

7 DESCRIPTION

CONDITION

☒ EXCELLENT
☐ GOOD
☐ FAIR

☐ DETERIORATED
☐ RUINS
☐ UNEXPOSED

CHECK ONE

☒ UNALTERED
☐ ALTERED

CHECK ONE

☒ ORIGINAL SITE
☐ MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

A large brick structure in the prevailing Gothic revival style of the late nineteenth century. The building is unaltered from its original design, however an addition has been made to the west, the latter having no deleterious effect on the original. The two spires are characteristically asymmetrical, the major one being placed on the corner adjacent to the street intersection. Tasteful pointed arches at doors and windows are supplemented in the composition by a large rose window which is echoed by smaller ones in the bases of the spires, and unusual triangular dormers at the sanctuary roof which, though not of strictly Gothic precedent, do add interest to the overall composition. One other interesting and somewhat disturbing feature is the manner in which the minor, and to a lesser extent the major, spires are set back from the plane of the facade. This serves to subordinate the taller elements to the lower mass of the front wall, and the competition for dominance detracts from the unity of the composition. This is however largely mitigated by a large and handsome rose window which is centered just above the point of the main entrance arch. The exterior is nicely complimented by an ashlar stone retaining wall which extends from the front partway down the hill along the east wall.

The interior of the church rates as a modest masterpiece of late 19th century "American Gothic" design. In an era long before interior design professionals existed, the builders of this church achieved an amazing harmony and integration of the numerous and diverse elements required to furnish a sanctuary and support a large open structure. Probably the most obvious and striking interior feature is the row of pendant trusses supporting the roof. The peculiar design of these trusses incorporates a suspended coupling of members on either side of the arch which are vaguely reminiscent of stalactites and make the whole structure seemingly defy gravity. The framing of the apse which is large and semi-circular contributes to the pendant effect, in that its arched top is framed by five wooden members which radiate down to the beginning of the arch from a single point at the top. The furnishings, details and stained glass lancet windows contribute to a Gothic air that is almost fantasy-like in its delightful intensity. Though not puritanically Gothic, several other features contribute to the overall charm of the interior. Lighting is furnished by electrified gaslights which are of intricate and delicate design. The warmth provided by the stained glass windows is supplemented by the triangular dormers whose clear tinted panes admit additional rays of soft multi-colored light. The restrained detailing of the interior walls is offset by the powerful wood roof structure whose trusses' massive thrust is countered by exterior brick buttresses. The chancel is flanked on either side by tall slightly recessed panels repeating the shape of the windows. One is filled by a version of the Lord's Prayer in giant painted letters which are reminiscent of the illuminated manuscripts of the Middle Ages. The other more deeply recessed, is filled by the pipes of the organ.

The chancel itself is relatively low, open, and as a result, almost inviting in contrast to frequent design practice of the period. This factor, along with the counterpositioning of light and dark, simple and complex makes for a remarkable interior which inspires awe in the worshipper but is not overbearing or foreboding.