contexts

Encompassing an area of nearly 12,000 square miles, the Diocese of Central New York includes fourteen counties in the central upstate region of New York. The Diocese, one of six in New York State, is bounded on the east by St. Lawrence, Herkimer, Otsego and Delaware Counties in the Diocese of Albany, to the south by Pennsylvania, on the west by Steuben, Schuyler, Yates and Wayne Counties in the Diocese of Rochester and to the north by the St. Lawrence River. Located throughout the area, the Diocese's historic churches include six property types developed in varying patterns as administration of the central upstate region passed from the Diocese of New York to the Diocese of Western New York and finally to the Diocese of Central New York. Ranging from early Federal churches with Gothic detail to mid-nineteenth- century Gothic Revival buildings to the non-historicist styles of the turn of the twentieth century, the churches are significant in the area of architecture as Diocesan evidence of local and national trends in Episcopal church design. Each property is also significant for its association with the progress of the Church and the growth of central New York from the end of the Revolutionary War to the beginning of the Depression. The development of Episcopal church architecture will be discussed within the context of Church administrative periods beginning with the Diocese of New York established in 1786. To ensure relevance for central New York, the context statement will be confined to discussion of Church administrative and architectural history in the Northeast.

The Episcopal Church in Central New York during the administration of the Diocese of New York: 1786-1838

Now an area with considerable variation in population density among its cities and rural communities, today's Diocese was a sparsely settled wilderness when Episcopalians first worshipped there at the end of the eighteenth century. The Diocese traces its roots even earlier, to the activities of the Church of England in the Colonies in the pre-Revolutionary War years, when central New York was little more than a geographical expression. Although Roman Catholic missionaries from Canada had penetrated central New York by the mid-seventeenth century, the area received only minor attention from the Anglican Church until after the Revolution. Minimal though they were, these earliest activities presaged expansion of the Church in tandem with settlement of the area in the early nineteenth century. Settled by the Dutch West India Company, New York was home to many Dutch Reformed congregations when the Anglican Church was in its infancy. Even after English ascendancy in 1664, Anglican services were confined, as they had

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been earlier, to the forts in New York and Albany,[1] and the only resident Anglican priest was the garrison chaplain.[2] With the establishment in 1697 of Trinity Church, New York, the first formally organized parish in the Province of New York, the Church of England planted a permanent foothold in the colony. And with the construction of Trinity's first building in 1698, the Church's architectural presence in the present state began, a presence extended north when, in 1710, Queen Anne ordered a church built in Albany, then the gateway to the wilderness. St. Peter's Church, Albany, was built in 1715.

Incorporation in England of the Society for the Propagation of the Gospel in Foreign Parts, the S.P.G., in 1701, supported missionary activity in New York and elsewhere and was the first serious effort by the English to enlarge the Church in the colonies. -·Encouraged by the S.P.G., a slow but persistent trickle of English clergy into New York, begun in the seventeenth century, continued in the early eighteenth, and the Church expanded along the Hudson River Valley to Albany and west to Schenectady, both sites of earlier Anglican activity. West of Albany, missionary work was promoted by gifts of prayer books, altar furnishings and communion services to the Indians from Queen Anne. This pioneer missionary activity was particularly noteworthy as it foreshadowed later penetration of the Church into the Mohawk Valley and central New York. In 1710, the S.P.G sent the Rev. William Andrews to preach among the Oneidas. Although he remained only briefly, he was the first clergyman to labor in what is now the Diocese of Central New York.[3] Of greater importance in establishing the Church in the Mohawk Valley, in today's Diocese of Albany, was the work of William Johnson, agent of the colony in its dealings with the Indians, and patron of the Church in its missionary work. Genuinely concerned for the Indians' spiritual needs, Johnson and the S.P.G. with which he worked, also believed that the spread of the Gospel to the Indians by the Church of England, rather than the Jesuits of France, best served England's political and military interests. Through his efforts, churches were built at Schenectady, Fort Hunter, Johnstown and Indian Castle,[4] the latter three as mission churches for the Indians. Despite this early Church activity, settlement in the central upstate wilderness was not broadly encouraged. Because the Indians were necessary allies in their struggle with France, the English were hesitant to settle on their lands, and pre-Revolution Church work in areas west of Albany was largely limited to service to the Iroquois tribes.[5]

While the early presence of the Church was significant for later expansion, the scale of its missionary work in the New York colony was relatively small. Of nearly 400 clergymen sent by the Bishop of London to America between 1745-81, only 17 were destined for New York.[6] At the outbreak of the Revolution, New York could count approximately 30 congregations, a small

[1] James Elliott Lindsley, *This Planted Vine: A Narrative History of the Episcopal Diocese of New York* (New York: Harper & Row, 1984), p.6.

[2] William Freeman Galpin, *Diocese of Central New York: The Founding Fathers* (Boonville, NY: Willard Press, 1958), p.5.

[3] Ibid., p.5.

[4] Lindsley, p.5.

[5] Galpin, p.5.

[6] Lindsley, p.43.

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number compared with 81 Dutch Reformed groups and 61 Presbyterian.[7] Although they were few in number, these early parishes, nearly all of which still exist,[8] provided a stable base for the Church's growth after the Revolution. A primary reason for the relative slowness of the Church to expand was the absence of an American episcopate. The appointment of bishops for the provinces was a controversial topic, with the colonists, including some Anglicans, fearing English bishops because of their connection to the crown. On the opposite side, the mother Church was reluctant to consecrate colonial clergymen who would not pledge allegiance to the king. Without an ecclesiastical framework for supervision of the colonies, vigorous growth was difficult. Despite an emphasis on the episcopacy in England, the American church was very congregational in its beginnings, a fact certainly expressed in the meeting house character-of its early buildings, particularly in the rural areas of New England and upstate New York.

During the Revolution, the Anglican Church lost many clergymen who fled to Canada and England. Some church buildings in New England and New York were looted and burned, while others were closed but remained standing and available for services after the war. While full investigation of the number and appearance of buildings constructed in the Northeast before and immediately after the Revolution is beyond the scope of this nomination, that information would no doubt shed light on sources for the form and style of churches built in central New York in the early nineteenth century.

In some disarray after hostilities ceased, the American church was forced to reconstitute itself. State conventions of clergy after 1780, took up the issues of organization and authority. With the majority of its clergymen remaining at their posts, Connecticut maintained the strongest nucleus of the Church[9] and took the initiative in redefining Anglicanism on American soil. Connecticut's bishop, Samuel Seabury, consecrated in Scotland in 1783, became the first American bishop. Because many of central New York's settlers emigrated from Connecticut, the strength of the Church there certainly contributed to its early establishment in the upstate wilderness. With the choice of Samuel Provoost as bishop of New York in 1786, the Diocese of New York, encompassing the entire state, was officially organized. For its first decade the Diocese was consumed with demands in the more populated areas from New York through the Hudson River Valley to Albany. Little attention was paid to the vast, scantily-populated expanse west of Albany.[10] However the area was not entirely forgotten; missionary organization began at the 1796 State Diocesan Convention with the founding of the Society for the Propagation of the Gospel in New York State.

Like pioneers of all faiths in central New York, the first Episcopalians were largely of English stock and emigrated from New England and the eastern counties of New York to today's upstate region shortly after the close of the Revolution. Land confiscated from the Loyalists and obtained by treaty with the native Indians was available from the State, sometimes for purchase and

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[7] David Maldwyn Ellis, *New York: State and City* (Ithaca: Cornell University Press, 1979), p.69.

[8] Lindsley, p.81.

[9] Raymond W. Albright, *A History of the Protestant Episcopal Church* (New York: The Macmillan Company, 1964), p.124.

[10] Galpin, p.10-11.

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other times as a grant for military service during the Revolution. The prospect of free homesteads on fresh, fertile land and profitable land speculation lured thousands from the stony, worn-out farms of New England. Early transportation routes by water and primitive road, particularly along the Mohawk Valley corridor, gave the burgeoning population access to many areas of today's Diocese. Rapid expansion of the transportation network promoted continued growth. Ox-carts, wagons and stagecoaches on improved roads and turnpikes, steamboats on lakes and rivers, and canal boats on the Erie Canal and its many feeders soon carried settlers throughout the region and stimulated development of commercial agriculture, industry and a business economy. Church administrative issues attending this growth eventually contributed to establishment of the Diocese of Western New York in 1838.

The Yankees who settled upstate reconstructed the rural economy of southern New England and the building stock of their native states. In their building, they followed the familiar pattern of log cabins, saw mills, grist mills, post offices, stage lines, businesses, taverns, and, at varying points in the succession, churches of one or another denomination. Although it was not always the first church, the Episcopal Church was established early in many communities in the Diocese. With the 1796 founding of the Society for the Propagation of the Gospel in New York, the Diocese began its efforts to move the Church into the upstate frontier. Ongoing, but certainly not aggressive, the Church's missionary efforts in the early nineteenth century, were slowed by a lack of well-trained clergy, by inadequate financial support from a laity more used to a state-established and financed religion and by lingering anti-British sentiment. In addition, many church members in New England had been well-established citizens, while emigrants to upstate New York were largely farmers, often members of other Protestant denominations.[11] Consumed with operating a Church only recently separated from the Church of England, Bishop Provoost and Bishop Benjamin Moore, second Bishop of the Diocese (1801-1816) remained largely in New York. Although these first bishops did not promote missionary work with their physical presence, Bishop Moore, particularly, was sympathetic to the need for the Church to expand vigorously upstate. Shortly after Bishop Moore's consecration, the Rev. Davenport Phelps was "employed as a missionary on the frontiers of the State."[12] Along with Phelps, the Reverends Robert G. Wetmore, Philander Chase and Daniel Nash, "apostles to the west," were the first Episcopal clergymen to minister to New Englanders settling in central and western New York. While Phelp's wide-spread efforts constituted a missionary crusade, Wetmore, who was dispatched in 1797, was significant as the first missionary to central and western New York.[13] Wetmore's visits included the Indians at Oneida Castle and a stop at Paris Hill, where laymen from Connecticut had, earlier in the year, established St. Paul's Church, the first parish in the western portion of the state. Among other connections, Chase is associated with the founding of the parishes at Utica (1804) and Harpursville (1799), Nash with those at Binghamton (1810), New Berlin ((1814) and Oxford (1814) and Phelps with those at Auburn (1805) Manlius (1804) and Geneva (1806, now in the Diocese of Rochester).

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[11] For a more complete discussion of factors slowing missionary efforts see Albright, pp.148-49 and 162-63.

[12] quoted in Lindsley, p.97.

[13] Galpin, p.11.

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Itinerant missionaries journeyed to new settlements to encourage the faithful to organize a church. With meager financial support and dismal travel conditions, the first preachers' visits were infrequent, and some fledgling parishes foundered while others survived under the care of an active laity. The earliest successful parishes were rooted near transportation corridors. Paris Hill, Utica, Manlius, Auburn and Onondaga Hill grew up on the roads west, while Harpursville and Binghamton developed along rivers in the Southern Tier. Building construction followed the first church meetings at widely differing intervals depending on local social and economic circumstances. While gathering the strength to build, fledgling parishes met in private homes, schools, a hotel ballroom, public halls and churches of other denominations. Of the first seven parishes and missions, established during the episcopacies of Bishops Provoost and Moore, only two, Auburn and Utica, had constructed buildings by the end of Moore's tenure in 1811. More cultivation clearly was needed for the Church to progress on the frontier.

With the consecration of John Henry Hobart as Assistant Bishop in 1811 and Bishop in 1816, the pace of Church expansion upstate increased rapidly. The 1814 treaty ending the War of 1812 ushered in an era of tremendous growth in central New York. Immigration from New England continued unabated, and new towns and villages sprang up as an expanding road and canal network carried settlers into regions increasingly distant from original travel routes. Recognizing the opportunity available to the Church, Bishop Hobart was quick to improve its administrative organization and efficiency and to establish a presence upstate. In 1812, he made his first trip through central New York, a journey repeated eleven times before his death in 1830.[14] Mindful of the need for more clergymen, in 1817, Hobart helped to establish the General Theological Seminary in New York City with a branch in Geneva. The strong presence of the Church in Geneva would be a factor in its reorganization into two dioceses in 1838. Assisted by a growing central New York clergy that increased in number from five to 28 during his tenure,[15] Hobart advanced the Church's mission aggressively. Crisscrossing the region, he personally performed baptisms, confirmed classes, preached the Gospel and consecrated buildings - a total of 17 between 1815-30, including St. Paul's Church, Constableville (1817, not extant), the first Episcopal church north of the Mohawk River.

Under Hobart, 31 parishes and missions were established, some of them beginning as missions of the first parishes,[16] and each viewed by the Church as a base for future growth. Hobart's pivotal role in the expansion of the Church can scarcely be overemphasized. A confirmed High Churchman, Hobart favored a catholic, but not papist, view of Church history, doctrine, ritual and literature. His "High" or apostolic view saw the Church as descended by means of bishops from the days of the apostles. He took great care to increase real faith in the Church by explaining feasts and fasts and instructing people in how to observe them, by encouraging regular reading of the Gospel and more frequent celebration of Holy Communion. Through his leadership and exhortations, Hobart was successful in increasing loyalty to the teachings and worship of the Church, a loyalty once expressed in the many churches built during his tenure and remaining in those few survivors. Encapsulating Hobart's work, Church historian, James Elliot Lindsley,

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[14] Galpin, p.20.

[15] Ibid., p.21.

[16] Ibid., p.22.

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> The traveler who passes through any number of New York
> State hamlets is likely to spy a venerable Episcopal church.
> Upon inquiry, he is told the building dates from 1825,
> but Prayer Book services commenced in the village in 1817.
> Eighteen seventeen! Ah, yes: Hobart[17]

Beyond Hobart's personal leadership, other factors contributed to the upstate expansion of the Church. The Second Great Awakening, which began about 1800, and swept across the country from coast to frontier, was notably successful in western New York. The religious atmosphere of the period produced a generalized increase in church activism and attendance. Hobart's striking success, as evidenced in new churches, was one expression of the movement in upstate New York. Another factor bearing even more directly on church construction was the role Trinity Church, New York, played as a benefactor of smaller parishes and missions statewide and beyond. A large land grant made by Queen Anne in 1705 endowed the church with a sizable patrimony. The early bishops, in addition to their role at the Diocese level, were also rector of Trinity Church, and in that role, were in a position to encourage Trinity's munificence in fulfilling the Diocesan responsibility to expand the Church upstate. Beginning with Moore's tenure and continuing for decades following, Trinity made grants of money, and sometimes property or materials, to central New York parishes to assist with building construction. The first known grant in central New York, a gift of land, was to Trinity Church, Utica, and it was followed by dozens of others as the need to build grew in proportion to expanding membership. The fact that these early gifts are generally recorded in parish histories suggests their pivotal role in promoting the Church's building program.

Following Hobart's death in 1830, Benjamin T. Onderdonk became bishop, and was responsible for the entire state until its division into two dioceses in 1838. Ongoing immigration provided a constant labor supply, the Chenango and Chemung Canals were built, roads were improved and economic development continued apace. Onderdonk extended Hobart's energetic missionary strategy, and the upstate Church flourished. Between 1830-40, the number of clergy doubled,[18] and the number of communicants in central New York grew to over 1700, nearly twice the 1830 total.[19] The greatest strength was in the largest and wealthiest counties, Oneida, Chenango and Onondaga, but gains were made diocese-wide. While growth was substantial as measured internally, it is important to note that it occurred in the context of even greater gains for the Methodists, Baptists and Presbyterians, the dominant churches in New York.

Like his predecessor, Onderdonk traveled widely. Between 1830-32, he visited every church in the fourteen-county area, founded new missions and consecrated 27 buildings. Fortunate in being able to build on the achievements of his predecessor, Onderdonk's success was

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[17] Lindsley, p.102.

[18] Ibid., p.125.

[19] Galpin, p.33.

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due also to his skill in distributing financial assistance and assigning rectors and missionaries.[20] Beyond building and membership statistics, increased attendance at the annual Diocesan Convention was a measure of growing interest in the Church. Established at the founding of the Diocese, and poorly attended by upstate churches for many years, the Convention was an organizational and administrative tool intended to promote the Church's stable development. Incidentally, it also provided a forum for the exchange of information about construction projects and building styles. As enthusiasm for the Church grew, the burden of traveling great distances to make regular visitations to increasing numbers of parishes and missions suggested the need for administrative change. In 1838, to address the travel problem and other operating issues, the Diocesan Convention voted to create the Diocese of Western New York with its eastern boundary following the present boundary of the Diocese of Central New York. With this decision Church governance of the upstate region passed from New York City to Geneva where the Bishop of Western New York was seated.

While the social and religious contexts for the growth of the Church and the erection of its buildings can be detailed, specific references that will explain the choice of Gothic features as early as the 1811 construction date of St. Peter's Church, Auburn (not extant), the second building in today's Diocese (Figs. 1,2), are more elusive. The standard view of early nineteenth-century Episcopal churches is of "white-painted boxlike structures [that] used the severe, straightforward lines of classic architecture."[21] While central New York's Episcopal churches from the era of the Diocese of New York are universally boxy masses with gabled roofs and towers in the Federal style as adapted from the Wren-Gibbs model for church design, they also, nearly universally, display an application of Gothic detail in varying measures of complexity. Several explanations are possible, but none are conclusive.

Collectively the churches from the Diocese's first period are a demonstration of faith among the increasing population. The result of growth, they were also contributors to growth; by fostering community and sheltering local ministry to spiritual needs, each building promoted stability on the upstate frontier. Fine buildings, proudly conceived, they displayed optimism for the future. In many cases, through their stone materials or degree of articulation when built of wood, the buildings also represent a willingness and an ability to invest then respectable amounts of money in church work. Often when the church had been completed, a further sum was devoted to building a rectory and horse sheds, and to maintaining a cemetery. Additions and alterations at later dates were signs of changing fashion and liturgical needs and continued prosperity. Funds for the churches were raised by subscription, the sale or rent of pews and often by application to Trinity Church, New York, for aid. Donations of land, building materials or manual services were often made as well. Only two Federal churches in central New York, (Trinity, Utica, original building, and St. Peter's, Oneida Castle, neither is extant), were the work of a known architect, Philip Hooker of Albany. All others were, in varying combinations, the work of local vestrymen and/or contractors and carpenters. There was apparently little effort at the Diocesan level to affect parish and mission church design except perhaps by example.

Given its venerable position in the Episcopal Church in America and active role in funding

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[20] Ibid, p.30.

[21] Lindsley, p.141.

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church construction, the example of Trinity Church, New York, well may have loomed large. While the first Trinity Church building (1698, Fig.3), exhibited traces of Gothic survival, the second building (1788-90, Fig.4), had the mass and form of a Wren-Gibbs church, but the detail, with its pointed-arch windows, corner pinnacles and clustered colonnettes, was Gothic. Architectural historian William Pierson notes that the second Trinity is among the first, if not the first, church in America to reach back through the classical hegemony of the Wren-Gibbs tradition to the Gothic as the style appropriate for church architecture. In the absence of a documented explanation for the choice, Pierson speculates that Trinity was a conservative parish, and having worshipped in a Gothic building in the past, was determined to continue to do so.[22] Beyond Trinity, St. John's Church, Providence, Rhode Island (1810), is the only documented example of an Episcopal church of meeting house form with Gothic detail, constructed before the completion of St. Peter's Church in Auburn in upstate New York. Other examples no doubt existed but are presently unknown. Many New York State Episcopal churches constructed before the building boom in central New York are, however, known. The group includes St. George's Church, Schenectady (1759), Christ Church, Duanesburg (1792-93), St. Peter's Church, Hobart (1801), St. Peter's Church, Albany (1802-03), St. Paul's Church, Troy (1804-05), Trinity Church, Fairfield (1806), Christ Church, Cooperstown (1810-15) and several churches in today's Westchester County. In each case, the buildings follow the Wren-Gibbs plan and exhibit round-arch windows and classical detail, a fact which makes the early choice of the Gothic arch at Auburn all the more significant. Other important Federal churches with Gothic detail were constructed both in New England and New York. They include Trinity Church, New Haven, CT (1814-17), St. Luke's Church, Rochester (1824-27) and St. Paul's Church, Troy (1826-28), and all were probably well enough known to have inspired later church design in central New York. However, none was early enough to have sparked the trend started in Auburn and continued in nearly unbroken succession through all Federal style buildings constructed in the Diocese. In the absence of another explanation, Trinity, New York, remains as the logical inspiration for the wholesale adoption of Gothic ornament for early Episcopal church architecture in central New York.

Once the Gothic style had made its appearance at Auburn, St. Peter's itself may have provided a model for continued use of pointed arches. Traveling clergy, including the Bishop, probably praised the new church, encouraging imitation along the way. Vestry minutes and extant building specifications document early churches serving as design sources for those that followed. Christ Church, Manlius (1813) looked to Trinity Church, Geneva (1808-09) for the design of its steeple. Hooker's specifications for flat arch windows at St. Peter's Church, Oneida Castle (1818-19) were modified by the local building committee as follows, "The windows are to be gothic...like those of the Episcopal Church in Utica [Trinity, modified with Gothic windows before 1818]"[23] (Fig.5). News about church construction also spread via church newspapers including the *Gospel Messenger* first published in 1827, in Auburn. The *Messenger* focused largely on central and western New York and included news of church consecrations, often with

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[22] William H. Pierson, Jr., *American Buildings and Their Architects: Technology and the Picturesque, The Corporate and the Early Gothic Styles* (Garden City: Doubleday & Company, 1978), p.115.

[23] Douglas G. Bucher and W. Richard Wheeler, *A Neat Plain Modern Stile: Philip Hooker and His Contemporaries, 1796-1836* (Amherst: University of Massachusetts Press, 1993), p.184.

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glowing descriptions of new buildings, perhaps a source of inspiration for local designers of later churches.

Beyond these channels of communication, the enthusiasm of Bishops Hobart and Onderdonk for the Gothic style doubtless contributed to its application upstate. The two men officiated during the birth of the Romantic movement in America. Following the English example, Americans, consumed with the novels of Sir Walter Scott, abandoned eighteenth-century rationalism and rediscovered the Gothic art and architecture of the Middle Ages. Originally conceived for the Church, the Gothic style was introduced in America largely through church architecture where it was seen as appropriate because of its long reach back to divine origins. At least in New York State, given the example of Trinity Church, the Episcopal Church, grounded in apostolic succession, never entirely abandoned a preference for the Gothic style. With the connection between romanticism and religion "in the air", and the example of Trinity behind them, the bishops, men of their times, were naturally interested in the new style. While they are not known to have produced church plans or commented on parish plans before construction, they were Anglophiles, and their enthusiasm for the Gothic style is documented. Following the completion of St. John's Church, Canandaigua, in 1816 (Fig.6), Hobart called the church "remarkably beautiful and commodious" and suggested it "may serve in some measure as a model for other churches."[24] The building had extensive Gothic detail, and Hobart's enthusiasm for the design must have ensured its application throughout the Diocese.

Both High Churchmen, the bishops played an even more direct role in modifications at the chancel end of church interiors. Despite Hobart's exalted view of the Church, the "High" ceremonies and accompanying major changes in church interiors that would occur at mid-century were unknown during his tenure.[25] Both the service and interior arrangement, with the chancel in the main block of the church building, remained much as they had been since the days of Bishop Provoost. However, in 1826, Hobart introduced a new version of the "triple decker" pulpit, complete with Gothic detail (Fig.7), which became an important interior feature in many churches built during and after his tenure. Where the high pulpit and lectern earlier had been placed in front of and had obscured the altar, Hobart, demonstrating more High Church concern for the sacraments, moved the altar in front of the pulpit where the ceremony surrounding its use could be seen. Onderdonk, displaying the period's growing interest in Gothic form, favored an enlarged and raised chancel with a high ceiling, the altar at its center and the pulpit and reading desk moved to the sides. His preference foreshadowed what would become the normal arrangement of Episcopal churches during the Gothic Revival period.

With its buildings as evidence of slow but steady progress across the frontier, the Episcopal Church in central New York greeted the creation of the Diocese of Western New York with optimism for the future. A few churches would continue to be built in the old Federal style, but by the close of the 1840s, enthusiasm for High Church ideals translated into construction of both frame and masonry churches in the Gothic Revival style as the Church continued its program of expansion at mid-century.

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[24] Charles Wells Hayes, *The Diocese of Western New York: History and Recollections* (Rochester: Scrantom, Wetmore & Co.), pp.42-43.

[25] for discussion see Lindsley, pp.116 and 127-29.

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The Episcopal Church in Central New York during the administration of the Diocese of Western New York: 1838-1868

Creation of the Diocese of Western New York was the first instance of successful formation of a diocese not bounded by state lines. The dividing line intentionally split the area and population of the state almost equally. With only 90 of the state's 232 churches in Western New York, the new diocese seemed fertile ground for continued advancement. Establishment of a second diocese in New York was in part a reflection of growing High Churchmanship in that it allowed for the bishop's more direct personal supervision of his people.[26] As might have been anticipated, the bishop elected to lead the new diocese was a High Churchman "of the Hobart school," the Rev. William Heathcote De Lancey. Like his predecessors, he pursued an active policy of expansion, noting in his address to the Diocesan Convention of 1840, "Every county in the Diocese furnishes missionary ground, and will be likely to furnish new stations for years to come."

The Diocese of Western New York was born as the country struggled to rebound from the Panic of 1837. While immigration into central New York continued, many people moved on to the territory even further west, and growth of the Church slowed temporarily, with little new church construction between 1837-41. Ongoing transportation improvements in the 1840s stimulated recovery in central New York and beyond. Enlarged between 1835-62, the Erie Canal promoted growth in Utica, Rome, Syracuse and other communities along its length. The Black River Canal built 1836-55, promoted growth to the north just as the Oswego and Chenango Canals encouraged continued development in their quadrants of the Diocese. The Syracuse and Utica Railroad, completed in 1839, introduced rail transportation to central New York. Rapid expansion of the rail network during the next three decades created competition for the canal system and encouraged economic growth throughout the Diocese.

Shortly after his consecration, Bishop De Lancey expressed his optimism for the future with an insightful assessment of the upstate region's many assets. He noted

"...the rich landscapes with which our Diocese abounds, its thrifty farms,
its fertile fields, its herds and flock, its well-wooded forests, its valley
clothed with corn and wheat, its towns expanding into cities, its rivers
studded with castlelike factories, its numerous lakes bearing on their noble
bosoms the agents of wealth, [and] its long lines of canal and railroad
supplying the facilities of rapid, certain and easy intercourse.[27]

The context for the Bishop's comments was an administrative need to increase local giving to various Diocesan funds used to support missionary activities. Division of the state into two dioceses had raised concern that the new Diocese of Western New York, with greatly reduced funding from its "mother" diocese and from Trinity Church, New York, would have difficulty

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[26] Albright, p.292.

[27] William H. De Lancey, D.D., "A Pastoral Letter to the Clergy and Churches in the Diocese of Western New York: On the Regulation of the Convention Enjoining Monthly Collections for Church Objects," *Journal of the Convention of the Protestant Episcopal Church in the Diocese of Western New York* (Geneva, NY: Stow and Frazee, 1839), p.14.

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becoming self-sustaining. Many churches were dependent for their existence on an annual stipend from the Diocese. In the absence of adequate funding, the Bishop could not pursue an aggressive growth policy in western New York, which was still largely frontier and needed to be treated as such. To address the problem, De Lancey quickly instituted a more effective method of raising funds for missionary and other works through monthly collections from each parish. Although the funds raised were never as large as the Bishop hoped, they were sufficient to allow increased subsidies and, in many cases, increased stability for missions throughout the Diocese. Recognizing that a diocesan visit promoted local strength and benefiting from the new railway network, Bishop De Lancey made regular visitations throughout central New York. His persistence produced results in terms of growth, stability and accompanying building projects. During his episcopate, over 40 parishes and missions were founded, with the greatest growth in Oneida, Onondaga and Jefferson Counties.[28]

Because a church remained relatively weak without its own edifice, the Bishop was concerned about financing and construction of new buildings. He encouraged each parish to begin with a small structure within its means, proceeding to more elaborate facilities only when size and funding allowed.[29] An early Convention went on record as recommending the gathering of plans and estimates for churches "suitable to the wants of the smaller parishes."[30] During this same period, as a means of promoting local Church stability, the Bishop encouraged each parish to provide a rectory to counteract "the frequent removals of the clergy, which so seriously interfere with the prosperity of the Parishes."[31] While a few parishes continued to build in the Federal style into the 1840s, most accepted the appropriateness for church design of the Gothic Revival style introduced to the Diocese of Western New York with the construction of Grace Church, Lyons (1838-40, now in the Diocese of Rochester, Fig.8) and to central New York with the completion of St. Paul's Church, Syracuse (second building, 1842, not extant, Fig.9).

Interest in the Gothic style, exhibited during the Federal era with consistency but little understanding of its structural principles, increased at mid-century in response to events in England. Although appreciation for medieval architecture and art had been an aspect of English taste from the early eighteenth century, its use had been as decorative ornament. Application of the style changed in tenor and intent in the 1830s because of its association with religious reform advocated by the Oxford Movement and related architectural reform forwarded by the Cambridge Camden Society. Centuries of struggle between High Church parties, representing a continuation of Catholic tradition, and more Protestant sectors had left the Church of England weakened. The Oxford Movement rejected the secularism of eighteenth-century Protestant domination over the Church and called for spiritual renewal through return to a pre-Reformation High Church position based on apostolic succession and tradition, with accompanying liturgical formality drawn from

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[28] Galpin, p.52.

