

Trinity's History Ministry
Bicentennial Sunday Forum Series
10:10-10:50 am
Undercroft (Parish Hall)

October 25, 2015

God's Kaleidoscope: Trinity Church at Dawn and Dusk, by Joe Dzeda, &
God's Glory In Stained Glass, by Ray Chappell

November 1, 2015

From Puritan to Yankee: How Trinity Overthrew the Last Theocracy in America,
by Neil Olsen

January 17, 2016

The Episcopal Church and Ecumenism,
by Richard Mammana

January 24, 2016

Trinity Church as Catalyst to America's Mid-19thc Gothic Revival, by Peg Chambers

WELCOME TO THE FOURTH BICENTENNIAL FORUM SERIES PRESENTATION

BROUGHT TO YOU BY
TRINITY'S HISTORY MINISTRY

Today we sit together in our parish's second church building, consecrated in February, 1816. We had been invited to build our new building on the New Haven Green in 1812, and construction began in 1814. We have been active here on the Green for 200 years! This forum will explore how our second church building, which we have come to understand as an emblem of the separation of church and state in our country's new republic, is also to be understood as harbinger of and catalyst to America's mid-19th century Gothic Revival style in church architecture.

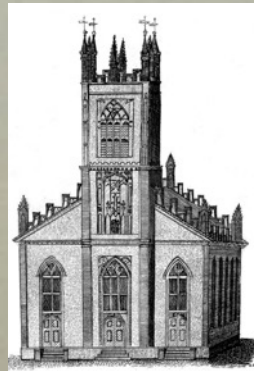
We will see that the connection between our Trinity's second building and that of the third building of Trinity, Wall St., NYC, 1839-46 (an acknowledged marker for the start of true Gothic Revival in the USA) is significant and centers around Ithiel Town.



THE CONTEXT

HERE & ON THE OTHER SIDE OF THE POND

REINFORCES THE SEPARATION OF CHURCH AND STATE ON OUR GREEN



Trinity on the Green, New Haven, Amos Doolittle print, 1817 (Note the crenellations and pinnacles at the roof lines and gables)



Trinity on the Green, Ithiel Town, 1812-1816, photo c. 2010



Center Church, Ithiel Town, 1810-1814, photo c. 2010 (at right also clearly shows balustrade at roofline)



Spires, print from Gibbs' Book of Architecture, 1728



James Gibbs, St Martin in the Fields, London, UK, 1721-1726



Urban and urbane in its Neo-Classicism, the new Center Church on the Green, now separated from its former dual function as the Meetinghouse, is, in its appearance, in clear contrast to Trinity's use of the 'Gothick style.' Our Ithiel Town did so quite intentionally. Trinity's building, though new to the Green, reflected much older medieval sources for its style than did his Center Church. Ithiel was an intellectual in the midst of the Romantic Age, finding meaning and stimulating interconnections everywhere he felt it to be important. He was driven by precision: His formal metaphors were not muddled.

Ithiel Town's
Two
Spin-offs
from
Trinity



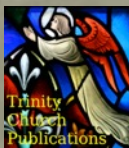
Christ Church Episcopal Cathedral, Hartford, CT, 1827-29, Ithiel Town



St Paul's Episcopal Church, Troy, NY, 1827, Ithiel Town



Bruton Parish, Williamsburg, VA, 1711



ACTUAL ENGLISH GOTHIC SOURCES

(THAT IS TO SAY, GOTHIC SURVIVAL)

FOR VIRGINIA, NYC, ST. MARY'S, CROOME, UK & TRINITY ON THE GREEN



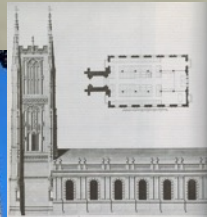
St. Faith's, Little Witchingham, Norfolk, UK, 12-13thc.



Trinity, Wall St., NYC, first church, 1698 (Gothic Survival)



St. Peter's, New Kent, VA, 1703 (Gothic Survival)



Cathedral of All Saints, Derby, UK, Gibbs' Nave, Print from Gibbs' Book of Architecture, 1728



Cathedral of All Saints, Derby, UK, 16th Tower



St. Mary's, Croome, UK, 1763



St. Luke's, Smithfield, VA, 1630-82 (Gothic Survival)



Trinity on the Green, as in 1816, photo before 1870, CTHS

The English medieval country church became a natural transplant to Anglican colonial Virginia. This building type in the UK in the medieval period oft had a single tower at the west end of the nave, evolving from the defensive castle keep. Addition of battlements to the nave gables and eaves became a corollary ornament in the later Gothic period. The Tidewater of Virginia depended on brick rather than stone which may have encouraged the replacement of battlements with Dutch-inspired steps at the gables. As if influenced by Virginia, at Croome, UK a cleaner form results with entry now thru the tower, not the side of the nave.



