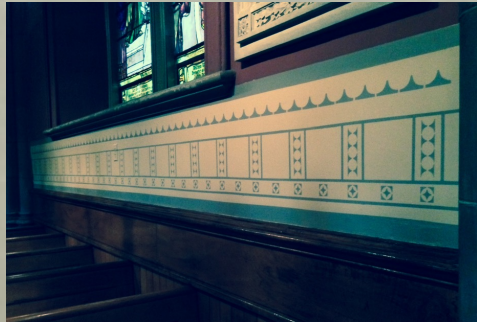
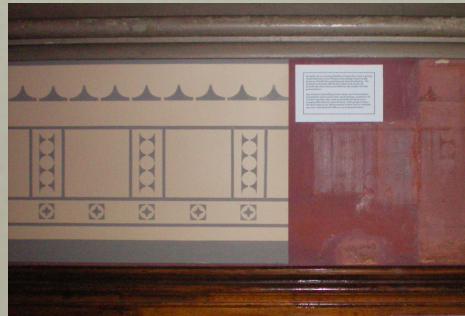


THE HISTORIC STENCILING PROJECT

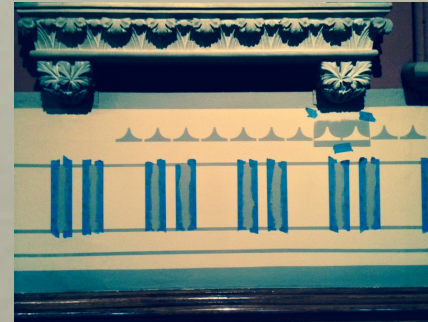
Trinity Episcopal Church
on the
New Haven Green



First Bay Completed, June, 2014



Exposure & Mock-up by Canning Studios



Line Painting Underway, Second Bay



*Scallop Stencil Almost Done, Second Bay
Ready for Rest of Stenciling, July, 2014*

This unique historic stenciling project is underway at Trinity Church, one of three churches on the New Haven Green, all included in the New Haven Green National Historic Landmark District. The Project is a dual grant-supported project focusing on the archaeological discovery and re-creation of a band of late 19thc ornamental stencils in Trinity's nave, i.e. sanctuary. Matching funding for this preservation has been provided by:

Department of Economic and
Community Development
State Historic Preservation Office



National Trust for
Historic Preservation
Save the past. Enrich the future.™

Under these grants, Canning Studios came in April, 2014 and uncovered one repeat of this stencil band. Having received training from Canning Studios, MJ (Peg) Chambers, AIA, an architect with a specialty in Preservation, now leads parishioners, New Haveners and local high school students in replicating the patterning. All love the product of their labors!



WHY TRINITY VALUES THIS PROJECT



Portrait of Ithiel Town, oil on Canvas, Collection of Center Church On the Green, 1832

Trinity on the Green is celebrating its Bicentennial, as its cornerstone was laid in 1814 and its new building was consecrated in 1816. The Historic Stenciling Project is part of our celebration. To understand the importance of this stenciling project, a little needs to be known about the history of our 1814 building, designed by Ithiel Town who also designed Center Church on the Green at about the same time.

The next few slides introduce trinity's building history and then show the history of the interior decoration and ornamentation of the nave of Trinity's 1814 building. How did the interior evolve from its first nave to its present nave? Most importantly, how can this parish better honor with care and preserve this history? Re-creating the stencil band helps us begin to understand and appreciate afresh.



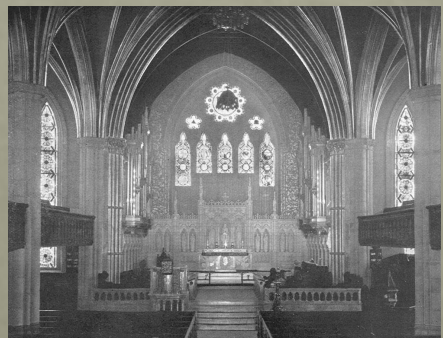
Trinity Interior in 1816, print, n.d New Haven Museum.



