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historic structures report
architectural data

april 1981

BOSTON

OLD NORTH CHURCH



NATIONAL HISTORICAL PARK / MASSACHUSETTS

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HISTORIC STRUCTURES REPORT

OLD NORTH CHURCH

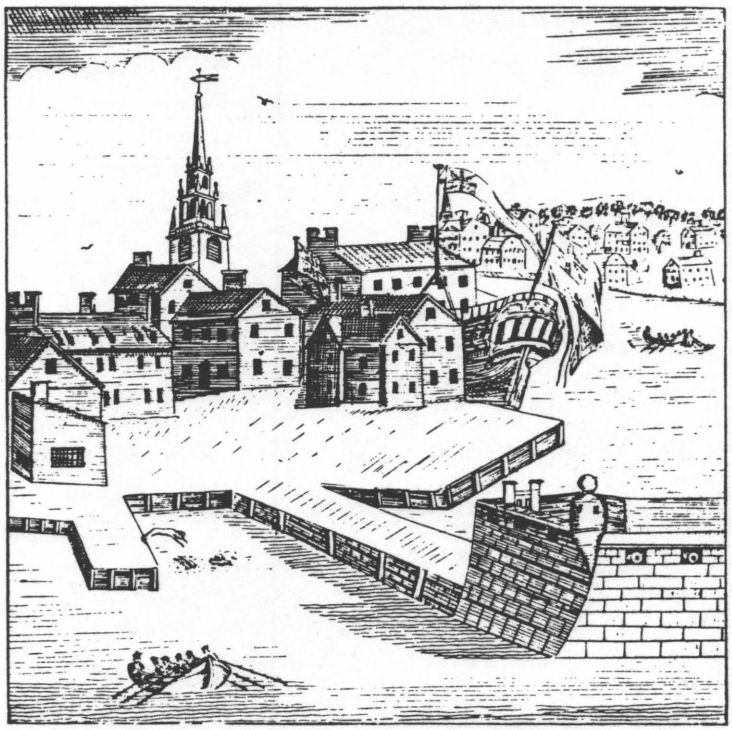
ARCHITECTURAL DATA

BOSTON NATIONAL HISTORICAL PARK

MASSACHUSETTS

Prepared by
Penelope Hartshorne Batcheler

Historic Preservation Branch
Mid Atlantic/North Atlantic Team
Denver Service Center
National Park Service
United States Department of the Interior
Denver, Colorado



PAUL REVERE'S ENGRAVED VIEW OF HIS MAJESTY'S NORTH BATTERY IN BOSTON, 1760



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I. ADMINISTRATIVE DATA

This study, Package 103, is an historic structure report containing two parts: An historical data section and an architectural data section. The historical data section was prepared by John Luzader of the Denver Service Center. The architectural data section was prepared by Penelope Hartshorne Batcheler also of the Denver Service Center.

The purpose of the Boston National Historical Park, as stated in the Act of Establishment (93-431, 88 Stat. 1105), is "to preserve for the benefit and inspiration of the People of the United States . . . certain historic structures and properties of outstanding national significance . . . associated with the American Revolution and the founding and growth of the United States." To this end the National Park Service has acquired ownership of approximately thirty acres of the former Boston Naval Shipyard as well as the Bunker Hill Monument.

Although included in the Boston National Historical Park, the Old North Church is owned by the Corporation of Christ Church in the City of Boston. The Vicar of the Church is the manager of the site, and the Church is responsible for all collections and sales on its properties. All personal services and routine maintenance functions are performed by Old North Church personnel. The National Park Service has no uniformed presence at Old North Church. A cooperative agreement between the Corporation of Christ Church in the City of Boston and the National Park Service which will delineate each organization's responsibility to the other is currently being developed. The Old North Church is a national landmark of the first order of significance.

DSC-HFC
Form 802

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

PACKAGE ESTIMATING DETAIL

REGION	PARK
NORTH ATLANTIC	BOSTON NATIONAL HISTORICAL PARK
PACKAGE NUMBER	**PACKAGE TITLE**
103	STRUCTURAL REPORT OLD NORTH CHURCH

(If more space is needed, use plain paper and attach)

ITEM	QUANTITY	COST
BUILDINGS & UTILITIES		
Reinforce Steeple Structure	Lump Sum	
Engineering Design	"	$ 10,000
Construction	"	50,000
Electrical Rewiring		
Electrical Engineering Design	"	21,000
Construction	"	140,000
Reinforce Fencing & Snow Guards	"	14,000
COLLECTIONS		
Move documents, organize, catalogue, and properly store Old North manuscript collection at the Boston Athenaeum.	"	15,000
Microfilm manuscript collection	"	3,000
Conservation of documents and reproduction for display and interpretive use.	"	5,000

SUMMARY OF CONSTRUCTION ESTIMATES		CLASS OF ESTIMATE: ☐ A Working Drawings ☐ B Preliminary Plans ☐ C Similar Facilities	Totals from Above B & U	R & T
Proj. Type				
52	Museum Exhibits			XXXXX
55	Wayside Exhibits			XXXXX
62	Audio-Visual			XXXXX
89	Ruins Stabilization			XXXXX
91	Construction	February 1980		$258,000
92	Utility Contracts			XXXXX

ESTIMATES APPROVED *(Signature)*	*(title)*	*(date)*

POST PROFESSIONAL SERVICES ESTIMATES AND SCHEDULING ON BACK OF FORM

II. ARCHITECTURAL DATA

A. INTRODUCTION

One of the most historically significant churches in America is Christ Church, Boston, familiarly known as "Old North." Built between 1723-1740 on Salem Street in Boston's North End, Old North is famous for the two signal lanterns that were placed in its steeple on the eve of the first skirmishes of the American Revolution. Under the stewardship of the Corporation of Christ Church and the Episcopal Diocese of Massachusetts, Old North continues to serve parishioners and visitors today as it has for more than two centuries.

Along with other historic sites in Boston, Old North has now become part of Boston National Historical Park. Therefore, the preservation of Old North is subject to the Activity Standards of the National Park Service. This Historic Structures Report has been prepared as a formal assessment of both the physical condition and the history of the building in order to help guide future planning and interpretation.

The Corporation of Christ Church is to be commended for the excellent condition of Old North today. Major preservation work was carried out by the Corporation in 1966-69, and the daily management, maintenance and interpretation of the building is effectively carried out by a dedicated staff.

Past studies of the history of the building form the basis for this report, providing springboards for research, sometimes to develop a point, and sometimes to re-evaluate earlier conclusions.

The earlier studies were made to satisfy specific needs at a particular time. Under the instigation of Bishop William Lawrence in 1912, the building was studied for the restoration done at that time. In 1954, after the second steeple blew down, a study of the documentation for the original steeple was made in preparation for its reconstruction. In 1966 a thorough survey of the condition of the building was made for a structural rehabilitation.

Other studies have been made to tell the story of the founding of the church, constructing the building, and its subsequent history. Thomas Hall, Senior Warden of North Church from 1887-1895, compiled data for an index to the Proprietors' Records, and recreated the original pew plan through ownership records. Hall's notes provided quick and reliable references to the documents.[1]

Mary Kent Davies Babcock, inspired by the discovery of original bills and specifications in two wood cash chests, has written several articles and a book describing the motivation for building the new church at Boston's North End, and developing the personal profiles of those who participated in the undertaking. Only in a few instances has further scrutiny for this report led to different interpretations than Mrs. Babcock's.

In 1968 master's degree candidate Suzanne Foley methodically reviewed the vouchers, accounts and minutes of the early building period, and produced a chronological compilation of the step-by-step building process, with an index, and her

---

1. Hall's interest in the church history was so great he was said to have kept the records under his bed. Bishop William Lawrence, Memories of a Happy Life, (Boston: Houghton Mifflin Co., 1913), p. 303.

interpretations explained in related notes. This unpublished paper is of enormous help in reviewing the early history. Here too, for the most part, the interpretations are corroborated by the present research, with the few differences noted.

Suzanne Foley wrote another, briefer article on the history of the building. This is included here as a basic narrative through the courtesy of The Society for the Preservation of New England Antiquities in whose bulletin it was published. Following this narrative are the discussions of the present research addressed to particular details of the building.

Through comparative documentary and physical evidence this report aims to date and explain the background of architectural features of the church. These are addressed in separate sections for ease of reference for the interpreters of the church who showed themselves to be intensely interested in the subjects.

The two most exciting discoveries of this research were the long history of its colorfully painted interior and the 1727 painted cherubs and festoons still on the spandrel walls above the gallery columns (now hidden by white paint).

The writer has one regret. It became increasingly clear as the studies were made that it would have been fruitful had this architectural study coincided with Suzanne Foley's documentary research, and with the 1968 engineering study for the structural rehabilitation. On countless points the answers would have been quickly found with a look 'behind the scenes.' Instead, the present physical investigations at the church were limited to surface observations of physical change to the fabric and to taking minute paint samples.

Because Old North Church is listed on the National Register of Historic Places, preservation projects listed in the recommendations of this report, if implemented, must comply with section 106 of the National Historic Preservation Act of 1966 (36 CFR Part 800).

Among the few recommended preservation measures yet to be done, one relates to the church papers rather than to the building. For proper preservation of the papers now housed at the church it is recommended they be placed with the other half of the church records now on deposit in the archives of the Boston Athenaeum.

The papers, photographs, and drawings accumulated for this research will be deposited with the curator of Boston National Historical Park, while copies of the report will be given to the Corporation of Christ Church, the Old North Church files, the Boston Athenaeum, and the library of The Society for the Preservation of New England Antiquities.

It has been a great privilege to work on this building and a great pleasure to work with Dr. Robert W. Golledge, Vicar; Mrs. Dorothy C. Larson, Secretary; Mr. Albert E. Mostone, Verger and Sexton; Mr. Gladstone E. Millett, Curator; and the other devoted members of the staff. They were always ready with answers to many questions, needed ladders, opened files, and enthusiastic interest in the project.

The staff of the Boston Anthenaeum and the Print Department of the Boston Public Library were most cooperative in making their holdings readily available. And the copy machine of the NPS North Atlantic Regional Office enabled data to be "brought home" for study.

Many thanks go to NPS Architectural Technicians Mary K. Mish and Sarah M. Sweetser, and Architects Gerald Karr and G. Rodger Evans for their imaginative and helpful suggestions. Special appreciation goes to Mary K. Mish for her hard work in reading the documents under the enormous pressure of a short stay in Boston.

Whether or not the Corporation of Christ Church will ever wish to improve on the restoration of 1912 for the sake of historic accuracy, this study points out where a few corrections could be made, but the writer hastens to add that considerable further research would be necessary.

Penelope Hartshorne Batcheler
Historical Architect

OLD-TIME NEW ENGLAND

A Quarterly Magazine Devoted to the Ancient Buildings, Household Furnishings, Domestic Arts, Manners and Customs, and Minor Antiquities of the New England People

Bulletin of the Society for the Preservation of New England Antiquities

Volume LI, No. 3 *January-March*, 1961 Serial No. 183

Christ Church, Boston

By Suzanne Foley

THE brick church with its lofty spire in Boston's north end arouses a sense of patriotism in Americans who recall its important contribution to the cause of colonial independence. How significant it is then that the Georgian architecture of the building and the Church of England liturgy followed therein were an integral part of the English tradition. Christ Church, Boston, begun in 1723, was the first great Georgian church in America.

An evaluation of the architecture of this church in terms of the inspirations and influences from which it grew and the personalities and tastes by which it was shaped is important in defining its significance in the development of American architecture. The most complete architectural study of Christ Church, Boston, was made by Norman Morrison Isham in "Trinity Church, Newport, Rhode Island."[1] By external evidence he establishes its relation to English prototypes and develops an hypothesis for the origin of the design. This method is valuable in defining the stylistic character of the building. An analysis of the surviving documents: deeds, letters, vestry records, bills and receipts for construction,[2] in the light of the personalities and circumstances involved, more specifically creates the form and fabric of the building, as well as defining it as an architectural expression of its day.

Boston, at the time Christ Church was begun in 1723, was a town of more than 12,000 people.[3] It was completing its third decade under the Province Charter and was back on its feet after the losses of men and goods from the Indian wars at the end of the seventeenth century. Under the new charter the old order of things had changed. Church and State were separated; all religious sects, excepting "papists," were enfranchised. The Church of England was an accepted institution. The advent of the royal governors brought life and color to the drab Puritan town.[4] Of the two main parts of town the older sec-

Editor's Note: This study was undertaken in connection with a seminar in eighteenth-century American architecture under John Coolidge of the Fogg Museum at Harvard University. Miss Foley was then completing her graduate work towards a Master's degree.

tion, centering around the town house opposite the main wharf, conceded in fashion to the north end, more densely built up and the attraction of many wealthy and prosperous citizens.

The great fire of 1711 took its toll in the older part of town and was followed by a widespread building boom, lasting until the 1740's. In 1722 there were eleven churches in Boston, most of which were built after the 1711 fire. The seven in the older part of the city included the fabrics of the Church of England, built in 1688, the Quakers and the French Huguenots which were on back streets, while the four Congregational meetinghouses occupied sites on the main intersections in the town. Of the four churches in the north end the Baptist meetinghouse was obscurely placed on the Mill Pond while the three Congregational meetinghouses were situated on the main streets in the center of the north end's activity. One of these, the Old North, was led by the colorful Mathers.

With the shift in the type of Englishmen coming to Boston under the regime of the royal governors, the Church of England ministry necessarily expanded; and it did so in all freedom, not without ostentation and pride. The north end was the desirable section in which to build the second Anglican church in Boston. The site purchased on Salem Street at the foot of Hull Street was, however, several blocks from the hub of the north end.

The move toward building the church originated within the congregation of King's Chapel in a proclamation and subscription paper:

Laus Deo: Boston, New England

The second day of September, 1722. At the request of Severall Gentlemen, who had purchased a piece of Ground at the North End of Boston to build a church on, The Reverend Mr. Samuel Myles ordered his Clerk to give Notice to his Congregation That all those who were willing to Contribute towards Erecting another Church at the North end of Boston were desired to meet at King's Chappel the Wednesday following.

Agreeable to which Notification Severall Persons assembled, and Chose Mr. John Barnes Treasurer; Thomas Graves, Esqr., Messrs George Cradock, Anthony Blount, John Gibbons, Thomas Selbey, and George Monk a Committee to receive subscriptions and build a Church on Said Ground at the North end of Boston.

The Preamble to the Subscription

Whereas, the Church of England at the South part of Boston is not large enough to contain all the people that would come to it; and Severall well disposed Persons having already bought a piece of ground at the North part of said Town to build a Church on . . .[5]

While this paper mentions that "Severall Gentlemen . . . had purchased a piece of Ground at the North End of Boston to build a church on . . . ," the deed, which was not recorded until ten days later on September 12, shows that Anthony Blount alone purchased the land.[6] It is assumed that he and the "Severall Gentlemen" had arranged previously with Nathaniel Henchman for the purchase.

Thirteen years earlier Nathaniel Henchman had bought this lot, which was in the block on Salem Street between Love's Lane and Charter Street, together with a larger lot on Salem Street, extending from Love's Lane to Bennet Street, from the widow of Edward Peggey.[7] Blount bought the smaller lot in 1722, which measured 59½ feet on Salem Street, 121 feet on the north side, 58 feet in the rear and 111 feet on the south, for £100. Two factors would contribute to the selection of this site for the new church. Land was apparently less expensive back on Salem Street than near the docks, as well as being out of the way

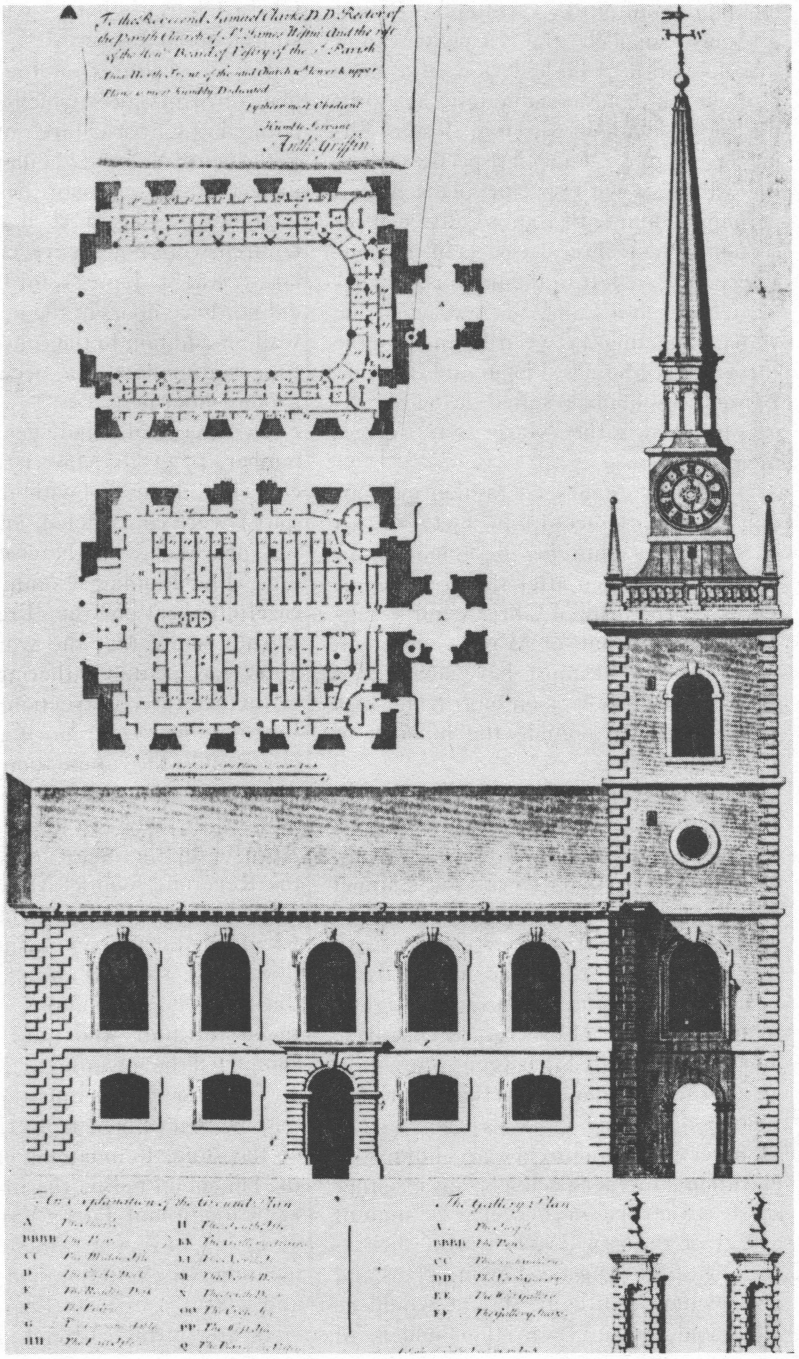
of the three Congregational meeting-houses. The predetermined size of the lot purchased set a limitation on the dimensions of the building. It is interesting to note that the church structure built (over-all dimensions: 96½ feet by 51½ feet) just fits the lot.

The direct source of the plans for Christ Church, as is often the case with eighteenth-century American architecture, has been unknown and, therefore, has offered opportunity for speculation. A popular solution has been that the plans were obtained from England, especially because of the acknowledged debt of the design to the architecture of Sir Christopher Wren.[8] There is no documentation in the extensive records of the church of any negotiation, payment or receipt of plans from England. Correspondence with the Society for the Propagation of the Gospel in Foreign Parts, of which Christ Church was a missionary parish, in no way indicates that the Society supplied a set of plans of any sort to Christ Church.[9] If a set of plans of English origin had been acquired by the Building Committee from a local source, such as the print dealer, William Price, the expenditure would have been recorded in the detailed account of the building expenses kept by the Treasurer.[10]

In the planning of eighteenth-century New England churches one of two practices was followed: (1) The Building Committee of laymen engaged an outside "architect" in the colonies to furnish plans, as was the case with the second King's Chapel of 1749 designed by Peter Harrison and Trinity Church, Newport, Rhode Island, 1726, by Richard Munday, or (2) the Building Committee had on it one man who determined the architectural form of the building and worked out with the builder the application of his ideas in the construction. The latter situation is more difficult to crystalize, as the dilettante's influence can only be inferred from the documents, and the result of his influence is dependent in the finished product on the skill of the builders. Such a situation existed in the building of the First Baptist Church in Providence, Rhode Island, in 1774, where Joseph Brown was on the building committee, and probably in St. Michael's in Marblehead, 1714, which was constructed under the auspieces of the building committee alone. There is no reference in the Christ Church documents to commissioning an outside architect.[11] The situation at Christ Church does, however, suggest that one of the laymen on the Building Committee was the advisor on architectural matters.

Anthony Blount, a tallow chandler by profession, appears to be the most active layman concerned with the construction of the church. This point is strengthened by an entry in the Committee Treasurer's accounts of April 22, 1723, for 3 sh/5 to Blount for "2 Lett to & from Mr. Caner," indicating that Blount had been in touch with master carpenter, Henry Caner, in New Haven, a week after the cornerstone of the church was laid. Blount must have known Caner when he handled the building accounts of the 1712 enlargement of King's Chapel, which Caner supervised. No further reference to Caner is found in the Christ Church documents.

Blount died in September of 1726, and the only documentary reference to plans of any sort for the initial church construction occurs prior to this time in a "Carpenters' Agreement" of early 1724. This mentions "Ribbing the Cealing according to the Draught sett for plastering." As the architectural advisor on the church



ENGRAVING OF ST. JAMES (PICCADILLY), WESTMINSTER, 1709-1727
Courtesy of the Trustees of the British Museum.

building committee, Anthony Blount probably supplied the carpenters and masons with a published view of a London church of fashionable taste as a prototype for the new church in Boston, filling in the more detailed aspects, such as the vaulting, with specific plans drawn perhaps by him with Caner's advice or direction. The technical aspects of the construction were left to the masons, Ebenezer Clough and James Varney, while one of many meetings between Blount and the carpenters, Thomas Tippin and Thomas Bennett, no doubt resulted in the specifications listed in the "Carpenters' Agreement."

The most established fashion in London church architecture by 1722 was set by the many churches designed by Sir Christopher Wren after the great fire of 1666. As the form of Christ Church suggests a knowledge of Wren's churches, Anthony Blount must have acquired a visual record, such as an engraving, of a Wren church to guide the builders of Christ Church.

An engraving of Wren's St. James's, Piccadilly, is the most likely source print for Christ Church.[12] This engraving, dedicated to The Reverend Samuel Clarke, rector from 1709-1729, shows a north elevation of the church with ground-floor and gallery plans. It is signed by Anthony Griffin as draughtsman and Henry Hulsbergh as engraver, and may be dated between 1709 and 1727, the termination of Hulsbergh's activity as an engraver. Views prior to 1722 of other Wren churches are limited to elevations or perspective views, either singly or in a panoramic view or map of a part of the city. With a print such as the one of St. James's, showing plans and an elevation, Anthony Blount would be well able to convey to the builders of Christ Church what he wanted the new church to look like.

Specific features on the ground-floor plan of St. James's which Blount incorporated in Christ Church might be noted in the centrally located pulpit and the two gallery staircases near the doors in the west wall. The west doors at Christ Church were not exclusively for the galleries, as at St. James's, for Christ Church did not have doors in the north and south wall, in addition to the central west door, to accommodate the occupants of the ground-floor pews.

In three and a half years, from September 1722 to May 1726, the brick church and tower (without the wooden spire) were constructed, and the interior was provided with the essential furnishings. The Building Committee accounts carefully kept by the Treasurer, John Barnes, show that the winter of 1722-1723 was spent in gathering subscriptions to finance the construction, in arranging for the timber from York, Maine, and in purchasing the foundation stones. The digging of the cellar was begun in early April 1723, and "ye first stone" was laid April 15 by the rector of King's Chapel, the Reverend Samuel Myles. The bricks were purchased from Samuel Came in Medford and are laid in English bond. In the spring, summer and fall months of this first year the masons and carpenters raised the four walls and the roof and completed the tower up to the eaves.

The basic ground plan of the building may be determined from the dimensions of the stone foundations enumerated in the bill submitted by the masons, Ebenezer Clough and James Varney, on June 3, 1723. This plan is that of the present building; the exterior length is 71 feet and width 51½ feet. There is a semicircular apse at the east end and a tower at

the west end approximately 20 feet by 23½ feet, exterior dimensions. The Clough and Varney measurements indicate that there were openings in the east and west foundation walls. The one in the east wall was south of the apse, opening to the outside; the other, in the west wall, opened into the tower cellar. The foundation for the tower was thicker than the foundation for the other walls.[13] A brick wall, 1 foot 10 inches thick and 54 feet long, was laid down the length of the nave in the middle of the cellar to support the oak floor joists. It is at this point that the joists are spliced.

The construction progressed steadily. The gallery framework was raised by July of 1723, the ten pillars supporting the galleries resting on floor joists which were supported from below by pillars on stone foundations in the cellar.[14] In August glass for the windows was bought from Sandford and Lowe in London. This is the only item in the records which was purchased directly from England. The roof was raised before December and later slated.

The church invited to be their rector the Reverend Timothy Cutler, who had left the presidency of Yale College in September 1722 because he advocated the episcopacy. He accepted the call to Christ Church and was sent immediately to England by his new church for Anglican ordination. His return to Boston on September 24, 1723, expedited the construction work. A rough floor was laid, a planed one not put down until a few months later, and temporary pews were put in the body of the church, so that the first service could be held on the last Sunday in December 1723. On January 4, 1724, Dr. Cutler reported to the Secretary of the Society for the Propagation of the Gospel,

> and on the last Sunday I preched in our New Church, that being the first time of our assembling in it. It is not yet finished but workmen are daily employed upon it and we put it into as good a posture as we could to receive an audience.[15]

From the masons' estimate dated June 1723 of brick work to be done and the carpenters' bill of a year later the number of doors and windows in the church may be determined. Their placement appears to be the same as that of the present building with several modifications. The first-floor windows at the west end were originally doors, and the niche at the south side of the east end, which contains the bust of Washington, was originally a window. The inside central door at the west end, which is now a beveled opening, may have been of post and lintel construction.[16] Built at this same time on the east end north of the apse was a wooden vestry room with a door in the east wall, as at present, giving access to the room from the church.

The interior furnishings and exterior trim received an increasing amount of attention, as the extensive carpenters' bill of March 24, 1724, indicates. All the doorcases, doors (the three outside doors having ogee molding and raised paneling) and sash window cases were in. The vaulted ceiling was ribbed according to drawings provided; seats were put in the north and south galleries, and a pair of staircases raised to them. A two-decker pulpit-desk was placed at the east end of the center aisle in front of the altar,[17] and temporary altar rails were made.

A Doric cornice was put on the north and south sides of the church at the eaves and around the apse. The tower was up to the level of the eaves with two rough floors in it. In May and June 1724 the upper two stages of the tower were com-

pleted with the aid of an "Ingin to hoist oup bricks and mortor." A wooden pyramidal-shaped roof was put on the tower. The church appears in a Burgis Map or View of Boston drawn in 1729 in this form.[18]

The two brass branches were received as a gift from Captain William Maxwell in June 1724 and hung by ropes in the body of the church. By September of 1724 a staircase was raised in the tower. The ceiling of the church was plastered and then whitewashed in October, and the canopy for the pulpit hung in November 1724. Iron fretwork collars were put on the ceiling where the branches hung. This same month the insides of the galleries were paneled. A modillion cornice was put around the top of the tower, and a cornice was put along the raking pediment at the west end.

After the ceiling was plastered the finishing of the woodwork trim proceeded from top to bottom. In January 1725 the galleries were wainscoted and the gallery columns and pilasters cased. The walls of the church were plastered by September 1725, and the ten arches of the aisle bays whitened. By the fall of 1725 the temporary pews could be replaced by permanent box pews. The fifty-eight pews constructed in October 1725 perhaps necessitated the raising of the floor at the altar. Twenty-four pews were put in the north and south galleries in May 1726.

This terminates the initial construction period of the church. The near complete structure relates closely to Wren prototypes. The striking difference between Christ Church and Wren's St. James's, Piccadilly, is in the effect of the proportions. At St. James's all parts relate mathematically to each other according to a module: the ratio of length to width to height being 4:3:2. Christ Church almost approximates the ratio of length to width: length—66 feet, width—46 feet, but with its 42-foot nave height is considerably higher than half its length. The ratio here is 4:3:2.5. The effect of the interior of Christ Church is dominated by the rising height of the nave. The feeling created by a Wren interior of one large open space into which the galleries project is not present in Christ Church, where the galleries seem to divide up the interior space and the bays appear as independent spatial units. Because the nave is higher in proportion than at St. James's, the gallery columns and front are proportionally larger. This contributes a great deal to the effect of space divided up.

Even if Anthony Blount had the Griffin-Hulsbergh print of St. James's, Piccadilly, as a guide in planning Christ Church, he must have had a more comprehensive knowledge of Wren's architectural theories and his churches, for the plans on the print do not conform to the dimension ratios of the actual church, and Christ Church reflects Wren interiors. The manner of gallery support at Christ Church relates directly to St. James's, Piccadilly, and St. Andrew's, Wardrobe. These are the only two churches of Wren's which have two stages of gallery support, piers below and columns, which begin at the top of the gallery front, above.[19]

Under an architectural advisor like Blount, who knew enough to be able to choose the proper elements that went into a Wren-styled edifice but not enough to sit down and integrate these elements into a unified whole under Wren's precepts, Christ Church just grew. Having large windows on the ground floor, unlike St. James's, necessitated high steep galleries, which in turn determined the

group in 1724. Blount, however, died in September of 1726. Price apparently replaced Blount as advisor on architectural matters, which by this time involved projects in scale with Price's interest and skill as a cabinetmaker. In contrast to the anonymity of Blount in offering his services to the church, Price was paid fees for his drawings. Perhaps an early influence of Price's taste was in the vestry vote of May 17, 1726, to rusticate the plinths of the aisle side of the columns supporting the galleries. Price's active connection with Christ Church continued until 1743, and he is noted throughout as working on committees involving the ornamentation or furnishing of the church.

The embellishment of the interior of the church continued: a large green "cheney" curtain trimmed with scarlet and white lace was hung in the east window in September 1726. Beginning in 1724 Governor Nicholson of South Carolina, a great benefactor of the church, gave several loads of cedar plank which were used for making an altarpiece. The design of this structure is undetermined, but most likely consisted of two panels of the Decalogue in an architectural framework. This altarpiece was painted with cherubs and festoons in December 1727 by John Gibbs. Gibbs also painted the exterior wood trim on the church. Inside, the gallery fronts and the great doors were painted imitation cedar. In November 1728, temporary long seats were put in the west gallery until an organ could be acquired. In the next year and a half it was necessary to support this gallery with two round fluted columns, later marbleized, and more seats were then added. In June 1729 a new wooden vestry room with a brick cellar was built in place of the first one and furnished with a fireplace and a cupboard. The walls were plastered and wainscoted.

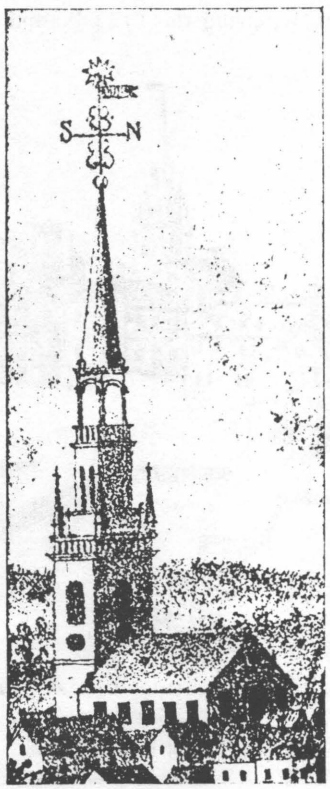
In February 1730 the new three-decker pulpit and canopy, constructed from drawings provided, altar rails, communion table and more embellishments for the altarpiece were begun.[20] This pulpit, replacing the 1724 "pulpit & Desk,"



SPIRE OF CHRIST CHURCH, BOSTON
ABOUT 1762
Detail of Paul Revere's engraved view of the North Battery.

which may have been located at the east end of the center aisle, was placed at the north side of the east end of the nave.[21] In November 1730 the outside window frames were painted, as was the new vestry room and the new constructions inside the church, including the pulpit, altar rails, table and altarpiece. The canopy for the new pulpit was hung in December 1730 by an oak timber laid across the tie beams of the roof. Plots for

height of the nave. The vaulting at Christ Church, for which plans are mentioned in the documents, is a simplification of the Wren vaulting at St. James's, necessitated probably by both the skill of the designer

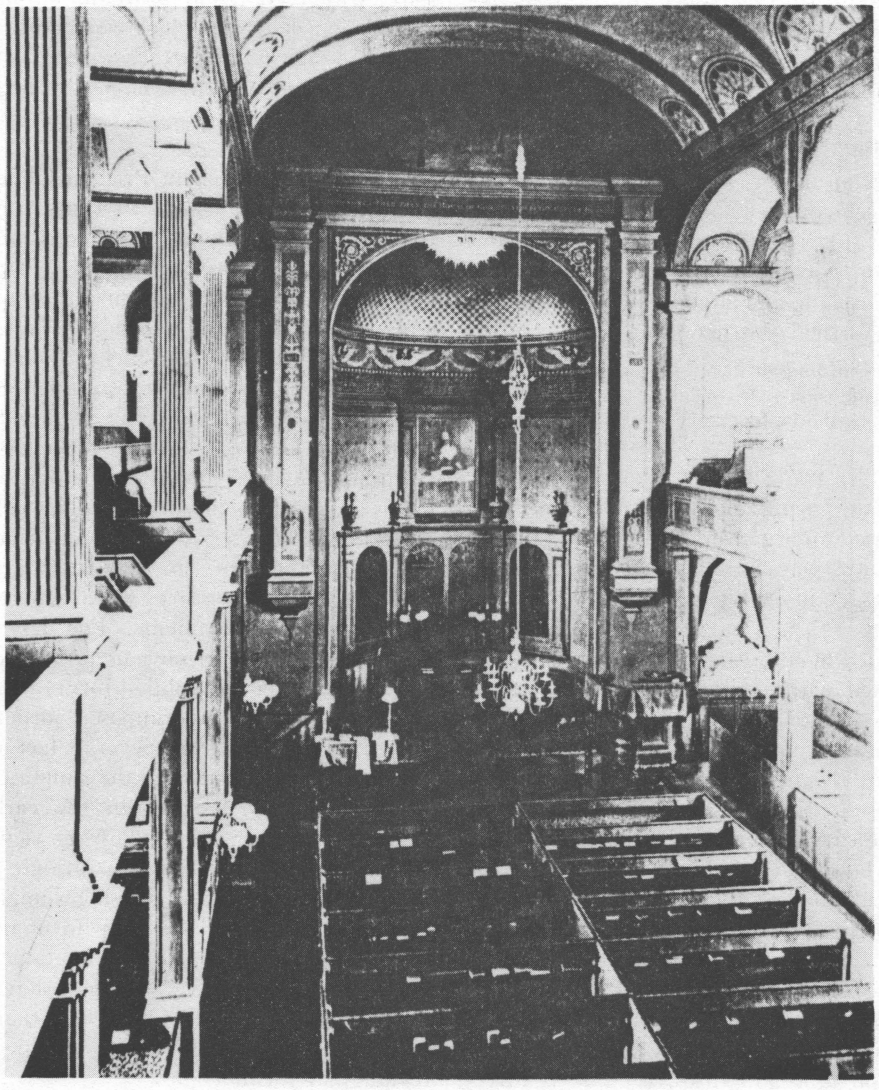


ENGRAVING OF CHRIST CHURCH, BOSTON, 1742-3
Detail of Burgis-Price view.

and that of the colonial craftsmen. At St. James's the semicircular nave vault springs from the cornice of the entablature block of the gallery columns and is intersected by the transverse barrel vaults of the gallery bays. At Christ Church the eliptical nave vault springs from the crown of the transverse barrel vaults. The additive method of constructing this system of vaulting is a significant factor in creating the vertical effect of the interior. The colonial craftsmen topped their church with a steeply pitched gable roof, more in keeping with their own practice and much easier than the Wren roof on St. James's which is a gabled roof over the nave vault and a flat roof over the north and south galleries. The steeply pitched roof at Christ Church causes the third stage of the tower to be considerably higher in proportion than at St. James's.

While Christ Church intended to exemplify the more formal architecture of the Baroque, it was put together in a rather Gothic way. The combination of these two elements gives it a certain provinciality, yet it is indeed a proud statement of a new spirit that was growing in the colonies. Except for Trinity Church, Newport, 1726, Christ Church was not a prototype for American churches, for the colonies were quick to keep up with English taste, and James Gibbs's architectural publications in a few years made Christ Church old-fashioned.

An active building program continued at Christ Church until 1740. In the time from May 1726 until 1740 three large undertakings were realized in the construction of a three-decker pulpit, an organ and a spire. New chancel fittings and a more permanent vestry room were also provided. William Price drew plans for the organ and the spire, and most probably designed the pulpit. The records preserve his bills for the first two items. Although Price contributed funds in the initial subscription drive of the Building Committee in 1722, his name is not actively linked with the church until his election to the vestry in April 1726. Anthony Blount was elected senior warden of this same vestry, having served as junior warden since the formation of the



INTERIOR OF CHRIST CHURCH, BOSTON, ABOUT 1880
Photograph by Wilfred A. French.

the tombs under the church were laid out in 1732. The walls of the tombs were to be built up to the floor beams to support them.[22] In November 1732 irons replaced the ropes which held the brass branches, and the irons were painted Prussian blue and accented with vermillion.

The church had long expected to acquire an organ. In fact, the vision of the church complete is reflected in a letter of May 13, 1725, from the vestry to Governor Nicholson thanking him for the cedar plank and advising him of the progress of the construction:

> The Finishing of these [the galleries] with the Painting and Ornaments, the Spire of the Steeple, the Purchase of a Bell or Bells and an Organ, are what we shall have great difficulty in going through with. . . .

On the encouragement of William Price, himself an organist, an organ of mediocre quality was purchased from William Clagget in Newport, Rhode Island, in 1736-1737. The west gallery was extended by an organ loft, which was decorated with a frieze of cutwork panels. The nature of the organ case which Price designed may be generally determined from the bills.[23] A giant order of four pilasters framed the console and pipes. The carved capitals of the pilasters were to hold carved "images," that were never made. The panels between the pilasters were either of cutwork or painted with cherubs' heads and festoons of music. The case was painted black with touches of blue, vermillion and gold. The design appears to be in the English Baroque tradition of organ cases, yet not as three-dimensional (i.e. cutwork panels and painted panels rather than carved woodwork). A newly purchased King's Arms completed the ornamentation of the west gallery.

Work on erecting a spire on the tower according to William Price's designs was begun in April 1740, and the wooden spire, with rectangular Doric and Ionic stages topped by a pinnacle surmounted by Shem Drowne's weathervane, was raised in August 1740. The peal of bells acquired four years later completed the colonial church.

The work of William Price at Christ Church reflects a change of taste from that of Anthony Blount. As a book and print dealer as well as cabinetmaker, Price kept in close touch with the current tastes and styles in London. No doubt James Gibbs's St. Martin-in-the-Fields, built in 1725 and published in 1726, influenced the placing of the 1729 pulpit at the side of the east end of the nave at Christ Church. However, at Christ Church the pulpit is on the north side, while the pulpit at St. Martin's is on the south side. Price's spire design can be determined from eighteenth-century views of the church and the documents. The design does not relate to an obvious prototype, but appears to be a simplified form of the Wren spires of superimposed orders topped by a pinnacle. Several factors might have contributed to the simplified form of Price's design. On the early eighteenth-century prints showing views of cities, if a church spire was drawn in profile, the round or curved stages might appear as rectangular. In this form the spire displayed orders and ornamentations and was infinitely easier for the colonial craftsman to construct. Or perhaps there is a provincial prototype of this simplified, rectangular form.

The spire built in 1740 remained intact, with minor repair work and painting done in 1756 and 1786, until 1804 when it was blown over, necessitating a rebuilding. It is almost impossible to find

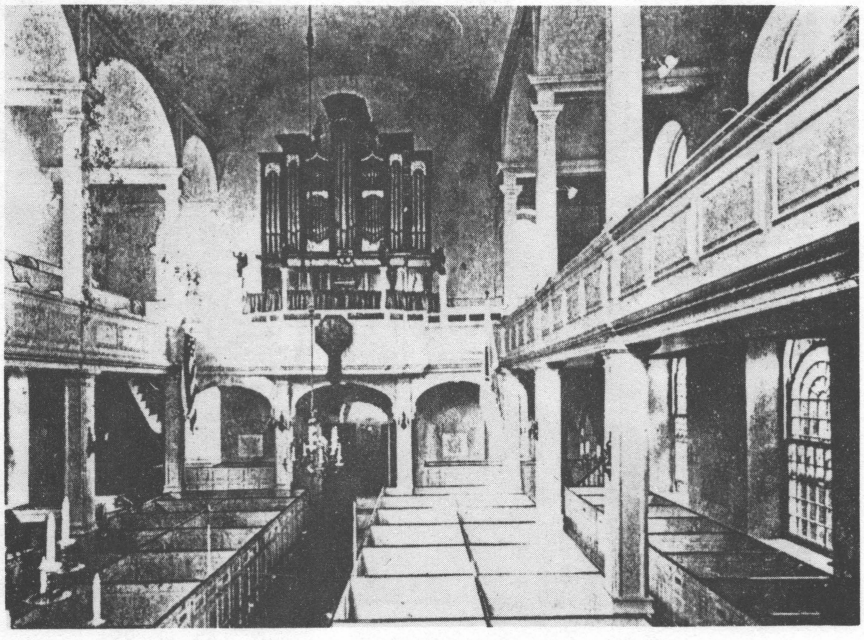
two eighteenth-century views of the spire that agree in detail. The earliest view of the spire is on the Burgis-Price view of Boston harbor, dated 1723, seventeen years before the Christ Church spire was constructed. On the hypothesis that Anthony Blount had selected a print of St. James's, Piccadilly, to serve as a model for the new church, William Price could have instructed Burgis to record the proposed new church on the engraving to resemble St. James's. Burgis' spire is a great simplification of the St. James' spire shown on the Griffin-Hulsbergh print. Burgis preserves the balustrade around the tower top and the obelisks on each corner, but transcribes the three stages of the spire as three rectangles with only the indication of windows in the top stage similar to St. James's. Burgis shows the octagonal pinnacle of St. James's as an obelisk on a truncated roof. Such extreme simplification or distortion of architecture occurs often in eighteenth-century prints, and would be understandable in the Burgis print of 1723, if he were copying from another print.



INTERIOR OF CHRIST CHURCH, BOSTON, ABOUT 1880
Photograph by Wilfred A. French.

