ARCHITECTURAL COLLECTION
OF
HARVIE P. JONES, F.A.I.A.

SERIES 4---PHOTOGRAPH NOTEBOOKS

BOOK 45

1860
Church of the Nativity
Huntsville, AL

c1836 Methodist Church
Athens, AL

1850 Lanford House
Huntsville, AL

1854 Epis. Church of the Nativity
Eustis Ave, Huntsville Al.
photos Oct '95 HP Jones, FAIA
for ext'n westward of 1879 design

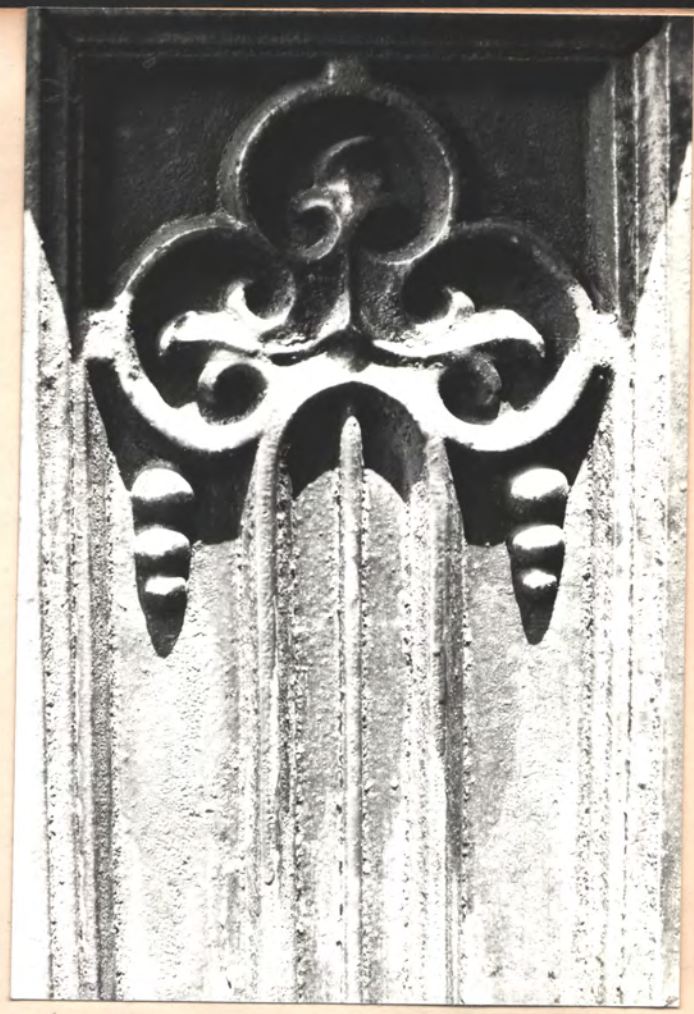
1879 ↔ EXTEND

N.W. GATE, c.1953 (Wall also)
proposed to be replaced

1879 C.I. Fence
(per newspaper item of 1879)

S.E. gate on Greene St., late Vic

N.E. Strap-iron gate, date? Not 1874



Iron Gate & fence by "Wood & Perot, Phila", 1859 per Dr. Roberts

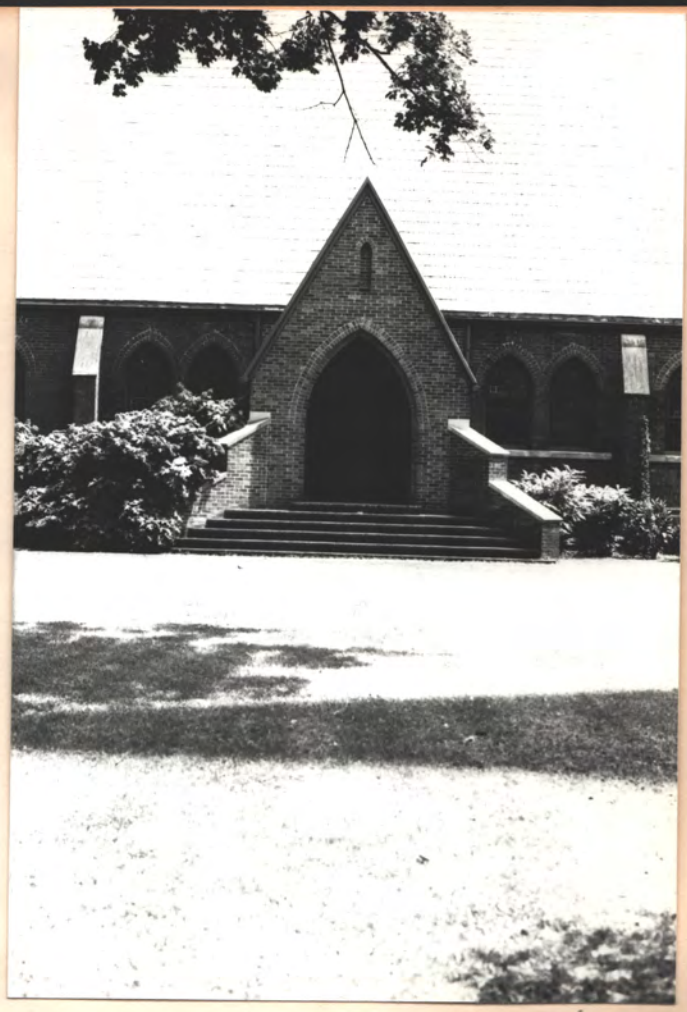
& John 84 HJ

APRIL '86 HJ

MAR '86 HJ

1860 CHURCH OF NATIVITY

1879 fence



Entry c. 1950
Chapel c. 1880's

large magnolia tree, gone by c. 1986

Arcade Building, c. 1950

July 1984 photos HJ

STATE OF ALABAMA
ALABAMA HISTORICAL COMMISSION
725 MONROE STREET
MONTGOMERY, ALABAMA 36130-5101

F. LAWERENCE OAKS
EXECUTIVE DIRECTOR

TELEPHONE NUMBER
261-3184

February 5, 1987

Mr. Harvie Jones, A.I.A.
Jones and Herrin Architects
104 Jefferson Street
Huntsville, Alabama 35801

Dear Harvie:

Thanks for the photos of the McMahon (Shackelford) house in Courtland. They are a valuable part of our record of the current condition. I suspect we will be back in touch with you on this matter before too long.

Your description of "venetian blinds" in Athens, Georgia, also arrived along with the picture of the fence at Nativity. The Glover mausoleum in Demopolis had a similar gate (see HABS catalog, pages 276-77) to that of the Slatter tomb. Its date is supposedly 1858. The documentation for this date comes, if I recall without going back through my notes, from Winston Smith --- a very careful and thorough Demopolis historian. Certainly this period would coincide with the construction period of the church. I suspect the pattern was widely disseminated and may occur right on into the 1860s and 1870s. Does the fence at Nativity have a manufacturer's plate on it? Could it be Robert Wood and Company of Philadelphia? I've seen their products as far afield as Nicaragua.

Mobile. Gate same as Nativity

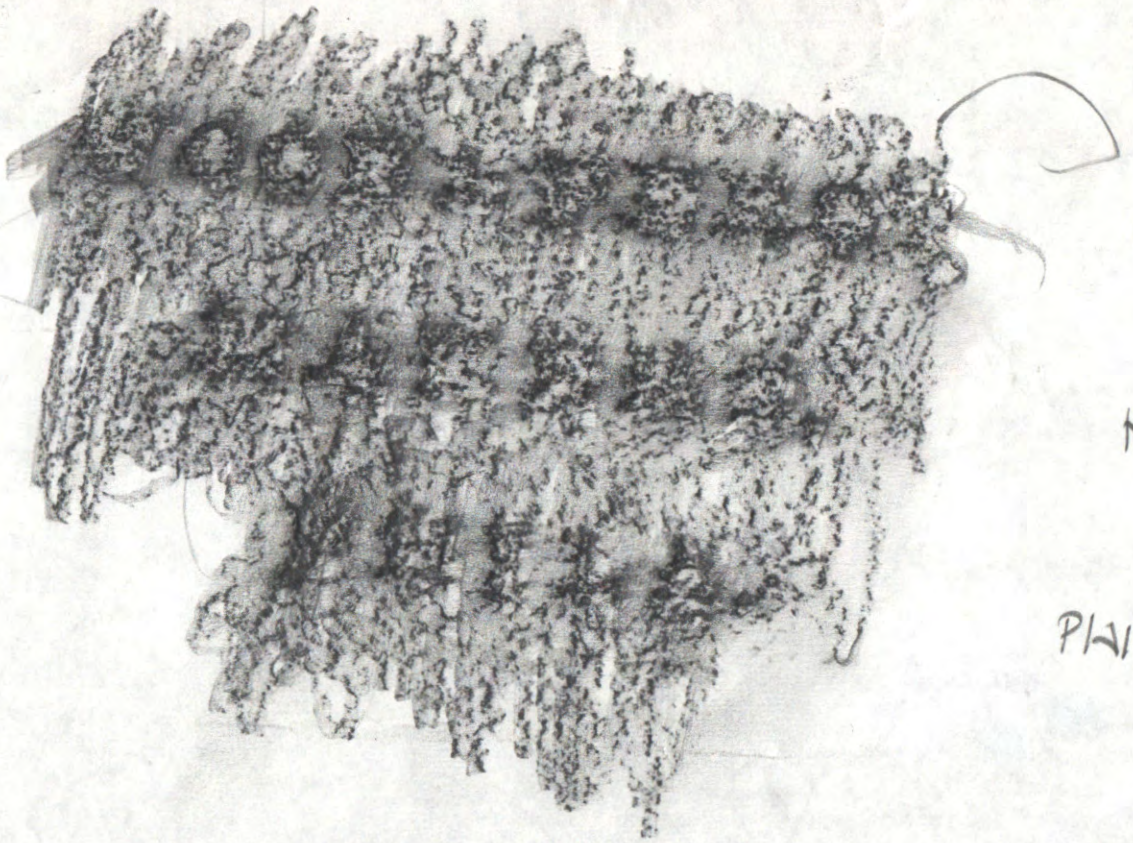
Regards,

Robert S. Gamble

RSG/per

Cast iron fence post-base marks

Church of the Nativity (Epis.)
Huntsville, Ala.
1859
Wm. H. Dudley, Arch.



① Posts at west end of N. Fence

WOOD & PEROT

MAKERS

PHILA.

② posts at east end of n. fence

JONES & HERRIN

Architecture/Interior Design

January 19, 1996

Mr. Paul L. Whitehouse
200 Marlborough Way
Madison, Alabama 35758

Re: Church of the Nativity, Huntsville

Dear Paul:

The draft of your Historic Structure Report on the Church of the Nativity is excellent and thorough. Please continue to add to and refine it. I would appreciate receiving a final copy, and copies should definitely go to the Alabama Historical Commission (Robert Gamble) at 468 South Perry Street, Montgomery, Alabama 36130-0900 and to the Heritage Room in the Library.

I note with interest that Frank Wills says that the plaster ceiling panels in the apse "can be painted azure and dusted with stars". I had suggested this last Fall to Charles Vaughn and Lori Bates since I've seen it in several historic churches.

Please keep up your excellent work!

Respectfully,

Harvie P. Jones, FAIA
HPJ/tm

copy: HJ

attachment

104 Jefferson Street • Huntsville, Alabama 35801 • 205/539-0764 • Fax 205/534-2289

JONES & HERRIN

Architecture/Interior Design

November 15, 1995

Dr. Frances Roberts
603 Randolph Avenue S.E.
Huntsville, Alabama 35801

Re: Church of the Nativity Iron Fence
Project No. 95078

Dear Dr. Roberts:

The iron fence posts along the front of the Church to about forty feet east of the tower are marked "Wood & Perot, Phila.". I did not see a marking on the main gate or its elaborate posts. The posts from about forty feet east of the tower to the northeast corner of the yard are marked "G.J. Creswell, Maker, Phila.", and are of a slightly different design than the Wood & Perot posts.

This indicates that the March 12, 1879 newspaper item about the added fence on "two sides" of the churchyard could be referring to the "Creswell" eastward extension of the existing Wood & Perot north fence, and the addition of the east fence along Greene Street.

There are no maker-marks on the smaller east fence posts, but the newspaper article indicates it was installed in 1879, probably also made by "Creswell".

The cast inscription on the bell indicates it was made in Sheffield (England, I assume) in 1865. Are there any documents relating to this?

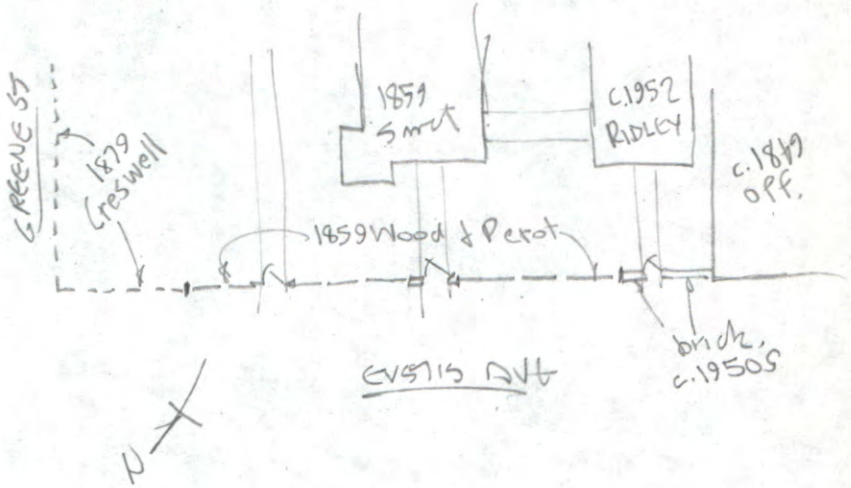
I would appreciate a copy of any history you have on the fence.

Respectfully,

Harvie P. Jones, FAIA
HPJ/tm

copy: Mr. Bob Gamble
Reverend Roderic L. Murray
HJ
file

attachments



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JONES & HERRIN

Architecture/Interior Design

MEMORANDUM

TO: Mr. Charles Vaughn
Dr. Frances Roberts
The Reverend Roderick Murray
Mr. Bob Gamble

FROM: Harvie P. Jones, FAIA

DATE: November 7, 1995

RE: 1859 Church of the Nativity, Huntsville, Alabama
Project No. 95075

In communicating with Robinson Iron of Alexander City, Alabama re fabricating an extension of the 1879 cast-iron fence at the Eustis Street side of the grounds, they inform me that the elaborate cast iron gate in front of the main entry is in a pattern-book of the Wood & Perot Foundry of Philadelphia (anglicized to pronounce the "t", they say).

The date of the fence is established by a March 12, 1879 item in the "The Huntsville Weekly Democrat", titled "Improvements", which describes several current construction projects:

"Some time since, the iron railing on two sides of the Church of the Nativity yard was completed and the yard ploughed and sown with blue grass and planted with sugar maple trees".

This is probably the large sugar maple that survives in the northeast part of the yard. One other died about six or eight years ago.

Robinson says this gate is also at a mausoleum in Selma, and Bob Gamble's book The Alabama Catalogue depicts one at a Mobile mausoleum.

Harvie P. Jones, FAIA
copy: HJ

attachment

See HJ Nov 15 letter
Dr. Roberts says church records indicate an iron fence (presumably the Wood & Perot section) was installed ca. 1859.

104 Jefferson Street • Huntsville, Alabama 35801 • 205/539-0764 • Fax 205/534-2289

Huntsville Weekly Democrat 12 March 1879

...es than ever at his ... a call. April 27-tf.

To DELINQUENT SUBSCRIBERS.—If you wish to receive your papers regularly, (during the Summer, especially,) you must pay up your subscription promptly. We cannot run our paper without money. Those who fail to pay (as promised) out of the proceeds of their cotton, are, earnestly, requested not to forget to pay us out of the wheat crop—either money, wheat or flour.

A Wheeler & Wilson's Sewing Machine, in good repair, with a new set of hemmers, binder and braider, for sale cheap. Apply at the DEMOCRAT office. Aug 21-tf.

FLOUR WANTED.—Good Flour, at the market price on the street, will be received at the DEMOCRAT OFFICE, for subscriptions past due and for new ones. We trust that all, indebted to us will respond promptly to our necessities by paying up in money or produce.

Good Advice.

Now is the time of year for Pneumonia, Lung Fever, &c. Every family should have a bottle of BOSCHEE'S GERMAN SYRUP. Don't allow, for one moment, that cough to take hold of your child, your family or yourself. Consumption, Asthma, Pneumonia, Croup, Hemorrhages, and other fatal diseases will set in. Although it is true GERMAN SYRUP is curing thousands of these dreaded diseases, yet it is much better to have it at hand when three doses will cure you. One bottle will save your whole family a winter and keep you safe from danger. If you are consumptive, do not rest until you have tried this remedy. Sample Bottles 10 cents. Regular size, 75 cents. Sold by your Druggist. In Huntsville by HENRY E. RISON, Druggist.

Dec. 18-eow 1yr.

HANDSOME LATEST STYLE VISITING CARDS.—200 varieties to choose from. Printed with copper-faced type, equal to engraved. From 20 cents to $1.00 per pack of 50. Also, engraved plates and pack of cards for $1.50. Samples furnished.

J. WITERS CLAY, JR.,
Huntsville, Ala.

PAY UP! PAY UP!!

Our subscribers and advertisers are coming up very slowly with their payments promised when their crops should be sold. We, respectfully, urge them to hurry up, for we are sadly in need of money. We are gradually winnowing the wheat from the chaff, and necessity will compel us to drop from our subscribers from our list, who have been long in arrears. It will be their fault or the misfortune of them themselves. We cannot wait always, and still send the paper. New subscribers, with $2 in advance, are now in order, and respectfully solicited.

...and planting trees, shrubs and vines vigorously. Thank God for the glorious Spring time! And may He, in His kind providence, give us all vigorous health, rich harvests, and grateful hearts!

Wanted To Rent.

A SMALL HOUSE OR COTTAGE, Furnished, about April 1st. Address, stating price and all particulars,
BOX 118,
Anderson, Madison Co., Ind.
Feb.26-4w.

Business Chances.

"It is very common to see articles on sale on different markets throughout the country that have been manufactured from material that is a product of the same locality, but that has been shipped long distances to be manufactured. It is evident to all, who stop to consider, that there must be an expense on such articles that could be saved either to the profit of the purchaser or to some party, who, with suitable machinery, could manufacture the articles on the spot, and thus save large freight bills and several profits, as the goods pass through different dealers' hands.

There are thousands of thoughtful mechanics who have already taken advantage of this condition of things by providing themselves with an outfit of Barnes's Patent Foot-Power Machinery. Many have commenced with only one of these machines, and accumulated with it until they have procured a complete outfit, with which they are able to carry on a business successfully. An instance of such success is given by Mr. A. C. Hunting on, LeGrande, Oregon, who writes us enclosing $105. and ordering a Combined Circular and Scroll Saw, with an extra Mandrel, a Mortising Machine, a No. 2 Former, Knives, Cutter Head, &c. In concluding his letter, he says: "I know the value of your machines, for, with the Large Size Scroll Saw, I have made over $200 in twenty days."

We copy the above from the 100 page catalogue just issued by W. F. & John Barnes, Rockford, Ill. Few would fail to be interested in reading it. They will send it free to all on application. In foot-power machinery, they lead the world. March 13-1t.

MR. J. D. FOSTER is, still, carrying on the Gun and Locksmith business on the Eastern side of the Public Square. He makes a specialty of Ammunition, and keeps the best... Jan 22-tf.

For Rent for 1879.

THE COTTAGE on the Meridianville Pike, next to the residence of Wm. Halsey, containing five rooms, with good outhouses, unfailing well and large garden. Possession given immediately. Apply to
WM. L CLAY.
Jan. 1, '79-tf.

Subscribe to the DEMOCRAT.

week. We are not altogether satisfied with the showing made by either side of the controversy on the landlord and tenant question. It is a very important question, and we wish that parties would take hold of it, who keep regular accounts of receipts and expenditures, which would enable them to furnish accurate statistics of profits and loss on both sides, and present a fair balance-sheet between landlords and tenants. Most of our planters, both landlords and tenants, unfortunately, do not keep regular books, and, therefore, cannot argue from established facts and figures, and enlighten the public as to the true status of either class, and their relative profits and losses, advantages and disadvantages.

Improvements.

Gen. Ad. White's fine block of buildings on Bank Row are approaching completion. The block is three stories high on the square, and five stories on the side next the Big Spring. The front is adorned with a rich iron cornice at the top of the parapet, iron caps to the windows and doors, and iron balconies, making the block a handsome ornament to the Square. Thanks to his good taste and enterprise!

Some time since, the iron railing on two sides of the Church of the Nativity yard was completed, and the the yard ploughed and sown with blue grass, and planted with sugar maple trees. Recently, a sandstone flagging has been placed on part of the front sidewalk, with the intention of putting it down all the way hereafter.

Dr. John C. Spotswood, recently, paved the sidewalk in front of his Drug Store. We trust all the owners of Stores on the Square and adjacent, will, instead of the perishable brick pavements, adopt the flag stone from our mountains, which the deft hand of Nature, or, rather, God's providence, seems to have, specially, created for the purpose.

Down with the high price of Coffins E. B. CARTER has a large stock on hand, and sells cheap for cash.
Nov.20 tf.

In Mercurius' Astrological *Almanac* for 1878, under the head of "January," was this prophecy. "Victor Emanuel's nativity is effected. Let him beware." He died in that month. Under "December," it said: "Saturn's transits are evil for the Princess Alice of Hesse." Illness or death in the family. Her two children died in that month. The book was printed the year before.

Baby Buggies at Cost for Cash, at E. B. CARTER'S.

...Here long and

FC

We are a... James M. Ho... Mayor of the ... ensuing elect...

A P...

Judge Ho... livered an ad... fore the Ham... Club, on th... Electoral C... the curtain f... fective mann... 1876-7 came... before Amer... especially g... business. A... which led to... count, he sai...

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March 12-1t.

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Down with the high price of Coffins E. B. CARTER has a large stock on hand, and sells cheap for cash.
Nov 20 tf

1876-7 cannot be
before Americans,
especially graphic
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which led to the c
count, he said:

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1 Aug 95
H Jones

Church Of The Nativity Episcopal
Huntsville, Alabama

Jones & Herrin Architecture/Interior Design has completed numerous projects at the 1859 Church Of The Nativity Episcopal. The following is a brief description of each project:

All by H Jones

Administrative Building - c. 1980, revise configuration of roof deck to improve and simplify drainage, reroof, and correct various other conditions

Chapel - complete interior restoration in 1985 which included the following:

a. Devise a method for installing the large organ pipes without disfiguring the space
b. Devise a method for removing floor openings where furnace grills once penetrated the floor
c. Remove inappropriate light fixtures and revise lighting
d. General other interior restoration items

Sanctuary - interior partial restoration in c. 1985 which included the following:

a. Investigate (by means of an "incremental borer") the locations and degree of insect or rot damage in the heavy timber columns, beams, and arches
b. Replicate and replace deteriorated framing members with matching components
c. Restore broken and missing plaster and wood ornamentation at the chancel

Sanctuary - In c. 1986, investigated the crawl space under the sanctuary floor for the presence, extent and condition of the 1859 floor planks and joists, obsolete wiring, drainage, etc.

Bell Tower - In 1987 the brick bell tower was observed to be in extremely fragile condition due to long-term water penetration and resulting mortar and brick deterioration. Extreme care and special materials and techniques were utilized to be able to save and repair the bell tower, which was deteriorated for its entire 60-foot height

Entire Facility - In 1989, researched and prepared a "Maintenance Checklist & Guide" including a detailed schedule for items to be checked in specific time intervals, and tools required

Sanctuary & Chapel - In 1989, prepared two extensive "Building Documentation Information" archival packages for use in the event of fire or storm damage that could require significant or complete reconstruction. Many "rectified photographs" were made with a special High-resolution camera that allows measurements to be taken directly off the photos. In addition, drawings, color photos, and items that would assist in a major reconstruction were included.

Entire Facility - In 1989, instigated and prepared all architectural written, drawn, and photographic elements for the "National Historic Landmark" nomination of the Church of the Nativity as a donation. The church history was prepared by Dr. Frances Roberts and the background of the original architects (Wills & Dudley) was prepared by Robert Gamble. The nomination was accepted for this highest designation of a historic building.

Sanctuary - In c.1990, investigated the causes of framing settlement at the organ area and recommended corrections

Sanctuary - in 1995, Jones & Herrin investigated and prepared a report on brick-face spalling due to the c.1970 installation of hard portland cement mortar (not by Jones & Herrin) in the brick joints

Ironically, while Victorian ironwork was being destroyed downtown, suburban houses were accented with cheap imitations of the gracious originals.

Slatter Family Tomb, constructed in 1860, is perhaps the finest ornamental cast iron in Mobile's Magnolia Cemetery, established in 1836. The fence was ordered by catalogue from Wood and Miltenberger, New Orleans. While some of Magnolia's ironwork has been carefully restored, much of it is rusting away, and all of it is vulnerable to vandalism. (Courtesy Mobile Historic Development Commission)

saying, "the community is taking no measures [to preserve] the balconies . . . most of which have fallen under the crowbars of wrecking crews." Ominously, much of this scrap was sold to Japan. One Mobile native who served with the marines in World War II wrote home wryly after a Pacific beach assault that "an awful lot of Mobile iron came back at me today."

What hadn't been lost before the war was soon endangered by scrap metal drives during the war. A June 25, 1942, Mobile paper carried a worrisome story under the headline "Mobile's ornate iron work may be used in war effort." The article quoted War Production Chief Donald M. Nelson as saying that drives would "go well beyond what is normally considered scrap."

At least one local writer protested: "Take our men, money, and machines, but spare Mobile's famous iron grillwork as long as possible. . . . Let it be preserved as long as there are other sources upon which to draw." Yet much was scrapped during the war, and even more was lost over subsequent decades as older downtown structures were abandoned, torn down, or modernized.

Ironically, while this destruction was taking place in the heart of the city, newly constructed brick ranch houses in developing suburbs were being accented with cast replicas (in iron and aluminum) of ornamental ironwork, cheap imitations of the gracious originals. Some original samples were salvaged and used in suburban gardens, and while it is fortunate that these pieces were saved at all, in their new settings they no longer inspire. Torn from their historic context, they are mere whispers of a bygone age.

As the historic preservation movement developed during the 1970s and 1980s, efforts were made to save and restore Mobile's ornamental ironwork. Significant successes included the restoration of the 1855–57 city hall with its iron grillwork, the renovation of the Daniels, Elgin Building and its cast-iron facade, and the refurbishing of the Slatter Family Tomb by the Friends of Magnolia Cemetery during the late 1980s. Cast-iron balconies have even come back into vogue on downtown professional buildings, where their advantages at Mardi Gras are especially appreciated. Yet much ironwork remains in jeopardy as older downtown buildings face deterioration and neglect. Whether lovingly restored, or loose, rusty, and broken, Mobile's surviving ironwork is as much a part of the port city as the semitropical climate, and what remains continues to delight visitors and residents alike. AH

N.P.S. "Pres. Brief 27" 1992

Gate & posts same as at the Church of the Nativity

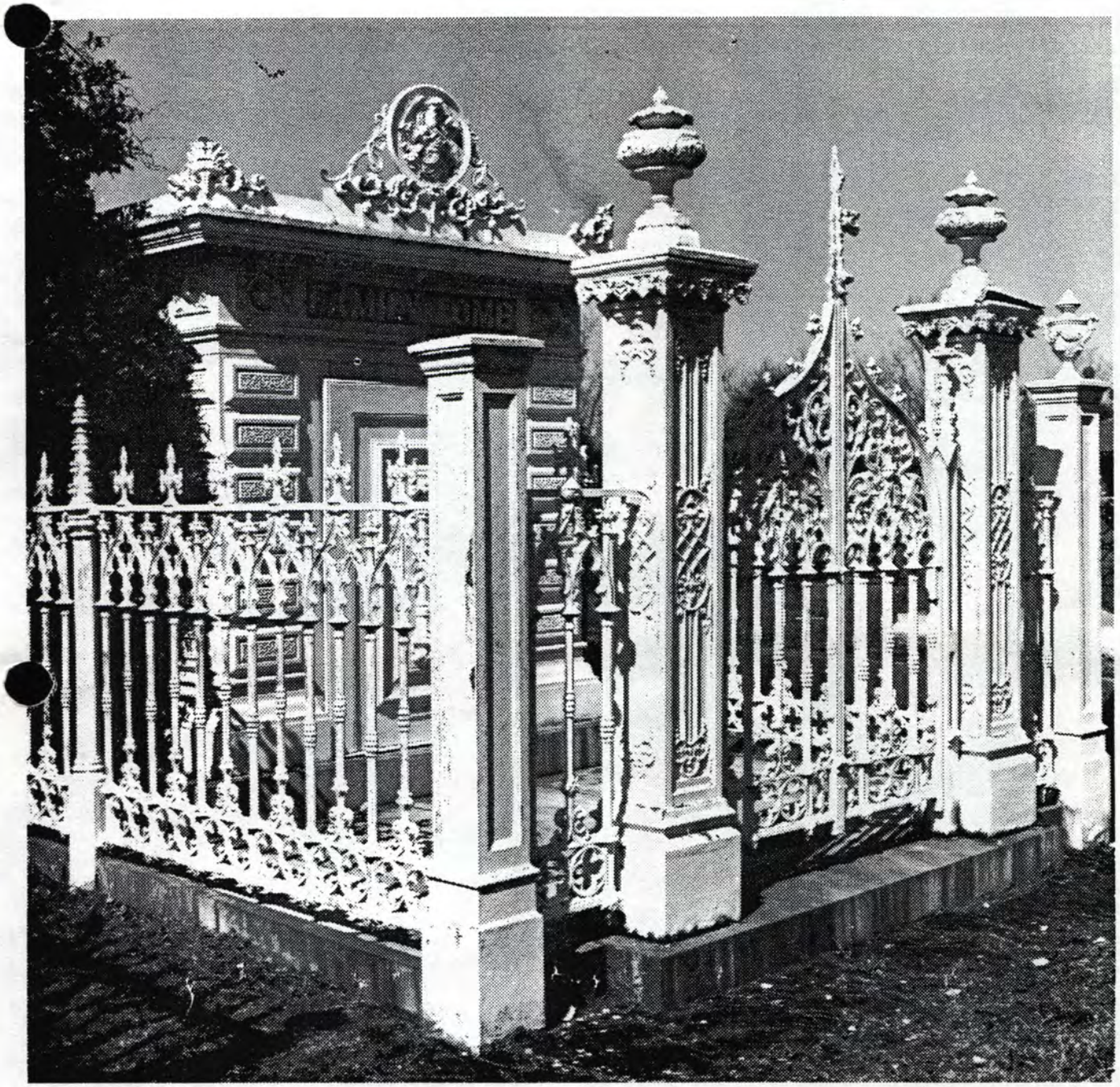
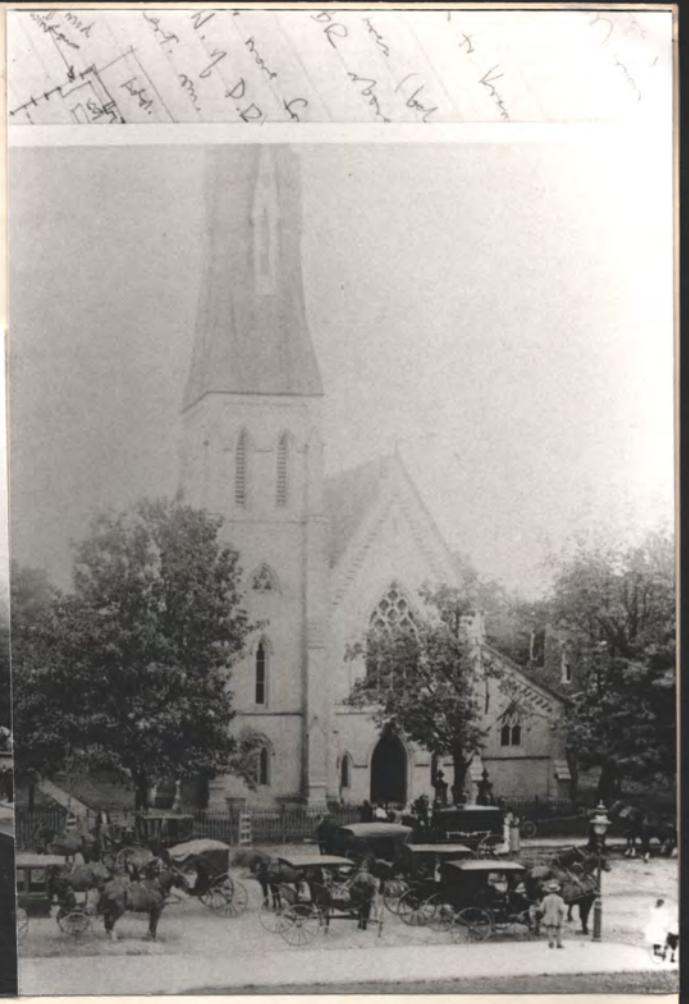


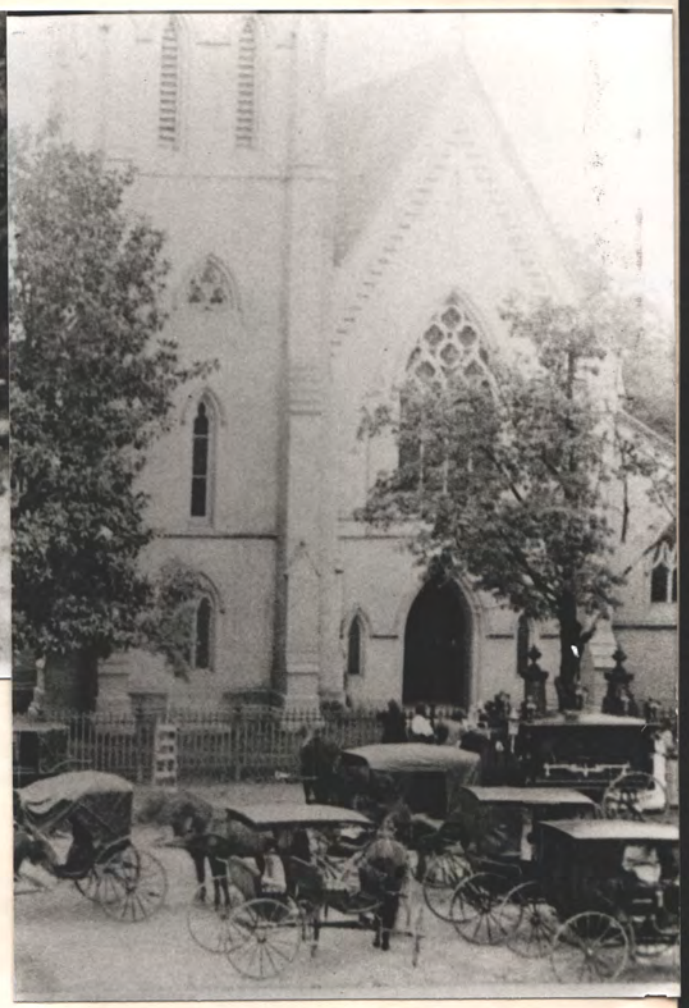
Fig. 5. The Slatter Family Tomb in Mobile, Alabama, consisting of a cast-iron mausoleum and fence, exhibits the wide range of uses of the material in the 19th century. Photo: Jack E. Boucher, HABS Collection.

hakspeare (sic) Foundry, and Miltenberger in New Orleans; Winslow Brothers in Chicago; and James McKinney in Albany, N.Y.

Cast iron was the metal of choice throughout the second



Nat walk to old P.O. ↓



1859 Church of the Nativity
1989 copy of old photo taken from the 2nd fl. of the Vic. P.O. once N. of the Ch.
Date perhaps c. 1900 based on clothes.
Note gas st. lts. Funeral of ——— ?

metal shingles = "red lead" color = probably the original color. Shingles probably 1890's w/ Angel constn. date

note spire is bent ±18" out of vert. due to insect damage + wind

metal shingles painted red

(date of shingles?)

photos—
1956
H. Jones

1860 Epis. Ch. of the Nativity orig. wood-frame spire, replaced in 1957

note bend in spire (insects + wind)

P.S: brick was improperly sandblasted + repointed in ca. 1970 (1956 photos)

↑ early 20th c. ct. hse.
demol. ca. 1964

S. Side Sq.

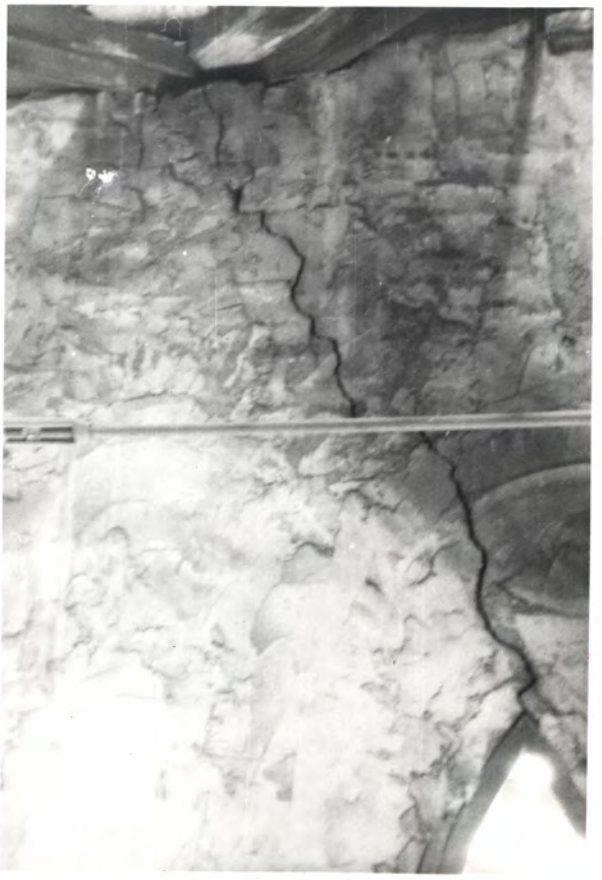
1st Meth Ch. →
before spire decor.
were removed (ca. 1965)
by Tuggle, arch.

1860 Epis Ch. of Nativity 1956 photos - H Jones

looking up into spire

looking down from spire base
(hvy. frame braces, rotted)
↓ braces in photo above

shaft top



shaft top

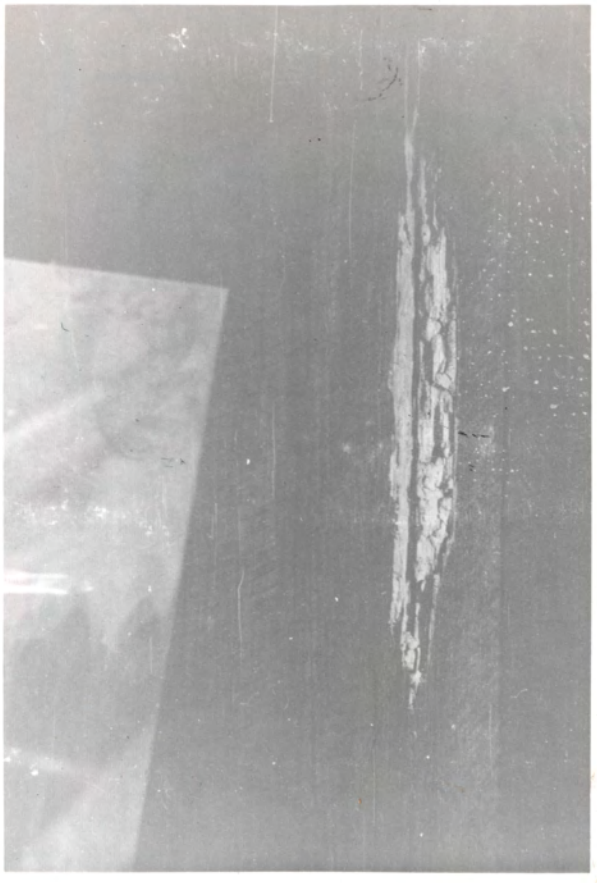
Mr. Walker of G.W. Jones & Sons, Engrs

Schiffman bldg. (looking N.W.)

note apparent rotary-saw marks

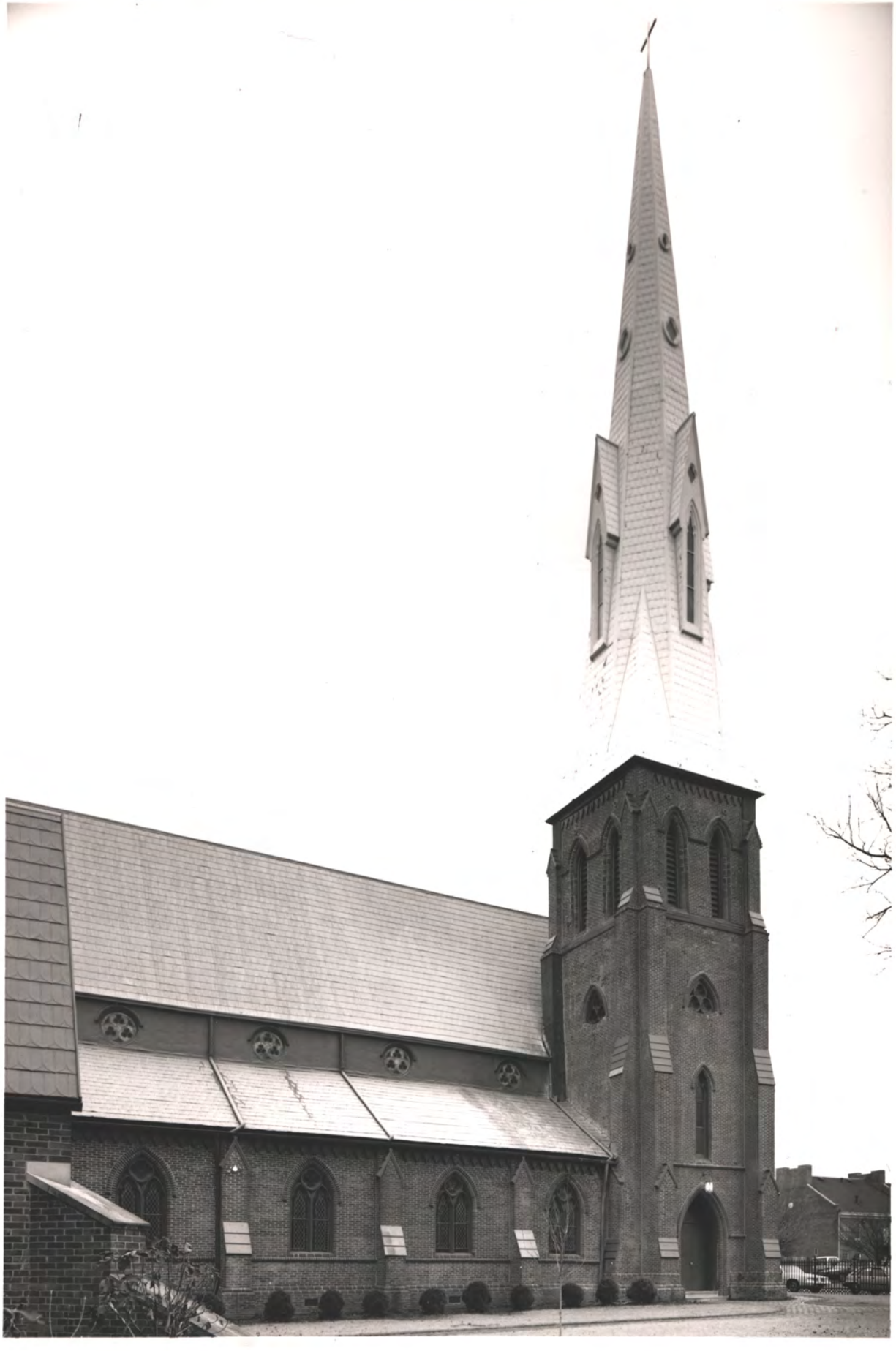
decayed brace

1860 Epis. Ch. of Nativ. original spire – photos 1956 – H. Jones



insect damage!
(about 70' above ground)

tower ht. exaggerated by w-a lens



& chapel
N. existing

1859 Epis Ch. of Nativ. - Hville
photo 1988 after bell tower stabil. of fragile masonry

N

Nativity Chapel (Epis)

1880's (later 20th. c. entry work)

photo 1988

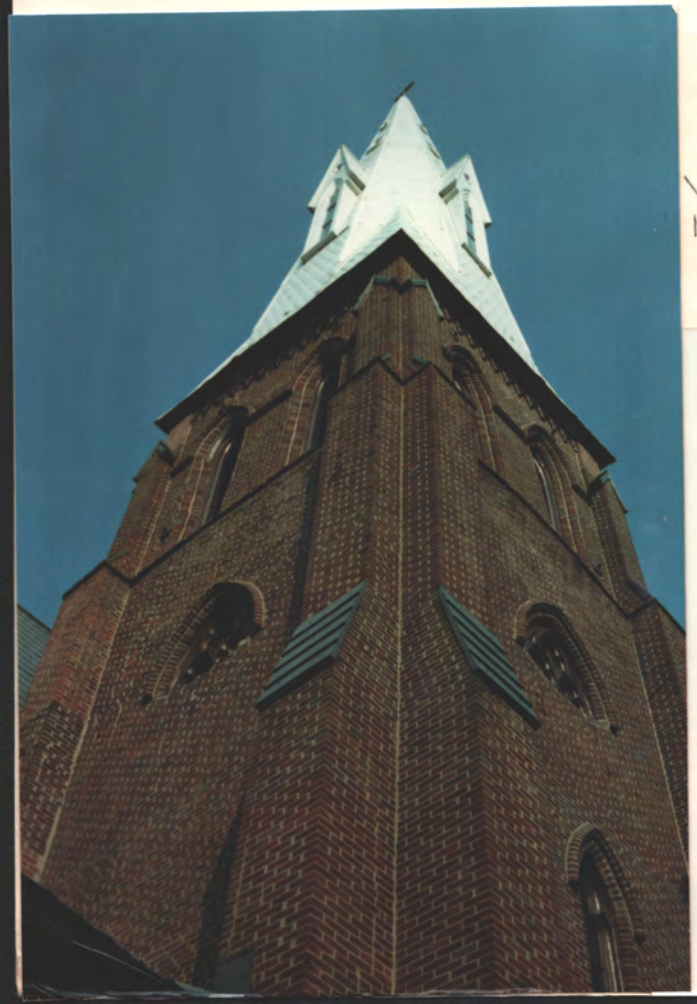
Sanct.

1987 details of 1956 photos by HP Jones

8 sheets of photos by Robert Hodnett, struct. engr. July 1987, w/ HP Jones, in prep. for tower masonry repairs

c.1858
Episcopal Church of the Nativity – Huntsville, AL.

1987 photos, Robert Hodnett, struct. engr.



Spire replaced 1957, GW Jones & Sons, Eugene (HJ practicing atty). Brownstone not erected per plans ("bent" to fit instead of set to fit parallelograms of tower; as called for on plans.

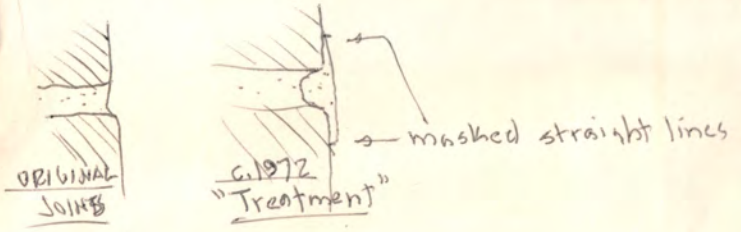
(2)

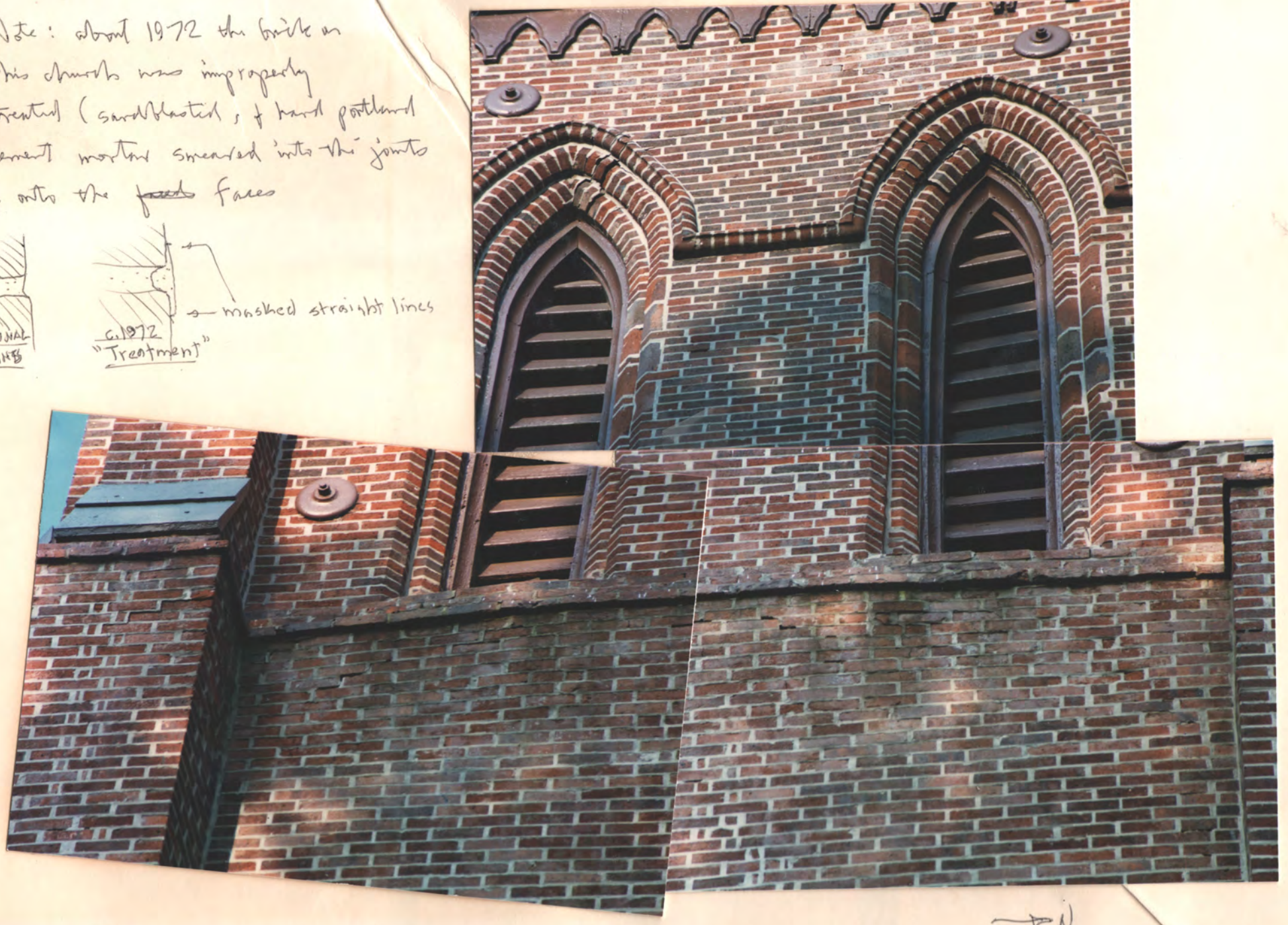
EAST

NORTH

July '67
308

Note: about 1972 the brick on this church was improperly treated (sandblasted, & hard portland cement mortar smeared into the joints & onto the ~~faces~~ faces





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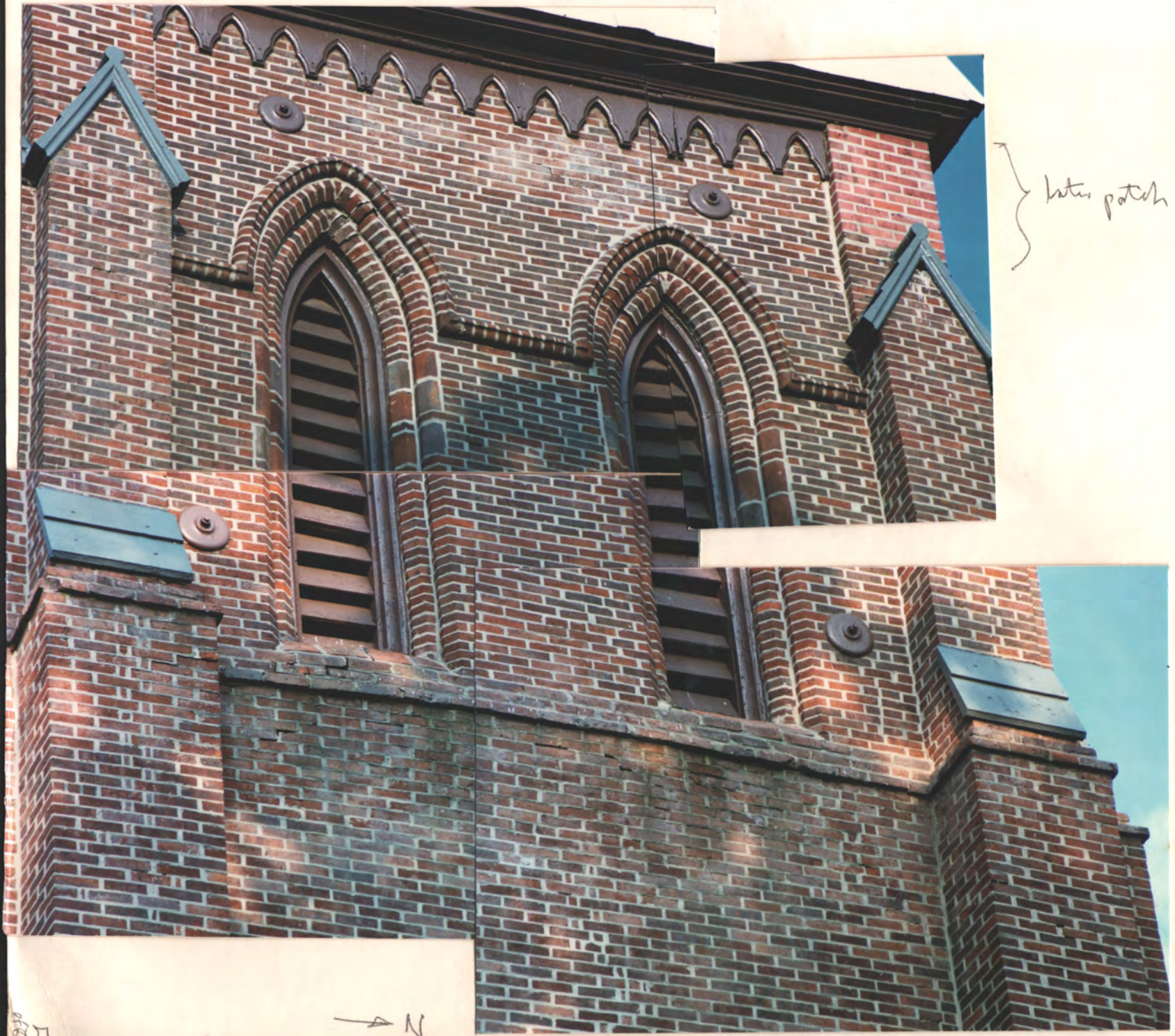


later patch

Iron ties shown in 1956 photos.

brick face is loose, bulged - out 5" ± mortar deteriorated

→ N

N

At ledge below bell - chamber louvers

9 bulgs, 5" ±

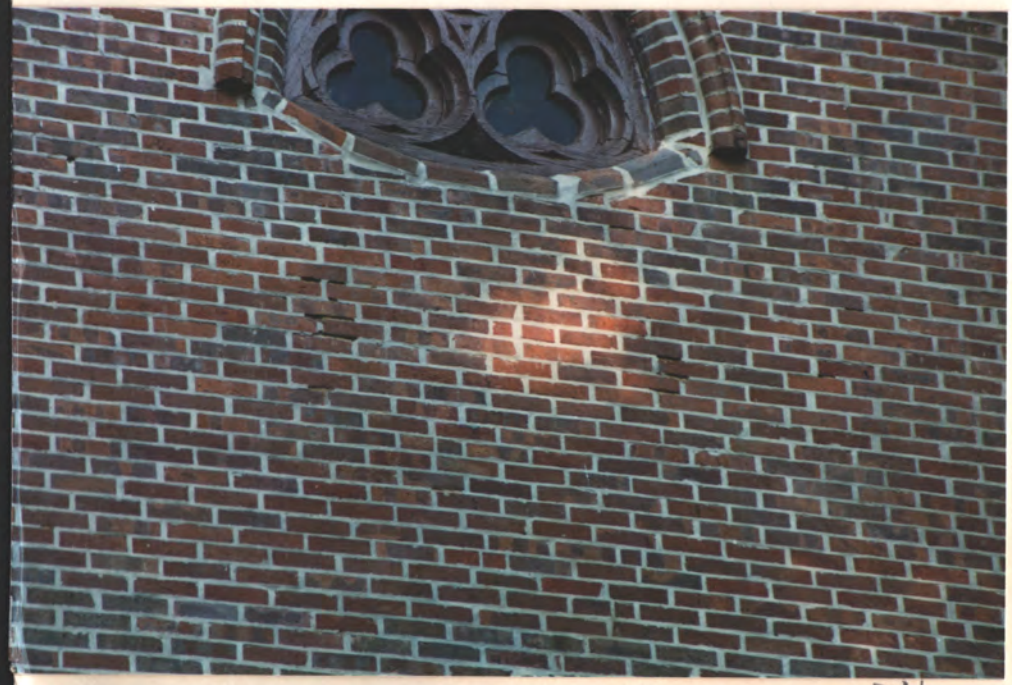
N

N

6

N

N



N

bulge

N

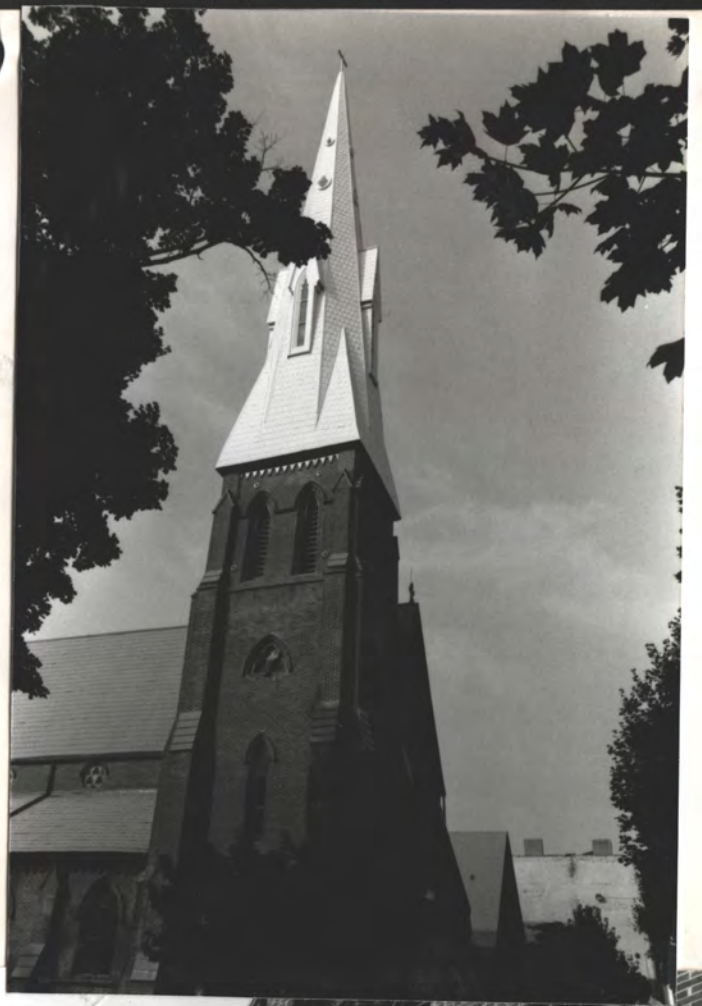
708 - 18

N

N

deteriorating wood mullions & tracery

1859 CHURCH OF THE NATIVITY (EPISCOPAL)
WILLS & DUDLEY, ARCH., N.Y.C.
PHOTOS AUG. 1987, HARVIE P. JONES, F.A.I.A.



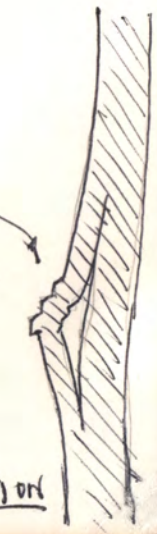
N

N

metal ties were in place prior to 1956 (old photo)

spandrel sagged outward ±5" due to 1, 2, 3 below

1. mortar deteriorated to "sand"
2. ledge bulged outward 5" - 6" due to freeze-thaw cycles
3. Water seeps into top of brick ledge, causing 1 & 2.