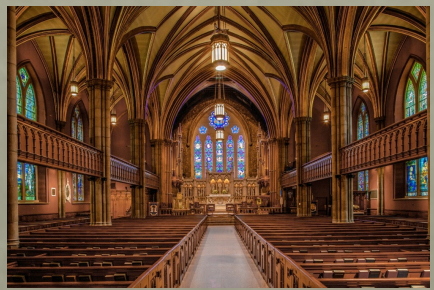
Trinity at the 50th Anniversary, 1866



Trinity's Interior c 1884



Trinity's Interior at the 100th Anniversary, 1916



Trinity's Interior in 2013 (photo by John Kane)

BEFORE ITHIEL TOWN TRINITY'S FIRST CHURCH

Trinity began as an Anglican house church around 1730. The parish had a diverse membership from its beginning.

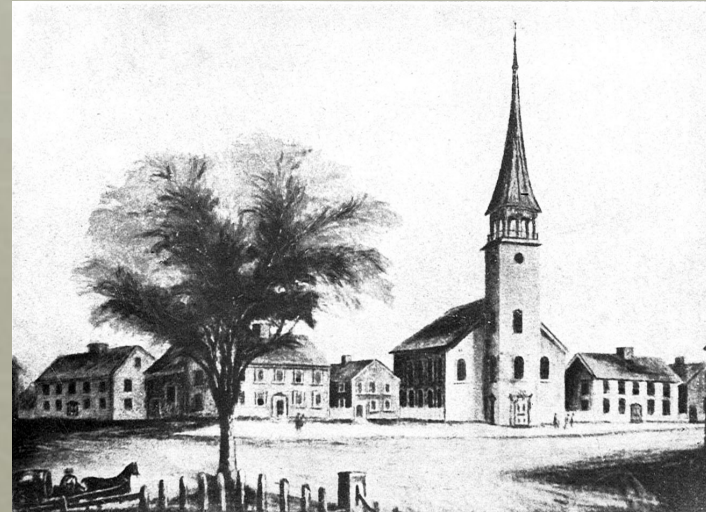


attrib. to William Giles Munson, Collection of Trinity Church, oil on wood board, c. 1830

The first church survived the Revolution and was sold to a private buyer after 1816 with the deeded requirement to demolish the building. In an act of conciliation, as the separation of church and state became inevitable, the parish was invited to build on the Green in 1810.



Later 19thc print based on the earlier print (above left)



Trinity Church in 1752, Collection of the New Haven Museum, n.d.

Trinity 'off the Green' was built from 1753-1754 on the 3rd lot in on Church St from the SE corner of Church and Chapel Sts, purchased in 1752. A fellow named Thomas Davis may have been the carpenter/builder. It showed 'a peculiar style' according to Rev. Dr. Harry Crosswell (rector, 1815-1858). Actually, its plan was sensitive to parishioners' needs, engaging all in seeing, hearing and reading the liturgy, reflecting Anglican trends of the time.

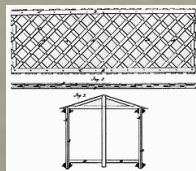
ITHIEL'S IMPACT ON THE GREEN



E. View of the Public Square or Green in New Haven, Con., drawn and engraved by J.W. Barber, c. 1830



Late 20thc aerial view of the New Haven Green



Ithiel Town, Lattice Truss Patent Drawing, 1820, Yale Beineke Library

The rise of Ithiel's architectural impact on the New Haven Green shows his range of architectural vocabularies and clear passion for each project: Center Church (Classical), 1813; Trinity (Gothic), 1814; State House (Doric), 1827.

Profits from Ithiel's 1820 lattice truss covered bridge design patent affords him time for his love of the practice of architecture. He clearly delectates over details as they properly fit the whole.

