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the methodist church • nantucket, ma. preservation institute: nantucket • 1981		

1981 NUM Church Survey by Paul Buchanan: Parts 1: The original appearance & subsequent alterations; Part 2: The interior reorientation and other changes. Prepared for Two Center Board by Roslyn Coleman, May 2013

		interpretive study the methodist church
	sect. no. 1	

In an attempt to trace the physical appearance of Centre Street United Methodist Church throughout its 150 year history, it is necessary to look at the different areas of the Church separately. The areas of concern presented in separate sections of this study are:

- 1- The original appearance and subsequent alterations
- 2- The interior reorientation and other changes
- 3- The heating and lighting system
- 4- Use and expansion of the basement

Paul Buchanan,
consultant on the project



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1- The original appearance and subsequent alterations to the exterior

After Dr. Oliver C. Bartlett, one of Nantucket's leading Methodists, acquired the Centre Street property from Peleg Mitchell in 1822^a. Plans were immediately begun to build the new Church on the site. The Trustees Records of 1822-1906 records a 'contract for the 1823 church' on Sept 6, 1822, as follows:

' foundation wall to be 65 x 75
start with good broad stones, for purpose of withstanding the weight
of the heavy building
the trench is to be dug deep enough to fill up four inches of sand
to the bottom stone
a stone wall of 18 inches deep, 18 inches thick,
20 inches on the north side and painted on the outside 6 inches from
the top with lime mortar
good brick on top, one foot thick with lime mortar'^a

'The Inquirer and Mirror' on October 8, 1822 reported that 'The cornerstone of the New Methodist Church in this place was laid yesterday.'^f and although no architect was named specifically through our research, a Nathaniel Rand was mentioned in the Trustee Records as having been contracted on April 23, 1823 to inspect the foundations.^a The entire south foundation and portions of the east and west are accessible at this time in the basement of the Church. It appears that the builders did follow the contract closely, although the exterior dimensions actually measure 64'- 6" x 76'-6". The brick foundation laid in American bond, does indeed measure 12 inches thick; much of the original mortar remains in the south foundation where excavations are incomplete, although quite a bit had been replaced due to water and frost damage over the years. Square holes 12 x 12 inches were left in the foundation wall for ventilation, although some have been later filled in.

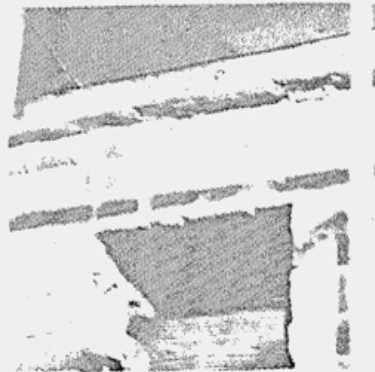
The east facade of the Chapel, as the new church was called, is described in the Trustee Records in several different entries. First, in the Sept. 6, 1822 contract, there are called for 'four windows to the east front, 2 below and 2

above'.^a On August 13, 1823, they asked to 'have steps similar to those attached to the South Congregational Church except add nailing at each end instead of steps descending at each end'.^a Although the doors were not specifically mentioned, a description of the fence before the Church alludes to the placement of the doors.

'the fence on the south side-to extend forty feet westward
north-extend twenty six feet
both rounded to form a semicircle and a gate opposite each door.
The north and south gate to be five feet wide and the middle six feet wide'^a

The doors of the Church today are four feet wide with the center door six feet wide with a double hung door; however, an earlier four foot wide doorsill below the sill of the 1840 center door is visible in the furnace room of the basement. The sill of the south door, in the unfinished area of the basement, is also visible and is four feet wide.

the 1823 door sill

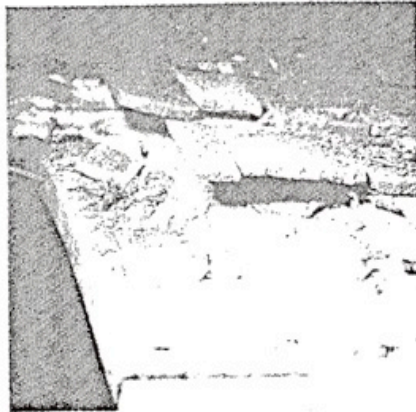


It is not clear as to the size, number, positioning or even the existence of windows in the elevations other than the east facade, as that facade is the only one mentioned in the Trustees Records. Indeed the spacing of the windows on the south and north seem to be more in proportion to the Greek Revival alterations than related to the posts visible in the interior. The relationship of the windows to the posts is clearly shown in the first floor plans of the HABS team survey. It would be interesting to examine the exterior sheathing

on the next occasion of reshingling to discover if there are any traces of patching that would allude to having repositioned the windows at the time of the Greek Revival alterations.