The 1743 edition of the Burgis-Price view of Boston harbor shows a different spire on Christ Church, prominently displaying the weathervane. The engraving plate was apparently changed to show the spire which was raised three years earlier. While this spire cannot be reconciled with the documents on ornamentation, the lower stage with a solid base and double

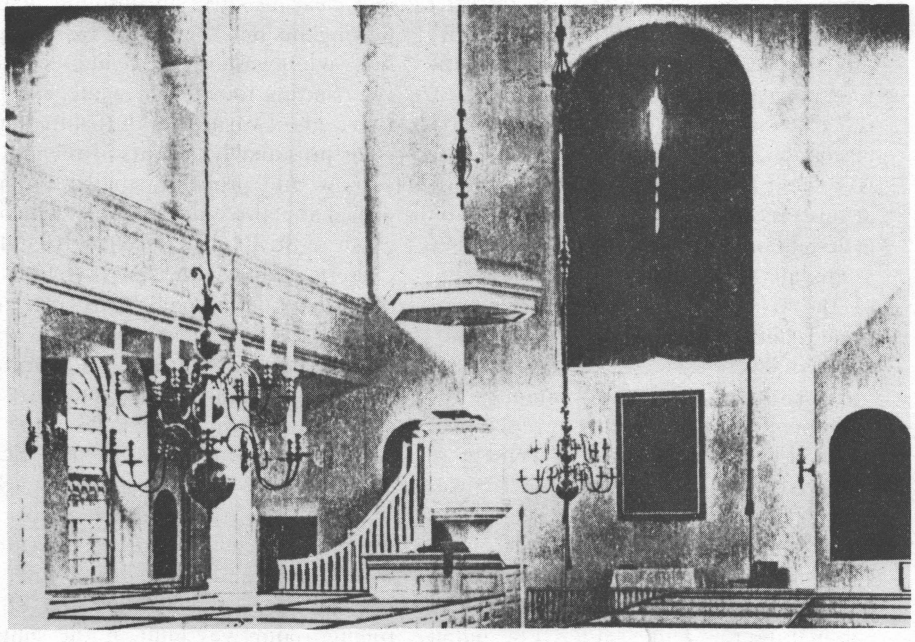
windows on each side and the lantern stage with one window on each side agree more closely with later views. There is a sketchy view of the spire in the background of a painting by John Greenwood, around 1749.[24] The Paul Revere engraving of c.1762, "North Battery," shows a view of the spire, and two churches have the documentation of the eighteenth-century Christ Church spire. From these sources the spire designed by William Price may be reconstructed as follows: The balustrade around the top of the tower, of twisted balusters, had a pedestal at each corner surmounted by an obelisk with a gilded ball and cross on top. The



RESTORED INTERIOR OF CHRIST CHURCH, BOSTON, 1913
Halliday Historic Photograph.

spires that are documented as copies of the Christ Church spire: Trinity Church, Newport, Rhode Island (1768, replacement of the first spire) and the First Church of Christ, Congregational, Wethersfield, Connecticut (1761).[25] A description of the ornamentation of the spire in the "Geographical Gazeteer of the Towns in the Commonwealth of Massachusetts," 1784,[26] and the several bills in the Christ Church records relating to the spire construction in 1740 complete rectangular lower stage, above the base, had two windows on each side covered by wooden blinds framed by Doric pilasters and entablature. The rectangular lantern stage had one window on each side and was of the Ionic order with carved capitals and a carved keystone over each window. Each corner of the lower stage and lantern stage finished in an urn, and there was an urn over the central pilaster of the belfry stage on each side. A pinnacle surmounted the lantern stage.

The replacement spire of 1806 "preserved the proportions of the former steeple," except that its pinnacle was 15 feet shorter than that of the first spire, which reached 190 feet from the ground. The fenestration remained the same, but the ornamentation was distinctly changed. A woodcut of the church in the publication of the rector's Centennial Address in 1823 shows the new spire.[27] This address also states that the spire was constructed "conformable to a model furnished by Charles Bulfinch, Esq.," a fact that the church records neglect to mention. The urns on the corners of the lower stage were replaced by obelisks, and the new pinnacle was a cone on a drum. An engraving of the church by J. H. Bufford and Company, allegedly dating around 1840, shows the pinnacle as a cone which flares out at the bottom, and a balustrade around the top of the lantern stage. This print probably dates after the 1847 strengthening of the spire, done according to plans drawn up by Arthur Gilman, when the pinnacle was lowered to the ground to be worked on, and the upper story was rebuilt.



RESTORED INTERIOR OF CHRIST CHURCH, BOSTON, 1913
Halliday Historic Photograph.

A clock was placed in the belfry stage of the spire in 1870, and the spire remained in that form until 1954, when it was blown over by a hurricane. Charles R. Strickland designed the restored spire after the eighteenth-century spire of William Price.[28]

The interior of the church has a more checkered history than the spire, having been significantly remodeled to suit the

changing tastes and needs of the times. In 1746 Captain James Grunchy, master of a privateer, donated his spoils from a French ship en route to Canada, and Christ Church received four carved winged angels and two glass branches. By vestry vote the four wooden statuettes were placed on "ye top of the Organ," probably in the places designed for the four images which were never made. By the 1750's the organ was in need of replacement, and a new organ and case were built by Thomas Johnston. Perhaps at this time the statuettes were placed on pedestals on the organ loft, where they are today. The remodeling and enlarging of the Christ Church organ has continued, but the case of the 1750's essentially remains.

In 1806 a complete alteration of the main floor and south gallery pew plan was made. The staircases at the west end were removed and entrance to the galleries was provided from the tower. The box pews were replaced by slip pews; there were two side aisles along the inside line of the pillars and a block of pews in the nave, eliminating the center aisle. The pulpit and desk were moved to a spot in front of the altar, as a pew plan in the 1806 *Proprietors' Records* indicates. The large east window was closed, and the semidome ceiling lowered. In 1812 an elaborate altarpiece was placed in the chancel. The pulpit and sounding board were removed to the north side of the east end at that time; so that the painting of "The Last Supper" by John Penniman and the Creed and Lord's Prayer might be seen.

In 1829-1830 an extensive amount of work was done to restore "the edifice to its pristine beauty." This may have been prompted by a need to supplement the one stove, given in 1806, with two more. These were installed in recesses on either side of the central west door (visible in pre-1912 interior photographs), while the original stove remained at the east end. Ducts from this stove were disguised by a massive pilaster order flanking the chancel. Repairs involved scraping and clearing away all unsound wall and putting on new plastering where necessary, whitewashing the ceilings and chancel, painting the interior white, except for two coats of varnish on the painted (cedar color presumably) fronts of the galleries. A new and probably smaller pulpit replaced the three-decker one, which was given to St. Paul's Church, Otis, Massachusetts, along with a glass chandelier.[29] The new pulpit had many placements during the nineteenth century: on the right or left in front of the chancel, and even in the chancel at one time. In 1831 a second balcony was built at the west end for the members of the Sunday School. A new vestry was built in 1834.

Before the 150th anniversary of the opening of the church in 1873 the interior was painted and colored and minor repairs made to the building. In 1876 a robing room was built in the southeast corner of the church; this was removed in 1884. In 1877 there is a record of frescoeing and coloring the walls, among other repairs. Extensive work was done in 1884, including interior decoration designed by Henry van Brunt and executed by W. J. McPherson. New carpeting was laid and the pews were relined in a shade of red to harmonize with the wall tone. (This decoration appears in the pre-1912 photographs.)

The twentieth century brought a radical change to the interior of the church. In 1912 a major restoration program brought back the eighteenth-century character of the building. The architects, R. Clipston Sturgis and Henry Lee Ross,

were able to determine a great deal about the early church when the nineteenth-century alterations were removed.[30] The box pew plan was reconstructed from nail marks on the old floor, and several strips of the pew paneling were found to be of eighteenth-century craftsmanship. The false ceiling and large altarpiece in the chancel were removed, exposing the high semidomed ceiling of the apse and the great east window. The restored wall paneling in the chancel is patterned after paneling the architects found behind the false semidomed ceiling. Perhaps the eighteenth-century paneling was planed down when the nineteenth-century chancel wall was furred out from it, giving it the flat character which the architects copied. The restorers removed the two pilasters at the east end under the galleries, which are visible in the pre-1912 photographs and are accounted for in the eighteenth-century building records. As the documentary evidence is not sufficient to reconstruct the 1729-1730 three-decker pulpit, the one at Trinity Church, Newport, Rhode Island, of eighteenth-century style, was used as a model for the restored pulpit in Christ Church. The restored pulpit does not maintain the proportions of a three-decker pulpit, as there is no clerk's desk and the reading desk is not connected to the pulpit.

At the west end the restorers retained two decorative arches with consoles under the west gallery for which there is no eighteenth-century documentation. The restored staircases to the galleries seem to be characteristic of a later style than those of 1724 which can be reconstructed from the documents.[31] To regain the eighteenth-century form of the building, as the documents indicate, the two windows in the west wall should be doors and the beveled wall around the central west door to the tower restored to a rectangular opening.

In the eighteenth century the interior of the church was very colorful. The irons that held the brass branches were painted blue and touched with vermillion; the organ case was charcoal color, and its ornamentation painted blue, red and gold. The pews were lined according to the tastes of the proprietors. The large green curtain with scarlet and white lace hung in the east window, and red curtains were along the top of the organ loft. The gallery fronts and great doors were painted in imitation of cedar, quite fashionable in the eighteenth century. The austerity of the present all-white woodwork does not truly recapture the eighteenth-century atmosphere.

Since 1912 the entrance to the tower has been restored, as have been the panels of the altarpiece.

The growing social consciousness in the beginning of the eighteenth century in Boston was most apparent among the aristocracy and merchant class, most of whom were members of the Church of England. Christ Church exemplifies their demands and how they were met in the third decade of the century. A study of the documents and their relation to the building indicates that the aspirations of the society formulated by the fashion in England were met in the colony at this time by means which could fulfill them only in compromise. The lack of a skilled architect and complete technical plans caused the architecture of Wren to be translated into provincial language. Christ Church's importance lies in the fact that it successfully met the demand of fashion in architecture, regardless of compromise, and was an architectural stepping stone for Georgian church building in America.

NOTES

[1] Norman Morrison Isham, *Trinity Church in Newport, Rhode Island* (Boston, 1936). Mrs. Mary Kent Davey Babcock published in 1947, *Christ Church, Salem Street, Boston* (Thomas Todd Printers: Boston), which is a group of historical sketches from the colonial period of the church. This book resulted from her discovery of an old chest containing papers covering the two centuries of the church. Many of the important bills related to the church construction are listed in the Appendix of the book. Mrs. Babcock's interpretation of these and her conclusions, in many cases, do not agree with my own.

[2] The Christ Church documents are deposited in both the church and the Boston Athenæum. At the church are the earliest documents, primarily bound pages of account books, three of which concern the building of the church. "Pamphlet E" is entitled "Treasurer and Committee Accounts John Barnes building of Christ Church 1722-1730," which is a listing of the sums disbursed according to numbered vouchers. These vouchers, most of which are small scraps of paper, are each in a folded paper numbering from 1 to 352, March 3, 1723, to May 26, 1732, with only a few omissions. "Pamphlet A" is entitled "Document No 1 For History of Christ Church Boston" and appears to be a summary listing of the accounts of the merchants and workmen who dealt with the church. "Pamphlet D" contains separate bunches of account sheets which were probably the financial accounts kept by several of the early Church Wardens during their terms of service. There are also bundles of assorted vouchers, and copies of letters among the church records. At the Boston Athenæum are the volumes of Vestry Records and Proprietors' Records, as well as a large account ledger.

[3] Carl Bridenbaugh, *Cities in the Wilderness* (Ronald Press: New York 1938), p. 303.

[4] Edwin M. Bacon, *The Book of Boston* (Boston, 1916), pp. 36-37.

[5] Pamphlet A; Babcock, *op. cit.*, p. 25.

[6] Suffolk County Deeds, Liber 36, Folio 105; Babcock, *op. cit.*, pp. 27-29.

[7] Suffolk County Deeds, Liber 26, Folio 39, 38.

[8] Isham, *op. cit.*, p. 40; Babcock, *op. cit.*, p. 39 ff.

[9] Babcock, *op. cit.*, p. 223; Letter from Rector and Vestry of King's Chapel to the Secretary of the Society, November 1, 1722, announces that "we have been under the necessity of Building at ye North end of this Town a New (church)" and that a sufficient sum for the building has been collected and requests ordination of Timothy Cutler; William Stevens Perry, *Historical Collections Relating to the American Colonial Church*, III (Massachusetts, Hartford, Conn., 1873), 229: Report of Dr. Cutler to Secretary of the S. P. G., October 10, 1727, extract: "My church was begun in the beginning of ye year 1723, and was first preached in the Sunday after Christmas following: but our Building, being very chargeable, we are the more retarded in our work, which continues to this time, & after all we are considerable in debt, and need some hundred pounds to complete our church, and to furnish it with an Organ, Bells, Communion Plate, &c. . . . This church is 70 feet long, 50 wide, 35 high, the walls 2 feet 8½ thick, the Steeple's Area is 29 ft. square, 80 feet high, the walls of it 3 feet & ½ thick. The old [*sic*] Building is of Brick, saving that the Spire (not yet begun for want of money) will be of wood."

[10] Pamphlet E, cf. note 2.

[11] There is a strong tradition that the church may have been built from designs by William Price, the print dealer and cabinetmaker (Isham, *op. cit.*, pp. 38-39). This tradition probably grew out of the fact that Price designed the organ case and spire for the church, as bills of April 1, 1737, and March 26, 1746, attest. He was also a central figure in the establishment of Trinity Church, the third Anglican church in Boston, in the mid-1730's. William Price's active connection with Christ Church did not begin until April 1726, when he was first elected to the Vestry. He appears quite often in the documents from this time until 1743, serving on committees relating to the ornamentation of the church, and his subscription contributions and fees for services rendered, in connection with the organ and the spire, are carefully recorded. The fact that his active connection with the church began in 1726 and is amply recorded discounts a possibility of Price drawing plans for the church in 1722, as such an important contribution would scarcely go unrecorded!

[12] Engraving of St. James's, Piccadilly, King's Library, British Museum.

[13] Babcock, *op. cit.*, p. 234; it is difficult to

determine by comparison with the dimensions of the present structure whether the masons' measurements are interior or exterior. Allowing for doorways in the east wall and the west wall, the measurements of the foundation walls, excluding the tower, appear to be exterior measurements, thereby counting the surface area rather than the volume of the stone work. The tower measurements appear to measure the exterior surface on the sides and the interior surface of the end wall. The tower dimensions are computed separately from the other foundation walls at a higher rate (11 shillings per perch compared to 8 shillings per perch) indicating a thicker foundation wall for the tower.

[11] When tombs were built in the cellar, beginning in 1732, they were required to be "as high as the floor in order to Support it." The tombs were laid out on approximately the same plan as the pews, the center aisle area filled by the middle wall. The pillars that supported the gallery columns, being in the middle of the north and south aisles, must have been removed, as their support was no longer necessary. Today the only indication of their existence is the area on the floor joists directly under the gallery columns where the beam is not chamfered.

[15] Perry, *op. cit.*, p. 142.

[16] In Clough and Varney's estimate of brick work to be done, June 1723 (Babcock, *op. cit.*, p. 233) there is mention of "rubbing and setting 2 straight Arches." These might have been over the inside central door in the west end and the door to the vestry room. The carpenters' bill of March 24, 1724 (Babcock, *op. cit.*, p. 232), also lists "for Making a pair of Iner Doors for the Church with Jamms and supotors architreve Cornish &c." Interpreting "Jamms and supotors" as consoles carrying a lintel, the evidence for a flat arch at the main west door is strengthened.

The beveled wall now around the inside central door appears to be a later enlargement of the doorway. Tradition claims that the two doors in the west wall were closed in 1730 when pews were built against the west wall. Besides the fact that closing up doors to build pews is an impractical way of accommodating an increasing congregation, the wall space would be sufficient between the side doors and a rectangular central door to allow for the new pews. The side doors were most likely closed in 1806 and the central doorway beveled when the access to the galleries was gained by stairs in the tower.

[17] The carpenters' bill mentions fitting up a pulpit and Desk, which was probably a combination pulpit-desk, as it had a canopy over it. The nature or placement of this pulpit is not known, but it must have been temporary and not so elegant, as it was replaced in 1729/30 by another pulpit and canopy. This would perhaps indicate that the second pulpit was placed in another position. The second pulpit placement is determined by the place where the canopy was hung, from an oak beam laid across the tie beams of the roof. Since a timber is not specified for the hanging of the canopy for the first pulpit, this may indicate that it was hung from an already existing beam, most logically, the one along the ridge of the nave vault. Also, the print of St. James's, Piccadilly, shows the pulpit at the east end of the center aisle.

[18] Bacon, *op. cit.*, p. 29.

[19] Isham, *op. cit.*, discusses quite thoroughly Christ Church, Trinity Church, and the Wren London churches in this regard.

[20] Babcock, *op. cit.*, p. 238.

[21] Cf. note 17 and H. C. Ross, "The Restoration of Christ Church, Boston," *Bulletin of the Society for the Preservation of New England Antiquities*, III, No. 3, February 1913, p. 6.

[22] Cf. note 14.

[23] Babcock, *op. cit.*, p. 244; Account Book (No. 3 Christ Church Documents, Boston Athenæum), p. 82:

1736 Accot of Organ Dr			
To Clagget for the Organ	320.		
To Indicott & Vintine for Carpenter's work and Stuff as pr Accot	169.	16.	5
To Wm Coffin & Campbell for Nails as pr accot	30.	6.	3
To Brocas & Bridge for Carving Capitals and other cutt-work as pr bill	30.		
To John Gibbs for painting and gilding as pr Accot	161.	19.	
To Robert Jenkins & Linds Wallis for making the Curtains & damask to Compleat them 25: 5: 10			
Curtain rods 2: 10: —	27.	15.	10
To Wm Price for Sundry			

draughts and his Journey to Newport about ye Organ	30.	10.	
To Sundry petit Expences in the Time of fixing the Organ as pr Accot	19.	2.	11
To Stephen Deblois for Tuneing the Organ	5.		
To Willm Burback for four Images 30 — — painting & Gilding them 2 10 —	32.	10.	
To Willm Bant for the King's Arms	15.		
	842.	0.	5
1737 To Ballance due to the follg Persons Viz			
To John Gibbs's ballance 75: 9: 8 for ye Images 30: curting rodes 2: 10:			
To Stepn De Blois 5:			
112: 19: 8			
Pr Contra Cr			
1736 By the Amount of the Subscription at F°81	660.	5.	
By Church Stock for Cash taken out of the box	40.	8.	4
By Ditto	28.	7.	5
Ballance due to the following Persons	729.	0.	9
Carrd to New Accot	112.	19.	8
	842.	0.	5
1737 Feby 27 by Mr. Robert Jenkins's Accot pd. Mr. De Blois	5.		
Mar 27 by Ditto . . . paid Mr. John Gibbs in part	30.		
1738 Xber 18 by Mr. Edwd Lutwych paid Ditto	45.		
By the Images They being Never Made	30.		
	110.		

[21] Owned by the Society for the Preservation of New England Antiquities. (See Christ Church Guidebook, 1952 edition, p. 4.)

[25] Isham, *op. cit.*, p. 495; J. Frederick Kelly, *Early Connecticut Meetinghouses*, II (New York, 1948), 286-295.

[26] Henry W. Foote, *Annals of King's Chapel*, II (Boston, 1882), 341.

[27] Asa Eaton, *Historical Account of Christ Church, a Discourse.* (Joseph W. Ingraham: Boston, 1824.)

[28] In May 1784 the north side of the church was clapboarded to serve as weatherboarding. This necessitated painting the remaining brick walls of the building grey to blend with the painted wooden covering. The church remained in this state until the restorations of 1912, when the grey paint was sandblasted off.

[29] Photographs of the present pulpit in Otis show no visible evidence of 18th-century paneling. Mrs. Babcock states (p. 198-199) there is no record in Otis of any change to the pulpit and concludes that this is the pulpit built in 1729-1730.

[30] Ross, *op. cit.*, pp. 5-8.

[31] In the article on the 1912 restoration (Ross, *op. cit.*) the architects indicate that they were able to determine "more or less the arrangement of the former stairway" and the tread, rise and nosing of almost half of the steps from wall and plaster markings. The reconstructed staircases have three turns to them, the first stage parallel to and built against a pew back, and carry a total of six posts, two pilasters and 160 balusters. From the documentary listings of 10 stairposts and 58 balusters made in 1724 and the fact that there were no box pews at this time, the staircases built in 1724 were probably simpler than the reconstructed ones, however, following the same general placement in relation to the round windows and west doors.

C. BRIEF CHRONOLOGY OF OLD NORTH CHURCH BUILDING

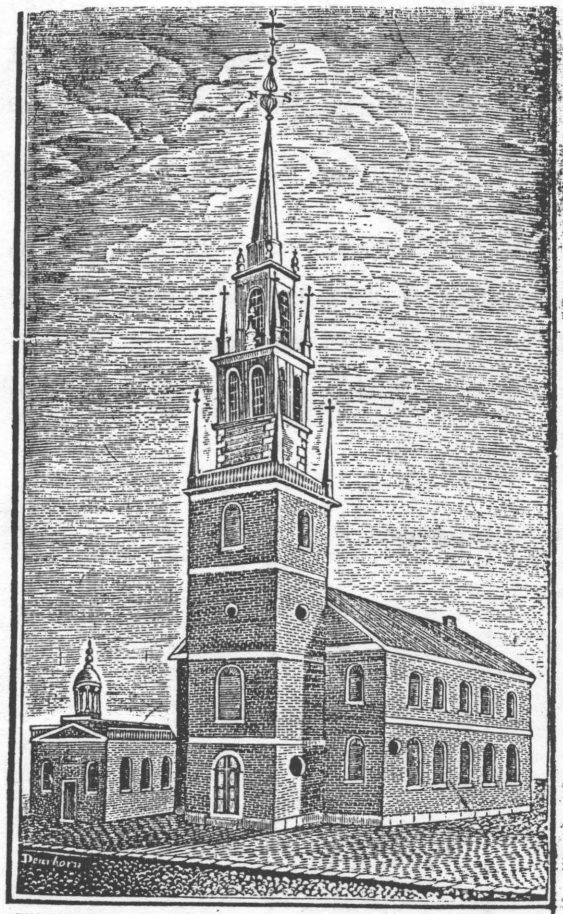
1723	April, First foundation stone laid.
1723	December, First service held.
1724	Summer, Brick tower built.
1724	Pair of brass chandeliers donated.
1725	Slate roof completed; first floor pews installed.
1726	Gallery pews built.
1727	First major painting done.
1729	First vestry building completed.
1730	Pulpit, reading desk, clerk's desk, and altar completed.
1732	First tombs built in cellar; Salem Street paved.
1737	Organ loft decorated and Claggett organ installed.
1740	Wood steeple added to brick tower.
1744	Bells purchased and hung.
1752	Town clock installed in tower.
1757-59	Second organ built.
1784-85	Clapboarding applied to north wall.
1792	First stove set up.
1804	Steeple blew down.
1806	Second steeple erected; slip pews replaced box pews; west doorways closed up; new gallery stairways built; large stove donated.
1808-09	Vestibule altered to include stairway to tower; fanlight and splayed jamb doorway installed.
1810	Salem Street Academy built.
1812	New altar and Penniman's "Last Supper" donated.
1815	Bust of Washington donated.
1830	Apse relined with plaster wall and skylight; new altar rail and pulpit, and stoves in niches; gallery pews altered.
1831	Children's balcony built above west gallery.
1834-46	Second vestry building built.
1847	Major rehabilitation of steeple; spire lowered to yard for repair.
1850	Church House and Sexton's House built
1869	Clock placed in steeple.
1878	Paul Revere plaque placed on tower.
1884	Organ case enlarged.
1912-14	Church restored; third vestry building built.
1918	Chapel of St. Francis Assisi built.
1954	Second steeple blew down.
1955	Third steeple built.
1966-71	Structural rehabilitation carried out.

D. OLD VIEWS

Christ Church, Salem Street, c. 1817

Woodcut by Dearborn, Henry Bowen (Lowen?) Printer, published in Topographical and Historical Description of Boston, From the First Settlement of the Town to the Present Period; with some Account of Its Environs, by Charles Shaw, Oliver Spear (Subscriber), Boston, 1817. Volume at Boston Athenaeum.

This is the earliest view of the Old North 1806 second steeple. Note also the solid doors at the tower entrance. The Academy, built in 1810, stands at left.



ENGRAVED FOR THE HISTORY OF BOSTON. HENRY BOWEN, PRINT.

CHRIST CHURCH, SALEM STREET.

DESCRIPTION OF BOSTON. 257

came over to this country after the revocation of the edict of Nantz.

CHRIST CHURCH] in Salem street. The corner stone of this edifice was laid with religious ceremonies April 22d, 1722, by the Rev. Mr. Myles, and was opened by Dr. Cutler on the 29th of the following December. In 1775 Dr. Byles, the rector, who with many other respectable citizens, was attached to the royal government, removed to St. Johns in New Brunswick, where he was appointed to the rectorship and cure of the church in that place. Christ Church was thus deprived of a pastor, and the number of parishioners consequently greatly diminished. The rectors of King's Chapel and Trinity Church, to avoid the calamities of a revolution, left the country about the same time. At the commencement of hostilities the late Bishop Parker, then assistant minister at Trinity Church, was appointed incumbent, and to his prudence and talents the Episcopal churches in this Diocese are principally indebted for their preservation. While Christ Church was destitute of a pastor, the desk was supplied by lay readers, and particularly by the Wardens, Messrs. Bright and Sherman, who are still remembered for their zeal and exemplary piety. During a short period the church was supplied by the labours of the Rev. Mr. Lewis and Rev. Mr. Montague, who were succeeded by Dr. Walter.*

* Wm. Walter, D.D. having resigned the rectorship of Trinity Church went to England, and was made Dean of Shelburne, with

*22

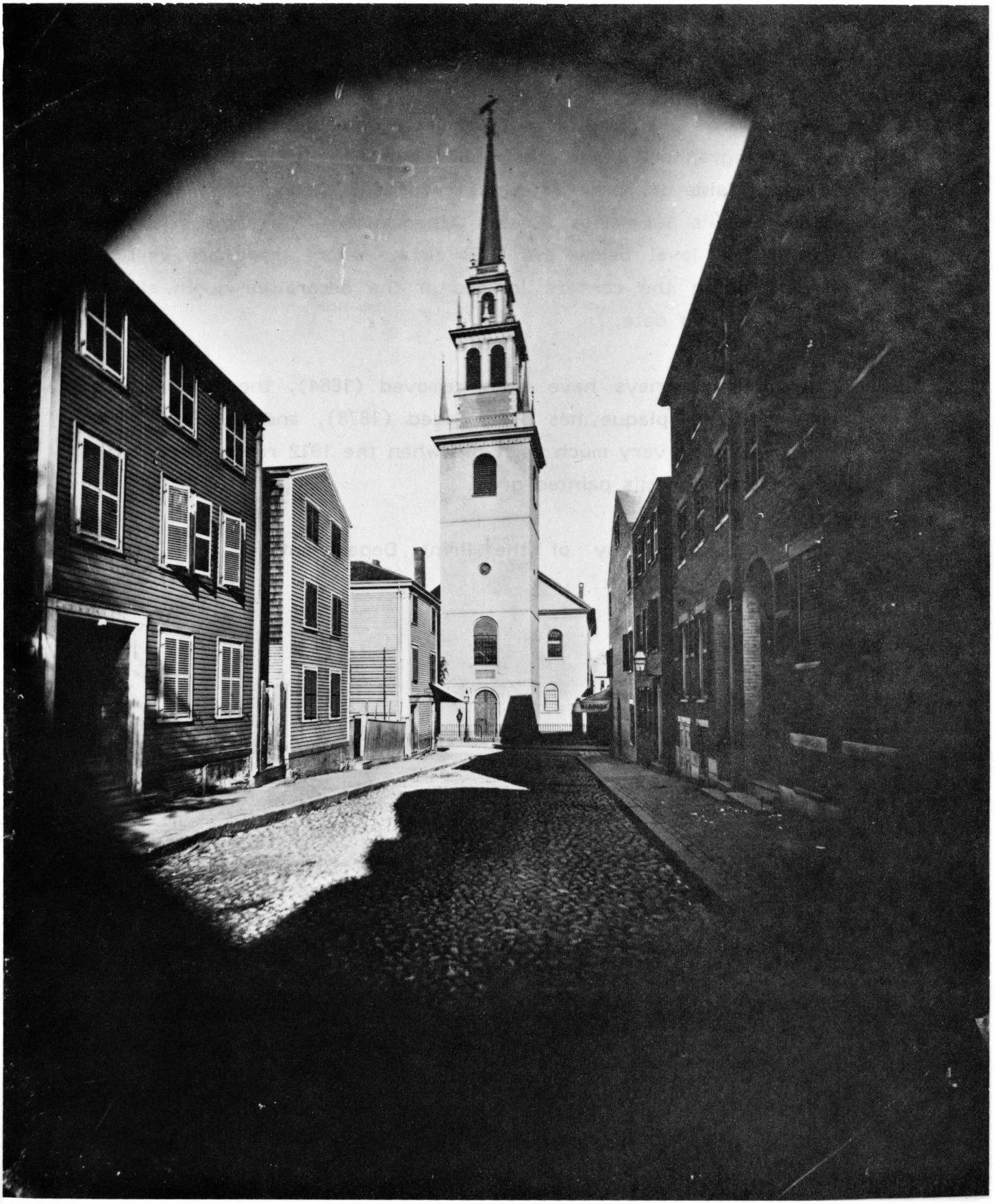
Pre-1869 View of Old North Church

This vignetted view from Hull Street was taken by Josiah Johnson Hawes, photographer of the 1850s. It is glass plate negative number 379 of the Hawes collection, now owned by William Greenbaum, 16 McLennon St., Gloucester, Massachusetts. For further data on Hawes see Rachel Johnston Homer, The Legacy of Josiah Johnson Hawes, 19th c. Photographer of Boston (Published by Barry, 1972); and George H. Jacobson, A Preliminary Catalogue & Index of Josiah Johnson Hawes.

Although this photograph cannot be dated more precisely, it was taken prior to 1869. At that time a town clock was placed in the steeple at the level where, in this view, there are two arched openings between Doric pilasters. And, it was taken post-1847 when black painted sash was introduced, the steeple underwent major rehabilitation, and the ballustrade was added at the spire level.

Note the solid doors at the tower entrance with raised panels within the arched area and recessed panels in the active doors; one of the two chimneys used for stoves at the west corners (the truncated portion of these chimneys still exist above the galleries); and the 1834 iron fence along Salem Street.

Copy print courtesy of the Boston Athenaeum.

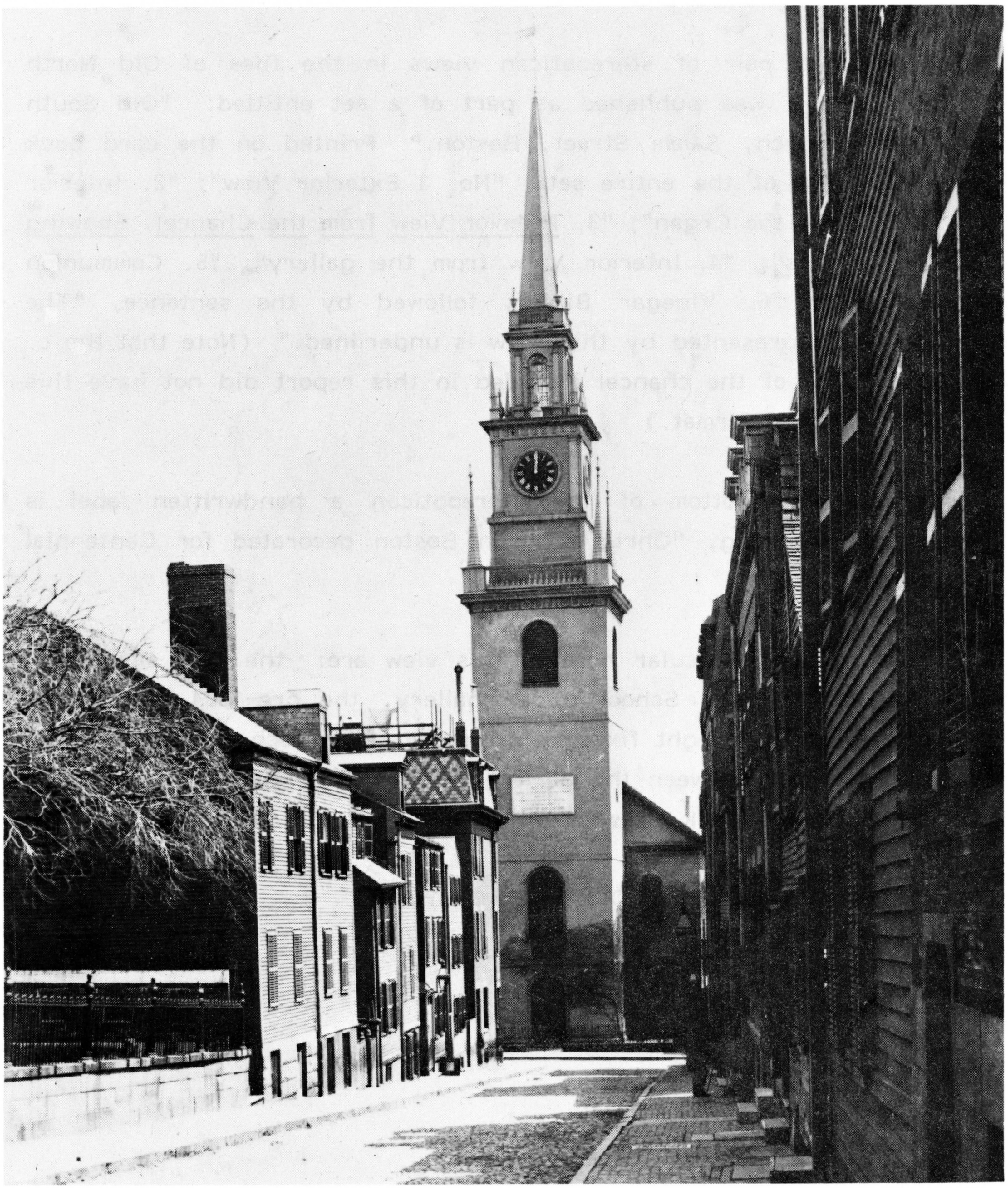


Post-1884 View of Old North Church

This view of Old North is not precisely dateable, nor do we know the photographer. It is post-1884 as in that year it is recorded that the "side of Tower [steeple] reborded" (Proprietors' Records, Thomas Hall's Summaries, Boston Athenaeum). This note refers to the steeple level below the 1869 clock, where there are vertical boards lining the corners instead of the decorative quoin stones used until that date.

The stove chimneys have been removed (1884), the Paul Revere commemorative plaque has been added (1878), and the church in this view looks very much as it did when the 1912 restoration began with the brick walls painted grey.

Copy print courtesy of the Print Department, Boston Public Library.



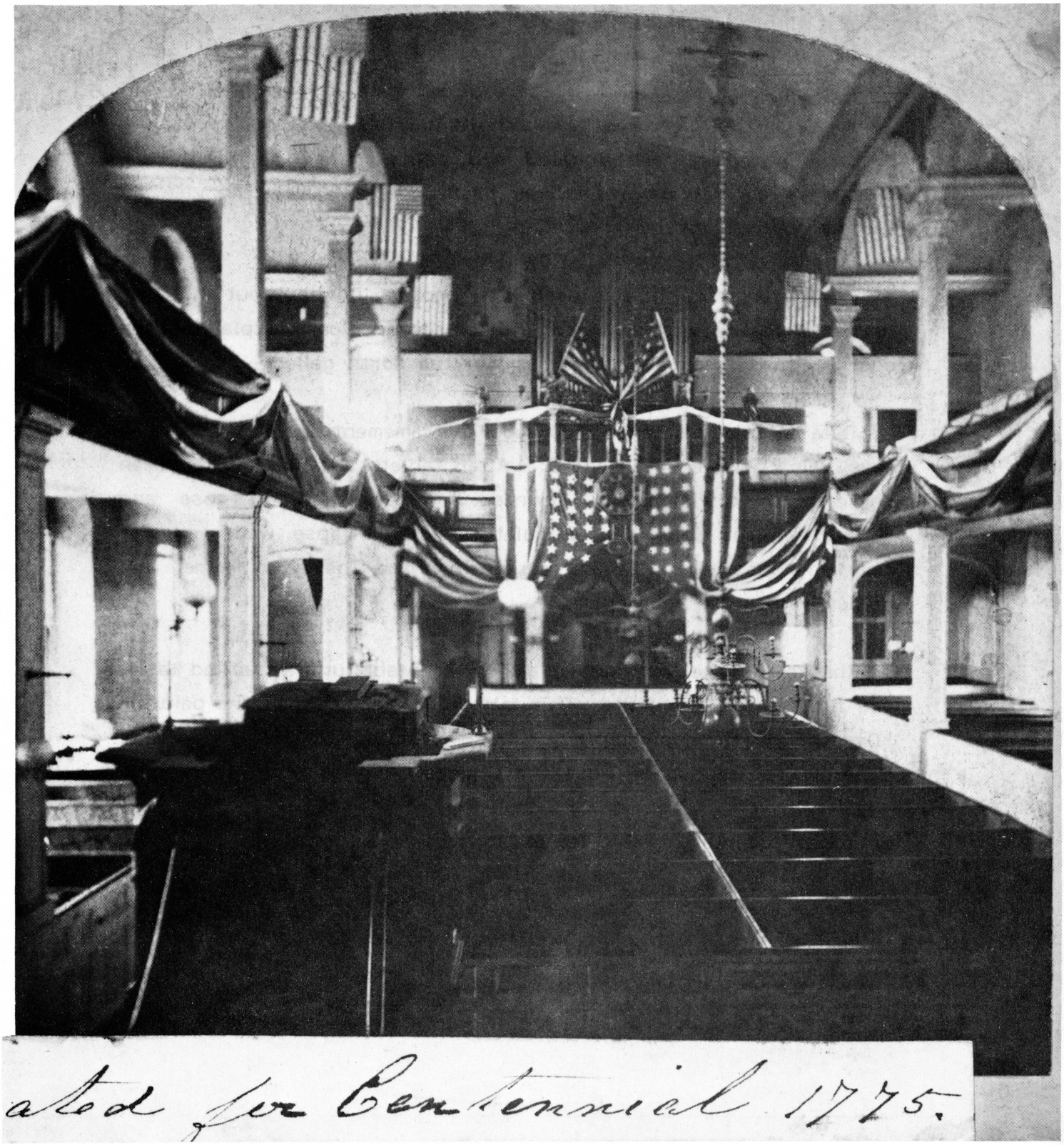
"Interior View From the Chancel, Showing Decorations" Old North Church, 1875

One of a pair of stereoptican views in the files of Old North Church, it was published as part of a set entitled: "Old South [sic] Church, Salem Street, Boston." Printed on the card back was a list of the entire set: "No. 1 Exterior View"; "2. Interior View from the Organ"; "3. Interior View from the Chancel, Showing Decorations"; "4. Interior View from the gallery"; "5. Communion Service"; "6. Vinegar Bible", followed by the sentence, "The subject represented by this view is underlined." (Note that the c. 1876 view of the chancel included in this report did not have this same printed format.)

Across the bottom of the stereoptican a handwritten label is attached saying, "Christ Church Boston decorated for Centennial 1775."

Features of particular note in this view are: the 1806 slip pews, the 1831 Sunday School upper gallery, the pre-1884 size of the organ, the gas light fixtures projecting from each first floor pier, the contrast between the dark grained painted gallery fronts, and the light woodwork elsewhere.

Photocopy courtesy of Old North Church.



ated for Centennial 1775.

"Christ Church Boston Showing Chancel" c. 1878

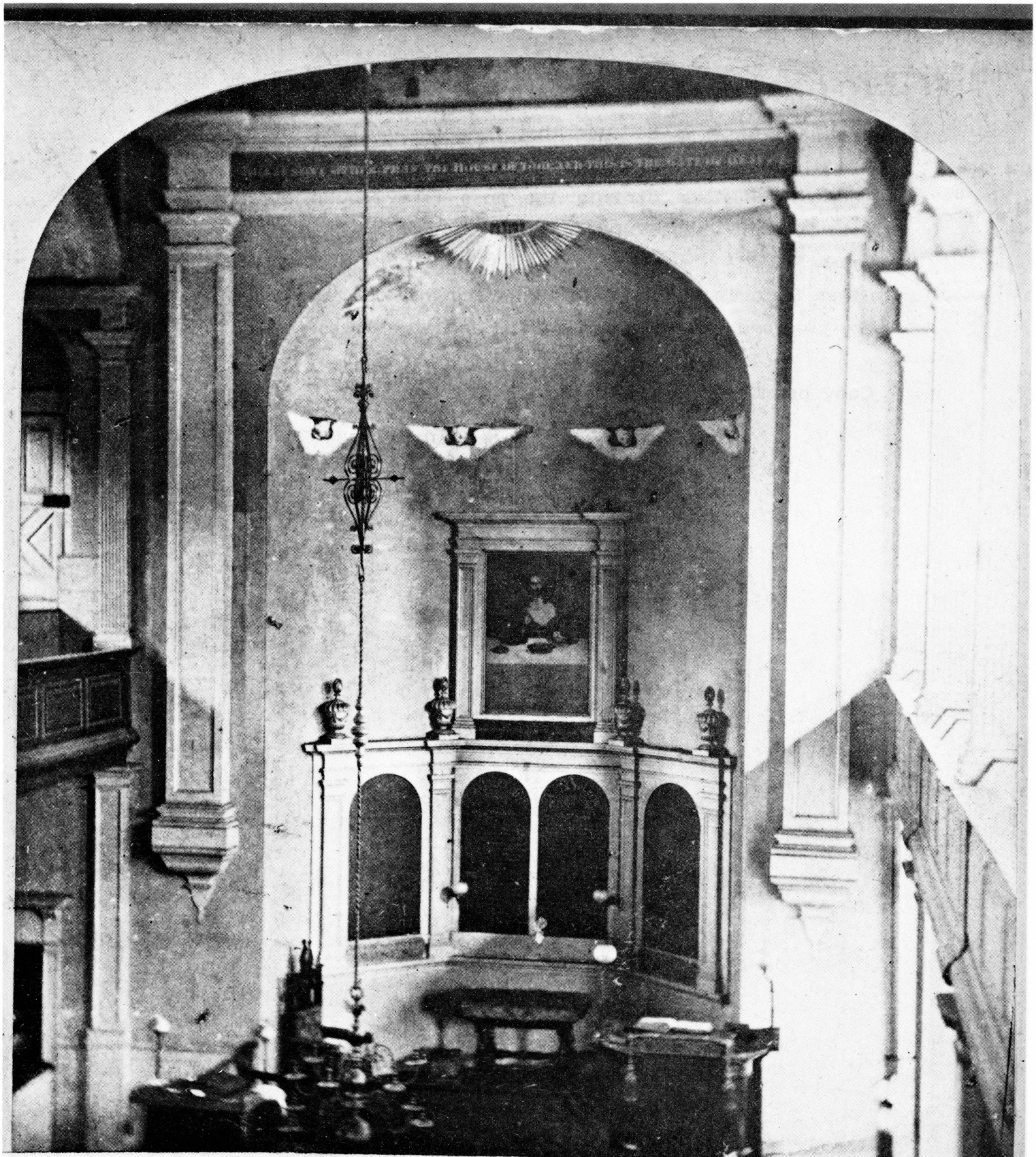
This is a copy of one of a stereoptican pair in the files of Old North Church. The title above is handwritten and pasted on the card. The views are undated and photographer unknown. (A curator of early photographs may best be able to date the view by the stereoptican card presentation.)

The date range c. 1878 is used here because it was about this time that the vestry was enlarged with a second floor, explaining the doorway to be seen at the east end of the north gallery.

Of note in this view are: 1806 door enframement at vestry doorway (see Paint Sample #69Z); 1812: Altar tablets and frame, Penniman portrait of Christ, wall mounted pilasters flanking apse and supporting the inscribed entablature; 1830: apse walls, plaster cast cherubs on the wall, carved urns on the altar frame, and golden ray at the apse apex.

At the top of the view above the 1812 entablature a painted tassel can be seen on the wall. This may have been part of the painting "Descent of the Holy Spirit, finely executed by Mr. Johnson of Boston" (see section on Apse and Chancel).

Photocopy courtesy of Old North Church.



Interior of Church

Post-1884 View of Old North Church Chancel

In this year it is believed that the stenciled wall decoration was added within the apse and within the sunken panels of the wall mounted pilasters flanking the apse (see section of this report entitled Paint Color Study).

Other features of note in this view are the 1830 pulpit, railing, and the two- and three-stepped chancel and apse floors.