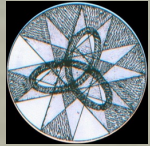
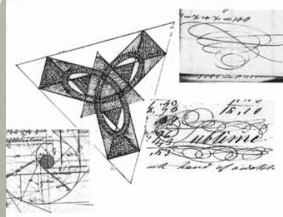


The Gothic Church, 1837, drawn by William H. Bartlett, hand-colored print published London, 1842

ITHIEL ON THE GREEN AT TRINITY CHURCH

GOthic AND 'MODERN' ANGLICAN INFLUENCES

Sketches by Ithiel
From his math
notebook, Yale,
Beineke Library



Asher Benjamin,
Corinthian Capital
with crockets, 1806



Trinity Interior in 1816,
print, n.d., New Haven Museum.



Stowe, Parish Church,
13th-14th
Buckinghamshire, UK

Lancelot (Capability) Brown, a British architect, married at Stowe's medieval country church (left) while working on the gardens at Stowe's great house. He later sought 'classic' perfection at with the Gothic style at St Mary's, Croome, a garden piece much more than a church! Does it look familiar? By 1840, the Gothic Revival has taken root in US & UK!

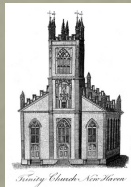


Capability Brown,
St Mary's,
Croome, UK, 1763

Holy Trinity Church, Cheshire,
UK, 1838-1839 (Early Gothic
Revival)



Ithiel loves to think form through and apply new ideas to his work: He applied 2D geometric patterns he found visually satisfying to Trinity's nave ceiling apparently just with paint. Ithiel's broad interests were bolstered by his vast library. He surely knew well of ideas simultaneously brewing in UK.

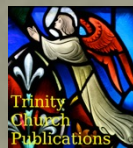


Trinity on the Green,
Amos Doolittle print, 1817

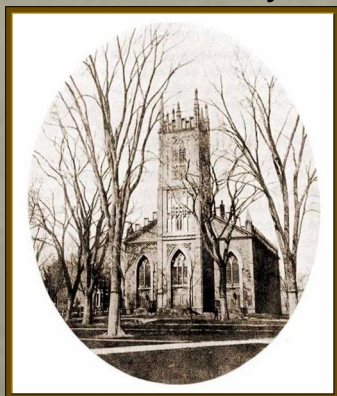


Trinity on the Green,
photo before 1870
(Note the State House,
demolished c. 1870).
CT Historical Society

St Mary's at Croome is a Gothic garden 'folly,' reflecting a new Gothic sincerity. Fresh ideas are 'in the air' on both sides of the 'pond,' 1760-1830. In the US, the style, first purposefully used at Trinity, emblemizes the separation of church and state. In the UK, it is an antidote to urban church Classicism. Ithiel Town leads the 'charge' by distinguishing Classical Center Church from Trinity.



Trinity
Children
Publications



Trinity on the Green, 1813-
1816, photo c. 1860
Copyright © 2014

ITHIEL'S DESIGN MAKES WAY FOR EDWIN INSIDE ON THE GREEN AT TRINITY

Edwin's likely English sources in Oxford Movement Gothic Revival:



All Saints, Margaret St, London, Wm Butterfield, 1849-52



John Ruskin at University Museum, Oxford, 1855-61



Trinity at 50 yrs, 1866 & (to right) 1816



The Rev Dr Edwin Harwood



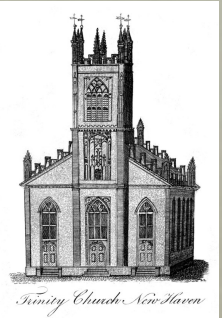
Trinity's Interior c 1884 at end of Harwood's refinishing campaign

While Rev. Bela Hubbard & Bishop Abraham Jarvis along with Trinity's Vestry surely work with Ithiel on the design choices for Trinity, it is the Rev. Dr. Edwin Harwood (rector, 1859-1894) who pays special attention to Trinity's interior.