[29] De Lancey, "Address," *Journal of the Proceedings of the Fifth Annual Convention of the Protestant Episcopal Church in the Diocese of Western New York* (Utica: John P. Bush, 1842), p.32.

[30] Galpin, p.120.

[31] De Lancey, "Address," *Journal of the Proceedings of the Tenth Annual Convention of the Protestant Episcopal Church in the Diocese of Western New York* (Utica: H.H. Curtiss, 1847), p.47.

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medieval precedent.

Rejected too, were the classical revival styles associated with secularism, and in their place the Gothic style, redolent of the unshakeable faith of the Middle Ages, grew in favor. Although not formally connected to the Oxford Movement, the Cambridge Camden Society, later called the Ecclesiological Society, in effect carried out the architectural program of the Oxford reformers. The two groups believed that a liturgy based on medieval precedent required a ceremonial space ordered by Church doctrine and replete with symbols as in the Middle Ages. Specifically, the medieval parish church was promoted as the most appropriate historic model for new construction because it had been developed to accommodate and express the ceremonial formality now sought as a means of reinvigorating the Church of England. No longer was the Gothic style appreciated only for its visual attributes; instead it became desirable as the functional architecture of the Church.

More authoritative scholarship in the second decade of the nineteenth entry had begun to provide an understanding of Gothic architecture. John Britton's *Architectural Antiquities of Britain* (1804-14) was supplemented by Thomas Rickman's *Attempt to Discriminate Styles of English Architecture* (1817) and Augustus Charles Pugin's *Specimens of Gothic Architecture* (1821). Pugin's son, A. W. N. Pugin, an architect and architectural theorist among other activities, became the period's most influential exponent of revival of the Gothic style. In his books, including *Contrasts* (1836), *Examples of Gothic Architecture* (1838) and *The True Principles of Pointed or Christian Architecture* (1841), Pugin elucidated the direct relationship between structure and form inherent in Gothic churches and from this understanding developed the idea that architecture has morality and that Gothic is the most moral style (see Fig. 10 for Pugin's "Ideal Church"). In America, where there were no medieval models, these books were a primary source for Gothic Revival architects at mid-century. Their content was supplemented by the *Ecclesiologist*, the monthly magazine of the Cambridge Society, first published in 1841. Filled with information on church building, restoration, liturgy and symbolism, it carried the ideas of the Society throughout the English-speaking world.

While most American Episcopal churches continued to be built along meetinghouse lines in the 1820s and 1830s, various designers produced isolated instances of more advanced Gothic design at an early date. Josiah R. Brady's St. Thomas' Church, New York (1823-26, not extant, Fig.11), with paired, buttressed towers, an open, trusswork ceiling and tinted glass windows, is considered, if not the earliest, among the very earliest efforts at a more authentic Gothic. With rough-cut stone walls, buttressed corners, entrance niches for statuary and tinted glass, Philip Hooker's St. Paul's Church, Albany (1828-29, Fig. 12) represented a perceived advance in Gothic design over St. Luke's Church, Rochester (1824-28) and St. Paul's Church, Troy (1826-28), up to then the most complete Gothic buildings in upstate New York and among the most advanced in the country. Bishop John Henry Hopkins's *Essay on Gothic Architecture* (1836), the first American book on the Gothic style, intended to promote understanding of the form but was quickly overshadowed by the early works of A.W.N. Pugin. Available in America in the late 1830s, Pugin's books, based on direct observation of Gothic construction, were considerably more authoritative. Despite these few efforts at ecclesiastic Gothic, a review of church architecture in the 1830s led critic Henry Russell Cleveland to lament that churches attempting Gothic were really "Yankee meeting-houses with Gothic ornaments on them."

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Reacting to the increasing complexities of modern society in the 1830s and 1840s, Americans sought emotional refuge in the Romantic movement. Romantic architecture, like other romantic statements, appealed to the senses and imagination rather than reason and intellect. It looked to design sources remote in time and distance and favored naturalism, irregularity, asymmetry and movement of light and shadow. Where the eighteenth century distrusted architecture that excited the senses, the mid-nineteenth century embraced such romantic designs. With naturalism and sensory appeal inherent in its organic structure and rich embellishment, the Gothic style found great favor, particularly for ecclesiastical architecture where it implied a high moral social order. The mid-Victorian era was one of great anxiety, of spiritual crisis in the face of profound change. The structure of society was changing faster than the heritage of ideas. In this context, the Episcopal Church offered the security, respectability and "correctness" of a long institutional history. In a fast-moving, increasingly secular society, the Gothic parish church, enduring and solid, symbolized regular worship by a nuclear community seeking moral order in a chaotic world - Victorian morality writ in stone.

Architectural historian Phoebe Stanton dates the moment when substantive English Gothic church architecture appeared in the United States to the construction of a group of churches in New York City beginning with St. Peter's, Chelsea (1836-38) and including Richard Upjohn's Trinity Church (1839-46) and Church of the Holy Communion (1844-45) and James Renwick's Grace Church (1843-46). Together they mark the beginning of serious revivalism based increasingly on a thorough understanding of the interaction of structure and ornament in specific English sources.[32] Of this early group, Trinity Church (Fig.13) is considered the first to have exhibited authoritatively the correctness of medieval form, ornament and liturgical function advocated by the Ecclesiologists. Important as an embodiment of the new, archaeological Gothic, Trinity Church was too large and elaborate to be duplicated in small communities and therefore less influential as a specific design source than its seminal position might suggest. To accommodate the need for more modest buildings, Upjohn designed the Church of the Holy Communion (Fig.14). Based on English parish churches favored by the Ecclesiologists, Church of the Holy Communion introduced asymmetry to American church design and became a model for small Episcopal church construction nationwide. A second model for small churches, the bell-cote type, was introduced with the construction of St. James-the-Less in Philadelphia in 1846-48, (Fig.15). Built under the direct supervision of the English Ecclesiologists, St. James-the-Less was notable for the purity of its English design. Upjohn's St. Mary's, Burlington, New Jersey (1846-48, Fig.16) made the stone steeple the measure of successful church design. Along with a handful of others from the 1840s, these important churches demonstrated for an interested American audience the architectural and ecclesiastical characteristics of the Gothic style.

Upjohn's persuasive design for Trinity, widely-known due to the parish's historically prominent position within the Church, together with the ongoing influence of the English Ecclesiologists, promoted great interest in applying Ecclesiological ideas to American church building. The Episcopal denomination was growing rapidly in the 1840s and there was a need for architectural information as new churches were required everywhere. To meet the demand, in

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[32] Phoebe Stanton, *The Gothic Revival & American Church Architecture: An Episode in Taste, 1840-1856* (Baltimore: Johns Hopkins Press, 1968), pp.55-68.

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1848, a group of clergymen, architects educated in Gothic design and High Church laymen founded the New York Ecclesiological Society and its monthly journal, the *New York Ecclesiologist*. The journal was the first American periodical devoted solely to architecture and an important aspect of the mid-century trend toward publishing architectural criticism in periodicals. A compilation of information on church architecture, history and liturgical tradition, the periodical recommended the Early English parish church as the most suitable model for new buildings. Never subservient to the English Ecclesiological point of view, the journal's editors acknowledged the need to accommodate English designs to the American environment and social milieu.

Although Richard Upjohn (1802-1878) was the most influential architect in the spread of Ecclesiological Gothic in America, he was not the only one working for the Episcopal Church at mid-century. The combined work of various others practicing in the field actually exceeded that of Upjohn.[33] Frank Wills (1822-1856) was appointed official architect for the New York Ecclesiological Society at its founding and, at a time when many churches were being built, he was influential through his buildings and, perhaps to a greater degree, through his writings and published designs for modest parish churches. To further improve the quality of church buildings, the Society published a list of five approved architects. All but one were English-born, and, having experienced Gothic buildings first-hand, they shared an advantage over American-born architects who had to make do with printed sources. Upjohn and Wills were on that list along with John W. Priest (1825-1859), John Notman (1810-1865) and Wills's partner, Henry Dudley (1813-1894). From the time of its founding, the New York Ecclesiological Society received numerous requests for church designs from all parts of the country. As official architect, Frank Wills responded to many of them. Upjohn, too, received endless requests from small parishes and often provided plans at little or no cost to churches of limited means. To broaden the availability of good design information, he published *Upjohn's Rural Architecture* in 1852. The book contained plans for a small board-and-batten church (Fig.17) and an even smaller chapel buildable at minimum expense. Applied in inestimable numbers throughout rural America, Upjohn's plans translated the stone English parish church into wooden structures uniquely suited to American building conditions. In 1857, J. Coleman Hart produced a pattern book, *Designs for Parish Churches in Three Styles of English Church Architecture*, considered as influential for builders of stone churches as was Upjohn's book for builders of wooden churches.

Broad acceptance of the parish church revival received an additional boost from the writings of Andrew Jackson Downing, Anglophile and influential landscape gardener who, in the early 1850s, expanded his efforts in cultivating taste to include church design. Lamenting the state of rural church building as "heavy, rectangular wooden buildings...exhibiting the oddest possible combinations of architectural orders,"[34] Downing offered a remedy in the design for "an English country church" which he published in *The Horticulturist* in 1851 (Fig.18). Suited to its landscape setting and Christian in its origin and form, the parish church possessed all the qualities of naturalness and moral order that Downing admired. With his wide readership, Downing, though not a member, was a very real asset to the Episcopal Church in its campaign to promote the Gothic style.

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[33] Pierson, p. 201.

[34] Stanton, p. 312.

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Each Church architect understood his buildings to be an expression of religious meaning. The high level of ceremonial ritual reintroduced to the Church by the Ecclesiologists required the ceremonial spatial organization of the medieval church with nave and sanctuary, and thus laity and clergy, distinctly separate. A significant change from the earlier days when the more congregational service focused on the sermon, the new service focused on celebration of the sacraments with attention on the altar. What had seemed outright "popery" in terms of architecture and liturgy became the norm beginning in the 1840s, and has remained central to the Church ever since. In general, the English parish church form recommended to house the newly formal service was rubrically arranged with its steep-roofed masses poised in asymmetrical balance to accommodate interior function and fit comfortably into the surrounding landscape. An open side porch often sheltered the main entrance and stood in counterpoint to a sacristy projecting from the opposite wall and a tower with broached spire. Liturgical demands produced a generally symmetrical interior scheme with a long nave directing attention to the chancel and altar. The sacred nature of the chancel was symbolized by its elevation and an arch dividing it from the nave. In more elaborate churches, exposed rafters and trusswork provided an upward thrust and stained glass, available by the 1830s, tile floors and decorative painting created surface richness. In smaller churches, interior ornament was often confined to dark-stained ceilings and rafters which conveyed the solemnity of the ceremonial service. Designed to fill the needs of a growing Church and actively promoted by the New York Ecclesiologists, the parish church, in a variety of guises, became the model for new construction at mid-century.

Historians Alan Gowans and Phoebe Stanton have noted that the fate of Ecclesiological Gothic depended on the attitudes of the clergy.[35] It was used at an early date and most widely in East Coast dioceses led by well-informed bishops and clergy of the High Church school initiated by Bishop Hobart. A confirmed High Churchman and native of New York City, Western New York's Bishop De Lancey must certainly have been familiar with the early work of Richard Upjohn and the design principals of the New York Ecclesiologists. De Lancey made clear in an early address to the annual Diocesan Convention that design decisions would continue to rest with individual clergy and parishes, as they had in the past.[36] Nonetheless, he appears to have promoted the new Gothic style by recommending his relative, James De Lancey Walton, to design Grace Church, Lyons (1838-40). Walton is said to have based his plans on direct study of country churches in England.[37] Whatever the sources, his buttressed stone building was the first Gothic Revival church in Western New York based on substantive knowledge of the style. Grace Church served as a model for St. Paul's Church, Syracuse (1842), also of masonry, and the first Gothic Revival church in central New York. Beyond De Lancey, several other clergymen, including H. Gaylord Wood and Benjamin Hale, displayed a notable interest in church architecture. Whether or not their level of involvement was unique in comparison with clergy elsewhere is presently unknown. It was, however, extensive and contributed to a general climate of architectural

[35] Alan Gowans, *Styles and Types of North American Architecture: Social Function and Cultural Expression* (New York: HarperCollins, 1992), p.157 and Stanton, p.253.

[36] De Lancey, "Address," *Journal of the Proceedings of the Ninth Annual Convention of the Protestant Episcopal Church in the Diocese of Western New York,* (Utica: H.H. Curtiss, 1846), pp.44 and 48.

[37] Hayes, p.142.

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enthusiasm in central and western New York.

Perhaps through De Lancey's efforts or Gothic leanings of parishes themselves, Richard Upjohn was called upon to produce designs for central New York churches as early as 1846 when St. Thomas' Church, Hamilton was built in the board-and batten style (Fig.19). Upjohn produced his first local design in masonry for St. Andrew's Church, New Berlin (1847-48, Fig.20). The first open timber roof in America supported wholly on hammer beams and spandrels, designed by Calvin N. Otis for St. John's Church, Buffalo (1846-48, not extant, Fig.21), was no doubt well-known and a spur to further application of the Gothic style. Churches throughout central New York followed the lead of these pioneering parishes in securing professional architects to design buildings, small and large, frame and masonry, each a variation on the parish church prototype. Other parishes relied on the services of local clergymen and contractors to produce more vernacular buildings, all, from the late 1840s through much of the 1860s, designed in the Gothic mode. Where a new building was beyond local means, older Federal churches were remodeled with recessed chancels, repositioning of the pulpit and altar, stained glass and decorative paint treatments, all reflections of Ecclesiological influence.

Throughout his episcopacy, Bishop De Lancey was unstinting in his efforts to encourage a level of local giving sufficient to create stability at mission stations around the Diocese. Although funding never reached the levels he sought, new parishes were founded and buildings constructed. Perhaps because the Church, maintaining a historic position outside affairs of state, remained largely uninvolved in the Civil War, churches continued to be erected throughout the conflict. During his tenure, De Lancey consecrated 38 church buildings,[38] and at the time of his death in 1865, it was said, "the territory entrusted to his oversight blossoms all over with buildings, and with spires."[39] Bishop De Lancey was succeeded by the Rev. Arthur Cleveland Coxe. Postwar growth and prosperity suggested the advisability of dividing the upstate area once again, and following his consecration, Bishop Coxe turned his attention to the task ahead.

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[38] Galpin, p.52.

[39] The Rev. James H. Adams et al., *Upjohn Gothic Revival Architecture in Geneva, New York: Original Drawings and Historic Photographs* (Geneva: Geneva Historical Society, 1987), p.10.

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The Episcopal Church in Central New York during the administration of the Diocese of Central New York: 1868-1929

While population growth and economic prosperity slowed in central New York communities during the Civil War, the end of hostilities introduced a period of rapid industrialization and increased agricultural productivity. As had occurred thirty years earlier, the logistical and financial demands of trying to serve ever increasing numbers of people created administrative problems for the Episcopal Church. The issue was addressed by the creation of three new dioceses in 1868. The Diocese of Central New York was subdivided from the eastern portion of the former Diocese of Western New York, and has maintained its fourteen-county configuration since that date. To the east, the Dioceses of Albany and Long Island were created from the Diocese of New York. Dr. Frederic Dan Huntington, rector of Emmanuel Church in Boston, was elected first Bishop of Central New York in 1869. Raised a Unitarian, Huntington had converted to the Episcopal Church in 1860, much to the consternation of his Boston Brahmin social circle. His early upbringing was imbued with the social consciousness of New England Unitarian liberalism, a liberalism reflected in the institutional development of the Diocese under Bishop Huntington's guidance until his death in 1904.

The Bishop found in the new Diocese an area of agricultural diversity and ongoing industrial development. Population shifts continued with many earlier settlers moving west to fertile Genesee Valley lands and beyond to the Old Northwest, and others lured to regional cities by commercial and factory jobs. While the number of farmers gradually declined, agricultural productivity increased. With wheat production moving west, central New York farmers turned to dairying, hops and fruit growing, and agriculture remained a stable segment of the economic life of the Diocese through the first half of the twentieth century. The Industrial Revolution in upstate New York had begun before the Civil War with the arrival by canal and railroad of Pennsylvania coal which provided a reliable alternative to water as a power source for manufacturing. Local and national urban markets demanded goods, labor was plentiful, and central New York cities created a wide variety of products. In the decades following the Civil War, Syracuse, at the center of the Diocese, led in the manufacture of bicycles, gears, steel and eventually automobiles. Like other small cities throughout the Diocese that became largely industrial in character, Utica grew as a center for knitting mills, Rome for brass and wire factories, Endicott and Johnson City for shoes, and Jefferson County towns developed paper mills. Along with the regional agricultural economy, this extensive and varied industrial basis created a secure foundation for central New York through World War II.

Like his predecessors, Bishop Huntington viewed his Diocese as a field for active rural and urban missionary work. Many parishes stood along railroad lines where active settlement had occurred (see 1869 map of Diocese), others in urban areas where population density was high. Between were vast rural areas perceived by the Church as unserved and in need of missionary efforts. Because growing urban populations needed ministering and because urban areas could provide spiritual and financial support for missionary work elsewhere in the Diocese, the Bishop was concerned, too, with the founding of new parishes in area cities. To advance his goals, Bishop Huntington took steps to improve the efficiency of missionary efforts. Among the administrative changes was the division of the Diocese into Districts with parishes in each District

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responsible for coordinating and improving local outreach. In addition, a system of individual pledge offerings was adopted by most parishes for the first time with the result that, as early as 1870, increased funds were raised for Diocesan work.[40] To address the need for more clergymen to carry out the Church's mission, in 1876, the Bishop founded St. Andrew's Divinity School in Syracuse. Before closing in 1905, the school trained approximately seventy-five ministers, at least a dozen of whom worked in the Diocese.[41]

National financial reversals in the 1870s and 1890s and ongoing parishioner apathy hampered the raising of funds. Despite additional organizational reforms in the late nineteenth century and the best efforts of the Bishop, local giving never measured up to its potential.[42] Shortages and rapid turnover of clergymen persisted as well. Regardless of the perpetual problems of limited money, men and organization, considerable expansion of the Church occurred during the Huntington years. Parishes and missions were founded and buildings raised in rural hamlets, including Slaterville Springs and Chadwicks, and in cities where older churches founded small missions devoted to social service, and larger churches were established to serve expanding residential neighborhoods outside the urban center.[43] Just outside Syracuse, Cornelius Vanderbilt provided funding for a mission church (Emmanuel Church, 1883) to serve the railroad workers at the transportation hub developing in East Syracuse. With the growth of leisure time after the Civil War, a few summer churches were built in resort communities including Kidders (All Saints' Church, 1880, not extant) on the west side of Cayuga Lake and Alexandria Bay (Church of the St. Lawrence, 1887-91, W.P. Wentworth) on the St. Lawrence River. As populations shifted, small missions were sometimes combined to conserve precious dollars. While many churches founded during Bishop Huntington's tenure are active in 1996, many more have closed, some after very short lives and others after several decades of service. In other areas, industrial growth in the early decades of the twentieth century and the efforts of local clergy resulted in new parishes including Johnson City, where Binghamton clergymen worked to establish All Saints' Church in 1918 to serve shoe factory workers. Despite measurable and enduring Church progress between 1868 and 1929, the end of the period covered by this document, the reality is that the great majority of presently active parishes were founded before the creation of the Diocese of Central New York, a fact which suggests the permanence of much of the earliest settlement pattern in central New York.

Construction projects in the new Diocese of Central New York were not confined to church buildings. The post-Civil War social service movement necessitated additions to many churches and a variety of new institutional buildings. Bishop Huntington bore with him to his upstate Diocese, the legacy of social and humanitarian reform movements spearheaded by New England Unitarians in the mid-nineteenth century. His sense of social justice combined with indigenous efforts to produce societies devoted to care for the sick, poor and homeless and promotion of

[40] William Freeman Galpin, *Diocese of Central New York: The Huntington Years* (Boonville, NY: Willard Press, 1968), p.93.

[41] Charles Fiske, *Our Diocese: A Study of the History and Work of the Church in the Diocese of Central New York*, p.40.

[42] Galpin, *Diocese of Central New York: The Huntington Years*, p.113

[43] Ibid., pp.358-62 for listings of new parishes and missions.

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temperance and Christian education, among other causes. The institutional parish of the late nineteenth century included many organizations, often called "guilds," formed to promote charitable deeds. They required meeting space, and parish houses or guild halls were sometimes added to existing churches and incorporated into plans for new buildings. Efforts to serve minority communities also resulted in new buildings, most notably the chapel on the Onondaga Reservation south of Syracuse (1868). Beyond developments within individual parishes, the period's Samaritan impulse and need for improved educational facilities led to the establishment of new institutions including hospitals, homes for the needy and parochial schools, .

The decision to divide the state into new dioceses immediately after the Civil War was a demonstration in religious terms of the increasing complexity of American life in the latter half of the nineteenth century. Scientific inquiry growing from Darwin's discoveries and societal changes attending rapid industrialization and urbanization contributed to the restless energy pervading all quadrants of national culture during the postwar decades. In architecture there was vigorous, wide-ranging exploration of new structural and stylistic possibilities. Inherently conservative and tied to tradition, Episcopal parishes continued to favor Gothic sources for church design, but with increasing application of High Victorian Gothic style features. One of several styles in vogue during the Gilded Age, the High Victorian Gothic drew its inspiration from the theories of the English art and architecture critic, John Ruskin (1818-1900). Where earlier Gothic Revivalists confined their sources to English medieval architecture, High Victorians, led by Ruskin, broadened the search to include sources in continental Europe, particularly northern Italy and France.

Ill-prepared for unchecked urbanization and dismayed by its problems, Americans were extremely receptive to the ideas of John Ruskin who despised cities as incompatible with true civilization.[44] Ruskin's influence on American architecture derived from his best-known publications, *The Seven Lamps of Architecture* (1849) and *The Stones of Venice* (1851-53), published simultaneously in England and the United States and reprinted throughout the century. Here Ruskin laid out the theoretical basis for High Victorian Gothic architecture. According to Ruskin, great architecture required seven conditions or "lamps." Of Ruskin's injunctions, "truth," or the rejection of sham construction in favor of expression of materials, was readily apparent in the use of color, the most characteristic feature of subsequent High Victorian buildings. Color, for Ruskin, was to be integral with construction materials, and buildings were conceived as a series of patterned planes. In *The Stones of Venice*, Ruskin celebrated the richness and color of Venetian Gothic architecture. Heeding Ruskin, period architects became increasingly eclectic as they combined English and northern Italian sources, a practice most notable in the use of a variety of stones and colored bricks to create permanent polychrome, or at least bichrome, effects. Like earlier Gothic Revivalists, Ruskin equated aesthetics with ethics and morality. An ethical building would declare its purpose, the rationality of its plan, the nature of its construction and the qualities of its materials. While Ruskin developed concepts of ornamentation, the French theorist and restorer of medieval buildings, Viollet-le-Duc, focused on the structural engineering of Gothic buildings and, through his books, which appeared in American editions after 1870, encouraged the inclusion of French Gothic sources for High Victorian designers. Together, Ruskin and Viollet-le-

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[44] For discussion see Edgar Kaufmann, Jr., *The Rise of an American Architecture* (New York: Metropolitan Museum of Art, 1970), p.52.

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Duc produced an emphasis on synthesis of structure and ornament which would have considerable influence on later American architecture.

The first architect to implement the spirit of Ruskin's theory was the English designer, William Butterfield (1814-1900) whose All Saint's Church, London (1849) displayed Ruskinian polychromy. Perhaps because of Ruskin's erudite equation of ethics and aesthetics, High Victorian Gothic was a frequent choice for art, education, and religious buildings. Americans, always pragmatic and open to new ideas, enthusiastically embraced Ruskin and produced a number of buildings, including the National Academy of Design (New York, 1863-65, Peter B. Wight) and Harvard's Memorial Hall, Cambridge (1870-78, Ware and Van Brunt), notable for their grand concepts, rich materials and quality craftsmanship. Although, Jacob Wrey Mould produced an avant-garde, highly polychromatic, example of High Victorian Gothic church design in his All Souls' Unitarian Church, nicknamed, "Church of the Holy Zebra," New York (1853-55, Fig.22), ecclesiastical buildings in the new style were not built in any great number until after the Civil War.

As in the past, information on new styles was transmitted via pattern books and increasingly, as the century advanced, through architectural periodicals. Henry Hudson Holly, a well-known New York City architect, published *Church Architecture* in 1871, and Frederick Clarke Withers, an important church architect in the second half of the nineteenth century, produced his Church *Architecture* in 1873. Of the architectural journals, the longest-lived were *The American Builder & Journal of Art* which began publication in 1868, and *American Architect and Building News* which began in 1876. Extensively illustrated, these books and journals, along with British periodicals available in America, provided the builder-contractor and professional architect with a wealth of information.

As they absorbed Ruskin and evolved from Gothic Revival to High Victorian Gothic designs, post-Civil War church architects retained the earlier period's belief in the moral imperative of Gothic architecture, a belief which continued to support Gothic sources as those most appropriate for church buildings. This historic religiosity distinguished High Victorian Gothic from its numerous rivals, the Second Empire and the Exotic and Renaissance Revivals, which received scant attention for ecclesiastical work. While an analysis of the degree to which the Episcopal Church favored High Victorian Gothic designs is beyond the scope of this project, it is known that a great many churches were built in the new style. It is also true that many post-bellum Episcopal churches retained the relative simplicity of their Gothic Revival predecessors albeit with elements of polychromy, intricate massing and textural richness. At least some measure of the application of High Victorian Gothic design principles to later nineteenth-century churches is available in the Rev. George W. Shinn's *King's Handbook of Notable Episcopal Churches* , published in 1889. The book featured illustrations and architectural information on churches from all periods including the most recent, High Victorian Gothic, and Shinn's choice of entries suggests the buildings then considered most significant within the historic body of Church architecture.

While many architects executed designs for Episcopal parishes, several were particularly well-known for their work for the Church. Leopold Eidlitz (1823-1908), produced a famous, or infamous, design for Church of the Holy Trinity, New York (1873, Fig.23). Noted for its fanciful red-and-yellow brickwork, the church was nicknamed "Church of the Homely Oilcloth," and must certainly have provoked discussion of the new High Victorian style. Richard Michell

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Upjohn (1828-1903) introduced Victorian Gothic to the repertoire of his father's office and applied the style to the tower and spire added to Grace Church, Utica (1856-60, Fig.24) a decade after its original construction. Henry Dudley (1813-1894) designed 162 churches, half of which were in New York State. In central New York, Dudley expanded his earlier Gothic Revival oeuvre to include the High Victorian Gothic design for Syracuse's St. Paul's Cathedral (1883-85). Henry M. Congdon (1834-1922) executed many distinctive High Victorian Gothic designs including one of the first substantive examples in the Diocese of Central New York, Calvary Church, Utica (1870-72, Fig.25). Several regional architects, no doubt known through first-hand experience of their work, also produced Episcopal churches in central New York. Examples include Syracuse's Horatio Nelson White who designed St. James' Church, Skaneateles (1874), and Buffalo's W.H. Archer who designed St. John's Church, Oneida (1895-96).

As they had been for the Gothic Revival style, historic and contemporary European prototypes for High Victorian Gothic design were, universally, of masonry construction. With stone and brick too expensive for many New World parishes, the uniquely American form of the Gothic Revival style, the board-and-batten church was developed to take advantage of the low cost and wide-availability of wood. The high price of materials and labor during the prosperous years of the Gilded Age promoted postwar architectural creativity closely paralleling the earlier development. Evolved from the Carpenter Gothic style where vertical siding expressed the "truth" of vertical timber framing, the Stick Style of the post-Civil War period also suggested structural honesty through its exterior stickwork intended to suggest interior framing. Developed at the same time as the balloon frame, this distinctive stickwork was, in fact, merely applied ornament, and the Stick style stressed the wall surface as a decorative element. Given this emphasis on patterned wall surface, the Stick Style can be considered the wooden version of the polychromy of masonry High Victorian Gothic. Because of their relatively low cost, frame High Victorian Gothic churches, often with Stick Style detail, were deemed appropriate for rural parishes and were constructed in several communities in the Diocese, including Jamesville (St. Mark's Church, 1878, Fig.26) As might have been expected, the style was particularly popular for smaller mission churches established during Bishop Huntington's tenure and generally quite short-lived, some actually closing before his death in 1904.

At a national level, the economic travail attending the Panic of 1873 dimmed the prospects for High Victorian Gothic buildings. The most significant examples of the style were elaborately conceived and expensive to construct. A decade of recession diminished the affluence that had sustained the most high style Ruskinian architectural projects. The example of central New York suggests, however, that at the local level, where buildings were more simply conceived, the Episcopal Church maintained its traditional interest in Gothic architecture. The Gothic Revival and High Victorian Gothic styles were chosen for the great majority of churches built in the Diocese through the end of the nineteenth century. Nonetheless, there were seemingly isolated, local instances of application of important architectural styles, the Richardsonian Romanesque and Shingle Styles, established in the late nineteenth century.