There are several references to the painting of 'uprights' in 1823 and 1830; however, it is not clear as to what the Trustees were referring. The 1823 entry mentions the uprights separately from another entry concerning the painting of the interior; the 1830 entry refers to painting them at the same time as a note 'to white lead sashes and paint steps'.^a

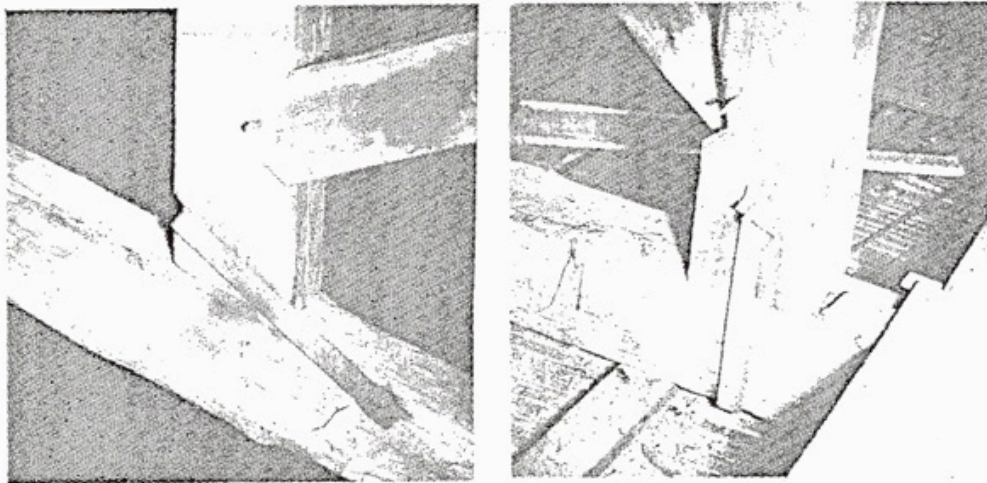
Other entries of note concerning the original exterior of the Chapel include one of May 27, 1832, that the 'spouts need to be cleared'.^a These apparently was a cistern near the southeast corner, collecting the draining rain water from the roof, carried by the spouts. There are no traces of cisterns in the downtown area today.



sheathing, plaster and
shingles on the hip roof

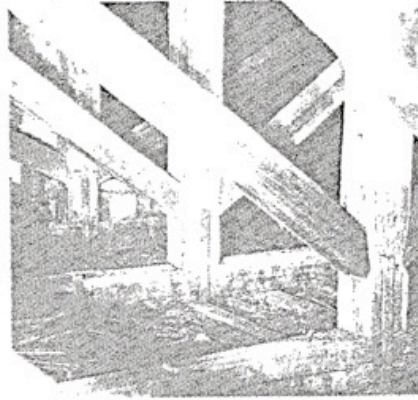
The hip roof, completely intact under the gable roof, is the most distinctive feature remaining of the early church. Because the gable roof was built supported on jack rafters rising from the old roof, the hip has been protected entirely from weathering for 140 years and still has its original wood shingles. The roofing of the hip consisted of one inch thick sheathing, often as much as 20 inches wide, spanning 3'-4", covered with a $\frac{1}{4}$ " layer

of plaster, onto which were nailed the 18 inch long shakes with a 5 inch exposure. This lime plaster has no animal hair binder, but has a heavy sand content. Imprints in the plaster indicate that the shingles were nailed to while the plaster was still damp. No nailers were used between the sheathing and the shingles; the cut shingle nails extend through the sheathing in places. The layer of plaster remains an enigma in that it is the only example of such a process that we know. Plaster was used in southern regions under clay tile but not under wood shingles. It is possible that the plaster was intended as a fire protection device to prevent the sheathing from catching in the event that the shingles were on fire.



The structure of the hip roof was partially described and documented by the HABS team; the axonometric focuses on the mortise and tenon connections, without detailing the interior structure of the joints, and the elevation is of the center king post truss. There are three of these trusses supporting the 13 foot ridge. The east and west faces of the hip are supported by three pair of trusses diminishing in heights- with the same length- all related to the main truss. The rafters of the hip do not rest on the top chord of these shorter trusses except at the point, instead they rest on small jack

rafters extending up from the top chord,



Between the trusses that are 6'-6" o.c. are intermediate rafters to support the sheathing; the rafters are tied with collar beams at third points.

These collar beams are actually in compression due to the downward deflection of the rafters.

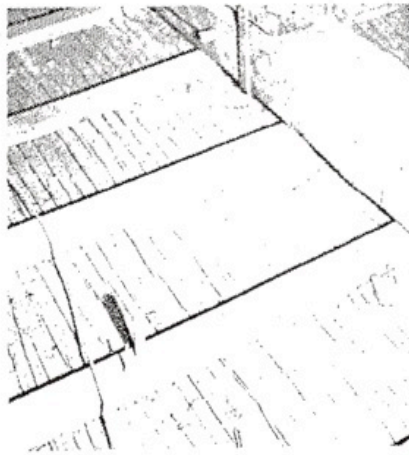
the collar beam between
two rafters



a dragon beam in the corner
of the hip

The structural condition of the last bay of the roof (the east and west ends) are also worthy of note. Ten inch square outlookers, in conjunction with dragon beams at the corners, form a horizontal truss between the sill and the last ceiling beam. This last beam is not a vertical truss, but merely has short jack rafters up to the rafters which are less than four feet above the beam.

The floor joists nailed to the bottom of the trusses hold rived lath that runs transversely across the structure (north to south). The lath curves down at the junction with the walls on curved cut joists. The original plaster is but tenuously held in place; there is very little key left.