AND THE ROMANTIC CONTEXT HERE & ON THE OTHER SIDE OF THE POND ALLOWS ART TO IMITATE INTELLECTUAL AND EMOTIONAL LIFE

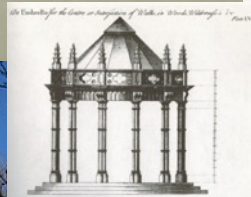
Exploration with the formal elements of familiar styles leads to numerous combinations during the Romantic period, even the mixing to some good effect of classical and gothic bits and pieces. While all such experimentation was intent on stimulating the imagination, Ithiel Town knew well how to achieve intellectual as well as emotional stimulation through the clear application of meaning to the architectural forms he chose. The contrast between styles and meaning inherent in each style, as seen with Center Church & Trinity, were there for visual reading by everyone. No one way of worshipping was any longer dominant over another. There was now freedom of choice, and all were to tolerate it.



Trinity on the Green,
photo before 1871
(Note the State House,
demolished c. 1880).
CT Historical Society



Capability Brown,
St Mary's,
Croome , UK, 1763,
with Adams interior



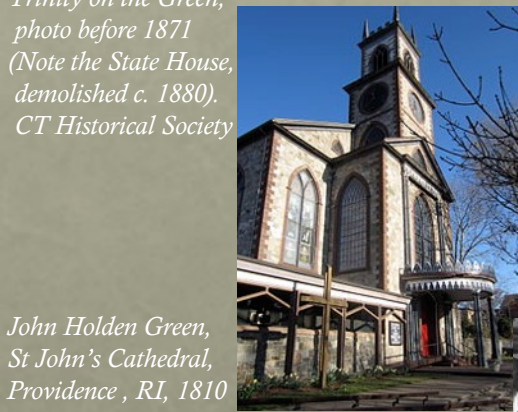
Batty Langley, "An
Umbrello for the
Centre or
Intersection of
Walks," 1742



Trinity, Wall St., second
church, 1788-90



Nicholas Hawksmoor,
Christ Church,
Spitalfield , London,
UK, 1714-29



John Holden Green,
St John's Cathedral,
Providence , RI, 1810



ITHIEL TOWN'S 'GOTHICK' APPROACH INSIDE TRINITY REINFORCES HIS MESSAGE: TRINITY'S UNIFIED FORM REFLECTS ITS DISTINCTION ON THE GREEN

While Ithiel's purposeful Romantic approach set the stage for the distinction between Center Church and Trinity in the affirmation of the separation of church and state, consistency in and out at both church buildings enhances this contrast and satisfies Ithiel's quest for accuracy and authenticity in the use of the 'Gothick.' The project contract called for wood capitals, but funds for the carving apparently ran out, and Ithiel, undaunted, saw to providing cast plaster to achieve his intent of conjuring true gothic form. Making plaster casts of classical and medieval architectural details was a favorite pastime in the Romantic period.



Ithiel's Center Church interior, photo, ca 2000 with shallow dome under Ithiel's scissor trusses



Ithiel's Trinity Interior in 1816, w/ Ithiel's capitals, print, n.d New Haven Museum.

Trinity at 50 yrs, in 1866 w/ Ithiel's 1815 capitals, print, 1866, Trinity Archives



Trinity's Interior c 1884 at end of Harwood's refinishing campaign. He has removed Ithiel's capitals.



Ithiel's plaster casts for Trinity's Capitals, found in a forgotten box in Trinity's tower, early 19thc, perhaps ordered from the UK.



Late 18-early 19thc plaster cast of 13thc window capital, Westminster Abbey, London,



Late 18-early 19thc plaster cast of 2ndc Roman frieze, London, Victoria & Albert

ITHIEL TOWN RECOGNIZED AS A TEACHER OF HISTORY THROUGH ARCHITECTURE: NO DOUBT HIS VIEWS WERE AT ONE WITH TRINITY'S VESTRY'S VIEWS



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



Trinity on the Green, photo before 1870 (Note the State House, demolished c. 1880). CT Historical Society



By the late 1830s, Ithiel's three buildings on the New Haven Green are a tourist attraction, encouraged as a grouping to be seen on the Grand Tour to and/or across America. Ithiel was good friends with Daniel Wadsworth, the creator of the county's first art museum, the Wadsworth Atheneum in Hartford. Daniel nurtured many artists, Thomas Cole among them, and he had Cole paint Ithiel poised on a capital, in apparent command of the entire history of architecture. That Ithiel could not afford to buy the painting and that he died in 1844 at age 63 is possible evidence that he was physically failing by 1840, though certainly the financial Panic of 1837 was contributory.