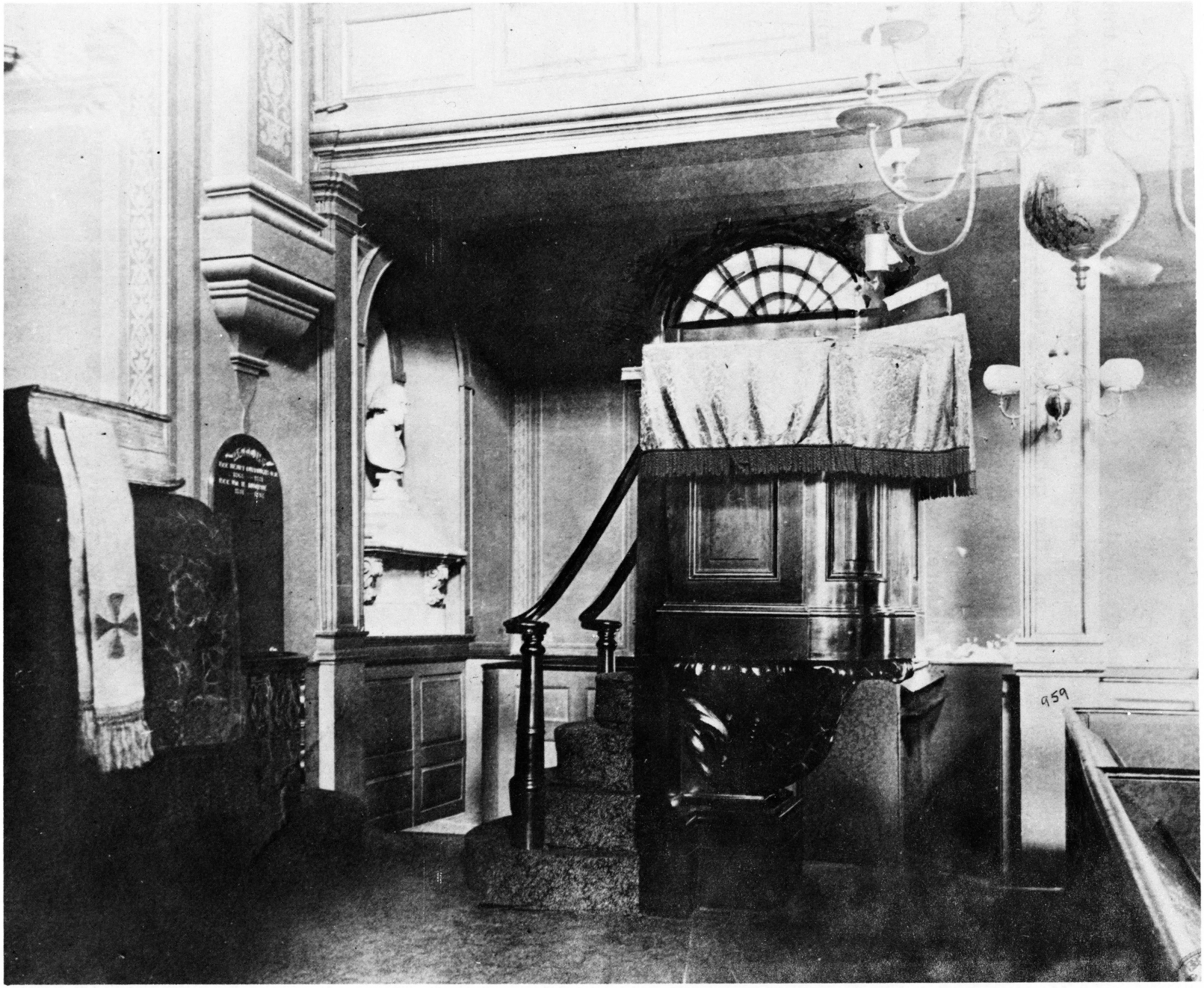
Copy print courtesy of the Boston Athenaeum.



Post-1884 View of Chancel and Southeast Corner of Old North Church

In addition to the excellent view of the 1830 pulpit with an interesting gas light fixture, this photograph shows the following details: the original pilasters under the gallery at the east wall (removed in 1912); the c. 1806 modified pier bases and pedestals (in 1912 these pier bases were retained and an attempt was made to restore the rusticated pedestals); details of the 1806 slip pews; the 1815 Washington Memorial in the closed-up east window opening; and the 1884 gas fixture attached to the pier.

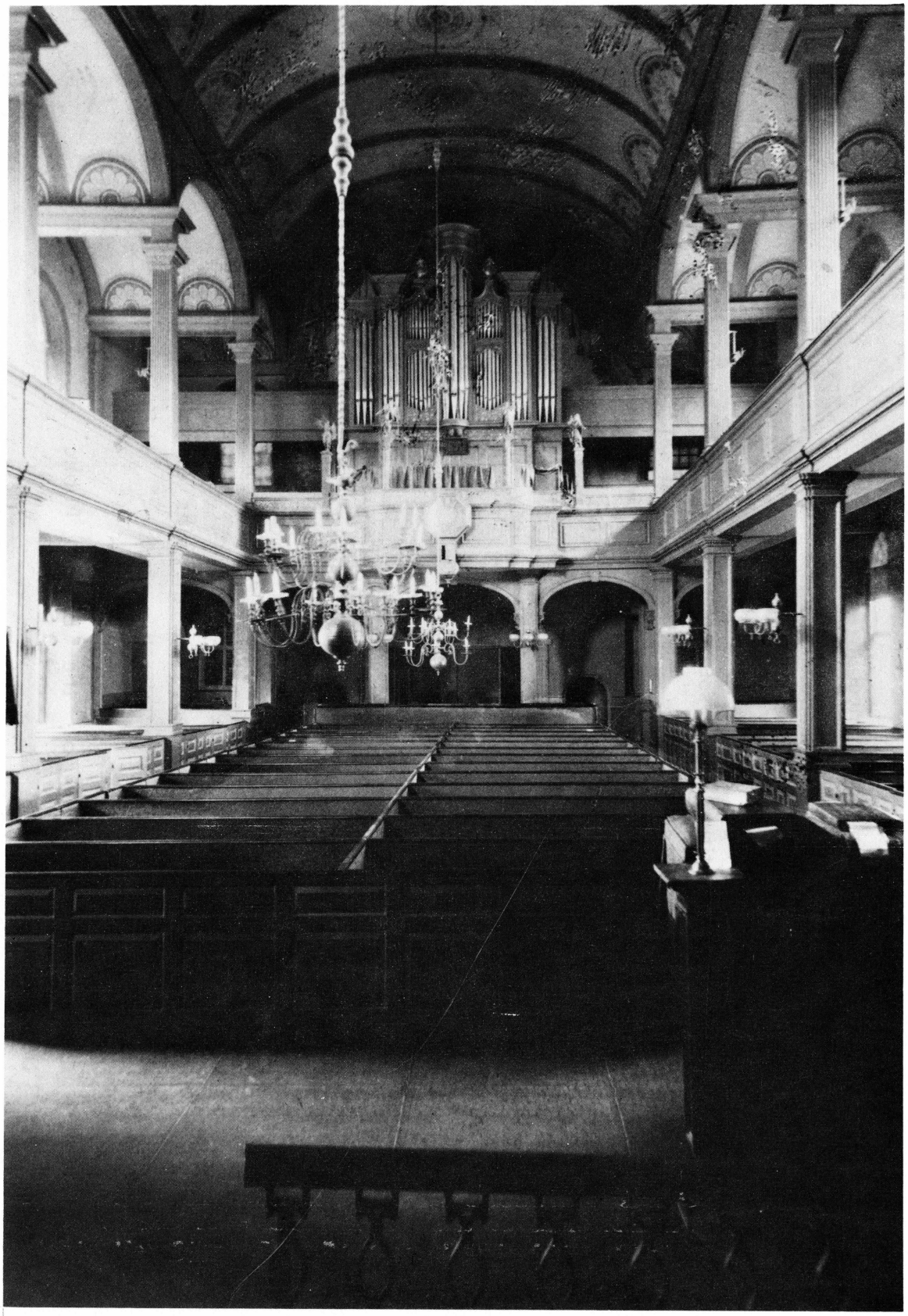
Copy print courtesy of the Boston Public Library, Print Department.


959

Post-1884 View of Old North Church From the Chancel

Dated by the stenciled walls (see Paint Color Study section), this view shows best the extent of this decoration on the nave barrel vaulted ceiling and the gallery side vaults. Note that by this period the organ had been enlarged, the woodwork of the church interior was all painted the same value, and, with the addition of new gas light fixtures at the piers, the old ones were moved up to the balcony columns.

Copy print courtesy of the Boston Public Library, Print Department.



Post-1884 View From the Chancel

This view is particularly good because it distinctly shows the 1806 rearrangement of the gallery stairs and pews. Through louvered shutters in a partition at the southwest corner, it is possible to see the stair rail crossing before the 1806 window on the west wall. Defining the west aisle are five decorative wood keystone arches supported by carved brackets. The center three pre-date 1806, while the outer two were added at that time perhaps to conceal the stair soffits as they rose to the gallery (see interior plan reconstruction of 1809).

The now-empty 1829 west aisle stove niches are clear here, as is the wall painting probably executed by Thomas Reinagle in 1830, of hanging drapes behind the organ (see Paint Color Study).

Note that the center range of pews has front paneling, facing the Vicar, which appears to be reused original gallery pew paneling. The panels are hand planed, and the pins of the mortised and tenoned stiles and rails show clearly.

Copy print courtesy of the Boston Public Library, Print Department.



Post-1884 View of Old North Church Organ Loft

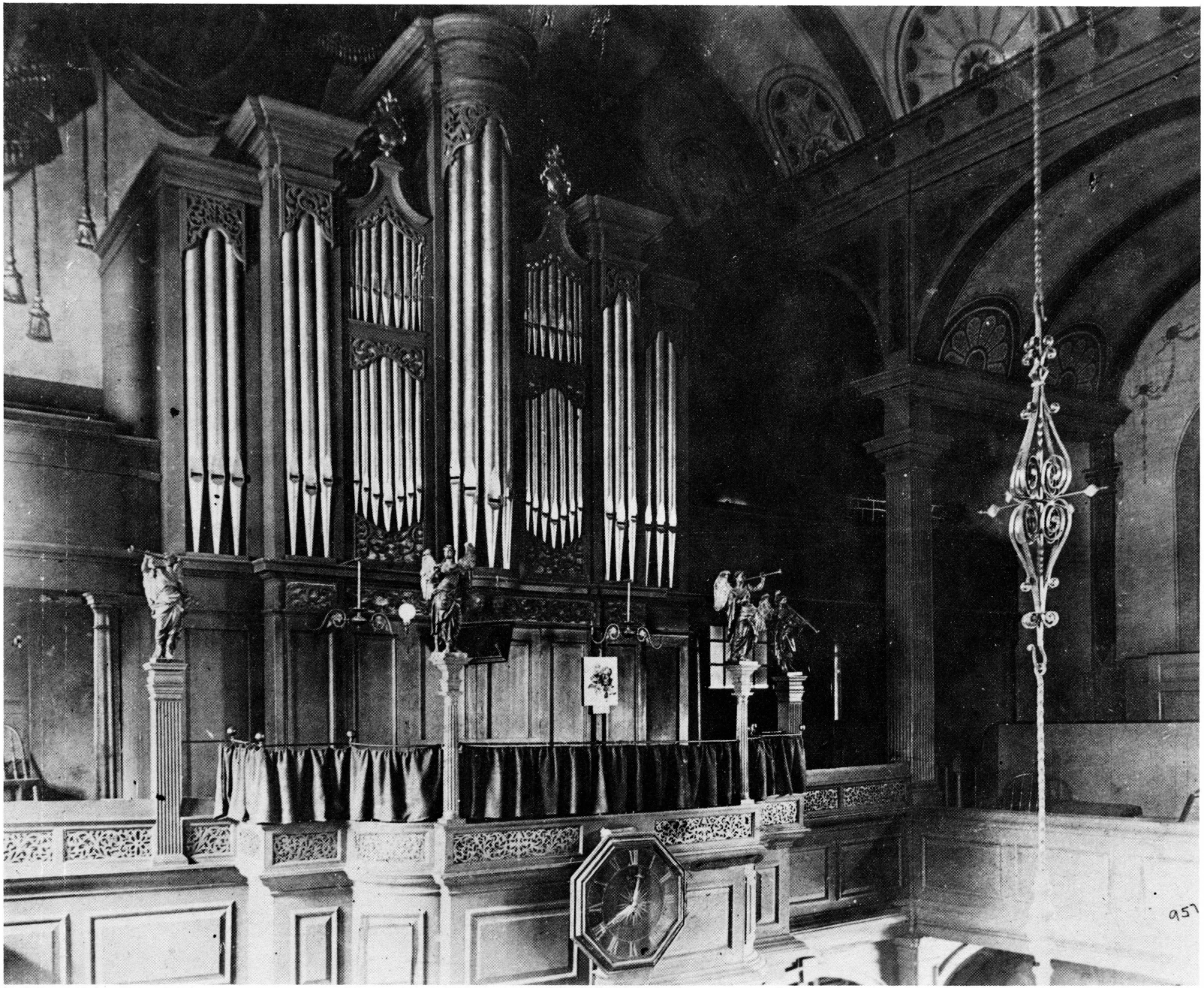
This view is dated by the addition of the two outer pipe presses, the stenciled wall, and ceiling decorations. Note at the north gallery side wall the painted band of color at the window opening, swags and drapes of bell flowers above, and a painted pilaster in line with the gallery column.

Of particular importance, but barely evident in this view, are the cherubs and drapes of bell flowers above the gallery columns. These are believed to have been painted by John Gibbs c. 1727 (see section "Cherubims heads & fustoons").

The organ loft is embellished with jig sawn frieze panels and round fluted columns dating to 1736. Two of the four angel figures received in 1746 are on top of these columns. The square fluted columns which interrupt the symmetry of the side cutwork panels seem to have been added in 1746 to support the remaining two angel figures (see section on Organ Loft Woodwork).

The organ itself has carved and jig sawn work which dates with the paneled case from the 1759 installation of the second organ (see section on Organ).

Copy print courtesy of the Boston Public Library, Print Department.


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February 8, 1913 View of the "Restored" Old North Church

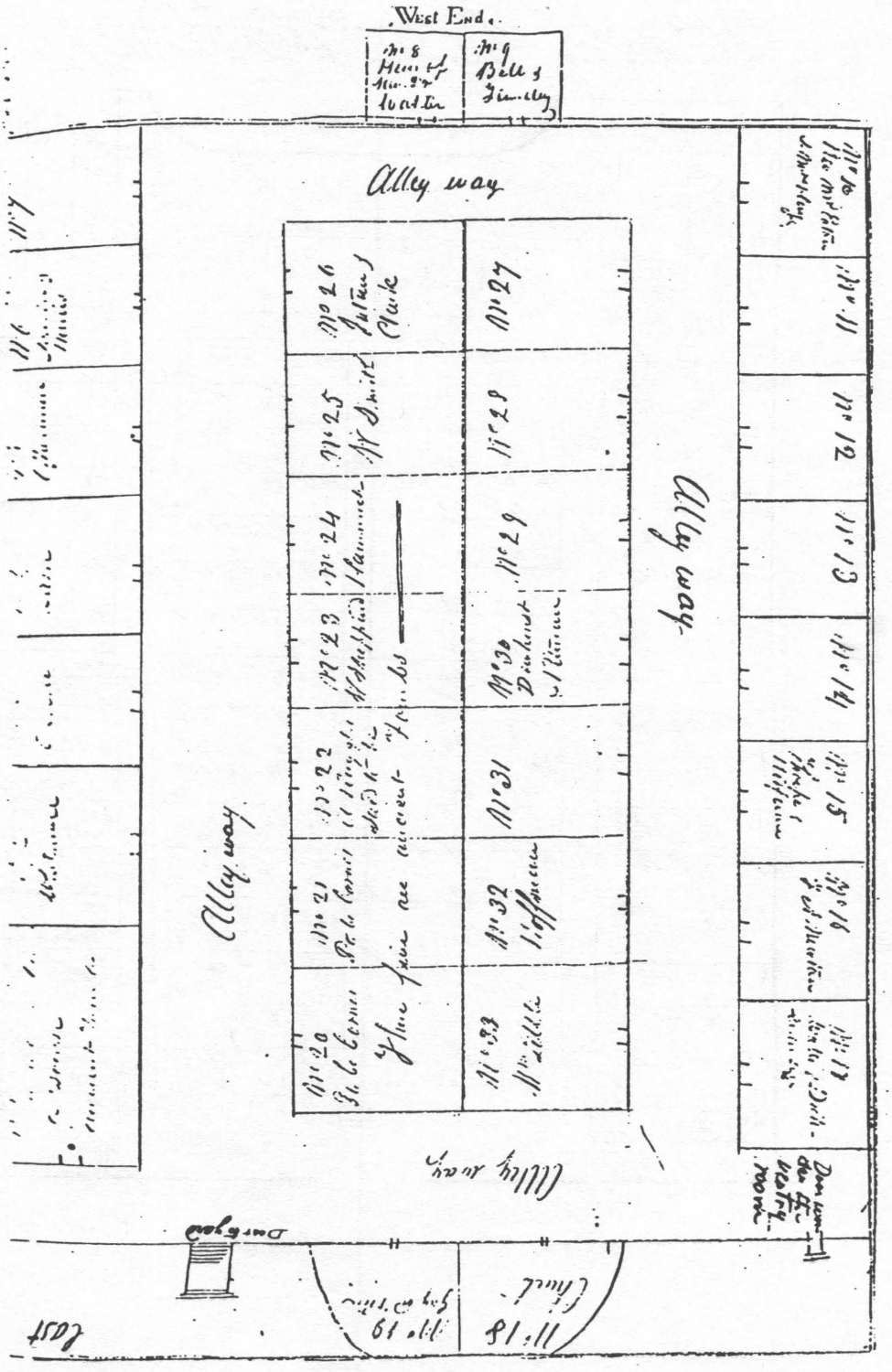
This photograph taken shortly after the completion of the restoration of the original pew plan of Old North also records the first time that white paint covered the entire church, save the organ.

Note the addition of electrical fixtures at the galleries and candle sconces at the first floor piers.

The Church has changed little physically since this period.

Copy print courtesy of the Boston Athenaeum.

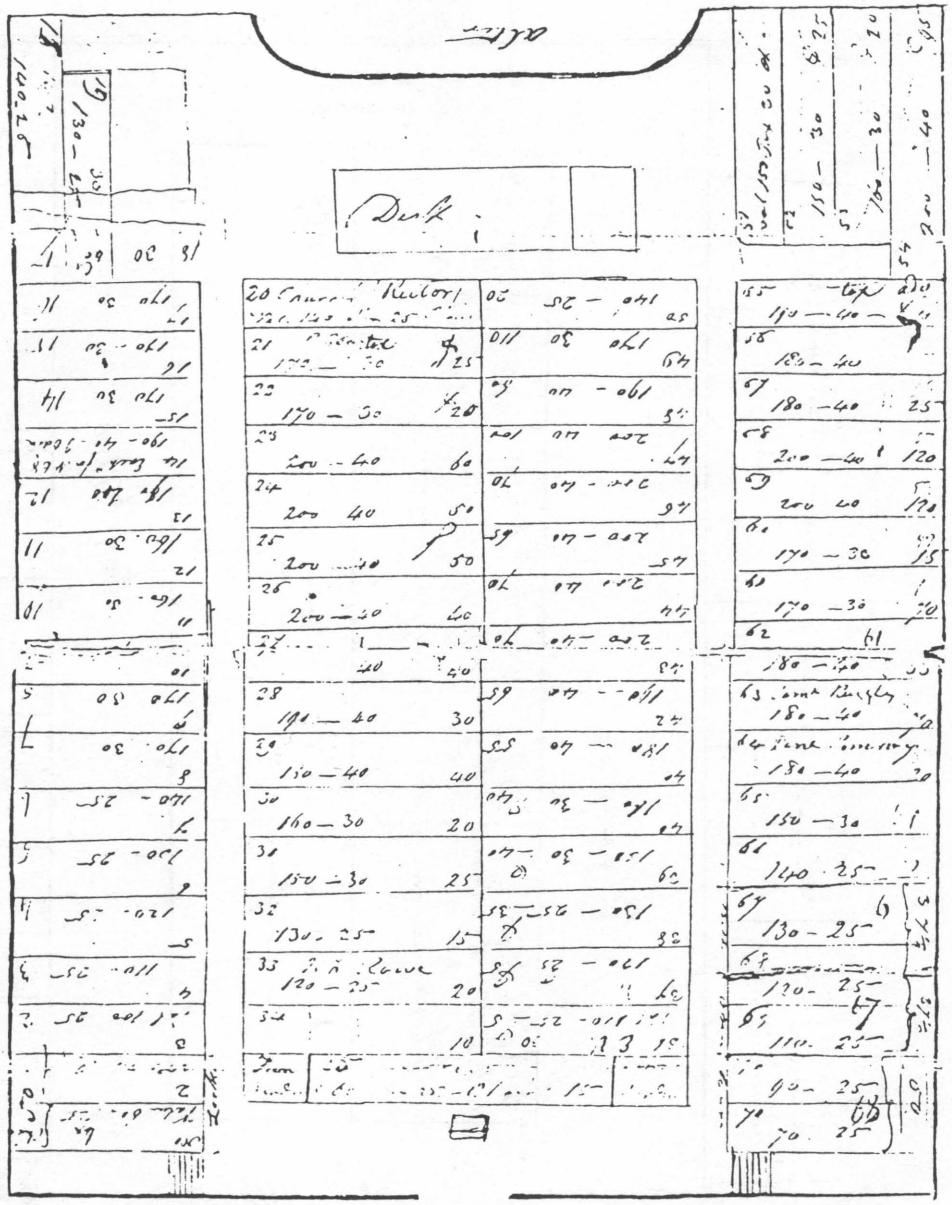




Proprietors' Records 1806-1840, p. 43. c. 1806, Boston Athenaeum

1806

Plan of the floor of C Church after the alteration in 1806 with the names of Purchasers of Pews the working Tax. Valuation and the Sum Paid for Choice



Rough Draft for plan in Proprietors' Records 1806-1840 p.8, c.1806.

Old North Church, Large Vault, 3rd Shelf, Black Notebook.

1806-7

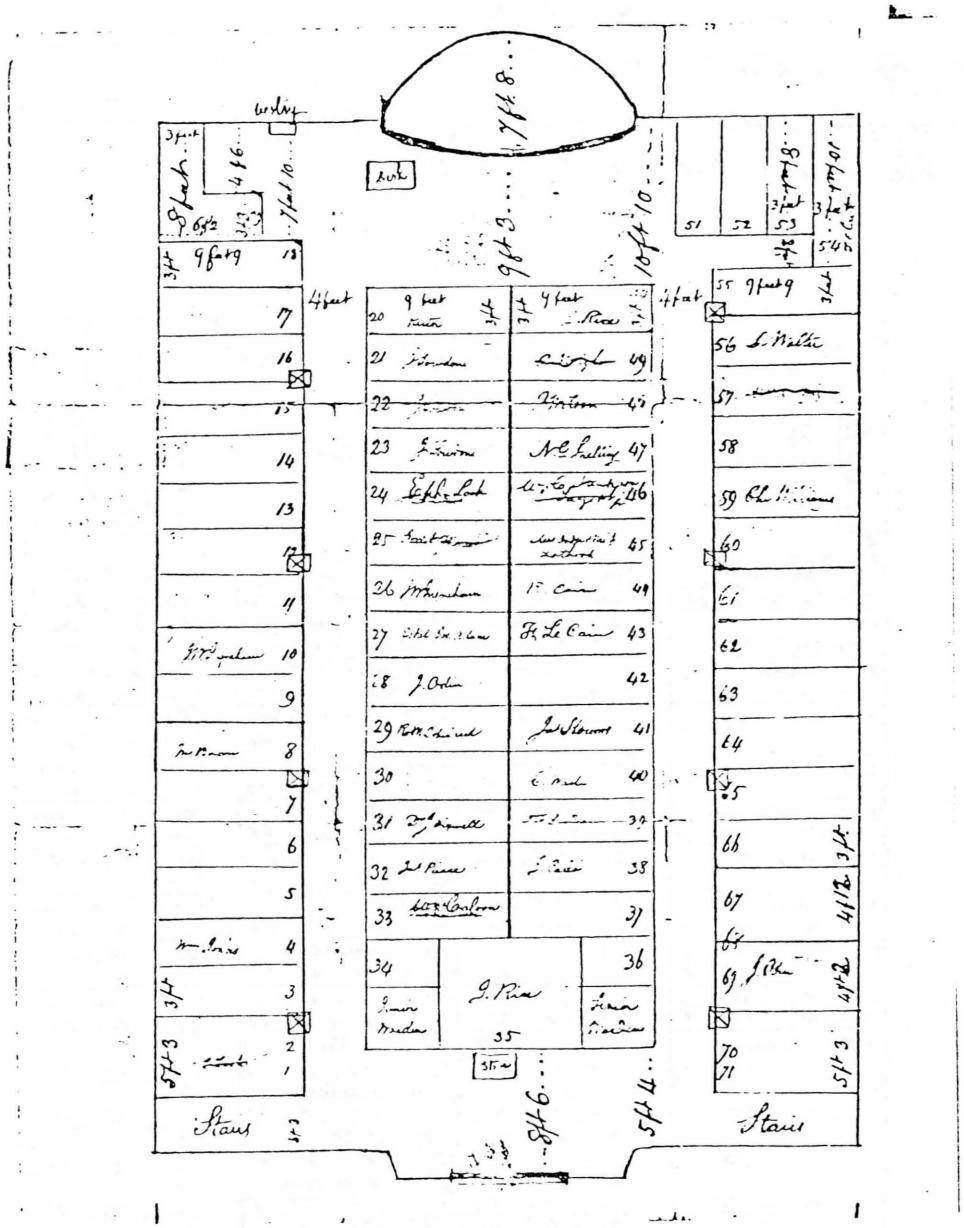
Plan -

of the floor of Christ Church, after the alteration in 1806. the names of purchasers of pews, the weekly Tax. The Va and the Sums bid for Choice. —



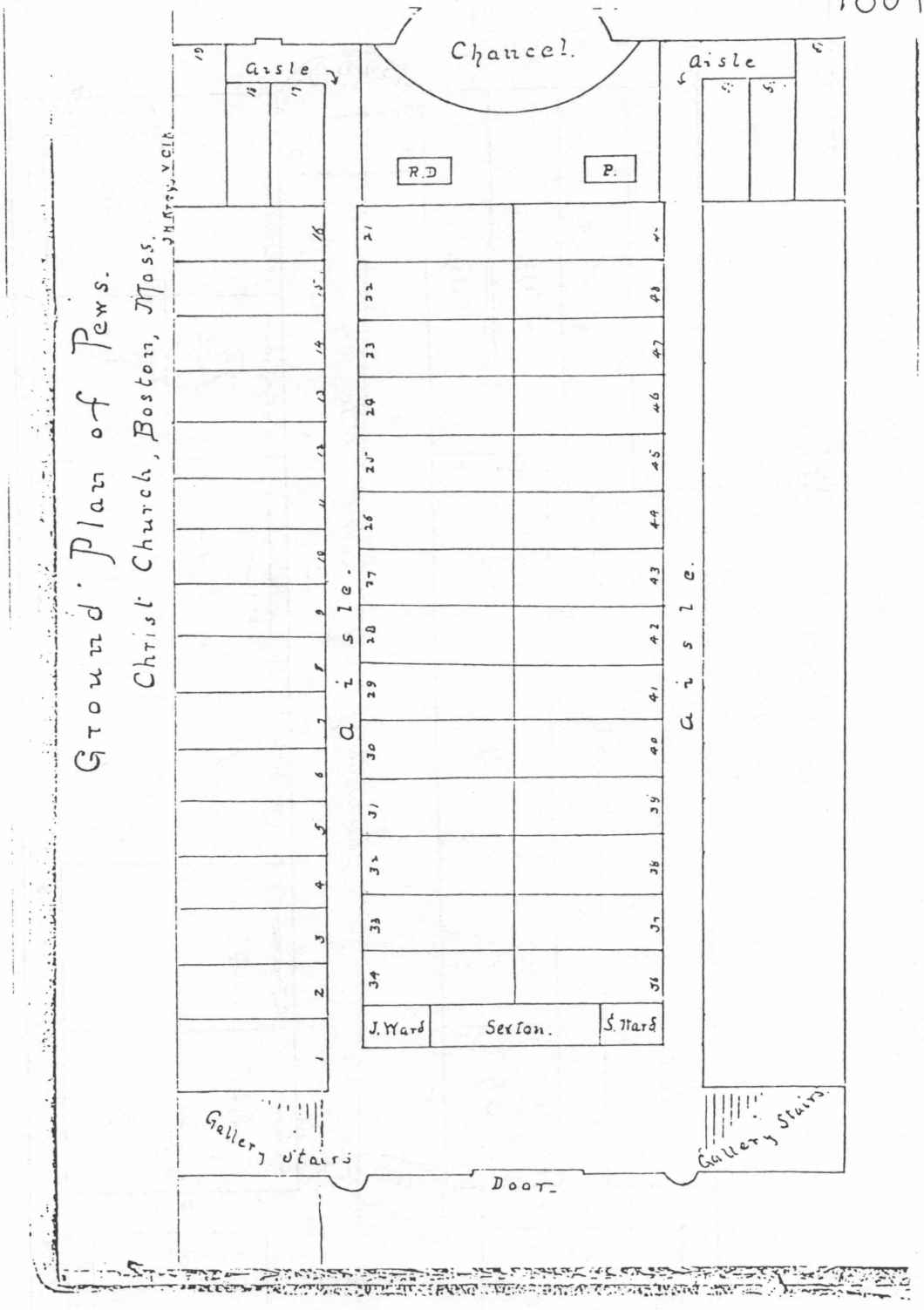
Proprietor's Records 1806-1840, p. 8, between entries dated December 21 1806 and March 30, 1807., Boston Athenaeum

March 25 - May 21 1830



Old North Church files, Folder no. 53. Plan possibly drawn by M. Hale who received payment in 1830 "To drawing plans for alterations at church 85.00" (Bills + Receipts 1800-1835 - Old North vaults). Plan post dates installation of new apse lath and plaster lining (Carpenters contract for this work as per date March 25 1830 - see Joseph Debell carpenters account), and it pre-dates installation of new alter rail in May 21, 1830 (see Edmond Longley hardware account - Bills + Receipts 1800-1835).
Note 1806 stove still in west aisle - probably still used winter 1829-1830 despite installation at that time of pair of stoves in niches flanking west entrance. 1806 stove was not sold until after Sept. 10, 1830 (Proprietors Records p. 123, B. Athenaeum)

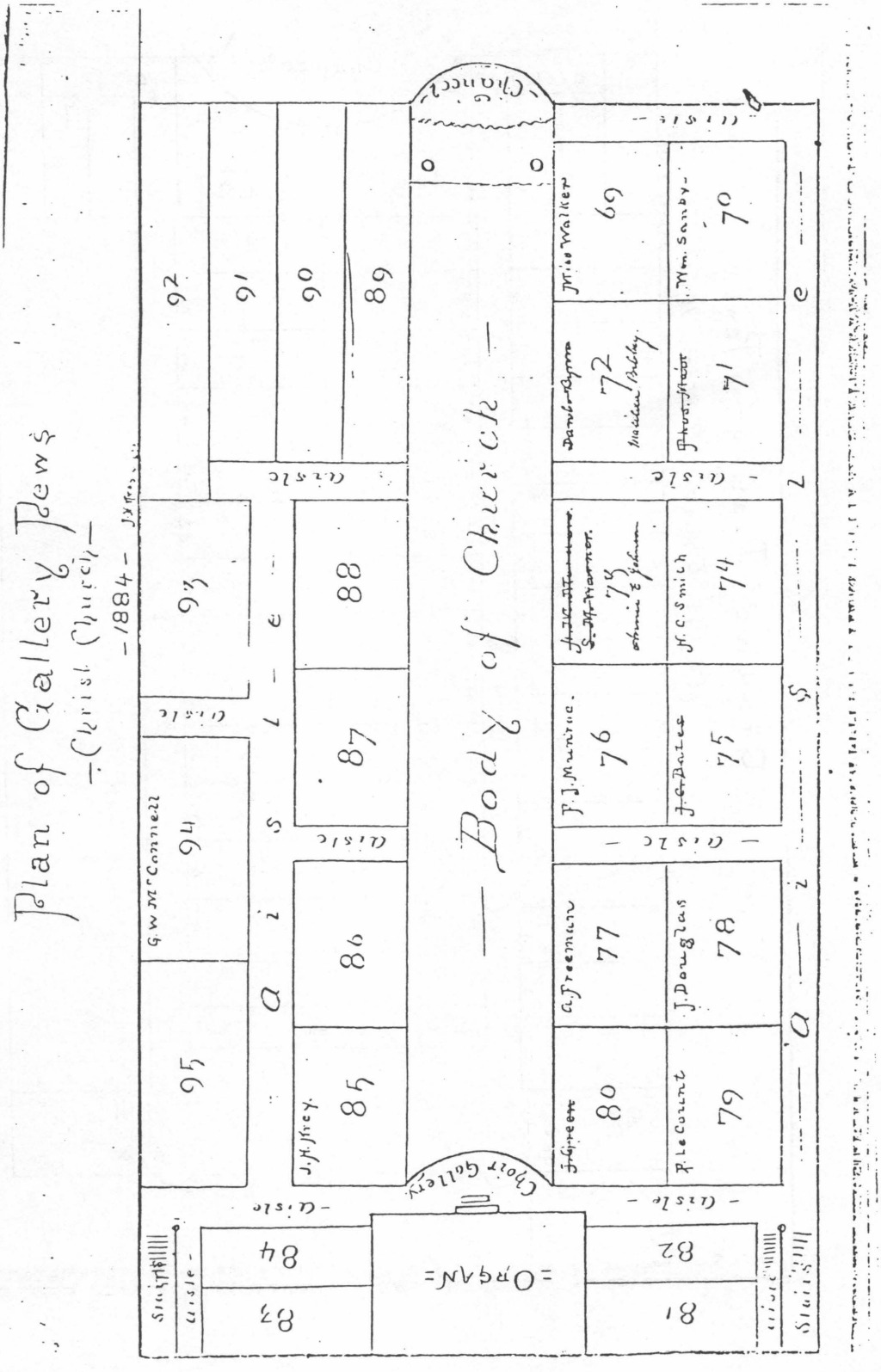
1884



PLAN BY J. H. KREY – 1884

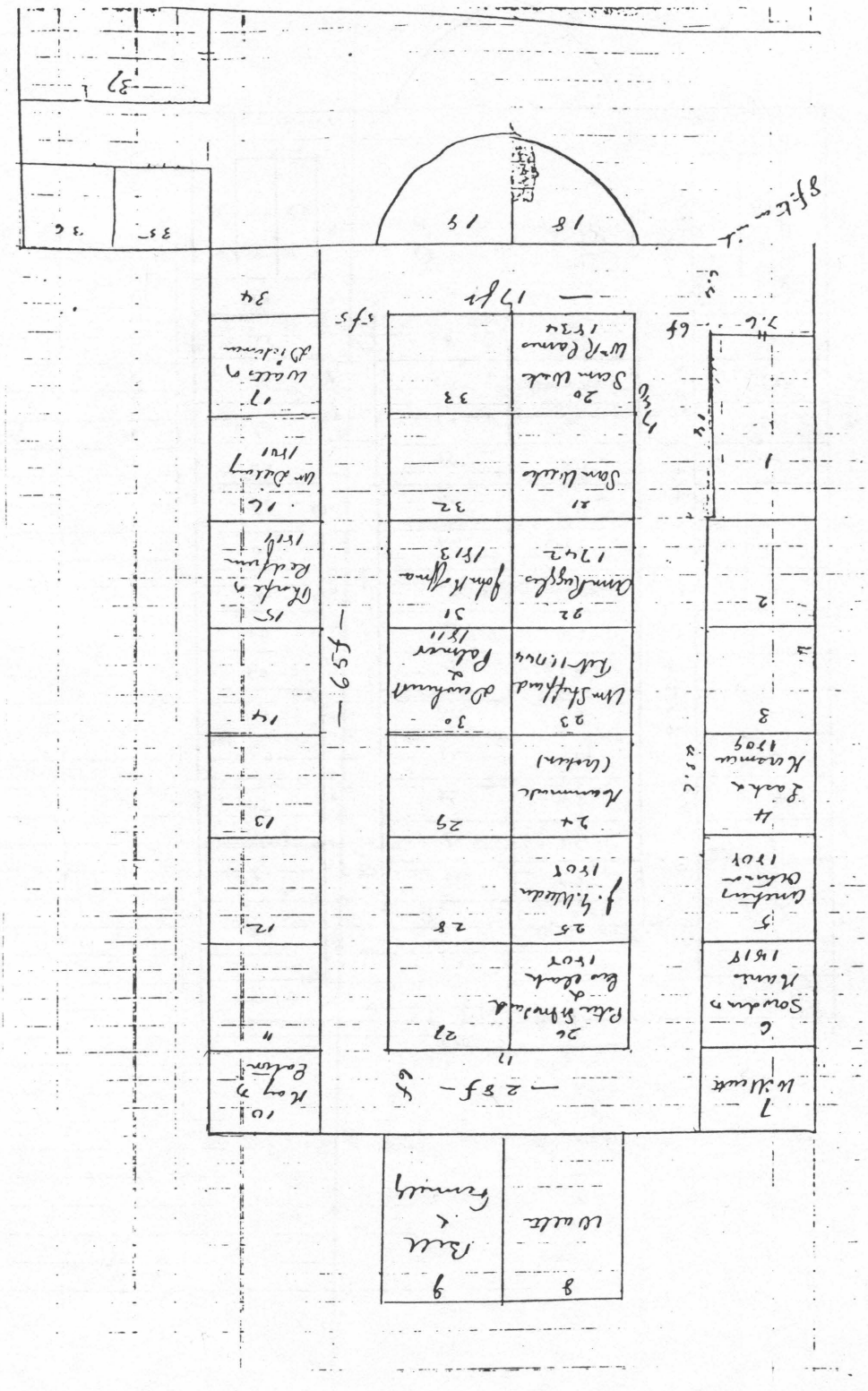
Boston Athenaeum Found by John Luzader, NPS, DSC, Hist. Pres.

1884



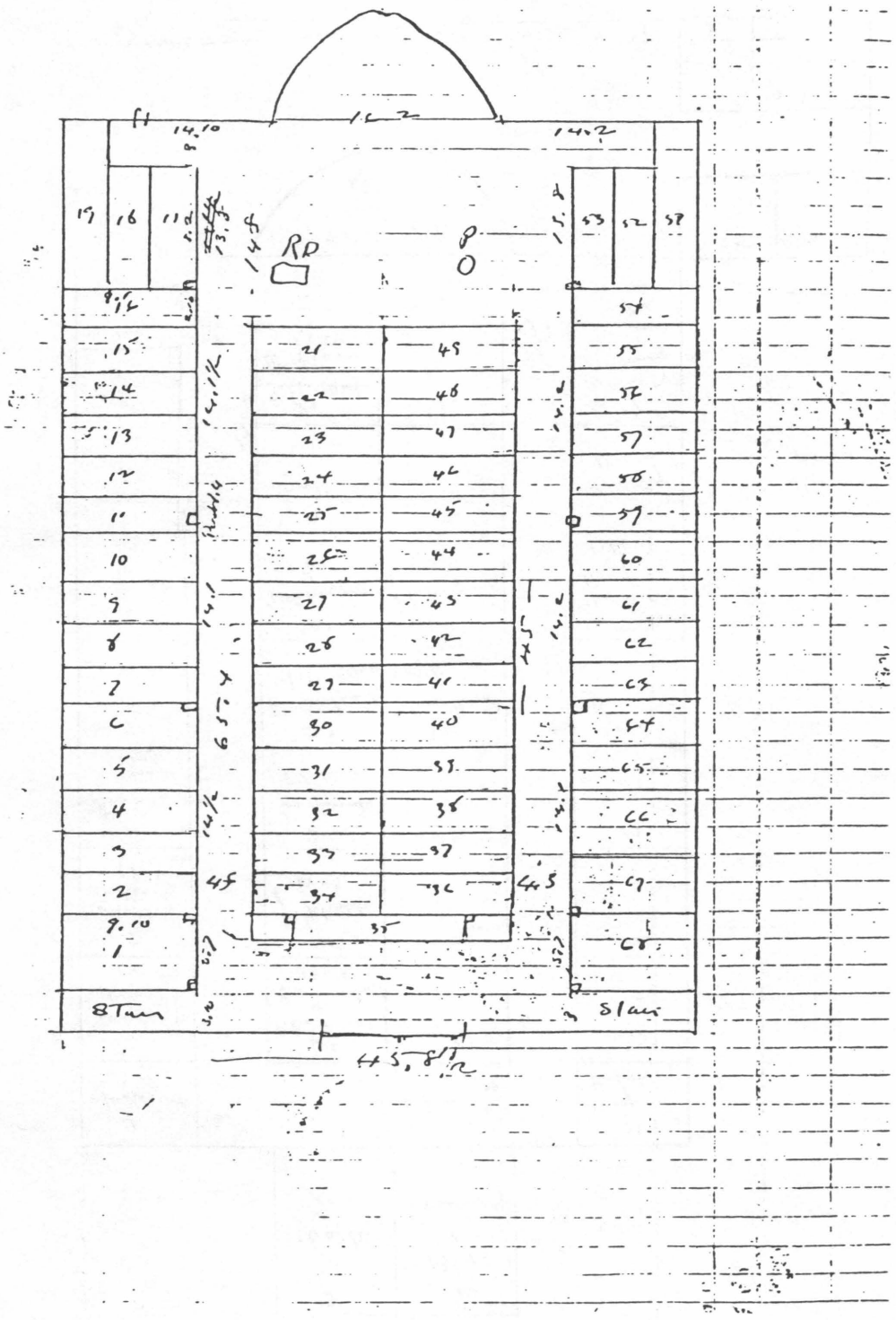
PLAN OF GALLERY PEWS - 1884 - by J. H. Krey
Boston Athenaeum Found by John Luzader, NPS, DSC, Hist. Pres.