SECTION

Jones & Herrin
Architects, A.I.A.
104 Jefferson Street
Huntsville, AL 35801

N

1 of 8

N

2

→N

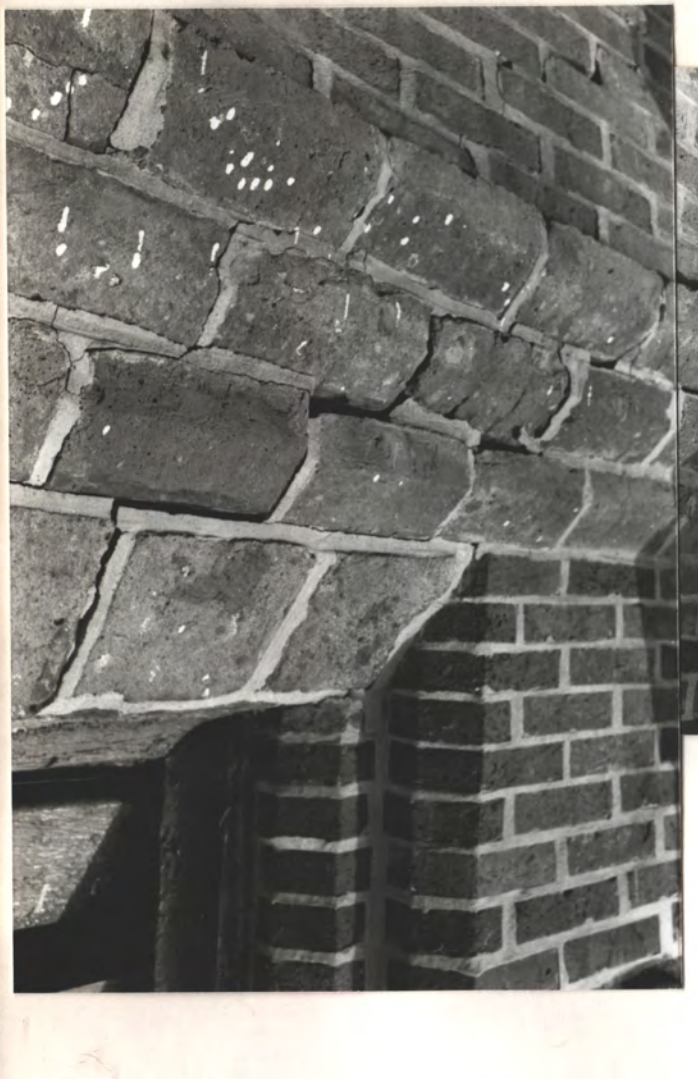
→N

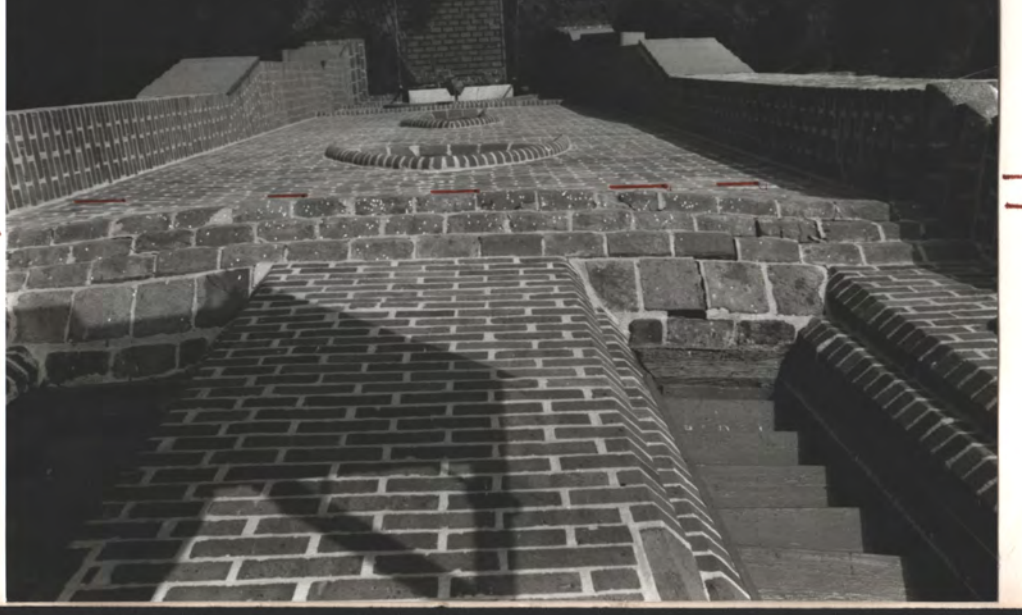
→N

↘N

This mortar is a thin skim of hard, brittle Portland cem. & sand applied improperly in early 1970's

Aug '87
Ch. of Nat'v.
3 of 8





N

N

Ch. of Nativ.
Aug 87 HJ
5 of 8

05

Rotted Sill typical

missing cap brick
cracked wood mullions (tracery)

N

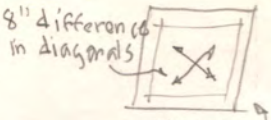
middle spandrel
sagged outward ± 3" - 4"

cracked bricks

buttress

N

1959 Ch. of Nativ.
Aug '87 HL
7 of 8



MAS. TOP
PLAN
IN 1956

spire replicated in steel frame
1956-57 - GW Jore & Sons, Engrs
(des. by HPJ)
Poor execution - broaches not
fitted to warped plan of
masonry, as designed

Very small bricks, ± 2¼" H.
Bad "vaporizing" in c. 1972 NOT by HJ

N

EUSTIS AVE

steel = 1956-57 (wood spire originally, on mas.)

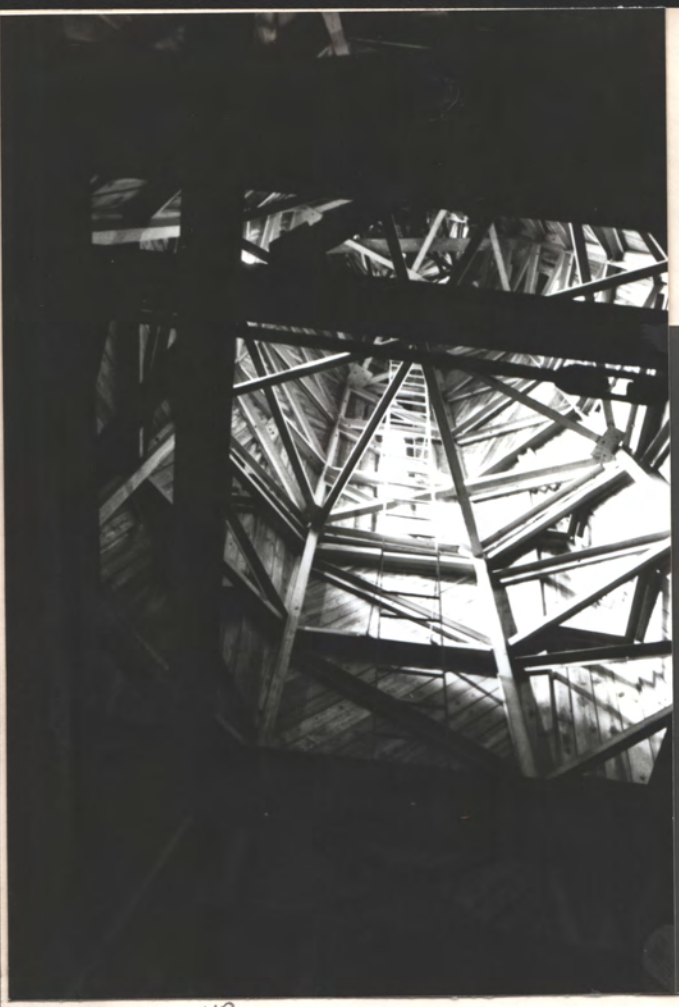
N

down from mid-ht. of mas.

UP

1859 Church of the Nativity, Huntsville
Wills & Dudley, Archs., N.Y.C. (originally England)
Nov. 1987 photos, H.P. Jones, F.A.I.A.
For bell-tower repairs to masonry

1 of 8

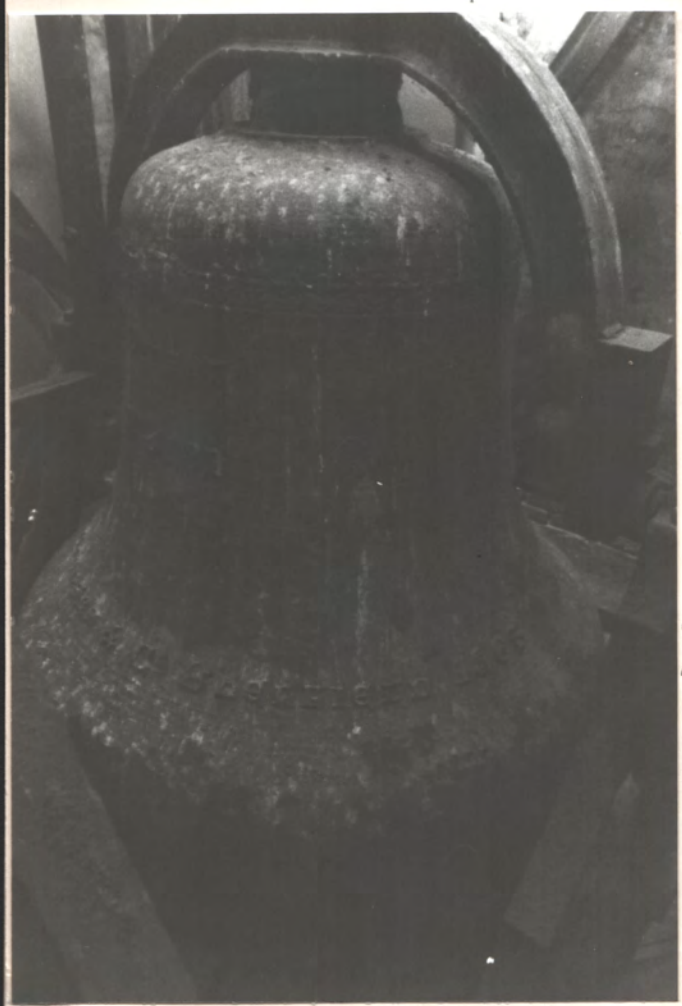


UP

Spire struct is steel & wood, 1956-7
(wood spire was insect-eaten)
See 1957 photos in this bk.

DN.

N

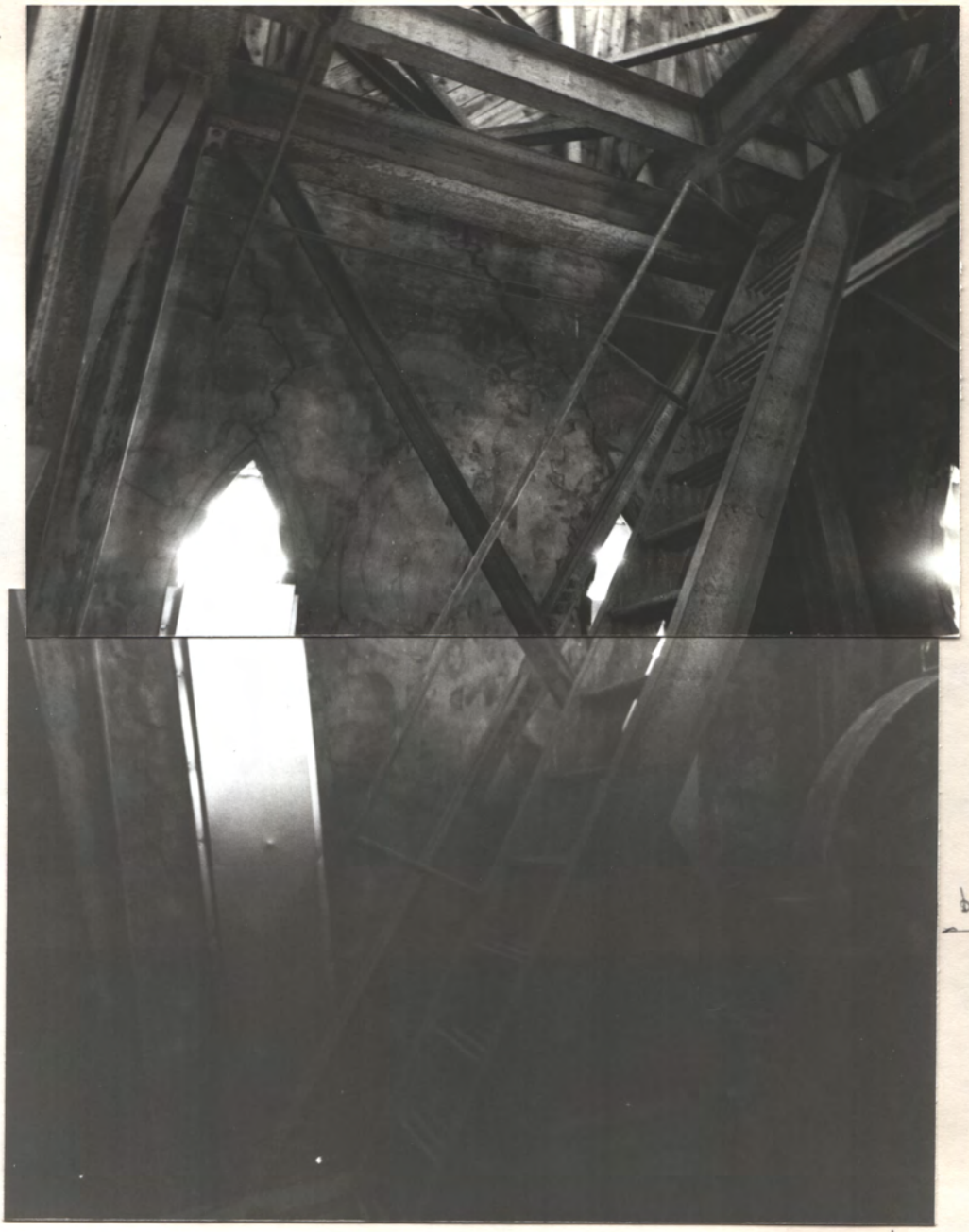


Bell:
Sheffield,
England,
1865
inscription

N

N

Mas. Top

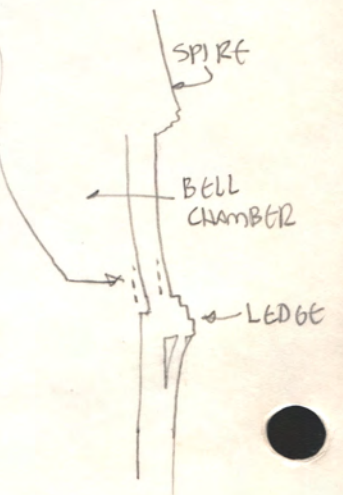


bell

Steel ladders 1956-57
Steel framing 1956-57
Masonry = 1859

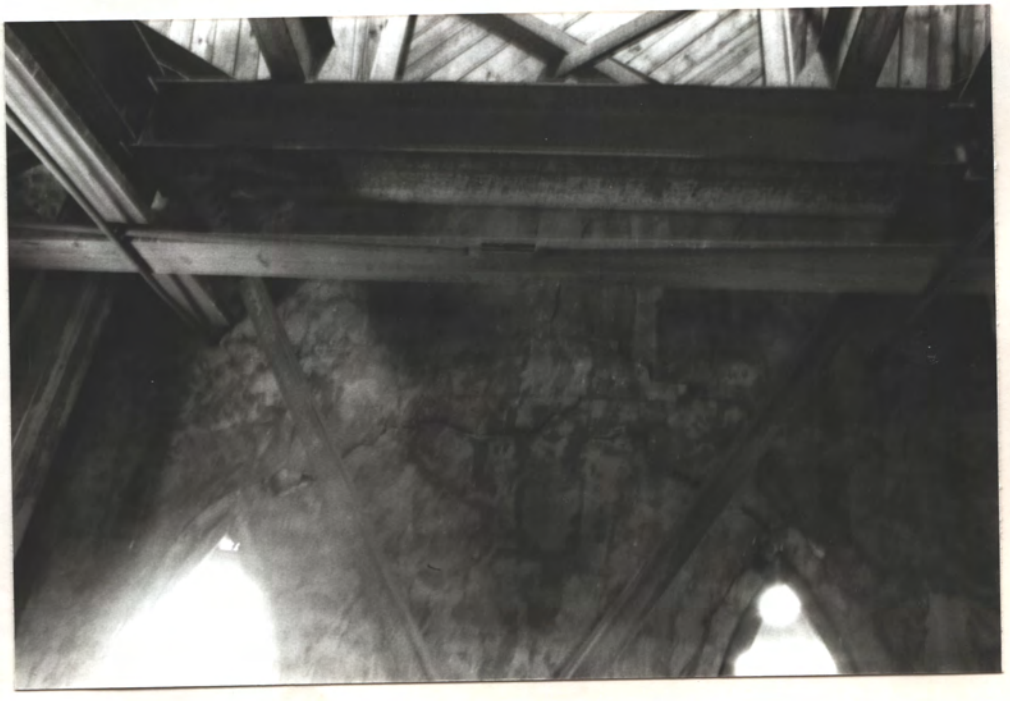
look. west → N

← spandrels bowed 3" - 6" at ledge



N

N. Wall



N

SOUTH WALL

N

N

WEST WALL

West Side →N

S. Side N←

4N East Side

bowed mas. at ledges
(see sh. 4 at left)

1859 Ch. of Nativity - Nov '87 photos/N
7 of 8

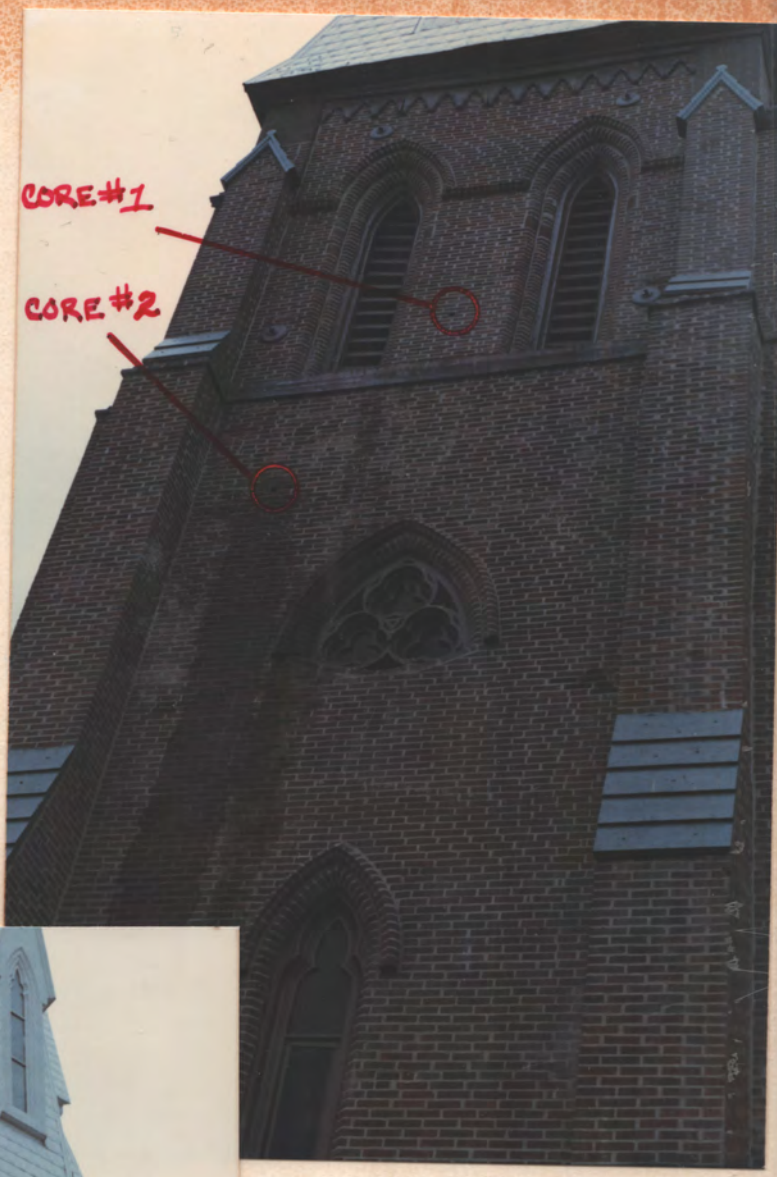
N

bell-wheel

July 1988 - tower masonry being grouted

Tests to determine if injection grout filled the voids in the masonry. See p 2 of 2

CHURCH OF THE NATIVITY
JTS Job #87-214
Test Borings
11/08/88



PHOTOS BY J.T. SCHRIMSHER CO., CONTR. — MIKE DAVENPORT

LT. GRAY MTL. IS INJECTION GROUT - HAD EXCELLENT ADHESION & PENETRATION. IS RESILIENT (NOT PORTLAND CEM.)

CHURCH OF THE NATIVITY
JTS Job #87-214
Test Borings
11/08/88

JONES & HERRIN
Architecture/Interior Design

AJ nominated the bldg. as a "Nat. Hist. Landmark" in 1990. Accepted.

BELL TOWER REPAIRS
1859 CHURCH OF THE NATIVITY (EPISCOPAL)
EUSTIS AND GREENE STREETS
HUNTSVILLE, ALABAMA
NOVEMBER 16, 1988

1. ARCHITECTURAL BACKGROUND

The 1859 Church of the Nativity is an architectural work of national and some international importance, and thus deserves significant care to preserve its architectural integrity. The Sanctuary was designed by the New York architectural firm of Wills and Dudley, who were originally from England and were international leaders in the important "Ecclesiological Movement" of Episcopal church architecture, wherein it was believed that the Renaissance style of classical revival architecture was a temporary foreign Italian abberation in English architecture, and that Gothic was the truest expression for a religious building.

There are only a few Wills and Dudley church structures surviving in the U.S. and Canada. Interestingly, three of them are in Alabama. Of these three, the one in Huntsville is by far the best preserved. The one in Montgomery has been considerably remodeled on the interior and the one in Mobile has been dismanteled, moved and reconsturcted. This puts even greater importance on the need to preserve this building in every detail possible. Historical buildings such as this are not "owned" but are held in trust for future generations so that they too can understand and appreciate their heritage. A great danger is "loss by attrition", wherein a "small change" every decade or so accumulates to a large change over a century's time. Therefore "small changes" should be avoided whenever possible, and usually it is possible to avoid them.

2. BELL TOWER DETERIORATION

In late 1987, Loch Neely noticed a dangerous outward bulge of 3 to 5 inches in the brick ledge below the east bell-tower openings in the tower. It appeared that the outer face of brick was peeling off the inner faces. The brick spandrel was curved out at the bottom, apparently following the bulge of the ledge below. This type of bulge was also observed on the other three faces, to a lesser degree. It appeared that no mortar was in several joints on the east bulge. Both arches at the east louvered openings had cracked and shifted.

Harvie Jones checked photographs he had taken of the north face in 1955 and noted the same bulge in the ledge and spandrel. These 33

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104 Jefferson Street Huntsville, Alabama 35801
Telephone 205/539-0764

year old photos showed a large mass of vines (about 20 feet long) growing out of the north ledge. Therefore the shifting of the masonry is a situation of long standing, and the process probably began shortly after the building was completed, for the following reasons:

1. The brick ledge below the louvered openings allows water to easily enter the tops of the porous 1859 bricks. Constant wetting and drying will deteriorate lime-mortar. In addition, in extreme cold this moisture would freeze, further deteriorating the mortar, and worse, slightly enlarging the frozen mortar joints, splitting the mortar and pushing the bricks apart. Each successive freeze allows more water to enter and accelerates the movement and deterioration.

The 1956 photographs show previously existing cracked cement plaster on the inside of the bell chamber - an apparent attempt to keep water out of the tower.

Another factor which contributed to the problem was that the original wooden spire was anchored to the top of the brick tower. The wind-racking of the spire pushed the brick tower about 18 inches out of square (as measured on the diagonals), which further broke mortar joints and opened voids in the buttresses and spandrel walls. In 1957 the wooden spire (which was on the verge of collapse due to insect damage, rot, and wind-racking) was replicated, using an internal steel tower which is independent of the masonry, and deliberately is not anchored to the masonry to avoid further wind-racking of the masonry. Four steel columns supporting the spire are anchored to a large mass of concrete beneath the floor of the tower vestibule.

A final contributing factor is that the southwest tower buttresses are false and do not extend below the roof-line of the Sanctuary. This makes the tower unbalanced in strength, and some of the largest voids were found in the lower parts of this corner.

It is no overstatement to say that the top third of the masonry tower was on the verge of collapse in 1987. The masons reported it would visibly shake when touched, and some refused to work on it. It is very fortunate that Mr. Neely noticed it when he did. The subsequent roping off of the tower area, cessation of use of the bell, and the repairs of 1987-88 probably prevented a much more serious situation involving partial collapse and endangerment to life.

In the early 1970's all the brick exterior faces of the 1859 building were sandblasted and the joints were masked into a rigid and historically inappropriate pattern of 1/2 inch wide stripes. Hard, white portland cement was "painted" onto these stripes, radically

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When it was determined that the brick walls were too fragile to partly dismantel and re-lay, a search was made for a material and technique that would allow in-place stabilization and strengthing. Inquiries among preservation agencies produced a reference to a special grout material produced in Holland for this particular application; a natural (no plastic binders, no portland cement) cement which has both a high resilience and a high adhesion, called "Jahn M40 Injection Mortar". High resilience is important because of the expansion of the brick mentioned in paragraph 2. High adhesion is needed to re-attach the bricks to each other. This material and similar "Jahn" cements for various conditions have been used on numerous structures in this country and in Europe, including the White House. "Jahn" cements are recommended in two reports in our file by the Columbia University Graduate School of Architecture and Design, and has been used by the National Park Service, who are both quite particular in their restoration work. Based on this and other references, the owner's representatives and the architect decided to use this material, as installed by Van Der Staak Restoration of Troy, N.C.

Accordingly, this process was begun in April 1988. Originally it was felt that to grout a "belt" about 4 feet below and 4 feet above the brick ledge would suffice. During the grouting it became evident that extensive voids existed all the way up to the top of the masonry and on the south wall below the ledge. Therefore on May 4, 1988 the Vestry voted to extend the grout from the "belt" up to the top of the masonry tower, and to use any excess grout material in the areas below the belt which seemed to most need it. This was done, with grout being pumped to form an arch around the north triangular window, filling the buttresses, and injections into the south tower face down to the Sanctuary side-aisle roof top. In doing this work, Van Der Staak could tell that there were considerable voids in the buttresses and the south wall and recommended that additional grouting in the walls down to the ground level be done. Based on the ringing sound that solid masonry makes when struck with a hammer, Van Der Staak felt the buttresses were well-grouted down to the ground, but not the walls. 12,400 dry quarts of the "Jahn" grout was installed altogether.

Since the lowest 16 feet of the tower walls are very thick (about 3.5 feet) and subject to less movement stress it was decided to specify a lime-cement mortar, which has a reasonable degree of resilience much like the 1856 mortar. A number of 17.5 inch deep holes were cored in the bottom 16 feet of the interior faces of the walls of the tower to pump in the lime-cement grout, and these indicated significant voids in the lower walls as Van Der Staak had predicted. 1800 dry cubic

feet of lime-cement grout was pumped in up to a level of about 16 feet above ground. Several exploratory cores were drilled above this level on the south wall inner face about half the thickness of the wall (about 3 feet thick). Since none of the "Jahn" grout was observed here, there was a concern as to the extent and depth achieved with the "Jahn" grout at the outer face of the wall opposite these cores. Van Der Staak drilled 3 or 4 holes from the interior face of the walls at about mid-height of the tower, including one in the S.W. buttress. Ad Van Der Staak said that where the original mortar still was present in the joint, that the pressure washing process would not remove it unless it was powdery, and the "Jahn" grout would both fill cracks and voids and also displace any old mortar that was powdery enough to be washed out in the pressure-washing.

To have a better feel for the extent of the "Jahn" grout it was decided to drill two cores in the upper parts of the wall exterior face. Core no. 1 was about 12 inches deep and extended almost completely through the north brick spandrel between the bell-louvers about 3 feet above the ledge. Even very small cracks were filled, and adhesion and strength seemed excellent. Core no. 2 was drilled about 22 inches into the north wall face at a 9 o'clock position about 4 feet from the triangular window. Results were the same as at core no. 1. Old mortar, where reasonably solid, remained, but the "Jahn" grout generally filled voids down to cracks of less than 1/16 inch.

Based on these two samples, and good results from the "ringing hammer" test over most of this wall, it was decided to discontinue the grouting work.

It should be understood that there is no practicable way to determine or assure the extent, depth and strength of the grout and the tower as it stands. The amount of grout pumped into the walls, the frequent "hammer tests" and the two upper core samples would seem to indicate to a resonable degree that the tower should again be safe. The monitoring program described below should also help in indicating the safety of the repaired tower.

The two cores will be packed in a wooden box, clearly labeled, dated, etc., with a copy of this summary enclosed, so that it will most likely be found in future decades when more work is needed on the tower.

To reduce the chance of a repeat of this problem in the future, copper flashing was formed and installed to fit the brick corbels of the top of the ledges to reduce water penetration of the brick ledges

and the walls below. The copper will remain brown (like the brick) for about 20 years and be inconspicuous. After that it will turn green and will need to be kept painted brown.

4. MONITORING PROGRAM

At least twelve small glass rods will be rigidly cemented across the various old masonry cracks at the top third of the tower's inside faces. These "tell tales" would break with any significant movement of the tower, and the widths of the break would indicate the amount of a settlement type of movement. These tell-tales will be checked by the architect about 3 times a year in 1989 and at less frequent times thereafter if no significant movement occurs in 1989.

P.S. — Gl. rods Still unbroken in Dec. '94 HJ

5. MAINTENANCE PROGRAM

The architect has been requested to set up a maintenance checklist to assist the vestry in caring for the building. While such a checklist cannot be a panacea, it should be of assistance, when coupled with careful observation such as was the case here in noting the imminent collapse of at least part of the bell tower.

6. NATIONAL LANDMARK

The most prestigious listing of American historic structures is that of National Landmark. While the Church of the Nativity has been sandblasted and no longer has its wooden spire, it is possible that it may qualify for this prestigious listing as a rare surviving work of the architects Wills and Dudley. The building is already on the National Register of Historic Places.

P.S.: made a Natl Landmark in 1990. HJ prepd all nom. portions of nom. & initiated the nom. (donation)

Removal of the c.1960 plywood and carpet to re-expose the 1859 wooden floor would help in this regard, as well as add to the beauty of the interior. It would be desirable for the Vestry to consider this. An appropriate 1859 type carpet runner could be put in the aisles, if desired, to soften foot-noise and protect the aisle floors from destructive spike heels (2,000 lbs per sq. in. impact-pressure for the sharp ones). Dr. Frances Roberts and Robert Gamble of the Alabama Historical Commission have agreed to help on the historical aspects, and Jones & Herrin Architects will also donate their architectural assistance.

7. DOCUMENTATION

In case of damage or loss of the structure, a program of photographic documentation has been devised. The photographs will consist of two basic types: "Rectified", and detail views. A rectified photograph is a 90 degree view corrected for keystoning so that dimensions can be measured off of it for repairs, or for replication of lost elements. Archivally stable large-format film

will be used, and negatives and prints should be properly identified, dated and stored in controlled humidity and temperature, and not in a place where it would be apt to be lost, destroyed or forgotten. This program is scheduled for the winter of 1988-89 when the leaves are off the trees.

8. BELL-TOWER REPAIR PRIMARY PARTICIPANTS

1. Chruch of the Nativity
   George Parker
   Loch Neely

2. Jones & Herrin, Architecture/Interior Design, Huntsville, Al.
   Harvie P. Jones, FAIA
   Hodnett Engineers, Structural Consultants
   Robert Hodnett

3. J.T. Schrimsher Construction Co., Huntsville, Al.
   Michael Davenport, Project Supt.
   Milton Thomas, Supt.
   Van Der Staak Restorations, Troy, ~~Al.~~ N.C.
   Ad Van Der Staak
   Hydro-Grout Co., Chattanooga, Tn.

9. Jones & Herrin, Architecture/Interior Design are pleased to have assisted in the continued preservation of this important and beautiful work of architecture. We hope it will still be here hundreds of years from now, as many European church structures have survived that long, and there is no reason they cannot do so in the U.S., with proper care.

JONES & HERRIN
Architecture/Interior Design

December 27, 1994

Mr. Loch Neely
719 Cleermont Drive S. E.
Huntsville, Alabama 35801

Dear Loch:

Paul Whitehouse reports that the glass "tell-tales" (crack-monitors) installed in the Nativity bell-tower after the 1989 masonry grouting and repairs are still uncracked. This is good news.

Respectfully,

Harvie P. Jones, FAIA
HPJ/tm

copy: HJ

104 Jefferson Street • Huntsville, Alabama 35801 • 205/539-0764 • Fax 205/534-2289

JONES & HERRIN
Architecture/Interior Design

March 22, 1989

George Parker
215 Longwood Drive
Huntsville, Al. 35802

Re: Church of The Nativity
Bell Tower Repair
Project No. 87084

Dear George:

On March 22 I checked each of the eight small glass-tube "tell-tales" at the top section of the bell tower, which are plastered rigidly to each side of the old repaired masonry cracks and which span over the cracks. All were intact. This means that no movement in the tower has taken place since the tubes were installed in December 1988 just after the repairs were completed.

I have scheduled a second inspection for March 1990.

Respectfully,

Harvie P. Jones, FAIA
HPJ/am

cc: Van der Staak, Grout Subcontractor
Robert Hodnett, Hodnett Engineers
Wayne Blaxton, J.T. Schrimsher Const. Co.
Harvie Jones, Jones & Herrin
File

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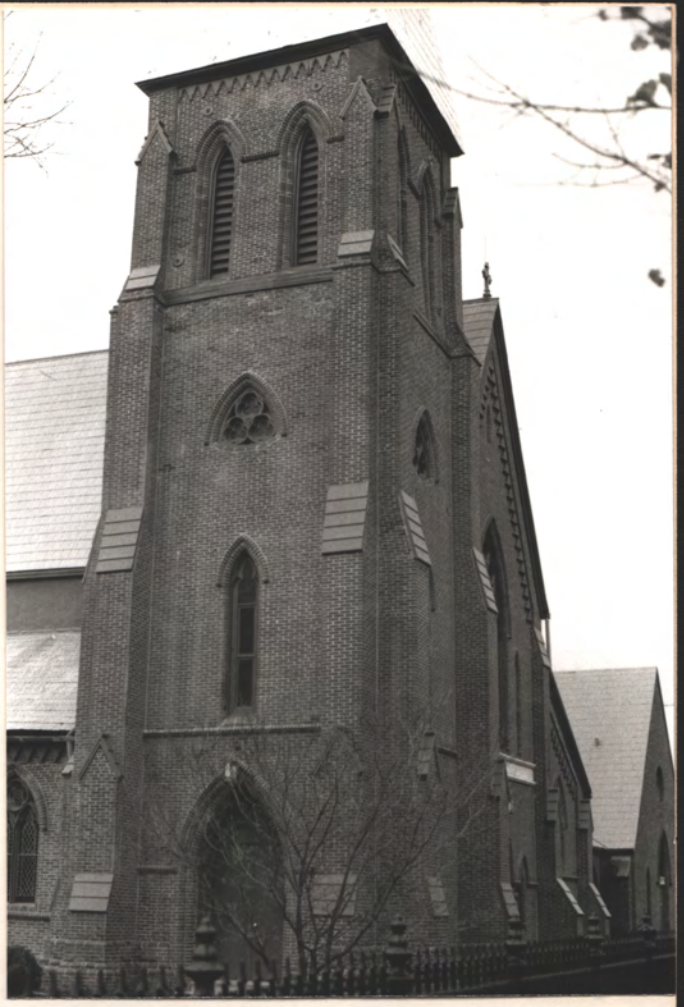
104 Jefferson Street Huntsville, Alabama 35801
Telephone 205/539-0764

note copper flashing to keep water out of corbeled ledge →



1859 Ch. of Nativity – photo after completion of 1988 repairs & pointing of bell towers. No outward change except copper flash. at ledges (all 4 sides) to prevent recurrence of problem WPJones

← apparent stove-flue

→ H

May 1993 - roof cracked

May 1993 - 17J → N

East tower entry

July '97 - E. Wall by tower

N

EAST FACE

1859
Church of the Nativity
Tower photos
April 13 & 17
1995
Harvie P. Jones FAIA
Jones & Herring, Arch.
Huntsville, Al

N

N

1988
copper flash

N

S.E. BUTTRESS, E. FC.

April 15 photos-HPJ
1859 Ch. of Nativity
Huntsville AL.

2

→H

1988 copper flash

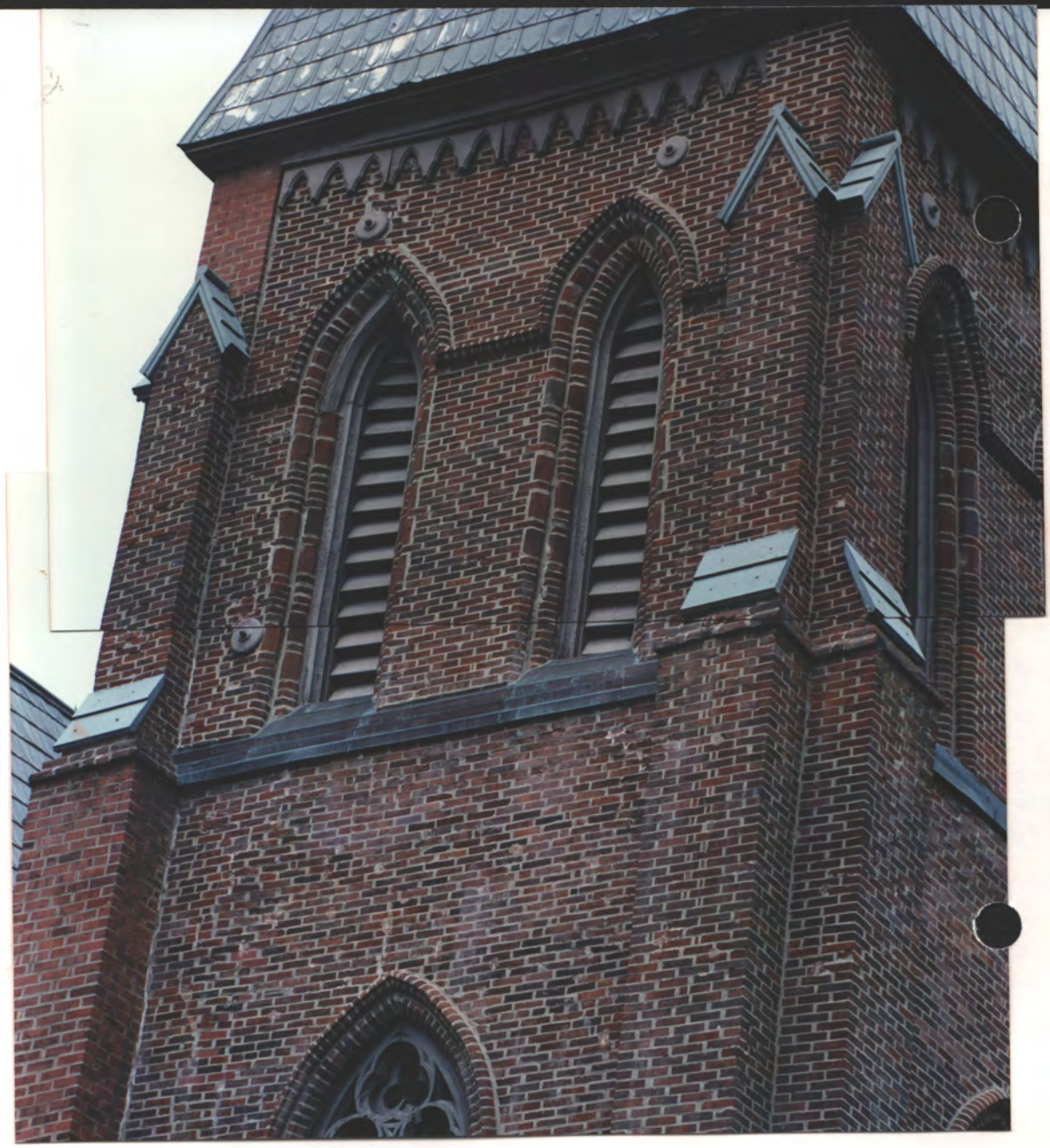
→H

N.E. BUTTRESS

E. FC.

East Trefoil window ↑ old spall (see 87 photos) → N

April '95 WJ



South face

chipped-out jts or spalled bricks

H

South Face April '95 H Jones

1988 Copper Flash

N

South trefoil

North Trefoil

Freeze or expansion spalling of brick faces due to Portland cement mortar trapping water above the hard mortar joint, then freeze - spalling the soft, porous bricks

Location: just S. of tower S. face ±3' above sill

brick spalling due to rigidity of Portland cem. mortar in freezing & temperature cycles (both views = same location)

location: just s. of tower s. face, ±3' above soil

Typical example of chipping - 90% of hard, brittle Portland cem. mortar due to temp. changes. Note remnants of 1859 lime mortar behind.

Location: Tower, ± 3' above soil

10 of 10

Nat. Landmark Nom. initiated by H Jones.
All photos, maps & work. descrip. by H Jones.
Genl. Congre. Hist. by Dr. F. Roberts
Hist. of architects by Bob Gamble

H34(418)
SEP 28 1990

The Reverend Roderic LaFayette Murray, III
Rector, Church of the Nativity
208 Eustis Avenue, SE
Huntsville, Alabama 35801

Dear Reverend Murray:

I am pleased to inform you that the property identified on the enclosed sheet has been found to possess national significance in the history of the United States. As a result, the Secretary of the Interior has designated it a National Historic Landmark.

The purpose of landmark designation is to identify and recognize nationally significant sites and to encourage their owners to preserve them. Landmarks are chosen after careful study by the National Park Service. They are evaluated by the National Park System Advisory Board and designated by the Secretary of the Interior in accordance with the Historic Sites Act of 1935 and the National Historic Preservation Act of 1966.

Designation as a National Historic Landmark automatically places a property in the National Register of Historic Places, if it is not already so listed, and extends to it the safeguards and benefits provided by the National Historic Preservation Act of 1966 and other Federal laws protecting historic properties.

We are pleased to include this property on the roll of National Historic Landmarks as a significant representative of our Nation's heritage.

Sincerely,

Edwin C. Bearss

Edwin C. Bearss
Chief Historian

Enclosure

The Secretary of the Interior designated the following property a National Historic Landmark on June 21, 1990:

EPISCOPAL CHURCH OF THE NATIVITY, Huntsville, Alabama

A certificate attesting to the national significance of the property and the Secretary's designation of it as a National Historic Landmark will be sent to you, as the owner. You are also eligible to receive a bronze plaque to commemorate its designation. Copies of the plaque application form are enclosed. Please complete the form in triplicate and return two copies to the National Park Service, History Division (418), P.O. Box 37127, Washington, DC 20013-7127. You may retain the third copy for your records.

Unless you specify otherwise, both the certificate and the plaque will bear the name of the property as it appears above. Both plaque and certificate have standard texts, except for the name of the property (a maximum of two lines) and the year of designation, which appears on the plaque. If you have questions about the certificate or plaque, such as the precise text to appear, please contact James Charleton at the above address, or by telephone (202) 343-8165; FTS: 343-8165.

The National Park Service will be pleased to assist you if you wish to arrange a ceremony for the presentation of the plaque. Such a ceremony should be scheduled a minimum of several months after notice of designation to provide time to cast the plaque and to arrange the participation of appropriate officials in the ceremony.

LETTERS SENT TO THE FOLLOWING:

Owner:

The Reverend Roderic LaFayette Murray, III
Rector, Church of the Nativity
208 Eustis Avenue, SE
Huntsville, Alabama 35801

Highest local elected official:

Honorable Steve Hettinger
Mayor of the City of Huntsville
P.O. Box 308
Huntsville, Alabama 35804

cc: The Right Reverend Robert O. Miller, Bishop
Diocese of Alabama
Carpenter House
521 20th Street, North
Birmingham, Alabama 35203

The Reverend William McLemore, Editor
The Apostle
P.O. Box 3319
Phenix City, Alabama 36868-3319

Dr. Frances Cabaniss Roberts
Parish Historian
Church of the Nativity
603 Randolph Avenue,SE
Huntsville, Alabama 35801

Mr. Harrie Jones, FAIA (Harrie)
Jones & Herron, Architects
104 Jefferson Street
Huntsville, Alabama 35801

Mrs. Sally W. Nanmann (Naumann)
Senior Warden
Church of the Nativity
303 Ormond Circle, SE
Huntsville, Alabama 35801

Mr. Bob Gamble
Alabama Historical Commission
725 Monroe Street
Montgomery, Alabama 36130

Arts

In Brief

Church of Nativity to receive plaque

The Episcopal Church of the Nativity was designated as a National Historic Landmark in 1990, but the downtown Huntsville church won't receive its official plaque until Dec. 5 during a noon ceremony at the church.

Designation as a National Historic Landmark automatically places a property in the National Register of Historic Places if it is not already so listed.

The Rev. Roderic L. Murray III, rector at Nativity, will open the program. Other speakers will include F. Lawrence Oaks, director of the Alabama Historical Commission, Paul Hawke of the Southeast Regional Office of the National Park Service and U.S. Rep. Robert E. "Bud" Cramer Jr.

Fris Scholarship seeking applications

Acting, music and mud are among the offerings for winners of the Erik Fris Scholarship for the winter quarter.

Fantasy Playhouse Academy of Theatre will present "Acting with Imagination, Semester II" with instruction by academy director Bonner Dison.

Students in grades one through four can explore "Mud Magic, The Sequel," a hands-on clay course taught by Malcom Goodman at the Huntsville Museum of Art.

The Metropolitan Youth Orchestra will offer Debut Strings, a class enabling beginning string players in grades three and four to play in a string orchestra.