The chimney, set against a king post, pierces the roof in the west hip face.



The chimney in the west end of the roof, hung by metal straps on sleepers laid between the trusses, may have been built originally with the Church in 1823.

The trustees decided in August, 1823, 'to have such stoves as are in the meeting house at Providence'^a. Another entry of late 1838 asks to 'have the chimney rebuilt at the west end to receive the stovepipe'^a of a new stove purchased to replace two older ones.^a There is a curious pile of bricks up on the ridge beam of the hip, possible leftovers from this rebuilding, or from removal of the top exposed part of the chimney which, curiously, does not penetrate the gable.

Toward the end of the 1830's, the church began to feel the need for major repairs to their building. In April, 1838, the Trustees called for 'partial repairs on the roof' and in August of that year, recognized the necessity to repair or rebuild new steps'.^a On April 21, 1840, a major entry concerning the need for repairs was written:

'the roofs need rebuilding
gutters also need to be renewed
sidewalks on south and east side, especially east, are in bad condition
front fence needs to be renewed
recommend that north end of the front yard to be dug to admit a path-
way to the vestry, level from the east sidewalk
mention of other repairs needed of minor importance^a

In May a committee was formed to find estimates for major repairs and in June, 1840, the Trustees were requested by the Church members to proceed 'to alter the House on the outside and finish it in the same style as the Athenaeum...'^a. The Athenaeum, a Greek Revival structure built in 1825, as the First Universalist Church and Society, was destroyed in the Great Fire of 1846, but was rebuilt a year later, almost exactly as it had been.

The work was done quickly over that summer so that on October 31, 1840, 'The Inquirer and Mirror' reported under a heading of 'Public Improvements':

'With a highly commendable regard for the comeliness of their houses of worship, the proprietors of the Methodist Episcopal Chapel at the corner of Centre and Liberty Streets, we perceive, have lately added to that edifice a magnificent portico, supported by a colonnade of six ponderous Doric pillars, giving to the whole structure an imposing and strikingly beautiful appearance. They have also made corresponding alterations and improvements in and around the enclosure at the entrance

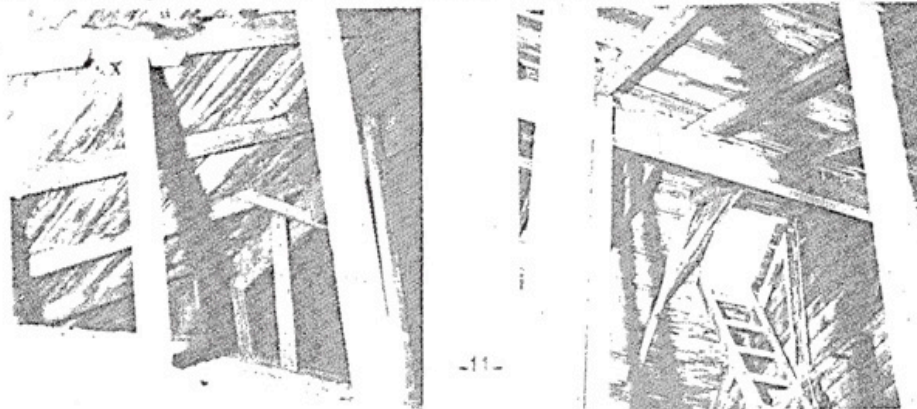
of the Chapel. The design and execution of this work, reflects great credit on the architect, Mr. F. B. Coleman.¹

The 'pillars' are Ionic, a dagueurotype from the early 1840's. Capturing corner of the Methodist Church in a scene of Main Street, shows the Chapel as it was after the alterations and before the fire.² The cornice level was raised up seven feet by the addition of a wooden entablature, from which

The Methodist Church and Main Street before the Great Fire of 1846.



the new gable roof sprung. The ridge rested, in part, directly on the hip ridge and on the ends was constructed with a proper ridge beam that abutted the hip. It is possible to see the connection of the two ridges through the scuttle opening in the hip accessible by a ladder. Between the ridge and the entablature, the rafters of the gable are supported by jack rafters toenailed directly onto the shingled roof with small pieces of scrap wood nailed on as a footing.



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The alterations included the wide corner pilasters, the widening of the front center door to six feet, the addition of three windows above the doors on the east, and the application of door and window frames with moldings suitable to the Greek Revival. The windows to the north and south are in the style of the earlier construction. The daguerreotype shows the east facade of the church without white paint; only the trim and portico are painted.

The underside of the portico originally was decorated with some form of coffering; some of the moldings are still visible from below, between the boards placed at a later date. In the attic, can be seen the back side of the lath and plaster of the original portico ceiling.

Another interesting note is that there do not appear to be any downspouts on the south facade of the church. It is possible that the cisterns earlier mentioned, were no longer in use by this time, and it was no longer necessary to channel water from the roof at this point. It is also possible that there were downspouts on the rear of the church, not visible in the daguerreotype.

All of the historical accounts of the Church report interior modifications at the same time as the exterior alterations. However, upon reading the Trustees Records, it becomes evident that the interior work was not done until five years later, in 1845. This work will be presented in the section concerning the interiors, to follow.