c. 1900



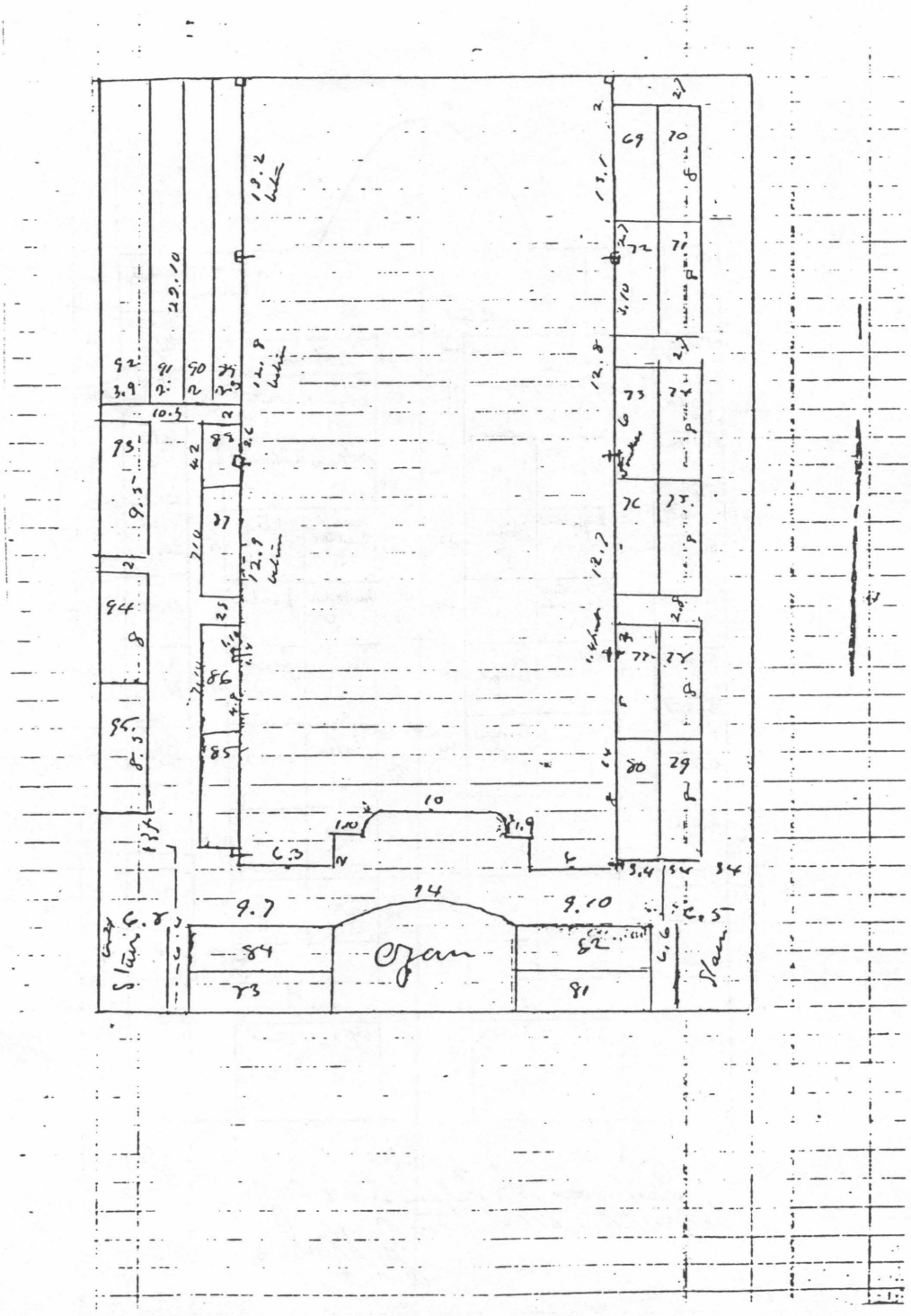
Cellar Dimensioned Plan
Thomas Hall's Summaries of Pew Records, Boston Athenaeum

c.1900



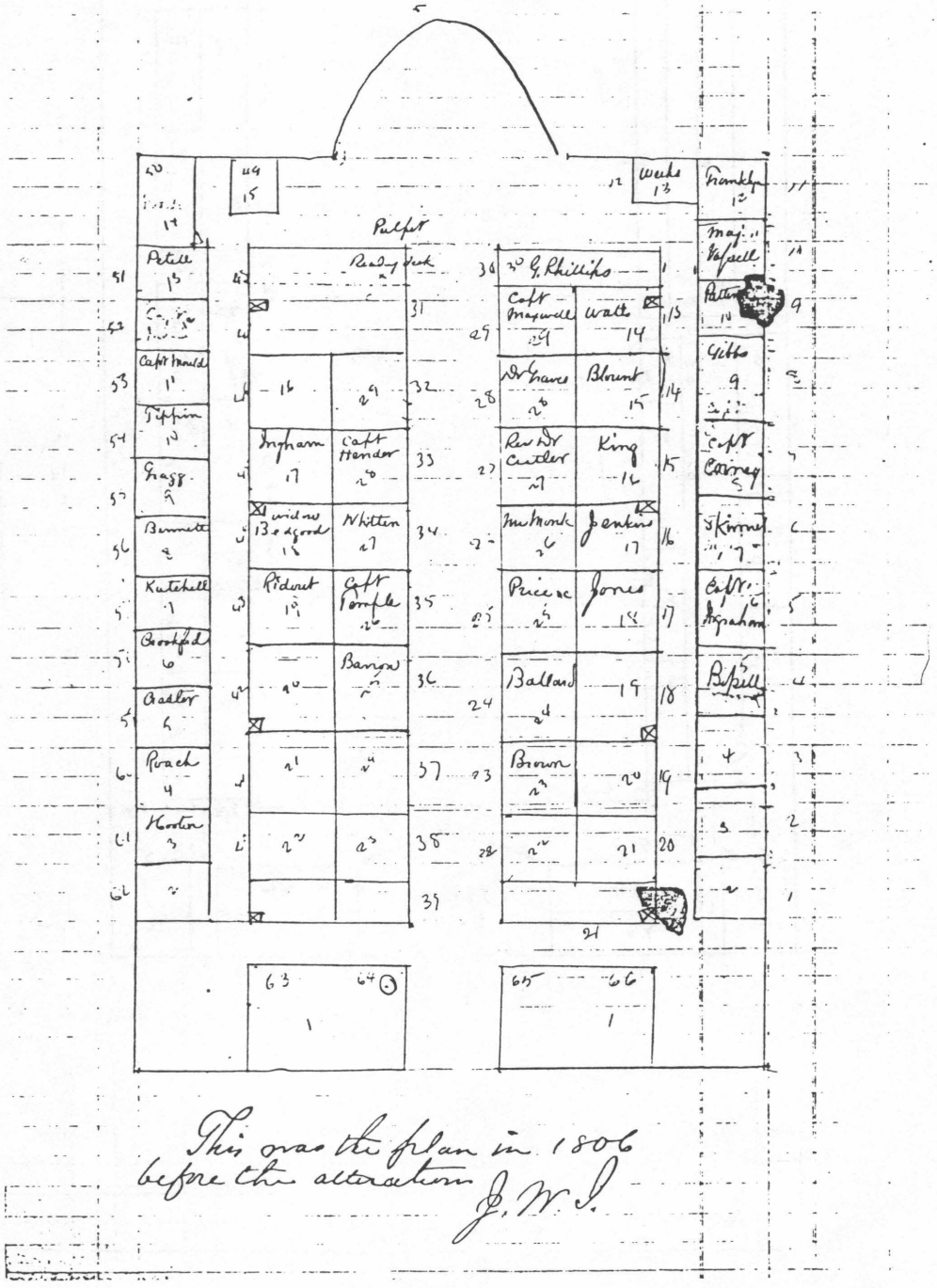
First Floor Dimensioned Plan
Thomas Hall's Summaries of Pew Records, Boston Athenaeum

c. 1900



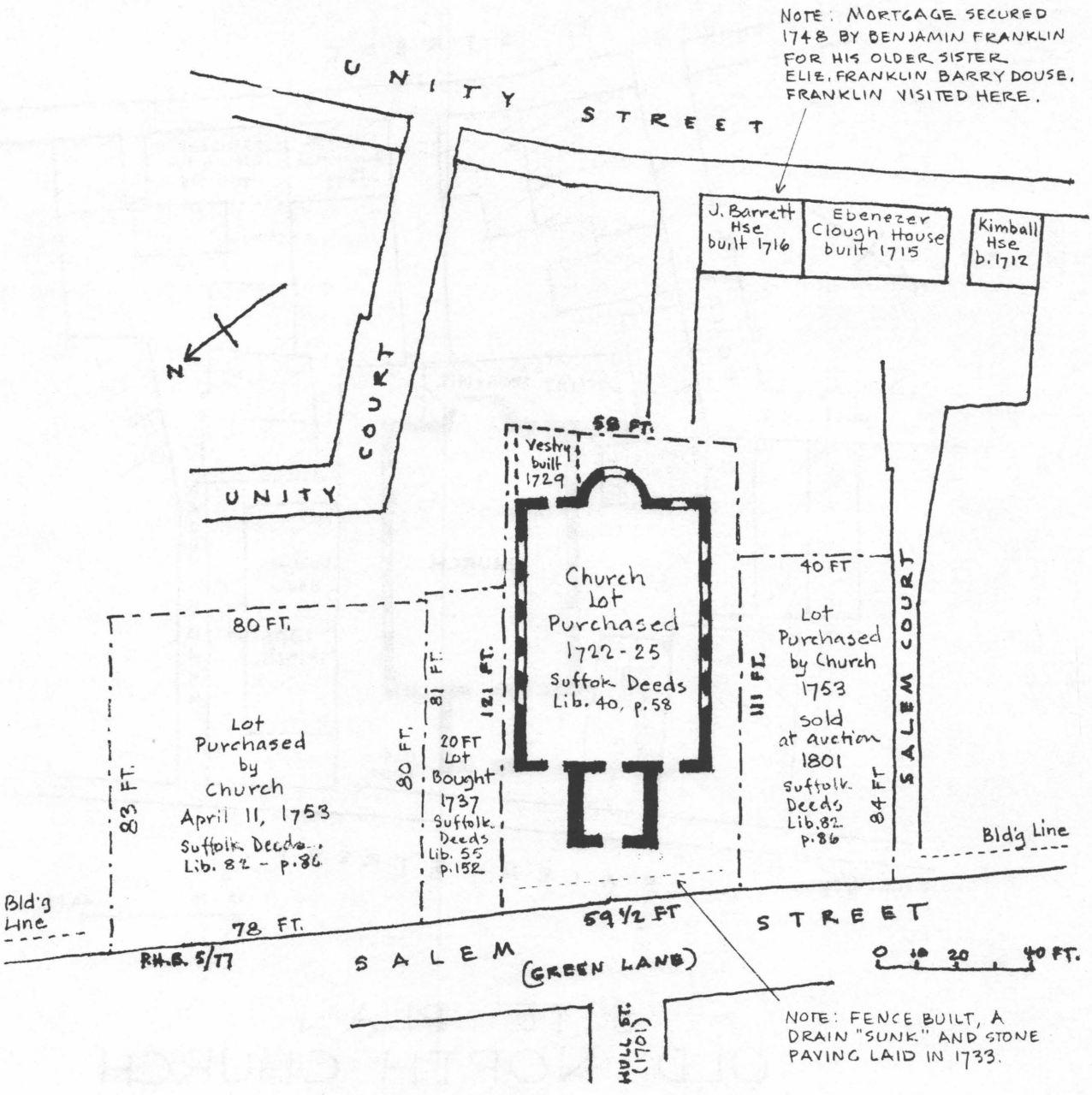
Gallery Dimensioned Plan
Thomas Hall's Summaries of Pew Records, Boston Athenaeum

c. 1900



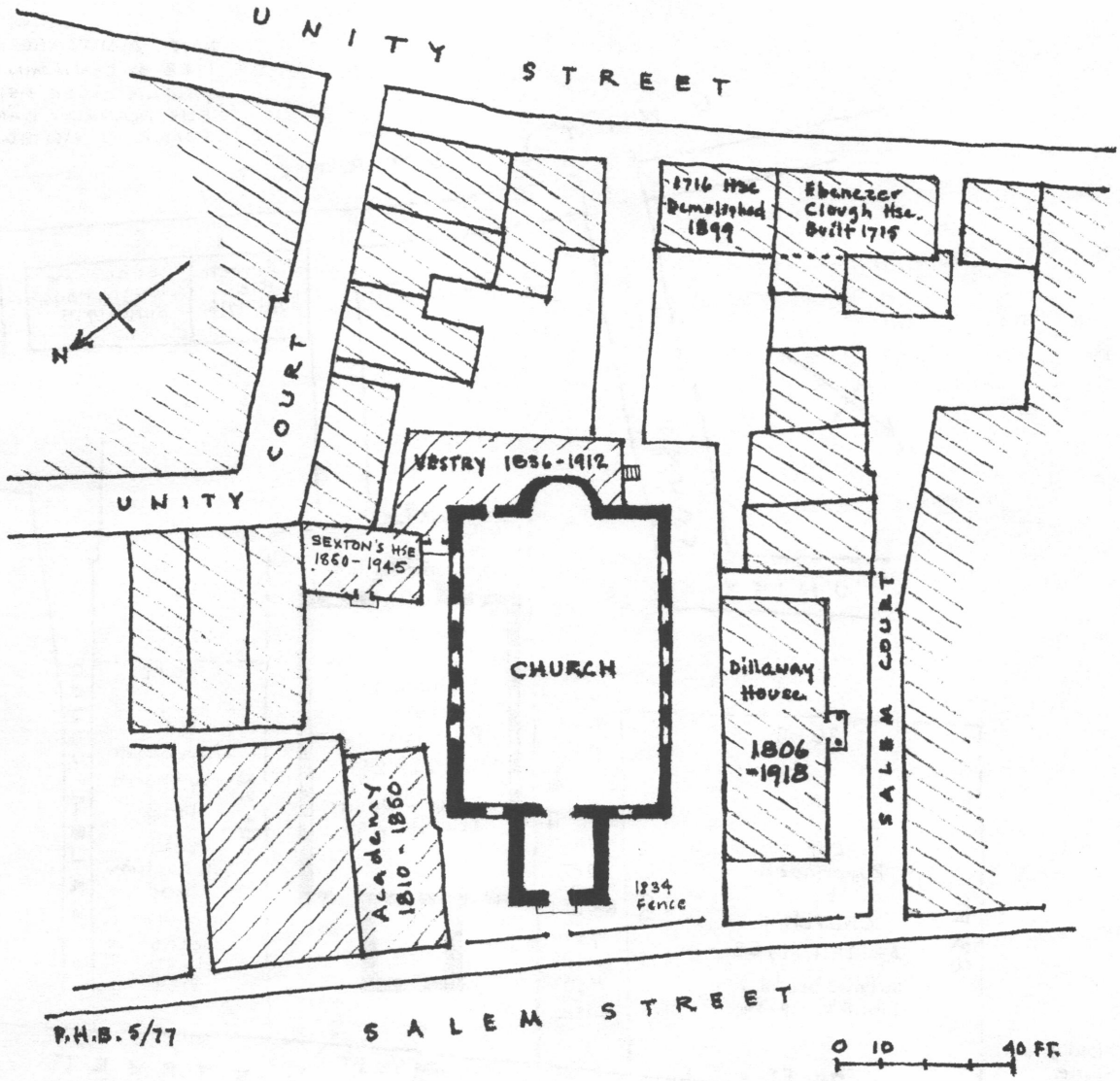
This was the plan in 1806 before the alteration J. W. I.

Reconstruction of Original Pew Plan based on Pew Records—Thomas Hall's Summaries of Pew Records, Boston Athenaeum



SITE PLAN
OLD NORTH CHURCH
1730 - 1800

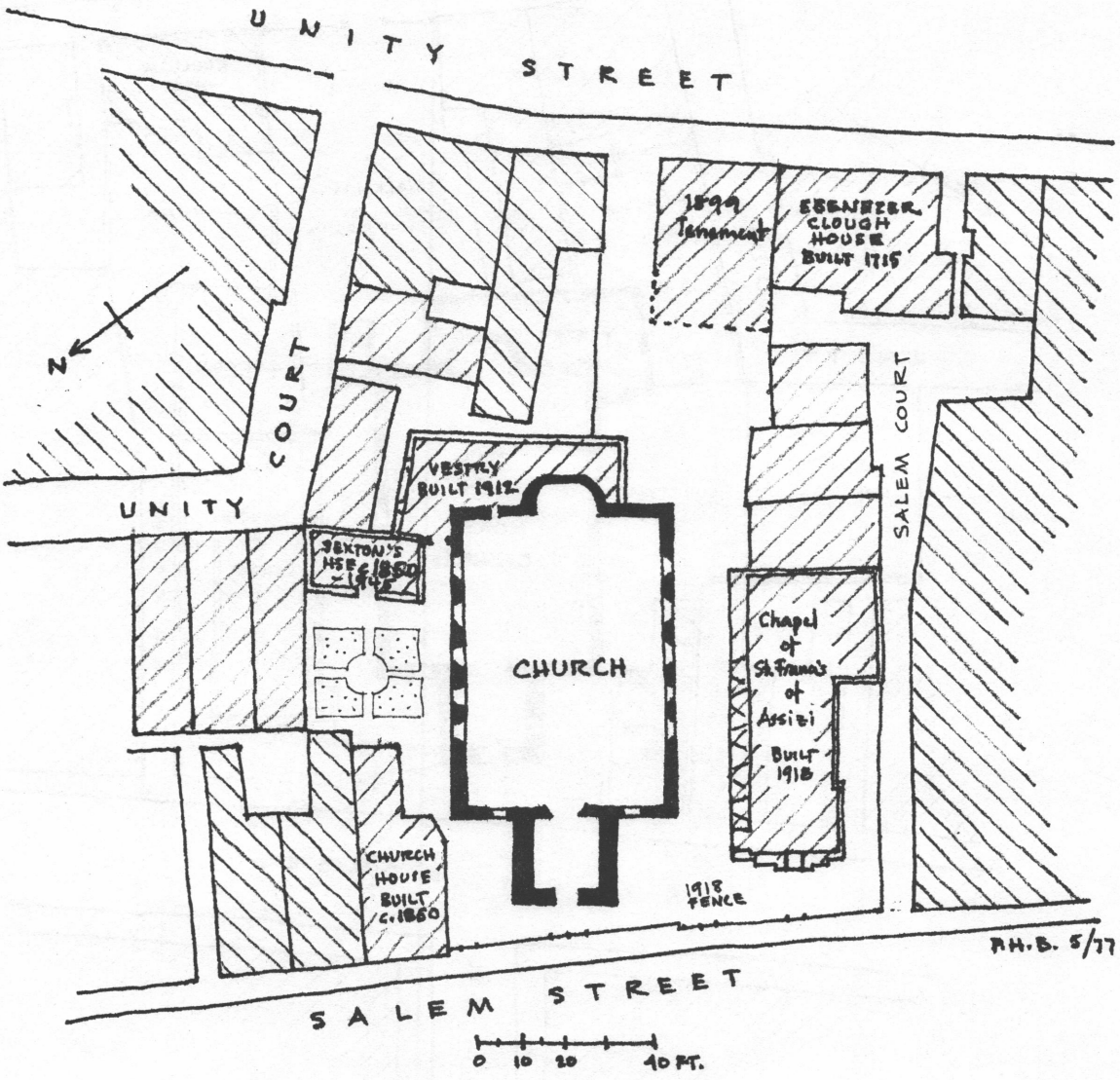
SOURCE: BABCOCK, CHRIST CHURCH ··· HISTORICAL SKETCHES ···, BOSTON, 1947, pgs 27-29, 225-231, 240.