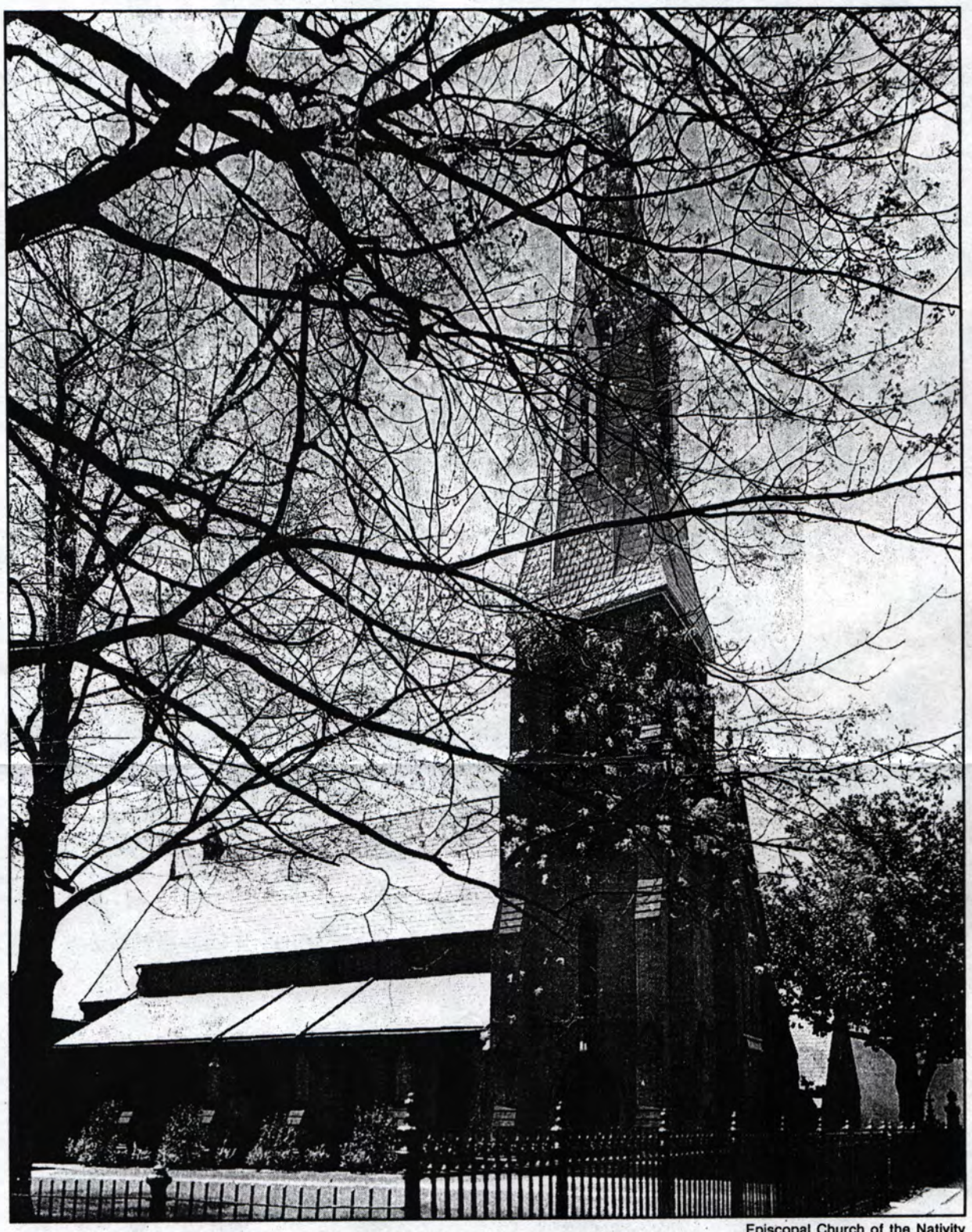
Deadline for applications is Dec. 3. Anyone can nominate a student for the scholarships. Applications are available at The Arts Council office in the Von Braun Civic Center. For more information, call 533-6565.

WLRH holding record sale

WLRH Public Radio is hold its annual Great Record Sale beginning Dec. 5 from 1 to 5 p.m. at the WLRH studios on the University of Alabama in Huntsville campus. Sale hours will be 11 a.m. to 7 p.m. Dec. 6-10.

The sale will include records of all speeds and sizes, compact discs and all formats of prerecorded tapes. Selections will run from heavy classical to heavy metal with many choices in between.

Donations of records or CDs can be brought to WLRH on South Loop Road or to CDs Etc. across from Haysland Square on South Memorial Parkway. Pick-up service is available by calling WLRH at 895-9574.



Episcopal Church of the Nativity

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APT program shows Alabama homes

TUSCALOOSA — Alabama's historic homes, from plantation mansions to modest shotgun houses, are the focus of "Sweet Home Alabama," part of the "Alabama Experience" series. This Alabama Public Television program will air Thursday at 8 p.m.

The program was inspired by "Silent In The Land," a new book that illustrates with vivid, elegant photographs the variety of Southern architecture that can be found in the state.

Music

JONES & HERRIN
Architecture/Interior Design

June 13, 1989

Church of the Nativity
208 Eustis Avenue S.E.
Huntsville, Al. 35801

Attn: Mrs. Sally Nauman
George Parker
Walter Eigenbrod
The Reverend Roderick L. Murray III
Ed Ragland

Re: Documentation Photographs
Project No. 88027

Delivered to the Church office on June 14 are two duplicate boxed and labeled sets of the negatives, instructions, plans and photographs that would be needed to partially or completely restore the Church or the Chapel in case of damage by fire or storm. Each box contains detailed instructions on how to print and use the negatives. Also included is an inventory of the contents of the boxes.

Access to these should be strictly limited and controlled. No negative should be loaned out for any reason, for it is human nature that such loans are rarely put back. The only use of the negatives should be for the purpose intended, and then under strict sign-out control. Since these photographs are not "picturesque" views, but are dry, flat, technical views of details, there should be no reason to use them for other than the intended purpose of repairs.

Each box should be fastened with cotton string (not gummed tape, which deteriorates quickly). It is not desirable that the boxes be sealed air-tight, which makes for moisture problems. One box should be catalogued into the Huntsville Public Library Heritage Room, with the above instructions as to "emergency use only", and the other box should be stored in a fire-resistive, heat-resistive, dry secure container and room, perhaps at the Church office but not in or near the Sanctuary or the Chapel.

We have fabricated these boxes of acid-free cardboard so that there is less chance of damage to the negatives from the box material. The negatives are also covered in acid-free paper.

It is recommended that these archive boxes also contain (in a separate box) copies of the most important church records, such as the correspondence with the architects Wills & Dudley who designed the church structure, Vestry meeting minutes and other pertinent items. The archive should be with strictly controlled access. No materials should be allowed to be taken out of the archive, which is also true for the Public Library copy. If a copy of an item is needed for use the designated archivist should obtain it, and immediately replace the original back into the archival container.

Members of the American Institute of Architects
104 Jefferson Street Huntsville, Alabama 35801
Telephone 205/539-0764

We think it is wise of the Church of the Nativity to obtain and preserve this documentation. We have worked on a number of altered or damaged historic structures and it is disheartening to have to use guesswork on missing elements.

Please call if you have questions.

Respectfully,

Harvie P. Jones, FAIA
HPJ/am

cc: File
Harvie Jones

A BRIEF HISTORY OF THE BUILDING OF THE CHURCH OF THE NATIVITY 1856-1859

BY FRANCES C. ROBERTS
MARCH, 1989

As early as January 9, 1856, Henry C. Lay, minister of the Church of the Nativity at Huntsville, Alabama, from 1847 to 1859, wrote a letter to his wife from Mobile, Alabama, in which he described Trinity Episcopal Church then under construction in that city. Although the structure designed by Wills and Dudley of New York was not complete, he reported that this Gothic revival church with its lofty nave and beautiful clerestory windows was very similar to Christ Church in New Orleans. (1) Apparently Lay was so impressed with this type of architecture that he chose the New York firm to draw the plans for a new sanctuary for The Church of the Nativity to replace the original church structure which had been completed in 1847 and was no longer adequate to serve the needs of a growing congregation.

Two lots adjacent to the original church building on the corner of Eustis and Greene were acquired by the vestry early in 1856 at a cost of $3,923. (2) A building committee, composed of Henry C. Lay, George P. Beirne, and Samuel Cruse, worked diligently over a period of the next three years to raise the necessary funds by subscription, secure the plans from the firm of Frank Wills and Henry Dudley of New York, and hire Hugh N. Moore, a local builder, to construct the church. It was completed in time for Easter Eve services on April 23, 1859. (3)

Because Moore was not familiar with the techniques of construction of Gothic revival architecture, Lay asked Frank Wills for help. On February 28, 1857, Lay wrote Wills that he wished to engage the Mr. Mason that Wills had recommended to supervise the work on the church, and that Mason could come down and begin his duties on May 1, 1857, at a salary of $15.00 per week. (4) Five days later, on March 4, 1857, Lay wrote Wills, "we need the expert advice now so send Mr. Mason on to Huntsville now." He also reported that Hugh N. Moore was having difficulty locating long timbers for the spire. He said that the contractor could make one of three thicknesses spliced and bolted like long beams on railroad bridges, but they needed the architect's instructions on the matter. (5)

From May 1857 until December 1858 progress on the building's construction had been slow but steady. Elizabeth Lay wrote to her husband on December 15, 1858, telling him "The church is progressing. The aisle windows are in and delight everybody." (6) On April 13, 1859, the vestry voted to start renting pews in the new church on Easter Monday, April 25. The first service in the new edifice was held on April 23rd, Easter Eve. (7)

W.P. Mills, in his sketch furnished for the Huntsville Directory, City Guide and Business Mirror 1859-1860, wrote that the Huntsville citizens were very

proud of the newly erected Episcopal church because of its beauty of architecture and unsurpassed interior arrangements.

> "The Episcopal church is a splendid specimen of Gothic architecture. The building consists of nave, with aisles, chancel, vestry and organ chamber. The length inside is 104 feet, width of nave and aisle 50 feet, hight (sic) of tower and spire 151 feet. The chancel is lighted by three lancet windows of beautifully stained glass, with figures descriptive of Biblical incident. The aisles and nave are lighted by windows of tracery of varied description. There is a tower on the north-west corner, it is in two stages, flanked with buttresses while, the spire is octagonal and broached. The interior roof is open, with timbers exposed and panneled (sic). The entrance is through the west end of nave and tower. It is calculated that the church will accommodate 600 persons. The late Frank Wills, Esq., of New York, is the designer of the edifice and Mr. Hugh Moore of Huntsville, the builder." (8)

In a brief history of the church written by the Reverend Cary Gamble in 1933, he stated that Frank Wills died before the church was completed and that Henry Dudley became the consulting architect as the construction of the church progressed. (9)

Shortly after the church was completed, much of the original plastering fell and had to be replaced because of dry rot. Other repairs were made to the exterior of the building at a total cost of $2625.00. This money was in addition to the original construction cost which was detailed in Sam Cruse's account of the financing and construction of the new edifice filed in the Minute Book of the vestry on March 12, 1861.

According to this account, sixty-four members and friends of the congregation raised $29,291.93 through subscriptions ranging from $4,000 to $10 per contribution. Added to this amount was a special collection of $2,901.05 given to the rector to buy a font, stained glass windows, gas fixtures and carpeting. Other sources of revenue totaling $3,607.41 were gained from the sale of the church rectory ($2,508.25), two organ concerts ($102.75), rent of an old building ($60.00), sale of surplus lumber ($114.00), and a loan from George P. Beirne ($822.41). As of March 12, 1861, the church still owed $1764.74 for repairs making the total cost of the new church $37,565.13.

In detailing the expenditures made to complete the project, Samuel Cruse listed the net cost of the lots as $3,423.65 since $500 had been received from a sale of the structures on the property. Payment to the architects for plans and supervision of construction was $855.10. Other items were listed as follows:

Cost of lumber with <u>freight</u> and also the freight on stained glass, furnace, carpeting, spittoon, paint, oil, and organ $ 3,837.10

(Since this amount was listed in brackets along with the architect's fees, it appears that some of these purchases were made by the architects and shipped to Huntsville to be used in the construction.)

Digging, foundation, filling up lots, and grading, trees, and grass	$ 299.20
Stonework on the building and gates	$ 408.00
Hugh N. Moore's account of brick work and carpentry	$16,690.84
Stained glass windows	$ 1,573.30
Plastering account with W. Clapp of Montgomery	$ 1,106.72
Tinning, guttering roofs	$ 1,770.89
Lightning rods	$ 104.85
Furnace, original cost & repairs	$ 421.00
Gas fixtures	$ 458.05
Paint, oils, and painting	$ 325.79
Varnishing	$ 401.40
Tiles for the chancel	$ 224.55
Organ $1,000, allowances to McKonn of $30 and incidentals of $5.00	$ 1,035.00
Font, cost of and carriage & repairs	$ 273.35
Carpeting for aisles and pews	$ 426.25
J. Dickson's hardware bill	$ 300.00
Iron fence, cost & freight & painting	$ 655.46
Small expenditures for spittoons, brushes, numbers for pews, organ and lectern cushions and labor	$ 187.14
Pavements and curbing	$ 162.50
John H. Moore's bill of repairs for re-plastering, repainting, and varnishing the interior of the building and the roof with general repairs.	$ 2,625.00
Total	$37,565,13
To balance due	$ 1,764.74

Cruse's accounting was a complete financial report which indicated that the new edifice was entirely completed with all its furnishings. (10)

Because of the Civil War period form 1861-1865, the vestry of the church continued to owe George B. Beirne the sum of $2587.15 which he had advanced in order to clear the church building of debt. On March 29, 1867, Beirne agreed to take a new note for the debt amounting to $2611.81 at 8% interest. (11) From time to time, the vestry continued to make repairs on the building, and in 1886 a chapel was built on the east side of the church in keeping with the original architecture. (12) In 1952 a new parish house was added, again in keeping with the original Gothic structure. In 1982 Joffrion Hall, a three story Sunday School annex was dedicated, thus completing a master plan which would furnish adequate facilities for Nativity's 1400-member congregation.

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1. Henry C. Lay to Elizabeth Lay, January 9, 1956, from Mobile, Alabama, in Folder 14 of Henry C. Lay Papers, No. 418, in the Southern Historical Collection, University of North Carolina Library, Chapel Hill. Hereafter cited as Lay Papers.

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1989

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by Frances C. Roberts – Historian, lifelong Hsvtsv member
based on original church records

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Church of the Nativity, Episcopal

208 EUSTIS AVENUE, S.E., HUNTSVILLE, ALABAMA 35801

(205) 533-2455

March 27, 1990

Edwin C. Bearss, Chief Historian
National Park Service
History Division (418)
Post Office Box 37127
Washington, DC 20013-7127

RE: National Historic Landmark - Church of the Nativity, Huntsville, Alabama

Dear Mr. Bearss:

We have received your January 29, 1990, letter concerning the Church of the Nativity's Nomination as a National Historic Landmark. Our Vestry has reviewed the information concerning the program and the historic study which has been submitted and we are most excited about our designation as a National Historic Landmark.

The Vestry of the Church of the Nativity met on March 20, 1990, and passed a resolution supporting the Church of the Nativity's designation as a National Historic Landmark. The vote by the Vestry was unanimous. Please accept this letter as our comment to you supporting our designation and we would ask you to forward these comments to the appropriate committees for consideration.

If the Church of the Nativity is designated as a National Historic Landmark, we are confident that the Vestry will approve and enthusiastically support the placement of a National Park Service plaque on Church property.

If you need any further information or comments from us concerning this designation, please do not hesitate to contact the undersigned or John C. Hay III, Chancellor of the Vestry at this address. We look forward to our designation as a National Historic Landmark.

Roderic L. Murray III, Rector

James R. McCown, Senior Warden

Nom. originated by M arch. descrip. + photos by "Harrie" Jones

cc: The Honorable Steve Hettinger
Mr. F. Lawrence Oaks
The Right Reverend Robert O. Miller
Dr. Francis C. Roberts
Mr. Harrie Jones
Mr. Bob Gamble

CLERGY
RODERIC LAFAYETTE MURRAY III, S.T.D., RECTOR
JOY OGBURN PHIPPS, ASSISTANT
GEORGE BARTLETT WOOD, ASSISTANT
WILLIAM HIRAM EALY, ASSISTANT

plans for the church's restoration and future use.

Topped by the dome from Alabama's first statehouse in Cahawba, the Lowndesboro C.M.E. Church is one of the state's oldest. On October 14, a covered dish dinner on the grounds was held to increase community awareness of this important restoration effort.

Pre-Civil War Ashville Masonic Lodge moves to new location

Recently added to the Alabama Register of Landmarks and Heritage, the Ashville Masonic Lodge moved to a new location in October.

The pre-Civil War structure, located on the town square, was slated for demolition by the St. Clair County Commission until intervention by local preservationists.

The "Save the Ashville Masonic Lodge," a group established by preservationist Mattie Lou Teague Crow, collected $12,000 to move the building to its new site. Local utility companies and city and county crews also contributed to the lodge's moving by clearing the right-of-way without charge. Jack Inzer deeded property for the new site in honor of his two grandfathers whose gravestones in the Ashville Cemetery bear Masonic emblems.

Constructed around 1853-58, the Masonic Lodge is one of the earliest buildings in the town of Ashville. The Methodist Church used the first floor of the lodge for services while the Masons occupied the second. The Methodists moved out in 1892 and the Masons continued to occupy the second floor until 1985.

Eventually, the St. Clair County Commission purchased the property for expansion of the county jail located next door.

Over the years, the lodge was used for school classrooms, a youth recreation center, and for community concerts and plays. Now that it is moved it is hoped similar activities will occur. The lodge will become the official home of the St. Clair County Historical Society and will be supervised by a seven-member board of directors.

Although funds needed to move the Masonic Lodge were raised, money is still needed for its restoration and maintenance. Donations can be sent to fund-raising chairman Hope Burger, Rt. 1, Ashville, 35953.

arvest, Ala. held the

o of the late twentieth

udi Sammy Davis, Jr., Tha prominent and quest to help preserve a a., is a tribute to each of inherent kindness and at and small. ave helped to ensure that to be preserved. And they ry themselves.—LYNNE S

facts

se by persons who are on the Square, a Mov- Membership Tea in l Programs: Historic ins; reprinted *Chang-* n Humes Chapman; Elise Stephens; and published in 1882. xplains how architec- lable for third grade ries involving lectures

Oops, we goofed in the last issue!

In the September/October issue of *Preservation Report* a photograph of the Wilson Bibb Cary Memorial Chapel (1886) of the Episcopal Church of the Nativity in Huntsville was mistakenly shown as the main church recently designated a National Historic Landmark by the U.S. Secretary of the Interior.

This drawing shows the actual church whose 160-foot spire has been a Huntsville landmark for the past 130 years.

The church received the prestigious designation on the basis of its national architectural significance.

Landmark status is reserved for those sites or structures across America which reflect mainstream developments in such fields as cultural, political, artistic, military, or social history. According to AHC senior architectural historian Robert Gamble, the Church of the Nativity is one of 17 existing houses of worship in the U.S. and Canada known to have been designed by the renowned architectural firm of Wills and Dudley.

Episcopal Church of the Nativity, Huntsville

Along with Richard Upjohn and James Renwick, Wills and Dudley were leaders of the Gothic Revival movement of the mid-1800s. Of the known examples of their work, the Huntsville church is among the least altered, retaining its original stained glass, woodwork, and interior furnishings. Wills and Dudley designed two other Alabama churches — Trinity Church in Mobile and St. John's in Montgomery.

These, however, have not preserved their architectural integrity to the degree of the Huntsville church.

Al. Hist. Comm.

also continued to provide designs for private clients. Among those mentioned in Wharton's diary are the Steele Chapel, a Greek Ionic building er[illegible]d for the Methodists on Felicity Street in 1850, the front of the German Methodist Church on Dryades Street in 1850, the Seamen's Home built in 1855 by the Kentucky-born William Day, a synagogue on St. Charles Street in 1855, a tower for the Baptist Church on Camp Street in 1855, a frame house for Mr. Reid on Apollo Street in 1856, a "small building for Mr. Cox" in 1856, plans for rebuilding the Seamen's Home in 1857, plans for a proposed hotel on Lafayette Square "150 × 150 and four stories high" in 1857, and warehouses on Fulton Street for the commission merchant William Whitehead in 1858.[12] Wharton died in 1862.

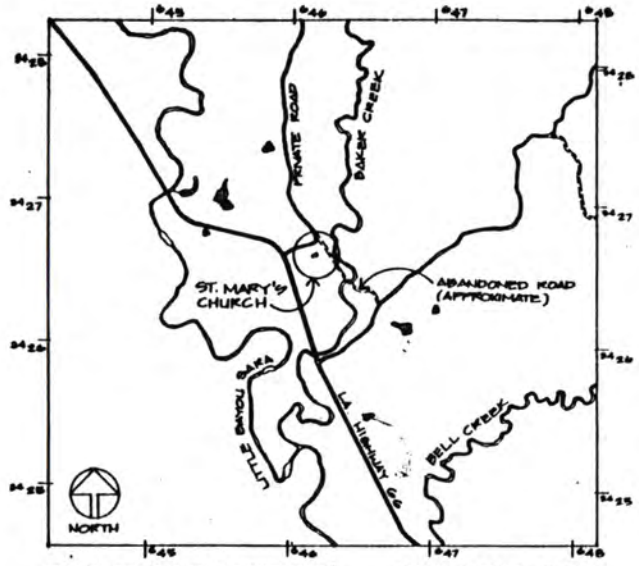
In the 1830's church reformers in England sought to revive the Anglican liturgy by modeling new buildings in the style of medieval parish churches. These simple, solemn buildings were intended to fuse function and symbolism by representing in wood and stone a holier, less secular, kind of religious life, the theology and traditions of the ancient church cleansed of 18th-century rationalism and Classicism. In place of the boxy, light-filled churches of the 18th and early 19th centuries, these buildings would be darker, narrower, more mysterious. The New York Ecclesiological Society, founded in 1848 by anglophile church leaders, advocated simple rather than elegant church design. The Society specified the use of real materials, wood and stone, instead of plaster and bricks, asymmetrical plans with projecting corner towers, provision for a separate chancel, and the use of comfortless benches rather than upholstered pews.

Christ Church, Napoleonville, despite its modest scale, is a significant example of Ecclesiology in the South, particularly because of its remote location. The architect was Frank Wills (1822–1856), who came from England to New York by way of Canada in 1847. He became one of the handful of architects endorsed by the Ecclesiologists, edited the Society's influential journal, and authored *Ancient Ecclesiological Architecture,* published at New York in 1850, in which he wrote: "As in morals, so in architecture, honesty is the best policy. . . . Let us not be afraid of simplicity in building, and let us prefer a massive wall to a pretty moulding. . . . No house of God should be pretty!" In 1851 Wills formed a partnership with Henry Dudley (1813–1894), another Englishman with whom he had worked in Devonshire before coming to America. The vestrymen of Christ Church, Napoleonville, paid Wills $120 for plans in April, 1854, and the Church was built by George Ament in 1854–55.[13] A belfry and portico were added in 1896. Wills and Dudley also provided designs for two more conventional Gothic churches in Louisiana: St. Mary's, Tunica, 1857, and St. Stephen's, Innis, about 1858.

Christ Church, Canal Street, New Orleans, 1846–48, a 19th-century view. *Louisiana State Museum*

Miss Lane
Arch of the Old South, La.

THE CHARLES E. PETERSON PRIZE IS AN ANNUAL STUDENT COMPETITION TO PRODUCE HABS MEASURED DRAWINGS SPONSORED BY THE HISTORIC AMERICAN BUILDINGS SURVEY OF THE NATIONAL PARK SERVICE AND THE ATHENAEUM OF PHILADELPHIA. THIS SET OF DRAWINGS WAS AWARDED THIRD PLACE IN 1991.



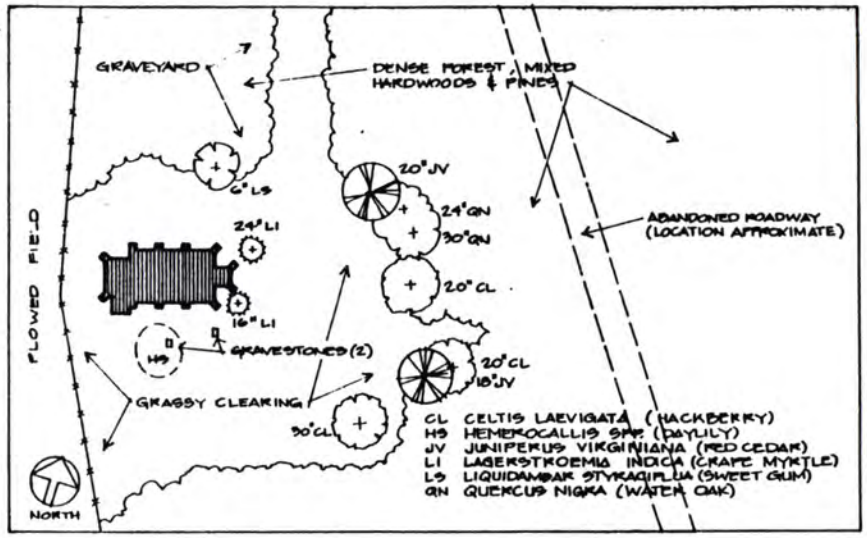
TAKEN FROM USGS WEYANOKE 15' QUADRANGLE, PHOTOINSPECTED, 1972

UTM 15.646170.3426630

LOCATION

FEET 1" = 2000' 0 2000 4000

KILOMETERS 1:24,000 0 1/2 1



SITE PLAN

FEET 1" = 40' 0 40 80

METERS 1:480 0 10 20 30

THIS PROJECT WAS RECORDED BY THE FOLLOWING STUDENTS IN RESTORATION STUDIES AT LOUISIANA STATE UNIVERSITY SCHOOL OF ARCHITECTURE: JOHN L. CHASE, JR., PATRA M. COCO, JARED P. DUCOTE, ROBERT GASPARD, ANNE BLANCHE GAUTREAUX, JEAN ANN HAYES, JOSEPH W. JARREAU, JAMES W. PELTON, FRANKIE L. POLAND, BRENDA K. RYKELS, JOE H. SIDES AND JAMES TRAHAN, UNDER THE DIRECTION OF WILLIAM R. BROCKWAY, FAIA, PROFESSIONAL IN RESIDENCE.

FUNDING FOR THE PROJECT WAS PROVIDED BY THE STATE OF LOUISIANA DEPARTMENT OF CULTURE, RECREATION AND TOURISM, DIVISION OF HISTORIC PRESERVATION, LESLIE P. TASSIN, STATE HISTORIC PRESERVATION OFFICER, JONATHAN C. FRICKER, DIRECTOR.

DIMENSIONS AND MATERIALS WERE RECORDED AT THE SITE BY HAND METHODS. GRADE ELEVATIONS AND HEIGHTS OF CORNICES WERE ESTABLISHED BY TRANSIT. THE LIMITS OF INTERIOR PLASTER DETERIORATION WERE RECORDED PHOTOGRAPHICALLY. DIMENSIONS ABOVE THE CORNICE WERE ESTIMATED BY COUNTING BRICK COURSES AND JOINTS. SITE FEATURES WERE LOCATED BY TRIANGULATION FROM KNOWN POINTS.

ST. MARY'S EPISCOPAL CHURCH WAS BUILT IN 1857 TO SERVE APPROXIMATELY 20 PLANTATION FAMILIES IN THE REMOTE TUNICA AREA NORTH OF ST. FRANCISVILLE, LA.

THE DESIGN IS ATTRIBUTED TO NEW YORK ARCHITECT FRANK WILLS, A PROMINENT 19TH CENTURY PROPONENT OF THE GOTHIC REVIVAL. WILLS' BELIEF IN THE ENGLISH COUNTRY CHURCH AS THE IDEAL MODEL FOR AMERICAN EPISCOPAL CONGREGATIONS CAN BE CLEARLY SEEN IN THE DESIGN OF ST. MARY'S. TWO OTHER CHURCHES BY WILLS ARE KNOWN IN THE REGION, CHRIST CHURCH IN NAPOLEONVILLE, LA. AND THE CHAPEL OF THE CROSS NEAR MADISON, MISSISSIPPI.

IN 1858 THE CHURCH WAS CONSECRATED BY BISHOP (LATER CONFEDERATE GENERAL) LEONIDAS K. POLK, THE "FIGHTING BISHOP" OF CIVIL WAR FAME.

THE CHURCH WAS BUILT ON THE OLD EAST TUNICA ROAD ON 5 ACRES DONATED BY SARAH MULFORD. THE TITLE DESCRIPTION IS WRITTEN "PER AVERSIONEM", SO THAT THE BOUNDARIES CANNOT BE IDENTIFIED EXACTLY. IN 1928 STATE HIGHWAY 66 WAS BUILT ABOUT ½ MILE WEST OF THE CHURCH AND THE OLD ROAD WAS ABANDONED, LEAVING THE CHURCH WITH NO VEHICULAR ACCESS, EXCEPT BY PRIVATE FARM ROADS.

THE CHURCH WAS DECONSECRATED IN 1947, AND TODAY STANDS EMPTY, GRADUALLY BEING OVERTAKEN BY THE SURROUNDING FOREST, WHICH HAS COMPLETELY OVERGROWN THE GRAVEYARD NORTH OF THE CHURCH AND THE OLD ROADWAY.

ST. MARY'S CHURCH WAS LISTED ON THE NATIONAL REGISTER OF HISTORIC PLACES ON SEPTEMBER 29, 1980.

ST MARYS EPISCOPAL CHURCH

DRAWN BY: JOE SIDES, BRENDA RYKELS, PATRA COCO, 5/1/91

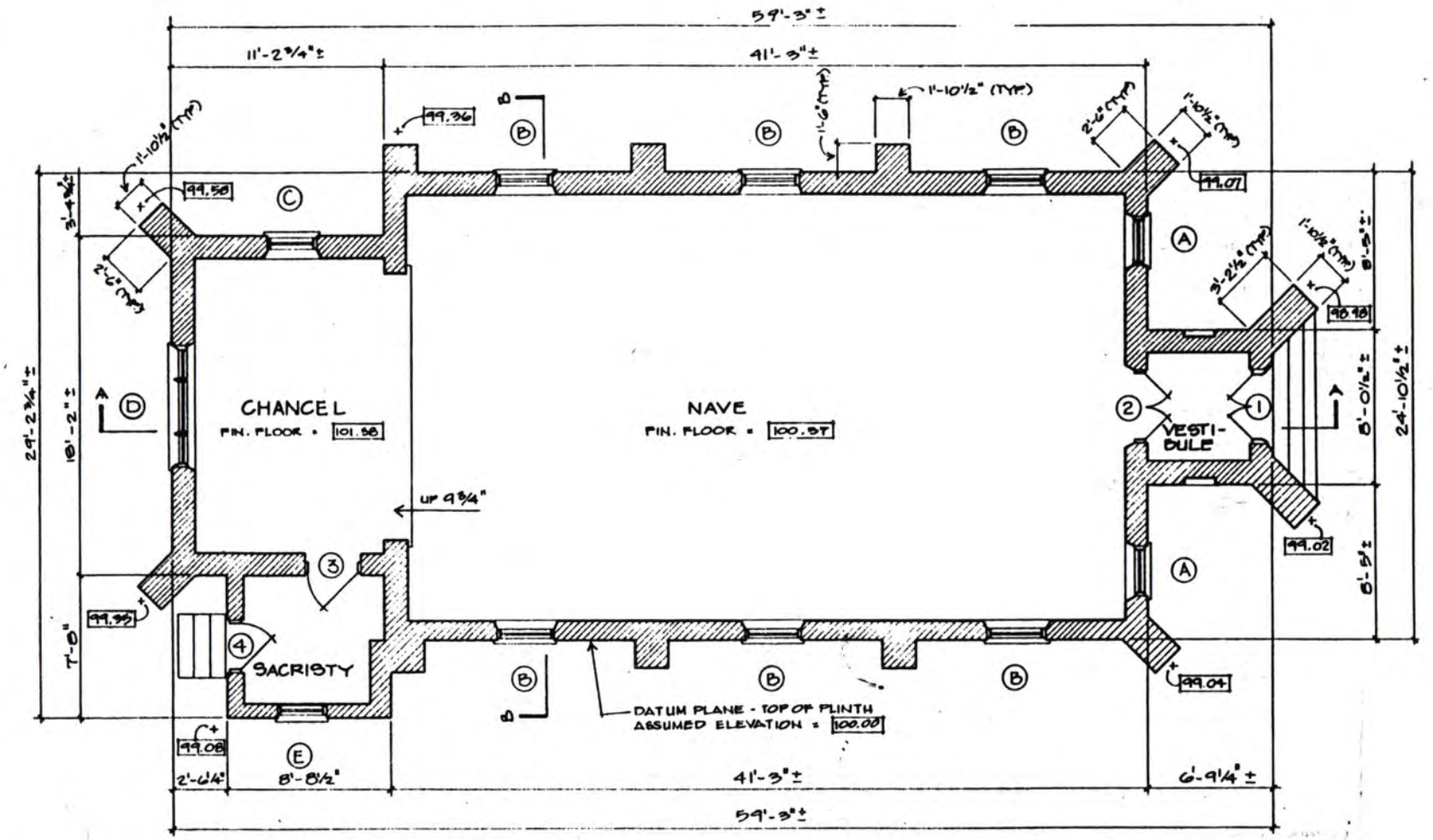
LOUISIANA STATE UNIVERSITY SCHOOL OF ARCHITECTURE
NATIONAL PARK SERVICE
UNITED STATES DEPARTMENT OF THE INTERIOR

NAME AND LOCATION OF STRUCTURE
ST. MARY'S EPISCOPAL CHURCH
WEYANOKE, WEST FELICIANA PARISH, LOUISIANA

SURVEY NO. LA-1218

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 1 OF 10 SHEETS

IF REPRODUCED, PLEASE CREDIT HISTORIC AMERICAN BUILDINGS SURVEY, NATIONAL PARK SERVICE, NAME OF DELINEATOR, DATE OF THE DRAWING



FLOOR PLAN

FEET 1/4" = 1'-0"

METERS 1:40

NORTH

CHARLES E. PETERSON PRIZE, THIRD PLACE.

DRAWN BY: ROBERT GASPARD, 5/1/91

LOUISIANA STATE UNIVERSITY
SCHOOL OF ARCHITECTURE
NATIONAL PARK SERVICE
UNITED STATES DEPARTMENT OF THE INTERIOR

NAME AND LOCATION OF STRUCTURE

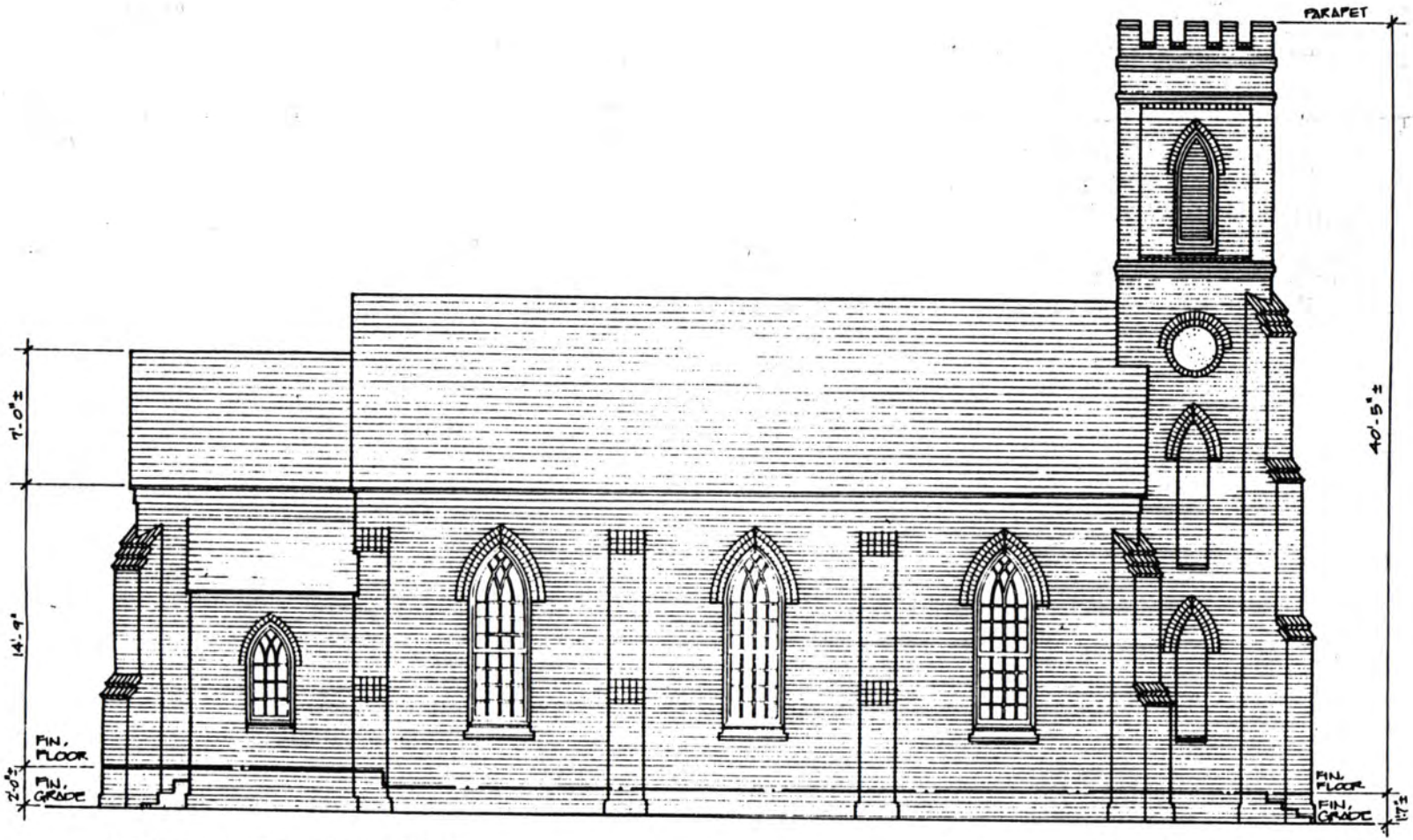
ST. MARY'S EPISCOPAL CHURCH

WEYANOKE, WEST FELICIANA PARISH, LOUISIANA

SURVEY NO. LA-1218

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 2 OF 10 SHEETS

IF REPRODUCED, PLEASE CREDIT HISTORIC AMERICAN BUILDINGS SURVEY NATIONAL PARK SERVICE NAME OF DELINEATOR DATE OF THE DRAWING



SOUTH ELEVATION

FEET 1/4" = 1'-0" 0 4 8

METERS 1:48 0 1 2 3

MATERIALS:

ROOF: ASBESTOS SHINGLES (NOT ORIGINAL)

WALLS: BRICK; PLASTERED BULL'S EYE PANEL AT TOWER; MOLDED BRICK CORNICE, VOUSSOIRS AND PLINTH.

OPENINGS: WOOD DOUBLE HUNG WINDOWS, WOOD SILLS; WOOD FIXED LOUVERS AT TOWER.

STEPS: POURED IN PLACE CONCRETE (NOT ORIGINAL).

DRAWN BY: JOSEPH JARREAU, 5/1/91

LOUISIANA STATE UNIVERSITY SCHOOL OF ARCHITECTURE
NATIONAL PARK SERVICE
UNITED STATES DEPARTMENT OF THE INTERIOR

NAME AND LOCATION OF STRUCTURE
ST. MARY'S EPISCOPAL CHURCH
WEYANOKE, WEST FELICIANA PARISH, LOUISIANA

SURVEY NO. LA-1218

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 5 OF 10 SHEETS

CHARLES E. PETERSON PRIZE, THIRD PLACE.

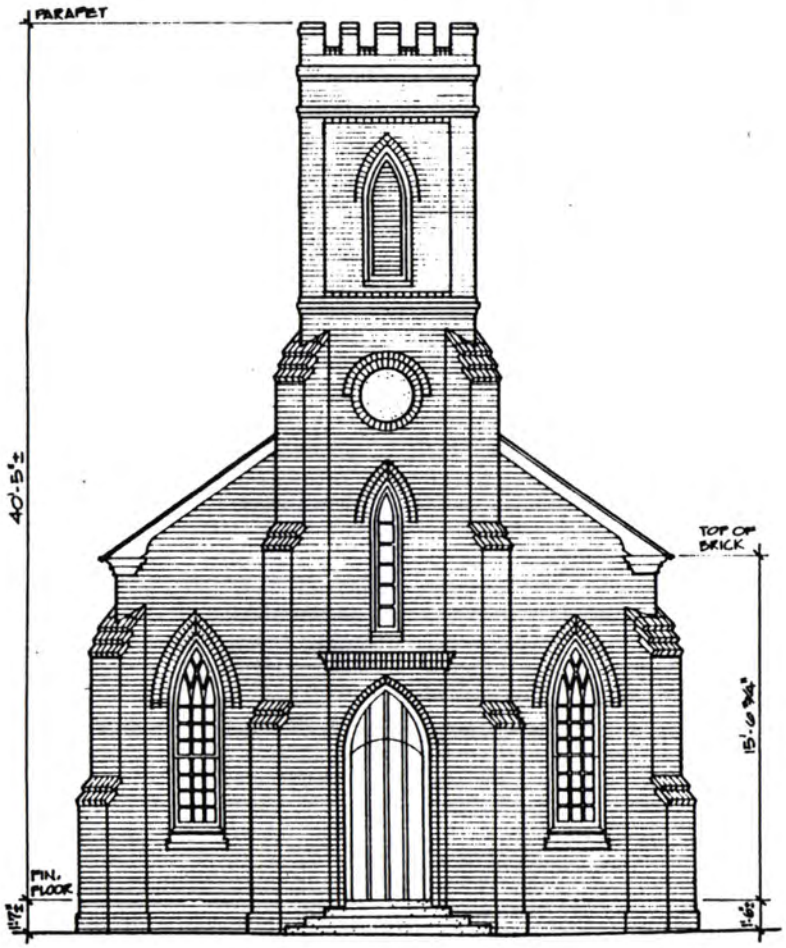
IF REPRODUCED, PLEASE CREDIT HISTORIC AMERICAN BUILDINGS SURVEY, NATIONAL PARK SERVICE, NAME OF DELINEATOR, DATE OF THE DRAWING.

MATERIALS:

WALLS: BRICK; PLASTERED BULL'S EYE PANEL AT TOWER; MOLDED BRICK CORNICE, VOUSSOIRS AND PLINTH; WOOD VERGE RAFTERS AND TRIM.

OPENINGS: WOOD DOUBLE HUNG WINDOWS, WOOD SILLS; WOOD DOORS; WOOD FIXED LOUVERS AT TOWER.

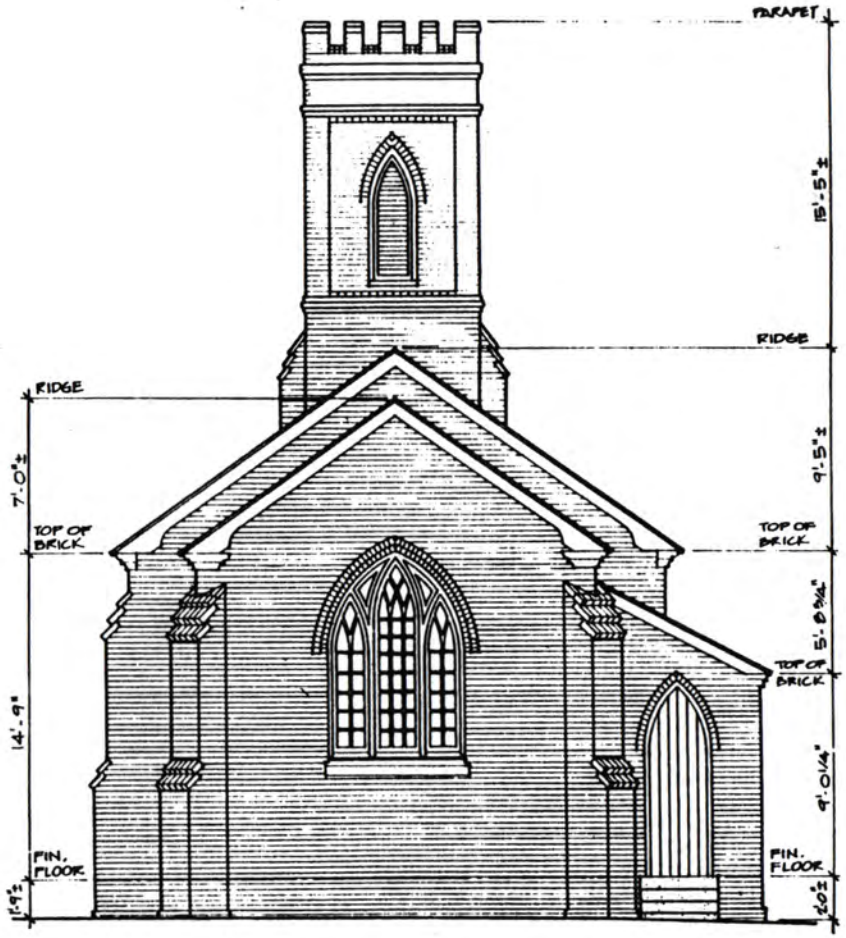
STEPS: POURED IN PLACE CONCRETE (NOT ORIGINAL).



EAST (FRONT) ELEVATION

FEET 1/4" = 1'-0"

METERS 1:48



WEST ELEVATION

FEET 1/4" = 1'-0"

METERS 1:48

DRAWN BY: JAMES TROHAN, 3/1/91

LOUISIANA STATE UNIVERSITY SCHOOL OF ARCHITECTURE

NATIONAL PARK SERVICE

UNITED STATES DEPARTMENT OF THE INTERIOR

NAME AND LOCATION OF STRUCTURE

ST. MARY'S EPISCOPAL CHURCH

WEYANOKE, WEST FELICIANA PARISH, LOUISIANA

SURVEY NO. LA-1218

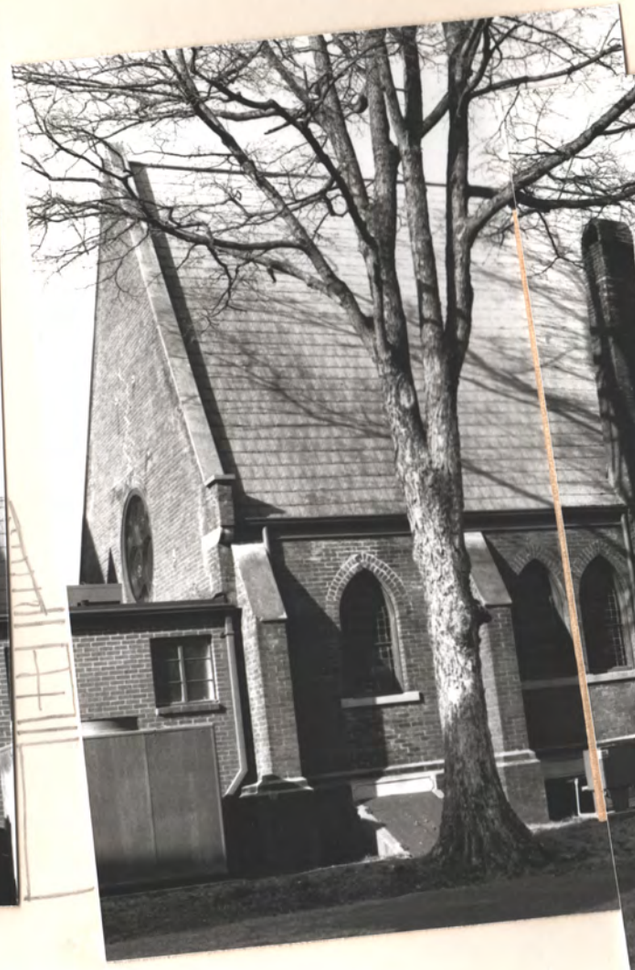
HISTORIC AMERICAN BUILDINGS SURVEY

SHEET 3 OF 10 SHEETS

CHARLES E. PETERSON PRIZE, THIRD PLACE.

IF REPRODUCED, PLEASE CREDIT HISTORIC AMERICAN BUILDINGS SURVEY, NATIONAL PARK SERVICE, NAME OF DELINEATOR, DATE OF THE DRAWING

Jeffries Hall Ridley Hall Apse Chapel June 1989 HJ

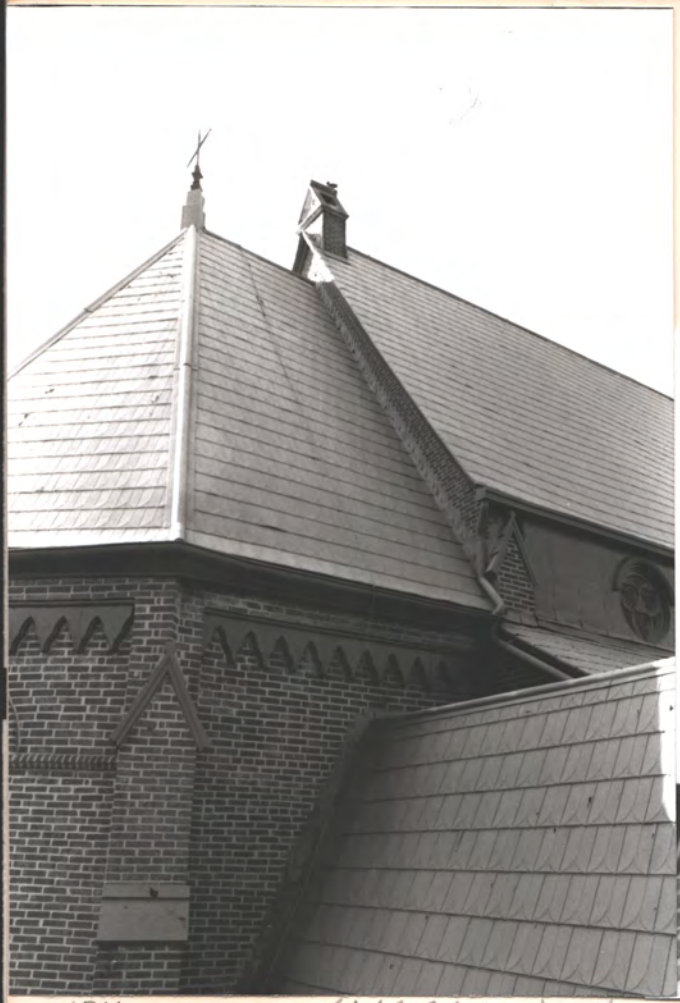


N

1859 Ch. of Mr.
Nativity - Inv.
Feb 1989
1 of 6

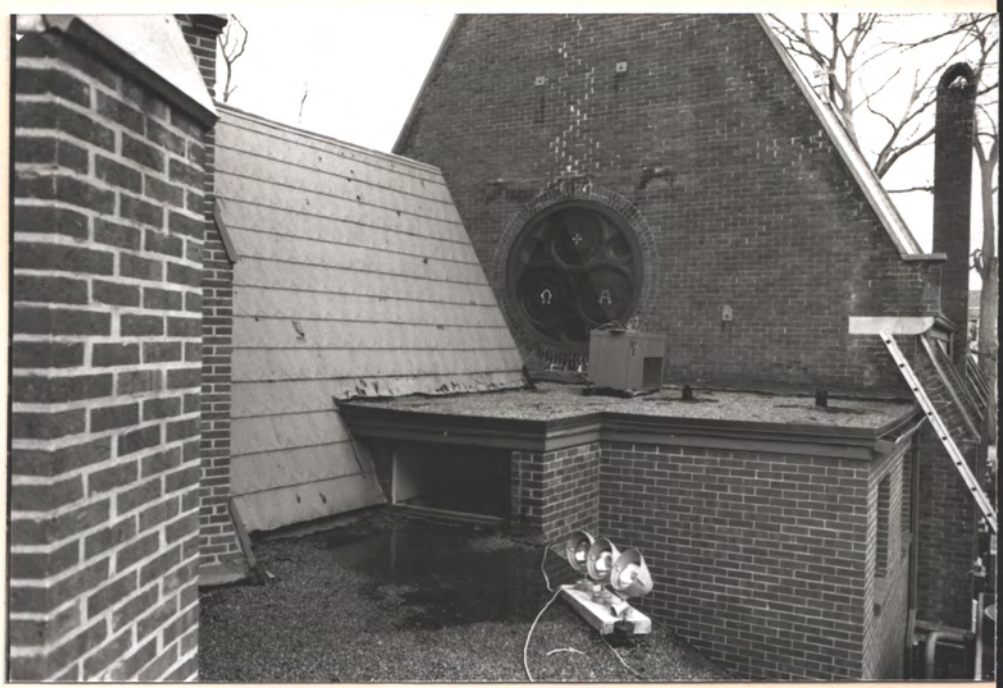
GREENE ST.

AMBUL. ROOF



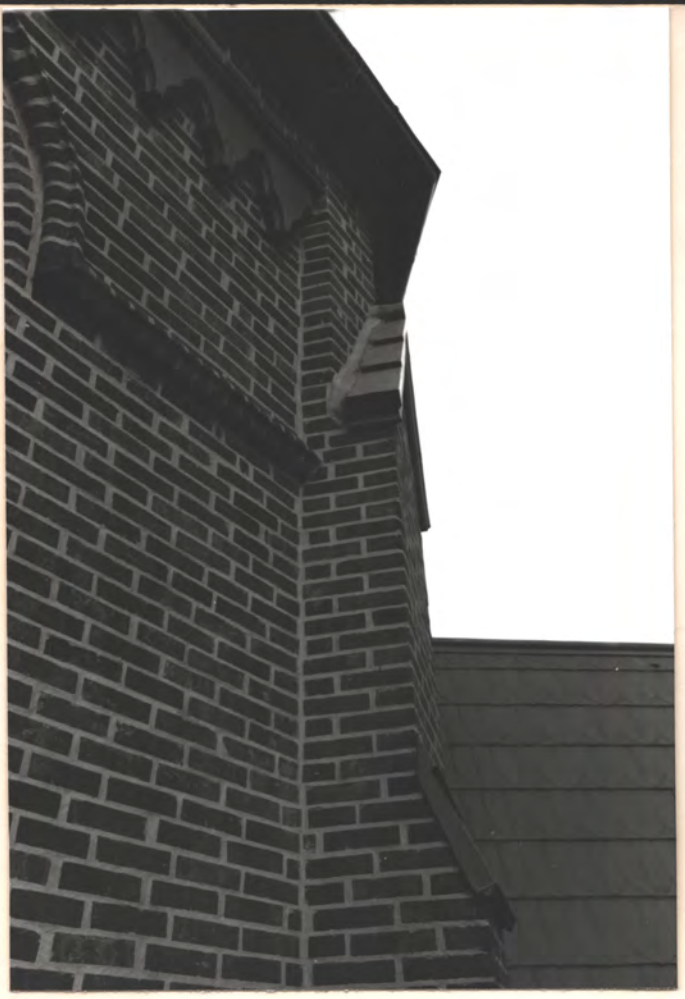
APSE SACRISTY N

N APSE

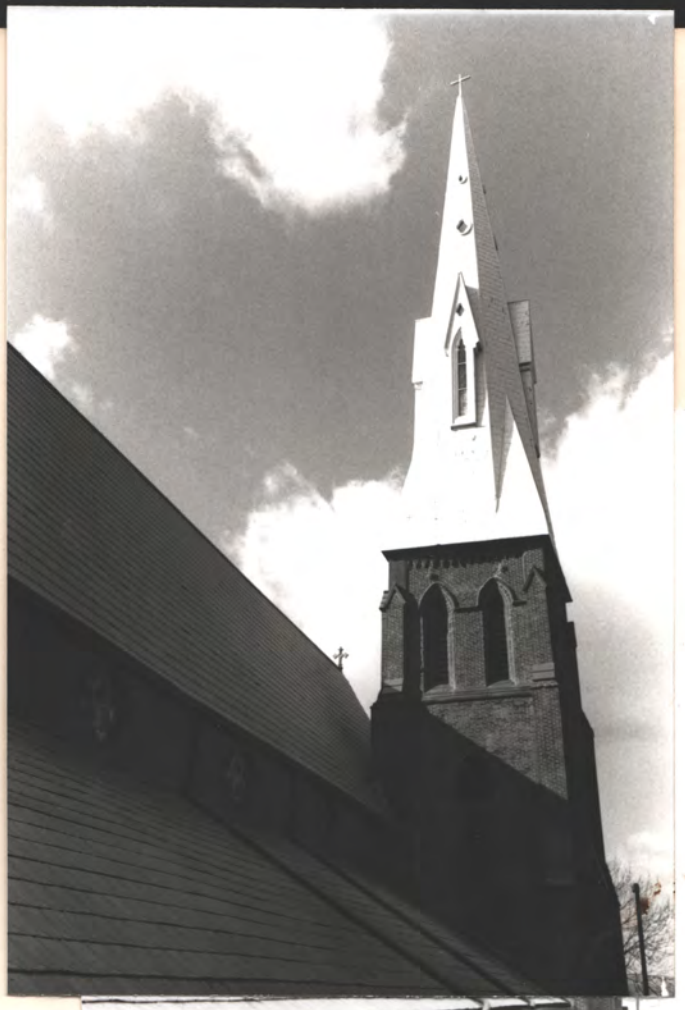


AMBUL. ROOF N

S.E. corner of Sanctu



APSE - S.E. FACE



Joffrion Hall c.1982

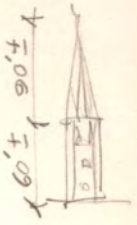
Arcade c.1984

Ambulatory roof 1950's

APSE - S.E. FC.