Center Church, Ithiel Town, 1810-1814, photo c. 1950



Perpendicular Gothic Spire, 14thc, Salisbury Cathedral, 13thc Gothic, Salisbury, Wiltshire, UK



Thomas Cole, The Architect's Dream, 1839, for Ithiel Town (though he could not afford it), Toledo Museum of Art



Ithiel Town, detail of marble sculpture by Chauncey Bradley Ives, 1842, Yale Art Gallery



ITHIEL'S THREE BUILDINGS ON THE GREEN BECAME THE TRIUMVIRATE OF *THE GOTHIC CHURCH*. WITH TRINITY THE PIVOT POINT, THE PRIME SOURCE OF MEANING



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



The State House, New Haven Green, post card, photo before 1880 by which time New Haven's old State House had been abandoned when the singular & permanent State Capitol was planned for Hartford (Note the message is dated 1909. The State House seems to have remained large in local memory long after its demolition in 1880.)



The Custom House, Wall St., NYC, 1837-1842, Ithiel Town, contemporary engraved print



The State House, New Haven Green, photo before 1880

Ithiel's State House on the New Haven Green (1827) gave the impression of Doric indomitability, though the look of stone was the result of parged & scored stucco with wood for its columns and classical details. Ithiel must have been very satisfied to get the high profile commission for the limestone and granite Custom House in NYC about ten years later in 1837. Its eight column Roman porch and proportional height gave it a robust presence in the intensely commercial district. Ithiel was well known in NYC circles, and the popularity of *The Gothic Church* surely acknowledged for everyone his authority on the history of architecture. Nothing muddled in Ithiel's use of style!



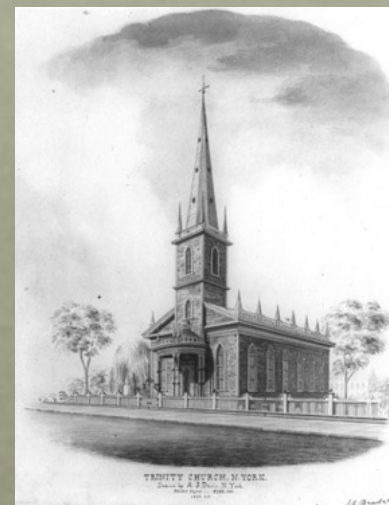
THE FORTUITOUS ARRIVAL OF RICHARD UPJOHN AND THE COINCIDENTAL NEED FOR A THIRD CHURCH BUILDING AT TRINITY, WALL STREET, NYC



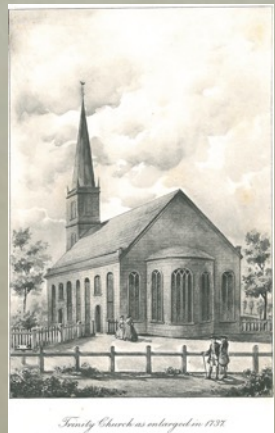
Trinity, Wall St., NYC, first church 1698 (Gothic Survival)



Trinity, Wall St., NYC, first church in ruins after fire of 1776



Trinity, Wall St., NYC, the second church, 1788-90



Trinity, Wall St., NYC, the first church, updated to ecclesiastical standards of the mid 18thc with inclusion of chancel & tower

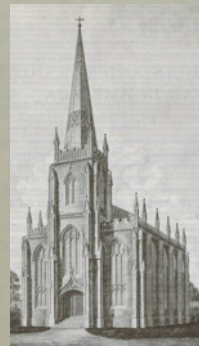
Richard Upjohn, Trinity, Wall St., NYC, 1839-44



Perpendicular Gothic Spire, 14thc, Salisbury Cathedral, 13thc High Gothic, Salisbury, Wiltshire, UK



Richard Upjohn, Trinity, Wall St., NYC, proposed alterations for the second church, 1839, Avery Library, Columbia



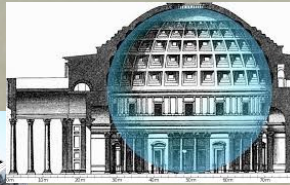
Richard Upjohn, St. John's, Bangor, ME, 1827, (all wood, destroyed by fire), Avery Library, Columbia