He traveled widely and saw English Oxford Movement ornament and decoration as a reflection of the Holy. By Trinity's 50th Anniversary, the refurbishing of the nave had begun, perhaps with 'frescoing' work recorded in 1847 under the the rectorship of Harry Crosswell. By 1884, Edwin's nave was done, along with the building of the chancel, new pew & gallery fronts, the completion in stone of the stone tower base and new windows. Ithiel's wood cluster columns with their floriated capitals were thus given a new glory!



MORE ABOUT EDWIN INSIDE ON THE GREEN AT TRINITY



As mentioned in the last slide, Rev. Harwood saw to removing Ithiel's rotting 1815 wood crenellations and wood tower top. He then prompted adding the final stone tier and pinnacles to Ithiel's original stone tower base. He also brought about the decoration of the entire nave: See the captions below and to the

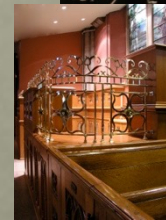
Trinity on the Green, Amos Doolittle print, 1817
Trinity on the Green, as it looked in 1871 and still looks now



Edwin Harwood period ceiling with geometrically derived floral stencil motifs similar to those on the walls (detail above from 1884 photo on far right)



Detail of stencil band we have uncovered and are recreating between top of stringcourse and bottom of sill. Note second band up; it's floral. (detail above from 1884 photo to right)



Tudor roses and tulips form the imagery on the brass 'fence' of Trinity's 2010 Columbarium are an homage to Rev. Edwin Harwood's nave!

Trinity's Interior c 1884 at end of Harwood's refinishing campaign. This photo is our primary documentary source. (above)



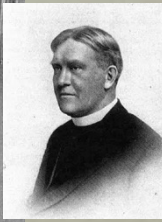
An Edwin period stencil still exists behind the organ pipe cabinets in the Chancel! It shows the Tudor rose & crown of Henry VIII and the pomegranate of Catherine of Aragon. Of course, there was much more to the Protestant Reformation in England than the King's antics! (above)



ITHIEL'S DESIGN CONTINUES TO MAKE WAY

FOR

TRINITY AT 100 YEARS AND TODAY AT 200 YEARS



Rev Dr Charles Otis Scoville, Rector, 1908-34



Trinity's Interior at he 100th Anniversary, 1916

Lucy Boardman left monies in 1906 which, with property sales in 1909, funded the reinforcement for a new slate roof including new cast stone column surrounds enclosing upended I-beams in the nave, installation of the chancel organ and creation of Lee Laurie's reredos. Stone everywhere and walls with deep burgundy paint! Edwin's ceiling has been completely replaced!

Lucy Boardman, oil on canvas, Painted from a photo, nd, collection Trinity Church



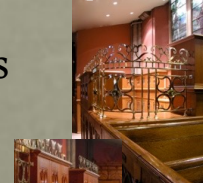
Trinity's attic, steel Inserts, early 20thc (photo by Joe Dzeda)



Trinity's Interior in 2013 (photo by John Kane)



Robert Orr, AIA, Elevator Enclosure, 2010 (photo by John Kane)



MJ (Peg) Chambers, AIA, Columbarium, 2010 (photo at left by John Kane; photo above by MJ Chambers)

In the last 100 years, we have added stairwells, dug and later refurbished the Undercroft, made an accessible path and added a Columbarium. Our spirit grows through change!

Trinity's Accessible Entry & Undercroft, 2010, Duo Dickinson, AIA



MORE ABOUT THE ART & ARCHEOLOGY OF STENCILING CANNING STUDIOS COMES TO TRINITY AND HELPS TRINITY RECREATE A BIT OF EDWIN INSIDE



High Victorian stencils (above) on the exterior of Olana, the home of artist Frederick Edwin Church, overlooking the Hudson, 1870-90



Stencils from the 19thc and earlier were formed of copper (above), vellum or parchment cut by hand. Here the stencil is taped to the wall as the color it represents is about to be applied.