SANCT.

(Spire ht. is foreshortened by wide-angle lens)



← c.1950's roof

1859 Ch. of the Nativity
Huntsville
photos Feb '89 HPJones

7

4 of 4

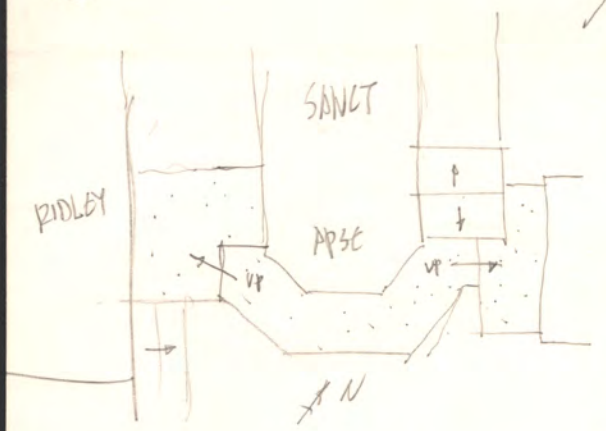
N.W. COR.
1880's CHAPEL
S.W. CORNER

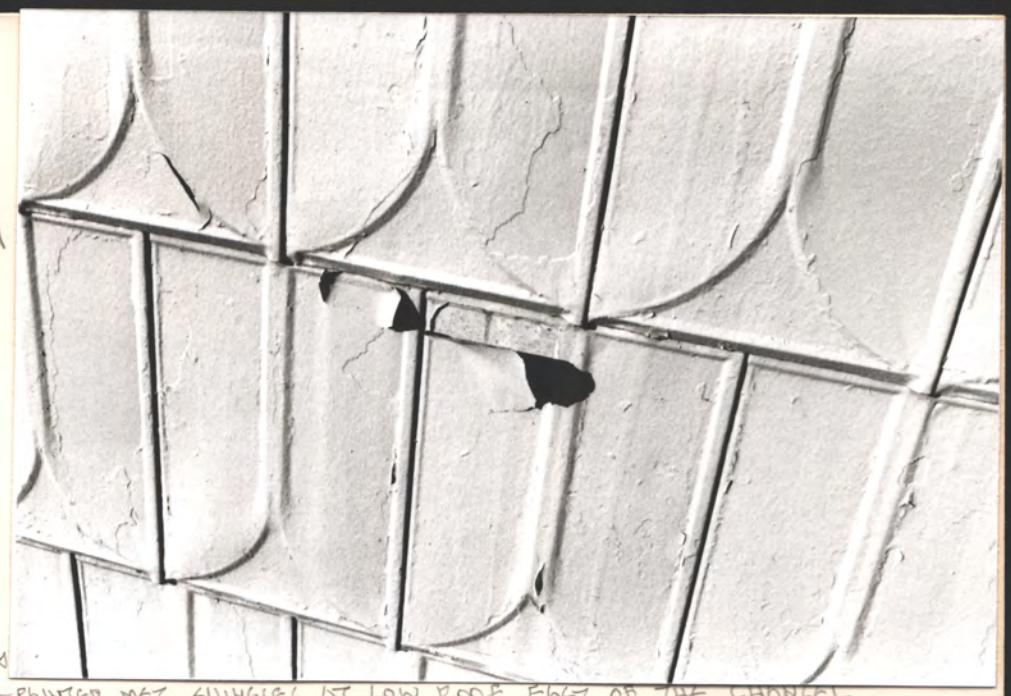
1950's flat roof at Ambulatory N

1950's Ambulatory flat roof N

℄ CHAPEL

note loose bricks (mortar gone)

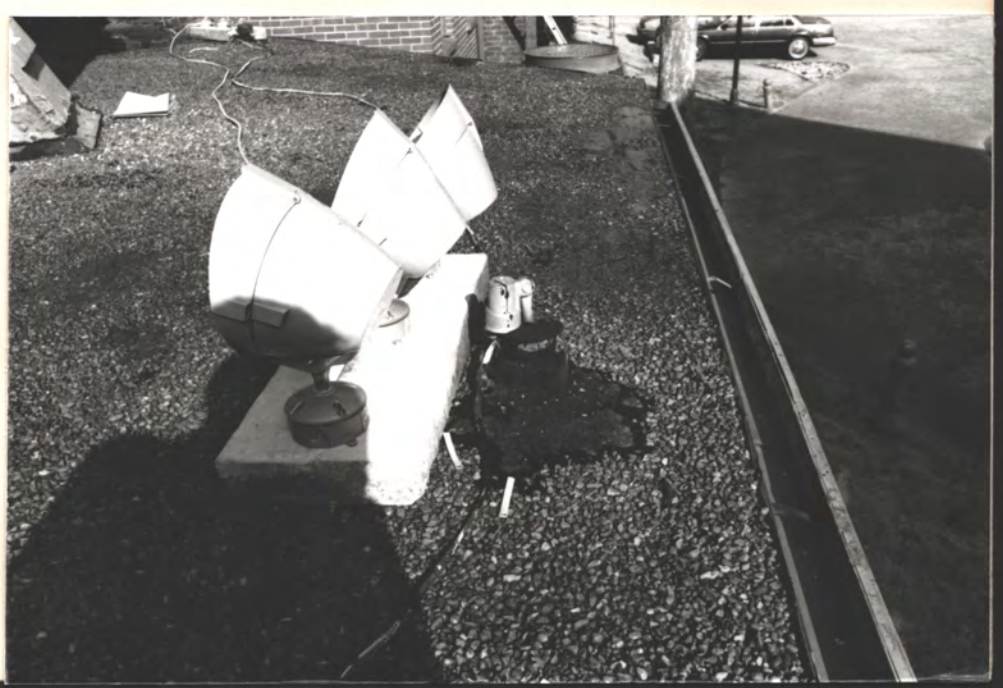




PAINTED MET. SHINGLES AT LOW ROOF EAST OF THE CHANCEL

Note paint that is peeling is the old thick layers.
c.1986 paint is holding ok.

Lts. & wires on 1950's Ambulatory roof



JONES & HERRIN

Architecture/Interior Design

September 20, 1993

Mr. Loch Neely
719 Cleermont Drive
Huntsville, Alabama 35801

Re: 1859 Church of the Nativity

Dear Loch:

Relative to your question about ivy on historic masonry walls, all forms of ivy that I'm familiar with "eat" the lime out of the mortar (which is mostly lime) leaving only a residue of loose sand instead of mortar between the bricks. If there is a type of ivy which does not do this, the leaves will certainly shade the 1859 bricks and mortar and thus retain a constant presence of moisture inside the porous bricks and mortar. This moisture can cause freeze-spalling of the soft and porous brick faces in cold weather, and can cause the moisture build-up to penetrate the brick walls into the interior plaster, causing damage to the plaster and paint.

Aggravating this problem is the presence of a skim of circa 1975 hard, brittle Portland cement-mortar that was inadvisedly smeared onto the faces of the 1859 lime mortar and on part of the faces of the soft, porous bricks. This hard and relatively impervious mortar also tends to trap moisture in the bricks and joints (which enters by the porous brick faces). The hard modern mortar (harder than the bricks) can also cause spalling in temperature-induced expansion of a wall since it will not "give" (as the original flexible lime mortar would) and puts the bricks in a vise action. It would be desirable, for the continued life and well-being of this National Historic Landmark, to see if the Portland cement skim can be removed without damaging the brick faces, and if so to properly tuck-point the joints with hydrated-lime and sand mortar to match the original material characteristics (flexible) and appearance (no mortar smeared onto the brick faces that create the appearance of inappropriately wide joints). I took close-up photographs of the joints in 1956. They were 3/8 inch wide (normal), not 5/8 to 3/4 inches as in the present appearance. The mortar color was a light beige, not gray as at present.

If you decide to experiment with correction of the joints I will be pleased to donate time to assist. Attached is a National Park Service Bulletin on this subject for your interest.

Respectfully,

Harvie P. Jones,FAIA
HPJ/tm

cc: HJ

104 Jefferson Street • Huntsville, Alabama 35801 • 205/539-0764 • Fax 205/534-2289

JONES & HERRIN
Architecture/Interior Design

March 20, 1989

CHURCH OF THE NATIVITY, HUNTSVILLE, ALABAMA
APPROXIMATE COST IN 1989 TO REPLICATE ALL THE BUILDINGS
IN THE EXISTING DESIGN IN THE EVENT OF COMPLETE DESTRUCTION
BY FIRE, STORM OR OTHER CALAMITY

The following estimate assumes the design and appearance of the replications would be the same as the existing buildings, except that the structural roof and column , instead of being solid heavy oak, would be steel encased in oak to the same external appearance and carving as at present. Walls, instead of being thick solid brick, would be brick veneer over less expensive masonry infill. Visible surface and decorative elements would be replicated as closely as the availability of present-day materials and craft skills allow.

The quantities of square feet (s.f.) of floor area and cubic feet (c.f.) of building volume shown are approximate and should be verified. The costs per s.f. and c.f. are based on a judgement formed on Jones & Herrin's past experience in the cost of modern church structures, and on costs shown in the 1989 "R.S. Means Estimating Manual" for modern church structures. The cost of replicating these buildings is, in our judgement, up to twice the cost for a modern church building. In the case of buildings like Ridley Hall and Joffrion Hall the replication cost would be little more than the "R.S. Means" figures since these are relatively modern structures, but are on cramped construction sites, which increases costs.

The square-foot quantities of the various types of stained and painted glass are approximate and should be verified. The approximate unit costs of replicating the various types is the judgement of Wayne Lumpkin of Lumpkin Stained Glass of Huntsville, without a detailed study.

These costs must be adjusted annually to allow for inflation, material and crafts availability and cost, bidding climate, changes or additions to the building complex, etc.

Respectfully,

Harvie P. Jones, FAIA
HPJ/am

cc: File

Members of the American Institute of Architects
104 Jefferson Street Huntsville, Alabama 35801
Telephone 205/539-0764

JONES & HERRIN
Architecture/Interior Design

March 20, 1989

CHURCH OF THE NATIVITY
HUNTSVILLE, ALABAMA
APPROXIMATE 1989 REPLACEMENT COST ESTIMATE

1. Square feet (s.f.) and cubic feet (c.f.) numbers are approximate.

2. Unit costs are approximate and are derived from the 1989 "R.S. Means" estimating manual coupled with renovation/restoration/new-cost experience and records of Jones & Herrin, Architects.

3. The purpose of this estimate is to give some idea of total replacement costs in 1989 in a replication of the complete facility. Partial damage, inflation, the future availability of historic materials and craftsmen, the bidding climate and other such factors will affect these numbers:

1.	Tower and spire - 25,000 c.f.x $20 p.c.f.=	$ 500,000
2.	Sanctuary - 180,000 c.f. x $14 p.c.f. (6,000 s.f. w/o tower or ambulatory) =	$2,500,000
3.	Chapel 50,000 c.f. x $11 p.c.f.(2,000 s.f) =	$ 550,000
4.	Ridley Hall (main assembly room only) 3,085 s.f. x $90 p.s.f.=	$ 277,650
5.	Offices, classrooms, etc. 11,940 s.f. x $75 p.s.f.=	$ 895,500
6.	Ambulatory - 675 s.f. x $70 p.s.f.=	$ 47,250
7.	Joffrion Hall - 11,960 s.f x $90 p.s.f.=	$1,076,400
8.	1989 construction cost - subtotal =	$5,846,800
9.	Add: Architectural costs - 7.5% =	$ 438,510
10.	Add: Demolition & cleanup costs, assuming a fire	

Members of the American Institute of Architects
104 Jefferson Street Huntsville, Alabama 35801
Telephone 205/539-0764

	of major proportions, plus salvage efforts =		$ 200,000
11.	Add: Geometric-pattern stained & painted glass ($50 p.s.f.) +/- 705 s.f.=	$ 35,250	
	Figured stained & painted glass ($200 p.s.f.) +/- 170 s.f.=	$ 33,200	
	Plain rectangles of stained glass ($35 p.s.f.) +/- 290 s.f.=	$ 14,100	
	Installed cost w/o frames or General Contractor involvement: = +/-		$ 82,550
	Total approx. 1989 building & glass replication cost:		$6,567,860
12.	Add: Furniture, fixtures, equipment, pews, baptismal font, 2 lecterns, 2 pulpits, choir rails, 2 altars, 2 pipe organs etc: +/-		$ 300,000 (verify)
	Grand Total =	Approximately	$6,967,860

JONES & HERRIN
Architecture/Interior Design

March 20, 1989

CHURCH OF THE NATIVITY
HUNTSVILLE, ALABAMA
STAINED AND PAINTED GLASS
APPROX. S.F (VERIFY) AND COST

A.	Geometric and floral pattern stained and painted glass (Sanctuary, except Apse):		
	1. Side aisles - 35 s.f.x 11 =	385 s.f.	
	2. Clerestorys - 12.5 s.f.x 11 =	140 s.f.	
	3. Tower-lancets-2 x 15 s.f =	30 s.f.	
	4. Tower-triangle windows		
	3 x 5 s.f =	15 s.f.	
	5. Front-large lancet-120 s.f.=	120 s.f.	
	2 lancets 1.5 x 8=12x2 =	25 s.f.	
	2 lancets at 5 s.f.=	10 s.f.	
	1 lancet at 5 s.f.=	5 s.f.	
		750 s.f.x $50 p.s.f.	$35,250
B.	Figured painted & stained glass (Apse)		
	2.5'x12'x3 ea.x $200 p.s.f.=		$18,000
C.	Plain stained glass rectangles (Chapel)		
	14 ea.x2.7'x7'x $50 p.s.f		$13,250
	3 ea.x8 s.f.x $35=		$ 850
D.	Chapel stained & painted glass (end walls)-Figured		
	1 s.f. x 3 =	3	
	12 s.f. x 4 =	48	
	8 s.f. x 2 =	16	
	4 s.f. x 1 =	4	
	2 s.f. x 2 =	4	
	1 s.f. x 1 =	1	
		76 s.f.x $200 =	$15,200
Total, installed without frames =		Approximately	$82,550

NOTE: Cost p.s.f. figures are the opinion of Mr. Wayne Lumpkin of Lumpkin Stained Glass, without a detialed study.

Members of the American Institute of Architects
104 Jefferson Street Huntsville, Alabama 35801
Telephone 205/539-0764

United States Department of the Interior

NATIONAL PARK SERVICE
P.O. BOX 37127
WASHINGTON, D.C. 20013-7127

IN REPLY REFER TO:

H34(418)

JAN 23 1990

The Reverend Roderic LaFayette Murray, III
Rector, Church of the Nativity
208 Eustis Avenue, SE
Huntsville, Alabama 35801

Dear Reverend Murray:

We wish to inform you that the National Park Service is studying the property identified on the enclosed sheet to determine its potential for designation as a National Historic Landmark. The National Historic Landmarks Program recognizes sites of national significance in the Nation's history, architecture, archeology, and culture. Each Landmark receives a certificate of designation; owners may also apply for a bronze plaque.

National Historic Landmark designation follows three steps: study, which requires a visit to the property and preparation of a nomination; review of the nomination by the National Park System Advisory Board; and a decision by the Secretary of the Interior on the Board's decision.

When we complete our study of the property, you will receive a copy of it. At that time you will have 60 days to submit your views in writing if you so desire. After the 60-day period, we will submit the nomination and your comments to the Advisory Board and inform the Secretary of the Board's recommendations.

To assist you in considering this matter, we have enclosed a copy of the regulations that govern the National Historic Landmarks Program. They describe the effects of designation (Sec. 65.2) and specify how you may comment on a proposed designation (Sec. 65.5 (d)(4-5)). We also call your attention to the supplemental information that appears on the enclosed sheet.

Sincerely,

Edwin C. Bearss

Edwin C. Bearss
Chief Historian

Enclosures

The idea for the nomination is by H. Jones. All work, parts of nom. (drawings + photos) by H.J., hist. research by Dr Frances Roberts, nat. research on arch. by Bob Gamble

PROPERTY TO BE STUDIED FOR NATIONAL HISTORIC LANDMARK DESIGNATION

EPISCOPAL CHURCH OF THE NATIVITY, Huntsville, Alabama

As a private owner in the property identified above you may concur in or object to designation. Your comments may govern whether or not the property will be designated. You can find guidance for your comments in Section 65.5(d)(4-5) of the enclosed regulations.

While you may comment at this time, you may wish to wait until the study is completed and transmitted to you. You are, of course, welcome to consult us at any time. If you wish to respond at this time please address your comments to Mr. Edwin C. Bearss, Chief Historian, National Park Service, History Division (418), P.O. Box 37127, Washington, DC 20013-7127.

If you have general questions regarding the National Historic Landmarks Program, you may contact Ben Levy at the History Division address given above, or by telephone at (202) 343-8164 (FTS: 343-8164). Mr. Robert Gamble of the Alabama Historical Commission will prepare the study of the property. If you have questions concerning the study, you may contact him at (205) 261-3184.

LETTERS SENT TO THE FOLLOWING:

Owner:

The Reverend Roderic LaFayette Murray, III
Rector, Church of the Nativity
208 Eustis Avenue, SE
Huntsville, Alabama 35801

Highest local elected official:

Honorable Steve Hettinger
Mayor of the City of Huntsville
P.O. Box 308
Huntsville, Alabama 35804

State Historic Preservation Officer:

Mr. F. Lawerence Oaks
Alabama Historical Commission
725 Monroe Street
Montgomery, Alabama 36130

cc: The Right Reverend Robert O. Miller, Bishop
Diocese of Alabama
Carpenter House
521 20th Street, North
Birmingham, Alabama 35203

The Reverend William McLemore, Editor
The Apostle
P.O. Box 3319
Phenix City, Alabama 36868-3319

Dr. Frances Cabaniss Roberts
Parish Historian
Church of the Nativity
603 Randolph Avenue,SE
Huntsville, Alabama 35801

Mr. Harrie Jones, FAIA / HARVIE
Jones & Herron, Architects
104 Jefferson Street
Huntsville, Alabama 35801

Mrs. Sally W. Narmann NAUMANN
Senior Warden
Church of the Nativity
303 Ormond Circle, SE
Huntsville, Alabama 35801

Mr. Bob Gamble
Alabama Historical Commission
725 Monroe Street
Montgomery, Alabama 36130

JONES & HERRIN

Architecture/Interior Design

August 21, 1989

Mr. Bob Gamble
Alabama Historical Commission
725 Monroe Street
Montgomery, Al. 36130-5101

Re: 1859 Church of the Nativity

Note in the attached early photo of the Sanctuary interior of the 1860 First Presbyterian Church, built at the same time as the Church of the Nativity, that there are box-pews with gates.

It will be interesting to see what traces are found on the original Nativity floor if the rest of the plywood covering is removed.

Bob, this photo also shows the original fool-the-eye flat painted plaster ceiling, of which remnants are still in place. It was covered with a stamped metal ceiling later, and in about 1960 the present coffered wood and gypsum board ceiling was installed.

The architect for this church was Augustus Heiman of Nashville, per a book by James Patrick (Architecture in Tennessee, University of Tennessee Press) and it was originally designed as a chapel for the University of Nashville,

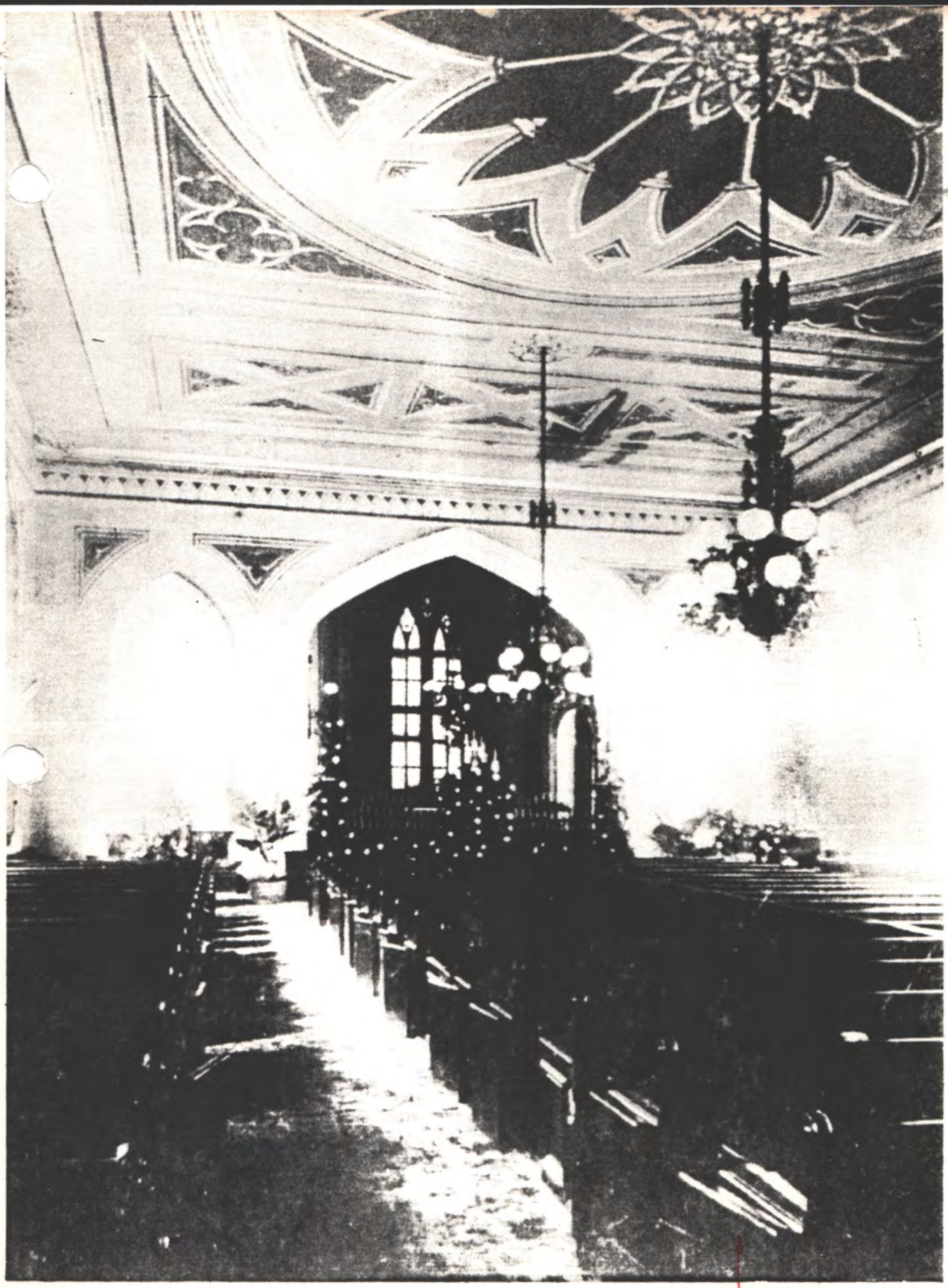
Respectfully,

Harvie P. Jones, FAIA
HPJ/am

cc: Dr. Frances Roberts
file

P.S.
Note: 2 pcs. of c.1960 plywood removed from orig. Nativ. fl. in Aug '89 showed slight streaks ±3' o.c., ±2" wide, parallel to the present pews which may indicate that Nativ. originally had box pews. Dr. Roberts has no memories indicating pew change-out
HJ

Members of the American Institute of Architects
104 Jefferson Street Huntsville, Alabama 35801
Telephone 205/539-0764



flat painted plaster (remnants extant in c. 1960)

An early photograph of the sanctuary
1859 1st Presb. Ch. Huntsville

open gates (box pews)

century, the Gothic was the prevailing order of church architecture. The facility it offers for producing appropriate effects with the use of almost every material, has gained for it popularity in this country, and some of the most expensive and elaborate structures we can boast, serve as authority for its adoption.

The plates of the design represented, contain full details of all matters necessary to be known by any competent builder, to enable him to erect an edifice of the kind. Plate LXXIX. is a perspective view. The size is forty-eight feet front by seventy in depth, measuring from the outside of the walls. The tower projects five feet, and the vestry rooms two, from the body of the building. The basement is ten feet in the clear, and its floor is four feet below the level of the pavement. The principal story or audience room is twenty-five feet in the clear, and a gallery sixteen feet wide extends over the vestibule. The walls are to be of hard burnt brick, and in the basement are twenty-three inches in thickness; from the main floor to the roof, nineteen inches, the outer wall thirteen inches, the inner four, with a space of two inches between them. The buttresses are eighteen inches on the face.

The tower is one hundred and twenty-five feet high, eighty from the ground to the base of the spire, and thence forty-five to the summit. Its walls are two feet seven inches thick to the main floor, two feet, three inches to the gallery joists, twenty-two inches to the battlement course, and eighteen inches to the base of the spire.

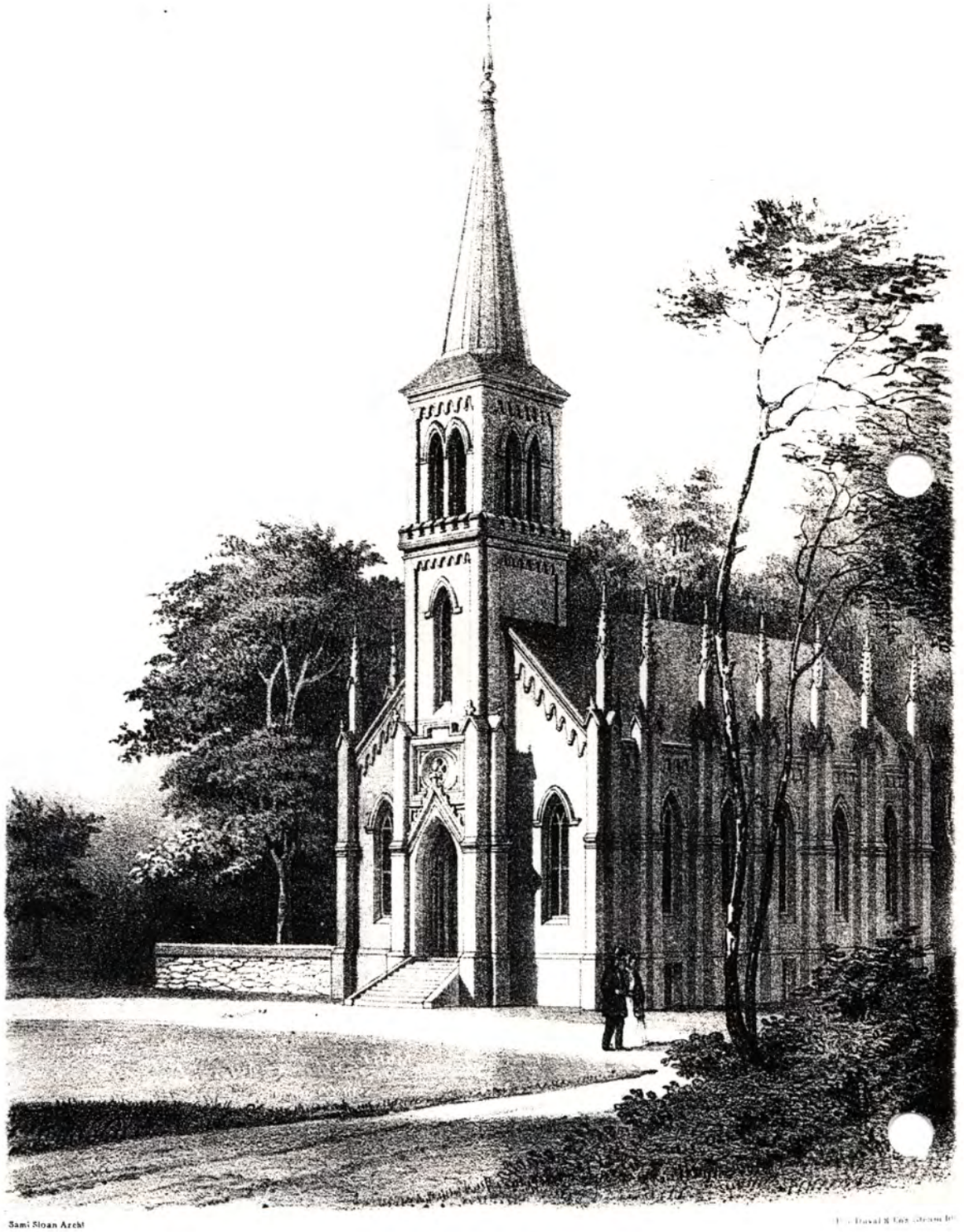
The exterior is to be roughcast in the best manner, with a coat of fresh wood burnt lime and clean sharp, sand mixed with a preparation of tallow. This coat and the whole of the wood work on the exterior, should be well painted and sanded.

The finials, brackets, corbels, the head mouldings over the windows, and the crochets over the entrance door, are of wood or terra cotta. The spire is of wood, and covered with the best narrow purple Welsh slate. The roof is also covered with the same kind of slate cut into diamond form. The floors are of one and a quarter inch Carolina heart pine, of uniform width, and smoothed over after they are laid. The sash are alike in their construction, double hung, with two and a half inch patent axle pullies, and the best Italian hemp cord. The pullies of the windows in the basement are one and three quarters inch axles. The front doors are three inches thick, double, hung with five by five inch butts, and fastened, one by an eight inch mortice rabbit lock, the other by two iron plate flush bolts. The inner doors are one and three quarters inches thick, moulded on both sides, hung with four by four inch butts, and fastened by four inch mortice locks. The pews all have panelled ends and doors. The ends have scroll tops, and the backs are moulded with black walnut. The rostrum is elevated one foot from the floor. The pedestals for the pulpit and reading desk are made of black walnut, and panelled. The chancel has a railing of five inch hexagonal balusters, capped with eight inch moulded rail, also of walnut. The chancel windows are of stained glass, and may contain any appropriate device. The others are of the best American clear glass. The effect produced by a good quality of stained glass, for all the windows, should not be overlooked. The plain plate glass, however, is preferable to an article poorly stained, whether with or without devices. The interior, throughout, is to be plastered, floated and laid off in blocks, to represent stone. The ceiling is curved, ribbed and tinted. This is sometimes made of wood, and when well finished, has a good effect, but increases the expense of the building. The organ loft is within the tower, in the gallery.

Plate LXXX. is a front elevation of the building, representing the ornaments over the door, and the effect of the tower and spire.

Plate LXXXI. is the side elevation, done in lines. The cornice, turrets and window mouldings, are accurately displayed. The whole is drawn to the scale of twelve feet to the inch, and measurements may be taken directly from the engraving.

The Model Architect
pub. 1852
Samuel Sloan, Phila.



Sami Sloan Archt

GOTHIC CHURCH.

Tenn. Architecture
James Patrick
Vol 7 Press 1990

Once Episcopal churches were built at Nashville, Franklin, and Columbia, the Gothic style spread rapidly to West Tennessee. Soon there were towered and castellated wooden or brick buildings in the county seats and larger towns and in the open fields near centers of plantation population: Immanuel, La Grange, completed in 1843 (120); Calvary, Memphis (12), begun in 1842 and consecrated two years later; St. Luke's, Jackson, completed in 1844; and Zion Church, Brownsville (121), later renamed Christ Church, built in 1846. The West Tennessee tradition of Gothic Episcopal churches was perpetuated in the 1850s by St. Mary's, Memphis (1858), St. Matthew's, Covington (1858); Ravenscroft Chapel, built in 1858 on Ravenscroft Plantation east of Randolph; and St. Thomas, Somerville, (1858–1859). The Gothic Revival came more slowly to East Tennessee. St. John's, Knoxville, begun July 22, 1845, [33] was probably the first Gothic building erected east of the Tennessee River. The next was the building George Spencer designed and built for the congregation of St. James, Greeneville (122) in 1848–1849.[34]

St. John's, the plantation chapel at George Polk's Ashwood Hall in Maury County (123), symbolized the successful transplanting of the style; when it was completed in 1842, it inspired poetry and praise from J.H. Ingraham and David C. Page, rector of Calvary Church, Memphis.[35] Episcopalians, more than any other group, brought the notions of fine church building and of historical style to Tennessee. They remembered Virginia, and England, and a history that was more than print. Episcopalians practiced a sacramental piety that made it fitting that God should be worshipped in a suitable house, and they could usually afford to build. Yet the peculiar disjunction between grace and nature that marked the regional religion had been institutionalized long before Virginia piety had taken root, and this disjunction did not die easily. Thus even James Hervey Otey, who had presided over the Gothic explosion in Tennessee, was unwilling to consecrate the chapel J.W. Niles had built on his farm near the banks of the Tennessee a few miles from Madisonville because of the crosses on its gates and gables. The story is a parable of the conflict between the antisacramentalism of the frontier, the principles of a great American architect, and the sensibilities of a great churchman.

The Gothic Revival had first appeared as one of several manifestations of the longings of English romanticism for the antique, but during the 1830s the revival of Gothic architecture had become inextricably tangled with the cause of theological reform which the Oxford Movement was encouraging in the English establishment. The noise of the battle which followed upon the reassertion of traditional principles by John Henry Newman, E.B. Pusey, and their supporters reverberated in Tennessee. The famous polemical tracts Newman and his friends had written were soon on sale at Berry and Tannehill, Booksellers, in Nashville,[36] and by 1846 Isaac Anderson and Frederick A. Ross had undertaken a new series of the *Calvinistic Magazine* in order to bolster Presbyterianism and to still "the voice of Puseyism."[37] The *Banner of Peace and Cumberland Presbyterian Advocate* and Nashville's *Christian Review* warned of the dangers of the Romeward movement within the Protestant Episcopal church. The architectural symbols of the movement were the Gothic Revival churches of the 1840s and 1850s. Unlike earlier Gothic buildings, these churches were often the conscious results of the ecclesiological theory of the Englishmen Benjamin Webb and John Mason Neale and of the architectural theory of A.W. Pugin. According to these thinkers, the architecture and liturgy of the Middle Ages would, if successfully re-created, evoke by its symbolism the piety and ethics of the thirteenth century. This theory was propagated in England by the writings of Pugin—especially *Contrasts* (1836) and *The True Principles of Christian or Pointed Architecture* (1841)—and by the *Ecclesiologist,* and in the United States by the New York Ecclesiological Society and its journal, the *New York Ecclesiologist,* which was published from 1848 until 1853. The New York society included among its members Episcopal clergy and several professors and students of the General Theological Seminary, as well as architects who espoused Gothic Revival architecture and ecclesiological theory. Among the students who belonged was John Henry Hopkins, Jr., whose father, the Episcopal bishop of Vermont from 1832 to 1868, had written in 1836 the first American treatise on Gothic, *Essay on Gothic Architecture, with Various Plans and Drawings for Churches, Designed Chiefly for the Use of Clergy.* Richard Upjohn was made an honorary member in 1849,[38] and Frank Wills, who had practiced in Exeter, England, where he had belonged to the diocesan architectural society, was the New York society's first official architect. In 1850 Wills wrote the most comprehensive American ecclesiologi-

121. The large, gracefully shaped windows of Christ Episcopal Church in Brownsville, Haywood County, make it a lively, sunlit representative of a church type that tended to be romantically gloomy.

122. St. James, Greeneville, designed by George M. Spencer, is an interesting combination of Greek Revival and Italianate forms to which pointed windows and Gothic details are applied.

Wills / Dudley designed Huntsville's
1859 Ch. of the Nativity (Epis.)

123. The Polks built their Maury County plantation church in Gothic style in 1842. Situated on a gently elevated site near the common boundaries of the Polk plantations, St. John's is Tennessee's clearest image of plantation Episcopalianism.

cal treatise, *Ancient Ecclesiastical Architecutre and Its Principles, Applied to the Wants of the Church of the Present Day,* a work in which he argued that in church buildings the soul "animates the frame and speaks in every stone," the edifices themselves teaching Christian doctrine.[39]

Through a series of commissions, many gained through his association with the ecclesiological society, Frank Wills brought ecclesiologically correct Gothic to the South. In 1851 Wills, who had come from Fredericton, New Brunswick, to New York before April 1848, formed a partnership with another English architect, Henry Dudley, also from Exeter; and though the partnership lasted only three years, the association endured.[40] Dudley later completed the Church of the Nativity in Huntsville, Alabama, which stood half-finished when Willis died in 1857,[41] and undertook the building of the Church of the Advent in Nashville, a commission which would almost certainly have been Wills's. Frank Wills's first building in the South was probably the lovely Chapel of the Cross in Madison County, Mississippi; his last the Church of the Nativity.[42]

Clerical interest in ecclesiology was probably stimulated in Tennessee by the Reverend Charles Tomes. Tomes served as rector of St. John's, Knoxville, from 1844 until 1846, during which time he erected what may have been East Tennessee's first Gothic Revival church and established the Episcopal congregation at Greeneville. From 1846 until 1848, Tomes was at Sing Sing, New York, and in Christ Church, St. Louis. From that time until a few months before his untimely death in 1857 Tomes was the rector of Christ Church, Nashville, resigning that important charge only in April 1857, when he accepted the call to the newly founded Church of the Advent. Tomes became Bishop Otey's son-in-law in 1846 by his marriage to Otey's daughter Henrietta. He was also the rector under whom both J.H. Ingraham and his less well-known brother J.P.T. Ingraham served, the former as a theological pupil from 1848 until 1852 and the latter as curate of St. Paul's

STATE OF ALABAMA
ALABAMA HISTORICAL COMMISSION
725 MONROE STREET
MONTGOMERY, ALABAMA 36130-5101

F. LAWERENCE OAKS
EXECUTIVE DIRECTOR

TELEPHONE NUMBER
261-3184

May 2, 1989

Dr. Frances Roberts
603 Randolph Street
Huntsville, Alabama 35801

Dear Dr. Roberts:

Enclosed is a copy of Frank Wills' obituary from the Montreal Evening Pilot for April 24, 1857. It indicates that Wills died on April 23rd. While in Montreal recently on an unexpected trip, I examined Christ Church Cathedral and saw many similarities to Nativity, although it is of course a much more elaborate structure.

Interestingly, Nativity seems to be the only one of Wills' known churches which employs a polygonal apse. If this was part of Wills' original scheme for the Nativity, he may well have been inspired by the popularity of the polygonal apse for Roman Catholic churches in the environs of Montreal.

Sincerely,

Robert Gamble
Architectural Historian

RSG/rf

Enclosure

cc: Harvie Jones

ve the Gospel. He
, his eternal happi-
ve of his God; he
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maintain the right

MURDER.—A murder of a most aggravated character was committed in the Parish of St. Louis de Gonzague, County of Beauharnois, on the 14th instant. It appears that on that day one Eusebe Parent induced a Scotch farmer named John Simpson to accompany him into the woods, where he brutally murdered him, breaking his skull with an axe. Coroner Jones of this city, on Tuesday last, held an inquest, and the 17 jurors unanimously returned a verdict of "Wilful Murder" against Parent. Parent has cleared, and his whereabouts is not known. Montreal "Evening Pilot" April 24, 1857

DEATH.—Mr. Frank Wills, the architect from New York, who was employed by the Building Committee to furnish plans for the new Parish Church and Cathedral in this city, died last night at the Montreal General Hospital. We believe he had furnished the committee with only skeleton plans; no details had been given. Mr. Wills was an Englishman by birth, and about 35 years of age. As an architect, especially as an ecclesiastical architect, he stood very high. During a residence of about ten years in the United States, he was the architect of upwards of fifty churches.

Mr. James Fairie, in a letter in the *Herald* of this morning, states, that he had information from Glasgow, by the *Arabia*, that the *Tempest*, about which considerable anxiety was felt, had put into an Irish port dismasted and otherwise injured, after being out forty days. We hope this is correct; but it does seem strange to us, that if such was the case, that no announcement of it has been made, either by the *Arabia* or the other steamers that have arrived since.

---

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Mr. Thomas, Mr. H
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holland held that the
to the principle of th
this Board should exr

JONES & HERRIN

May 1991

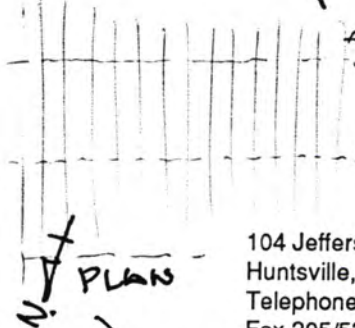
Harvie P. Jones, F.A.I.A.

Rev. Roderic L. Murray

Dear Rev. Murray —

(1) Here are the 1859 box-pews that were originally in the 1st Meth. Ch. (photo attached)

(2) The floor-traces on the Nativity original floors appear to indicate it had similar (box) pews:



PS 1995. Fl. traces due to vert. planks under pews later removed. See photo here of one intact pew (1994)

104 Jefferson Street
Huntsville, Alabama 35801
Telephone 205/539-0764
Fax 205/534-2289

Harvie Jones

18 Jan '95

Harve,

Thanks again for your help and for the copies. They'll be a big help.

Here are the photos that I promised. The bench is at St. Thomas rather than St. Stephen's Episcopal church as you put in your notes.

You'll see that this is a short bench with one original standard. The other end was attached to wainscoting where the organ is presently. It has been completely refinished - the seat was originally unfinished.

Photo 1: light band at front of seat may indicate a lip had been added to keep the cusion from sliding off.

Photo 2: Shows the seat support with all the heal (heel) marks. If not original it has certainly been well worn and similar to an original. This one is of pine and a full 4/4 thickness. I'll have to look again to see if it is attached through the seat with the original cut nails. The faces appear new.

Photo 3: The book rack is not original. It is different even from those in a 1907 photo. Though similar, the ~~one~~ 1907 rack was shorter and had 3 supports. Other holes can be seen below the crest rail.

Photo 4: Shows the notch in the seat support the seat end support. Most end supports on the existing benches are single piece - front to back - though there are several two piece end supports with 1 3/4" - 2" gaps. Were the floor to seat supports of variable thickness? The markings on the underside of the seat don't seem so wide.

Photo 5: Elbowed lancet standard. Generally ~~A~~ of these are pieced in the arm and not in the lancet. The wide section is RIFT rift sawn while the additional width is quarter sawn.

I'll be anxious to see the floor for other markings.

Paul W.

Paul Whitehead – Ch. of Interp.

1

NOTE!
Vert. bd. under seat explains the fl. traces seen on the 1859 fl. plan of Ch. of Nativ.

These supports removed at 1859 bldg. to install kneelers

2

1980's ← 1859 end → 1980's end

3

Right half of an 1859 pew originally in the 1859 Church of the Nativity, Huntsville, here at the St. Thomas Epis. Ch. in Hv. Refinished. Brackets under seat = recent. Left std. is recent (originally a divider was there)

Photos 1994 by Paul Whitehouse, wood inserter, during hist. of Ch. of Nativ.

OAK

4

1859 END

5

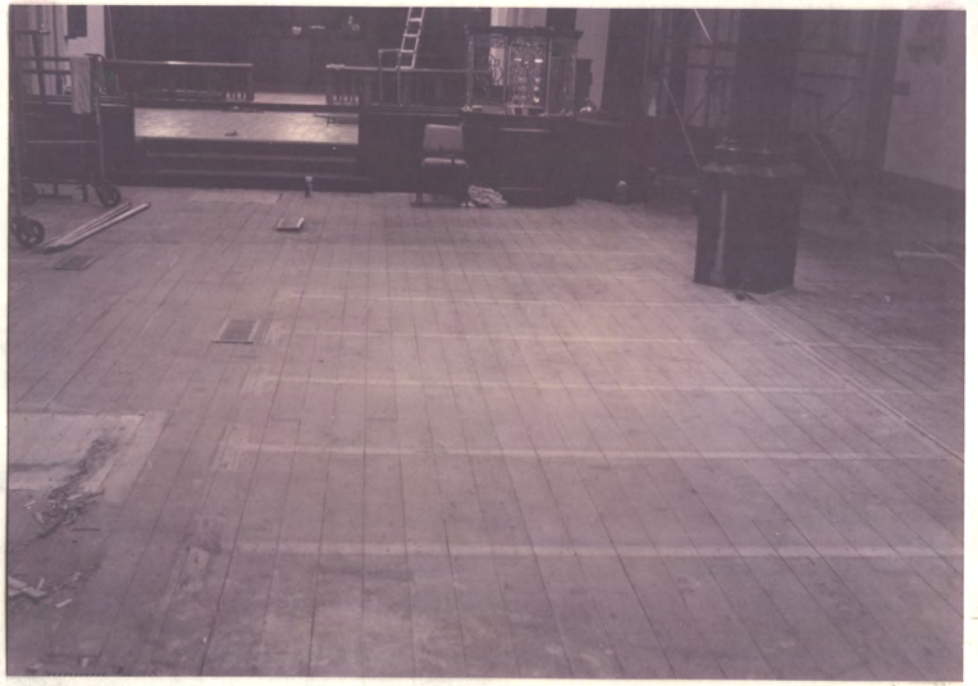
REAR

1859 Church of the Nativity, Huntsville AL.
Sanct. w/ pews removed for fl. restor. & pew repairs
Photos Jan. '96 HPJones - Jones & Harris, Arch.

N

pew vert. brace traces

braces removed at some point. Not here in 1996. One unaltered pew survives



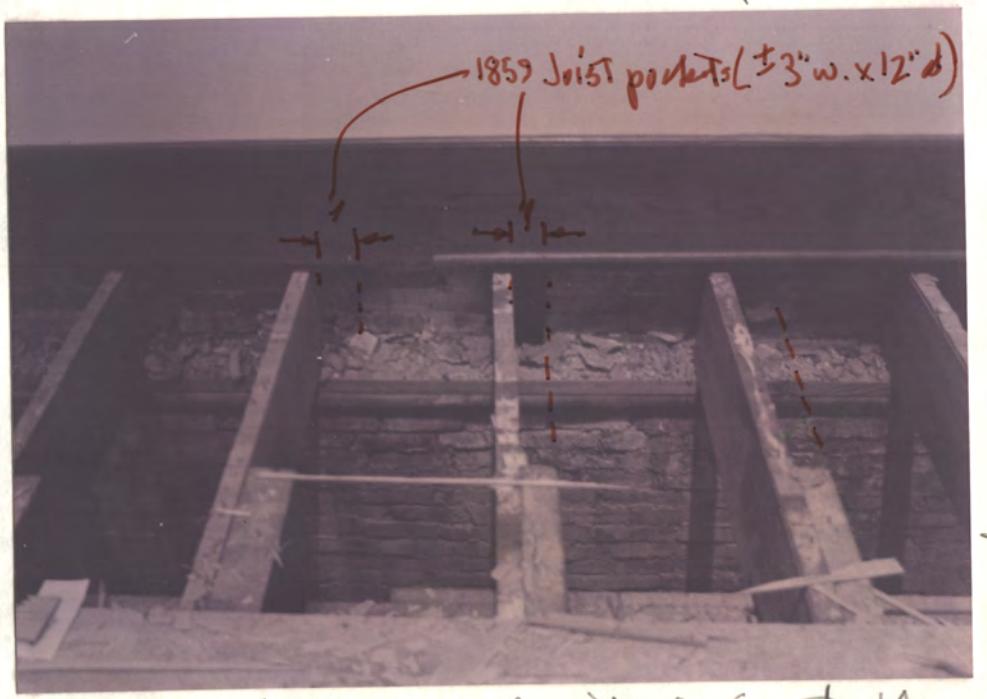
N

pew end trace

N

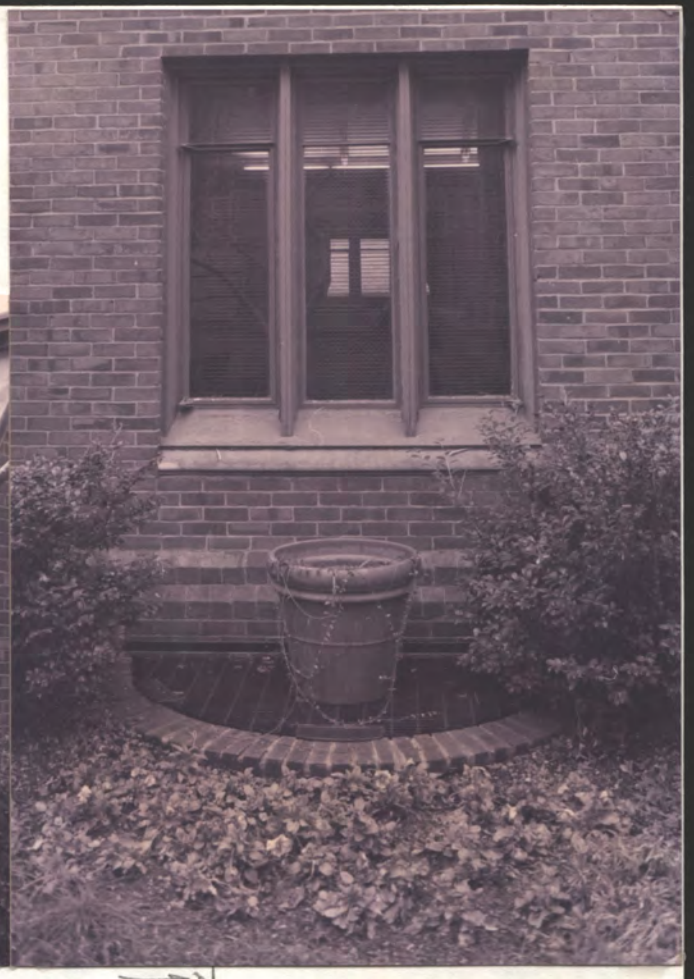
Note multiple carpet-tack holes. Ch. records show that the fl. was ALWAYS carpeted from 1859 on, recarpeted every 15–20 yrs generally. Last carpet installed in early 19 60's

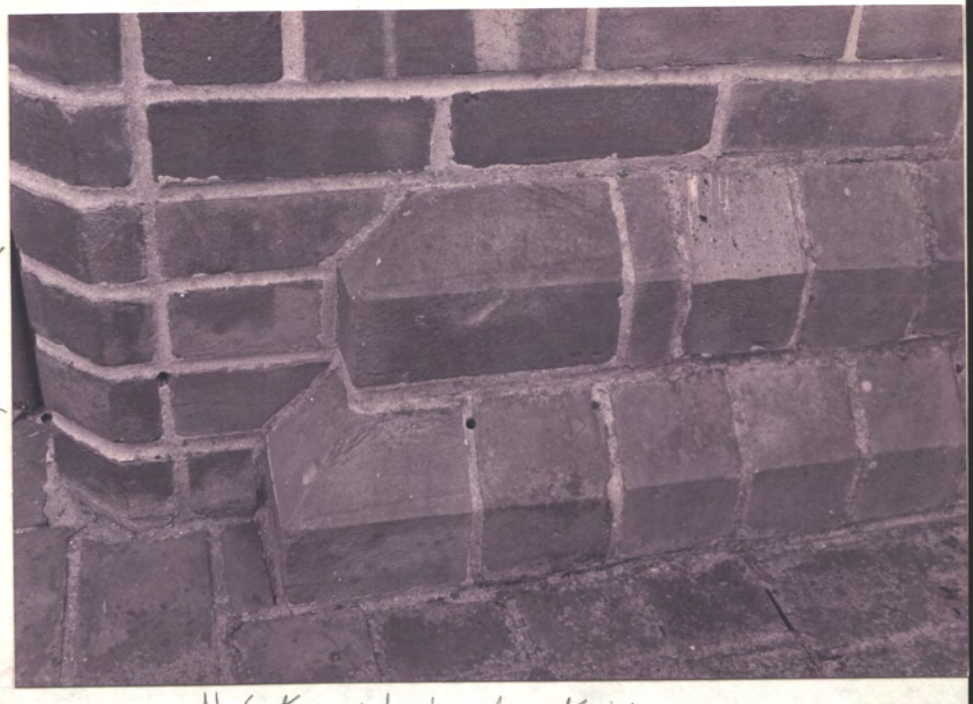
↑ carpet tack holes



About 4' w. on each side of Sect. #1 was terrazzo damaged (see ch. records) & replaced in early 19 60's

c.1951 Ridley Hall at
Church of the Nativity, Huntsville AL
photos Jan 1996 H P Jones FAIA
(Photos for possible new E. wall doors)

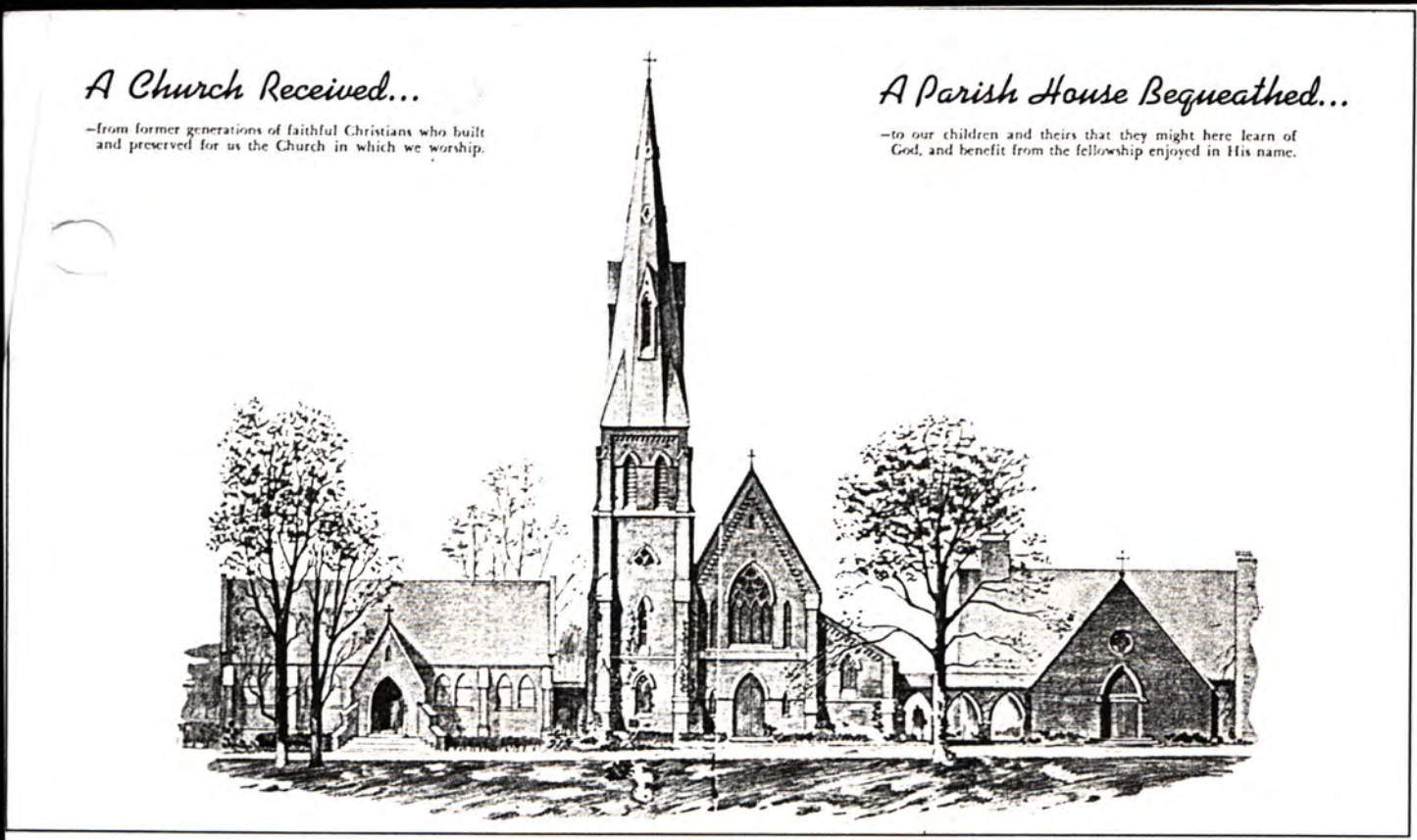




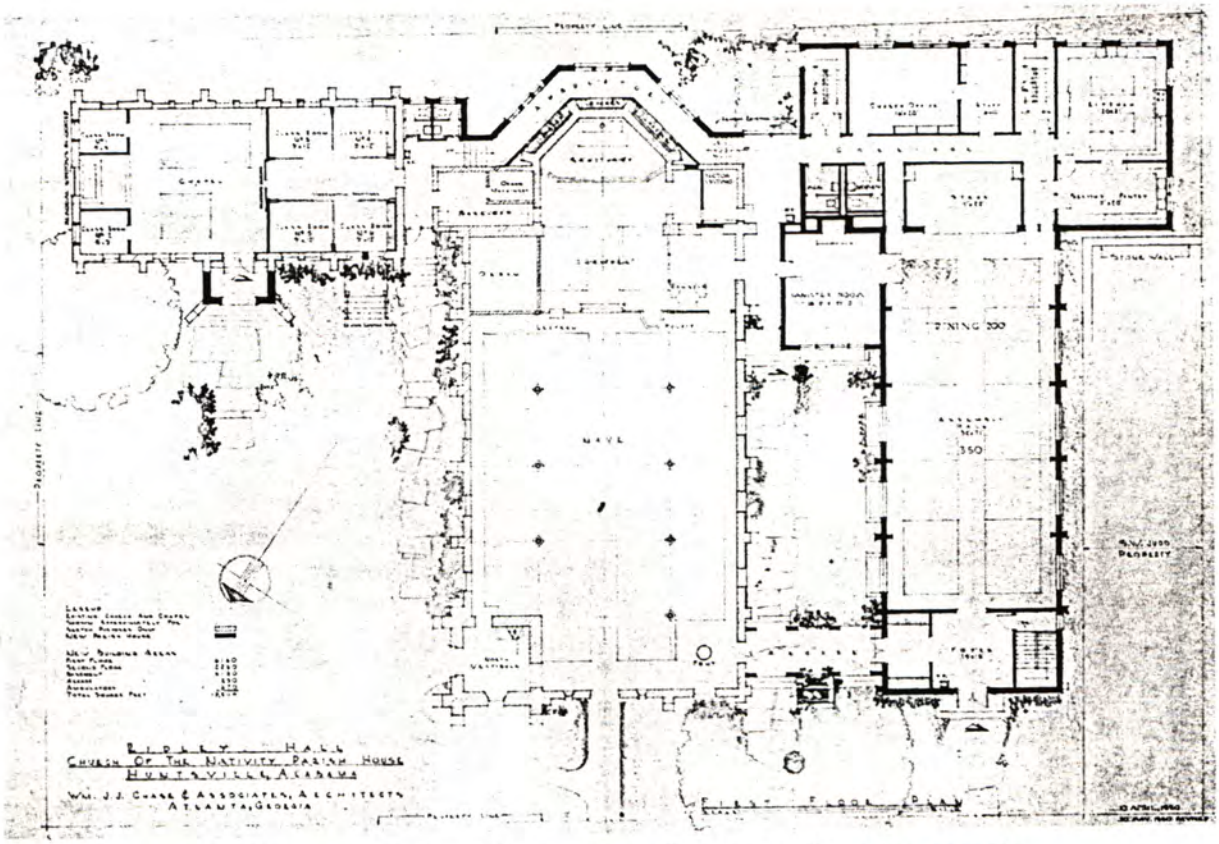
N. DOOR.