Richard Upjohn was born in Shaftesbury, UK in 1802 and apprenticed as a carpenter. He, his wife and small son came to the US in 1829, after his UK business failed. He loved architecture and began his own self-teaching library. He moved to Boston in 1833 and would surely have known of the library Ithiel had helped form there in 1810 for the use of housewrights (formed when Ithiel was an apprentice with Asher Benjamin). Upjohn did some work for Trinity, Boston, and when the rector moved to NYC, Richard went along at his suggestion. By 1838, he had been hired by Trinity Wall St.'s Vestry to provide ways to bolster and alter the existing second church building. Cost effectiveness and an apparent desire to do something worthy gave Upjohn the perfect venue. Despite the world financial panic of 1837, work proceeded, and Gothic church architecture was revived thru Perpendicular expression at home with Episcopalians and their Oxford Movement liturgical inclinations.



ITHIEL COMES FULL CIRCLE DOING CLASSICAL FORM ONCE MORE, AND HE CAN NOW SEE HIMSELF AS FULLY A PART OF THE BIRTH OF THE GOTHIC REVIVAL IN OUR COUNTRY



The Pantheon, Rome, under Hadrian, ca. 120 AD



The Custom House, Wall Street, NYC, Ithiel Town, 1837-1842



New York Stock Exchange, Wall Street, NYC, George B. Post, 1903

Their two buildings, one short block apart, built at the same time in the NYC commercial district during an economic depression, no doubt brought them together. They surely talked about their mutual meaning-filled uses of gothic form. For Ithiel, there must have been great satisfaction in once again being part of a clear statement, in/on an urban landscape, of powerful meaning inherent in any architectural form.

Frederick R. Spencer, Ithiel Town, portrait 1839-40, Center Church on the Green



Thomas Cole, The Architect's Dream, 1839-40, Toledo Museum of Art (Inscribed "Painted by T. Cole for I. Town Architect." See detail.)

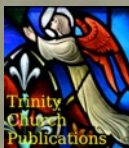


Trinity, Wall St., NYC, Richard Upjohn, 1839-46

VITAL IMPACT: UPJOHN AS A PRIMARY SOURCE FOR AMERICA'S GOTHIC REVIVAL IN THE FULL RANGE OF MID-19TH CHURCH ARCHITECTURE

Shaftesbury, Upjohn's home until age 24, is in Dorset, UK, near Wiltshire. Gothic country church towers in the region tended to be stone, broad & squat, attached to the long side of a stone nave. The contrast with Salisbury Cathedral must have been impressive to Upjohn. He brought these imprints on his imagination with him to the US. As a devout Episcopalian and a carpenter by trade, he could easily see, in our land of wood frame construction, the potential for what was eventually to be called Carpenter's Gothic. He surely also knew Ithiel's partner, A.J. Davis, who wrote *Rural Residences* in 1835, a book that provided plans and elevations for many a Gothic Cottage. Upjohn published his own book, *Rural Architecture*, in 1852. It's focus on small parish architecture, mostly built in wood board and batten, addressed nicely a surge in growth of the Episcopal church, particularly as the nation expanded westward in mid-century.

Romantic Enlightenment, indeed!
Thank you, Ithiel & Richard!



Richard Upjohn, *Rural Architecture*, 1852 (similar to St. Saviour, Maspeth, NY, 1847)



Richard Upjohn, *Trinity*, Warsaw, NY, 1853-54 (based on plans and elevations in *Rural Architecture*, 1852)



Perpendicular Gothic Spire, 14thc, Salisbury Cathedral, 13thc High Gothic, Salisbury, Wiltshire, UK



Richard Upjohn, *St. Luke's*, Cahawba, Alabama, 1856 (based on plans and elevations in *Rural Architecture*, 1852)