Introduced to a broad audience with his plans for Trinity Church, Boston (1872-77, Fig.27), Henry Hobson Richardson's (1838-1886) Romanesque Revival style offered a significant alternative to the associational and reformist bases of the Gothic Revivals. Richardson intended no metaphysical content for his buildings, no return to the Dark Ages. Instead, his work convinced

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by the sheer force of its aesthetic elements, integrated spatial planning, textural surface richness and free massing of large, simple forms. Trinity Church was widely-known and single-handedly propelled Richardson and his Romanesque to the forefront of American architecture. Although he produced only one executed design for a church after Trinity,[45] the Boston project created a broad demand among several denominations for new churches in the Romanesque Revival style. While the level of awareness of Richardson's work within the Diocese of Central New York is presently unknown, it is probable that Bishop Huntington, a Boston native and contemporary of Trinity's rector, Phillips Brooks, was very familiar with the new church. Given the publicity that attended its completion, churchmen throughout the Diocese no doubt knew of the building. Richardson was also known in upstate New York for the Albany City Hall (1880-83) and for his competition plans for Albany's All Saints' Cathedral, 1882-83. The nation's first Episcopal cathedral, All Saints' was eventually built to the Gothic Revival designs of Robert W. Gibson (1854-1927). At the opposite end of the state, Richardson designed the Buffalo State Hospital (1869-80) and prepared plans, published but unexecuted, for Trinity Church, Buffalo (c1871-72). Enthusiasm for the style, demonstrated at the center of the Diocese in Syracuse with the Romanesque Revival City Hall (1892), was reflected as well in a limited number of churches, including St. Paul's Church, Watertown (1889-90, L.B. Valk & Son, Fig.28) and St. Ann's Church, Afton (1891).

The Shingle Style, the second of the late nineteenth-century styles to appear in isolated instances in the Diocese, developed from a Centennial-inspired interest in the nation's roots, specifically its architectural past. Reacting against the excesses, architectural and otherwise, of the Gilded Age, Americans sought the security of history and tradition. In architecture, people wanted a unifying style that would represent the nation as a whole. The coincidental rise of fashionable resort life in communities along the New England coast drew attention to their indigenous, shingled, Colonial architecture. Both the towns and their buildings were associated with a simpler, agrarian past and quickly came to represent the virtue and strengths of America's early days. Developed from an appreciation for the irregular massing, warm, flowing, shingled surfaces and interaction with nature that characterized America's First Period houses, the Shingle Style was the first phase of the country's Colonial Revival period. In contrast to the Stick Style, the Shingle Style frame was completely concealed under a thin skin of shingles perceived as shaped by interior volumes. Because of its popularity for vacation houses, architectural historian, Vincent Scully, has called the Shingle Style, "the architecture of the American summer," a label which may well explain its choice for the Church of the St. Lawrence (Fig.29), the principle example of the style within the Diocese, constructed in 1887-91, in a resort community on the St. Lawrence River.

By the 1880s, the unsettling effects of exposure to a kaleidoscopic range of architectural styles and the sheer creative of force of one of them, the Richardsonian Romanesque, had reduced interest in the archaelogically-correct Gothic of Pugin and Ruskin. However, as the century closed, circumstances began to change. While the country took its early halting steps as a world leader, architecture looked again to past styles for both stability and grandeur of scale. Increasing numbers of American architects trained in Europe, experiencing first-hand both classical and Gothic sources. At the same time, architectural photographs, which began to illustrate building

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[45] Emmanuel Church, Pittsburgh, 1883-86, noted in Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge: MIT Press, 1969), p.136.

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journals, offered architects a fuller sense of historic sources than had earlier wood engravings. Within the Episcopal Church, the need continued for new church buildings in urban areas where the Social Gospel promoted humanitarian work, in suburbs served by streetcars and later automobiles and in rural areas, still perceived as fields for missionary activity.

The architectural scene was set for a resurgence of interest in Gothic architecture when Henry Vaughn (1845-1917), perhaps encouraged by the need in America for Anglican church architects,[46] arrived in Boston in 1881. Trained in his native England, Vaughn led the way in establishing the Late Gothic Revival, or Collegiate Gothic, style which became most widely-known in the late nineteenth and early twentieth centuries through the work of Ralph Adams Cram (1863-1942) and Bertram Grosvenor Goodhue (1869-1924). With Vaughn's Chapel of St. Peter and St. Paul at St. Paul's School, Concord, NH, (1886-94, Fig.30) and Cram and Goodhue's All Saints' Church, Ashmont, MA (1891, Fig.31), the country was introduced to the most historically accurate Gothic yet known. Influenced by the liturgical and architectural thought of the Oxford Movement and by Vaughn's work, Cram became the leading spokesman for and practitioner of the new style. Convinced of the unity of art and religion, Cram believed that successful ecclesiastical architecture required a return to the point in Tudor England when the Reformation and Renaissance had together destroyed the tradition of medieval architecture. Looking to Perpendicular Gothic as the starting point for new stylistic developments, Cram intended to create an archaeologically correct Gothic suited to the needs of a modern nation. Other period architects took a more interpretive approach to medieval sources, producing designs that synthesized historic precedents and projected their spirit rather than their detail.

Cram's and Goodhue's work gained national stature when their firm, Cram, Goodhue and Ferguson, won the competition for expansion of the United States Military Academy at West Point (1903-10). Their Cadet Chapel (1910) demonstrated the spatial magnificence and sophisticated detail which became hallmarks of the finest Collegiate Gothic buildings. Many commissions followed including the rebuilding of St. Thomas' Church, New York (1906-13), the last collaboration between Cram and Goodhue before Goodhue formed his own firm, and the completion of the Cathedral of St. John the Divine (1915-41). Given their national reputations, it is perhaps not surprising that central New York parishes, with a long history of fine architecture, sought the services of both Cram and Goodhue, and other established architects, in the early twentieth century.

Because of its somewhat imposing scale and relative costliness, Collegiate Gothic was most appropriate for urban churches, school chapels and other campus buildings. In the Diocese of Central New York, application of the style was confined to a handful of new city churches and the remodeling of others, generally in urban locations. The most commanding of the new churches was Trinity Church (1914-15, Brazer & Robb, Fig.32), the third built by this Syracuse parish to serve the neighborhoods near West Onondaga Street. In 1923, Goodhue produced plans for the new parish of All Saints', Johnson City. As in earlier eras, the practice of remodeling church interiors to keep pace with parish growth and increasing wealth and taste continued in the late nineteenth and early twentieth centuries. Particularly in the larger churches, remodeling included

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[46] William Morgan, *The Almighty Wall: The Architecture of Henry Vaughan* (New York: Architectural History Foundation, 1983), p.17.

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the installation of ever more elaborate altars, reredoses, choirstalls, stained glass and other furnishings. In the early 1900s, Ralph Adams Cram designed interior alterations for St. Peter's Church, Auburn and Church of the Saviour, Syracuse, and, during the same period, in step with the growth of institutional parish life, both churches were among those adding a large, multi-purpose parish house. Interpretation of the Gothic style for Episcopal church design continued through the First World War and 1920s, slowing finally with the Depression. Since that time, soaring construction costs, scarcity of skilled craftsmen and growing interest in non-derivative architectural styles have largely precluded production of archaeological Gothic work of consequence.

With a secure regional economy based on agricultural and industrial production, the Diocese of Central New York could anticipate ongoing expansion as the twentieth century unfolded. Mirroring rapid expansion of the Church at a national level,[47] the number of clergy and church members in central New York, steadily increasing since the founding of the Diocese in 1868, continued to grow in the first three decades of the new century.[48] During Bishop Huntington's episcopate, 91 parishes and missions were founded, some of such short duration that no building was constructed and others still active as the twentieth century closes. Following Huntington's death in 1904, the Rev. Charles T. Olmsted became Bishop and served until 1924. During his tenure, the most notable expansion of the Church occurred in industrial communities in the Southern Tier where churches were built to serve the growing workforce. As the 1920s drew to an end, the Episcopal Church in central New York could look back to over a century of distinguished architectural development. Its church buildings had, in many cases, been both early and consistent in reflecting national trends in ecclesiastical architecture with the result that the full range of buildings, demolished and extant, form a notable microcosm of American architectural history. Those buildings that remain, many the work of important church architects, document, at a regional level, the Episcopal Church's understanding of its buildings as an embodiment of religious conviction and therefore worthy of a high standard of aesthetic development.

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[47] For discussion see Albright, pp.296 and 344.
[48] Fiske, p.43.

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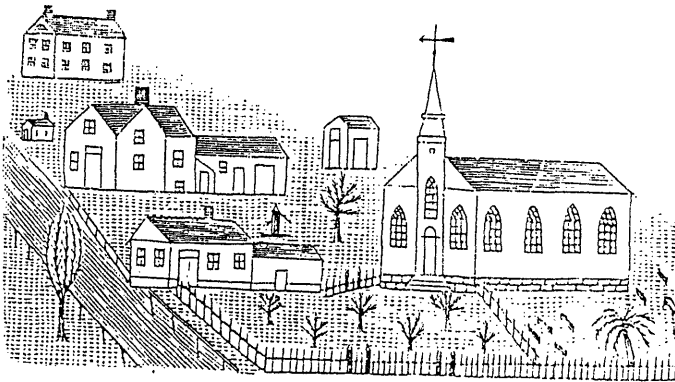
Fig. 1 Auburn, St. Peter' s Church (first building), 1811
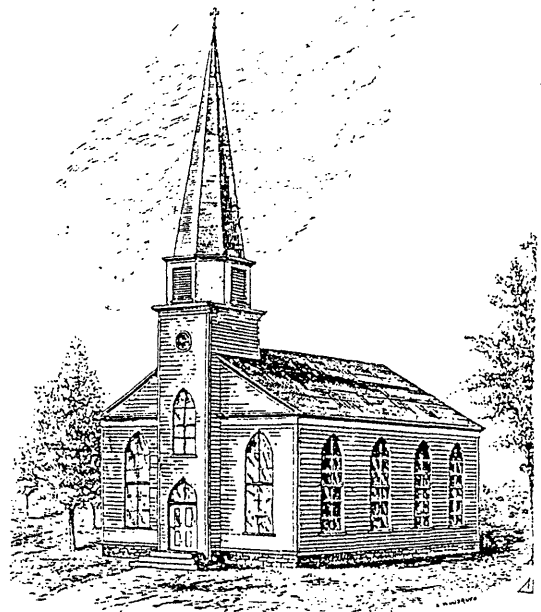
Fig.2 Auburn, St. Peter' s Church (first building), 1811
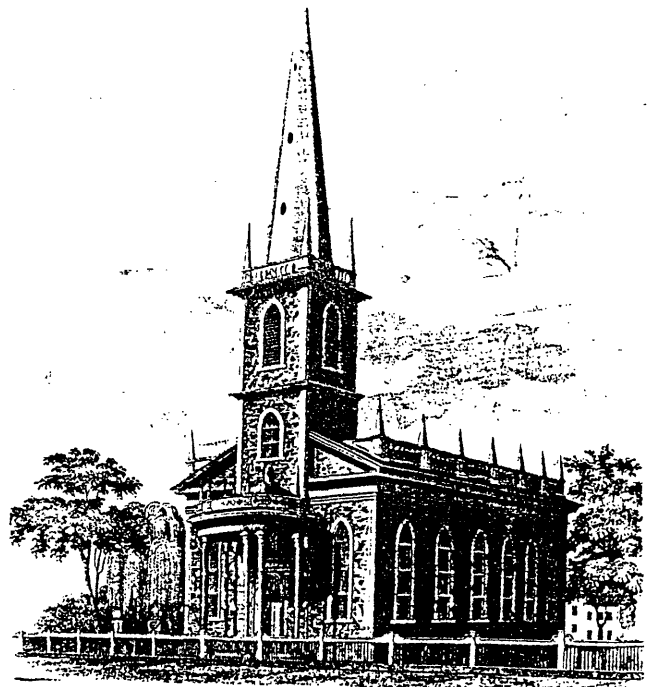
Fig.3 New York, First Trinity Church, 1698

Fig.4 New York, Second Trinity Church, 1788-90

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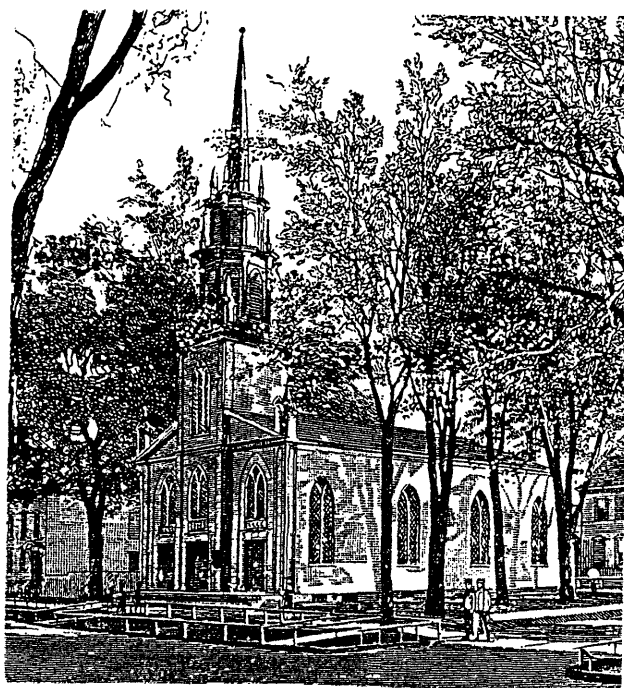
Fig.5 Utica, Trinity Church, 1803-10, Philip Hooker
Remodeled, before 1818

Fig.6 Canandaigua, St. John's Church, 1816
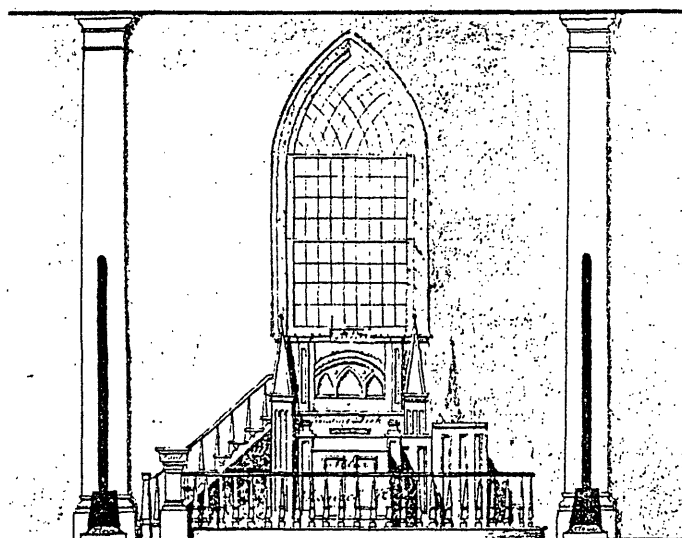
Fig.7 Triple-decker pulpit recommended by Bishop Hobart
c1826, Buffalo, St. Paul's Church

Fig.8 Lyons, Grace Church, 1838-40, James De Lancey
Walton

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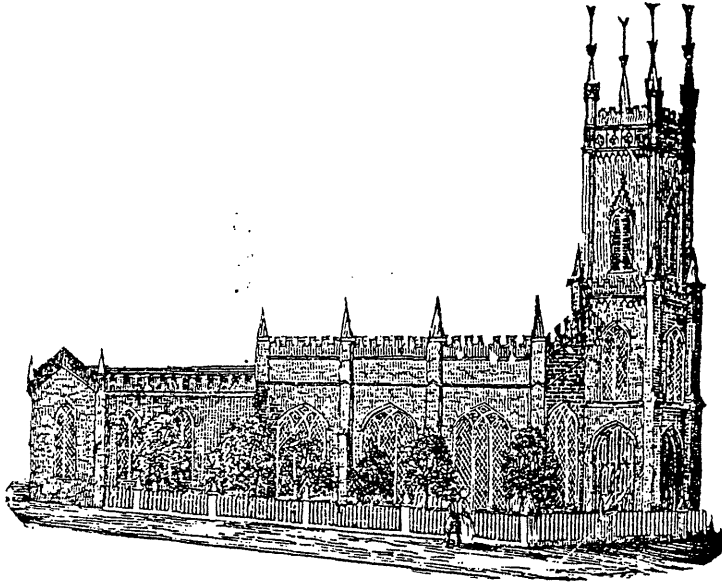
Fig.9   Syracuse, St. Paul's Church, 1841-42, Daniel Ellis
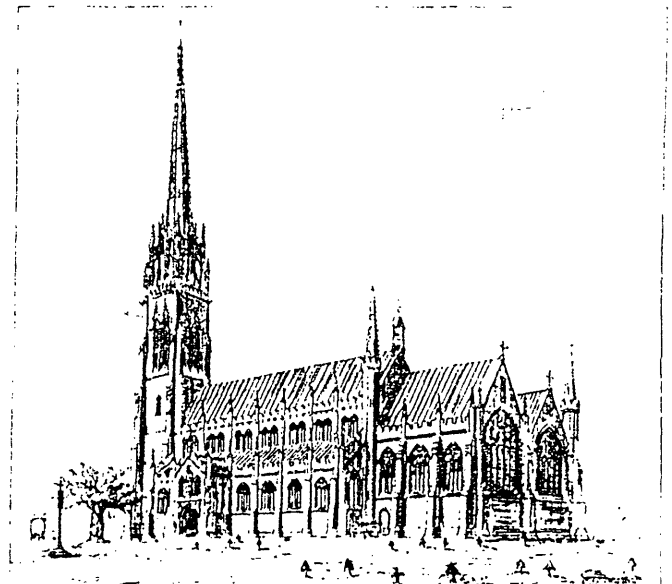
Fig.10   Ideal Church, A.W.N. Pugin
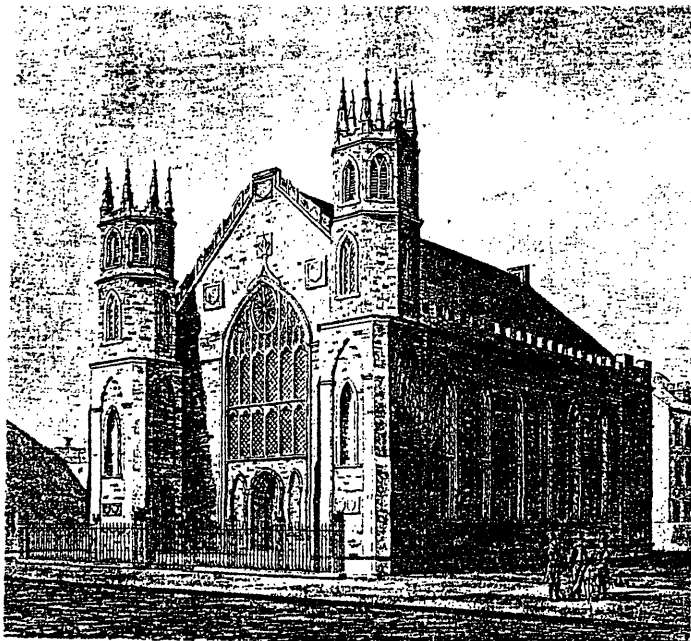
Fig.11   New York, St. Thomas' Church, 1823-26, Josiah Brady
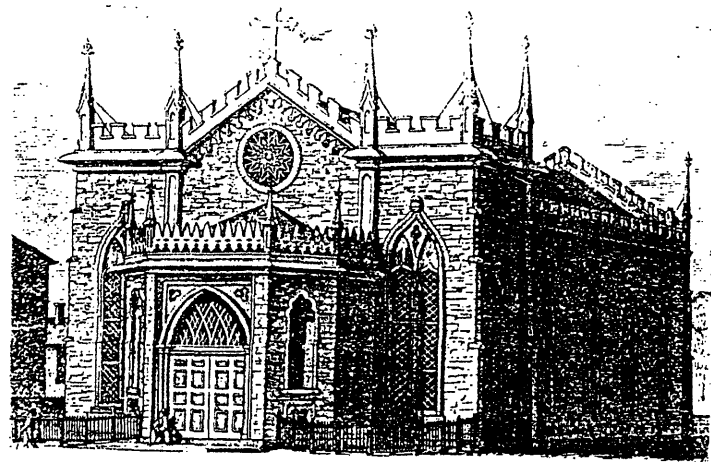
Fig.12   Albany, St. Paul's Church, 1828-29, Philip
Hooker

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Fig.13   New York, Trinity Church, 1839-46, Richard Upjohn

Fig.14   New York, Church of the Holy Communion, 1844-45, Richard Upjohn

Fig.15   Philadelphia, Church of St. James-the-Less, 1846-48
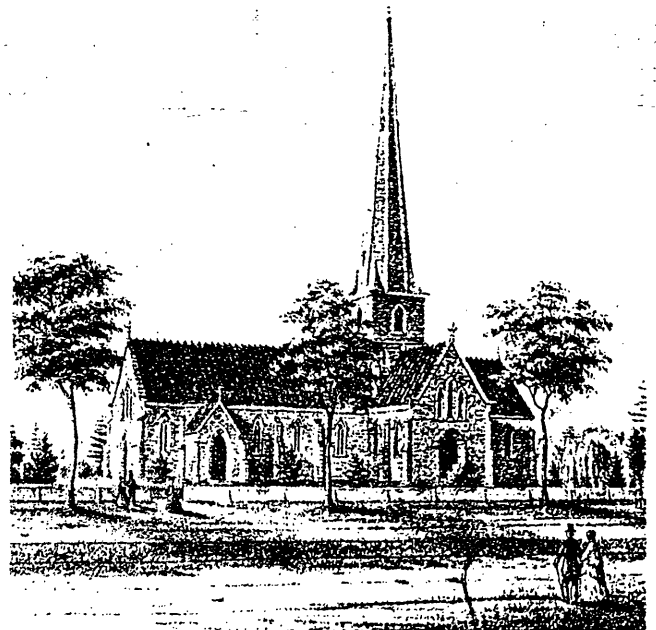
Fig.16   Burlington, NJ, St. Mary's Church, 1846-48, Richard Upjohn

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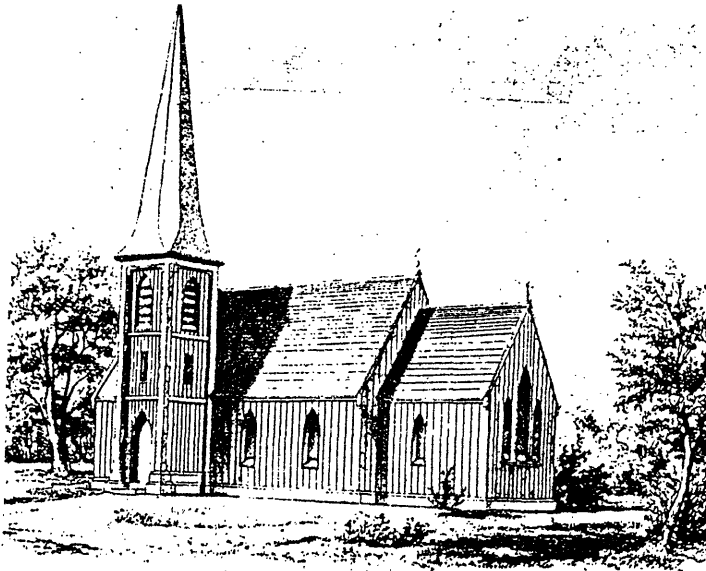
Fig.17   Country Church, Design, 1852, *Upjohn's Rural Architecture*
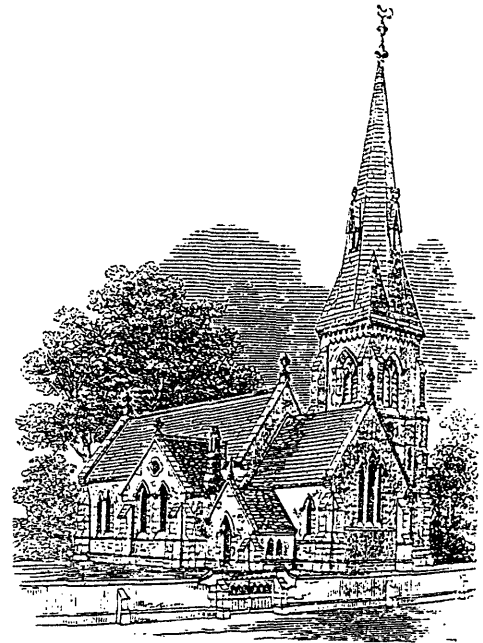
Fig.18   Rural Gothic Church, 1851, *The Horticulturist*

Fig.19   Hamilton, St. Thomas' Church, 1846, Richard Upjohn

Fig.20   New Berlin, St. Andrew's Church, 1847-48, Richard Upjohn

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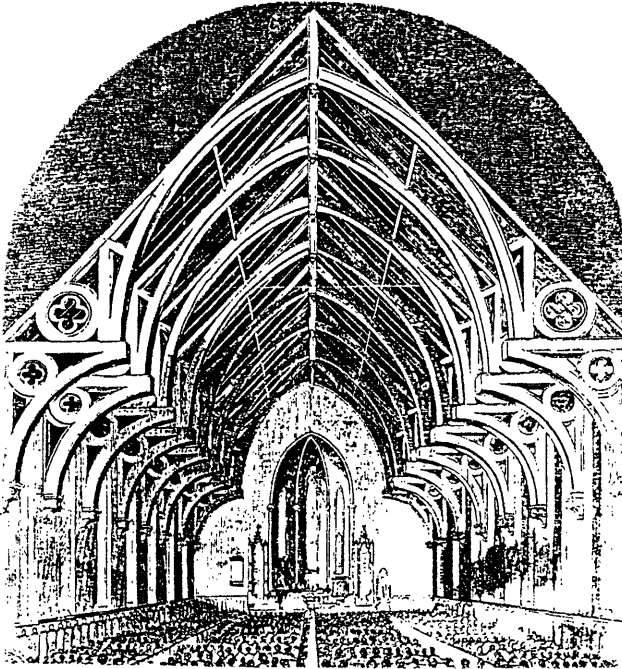
Fig.21 Buffalo, St. John's Church, 1847, Calvin N. Otis
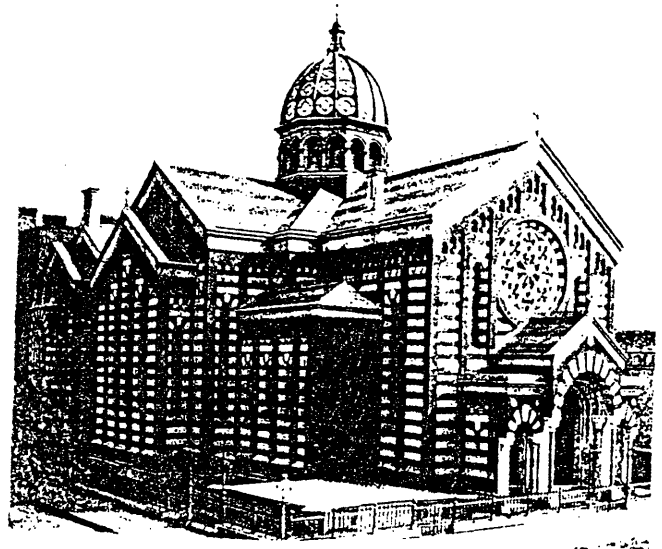
Fig.22 New York, All Souls' Unitarian Church, 1853-55,
        Jacob Wrey Mould
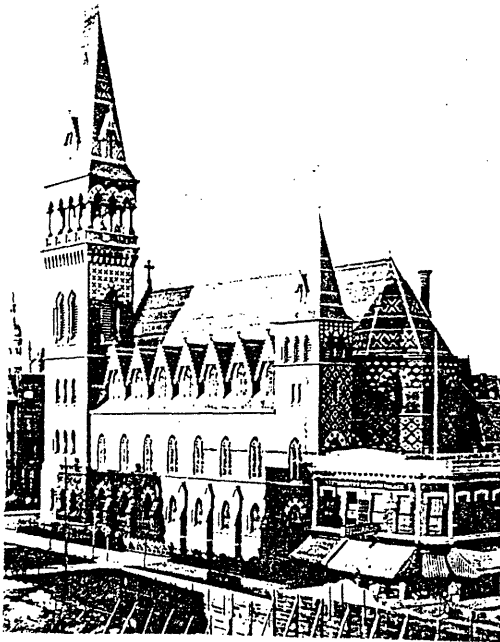
Fig. 23 New York, Church of the Holy Trinity, 1873,
         Leopold Eidlitz
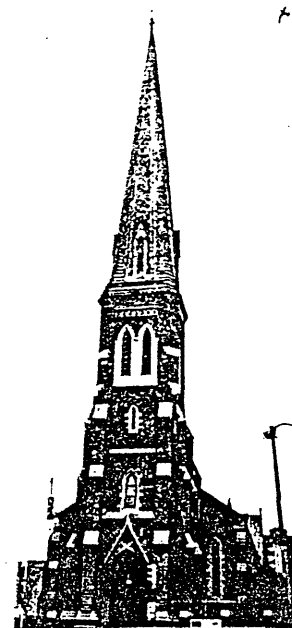
Fig.24 Utica, Grace Church, 1856-60; Tower, 1870;
        Spire, 1875, Richard Upjohn and Richard M.
        Upjohn