N. Entry, W. Jamb at fl.
Conc. block

Typical int. sill (conc.)



Drawing of the Chapel, Church and proposed Parish House from the 1950 brochure presentation.



Architect's floor plan of the Chapel, Church and Parish House from the 1950 brochure presentation.

COURTHOUSE SQUARE

1970's OFFICES (2 STY.)

1840's (REMOD. 1880's 3-STY. BRICK + STONE

PARKING

PARKING

EUSTIS AVE.

222' O.A.

1840's 3-STORY BRICK

1866 2 STY. BRICK

1820's 2 STY. BRICK

C.1940's(?) 2 ST. BRICK

C.1840's 3 STY. BRICK

20TH. C. (?) 2 STY. BRICK

OPEN

OPEN

OPEN

25.5'

CHURCH OFFICE C.1870's

CH. OFF. C.1970's

150'

300'

OFF. PARKING

OFF. PARKING

C.1980 2 STY. BRICK OFF.

90' ±

LAWN

196.5'

ARCADE 1952

COURT YARD

SANCTUARY 1859

SPIRE

ORIGINAL EARLY 19TH. C. EPIS. CH. DEMOL. BETWEEN 1871-1884 (PER MAPS)

LAWN

147'

RIDLEY HALL 1952

CHAPEL 1886

1952 AMBULATORY

ARCADE 1982

COURTYARD

JOFFRION HALL 1982

EPIS. CHURCH PARKING

60'±

±207' O.A.

EPIS. CH. PARKING

150'

LAWN

±90'

EARLY 20TH. C. HOUSE

LAWN

±60'

300'

LATE 19TH C. 2 STY. BRICK

1819 CONSTIT. HALL (REPLIC. 1977)

ST.

FRANKLIN

ST.

GREENE

PARKING

EARLY 20TH. C. HOUSE

GATES AVE.

1966 OFF. 2 STY. BRICK

PARKING

LATE 19TH C. HOUSE (FRAME)

EARLY 19TH C. HOUSE 1½ STY. BRICK

N.

1819 WEEDEN HOUSE MUSEUM

1859 CHURCH OF THE NATIVITY - HUNTSVILLE, AL. - 17 JUNE 1989 - SITE PLAN & VICINITY MAP SKETCH
SOURCE - VARIOUS SURVEY MAPS, 1925-52, G.W. JONES & SONS, ENGINEERS, HUNTSVILLE, AL. H.P. JONES, F.A.I.A.

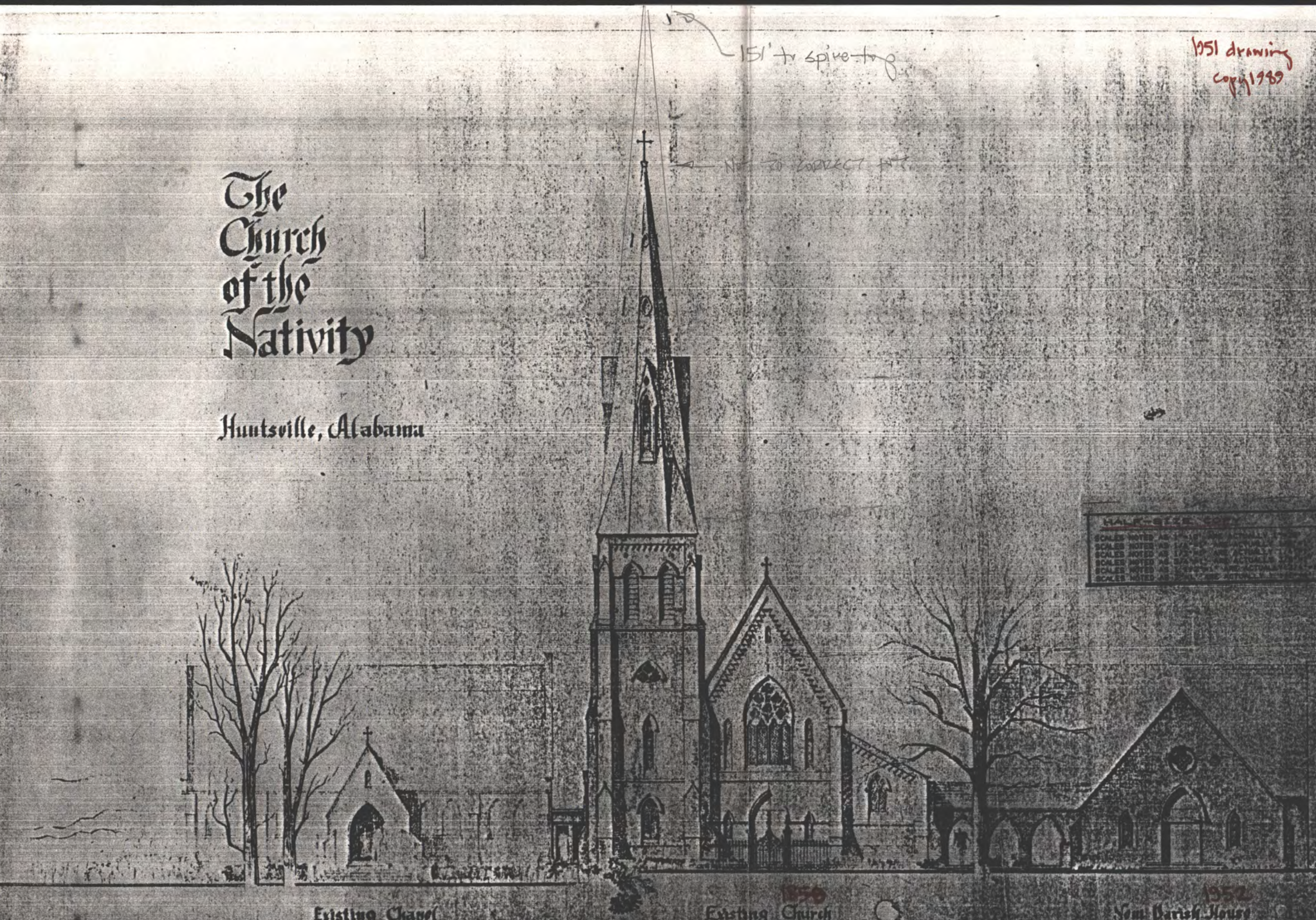
151' to spire top

Not to correct pt.

1951 drawing
copy 1989

The Church of the Nativity

Huntsville, Alabama

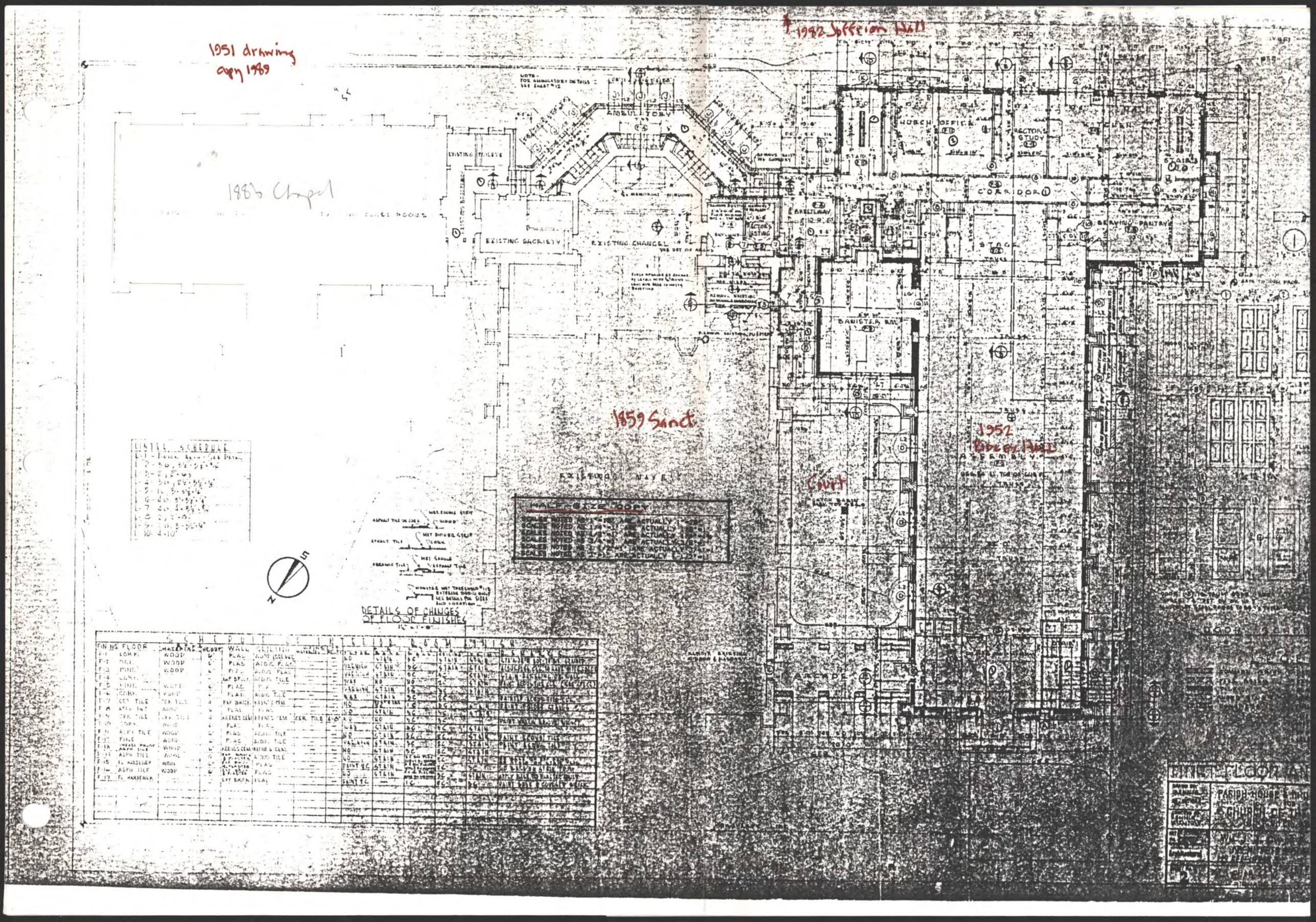


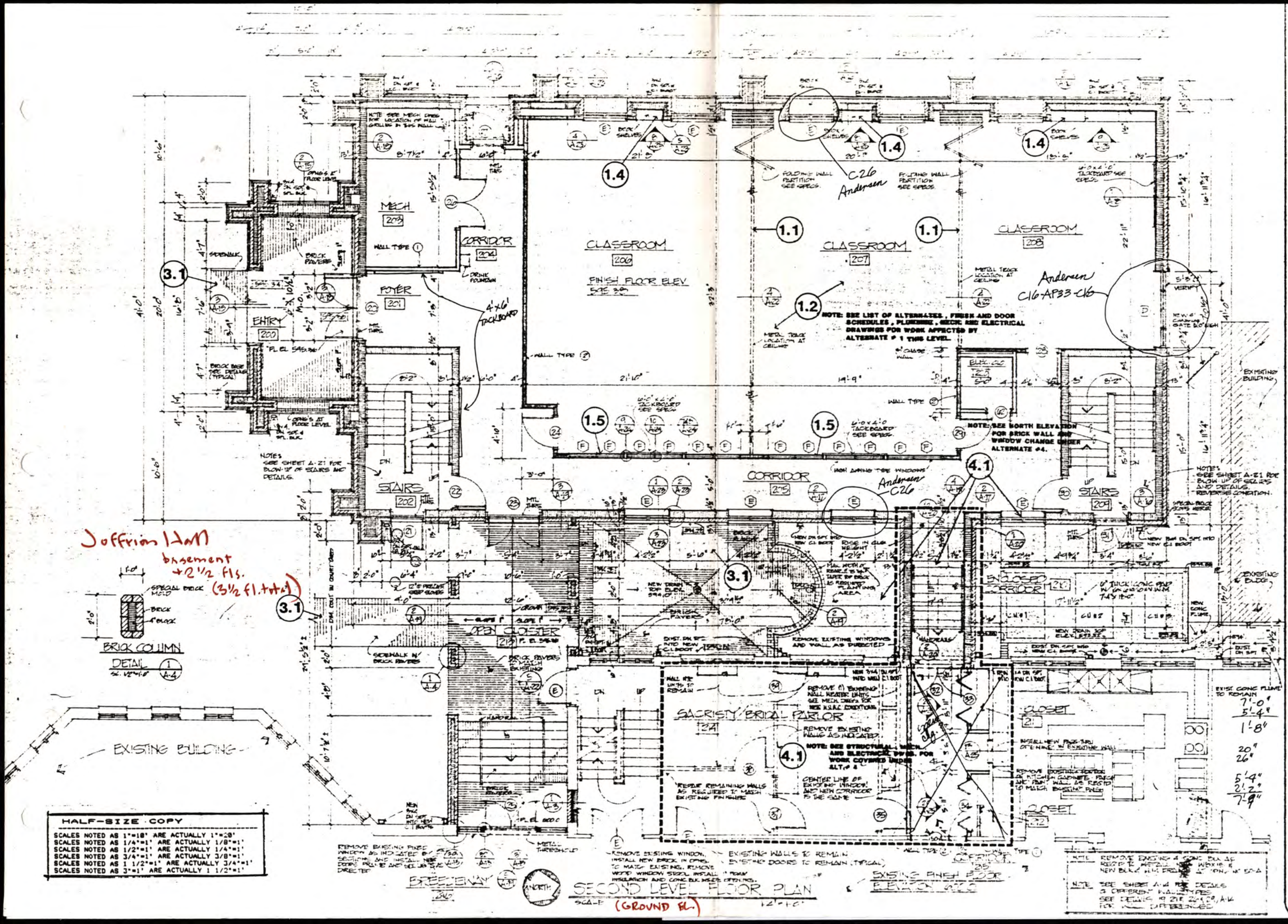
Existing Chapel
1884

Existing Church
1950

New Parish House
1952

Wm. J. Hayes and Associates Architects Atlanta


1951 drawing
copy 1989
1982 Jeffrion Hall
1883 Chapel
1859 Sanct.
1952
Bibley Hall
Court
AMBULATORY
EXISTING TOILETS
EXISTING SACRISTY
EXISTING CHANCEL
BREEZEWAY
CORRIDOR
STAGE
BANISTER RM.
ASSEMBLY
ARCADE
LINTEL SCHEDULE
DETAILS OF CHANGES OF FLOOR FINISHES
SCHEDULE OF INTERIOR ROOM FINISH
FIRST FLOOR
PARISH HOUSE



Joffrion Hall
basement
+2½ fls.
(3½ fl. tot.)

SECOND LEVEL FLOOR PLAN

SCALE (GROUND FL.)

HALF-SIZE COPY

SCALES NOTED AS 1"=10' ARE ACTUALLY 1"=20'
SCALES NOTED AS 1/4"=1' ARE ACTUALLY 1/8"=1'
SCALES NOTED AS 1/2"=1' ARE ACTUALLY 1/4"=1'
SCALES NOTED AS 3/4"=1' ARE ACTUALLY 3/8"=1'
SCALES NOTED AS 1 1/2"=1' ARE ACTUALLY 3/4"=1'
SCALES NOTED AS 3"=1' ARE ACTUALLY 1 1/2"=1'

Joyce Pearson Prout P.A. Architect
104 South Side Square
Huntsville, Alabama 35801
Telephone (205) 536-1495

STATE OF ALABAMA
FRANK LEE PROUT
1495
REGISTERED ARCHITECT

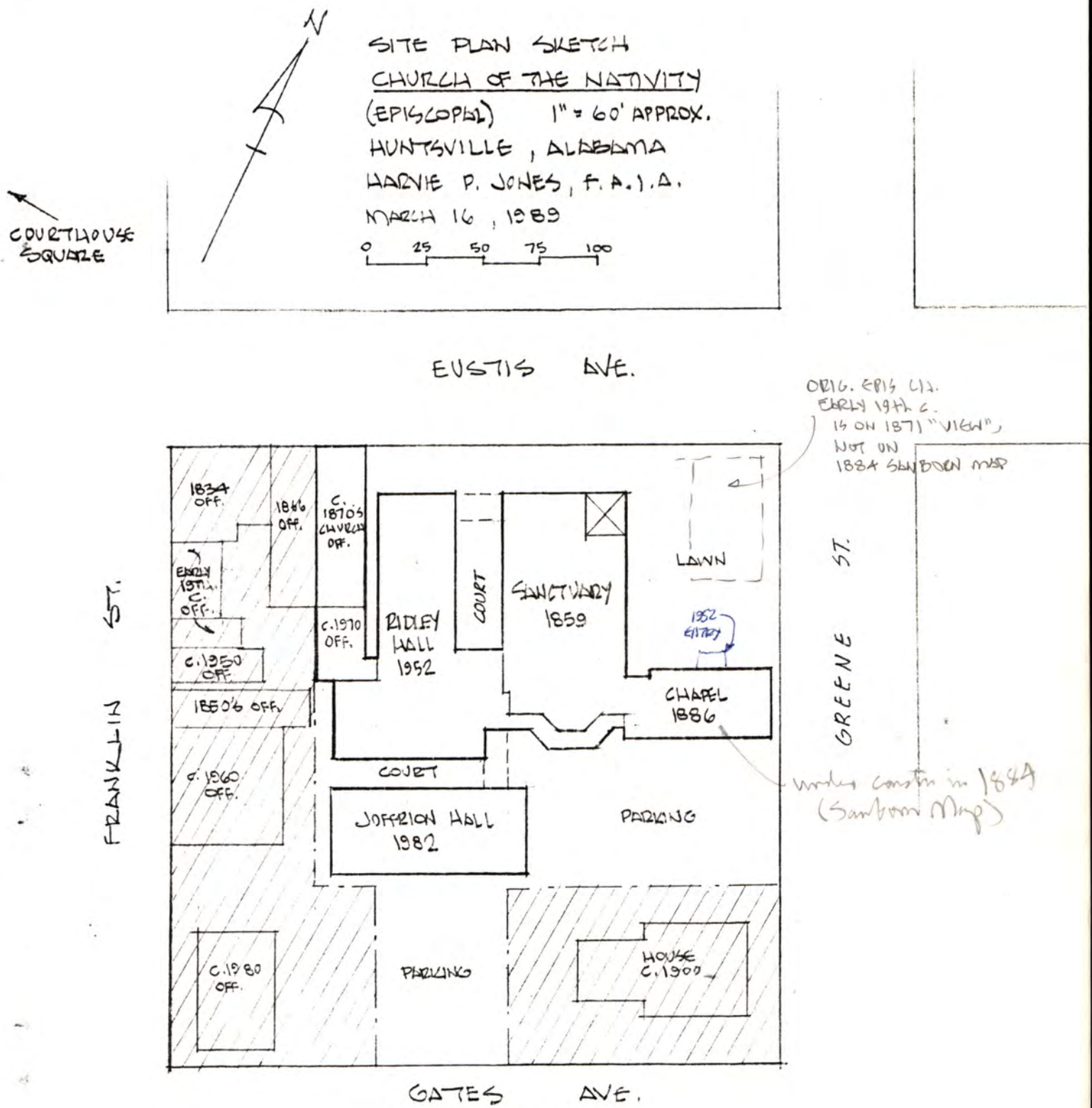
ADDITIONS AND ALTERATIONS
TO
CHURCH OF THE NATIVITY
HUNTSVILLE, ALABAMA
(1962 PHASE)

sheet title: SECOND LEVEL FLOOR PLAN

job number 8C174
date 3-10-1962
drawn by R.T.H.W.
check by R.T.H.W.

revisions | by | date

sheet number A-4
of 30 sheets


SITE PLAN SKETCH
CHURCH OF THE NATIVITY
(EPISCOPAL) 1" = 60' APPROX.
HUNTSVILLE, ALABAMA
HARVIE P. JONES, F.A.I.A.
MARCH 16, 1989
0 25 50 75 100
N
COURTHOUSE SQUARE
EUSTIS AVE.
ORIG. EPIS CH. EARLY 19th C. IS ON 1871 "VIEW", NOT ON 1884 SANBORN MAP
1834 OFF.
1866 OFF.
C. 1870'S CHURCH OFF.
EARLY 19TH C. OFF.
C. 1970 OFF.
C. 1950 OFF.
1850'S OFF.
C. 1960 OFF.
RIDLEY HALL 1952
COURT
SANCTUARY 1859
LAWN
1952 ENTRY
CHAPEL 1886
under constr. in 1884 (Sanborn Map)
COURT
JOFFRION HALL 1982
PARKING
C. 1980 OFF.
PARKING
HOUSE C. 1900
FRANKLIN ST.
GREENE ST.
GATES AVE.

JONES & HERRIN
Architecture/Interior Design

03/13/89

ARCHITECTURAL DESCRIPTION
CHURCH OF THE NATIVITY (EPISCOPAL)
SOUTHWEST CORNER OF EUSTIS AVENUE & GREENE STREET
HUNTSVILLE, ALABAMA

Sanctuary - 1859 - Wills & Dudley, Architects, New York City. No original plans.
Chapel - 1886 - Architect & builder unknown. Shown under construction on 1884 Sanborn maps. No original plans.
Ridley Hall (social hall & classrooms) - 1952 - Wm. J.J. Chase & Assoc. Architects & Engineers, Atlanta. Plans in possession of the Church.
Joffrion Hall (classrooms, etc.) - 1982 - Joyce, Pearson, Prout, P.A. Architects, Huntsville. Plans in possession of the Church.
Office Building - c.1870 - Architect & builder unknown. No original Plans.

1. Sanctuary - A Gothic Revival design by the firm of Wills & Dudley, Architects of New York City, prominent in the English-originated "Ecclesiological" movement that advocated the idea that a continuation of Gothic was the true English architecture for religious structures, with the Renaissance being only a temporary imported aberration.

The Sanctuary is approximately 54 by 100 feet, about 50 feet to the roof ridge-line, and about 151 feet to the top of the spire. Brick bearing-wall and wood frame construction, six buttressed bays. Bell tower in N.E. front corner. Broached octagonal spire with four tall dormers containing narrow lancet windows topped by small quatrefoil windows. The upper part of the spire contains additional small quatrefoil windows proportioned to the width of the spire face at their respective vertical locations.

The brick bell tower is about 18 feet square, with two projecting stepped buttresses at each corner of about 2′-6" by 3′ at their bases. The sloping buttress-steps (shoulders) are capped by heavy cast-iron covers with small steps like slate-edges cast into their top surfaces.

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104 Jefferson Street Huntsville, Alabama 35801
Telephone 205/539-0764

The bell chamber has two tall wood louvered lancet openings on each of the four walls. The bell bears a cast inscription indicating it was made in Sheffield, England in 1865 (the original bell was removed during the Civil War for its metal). The lower part of the bell tower has various lancet and trefoil windows at its different levels, and five levels of brick watertables.

The north front gable of the Nave has a large wood-traceried lancet window of stained and painted glass of about 8 x 15 feet over a carved limestone band above the entry. The stone band is inscribed "Reverence My Sanctuary" in a gothic-style font. The double wood doors are built of beaded layered planking. The rimlock hardware is of a design typical of the 1850's. The doors and hardware give every indication of being original. The front gable of the Nave is topped by a sheet copper boxed cross with fleur-de-lis cusps. The Apse is topped by a cross of more slender proportions and appears to be of cast iron. Old photographs indicate an elaborated cross was once on the spire; the present simple one dates from 1957.

The Apse is a semi-octagonal projection containing three large figurative stained and painted glass lancet windows which 1859 records indicate are original, along with the rest of the geometric and floral pattern stained and painted glass at the Nave. Sacristy and Vesting rooms adjoin the Apse sides. The Apse ceiling is a ribbed pointed segmental-arch vault of plaster on wood frame and lath. The ribs are embellished, and a floral plaster boss caps their apex.

The Nave roof is double-sloped. The side aisles slope at about about 7 in 12 up to a clerestory vertical break. The clerestory windows are circular, each containing three trefoil stained glass lights. These windows tilted at mid-height to open. The operating chains are still in place. From the clerestory the center-aisle roof slopes up sharply, at about 22 in 12, to the ridge line.

The roof construction is heavy timber (oak) post-&-beam, with wooden "arches" providing visual effect and some diagonal bracing. The center-aisle roof has deflected and spread, pushing the columns out of plumb by several inches - a usual problem with this type of framing.

Each bay of the side aisles is lit by a traceried lancet window of geometric and floral stained and painted glass. The bottom section of each lancet window tilted at its mid-point to open. The wood tracery produces a pair of trefoil-arch lancets topped by a quatrefoil. Each bay of the side aisles is marked by a stepped brick buttress on the exterior.

The tracery and frames of all windows is heavy carved wood with prominent concave edges. The exterior edges of the windows are articulated by projecting

moulded brick hood moulds of a lancet cross-section, and chamfered brick jambs and sills.

The exposed wood in the Sanctuary is oak, presently with a dark stain and varnish. Some scratched places beneath later paint on the inner face of the east bell-tower doors indicates a "golden oak" natural finish and it would not be surprising to find that all the interior wood might originally have been this lighter and brighter finish, with the darker finish coming with the ageing of the varnish and/or darker stain in the late Victorian period.

The interior walls are plastered brick. The ceilings are stained planking except at the apse, described above. The floors are 5/4 x 6 inch (generally) heart pine, which the Church records indicate were originally covered with carpeting. They are now covered with 1950's carpeting over a plywood layer, but the original wood floor is still in place except for an approximately four foot wide strip along each side wall, which may have been a victim of rot and termites since this area directly adjoins the outside earth beyond the porous brick sidewalls and is thus subject to moisture penetration and termite infestation.

A wood-traceried organ screen in the southeast corner of the Nave is a mid-20th century harmonious addition. Dr. Frances Roberts reports the organ chamber was originally at the location of the present Vestry, west of the Apse. The Chancel platform was extended in this century one bay forward into the Nave to provide space for the choir, per Dr. Roberts' research. The floor of the Chancel area is of a later ceramic tile of a color and texture harmonious with the original building.

The pews, reports Dr. Roberts, are original. They have lancet-top moulded-edge ends with quatrefoil cutouts. The carved marble Baptismal Font is also original, per the Church records. The pulpit and lectern are 20th century.

The elaborate cast-iron gate and gateposts at the main north entry are of the same design documented to be latter 1850's in two other Alabama locations by Robert Gamble of the Alabama Historical Commission and it is therefore likely they are original. The construction records list an item for "iron fence". The north cast iron fence posts are inscribed "Wood and Perot, Makers, Phil.", and "S.J. Creswell, Maker, Phil.". The east fence was added in the late 1870's and is of smaller and simpler proportions. It is a combination of cast posts and wrought rails and pickets.

The roof surface of both the 1886 Chapel and the 1859 Sanctuary are inverted-lancet stamped metal shingles. Thus these roofs may date from the same time period and it is possible they may date from 1886 since stamped metal shingles were in common use at that time. When the deteriorated spire was replicated in

1957 the same pattern of stamped galvanized metal shingle was installed on the spire.

In 1956 it was observed after a storm that the wood-framed spire was noticeably leaning. An investigation revealed heavy insect damage throughout, coupled with some rot. In 1956 and 1957 the spire was carefully replicated (with the exception of the cross) and rebuilt with a wood sheath on a steel primary frame that is structurally independent of the brick tower, so as to eliminate further wind-stress on the brick tower. Wind-stress of the original spire anchors had warped the tower 18 inches out of square as measured on the diagonals, and the tower could no longer accept these stresses. The effect of this warping can be seen at the spire broaches. In 1988 the brick tower was found to be on the verge of collapse of the top third due to these stress-deformation voids and moisture/freeze deterioration of the mortar. The tower was stabilized using a highly-resilient natural mortar developed in Holland for this purpose (Jahn M-40 Injection mortar) and utilized by such institutions as Columbia University, the National Parks Service, and many other European and U.S. historic preservation projects. This work did not affect the appearance of the tower.

In the early 1970's the brick faces of the Sanctuary were improperly cleaned with abrasives and hard mortar was troweled onto the surface of the old joints. Fortunately, a recent investigation shows this hard mortar barely goes into the brick joints, so it has not stressed the bricks as it would if the mortar had been tuck-pointed an inch deep into the joints. The main detriment of this work has thus been esthetic; the joints appear to be too wide and too straight. As the walls re-patinate, the appearance is softening. The brick walls at the Chapel are in their original condition except for some minor work on parts of the south (rear) wall.

In 1951 an Ambulatory was built behind the Apse, with a low, flat roof so as not to intrude on the stained glass at the Apse.

2. Chapel - 1886. Architect and builder unknown. Approximately 31 by 64 feet, 5 bays, brick, buttressed, steep gable roof supported by stained wood trusses with arched bottom chords resting on bracketed hammer-beams. In 1951, a harmonious entry was added to the north side. Stained wood plank ceiling. Plaster-on-brick interior walls, heart-pine floor now covered by c.1920's thin, narrow planks. Simple, attractive side windows of grids of leaded stained glass squares of varying but harmonious hues within lancet openings. The altar is most interesting, being built in-place of unglazed terra-cotta tiles in varying patterns and moulds. The altar and glass have an Arts-&-Crafts flavor. The Chapel contains a number of simple, light benches thought to be original to the room. They too have an Arts-&-Crafts flavor. The backs are horizontally slatted and the ends are rectangles with a quatrefoil cutout.

In 1986 an old Moeller organ from a Victorian church in Petersburg, Virginia was installed behind the existing screens at the altar end of the room. The floor in these two small screened areas was lowered to conceal the tops of the organ pipes.

3. Ridley Hall - 1952 - Wm. J.J. Chase and Associates, Architects & Engineers, Atlanta. Main floor assembly room and a basement activities room (called "Rumpus Room" on the plans) about 35 x 90 feet including the small lobby. The interior side walls of the Activities Room take a simple material-concrete block-and elevates it to considerable dignity by the device of alternating 4 & 8 inch high courses. Six bays, buttressed brick and concrete-block walls. Front and side walls are simple but harmonious with the adjoining Sanctuary. Arcade connection to the Sanctuary N.W. entry, creating a pleasant small brick-paved courtyard between the two buildings. Basement, and three-story 35x71 foot classroom building to rear (south), plus kitchen, etc. "Banister Room" parlor next to the S.W. entry to the Sanctuary.

4. Joffrion Hall - 1982 - Joyce, Pearson, Prout, P.A. Architects, Huntsville. Three story brick veneer building south of Ridley Hall containing various activity and class rooms, designed in a harmonious manner with the other buildings.

5. Office Building - Pre 1884, probably 1870's (?). Adjoining small commercial building purchased in the 20th century. The building next to it to the west is documented to have been built in 1866, and this building is a near-twin, based on the facade evidence. Windows altered, interior is 1970's. Shown on 1884 Sanborn map.

Respectfully,

Harvie P. Jones, FAIA
HPJ/am

JONES & HERRIN
Architecture/Interior Design

03/13/89

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CHURCH OF THE NATIVITY (EPISCOPAL)
SOUTHWEST CORNER OF EUSTIS AVENUE & GREENE STREET
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A cost item in the church records is a payment to the architects for "plans and supervision", so it is apparent that the architects superintendent, Mr. Mason, came to assist in the construction of the Church building as requested by the Vestry in a lettter to the architects shortly after construction began.

The Sanctuary is approximately 54 by 100 feet, about 50 feet to the roof ridge-line, and about 151 feet to the top of the spire. Brick bearing-wall and wood frame construction, six buttressed bays. Bell tower in N.E. front corner. Broached octagonal spire with four tall dormers containing narrow lancet windows topped by small quatrefoil windows. The upper part of the spire contains additional small quatrefoil windows proportioned to the width of the spire face at their respective vertical locations.

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The present semi-octagonal plan shape of the Apse clearly shows on the 1861 map and the 1871 birds-eye-view of Huntsville and it is apparent that this is its original 1859 configuration.

The Nave roof is double-sloped. The side aisle roofs slope at about 7 in 12 up to a clerestory vertical break. The clerestory windows are circular, each containing three trefoil stained glass lights. These windows tilted at mid-height to open. The operating chains are still in place. From the clerestory the center-aisle roof slopes up sharply, at about 22 in 12, to the ridge line.

The roof construction is heavy timber (oak) post-&-beam, with wooden "arches" providing visual effect and some diagonal bracing. The center-aisle roof has deflected and spread, pushing the columns out of plumb by several inches - a usual problem with this type of framing.

The present hanging lights in the Nave were installed in 1938 per the recollection of Dr. Roberts.

Each bay of the side aisles is lit by a traceried lancet window of geometric and floral stained and painted glass. The bottom section of each lancet window tilted at its mid-point to open. The wood tracery produces a pair of trefoil-arch lancets topped by a quatrefoil. Each bay of the side aisles is marked by a stepped brick buttress on the exterior.

Dr. Robert's excerpts from the Church records cite a cost item of $1,573.30 for "stained glass", and a letter remarks on the beauty of the glass and that "the aisle windows are now in and delight everybody". This, plus the geometric and floral pattern painted and stained glass indicates that the glass is original. Dr. Robert's research indicates that the small bottom panels of the side-aisle windows were left blank and that names of Church members were added at various times as each window was dedicated to the memory of a Church member. The names on the Apse and front windows are original, per Dr. Roberts.

The tracery and frames of all windows is heavy carved wood with prominent concave edges. The exterior edges of the windows are articulated by projecting moulded brick hood moulds of a lancet cross-section, and chamfered brick jambs and sills.

The exposed wood in the Sanctuary is oak, presently with a dark stain and varnish. Some scratched places beneath later paint on the inner face of the east bell-tower doors indicates a "golden oak" natural finish and it would not be surprising to find that all the interior wood might originally have been this lighter and brighter finish, with the darker finish coming with the ageing of the varnish and/or darker stain in the late Victorian period.

The interior walls are plastered brick. The ceilings are stained planking except at the apse, described above. The floors are 5/4 x 6 inch (generally) heart pine, which the Church records indicate were originally covered with carpeting. They are now covered with 1950's carpeting over a plywood layer, but the original wood floor is still in place except for an approximately four foot wide strip along each side wall, which may have been a victim of rot and termites since this area directly adjoins the outside earth beyond the porous brick sidewalls and is thus subject to moisture penetration and termite infestation.

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A historic photograph in the Church files shows the following arrangement in the apse, per the recollections of Dr. Frances Roberts and the Church records: A small organ, presumably original, was built into the extant arched niche at the west side of the Apse. $1,035 for an organ is listed in the construction cost records. This archway later had a small doorway cut into it connecting to the adjacent vestry when the present larger organ was installed in 1941 in the southeast corner of the Nave. This organ was enclosed with a wood-traceried screen, begun in 1941 and completed after World War II. The original platform occupied only the space within the apse. Three risers at the front of the apse led up to the wooden platform. A fourth riser near the rear of the Apse led behind the rail up to the wooden altar Table. The pulpit and lectern were of wood.

The Apse platform was extended in the early 1940's one bay forward into the Nave to provide space on the platform for the choir. The choir rails and pews were originally at the Nave floor level, and were then raised to the platform level.. The choir rails and pews are apparently original, for their design and construction matches the Nave pews. The carved and paneled wood wainscot under the Apse windows was added in the 1940's. The present altar-case, altar rail and chairs are of the same delicate and elaborate character and appear to be of the same period. When the platform was extended the raised floor was covered with ceramic tile. The present ceramic tile is 1980's. a single tile from an old English church is incorporated in the floor in front of the altar-case.

The original pulpit and lectern were of wood. The present ones are of elaborate brass-work. The pulpit dates from 1915 and the lectern from 1907. The wooden base of the pulpit may be from the original.

The elaborate cast-iron gate and gateposts at the main north entry are of the same design documented to be latter 1850's in two other Alabama locations by Robert Gamble of the Alabama Historical Commission and it is therefore likely they are original. The construction records list an item for "iron fence". The north cast iron fence posts are inscribed "Wood and Perot, Makers, Phil.", and "S.J. Creswell, Maker, Phil.". The east fence was added in the late 1870's and is of smaller and simpler proportions. It is a combination of cast posts and base-course and wrought rails and pickets.

The roof surface of both the 1886 Chapel and the 1859 Sanctuary are inverted-lancet stamped metal shingles. Thus these roofs may date from the same time period and it is possible they may date from 1886 since stamped metal shingles were in common use at that time. When the deteriorated spire was replicated in 1957 the same pattern of stamped galvanized metal shingle was installed on the spire.

In 1956 it was observed after a storm that the wood-framed spire was noticeably leaning. An investigation revealed heavy insect damage throughout, coupled with some rot. In 1956 and 1957 the spire was carefully replicated (with the exception of the cross) and rebuilt with a wood sheath on a steel primary frame that is structurally independent of the brick tower, so as to eliminate further wind-stress on the brick tower. Wind-stress of the original spire anchors had warped the tower 18 inches out of square as measured on the diagonals, and the tower could no longer accept these stresses. The effect of this warping can be seen at the spire broaches. In 1988 the brick tower was found to be on the verge of collapse of the top third due to these stress-deformation voids and moisture/freeze deterioration of the mortar. The tower was stabilized using a highly-resilient natural mortar developed in Holland for this purpose (Jahn M-40 Injection mortar) and utilized by such institutions as Columbia University, the National Parks Service, and many other European and U.S. historic preservation projects. This work did not affect the appearance of the tower.

In the early 1970's the brick faces of the Sanctuary were improperly cleaned with abrasives and hard mortar was troweled onto the surface of the old joints. Fortunately, a recent investigation shows this hard mortar barely goes into the brick joints, so it has not stressed the bricks as it would if the mortar had been tuck-pointed an inch deep into the joints. The main detriment of this work has thus been esthetic; the joints appear to be too wide and too straight. As the walls re-patinate, the appearance is softening. The brick walls at the Chapel are in their original condition except for some minor work on parts of the south (rear) wall.

In 1951 an Ambulatory was built behind the Apse, with a low, flat roof so as not to intrude on the stained glass at the Apse.

2. Chapel - 1886. Architect and builder unknown. Approximately 31 by 64 feet, 5 bays, brick, buttressed, steep gable roof supported by stained wood trusses with arched bottom chords resting on bracketed hammer-beams. In 1951, a harmonious entry was added to the north side. Stained wood plank ceiling. Plaster-on-brick interior walls, heart-pine floor now covered by c.1920's thin, narrow planks. Simple, attractive side windows of grids of leaded stained glass squares of varying but harmonious hues within lancet openings. The altar is most interesting, being built in-place of unglazed terra-cotta tiles in varying patterns and moulds. The altar and glass have an Arts-&-Crafts flavor. The Chapel contains a number of simple, light benches thought to be original to the room. They too have an Arts-&-Crafts flavor. The backs are horizontally slatted and the ends are rectangles with a quatrefoil cutout.

In 1986 an old Moeller organ from a Victorian church in Petersburg, Virginia was installed behind the existing screens at the altar end of the room. The floor in these two small screened areas was lowered to conceal the tops of the organ pipes.

3. Ridley Hall - 1952 - Wm. J.J. Chase and Associates, Architects & Engineers, Atlanta. Main floor assembly room and a basement activities room (called "Rumpus Room" on the plans) about 35 x 90 feet including the small lobby. The interior side walls of the Activities Room take a simple material-concrete block-and elevate it to considerable dignity by the device of alternating 4 & 8 inch high courses. Six bays, buttressed brick and concrete-block walls. Front and side walls are simple but harmonious with the adjoining Sanctuary. An arcade connection to the Sanctuary N.W. entry creates a pleasant small brick-paved courtyard between the two buildings. This building contains a basement, and three-story 35x71 foot classroom building to rear (south), plus kitchen, etc. The "Banister Room" parlor is next to the S.W. entry to the Sanctuary.

4. Joffrion Hall - 1982 - Joyce, Pearson, Prout, P.A. Architects, Huntsville. A three story brick veneer building south of Ridley Hall containing various activity and class rooms, designed in a harmonious manner with the other buildings.

5. Office Building - Pre 1884, probably 1870's (?). An adjoining small commercial building purchased in the 20th century. The building next to it to the west is documented to have been built in 1866, and this building is a near-twin, based on the facade evidence. The windows are altered, and the interior is 1970's. This building is shown on the 1884 Sanborn map.

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HPJ/am

2 PRESERVATION BRIEFS

Repointing Mortar Joints in Historic Brick Buildings

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Repointing, also known as "tuck pointing" or simply "pointing," is the process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar. The selection of improper techniques or materials in the repointing of historic buildings not only can alter the visual aspects of a building but also can lead to further deterioration of the masonry. The purpose of this leaflet is to provide general guidance on the methods and materials for the repointing of historic brick buildings, for the benefit of building owners, architects and craftsmen.

Identifying The Problems

The decision to repoint usually is related to some perceptible problem, such as falling mortar, loose bricks or damp walls. The actual cause of the problem, however, may be unrelated to the visible effects, and for this reason *the services of an architect or preservation consultant should be obtained at the earliest planning stages to prevent both visual and physical damage to the building.*

The first step in planning a repointing project is to ascertain the true causes of problems which need attention. If the reason for repointing is to stop water penetration, the consultant should thoroughly investigate all possible sources of water. Damp walls may be caused by leaks from parapets, flashing, or roofs, and such leaks may show up some distance below in the masonry walls. Another source is rising capillary moisture which can cause dampness several feet above the ground. In either of these cases, repointing the outer masonry wall will not cure the problem. Similarly, if open joints or loose bricks are caused by foundation settlement or deterioration of materials, such structural problems should be corrected before beginning masonry work. After such an investigation, the consultant can inform the owner of necessary remedial actions and their costs, possibly including additional technical advice from foundation or soil engineers.

Logistical planning: It is important to recognize that repointing will be an expensive and time-consuming task due to the large amount of handwork and special materials required. Work cannot begin immediately, because research is required and some materials such as handmade bricks may have a long delivery time. Scaffolding will be in place for an extended period, possibly interfering with normal circulation patterns. The owner should remember that many communities will require a building permit before work can begin.

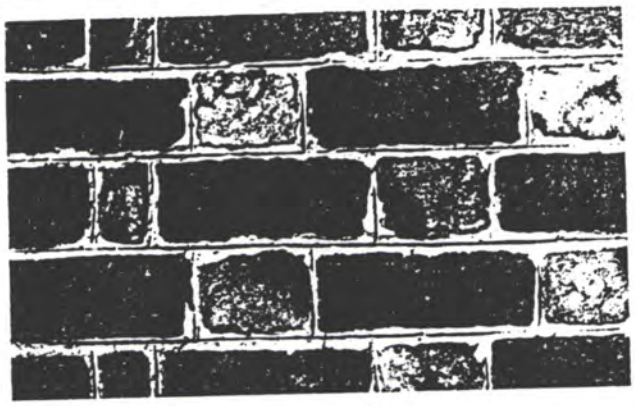
The architect/consultant also must recognize logistical considerations and the relationship of the repointing to other proposed work. For example, if paint is to be removed or gutters replaced, it may be logistically advisable to conduct research relating to these items before beginning to repoint. If water penetration is to be corrected, the repointing work probably should come early in the preservation project; if the building is watertight, it may be better to wait until after completion of exterior cleaning so that the existing and new mortars will weather simultaneously. Related projects, such as installing downspouts or painting (possibly separate contracts) should be scheduled to avoid conflict with the repointing work but at the same time to take maximum advantage of the scaffolding. Contractors should be made aware of these various architectural and logistical relationships in the early stages of project planning.

Research

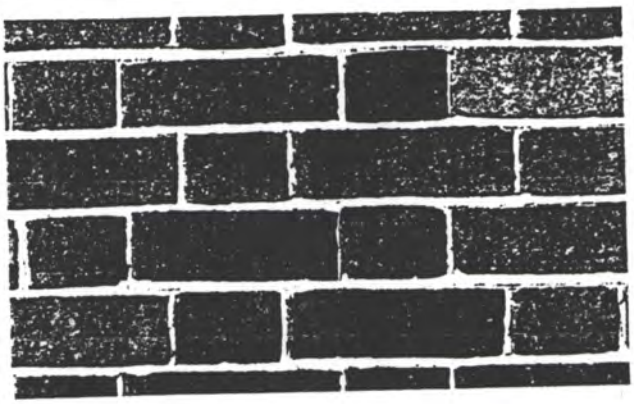
The repointing work will possibly involve analysis not only of the mortar but also of the bricks and the techniques originally used in striking the joints.

Mortar study or analysis is necessary if the repointing mortar is to match the original mortar in color, texture, and other properties. The identification of the major constituents is relatively simple; it may be possible to arrive at an approximation of the mortar's composition by observation (using low magnification) of an unweathered sample. (A more accurate method for performing this analysis is presented by E. Blaine Cliver in "Tests for the Analysis of Mortar Samples" in the *Bulletin* of the Association for Preservation Technology, Volume VI, Number 1, 1974. This article describes a methodology for separating a mortar sample into its various components.) Once the constituents have been separated and identified, the sand can be examined for the range of color, size and shape of the grains. Other insoluble materials also should be identified for inclusion in the repointing mortar.

Pointing styles and the methods of producing them should be studied. (Fig. 1) It is important to examine both the horizontal and the vertical joints to determine which were struck first and whether they are the same style. Some buildings, for example, have horizontal joints which were tooled concave while the vertical joints were finished flush with the surface of the brick, then stained to match the

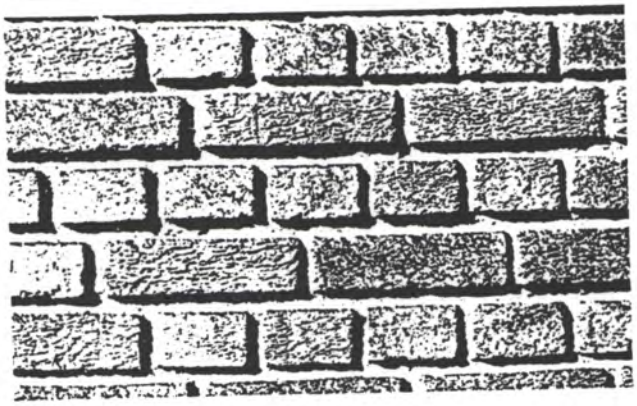


A. Colonial grapevine joint, Flemish bond.
ca. 1720.



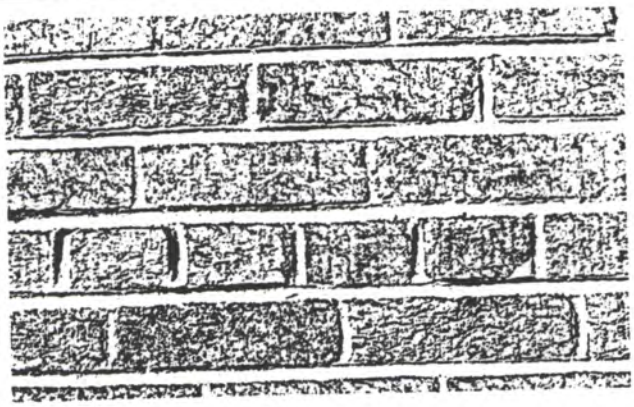
B. Beaded joint, Flemish bond.
ca. 1809.

C. Flush joint, common bond.
mid-19th century.



D. Raked joint, English bond.
early 20th century.

E. Flush joint, one-third running bond.
early 20th century.



F. Concave joint, common bond.
early 20th century.

Figure 1. A variety of joint types and brick bonding patterns are illustrated here. Note the difference in uniformity of the bricks in A and B, which are handmade, and those from C through F, which are machinemade. It is evident in A, B, and F that the vertical joints were struck before the horizontal joints. Also note in B and E that the vertical joints are narrower than the horizontals.

brick, creating the illusion of horizontal bands. This technique was used extensively in late 19th and early 20th century architecture.