SITE PLAN
OLD NORTH CHURCH
± 1810-1917

BUILDINGS OWNED BY CHURCH

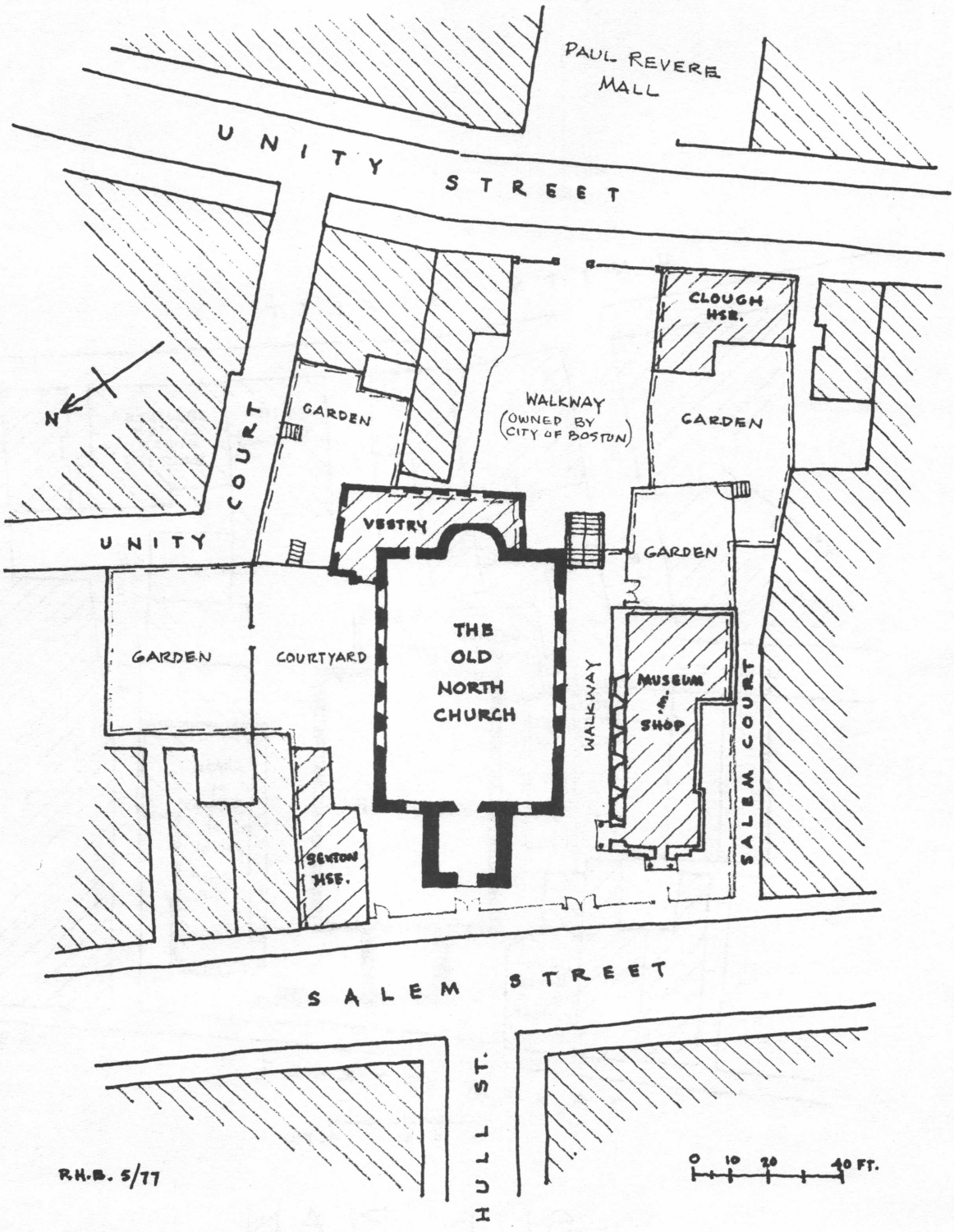
BUILDINGS NOT OWNED BY CHURCH



SITE PLAN
OLD NORTH CHURCH
1918 - 1930'S

BUILDINGS "RELATED" TO CHURCH - OWNED OR EVENTUALLY ACQUIRED FOR OPEN SPACE

BUILDINGS NOT "RELATED" TO CHURCH

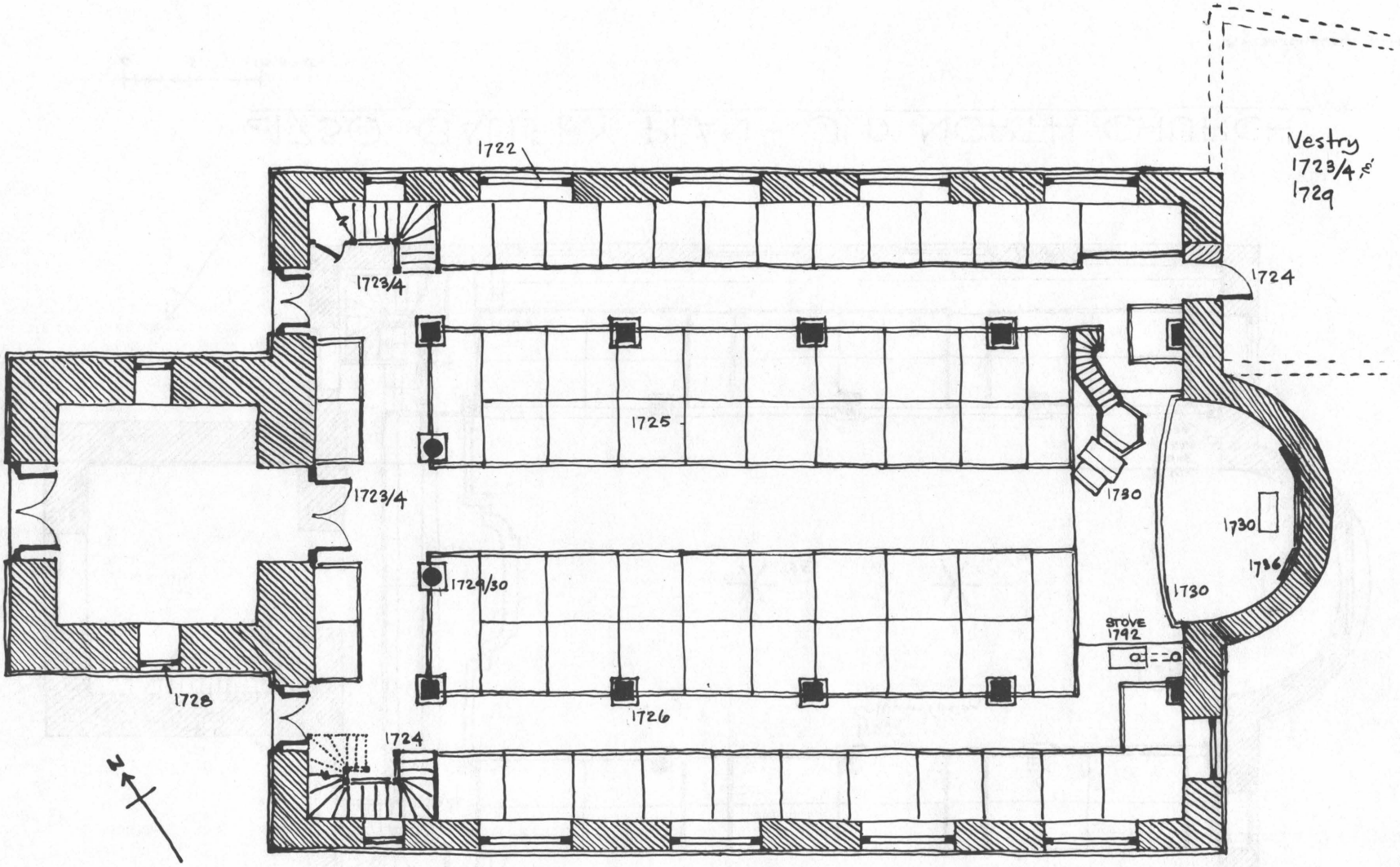


SITE PLAN
OLD NORTH CHURCH
1939 - 1970'S

BUILDINGS OWNED BY CHURCH

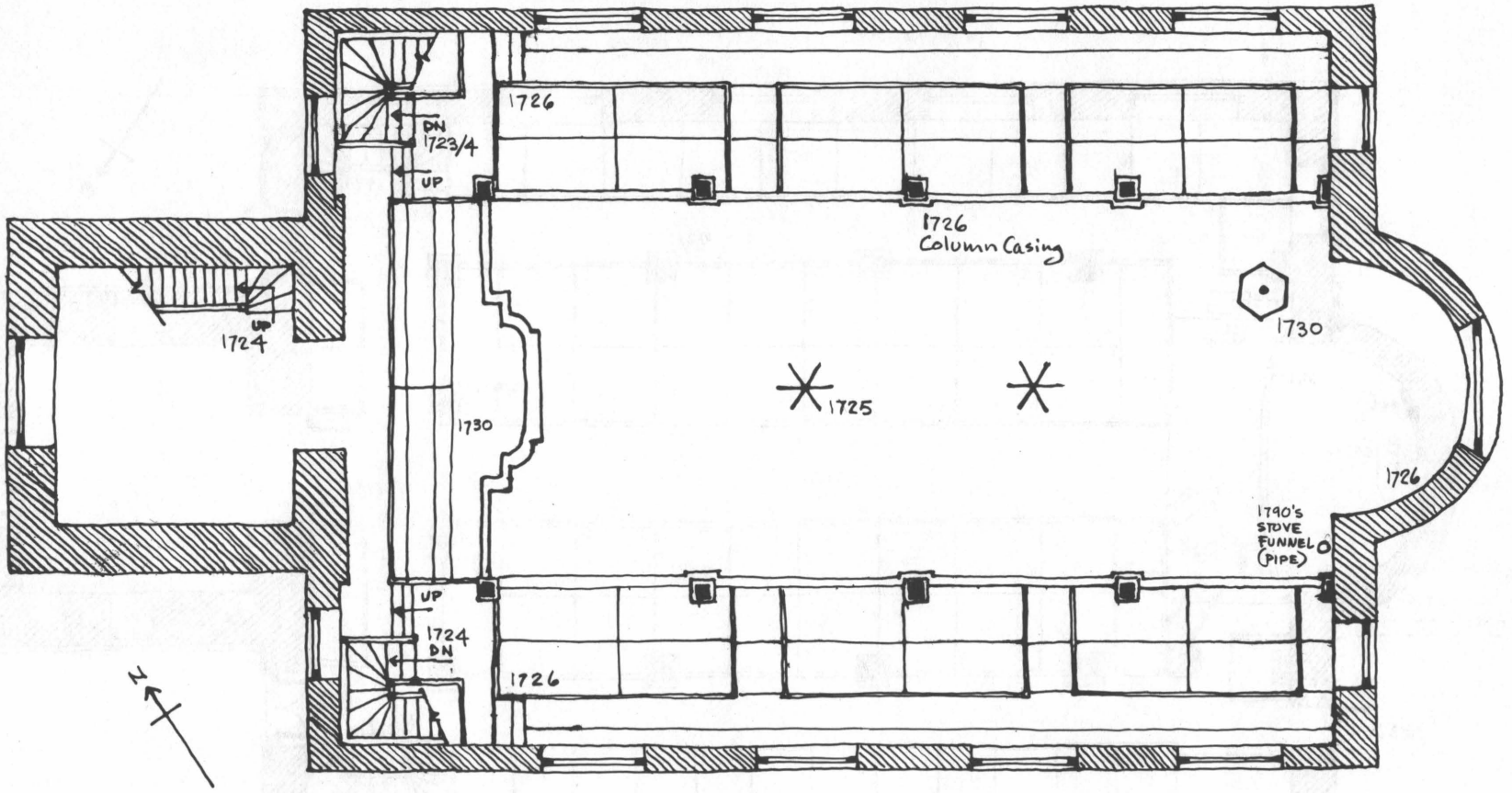
BUILDINGS NOT OWNED BY CHURCH

CHRIST CHURCH CORPORATION BOUNDARIES



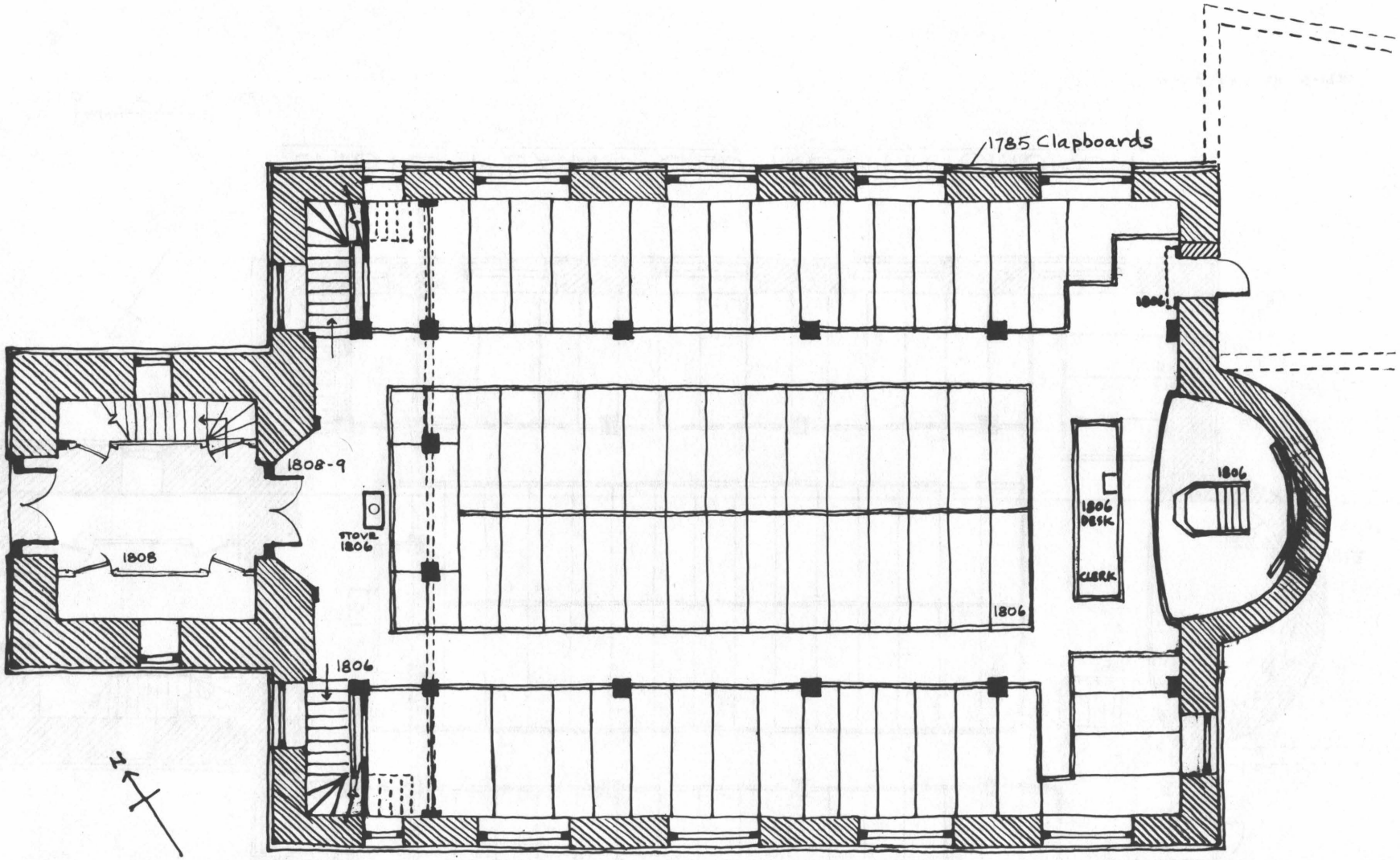
c. 1730 PLAN - OLD NORTH CHURCH

P. H. BATCHELER 8-1978



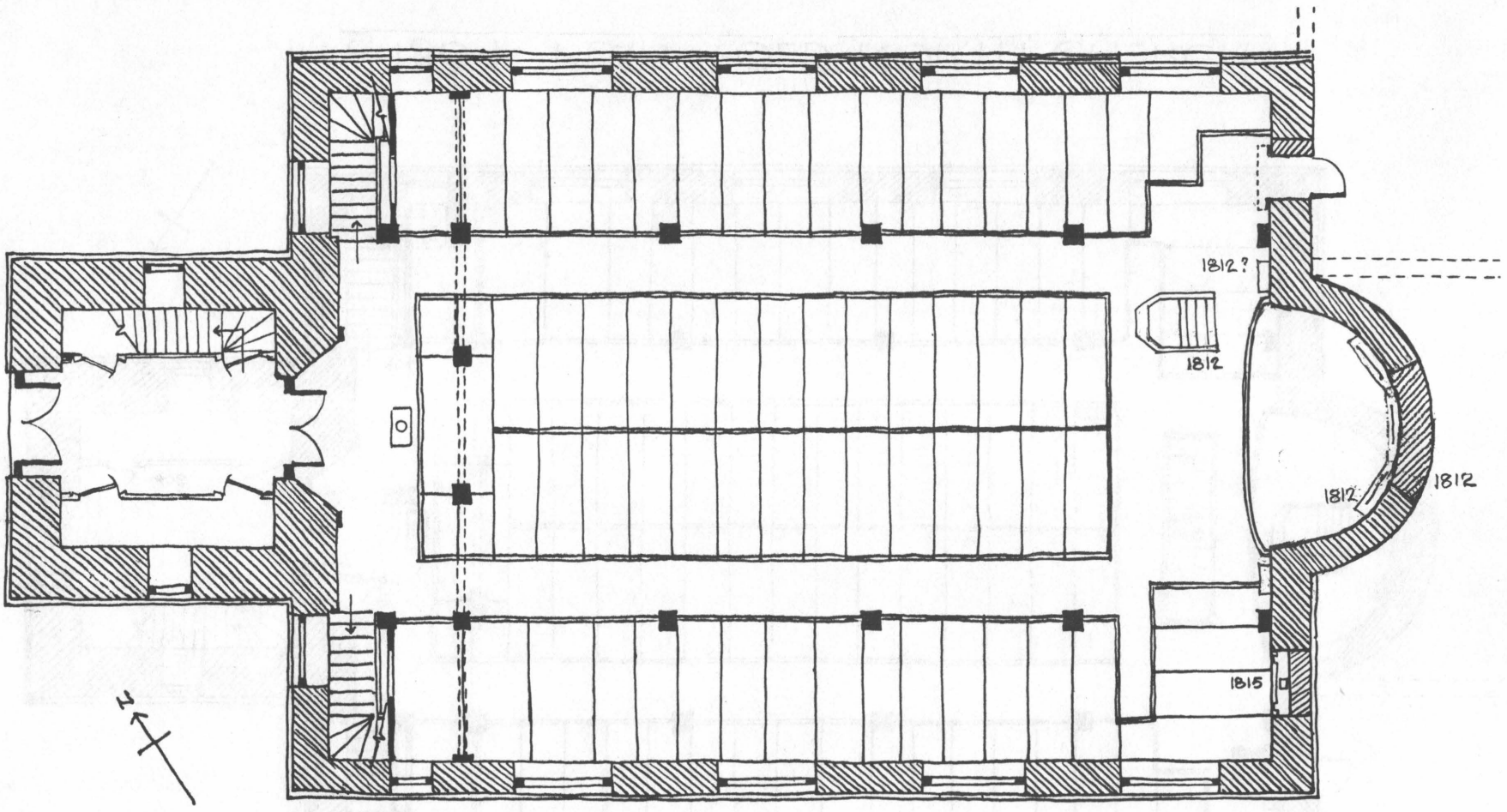
c.1730 GALLERY PLAN - OLD NORTH CHURCH

P. H. BATCHELLER 8-1978



c. 1809 PLAN - OLD NORTH CHURCH

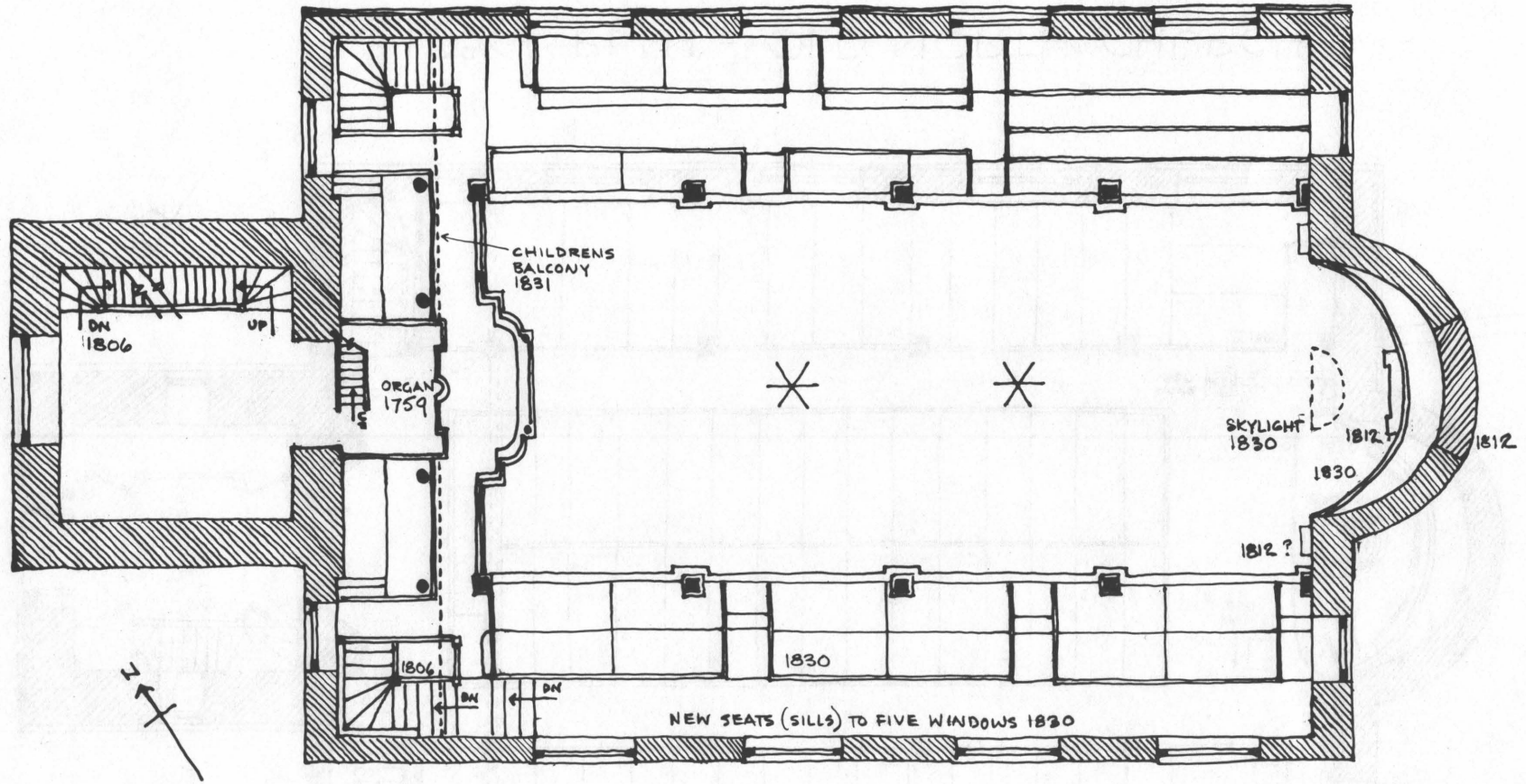
R H. BATCHELER 3-1978



c. 1812 PLAN - OLD NORTH CHURCH

0 5 10 FEET

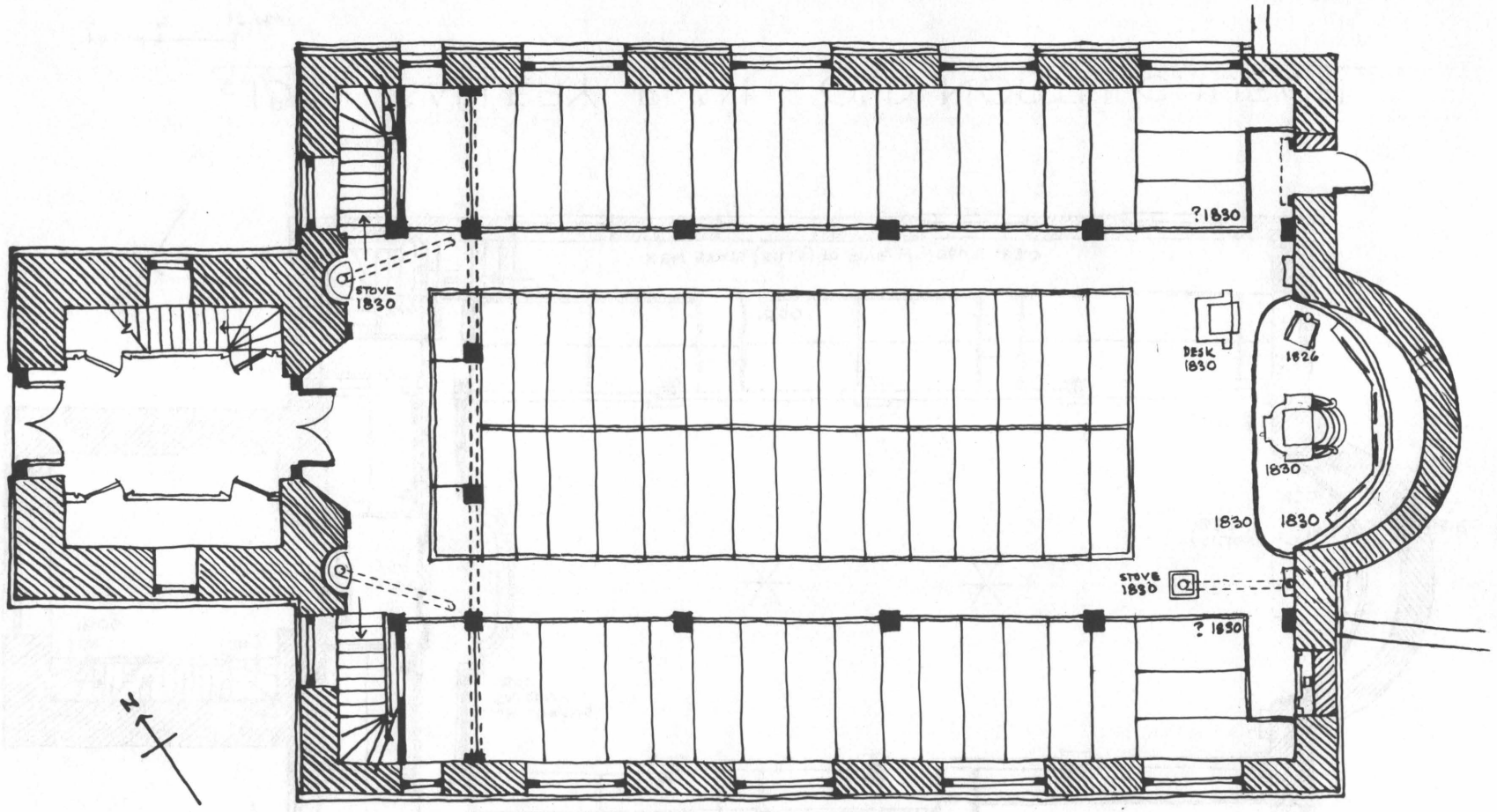
P. H. BATCHELER 3-1978



c.1831 GALLERY PLAN - OLD NORTH CHURCH

0 5 10 FEET

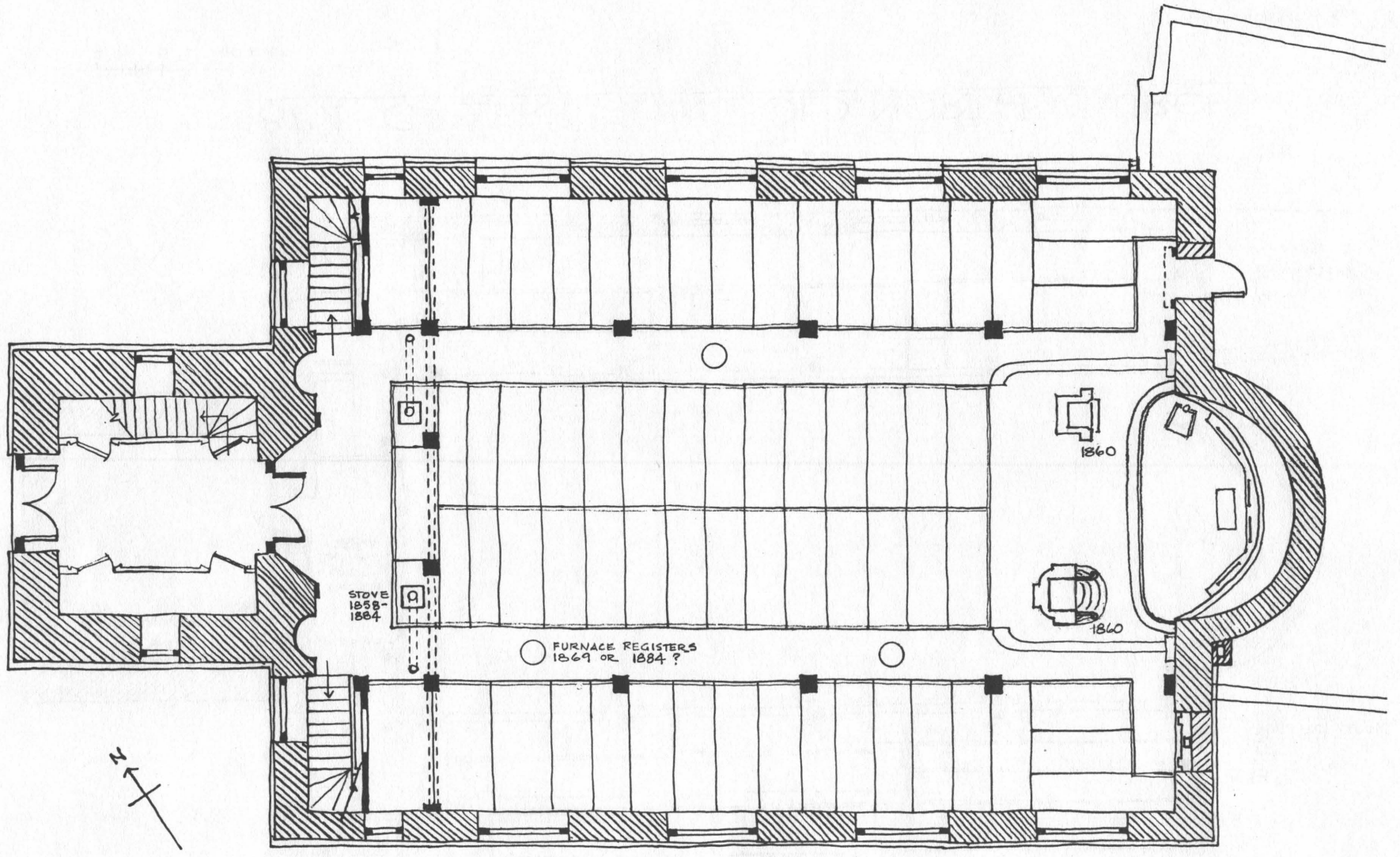
P. H. BATCHELER 8-1978



c. 1836 PLAN - OLD NORTH CHURCH

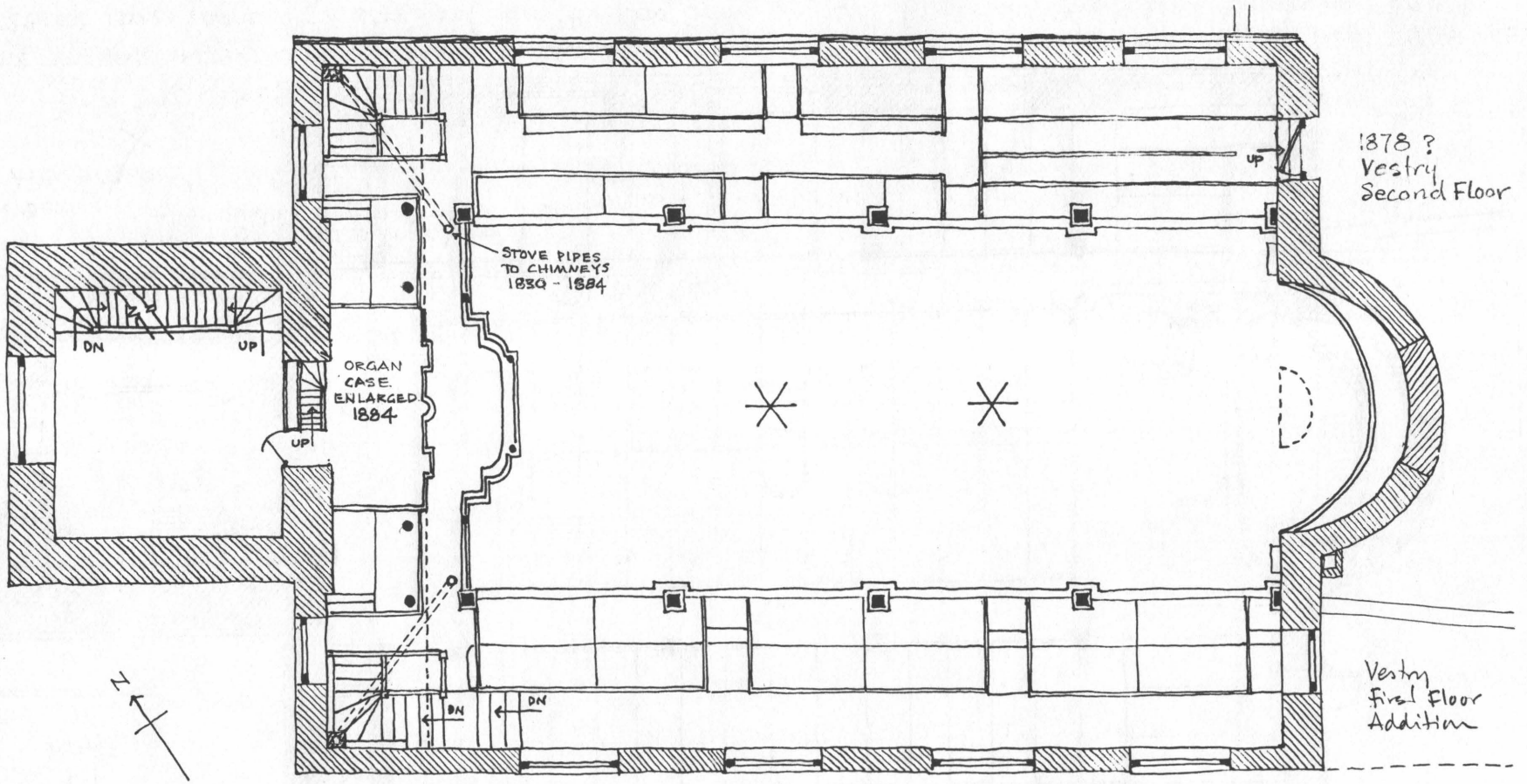
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c. 1869 PLAN - OLD NORTH CHURCH

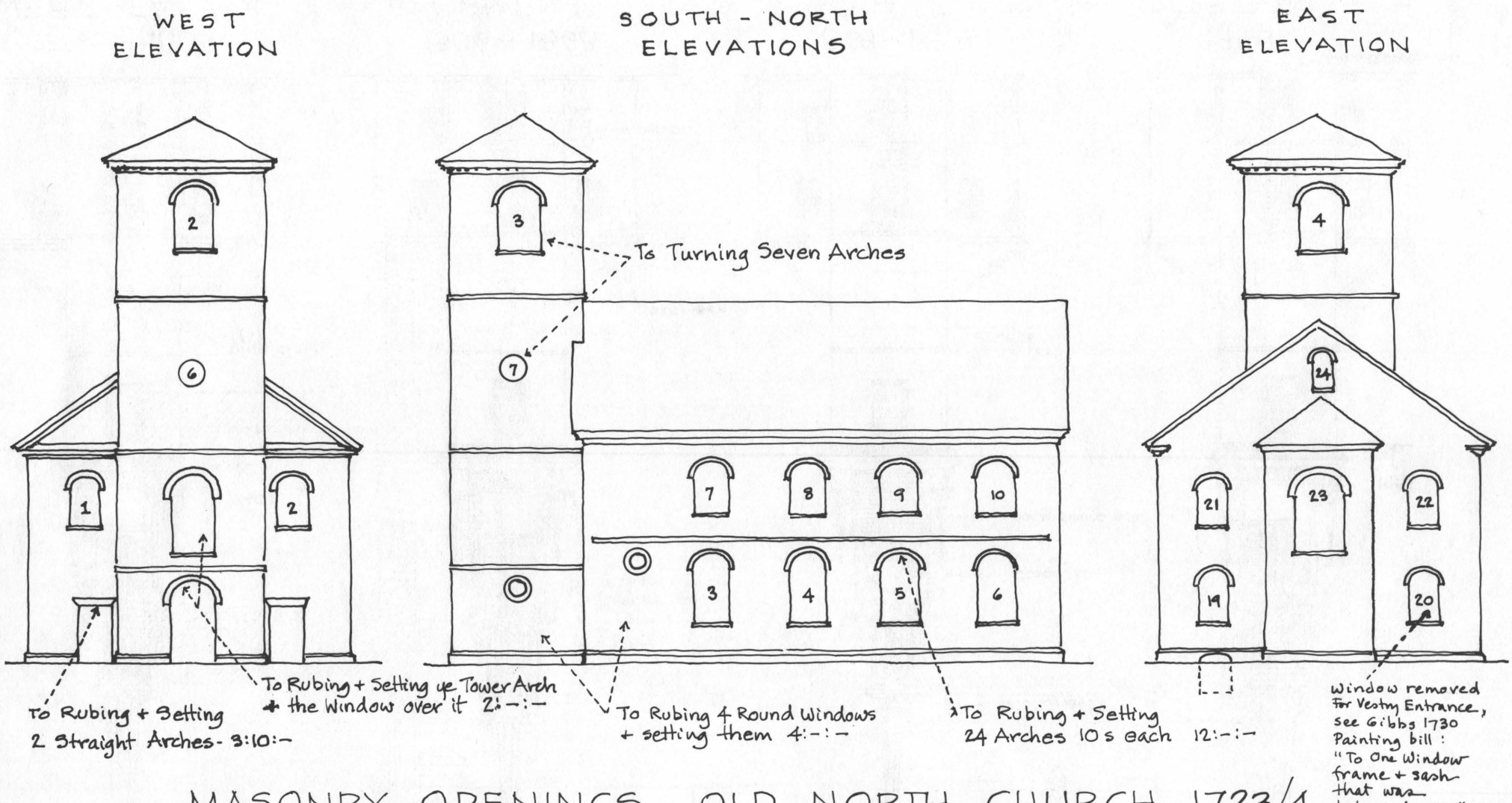
P. H. BATCHELER 3-1978



c1884 GALLERY PLAN - OLD NORTH CHURCH

0 5 10 FEET

P. H. BATCHELER 3-1978



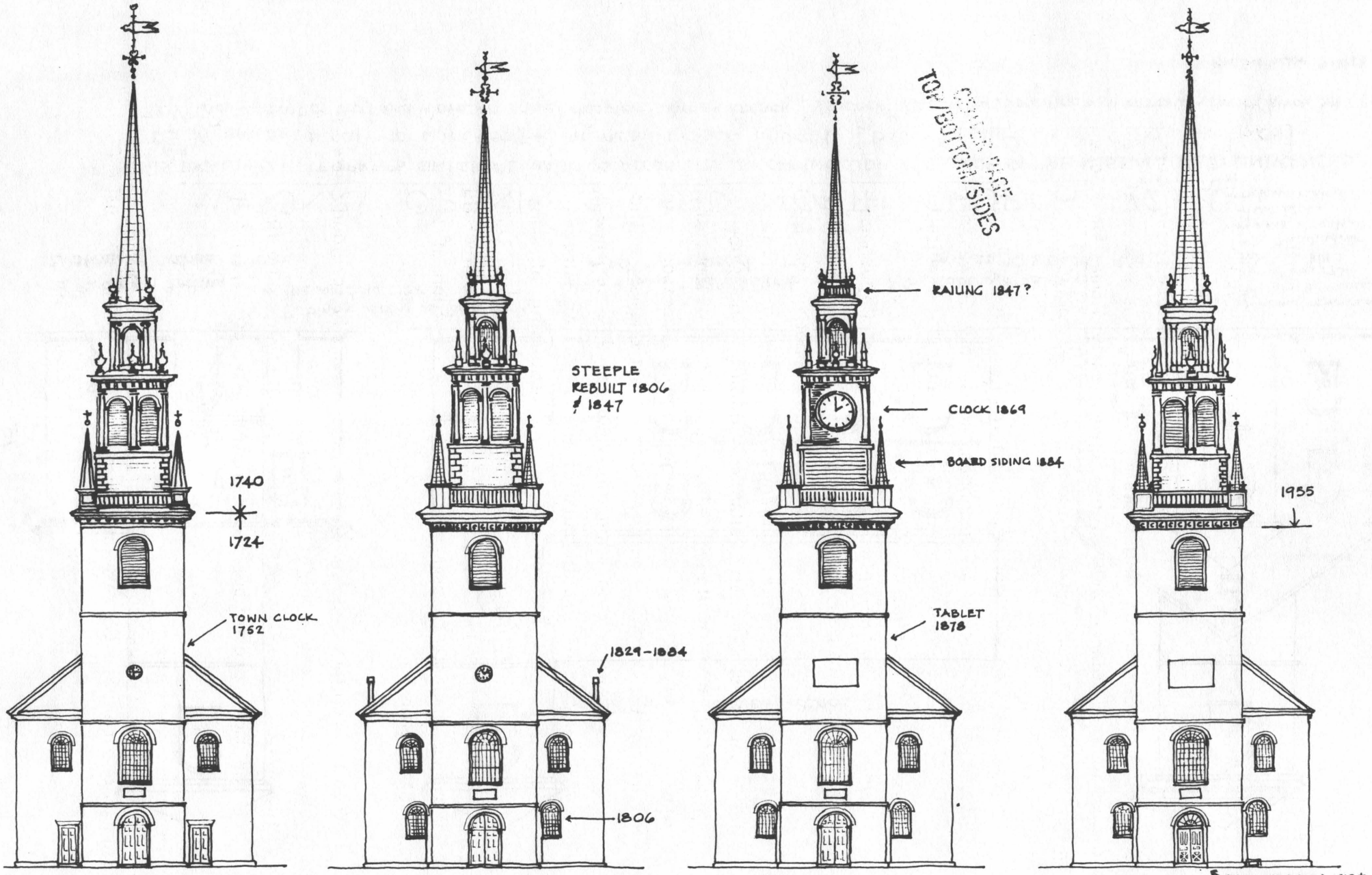
MASONRY OPENINGS - OLD NORTH CHURCH 1723/4

THIS DRAWING INTERPRETS ORIGINAL MASONS' ACCOUNTS WHICH INCLUDE EVIDENCE OF THE MISSING WEST ENTRANCES

1723 Mr James Varney ... for work + stuff &c on the New Brick Church [Babcock, Christ Church ... Boston, 1947, p.233]

1724 The Account of Stuff and Work &c on ye Steeple ... James Varney [Voucher #122, Foley, Documentary History ... Christ Church 1958, p.6]

P.H. Batcheler 3-1978



WEST FACADE DEVELOPMENT - OLD NORTH CHURCH, BOSTON

0 5 10 15 FEET

P. H. BATCHELER 9/17/78

G. THE ARCHITECTURAL STYLE OF OLD NORTH CHURCH

The stylistic sources for American architecture have been traced by many others. Antoinette F. Downing has explained the background particularly well in her book, Early Homes of Rhode Island, from which the following quotations are extracted.[1]

> In England, classic motives drawn from Italian work had appeared sporadically in Jacobean times, but it was not until the seventeenth century that English architects understood the spirit of the classic Italian style. At the opening of the seventeenth century, the Englishman, Inigo Jones, took his grand tour of Italy, and fell deeply under the influence of the baroque Venetian master, Andrea Palladio. Jones returned to England to erect in 1620 the first English Palladian building, the Queen's Banqueting Hall, Whitehall Palace, London. In 1666, the great fire of London gave Inigo Jones' successor, Sir Christopher Wren, mathematician, astronomer, and amateur architect, the opportunity to leave a permanent impress upon the architecture of the city. As surveyor to the King, he had charge of the rebuilding of many churches in the burned section of London, and by 1710, during Queen Anne's reign, he had brought to completion his most important commission, the reconstruction of St. Paul's Cathedral.
>
> Wren's architectural style had an especially profound influence on early eighteenth century colonial building. His work preceded by only a few years some of the first of the more pretentious New England structures, and it

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1. Antoinette Forrester Downing, Early Homes of Rhode Island (Richmond Virginia: Garrett and Massie, Inc., 1937), pp. 94-111.

was natural that as the colonial builders turned away from the medieval style of earlier days they should be influenced by the designs of the man whose new churches were still the talk of London. Wren's work was lighter in touch and more elaborate in detail than the massive and rather severe designs of Inigo Jones. He was fond of the broken and the scroll pediments as well as the curved consoles and exuberant ornament of the baroque manner. All these elements made their appearance in the eighteenth century building of the colonies. Perhaps under Flemish influence, he used brick, frequently combined with rusticated stone. This material became a favourite one in America, especially for public building.

. . .

The interior treatment of the new colonial churches and public buildings likewise affirmed the relationship to Wren's style.

. . .

There were several factors important in the dissemination of the new style in the colonies. Travel, occasioned chiefly by trade, and newcomers from England kept the colonies in touch to a certain extent with the trends in English architecture.

Later, the publication in increasing numbers of works on architecture played a decisive part in spreading the knowledge of classic forms both in England and in the colonies. These publications had begun with books on the classic orders and with pocket editions of the work of Palladio, and had later included large folio editions of Palladio's works, and the designs of Inigo Jones, Kent and Campbell, James Gibbs, and many others. Such

books created a high standard of amateur classical knowledge in England and, to a somewhat less extent, in the colonies. But the smaller handbooks, like those published by Robert Morris (from 1724), William Pain (from 1758), and Abraham Swan (from 1745), were in especial demand in America. From such convenient handbooks, the colonial carpenter-builders could select their doorways, stairs, and mantel-pieces, their windows, house plans, and even public buildings, churches and steeples, and execute them in the current English style. Since colonial builders were seldom trained architects, they sometimes at first had difficulty in translating the engraving on the flat page into wood, and as a result the earliest classical ornament often shows a naivete of handling, as if the lines of the book model were drawn on the wood instead of being expressed in the three-dimensional mouldings which were intended. Thus early eighteenth century detail is apt to be complicated, but its quality in many instances is more refreshing than that of correctly academic work. Dependence upon books increased as the century progressed, and as the changes in style were reflected in English publications, so in time were they reflected in colonial building.

. . .

One of the most important factors in the spread of the current English style was the establishment, toward the end of the seventeenth century, of the Church of England. The members of the dissenting denominations, who had rejected all forms which suggested to them the Church of England, had tried to break away from its physical appearance as well as its spiritual teachings.

> Naturally, however, the English Episcopal Church wished to conserve and transplant its formal religious tradition, including church buildings like those being erected in England at that time.
>
> . . .
>
> Since most of the finest London churches of the immediate past had been designed by Sir Christopher Wren, it was natural that the builders of the first pretentious Church of England edifices in America should turn to his work for inspiration.

1. Possible Design Source for Old North Church

In her article (included in this study), Suzanne Foley established that a committee was appointed to build Christ Church at the "North End," and she believes that one member, Anthony Blount, was an "advisor on architectural matters" because he was in correspondence with a New Haven master carpenter, Henry Caner, during the early construction period.

Someone must have drawn plans. A detailed carpenters agreement for the major framing work says: ". . . it is our Talent to do all things that is Carpent^{S} Work for this building as p draught wee seen. . . ."[1] The agreement included work on all the structural framing, flooring, roof sheathing, door and window framing, ribbing for the ceilings, exterior "Dorick Cornish round the Eves" --in short, erecting the building. The drawing upon which the agreement was based must have been very complete with

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1. Memorandum of Agreement for Carpenter's work, no date, and unsigned; Old North Church files, manila folder No. 14. This manuscript needs conservation work badly.

a floor plan, section, and elevations, and with suggestions of architectural details crudely drawn in or noted.

We will probably never know who of the initial committee was facile with the pen or pencil. In any case, it is clear that the committee turned to the recently built churches of London for their inspiration.

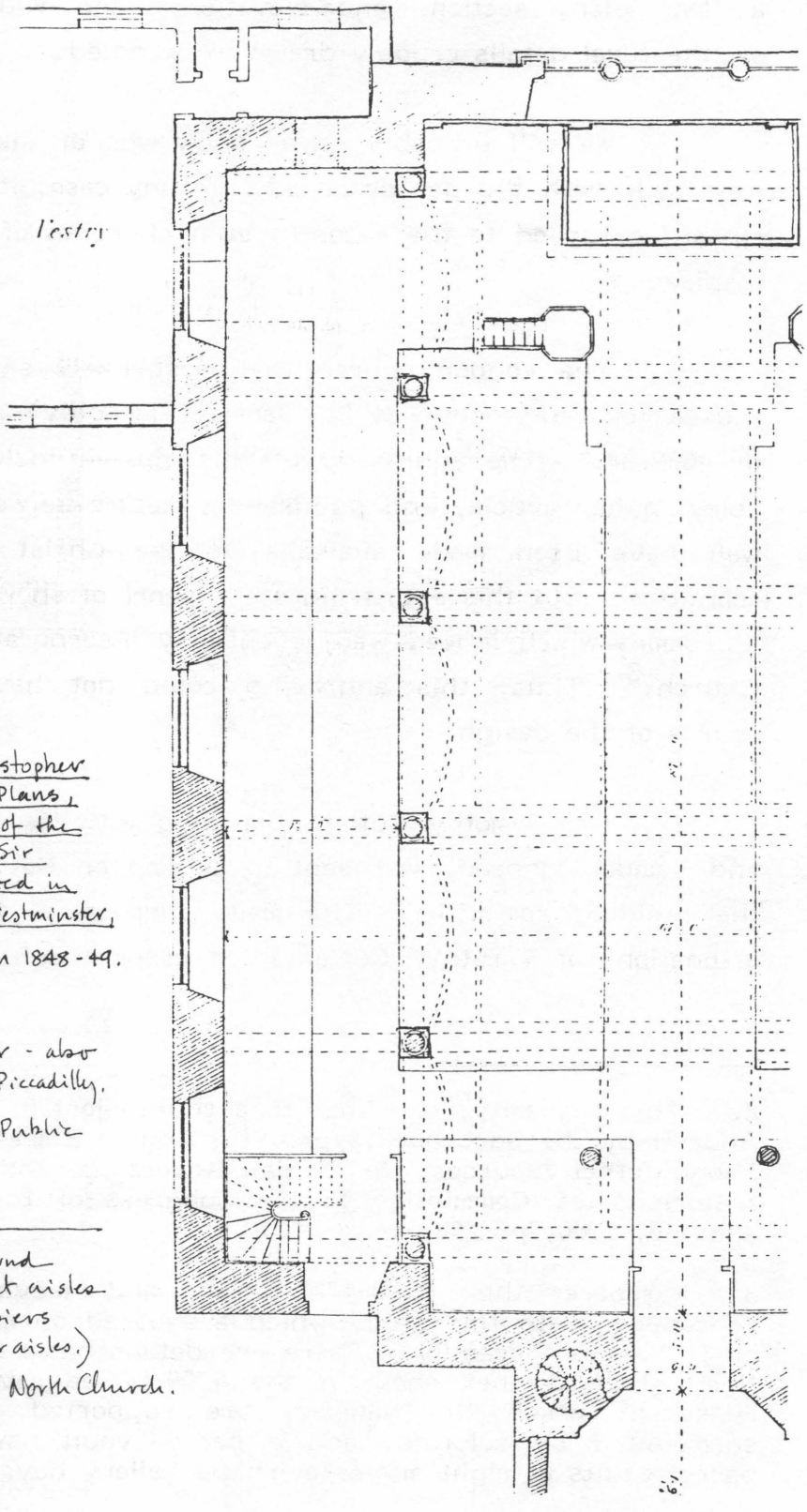
The London church that most likely served as a design source for Old North was St. James (Piccadilly) Westminster, built in 1682-84.[2] The engraving of this church included by Suzanne Foley in her article, and published sometime between 1709-1727 may well have been made available to the Christ Church building committee. But this engraving stops short of showing the details of St. James which indeed were eventually incorporated in the Boston Church.[3] Thus, this engraving could not have been the sole source of the design.

Mr. Timothy Cutler, traveling with Messrs. Daniel Brown and Samuel Johnson, was sent to London on November 5, 1722 by the building committee. The main purpose of the trip was the ordination of Timothy Cutler so that he might preach in the

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2. This similarity, and that to a church lost in World War II, St. Andrew-by-the-Wardrobe &/or St. Anne, Blackfriars, is noted, among other sources, in "Final Report of the Boston National Historic Sites Commission to the Congress of the United States." June 16, 1960, p. 255.

3. Compare this 1709-1727 plan and elevation with those reproduced with this study which are based on measured drawings of St. James Piccadilly. There are details basic to the form of Old North that do not show in the 1709-27 engraving: two-storied aisles in which the galleries are supported by square piers surmounted by columns, and a barrel vault nave intersected by barrel vaults at right angles over the gallery bays.



The Works of Sir Christopher Wren, The Dimensions, Plans, Elevations and Sections of the Parochial Churches of Sir Christopher Wren, Erected in the Cities of London + Westminster,

by John Clayton, London 1848-49.

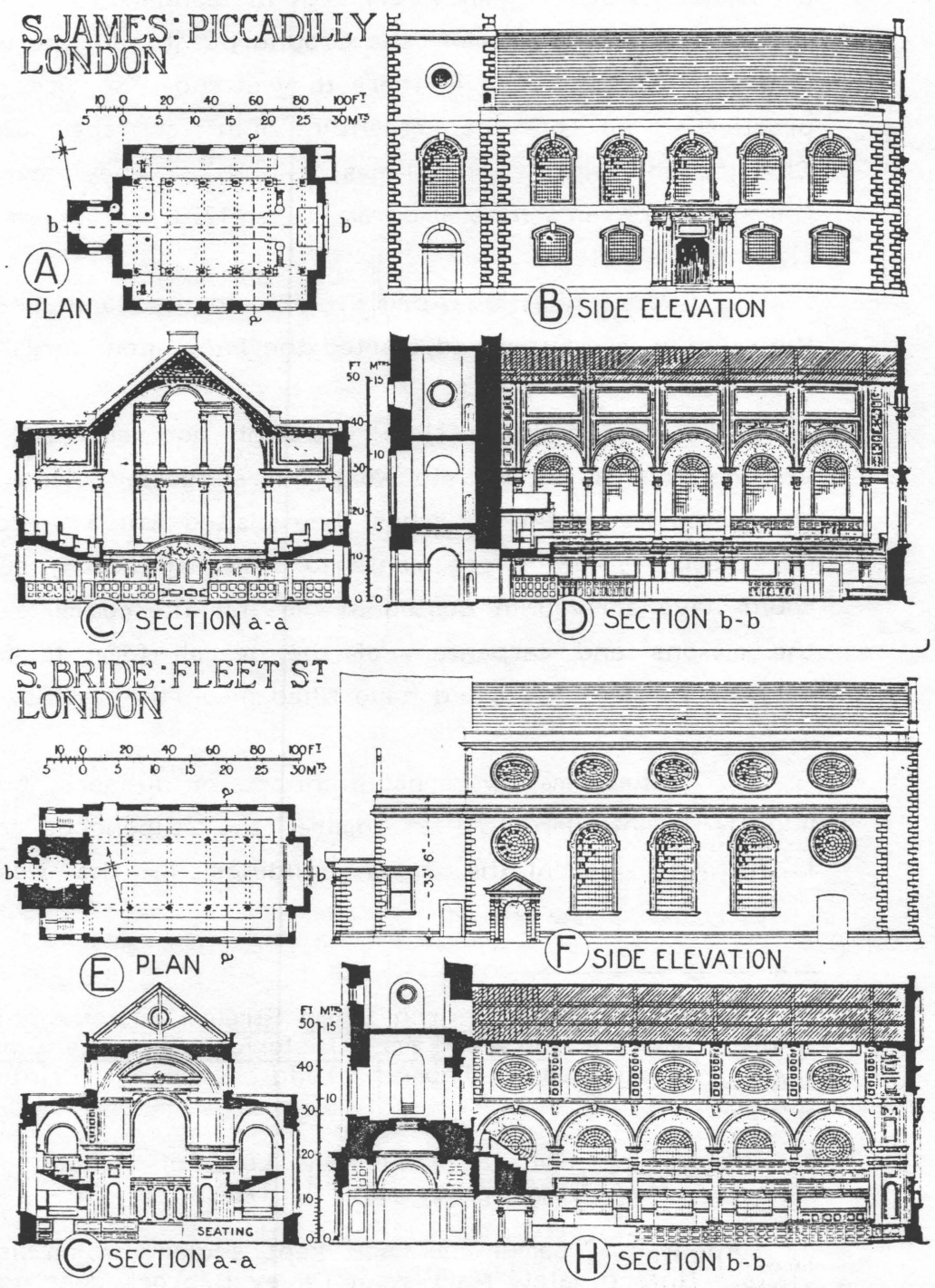
Plate:

St. James Westminster - also known as St. James Piccadilly.

Collection of the Boston Public Library.

FIRST FLOOR PLAN ——— (although the gallery round columns are shown at aisles when in fact square piers are used at First Floor aisles.)

Note similarity to Old North Church.



Fletcher, Bannister, A History of Architecture on the Comparative Method, 17th Edition, 1963.

proposed church.[4] They arrived in London on December 20th knowing the dimensions of "the Ground purchased where on to erect the church."[5] And while there they attended services and admired practically all of the recently built churches designed by Christopher Wren and James Gibbs.[6] They even attended Christopher Wren's funeral on March 5, 1723.

Meanwhile, by April 8, 1723, in the North End of Boston, the building committee had started the foundation work.[7]

It is quite possible, although not recorded, that one of Cutler's first tasks was to work out suggested plans for the new church based on the churches they visited which would fit the lot purchased. Allowing one month to cross the ocean, such sketches could have arrived in Boston in time for the committee to instruct the masons and carpenters of the overall form to follow. And subsequent messages could have filled in on the details.

These men were not architects or builders, but they were educated gentlemen able to admire "the stupendous fabric of St. Paul's . . . one of the finest buildings in the world."[8] And

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4. Babcock, Christ Church Salem Street, Boston, The Old North Church of Paul Revere Fame, Historical Sketches Colonial Period 1723-1775 (Boston: Thomas Todd Company Printers, 1947), pp. 4-18.

5. Ibid., p. 224, letter to My Lord of London from Samuel Myles-Minister, Boston, November 1, 1722.

6. Apparently Samuel Johnson kept a diary which lists all these visits. Unfortunately Mary Kent Davey Babcock does not say where this manuscript is.

7. Suzanne Foley, "Documentary History of the Buildings of Christ Church, Boston, 1722-1740," (July 26, 1958), p. 2, Item #10, Typescript, Old North Church Files.

8. Babcock, Christ Church, p. 14.

Cutler, with a committee at home needing design materials for the new church, had the motivation and opportunity to convey his desires.[9]

Although an original subscriber to the building, William Price, who is often credited with its design, did not become involved until after the major portion of the building was complete. When eventually on the vestry in 1726, Price apparently did advise and draw plans for important elements: the apse, pulpit, reading desk, clerk's desk, spire, and organ.[10]

2. The Church Plan

Like most American Anglican churches, North Church was built with an open plan where, according to the instructions of the post-Reformation in England, both priest and people were to be "intimately associated in the act of worship."[1] Thus the nave was an open rectangle given over to the congregation, and both the pulpit and altar were visible to the worshipers.

The above arrangement was generally maintained through the years despite modifications to increase the seating for the congregation and "improvements."

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9. Carpenters manuals and architectural books are known to have been readily available in America toward the middle of the eighteenth century. Helen Park, "A list of Architectural Books Available in America before the Revolution." Journal of the Society of Architectural Historians, Vol. XX, No. 3, October 1961. It is always quite possible that what we do not have documented were books at hand for the use of the Old North building committee.

10. Suzanne Foley, "Christ Church, Boston," Old time New England, the Bulletin of the Society for the Preservation of New England Antiquities, LI., No. 3, January-March 1961, Series 1, No. 83, pp. 67-85, and Foley, "Documentary History."

11. S.P. Dorsey, Early English Churches in America, 1607-1800, 1952, pp. 15-34. This gives a very good background for the function and placement of Episcopalian Church features.

The "Old Plans" reproduced in this report, and the "Study Plans" drawn for this report, indicate the changes made over the years. The most obvious change took place between 1806-1809, when the original box pews of the ground floor were torn up and a new arrangement of slip pews introduced to accommodate a larger parish.[2]

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2. Proprietors' Records 1806-1840, October 5 and 12, 1806, Boston Athenaem.

H. EXTERIOR DETAILS

1. The Steeple

Brief Chronology of Old North Church Steeples:

1740 First (original) steeple built atop the brick tower.

1804 First steeple was "blown down."

1806 Second steeple constructed (no documentation has as yet been found to attribute the design of this steeple to Charles Bulfinch).

1847 Second steeple extensively repaired, many parts rebuilt.

1954 Second steeple fell to the street during Hurricane Carol.

1955 Third steeple constructed.

(See comparative steeple drawing, "West Facade Development," F. Study Plans and Elevations.)

From available documentation Paul Revere's engraved view of the North Battery, drawn about 1762, is the most accurate picture of the original steeple of Old North Church (see the Frontispiece).1

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1. In 1786 the first steeple was declared "worth preserving. But is now much decayed and is in danger of falling if not timely repaired . . . ." Note on a James Sherman voucher, Boston, 1786, Old North Church, large vault, in black notebook on third shelf. The safety of the steeple had been considered earlier. "Electrical points" were fixed on the steeple by Joseph Heller in April 1756. Thomas Hall's Summaries from "Old A/c Book" [Index to] p. 226, Boston Athenaeum.

Too small a picture to detail orders or definitive architectural shapes or proportions, Revere's engraving does include the proper number of arched openings, the lower stage balustrade with corner pedestals upon which sat small spires surmounted by crosses, and the upper two stages flanked by urns at each outer corner. Revere omitted four urns at the middle stage which were centered on each side.

The documentation which supports this conclusion was not fully available to Charles Rutan Strickland, the architect of the 1955 steeple reconstruction.[2] Suzanne Foley, in her very capable research on the history of the church, found a 1784 description of the steeple which would have altered Mr. Strickland's reconstruction. The description reads:

> Christ Church in Salem Street, the second episcopal Church founded in 1722, is a handsome brick building, with an elegant, lofty steeple, in which there is a ring of eight bells and a clock. The first, second and third stories are finished in the Tuscan, Doric and Ionic orders. Upon these the spire is supported. The balustrade of the first story finishes at each of the four corners in a pedestal, which supports an obelisk. The corner of the other stories finish with urns.[3]

The above description helps to interpret the wood turner/carver bill of August 1740:[4]

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2. Charles Rutan Strickland, "Rebuilding the Old North Church Steeple," Antiques Magazine, July 1955, p. 54.

3. Foley, "Christ Church, Boston," pp. 77-80 and footnote 26.

4. Bills & Receipts, Old North Church Vaults.

"agust 1740
the gent^{m} of the comitee of Christs Church to Ebenz^{r}
Messingr

to twelve urns at 6 pound a peace	72- 0-0
to five duzen of Banstr twisting at 4 p 10 duz	22-10-0
to 4 balls and 4 croses for the small spiars at	4- 0-0
	98-10-0

The price of the urns, costing £ 6 each, shows they were large as well as intricate. They could well have stood alone at each outer corner of the upper two stages as shown by Revere, with the extra four centered on each side of the middle stage. The 1 £ cost of each ball and cross was appropriate for the scale of ornament atop the small spires on the corner pedestals of the lower stage flanking the railings of twisted balusters, fifteen on each side as shown by Revere.

Mr. Strickland, without the overall description quoted above, very logically used as a source the fabric of the 1806-1847 steeple which had toppled into Salem Street on August 31, 1954.[5]

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5. See a photograph of this catastrophe in the Old North Church files taken by the Boston Post, September 1, 1954. See also the 1817 woodcut of Christ Church Boston from Charles Shaw's Topographical and Historical Description of Boston, reprinted here and in the Foley article. This is the only detailed view of the 1806 second Christ Church steeple. In 1847 this second steeple was essentially rebuilt. The top spire was lowered to the church yard, repaired and repainted, the weather vane regilded and painted black where appropriate. The three stages of the steeple received new framing members, new white pine ornaments, new sash, "the whole work to be in exact imitation of the present finish." Contract "B" with Judah Sears, July 1, 1847, work paid for May 4, 1848. When the work was underway it was found necessary to

He therefore placed four smaller spires on the corners of the middle stage as well as those at the lower stage (reducing the number of large urns to eight), and relegated the "twelve urns" of the 1740 bill to minor sized urns, three each at the corner pedestals of the lowest stage. This created a double error by no longer accounting for the eight large urns, and reducing the comparative size of the twelve urns which had cost the large sum of £ 6 each. Strickland's inspiration for the twelve small urns had come from the steeple of First Church of Christ Wethersfield, Connecticut, which is said to have been a copy of Christ Church (Old North) Boston.

In the cellar of Old North there is presently a small collection of wood and painted ornaments which Mr. Strickland apparently rescued from the debris of the 1806-1847 steeple after it fell in 1954.[6] Strickland reused the form of these classic revival architectural members in his steeple reconstruction despite their obviously nineteenth century stylistic treatment.

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replace the rotted timbers at the "Belldeck," they put in "a New Bell frame" and covered the roof above the bells with "an article not much in use, in this region called, asfaltum, which is said to be perfectly water tight. . . ." Minutes of building committee Dec. 31, 1847, Bills & Receipts.

6. All the pieces contained only cut nails and wire nails. No nail holes were found from any other previous usage, showing that the origin of these ornaments was at the earliest 1806 and at the latest 1847. This was important to determine as there is always the chance that ornaments could have been reused from the original steeple, just as some of the iron "straps," "bolts and Irons" which had fastened the "urns" and "Pyramids" had been mended for reuse in 1806. "Eban[r] Leman Acc[t] for rebuilding the Steeple," June 27-Sept. 26, 1806 [Hardware], Bills & Receipts. One of the more expensive items of hardware supplied in 1806 was "Spindle Scroll and letters 28s/lb...31:57." These items match those used in 1740 for the original weather vane smithwork, showing the intent to preserve this feature's design elements. An account of the "life" of the weather vane is found in Babcock, Christ Church, pp. 183-90.

His desire was to reconstruct the steeple "as it is believed to have looked originally and as it is to live again."[7] Mr. Strickland's design is more closely related to the nineteenth century editions of the steeple than the eighteenth century. Had he been able to refer to the 1784 description, his reconstruction might have rendered a stronger presentation of the Tuscan, Doric and Ionic order in eighteenth century style, including items described by an eighteenth century wood carver.

"Work done for Christ Church by Gabriel Herbert

8 Capital [The eight Ionic capitals]
4 Kis Stones" [Keystones for the four windows in the top stage][8]

The original steeple is famous for having provided an elevated position for clandestine signal lanterns. Less known is that the steeple featured in a celebration as well. Thomas Ivers, Senior Warden, was paid April 5, 1760 "for candles and other charges for Illuminating the Steeple on occasion of Qubeck's being taken . . .7:15:--."[9]

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7. Strickland, "Rebuilding the North Church Steeple," A good bit of detective work was performed by Strickland, et al. when they examined the surviving balls with finials from atop the 1806-1847 spires. They found that instead of there having been finials, there was evidence of crosses atop the balls, mounted together on wrought iron rods.

8. Undated voucher in Old North Church office file. This voucher was also quoted by Suzanne Foley in her "Documentary History," item #208 dated November 7, 1740, p. 19. Ms. Foley is to be credited for having first verbally reconstructed the original Christ Church Steeple; including mention in her footnote #31, p. 38, of the original tower cornice upon which the steeple visually sat, as being a "modollion cornish," billed for on November 21, 1724 by carpenters Tippin and Bennett.

9. Microfilm 728015 15, Boston Athenaeum.

2. Walls and Roof Materials

Old North was built with rubble stone foundations below grade and heavy brick walls above. The brickwork was laid up with the exposed bond of headers every other course called English Common Bond. Every other header is neatly centered over the stretchers, that is, as neatly as hand-made bricks will allow.

The bricks of both the main building and tower measure 1 5/8 inches - 1 3/4 inches high, 3 1/2 inches - 4 1/4 inches wide, 7 3/4 inches - 8 inches long. From documentation they are apparently of local manufacture.[1]

Rubbed and gauged bricks are used at the openings although their color contrast is not as bright as it once must have been. Queen closers (small bricks) are used to close the bond at openings and corners, and large-scaled ogee molded bricks are used at the west water table. Projecting belt courses run horizontally at the north and south elevations and at the tower, delineating floor levels. The curious champfer cut of the northeast corner brickwork may have been made when the vestry building was raised to two floors in 1878.

The brickwork was repointed in 1969 using a grapevine form of pointing.[2] This repointing was so thorough that evidence

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1. Foley, "A Documentary History," p. 3, Items 31-36.

2. See "Detail Summary of Repairs since 1954" in this report. The exterior brick walls were sandblasted in 1912 to remove paint which had covered them for over one hundred years. See H. C. Ross, "Two Interesting Restorations of Old New England Churches," Bulletin, Society for the Preservation of New England Antiquities, Feb. 1913.

of original pointing may only be found at the east end where it is hidden by the vestry building.

The roofing today is slate, and documentation shows that this was the original material used.[3] The source of the slate is unknown. It arrived by ship as did most of the building material.[4]

The roof sheathing on which the slate is nailed is random width of 17 1/2 to 18 inches. It appears to be original, running from ridge to eaves, fastened to the original purlin system. The purlins are uneven in size, the heavier ones were probably designed to better withstand wind pressure.[5] The trusses are a combined King-post and Queen-post system with the principal tie beam occurring one-third the way up the trussed rafters to provide the extra height for the nave barrel vault. The trusses are primarily supported by the columns which extend up past the barrel vault to the underside of the principal tie beam. Only the outer portion of the roof is supported by the brick walls.

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3. Foley, "Documentary History," p. 4, Item #49. It is interesting to note that during later repairs to the roof a bill was submitted "for the use of Old Sails on Several Occasions during the past five months VIS on the roof of the Vestry and the Organ." Sept. 19, 1853, Bills & Receipts, Green Box, large Vault, Old North Church.

4. See maps of Boston in Walter Muir Whitehill, Boston, A Topographical History, (Cambridge, Mass.: Harvard Unviersity Press, 1959), showing how near the Old North site is to the water.

5. This possibility was pointed out by Mr. David Yeomans, structural engineer lecturer, The Unviersity of Liverpool, England, who inspected Old North's roof framing system in March 1978 to study its English precedent. His published study of many American buildings will be the first of its kind in tracing the history of American structural carpentry.

The roof framing was reinforced in the 1960s (see the section of this report entitled "Detail Summary of Repairs since 1954").[6]

3. The Original West Entrances

Illustration "Masonry Openings Old North Church 1723/24" (F. Study Plans and Elevations) was made for this report using the original masons' bills to show the number and shape of the openings provided when the church was first built. These bills are important as evidence of the long missing doorways flanking the tower in the west wall where now there are windows.