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Fig.25   Utica, Calvary Church, 1870-72, Henry M. Congdon
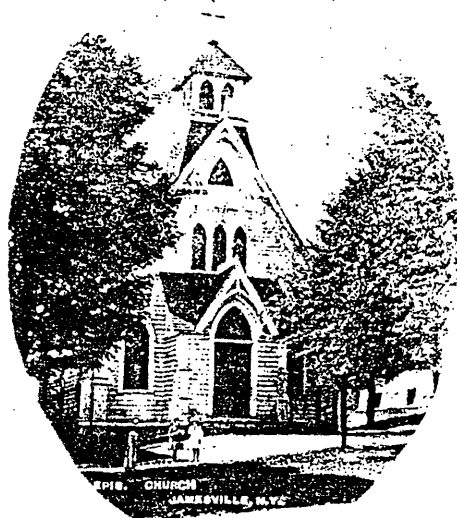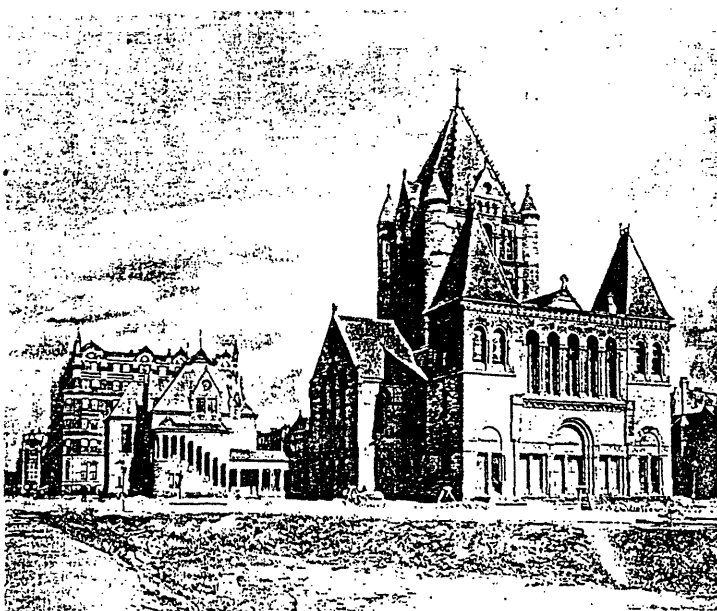
Fig.26   Jamesville, St. Mark's Church, 1878

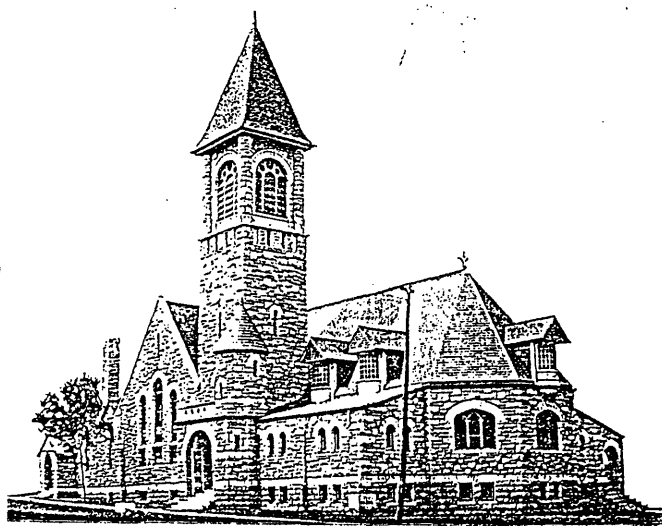Fig.27   Boston, Trinity Church, 1872-77, Henry Hobson Richardson

Fig.28   Watertown, St. Paul's Church, 1889-90,
L.B. Valk & Son

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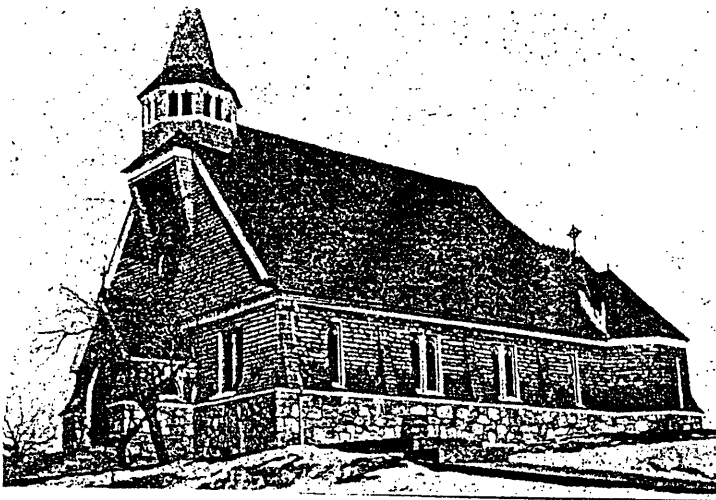
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Fig.29   Alexandria Bay, Church of the St. Lawrence, 1887-91,
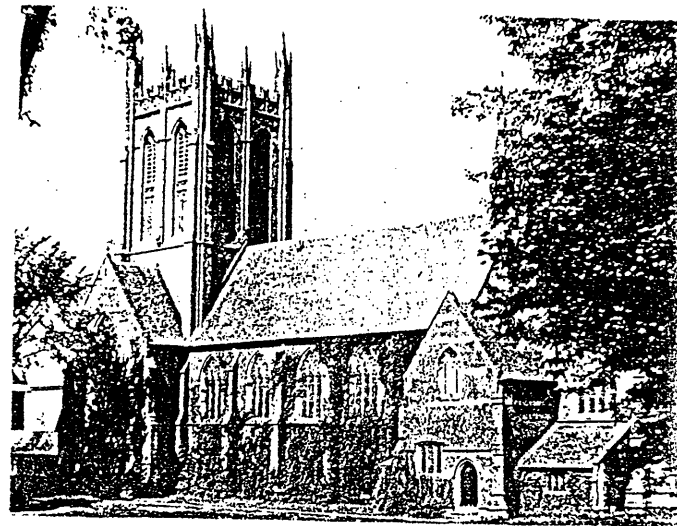W.P. Wentworth

Fig.30   Concord, NH, Chapel of St. Peter and St. Paul,
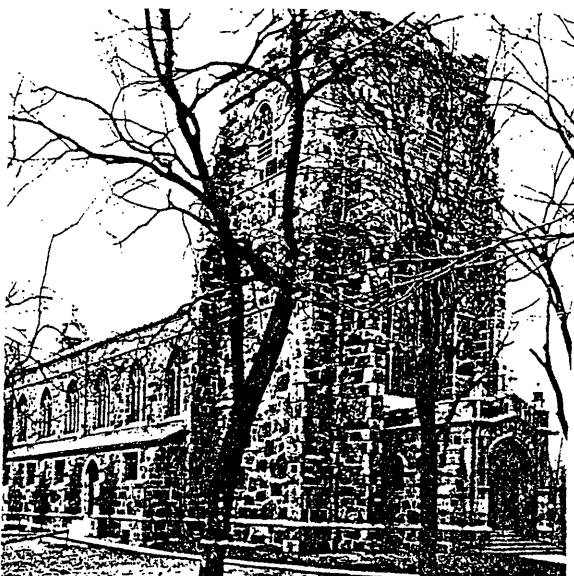1886-94, Henry Vaughan

Fig.31   Ashmont, MA, All Saints' Church, 1891, Cram and Goodhue

Fig.32   Syracuse, Trinity Church, 1914-15,
Brazer & Robb

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F. Associated Property Types

Federal Episcopal Churches: 1800-1850

Description
Exterior

Federal churches were constructed in each of the fourteen counties comprising today's Diocese of Central New York, with the greatest density occurring in settlements along traditional water and land routes through the region. Of the 59 churches believed to have been built in the Federal style, 39 are known through surviving images and/or verbal descriptions and form the basis for the property type description. Of these, ±22 are extant, all but two (Christ Church, Manlius and St. Stephen's Church, New Hartford) in rural areas, with 15 still housing active parishes or summer chapels and others converted to commercial, agricultural or civic use, sometimes on a new site. Of the 15 active churches, 9 are previously listed on the National Register. Included within this property type are a small number of churches, no longer extant, which incorporated a measure of Greek Revival detail, most notably, heavy moldings forming pronounced pediments and entablatures. Because their number was small and they do not survive, and because they were essentially classical buildings with most physical characteristics conforming to the Federal type, they have been grouped here for statistical purposes. Only two Federal churches (not extant) are known to have been designed by a professional architect, Philip Hooker (1766-1836) of Albany, who produced plans for Trinity Church, Utica (1803-10) and St. Peter's Church, Oneida Castle (1818-19). All other Federal churches are considered to be the work of amateur gentleman architects, clergymen, master builders and/or building committees.

The proportions of central New York's Federal churches conform generally to the squarish, box-like volume of New England meetinghouses. However, in plan, they follow the Wren-Gibbs basilica model with the entry on the short gable end rather than on the eaves facade as in a traditional meetinghouse. The long axis in the basilica type leads from the entry to the sanctuary on the opposite end of the building. Only one Episcopal meeting house (Christ Church, Duanesburg, 1792-93, Diocese of Albany) is known in the upstate region east of the Diocese, and apparently it did not serve as a model for later church design in the state's central region. Ranging in approximate size from 26'x38' (St. Paul's, Constableville, 1835) to 42'x 58' (Trinity Church, Seneca Falls, 1833), Federal church main blocks are compact, simple structures in keeping with their remote locations and small parishes at the time of construction. Often the churches are distinguished by projecting square towers centered on the main facade and surmounted by a single

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or multi-stage belfry sometimes with a cupola or spire. Other times prominence is given to the front gable, and the inset tower springs from the main roof. In many cases, the plans of these early churches were altered in the mid-nineteenth century with the addition of recessed chancels, sacristies, robing rooms and other features required to accommodate changes in liturgical practices. Additional bays and parish houses sometimes were added to serve growing congregations.

The great majority of the churches were of heavy, timber frame construction, three bays wide by three or four bays long, above foundations of random coursed, local stone. Exceptions are five similarly proportioned, stone churches built in areas where local quarries provided a ready source of raw materials, and one brick church (St. Peter's Church, Oriskany, c1830). Extant stone churches stand in Brownville (St. Paul's Church, 1820) and Sackets Harbor (Christ Church, 1823-32). Frame buildings are sided with narrow clapboards, sometimes combined with flush board siding on the front facade to create the elegant effect of a classical temple. The sole extant, unaltered example of flush board siding is St. Paul's Church, Paris Hill (1818, Fig.33). In rare instances, a temple front was created by the addition of an entry portico. Extant buildings constructed with classical porticoes are St. Paul's Church, Constableville (Fig.34) and Christ Church, Sackets Harbor. Trinity Church, Lowville (1846), also built with an entry portico, was replaced by the present church in the later nineteenth century. Entry doors were usually placed in the center bay, but examples exist (St. Stephen's Church, New Hartford, 1825; St. Peter's Church, Bainbridge, 1826) with entries placed in each of the lateral bays.

Consistency in the use of pointed arch window and door openings and, to a somewhat lesser degree, the use of Gothic detail distinguishes central New York's early Episcopal churches from those of other Protestant denominations in the region and beyond. With the exception of two buildings, St. Paul's Church, Constableville and Zion Church, Pierrepont Manor (1835), all known Federal churches in the Diocese were constructed with pointed-arch fenestration. Trinity Church, Utica (1803-10, Fig.35), was built with round arch openings, but remodeled in the Gothic style in 1818, and St. Paul's Church, Brownville, with flat-arch windows, was built as a union church, only later adapted for Episcopal worship. Near universal application of the form conclusively demonstrates local acceptance of the Episcopal Church's preference for Gothic as the most appropriate style for religious expression. Because many early images fail to document sash patterns with accurate detail, only general conclusions can be drawn. Evidence suggests, however, that within the pointed-arch form, variations in sash occur, sometimes as part of original construction and more typically as the result of replacement of early sash with stained glass windows in the middle and later nineteenth century. Early renderings and extant examples document the use of large double-hung, clear, multi-light sash with fixed, pointed-arch top with intersecting tracery. While several churches may retain original windows, they are known to remain throughout at Trinity Church, Constantia (1831, Fig.36), on the front facade at St. Paul's Church, Paris Hill and the rear facade at Christ Church, Sackets Harbor. Often the windows were covered with pointed-arch, louvered, wooden blinds, sometimes painted green as at Paris Hill and the first St. Paul's Church, Syracuse (1825, not extant).[1] In other instances, tall, narrow windows with double lancet lights and a center colonnette, as shown in early drawings of Christ

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[1] William Freeman Galpin, *Diocese of Central New York: The Founding Fathers* (Boonville, NY: Willard Press, 1958), p.5.

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Church, Oswego (1828, not extant, Fig.37), St. John's Church, Ithaca (1824, not extant, Fig.38) and St. Paul's Church, Waterloo (1826, Fig.39), may have been part of original construction. Typically, original sash, regardless of form, were replaced with stained glass of varying quality, in accordance with changing tastes as the nineteenth century advanced. In many cases the pointed-arch wall openings, with an occasional pointed, louvred shutter, are the only Gothic features surviving from original construction.

Beyond the glimmer of Gothic shining from the windows of these Federal churches, applied Gothic ornament is the design element most clearly marking the buildings as the homes of Episcopal parishes. Executed largely in wood, the quality and degree of detail was dependent on the parish's rudimentary knowledge of the Gothic style and the skill of local craftsmen in replicating its features. Generally, the Gothic ornament, flimsy and linear in character, was applied as surface detail, reflecting little understanding of original function or structure in medieval architecture. The result was an architectural pastiche combining a conventional Wren-Gibbs type rectangular block, partially detailed with Federal moldings, in uneasy union with a skim coat of Gothic paraphernalia. The proportions of the building remained classical, and in their taut, thin character, the Gothic ornaments, like the delicate pilasters and entablatures with which they were combined, remained true to the Federal period.

As the feature of Wren-Gibbs churches drawn directly from medieval rather than classical sources, the tower, with its inherent contribution of vertical emphasis, was the recipient of much of the Gothic ornament applied to Federal Episcopal churches. In many cases pointed-arch openings, sometimes filled with louvered blinds, occur at the belfry stage. Crenelated or openwork parapets often occur at the top and lower stages of the tower. Surviving images show the frequent use of pinnacles of varying heights at one or more stages of the tower and at the corners of the building's front gable. At St. Paul's Church, Syracuse (1825, not extant, Fig.40), in a rudimentary effort to create vertical thrust, the pinnacles are extended from the foundation through the building's full height at its corners and tower. In a few instances, St. John's Church, Ithaca (1824, not extant), St. Paul's Church, Waterloo (1826) and St. James' Church, Skaneateles (1827, not extant, Fig.41), the roof gable was concealed behind a solid parapet with corner pinnacles. In two known cases, Christ Church, Guilford (1834, not extant) and Calvary Church, Homer (1832, Fig.42), the entire parapet is crenelated. Occasionally the raking eaves were crowned with openwork or crenelation, extended in one case, St. Peter's Church, Auburn (1833, not extant, Fig.43) along the entire lateral eaves. Made of wood and, unlike the pointed-arch windows, not part of the building's structure, this Gothic ornament has generally not survived on the few extant churches from the period.

Despite the Church's clear preference for applied Gothic ornament, classical conventions of the Wren-Gibbs church, still the most familiar to local builders, laity and clergy, persisted throughout the period, often producing incongruous mixtures when combined with medieval detail described above. Beyond the symmetry and proportions of these Federal churches, classicism endured in cornice moldings, closed pediments, sometimes with Adamesque blind lunettes or ovals, paneled parapets (St. John's Church, Ithaca), pilasters (St. Peter's Church, Oneida Castle, Fig.44), blind arcading (St. Paul's Church, Paris Hill) and quoins (Christ Church, Oswego). Generally, the classical ornament was most pronounced on earlier buildings like Christ Church, Manlius (1813, Fig.45), where pointed windows are combined in the tower with classical

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balustrades topped with urns. On later buildings these vestiges of classical detail largely disappear, and Gothic form dominates the surface treatment. In at least one instance, St. Stephen's Church, New Hartford, the exterior was further modified by the use of earth tones, rather than the more typical white paint. The use of natural colors demonstrates an additional effort to create a medieval feeling by imitating the appearance of stone.

Interior

Extant examples and period photographs and descriptions document the original interior appearance of central New York's early Episcopal churches as simple rectangular auditoriums identical to those of countless New England meetinghouses. In the eighteenth and early nineteenth centuries, the pervasive spirit of Calvinism, with its enthusiasm for preaching, further strengthened the Episcopal Church's own liturgical emphasis on the spoken word. The box-like interiors of Protestant, including Episcopal, churches allowed a large group of people to hear the word of God expounded and, in their austerity, reflected the simplicity of the early Episcopal service.

Entry into the nave is sometimes through a vestibule as at Christ Church, Manlius and St. Stephen's Church, New Hartford, and other times, directly from the entrance doors into the auditorium space. Galleries reached by stairs in the vestibule or at the rear of the nave, often spanned the rear of the church and sometimes extended along the sides (Trinity Church, Utica and St. Luke's Church, Harpursville, 1828). The work of Philip Hooker, the Trinity Church, Utica, galleries were highly articulated with classical detail[2] (Fig.46). The gallery generally held the organ, sometimes purchased several years after construction, and pews for the choir. Pews were generally high-backed box style with plank seats and paneled doors. The chancel, generally a raised square or rectangular area set off on three sides by a railing, projected into the nave from the center of the wall opposite the entry. In at least one case, St. Stephen's Church, New Hartford, clustered columns, which support simple vaulting, are a noteworthy early application of Gothic features to the structure of the interior. Although interiors of the Diocese's Federal churches are documented less fully than their exteriors, sufficient evidence remains to conclude that most churches featured a"triple decker" arrangement of high pulpit above a lectern and altar at the center of the chancel. The pulpit was reached by a single or double stair, sometimes curved. This raised central pulpit, like those common in all Protestant New England churches of the period, allowed people in the galleries and high box pews to hear the clergyman and lent further importance to the sermon.

Wall surfaces are generally lath and plaster above and wainscoting below. Coved ceilings are often suspended from the attic framing, and the light and airy spaces they define belie the massive timber superstructure above. Period descriptions indicate that interiors many times were painted white.[3] The occasional use of more vibrant primary colors is suggested by paint receipts

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[2] Charles Wells Hayes, *The Diocese of Western New York: History and Recollections* (Rochester: Scrantom, Wetmore & Co.), illustration opposite p.100.

[3] Rev. John R. Harding,ed., *One Hundred Years of Trinity Church, Utica, N.Y.* (Utica: Thomas J. Griffiths, 1898), p.73 and *The One Hundred and Sixty-Fifth Anniversary of Episcopal Church of the Epiphany, Sherburne, N.Y., 1828-1993* (Sherburne: Church of the Epiphany, 1993), p.13.

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from the 1830s for work done at Christ Church, Manlius. In the later nineteenth century, Federal interiors often were wallpapered and stenciled and their woodwork grain-painted in keeping with Victorian era tastes. Similarly, the Colonial Revival enthusiasm of the twentieth century generally has produced a return to the spirit, if not always the detail, of the original, plain painted surfaces.

As noted above, many interiors were altered in the middle nineteenth century by the replacement of original sash with stained glass and the addition of recessed chancels. The pulpit and reading desk were moved to the sides and the focus of the service became the altar at the rear of the chancel. In varying combinations, chancel arches, new pulpits, lecterns, altars, altar rails, choir stalls and reredoses, often detailed in the Gothic Revival style, were added to the Federal buildings. Organs and choir pews sometimes were moved from the gallery to a front corner of the nave. In most cases the recessed chancel and at least some of the accompanying furnishings remain in place as evidence of local accommodation to changes in liturgical practices.

Significance

Federal churches in the Episcopal Diocese of Central New York document the growth of the Church and the development and transmission of architectural style during the period when upstate New York fell under the administration of the Diocese of New York, 1786-1838, and for several years after. Extant churches gain their primary significance under Criterion C in the area of architecture as representative examples of early nineteenth-century ecclesiastical buildings embodying the style, methods of construction and architectural features of the era as adapted by the Episcopal Church. The buildings can also be historically significant under Criterion A in the areas of religion and settlement for their association with the expansion of the Church during the period of westward migration into central New York in the first decades of the nineteenth century. Related properties, including parish halls, rectories and cemeteries, are potentially significant in the same areas. The period of significance, 1800-1850, has been drawn to encompass construction dates for all churches known to have been built in the Federal style. Periods of significance for individual properties may vary to include the entire time each church served an active role in its community.

Urban pressure, parish growth and natural disaster have claimed most early churches, rendering those that remain particularly significant. Of the 59 churches believed to have been built in the Federal style, 15 still house active parishes or summer chapels. In varying degrees, the remaining buildings document the construction practices of the emigrants who settled central New York, the stylistic preferences of rural Episcopal congregations and the use of architecture to demonstrate religious conviction in the early nineteenth century. All Federal Episcopal churches in central New York were constructed with the boxy mass of the meetinghouse and, in most cases, with the Wren-Gibbs type tower or spire familiar to the settlers from their homes in New England. Beyond this predictable repetition of building practices embodied in the first churches, they vary from their New England and eastern New York counterparts in, and are most significant for, their early and nearly universal adoption of Gothic detail. Perhaps responding first to the model of Trinity Church, New York (1788-90), and later to more local models, upstate parishes demonstrated, in their faithful use of the pointed arch, a belief in the rightness of the Gothic style

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due to its origins in the churches of the Middle Ages. Incongruous mixtures of classical form and Gothic detail, central New York's earliest Episcopal churches document a symbolic identification with the medieval Church and a simultaneous embracing of the social and political purposes embodied in the Federal style.

Like their counterparts in New England, central New York's Episcopal churches were generally of wood. As elsewhere in the new Republic, wood was a readily available material, wood post-and-beam frame construction was within the scope of the craftsmen's training and its cost was relatively modest. A few exceptions occurred where availability of stone, skilled masons and greater wealth encouraged masonry construction. Where most buildings from the settlement period were strictly utilitarian, civic and religious buildings tended to receive some architectural adornment. By the time Episcopal churches were first constructed in central New York, accumulated wealth, however meager, was sufficient to allow for buildings beyond mere shelter. There are no presently known instances of log structures having preceded the current Federal buildings housing active parishes. Instead, local Episcopalians met in a variety of public and private places while amassing the resources to build Federal style churches, modest in scale, but often notable for their decorative features and permanent quality.

More important than the material used in construction of the Federal churches, they are significant as embodiments of contemporary construction practices. Generally the physical work of skilled local craftsmen, the raising of a church represents a larger community effort. For example, one church was funded partly by cash subscription and the remainder by pledges of "cider and apples, tailoring work, combs at cash prices, meat, saddlery, and pork." Master builders erected massive, timber frames in the manner familiar to them from similar projects in New England. Developed to imitate classical styles, timber frames inevitably reproduced the rectangular mass of the meetinghouse, even when an Episcopal parish preferred an allusion to the Gothic past. A builder might reshape his arches to the pointed form and apply a bit of superficial Gothic ornament, but construction techniques of the period, lack of understanding of Gothic structure and the abiding familiarity of Federal style detail produced buildings classical in their static geometry, their symmetry and proportion and their pedimented facades with finely molded entablatures and pilasters.

The construction methods evidenced in Federal Episcopal churches were no different from those used to build for other Protestant denominations in central New York. Presbyterians and Congregationalists regularly erected Wren-Gibbs type buildings. Like the Episcopal buildings of the time, they were large auditorium spaces wrapped in classical garb. On the interior in all churches there was no large division of space between the laity and the clergy. Chancels were small as ceremony did not yet play a large role in the service, even in the Episcopal Church. With cove ceilings delivering good acoustics and a high central pulpit, the church interiors reflected a liturgical emphasis on preaching common to all denominations during the period. The design element that distinguishes Episcopal churches and adds an extra measure of significance, singly and collectively, to those that remain is their consistent, nearly universal adoption of Gothic detail as an expression of religious belief. Unlike dissenting sects that emigrated to New England, Episcopalians had no doctrinal reason to abandon the Gothic style associated with the established church since the Middle Ages. Instead the Gothic was viewed as desirable precisely because of its ecclesiastical origins.

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In addition to their role in documenting choice of style and resulting building practices as an expression of religious conviction, remaining churches provide evidence of the spread of the Gothic style in the early nineteenth century. Although it occurred in a few early civic buildings, Gothic was introduced to America largely through designs for churches, principally Episcopal churches. There were elements of Gothic survival in the first Trinity Church, New York (1698), and the second Trinity Church (1788-90), with its Wren-Gibbs form and Gothic detailing, provided a model of inestimable importance for later church design. English publications available in America, including works by Batty Langley, James Gibbs and John Britton, illustrated Gothic buildings and provided a ready design source. As early as 1807, the Episcopal journal, *The Churchman's Magazine*, promoted Gothic solemnity as more fitting for religious purposes than "the more light and finical...[style] of Greece."[4] The Rev. John Henry Hobart was then editor of the paper[5] and may well have been the unnamed "observer" who favored the style. At a notably early date, 1811, the Gothic style made its first appearance in central New York at St. Peter's Church, Auburn where pointed-arch windows lighted the simple Wren-Gibbs building. The example of Trinity Church, the opinion expressed in *The Churchman's Magazine* and/or other unknown factors no doubt influenced the building's unidentified designer. In c1816, Bishop Hobart suggested that the Gothic design of St. John's Church, Canandaigua (1816) serve as a model for other New York churches.[6] Soon after, Ithiel Town's Trinity Church, New Haven (1814-17, Fig.47) offered an example of then unsurpassed Gothic authenticity. Its tower was traceable to a specific Gothic source,[7] and the interior was the first to, at least visually, resemble a Gothic vaulted ceiling. Architectural historian, William Pierson describes St. Luke's Church, Rochester (1824-28, Fig.48) and St. Paul's Church, Troy (1826-28, Fig.49) as direct outgrowths of Town's Trinity Church and speculates that others, beyond the scope of his research, must also be traceable to Trinity.[8] It is reasonable to suppose that with examples east and west of central New York, churches in between were also aware of Trinity, New Haven. In fact, the unusual tower of St. Stephen's Church, New Hartford (1825, Fig.50) may exhibit the faint shadow of Trinity.

One factor that largely can be eliminated from the spread of the style locally is the role of the professional architect. Only two buildings, Trinity Church, Utica (1803-10) and St. Peter's Church, Oneida Castle (1818-19), are known to have been the work of a trained architect, and in each case, Philip Hooker planned a neoclassical building. In other cases, gentleman amateurs may have played a role. John McVickar was a New York gentleman, devout Episcopalian and skilled amateur. His plan for St. Paul's Church, Constableville (1835) was said to have been based on St. Paul's Chapel, New York, where his family worshipped. While the Constableville church is not Gothic, it does document the spread of style by example to central New York. In the absence

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[4] James Early, *Romanticism and American Architecture* (New York: A.S. Barnes and Co., 1965), p.118.

[5] Raymond W. Albright, *A History of the Protestant Episcopal Church* (New York: The Macmillan Company, 1964), p.173-74.

[6] Hayes, p.42-3.

[7] Pierson, p.138.

[8] Ibid., p.138.

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of professional architectural advice, local craftsmen, vestrymen and clergymen worked together to produce the Diocese's many Federal churches, most with Gothic detail. Surviving minutes books and construction contracts document, as well, one church looking to another for design inspiration. However such documentation is rare, and the precise combination of influences, Church publications, advice from the Church hierarchy, the example of other churches, local knowledge and doctrinal belief, cannot be determined for each church in the Diocese.

Standard architectural histories suggest that the Gothic style appeared infrequently during the Federal period.[9] The evidence in central New York suggests otherwise. It is clear that within the limits imposed by local skills, local materials and distance from design sources, central New York's Federal Episcopal churches display a remarkably early and consistent devotion to the Gothic style as then understood. With the Presbyterians, Baptists and Methodists generally choosing flat-arch construction, it may well have been the local Episcopal church that introduced the Gothic style to many booming frontier towns. Together, the extant churches provide important evidence of the degree to which Gothic style permeated to the vernacular level of Episcopal architecture at a very early date. With Episcopal churches in eastern New York seemingly not quite so fast to adopt the style (see Section E, p.8), central New York's churches, the next group on the migration path westward, are extremely significant evidence of a broad sowing of the seeds of architectural contrast which would flower with the Gothic Revival. With their Gothic detail, the Federal churches also exhibit a growing awareness within the Episcopal Church of the role of architecture in the Anglican tradition and the appropriateness of the Gothic style for Episcopal worship. The simplicity of these early churches rendered them amenable to alteration. As liturgical changes within the Church promoted adoption of Gothic structural form in addition to ornament, most Federal churches were renovated, and the alterations themselves have acquired historical significance. In their altered state, remaining churches are remarkable hybrids combining elements of classical and Gothic detail with equal parts of classical and Gothic form, the former in their symmetrical, boxy volume and the latter in their mid-century, recessed chancels.