Bricks should be studied so that any replacements which may be necessary will match the originals. Within a wall there may be a surprisingly wide range of colors, textures, and even sizes. Replacement bricks should match this range rather than a specific brick. Potential sources for replacement bricks should be considered at the first stages because of the length of time required for the manufacture of special bricks. It may be possible to obtain suitable bricks from salvage building materials suppliers, or, if of comparable hardness and color, bricks may be moved from unexposed areas in the building to exposed areas.

Planning The Work

Properties of mortar: In general, repointing mortars should match the original mortar in constituent composition and proportions as well as in color and texture. The importance of matching the composition frequently is overlooked, yet this match is necessary if the new and old mortars are to have the same physical characteristics.

It is a common error to assume that hardness or high strength is a measure of durability. Stresses within a wall caused by expansion and contraction or by settlement must be accommodated in some manner; in a masonry wall these stresses should be relieved by the mortar rather than the brick. A mortar which is stronger and harder than the masonry units will not "give," thus causing the stresses to be relieved by the masonry units, usually in the form of cracking and spalling. (Fig. 2) Uneven movement in the masonry also can break the bond between the mortar and the brick, opening hairline cracks to water penetration. Mortars with a high percentage of portland cement can have the above described deleterious effects. Additional information on this problem is contained in *Studies of Stone-Setting Mortars; Building Materials and Structures Report 139*, published by the National Bureau of Standards in 1953. Porous mortar permits water within the wall to migrate and escape. Mortar with a high cement content does not permit this movement, and the water trapped within the wall may be subjected to freeze-thaw cycles which can spall soft, older brick.

"Workability" or plasticity of the mortar also is important. The new mortar should have both cohesive and adhesive qualities to make complete physical contact with the masonry and old mortar.

It should have the maximum amount of sand consistent with such workability to help reduce shrinkage while drying. The mortar must not be sticky or gummy and must handle readily on the pointing tool. Finally, the newly applied mortar must have good water retention to resist rapid loss of water through absorption by the brick or old mortar while setting.

Advantages of using high lime mortar: These facts lead to the conclusion that a high lime mortar generally is best for most historic structures, even those originally constructed with cement mortars. High lime mortar is soft and porous, and has the lowest volume change due to climatic condition. In addition, lime mortar is slightly soluble in water and able to self-seal small cracks and voids that may develop. In this phenomenon, a slight amount of the mortar dissolves in rain water and is precipitated in the void during the drying process, thus sealing the crack. Even straight lime mortar is more durable than generally recognized as long as the wall is protected from water penetration with sound roofing, gutters, flashing, etc. A small amount of white portland cement may be desirable, however, to accelerate setting.

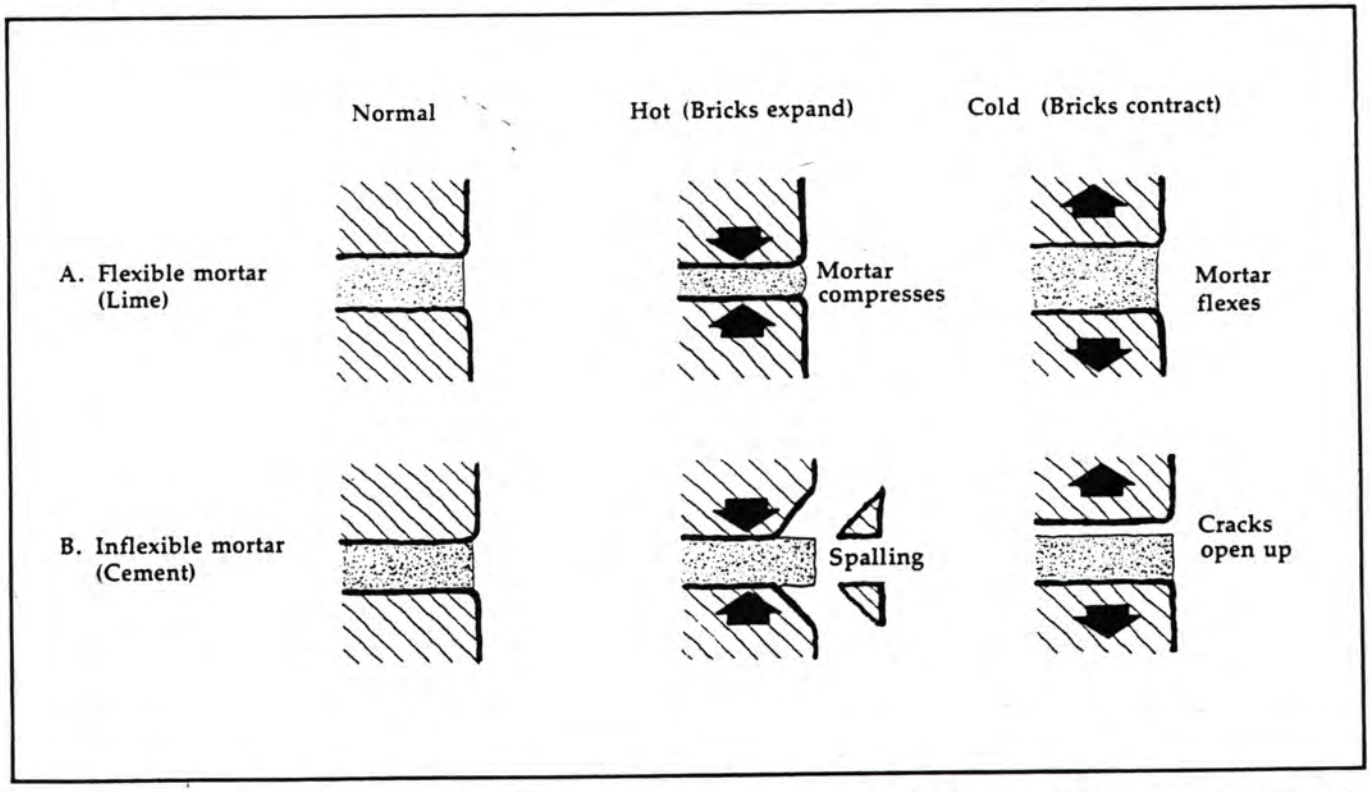


Figure 2. Diagrammatic sketches showing effects of temperature change upon masonry. Flexible mortar (A) expands and contracts with temperature changes. Bricks bonded by inflexible mortar (B) tend to spall at the edges (the area of greatest stress) in hot weather and separate from the mortar when it is cold. This latter condition opens cracks, permitting the entry of water and causing additional deterioration. Adapted from Maintenance of Old Buildings, *Document D10; National Swedish Institute for Building Research, Stockholm, 1975.*

Even if the building originally was constructed with cement mortar, it usually is best to use a high lime mortar rather than match the original. High lime mortar will reduce potential stresses at the edges of the masonry and also help minimize shrinkage, which leads to hairline cracking.

Matching color and texture: Although the use of proper materials and techniques will give a watertight job, appearance is also important. Both color and texture most often can be matched through the careful selection of lime and sand or other aggregates. Every reasonable effort should be made to use these natural sources of color and texture in matching the mortar. If the original sand borrow pit is no longer available, the masonry contractor may know of similar sand available in the region.

If it is not possible to obtain a proper match through the use of natural materials, it may be necessary to use a mortar pigment. Of course, some late 19th and early 20th century mortars contained such colors. These pigments are available as a separate ingredient or already mixed with mortar cement and lime; the premixed mortars usually are not suitable for use on older structures due to the high portland cement content. Only chemically pure mineral oxides that are alkaliproof and sun-fast should be used; natural earths have low tinting values, organically based colors fade in direct sunlight, and carbon black dissolves out of mortars which are not impervious to moisture.

Texture of the mortar also affects the visual characteristics. Modern mortars are finely ground and thus present a uniform texture as well as color; early mortars were not as finely ground, however, and may contain lumps of oyster shell or incompletely burned lime. The size, color, and composition of these lumps should be determined as part of the mortar analysis, and they should be duplicated in the repointing mortar. These particles can be duplicated in kind with new oyster shells or lumps of lime, or they can be made by grinding the old mortar removed during the joint preparation and adding it to the new mortar.

Materials Specifications

Modern materials specified for use in repointing mortar should conform to specifications of the American Society for Testing and Materials (ASTM) or comparable Federal specifications.

Lime should conform to ASTM C 207, Type S, Hydrated Lime for Masonry Purposes, or Federal spec SS-L-351B. This lime is designed to assure high plasticity and water retention with a safe degree of strength. The use of quicklime with the necessity of slaking and soaking does not provide better results.

Cement should conform to ASTM C 150, Type I or II, or Federal spec SS-C-192G(3). It should have not more than 0.60% alkali (expressed as sodium oxide) or not more than 0.15% water soluble alkali by weight (in the combination of lime and cement). This low alkali content is necessary to help avoid efflorescence. Non-staining white cement is quite expensive but frequently will be required in lieu of the usual grey cement to provide the proper color.

Sand should conform to ASTM C 144, or Federal spec SS-A-281B(1) para. 3.1, to assure proper gradation and freedom from impurities. Sand color, size, and texture should match the original as closely as possible to provide the proper visual characteristics without other additives. A sample of the sand is necessary for comparison to the original, and should be approved by the consultant before beginning repointing work.

Water should be clean and free from deleterious amounts of acids, alkalies, or organic materials.

Special additives will require writing new specifications for each project. If possible, suggested sources for the special materials should be included. For example, crushed oyster shells frequently can be obtained in a variety of sizes from poultry supply dealers.

Mortar mix: As mentioned previously, the new mortar usually should match the existing mortar as closely as possible, and the best way to insure a match is through careful analysis of the existing mortar. If an accurate chemical match of the original mortar is not feasible, or if the original mortar is too hard for repointing work, the following mixes may provide a *starting point for the development of a mortar which is visually and physically acceptable*. If the original mortar was nearly all lime and sand, try by starting with the following mix:

1 bag hydrated lime
¼ bag white portland cement
3 cubic feet of sand to match the original

If the mortar originally contained cement, or for extreme weather exposures such as parapet walls, try:

1 to 1½ bags hydrated lime
1 bag portland cement
5 to 6½ cubic feet of sand

Keep in mind that the above mixes are only given to suggest the basic range of lime-to-cement ratios. It is likely they will require modification or additional constituents before they produce a mortar that matches the visual and physical character of the original.

Execution Of The Work

Supervision: Repointing work on historic structures will require significantly more supervision than work on contemporary buildings in order to prevent unintentional damage to the brick. Craftsmen, contractors, and job supervisors should understand the reasons for the repointing work and the damage which can arise from improper techniques. Craftsmen must realize that the preservation of the bricks is more important than strong mortar or rapid progress, and that a great deal of hand labor will be required. Contractors should be aware that some materials may require long delivery periods while others may not be available through builders' supply companies at all. Contractors must also understand that "stop orders" may be authorized by the owner to permit further architectural research should unexpected conditions be revealed during the course of the project. Only after considering these factors will contractors be able to submit accurate bids which will afford a reasonable profit without pushing the craftsmen to produce a hasty job.

Joint preparation: Generally old mortar should be cut out to a minimum depth of one inch to insure an adequate bond between the new mortar and the existing masonry and to prevent mortar "popouts." For joints less than three-eighths of an inch thick, cutting the mortar back one-half inch usually is sufficient if the mortar behind that point is in good condition. Any loose or disintegrated mortar beyond this minimum depth should be removed (Fig. 3). Unless the mason is unusually skilled and extremely careful, the use of power tools for mortar removal inevitably will damage the brick. (Fig. 4) Damage to the edges of the brick will significantly affect the character of the brickwork; in addition, absorption of water is increased since the softer inside of the

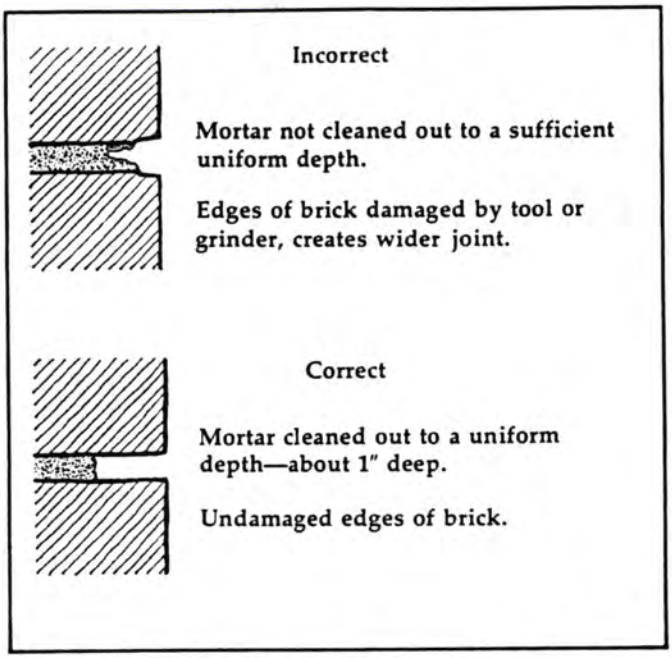


Figure 3. Comparison of incorrect and correct preparation of mortar joints for repointing.

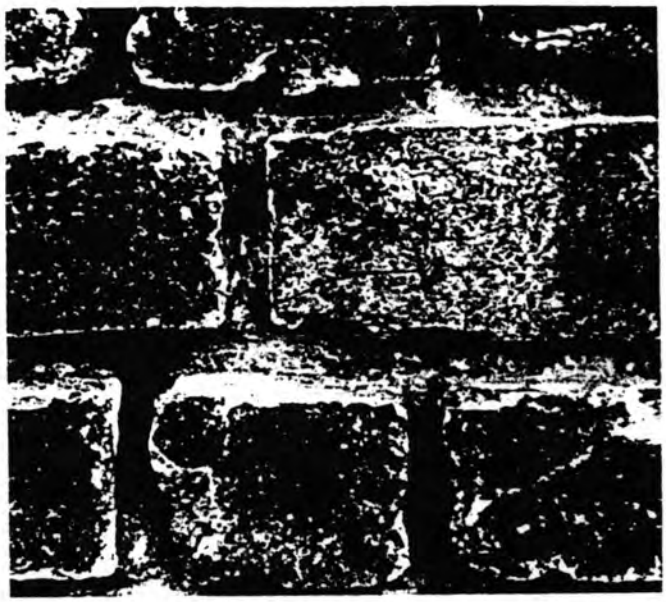


Figure 4. The damage to the edges and corners of these bricks was caused by using a power grinder in cleaning the joints. Extensive hand work is required to prevent damage to the bricks during joint preparation.

brick is no longer protected by the hard burned outer surface. Where joints are uniform and fairly wide, and the bricks were machinemade with straight edges, it may be possible to use a grinder. A test patch will establish the feasibility of using a grinder. *If there is any chance of damage to the masonry occurring, however, hand methods should be used exclusively.* Although hand work is slower, it is easier to control and is less likely to cause irreversible damage.

The mortar should be removed cleanly from the brick leaving square corners at the back of the cut. Before pointing is started all loose particles should be removed from the joint with a jet of air. The masonry and old mortar should be wetted at the time of repointing but no excess water should be present.

Mortar preparation: Mortars should be mixed thoroughly to obtain uniformity of both visual and physical characteristics. Dry ingredients should be mixed before adding the water. The mixture should be pre-hydrated to help prevent shrinkage on drying. To pre-hydrate the mortar, sufficient water is added to the dry mix to make a damp, stiff mortar. After one to two hours the mortar is remixed with additional water to give the desired consistency.

The use of anti-freeze compounds during cold weather is not recommended. Their effectiveness with high lime mortars is questionable. Furthermore, they may contain salts which would be a source of later effloresecence. A better practice is to heat the water and sand, with care taken to prevent scorching of the sand. The masonry then should be protected from freezing.

The use of air entraining agents also is discouraged. These agents are used with concrete to resist frost action and increase plasticity. The air which these agents incorporate into mortar, however, has a detrimental effect on both bond and strength of repointing mortar. Air entraining agents are considered unnecessary in high lime mortars because of their natural plasticity. Air entrainment of 10 to 16 percent, however, may be desirable in areas of extreme exposure where high strength mortars are used.

Use of bonding agents: The use of chemical agents to increase the bond of the new mortar to the old mortar and masonry units should be avoided. These agents generally are unnecessary and can be harmful.

If the joint is properly prepared and moistened prior to placing the new mortar and if the mortar is properly prepared and applied, there will be a good bond between the new mortar and the adjacent surfaces; chemical agents will not significantly improve this bond. If chemical agents are used, there may be a tendency to neglect proper joint preparation in the thought that the agent will make adequate bonding. In actuality, deteriorated mortar or dirt may remain in the joint, and bonding to these materials will not keep the mortar from coming loose. *Chemical agents cannot substitute for adequate joint preparation and proper mortar mixing.* In addition, some of the chemical agent inevitably will become smeared on the exposed face of the masonry and, due to the nature of the material, its removal will be difficult. This situation is especially likely on walls with thin mortar joints.

Filling the joints: Where existing mortar has been removed (or has fallen out) to a depth greater than one inch, these deeper places should be filled first, compacting new mortar in several layers. Once this has been completed, the back of the entire joint may be filled by applying approximately one-fourth inch of mortar and packing and back corners of the joint. This application may extend for several feet. As soon as the applied mortar has reached thumb print hardness, another layer of mortar of approximately the same thickness may be applied. Several layers will be needed to fill the joint flush with the outer surface of the brick. It is important to allow each layer time to lose much of the water and become stiff before the next layer is applied.

The rate of stiffening can be controlled by dampening the brick and old mortar before beginning to fill the joint. Free water or excessive dampness in the joint must be avoided; too much water will delay the tooling or cause excess shrinkage. If the joint is too dry, water will be absorbed from the mortar before it is properly set, thus reducing bond strength and increasing the probability of leaks.

When the final layer of mortar is thumb print hard, the joint is tooled in a manner to match the appearance of the old mortar. Tooling the finished joint at the right stage of firmness is important for uniform color. If finished while too

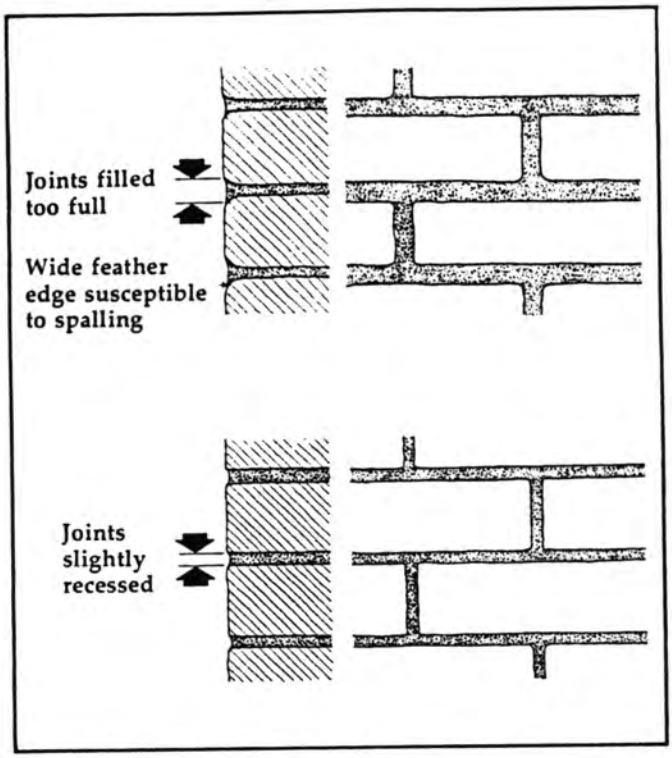


Figure 5. Comparison of visual effect of full mortar joints vs. slightly recessed joints. Filling joints too full hides the actual joint thickness and changes the character of the original brickwork.

soft, the color will be lighter than expected and hairline shrinkage cracks are likely to occur. If tooled when too hard, there may be dark streaks called tool burning, and good closure of the mortar against the brick will not be achieved.

If the old bricks have worn, rounded corners, it usually is best to *recess the final mortar surface slightly* to avoid leaving a joint which is visually wider than the actual historical appearance; it also will avoid creation of a large, thin featheredge which is easily damaged, thus admitting water. (Figs. 5 and 6)

Following tooling, it frequently is necessary to remove excess mortar from the edge of the joint by brushing with a bristle brush. The lower portion of the brickwork shown in the title block photograph has been brushed while the middle area has not. (Also see discussion on cleaning below.)

"Aging" the new mortar: Even with the best efforts at matching original mortar color, texture, and materials, there usually will be a visible difference between the old work and the new, partly because the new mortar has been matched to the unweathered portions of the original mortars. Another reason for a slight mismatch may be that the mortar sand may be more exposed in the old mortar due to the slight erosion of the lime or cement. Several methods of treatment have been attempted in an effort to overcome these differences. As with all work, however, any proposed treatment should be carefully considered and tested prior to implementation.

One method of aging the new mortar is a light brushing with a stiff natural brush immediately after tooling. This brushing will roughen the surface slightly, thus producing a weathered look.

Another relatively safe treatment is to fine spray the mortar with low pressure water after completion of tooling. This spray will wash away part of the cement and lime before it is fully hardened, leaving the grains of sand more exposed on the outer surface of the joint as in natural weathering.

Efforts to artifically stain the new mortar may give an initial color match but can cause the new and old mortars to change color at a different rate during the natural aging process. In addition, the mixtures used to stain the mortar may be dangerous to the masonry; some mixtures, for example, can introduce salts into the masonry which then can cause efflorescence. If the mortars have been properly matched, the best treatment for surface color differences is to let the mortars age naturally.

Cleaning: *If repointing work is carefully executed, there will be little excess mortar to clean from the walls.* A conscientious mason will remove most extraneous mortar particles with a bristle brush after the mortar dries but before it hardens. Hardened mortar can be removed with a wooden paddle or, if necessary, a chisel.

Further cleaning is best accomplished with the use of plain water and bristle brushes. If chemicals must be used, the selection must be made with extreme caution to avoid damage to *either the mortar or the masonry*. Selection of an improper cleaner can lead to deterioration of the masonry units or the mortar, mortar smear, and efflorescence. *The use of acid or any agent containing acid should be a last resort*, for acid can destroy the featheredge closure between the finished mortar joint and the brick. Chemical solutions should be used only once and should be flushed freely with plain water to remove all traces of the chemicals.

Several precautions should be taken when cleaning with plain water or with cleaning solutions. The mortar should be fully hardened before cleaning; usually thirty days is sufficient, depending upon weather or exposure. Test cleaning should be conducted on a small section before proceeding with the rest of the building. Both the area to be cleaned and the wall below should be *presoaked with water*. Cleaning the walls of excess mortar should begin at the top and work to the bottom. As the cleaning proceeds, it is important to flush the area with water. Stiff natural brushes should be used for all surfaces except glazed or polished surfaces, for which only soft cloths should be used.

New construction "bloom" or efflorescence occasionally appears within the first few months after repointing and generally disappears through the normal process of weathering. If efflorescence is not removed by natural processes, the safest way to remove it is by dry brushing with bristle brushes followed with a brief water rinse. Chemical cleaners, especially muriatic acid, should be avoided in the removal of efflorescence since the chemicals can create additional salts which may lead to added efflorescence.

Further information on cleaning is contained in Preservation Briefs: No. 1, "The Cleaning and Waterproof Coating of Masonry Buildings," available from the Interagency Historic Architectural Services Program, Office of Archeology and Historic Preservation, National Park Service, Washington, D.C. 20240.

Summary

For the owner: It is important for the owner or administrator of an historic building to be aware that repointing is likely to be a slow and expensive project. Schedules for both the repointing work and other activities will require careful coordination in order to avoid unanticipated conflicts. The work cannot be rushed or overly economized if the building is to retain the proper visual characteristics and if the job is to be durable and watertight.

Figure 6. This photograph shows the significant visual changes which can result from improper repointing procedures. Note the increased thickness of the joints, the color variation, and the difference in the method of tooling, all noticeable even from a distance.

For the architect/consultant: The architect must assist the owner with planning for the logistical problems relating to research and construction. The architect also must realize that older buildings have special problems not usually encountered in modern construction, so extra research will be required, and other than standard materials and procedures will need to be specified. The qualifications of potential contractors must be carefully evaluated based on previous experience with historic structures, and the contractor must be given special instructions prior to starting the work.

For the contractor/craftsman: The requirement for large amounts of slow handwork must be recognized if the contractor is to submit a bid which will reflect these expensive methods. The contractor must explain the special nature of the project to the craftsmen so they will not rush the project. Understanding the potential problems will not only help the contractor in evaluating the project but will also help the masons to understand the reasons that specific methods should or should not be used.

While careful preservation, restoration and maintenance can hold back deterioration, it is important to understand that repointing work probably will not last the life of the structure. Nevertheless, if the first mortar joint has proved durable for many years, careful repointing should also have a long life. Additional repointing jobs can be undertaken as needed without altering structural soundness and original appearance.

Information for this brief was based in part upon:

Rogers, Percy L. "Restoration of Old Masonry," unpublished report for the Office of Archeology and Historic Preservation, National Park Service, 1973.

Hartshorne, Penelope. "Repointing of Brick Mortar Joints in Historic Buildings," *Early American Brick Masonry and Restoration of Exterior Brick Walls*, Third Annual Historic Structures Training Conference, National Park Service, Philadelphia, 1963.

Brick Institute of America. "Cleaning Clay Products Masonry," *Technical Notes on Brick Construction*, Number 20 (revised), 1964.

Additional readings on the subject of repointing are listed below:

Cleaning–Removal of Mortar and Mortar Stains on the Wall Surfaces of New Construction. Chicago: Portland Cement Association, 1963.

Cliver, E. Blaine. "Tests for the Analysis of Mortar Samples," *Bulletin* of the Association for Preservation Technology, Volume VI, Number 1, 1974, pp. 68–73.

Connor, C.C. and W.E. Okerson. "Recent Disintegration of Mortar in Brick Wall," *ASTM Proceedings*, Volume 57, 1957.

Kessler, Daniel W. and Ross E. Anderson. *Studies of Stone-Setting Mortar; Building Materials and Structures Report 139*. Washington, D.C.: National Bureau of Standards, U.S. Department of Commerce, 1953.

Loth, Calder. "Notes on the Evolution of Virginia Brickwork from the Seventeenth Century to the Late Nineteenth Century," *Bulletin* of the Association for Preservation Technology, Volume VI, Number 2, 1974, pp. 82–120.

McBurney, John W. "The Effect of Weathering on Certain Mortars Exposed in Brick Masonry With and Without Caps and Flashings," *ASTM Proceedings*, Volume 56, 1956.

McKee, Harley J. *Introduction to Early American Masonry*. Washington, D.C.: National Trust for Historic Preservation/Columbia University, 1973.

National Lime Association. "Tuck Pointing of Masonry Walls," *Limeographs*, Volume 8, Number 9, 1942.

Phillips, Morgan. "SPNEA–APT Conference on Mortar," *Bulletin* of the Association of Preservation Technology, Volume VI, Number 1, 1974, pp. 9–39.

The line illustrations for this brief were prepared by Robert C. Mack and David W. Look, Interagency Historic Architectural Services Program; and the photographs are by Calder Loth, Architectural Historian.

This publication has been prepared pursuant to Executive Order 11593, "Protection and Enhancement of the Cultural Environment," which directs the Secretary of the Interior to ". . . develop and make available to Federal agencies and State and local governments information concerning professional methods and techniques for preserving, improving, restoring and maintaining historic properties." Preservation Briefs: No. 2 has been developed under the technical editorship of Lee H. Nelson, A.I.A., Interagency Historic Architectural Services Program, Office of Archeology and Historic Preservation, National Park Service, U.S. Department of the Interior, Washington, D.C. 20240. April 1976.

Planning for Repointing of an Historic Brick Building

	Early Planning and Research	Preparing for the Work	Execution of the Work
Owner	Notes problems: Leaks, loose mortar, visible cracks, etc. Contacts consultant / architect Considers problems: High expense due to hand methods and time for work; traffic and circulation problems; scaffolding in place for extended periods Considers alternative approaches explained by consultant / architect	Selects timing for execution of work Plans availability and programming of contract funds	Awards and administers contract, or hires craftsmen (if by day labor)
Architect	Identifies true cause of problem Identifies additional consultants required Presents technical aspects of problem to the owner along with possible alternatives and probable costs Recognizes logistical considerations: Research; test panels; brick manufacture Conducts research: Mortar analysis (material types and proportions, sand color); craft techniques (bond patterns, joint types); special materials Identifies potential problems from use of improper materials and techniques Advises whether work should be done by contract, day labor or with owner's maintenance personnel	Prepares specifications Scope of work Selection of materials: ASTM or Federal Specs when available but special specs for some materials Joint preparation: Permitted and excluded tools; method of tool use; method of joint preparation Mortar application: Method of mortar application; replacement of loose brick or stone; joint tooling; "aging" Cleaning repointed surface Evaluates past preservation work of potential contractors or craftsmen	Insures understanding of contract objectives and unusual conditions by contractor and/or craftsmen Provides close supervision, especially during earliest phases of work Prepares change orders as needed Keeps close watch for hidden historical evidence as well as unrecognized deterioration
Craftsman		Possible early involvement: Assists in preparing tests samples or panels to help consultant in final selection of methods and materials Assists in locating special materials Recognizes potential logistical problems, large amounts of hand work, etc., in preparation of bid	Coordinates repointing with other related work Executes work in accordance with plans and specifications Understands that stop orders may be issued to facilitate detailed investigation or recording of previously concealed conditions or architectural features

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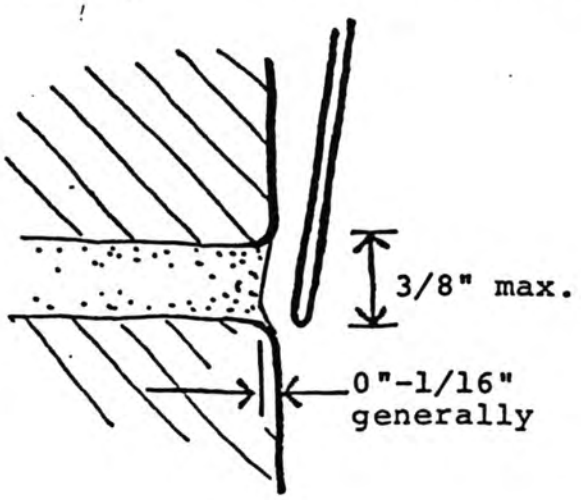
Stock No. 024-016-00101-0

☆ U.S. GOVERNMENT PRINTING OFFICE : 1979 O—288-803

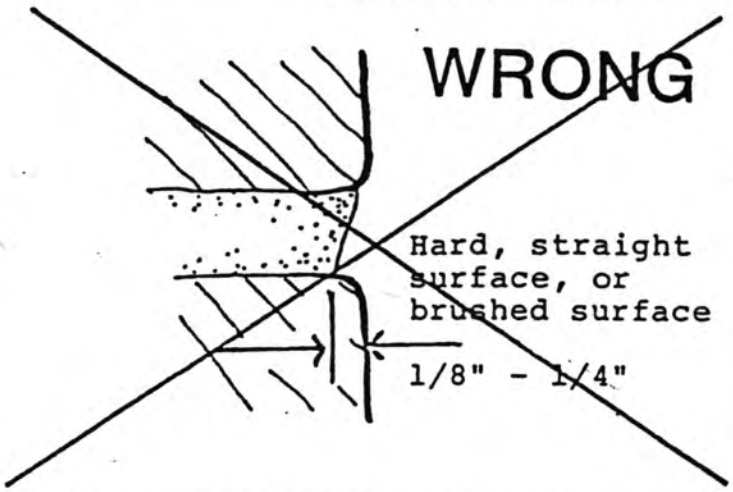
REPOINTING FOR MOST-TYPICAL
19th CENTURY MORTAR JOINTS

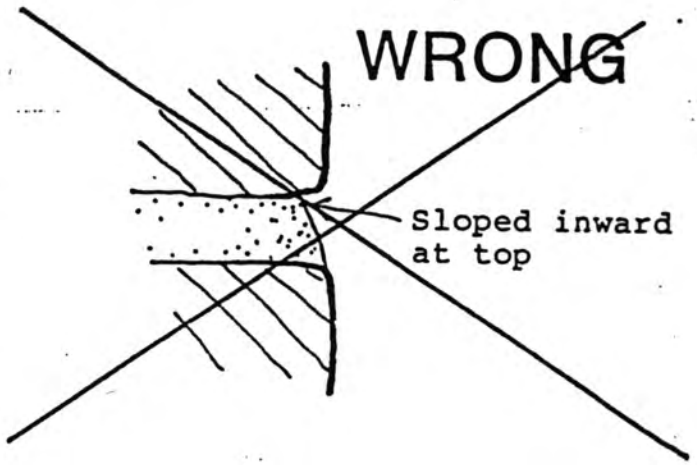
JONES & HERRIN ARCHITECTS, AIA
104 JEFFERSON STREET
HUNTSVILLE, ALABAMA 35801



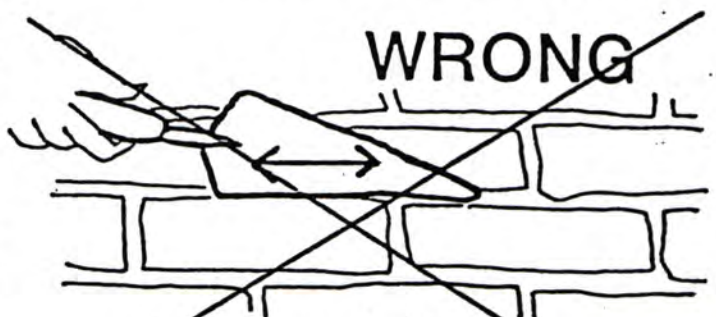
RIGHT

Use a small "pointing trowel". Hold trowel almost vertical, sloping slightly inward at bottom drag tip along joint. Tip ripples should result and remain. Do Not work trowel edge back and forth along joint to smooth it up. Ripples should remain. DO NOT brush-down the fresh mortar after tooling it. Tool marks should be visible when mortar is dry.





Drag tip along joint, hold trowel almost vertical, don't brush-down mortar. Use small "pointing trowel".



Don't work trowel edge back and forth along joint. Don't use large trowel.

NOTE: When matching existing walls, carefully study the unweathered existing joints and duplicate the same effect. Prepare a ± 3' x 2' wall sample for architect's inspection after architect shows an existing sample to the mason.

Jones & Herrin
Architects, A.I.A.

Use brick to match the existing when patching is done. Do not use new machine made bricks or old soft "salmon" bricks.

The mortar joints should be raked out to a depth of about 1 in. by hand. See the attached drawings.

Mortar joints should be filled back properly. To fill in 1 in. of new mortar means it should be done in several layers rather than having them filled in at one time.

The joints should be kept slightly recessed to avoid the creation of excessively wide joints. This can happen when the new mortar overlaps the rounded edges of weathered bricks. See the attached Drawings.

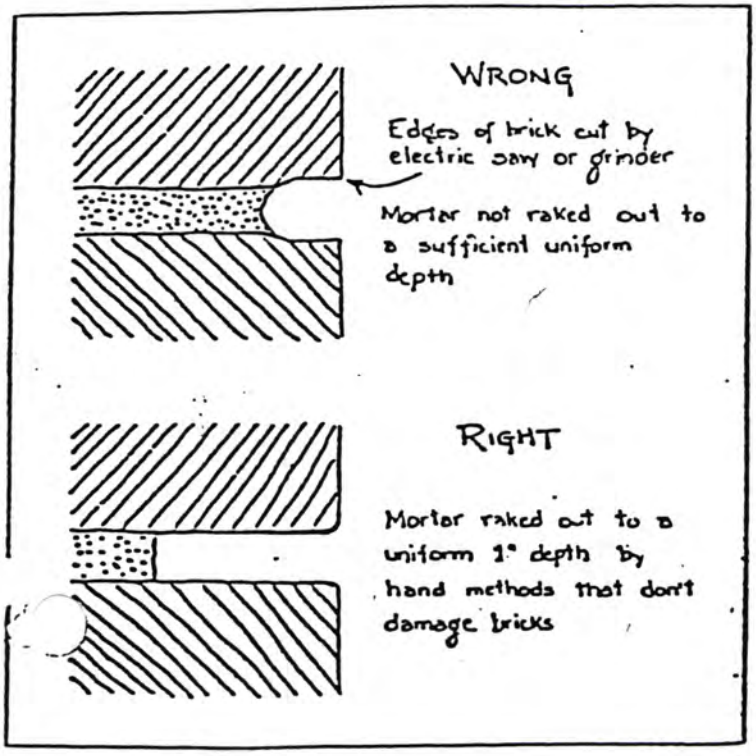
Brush or wash the joints before they are completely set up so as to expose additional sand to view. This gives a more aged appearance.

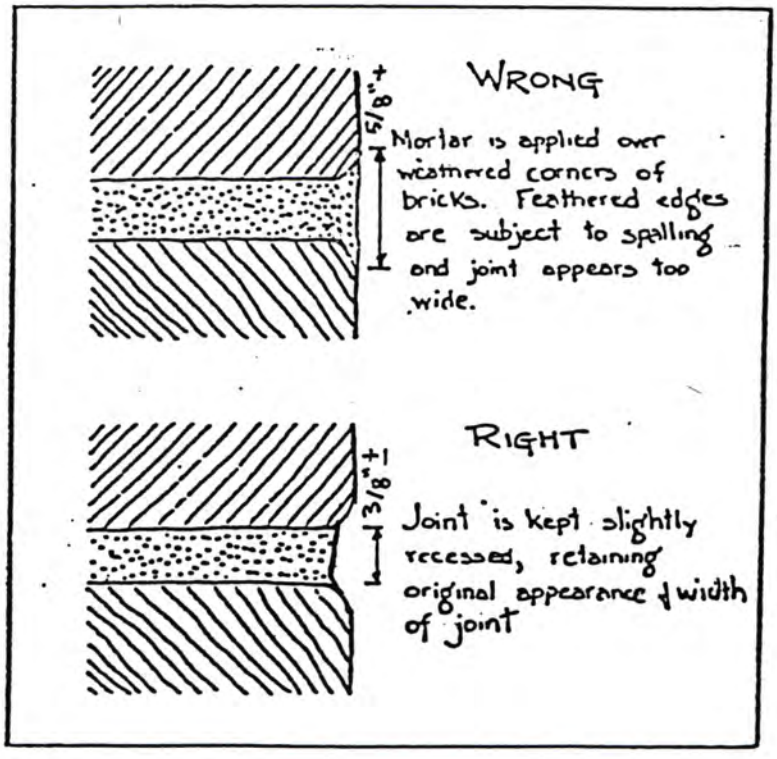
When using recycled brick put the weathered side out. The side of a brick that has been buried in a wall will show no evidence of weathering.

To make a repointing mortar that is easy to work with- & yet compatible with the old soft mortars - a small amount of portland cement is added to the mixture. The formula is:

1 part portland cement
3 parts hydrated lime
12 to 20 parts sand (dark sand) EXPERIMENT FOR BEST RATIO

This mortar, though more rigid than an all-lime mortar, is compatible with most early masonry work. Tint the mortar so that the finished dry color is the same as the old existing mortar color. Have the mason prepare a mortar color sample for your review at least 3 days prior to beginning masonry repairs.





JONES & HERRIN

Architecture/Interior Design

01-23-89

P.S. - plywood overlay removed in Jan. 1996 J & H Arch. - L Bates & H J. Evidence (& church records) indicate this fl. was ALWAYS carpeted. Tack holes around pew bases, no foot-wear on wood, $ records for $400+ carpet in 1859, & more carpet in 1887±, 1880's photo showing carpet HP Jones Jan 19 1996

Mr. George Parker
215 Longwood Drive
Huntsville, Al. 35802

Re: Church of Nativity
Project No. A87084

Dear George:

On January 20 I went briefly through most of the crawl space under the Sanctuary floor.

1. a. The original floor planks are mostly present . They are nominally 5/4 x 6 dense pine laid directly on the joists without a subfloor, as was normal prior to the late 1800's. The sawmarks are a mixture of sash-saw (parallel lines across) and circular saw (radial) patterns. In other buildings of this period we have found a similar mixture (1860 Huntsville Depot and 1860 First Presbyterian Church) and it thus appears that circular saws began to be used here in the 1850's but were not in exclusive use by 1860.

   b. No modern nail points were observed penetrating the original floor planks as a result of fastening the plywood overlay of circa 1960. This is a hopeful sign that probably fairly short nails were used to fasten the plywood. We must now hope that the plywood was not cross-nailed, which would make it more difficult to remove the plywood. If the plywood is cross-nailed we would need to clip off the modern nail heads to lift the plywood without chipping the original flooring, then pull the modern mails with pliers or nose-grips. If the cross-nail angle is extreme, even this might not prevent chipping the floor planks. An experiment is necessary.

   c. The flooring is modern pine (probably 1960) along each side-aisle, a width of about 4 to 6 feet and a length of about 95 feet x 2 aisles, or abut 950 square feet. For 5/4x6 flooring this would probably be about 1500 board feet of dense salvage heart pine (verify). This material currently costs about $5.40/b.f milled but not installed. An installed and finished cost is currently about $8.00/s.f including material, or about $8,000 + general contractor's overhead and profit, if the above rough quantity holds true after exposure and careful measuring.

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104 Jefferson Street Huntsville, Alabama 35801
Telephone 205/539-0764

It is possible that additional needed flooring replacement areas may be seen after the plywood is lifted. However the bottom of the original floor planks appeared to be in good condition in the numerous areas observed throughout the crawl space except as noted above.

d. The current women's fashion for sharp stiletto heels makes it advisable to not expose the original floor until the style passes. The writer has seen numerous irreplaceable heart-pine historic floors severely damaged by this ridiculous footwear. Some of these heels are about 3/8" diameter which means that the heels of a walking 130 lb woman exert a pressure of about 1,300 pounds per square inch on the wood surface. This is enough pressure to pock-mark the hardest of woods. If the heels are sharper (some are) and the woman heavier or the heel strikes at an angle the pressure can go to 2,000 p.s.i. or more. This is enough to chip terrazzo. Once the floor is thus pocked there is no remedy, for historic floors should not be sanded. Every sanding makes the groove-flanges thinner and more easily broken off under heel pressure, and once this begins to occur the irreplaceable original floor is lost. In addition, sanding destroys the textural patina of the floor, which was the reason for exposing it to begin with.

For an example of heel damage, see the 1819 Weeden House floors, which receive only a small fraction of the traffic of the Church.

Aisle carpet-runners would help, but would offer no protection in the pew areas.

e. We currently know of several sources for suitable salvage heart-pine 5/4 T & G planking in limited quantities for replacing the side aisles. See the flooring in the Neal House and Boardman Building at Constitution Hall Park (not the Constitution Hall Building or Clay Building).

2. The original floor joists are mostly present except for some modern side-scabs, added intermediate beams and steel shoring posts (probably c.1960) mainly along the side-aisles where abundant moisture promoted rot and insects. A few inactive insect tunnels were seen, but even at these places a small screw driver indicated the joists and flooring were basically sound. I understand that regular insect inspections and treatments have been in effect for about 30 years and these should be continued.

3. The crawl space is a tangle of electrical wiring such as "romex" draped loosely, wrapped around nails, with poor connections and in general unsafe. While much of this wiring may be dead, at least some appears to be live. Mr. Parker informs me that a program is under way to remove all dead wiring and to bring the rest up to current safety standards.

4. The numerous air ducts in the crawl space should be checked for leaks, rust, loose internal insulation, inadequate attachment etc.

5. The crawl space has no ventilation or moisture barrier over the soil. No damp soil was observed, although a closer inspection of the the perimeter would be advisable. If all the soil and perimeter walls are dry then perhaps these protections are unneeded, particularly since ventilation would have to be done

with vents in "wells", which could themselves introduce moisture into the crawl space.

6. Summary:

The primary unsafe condition observed was the electrical wiring, which is scheduled to be corrected.

The original flooring can probably be repaired and exposed, but it would be advisable to not do so until stiletto heels go out of fashion. Then if in the future they come back, as they probably will, the floors should be carpeted until they pass. These heels were also fashionable in the early 1960's so it is reasonable to assume they will be brought back periodically by the fashion industry.

Please let me know if more information is needed.

Respectfully,

Harvie P. Jones

Harvie P. Jones, FAIA
HPJ/am

cc: File

P.S. Aug 88

Took up ± 8'x12' section of 1960± carpet & plywood overlay. Heart pine fl. looks good.

Has lt. streaks ± 2" wide ± 3' o.c. parallel to pews.

Might indicate pews originally were BOX PEWS, & therefore present ones not orig.

Old photo of 1859 1st Meth Ch. shows BOX PEWS clearly!

H Jones

P.S. Dec. 24 '94 –

Paul Whitehouse reports these floor marks were from vert. brace boards under pews, now removed.

One such pew remains at St. Thomas Epis Ch.

HJ

P.P.S. – see photos of this pew, overleaf.

JONES & HERRIN

Architecture/Interior Design

info. put in encl. box of photos / drawings given to Natv. 1989 HD. One set was to be put in Archv. Pub Lib. Heritage Room.

MARCH 14, 1989

BUILDING DOCUMENTATION INFORMATION
FOR MAJOR REPAIRS OR REPLICATION
1859 CHURCH OF THE NATIVITY (EPISCOPAL)
SOUTHWEST CORNER OF EUSTIS AVENUE & GREENE STREETS
HUNTSVILLE, ALABAMA

perhaps 200 photos, +50 drawings...

THIS PACKAGE CONTAINS:

I. PHOTOGRAPHS AND NEGATIVES

Photographs and negatives made in 1989 for the purpose of providing rectified (to-scale) photographs that can be used to reconstruct dimensions, shapes, details and colors of the Sanctuary and the 1886 Chapel in case of major damage or destruction. The 4x5 negatives can be enlarged (per enclosed instructions) in a manner that enables dimensions to be scaled directly off the prints to prepare repair or reconstruction drawings. The negatives can be enlarged to show very fine detail. See the "example" prints in the 8-1/2x11 manila envelope.

Each 4x5 envelope containing a rectified 4x5 negative is accompanied by several 3x5 angular 35mm views of details and moulds shown in the 4x5 negative so that the user will have:

a. A rectified photograph from which dimensions can be accurately scaled (when printed per the enclosed instructions).

b. Several angular views of details shown in the 4x5 negative that show moulding shapes etc. that cannot be discerned in the flat-on view rectified 4x5 negative.

The color slides are primarily to record the colors and patterns of the stained glass, all of which is original to the Sanctuary and the Chapel respectively, per church records. Certain guidelines should be followed in the storage of the package to prevent any damage to the contents.

1. Keep in a stable-temperature air-conditioned room, about 70 degrees.

2. Keep in a stable-humidity room, relatively dry (normal room humidity).

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Telephone 205/539-0764

3. Keep box flat. Do not store on-edge.

4. No material should be "loaned out" from this box. It is a permanent reference source to be used in event of major damage to the building and must be kept intact in order to be useful for the purpose.

5. No material should be re-arranged from envelopes in this box, for it will then be out-of-context and its value would be lost for the purpose intended.

II. DRAWINGS

The package contains half-scale mylar heat-transfer process (xerox) reproductions of the architectural drawings of the 1951 Ridley Hall and the 1982 Joffrion Hall. Drawings of the engineering items are reproduced on bond paper, a less durable form, since such things as mechanical and lighting systems would not be reproduced the same way within 10 years of their original installation anyhow. The Ridley Hall drawings include some plan and elevation views of the 1859 Sanctuary, but their accuracy is unknown. Accurate vertical dimensions can be obtained from the rectified photographs and it would be better to go by them.

Exposure to prolonged warm temperatures will cause the black markings to become sticky and come off onto the adjacent mylar sheet, ruining the drawings.

III. DUPLICATE SETS

Duplicate sets of these drawings and photographs have been placed in the office of the Church of the Nativity at 208 Eustis Avenue S.E. and at the Heritage Room of the Huntsville Madison County Public Library at 915 Monroe Street.

Photographer for rectified large-format negatives and color slides:
Charles Siefried, Siefried Photo
Route 3 Box 162
Decatur, Al. 35603
(205) 539-8191

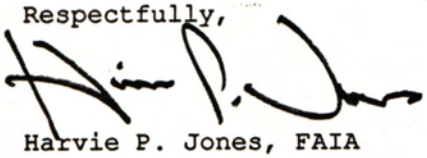
Photographer for 35mm angular views of details:
Walter Hastings, Jones & Herrin Architecture/Interior Design
104 Jefferson Street
Huntsville, Al. 35801
(205) 539-0764

Project Coordinator:

Harvie P. Jones, Jones & Herrin Architecture/Interior Design
104 Jefferson Street
Huntsville, Al. 35801
(205) 539-0764

IV. Check the condition of the contents of this container every 5 years beginning in 1995. Look for mould, fading, yellowing or other deterioration. Re-copy deteriorated material using long-term techniques and materials.

Respectfully,



Harvie P. Jones, FAIA
HPJ/am

JONES & HERRIN
Architecture/Interior Design

02-02-89

Mr. George Parker
215 Longwood Drive
Huntsville, Al. 35802

Re: 1859 Church of the Nativity Floor

Dear George:

Dr. Roberts' research into the original handwritten church vestry records has revealed an interesting item; The Sanctuary wood floors were originally carpeted, with the possible exception of the areas directly beneath the pew seats. The accounts of the construction have a cost item for "carpets at aisles and pews".Since carpet in 1859 could only be made up to about a yard wide (hence "yards of carpet"), possibly narrow runners were put only in the foot-space between the pews, with the aisles fully carpeted with sewn-together 3 foot strips. The wording could also mean that the entire nave floor was originally carpeted. The usual carpet of this period was large floral patterns.

I've noticed on the N.E. door interior face a spot where the present brown paint is scraped off, revealing a varnished "golden oak" transparent finish. It is quite possible this was the original finish for all the interior wood, for I've seen several other cases of this light, bright oak finish (grained) in houses of 1850-70. It would be interesting to investigate this further, for history's sake. I've frequently found that history is at variance with our fondest preconceptions. Certainly the original Gothic European churches I've seen are light and bright, not somber. The same may have been true here, with the present dark stain coming later.

Respectfully,

Harvie P. Jones, FAIA
HPJ/am

cc: File
HJ

Members of the American Institute of Architects
104 Jefferson Street Huntsville, Alabama 35801
Telephone 205/539-0764

SECOND SUNDAY OF ADVENT
DECEMBER 5, 1993, 11:00 AM

ADVENT, A TIME FOR LEARNING

OUR CUSTOMS AT WORSHIP

The Color Blue

During the Advent season, we use blue vestments, hangings, and paraments in the church. In the Anglican tradition, blue is considered the color for Christ, Mary and the Nativity.

Holy Eucharist

Customary ways of receiving the Sacrament vary, but at Nativity we recommend one of the following:

Communion in both kinds, received separately.
Receive the Bread in the palm of your right hand, which is supported by your left. Receive the Wine, assisting the chalice bearer by guiding the chalice to your lips.

Communion in both kinds by intinction.
If you suspect that you have a contagious illness, it is considerate to "intinct," that is, leave the Bread in your palm; the chalice bearer will dip it in the Wine and place the sacrament on your tongue.

Communion for small children.
Young baptized children may receive the Sacrament of Holy Communion at Nativity. Remember, however, children make their communion as children, not as small adults, and bring to the feast a unique dimension for us all. If your child does not wish to receive, he/she should cross his/her arms on his/her chest the entire time at the altar rail. The priest will give a blessing.

Silences

God is our host in this holy place, and in this parish we customarily honor his invitation to worship with two distinct periods of silence: one before the liturgy begins and one just after you receive your communion. These periods of silence enable us to collect our thoughts and prayers in the presence of God.

Before Worship

O Almighty God, who pours out on all who desire it the spirit of grace and of supplication: Deliver us, when we draw near to you, from coldness of heart and wanderings of mind, that with steadfast thought and kindled affections we may worship you in spirit and in truth; through Jesus Christ our Lord. Amen.

After Receiving Communion

Almighty and eternal God, so draw our hearts to you, so guide our minds, so fill our imaginations, so control our wills, that we may be wholly yours, utterly dedicated to you; and then use us, we pray, as you will, and always to your glory and the welfare of your people; through our Lord and Savior Jesus Christ. Amen.

Singing

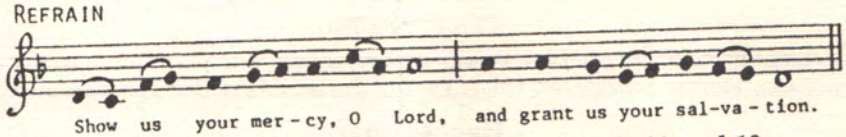
It is our earnest hope that the congregation will sing along with the choir any hymns, psalms, or songs when listed in the bulletin.

11:00 AM HOLY EUCHARIST, RITE II

PRELUDE: Improvisation on 'Watchman, tell us of the night (Aberystwyth)' - John Huston

Hymnal		*Book of Common Prayer*
76	OPENING HYMN On Jordan's bank the Baptist's cry (Winchester New)	
	OPENING SENTENCES *(stand)*	355
	COLLECT OF PURITY *(stand)*	355
s102	TRISAGION (Archangelsky) *(stand, sing)*	356
	COLLECT OF THE DAY *(stand)*	211
	LESSON Isaiah 40:1-11 *(sit)*	
	PSALM 85:7-13 *(sit, sing)*	

REFRAIN



See insert. The refrain is to be sung after verses 9, 11 and 13.

THE HOLY GOSPEL *(stand)* 357

responses at Gospel *(stand)*

THE SERMON The Rev. Margaret A. Hanson

THE NICENE CREED *(stand)* 3

PRAYERS OF THE PEOPLE, FORM VI *(kneel)* 392

THE PEACE *(stand)* 360

THE OFFERTORY: In night's dim shadows lying arr. George Guest

In night's dim shadows lying, our limbs fast locked in sleep, to Thee with faithful sighing, our souls their vigil keep. Desire of every nation, hear, Lord, our piteous cry, Thou Word the world's salvation, uplift us where we lie. Lord, be Thine Advent hastened lest sin Thy people mar, the gates which Adam fastened, the gates of heaven unbar. Son, to Thine endless merit, Redeemer, Saviour, Friend. With Sire and Holy Spirit be praises without end.