Fortunately these bills were itemized, making it possible to relate the work to specific openings. The masons' bill for these west aisle doorways referred to "Rubing & Setting 2 Straight Arches." In other words, the bricks were rubbed to achieve a bright red smooth surface and were tapered to create flat arches with tight mortar joints. These flat arches (as opposed to the curved arches of the windows) were not only decorative but they physically supported the face brick above the doors. Within the thickness of the wall, the doorways had timber lintels to carry the backup masonry.

Evidence for these west doors can be seen in the continuous vertical joint in the brickwork below each of the windows that replaced the original doors, and the obvious tying-in of the infill brickwork to the main wall. Not so obvious is the disturbed brickwork above the present arched windows and below the spring line of these brick arches. This disturbance of bond was due to

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6. See Maurice A. Reidy, Engineers, "Typical Elevation Exist. Wood Truss" on drawing "Framing Repairs," F-9, March 9, 1967.

the removal of masonry to raise the height of the opening for the new arched windows. The disturbance below the arch spring line was due to breaking away the normal wall in order to withdraw the extensions of the door frame lintels.

The use of doors at these locations was closely related to the overall plan of the church. The doors lead directly to the original side aisles of the church, as the tower entrance led to the center aisle.[1] With the intent to seat more parishioners, and not thinking of the ease of ingress or egress, these two doors were eliminated in 1806 when the seating was changed from box pews to the more compact slip pews. The change in pews affected the gallery stairways which were in the corners just inside the original doorways. To gain even more seating space, the side slip pews were extended to the lines of the gallery piers and the range brought back as far as possible with new stairways doglegging up over the heads of the last pew owners. (See F. Study Plans and Elevations, c. 1730 Plan and c. 1809 Plan.) Thus, the flanking doorways were effectively closed off by the new stairs and the wider pew ranges.

4. Tower Entrance

Architect Henry C. Ross, who worked with Architect R. Clipston Sturgis on the 1912 restoration has written a tantalizing statement in regard to the tower entrance:

> The front door was quite modern and the new design follows that of the vestry door which dates back to about

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1. Suzanne Foley recognized the evidence of these original doors and said they were needed because there were no side doors at Old North. We would add that the narrow lot did not permit doors on the north and south sides.

1730. Although the circular head was quite probably covered with a fan shutter, it seemed wiser to omit this in order to admit additional light into the vestibule.[1]

Before discussing the circular door head, the question is, where is the "vestry door which dates back to about 1730?" If such a door was used as the design source for the present set of entrance doors that have crossed rails below the lock rail, then was Ross writing of the old door to be seen in the c. 1878 photograph of the chancel (see Old Views), leading from the north gallery to the upper vestry? This small door does appear to have robust moldings at its raised panels. What a pity that it does not seem to have survived.

Obviously from Ross's statement the aim in 1913 was to let more light into the vestibule. The congregation had had a darkened vestibule since c. 1806-1808. At that time, along with the pew changes, there were a series of interrelated changes to the fabric. To reach the upper tower and steeple until that time, one went up the gallery stairs and then entered the tower through the large arched opening in the brick wall behind the organ. A committee of the proprietors recommended a "substitute of entrance to the gallery from the Tower."[2] Thus a stairway was to be built

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1. H.C. Ross, "The Restoration of Christ Church, Boston," The Bulletin of the Society for the Preservation of New England Antiquities, III, No. 3, February 1913, p. 4.

2. T. Hall's Summaries of Proprietors' Records 1806-1840, p. 43, October 5, 1806. With the assistance of NPS Architect Gerald Karr of the Denver Service Center, on September 24, 1976, it was determined, by the presence of empty mortises along the second floor header of the existing stair at the north side of the vestibule, that originally there was no stairway in the vestibule leading up to the second level of the tower.

within the vestibule leading upward. This stairway was built but it never substituted for the two within the church.

Introducing the stairway in 1806 on one side of the vestibule and a closet on the opposite side for the sake of symmetry made a smaller room with a very high ceiling. Thus the lower barrel vaulted ceiling we know today was installed. This arrangement closed out the light which had entered the original flat ceilinged vestibule from the north and south round windows.[3] To compensate with borrowed light the mahogany doors with splayed jambs and fan light were installed between the vestibule and church proper to admit light from the nave.[4]

Despite a reduction in light, the solid doors at the west arched tower entrance remained into the nineteenth century.[5] Solid

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3. Evidence of the original flat ceiling can be seen on the underside of the girders above the vestibule in the form of plaster and lath stains.

4. Bills & Receipts, "Christ Church to J. Smallidge" 1808-1818. October 13, 1808, ". . . to Paintg front Porch 62 1/2 yards . . . to Paintg 8 Doors mohogy Colour . . . to Colouring walls of Front Porch. . . ." See also paint samples #36 and #37 which show essentially the same layering on the vestibule closet door trim and the fanlighted doorway trim, showing they date from the same period. Ibid., "Christ Church to J. Smallidge . . . To Settg 13 ft. of Glass in Fanlight . . . To Paintg work round Mahogy Doors &c 31 yds. . . ." July 8 - Sept. 20, 1809. The mahogany doors in place today, 6 panels each leaf, with applied moldings and recessed panels, look to be of this period. There is an interesting, though broken, door closer mounted on the south active leaf. A bill for "1 Door spring & screws" was submitted January 9, 1806 and might be for the surviving spring. This would move the date for installation of these doors as early as 1805 which is questionable. A similar closer is in the collection of Hardware Specialist Donald Streeter, Iona, N.J.

5. Ibid., "Christ Church to J. Smallidge" October 13, 1808 "To Paintg top of Front Door mahogy Colour. . . ."

paneled doors are shown in the 1817 woodcut view of Christ Church included in this report. Because this view is a woodcut, the number of panels shown may be simplified, but the doorway is divided into two active leaves (3 panels each), and two inactive leaves within the arched head area (one panel each).

The old photograph included in this report, which dates prior to 1869, shows this solid door, but indicates additional panels. Under magnification, the panels in the arched head appear to be raised, and those of the active doors recessed. When these recessed panel doors were added has not yet been determined, but they remained until 1884 when it is recorded that "a new entrance door to Tower" was added.[6] The 1884 doors were those "quite modern" ones which were discarded in 1912-13.

How the original front doors actually appeared is difficult to say. We know they were supplied "a Large Locke for Front Doore" in 1761,[7] and therefore must have had a wide lock rail. If one can believe that the raised panels of the arched area of the door shown in the pre-1869 photograph are original, then we know that each leaf of the door had two vertical rows of panels. And we known that the smaller panels shown were considerably wider than they were high. One can go on to surmise that the active doors had six, or possibly eight panels each.

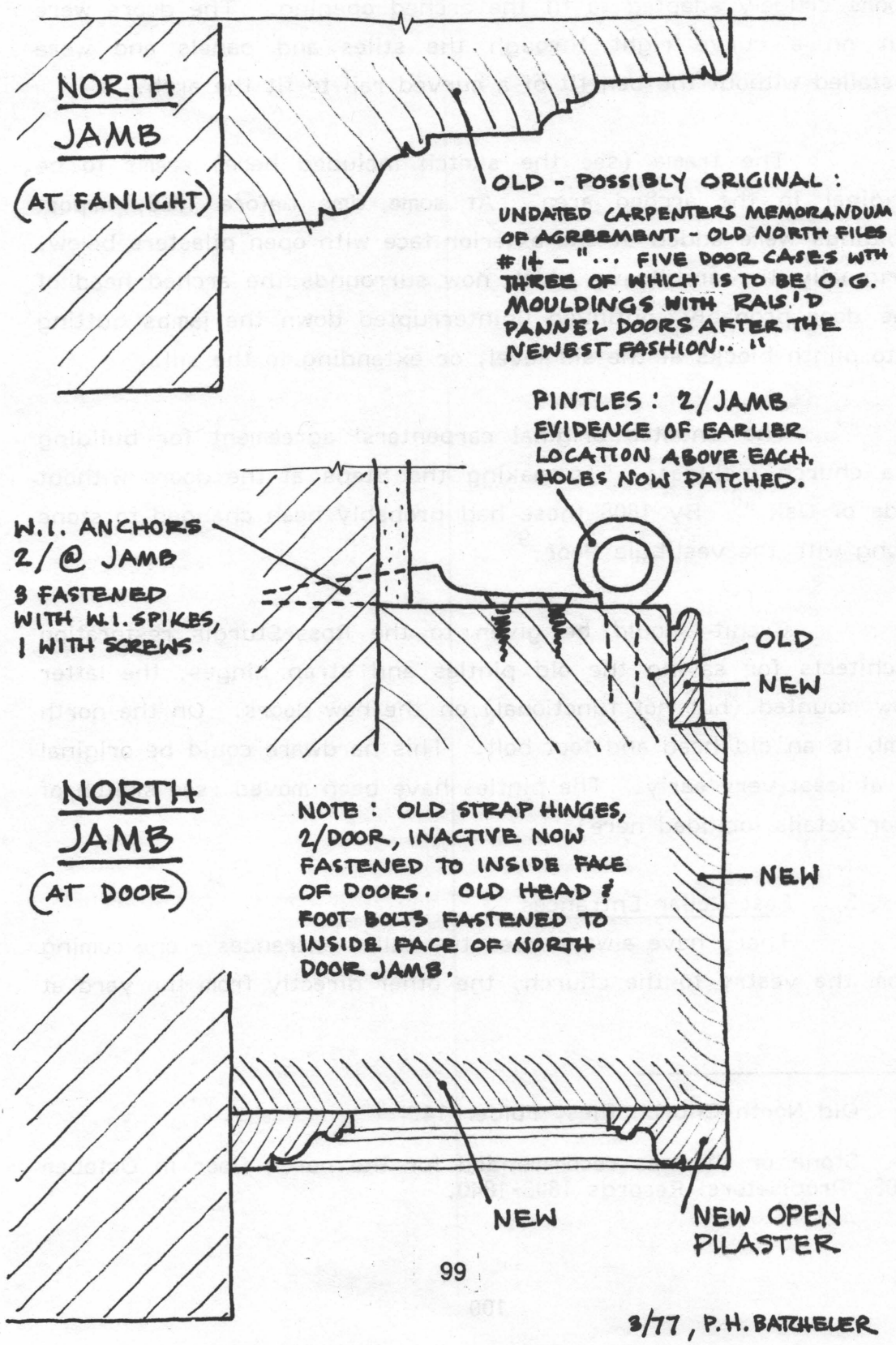
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6. T. Hall's Summaries of Proprietors' Records, between pp. 39-40.

7. Microfilm 728015 15, p. 103 Boston Athenaeum. Accounts of Thomas Ivers. The inactive leaf of the door must have had head and foot bolts similar to those preserved today. On Dec. 8, 1730, a bill was submitted "To a plate for ye bolt of ye Great Doors," Foley, "Documentary History" p. 15, Item 167. The preserved hinges may be those accounted for October 2, 1725 "To Cash pd Hinges for grt Doors," Ibid., p. 9, Item #100.

OLD NORTH CHURCH
TOWER ENTRANCE DOOR FRAME

(NO SCALE)



3/77, P.H. BATCHELDER

What the arched area originally contained is a question, for the pre-1869 photograph seems to show remnants of the active doors crudely adapted to fit the arched opening. The doors were cut on a curve right through the stiles and panels and were installed without the benefit of a curved rail to fit the arch.

The frame (see the sketch included here) seems to be original in the arched area. At some time before 1869, impost moldings were added at the exterior face with open pilasters below. Originally the architrave which now surrounds the arched head of the door probably continued uninterrupted down the jambs butting into plinth blocks at the sill level, or extending to the sill.

The undated original carpenters' agreement for building the church includes: "To making the Steps at the doors without side of Oak."[8] By 1808 these had probably been changed to stone along with the vestibule floor.[9]

Credit should be given to the Ross-Sturgis restoration architects for saving the old pintles and strap hinges, the latter now mounted (but not functional) on the new doors. On the north jamb is an old head and foot bolt. This hardware could be original or at least very early. The pintles have been moved (see sketch of door details included here).

5. East Cellar Entrances

There have always been two cellar entrances - one coming from the vestry to the church, the other directly from the yard at

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8. Old North Church files, Folder 14.

9. Stone or tile was recommended for the porch floor in October 1808, Proprietors' Records 1806-1840.

the southeast corner of the church.[1] The latter is shown c. 1806 (see Old Plans) with a greater number of steps between grade and the cellar floor level than there are today. Apparently, the exterior grade was higher at that time.

The head of the cellar door today appears to have been cut back to provide head room for the few ascending steps now located entirely within the wall thickness. Probably the original arrangement had all the steps outside the walls, thus allowing a lower head. How this door was arched, whether round or flat, is unknown. It is possible that there were origially bulkhead doors to cover the exterior steps.

Stored in the cellar of the church is a wrought iron strap gate of a size (58 3/4 inch center of pintel to hasp stile, 64 inches high) which would fit the opening of this exterior cellar doorway (55 inches wide, 63 inches from floor to top of stone foundation). It is a very nicely made gate with 21 vertical straps of alternating widths (1 1/4 inch x 1/4 inch and 1 inch x 1/4 inch), two horiziontal strap rails (1 1/2 x 1/4 inches), and one diagonal strap (1 3/8 x 1/4 inch). The straps are fastened by rivets through punched holes, and have square butts below and simple points above. The hasp is made to fit over a staple and was probably made fast with a padlock.[2]

From these dimensions, we are fairly certain that this gate was mounted on the inside surface of the cellar wall at the

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1. Foley, "Documentary History," p. 5, Item #54. Voucher of master carpenters Bennett & Tippin includes "for making 2 Valt Door Cases" which probably refers to the two entrances to the cellar.

2. A 1789 account records "pd two padlocks sellar doors" James Sherman acc'ts. Microfilm 728015 15, p. 153, Boston Athenaeum.

southeast exterior entrance, the door to the vestry cellar not being of this proportion at all. This gate should be carefully preserved - perhaps hung on a wall to prevent damage to the strap ends.

6. The Windows

a. Sash Types

By 1701 both the traditional casement windows and the newly fashionable hung sash were in use in Boston, thus glass was being set in lead cams or in puttied wood muntins. There was a concern that the windows be strong "by reason of the violence of our storms. . . ."[1]

The sixteen large windows of the north and south elevations of Old North Church had hung sash. The earliest carpenters' voucher for "Work done at Christ Church . . ." includes ". . . making sashes for . . . windows at 40 ₺ each."[2] And in 1726, a hardware voucher included ". . . 16 sash pullies" in June, and the following February, 16 more along with "knotts of Line" and "pins," all of which would be used in hanging the bottom sash of sixteen windows.[3]

The supply of weights used to counter balance the hung sash is not well documented in the early years. In 1740,

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1. Charles F. Montgomery, "Thomas Banister on the New Sash Windows, Boston, 1701." American Notes, Journal of the Society of Architectural Historians, Vol. XXIV, No. 2, May 6, 1963, p. 169.

2. Bills & Receipts, March 24, 1723, A memorandum of agreement with the original carpenters Tippin & Bennet said: "To making all the Window Frames Arch'd fitt for double sashis . . .", Folder No. 14, Old North Church files.

3. Colonial Society Microfilm, Old North Church, Number 71 75 78. Boston Athenaeum. Ten more pulleys were included in another hardware bill for 1728/9 from John & James Dolbear, showing that at least five more were outfitted with hung sash.

however, Nathaniel Brown was paid "To Casting 80 pound of Led Wats (weights) _ 17..8."[4]

There are carpenters' vouchers for making casement windows as well. In 1724, ". . . for Making 2 Casements . . . 0-9-0."[5] In 1733 a glazier was paid for "Leading & sodering a Casement 00-06-00."[6] In 1737 John Gibbs, the painter, was paid "To priming 4 Large Casements . . . 0..8..0."[7] And in 1740 the glazier Nathaniel Brown soldered and leaded five casements,[8] and again in 1746 "2 Casements leaded."[9] From the evidence that the church itself had hung sash from the beginning, and from the smaller number of casement windows repaired, we must assume that the original vestry building had casement sash.

b. Bars

The window openings of the church are large in area. Anticipating the violent storms known to Boston the vestry wisely chose to introduce reinforcing bars for the sash. In December 1723 Nicholas Roach supplied great numbers of bars in lengths suited for the different sized windows, the longer ones costing more per foot for their increased section.[10] These bars would have been most effective in reinforcing the moveable bottom

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4. Bills & Receipts, October 4, 1740, "Christ Church to Nath[el] Brown."

5. Ibid.

6. Ibid., February 8, 1733.

7. Ibid., April 9, 1737.

8. Ibid., October-December 1740.

9. Original bill in Vestry Office file drawer.

10. Bills & Receipts.

sash if they had been tied at intervals along their length on the innerside of the glazed sash, their ends let into the bottom and top sash rails. For fixed sash the bars probably were similarly fastened to the muntins with their ends let into the frames.[11]

c. Glass Types and Setting Hardware

From the greater quantities of square glass supplied as opposed to the occasional mention of quarrels (i.e., diamond or irregularly shaped lights), we can deduce that the church was glazed very much as it is today. Only the round windows of the church were supplied "quarrols."[12] Even the casement sash of the vestry were supplied square lights.[13]

The square lights for the church sash were apparently bedded with putty on wood muntins just as they are today. One of many bills for window repairs includes as much as 98 pounds of putty and mending and setting 363 square lights, along with 4000 Brads probably used to mechanically fasten the glass to the wood muntins.[14]

Along with the putty vouchers are glaziers' bills reading typically: "To New Ledding 27 feet of glass and Finding

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11. Christ Church, Philadelphia, has bars at its east large Palladian window. These were installed not only to reinforce the sash, but to provide bracing or bearing for the ladders of the window washers.

12. February 8, 1733, John Cornish, glazier, was paid "To 15 quarrols in ye round light . . ." Bills & Receipts.

13. Along with mending the casements Nathaniel Brown was paid for square glass. Ibid., Oct.-Dec. 1740.

14. Boston Athenaeum microfilm number 717578, June 9th, 1730, to Wm Peck and Austin. Putty is mentioned in window repair bills consistently throughout the eighteenth and nineteenth centuries.

the Ledd @ 2/6 p p. foot ---£ 3:7:6."[15] And when the earliest supplies of "Cascell Sq^{rs}" or Castle square lights were crated and shipped from England they were accompanied by "10 p wt lead" and "80 lb Sodder."[16] The work of soldering and banding with lead is evidenced in the vouchers associated with the casement sash.[17] Thus we can say that the vestry windows were wood casement sash with lead cams, square lights, and probably reinforced with vertical or horizontal iron bars.

The round windows in the tower had quarrels (irregularly shaped lights) and were the only sash in the church so glazed. In 1786 a painting account listed "To painting 4 lead lights for the round windows tower. . . ."[18] These sash were reinforced with bars.[19]

d. Painting the Windows

The earliest painting bills mention priming and painting the "Window Frames and Sashes Outside & In," but do not specify the colors used.[20] By 1756 however, John Gibbs in painting the Steeple was using a "stone Colour & White" which one

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15. Ibid., microfilm 717578, Wm Austin, December 1728.

16. Ibid., Pamphlet A., August 23, 1723. "Invoice of Sundrys Shipt on board the Mary Thomas."

17. Bills & Receipts; July 18, 1729, No. 4 "To soding and banding 3 Casm"; Feb. 8, 1733, John Cornish, "To leading & sodoring a Casement."

18. Mr. James Sherman's Accounts, 1757-1793, August 1786. Microfilm 728015, Boston Athenaeum.

19. Bills & Receipts, February 6, 1730, voucher including an item "Bares" for the round window.

20. Bills & Receipts, John Gibbs, November 4, 1730.

assumes was applied to all the church exterior trim.[21] In 1788 a painting bill includes: "To [painting] 718 sq^{r} sashes white & stone colour inside & out at /4d," and in 1792 "To painting the sashes in the Gallery and box casings inside white and stone Colour," "To ditto 6 window frames white twice over.[22]

In 1834 the wood blinds that covered the openings at the bell level in the tower and the blinds at the large window above the west entrance were painted green.[23] And in 1847 it was specified that "The sashes to be painted and drawn black." This brought the church windows into the fashion of understating the visual impact of the sash (See Old Views, pre-1869 west elevation photograph).[24]

e. Surviving Original Sash

The subsequent fate of the windows is not well documented. It is likely that many of the original sash survive at the north and south elevations. Paint study sample #6 shows that the interior faces of the muntins have the full range of paint layers for the church interior, whereas the sash stiles and rails have only the most recent layering on very light white pine (see Sample #7), and seem to be replacements, probably dating from the 1912 restoration.

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21. Sherman Accounts, January 31, 1756. Microfilm 728015, Boston Athenaeum.

22. Ibid., Sherman's Accounts, 1757-1793.

23. Agreement Rufus R. Cook for painting, August 1834, Bills & Receipts, Old North Church Vaults.

24. Ibid., Painting Agreement "D", John Thomas, December 8, 1847.

I. INTERIOR DETAILS

1. The Cellar and Foundation

The cellar has stone foundation walls from 7½ feet to 11 feet deep.[1] A brick wall 21½ inches thick was built on the east-west center line. Called "The Middle Wall," it supports the ends of the girders spanning to the north and to the south. These are joined by simple scarf joints above the wall. The floor joists span east-west between the girders.

The girders are largely original, although pieced out where fungus damage has been repaired (see the History of Structural Problems and the Detail Summary of Repairs since 1954). The joists are mostly replacements as evidenced by circular saw marks. The flooring of the first floor seems to have been rearranged and many boards are replacements.

The columns which carry the weight of the roof and galleries all bear on the north and south girders, probably joined with vertical tenons in mortises cut in the tops of the girders. The girders were supported by masonry piers in line with the columns, the masons being paid for "laying the foundations of the collums."[2]

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1. The dimensions of the foundations are given in Voucher #11 submitted by the mason Clough on June 3, 1723, Foley, "Documentary History." p. 2, Item #19. The stonework is galleted, i.e., small stones are inserted in the larger joints to displace mortar.

2. Ibid., p. 3, Item #20, June 1723, Clough and Varney Voucher #11.

Very early the cellar was known as "the vault," and it was used basically for storage.[3] In 1732, however,

> Att a meeting of the vestry of Christ Church . . . Voted That the Vault under Christ Church be laid out for the building of Tombs the Dimensions not exceeding Seven feet six Inches deep from the Wall & Eight feet Wide from out Side to Side, the Height to be built as high as the floor in order to Support it.[4]

The last burial occurred c. 1852, bringing the total to over one thousand.

The front brick walls of the burial vault were carried up to support the girders just outside the line of the columns. In fact these walls were built in this manner to permit the removal of the masonry piers which had first taken the column load - a practical idea considering the need for clear aisle space for transporting coffins to the vaults.

Most of the vaults have been closed by inscribed doors, the inhabitants of which are "friends" to anyone familiar with the Old North documentary history. For instance, one inscription reads: "No. 9. SHUBAEL BELL. and ROBERT FENNELLY. 1808." This inscription gives a picture of the order of things. Shubael Bell was the donor of the new altarpiece in 1812 and the Washington

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3. Ibid., p. 5, Item #54; "To carrying the extra roof slate into the vault" p. 6, Item #59. This necessitated a locked door, p. 13, Item #145.

4. October 30, 1732, Tomb Records, Old North Church.

bust in 1815. Obviously he bought his vault in anticipation at a time when the funds would be most needed by the church building committee. (The c. 1808 plan of the burial vaults can be seen under "Old Plans".)

The inscribed doors are of slate with riveted strap hinges, hasps, and padlocks. They are arched to fit the brick arched openings which lead into the barrel vault units. The doors were sealed in 1912.[5]

During the 1968 rehabilitation, the original pier system was reinstated with new brick piers. The engineers excavated around the original pier foundations, removing only those stones thought to be unstructural, and poured new footings incorporating the remaining old stones. Above the footings, a concrete slab floor was poured (see "Detail Summary of Repairs since 1954").

2. The Pews

The church originally had box pews that were removed in 1806 to install more compact slip pews. In 1912 the box pews were reconstructed.

Thomas Hall, a vestryman from 1887-1895, measured the slip pew plan as he knew it, and attempted--through study of the pew owner records--to reconstruct the box pew plan of the Eighteenth Century (see Old Plans).[1] The 1912 architects probably based their restoration on Hall's work and evidence found on the floor and side walls.[2]

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5. H.C. Ross, "The Restoration of Christ Church," p. 7.

1. Thomas Hall's Summaries from Proprietors' Records.

2. Ross, "The Restoration of Christ Church," p. 5.

The fabric of the Old North Church pews today is generally made up of woodwork from the eighteenth century and from the 1806 and 1830 alteration work. The 1830 work is easily recognizable in the galleries, particularly in the ogee curved pew ends. On March 8, 1830, an agreement was signed by Joseph Debell to "raise the Floor in the south Gallery" to meet specified heights, to cap the pews with "Cherry tree wood," the backs to be "4 feet high done in Pannelled work and the ends of the Pews curved down to 2 ft 8 inches the height of the Pew door," etc.[3] The 1806 pew work is not easily recognizable today, but the c. 1809 study floor plan indicates the major pew plan change of that period at the ground floor.

Credit goes to the 1912 restorers for recognizing and reusing original pew fabric which had been cut down and reused in the 1806 alteration. Sketches accompanying this section show the profiles of what is believed to be panelling from the original pews. The more elaborate panel molding was used at the first floor, a simple quarter round being used at the galleries. Two other sketches show a section of now-unused gallery pew panelling incorporated into the vestibule closet partition.

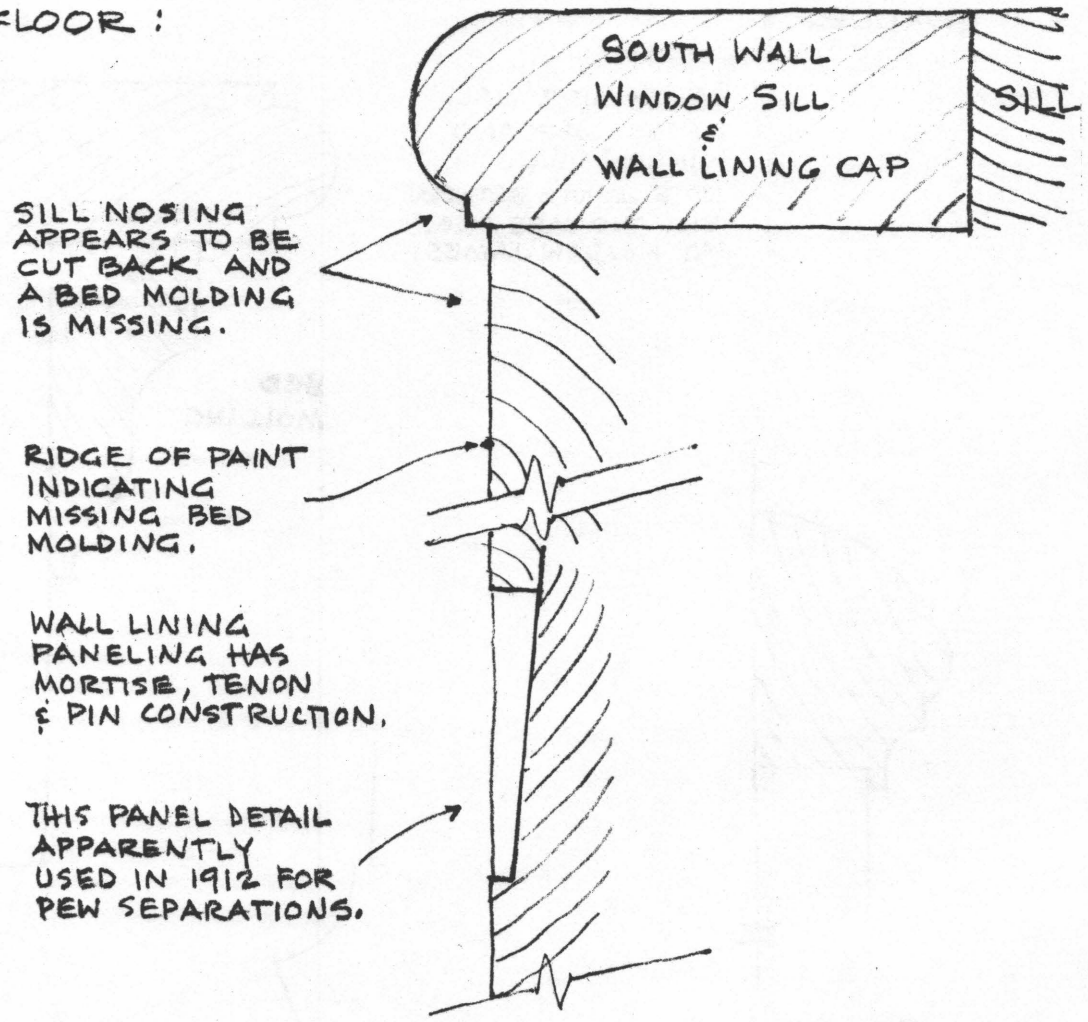
It would be almost impossible now to determine the exact original location of the extant woodwork. As many of the first floor pew doors are now hung from opposite stiles as indicated by the evidence of their original "H" hinges, we doubt that such an attempt was made in 1912.

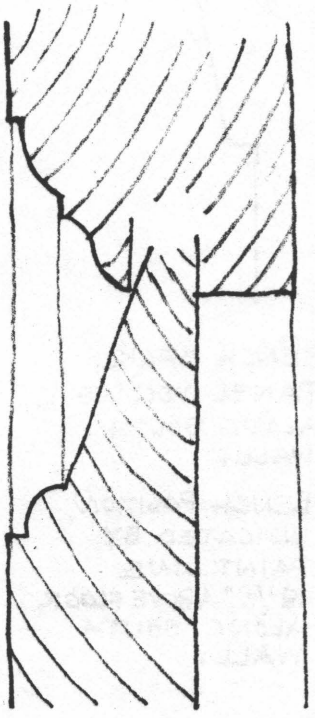
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3. Bills & Receipts. The 1912 restoration made no attempt to restore the gallery pew plan, leaving a mixture of several eras and evidence of long-gone 18th Century bench seats, particularly along the south wall (see Paint Sample #51 and #52).

CHRIST CHURCH - "OLD NORTH CHURCH"
BOSTON - SEPT 23, 1976

WOODWORK DETAILS
MAIN FLOOR :





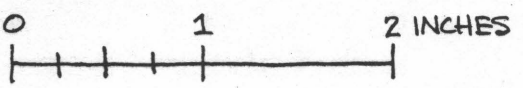
PEW DOOR - SOUTH AISLE - MAIN FLOOR

NOTE : DOORS HAVE BEEN REHUNG - SOMETIMES WITH THE HAND CHANGED.

x DUTCHMEN CAN BE SEEN AT OLD KEYHOLE + KNOB LOCATIONS.

z SOME DOORS HAVE BEEN RAISED IN HEIGHT BY ADDING TO TOP & BOTTOM RAILS & STILES HAVE BEEN CUT NARROWER.



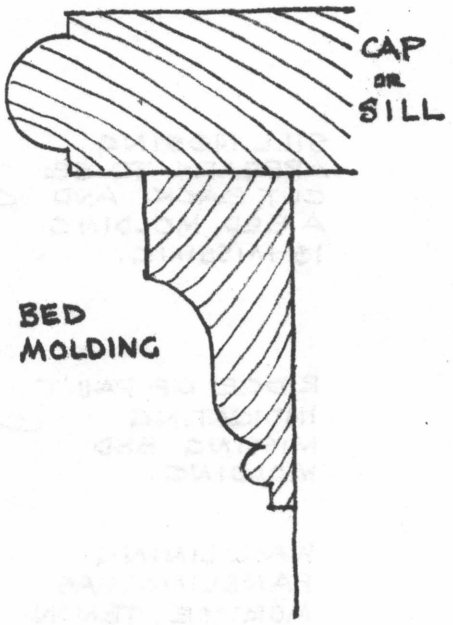


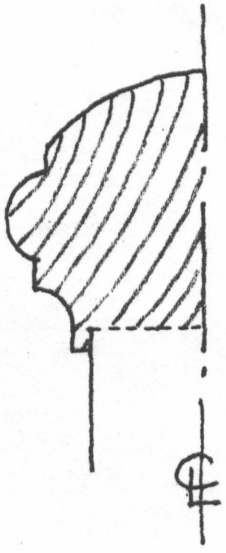
NPS - DSC, P.H. BATCHELER

CHRIST CHURCH - "OLD NORTH CHURCH"
BOSTON - SEPT. 23 1976

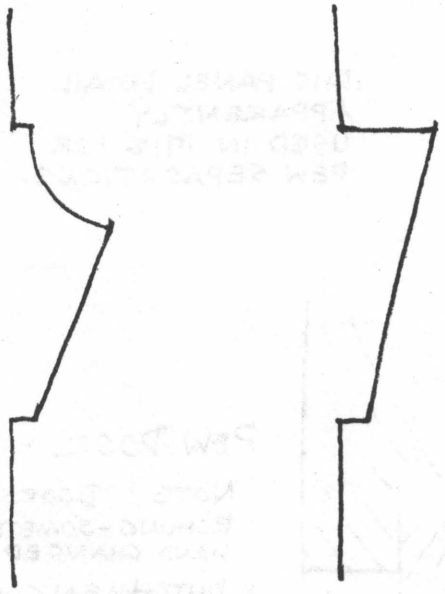
WOODWORK DETAILS
GALLERY:

SOUTH SIDE WALL LINING CAP AND WINDOW SILL.
NOTE JOINTS BETWEEN SILL AND CAPS ARE AT WINDOW JAMBS.





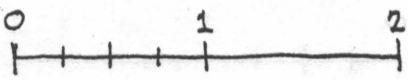
RAILING AT PEWS IN SW CORNER.



PANEL MOLDING AT WEST END OF SOUTH WALL & NORTH WALL PANELING, AND EXTERIOR FACE OF OLDER PEWS.

BENCH BACK PANEL MOLDING ALONG SOUTH WALL.

BENCH POSITION INDICATED BY PAINT LINE 18 1/2" ABOVE FLOOR ALONG SOUTH WALL.



NPS - DSC, P. H. BATCHELER

OLD NORTH CHURCH - FIRST FL. PEW DOORS

NORTH AISLE

Doors cut down 1806 for use in center bank which was lower than side pews.
Heights restored in 1912 - Door stiles now 2" while rails 3", mortises and tenons exposed at top and bottom rails - ie. stiles narrowed 1806? 1912?

SOUTH AISLE

Door stiles not cut down in width. Most measure 3".
Almost all doors pieced out in 1912 to restore height.
(Pew height now same as window sill, floor to sill 58" at North side.)
Hardware evidence shows doors have been hung from opposite stiles:



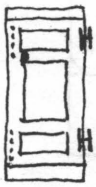
← Present H Hinges opposite evidence of original H Hinges
← Key hole dutchman on side of present hinges
Dutchmen at top and bottom rails (at all doors)

see Pew #5



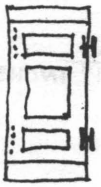
← Present H Hinges almost cover evidence of original hinges
← Key hole dutchman on same side as hinges ie door may have hung by butt hinges from opposite stile in 1806.

see Pews # 2, 15, 17, 18, 30.



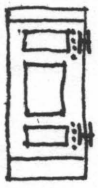
← Present H Hinges opposite evidence of original hinges
← Key hole dutchman must be from 1806 as it is on same side as orig. hinges

see Pews # 19, 20.



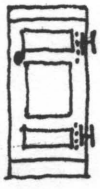
← Present H Hinges opposite evidence of original hinges
No key hole evidence

see Pews # 4, 21.



← Present H hinges on same side as evidence of original hinges
No keyhole evidence

see Pews # 3, 6, 17, 16



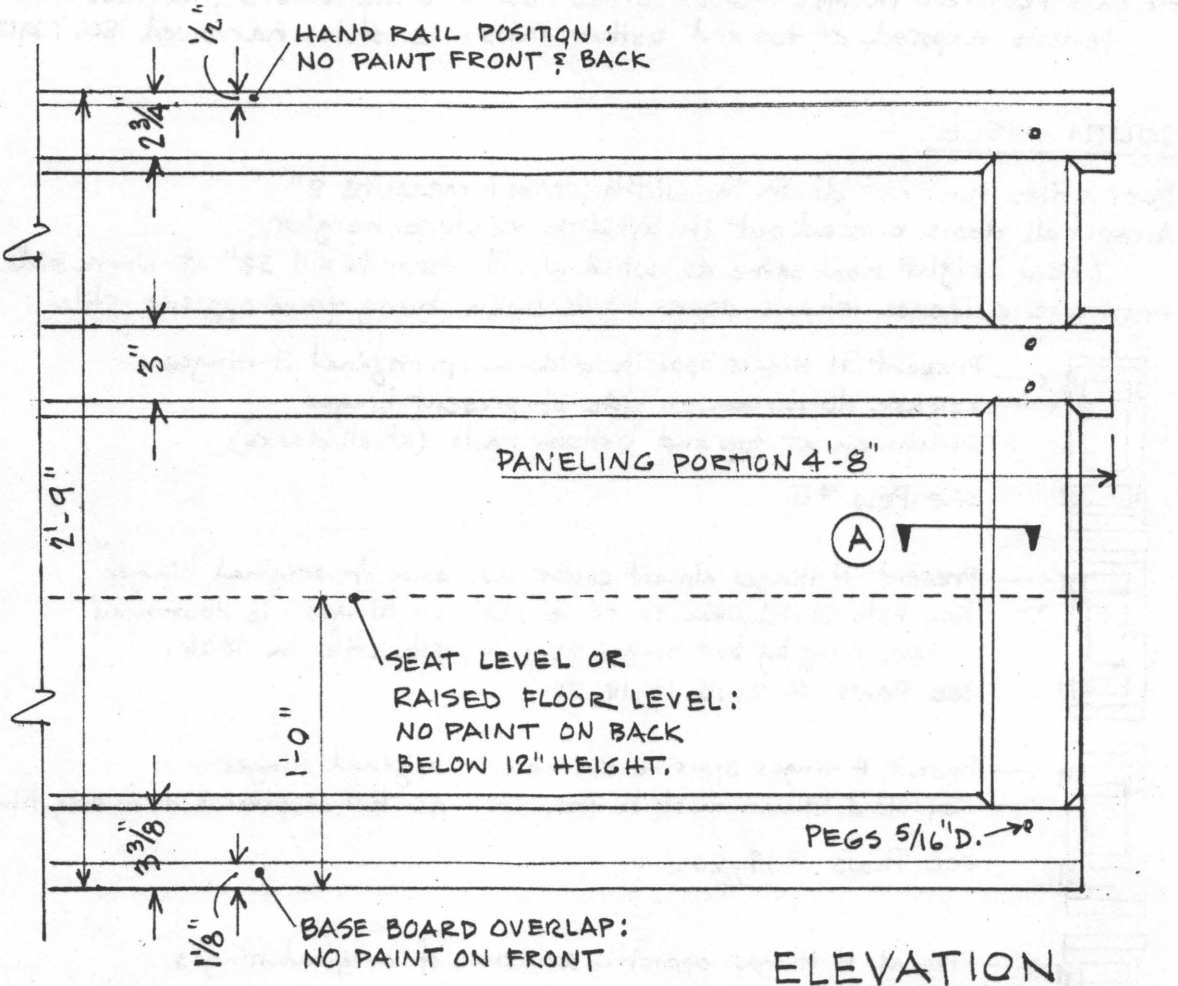
← Present H hinges on same side as evidence of original hinges
← Keyhole dutchman on opposite side - Door has always hung from this stile.

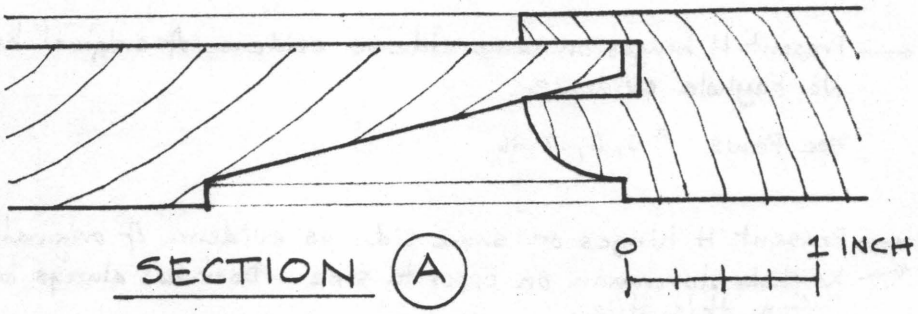
see Pews # 1, 14, 18.

CONCLUSION: Doors originally hung on H hinges. Original & 1806 Pews had locks. Locks not restored in 1912.

P.H. BATCHELER 3/8/77

CHRIST CHURCH - "OLD NORTH CHURCH"
BOSTON - EARLY SECTION OF PANELING FOUND APPLIED WITH CUT NAILS (1806 ?) TO BACK SIDE OF (1806 ?) TOWER VESTIBULE PARTITION - NW CORNER.



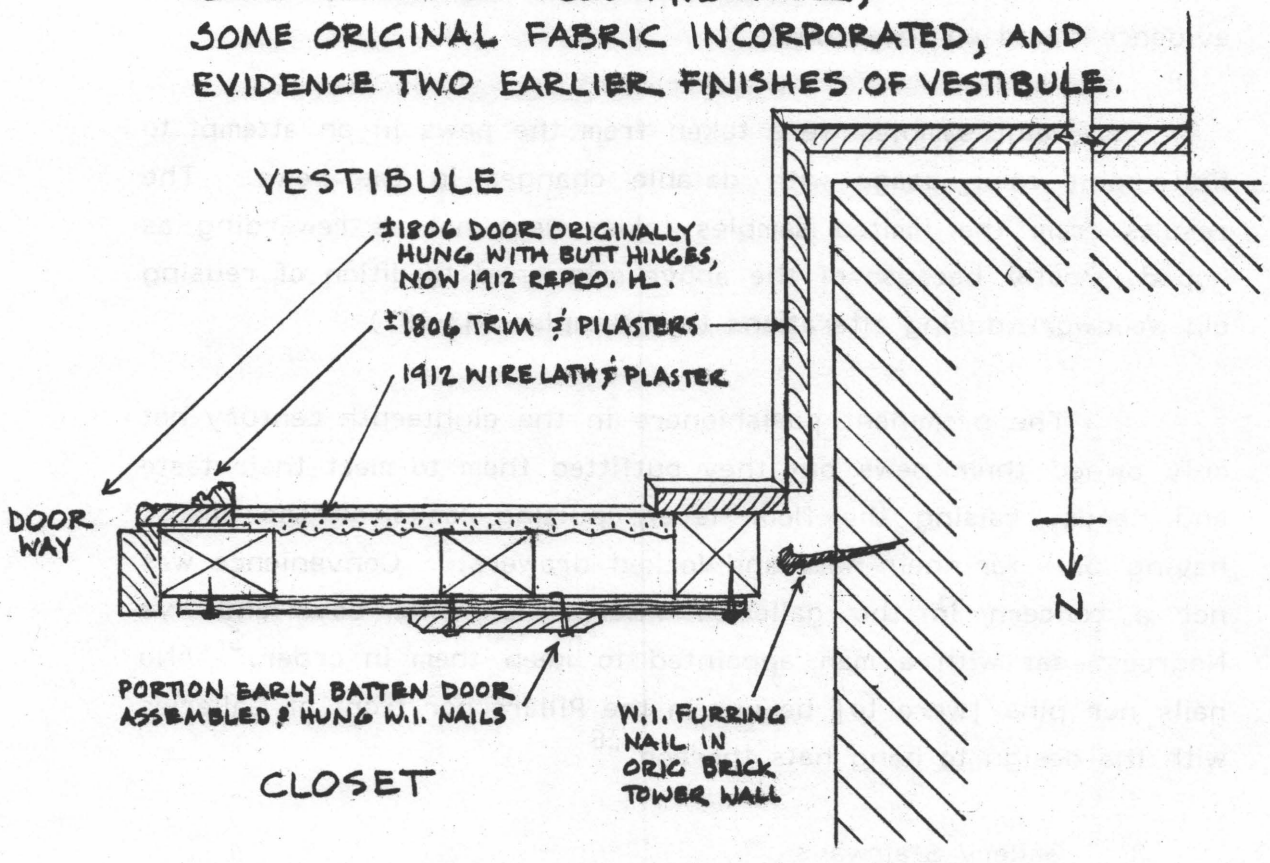


PAINT LAYERING FRONT FACE :
WOOD ; 2 FINISH COATS LIGHT CREAM (MUNSELL 7.5 Y 9/2)
SEPARATED BY SKINS & DIRT ON SURFACE.