Historically, these churches also document the growth of the Church internally as it ministered to spiritual needs on the frontier. The Church was both a promoter and beneficiary of growing stability. The consecration of a new church was evidence of the success of the Diocesan administration in serving local needs and, perhaps more importantly, it was evidence of the faithful effort of pioneer laity to establish a parish despite only occasional visits from traveling clergy. Beyond documenting the spread of religion, the churches are evidence of the broader patterns of settlement in central New York. Their leaders were often the community's leaders as well, and the early history of church and town can be difficult to separate. In many towns where members were few and money was scarce, the construction of a church was a pretentious effort. Where those churches still stand they embody the pride, faith and hope of their creators and the abiding spirit of optimism for the future that characterized much of central New York in the first half of the nineteenth century.

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[9] Calder Loth and Julius Trousdale Sadler, Jr., *The Only Proper Style: Gothic Architecture in America* (Boston: New York Graphic Society, 1975), p.19 and Pierson, p.136-38.

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Registration Requirements

Relatively few properties survive from the Federal style era of Episcopal church construction, and because of their rarity they need not display all elements noted in the property type description. To qualify for registration, a church should retain sufficient integrity of original features to illustrate the massing, proportion, construction techniques, workmanship, materials, pattern of windows and doors, ornamentation and general aesthetic quality of the Federal era. Additions and alterations resulting from changing liturgical practices express religious belief and are themselves historic when sufficient integrity is retained. Integrity of historic feeling and association with the settlement period in central New York is bolstered by retention of original setting, particularly when rural, and by the presence of related properties including rectories, parish houses and cemeteries. However, the presence of original setting and related properties is not necessary for registration. In general, churches meet registration requirements if they retain sufficient structural and stylistic features to identify them as having been built during the Federal era and to evoke that period.

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Property Type: Gothic Revival

Gothic Revival Episcopal Churches: 1840-1890

Description
General

Masonry and frame Gothic Revival churches, large and small, high style and vernacular, were constructed in all quadrants of the Diocese during the middle and later nineteenth century. Generally speaking, when Gothic Revival churches were built in remote rural areas, they were the first building constructed by a new parish or mission. In older communities, the Gothic Revival building was often a replacement for a Federal church now deteriorated or too small for a growing parish. In the largest communities, including Watertown, Syracuse, Utica, Oswego, Elmira and Auburn, second and third parishes and missions were established as each city's geographic area and population increased, and utility and taste demanded stylish Gothic facilities in convenient locations. Despite the introduction of later Victorian-era styles, the Gothic Revival style was applied, particularly in rural areas, through the 1880s. Because of differences in the nature of the materials and resulting buildings, masonry and frame exteriors will be described separately.

Masonry Churches: Exterior

Masonry Gothic Revival churches were built in all but three (Cortland, Madison and Tioga) of the fourteen counties in today's Diocese of Central New York. Of the ± 33 masonry buildings known, ± 22 were of stone, with the majority of these in the largest communities and others in smaller towns where availability of materials or other local circumstances supported the expense of stone construction. The remainder were of brick and were scattered through six counties (Cayuga, Chemung, Jefferson, Lewis, Oneida and Tompkins). Historically the largest and wealthiest counties, Oneida and Onondaga witnessed construction of eleven masonry churches, just over one-third of the total number built. Of the ± 33 masonry churches, 26 are extant and all but two are known through at least one exterior photograph. Extant properties and historic photographs form the basis for the property type description. Twenty buildings still house active parishes, and eight are previously listed on the National Register. Professional architects, including Richard Upjohn, Henry Dudley and Horatio Nelson White among others, and a clergyman with architectural training, the Rev. H. Gaylord Wood, designed approximately twenty of the masonry churches.

Depending on location, and ambition and taste of the parish at the time of construction, Gothic masonry churches generally were either low-profiled country church types, with or without a tall spire, or more high-walled, compact, sometimes clerestoried, city churches. The churches in New Berlin (St. Andrew's, 1847-48, Richard Upjohn, Fig.51), Fayetteville (Trinity, 1870, Rev. H.Gaylord Wood) and Evans Mills (St. Andrew's, c1878) are examples of the former, while Trinity Church, Elmira (1855-58, Henry Dudley, Fig.52), Grace Church, Utica (1856-60, Richard Upjohn) and St. Peter's Church, Auburn (1868-70, Henry Dudley) reflect a more urban type. With the exception of the earliest Gothic church, St. Paul's, Syracuse (1842, not extant), which exhibited the symmetry of Trinity Church, New York (1839-46), nearly all buildings display the functional asymmetry of English parish church design. In general, a rectangular nave is extended at a front or rear corner, or at mid-point, by a tower, usually with entry, which counterbalances an

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entry porch or porches. In some instances, most notably Grace Church, Utica, where the imposing tower is placed centrally on the gable end, and the bell-cote type churches (St. Andrew's, New Berlin; Zion Church, Rome, 1850, Richard Upjohn, Fig.53; Christ Church, Clayton, 1869, T.W. Richards, Fig.54) where the tower is central, more symmetrical compositions occur. While asymmetry derived from interior plan, in the hands of skilled architects like Upjohn, it was modified and adjusted to create a satisfying composition from opposing visual forces, in a manner consistent with the Picturesque ideal. Changing tastes and space requirements sometimes have necessitated additional bays, deeper chancels and new parish houses.

The proportions of Gothic churches are taller, narrower and longer than their Federal predecessors, with high style examples exhibiting the greatest attenuation. In plan, all churches combine an elongated nave with a recessed chancel of varying depths and various combinations of sacristies, vestryrooms and antechambers. In some cases the chancel is massed with the nave under a continuous roof gable (St. Matthew's Church, Horseheads, 1867) and in more elaborate instances, the chancel is independently massed with a lower roof line and changes in window placement (Christ Church, Binghamton, 1853-55, Richard Upjohn, Fig.55), indicating boldly the liturgical distinctness of the space. In at least two cases (Grace Church, Utica and Zion Church, Rome) somewhat truncated transepts extend the interior space. In some larger churches, a depressed roof angle (Christ Church, Binghamton) indicates the placement of side aisles, while other plans contain side aisles under the main roof slope. In other instances, roofs are separated by a clerestory which visually differentiates the interior spatial separation of nave and side aisles (Trinity Church, Elmira). In varying combinations, stepped buttresses support building facades, towers, corners and sidewalls, often indicating in their placement, the articulation of interior spaces.

Local quarries provided a variety of stones for construction of Gothic Revival churches. In most cases the masonry is rock-faced, coursed ashlar, with variations in natural color and texture creating the picturesque surface richness, permitted, if not encouraged, by Pugin, and favored by Romantic-era Victorians. While less evocative of medieval England, brick was more readily available, less costly and perhaps, in some cases, better suited to local tastes. Simpler in effect than stone, it produced sturdy buildings, Gothic in form and detail, but with their smooth planes and crisp detail, exhibiting residual traces of the clear geometry of earlier American design (Trinity Church, Lowville, 1863, Fig.56). Roof profiles are steeply sloping, running low to the ground in smaller churches and stopping short in larger high-walled examples. In several instances (St. Andrew's Church, New Berlin), small, gabled, roof dormers help to light the open-roofed interior. Slate, often laid in colorful, imbricated patterns, was a preferred roofing material and remains in place on several buildings. Iron cresting still lines the roof gable of St. Paul's Church, Waterloo. Original roofing has most often been replaced with modern asphalt shingles.

The first Gothic Revival building in the Diocese, St. Paul's Church, Syracuse (1842), exhibited Perpendicular Period Tudor arch openings with triple lancet infill and diamond lights. In keeping with the Early English and Decorated Period styles of most other churches, principal window openings are long narrow lancets or somewhat wider lancets with paired lancet tracery. The long, dark voids of the deeply-set windows alternate rhythmically with the wall buttresses, and together they accent the buildings' Gothic verticality. Windows in the main gable are sometimes trefoil-shaped or round with trefoil or quatrefoil tracery. In some instances, smooth

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surrounds contrast with the rough wall surfaces to promote a picturesque effect.

Towers of varying heights and types create the principal vertical thrust for each building. In cases where the church is asymmetrical, the tower enlivens the irregular profile and counterbalances the lower masses of nave, chancel and porch. In some instances, due to financial constraints, towers were completed some time after the body of the church (Grace Church, Utica). In other cases, original towers have toppled, and only a truncated portion of the original soaring element remains (Trinity Church, Fayetteville, (Fig.57); Trinity Church, Lowville). All towers are multi-staged and rise from a buttressed square base, some terminating with pinnacles, a corbeled cornice and/or crenelated parapet. Others taper to an hexagonal broached spire. Various slender dormers relieve the spire surfaces, while extreme height lends particular elegance to some compositions (St. Paul's Church, Waterloo, 1864, Henry Dudley, Fig.58; St. Peter's Church, Auburn, Fig.59). Two churches exhibit central bell-cote towers which project somewhat from the nave wall and rise in a continuous frontal plane through several lateral setbacks. The smooth wall plane and sharply-defined lancet window and belfry openings create a boldly geometric effect. Many towers and roof gables are topped with crosses, too "popish" for the Federal era, but increasingly acceptable to the more liturgically-driven Gothic Revival era.

Frame Churches: Exterior

No less than 43 frame Gothic Revival churches were constructed, with at least one in each county of the Diocese. The greatest number, a total of ±22, stood in Oneida, Jefferson and Madison Counties. Half of the known total were built before the end of the Civil War. Twenty-one, or fifty percent, of the frame churches are known to survive, and each of them houses an active parish. Thirty-eight churches are known through photographs and form the basis for the property type description. At least twelve are traditionally believed to have been architect-designed, with Richard Upjohn responsible for the great majority of plans. Clergymen produced at least two designs. Six frame churches are previously listed on the National Register.

In keeping with their largely rural locations, nearly all frame churches are relatively small structures with the simply massed elongated nave and articulated chancel typical of the Gothic Revival style, regardless of building material. In more elaborate examples, most notably St. John's Church, Big Flats (1866, Fig.60) an asymmetrical tower suggested *Upjohn's Rural Architecture* (see Fig.17) and English parish churches as design sources. More common are central towers, bell cotes or belfries which produce a generally symmetrical effect (Grace Church, Waterville, 1853-54, Thomas S. Jackson, Fig.61). The most vernacular examples have no tower element, and like those with central towers, they are generally block-like, symmetrical compositions. In some instances, transepts (St. Thomas' Church, Hamilton, 1846, Richard Upjohn) and side porches (St. James' Church, Cleveland, 1867, Rev. H. Gaylord Wood, Fig.62) create more complex massing. Two of the larger buildings, no longer extant (Trinity Church, Watertown, 1850, Richard Upjohn, Fig.63; Trinity Church, Syracuse, 1869, Fig.64), exhibited the technique, noted in certain of the Diocese's masonry churches, of a depressed roof angle to indicate side aisles. Regardless of massing, principal entries are generally in the gable-end of the main block. In many, but not all, cases, stepped buttresses are applied, in varying combinations,

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to sidewalls, corners, towers and main facades. While the degree of structural support they offer varies from building to building, all create movement and are important evocations of medieval architecture. In all cases, with degree dependent on relative sophistication of design, the churches are organic compositions which grow from structural and liturgical needs rather than simple compilations of stylistic detail.

In general, all frame churches are low-profiled with steeply pitched roofs contributing to overall verticality. In some cases, the recessed chancel is massed under the main gable with articulation confined to interior arrangement. In other instances, a lower roofline, sometimes sheltering an apse, indicates the rubrically-inspired separation of interior spaces (St. Mark's Church, Clark Mills, 1863, Fig.65). Small gabled dormers pierce the lower roof slope of several buildings. Original roofing material was wood shingles, replaced in most cases by modern asphalt material. Sensitive use of wood for framing, cladding and detail, first applied to Gothic church design by Richard Upjohn, is the defining feature of frame Gothic Revival churches, often called "Upjohn type" churches. In most instances, buildings are sided with board-and-batten sheathing. Ribbons of shadow cast by closely-spaced battens multiply the vertical effect of the siding itself and confirm its appropriateness for modest Gothic buildings. Valued for its inherent verticality, board and batten is the siding style most expressive of Gothic structural technique, and its retention, where originally used, is important for integrity. Unlike much domestic architecture of the period, churches were unlikely to have been embellished with vergeboards and other jigsawn detail. Largely unadorned, central New York Episcopal churches conveyed the simple dignity and humility of the Upjohn model. Often painted earth-tone or stone colors, the textured wooden surfaces and detail, combined with rock-faced stone foundations, gave each building a naturalness prized by Romantic era churchmen. Many buildings have been painted white with resultant, but reversible, loss of character.

Whether central or offset, all towers rise from a square base, some through two or three stages before terminating in a belfry, adorned in several cases with corbeling, crenelations (St. James' Church, Clinton, 1865, Dudley & Wills) or a small gable roof (St. Thomas' Church, Hamilton). In the most elaborate examples, the belfry is surmounted by a tall broached spire which contributes important vertical thrust to the overall composition (St. James' Church, Cleveland, Fig.66). Other churches exhibit small projecting bell-cote towers (St. Peter's Church, Cazenovia, 1848, Fig.67) or small belfries rising from the roof gable (Grace Church, Willowdale, 1874-75, Fig.68).

Lancet windows of varying lengths and widths, cleanly cut into the wall surface, occur on nearly all churches. Broader windows often exhibit paired lancet tracery (St. James' Church, Pulaski), and at least one church (Grace Church, Willowdale) exhibits Tudoresque arches. Triple lancets occur in the chancel ends of many buildings, sometimes with traceried round or trefoil windows positioned to light the upper gable end of the entry facade. In some cases, hood moldings top the windows and doors (St. Mark's Church, Port Leyden, 1865, Fig.69). Permanent storm windows protect the sash on many buildings.

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Masonry and Frame Churches: Interior

Like their exteriors, the interiors of all Episcopal Gothic Revival churches, in varying degrees, embody the Church's increasing emphasis on liturgical formality during the mid-Victorian era. The primary vehicle for expressing the reintroduction of ceremonial ritual was the separation of nave and chancel, and thus laity and clergy, which occurs with varying degrees of elaboration depending on the scale and complexity of the building design. In all cases the nave follows the basilica model with entry on the short end and the proportion of the interior more elongated than in Federal examples. The attenuated space and the sequence of windows and trusses, which seem to march down the length of the various naves, create a tunnel effect appropriate for ceremonial processions toward the focus of attention, the altar. In addition to being recessed, the separateness of the chancel is further indicated by its elevation and by a pointed chancel arch, often articulated with heavy molding or engaged piers of clustered columns and other applied ornament. Within the chancel, the importance of the sanctuary, which surrounds the altar and is reserved for clergy, is indicated by its elevation and an altar rail. Altars vary from relatively simple tables with closed bases (Trinity Church, Lowville), sometimes backed by a reredos, to elaborately carved multi-tiered structures (Grace Church, Utica). Altars, altar rails and other liturgical furnishings are often detailed with Gothic motifs. In the most Ecclesiological examples, the present chancel, the result of remodeling, is sufficiently deep to allow for choirstalls (Grace Church, Utica; Christ Church, Binghamton; Zion Church, Rome) and sometimes, the organ. Chancel ceilings are generally open and finished with exposed wood framing or ribbed vaulting of plaster. Examples of the former include St. James' Church, Cleveland (Fig.70) and the latter, St. Paul's Church, Waterloo (Fig.71) The present configuration of the chancel area in many churches results from remodeling, sometimes more than once, in accordance with changing tastes and liturgical practices.

The nave areas of the simpler churches, which includes all extant frame examples and many masonry churches, are direct, uncluttered spaces with sidewalls relieved only by their pointed-arch window openings, often with molded surrounds, and the lower portion of the ceiling trusses which are sometimes carved. In many naves, the open ceiling with exposed trusswork is the area of greatest visual interest. Framing techniques include hammer beams and spandrels at St. Andrew's Church, New Berlin, scissor trusses at St. Paul's Church, Chittenango, and a variety of other trusswork arrangements in evidence throughout the Diocese. Sometimes the trusses support a wood ceiling, other times plaster. In each case, the tall timber framing emphasizes the dramatic vertical proportions of the Gothic style, and with its dark stain, the trusswork establishes an air of mystery in the dim upper regions of the church. Downing and his fellow Gothic Revivalists valued this "lofty, dim and solemn aspect," for the "devotional feelings" it engendered, and the period preference for darkened interiors is well-documented in the Diocese's many Gothic churches. Tile or dark-stained wood floors, many now carpeted, and wood pews with Gothic detailing, often stained or grain-painted in a dark finish, contribute to the interior solemnity.

In the larger masonry churches, including Grace Church, Utica, (Fig.72), Christ Church, Binghamton, and Trinity Church, Elmira, the presence of side aisles expands the interior space and complicates the interior framing. In general, in these larger churches, parallel rows of clustered piers carry the trusswork above the nave. Wooden pointed arches span the longitudinal spaces between the piers and form the interior bay frames. In some cases, (Christ Church, Binghamton;

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St. Peter's Church, Auburn), a series of arches which run the length of the nave between the posts carry a second arcade or clerestory (Auburn) which fills the space between the crowns of the lower arches and the plate from which the roof framing springs. Generally, the clustered piers are also the spring points for the aisle roof framing which runs, in a variety of trusswork patterns, from the nave to the exterior walls. In several instances, organ lofts occur at the rear of the church (St. James' Church, Clinton), some still housing the organ and others devoted to different uses following removal of the organ to the front of the nave or the chancel.

Wall surfaces, particularly in the simpler churches, are generally plaster above and wood dado below, rather than the natural stone of their English counterparts. Their starkness produces a somewhat austere effect in many smaller churches where decorative treatment is reserved for the chancel. In larger churches, while decorative painting may enliven walls and ceiling surfaces and the piers and ceiling framing, it is most heavily concentrated in the chancel where dark colors and gilded detail sometimes create a jewel-box effect. In most cases, the interiors have been redecorated many times as changing tastes dictated the application of gilded wallpapers, stenciling and other surface embellishments.

Original windows are undocumented in many of the earliest buildings. In simpler churches they may have been diamond-paned leaded glass or grisaille glass with stenciled borders similar to those that remain at St. James' Church, Cleveland. Often the earliest windows have been replaced by stained glass memorial windows installed in the late nineteenth and first-half-of-the-twentieth century. After the Civil War, when stained glass became more widely available, it was installed at the time of construction in some churches, while others began with cathedral glass, only later replacing it with more elaborate memorial windows.

Significance

Gothic Revival style Episcopal churches in central New York document the expansion of the Church during the administrative period of the Diocese of Western New York, 1838-1868, and the first two decades of the Diocese of Central New York, and a parallel growth of interest, among regional parishes, in fine religious architecture as espoused by the New York Ecclesiological Society. Extant churches gain their primary significance under Criterion C in the area of architecture as representative examples of mid-nineteenth-century religious buildings embodying the Episcopal Church's increasingly coherent architectural program based on liturgical and structural function rather than the historic allusion of Federal era Gothic. The buildings are potentially historically significant, as well, under Criterion A in the areas of religion and of settlement and subsequent community development. This historic significance derives from their association with expansion of the Church as emigration to central New York continued during the first decades of the Diocese of Western New York, only to be followed by population shifts from rural to urban areas after the Civil War. Related properties including parish halls, rectories and cemeteries are potentially significant in the same areas. The period of significance, 1840-1890, has been drawn to include construction dates for all churches known to have been built in the Gothic Revival style. Periods of significance for individual properties may vary to include the time each church served an active role in its community.

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Surviving in far greater numbers than their Federal style counterparts, Gothic Revival churches presently house 39 active parishes in masonry and frame buildings. Collectively, the extant churches are significant evidence of the Church's informed, active building program as practiced by architects, clergymen and laymen properly initiated into the historic relevance of the Gothic style for Episcopal worship. Depending on its architect, and ultimately on the sophistication and means of the parish itself, each building is a more or less doctrinaire example of Gothic Revival architecture, and together they suggest the rapid transmission of the style in the central New York region following construction of Trinity Church, New York (1839-46).

Because of its unity of purpose and strong central organization under Bishop De Lancey, the Diocese of Western New York was called "the Model Diocese" in its day.[10] Perhaps because of that central administrative strength, and the orderly dissemination of information it may have promoted, the Diocese was a model also for swift absorption and application of the liturgical and structural principles of medieval building as then understood. In relative proximity to the hub of the revival in metropolitan New York, the upstate Diocese, beginning with the early construction of Grace Church, Lyons (1838-40, James De Lancey Walton, now in the Diocese of Rochester) was quick to accept the principles of the Oxford Movement. Following construction of the first Gothic Revival church in today's Diocese of Central New York, St. Paul's Church, Syracuse (1841-42, second building, not extant), only two or three new churches were built in the outmoded Federal style. By the start of the Civil War, at least 32 churches, high style and vernacular, had been constructed in central New York in the Gothic style. Beginning with the relatively early decision by St. Thomas' Church, Hamilton to secure a design from Richard Upjohn in 1846, local parishes had employed three of the five architects recommended by the New York Ecclesiologists by 1852, only six years later. While comparable data for other northeastern dioceses is not presently available, it is apparent that, by virtue of their early dates and sophisticated designs, central New York's mid-nineteenth-century Episcopal churches constitute an historically significant microcosm of Gothic Revival religious architecture.

Widespread appearance of a new style presupposes some sort of exchange of information on the subject. Like their Federal era predecessors, central New York Episcopal churches in the Gothic style embody the flow of architectural ideas abroad in the region at the time of their conception. As head of "the Model Diocese" and an avowed High Churchman, Bishop De Lancey must have played an important role in the dissemination of Ecclesiological ideas. He is thought to have suggested his relative, James De Lancey Walton, as architect for Grace Church, Lyons, thereby participating in the introduction to his western New York diocese of Gothic architecture based on direct observation of English sources. A review of the Bishop's early Convention addresses suggests his personal absorption of Ecclesiological precepts. His 1842 recommendation to "the feeble congregations of the Diocese as yet unsupplied with edifices" that it was "far better for them to erect at first a small building, neat and convenient...unencumbered with debt, than to encounter the undertaking of an expensive edifice, that will involve them in debt..."[11] demonstrated his understanding and promotion of Pugin's prescription for churches "as good, as

[10] Hayes, p.253.

[11] William H. De Lancey, D.D.,"Address," *Journal of the Proceedings of the Fifth Annual Convention of the Protestant Episcopal Church in the Diocese of Western New York* (Utica: John P. Bush, 1842), p.32.

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spacious, as rich and beautiful as the *means and numbers of those who are erecting them will permit*"[12]

Beyond Bishop De Lancey, several other clergymen demonstrated architectural interests that promoted the Ecclesiological soundness and aesthetic success evidenced in many area Gothic churches. The Rev. Dr. Benjamin Hale, President of Geneva College, now Hobart College, gave annual lectures on architecture at the College and wrote an architecture textbook.[13] In 1841, he prepared a preliminary "Gothic Style" design for the new building for Trinity Church in Geneva and accompanied its architect-builder, Calvin N. Otis, to New York to inspect Upjohn's Trinity Church then under construction. In addition to closely studying the church, Otis purchased "Pugin's large work [and] other costly publications,"[14] presumably with the intention of applying their principles. Otis went on to design St. John's Church, Buffalo (1846-48, not extant), the nation's first open timber roof supported wholly upon hammer beams and spandrels.[15] Construction of a hammer-beam ceiling at such an early date, and in upstate New York, demonstrates a general interest among American architects in Gothic structure, beyond mere ornament, and an application of that interest important to architectural progress in the western New York Diocese. Otis brought his extensive knowledge of Gothic architecture to central New York with the design for Christ Church, Oswego (1854-56, not extant, Fig.73).

Two other upstate clergymen, the Rev. Charles Wells Hayes and the Rev. H. Gaylord Wood, promoted local receptivity to advanced trends in church design at mid-century. Hayes reported on church design for the *New York Ecclesiologist* and the *Gospel Messenger* and produced a useful booklet, *Hints on Church Building*, in 1857. Wood studied architecture at Geneva College, presumably with Dr. Hale, and designed two churches in the Diocese of Central New York, St. James' Church, Cleveland (1867), and Trinity Church, Fayetteville (1870), each of which demonstrates a good understanding of English parish church architecture adapted for American use. As in the Federal era, the flow of information continued to be aided by coverage of architectural news in the *Gospel Messenger*, "the Sunday reading of most families in every parish,"[16] and by the annual Diocesan Convention where building news, including stylistic notes, was often included in the Bishop's address and parish reports. Books on church construction by architects, Frank Wills, Frederick Clarke Withers, Charles P. Dwyer and J. Coleman Hart added to the store of information available.

In addition to an informed clergy and open-minded laity, new Gothic buildings themselves promoted exponential application of the style. Following its completion in 1841, Grace Church, Lyons, was recommended by the *Gospel Messenger* as "a model which every congregation

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[12] A.W.N. Pugin, *The True Principles of Pointed or Christian Architecture* (London: John Weale, 1841), p.43, quoted in Phoebe Stanton, *The Gothic Revival & American Church Architecture: An Episode in Taste, 1840-1856* (Baltimore: John Hopkins Press, 1968). p.188.

[13] The Rev. James H. Adams et al., *Upjohn Gothic Revival Architecture in Geneva New York: Original Drawings and Historic Photographs* (Geneva: Geneva Historical Society, 1987), p.7.

[14] Ibid.

[15] Loth and Sadler, p.65.

[16] Hayes, p.159.

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possessing the ability would do well to adopt."[17] Syracusans planning St. Paul's Church heeded that advice and used Grace Church as a model for their new building later in the year. Presumably other parishes did the same. Those building in stone could look to Lyons and those interested in board and batten might look to Hamilton where Upjohn had insisted that his plan for St. Thomas' Church be erected without changes,[18] thereby ensuring introduction to central New York of the finest frame parish church design work then available in America. Whatever the many reasons for swift local approval of Ecclesiological principles, the resemblance of many central New York churches to English prototypes suggests that both the spirit and substance of medieval building had been understood and applied in the upstate region.

While much of their significance derives from their resemblance to medieval prototypes and the liturgical and structural coherence which informs that resemblance, central New York's mid-nineteenth-century Episcopal churches are also important as uniquely American applications of the Gothic style. With no counterparts in early English churches, each local instance of brick or wood construction represents a concession to American building tradition. Stone, a constant in medieval England, was often unavailable or too costly for upstate parishes. Wood and brick were more readily available and more familiar to most Americans. Vast timber resources had encouraged a deeply-rooted sensitivity to wood construction beginning in seventeenth-century New England and displayed most creatively in Gothic Revival-era board-and-batten wood siding, an American invention based on full awareness of the special properties of the material. Brick was used with similarly honest display of its structural capacities. Buildings of wood, particularly, could be easily run up by local contractors using plans from pattern books. In some cases, their primitive effect testifies to the limited means and skills available in frontier areas.

Despite their picturesque massing, the austerity and largeness of form taken by many Gothic Revival churches are further reminders of their American origins. In keeping with American tastes, English sources are often simplified with no loss of their intrinsic qualities. Window openings are cut sharply into flat walls creating vestiges of the geometric clarity of earlier classical styles. Interior walls, nearly always plastered, produce a traditionally American effect of restraint rather than medieval surface richness. And finally, the proliferation of Gothic churches throughout the Diocese, and the nation beyond, demonstrates the typical American pragmatism inherent in Upjohn's plans for "cheap but still substantial buildings." He and other church architects responded directly to an expressed need as the nation grew and churches were required in "the newly settled parts of our country."[19]

From an historic perspective, central New York's Episcopal Gothic churches document, at a local level, an era of increased prosperity and expansion for the Church. During the tenure of Bishop De Lancey, the number of church members increased nearly eighty percent,[20] many new churches were founded and over three dozen new buildings consecrated. While population

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[17] Ibid., p.142.

[18] Ibid., p.231.

[19] Richard Upjohn, *Upjohn's Rural Architecture, Designs, Working Drawings and Specifications for a Wooden Church, and other Rural Structures* (New York: George P. Putnam, 1852).

[20] Galpin, p.50.

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increases produced some automatic growth, the proportion of Episcopalians among the general population in western New York grew significantly under De Lancey.[21] The Bishop's efforts to raise funds for pastoral support certainly promoted permanence among fledgling parishes. In addition, the architectural program of the Episcopal Church encouraged a social phenomenon which Church historian James Elliott Lindsley has called "the nuclear church."[22] In the mid-nineteenth-century era of social upheaval, the nuclear church gathered to itself the aspirations of a searching, unsettled people, leading them to discover in the Church the comfort afforded by Gothic buildings redolent of the religious certainties of medieval times. Whether the first Gothic building in a frontier community or the second or third Gothic church in a growing city, these Romantic-era structures were the religious aspect of the period's "cult of domesticity." In central New York, as elsewhere, the Gothic Revival was used to promote religion to a spiritually unsettled world. At the same time, the style signified vital social attitudes, most notably, a deepening religious fervor both within and beyond the Episcopal Church. While some local churches interpreted their sources more freely than others, all drew on a common design vocabulary. Collectively they brought architectural coherence and the grace of ancient religion to communities seeking relief from the realities of modern life.