Little modification has been made to the building since the major alterations of 1840. The building was slightly damaged during the Great Fire of 1846, which literally stopped at its doorstep. On July 16, 1846,

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the Trustees voted to 'attend to necessary repairs caused by the fire, about 245.37'^a and on August 24, 1846, decided to make the roofs of the Chapel accessible in case of fire, 'by placing a walk on the ridge'.^a It is not clear if this 'walk' was ever actually constructed, but there is a signature in the rafters of the hip roof, 'Charlie Parker, Aug 25, 1846', an interesting coincident of dates.

Work on the Church exterior has been limited mostly to maintenance, painting, and reshingling of the roof and walls. The first reference to painting was in April, 1844, 'paint the outside and the Hall'^a, but whether that referred to painting the entire east facade or just the trim is not specified. At some point mid-century, the east front was painted; in 1863 there is a record of 'two new coats of paint on front'^a.

The portico columns needed frequent repair, as well as painting, and their bases and pillars were objects of much concern. In 1851, the brick pillar 'under the north column'^a was repaired and it has been repointed since then, as recently as the 1960's. The bases of the columns most probably were wood, and their deterioration prompted the Trustees in 1858 to 'ascertain for stone bases for the columns'^a. Again, execution of the work is uncertain. The column bases are all now of cast concrete; the molds for the bases are in the basement.

At the turn of the century, more extensive maintenance was done on the exterior of the Chapel. From the pastor's report to the 4th Quarterly Conference held March 5, 1904, comes the following;

' Now perhaps it will not be out of place to give an account of the repairs and improvements, as carried on by the building committee as elected...The first part of the work consisted in repairing the front of the Church, the columns and their bases, with brick work being in a perfectly dilapidated state, the putting up of the now gutters, the old ones being completely rotted out, the painting of all this work, and the front of the Church and entering the sewer, cost \$937.00 without discounts; the work itself made work which had to be done, making it \$1000.00.'^b

And from 1909 comes another report from a pastor to a Quarterly Conference:

' A part of the south side and west end of the church has been recilled and the foundations relayed. Where the old sill had decayed, the Church had settled and we found it necessary to raise it and in doing so, the plastering inside the auditorium room was cracked and necessitated repairing and that has been done.'⁶

The repairs to the sill are still very evident in the exposed section of the basement. New brick piers had been built out from the foundation inside the southwest corner to help support the floor beams. The new sill on the south wall, is of wood, a large timber but not hand hewn, and is spliced into the old sill approximately eight feet from the west wall. The southern end of the west sill has been replaced a second time, perhaps when the major excavations were being done in the 1960's.



the south sill of wood
and west sill of concrete
block

In the most recent period of exterior renovations, the entire wooden porch had been rebuilt and new supports of concrete block built underneath. Painting of the front and trim, and repointing of some of the brick on the piers under the columns was also done at this time.

In conclusion, the church has had two different appearances over its lifetime; the first, a shortlived traditional meeting house with uncertain details, the second, a fully articulated Greek Revival appearance. The building has had no major changes in its exterior detail since 1840, but has under gone continuous minor maintenance. The existence of the hip roof

beneath the gable roof and the special details of the roofing materials are a special factor in the architectural significance of the building.

2. The interior: reorientation and other changes

The interior of the Methodist Church has undergone at least two major conversions and several minor alterations. When built in 1823, the pulpit and altar had been on the east and after the exterior renovations were made in 1840, the interior was reoriented to face the west. Then, in 1904, a major space was constructed above the vestibule and extends into the sanctuary space at the balcony level to provide space for Sunday School and social services. The minor alterations included alterations in the pulpit, additions of stairs, and doors, and conversions for various heating systems.

The Contract for the 1823 Church listed the following provisions for the interior of the Church:

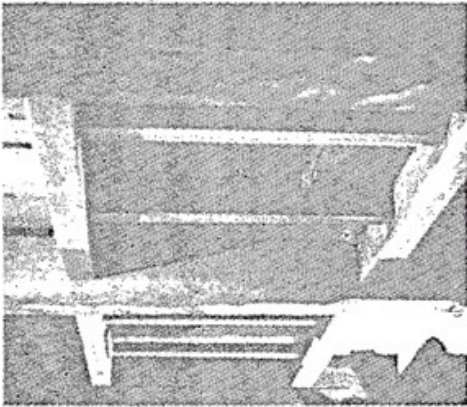
'panel the front of the gallery, curled on the pulpit
one pair of stairs out of light wood back front
mahogany railing and bannister down the altar
120 pews on the lower floor, each eight by three feet
the gallery is to be finished with free seats
\$100.00 per pew will be the average'^a

Other entries referring to the interior prior to 1844, include a note to varnish the mahogany, have 'cushions in the pulpit covered with green damask silk', 'make a table for the altar', 'paint the front of the gallery and the pulpit', 'put blind doors to the Chapel', form a 'committee for cutting an aisle between the male and female singers of the Chapel', and 'to cause doors to be made and put up to the gallery stairs in the Chapel'.^a The description of the changes proposed in 1844 shed more light on the original features of the interior and read:

'alteration of pulpit:
can be placed in the west end of the House
the west gallery taken out
the pews turned to face the west
the floor made level by lowering the west end
four or more pews added to the present number'^a

The location of the 'lofty pulpit', as it is referred to in later histories, is still up to conjecture. Its position in the east is certain but as the flooring inside the sanctuary has been relayed several times, any marks from the pulpit have been obliterated.