Richard Upjohn, *St. Philip's in-the-Highlands*, Garrison, NY, 1863



St. Leonard, Berwick, Wiltshire, UK, 12thc



Holy Trinity, Bothenhampton, Dorset, UK, 13-15thc

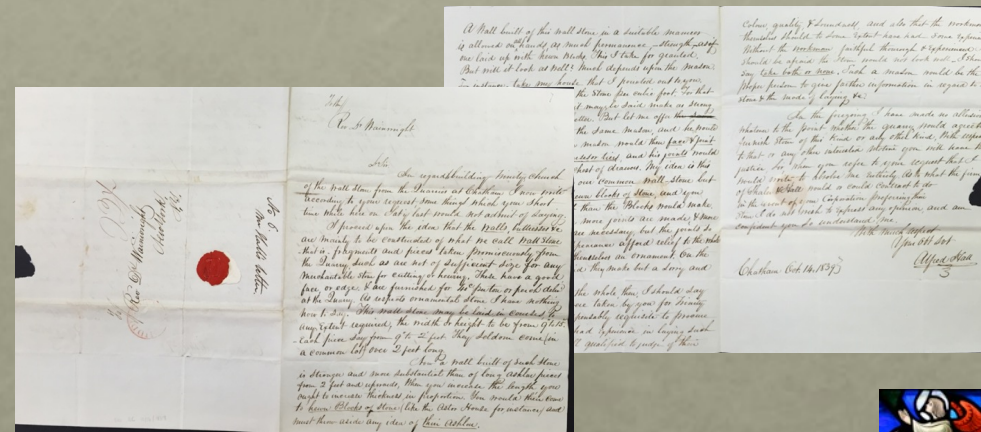
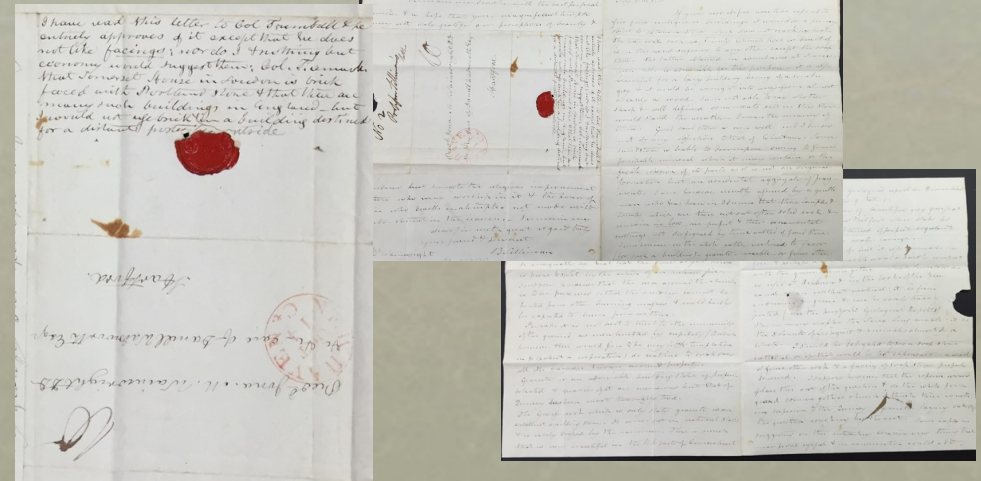
TWO LETTERS IN TRINITY WALL STREET'S ARCHIVES SHOW AN EASE OF COMMUNICATION & BOLSTER OUR ASSUMPTION THAT IDEAS WERE SHARED AND VALUED IN THE EARLY 19THC USA; TRINITY WALL ST'S ASST. MINISTER GETS YALE PROF. SILLIMAN'S ADVICE THRU ITHIEL'S GOOD FRIEND, DANIEL WADSWORTH, QUITE POSSIBLY ON ITHIEL'S RECOMMENDATION

Silliman mentions our Trinity's use of trap rock and brownstone. He brings to bear his wide knowledge of geology and also asks John Trumbull's opinion. After much research by Rev. Wainwright, Little Falls, NJ brownstone was used at Trinity, Wall St. rather than brownstone from Portland, CT.

Mr. Hall of the Portland (Chatham), CT quarry, helps Rev. Wainwright with construction technique and pricing. Our Trinity consists of Portland, CT brownstone & Eli Whitney trap rock from Hamden, CT, both local stones.

It is interesting that Rev. Wainwright was ordained in 1817 in Hartford, CT at Christ Church by Bishop Hobart of the Diocese of NY, ten years before Ithiel's Trinity, New Haven plan and form is re-used in the new Christ Church building, completed in 1827. The preponderance of evidence supports that this letter trail of inquiry and response reflects a larger sphere of awareness of ongoing architectural developments among intellectuals in the NY/Southern New England region. Ithiel Town & Richard Upjohn certainly both belonged to milieu and were likely aware of these letters.

Letter from Prof. Benj. Silliman to the Rev. Dr. Jonathan M. Wainwright, in care of Daniel Wadsworth, Esq., Hartford, October 12, 1839, Box 398, #8. No. 2, Professor Silliman's Letter, Archives, Trinity, Wall St., NYC



Letter from Mr. Alfred Hall to the Rev. Dr. Jonathan M. Wainwright, October 14, 1839, Box 398, #8. No. 6, Mr. Hall's Letter, Archives, Trinity, Wall St., NYC



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