Nativity Choir

AT THE PRESENTATION Celebrant: All things come of thee, O Lord.
People: And of thine own have we given thee.

THE GREAT THANKSGIVING

EUCHARISTIC PRAYER B *(stand)* 367

s115 SANCTUS AND BENEDICTUS (Douglas) *(stand, sing)* 367

Holy, holy, holy, Lord God of Hosts: Heaven and earth are full of thy glory. Glory be to thee, O Lord Most High. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

PRAYER OF CONSECRATION *(kneel)* 368

THE LORD'S PRAYER *(kneel)* 364

BREAKING OF THE BREAD *(kneel)* 364

s158 FRACTION ANTHEM (Willan) *(kneel, sing)*

O Lamb of God, that takest away the sins of the world, have mercy upon us. O Lamb of God, that takest away the sins of the world, have mercy upon us. O Lamb of God, that takest away the sins of the world, grant us thy peace.

75 COMMUNION HYMNS There's a voice in the wilderness crying (Ascension)

with congregation

640 HYMN Watchman, tell us of the night (Aberystwyth) *choir alone*

POST-COMMUNION PRAYER *(kneel)* 365

BLESSING *(kneel)*

598 CLOSING HYMN Lord Christ, when first thou cam'st to earth (Mit Freuden zart)

DISMISSAL *(stand)*

POSTLUDE: Chorale Prelude on 'Once He came in blessing' J.S. Bach

CHURCH OF THE NATIVITY, EPISCOPAL
HUNTSVILLE, ALABAMA
DECEMBER 5, 1993

12:00 Noon
PRESENTATION CEREMONY
NATIONAL HISTORIC LANDMARK
BRONZE PLAQUE

OPENING PRAYER AND REMARKS — The Rev. Roderic L. Murray III, Rector

THE PROCESS OF BECOMING A NATIONAL HISTORIC LANDMARK
AND RECOGNITION OF PARTICIPANTS
F. Lawrence Oaks, Director, Alabama Historical Commission

PRESENTATION OF PLAQUE
Paul Hawke, National Historic Landmarks
Southeast Regional Office, National Park Service
U.S. Department of the Interior

THE NATIONAL HISTORIC LANDMARK PROGRAM
Robert E. "Bud" Cramer, Jr., U.S. Representative to Congress

DISMISSAL — The Rector

You are cordially invited to a Reception in Ridley Hall following the ceremony.

11:00 AM CELEBRANT Murray LEMs Mike Caruso, Marcia Cobun
LECTOR Joe Laycock VERGER BethThames
ACOLYTES Heather McGaha, Jamie Fisher, Megan Allen, Ryan Moret, Krissy VanProoyen, Elizabeth Caruso
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CHAPTER IV

Richard Upjohn, Trinity Church, and the Ecclesiological Gothic Revival

The object is not to surprise with novelties in church Architecture, but to make what is to be made truly ecclesiastical.
RICHARD UPJOHN

See p. 200 for Wm. H. Dudley, Arch. of Natchez.

PART I

THE GOTHIC REVIVAL CHURCH IN ENGLAND: 1800–1850 PUGIN AND THE ECCLESIOLOGISTS

Books about the Gothic: Augustus Welby Pugin

The earliest Gothic Revival buildings in England were domestic, and were part of the Picturesque movement of the late eighteenth century. As such, they were objects of fashion and had nothing to do with the basically religious character of the Gothic style. After 1800, however, there was a change in the nature and objectives of the Revival, and for a number of interesting reasons. The first was the increasing depth and accuracy of knowledge about the Gothic, a knowledge largely disseminated through a growing number of published works. Ranging from the antiquarian writings of John Carter at the turn of the century to the architectural polemics of Augustus Welby Pugin in the late 1830's and early '40's,[1] these publications not only made available to architects and builders alike more authoritative information about the Gothic than had ever been known before, but

AMERICAN BLDGS. & THEIR ARCHITECTS
WM. H. PIERSON JR.
DOUBLEDAY 1978

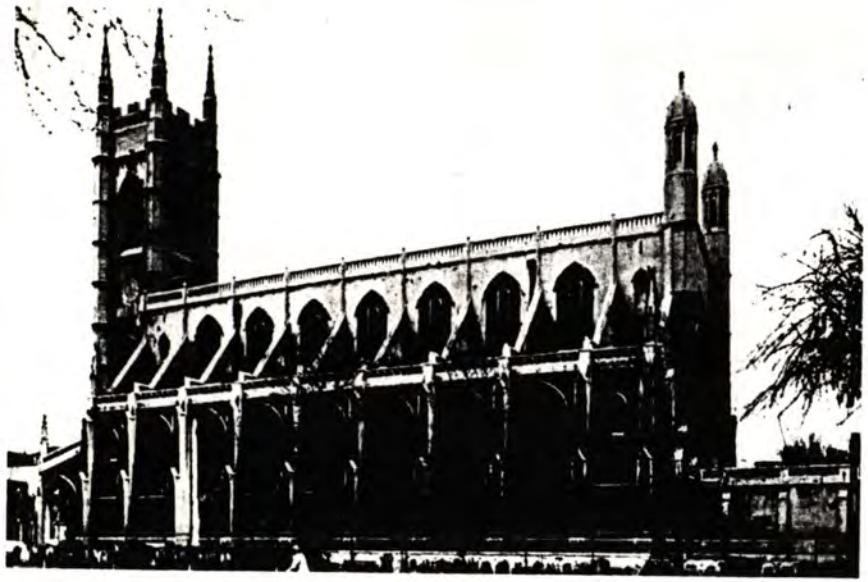

FIGURE 107. *James Savage. St. Luke's, Chelsea, London, England, 1824.*

were to be outmoded by various events which soon followed. Regardless of motivation and quality, however, those Commissioners' churches which were built in the Gothic style represent the first major effort in church building of the English Revival. Their contemporary impact was immense, for they focused attention on the Gothic style, aroused controversy about its usefulness, and provided a convenient forum from which the fiery Pugin and more pedantic but equally adamant Ecclesiologists could develop their doctrine of purification.

The Ecclesiological movement

The influence which the Ecclesiological movement had on nineteenth-century church building was so extensive, both in England and in America, that we must examine with some care the major aspects of its architectural doctrine. Viewed in the broadest terms, Ecclesiology was a reform movement within the Anglican Church which called for a return to traditional medieval forms both in ritual and in church building. In a more specific sense, however, and certainly in the eyes of the Ecclesiologists themselves, Ecclesiology was the science of church architecture, a science, moreover, which was based on a careful and exhaustive examination of original Gothic buildings. Its first objective was to identify those features of the Gothic church and its furnishings which related to the liturgical and symbolic functions of the worship service; its second was to use that evidence for the formulation of rules which would govern church building.

In its search for what it called "sacramentality," that is the direct relationship between the church building and the demands of the worship service, the Ecclesiological movement was a rebellion against the rationalism of the eighteenth-century church. One consequence of the Reformation in England, and the powerful anti-Catholic sentiments which it ultimately released, had been a simplification of the service by stripping away all ceremonial practices that in any way suggested idolatry, or "popery." The most extreme form of this trend is found in the Separatist movement and in the religious practices of the American Puritans,[5] but by the late eighteenth century the Anglican service itself had been so rationalized that in some churches even the choir had been eliminated. The architectural results are vividly manifest in the cool simplicity and general lack of symbolic devices which one finds in such churches, particularly those in America which were built during the eighteenth and early nineteenth centuries.[6] It was to counter this condition that the Ecclesiologists sought to return richness and emotional appeal to both the worship service and the church building itself.

In part the Ecclesiological movement was motivated by the same romantic impulses which produced the Gothic novel and the picturesque Gothic in architecture. In some ways, too, it was one of the many reactions to the aggressive materialism of the Industrial Revolution. Beyond this, however, it was a profoundly theological movement, based on intensive study of historical materials on the one hand, and a high sense of moral purpose on the other. It was firmly based, drawing its stewardship from the intellectual heart of England: in Oxford from the Oxford (Tractarian) movement, touched off in 1833 by the sermons and tracts of John Keble and John Henry Newman; and in Cambridge, six years later, from the Cambridge Camden Society, founded under the leadership of John Mason Neale and Benjamin Webb.[7]

Although the Ecclesiological movement was sometimes marked by serious internal dissension and by a lack of clearly expressed goals, there was common agreement on one important issue: a liturgy based on medieval precedents could only be "decently administered" in an equally medieval ceremonial space, one "rubrically" ordered[8] and replete with appropriate symbols. Instead of viewing the Gothic style as the picturesque gothicists had done, in terms of its visual attributes—pointed arches, tracery, vaulting patterns, buttresses, crockets, and finials—the Ecclesiologists saw it for what it was, a functional architectural idiom existing in and for the church. Their views on this issue were not always entirely consistent and they changed as time went on, but they were adamantly stated and alike in their basic intent. First expressed in a flurry of pamphlets, and further developed in the *Ecclesiologist* (the monthly magazine of the Camden Society), the doctrine as it evolved was rooted in the deep conviction that all original Gothic churches had been built according to specific laws of arrangement and adornment. Moreover, the Ecclesiologists believed not only that "gothick [was] the only Christian architecture," but also that in Gothic architecture "Christian symbolism . . . found its most adequate exponent." The articles in the *Ecclesiologist* and other publications provided specific details about layout, ornamentation, and furnishings. Even the particular phase of the Gothic was specified: the so-called "Decorated or Edwardian style," which flourished between 1260 and 1360, was preferred as the purest form of Gothic. As one writer put it, "During the so-called Norman

era, the Catholick Church was forming her architectural language: in the Tudor period, she was unlearning it." The elegant Perpendicular style, as found in King's College Chapel, and so popular with the early revivalists, was cast aside as debased, in favor of the Geometric and Curvilinear phases of the Decorated Gothic style.

Pugin and the Ecclesiologists

A pivotal moment in time for both the Ecclesiological movement and the Gothic Revival was the year 1841. The Camden Society's monthly magazine, *The Ecclesiologist,* was first published in that year and provided both persuasive means for disseminating the new doctrine of church building and a lively forum for an exchange of ideas on the subject. In that same year, too, the Society published the first edition of an important pamphlet, *A Few Words For Churchbuilders,* which offered useful advice for those charged with the responsibility of building and caring for churches. But 1841 also saw the publication of Pugin's *True Principles.* Pugin, whose *Contrasts* had already established his reputation as a fiery gothicist, was by this time a Roman Catholic. He was thus viewed with suspicion by the Ecclesiologists, who were as anti-Catholic as they were pro-Gothic. Pugin's views on architecture, however, were remarkably similar to those of the Ecclesiologists. Indeed, what Pugin proclaimed in broad philosophical terms was in essence what the Ecclesiologists proclaimed as dogma. The Anglican leaders did their best to reject him, but the fundamental kinship between their ideas and his was too real to be shaken, and Pugin remained a source of embarrassing inspiration for the Ecclesiologists.

More than that, one of Pugin's earliest churches, St. Oswald's, Liverpool (1839–42), was exactly the kind of small parish church which the Ecclesiological doctrine prescribed. Even though it was Roman Catholic, this seemingly unimportant little building became a seminal monument in the development of the Gothic Revival church. As Hitchcock has pointed out,[9] St. Oswald's provided a virtually new type of parish church, one so persuasively Gothic in form as to mark a decisive break with the classical mode of the Georgian era. Under the leadership of both Pugin and the Ecclesiologists, the Gothic of the Revival would no longer be conceived in terms of Gothic devices applied to a classical building type. It would become instead, as the Gothic from which it derived had been before it, a functional style organically related to the church which it served.

The architectural importance of St. Oswald's is revealed first in its irregular asymmetrical massing (Fig. 108). The main body, or nave, of the church is a horizontal mass with a steeply pitched roof; attached to it on the east end, but at a lower level, is the similarly sloping mass of the chancel. Poised against this on the west end is the vertical thrust of a solid, buttressed tower, which terminates in a broached spire of extraordinary height and taper. This tower is centrally placed, opposite the chancel, and suggests a long axis around which the building is symmetrically balanced. Actually, however, the church is not symmetrical. An entrance porch projects from the south side of the nave and adjacent to the tower, and a small sacristy projects in a similar manner from the south side of the chancel.

FIGURE 108. *Augustus Welby Pugin. St. Oswald's, Liverpool, England, 1839–42.*

Since neither of these units is matched by a corresponding projection on the north side, the reciprocal balance implied by the central tower gives way instead to an awkward but clear asymmetry. Even in the tower itself, the basic symmetry of its vertical mass is upset by a projecting stair turret on the southeast corner. Moreover, the heavy buttresses on both sides of the nave and the corner buttresses on the chancel combine with tall gable dormers in the spire to animate even further the contrapuntal design. In addition, the elaborate curvilinear tracery in the broad pointed window gracing the east end wall of the chancel adds a lively internal rhythm to the principal theme.

As Pugin himself recognized, the qualities of irregularity, asymmetry, and movement which he introduced at St. Oswald's were not his invention, nor, indeed, that of any other Gothic Revivalist. In 1841 in an important article,[10] "On the Present State of Ecclesiastical Architecture in England," Pugin introduced the idea of asymmetrical arrangement and defended the concept by drawing his authority from the medieval Gothic builders themselves. "To those whose ideas of architectural beauty are formed on the two and two system of modern building," he wrote, "this argument will appear very singular; but building for the sake of uniformity never entered into the ideas of the ancient designers; they regulated their plans and designs by localities and circumstances; they made them *essentially convenient and suitable to the required purpose, and decorated them afterwards.*"

Pugin's article was soon followed by *A Few Words for Churchbuilders,* an article in which the Cambridge Camden Society also argued for asymmetricality. Both Pugin and the Ecclesiologists, therefore, had very specific liturgical and symbolic reasons for the manner in which they conceived a church, and it is precisely the programmatic nature of their doctrine which makes their approach to church building more than a simple matter of

taste. Rather than the rigid formality of classical design, in which function was subordinate to aesthetic principle, they preferred the flexibility of asymmetry because it made possible the "natural" disposition of parts. Each element of the church was placed where it was, not to gratify some visual whim, but rather to make the building serve its intended function. The chancel, for example, was made separate from the nave in order to identify it as the "place of sacrifice, the most sacred part of the edifice" and the principal ceremonial space. The tower, with its high tapered spire, symbolically pointed toward heaven, stood as "a beacon to direct the faithful to the house of God." The south porch served several functions, including the baptism of infants; it also contained the stoups for holy water. Attached to the chancel was the service space of the sacristy. In other words, the massing of the church was canonically and symbolically inspired so that the needs of both the worshipper and the liturgy could properly be gratified.

Although the same principles of design were applied to the interior of the church, the liturgical demands in this case produced a symmetrical rather than an asymmetrical scheme. The revival of medieval liturgy made it essential that attention be focused on the chancel, for it was here that the drama of the service unfolded. The main worship space of the church, therefore, became a sequence of two spaces, the nave and the chancel, placed end to end along a single axis. Historically, this was an arrangement which had characterized the churches of the middle ages, but in the eighteenth century, owing to the secularization of the Anglican liturgy, it had given way to the classically proportioned rectangular box of the Wren-Gibbs formula; and even though the altar still occupied a position on the east end of the church, the chancel, as a special and separate ceremonial space, had been eliminated altogether. The first item on the Ecclesiologists' lists of architectural reforms, therefore, was the restoration of the chancel. Until this was done, the service could not be rubrically celebrated.

The axial relationship of nave and chancel functioned also in another way. Ecclesiological theology held that special "high privileges" belonged to those "consecrated to the immediate service of the sanctuary," and a marked distinction was made between "Clergy" and "Laity": in architectural terms the chancel was the domain of the clergy, the nave of the laity. The chancel, therefore, was not only distinguished from the nave as a clearly articulated mass on the outside, but on the inside the division between the two was sharply defined by some architectural feature, such as an arch. Moreover, although contiguous with the nave, the space of the chancel was raised to a slightly higher level by a series of two or three steps. Finally, to emphasize still further its sacred character, either a rood screen—or, if that was not possible, an altar rail—was placed at the top of the chancel steps. The altar was to be at the extreme end of the chancel; other pieces of ceremonial furniture—the lectern, the litany desk, the pulpit, even the ancient sedilia—were described and given appropriate locations. In every instance both liturgical and symbolic requirements were the deciding factors.

Another architectural concern of the Ecclesiologists was the shape of the interior spaces. The extended horizontal volume of the combined nave and chancel, which led so dramatically to the altar, also had to have an upward thrust. This was accomplished by a steeply pitched roof, an element regarded as "essential to the Christian effect of a church." In contrast, the flat or arched plaster ceiling, so brilliantly exploited by Wren and his followers, was viewed as anathema. Only exposed rafters and trusswork could properly enhance the "Christian effect," and wherever possible color was to be applied. No church, they said, would be "as it should be, till *every* window is filled with stained glass." Floors were to be polychrome encaustic tile, the rood screen and other ornaments should be "glowing with the highest tints and with gold," and ceiling and walls should be decoratively painted. It is doubtful that many of the small parish churches achieved this degree of visual splendor, although some of the larger city churches surely did,[11] but where decorative painting was impossible, trusswork and ceilings were at least stained dark tones to evoke a quiet mood appropriate to the solemnity of the medieval liturgy.

Since the qualities of asymmetry, irregularity, and surface richness proclaimed by both Pugin and the Ecclesiologists are also characteristic of the Picturesque movement, it is tempting to conclude that the doctrinaire fanaticism of the church builders was not altogether untainted by the more worldly philosophy of the picturesque aestheticians. Certainly by the time Pugin and the Ecclesiologists were making their ideas known, picturesque values were firmly established in wide areas of English architecture, and if nothing else, would have assured a sympathetic response to the notions of asymmetry and irregularity in church building, even though they might not have drawn support for the religious dogma from which the notions derived. Conversely, it would hardly have been possible for English churchmen to become so directly involved with matters of architectural design and not be touched in some measure by the prevailing doctrine of the picturesque. Even though Pugin and the Ecclesiologists disdained the picturesque as pleasure-oriented, they seemed to have had little trouble in enthusiastically embracing its formal values.

That Pugin, at least, thought in picturesque terms is clearly evident, not only in his expressed enthusiasm for asymmetry and variety but also in the highly romantic and frequently sensuous tone of his writing. Indeed, he even used the term "picturesque" in such a way as to leave little doubt that he thoroughly understood its contemporary meaning. After pressing his case for functional asymmetry in the passage quoted above, he goes on to develop the idea. "To this [asymmetry] we owe all the picturesque effects of the old buildings," he wrote, adding that "there is nothing artificial about them,—no deception—nothing built up to make a show,—no sham doors and windows to keep up equal numbers—their beauty is so striking because it is *natural. . . . This is the true spirit of pointed design, and until the present regular system of building both sides of a church exactly alike be broken up, no real good can be expected.* One of the greatest beauties of the ancient churches is this variety. It is impossible to see both sides of a building at once; how much more gratifying is it, therefore, to have two varied and beautiful elevations to examine, than to see the same thing repeated."[12]

Two things about this statement are immensely significant. First, Pugin

acknowledges asymmetry and variety as qualities of the picturesque, qualities moreover which derive their beauty from their kinship with nature. Second, these qualities are not mere abstractions; the responses they evoke are the result of actual visual perception. Although each element of asymmetry may be motivated by some doctrinal concern, it is nevertheless *seen through the eyes* and appreciated for its beauty as well as its ecclesiastical connotations. Pugin's arguments may not sound exactly like those of Richard Payne Knight or Uvedale Price, but they leave little doubt that he was well aware of the picturesque doctrine.

There is yet another consequence of Ecclesiological doctrine which would prove particularly important to the American Gothic Revival: it produced what was essentially a small parish church movement. There were, of course, a number of new parish churches, more or less inspired by Ecclesiology, which were built in the heart of the great cities. Pugin's own churches make it clear that he made distinctions between the low-profiled, tall-spired country churches, which related easily and naturally to a rural setting, and the high-walled, more compact clerestoried churches for the city. For the first decade of their existence, however, the Ecclesiologists thought only in terms of the small country church and it was certainly this type which would be most useful in the American scene.

In England, the preoccupation with the small church can be explained in part by the fact that there was very little need for larger ones. The great cathedrals were already there, deeply rooted in English ecclesiastical history—Salisbury, Canterbury, Durham, Lincoln, Wells, Gloucester—all standing as eternal bastions of faith in the more or less sympathetic surroundings of the cathedral towns. On the other hand, the rapid growth of English towns made the demand for smaller parish churches very real indeed. Moreover when first built, most of the new churches, such as St. Oswald's, Liverpool, were in semi-rural areas on the fringes of the towns, and since the Ecclesiologists expressed preference for the country church in the natural setting of a secluded church yard, itself a picturesque notion, most of them were conceived and built in this way. No doubt the Ecclesiologists' position on this matter was prompted by a growing fear of the evils of the burgeoning industrial cities, a fear which found consolation in the romantic conviction that life in a small medieval town was somehow better than that in the brutal reality of a modern city. This point of view was certainly expressed in Pugin's *Contrasts*. Perhaps, too, the lively British enthusiasm for the landscape, which was so triumphantly manifest in the picturesque gardens of the eighteenth century, may also have been a contributing factor. In any case, the ideal church for the Ecclesiologist was a small richly varied building situated in an equally rich and varied natural setting. Nothing could have been more appropriate for export to the United States and it is with this in mind that we return now to the most important American church of the early Gothic Revival, Richard Upjohn's Trinity Church in New York.

PART II

RICHARD UPJOHN AND THE GOTHIC REVIVAL IN AMERICA

Trinity Church, New York

Although the activity in Gothic church building, which marked the first third of the nineteenth century in America, set the stage for Richard Upjohn's Trinity Church in New York, it had very little direct influence on the architectural character of the building itself; for Upjohn was not a native American. He was born and brought up in the hill town of Shaftsbury, in the northern part of the incomparably beautiful county of Dorset, one of the most ancient and romantic sites in England. Shaftsbury had a strong Gothic heritage of its own, and only twenty miles to the east is the cathedral town of Salisbury. In this setting, Upjohn trained and worked as a cabinetmaker, carpenter, surveyor, and draftsman, and in 1829, at the age of twenty-seven, he emigrated to America.[13] Just as Latrobe had done thirty years earlier, he came as a young man on the threshold of a career, ambitious, proud, and self-confident.[14] Upjohn was not, like Latrobe, trained from the beginning as an architect, but he did bring with him highly developed mechanical skills, a practical understanding of materials, and a sensitivity for three-dimensional construction, all of which were traditional credentials for a career in architecture. In addition, through his environment and family connections, he brought a special awareness of medieval architecture and a personal involvement in the Anglican Church, neither of which would have been possible in America. Indeed, because of his early years in England, Upjohn and Trinity Church would relate to the development of the Gothic Revival in this country in the same way that Latrobe and the Baltimore Cathedral related to American Neoclassicism; for once he proclaimed himself as an architect, he would bring to his work an awareness born of experience which no native-born architect like Ithiel Town could possibly have matched.

Richard Upjohn's association with Trinity Church began in March 1839, when he was called in as a consultant on the structural condition of the old 1790 building.[15] He was brought into the picture probably because of an earlier association with Dr. Jonathan Wainright, who had been appointed the new rector of Trinity in 1838. Before that he had served the large and important Church in Trinity, Boston, a Gothic Revival church built only a few years earlier which we have already discussed. In 1835, as a young architect in Boston, Upjohn had been asked by Wainright to submit a proposal for some alterations to that church.

Upjohn first came to Boston in 1834 and for a short time worked for the Neoclassical architect Alexander Parris. His two earliest commissions, therefore, were both Neoclassical designs.[16] But his most important early

framed simple colonnettes and hood moldings; a deeply molded chancel arch separates the nave and chancel. Otherwise the walls are unadorned plaster. By contrast, the web-like, soaring ceiling generates a special excitement. This excitement derives in part from the directness with which the structural problem has been solved. There are no redundant hammer beams to clutter the framing, no tie beams to intercept the chancel arch or the east window. Each element is part of an interlocking system in which the structural relationships are perfectly clear, a system which would be weakened if not destroyed should any single element be removed. In the words of the *Ecclesiologist*, which preferred "unadorned rafters and braces, . . . every one of the timbers [is] exposed in all their honest nakedness."[66] At the same time, our interest in the ceiling is further aroused by the air of mystery created by its dimmed upper reaches. By virtue of the extremely high pitch of the roof and the somber tonality of the black walnut, the attenuated skeleton of the ceiling structure becomes obscured, as the Ecclesiologists hoped it would be, by the *"dark* of the valley" above.[67] The result was that ambivalent mood of reality and unreality, that evocation of "grandeur and solemnity," which was regarded by the *Ecclesiologist* as "essential to the Christian effect of a church."[68]

The frank use of materials and structure, so ardently advocated by the *Ecclesiologist*, was perfectly natural to Richard Upjohn. His sensitivity to the special qualities of stone, brick, and wood, and his intelligent understanding of the ways in which they can be made to join and adhere in a structural whole, gives to his best work an unusually poetic coherence. It is precisely this which distinguishes St. Paul's from many of the other churches of its day, and it is apparent on the outside of the building as well as within. The discreet Gothic adornment of the exterior of St. Paul's is doubly expressive since it is observed against the random rubble of the masonry. The variegated internal structure of the brown Roxbury pudding stone, laid as it is in blocks of irregular shape and size, provides a rich and contrasting foil for the controlled shapes of the moldings and tracery. But equally important, the subtle exploitation of the natural qualities of the stone also unites the building in sympathetic harmony with all the substances of nature from which it came. Indeed, Upjohn's extraordinary responsiveness to the inherent qualities of his materials is nowhere better illustrated than in the contrasting ways he handled the masonry here and at Nashotah. The limestone of the Wisconsin church, because of its consistent grain, could be readily dressed, and even though the individual blocks varied in size and were left with their outer faces rough, Upjohn had them cut for the most part in rectangular shapes. At Brookline, however, as though in response to the irregular texture of the conglomerate itself, he had the stones made up in an utterly random fashion obviously delighting in the infinite variety of their size, shape, and surface texture. The walls of St. Paul's, therefore, seem to be an organic extension of the earth upon which the building stands.

At the same time, the dynamic irregular massing of St. Paul's, made possible by the asymmetrical placement of the t[illegible], when combined with the upward diminishing movement of its tapered forms, makes the various parts of the church appear and disappear with each change in point of view, makes them balance and rebalance as they move and change like the constantly shifting patterns of the random natural setting in which the building was made to live. Yet with all its variety and richness, there is also a poised boldness and simplicity about St. Paul's, a largeness of form and a lack of redundancy which makes the building almost austere. It is an exciting synthesis of traditional simplicity, canonical correctness, and poetic wonder. Above all, it is infused with Upjohn's own artistic will, a will shaped in large measure by the romantic values of his day, yet one which seems also to have been conditioned by many of the austere preferences of the American building tradition. In spite of the fact that he was a leading protagonist of the picturesque, the largeness and simplicity of his style gave to his work a special kinship with the prevailing American taste, and placed him in the vanguard of the nation's search for its own architectural identity.

The Ecclesiological Movement and the American Architect

The work of Richard Upjohn was a major rock in the foundation of the Gothic Revival in the United States, and was specifically influential in the spread of Ecclesiological ideas in American church architecture. This was so in spite of the fact that the Ecclesiologists were critical of Upjohn, and for a while at least were engaged with him in an unfriendly confrontation.[69] Yet with all their criticism, Upjohn remained the most popular and eminent architect in the American Episcopal community. Indeed, his reputation was one which could not be ignored and in 1849, he was invited to become an honorary member of the New York Ecclesiological Society; and in 1852, when the Society published its first list of approved architects, Upjohn's name was among them.

Because of the individuality of Upjohn's style, and because of the distinguished reputation which he enjoyed, we have chosen to develop the story of Ecclesiological Gothic in America almost entirely through his work. This does not mean, of course, that he was the only architect practicing in this country under the influence of the Ecclesiological movement. On the contrary, there were numerous others of varying degrees of competence and their combined works exceeded that of Upjohn. The most interesting among them were named along with Upjohn on the Ecclesiologists' list, and included Frank Wills and his partner Henry Dudley of New York. Of the pair, Wills was the more firmly established. Moreover, he had been associated with the New York Ecclesiological Society from its inception in 1848, and from that time onward he enjoyed recognition as its official architect. A writer as well as an architect, and an enthusiastic follower of Pugin, Wills seems to have been responsible for

a number of the most searching articles on architecture which appeared in the *New York Ecclesiologist*. In the end he was more influential through his writings than he was through his actual buildings.[70]

The same can be said of John W. Priest, another of the architects endorsed by the New York group. Together with Wills, he was a major figure in articulating the architectural policy of the Society. His most influential contribution was a series of articles reviewing various English publications about architecture and aesthetics. These essays served to confirm and disseminate Ecclesiological doctrine; they also provided a vehicle through which Priest could develop his own architectural philosophy. Priest was the only native-born American in the group of approved architects, and although ardently supporting Ecclesiology, he also argued against mere copying of the past, urging instead an original "living" style. Both Wills and Priest were firm in their convictions that the Ecclesiological Gothic, when properly accommodated to the American scene (as in Upjohn's work) would produce a new form of the style, uniquely expressive of this country. From the very beginning, the New York Ecclesiological Society asserted its independence from England, and both Wills and Priest played significant roles in establishing and maintaining this point of view.

In 1853, the New York Ecclesiological Society approved another architect, John Notman of Philadelphia. As in the case of Upjohn, Notman's contribution is to be measured by his buildings rather than his writings. Born in Scotland, and eight years younger than Upjohn, he had settled in Philadelphia in the early 1830's, about the same time his fellow Britisher was getting his start in New Bedford and Boston. By the time Upjohn began work on St. Mary's in Burlington, New Jersey, Notman had already designed two buildings for Bishop Doane, his house "Riverside" (1837–39), about which we will have more to say later, and the Chapel of the Holy Innocents at St. Mary's Hall (1845–46), both of which were also in Burlington. Although Bishop Doane had turned to the highly talented Upjohn rather than to Notman for the more important church of St. Mary's, Notman was on his way to becoming a leading architect in the Philadelphia area. His St. Mark's Church in that city (1847–49) is one of the finest and earliest examples of the Ecclesiological Gothic in America (Fig. 136). Begun one year later than Upjohn's Church of the Holy Communion in New York, it, too, is an asymmetrical scheme with an off-center tower and broached spire. The design was actually inspired by the church of St. Stephen's, Westminster, London.[71] Notman modified and simplified the original, but maintained its bold dynamic massing. In its fine proportions and authoritative detail, St. Mark's is a competent building which in some ways rivals such asymmetrical tower designs as Upjohn's St. Paul's, Brookline.

St. Mark's represents Notman at his best and will serve to illustrate the general spread of the Ecclesiological doctrine in the hands of architects other than Upjohn. But to understand fully the character of the Ecclesiological movement in America we must now turn our attention to an extremely important fact about the architects approved by the New York

FIGURE 136. *John Notman. St. Mark's Episcopal Church, Philadelphia, Pa., 1847–49.*

Ecclesiological Society: of the five, *four were British*.[72] Moreover, once the Ecclesiological movement became established in this country, not a single one of the leading native-born architects then practicing designed a church in the Ecclesiological manner. Even architects like Town and Strickland, who built Gothic churches during the early years when little was known about the style, produced no Gothic churches after the Gothic Revival became firmly established; and A. J. Davis, who was already a major figure in the American Gothic Revival, designed only a few minor Gothic churches, none of which adhered to Ecclesiological doctrine.

These facts about architects in particular suggest two observations of immense importance. First, they reaffirm both the popularity and impregnability of the Neoclassical movement and the dominating role which it played in the formation of American taste during the first half of the nineteenth century.[73] The notion that classical forms in general and Greek architecture in particular were both symbolic of American democracy and appropriate to the American way of life was too deeply ingrained in the American consciousness to be easily displaced by the doctrinal strictures

of Ecclesiology. In contrast to the broad rationalism which infused the Neoclassic styles, the early Gothic Revival in church architecture was motivated by narrow and parochial values. It flourished in a sharply defined world of canonical rightness that was as far removed from the everyday sentiments of America as were Upjohn's dynamically poised and dark-toned churches from the pristine white cylinders and cubes of the Greek Revival meetinghouse. The confirmed Neoclassical architects wanted no part of the Anglican-Episcopal world. That is not to say that during the first half of the century the Gothic style did not penetrate other Protestant denominations. As we shall see it did, but even then it was almost always the Ecclesiological architects who were called in to do the work. Church architecture, therefore, at least as far as the Gothic style was concerned, became a specialty practiced with few exceptions only by those who had been properly initiated into the faith, and it was this situation that the more humanistic Neoclassicists were inclined to resist.

Recognition of this leads us to our second observation: the Ecclesiological Gothic Revival in America was not only English-inspired, it was also English in form and essence. Surely it was no accident that four out of the five architects approved by the Ecclesiologists were British. The opportunities opening up in this country would naturally have encouraged a number of British architects to migrate and those who did so brought to their work insights born of conditioning that made the Ecclesiological doctrine more readily understandable to them, and assured a greater sensitivity toward the true nature of the Gothic style. To be sure, the Englishness of American Ecclesiology was not without its conscious mutations. As in the case of Upjohn, some of the other British architects were quick to respond to their new environment, and to be influenced by American attitudes, traditions, and practices. Indeed, quite apart from stylistic considerations, a small asymmetrical parish church of stone related far more sympathetically to the countryside of rural America than did the stern, gleaming white boxes of the Greek Revival. Moreover, the New York Ecclesiological Society aggressively maintained independence from its English counterpart, and in the articles which appeared in the *New York Ecclesiologist,* the Americans avoided as far as possible the complicated byways of high Ecclesiology, dealing instead with such matters as the honest use of materials, economy, and the need to maintain actual designs within the limits of local capability. They also stressed simplicity, pointing out that it was not necessary to make a church elaborate in order to have it fulfill its doctrinal purpose.

The New York group was also acutely conscious of the need for a form of Gothic expressive of America. In reviewing one of the earliest designs by the Englishman Henry Dudley, made shortly after he joined Wills in New York in 1851, they reminded him that they did not want "the exact reproduction of the English parish church. There is a difference, both in the character of our country, and our people; and our architecture should show that difference. Let Mr. Dudley, therefore, identify himself with our church and country, if he wishes to be a great *American* architect."[74]

In spite of all this, the English stamp was firmly imprinted on the American Ecclesiological movement. Whatever modifications in style may have resulted from the pressures of the American environment, the doctrinal objectives of the American Ecclesiologists were precisely those of the English Ecclesiologists. The English parish church was still the ideal form, even if simplified to fit its new context; the majority of practitioners were Englishmen, thinking and reacting in the terms that they best understood. Because of this, the movement had a wholeness, a vitality, and a direction that gave it an identity uniquely its own, and made it a cohesive force in the American architectural scene. The Neoclassicists might choose not to be part of it, but they could not check its energy, and once established it would spill over into other developments in the Gothic, adding richness and vitality to a rapidly flowering picturesque taste. Indeed, with all its character and strength, the Ecclesiological Gothic was not the only form that the Gothic style would take in America, and to complete our picture of the early Gothic Revival church, we must now turn to one of the most commanding buildings of the period, St. Patrick's Cathedral in New York.

3.54 Trinity, New Haven, is 103 feet long and 74 feet wide; St. Paul's, Troy, is 103 by 70 feet. The lancet windows at Trinity are 25 feet high and 8½ feet wide; at St. Paul's they are 25 by 8. The tower at Trinity is 25 feet square; at Troy it is 24.

3.55 The altar window at Trinity, New Haven, was 22 feet wide; at St. Paul's, Troy, it was 20.

3.56 *The Troy Sentinel*, August 15, 1828.

3.57 The interior of St. Paul's, Troy, was completely rebuilt during 1892–93, and nothing remains of the original arrangement.

3.58 Records in the Town Clerk's office in Arlington indicate that a William Passman was paid $58 for forty-six and one-half weeks of board, and was given $50 with which to return to England. If Passman was, indeed, the "architect" of the building, nothing in its style indicates that he had any professional knowledge of the Gothic. What seems most probable is that Passman was the builder, and that just like American architects and builders he relied on local sources of architectural information.

3.59 For an illustration, see Kate M. Schutt, *The First Century of St. Stephen's Parish*, 1830–1930, Pittsfield, Mass., Eagle Printing and Binding Co., 1930, p. 8.

CHAPTER IV

4.1 For a highly readable summary of the writings that influenced the Gothic Revival, see Kenneth Clark, *The Gothic Revival*, London, Constable, 1928, Chap. 4. Now available as a Pelican Book.

4.2 For a detailed account of Britton's writings, see Crook, "John Britton," in Summerson, *Concerning Architecture*, 1968.

4.3 The functional point of view expressed by Pugin embraces all architecture, not just that in the Gothic style, and in propounding his theories he shows himself to be very much a part of his time. Indeed, his ideas, except for their narrow Gothic application, were precisely those already developed by the rational Neoclassicists of the late eighteenth and early nineteenth centuries. See Pierson, Volume I, pp. 338ff.

4.4 For a full account of Pugin's life and work, see Phoebe Stanton, *Pugin*, London, Thames and Hudson, 1971. For a discussion of Pugin as a church architect, see Henry Russell Hitchcock, *Early Victorian Architecture in Britain*, New Haven, Conn., Yale University Press, 1954, Chap. III.

4.5 See Pierson, Volume I, pp. 55–58.

4.6 *Ibid.*, pp. 94–105, 131–40, 235–39.

4.7 For a full account of the Ecclesiological movement, see James F. White, *The Cambridge Movement: The Ecclesiologists and the Gothic Revival*, Cambridge University Press, 1962.

4.8 "Rubrically ordered" means ordered according to church doctrine. "Rubrical" was a favorite term of the Ecclesiologists and occurs frequently in their writings.

4.9 Hitchcock, *Early Victorian Architecture in Britain*, p. 74.

4.10 This article was the first of two by Pugin published in *The Dublin Review* in May 1841 and February 1842. They were presented in book form in 1843 under the title *On the Present State of Ecclesiastical Architecture in England*, London, Charles Dolman. Reprinted by St. Barnabas Press, Oxford, 1969.

4.11 Perhaps the best example is the Church of All Saints, Margaret Street, London. Designed by the leading Ecclesiological architect, William Butterfield, and finished in 1849, it drew the highest praise from the Ecclesiologists and is one of the most original and exciting works of the Ecclesiological movement. Its tall, completely asymmetrical massing, orthodox interior arrangements, and rich polychrome decoration exemplify better than any other church of the period the complex doctrine of Ecclesiology. For a provocative discussion of this unusual building, see John Summerson, *Heavenly Mansions*, New York, W. W. Norton, 1963, Chap. VII.

4.12 Pugin, *Present State of Ecclesiastical Architecture*, p. 8.

4.13 See Everard M. Upjohn, *Richard Upjohn, Architect and Churchman*, New York, Columbia University Press, 1939. Reprinted by DeCapo Press, New York, 1968.

4.14 For Latrobe, see Pierson, Volume I, pp. 337ff.

4.15 For a full account of the building of Trinity Church, see Upjohn, *Richard Upjohn*, Chap. 4.

4.16 The Isaac Farrar House (1833) and the Samuel Farrar House (1836), both in Bangor, Me. See Upjohn, *Richard Upjohn*, p. 35.

4.17 That the longitudinal section shown in Figure 113 was one of the drawings submitted in 1839 is borne out by the fact that it shows an open timber ceiling and an articulated chancel, both of which the church records make clear were objected to by the Committee.

4.18 Gilman was only twenty-three when he wrote the article. On the whole it is a vigorous rebellion against the Neoclassical revivals and a passionate defense of the Gothic. We will encounter Gilman again in the designing of the Boston City Hall in 1862.

4.19 Gilman was obviously aware of both Britton and Pugin, and he reiterates Pugin's contention that it is only in Gothic architecture "that the great *aesthetical* principles of building have been fully carried out." *North American Review*, Vol. LVIII, 1844, p. 465.

4.20 *Ibid.*, p. 463.

4.21 *Ibid.*, pp. 477–78.

4.22 Upjohn owned all five volumes of Britton's *Architectural Antiquities* by 1836. See Upjohn, *Richard Upjohn*, p. 36.

4.23 Phoebe B. Stanton's *The Gothic Revival and American Church Architecture* (Baltimore, Johns Hopkins Press, 1968) is the definitive study of the Ecclesiological movement and its impact on American church architecture. I have relied on it heavily in my development of the theme. Stanton was the first modern critic to point out (pp. 60–61) the relationship between Upjohn's Trinity Church and Pugin's ideal church as shown in *True Principles*.

4.24 A. Welby Pugin, *True Principles of Pointed or Christian Architecture*, London, 1841, p. 42 and pl. H, fig. I.

4.25 In the Pugin drawing the church is assumed to be oriented with the chancel to the east, which would make the porch on the south side. At Trinity, however, this traditional orientation is reversed, much to the distress of the *Ecclesiologist* (Vol. X, 1850, p. 195), so that the porch is actually on the north side.

4.26 The stained glass was designed by Upjohn and was manufactured on the site. See Upjohn, *Richard Upjohn*, pp. 54–55.

4.27 Pugin, *True Principles*, p. 31, states that *"Wooden groining* is decidely bad, because it is employing a material *in the place and after the manner of stone, which requires an entirely different mode of construction."*

4.28 On February 3, 1808, Benjamin Latrobe gave his young assistant Robert Mills the first two parts of Britton's, *The Architectural Antiquities of Great Britain*. See Hamlin, *Benjamin Latrobe*, p. 345.

4.29 "On the Architecture of America," *American Museum*, Vol. VIII, Philadelphia, October 1790, p. 174. Talbot Hamlin (*Greek Revival Architecture in America*, London, Oxford University Press, 1944, p. 359) says that the article "contains a good description of Gothic architecture."

4.30 Silliman, one of the leading intellectuals of his day, was a friend of Ithiel Town, the architect of Trinity Church. It is tempting to suggest that either Town or Alexander Jackson Davis, who joined him as a partner in 1829, had something to do with the articles, if they did not actually write them. They are too "architectural" in tone and substance not to have been done by someone in the profession.

4.31 *The American Journal of Science and Arts,* Vol. XVIII, No. 2, July 1830, pp. 220–29.

4.32 *North American Review,* Vol. XLIII, October 1836, pp. 356–84. The article is a review of James Gallier, *The American Builder's General Price Book and Estimator.* The review says nothing about Gallier's book. It does, however, say a good deal about American architecture in the early 1830's.

4.33 Cleveland describes a building on the Harvard campus in some detail (Bulfinch's University Hall?) but does not precisely say why he dislikes it so much, except that its portico is too light. *North American Review,* Vol. XLIII, p. 362.

4.34 Illustrated in Hopkins's *Essay on Gothic Architecture,* pl. 5.

4.35 It has added a special dimension to my work on this book to realize that many of the books and documents that I have been privileged to use at the Boston Athenaeum were also used by Bishop Hopkins and by other writers and architects of his time such as A. D. Gilman and A. J. Davis.

4.36 For Hopkins's activities as an architect in Vermont, see Lawrence Wodehouse, "John Henry Hopkins and the Gothic Revival," *Antiques Magazine,* Vol. CIII, No. 4, April 1973, pp. 776–83.

4.37 Stanton, *Gothic Revival,* pp. 56ff.

4.38 For a full account of this church, see Sarah E. Rusk, "Hezekiah Eldridge, Architect-Builder of St. John's Church, Cleveland, Ohio," *Journal of the Society of Architectural Historians,* Vol. XXV, No. 1, March 1966, pp. 50–58.

4.39 *The New York Ecclesiologist* was first published by the New York Ecclesiological Society in 1848. The first issue contained a review of Trinity Church which criticized it for its liturgical faults. See Stanton, *Gothic Revival,* p. 183.

Trinity also came under fire from other critics than the Ecclesiologists. A letter to the editor of the *United States Magazine and Democratic Review* (Vol. XX, 1847, pp. 139ff.) finds Trinity "solid and truthful," but at the same time sees "the portico more ambitious than the house," and protests that the nave "should have forty feet *at least* more length, and fifteen more breadth." Five years later an article entitled "New-York Church Architecture," which appeared in *Putnam's Monthly* (Vol. II, September 1853, No. IX, pp. 233ff.) was also critical of Trinity. While admitting that "the present 'Trinity Church' is every way a more beautiful building than the old dingy stone edifice, with a wooden spire, which it has displaced," it nevertheless finds the spire of the new church "clumsy and wanting in lightness," and "the body of the church . . . poor. and decidedly wanting in character." Although it says that "the interior of the church is, at first glance, very fine," it protests "the evident insincerity of the whole affair. The side walls, the whole roof, and the chancel are of *plaster, colored to imitate stone.*"

4.40 Stanton, *Gothic Revival,* pp. 225ff., discusses several examples.

4.41 *The United States Magazine and Democratic Review,* Vol. XX, 1847, p. 144.

4.42 See Upjohn, *Richard Upjohn,* fig. 35 and p. 87.

4.43 Robert Dale Owen, *Hints on Public Architecture,* New York, Putnam, 1849, pl. 2 and p. 71

4.44 J. M. Neale and B. Webb, *The Symbolism of Churches and Church Ornaments,* Leeds, 1843, is a translation of Book I of the *Rationale divinorum officiorum* of Durandus. Here it is stated that doors in transepts are generally on the west (or short side) of the transept to avoid confusion between the transept and the south porch (p. cii).

4.45 My analysis and evaluation of St. Mary's was based on observations and notes made before the fire (April 16, 1976) and thus represents the building in nearly its original form. My photographs were also made before the fire.

4.46 *Elevations, Sections, and Details of Saint John the Baptist Church at Shottesbrooke Berkshire* (Oxford, London and Cambridge: for the Oxford Architectural Society, by J. B. Parker, Rivington's and Stevenson, 1846).

4.47 Quoted by Stanton, *Gothic Revival,* p. 44.

4.48 "New Churches," *Ecclesiologist,* Vol. V, February 1846, p. 80.

4.49 Upjohn, *Richard Upjohn,* p. 89.

4.50 See Pierson, Volume I, pp. 404–12.

4.51 Stanton, *Gothic Revival,* Chap. III.

4.52 *Ibid.,* p. 91.

4.53 The other two were All Saints, Teversham, Cambridgeshire, and St. Mary's, Arnold, Nottinghamshire. Stanton, *Gothic Revival,* pp. 91–92.

4.54 *Ibid.,* pp. 98ff.

4.55 *Instrumenta Ecclesiastica, A Series of Working Designs for the Furniture, Fittings and Decorations of Churches and their Precincts,* London, Van Voorst, 1847. The book appeared in twelve parts and was prepared for the Cambridge Camden Society by William Butterfield.

4.56 Carver was a contractor who called himself an "architect" (see Stanton, *Gothic Revival,* p. 112, n. 33). He cannot, however, be regarded as on a par with such nationally known professionals as Upjohn, Latrobe, Mills, Strickland, Town, and Davis.

4.57 See Pierson, Volume I, p. 42.

4.58 Stanton, *Gothic Revival,* p. 103. All my information about St. James-the-Less comes from Stanton.

4.59 Stanton discusses a number of these (*Gothic Revival,* Chap. VI). One small bell-cote type church which she mentions, the Church of the Ascension in Westminster, Md., was built circa 1845, thus before St. James-the-Less. It was designed by architect Robert Cary Long, Jr. (*ibid.,* fig. VI–14). Long designed two other small churches in Maryland in 1845 (*ibid.,* p. 248). As Stanton points out, they were probably based on English examples, St. Anne's, Keighley, and St. Mary's, Southport, which were illustrated by Pugin in his *Present State* and are reproduced here in Figure 125.

4.60 See Upjohn, *Richard Upjohn,* fig. 39.

4.61 The interior of St. Mary's, Nashotah, has been radically changed and thus does not tell us much about Upjohn's original intentions.

4.62 Robert Payne Bigelow, *A Sketch of the History of St. Paul's Church in Brookline,* Brookline, Mass., 1949, pp. 1–3. St. Paul's was the first Episcopal church in Brookline, although there were three earlier churches in the town. Before the fire St. Paul's was the oldest surviving church in the community.

4.63 In making my photographs of St. Paul's I was not as fortunate as I was at St. Mary's. Although the exterior shots had all been made before the fire (January 1976), the interior had not. My photograph for Figure 135, therefore, was made a few days after the fire before the badly burned ceiling trusses were all removed.

4.64 The two early drawings are in the possession of St. Paul's parish. The third is in the Upjohn collection at Avery Architectural Library, Columbia University.

4.65 The "triforium" at St. Paul's was planned by Upjohn but was not completed until 1883. Bigelow, *History of St. Paul's,* p. 9.

4.66 "Church Roofing," *Ecclesiologist,* Vol. III, 1844, p. 102.

4.67 *Ibid.*

4.68 See p. 157.

4.69 For a discussion of this unhappy episode in Upjohn's life, see Stanton, *Gothic Revival*, pp. 183ff.

4.70 Two of Wills's most important and interesting buildings were St. Anne's Chapel and Christ Church Cathedral, both done for Bishop Medley in Fredericton, New Brunswick, Canada. Wills came to New York before completion of the cathedral and the designs necessary to finish both the building and some of its furnishings were sent to Canada by William Butterfield. See Stanton, *Gothic Revival*, Chap. IV.

4.71 For a full account of St. Mark's, Philadelphia, see Stanton, *Gothic Revival*, pp. 115ff.

4.72 Like Upjohn, both Frank Wills and Henry Dudley were from Exeter; John Notman was a Scotsman.

4.73 For the full development of this story, see Pierson, Volume I, Chap. VI–X.

4.74 *New York Ecclesiologist*, Vol. III, September 1851, p. 141. Quoted by Stanton, *Gothic Revival*, p. 185, n. 76.

CHAPTER V

5.1 See Pierson, Volume I, pp. 235–39, 440–44.

5.2 See *ibid.*, Chap. V.

5.3 See *ibid.*, p. 269.

5.4 The Reverend Monsignor James F. Rigny, in a speech entitled "A History of the Cathedral" delivered before the Society of the Friendly Sons of St. Patrick, March 2, 1970. The speech was published in its entirety in *The Yearbook of the Society of the Friendly Sons of St. Patrick*, 1970, pp. 21–30. The quotation is from p. 23.

5.5 The letter is dated May 29, 1858. Hughes Papers, Archives of the Diocese of New York, Box A–2.

5.6 See Pierson, Volume I, pp. 360–72.

5.7 The fourth see was Bardstown, Kentucky; it served an enormous frontier territory but very few people.

5.8 In Philadelphia, the Church of St. Augustine (1799–1801), on Fourth Street near Vine, served as the cathedral until the Cathedral of SS. Peter and Paul was dedicated in 1864. In Boston, Charles Bulfinch's Church of the Holy Cross (1803), in Franklin Street near the Tontine Crescent, became the Cathedral of the Holy Cross in 1808, and continued as such until the new Cathedral of the Holy Cross, at Washington and Waltham streets, was dedicated in 1875. Both St. Augustine's and the Bulfinch church were conventional Federal style buildings.

5.9 Mangin was a French aristocrat who apparently came to this country to escape the Revolution. His main activity in New York was as an engineer, but he was also the designer of the New York City Hall (1811), a handsome classical building with strong overtones of the style of Louis XVI. For an illustration of old St. Patrick's, see John M. Farley, *History of St. Patrick's Cathedral*, New York, Society for the Propagation of the Faith, 1908, facing p. 51.

5.10 However, old St. Patrick's Cathedral (120 ft. long) was smaller than Latrobe's Baltimore Cathedral (170 ft. long).

5.11 The letter is dated June 14, 1858. Quoted by Farley, *History of St. Patrick's*, p. 120. Unless otherwise noted all my historical data about St. Patrick's are taken from Farley.

5.12 How Renwick happened to get the commission is not exactly clear, but according to one verbal account it was Renwick's maid who alerted him to the fact that a new cathedral was under discussion, and motivated him to seek the commission. I am indebted to Walter Knight Sturges for this attractive piece of intelligence.

5.13 *New York Times*, October 30, 1854.

5.14 Sarah Booth Conroy, "The Restoration of James Renwick," the Washington *Post*, January 30, 1972, p. 18.

5.15 Letter from Archbishop Hughes to leading members of the archdiocese, dated June 14, 1858. Quoted by Farley, *History of St. Patrick's*, p. 119.

5.16 Letter from Archbishop Hughes to Renwick and Rodrigue, undated. Hughes Papers, Archives of the Diocese of New York, Box A–7.

5.17 Preliminary contract, dated September 1865. Archives of the Diocese of New York, Box A–27.

5.18 Unidentified newspaper clipping, dated September 6, 1885. Archives of the Diocese of New York, Box K–3. Contract was believed to be for $190,000.

5.19 For an interesting account of Renwick and Grace Church, see Carl Carmer, *The Years of Grace, 1808–1958*, New York, Grace Church, 1958, pp. 16–22.

5.20 In May of 1842 the architectural firm of Town and Davis at the request of Mr. F. Sheldon submitted a variety of plans for Grace Church, and according to Davis these "were the first made, and served in the getting up of the plan finally adopted." See Davis's Office Book, in the Print Department of the Metropolitan Museum of Art, p. 73.

5.21 Effingham P. Humphrey, Jr., "The Churches of James Renwick," Master of Arts thesis, New York University, 1942, p. 6.

5.22 Robert Dale Owen, *Hints on Public Architecture*, New York, George P. Putnam, 1849, pp. vi–vii. I shall discuss Owen's relationship with Renwick in Part B of this volume.

5.23 This drawing is in the collections of the New-York Historical Society and will be reproduced in Part B of this volume.

5.24 Renwick's twin-tower façade was not the first in America, nor even the first among the many revival churches of his day. The twin-tower façade first appeared in this country during the eighteenth century in the Spanish mission churches of the Pacific Southwest (see Pierson, Volume I, Chap. V), and it was used by Latrobe during the first decade of the nineteenth century in the Baltimore Cathedral (*ibid.*, p. 361). During the 1820's it appeared, as already mentioned, in St. Stephen's Church, Philadelphia, designed by William Strickland. The twin-tower façade was also used by a number of European-trained architects working in the United States at the same time as Renwick. Of these the most important was Leopold Eidlitz. His St. George's Episcopal Church in New York, designed with Otto Blesch in 1846, was Romanesque in style and had matching towers with open-work masonry spires. It will be discussed in Part B of this volume.