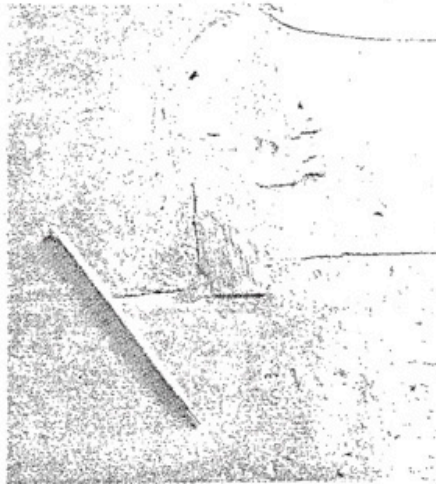
The pews were built integrally with the flooring system. Floor beams, running across the body of the church, were notched for floor joists (just over two feet on center), that in turn supported the floor boards. Within the areas of the pews, the floor boards ran north-south across the Church, but the side aisles were framed out and the joists turned the opposite direction so that the floor could run longitudinally (east-west). This is documented in the project drawings in Appendix E of this paper. A slot was cut in the edge of the aisle flooring, 1 x 17 inches, to accept the end board of the pews; this can be seen clearly at the west end of the south aisle where the pews were removed in 1844.



the framing of the side aisle
with clear marks of hand hewn beams

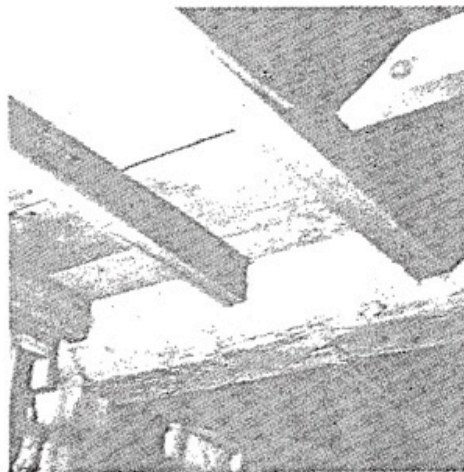
The center back post of each pew is set into a hole cut out of the floor boards; it is this detail that enables us to read the areas of original flooring in the sanctuary. When the pews were turned, the posts were cut off level to the floor, leaving the end of the post to plug the hole. Locating each plug

on a plan of the sanctuary indicates that the center section of flooring, 12 feet from the west wall extending 45 feet to the east, has not been altered; the post marks are all in line in both directions and equally spaced- except for variations of an inch or two caused by the posts not being plumb and the pew hacks not being perfectly in line. A portion of these center pews can be seen from the underside in the basement, and it is evident that the original floor framing is still in place.



a post plug approximately
1 3/4" x 3 1/4"

under the center section of pews



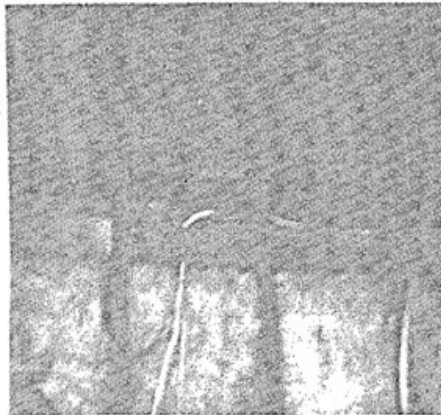
Twelve feet from the west wall, extending from side aisle to side aisle, is the mark of the back of a section of pews; on the south there is a one inch wide shadow on the surface of the floor board and in the north, an inch wide patch running across the floor. (The center is inaccessible due to the carpeting.) It is possible that the west end pews that were lowered in 1845,

were behind the center section, separated by the space of an aisle and up against the back wall of the church.

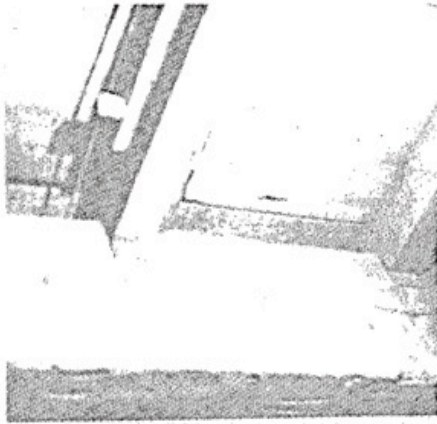
In the summer of 1844, the subject came up as to an alteration of the altar in the Chapel and it was decided that any changes of the altar would be impractical without other changes occurring at the same time.^a The aforementioned modifications were planned in August of that year and in February of 1845, were approved.^a It was decided at that time, the work would be paid for by selling the four additional pews (gained by the alteration) and by 'gratuitous subscription' without any taxing of the pews. (The exterior renovations of five years earlier had been financed by a 6% tax on the pews, as were many other alterations and repairs.) An early drawing of the pew layout, made the time of the changes in 1845, shows the pews much as they are today.^g The four pews that were added, were removed by 1893 when stairs from the balcony and down into the basement were constructed.^f Eight pews were removed from the east end of the center section in 1874, to provide space for two new stoves.^a