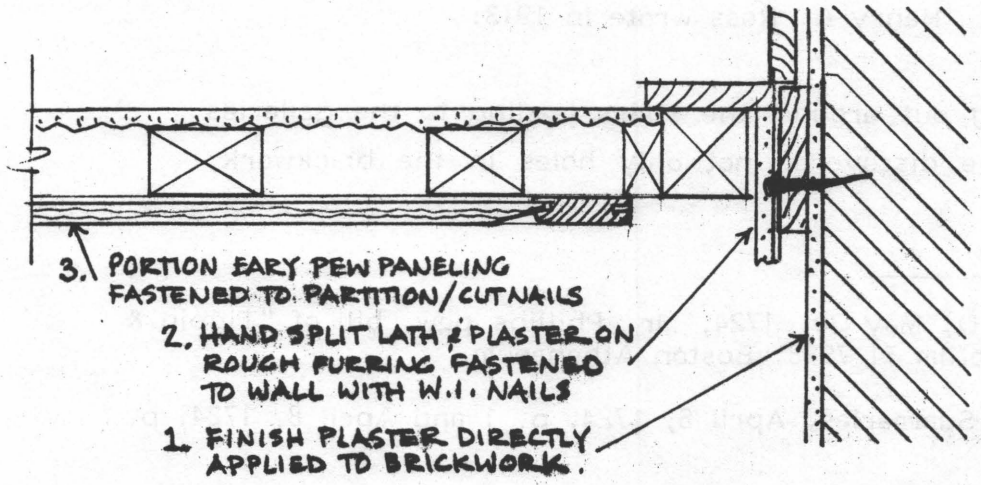
P. H. BATCHELER
NPS - DSC 9/24/1976

CHRIST CHURCH - "OLD NORTH CHURCH"
BOSTON - SEPT. 24, 1976

TOWER VESTIBULE : NW CORNER CLOSET
1806 PARTITION PLUS 1912 WORK,
SOME ORIGINAL FABRIC INCORPORATED, AND
EVIDENCE TWO EARLIER FINISHES OF VESTIBULE.



PLAN AT DOOR LEVEL



PLAN ABOVE DOOR

PAINT LAYERING
see samples

1. Plaster #39
2 coats white whitewash
Yellow whitewash 10 YR 7/2
[Matches layering on brickwork in south vestibule closet]

2. Plaster #42
White whitewash
yellow whitewash on YR 7/2
White whitewash
light gray whitewash 2.5 Y 4/1

3. Wood #43, darkened wood
2 coats light cream; separated by surface stain and dirt.

115

0 6 12 INCHES

NPS - DSC, P.H. BATCHELER

See the accompanying sketch showing the various evidence found on these doors.

Paint samples were taken from the pews in an attempt to link paint color usage with datable changes in the pews. The results from the limited samples taken were not as rewarding as hoped, mostly because of the above mentioned tradition of reusing old woodwork during alterations (see Samples #43-68.)

The prominent parishioners in the eighteenth century not only owned their pews but they outfitted them to meet their taste and needs, raising the floor level, putting locks on the doors, having pins for their hats and locked drawers.[4] Convenience was not a concern in the galleries where the white boys and "ye Negroes" sat with a man appointed to keep them in order.[5] "No nails nor pins [were to] be put in the Pillars nor front of Galleries with the design to hang hats thereon."[6]

3. Gallery Stairways

The design of the present gallery stairways in the northwest and southwest corners of the nave is based on a combination of evidence from the original 1723/24 stairways and the 1806 stairways. Henry C. Ross wrote in 1913:

> In tearing out around the stairs leading to the galleries there were discovered not only holes in the brickwork,

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4. Pamphlet D, May 30, 1724, Mr. Phillips pew, bill of "Tippin & Compy". Microfilm 71 7578, Boston Athenaeum.

5. T. Hall's Summaries, April 6, 1724, p. 1 and April 8, 1724, p. 24.

6. Ibid., November 21, 1726, p. 9.

> which indicated more or less the arrangement of the former stairway, but on each side was found the original plaster which had evidently come clear down to the steps and showed not only the tread but the rise and nosing of almost half the steps, making the working out of the whole stairs quite simple.[1]

The 1912 restoration reestablished the location and direction of the gallery stairs and the spacing of treads and risers to match the original evidence.

But the open tread design, the sweeping ramped rail and thin square balusters do not represent the appearance of the original stairways. Paint Sample #32 taken for evidence of the layering on the northwest corner stair at the gallery railing, shows the baluster and rail design used in 1912 dates from the 1806 stairway change. Either by choice or through lack of knowledge of period design, the 1912 architects used this 1806 fabric as the basis for their new stair railing.

The documents show that the original stairs were of another type. In February 1723/24, a payment was made to Thomas Lindsay: "To ten stair posts [i.e. newels] . . . to 4 Dozn & ten banisters at 8s pr Dozn."[2] In March 1723/24 the master carpenter's summary voucher includes "carrying up one pair of stairs into the galleries"[3] and the following September a similar summary voucher

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1. Ross, "The Restoration of Christ Church," p. 5. Suzanne Foley in her "Documentary History," rightly came to the same conclusion about the appearance of the 1912 stair restoration.

2. Foley, "Documentary History," p. 4, Item #50.

3. Ibid., p. 5, Item #55.

included: "for a Staircase."[4] The following January 1724/25 the next summary voucher included: "for 2 doors & pertitions under the stairs."[5]

It appears that the spaces beneath the original stairs were closed off by partitions with doors forming storage closets. The two stairs were not built at the very same time; there was probably one carpenter whose specialty was building stairways and he built first one and then the second. If we could determine Thomas Lindsay's trade he would probably be found to have been a turner.[6] Knowing that two stairways were to be built he would have turned all the newels and balusters needed for both. Thus each stairway was provided five newels and twenty-nine balusters.

Putting this data together with the winding and straight tread pattern found by the 1912 architects, the stairways probably were open, with light coming from the church and from the round windows above. The railings, based on stylistic judgement, were probably straight rails abutting square and turned newels, with square and turned balusters sitting on a "closed string" at the treads.[7] The stairs, tucked in the corners of the nave, allowed free access to the side aisles from the original west doors (see section on Exterior Details for a discussion of the relationships of,

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4. Ibid., p. 7, Item 79, Voucher #110, September 22, 1724.

5. Ibid., p. 8, Item #85.

6. There would have been no need to go to a separate craftsman if the original balusters and newels were square sectioned; the carpenters would have been able to saw and plane them to size.

7. "Closed string" is a term used in the Delaware Valley to denote early eighteenth century stairways where the treads and risers abut and are closed in by the outside string.

and concurrent changes to, the stairways, side aisle doors and the pew arrangement).

4. Center Doorway (Nave to Vestibule)

The only document describing the original center doorway leading from the nave to the tower vestibule is from a summary voucher for "Work Done at Christ Church" by the master carpenters Tippin & Bennett which reads, "for Making a pair of Inor Doors for Church with Jawms and Surpotors architrive Cornish & C . . . 14-0-0."[1]

Between 1806-1808 this door enframement was removed and the present fanlighted, splayed jamb doorway installed.[2] The splayed jambs facilitated the flow of traffic resulting from the enlarged congregation.

Maurice A. Reidy Engineers, on their structural rehabilitation drawings (F-3, Section A-A; and F-3A. Section TT, February 3, 1967), show three timber lintels over this doorway marked "Existing." They are sized 9 x 14 inches, 9 x 8 inches, and 9 x 9 inches, and project 9 inches below the level of the gallery soffit. Evidence on the surfaces of these lintels would undoubtedly lead to more information about the original doorway enframement.

The original doorway as seen from the nave had classic renaissance detail, with a flat pediment supported by brackets and

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1. March 24, 1723/24, Bills & Receipts 1722 - green metal box, large vault, Old North Church. Might the phonetic spelling of the word "jambs" indicate an English accent?

2. See the section on Tower Entrance for a discussion of the need for the fanlight to light the newly renovated vestibule.

frieze, with double doors encased by panelled jambs and continuous architraves.[3]

5. The Side Aisle Piers

The eight north and south aisle "Pillars" are original. But missing since 1912 are the two half "Pillars" or pilasters which visually supported the east ends of the galleries. Below each of the upper gallery fluted columns, the gallery front panelling breaks out to reflect the pier below. This is the case where the pilasters were removed as well. (Paint Sample #14 taken where the northeast pilaster was once located under the gallery shows only the layers from 1912 onward, with bare wood beneath).

All the remaining piers have had their proper bases and pedestals removed, probably in 1806. In 1912 they only attempted a restoration of the pedestal rustication, and even then they did not approach the robust projection found in pattern books of the early eighteenth century, let alone a reflection of the cluster of the open pilasters above.[1]

The present base moldings (without completely removing them for investigation) seem to be nineteenth century replacements

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3. William Halfpenny's book, Practical Architecture, the 2nd Edition published in 1724 in London, shows in plates 21 & 22 such a doorway, entitled "A Table of Proportions Calculated from the Door of Inigo Jones." This is the sort of book master carpenters Tippin & Bennett would have owned. A copy of this book was owned by Edmund Woolley, master carpenter of the Pennsylvania State House (Independence Hall) between 1729-55. It is now owned by the Library Company of Philadelphia.

1. January 6, 1724/25, "Work Done . . . To Wainscoting the fronts of the gallery & casing the pillars 9 cappitalls." Foley, "Documentary History," p. 8, Item 85. May 17, 1726, "Vestry Votes: . . . that the underpart of the Pillars shall be Cased with open Pallasters with Rustick Pedestalls . . . ." Ibid., p. 10, Item #108.

now fastened with 1912 wire nails. (See Old Views, interior, post-1884 view of pulpit.) Obviously the slim nineteenth century pedestals were built to keep from interfering with pew and aisle space.[2] Further research may be possible to determine the original profiles of the pilaster bases and pedestals by examining the outer stiles behind the missing east wall half "Pillars," providing these stiles were left in place in 1912.

6. The West Aisle Columns

Suzanne Foley refers to the 1729 addition of two marbleized round fluted columns under the west gallery. Presently under this balcony are two cased piers which match those of the north and south aisles. The following documentation tends to support Suzanne Foley's theory. But as yet no documentation has turned up for removing the round columns and installing the present piers cased with a cluster of open pilasters.[1]

Putting round columns in this position was done by Christopher Wren in London, at St. James Piccadilly, and St. Clement Danes, Strand.[2] It may have been those two round fluted

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2. This same fate also befell the original column pedestals of Christ Church, Philadelphia.

1. Foley, "Christ Church," p. 75. It is possible that the square cased piers were installed to receive the present bracketed arches spanning between them. No documentation has been found for this addition. Paint evidence (see Samples 29-31) shows that the brackets existed during the second use of buff paint, i.e., 1806-1830. The arches now removed which spanned the outer bays and west bay were also added during this second use of buff paint. One is tempted to conclude they all may have been added c. 1806-1808.

2. Banister Fletcher, A History of Architecture on the Comparative Method, 17th Edition, (Scribner's Sons, 1963), p. 920, Illustrations A and C.

columns beneath the west gallery of Old North which prompted the miniature fluted columns above, built onto the railing of the organ loft (see Organ Loft Woodwork).

a. Documentation for West Aisle Columns as They Relate to North and South Side Aisle Piers

References to page number and item number refer to Foley, "Documentary History,"

Janaury 6, 1724/25, Tippin & Bennett Carpentry Account
"To Wainscoting the front of the gallerys
and Caseing the pillors _____ 55-00-0
for 9 Cappitalls at 10^{s} p. peice _____ 04-10-0"
(p. 8, item 85, and Bills & Receipts Old North Church)

December 9, 1727, Gibbs' painting bill:
". . . To 9 pillars 52 yd^{s} att 3/6 p yd _____ 9: 2:0
To 67: 1 ½ [yd^{s}] on y^{e} Lower pillars att 3/6 _____ 11:14:0
To Carving [imitation] 18 pillars att 5 [shillings] each _____ 4:10:0"
(Bills & Receipts, Old North Church.)

November 29, 1729:
"To [cash] Do Geo Bridge turng Collumbs No 316 £ 1:10: "
(p. 13, item 142.)

February 19, 1729:
"Articles of Agreement . . .Tho Tippin Joyner . . .To fix two Pillows [Pillars] round fluted Under the Gallery . . . No 328"
(p. 13, item 147.)

June 22, 1730 "To turning of two Collomns" #316 (p. 13, item 149.)

July 20, 1730 ". . . To Turning 2 Cullums . . . _____ 8:0"#318
(Item 152, p. 14)

November 4, 1730 John Gibbs' Account of Painting:
". . . to painting ye Pulpitt, Desk and Altar Rails & table 30:-:-
To finishing two pillars white Marble & carving y^{m} [them] 2:-:-
Boston Augst 26th 1731-"
(p. 15, item 164, and Bills & Receipts, Old North Church.)

April 9, 1737 Gibbs' Painting Bill:

"To painting ye Inside of Organ loft a Bright red and 2 pillars white marble _____ 3:10:0"

(p. 17 item 194.)

b. Discussion of Documentation

The bills for work done for the side aisle piers tend to support the need for two round columns under the organ loft. Note that the references are always to 9 or 18 units. If one counts the two pilasters against the east wall as half piers, then together this one pier can be added to the eight side aisle piers at the main floor and the same at the gallery. There is no known mention of the west aisle piers among these early construction bills.

Tippin's agreement in 1729 is clear that round fluted columns ("Pillows") were to be installed under the gallery. And it is clear that there were two sets of columns turned on a lathe, one costing £ 1:10, and one costing 8 shillings. The larger of the two sets could be the fluted columns put under the west gallery (the smaller could have been used at the pulpit or altar).

The John Gibbs painting bills also offer comparative prices for work done which is useful here. Apparently Gibbs did plain painting, marbleizing and imitation "carving" on the round fluted columns.[3]

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3. Carving is an unusual charge for a painter--unless it was for a painted imitation. This must be the definition as no actual carved capitals exist at the gallery piers for which there was a similar charge.

In 1727 Gibbs charged approximately £ 1 each for painting the gallery piers, and an additional five shillings for "carving" them.[4] Three years later Gibbs charged £ 1 each for fluting and marbleizing the round columns supposedly installed under the west gallery (one year after it was agreed to install them). These two £ 1 prices indicate features of comparable size.

Seven years later Gibbs painted imitation white marble on two more columns, the cost of which was thrown in with painting the inside of the organ loft (see paint samples for the insides of the railing #81-94). Depending on the extent of "ye Inside of Organ loft" each of these columns could have been painted for less than £ 1 each, and indeed these could be the existing small round fluted columns now supporting two of the four carved angels in front of the organ.

The small columns could well have echoed the lower columns below when they were added as part of "Beautifying and fixing up" the new organ.[5]

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4. He itemizes the latter as "18 pillars," i.e, the first floor and gallery pillars had imitation carved capitals.

5. Foley, "Documentary History", p. 16, Item 185, Vestry Votes, October 5, 1736. The Maurice A. Reidy Engineers, Drawing F-3, Framing Repairs, February 3, 1967, "West Balcony . . . Floor Joist Plan," shows that the posts below these small round columns were replaced. One would have wished to have been present to examine this detail to verify the original construction sequence.

For a discussion of the remaining two square fluted columns atop the organ loft, see the Paint Color Study and/or the Organ Loft section.

7. Organ Loft Woodwork

In the previous discussion on the now nonexistent west aisle "round fluted" columns, it was shown that they may have inspired the two small round fluted columns to be seen above at the organ loft. They and the gilded jig sawn panels beneath them were added in 1736-37, designed by William Price, the print seller and building committee member (see Organ Loft illustration included here, for 1737 composition and documentation).[1]

In 1746, when Thomas James Gruchy gave two glass chandeliers and the four carved angel statues to his church,[2] the Vestry voted that "ye cherubims [be] placed on ye top of the Organ." By comparing the post-1884 photograph of the Organ Loft (see Old Views) and the overlay sketch of the 1737 Organ Loft included here, the four angels in 1746 were placed on the two 1737 round fluted columns and two new square fluted columns. The square columns were inserted into the side "Cut Work" panels, shifting their position asymmetrically away from the gallery front panels below, bringing the cut work of the outer panels up tight to the gallery NW & SW columns.

Thus in 1759 when Thomas Johnston's second organ was completed, he billed for the following additional work: "By mending

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1. Suzanne Foley suggests that the gallery front was extended at this time. As the documentation does not include carpentry of this scope, this is doubted. See Foley "Documentary History," p 16 & 17.

2. See section on Glass Chandelier at St. Paul's Church, Otis, Mass. See Babcock, Christ Church p. 197. It was recorded in the Vestry Minutes that Gruchy "made a present to Christ Church in Boston of 4 Cherubims & 2 Glass Branches, taken by ye said Vessell." The source of these items is thought to have been pirated.

OLD NORTH CHURCH - ORGAN LOFT

CUT WORK PANELS, FLUTED COLUMNS AS OF 1737.
COMPARE WITH 1746 STATE, SEE POST-1884 PHOTOGRAPH OF ORGAN LOFT.

- APRIL 1 1737 WILLIAM PRICE, bill:
  "To drawing 6 large Punnels of Cut Work [6]
  To Ditto 6 smaller ..." (6)

- DEC 20 1736 JOHN BROCUS, voucher:
  "To Cutting 8 pannells for the Organ Loft ..."

- JAN-FEB 1736/7 JOHN BROCUS
  voucher:
  "Cutting 4 panels"

- APRIL 9 1737 JOHN GIBBS
  "To Gilding ye Cuttwork in ye front of ye Gallery and Organ loft, with prussian Blew and Vermilion and top ye Gallery — 20:-:-
  To painting ye Inside of Organ loft a Bright red and 2 pillars white marble - 3:10:0
  ...
  To painting ye Gallery Cedar with pretty - 3:-:-
  To 55 yds of Cedar finished att 4/6 p yd - 12:7:6
  ...

(see Foley, "Documentary History ...", 1958, p. 17)

DEC. 5 1737 JOHN GIBBS:
To painting ye Cherubims heads + fustoons + Drawing pannels under ye Arches Both Sides

DEC. 10 1736 ... That the Crimson Damask Altar piece be Appropriated for Curtains to the Organ Loft

DEC. 16 1736 ... Curtain Rods for the Organ Loft

the carved figures & new painting them 1:6:8 . . . By New painting the New pillows [pillars] & Sundry parts of the Organ loft 1:-:-."[3]

The Paint Color Study for this report found the fabric of the organ loft to be original, except for the book shelves added to the back side. The "Bright red" paint applied by John Gibbs in 1737 to "ye Inside of the Organ loft" was found on the west face of the gallery front and on the gallery west wall dado paneling. The pews appear to have been without paint in this early period.

8. The Organ Case

Paint samples show that the organ has not always been painted as now. In fact it has been black and gold only since 1913, having been painted all dark red in 1884 when the outer pipes were added to the case.

The samples also show that the major amount of carved work on the inner five bay case probably dates from the 1759, Thomas Johnston, second Old North organ. These parts all had an orange buff prime coat, with a dark red varnished finish, the "Mahogany colour" Johnston painted the case in 1759 (see paint chronology).[1]

An exception to this is the layering from the carved winged cherubs under the center pipes. The bottom layer here

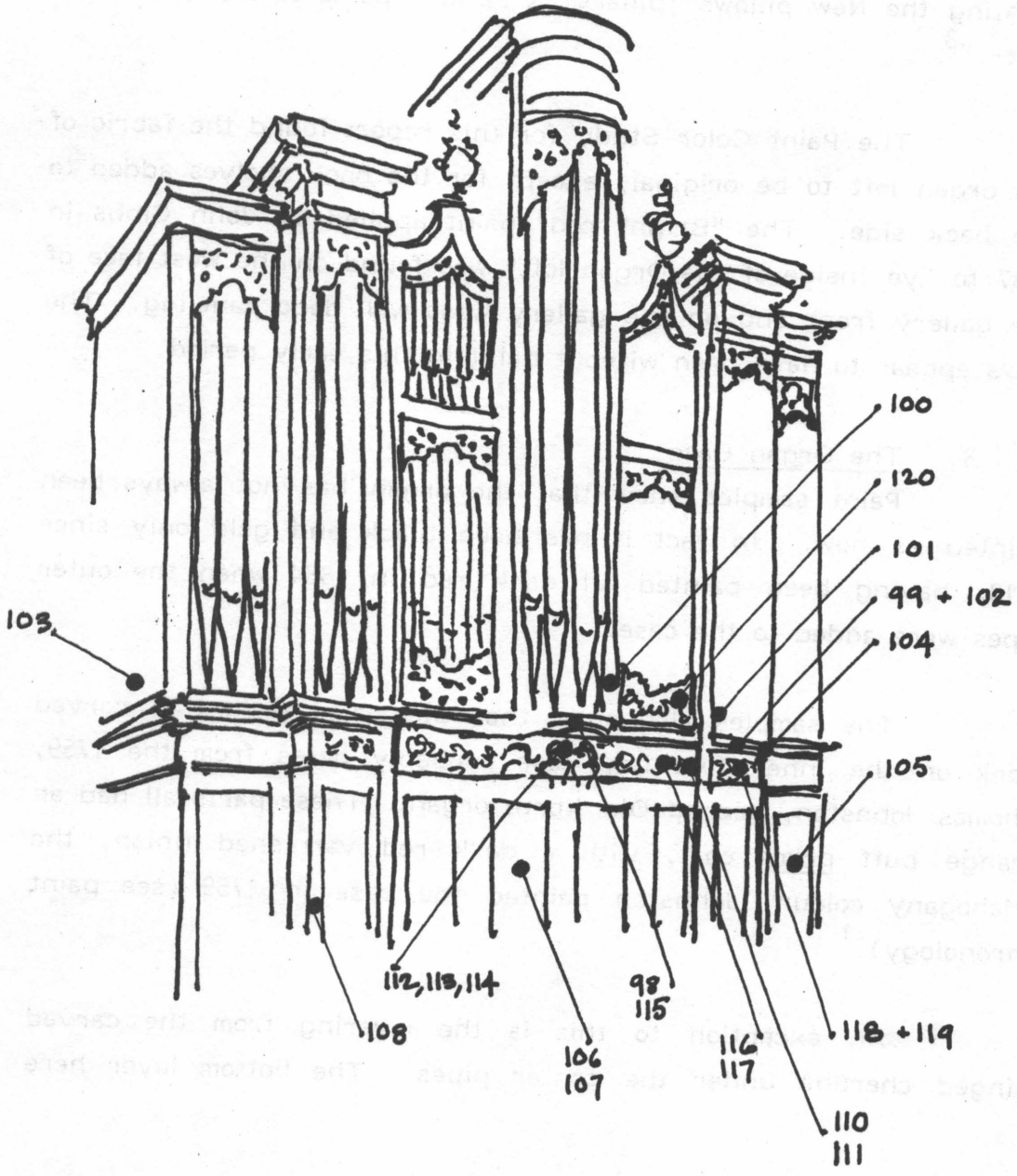
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3. Account of Thomas Johnston 1752-59, Microfilm 728015 15, p. 99, Boston Athenaeum.

1. Based on stylistic appearances, it is not likely that the case dates from a later period. Thus one can interpret all subsequent "rebuilding of organ" references as rebuilding the works. The outer bays, however, date from 1884. Compare pre- and post-1884 old photographs.

ORGAN PAINT EVIDENCE
OLD NORTH CHURCH

3/78, P.H. BATCHELER



All above samples have same ochre bottom layer, except:

#112, 113, 114 from cherub carvings which have bottom layer of dark red brown graining. Do the cherubs date from 1737 organ? While all else is 1759 Johnston organ?

#103 + 105 have fewer layers as they are from the 1884 additions - compare old photographs pre and post 1884.

#110 seems to be of a 1913 repair.

differs. The cherubs were primed with red iron oxide, and for a long period, had a finish coat of dark red brown graining. Could these cherubs possibly date from the first Old North organ of 1737, known as the Claggett organ? Their present placement, although centered prominently, does seem to be rather "pasted" onto the carved leaf frieze. Although Johnston's 1759 painting bill may refer to the carved angles installed in 1746 when it included "By mending the carved figure & new painting them," it could also refer to restoring the carved cherubs for the new organ case.

This study was made to open an avenue of research. It would be interesting to see how the paint layering on the guilded Bishop's miters compares to that on the Johnston carved work. Could they possibly be those painted by John Gibbs for the 1737 organ: "To gold for ye mitres . . ." (see copy of 1737 Gibbs' account included in paint chronology)?

John Fesperman suggested that the 1737 king's arms may have been incorporated in Thomas Johnston's case as well.[2] Mary K.D. Babcock suggests they were removed during the revolution. Mr. Fesperman says ". . . there remain evidences of its removal . . . the arms should certainly be restored to the center tower of the present Johnston case."

It is not recommended here to restore the king's arms, but it is hoped that this study will be continued with a re-examination of the evidence for the mounting method and placement of the arms.

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2. John Fesperman, "Music and Organs at 'The Old North' Then and Now," Organ Institute Quarterly, Vol. 10, No. 3, pp. 19-20.

9. "Cherubims heads & fustoons"

Painted decoration dating from 1727 remains beneath the presently white paint finish on the plaster surfaces just below the nave barrel vault. The decoration is repeated motifs of a pair of winged cherubim flanking vertical leaf festoons. These features could be important examples of early New England decorative art.

This embellishment may be seen in photographs dating from 1875 and those predating the Bishop Lawrence restoration of 1912 (see Old Views).

John Gibbs (Senior), a house and decorative painter, and Old North Church officer, may have been the artist.[1] John Gibbs submitted an itemized bill for painting work in the church dated December 5, 1727. His work was measured and its value confirmed on a parallel voucher of the same date. In both documents the work done includes references which can be interpreted as the painting of the sets of cherubims and festoons.

Gibbs' own bill reads:[2]

". . . To painting ye Cherubims heads & fustoons
& Drawing pannells under ye Arches 40:-
Both Sides
To 43 [yds] under the Bottom of ye Arches 3/6 7:10:0

The measurer's voucher reads:[3]

". . . To painting ye Cherubims heads & ye fusthoons
& the pannells under the arches the one side 20:0 -
the other side the same - - - - - - - - - - - 20:0 -
To 43 yds under ye arches att 3/6 p yd 7:10:0"

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1. Babcock, Chirst Church, p. 51.

2. Old North Church vaults, Bills & Receipts (Boston, 5 December 1727). The receipt of payment is signed by Mary Gibbs, wife of John Gibbs, Sr. Indeed, the bill appears to be in her hand. See the photocopy included in this report.

3. Ibid.

The word "arches" is key to the interpretation. This refers to the ten side vaults at "both sides" of the nave, and/or the five "the one side" and five "the other side the same."

A September 10, 1725 plasterer's bill tends to confirm this interpretation:[4]

> ". . . Bill for Plaistering in Christ Church
> to 400 & 64 yds of plaistering
> to whitening Ten Arches . . ."
> [i.e., to white coating the ten side vaults].

Why in both painting vouchers the word "under" the arches is used is questionable, when "between" would have been more accurate. Perhaps only the drawn "pannells" were under the vaults.

The £ 40 charged, indicates a considerable body of work when one compares it in the same bill to the charge of 10..2..0 for painting the cedar graining the length of 81 yards 1 foot of the gallery fronts. The £ 40 was a justifiable amount for art work consisting of twenty winged cherubs and festoons.

Because cherubs are a universal christian symbol, it can be assumed that the motif did not originate with John Gibbs. Examples of decorative cherubims which could have been available to Gibbs as design sources were the relief carving on gravestones and

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4. Foley, "Documentary History," p. 9, item 99.

engraved embellishments on New England ecclesiastical silver (c. 1665-1730).[5]

The inclusion of the cherub motifs in the church decoration could have been at the order of the first rector, Timothy Cutler, who on his sojourn to England for his ordination in 1722-23 had ample opportunity to view the use of this motif in church interiors.[6]

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5. The cherubs are said to be mannerist in style and could well have been done in the first quarter of the 18th century. According to Museum Curator Charles G. Dorman, Independence National Historical Park, (20 July 1977) they are excessively rare. Mrs. Nina Fletcher Little in a letter of March 6, 1977 wrote:

"I have looked with interest at the photo you sent of the interior of Old North Church. I must confess that I have no close acquaintance with cherubs of 1727 except as carved on 18th century gravestones. But as far as one can see in the murkiness of the photo, these would appear to have all the stylistic attributes. Beyond that I think it would be hard to say.

"The church must have had some very interesting decoration at different times during the 18th century, due no doubt to the connection of the Johnston family, ornamental painters to the elite of Boston."

Thomas Johnston installed and painted Old North's second organ in 1759. Thomas had two sons; William who is listed as one of the church's organists, and John, who is said to be a portrait painter (see Babcock, p. 140). Mrs. Babcock makes a further statement regarding John: "The portrait painter, whose murals remained long to adorn its (Old North Church) walls." Mrs. Babcock may have been referring to a mural which adorned the wall above the apse described in Charles Shaw's 1817 Topographical and Historical Description of Boston, p. 258 (owned by the Boston Athenaeum): "Above this [the chancel frieze] is a painting, the Descent of the Holy Spirit, finely executed by Mr. Johnson [sic] of Boston." The mural apparently survived until the 1912 restoration.

6. Babcock, Christ Church, p. 15.

Shortly after his arrival in the mother country, Cutler attended Christmas services at Wren's St. Anne's at Blackfriars.[7] It is curious to note that a cherubim motif appears in the spandrels above the gallery columns at St. Anne's. This configuration is seen again at St. Andrew's, Holborn, where there are also other architectural similarities.[8]

The tradition of using cherubims in Old North was perpetuated into the 1830s, beginning with the carving of the twin cherubims on the frieze of the Claggett organ casing (c. 1736) and continuing with John Gibbs Sr. painting cherubims on the organ panels directly below this motif.[9]

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7. Ibid., p. 11.

8. The cherubim motifs were recorded in the following folio: John Clayton, The Works of Sir Christopher Wren, The Dimensions, Plans, Elevations, and Sections . . . (London 1848-49). Copy at The Boston Public Library. At St. Andrew's, the gallery fronts were shown to be similar to those at Christ Church with bolection panel moldings, and at the first floor there are also piers with open pilaster fronts.

9. See the painting measurer's voucher of April 9, 1737.

> "To painting ye Organ wainscott & Beanched and Carving ye mouldings & Drawing four pannells 6 Cherubims heads with fustoons of Musick and Gilding under Presses & Shadowing moulding 35:-:-
>
> Old North Church, Bills& Receipts.

The item suggests that the six cherubim heads existed on the original casing panels below the carved frieze. The paint scrapings that have been taken from the existing panels do not indicate the presence of such decoration. Probably the four Gibbs panels were removed during the installation of the Johnston organ in the 1750s, with William Goodrich retaining the Johnston case (along with the 1736 twin cherubims) during his refurbishment of the organ in the 1820s. See Babcock, Christ Church, pp. 123-49 and Fesperman, "Music and Organs at 'The Old North'," p. 15.

The next appearance of winged cherubims at Old North was as decoration for the newly refurbished chancel in the 1830s. Four plaster cherubims with wings were installed above the altar and were joined in 1884 by frescoed festoons and other painted decoration.[10]

Paint samples taken above the southwest gallery ceiling vault reveal that the 1727 cherubim and festoon decoration (seen only in photographs predating 1912) still exist. From inspection of the several samples taken, it is clear that the two hundred fifty year old decorations have been protected by a coat of varnish and that no stripping or sanding of the original surface was done before the application of three coats of white paint between 1912-1976 (see Paint Color Study, Samples 1-4).

By comparing the paint layering, it was possible to differentiate between the decorated areas and the border areas.

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10. A scope of work for a large plaster contract of March 9, 1830 with Mr. Uriah Ritchie includes:

"New lath and plaster the chancel . . . 4 plaster ornaments to be fitted to the Corners below the Ceiling of the Chancel . . . ." Old North Church, Bills & Receipts.

Mr. Ritchie was paid $5 in May 1830 for ". . . making and puting up Images per aqt." Ibid., and his model for casting the images was made by Mr. Wm. H. Neville who on April 29, 1830 was paid $5 for ". . . Carving Moddle for Cherub. . . ." Ibid.

The frescoed festoons and other decorations of the chancel do not appear in the c. 1875-76 photographs but do appear in post-1884 views. In that year the Proprietors' Records note that the church interior was painted: "done by Mr. Van Brunt for [$]1300--he employed W.J. McPherson." T. Hall's Summaries of Proprietors' Records.

The layering of the decorated areas contains a thin red iron-oxide primer as a base, followed by a thicker tan oil paint, and then an uneven distribution of the various colors comprising the decoration itself. The colors in the decoration are understated and dark, possibly with different highlights used to define the subjects (i.e., cream coat for the cherubs' skin--see Sample #3). The paint layering in the border areas outside the decoration is markedly similar to the layering found throughout the church (Sample #4).

The aim here is to establish the existence of the cherubim and festoon decoration on the spandrels and open pilasters between the gallery vaults, and to recommend a further examination to determine the proper merits of these features. Such an examination should determine whether or not consideration could be given to exposing them to view for interpretive purposes. This would have to be undertaken by qualified fine arts conservators.[11] It is further recommended that a procedure for uncovering the cherubims could start with an analysis of the mediums of the top white coats of paint and of the varnish layer, for it would be important to choose a solvent that would remove the white coats yet not affect the varnish layer which could then be utilized as a protective isolation layer.

As this process would be both difficult and expensive, it may be valuable for interpretive purposes to at least consider uncovering the two sets of images that immediately flank the organ gallery.

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11. It has been suggested by consulting scientist Normal R. Weiss that infrared examination of the under layering may be possible with a videcon unit set on scaffolding.

10. The Apse and Chancel

The reconstructed study plans show that the apse had its original semicircular form until 1830. At this time a furred out plaster wall and semidome with skylight were introduced and remained in place until 1912. For the 1912 restoration, the architect H.C. Ross recalled the research process:

> On tearing out the chancel there was found the bottom rail of earlier circular panelling, and when the rear of the church was sand blasted it was quite evident that the original circular apse had been shut off. Investigation also showed that above the semidome of the chancel was another much older, beneath which were parts of the panelling as it now stands. This showed the width of the panels, and the location and width of the various rails were easily obtained from the stiles at either side, which had been left in place and used as furring on which to nail the laths. On tearing off the plaster at either side of the pilasters more panelling was revealed with practically all the vertical members in place, the panels and rails having been torn out at the time of building the chimneys which the pilasters covered. Other pieces of the panelling curved to fit the great brick arch were also found, indicating that the panels had continued up to the ceiling. When all the existing plastering of the chancel was removed, the brick jambs and arch of the great east window were revealed, even with part of the woodwork still in place.[1]

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1. Ross, "The Restoration of Christ Church," pp. 4, 6.

Obviously a substantial amount of original fabric survived, particularly original paneling stiles. The mortises of those indicated the position of original rails and thus the sizes of the panels, and formed the basis for the present paneling system. It is the detail treatment of this evidence which has been the subject of criticism. The 1912 restoration of the apse paneling has been described as having a "flat character."[2]

The documents, indicate that in May 1725 the Vestry recorded that "Cedar timber . . . for the alter &c is now sawing which when done the carpenters will immediately frame it for that end . . ."[3] The following October payment was made "for Raising the floar at the altar."[4]

The following year, in September 1726, the Vestry recorded agreement with "Mr. Bennett ye Carpenter about fixing up Battens in the inside of the Altar."[5] If one can interpret the word "Battens" here as having been bolection type applied moldings, the intent surely was to articulate the paneling system as at the gallery front.

Curiously, on November 17, 1729, a payment was made for "plaistering over the Communion Table."[6] This is difficult to

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2. Foley, "Christ Church, Boston," p. 82.

3. Foley, "Documentary History" p. 8.

4. Ibid., p. 9, Item 102. In the cellar, along the east face of the easternmost girder there are unused mortises which may have received the original framing for the chancel floor upon which was built the raised altar floor.

5. Ibid., p. 10, Item 114.

6. Ibid., p. 13, Item 138.

explain in light of the physical evidence found in 1912 which indicated the apse was lined with the cedar wood which the carpenters were to "frame" in 1725. Perhaps this description of "over the Communion Table" should not be taken so literally. Indeed they may have meant the wall which closed the nave barrel vault above the chancel.

Apparently the apse with a raised altar floor and three-pedestaled altarpiece, an altar rail with twisted ballusters and gate, and a table were completed at the same time that the canopied three-tier pulpit was finished. They were all painted by November 1730.[7] The question is whether or not the "Cedar timber . . . for the altar &c" was painted. If the fronts of the galleries were grained to look like cedar, then it would seem strange to paint over the very wood to be imitated. Yet the above 1730 bill lists: "To 150 yds on the altar piece painted three times over and puttying the cracks . . . at 2/6 . . . 18:15:-." In 1727 Gibbs listed only 81 yards to cover the gallery fronts, indicating that this is a large area. Thus we must conclude that Gibbs painted the entire apse area.[9]

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7. Ibid., p. 9, Item 102; p. 14, Items 152 and 160; and November 4, 1730 Painting Bill addressed to Mr. Monk & Mr. Padan, church wardens, possibly in the hand of John Gibbs. Bills & Receipts.

8. December 5, 1727, John Gibbs Bill, Bills & Receipts, Old North Church vaults.

9. The use of the words "altar" and "altarpiece" in the decumenttation must be interchangeable along with what we call the apse. In 1739 John Legg was paid for "To plaining ye Alttor--1:4:0". Foley, "Documentary History," Item 201, p. 19. This particular reference is very hard to pinpoint. It is almost impossible to plane architectural woodwork in place; one must assume he planed a new piece added to the composition.

Why Gibbs needed to putty the cracks and paint the woodwork is yet another question. Woodwork expands and contracts constantly. In fact paneling systems were developed to allow this motion. In the time between the installation of the cedar paneling in 1725, and its painting in 1730, there must have been shrinkage in the wood, perhaps even splitting of the panels themselves (particularly if the nails which fastened the "Battens" happened to penetrate the panels). Perhaps the very need for puttying cracks and painting in 1730 foretold the need one hundred years later to hide the old paneling system behind a new lath and plaster surface.

In 1812 Mr. Shubael Bell, senior warden of the church, had the great east window closed up in order to mount his gift of a new altarpiece, including the painting of the Last Supper by

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10. For mention of the east window being closed see Shaw, Topographical and Historical Description of Boston, p. 258 and Priorietors' Records 1806-1840, April 5, 1812, p. 26. The "Table of Commandments" and scriptural texts which Shubael Bell gave the church (and which presently are in the apse, reframed in 1914) replaced the original 1736 Ten Commandments ordered by Vestry Vote. See Foley "Documentary History," p. 17, Item 188. Apparently the original creed is not as in present prayer books - it omits the words "descended into Hell," which were added per policy of c. 1789. The original texts survive at Christ Church, Quincy. When they were first moved from Old North Church they are said to have been given to St. James Church, Greenfield, Mass. This is possibly confirmed by a painting bill of work done for Shubael Bell which records: "August 20, 1814 . . . to Painting Tables for Church in Greenfield ____ 60.00." Painting Bill of J. Smallidge 1808-1818, Bill & Receipts, Old North Vaults. The text, painted on a triptych of a five foot wide panel flanked by two and a half foot wide panels, may have been freshened with new paint ready for their new home. Years later the triptych was returned to Old North Church where it was hung on the west wall of the gallery, near the organ. Recently it was loaned to Christ Church, Quincy, where it now hangs in the narthex. Telcon with Rev. Steele Martin, Christ Church, Quincy, Mass., February 1977. A fine arts professional should verify this history.

John Penniman, and "a new Table of the Commandments with other scriptural texts. The whole making one grand and masterly performance both as to the Design & offices in the Church."[10] Shubael Bell was so anxious to have his new altarpiece seen that he was given permission "to move the Pulpit and sounding Board from the center, to the north side of the church," to assure a clear view of his gift.[11]

An 1817 description of the church mentioned the bracketed, recessed panel pilasters supporting a flat pediment around the apse opening. As yet these are not fully documented, but the 1817 description shows they had a practical purpose: "The flues of the stoves are inclosed by pilasters, supporting an entablature and cornice over the chancel . . . ."[12]

The work of closing up the east window in 1812 may not have been well executed, or the effect may have been very dark. For whatever reason, the decision was made by 1830 to erect a plaster and lath partition lining the apse and a skylight. The Shubael Bell altarpiece was rehung and new embellishments added: a new altar rail, a new pulpit within the rail, four winged cherubs cast in plaster and attached to the wall above the Penniman painting, a golden "Ray" around the new skylight at the peak of the apse and four carved urns on the altarpiece.[13] The

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11. Ibid., Proprietors' Records, 1806-1840, March 30, 1812, p. 24.

12. Shaw, Topographical and Historical Description of Boston, p. 258. See the section of this report dealing with the documented stoves for the placement of the 1792 stove.

13. "The Wardens of Christ Church to Joseph Debell . . . To Carpenters work done . . . 1830"; Peres Loring measurer's account June 1830; sketch of the skylight roof layout, not dated; contract with Uriah Ritchie for plastering including "new lath & Plaster the chancel," March 9, 1830; "Christ Church to Wm. H. Neville," 1830 April 19-May 29; "The Proprietors of the North Church to Prall & Browne," May 8-20, 1830; "Warden of Christs Church to Uriah

photographs of the chancel (see Old Views) taken c. 1876 show this final composition.

In 1881 a description of the chancel quoted the painted text in the pediment frieze above the apse seen in the above 1876 photograph:

> Above the illuminated text in the chancel . . . one reads the dedication of a century and a half ago, 'This is none other than the House of God, and this is the gate of Heaven.' Above this is a heavy drapery in dark oil colors, with the golden halo crowning the oval. Below it is the 'descent of the Holy spirit, . . .' the dove above three little cherubs with fat little faces and tiny little wings appearing in three little niches; the work of the artist Johnson. Below them is the conception of the Lord breaking the bread and blessing the wine by Mr. Penniman . . . .[14]

Along with the rest of the church the apse walls received decorative painting by 1884 (see Old Views, post-1884 photograph of the chancel).

Ritchie" May 1830; Rufus R. Cook painting account June 14, 1830. Bills & Receipts, Old North Church vaults. On July 23, 1860, the Proprietors' recorded: "Two tablets to be put in front of the 2 doors behind the Communion table -" Thomas Hall's Summaries of Proprietors Records 1854-1875, p. 73. This statement is not explainable as yet for it belies the composition of the 1812 altarpiece.

14. H.W. French, "A famous Old Church," Potters' American Monthly, Dec. 1881, Vol. XVII, No. 120, p. 481-84. The description goes on to say: "Below this there are four oblong tables illuminated in an old text. The inner ones are comparatively modern, filling the place that was previously the door leading from the vestry to the pulpit, but the outer ones were originally placed there." This quote seems to substantiate the document cited in the previous footnote.

11. Vestry Door Jamb Panels

The panelled jambs of the doorway leading from the north aisle to the vestry have the same profile as the original first floor pew doors. This detail, and the many layers of paint on the jambs, indicate they are original (see Paint Sample #35). Apparently at one time, perhaps 1912, when the vestry floor elevation was raised, the doorway opening was reduced by that change in level.[1]

In the nineteenth century, a flat pedimented and bracketed enframement with open pilasters was applied to the west face of this doorway. It was hoped through paint sample comparisons to date this addition, but the samples were inadequate (see Samples 69 x-z). Stylistically the enframement looks to be c. 1806-1808 (see Old Views, Interior photograph of the chancel area dating c. 1875).

12. The Pulpits, Reading and Clerk's Desks

Documentation

The First Pulpit (a temporary one)

1723 - March 24th work done at Christ Church...Thos. Tippin & Thos. Bennett "...for fitting up a pullpit and Desk and Seats all over the Body of the Church for fitting up the Rails at alltar...06:-10-0."[1]

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1. No pegs can be seen related to the bottom rail, and the bottom panel quarter round surround moldings are applied, i.e., the panel has been removed and cut down in height.

1. "Bills & Receipts" "1722-."