Registration Requirements

Nearly all masonry Gothic Revival churches and half the frame churches known to have been built in the Diocese are extant. Because these Gothic churches survive in proportionally greater numbers than their Federal style counterparts, a higher level of integrity, particularly for masonry buildings, is required for registration. With the application of wood siding and detail of great importance to the construction technique and aesthetic quality of frame churches, these buildings must retain the configuration of their original siding to be listed on the National Register of Historic Places. Because the tall spires of both masonry and frame churches have been very vulnerable to natural disaster, they need not survive at full height for registration. Tower bases should however survive as design elements in the overall massing of a given building. Additions, alterations of interior plan and replacement of original sash are expressions of changing liturgical practices and tastes, and sometimes increasing wealth, and are themselves historic when sufficient integrity is retained. In general, to qualify for registration, all Gothic Revival churches should retain adequate integrity of original design components to document the massing, proportion, orientation, construction materials and techniques, fenestration pattern, workmanship and visual quality of the mid-Victorian era. The presence of original setting, whether rural or urban, contributes to integrity but is not necessary for listing. Related properties must demonstrate integrity of architectural features related to their periods of construction and significance.

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[21] Hayes, p.230.

[22] James Elliott Lindsley, *This Planted Vine: A Narrative History of the Episcopal Diocese of New York* (New York: Harper & Row, 1984), pp.170-71.

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Property Type: High Victorian Gothic

High Victorian Gothic Episcopal Churches: 1860-1910

Description
Exterior

High Victorian Gothic churches were constructed in all but two (Lewis and Tioga) of the fourteen counties in today's Diocese of Central New York. In general, many of these churches were built in small, newer communities away from the region's oldest settlements in Oneida, Onondaga, Chenango and Jefferson counties where some of the earliest Episcopal churches had been built at the beginning of the century. Of the 37 churches known to have been built in the High Victorian Gothic style, 23 were the first buildings for new parishes or missions, and of these, 17 were in rural areas. Others were the first buildings for new parishes or later buildings for growing parishes in urban areas where populations increased rapidly in the later nineteenth century. Several additional churches, which served short-lived missions and for which no image or specific construction date is presently known, may also have been built in vernacular versions of the High Victorian Gothic style. Of the 37 known churches, 23 are frame buildings and 14 are masonry, with 4 of brick and 10 of stone. Nearly all masonry churches are the second or third buildings for their respective parishes, each constructed as increasing parish size and wealth produced a demand for more elaborate, stylish facilities. Twenty churches house active parishes, and eight are previously listed on the National Register. Twelve churches are known to have been architect-designed. All others are considered to have been the work of local contractors and/or building committees and clergymen. Extant properties and historic photographs form the basis for the property type description.

Regardless of building material, High Victorian Gothic Episcopal churches share a number of design features reflecting the energy and complexity of life in post-Civil War America. In nearly all buildings, the distinctness of each building component produces vigorously asymmetrical massing (Trinity Church, Seneca Falls, 1885-86, Brown & Dawson, Fig.74) and clearly expresses interior function. Generally, a massive tower projects from the front corner or side of the gabled, rectangular main block, and, in some cases, transepts, entry porches and secondary chapels or other rooms contribute further to the picturesque profile (Trinity Church, Binghamton, 1894-96, Lacey & Bartoo, Fig.75). Entries are sometimes centered on the gable end, but more often, they occur in the tower or in both locations (St. Matthew's Church, Moravia, 1898, Fig.76). Buttresses are generally absent on frame churches, and present on masonry buildings where their varying configurations contribute to the overall visual involvement.

Proportions, often more broad and low than in the Gothic Revival style, suggest great solidity. A wider main block accommodates a more auditorium-like nave, and towers are often somewhat squat, squarish masses (St. George's Church, Chadwicks, 1890, Fig.77). Generally less slender and soaring than in the earlier Gothic style, Victorian Gothic towers occur in varying heights and forms. Many rise from a massive base through a series of distinct stages, often including a truncated pyramidal second tier, an open belfry and a mid-height pyramidal spire (Grace Church, Carthage, 1885, Fig.78; St. Thomas' Church, Slaterville Springs, 1893, Fig.79). In other instances, the tower rises through two or three square stages before terminating in a small conical cap (St. George's Church, Chadwicks) or in a square upper tier with a heavy, crenelated

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parapet that creates a top-heavy effect (St. John's Church, Oneida, 1895-96, W.H. Archer, Fig.80). Upper stages of some towers have toppled or been disassembled due to deterioration. The simplest churches, including St. Mark's Church, Jamesville (1878), and Christ Church, Willard (1886) exhibit no tower, and vertical thrust is suggested instead by an inset belfry which rises from the main roof gable. In rare instances a soaring spire (St. Paul's Cathedral, Syracuse, 1883-85, Henry Dudley, Fig.81) is reminiscent of Gothic Revival style steeples.

Enclosing broader gables than their predecessors, Victorian Gothic roofs appear somewhat less steep and low-hanging. In at least two larger churches, a separate lower roof indicates the placement of side aisles (St. Paul's Cathedral, Syracuse; Calvary Church, Utica, 1870-72, Henry M. Congdon, Fig.82). In some instances compositional complexity is increased by varied roof lines which break into assorted gablets and dormers (All Saints' Church, Kidders, 1880, not extant, Fig.83; St. George's Church, Chadwicks) Original roofing material was generally slate on masonry buildings and wood shingles on frame churches, with variations in pattern and color providing visual interest. In many cases, modern asphalt shingles have replaced original roofing.

Exhibiting considerable contrast in form and scale, fenestration patterns contribute significantly to the animated spirit of Victorian Gothic churches. In more elaborate buildings, narrow lancet windows are combined with broad pointed-arch (Trinity Church, Binghamton) or round (Zion Church, Greene, 1887-88, Henry M. Congdon) windows designed to fill the gable-end of the main block. In other cases, triple lancets light the entry gable (Grace Church, Whitney Point, 1871) and/or narrow lancets, exaggerated in length, contrast with adjacent windows that are extremely short (Christ Church, Wellsburg, 1869-70). Drip moldings protect the windows on many frame buildings, while deep recesses sometimes shield the openings on masonry churches and, at the same time, emphasize the solidity of the surrounding walls.

Of all the design elements of the High Victorian Gothic style, an emphasis on patterned wall surfaces is the most literally reflective of the period's multifactorial energy. Heeding Ruskin, designers of masonry churches employed a variety of stones to create polychromatic effects. Brickwork is sometimes banded with stone or laid in decorative patterns. In other instances, two stones of contrasting color and texture are juxtaposed in horizontal bands or in window surrounds (Calvary Church, Utica; Trinity Church, Binghamton). Detail, including tracery and moldings, tends to be somewhat heavy. Where polychromy is absent, visual interest is created with highly-textured stonework (Trinity Church, Seneca Falls). Paralleling the use of polychromatic bricks and stones on masonry buildings, a variety of shingles and stickwork create the characteristic surface patterns on frame churches. Trusswork at the gable apex (St. Thomas' Church, Slaterville Springs) and a variety of horizontal, vertical and diagonal boards (Emmanuel Church, East Syracuse, 1883, Fig.84) are applied to the building's surface to suggest the underlying framing. Further textural interest is sometimes created with imbricated shinglework, often in the gables or in horizontal bands at varying levels (Emmanuel Church, Lacona, 1892-95, Fig.85).

To accommodate an increased emphasis on Christian education, Sunday school rooms were often placed in church basements or in parish house additions where space was also allotted to various church guilds and other organizations devoted to social service and Church social activities.

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Interior

Like the Gothic Revival churches that preceded them, High Victorian Gothic Episcopal churches express the emphasis on liturgical formality that began with the Ecclesiological movement at mid-century. As in the earlier buildings, nave and chancel are distinctly separate, thereby emphasizing the ceremonial separation of laity and clergy. In larger churches, chancels may also be more deep and broad than in the past (St. John's Church, Oneida, Fig.86) and thus able to accommodate choir seating, an organ and increased space for ceremonial activities. The distinctness of the chancel space is emphasized by its elevation and, often, by a molded chancel arch which frames the opening from the nave. Within the chancel, the sanctuary is generally raised and set off by an altar rail. Altars vary from relatively simple tables to the elaborately carved, multi-tiered structures in several larger churches. In some cases, ornate altars are later additions. Of particular note is the sanctuary at St. Matthew's Church, Moravia where German-carved figures beautify an elaborate reredos added after construction of the building. In general, as liturgical complexity, and, perhaps, love of display, increased after the Civil War, the chancel was the recipient of various liturgical embellishments which historian James Elliott Lindsley has described as "the wares of the oak and brass craftsmen which [after 1880] inundate[d] the Episcopal Church." Decorative candelabra, brass and oak altar rails and metal rood screens were among the embellishments included in Elliott's "wares." Chancel ceilings are generally open, sometimes sheathed with wood, and often supported with exposed wood framing. The present configuration of the chancel area in many churches results from remodeling, sometimes more than once, in accordance with changing tastes and liturgical practices.

While the entry generally remains on the short end of the nave, the proportions of the nave often are somewhat more broad and auditorium-like (Trinity Church, Binghamton, Fig.87) than previously. In more elaborate examples, including Trinity Church, Seneca Falls, shallow transepts expand the interior space and create a wide cruciform plan. A center aisle and, in the wider naves, side aisles between the pews and sidewalls lead from the narthex or tower entry to the chancel and to adjacent function rooms or, sometimes, the parish house. At present, nave surfaces are generally uncluttered, plain plaster walls, relieved by beaded-board wainscoting, molded or carved window surrounds and the lower portion of the ceiling trusses. In the late nineteenth century, more decorative wall treatments often included stenciling, gilded wallpapers and ornamental painting. Exceptions to the plain nave wall surfaces occur in the most elaborate churches, particularly St. Paul's Cathedral, Syracuse, where polychrome brick surfaces confirm the Victorian Gothic origins of the design. In many naves, the ceiling trusswork creates the primary visual interest. Ceilings, of plaster or wood, are generally open and supported by various truss arrangements, often somewhat heavier and more ornate than during the Gothic Revival period. Floors are generally of wood or tile, many now carpeted, and interior furniture, including pews, pulpits, chancel and altar rails, is often of oak carved with Gothic details.

With stained glass of many types and levels of quality widely available after the Civil War, pictorial or geometric windows were generally installed at the time of construction. While some churches began with cathedral glass, later replacing it with memorial windows, others had the means to include high-quality stained glass in original construction plans.

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Property Type: High Victorian Gothic

Significance

High Victorian Gothic Episcopal churches in central New York document the growth of the Church from immediately before the establishment of the Diocese of Central New York in 1868, until the beginning of the twentieth century when the last building clearly identifiable with the style was constructed. Victorian Gothic churches demonstrate, as well, widespread acceptance among local parishes of the latest style in ecclesiastical architecture, popular nationwide as post-Civil War Americans sought to express in their buildings the energy, exuberance and eclectic spirit of the day. Extant churches gain their primary significance under Criterion C in the area of architecture as representative examples of later nineteenth-century religious buildings embodying the Church's continued preference for Gothic design, albeit in modern guise, as the most historically fitting for Episcopal worship. The buildings are potentially significant historically under Criterion A in the areas of religion and of settlement and subsequent community development as the Church strove to serve remote rural areas and growing native and immigrant populations in urban areas. Related properties, including rectories, parish halls and cemeteries, are potentially significant in the same areas. The period of significance, 1860-1910, has been drawn to include construction dates for all churches known to have been built in the High Victorian Gothic style. Periods of significance for individual properties may vary to include the time each church served an active role in its community.

While the first local High Victorian Gothic Episcopal church (Christ Church, Jordan, 1863, Horatio Nelson White) was built at the relatively early date of 1863, broader application of the style did not begin until a decade later. The Civil War apparently produced no slowing of church building activity. In fact, central New Yorkers, perhaps prospering from the manufacture of war supplies, constructed at least two dozen Episcopal churches in the 1860s. Of these, only two were in the Victorian Gothic idiom. During the 1870s, although the rate of application of the new style increased beginning with the construction of Calvary Church, Utica, in 1870-72, Gothic Revival remained the most prevalent style. Finally, starting in the 1880s, High Victorian Gothic became the dominant style for new construction through the turn-of-the-century. As during earlier stylistic periods, far-flung appearance of new architectural forms presupposes broad availability of information on the subject. Like their predecessors in earlier styles, central New York's High Victorian Gothic Episcopal churches embody the full panoply of new architectural design ideas prevailing in the region at the time of their conception. Whether high style or vernacular, the buildings, collectively, are evidence of the Church's continued acceptance of the precepts of the Oxford Movement, albeit with its preferred Gothic forms now dressed in the garb of postwar eclecticism.

In form, the churches exhibit the liturgically driven spatial arrangement of nave and chancel established by the Gothic Revivalists, along with a variety of expansions of the physical plant to serve the needs of increasingly socially active communities. As emphasis on Christian education increased, perhaps in part from nativist impulses, and as the Social Gospel expanded community service programs, churches built more complex facilities to include Sunday school and meeting rooms. In plan and detail, Victorian Gothic churches, exhibit structural honesty, as then perceived, an ongoing belief in the moral supremacy of Gothic design for Episcopal worship and a broadening of local tastes to encompass, in addition to medieval English sources, the Gothic

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architecture of northern Italy and France. With their lively surfaces of polychromatic and textured components and increased accumulation of liturgical appurtenances, the churches express, as well, the period's cultural complexity and growing taste for variety and opulence in goods and materials. Stick Style examples of High Victorian Gothic architecture, like the board-and-batten churches that preceded them, exhibit the uniquely American capacity to translate European design sources into the wood materials so readily available in much of the country.

Appearance of Victorian Gothic churches in nearly all quadrants of the Diocese suggests, as well, various contemporary means for transmission of style. Foremost, perhaps, was the decision of at least twelve parishes to hire professional architects thus ensuring completion of relatively high style buildings which could, in turn, become models for more vernacular work. Prophetic in much of his work, Horatio Nelson White introduced the style to the Diocese with his plan for Christ Church, Jordan, a brick building erected in 1863. A decade later, Henry M. Congdon raised awareness of the style with this design for Calvary Church, Utica. Other architects employed in the Diocese include Henry Dudley (NYC), F.T. Camp (NYC) and Brown & Dawson (Troy). Collectively, the Diocese's Victorian Gothic churches gain stature from the presence in varied locations of these representative samples of architect-designed work.

Architectural periodicals, which proliferated after the Civil War, and new pattern books were heavily illustrated and offered architects and interested laymen current information on stylish church design. Central New York parishes may also have been captivated by High Victorian Gothic design following construction in Syracuse of the Syracuse Savings Bank (1875, Joseph Lyman Silsbee), a landmark building noted for its Venetian Gothic features. Although not a church, the building was certainly widely known and an impetus to local people to consider the new style for other projects. As in earlier eras, the flow of up-to-date information was aided by ongoing coverage of architectural news in the *Gospel Messenger*. It became increasingly common, as well, for local newspapers to carry extensive coverage of the completion of institutional buildings like Trinity Church, Seneca Falls, which was described in great detail when it opened in 1886. At a vernacular level, comparison of buildings suggests that in some instances the same local craftsman was responsible for similar designs or that one church served as a specific model for another. Of particular note are the nearly identical churches, St. Stephen's, Romulus (1883) and St. Thomas', Slaterville Springs (1893), constructed in the western portion of the Diocese.

From an historic perspective, central New York's High Victorian Gothic buildings document, at a local level, the Episcopal Church's energetic, post-Civil War effort to carry its ministry to the still immense, unserved rural areas of the Diocese and to urban communities where populations swelled as immigrants arrived from abroad and from regional farms, and industries prospered, providing the economic bases for Church growth. An administrative improvement made in 1869-70, the division of the Diocese into Districts responsible for local outreach, produced at least some significant success in expanding the Church. In Jefferson County, the District Convocation of clerical and lay leaders strengthened the fledgling parish at Clayton and established a new mission at LaFargeville where a High Victorian Gothic church was built in 1877-78. No doubt many others of the ±91 missions and parishes established and dozens of churches built under Bishop Huntington resulted from District Convocation efforts.

As they stand today, the Diocese's High Victorian Gothic churches are reminders of an era when the nation's vitality, complexity and wealth were embodied in institutional buildings

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picturesque in massing, rich in texture, varied in scale, truthful in their structural expressiveness and therefore "correct" for a public that still found morality in properly conceived Gothic religious architecture.

Registration Requirements

Because the great majority of masonry and frame High Victorian Gothic churches are believed to be extant, a high level of integrity is required for registration. With textural richness of great aesthetic importance, all buildings must retain the configuration of the majority of original facade surface materials, whether stone and brick or wood siding, shingles and stickwork. Original massing must be retained with the exception that towers and spires, which are particularly subject to structural problems and natural disaster, need not remain at full height. Tower bases should however remain as design elements in the overall massing of a given building. Additions, alterations of interior plan and furnishings and replacement of original sash are expressions of changing liturgical practices, and often of increasing taste and wealth, and are themselves historic when sufficient integrity is retained. In general, to qualify for listing on the National Register of Historic Places, all High Victorian Gothic churches should retain adequate integrity of original design components to document the massing, proportion, orientation, construction materials and techniques, fenestration pattern, workmanship and visual quality of the later Victorian era. Retention of original setting, whether rural or urban, contributes to integrity but is not necessary for registration. Related properties must demonstrate integrity of architectural features related to their periods of construction and significance.

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Property Type: Romanesque Revival

Romanesque Revival Episcopal Churches: 1885-1895

Description

Only two churches in the Diocese are known to exhibit consistency in the use of Romanesque Revival design features sufficient to warrant that stylistic label. Others, including Trinity Church, Watertown (1889-90) employ rough masonry in contrasting colors and other characteristic features, but with pointed arches, they are grouped in the High Victorian Gothic style. Of the two examples, one is a frame building in a rural area, the other a masonry structure in an urban location. Both house active parishes. Other churches, which served short-lived missions and for which no image or specific construction date is presently known, may also have been built in the Romanesque Revival style. One church was the work of a professional architect, and the other was probably designed by a local contractor and/or church building committee. Extant properties and historic photographs form the basis for the property type description.

Masonry Episcopal churches in the Romanesque Revival style attempt to portray permanence through the weightiness of their stone walls and use of the round arch (St. Paul's Church, Watertown, 1889-90, L.B. Valk & Son, Fig.88). Unlike pointed arches, the round arch is inherently inflexible, and thus it conveys a sense of ultimate stability and dignity. Massing is asymmetrical, more horizontal and somewhat more simplified than in earlier styles. The solid horizontality of the massing is often boldly set off by an emphatic vertical tower, sometimes with a turret at its corner. Stripped of most historical ornament, Romanesque Revival churches rely on rough-cut contrasting stonework to create visual surface texture. Masonry is used expressively to accentuate entries and windows which are deeply set within their round-arch openings. Cavernous door openings are articulated with a series of simple bands of stone moldings which follow the curve of the arch. Windows, often with massive sills and lintels, vary in scale, shape and placement. Dormers, varied and unpredictable in form, may occur in a position subordinate to the overall mass of the roof.

Frame Romanesque Revival churches (St. Ann's Church, Afton, 1891, Fig.89) exhibit a reduction of forms similar to their masonry counterparts. Bold massing of the main block and low tower produces a simplified silhouette. The principle stylistic feature is the round-arched windows. Horizontality is suggested by broad bands of varied materials occurring at the foundation level. Expanses of wood shingles cover the walls and emphasize clearly the interior volumes. Interiors exhibit the nave and recessed chancel of Episcopal Church architecture, with the chancel perhaps less deep than in the past and the nave somewhat more broad and auditorium-like than previously. Short columns and low round arches support a vaulted ceiling in the masonry example, while open trusswork supports a wood ceiling in the frame example.

Significance

Romanesque Revival Episcopal churches in central New York are architecturally significant under Criterion C as representative examples of the building style introduced to the Church by Henry Hobson Richardson with his design for Trinity Church, Boston (1872-77). With its stately

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simplicity and massive forms, the Romanesque style inspired the awe and decorum considered desirable for church architecture. Many denominations, including the Episcopal Church, adopted the style, and within a relatively short time after the construction of Trinity Church, Romanesque Revival churches were designed by leading architects, as well as by local builders, nationwide. At least one central New York parish, St. Paul's Church, Watertown, employed a prominent New York City architectural firm, L.B. Valk & Son, to design its new church, thereby ensuring a relatively high style result. Exhibiting the rugged masonry, simple massing and deep round arches associated with the Romanesque style, St. Paul's was a Diocesan demonstration of willingness to diverge from traditional Gothic design as a means of expressing religious belief. The churches may be significant historically under Criterion A in the area of religion as documentation of the Episcopal Church's growing strength in central New York during the tenure of Bishop Huntington in the late nineteenth century. The period of significance, 1885-1895, has been drawn to include construction dates for all churches known to have been built in the Romanesque Revival style.

When applied to Episcopal church design, the Romanesque style represented a return for inspiration to an earlier, more fundamental, form of Christian architecture than the Gothic style so closely associated with the Church from the time of the Oxford Movement in the middle nineteenth century. Drawn from Early Christian and Romanesque architecture, the round arch was intended to convey spiritual significance, just as did Gothic forms. When used in Church architecture, the round arch, with each stone essential to the whole and all resting on an unshakeable foundation, conveyed human brotherhood built on a foundation of belief in God.[23] Because Trinity Church and several other parishes that made an early decision to use the Romanesque Revival were Low Church, it is possible that its application in central New York expressed a localized wish to eschew the Gothic style of High Church Episcopalianism.[24] Whatever the precise reason for its application in the Diocese, the Romanesque Revival style, with its powerful forms, conveyed a sense of venerability and suggested that the Church was a strong and important cultural institution. Romanesque Revival churches document acceptance within the Diocese of a new aesthetic for expression of belief through church design and constitute a small, but important, element in the Diocese's architectural tapestry.

Registration Requirements

Although few in number, Romanesque Revival churches must retain important stylistic features to qualify for registration. Original building materials must be retained to a degree sufficient to convey the characteristic simple, but rich, surface textural effects. Although additions of parish houses or other service facilities may be present, original massing of the main block and chancel must be retained. Alterations of interior plan and furnishings are expressions of changing

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[23] For discussion see Leighton Parks, "The Spiritual Significance of the Romanesque," in Christine Smith, *St. Bartholomew's Church in the City of New York* (New York: Oxford University Press, 1988), p.194-95.

[24] For discussion see D.D. Egbert, "Religious Expression in American Architecture," in J.W. Smith and A.L. Jamison, ed., *Religious Perspectives in American Culture* (Princeton: Princeton University Press, 1961), p.391.

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liturgical practices and are themselves historic when sufficient integrity remains. In general, to qualify for listing on the National Register of Historic Places, all Romanesque Revival churches should retain adequate integrity of original design components to document the massing, proportion, orientation, construction materials and techniques, fenestration pattern, workmanship and visual quality of the style. Retention of original setting contributes to integrity but is not necessary for registration. Related properties must demonstrate integrity of architectural features related to their periods of construction and significance.

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Property Type: Shingle Style

Shingle Style Episcopal Churches: 1885-1925

Description

Very few Shingle Style churches were constructed in today's Diocese of Central New York. Of the six known examples, two are vernacular expressions exhibiting only in a general way the important basic design features. Shingle Style churches occur either in resort communities or in middle-class residential neighborhoods where expanding populations demanded new facilities. Of the six identified churches, two are extant and house active parishes. Other churches, which served short-lived missions and for which no image or specific construction date is presently known, may also have been built in the Shingle Style. Each of the known Shingle Style churches may have been architect-designed, but at present only three architects have been identified. Extant properties and historic photographs form the basis for the property type description.

All Shingle Style Episcopal churches share a common confidence in the suitability of wood frame construction for ecclesiastical buildings, a confidence inherited from earlier board-and-batten and Stick Style churches. The specific liturgical requirements of Episcopal worship obviate the flexible planning characteristic of domestic Shingle Style architecture. Instead, in plan, Shingle Style churches conform to the nave and recessed chancel arrangement introduced during the Gothic Revival period. The massing, while not rigidly symmetrical, generally exhibits a massive central entry porch leading to a rectangular main block, sometimes expanded by asymmetrical projecting entries and service rooms. Exhibiting greater vertical emphasis than their counterparts in domestic building, Shingle Style churches feature a central tower or belfry topped with a low spire. Roof lines may be somewhat lower than in the past, or they may retain the steep verticality of their Gothic Revival predecessors. Low-roofed examples may also exhibit the broad overhanging eaves (St. Andrew's Church, Syracuse, 1924, not extant, Fig.90) associated with turn-of-the-century progressive styles.

The most distinctive features of Shingle Style churches, like those of period houses, are the wall surfaces and roofs of continuous wood shingles which flow around corners without the interruption of cornerboards. Non-structural buttresses, simplified in form and covered with shingles, may be present as an allusion to the Church's earlier preference for Gothic forms. A flaring, shingle-clad water table rests upon a massive, raised, rubble stone foundation. In one instance, the entire entry and tower are of rough-cut stone (All Saints' Church, Utica, 1906, Fig.91). Decorative detailing is minimal and confined to simple moldings at doors, windows and cornices. In some instances, fancifully shaped shinglework window surrounds, typical of the style, expand the decorative surface effects (Church of the St. Lawrence, Alexandria Bay, 1887-91, W.P. Wentworth, Fig.92). Woodwork is sometimes painted white, suggesting the influence of the contemporaneous Colonial Revival style. Windows, confined to the wall area above the foundation, are generally relatively short with flat or pointed arches. Small-paned windows, like light trim, typical of classical architecture, may also be present. In the most progressive examples, windows occur in horizontal bands suggestive of Prairie style architecture (St.Andrew's Church, Syracuse, Fig.93).

On the interior, a gable-end entry opens to an elongated nave which leads to an elevated

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chancel and sanctuary. Beaded-board siding and other wood surfaces are often extensively used, along with wood furnishings, to produce an effect of enveloping warmth. Ceilings are generally open with exposed framing and wood cladding. Windows are usually stained glass or, when the influence of the Colonial Revival is present, clear glass.

Significance

Shingle Style Episcopal churches in central New York are architecturally significant under Criterion C as representative examples of the application of an essentially domestic building style to ecclesiastical design. The buildings are potentially significant historically under Criterion A in the areas of religion and community development as post-Civil War growth of leisure time produced a demand for churches in resort locations and early twentieth-century expansion of the middle class in local cities created a need for new facilities in residential neighborhoods. Related properties, including rectories and parish halls, are potentially significant in the same areas. The period of significance, 1885-1925, has been drawn to include construction dates for all churches known to have been built in the Shingle Style. Periods of significance for individual properties may vary to include the time each church served an active role in its community.

Formed soon after the close of the Civil War, the Diocese of Central New York oversaw expansion of the Church during the decades when the country's search for a national architectural style lead to the development of the Shingle Style. Based in part on the indigenous Colonial architecture of New England seaside communities, rediscovered as resort life blossomed in the later nineteenth century, the Shingle Style was a product of the nation's summertime of prosperity after the Civil War. Developed first for domestic buildings, the style's free and flexible plans and large, simple forms lent themselves to other building types including hotels, railroad stations and churches. As in the past, information on the suitability of the new style for religious buildings was transferred via architectural periodicals, including the *American Architect and Building News* which published occasional images of churches among its numerous illustrations of Shingle Style buildings. In ecclesiastical design, the new style's characteristic unadorned volumes are gathered by their smooth shingled surface into robust masses. Unlike Shingle Style houses that ramble seemingly at will, Shingle Style churches seem to contain and restrain their volumes, as if dedicating all their energy to a higher religious purpose. With their rough wood and rock surfaces, the churches exhibit an affinity with nature appealing to an increasingly urban society that felt a nostalgia for rural life.

Within the Diocese, resort life was most active along the St. Lawrence River where summer residents promoted establishment of the Church of the St. Lawrence in the 1880s. In outlying residential neighborhoods in Binghamton, Utica and Syracuse, the appearance of Shingle Style churches represents the aspirations of a middle class seeking stability in the nation's Colonial past while at the same time expressing a relaxed suburban life supported by the industrial prosperity of the period. Although Shingle Style Episcopal churches are few in number in central New York, the two extant examples, one with a resort and the other a residential setting, mirror the rate of application and location of the style at a national level and constitute important components in the architectural history of the Diocese.

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Registration Requirements

Although Shingle Style Episcopal churches are inherently rare, extant examples, however rare they may be, must retain important design elements to qualify for registration. Textural richness afforded by a flowing surface of shingles and random stone foundation must be retained for integrity to occur. Although additions of parish houses or other service facilities may be present, original massing of the main block and chancel must be retained. Alterations of interior plan and furnishings and replacement of original sash are expressions of changing liturgical practices, and often of increasing taste and wealth, and are themselves historic when sufficient integrity is retained. In general, to qualify for listing on the National Register of Historic Places, all Shingle Style churches should retain adequate integrity of original design components to document the massing, proportion, orientation, construction materials and techniques, fenestration pattern, workmanship and visual quality of the early Colonial Revival era. Retention of original setting, contributes to integrity but is not necessary for registration. Related properties must demonstrate integrity of architectural features related to their periods of construction and significance.

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Property Type: Collegiate Gothic

Collegiate Gothic Episcopal Churches: 1900-1929

Description

Relatively large and elaborate by design, Collegiate Gothic churches were built in urban areas of the Diocese where relatively wealthy congregations could support their construction costs. Five examples are known, two in Syracuse and one in each of three other cities, Elmira, Johnson City and Fulton. Four churches are the work of professional architects, and one (Grace Church, Elmira, 1904) was designed by a clergyman, the Rev. Frederick W. Burge. Four of the five churches house active parishes. The fifth (Trinity Church, Syracuse, 1914-15, Brazer & Robb) closed in 1994 because of declining membership and high operating costs. In addition, at least two interiors were remodeled by Ralph Adams Cram with Collegiate Gothic features. All known Collegiate Gothic churches are extant, and two are previously listed on the National Register. Extant properties and historic photographs form the basis for the property type description.