Although the reference in 1844 in the Trustees Record is to making the floor level^a, specifically in the west where apparently a section of pews were raised, it seems that the raising of the side pews and the stepping

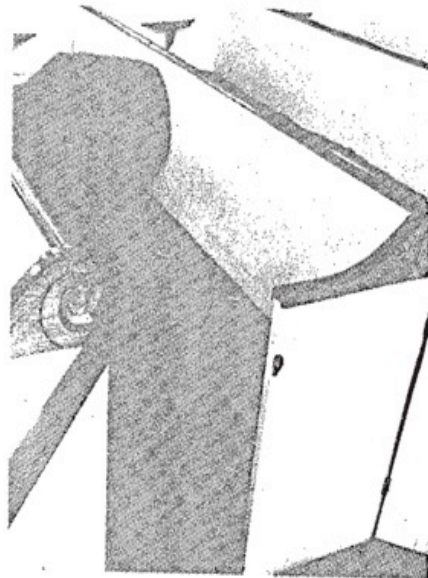
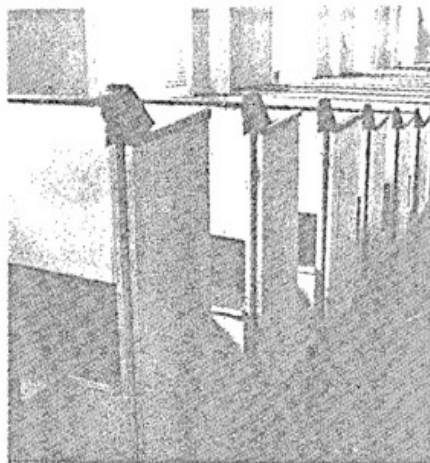
stepped pews
specially cut
piece of board



of the back pews was also done at this time. There are no references to any such major construction after 1845. The raising was done on the side aisles by cutting the joists that had been mortised in to the floor beams,



notching new joists above the beams and replacing the flooring; thereby lifting the section three inches. The rear portion was stepped at the insertion of a stringer, stepped in three inch increments, above the beam. This condition has been detailed in section with the documentation drawings.



How could the plugs in the flooring be straight? Could the floor boards of the side sections also be set at an angle? The joists underneath were probably always straight; therefore, if the boards had been laid angled, there should be old nailholes diagonally across each board. Amazingly, a quick check showed each board to have two, and sometimes three holes, square without nails. So filled with dust and dirt, they were almost hidden, they located on an angle approximately where the joists would have crossed. Taking measurements of the holes found them to be an average angle of 18 degrees. Further examination of the ends of the floor boards, showed six incidents where a small corner of the board was cut off, again with a few degrees of 18. One board in the seventh pew from the west, south aisle, has a triangular notch near the center of the end with a neatly drawn pencil line marking the proper angle. A board in the north section, has a triangular patch three feet and almost one foot on its two sides.

Using the 18 degree angle and the width of the existing pew doors, a diagram can be drawn showing the pews and floor boards at an angle.

The posts of the pew backs remain perpendicular with the pews, so that when the boards are taken up, trimmed and laid straight, the plugs are also straight; however they are closer together than the ones in the center.

There is the answer then to the first question.

The framing out of the side aisles, curious because the center aisle is not framed out in the same fashion, where the floor also runs longitudinally, appears as a conscious provision for extra support for the ends of those diagonal floor boards. The angle cut off the pew seat becomes a connection to the wall.



the post on west wall,
which could have helped
to support the gallery

Because of the reference to removing it in 1845, we know a west gallery had existed prior to that date. There is an intermediate post on either side of the west wall on line with the front edges of the north and south galleries. This is visible from below in the unfinished portion of the basement. It appears that the second piers in from the west wall, although they are boxed over square, were notched away just below the top edge of the balcony. This is where a beam could have angled down, in conjunction with a beam from the west post, to support the corner of the west balcony. The balcony would then have been approximately eight feet wide, narrower than the width of the north and south balconies.

An entry in the Trustees Record of 1832, notes that a Perez Jenkins had agreed to put a vestry in the gallery for public prayer meeting and singing.³ It is not clear where they refer.

The Trustees called for 'free seats' in the galleries.^a Those that exist there now are straight backed benches of two different types, distinct from the pews below; it is possible they were salvaged from another church, or perhaps the Fair Street Church.

Access to the gallery at this time, and until a second stair was added in 1904, was by a single flight of stairs in the southeast corner of the vestibule, referred to in the Contract for the 1823 Church.^a In 1844, a door, which remains today, was put over the stairs at the first landing.^a



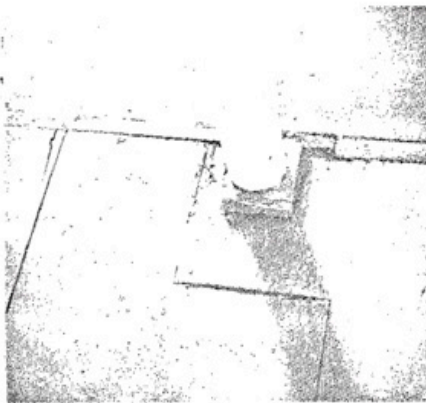
The original east gallery, as wide as the vestibule, has been concealed by the 1904 construction of the 'upper vestry'. A 1901 photograph, in the HABS documentation, shows the front of this gallery as having a shallow projection of perhaps ten to twelve feet wide in the center and a curved corner where the gallery connects to those of the north and south. This curved connection could have occurred on all four corners of the gallery, although there is no physical evidence to support it. The front edge of the gallery had coffered panelling which was painted with the rest of the trim. In the 1901 photo, the front of the gallery appears to be dark stained and polished mahogany; however paint samples taken indicate that

this was a layer of very dark reddish brown paint. This color was used on the boxed piers, door sills, wainscoting, and also on the cast iron columns supporting the balconies, around the turn of the century.