Typical 21stc plastic stencil (above) based on a late 19thc, one-color pattern



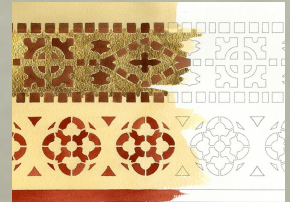
Original wall exposed beneath sheet rock (left) with stencil pattern uncovered.



After new stencil is made, it is reapplied to the sheet rocked wall (left).



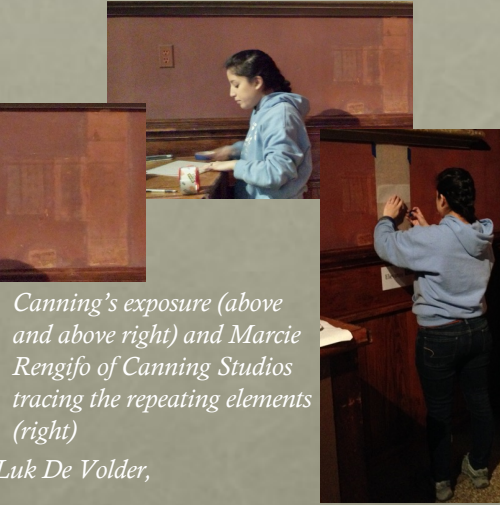
Same plastic stencil (as in above left) applied to reconstructed late 19thc color scheme



Canning Studios uncovers original stencils by peeling away layers of paint (above left) at the Roman Catholic cathedral in Norwich, CT. A mock-up was made (above right), and stencils were produced to match the original.



Pattern Discovered, with David Riccio from Canning, Peg Chambers, the Rev Luk De Volder, Brian De Piero (videographer) and Libby Earle



Canning's exposure (above and above right) and Marcie Rengifo of Canning Studios tracing the repeating elements (right)

Canning Studios came to Trinity in April, 2014 and uncovered one original stencil band dating to Rev. Harwood's period and completed by 1884. Samples were taken, and the colors of the stencil elements were analyzed microscopically. Tracings were then made, put into a CAD format and cut by machine into accurate mylar stencils.

Please play the video clip (mouse over above left) to see the moment the pattern revealed itself! To our delight, the organist practicing accompanies us.

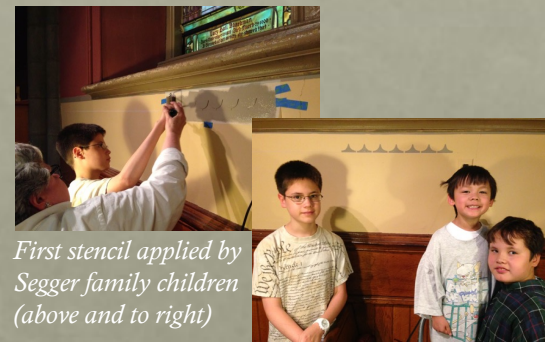
POSSIBILITIES & PROGRESS PHOTOS OF THE HISTORIC STENCILING PROJECT



The stencil elements proved to be simple geometries, all of one dark color against a lighter ground. From the photographic document, we know the next stencil band above consists of natural floral elements, seemingly of many colors. Platonic abstraction seems to support Aristotelian nature! How that relates to the Oxford Movement is another story for another presentation.

Starting in late April, 2014, parishioners and New Haveners learn to become stencilers, as we celebrate our first 200 years in our very historic and much loved place of worship. Enjoy our photo gallery (below) and listen to the discussion in the video clip (to the left). One day we may be able to reveal that next floral tier and recreate it as well!

Pattern Discovered, with David Riccio from Canning, Peg Chambers, the Rev Luk De Volder, Brian De Piero (videographer) and Libby Earle



First stencil applied by Segger family children (above and to right)



The Soper-Davis family focuses on the vertical stencil pattern (left, above and right)



Mark & Sam Lawless (above), Peter Parodi (above right) and Jeanne Kerr (right) stencil on the north side of the nave



Check in again at the end of 2014 and see what else we have done as the Historic Stenciling Project comes to completion.