All Collegiate Gothic churches are of substantial masonry construction, with one of brick and the remainder of stone. It is possible that steel framing supplements the traditional solid masonry construction in one or more of the churches. Most churches are high-walled, compact, clerestoried buildings with a central entry opening directly into a large gabled main block. An exception is Trinity Church, Syracuse (1914-15, Brazer & Robb) where the entry is through a side porch. Trinity Church also exhibits a massive tower where decoration is confined to the upper stages in keeping with English collegiate models (Fig.94). In most cases, low lateral roofs indicate the placement of side aisles. Massing is simplified, and intentionally top-heavy or otherwise discordant effects, typical of the High Victorian Gothic style, are absent. Surface interest is created by textured stone walls and contrasting trim which produce a generally monochromatic, somewhat austere and quiet effect in comparison with the strong polychromy of the preceding Gothic period. A tall, broad, traceried window dominates the front facade. Light-colored stone tracery embellishes the facade windows and, in some cases, clerestory and aisle windows, most of which are pointed-arch (Grace Church, Elmira, 1904-06, Rev. Frederick W. Burge, Fig.95). Buttresses, turrets and other design elements evocative of medieval architecture may be present.

Church interiors feature elongated naves which lead to recessed chancels of varying depths. In some instances the chancel maintains the width and height of the nave (Grace Church, Elmira). The nave volume is notably tall and lofty. It is generally separated from the side aisles by a series of pillars which support an arcade of pointed arches beneath the clerestory. Open ceilings, sometimes barrel vaulted, are generally supported by wood framing. Wall treatments are relatively simple with plain light-colored surfaces contrasting with darker wood or brick trim. Balancing the simplicity of the wall surfaces is the great elaboration that usually occurs in the chancel where a carved rood screen often marks the juncture of nave and chancel. Fine craftsmanship may be exhibited as well in a massive, richly carved altar, reredos and pulpit of stone, often Caen stone, or wood. Stained glass windows of varying types complete the decoration of the interior.

Large parish houses of varying styles, designed to accommodate a variety of religious, social and social service functions, may be present.

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Significance

Collegiate Gothic churches in the central New York Diocese are architecturally significant under Criterion C as representative examples of the substantial ecclesiastical buildings produced in the early twentieth century as Episcopal Church architects returned to English, and sometimes French, medieval architecture for design inspiration. Following the multiplicity of sources represented in late nineteenth-century architecture, the Collegiate Gothic style sought the protection, comfort and liturgical correctness of familiar, traditional church design. The churches may be significant historically under Criterion A in the areas of religion and community development as the Church strengthened its presence in urban areas through the construction of relatively large, impressive buildings.

As in earlier stylistic periods, selected parishes in the Diocese of Central New York were notably prompt in adopting for their new buildings the latest aesthetic in Church architecture. With Vaughn's St. Paul's School Chapel (1886-94) and Cram's All Saints', Ashmont (1892), only a few years old, and the nationally renowned Cadet Chapel at West Point (1910) not yet begun, Grace Church, Elmira, demonstrated an up-to-date design sensibility in constructing a Collegiate Gothic church at the relatively early date of 1904-06. Planned by the Rev. Frederick W. Burge, a clergyman from western New York, and with interior carving designed by the Rev. Arthur B. Rudd, Grace Church, beyond its relatively early date, is significant as evidence of the continued practice within the Diocese of turning to trained churchmen for architectural services. Other parishes building in the new style used the services of professional architects, one a Syracuse firm and the others based in New York and Boston. The willingness of several parishes to undertake ambitious building programs, whose scale and complexity required professional expertise, documented an ongoing understanding within the Diocese of the importance of fine architecture in expressing religious conviction. Perhaps less archaeologically correct than Cram designs, these local churches, in varying degrees, took a more interpretive approach to historic precedent, expressing the sense of Gothic buildings without replicating medieval models.

Because the presence of work by Ralph Adams Cram was a source of great pride among Episcopal congregations, it is noteworthy that at least two church interiors (St. Peter's Church, Auburn, 1910 interior; Church of the Saviour, Syracuse, 1913 interior) feature chancel treatments and other elements designed by Cram at an early point in his career. Ongoing liturgical elaboration within the Church in the early twentieth century directed attention toward the chancel and sanctuary where rood screens, altars and reredoses designed by Cram and others created an aesthetic and ceremonial focus. The Cram firm was particularly famous for its consideration of detail, its use of quality materials and its collaboration with highly skilled craftsmen in executing building detail. Within the Diocese, the Cram interiors include designs carved by Johannes Kirchmayer, a skilled craftsman from Oberammergau, Germany who became part of Cram's coterie of Boston-based artist-collaborators. Of similar importance was the Brazer & Robb interior for Trinity Church, Syracuse, where Caen stone, in short supply during World War I, was carved by the Boston artist, Angelo Loaldi, and the Grace Church, Elmira, interior where oak statues by German carvers were included in Rev. Rudd's plans. Together these interior adornments provide evidence at a local level of taste, means and dedicated determination sufficient to bring to central New York a measure of high style elaboration characteristic of the finest buildings of Collegiate Gothic architecture.

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Property Type: Collegiate Gothic

Bold in concept, each of the Diocese's Collegiate Gothic churches is a demonstration of the faith, generosity and abiding optimism that characterized Episcopal church building projects from the early days of the Federal era.

Registration Requirements

With all known examples of Collegiate Gothic churches extant, a high level of integrity is required for registration. Although additions of parish houses or other service facilities may be present, churches must retain original high-walled massing of the main block and accompanying lofty interior volumes. Overall surface calm and simplicity created by generally monochromatic building materials must be retained. While retention of original examples of fine craftsmanship in interior furnishings is desirable, interior alterations often result from changing liturgical practices and changing tastes and may themselves be historic. In general, to qualify for listing on the National Register of Historic Places, all Collegiate Gothic churches should retain adequate integrity of original design elements to document the massing, proportion, orientation, construction materials and techniques, fenestration pattern, workmanship and visual quality of early twentieth-century Episcopal church architecture. Related properties must demonstrate integrity of architectural features related to their periods of construction and significance.

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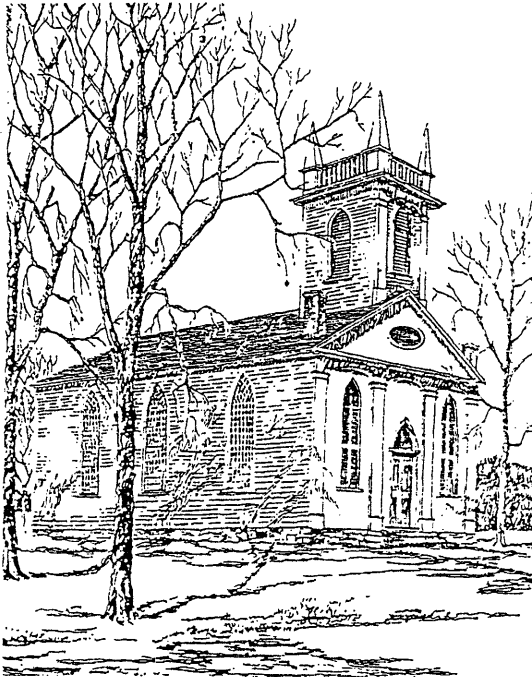
Fig.33 Paris Hill, St. Paul's Church, 1818
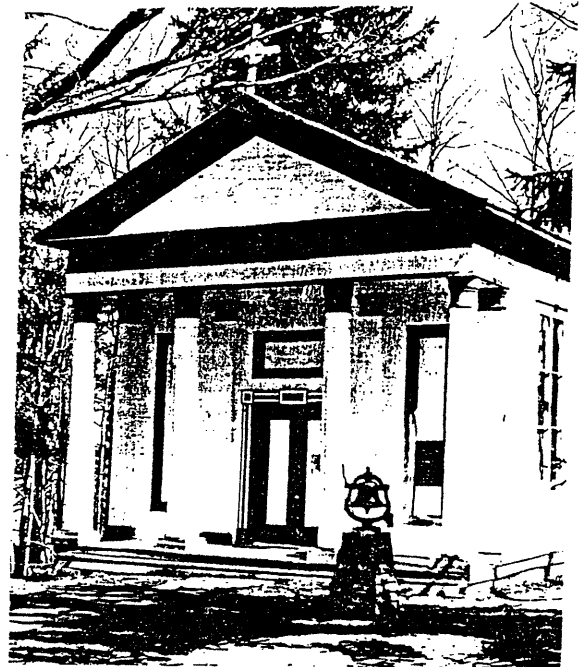
Fig.34 Constableville, St. Paul's Church, 1835, John McVickar

Fig.35 Utica, Trinity Church, 1803-10, Philip Hooker

Fig.36 Constantia, Trinity Church, 1831

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Fig.37   Oswego, Christ Church, 1828
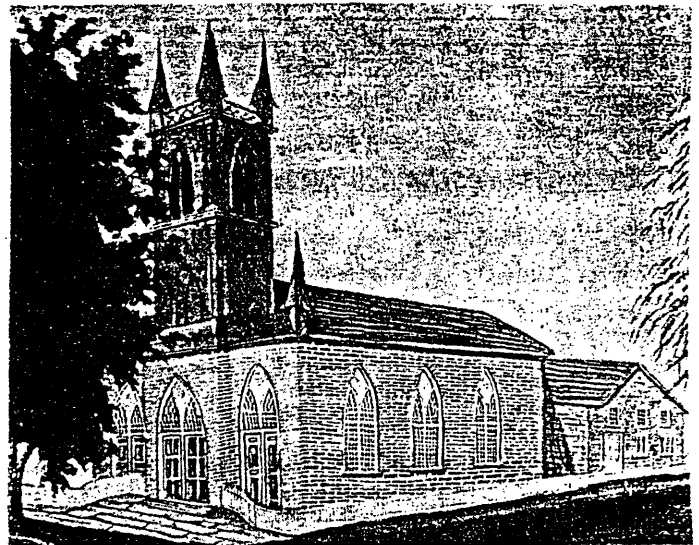
Fig.38   Ithaca, St. John's Church, 1824

Fig.39   Waterloo, St. Paul's Church, 1826
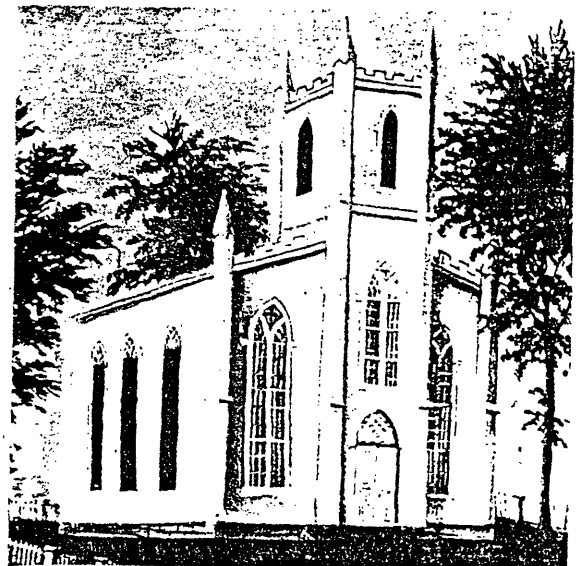
Fig.40   Syracuse, St. Paul's Church, 1825

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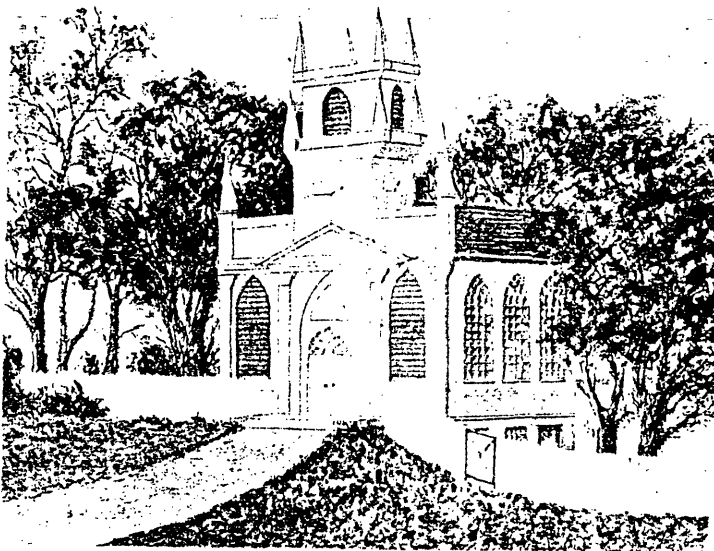
Fig.41   Skaneateles, St. James' Church, 1827

Fig.42   Homer, Calvary Church, 1832
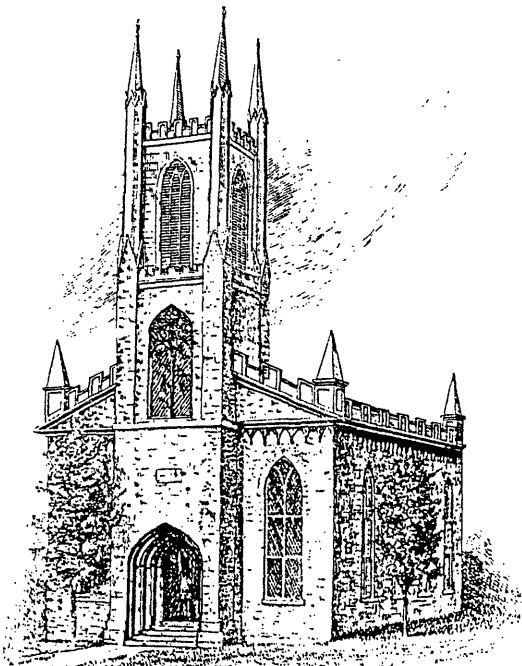
Fig.43   Auburn, St. Peter's Church, 1833
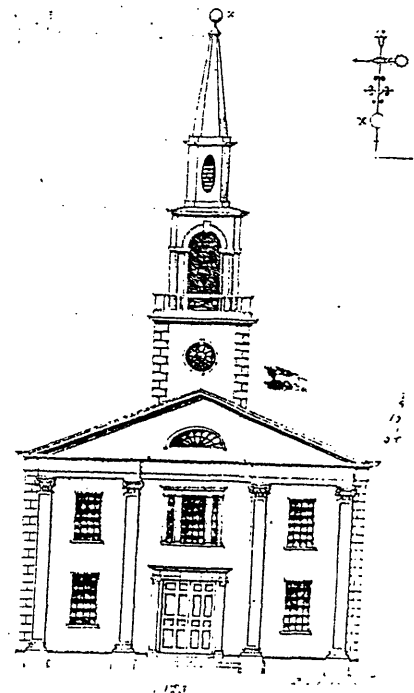
Fig.44   Oneida Castle, St. Peter's Church, 1818-19
        Philip Hooker

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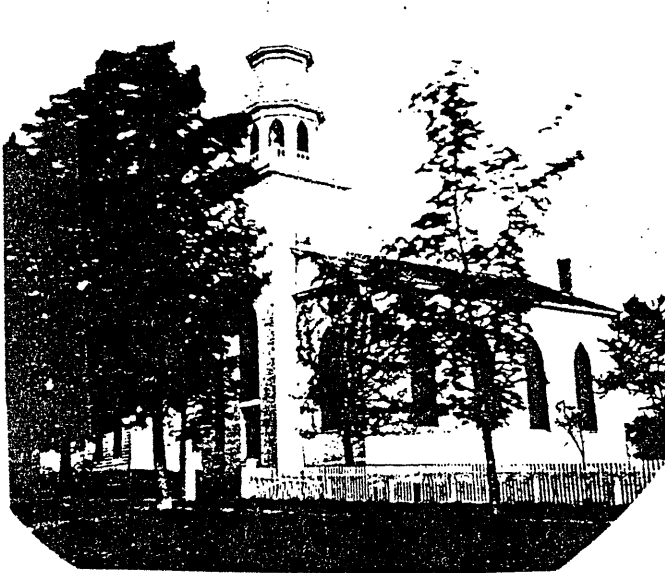
Fig.45 Manlius, Christ Church, 1813
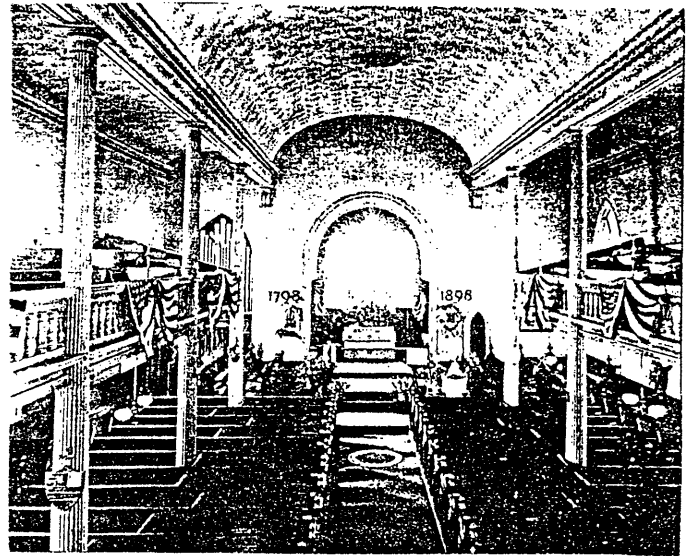
Fig.46 Utica, Trinity Church, 1803-10, Philip Hooker

Fig.47 New Haven,CT, Trinity Church, 1814-17, Ithiel Town
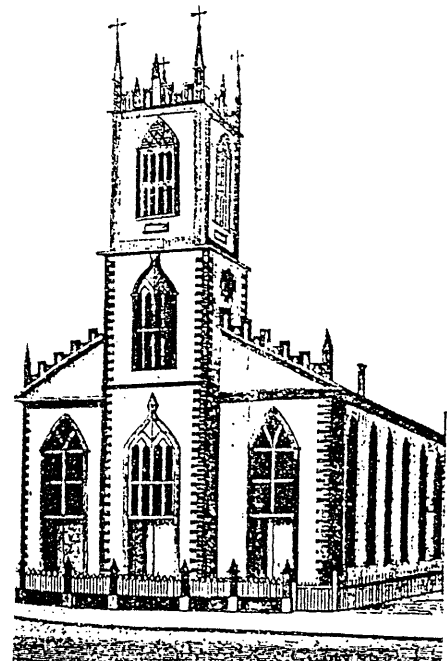
Fig.48 Rochester, St. Luke's Church, 1824-28,
Josiah R. Brady

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Fig.49   Troy, St. Paul's Church, 1826-28

Fig.50   New Hartford, St. Stephen's Church, 1825
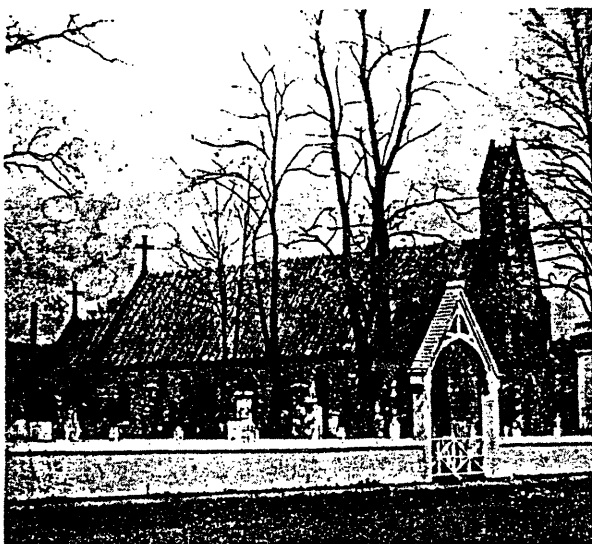
Fig.51   New Berlin, St. Andrew's Church, 1847-48, Richard Upjohn
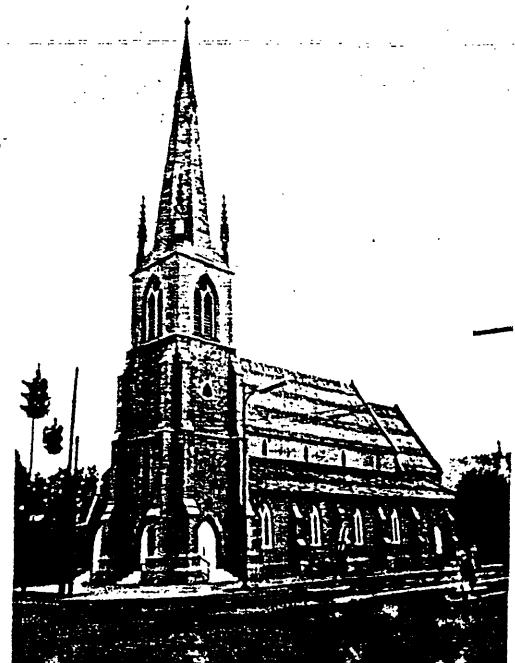
Fig.52   Elmira, Trinity Church, 1855-58, Henry Dudley

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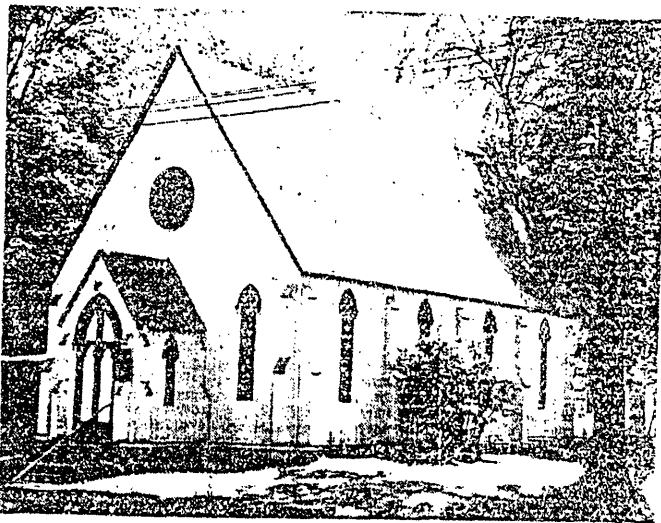*Episcopal Diocese of Central New York*

Associated Property Types
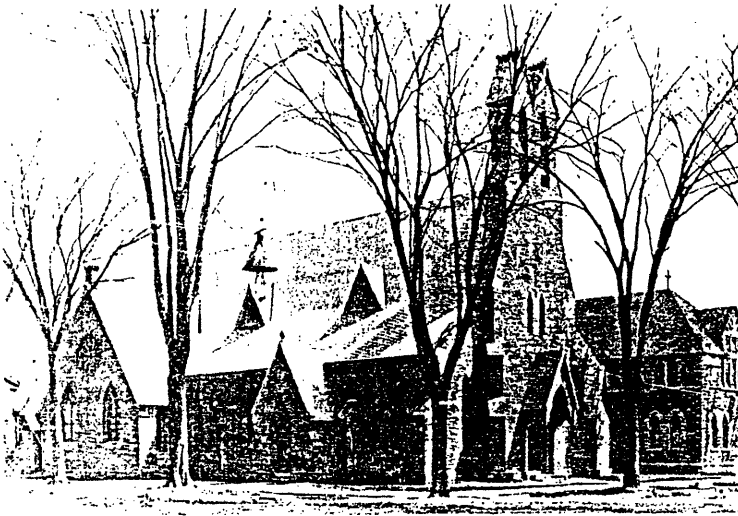
Fig.53 Rome, Zion Church, 1850, Richard Upjohn

Fig.54 Clayton, Christ Church, 1869, T.W. Richards

Fig.55 Binghamton, Christ Church, 1853-55, Richard Upjohn

Fig.56 Lowville, Trinity Church, 1863

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Fig.57 Fayetteville, Trinity Church, 1870, Rev. H. Gaylord Wood
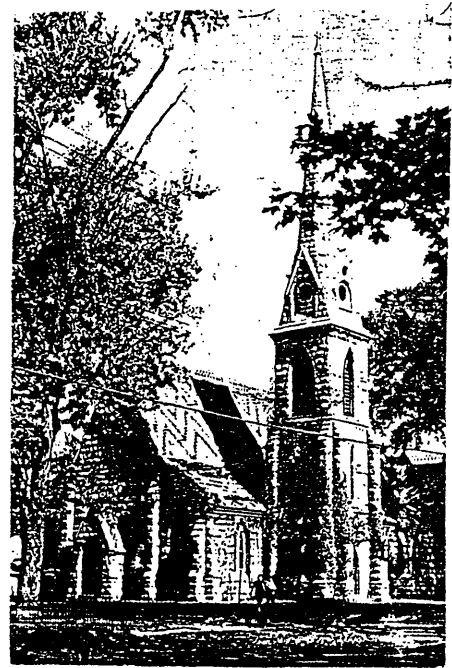
Fig.58 Waterloo, St. Paul's Church, 1864, Henry Dudley
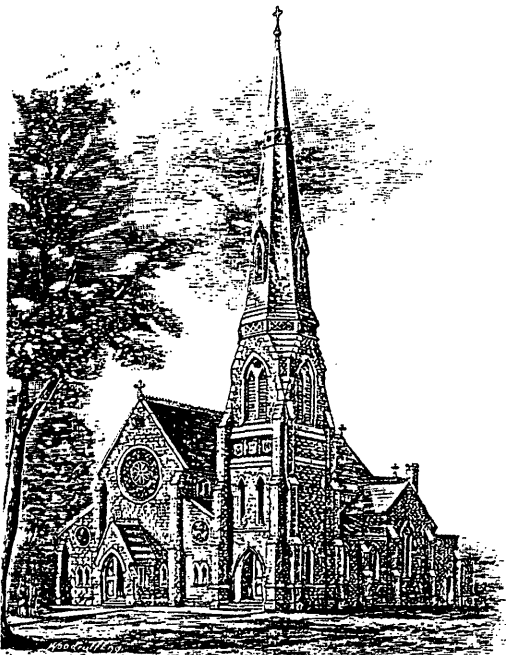
Fig.59 Auburn, St. Peter's Church, 1868-70, Henry Dudley

Fig.60 Big Flats, St. John's Church, 1866

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Fig.61   Waterville, Grace Church, 1853-54, Thomas S. Jackson

Fig.62   Cleveland, St. James' Church, 1867, Rev. H.
Gaylord Wood
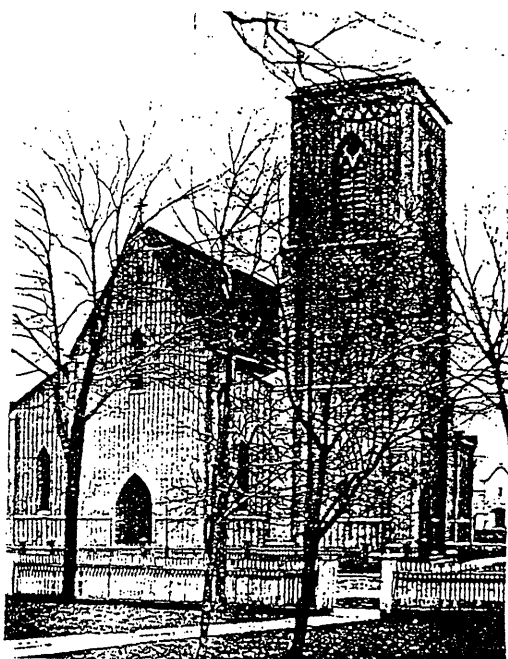
Fig.63   Watertown, Trinity Church, 1850, Richard Upjohn
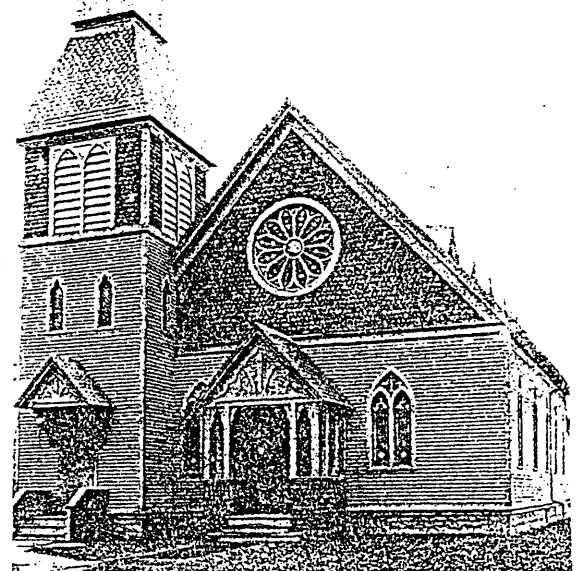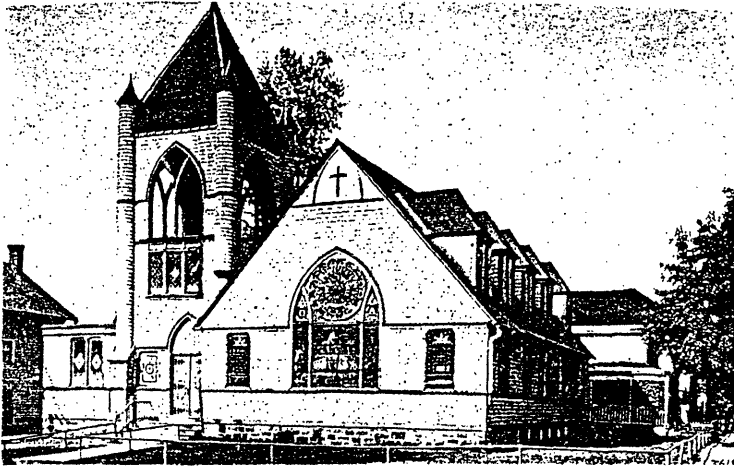