The cast iron columns that support the north and south galleries were most probably added in the 1845 alterations, for two reasons:

(1) the use of cast iron was limited before that time, i.e. in the 1823 construction, and (2) there are large patches in the flooring at the base of the columns that are a different on-center spacing than the existing columns. This possibly indicates placement of earlier columns, perhaps of wood.

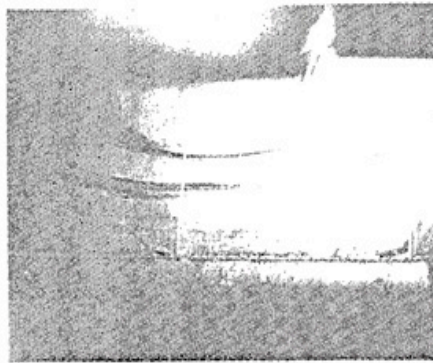
column base at north aisle,
west end



The location of the choir in the gallery, or elsewhere, is unknown. In 1836, there was a committee formed 'for cutting an aisle between the male and female singers of the Chapel'^a, but again, there is no physical evidence of this change.

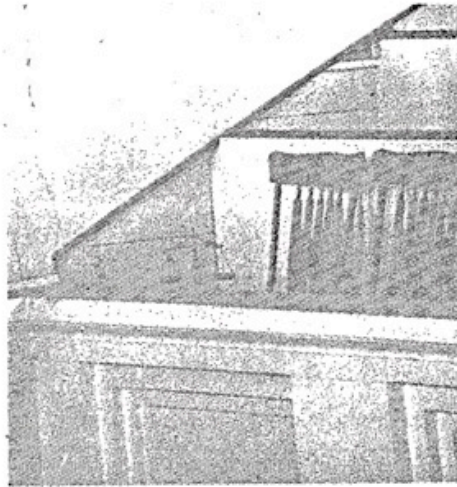
The Appleton Organ, purchased by the Ladies Aid and the Wesleyan Society for the Church in 1858, was installed in the east gallery in 1859. It remained there until 1893.^f The west wall behind the altar had remained plain since the alterations of 1845. A second wall had been built over the original west wall, possibly when the balcony was removed, to cover the breaks in construction. An arched niche, about fourteen feet tall,

was formed behind the altar. There is no mention of it being decorated until a minister's report at a Quarterly Conference stated that between 1878 and 1880, a trompe-l'oeil 'fresco(d) back of the pulpit'® inside the niche and a border painted round the opening. This fresco, hidden when the organ was moved in front of it in 1893, is still visible from a vantage point above and to the side of the organ. It is also partially visible between the pipes of the organ. There are three Corinthian columns supporting a doubled arch. The 'floor' between the columns is painted to recede, giving the trompe-l'oeil effect. The fresco, however, does not fill the entire space of the niche; the sides feathering off about a foot away from the edge. This leads us to believe there may have been some kind of concealment at the sides of the niche.

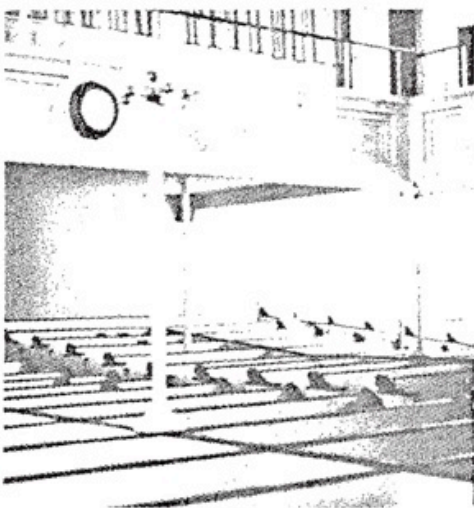


The decorative border is still visible at the top of the arch where it has not been painted over. About eight inches wide and comprised of several rows of painted moldings and beads, it is topped with a swirled design.