5.25 Stanton, *Gothic Revival*, p. 69.

5.26 Illustrated in Hitchcock, *Early Victorian Architecture in Britain*, Vol. II, pl. III, 10.

5.27 Stanton, *Gothic Revival*, p. 61.

5.28 The drawing is one of eighteen sketches and thirty-three ink drawings contained in a box of Renwick papers in the Lienau Cabinet at the Avery Library. The early sketch is framed and has a description attached which says in part:

"These original drawings made by James Renwick, architect of St. Patrick's Cathedral, were done shortly after he was selected for the undertaking by Archbishop John Hughes of New York in 1853. . . .

"These pencil sketches were among several early designs for the Cathedral made by James Renwick. They were found among the private papers and drawings of the architect and handed down through several generations of the Renwick family."

DRAFT Bob Gamble, Arch. Historian
May '89

Significance Statement

The Church of the Nativity is one of the most pristine examples of Ecclesiological Gothic architecture in the South.[1] It is also among the country's least-altered and most intact examples of the work of the noted Ecclesiological architect Frank Wills.

As one of that select group of cosmopolitan architects "approved" and, nurtured by the New York Ecclesiological Society in the 1850s, the English-born Wills, and his compatriot, partner and posthumous successor Henry Dudley, are among those who stood at the fountainhead of the Gothic Revival movement in American religious architecture. Wills' 1850 publication Ancient English Ecclesiastical Architecture, like Richard Upjohn's Rural Architecture which appeared two years later, powerfully determined the course of the American Gothic Revival. Wills and Upjohn, along with James Renwick and John Notman, each contributed a distinctive stylistic strain to the movement. And Wills himself was a pivotal figure in the dissemination of Puginesque principles across the continent during the mid-nineteenth century.[2] His commissions ranged as far afield as San Francisco, while in Canada he became Ecclesiology's single most influential architect, with such benchmark designs as those for the Anglican cathedrals at Fredericton and Montreal.[3]

The Church of the Nativity is one of thirteen surviving houses of worship in the United States known to have been designed by Wills, or born out of the Wills and Dudley collaboration (see Appendix A for a listing of U.S. and Canadian commissions). Of these, all but one are in the Gothic Revival style (Christ Church in Oberlin, Ohio, adheres to a modified Romanesque format). Among the six larger, aisled Gothic churches within this group--including the Nativity as well as St. George's, Flushing; Newark's House of Prayer; St. John's, Troy; Trinity Church in Claremont, New Hampshire; and Trinity, Mobile--the Church of the Nativity appears to be exceptional in having

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[1] James Patrick, "Ecclesiological Gothic in the Antebellum South," Winterthur Portfolio, vol. 15, no. 2 (Summer 1980), pp. 117-38.

[2] See Phoebe B. Stanton, The Gothic Revival & American Church Architecture: An Episode in Taste, 1840-1856(Baltimore: The Johns Hopkins Press, 1968), p. 129 ff., 191-93, 287, 293n, 296; also William M. Pierson, Jr., Technology and the Picturesque: The Corporate and the Early Gothic Styles in the series American Buildings and Their Architects (Garden City, N.Y.: Doubleday & Co., Inc., 1978), pp. 201-02, 204, 470n.

[3] Philip J. Turner, Christ Church Cathedral, Montreal (Montreal: Mcgill University Publications, Series XIII, Art & Architecture, No. 17), 1927; Stanton, Gothic Revival, 127 ff.

remained so little changed since its completion in 1859. It is also unusual in having been built at a single campaign, including apse and 150-foot spire.[4] Few of Wills' surviving American buildings more cohesively express the typical trademarks of his design than the Church of the Nativity. These include a tall, slender broached spire punctuated by lucarnes; a long narrow nave covered by a sharply pitched roof and flanked by dim, low side aisles; traceried windows; and a trussed interior roof structure.

A feature unique to the Church of the Nativity among documented Wills designs is the polygonal apse, in contrast to the deep, rectangular chancel advocated by the most doctrinaire of the American Ecclesiologists. This reflects an increasing tendency--first initiated by Richard Upjohn in his 1850 designs for Trinity Chapel, New York--to draw inspiration from non-English, and especially French, versions of medieval Gothic design.[5] Since the Church of the Nativity was evidently Wills's last commission before his untimely death in Montreal in April 1857, the apsidal east end of the church hints at what could have become a new departure in the Wills vocabulary had the architect lived on. (It is conceivable that Wills was influenced by the long Roman Catholic tradition of the polygonal apse as seen in the Montreal region and throughout Quebec.)[6]

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[4] Appendix A gives a synoptic construction history of the thirteen Wills or Wills and Dudley, churches known to be extant. In four of these, the chancel area has either been remodeled or added since the initial completion of the building. The towers of both Holy Trinity Church in Nashville and Trinity, Mobile, remained unfinished for some 30 years after the churches were consecrated, while the Claremont, New Hampshire church lost its corner tower and spire to a storm in 1938. One of the churches--Christ Church in Oberlin, Ohio--is Romanesque or Norman rather than Gothic in its stylistic detail, though the overall massing of the building generally adheres to Ecclesiological principles. Six of the churches are in the Northeast, six in the Southeast, and one in the Midwest. Not included in this listing is St. Paul's Cathedral, Syracuse (1883-85), designed by Henry Dudley himself in the Wills and Dudley manner. Although a good example of Ecclesiological design--with some overtones of High Victorian Gothic--the church postdates the florescent 1850s period of the Gothic Revival by nearly thirty years.

[5] See Everard M. Upjohn, Richard Upjohn: Architect and Churchman (New York: Columbia University Press, 1939), p. 108 ff., 112-113, 174 ff.; also, Spiro Kostof, A History of Architecture: Settings and Rituals (New York: Oxford University Press, 1985), p. 637.

[6] To be sure, Wills' design for Christ Church Cathedral, Montreal, retained the rectangular choir or chancel area favored by English tradition--though whether this was an architect or building committee decision is unknown. Yet certainly, Wills would have known the great new St. Patrick's Roman Catholic Church (1847), with its tall polygonal apse towering over Montreal's mid 19th-century cityscape only two blocks from the site of the new Anglican cathedral. Interestingly enough, subsequent Anglican churches in the city--St. James the Apostle (1864), St. George's (1870), and St. John the Evangelist (1877-79)--all utilized the polygonal apse anticipated in the layout of the Church of the Nativity. Thirty years later, Henry Dudley also included a polygonal apse as part of this design for St. Paul's Cathedral, Syracuse, New York.

The Church of the Nativity also represents the skillful translation of sophisticated Gothic concepts into brick, wood, and metal in a region largely lacking a tradition of stone craftsmanship. Indeed, the Nativity's elaborately trussed wooden ceiling, with cusped trefoils accentuating the Gothic arches that spring from clustered piers to cover both nave and low-lying side aisles, is probably one of the best and earliest constructions of its type to be found in the American hinterland. In this respect, the design is true to the admonition of the New York Ecclesiological Society that its recommended architects should adapt to American circumstances.[7] Moreover, an honest expression of materials and construction techniques, as well as of liturgical function, in the architecture of any given church was a cardinal Ecclesiological principal--an objective in their quest for a "moral" architecture. Here again, the Church of the Nativity is an exceptionally lucid and coherent example of Ecclesiological ideals.

As one of Frank Wills' least-altered designs--probably the least altered of his larger American houses of worship--the Church of the Nativity is a major monument to Ecclesiological thought and practice in architecture.

* * * * * *

Construction History

As early as January 9, 1856, Henry C. Lay, minister of the Church of the Nativity from 1847 to 1859, wrote a letter to his wife from Mobile, Alabama, in which he described another Wills and Dudley building, Trinity Episcopal Church, then under construction in that city. Although the structure was not complete, the Rev. Mr. Lay reported that this Gothic revival church with its lofty nave and beautiful clerestory windows was very similar to the earlier Christ Church in New Orleans.[8] Apparently Lay was so impressed with the Mobile church that he chose the same New York firm to draw up plans for a new sanctuary in Huntsville to replace the original church structure which had been completed in 1847, and was no longer adequate to serve the needs of a growing congregation.

See Dr. Roberts' text

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[7] See Pierson, Technology and the Picturesque, 204-05

[8] Henry C. Lay to Elizabeth Lay, January 9, 1856, from Mobile, Alabama, in Folder 14 of Henry C. Lay Papers, No. 418, in the Southern Historical Collection, University of North Carolina Library, Chapel Hill. Hereafter cited as Lay Papers. Christ Church, New Orleans, was not a Wills and Dudley building.

APPENDIX A

DOCUMENTED WILLS OR WILLS & DUDLEY CHURCHES EXISTING IN NORTH AMERICA (1989)

(This listing is based on an initial tally found in Dr. Phoebe Stanton's The Gothic Revival & American Church Architecture (Baltimore: Johns Hopkins, 1967). Additional information has been generously provided by the following individuals and organizations: in Ottawa, Mr. B.N. Hallett of the Historical Resources Branch, National Archives of Canada, and Ms. Constance Johnson, Ms. Meryl Oliver, and Ms. Janet Babek of Heritage Canada. In the United States, Ms. Betty Chauvin, Office of Cultural Development, State of Louisiana, Baton Rouge; the Connecticut Historical Commission, Hartford; the Office of New Jersey Heritage, Trenton; Mr. Andrew Dolkart, New York Landmarks Preservation Commission; the Maryland Historical Trust; Christine Fonda, Dover, New Hampshire; Mr. Paul Stevenson, Department of Community Development, Syracuse; Mr. Doug Mouncey, St. Paul's Cathedral, Syracuse; the Rev. James Putnam, Skaneateles, New York; and Mr. Richard Lothrop, Oberlin, Ohio)

UNITED STATES *

Alabama: Church of the Nativity, Huntsville (built as designed, 1857-59; chancel floor, original pulpit and lecturn replaced early 20th century; spire strengthened and rebuilt 1956-57).

St. John's Church, Montgomery (1854-55; nave lengthened and chancel added 1869-70; interior renovated).

Trinity Church, Mobile (1853-1880; church dismantled and rebuilt at new location, 1946; spire destroyed by Hurricane Frederick 1979 and rebuilt).

Connecticut: St. Peter's Church, Milford NR (1850-51; reroofed 1873 choir wing 1924; roodscreen removed & chancel floor raised).

Louisiana: Christ Church, Napoleonville (1853; left a "naked ruin" by the Civil War; restored 1869 and immediately struck by lighting; again restored 1870; belfry added 1896)

Maryland: St. Mary's Church, Emmorton (1851; small rural stone church; original stained glass replaced by opaque lights; cypress roof replaced by asbestos shingles).

Mississippi: Chapel of the Cross, Annandale (1854; small rural church; essentially unchanged)

New Hampshire: Holy Trinity Church, Claremont (1853; original corner tower destroyed by storm, 1938)

New Jersey: The House of Prayer, Newark (1849-53; interior damaged by fire late 19th century; chancel renovated 1896)

New York: St. George's Church, Flushing (1853-54; chancel rebuilt 1894, J. King James, architect; also later wood shingle spire)

St. John's Church, Troy (1853-58; organ loft added at rear 1864; chancel redecorated and original center-pulpit arrangement replaced by altar-centered arrangement 1880; chancel damaged by fire 1905; center doors and porch added to vest front 1907-08)

Ohio: Christ Church, Oberlin (1855-59; chancel and vestibule added 1868; stained glass windows installed 1955-61)

Tennessee: Holy Trinity Church, Nashville (1852-53; upper stage of tower completed 1887; interior severely damaged during Civil War, including loss of original stained glass, altar, pews, and fittings; battlements of turret removed after 1940)

*Because of their strong physical resemblance to documented Wills and Dudley commissions, two other American churches have been suggested as products of their hand: the Church of the Nativity in Union, SC (1856-59) and Trinity Church, Natchitoches, LA (1857-60). The South Carolina church--a small stone Gothic structure--is strikingly similar to St. Anne's Chapel in Fredericton, New Brunswick, as well as St. Mary's Church, Emmorton, Maryland. The Louisiana church on the other hand is a brick Romanesque or Norman-style building akin to Christ Church, Oberlin, Ohio. Although it was projected to have a corner tower (never finished), Trinity Church in other respects is very similar in conception to the Ohio building.

CANADA

New Brunswick: Christ Church Cathedral, Fredericton (1845-53; virtually unaltered)

St. Anne's Chapel (now Christ Parish Church) Fredericton (1846)

Anglican Church, Burton (c. 1850)

Quebec: Christ Church Cathedral, Montreal (1857-59) Upon Wills' death in 1857, completion superintended by architect Thomas Seaton Scott of Montreal.

JONES & HERRIN

Architecture/Interior Design

May 1, 1995

Mr. Loch Neely
Church of the Nativity Episcopal
208 Eustis Avenue, S.E.
Huntsville, Alabama 35801

Dear Loch:

In reference to Robert Hodnett's letter to you of April 28, 1995 this appears to be the same water-entry condition I investigated for the Church about five years ago (see my previous letter and sketches). The water entry should be stopped, as noted in the letter. It was due to a downspout dumping water downhill into a brick well, plus site runoff into the well. The well rim was depressed below the soil due to the repeated filling-in of plant topsoil and mulch. The soil needs to be lowered, or the well rim raised. As I recall, the downspout underground drain was stopped-up and spilling water downhill to the well. The stopped-up downspout needs to be unstopped, and drained onto soil that slopes away from the well and the building. The underground drain needs to be abandoned, as these always stop up and cause problems. We need to treat the "disease" rather than the "symptom". The "disease" is the water entry under the building.

Respectfully,

Harvie P. Jones, FAIA
HPJ/tm

copy: Mr. Robert Hodnett
HJ
file

attachment

104 Jefferson Street • Huntsville, Alabama 35801 • 205/539-0764 • Fax 205/534-2289

HODNETT • HURST

ENGINEERS, INC
STRUCTURAL ENGINEERS

April 28, 1995

Mr. Loch Neely
Church of the Nativity Episcopal
208 Eustis Avenue, SE
Huntsville, AL 35801

Re: Church of the Nativity
HHEI#95185

Dear Mr. Neely:

On April 13, 1995, we met at the church and looked over the condition of framing and foundations in the HVAC room under the west side of the sanctuary. This space has had some vertical excavation done since the original construction.

At the west side of the space, there is a brick pilaster that projects out from the main foundation wall. This pilaster is bearing on a soil hump that is subject to being undermined by water, and sloughing off from water or the load on it. This soil hump needs to be encased with concrete of a minimum thickness of 6". The concrete should extend toward the front of the building and encase the steel pipe post that is near the brick pilaster. The support under this pipe post is questionable.

A timber beam spans from this pilaster to a timber post near the south end of the HVAC room. The post appears to be supported on a pier that has tilted. This tilted pier and any footing under it should be replaced. Use a block of concrete under the post - approximately 30"x30" by at least 18" thick. The timber post can be reused. The top of the concrete footing can be brought up to the proper level for the post to bear on it. (Before any work is done in the basement, shore up the existing wood beam near the post with the tilted pier, and near the brick pilaster described above. There appears to be a footing under the foundation wall that the beam can be shored from.)

Please call if you have any questions.

Sincerely,

Robert Hodnett, P.E.

RH/ds

cc: Harvie Jones

ALABAMA REGISTERED No. 10452 PROFESSIONAL ENGINEER ROBERT H. HODNETT

JONES & HERRIN

Architecture/Interior Design

September 21, 1993

Mr. Robert S. Troth
18 St. Charles Square
Huntsville, Alabama 35801

Re: 1859 Church of the Nativity

Dear Mr. Troth:

In reply to your questions about revisions to National Historic Landmark structures such of the Church of the Nativity, if Landmarks are altered in significant ways that discard their original materials or design, they can be delisted from Landmark status. Since the Church of the Nativity masonry had, about twenty years ago, been inappropriately sandblasted and repointed with hard, brittle gray portland cement mortar in wide "joints", I would think that it made Landmark status only by the skin of its teeth in the first place, since such treatment of historic masonry is very harmful both technically and visually and is considered to be the most basic item to avoid in regard to historic masonry treatment.

The beautiful and simple 1880's Chapel windows are of a design influenced by the English Arts and Crafts movement espoused by John Ruskin in the mid and later 19th century. The unglazed terra-cotta altar and the bench-pews in this 110 year old chapel are also excellent examples of the Arts and Crafts style. It would certainly be a crime to discard these windows. Not only are they original and beautiful, but glass of this subtle beauty of tones and shading is no longer available. To protect the beauty and originality (and the Landmark status) of the Church of the Nativity I would urge that the windows and all the other original elements be retained and properly cared for.

If the windows need some repair, there is a qualified person in Birmingham who is working with the 1880's Cathedral Church of the Advent (Episcopal) Church. I suggest contacting her to advise on the Chapel and other windows.

Jan Freeman, Freeman Stained Glass Studios
3416 6th Avenue South
Birmingham, Alabama 35222

$200/day consultation fee. Telephone: 323-5510.

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Some of the windows have been covered with plastic in recent years. If not properly vented, this can hasten the deterioration of both the wood frames and the glass and lead cames. I attach an article on this subject by Julie L. Sloan of Brewster, New York, an authority on stained glass preservation and restoration.

Respectfully,

Harvie P. Jones,FAIA
HPJ/tm

cc: HJ

attachment

Please call if you have any questions.
HJ

JONES & HERRIN

Architecture/Interior Design

1859 CHURCH OF THE NATIVITY BELL TOWER
Project No. 95074

PRELIMINARY OBSERVATION REPORT

April 17, 1995

1. Met at site April 13 at 1:15 P.M. with Loch Neely and Committee, and Robert Hodnett, Structural Engineer. Mr. Neely had noticed some cracked mortar joints and spalled brick faces just under the bell-tower sills at the south and east tower faces (west face was not visible).

2. In 1987-88, the brick tower was in an unstable condition due to 130 years of water migrating down through the wide brick sills below the bell-louvers, repeatedly soaking the porous 1859 brick and mortar and causing long-term deterioration of both the brick and mortar through repeated freeze-thaw and wet-dry cycles. The writer's photographs of c.1955 show large vines growing out of this sill, attesting to the amount of moisture present in the brick. The growth of the vine roots also contributed to the bulging of the brick walls and the weakening of the joints (the vines "eat" the lime).

   In 1987 the brick spandrels would shake at a touch, and had slumped outward about 3 to 5 inches at the east face and perhaps 2 inches at the north face. The 1955 photograph shows, by a shadow pattern, that the north face was bulged even then, so probably the east face was bulged as well, before 1955, but neither had been noticed until 1987.

   In 1988, a special resilient, adhesive non-epoxy grout developed in Holland especially for this type of preservation problem was injected in all sides of the top two-thirds of the tower. A lime-based mortar was injected into the bottom third. Subsequent core-drill samples were made (11/8/88) in the top and middle thirds of the tower (north face) to test the degree of penetration of the grout. This indicated that the grout filled brick cracks as small as 1/16 inch and less. These test cores are stored in a marked wooden box in the bell tower.

   See Jones & Herrin's report dated November 16, 1988 for more detail, as well as 70 annotated photographs of the tower (exterior and interior) in Jones & Herrin's library.

   Several iron tie rods and washer-plates had been installed at some time after c.1900 and before 1955 (per historic photos) in an attempt to control deformation and cracking of the masonry tower , which deformation had been aggravated by wind-racking of the 1859 wooden spire (90-feet tall) which was supported on and braced to the masonry tower. The masonry tower is racked out-of-square by about 18" at the diagonals. In 1957 the wooden spire was in very fragile condition (+/- 18" lean to the east, insect-eaten). The spire was replicated in 1957 as a free-standing independent steel structure that is structurally independent of the masonry tower. A footing of +/- 30 cubic yards of concrete under the tower floor supports this steel-framed spire. The masonry does not support the present spire.

   After the masonry repairs of 1987-88, small glass rods ("tell-tales") were cemented on each side of the numerous old cracks (present in the writer's 1956 photos) visible in the interior plaster of the tower, to test the stability of the masonry. In late 1994, Paul Whitehouse of Nativity reported

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all these glass rods were intact. All the above appears to indicate that the masonry tower is now stable to a high degree.

3. In about 1975, a misguided "masonry repair" company sandblasted off the original brick faces, eroding and exposing the softer and more-porous inner surface, and then smeared hard, brittle Portland cement mortar over all the 1859 hydrated-lime mortar joints and partially over the brick edges. The problem with this procedure is that the sandblasted faces of the 1859 bricks are porous and soft. Hydrated-lime mortar is suitable to these soft bricks for it is resilient, and will come-and-go as the old bricks expand and contract with temperature and moisture changes. Portland cement mortar is much harder than the 1859 bricks and has no resilience compared to lime mortar. With this condition temperature variations cause the brick to expand or contract whereas the hard mortar will not. This causes cracking and spalling of the brick faces. In addition. the hard mortar traps moisture inside the porous brick, which in freezing conditions causes the brick faces to spall off. See several closeup attached photos of spalled brick faces at Nativity due to this condition. See the attached "Preservation Brief" on "Repointing Mortar Joints in Historic Brick Buildings" by the National Parks Service (page 3 in particular).

   Cracked Portland cement joints and spalled brick faces are primarily but not entirely near the top two-thirds of the tower. Similar damage is to within two or three feet of the bottom. The damage is both above and below the 1988 flashing. Damage is also at well-flashed areas such as at the top third of the southwest buttress, indicating that the chipping and spalling is a result of the Portland cement joints, perhaps cracked by pre-1988 wind-shaking of the masonry when it was in a fragile condition and thus allowing water into the cracks (see par. 2). The top two-thirds of the tower is also the area most exposed to blowing rains and subsequent moisture penetration of the porous brick faces, so it is also the areas of the most and worst spalling. However, a brick-by-brick comparison of 1977 and 1995 photos shows that the majority of the spalled faces were present in 1977.

   See the attached photos for several close-up views of spalls near the bottom of the tower that graphically illustrate the problem of hard Portland cement mortar versus soft, porous bricks.

4. Tentatively it appears that the following should be done.

   A. Check the copper flashing installed in 1988 at the brick sills below the bell-louvers to see if the joints appear as water-tight as the existing construction allows. With binoculars, they appear to be tight. Access by a lift-bucket would be required.

   B. At spalled brick faces, bevel-off a slope to drain water off the resulting ledge and dam formed by the hard Portland cement mortar shell.

   C. Look for cracked Portland cement joint tops that could be funneling water into the joints, and see if the Portland cement flanges can be removed without damaging the bricks. If so, repoint these cracks with hydrated lime mortar. Repoint the several open mortar joints with hydrated lime mortar.

      It should be realized that even if the joints are not cracked, the hard Portland cement will tend to funnel and hold moisture in the bottom of each brick since the mortar forms

an effective dam at the front bottom edge of each porous brick. Therefore this cracking and spalling can be expected to continue indefinitely.

D. In a secluded test area, investigate the feasibility of removing the Portland cement without damage to the brick faces (chances are not good) so that the bricks can be properly repointed with resilient hydrated lime mortar per the 1859 construction.

E. Try to improve or repair the moisture seal at the top edges of the 1859 cast-iron buttress-top flashing caps. Investigate the possibility of installing copper flashings at the unprotected top ledges of the 8 buttresses. The top edges of all the viewable cast-iron caps appeared to be well-sealed.

F. Perhaps do a core-drilling in the brick spandrel area under the towers to make sure the wall has not re-separated internally, as it was as early as 1955 and prior to the 1987-88 work.

G. The wood elements of the tower's trefoil windows need repair in a proper manner (see attached photos). Do not remove any sound wood, for the 1859 wood is much more rot-resitant than any new wood (including heart redwood). Consult with the architect if this repair is contemplated.

Harvie P. Jones, FAIA

copy: Mr. Lock Neely, Church of the Nativity
Mr. Robert Hodnett
HJ
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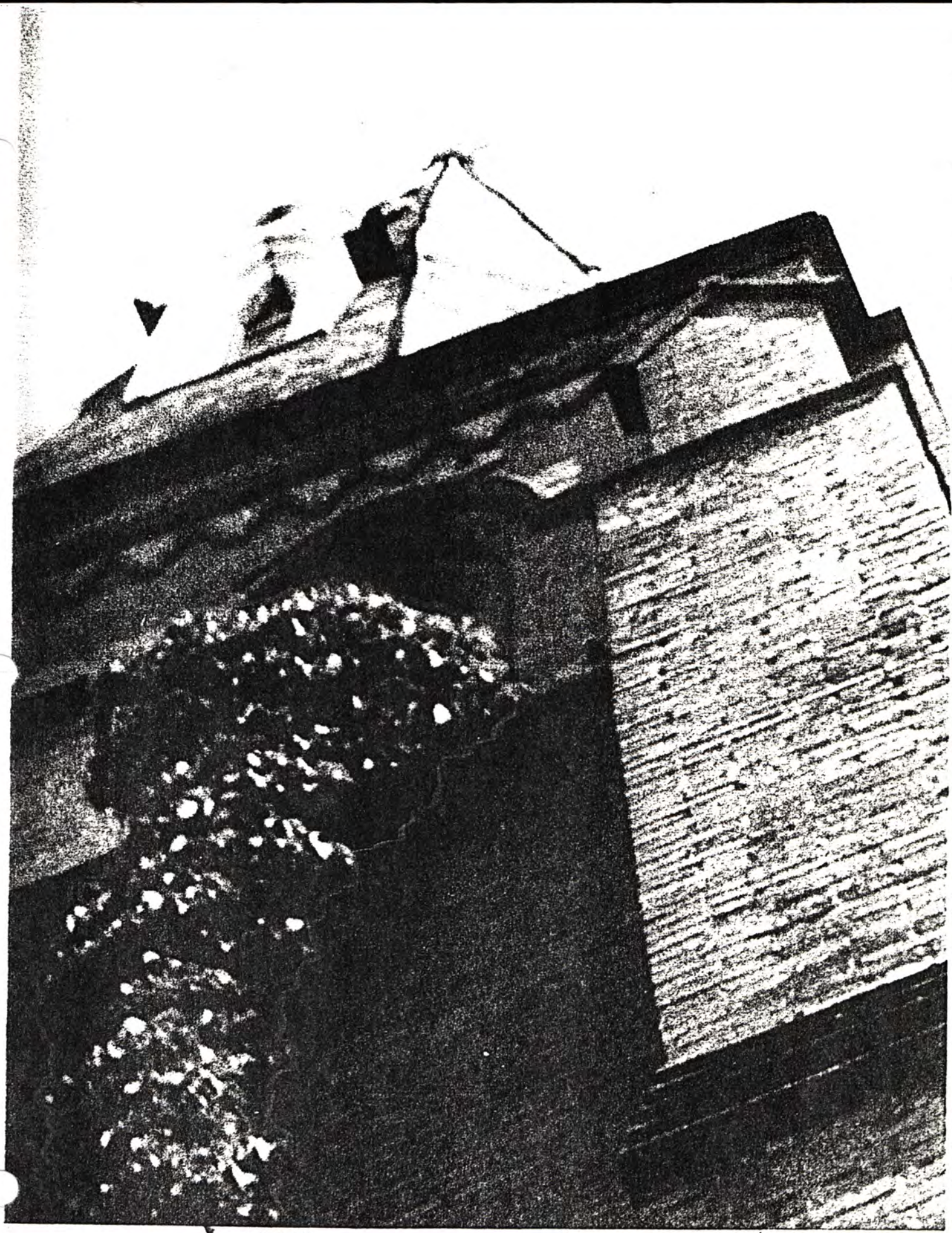
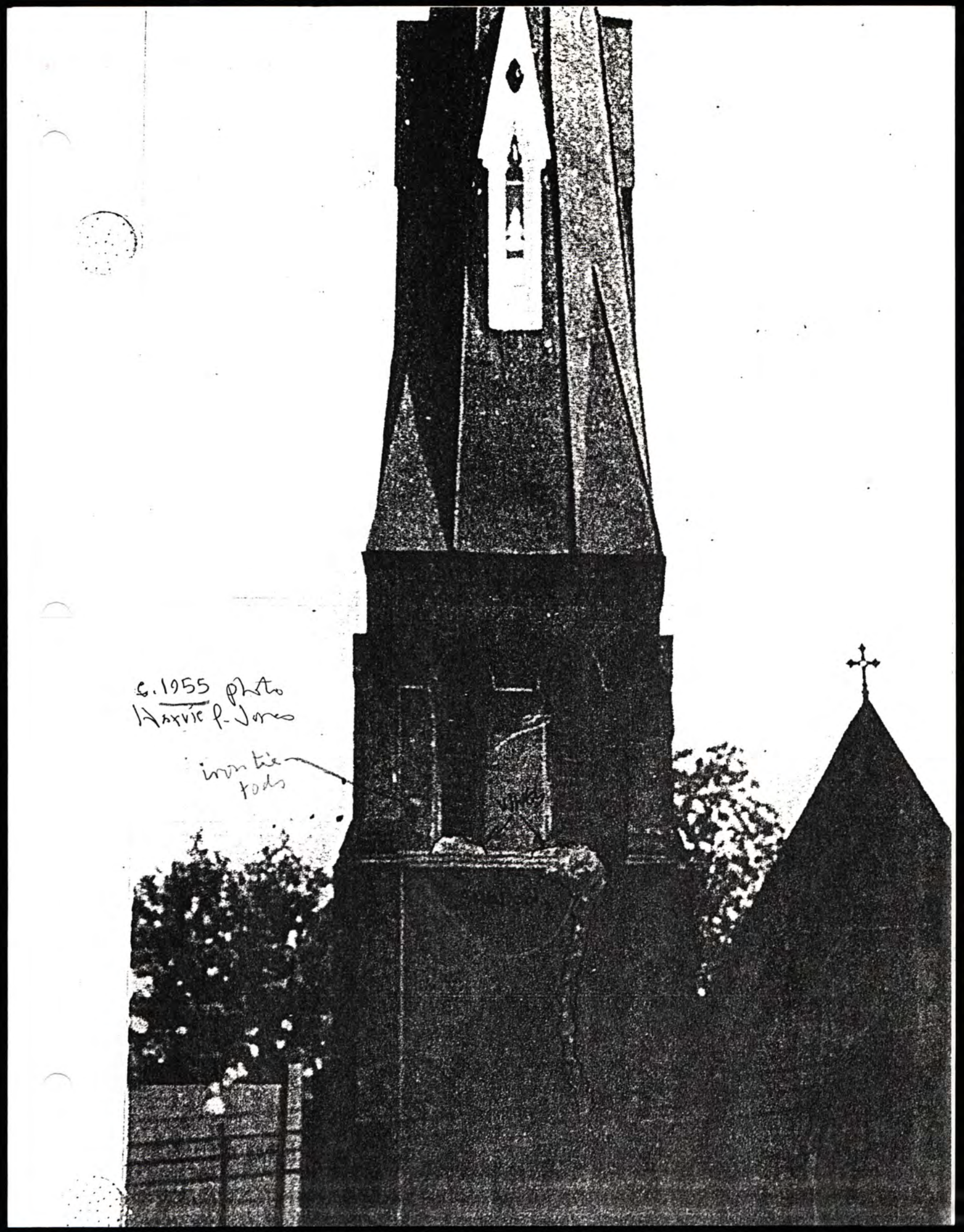


VINES

photos by H.P. Jones

c. 1955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Harvie P. Jones
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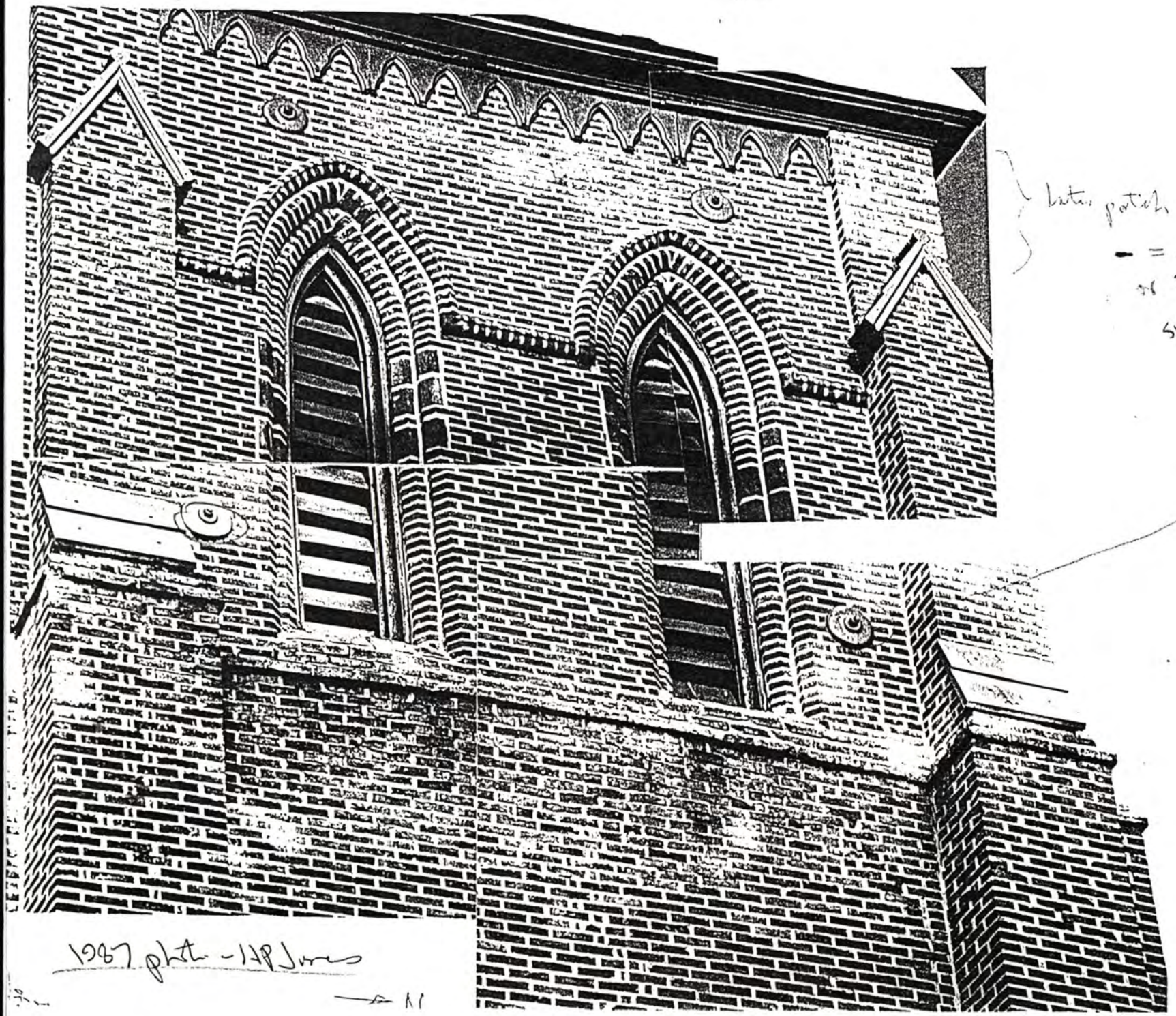
1987 photo – HP Jones



later patch

— = new joint cracker or brick spalls since 1988

Iron ties shown in 1956 photos.

brick face is [illegible] bulged - out of [illegible] mortar deterioration

1987 photo - HP Jones

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"PRES. REPT." (AL HIST. COMMISSION) SEPT.-OCT. 1990

Nom. initiated by H Jones. Arch. descrip., charge & photos by H.J. Nat. context by Bob Gamble. Local Hist. by Dr. Frances Robert

Episcopal Church of the Nativity, Huntsville (1857-59) National Historic Landmark

This is the c1880 chapel, not the Sanct.

National Historic Landmarks named

Secretary of the Interior Manuel Lujan announced on June 26 the designation of 18 National Historic Landmarks associated with the Wright Brothers, archaeology, maritime and architecture, in the states of Alabama, Arizona, Florida, Idaho, Massachusetts, New York, North Carolina, Ohio, Pennsylvania, West Virginia and Wisconsin.

"We are especially pleased to designate these National Historic Landmarks which aptly illustrate the archaeological resources and fine preservation work that is being conducted through the initiative of private individuals, citizens' groups, and local and state governments," Lujan said.

Alabama received two National Historic Landmarks designations—Episcopal Church of the Nativity in Huntsville and the site of Fort Mitchell in Russell County.

The Church of the Nativity (1857-59) is one of the most pristine examples of Ecclesiological Gothic architecture in the South. It is also one of the least-altered structures designed by the nationally renowned partnership of Frank Wills and Henry Dudley, who, along with Richard Upjohn, became virtually the arbiters of Ecclesiological Gothic throughout North America. The Church of the Nativity possesses the ideal Ecclesiological interior in having narrow, aisled naves, dimly lit by clerestory windows.

The Fort Mitchell area, consisting of the archaeological remains of two early 19th century palisaded military forts (established 1813 and 1825), the Creek Trading House or Factory (1817-1820), the Creek Indian Agency (1821-1832), the Thomas Crowell Tavern (c. 1825), two historic cemeteries and the remains of the Federal Road (1811), represents the remains of three different attempts to deal with Native Americans in the Southeast United States. The first Fort Mitchell represents the military aspect of Manifest Destiny, by which the Creek Indian Nation was militarily defeated and forced to make concessions of land to the United States. The second Fort Mitchell, the Indian Factory and Indian Agency and Crowell's Tavern sites represent the federal government's attempt to live up to its treaty obligations. The second Fort Mitchell also represents the third phase of dealing with the Creeks, enforcement of an Indian Removal Policy, as a solution to further military action to protect the Creek Indians.

The Fort Mitchell site is owned by the Russell County Commission.

National Historic Landmarks are entered in the National Register of Historic Places upon designation. The National Landmarks Program and the National Register of Historic Places are both administered by the National Park Service.

The Historic Sites Act of 1935 authorized the Secretary of the Interior to recognize historic places judged to have exceptional value to the nation. Landmark recognition encourages preservation efforts by state, local, and private agencies and groups. Once the Secretary designates a National Historic Landmark, its owner receives a certificate of recognition signed by the Secretary and is invited to apply for a bronze plaque attesting to the significance of the property. The owner agrees to observe simple preservation precepts with respect to the property and receives technical advice and assistance from preservation experts if needed.

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a a call. April 23-tf.

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Good Advice.

Now is the time of year for Pneumonia, Lung Fever, &c. Every family should have a bottle of BOSCHEE'S GERMAN SYRUP. Don't allow, for one moment, that cough to take hold of your child, your family or yourself. Consumption, Asthma, Pneumonia, Croup, Hemorrhages, and other fatal diseases set in. Although it is true GERMAN SYRUP is curing thousands of these dreaded diseases, yet it is much better to have it at hand when three doses will cure you. One bottle will save your whole family a winter and keep you safe from danger. If you are consumptive, do not rest until you have tried this remedy. Sample Bottles 10 cents. Regular size, 75 cents. Sold by your Druggist. In Huntsville by JOHN E. RISON, Druggist.
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Business Chances.

"It is very common to see articles on sale on different markets throughout the country that have been manufactured from material that is a product of the same locality, but that has been shipped long distances to be manufactured. It is evident to all, who stop to consider, that there must be an expense on such articles that could be saved either to the profit of the purchaser or to some party, who, with suitable machinery, could manufacture the articles on the spot, and thus save large freight bills and several profits, as the goods pass through different dealers' hands.

There are thousands of thoughtful mechanics who have already taken advantage of this condition of things by providing themselves with an outfit of Barnes's Patent Foot-Power Machinery. Many have commenced with only one of these machines, and accumulated with it until they have procured a complete outfit, with which they are able to carry on a business successfully. An instance of such success is given by Mr. A. C. Hunting on, LeGrande, Oregon, who writes us enclosing $105, and ordering a Combined Circular and Scroll Saw, with an extra Mandrel, a Morticing Machine, a No. 2 Former, Knives, Cutter Head, &c. In concluding his letter, he says: "I know the value of your machines, for, with the Large Size Scroll Saw, I have made over $200 in twenty days."

We copy the above from the 100 page catalogue just issued by W. F. & John Barnes, Rockford, Ill. Few would fail to be interested in reading it. They will send it free to all on application. In foot-power machinery, they lead the world. March 12-1t.

MR. J. D. FOSTER is, still, carrying on the Gun and Locksmith business on the Eastern side of the Public Square. He makes a specialty of Ammunition, and keeps the best. Jan.22-tf.

For Rent for 1879.

THE COTTAGE on the Meridianville Pike, next to the residence of Wm. Halsey, containing five rooms, with good outhouses, unfailing well, and large garden. Possession given immediately. Apply to
Jan.1,'79-tf. WM. L CLAY.

Subscribe to the DEMOCRAT.

tion this week, and will appear next week. We are not altogether satisfied with the showing made by either side of the controversy on the landlord and tenant question. It is a very important question, and we wish that parties would take hold of it, who keep regular accounts of receipts and expenditures, which would enable them to furnish accurate statistics of profits and loss on both sides, and present a fair balance-sheet between landlords and tenants. Most of our planters, both landlords and tenants, unfortunately, do not keep regular books, and, therefore, cannot argue from established facts and figures, and enlighten the public as to the true status of either class, and their relative profits and losses, advantages and disadvantages.

Improvements.

Gen. Ad. White's fine block of buildings on Bank Row are approaching completion. The block is three stories high on the square, and five stories on the side next the Big Spring. The front is adorned with a rich iron cornice at the top of the parapet, iron caps to the windows and doors, and iron balconies, making the block a handsome ornament to the Square. Thanks to his good taste and enterprise!

Some time since, the iron railing on two sides of the Church of the Nativity yard was completed, and the the yard ploughed and sown with blue grass, and planted with sugar maple trees. Recently, a sandstone flagging has been placed on part of the front sidewalk, with the intention of putting it down all the way, hereafter.

Dr. John C. Spotswood, recently, paved the sidewalk in front of his Drug Store. We trust all the owners of Stores, on the Square and adjacent, will, instead of the perishable brick pavements, adopt the flag stone from our mountains, which the deft hand of Nature, or, rather, God's providence, seems to have, specially, created for the purpose.

Down with the high price of Coffins E. B. CARTER has a large stock on hand, and sells cheap for cash.
Nov.20 tf.

In Mercurius' Astrological *Almanac* for 1878, under the head of "January," was this prophecy. "Victor Emanuel's nativity is effected. Let him beware." He died in that month. Under "December," it said: "Saturn's transits are evil for the Princess Alice of Hesse. Illness or death in the family." Her two children died in that month. The book was printed the year before.

Baby Buggies at Cost for Cash, at E. B. CARTER'S.

Grabbs, of the Decatur ... live long and prosper!

FOR MAYOR

We are authorized to ... JAMES M. HUTCHINS as a candidate for Mayor of the City of Huntsville, ensuing election, April 1, 1879.

A Polated Speech.

Judge Hoadly, of Cincinnati, delivered an address, Saturday before the Hamilton County Democratic Club, on that fruitful theme, the Electoral Commission." He drew the curtain from the past in a very effective manner. Indeed, the year 1876-7 cannot be too often presented before Americans, and the speech was especially graphic on the part of business. After relating the circumstances which led to the order for a recount, he said:

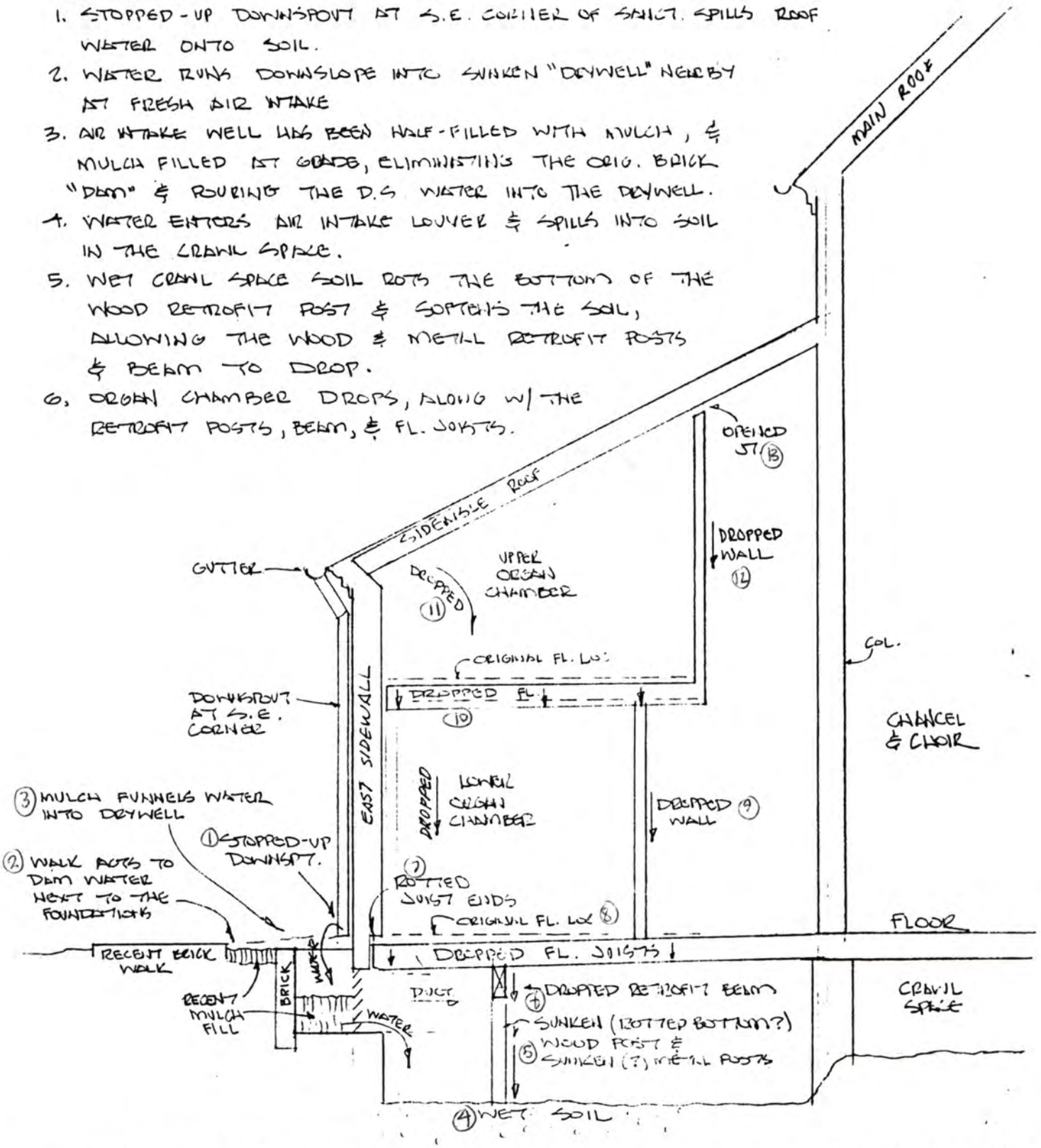
"Here was the Supreme Court, ... ing, count Manatee, Hamilton and Monroe, and hear Zach Chandler, trembling with fear of the wicked Democracy should get the Presidency, saying, 'You must count them, but throw out Florida or else.' And the State Returning Board very quietly took Baker County out Darbyville and Jackson and gave Mr. Hayes forty-two votes in the State. That is how Florida came to be called a Republican State. Are you surprised that the people of Florida are not in love with the Republican party? What would you do? Did it submit to the outrage? The new Returning Board, organized with the incoming of the Democratic State administration, made a canvass of the State and announced that Tilden and Hendricks had carried it, and, on the same 26th of February, the Legislature sanctioned the action and put the broad seal of the State of Florida upon the result, but even then when the Electoral Commission met the ground on which the vote of the State was counted for Tilden and Wheeler was the last ground that would suggest itself—that it was on the sacred doctrine of State rights. They had stolen the vote, but the State had the sacred right to let it stay stolen. They had stolen the vote, therefore, no power in the United States could take away or claim the stolen property. The people of the United States after the fraud was committed, acted like General Turchin at Athens. After he captured Athens he said: "Boys, now at 11 o'clock open your eyes; at three o'clock look out. Between 11 and 3 the town will be thoroughly sacked." That is precisely what happened here. The Electoral Commission said: "Boys, open your eyes; on the 5th of March, Democracy will be in power."

The place to buy Furniture, Mattresses, Spring Beds, &c., for Cash, is at E. B. CARTER'S.
Nov. 20-tf.

Huntsville Weekly Democrat 12 March 1879

APPARENT
CHAIN OF EVENTS

1. STOPPED-UP DOWNSPOUT AT S.E. CORNER OF SANCT. SPILLS ROOF WATER ONTO SOIL.
2. WATER RUNS DOWNSLOPE INTO SUNKEN "DRYWELL" NEARBY AT FRESH AIR INTAKE
3. AIR INTAKE WELL HAS BEEN HALF-FILLED WITH MULCH, & MULCH FILLED AT GRADE, ELIMINATING THE ORIG. BRICK "DAM" & ROUTING THE D.S. WATER INTO THE DRYWELL.
4. WATER ENTERS AIR INTAKE LOUVER & SPILLS INTO SOIL IN THE CRAWL SPACE.
5. WET CRAWL SPACE SOIL ROTS THE BOTTOMS OF THE WOOD RETROFIT POST & SOFTENS THE SOIL, ALLOWING THE WOOD & METAL RETROFIT POSTS & BEAM TO DROP.
6. ORGAN CHAMBER DROPS, ALONG W/ THE RETROFIT POSTS, BEAM, & FL. JOISTS.



CHURCH OF THE NATIVITY ORGAN CHAMBER SETTLEMENT (LOOKING S.)

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JONES & HERRIN

Architecture/Interior Design

August 26, 1996

"Southern Accents"
2100 Lakeshore Drive
Birmingham, Alabama 35209

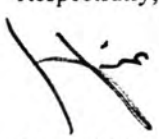
Attn: Mr. Philip Morris

Dear Philip:

The article on the disused St. Mary's Episcopal Church in Weyanoke, Louisiana in the September-October issue points up the need to preserve and restore this work of the English Ecclesiologist architects Frank Wills and Henry Dudley, who were prominent in the English (and American) Gothic Revival movement in the Episcopal Church in the mid-19th century. Wills and Dudley have three extant works in Alabama. Their 1859 Church of the Nativity in Huntsville is the best preserved and is designated as a National Historic Landmark. The other two are in Montgomery (remodeled later) and Mobile (moved).

The Weyanoke church is more than an interesting empty building but represents an important international architectural movement by two of its most famous English practitioners.

Respectfully,



Harvie P. Jones, FAIA
HPJ/tm

copy: HJ

attachments

104 Jefferson Street • Huntsville, Alabama 35801 • 205/539-0764 • Fax 205/534-2289

"Southern Accents" Sept-Oct. '96
Architects - Wills of Dudley, originally of England.
Designed 3 extant Epis. Ch. in Al.
- 1859 Nativity in Hills, + one in Mont. + Mobile ea.

Reviving a Gothic Spirit

A concert to benefit a historic church outside Saint Francisville, Louisiana, brings together music lovers and those concerned with the building's rich history

by Frances M. MacDougall Photographs by Hickey-Robertson

The day seemed borrowed from a Jane Austen novel: chilly temperatures, gray skies, a Gothic church, and sophisticated chatter. But the site was nowhere near bonny old England. Instead, it was just outside Saint Francisville, Louisiana, where the cold was a bit unseasonable, the church was actually Gothic Revival, and the chatter was spoken with a distinctly Southern drawl.

None of the 50 or so gathered

On the grounds of St. Mary's Episcopal Church, a tent ringed with greenery invites concertgoers to partake of desserts and refreshments. Until recent fund-raising efforts, the church's graceful architecture stood in ruins; it has now been stabilized.

1857 St. Mary's Epis., Wayanoke, La.
HABS no. LA-1218 Wills & Dudley, Architects.
(England & Am.) - Ecclesiologist design

Keeping with the rustic sophistication of the party, a terra-cotta pot sitting atop a disintegrating windowsill holds an arrangement of roses and greenery. Pastel petals and vibrant desserts, such as a French vanilla cake with a lemon curd top and pecan praline mascarpone cheese with a raspberry preserve sauce, lend color to the gray day.

seemed daunted by the bleak day. They had arrived with warm blankets and high spirits in anticipation of the afternoon's operatic concert and party to benefit the preservation of St. Mary's Episcopal Church.

Chartered in 1855, the church thrived until the 1940s, when the congregation virtually disappeared. "It's about 15 miles outside Saint Francisville, so, for a long time, it was attended by people who lived in the country. But, with time, roads improved, and people began going to church in town," says local historian Elisabeth Dart. Since then, the elements have taken their toll, slowly crumbling the brick edifice into a shell of its former self.

"I grew up 20 miles from the school I attended," says JoAnne Oliveaux Ford, chairwoman of the St. Mary's Church and Cemetery Association. "Every day, I passed St. Mary's, and, from the moment it came into view until it passed from sight, time stood still." Ford was so enthralled by the church she decided to have her wedding here in 1991. "I'd known my whole life that I'd get married at

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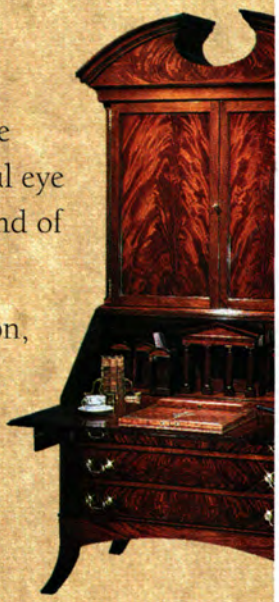

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Even filled with people, St. Mary's "is a wonderful personal experience," says JoAnne Oliveaux Ford, who was married here. With the furnishings and altar removed, the peeling plaster takes on the look of a trompe l'oeil cloth, while the boxwood garland seems to be growing out of the brick. The arched ceiling and open windows make the site particularly conducive to concerts.

St. Mary's, and people always thought I was crazy—no electricity, no water—until they attended the ceremony. Then, they all wanted to find a way to come back again," she says.

That opportunity came when Ford, a caterer, orchestrated a concert benefiting the church and enlisted the help of designer Carl Palasota and floral designer Patrick Tandy of Farm and Village, an antiques and gardening shop in Baton Rouge. The money raised helps maintain the building and grounds.

"We wanted to keep the concert manageable yet appropriate to the setting," says Tandy. So, while Ford prepared delectable desserts, Tandy