Fig.64   Syracuse, Trinity Church, 1869

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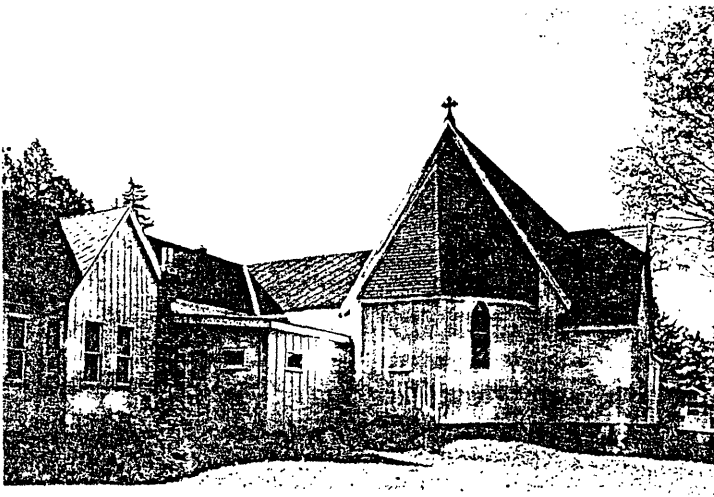
Fig.65   Clark Mills, St. Mark's Church, 1863
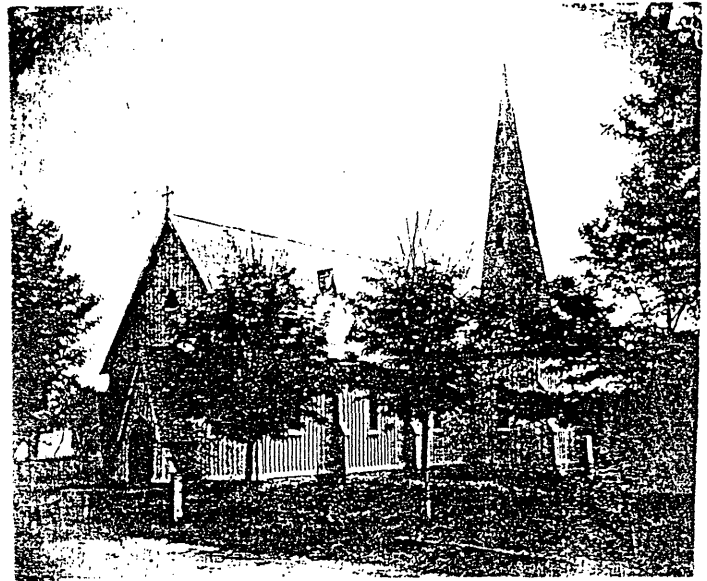
Fig.66   Cleveland, St. James' Church, 1867,
Rev. H. Gaylord Wood

Fig.67   Cazenovia, St. Peter's Church, 1848
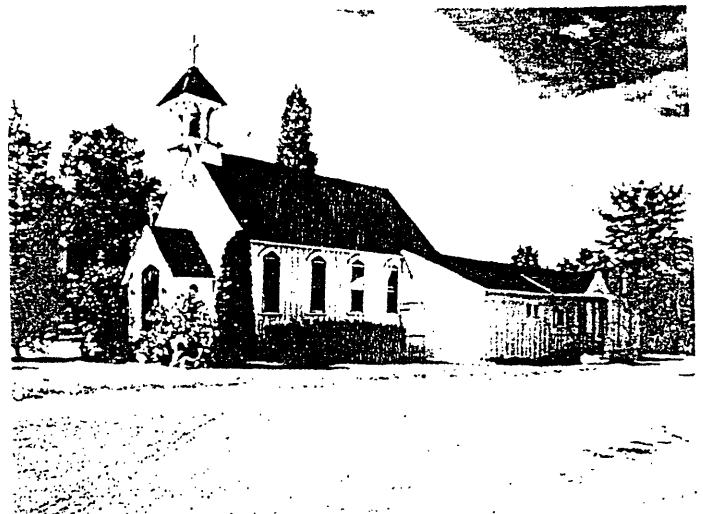
Fig.68   Willowdale, Grace Church, 1874-75

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Fig.69   Port Leyden, St. Mark's Church, 1865

Fig.70   Cleveland, St. James' Church, 1867,
Rev. H. Gaylord Wood

Fig.71   Waterloo, St. Paul's Church, 1864, Henry Dudley

Fig.72   Utica, Grace Church, 1856-60, Richard Upjohn

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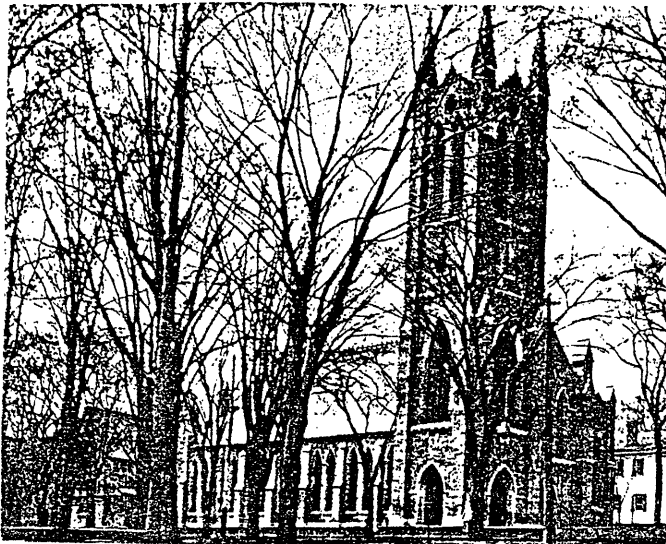
Fig.73   Oswego, Christ Church, 1854-56, Calvin N. Otis
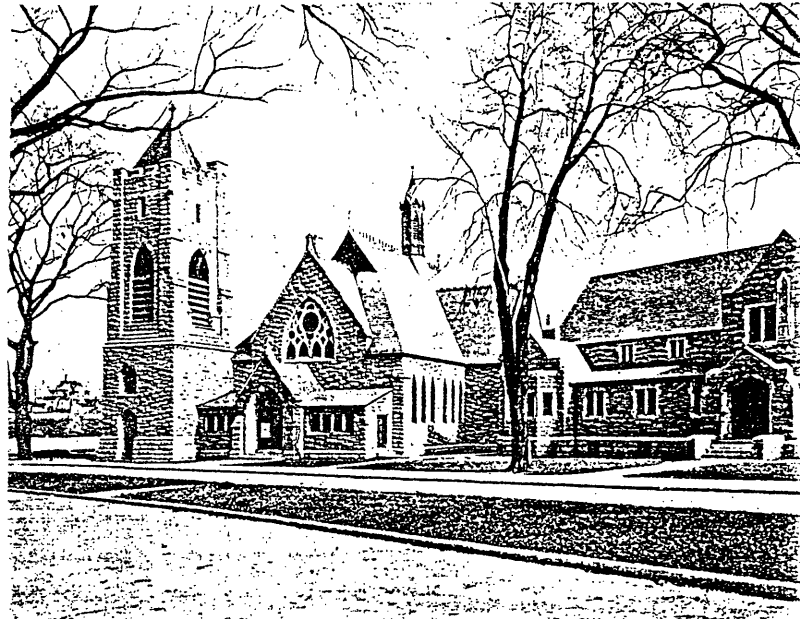
Fig.74   Seneca Falls, Trinity Church, 1885-86
Brown & Dawson
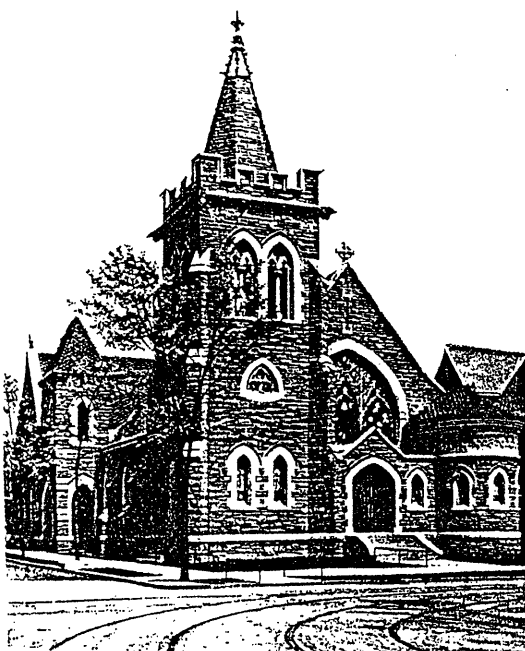
Fig.75   Binghamton, Trinity Church, 1894-96, Lacey & Bartoo

Fig.76   Moravia, St. Matthew's Church, 1898

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Fig.77   Chadwicks, St. George's Church, 1890

Fig.78   Carthage, Grace Church, 1885

Fig.79   Slaterville Springs, St. Thomas' Church, 1893

Fig.80   Oneida, St. John's Church, 1895-96,
W.H. Archer

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Fig.81   Syracuse, St. Paul's Cathedral, 1883-85, Henry Dudley

Fig.82   Utica, Calvary Church, 1870-72,
Henry M. Congdon

Fig.83   Kidders, All Saints' Church, c1880
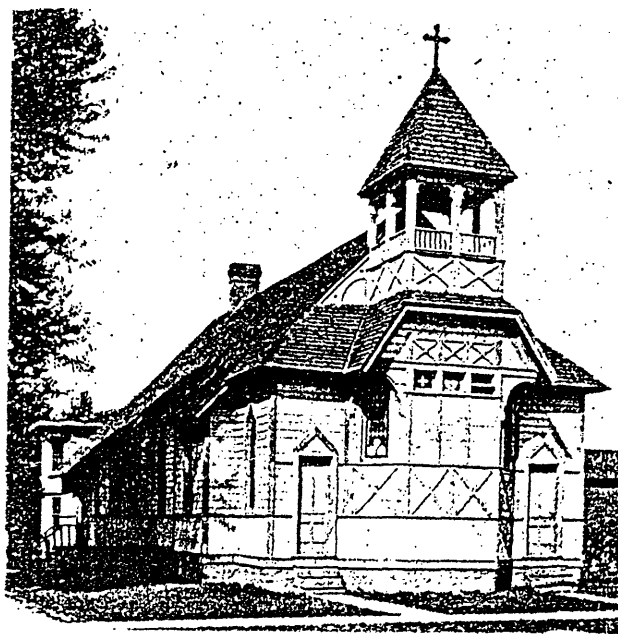
Fig.84   East Syracuse, Emmanuel Church, 1883

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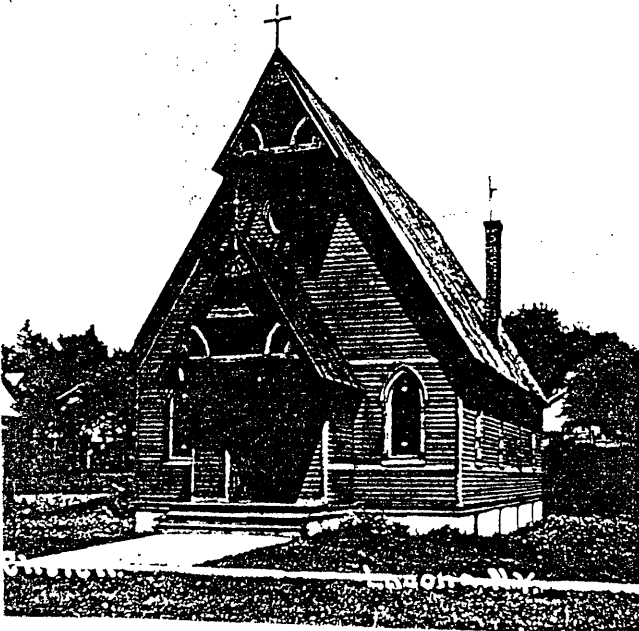
Fig.85   Lacona, Emmanuel Church, 1892-95
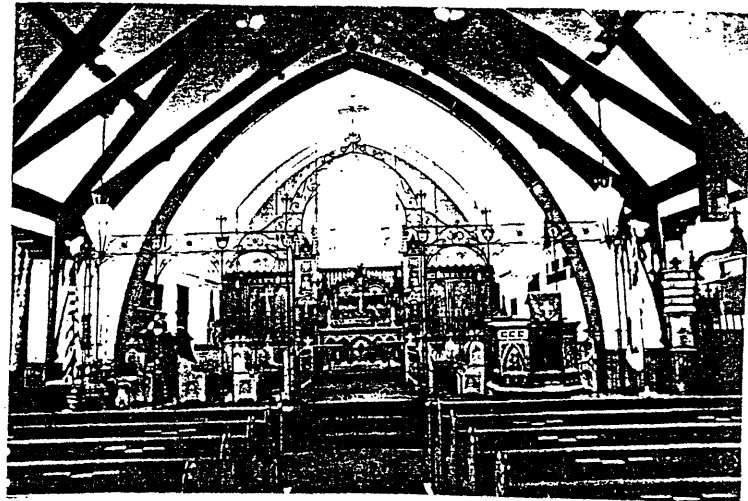

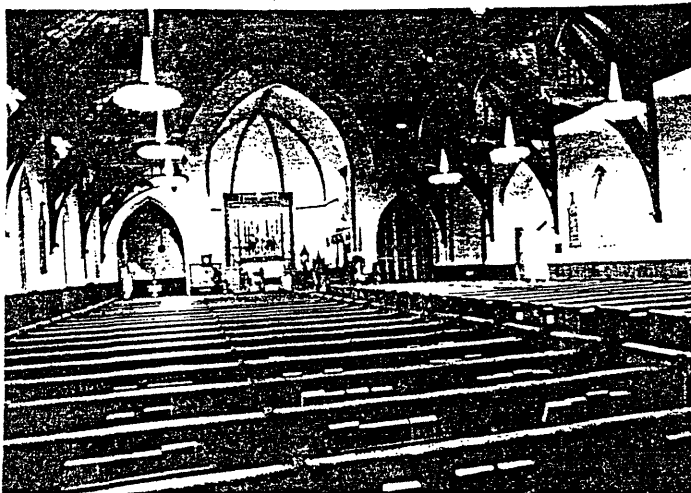Fig.86   Oneida, St. John's Church,1895-96,
W.H. Archer

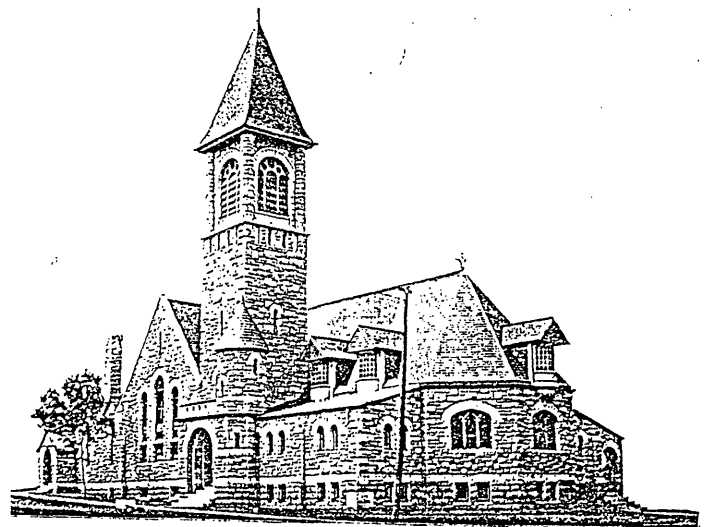Fig.87   Binghamton, Trinity Church, 1894-96, Lacey & Bartoo

Fig.88   Watertown, St. Paul's Church, 1889-90
L.B. Valk & Son

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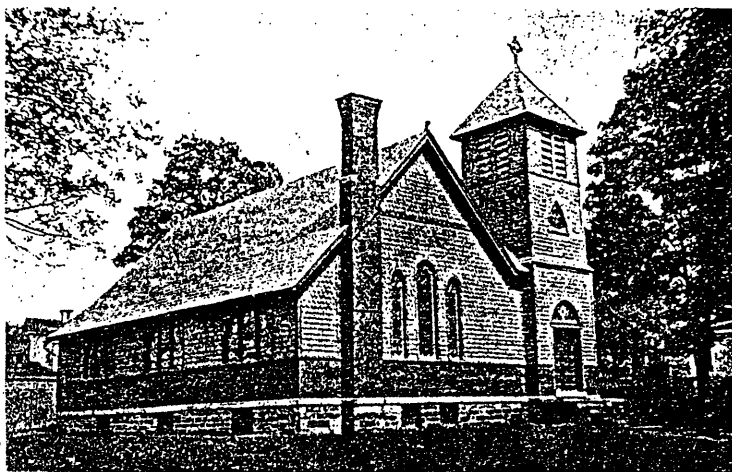
Associated Property Types

Fig.89   Afton, St. Ann's Church, 1891
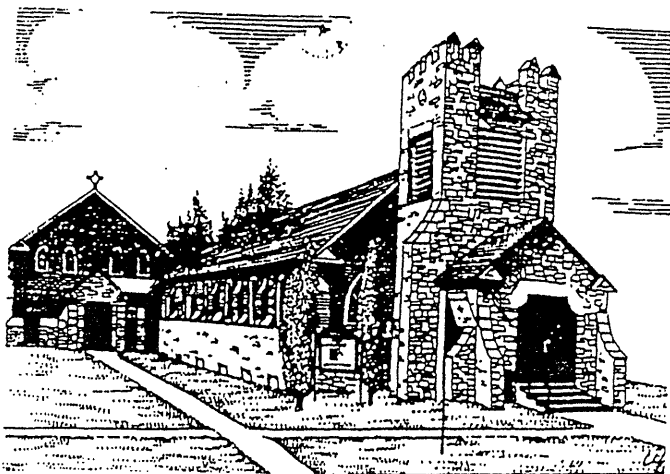
Fig.90   Syracuse, St. Andrew's Church, 1924

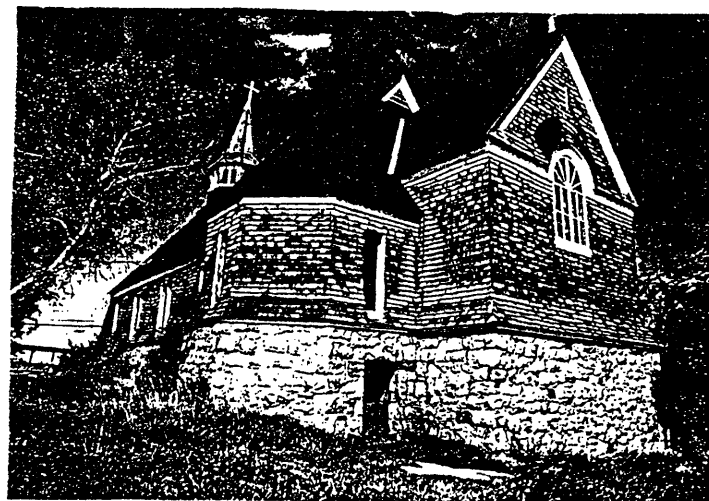Fig.91   Utica, All Saints' Church, 1906

Fig.92   Alexandria Bay, Church of the St. Lawrence,
1887-91, W.P. Wentworth

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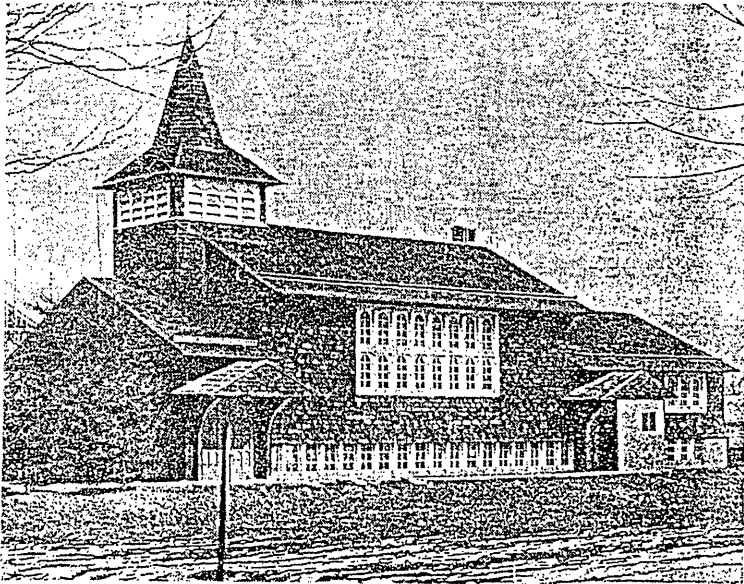
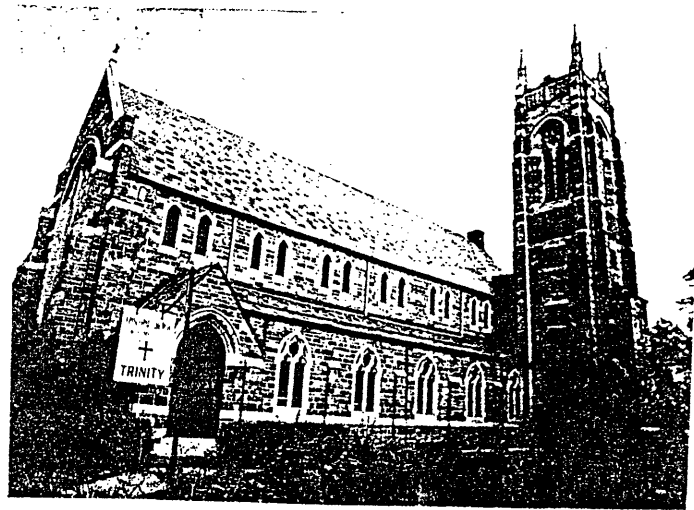Associated Property Types

Fig.93   Syracuse, St. Andrew's Church, 1924

Fig.94   Syracuse, Trinity Church, 1914-15,
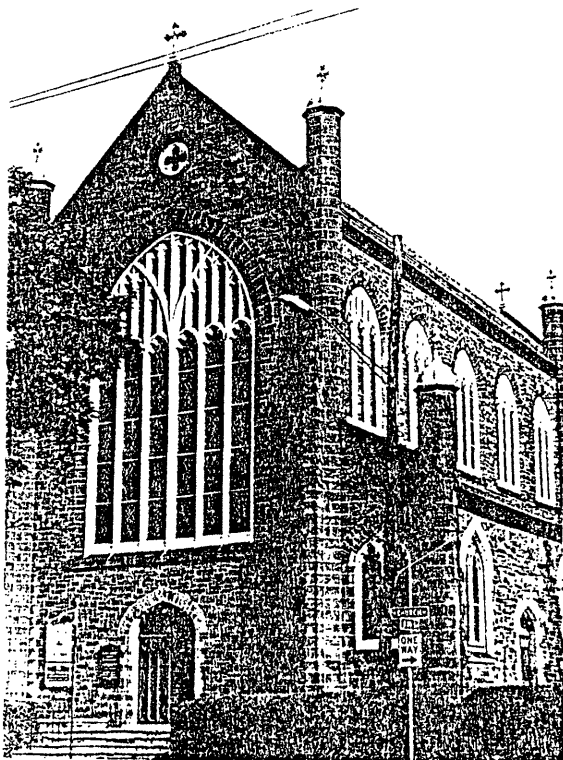Brazer & Robb

Fig.95   Elmira, Grace Church, 1904-06, Rev. Frederick W. Burge

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Geographical Data

G.   Geographical Data

The boundaries for the nomination correspond to those of the Episcopal Diocese of Central New York (see attached maps). The New York State counties included within the boundaries are:

Jefferson	Lewis
Oneida	Madison
Chenango	Broome
Cortland	Onondaga
Oswego	Cayuga
Tompkins	Tioga
Chemung	Seneca

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Identification and Evaluation Methods

H. Summary of Identification and Evaluation Methods

This multiple property documentation form is intended to provide a basis for the evaluation and registration of historic Episcopal church buildings located within the fourteen county area of the Episcopal Diocese of Central New York. Counties included are Jefferson, Lewis, Oneida, Madison, Chenango, Broome, Cortland, Onondaga, Oswego, Cayuga, Tompkins, Tioga, Chemung and Seneca. The listing process is being carried out under the auspices of the Episcopal Diocese of Central New York, without whose full cooperation the nomination could not be completed. The multiple property documentation form is based on a written survey, conducted in 1993-95, of all 112 then active parishes within the Diocese, 33 of which were already listed on the National Register, individually or in districts, as of the end of 1995. The survey and initial registration materials were funded in part by a Rural New York grant administered by the Preservation League of New York State. All parishes, listed and unlisted, were included in the survey in order to establish appropriate architectural and historic contexts for future nominations. The extensive written survey forms were developed by the project preservation consultant, Christine B. Lozner, in consultation with SHPO and included both historic architectural information and assessments of current building conditions. Following their completion by individual parishes, the survey forms were reviewed by the consultant and additional research was conducted when necessary using the extensive archives housed at the Diocesan offices in Syracuse, New York, the records of individual parishes and standard county and local histories. The consultant and SHPO staff members, Christine Capella Peters and Mark L. Peckham, all 36 CFR 61 qualified professionals, made site visits to those churches under consideration for nomination and developed registration requirements and integrity standards according to property type. Since all churches have the same function, property types were established according to architectural style. Building images were arranged chronologically, studied and then grouped by historic stylistic features. These guidelines developed for registration were used in conjunction with the National Register Criteria for Evaluation to establish a working list of eligible properties. Further research in later phases of the nomination process may produce some changes in the number of eligible churches.

For financial and administrative reasons, the Diocese is concerned with nominating only those buildings housing active parishes. These 109 buildings are, however, only a portion of those churches constructed in central New York during the period beginning with the establishment of the Diocese of New York in 1786. In order to establish a full understanding of the area's Episcopal church architecture, considerable time was devoted to developing a chronology (see attached) and photographic record, as complete as possible, of all Episcopal church construction within the boundaries of the present Diocese. The data base, arranged chronologically, includes information, as available, on building style, architect, sequence of buildings for each parish and demolition or current use of each known building. While the assembly of complete information on every known building is beyond the scope of the current project, Diocesan records suggest that the chronology is very close to complete. Not included in the chronology are those buildings for which a construction date or date range has not been established. In most cases the latter buildings housed relatively short-lived missions rather than incorporated parishes, and their transient use as Episcopal churches makes them somewhat less critical to the Diocese's architectural history.

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Identification and Evaluation Methods

Buildings, such as schools, houses and public halls which were used intermittently for worship, but were not constructed as churches, are not included in the project.

The development of Episcopal church architecture in central New York is discussed within the context of the major periods in Diocesan administration of the region. Central New York was encompassed first in the Diocese of New York from its founding in 1786 to 1838, then in the Diocese of Western New York from its creation in 1838 to 1868 and finally in the Diocese of Central New York from 1868 to the present. While changes in administration reflected the growth of the church and in turn, the numbers of new buildings, the transitions did not have a significant impact on architectural style. As a relatively conservative institution, the Church in central New York followed national trends in ecclesiastical architecture, albeit with a predictable preference for the Gothic detail, and later the Gothic form, favored for Episcopal church design nationwide.

The written survey and archival research identified church buildings beginning with Trinity Church, Utica, constructed 1803-10 (demolished), and ending with St. John's Church, Black River, built in 1971. As church construction temporarily nearly ceased during the Depression and World War II, the nomination terminates with the period ending in 1929. Construction did not resume until 1952, and those more recent churches remain for future evaluation. Within the approximately 130 year period covered by the nomination, property types are organized chronologically by style. Within the various style groups buildings range from those designed by nationally significant architects to others that are the work of unidentified local craftsmen. Registration requirements were developed as generic sets of criteria against which any property of a given type might be measured. In determining eligibility, consideration was given to the relative rarity of extant examples of a given property type and allowance made for somewhat greater loss of integrity for the earliest and rarest examples, while later and better represented church types were expected to exhibit higher levels of integrity. At the same time, it was understood that as living institutions, churches were very often altered in response to changing tastes, changes in liturgical practices and the need for expansion. In many instances, alterations have attained significance in their own right as representatives of later architectural styles, decorative tastes and methods of worship. Alterations were evaluated in terms of both parish history and degree of compromise to the original fabric of the building.

Of the +100 churches surveyed, 33, as noted above, are currently listed on the National Register, and approximately an equal number are considered eligible for listing. The properties included with this multiple property form are the first phase of nominations. Additional properties will be nominated at regular intervals in accordance with SHPO schedules and with permission from individual parishes. Although the Diocese will support nomination of active churches only, extant former churches which meet eligibility requirements may be included in the listing at the request of and with financial support from the current property owner. Examples include those churches now in use as local history museums.

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