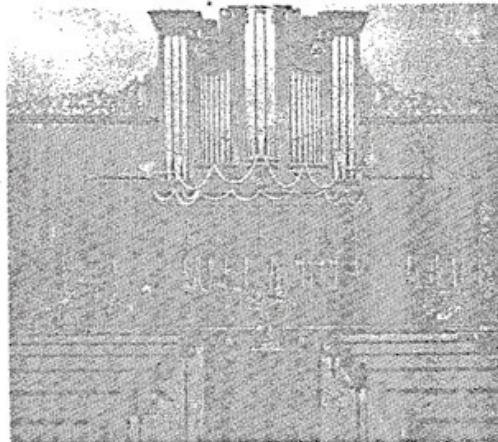
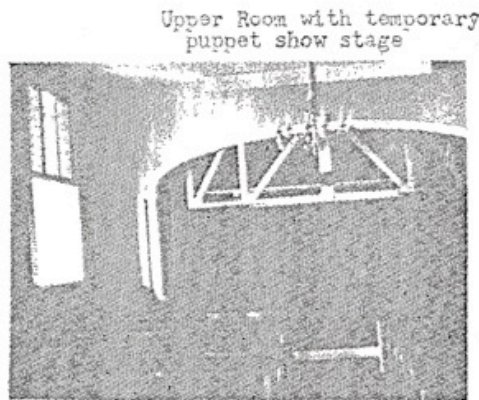
evidence of the double
wall on the west



At the turn of the century, the Methodist Church felt the need for additional space for its Sunday School and other activities. In attempting to meet this need, the east balcony was extended out over the sanctuary, approximately 17 feet, and enclosed as an upper vestry.^b This work included the installation of a major staircase in the north of the vestibule, completely blocking the north door of the east front. Access from the original gallery stair was probably closed off at this time. The vestry remains much as it was when built, except that it has been given over to the



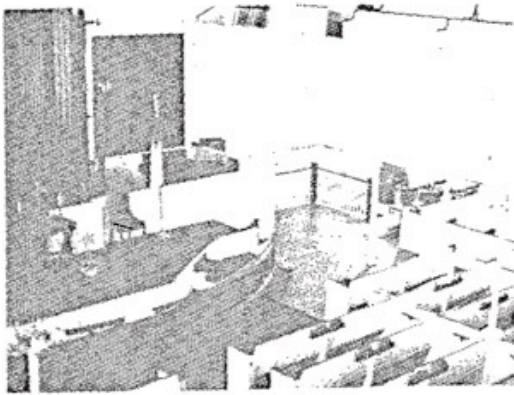
Arts Association for their use; a stage has been built over the altar area and the communion rail, altar, and pulpit removed (They now sit in the south balcony.).



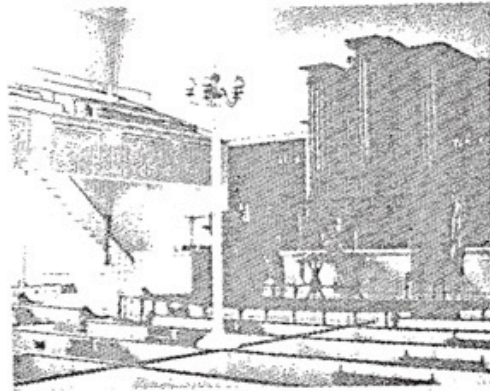
an early view of the choir from a postcard, 1911; the platform had been built in 1893

For its 150th anniversary in 1949, there were major interior renovations done to the Church. Mr. Edgar Jenny, the interior designer of the Parliament Building in Toronto, designed the white coffered enclosure for the choir behind the altar.³ (According to Mrs. Charlotte King remarks that before the rail was put up, the view of the choir was so disconcerting 'you had to shut both your eyes'.) Additional steps were put up to the altar platform by Mr. Reggie Reed.

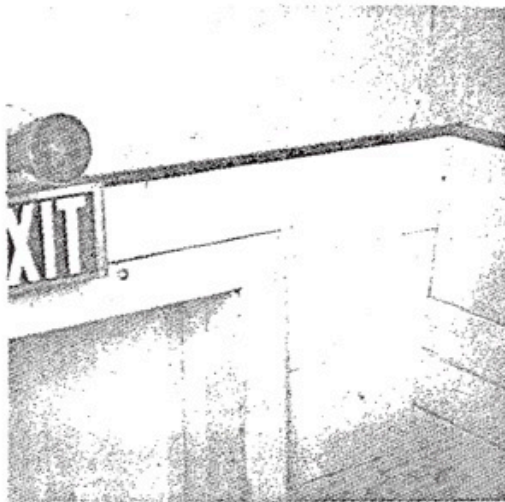
Because of fire code regulations, a second stair from the balcony was required and built in the southwest corner of the sanctuary. The corner pews had already been removed when a door was placed in the west end, opposite the side aisle, perhaps in 1904 when various renovations



the 1949 construction



were occurring. The door does not appear in the 1901 photo and is made of matched and beaded siding, which was most widely in use between 1880- 1912. (Shadows of the corner pew backs remain in the wainscoting, cut through by the later doorsill.) Another stair down to the basement on the northwest corner was also built in 1949 (Mr. Reggie Reed was on this crew.), and an exit door to the west was installed, with panic hardware, at the intermediate landing.



The entire interior of the sanctuary was painted in 1949, by a crew who signed their names and the dates on a stud behind the organ. Included was Mr. Arnold Small, who was then in his early twenties; his father, Oswald Small, was the crew leader. Mr. Small recounted how they worked on a scaffolding built to roll along the edge of the gallery, large enough to carry five men across the width of the Church. Mr. Small also reported, before they could do any painting, they had to wash the calcimined ceiling, as the new paint would not have adhered to the old layer of powdering whitewash.