1724 - The carpenters Tippin & Bennett submitted a bill with one item reading: "for hanging the Canopy--0-10-0."[2]

1726 - Dec. 12 "...That a pew be built by the pulpit ranging with Capt. Temple's for the use of Capt. Wells."[3]

1727 - July 17 "...To 1 p black drugget to Line the Pulpit...46 yds."[4]

1727 - "Work done at Christ Church June 16th 1727...Nails & Covering the Pulpit with Mourning...1-0-0."[5]

The Second Pulpit (for the Finished Original Church

1729 - Feb. 19 "Article of Agreement between Thos. Tippin Joyner and Willm Patten, John Howard and Willm Price on the part of Christ Church For Work to be done in the said Church by the said Thos. Tippin Vizt. First. The pulpitt & Canopy to be according to the Draft now given him together with a handsome Stairs & Rails, reading Desk & Clark Desk and two pews and all other work belonging thereunto...to be compleated and finished...before the Tenth of June next which will be in the year (1730) Tho Tippin." On the

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2. Ibid.

3. "Vestry Votes 1724-1802," p. 10, Old North Church.

4. "Documented History of the Building of Christ Church," Item 124, p. 11 (original source not specified).

5. "Bills & Receipts."

reverse side is a receipted payment "in full" dated October 16, 1730.[6]

1730 - July 12 "Disbursemts Dr to the pulpit knee." July 20, "To Twisting of 4 dozen of Bannisters...To Turning of 2 Collums - 8:0"[7]

1730 - Sept. 24, "To pr of hinges for the Pulpitt with 28 wood screws to them." Sept. 16, Gabriel Herbert "For Work done...for Carving 3 posts £ 5--"[8]

1730 - Nov. 30, "...to painting ye Pulpitt, Desk and Altar Rails & table 30:-:-."[9]

1730 - Dec. 10, "Rec'd...in full for a oake of timber to Hang ye Canapee for ye Pulpite."[10] Note: in 1912 it was determined that the canopy hung from an old timber found in place to the north of the chancel.

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6. Photostat of original in vaults Old North Church, "Photostats for Mrs. Babcock."

7. Foley, "Documented History," Item 150, p. 13, Item 152, p. 14. The latter item was possibly for the altar rail.

8. Ibid., Item 159, p. 14, Item 155, p. 14. The latter item might have been for the altar.

9. "Bills & Receipts," John Gibbs' Account, also Foley, Item 164.

10. Foley, "Documentary History," Item 167, p. 15, Voucher #336, Old North Church.

1733 - "...to make a Large cushing (cushion) for ye
Reading Desk fringe _____ £ 0"16"0
to make a furniture for ye Reading Desk Lin'd
wth red linen and fringed _____ 0"10"0
to 5 yd ½ of feathers to fill D° at 3/6 _____ 0"19"3
to 1 yd 3/4 of Ticking to Line D° _____ 0"13"0
To three nails and Soweing Silk used to ye whole _ 0"9" 0
To Stools stuffed wth Curled hare in [?] and
Covered with Crimson Cheney trimed with Lace
and garnished wth Brass nails @ _____ 0"10"0[11]

1736 - July 5 "To a post for the pulpit
To a knee
To a Board to Line the post
To a giste" [joist ?]
July 6 Smithwork for the pulpit post (Edward Lack)
"To 5 Boults & Rodds...To Spiks 2 lb"[12]

1737 - April 9 ". . . To painting ye pillar white marble
on stone colour of ye Pulpitt - 1:10:0[13]

1774 - April 21"...paid Mr. Newman for scouring the Altar pulpit
Desk &c twice since Easter last..."[14]

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11. "Bills & Receipts," Nov. 9, 1733, by Edwd. Paine. It would be valuable to examine the Otis Reading Desk for possible evidence of tack holes suggesting interior lining.

12. Ibid., "Bills & Receipts."

13. Ibid., "Bill & Receipts." - John Gibbs.

14. Warden James Sherman Acc'ts - Microfilm 728015 15, Boston Athenaeum.

The Third Pulpit (Centered on Chancel)

1806 - Dec. 15 "...your committee represent that they have proceeded with the alteration of the pews, pulpit, reading desk and Stairs, agreeably to the direction of the proprietors as for Vote of 12th October last past."[15]

c. 1806 - "Plan of the floor of Christ Church, after the alteration in 1806..." (see Old Plans).[16] Centered before the "Altar" is a rectangular box with the "Desk" at one side and the "Clerk" at the other. Centered in this is sketched a small rectangle possibly indicating the position of a raised pulpit. Apparently along with the change from box pews to slip pews this arrangement was made to take up less room and to make the pulpit more visible to the enlarged congregation.

1812 - March 20, "to [painting] Stairs Desk &c Cedar Colour 41½ yds @ 30 $12.45."[17] This item was interspersed with painting near and around the altar.

The Third Pulpit (North of Chancel)

1812 - March 30 Shubael Bell presented to Old North, a painting of the Last Supper and a new altarpiece with a decologue, and to allow full vision of these additions it was "Voted that Shubael Bell Esqr. be permitted to move the

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15. Proprietors' Records 1806-1840, p. 5.

16. Ibid., Proprietors' Records 1806-40, plan entered between entries Dec. 21, 1806 & March 30, 1807, p. 8.

17. "Bills & Receipts," Christ Church to J. Smallidge 1818.

Pulpit and sounding Board from the center, to the north side of the church."[18] A sounding board on the center line of the altar would have been a great obstruction.

1826 - June 2 — Reading Desk alterations were ordered.[19]

1826 - "...trimming desk & pulpit..." (item in upholstery bill).[20]

1830 - Plan shows a small rectangular form marked "Desk" to the north side of the chancel, showing that Shubael Bell's wish to move the pulpit was carried out.[21] (See Old Plans).

The Fourth Pulpit, "within Chancel"

1830 - March 14 — "Voted to move Pulpit & Reading Desk within Chancel."[22]

1830 - March 16 — "to removing the Furniture [old pulpit, etc.?] from the Church $0.50."[23]

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18. Proprietors' Records 1806-40, p. 24.

19. Ibid., p. 60.

20. Bills & Receipts.

21. Manila folder No. 53, Old North Church vault.

22. Proprietors' Records 1806-40, p. 111.

23. Bills & Receipts, The Proprietors of Christ Church to Daniel Conent 1830 Jan-March.

1830 - March 25 "To Carpenters work done...for Chancel pulpit &c"[24]

1830 - May 28th "11 Days Work in Shop on Leaves @ 9/16.50."[25] This refers to carving the leaves decorating the pulpit support (see post-1884 View of Chancel and Southeast Corner).

1830 - June "I have Measured & valued...the Carpenters Work . . . Mr. Joseph Debell . . . extra from contract . . . and find . . . as follows . . . Pulpit, Circular Panels, Brakes & Mitres, (extra from straight panels) extra on Standard Under Pulpit and under Stairs 21:20."[26]

1830 - June 13 "To Painting & Bronzing Leaves of Pulpit $5.00."[27]

1830 - June 3 "1 Mortice Latch - for pulpit door -- "[28]

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24. Ibid., The Wardens of Christ Church to Joseph Debell, 1830.

25. Ibid., Bill of Wm H. Neville for carving new work in chancel area - 1830 April 19-May 29.

26. Ibid., Peres Loring Surveyor, June 1830.

27. Ibid.

28. Ibid., Charles Brooks--Hardware bill.

1830 - July 20th — Upholsterers itemized bill including:

"Trimming Desk & pulpit _____ $5.00
Lining do do _____ 4.00
15 yds. Crimson moreen do 2/3 ____ 5.62½
Tax [tacks] & Binding do _____ 1.37
remaking finding moreen &ct pulpit
Cricket _____ .75
Cushing [cushion] for pulpit Seat __ 2.00..."[29]

1830 - July 7 — Letter from Rev. B.C.C. Parker of Lenox, Mass. to the Proprietors of Christ Church, Boston.

"Since I had the pleasure of conversing with you in Boston a few days since on the subject of an application of the church at Otis to the Proprietors of Christ Church for the old stove, chandelier, chair, supports for stove funnel, and any other unemployed articles that might remain after the repairs of your edifice were completed capable of being made serviceable in the edifice at Otis, I have conversed with some of the members of that supplicating society - under my charge - In their opinion the repesentation from Christs Church of the old pulpit would be highly acceptable. They have estimated the cost of a new one & the probable expense of transportation of that from Boston, & deem the acquisition of the one now laid aside in the

29. Ibid., Christ Church to Edwin Phillips Aug. 31, 1830.

Church yard of Christ Church a considerable object...."[30]

1830 - Sept. 8 — After Rev. Parker presented to the Proprietors the need for furniture at the new church in Otis, Mass... "it was Voted That the Pulpit [the third?] and the glass chandelier formerly used in this church be presented to the Episcopal Church in Otis, Ms."[31]

1831 - Oct. 15 — "Sales at auction by order of Mr. Clark... 1 Stove 12.50 1 do 22.50 (less charges)"; i.e., may we assume a stove did not go to Otis?[32]

1845 - Nov. 4 — "...lamps for pulpit"[33]

1846 - Jan. 20 — "...four shades for lamps" for pulpit & reading desk see the Old Views, 1878 and post-1884.[34]

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30. Letter in Manila Folder (among other mss items) in Old North Church Vestry Office file drawer.

31. Proprietors' Records 1806-1840, pp. 119-20.

32. Bills & Receipts. 1800-1835.

33. Bills & Receipts 1835-59.

34. Ibid.

The Fourth Pulpit (outside Chancel)

1860 - July 23 — Proposed to place pulpit and Reading Desk outside of Chancel Rail.[35]

c. 1884 — A floor plan shows the above proposal was carried out, as the pulpit and reading desk are shown outside the chancel rail.[36] This position also shows in the post-1884 photographs.

1906 - — Willard French conjectured that the "Prince of Wales" feathers under the pulpit extant at that time had originally been used with the 1730 canopy.[37] This is now proven in error by the May 28, 1830 bill for carving the leaves of this, the fourth pulpit.

The Fifth Pulpit - the Present Pulpit

1912 - — Bishop William Lawrence writing of the 1912 restoration: "The records said that the pulpit had been given to Saint Paul's Church, Otis, in Berkshire. At my request friends drove to Otis, took a photograph of the present pulpit, which, alas! turned out to be a modern affair. Christ Church pulpit had doubtless gone to

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35. Proprietors' Records 1854-1875, p. 73.

36. "Ground Plan of Pews...by J. H. Krey V. CIR." A companion drawing of the gallery plan is dated "-1884-". These plans were found among Christ Church papers at the Boston Athenaeum by DSC Historian John Luzader.

37. Architectural Record, March 1906. p. 218.

kindling wood long ago. Hence the ancient pulpit in Trinity Church, Newport, with sounding-board, was taken for the model. The clerk's desk was reconstructed, the whole interior adapted to the original plans, and a chaste white paint covered all except the mahogany edges of the woodwork."[38]

1913 - "The pulpit was placed exactly under the spot where the sounding board formerly hung, a position which corresponded with that indicated on the old plan. An oak timber eight inches square was discovered in the roof space running from the east wall to the front truss. It was pinned to the truss by an oak pin over a foot long, and as pins were not used in any of the alterations, this indicated its age as contemporaneous with the erection of the church. A hole in the centre seemed to have been the iron rod supporting the sounding board and is now being used for that purpose."[39]

1914 - Feb. 14 - Lillian B. Clark (Mrs. Albert B.) of Lee, Mass., wrote Bishop William Lawrence imploring him to believe that the St. Paul's Church, Otis, Mass. Pulpit "is the one" pulpit

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38. William Lawrence, Memories of a Happy Life, Boston: Houghton Mifflin Co., p. 309.

39. Ross, "The Restoration of Christ Church," p. 5.

from Old North Church and anxious that "all difficulties will be overcome and that the pulpit will be returned to its original church," despite the fact that "some of the people [in Otis] feel strongly on the subject and will not easily allow that pulpit to be retuned to the giver."[40] Mrs. Clark did not realize that the reason the Otis pulpit was not employed in the 1912 restoration was that upon inspection the architects thought it "modern" and "it was necessary to design a new pulpit."[41]

1947 - The Otis pulpit again is thought to be that built in 1729/30 for Old North Church:

"In this little church stands a diminutive pulpit. I have been told that changes had been made in it and that the central part was as it always has been since its reception in 1830. There is a little wooden door through which the clergyman enters, and inside the paint is a melancholy drab. This item about the color of this paint may seem unimportant, but it is the original color used in Christ Church interior and has never been changed in the pulpit at Otis. When Christ Church

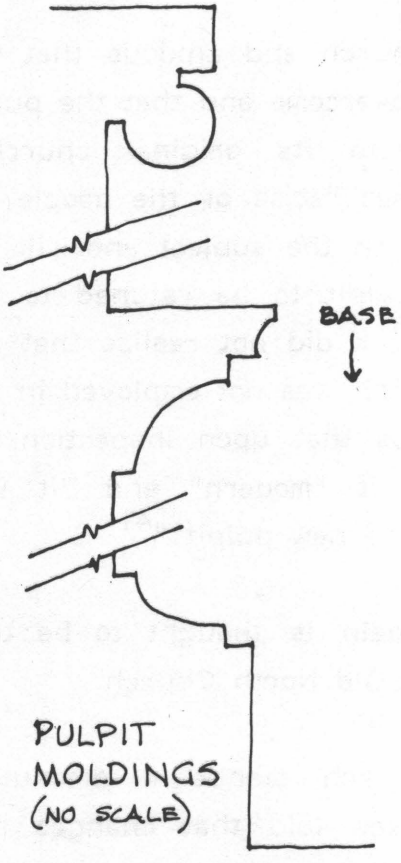
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40. Scrapbook No. 49 May 1913 to --. Vicar's office, Old North Church.

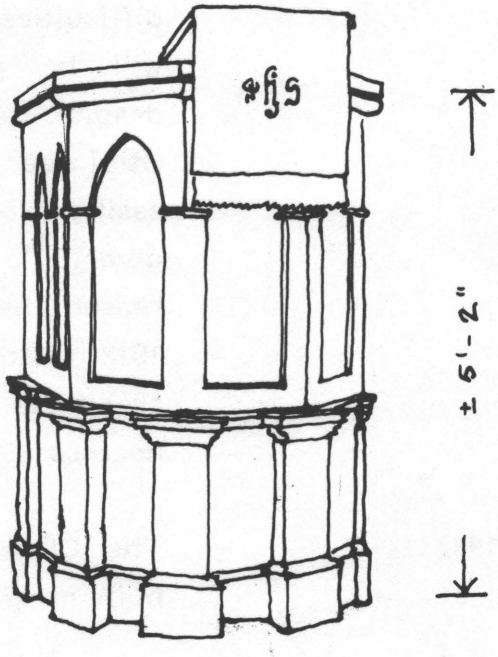
41. Ross, "Restoration of Christ Church", p. 5.

ST. PAUL'S CHURCH, OTIS, MASS.

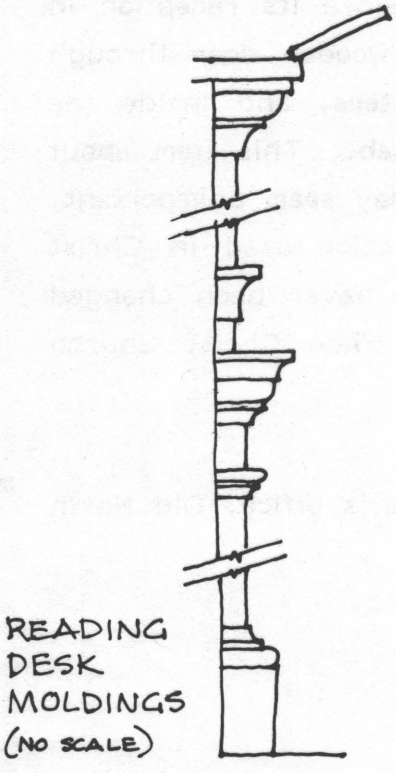
P.H. BATCHELER, 2/27/77.



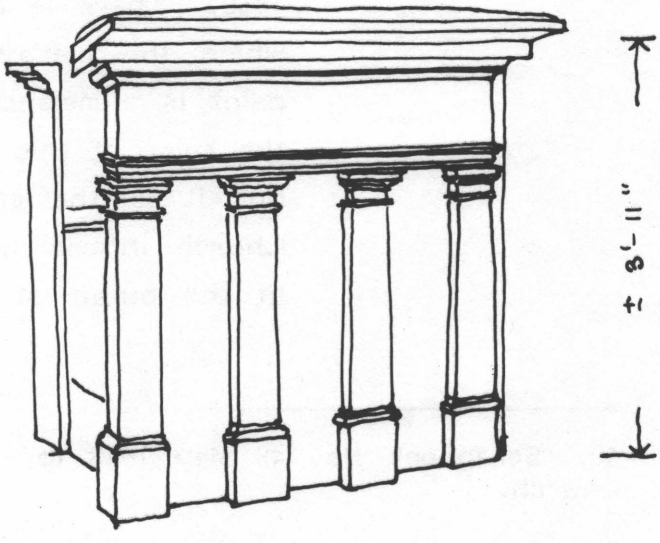
PULPIT MOLDINGS (NO SCALE)



PULPIT



READING DESK MOLDINGS (NO SCALE)



READING DESK

> was restored in 1912, I presume that a committee investigated the pulpit but decided that it was not sufficiently beautiful, possibly not authentic, to be returned or copied for Christ Church. There is no record of any change in the pulpit since the early days of the church, and I am very strongly of the opinion that this is the original pulpit built by Tippen and Bennet in 1729."[42]

It should be noted that the interpretation of the number and placement of pulpits presented here agrees with that of an unknown author who wrote "The Restoration of the Old North Church."[43]

13. The Pulpit and Reading Desk at St. Paul's Church, Otis, Massachusetts (and their possible origin at Old North Church, Boston)

The St. Paul's pulpit and reading desk were photographed and examined on February 27, 1977 during a brief, cold visit. Admission to the church in Otis was through the courtesy of Mr. Peter Derby (P. O. Box 272, Lee, Massachusetts, 01238).

Pulpit - Physical Appearance

The pulpit of St. Paul's Church is two-tiered, five-sided, standing five feet, two inches above the raised chancel floor,

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42. Babcock, Christ Church, pp. 198-199.

43. "The Restoration of the Old North Church," The Church Militant, January 1913, pp. 6-8.

backed up against the altar wall. The top tier has a simple Gothic arched panel motif in each of four exposed sides. At the "spring points" of the "arches" a simple fillet is applied to echo impost moldings above pilasters. The fifth side that is hidden has a simple recessed panel door hung on butt hinges. The top tier is crowned with a cornice of a squared cap and large section three quarter round bed molding. The bottom tier, more robust in character, reflects the number and angle of sides in the top tier, and at each pair of top tier pilasters (i.e., panel stiles) the bottom tier visually adds support with a projecting pedestal. The base moldings and cap moldings of the bottom tier project and return around each pedestal. The bottom tier base and cap moldings both have cavetto bed moldings making the bold transition from the projecting wash board to the face of the pedestal, and from the projecting cavetto fascia of the cap to the pedestal.

In both tiers of the pulpit the molding styles appear to originate from the first half of the nineteenth century. Indeed, the Gothic arched panels of the upper tier appear closely related, perhaps by design, to the Gothic arched windows of the very church in which the pulpit sits.

Suspecting that this pulpit may date and originate with the pews of St. Paul's, their paint layering was examined (samples were taken and examined under a 7x-60x binocular microscope). Both have a present finish of painted graining.

The paint layering on the pulpit (taken from the pedestaled bottom tier--north face of pulpit) was: wood base; pink undercoat (Munsell color notation 10 R 8/6); varnish graining. The paint layering on the north front of the pews in the southwest corner of the church was: wood base; cream undercoat (Munsell

no. 2.5 Y 9/2) having no apparent dirt or skin showing it was not a finish layer for long; a well bonded thin pink undercoat (2.5 YR 8/4); varnish graining.

This result does not prove that the St. Paul's pulpit and pews have the same origin. Nor does it disprove it, in that the pews could have been first painted cream with a later change in the color scheme to graining in time to finish the pulpit in that fashion. On the other hand, the pulpit could have been made by someone else; thus, the graining pink undercoats do not exactly match. This allows the possibility that the pulpit could have been brought to Otis from Boston.

Pulpit Conclusions:

From the physical evidence and the foregoing documentary chronology pertaining to the Old North Church pulpits, the following points regarding the Otis pulpit are suggested:

1. The Gothic top tier of the pulpit definitely does not date earlier than c. 1830 and probably was made for St. Paul's Church, Otis (this could be confirmed by examining the nails holding the moldings).

2. The bottom tier (approximately two feet high) could have been imported as a discarded part of another pulpit. The classic origin of its pedestals "remove" it from the Gothic motif of the top tier and suggest it originated in a classic milieu, and its polygonal form suggests it was part of a pulpit. Its cavetto moldings tend to place it in the early nineteenth century (a fact which could be confirmed by examining its nails). From the single paint layer of graining its history of use was short if one considers the numerous layers found on the original

woodwork of Old North. In studying the documentary chronology of Old North pulpits, possibly the Otis bottom tier could have been a part of the "furniture" removed from Old North Church March 16, 1830, having possibly been built in 1806 as part of the third Old North pulpit.

Reading Desk - Physical Appearance

The reading desk at St. Paul's has a front panel which is articulated with four engaged flat pilasters supporting an entablature upon which is a sloped reading shelf. This front measures ±45" high by ±45" wide. The order of the architectural motif is a mixture of Roman Tuscan and Doric. The pilaster bases have a simple torus surmounted by a cavetto (i.e., Tuscan). The capitals include a Doric necking, a Doric bed mold of ovolo and cavetto, and a Tuscan cap or listel. The architrave of the entablature has two flat planes, the top one crowned with a Tuscan listel. The frieze board is flat. The cornice is a Doric bed mold of ovolo and cavetto. The scale of the articulation is more delicate than the robust treatment of the lower tier of the Otis pulpit.

The reading desk backs up to the altar wall. Its entrance is on the south side, and a flat board wall encloses the north side. The front panel southernmost pilaster and entablature return the width of a full pilaster onto the south side, the crown molding raking to the slope of the reading shelf. Curiously at the north side this crown returns horizontally on itself.

The present surface finish of the reading desk is painted graining. Samples of the paint layering were taken at three locations as follows:

The north flatboard wall:

wood; pink undercoat 2.5 YR 8/4; varnish graining.

The south return of the flat frieze board:

wood; pink undercoat 2.5 YR 8/4; varnish graining.

The face of the northern flat Doric-Tuscan pilaster:

wood; cream 2.5 Y 9/2
bright yellow 5 Y 8.5/8 (with a good bond onto the clean cream layer beneath);
varnish graining with red pigments;
pink 2.5 YR 8/4;
varnish graining.

This divergent reading demands further samples to determine exactly which parts of this furniture belong to which era, for obviously the front articulated panel has a longer history than the sides. Indeed, the history of its paint layering is longer than the bottom tier of the Otis pulpit. And the front articulated panel certainly suggests an origin of a more sophisticated architectural context.

Reading Desk Conclusions:

From the physical evidence compared to that of the Otis pulpit, and the documentary chronology pertaining to the Old North Church pulpits, reading desk and clerk's desk, the following points regarding the Otis reading desk are suggested:

1. Its history predates occupancy in St. Paul's at Otis.

2. Its architectural motifs could be eighteenth century in origin.

3. In plan its square or flat front suggests use as a reading desk or clerk's desk. And due to its small scale it, more than likely was part of only a clerk's desk if it came from a church of the scale of Old North, Boston.

4. Precedent at Old North Church for the reuse of available material during alterations[1] allows the possibility that the Otis Reading Desk survives as part of at least the third set of pulpit-reading and clerk desk furniture, but perhaps even as part of the second (1730 reading desk or clerk's desk). Indeed, the cream paint layer possibly could represent the "Stone Colour of ye Pulpitt" billed for April 9, 1737. To be able to go so far as this last suggestion, however, it is imperative that the nails used in assembling the moldings of the articulated front be examined to see if they are hand-wrought and therefore likely eighteenth century, or cut and therefore nineteenth century. Other paint samples should be taken to see if this bottom cream layer has anywhere developed a dirty surface skin of long time exposure which the sample taken did not have.

If further evidence proves it to be of nineteenth century origin, then we must agree that this reading desk may date from the third set of furniture of the 1806 alteration period which it indeed could have stylistically. In this latter, more likely, case the paint layering sequence would be further explained by saying that the lower graining sequence of bright yellow and red pigmented

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1. From the documentary evidence we know that on December 12, 1806, not only the first floor pews were rearranged, but alternations were made to the "pulpit, reading desk and Stairs . . ." and at this same time pews of the south gallery were also to be changed (see Proprietors' Record Book 1806-1840, October 12, 1806, p. 1. Apparently alteration meant change in layout and form by reusing old materials in new forms. A raised paneled front of an old gallery long pew, which matched that now used in the north gallery, was apparently utilized at the first floor center range of pews facing the altar. See the c. 1884 photograph from the altar facing west - Boston Public Library, Print Department. That this panel molding detail was simpler than the rest of the first floor pew fronts which were being reused, was solved by having this paneling face only the Vicar.

varnish may have been that charged for on March 20, 1812 "to [painting] Stairs, Desk &c Cedar Colour." The next pink based graining layer would then have been applied upon arrival in Otis along with the rest of the Otis furniture. The fact that the pulpit bottom tier paint layering does not parallel that of the reading desk suggests a different history. This tends to indicate that the pulpit bottom was made for St. Paul's despite its unrelated architectural style, and that only the reading desk originates from Old North Church, Boston.

14. Lighting - Old North Church

Documentation

1720s "Work done at Christ Church . . . per Thos Tippin Thos. Bennett . . . for hanging the Sconces--01-00-0."[1]

1724 ". . . For puting in Collors and preparation for the Branches--0-3-6." (Tippin and Bennett carpenters' voucher).[2] The "Collors" were installed at the nave ceiling for the support of the two large brass chandeliers which had just been donated to the church by William Maxwell (see Babcock, Chapter "The Branches," p. 66). These brass chandeliers were first hung from ropes and then from the decorated twisted irons still used today.

c. 1746 "2 Glass Branches" were apparently taken by a privateer from a French ship. The privateer's

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1. Bills & Receipts, "1720 -," Old North Church vaults.

2. Ibid.

captain was a parishioner and proprietor of Old North Church. The Vestry voted on June 16th, 1746 that these glass "Branches be hung in ye Body of the Church."[3] Where the glass chandeliers were hung within "ye Body of the Church" is speculative; perhaps at either side of the organ, or possibly under the west gallery flanking the center entrance.

c. 1760 There are eighteenth century Christ Church Wardens' accounts for "cleaning mendg Brasses."[4] These accounts refer to the maintenance of the brass chandeliers.

c. 1762 ". . . for Oyle . . . for Cleaning Brasses, Glasses . . ."[5] This wording occurs yearly. One can assume these entries refer to cleaning both the brass and glass chandeliers, as well as oil for lamps.

c. 1805 Mary Babcock includes an interpretation of an entry in the records that an old chandelier sold by the church in 1805 was one of the two glass chandeliers.[6]

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3. Vestry Minutes--see photostatic copy in vaults at Old North.

4. Dec. 1760, Thomas Ivers Accounts; Microfilm 728015 15, Boston Athenaeum.

5. Ibid., 1762, Thomas Ivers.

6. Babcock, Christ Church, p. 197.

"Dr. ---- Joshua Wetherele Cr

1805

Feb y 5 to C. Church for Sundries

Viz 788 lbs. lead 7Ø	55 10	
3.0.3 Iron 5^{S}	15 09	[Blank page]
61½ lbs. Copper 17	10 45	
lbs. Brass old Chandelier at 20^{S}		

An examination of this document indicates that the "old chandelier" was valued at the rate of 20^{S} and was indeed "Brass."[7] As no total sum was mentioned, it is questionable whether it was eventually sold or if this document is related to the history of the glass chandeliers. More than likely the other metals listed in the account related to flashing the roof after the Steeple fell in October 1804, and the old brass chandelier may have been considered as a possible payment in exchange.

c. 1822, 24, 25 & 28 Among the Bills & Receipts, 1800-1835, a Mary Maxfield was paid for "Cleaning 2 shandelears and stands." The question is why were only two chandeliers being cleaned? During the same years spermicetti oil was supplied and in the years 1824, 1826, and 1828, there are bills for some 13½ "Gall W Oil" and 10 "Gal L Oil."[8]

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7. Microfilm of Christ Church Wardens accounts - Film #728015, Boston Athenaeum.

8. Bills & Receipts.

c. 1830 The Proprietors of Christ Church recorded in their Record Book of 1806-1840 that:

"Rev. Mr. Parker made a statement respecting the new church lately built at Otis MS showing their need of Church furniture and soliciting from the Proprietors a donation of such articles as were left after the repairs of our church were completed and which we did not want. After Rev. Wm. Parker had retired, some conversation and discussion took place respecting his application; when it was Voted That the Pulpit and the glass chandelier formerly used in this Church be presented to the Episcopal Church in Otis, MS." Sept. 8, 1830.[9]

1830 "Bought of Alfred Welles Importer of Watches lamps cutlery plated Japanned Brittania and Military goods . . . I trumpet top astrol lamp glass $2.50."[10]

1830 - June 5 Account of Edmond Longley: ". . . to 10 Lamp Hooks . . . Do fitting up Do. . . ."[11]

1842 - Sept. 26 "2 camphor lamps ordered on trial."
Nov. 22 "sufficient light, no lamps ordered."[12]

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9. Christ Church Proprietors' Records 1806-1840, pp. 119-20, Boston Athenaeum.

10. Bills & Receipts 1800-1835.

11. Ibid.

12. Thomas Hall's Summaries of Proprietors' Records 1840, pp. 48-49.

1848 - Oct. 16 "Wardens are to have church prepared for use of gas."[13]

1849 - April Gas introduced.[14]

1850 - April 30 Old lamps to be sold.[15]

1853 - Dec. 28 Two gas glasses purchased. At the same time the sexton was supplying candles.[16]

1884 - Nov. 8 New glass fixtures put in at first floor by R. Hollins (Hollings?) & Co. for $336.00. Old fixtures installed at galleries.[17]

1884 - Dec. 8 Gas fixtures installed in chancel.[18] (See Old Views, pre- and post-1884 for the appearance of the gas fixtures.)

1913 - Feb. 8 See Old Views photograph of this date for the lighting fixtures installed with the restoration of 1912-13.

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13. Ibid., p. 159. For further study of gas lighting see Gas Lighting in America, A Guide for Historic Preservation by Denys P. Myers, (Washington, D.C.: Government Printing Office, 1978).

14. Ibid., p. 218. See also Bills & Receipts 1835-1859.

15. Ibid., p. 235.

16. Bills & Receipts 1835-1859, Green Box, Large Vault, Old North Church.

17. T. Hall's Summaries, of Proprietors' Records 1840, p. 299.

18. Ibid., p. 303.

1913 - April 29 "In regard to the eight pair of brasses [lighting fixtures?] Dr. Nichols suggests that a pair should be sent to the Old South Church, to the Bostonian Society, and to the Essex Institute, as he says Mr. Dow is much interested in such things. Dr. Nichols is ready to give up one of his pair for this. He suggests that the others be sent also to historical societies. I have forgotten what was done about these brasses in our Vestry meeting."[19]

15. The Glass Chandelier at St. Paul's Church, Otis, Massachusetts (Its Provenience a Donation by Old North Church, Boston)

Conclusion:

The glass chandelier now hanging in St. Paul's Episcopal Church in Otis, Massachusetts was owned by Old North Church, Boston from 1746 until 1830. It is not known how this one and its missing mate were hung in Old North.

Physical Appearance

Upon examination of snapshots taken 2/27/77, the chandelier was described by Museum Curator Charles G. Dorman of Independence National Historical Park as being probably "Venetian in origin, c. 1740." When the same photos were submitted to

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19. Letter Bishop Wm. Lawrence to C. K. Bolton, Boston, April 29, 1913 Letters, Scrapbook 1912-1913, Old North Church Vestry.

Winterthur Museum Curator of Glass and Ceramics, Arlene Palmer, her opinion was that it is probably Bohemian c. 1750 and should have more pendants and upswept arms than it does. Such chandeliers were prime articles of export from Bohemia during the eighteenth century.

Obviously the chandelier deserves first-hand inspection. It might be possible to have curators Dorman or Palmer see it sometime when they are in the vicinity.

From comparison of the above snapshots with one included in Mary K. D. Babcock's, Christ Church, the chandelier has undergone recent restoration as well as electrification.[1]

Brief bibliography related to early glass chandeliers:

Antiques Magazine:

"Early English Hanging Light Fixtures," August 1932, p. 51, Fig. 5 is attributed as an English Chandelier. The illustration is valuable for comparative purposes.

"Random Observation," July 1935, pp. 38-40. This article describes the history of an early glass chandelier found in the Universalist Church of Gloucester, Massachusetts. Its provenience is undetermined, though it is suggested to be of New England manufacture. This would be an interesting comparative example. [See HABS, Massachusetts 451, 1939 photograph of Chandelier, First University Church, Middle Street, Gloucester.]

July 1944, p. 36. "A Sequence of English Chandeliers--A Gallery Note."

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1. Babcock, Christ Church, p. 196.

16. Stoves

The earliest known stove for heating Old North Church was financed by subscription in 1792.[1] Prior to this, the church warden's accounts mentioned "charcoal" probably used in footstoves.[2] A "cord of wood" was accounted for by Warden John Hooten in the 1770s, but perhaps this was for the vestry fireplaces: "To warming Vestry 15/ . . . Mak of a Curb round Scuttle 15/."[3]

The 1792 stove was taken down each spring to be erected the following January with the account reading ". . . sett stove Nearby altar" and ". . . preparing stove funnel."[4] The "funnel" was the transition piece between the stove and the pipe. It needed work and replacement often.[5]

With the complete rearrangement of pews in 1806, a change in stoves also took place. The Proprietors of the church recorded:

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1. Proprietors' Records, p. 208, December 4, 1792, Thomas Hall's Summaries, p. 19, Boston Athenaeum.

2. John Pigeon, Warden 1759, December, p. 101, and later accounts, Warden's Accounts, Microfilm 728015 15, Boston Athenaeum.

3. Ibid., Thomas Ivers Accounts, August 1771, p. 125.

4. Ibid., George Bright Accounts, 1798-1799, p. 215.

5. Ibid., p. 207. Bills for new pipes and funnels can be found for 1800, 1801, and 1804, among Bills & Receipts, Old North Church Vaults. Apparently these pipes vented the smoke through the east wall.

> Voted - That the thanks of the proprietors of this church be presented to Mr. John Odin for his liberal & handsome present to this Church, of an Elegant Stove Cast purposely for its use . . . December 15, 1806.[6]

The new stove was placed at the back of the church centered before the vestibule door (see 1806 Old Plans). The pipe probably ran up through the gallery floor from whence it crossed the space to exit, possibly through a window. In 1826 this stove was provided a "sheet iron fender."[7] In 1823 "Varnish and blacking for stove" was ordered.[8]

In 1824 the Proprietors appointed a committee ". . . to ascertain cost of a Furnace & for what the present stove & funnel can be sold."[9] Five years later this committee reported that they had found

> no place to locate a furnace except by sinking one in the yard from which it would be difficult to convey heat into church & then recommend instead 3 stoves to be placed in recesses 2 opposite the aisles - the other near chancel the pipe for those near entrance to pass through

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6. Proprietors' Records 1806-1840, Boston Athenaeum.

7. Bills & Receipts 1800-1835 (green box) January 19, 1826, Old North Church Vaults.

8. Ibid.

9. T. Hall's Summaries, Proprietors' Records 1806-1840, p. 102, November 29, 1824.

floor of organ loft to heat it. The sale of present stove & copper funnell would defray the whole cost. accepted.[10]

For the two stoves at the west end of the church, two chimneys at the west corners were corbeled and carried through the roof.[11] The niches were cut into the massive west wall at either side of the vestibule doorway and survived to be photographed (see Old Views).[12]

The three stoves supplied were coal stoves, each decorated with four brass balls, plus ". . . 260 lb Russia [steel] funnel."[13] A hardware manufacturer for the same stoves repaired four "Wedges for stove" (to level it?) and ". . . 12 braces for funnel" (to support the pipes).[14]

Yet another stove was supplied and was paid for by subscription:

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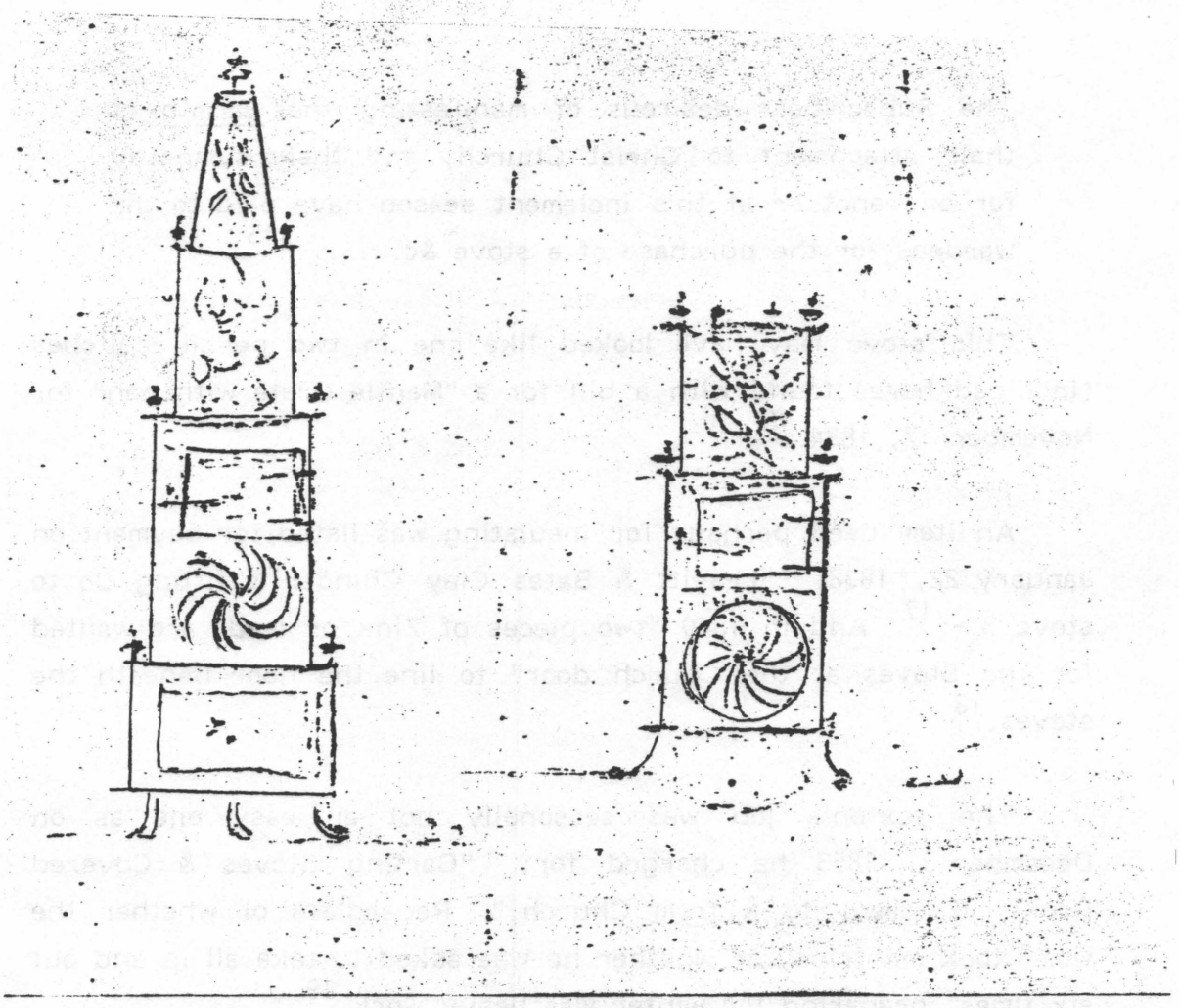
10. Ibid., December 1829, pp. 103-06.

11. December 19, 1829 bill for "4½ days work building chimney," Bills & Receipts 1800-1835. The committee report signed by John Sowden, Chairman, December 6, 1829, had suggested that the pipes exit through the windows. According to the bills for work, this was not done. (The chimneys which were built were removed by 1884.) The routes of the pipes are explicit in this long report. Bills & Receipts 1800-1835.

12. Ibid., Bill of J. Down for "Work in Cutting Niches, Building Chimney &c @ 9.16 per day - $10.67." 1829.

13. Ibid., Bill of December 8, 1829 from H. H. & F. H. Stimpson, at their Stove, Grate and Tin Ware Factory, No. 127 State Street.

14. Ibid., Bill of Oliver Chandler, December 10, 1829-30.



Pencil sketches of stoves which may have been supplied c. 1834 (The paper was found among bills and receipts of this period at Old North Church). Two and four tiered, with brass finials at each level, these stoves stood on decorative feet, had embossed cast iron plates to increase the radiation surfaces, hinged doors at the fire boxes and large adjustable dampers.
Old North Church, Bills & Receipts, c. 1834.

> The Subscribers desirous of manifesting the warmth of their attachment to Christ Church, and their sympathy for one another at this inclement season have paid to the wardens for the purchase of a stove &c. . . ."[15]

This stove may have looked like one in two pencil sketches (included here) found with a bill for a "Mantle Grate with pan" for November 17, 1834.[16]

An item used perhaps for insulating was listed for payment on January 22, 1838: "Leavitt & Bates Clay Cilinder & fitting Do to stove 3.-"[17] And in 1840 "two pieces of Zink or lead, are wanted for the Stoves at the Church door" to line the floor beneath the stoves.[18]

The sexton's job was seasonally not an easy one as on December 3, 1853 he charged for: "Carting Stoves & Covered Doors, 6 times, to & from Church." Regardless of whether the work took six trips, or whether he was asked to take all in and out six times, preparing for winter was heavy work.[19]

By 1875 the stoves were moved out of the niches and "arranged in corner Pews."[20]

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15. Old North Church files, Folder No. 73, December 1833.

16. Bills and Receipts.

17. Ibid., Accounts Dr to Proprietors August 17, 1837-April 28, 1838.

18. Ibid., Committee report, November 12, 1840.

19. Ibid. The covered doors may have been storm doors lined with cloth to help cut down the drafts.

20. T. Hall's Summaries, November 11, 1858, p. 74.

The first furnace for the church was installed in 1861 by J. L. Hanson, No. 118 Blackstone, and 8 Marshall Streets, Boston. It involved: "1 36 Inch Charling Heater . . . Galvinized Pipe . . . Sheets of Tin . . . Mason Work . . . Register & Stove . . . Carpenters Bill."[21] It was replaced in 1872, and three new ones were installed in 1884 with registers in the aisles.[22] The framing for these can still be seen in the cellar ceiling.

17. The Washington Memorial

A bust of George Washington was installed at Old North in 1815, a gift of Shubael Bell.[1] A photograph, said to be taken about 1880, looking eastward from the west gallery, shows the Washington bust in its niche in the former southeast window opening.[2] See also the post-1884 view of the southeast corner of the church included in Old Views.

The method of displaying the bust has changed over the years. Originally a large, flat truncated obelisk, stood behind the bust in the best English Georgian manner. Apparently this original

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21. Bills & Receipts, January 19, 1861.

22. T. Hall's Summaries.

1. On April 16, 1815, the gift was recorded by the Church Proprietors (T. Hall's Summaries of Proprietors' Records 1806-1840, p. 33). An attempt was made to determine who the sculptor was in 1880; T. Hall notes in his Summary of the Proprietors' Records for that year (p. 22) that the bust was taken down to see if there was an inscription on it. Nothing was found "to throw any light on its origin." October 8, 1880. No documentation has been found as yet to explain why in 1815 this southeast window was bricked in. Perhaps it was decided to balance the long-closed northeast window.

2. Foley, "Christ Church Boston." A head-on view can also be seen in an article by Willard French, Architectural Record, V. 19 March 1906. In this article the bust itself is attributed to Stewart (?) and is said to have been carried in the city of Boston's "mock" funeral procession held in Washington's honor.

arrangement lasted until fairly recently, as a photograph of it was included in a guide book of the Church.[3] This side view showed simulated marbleizing on the obelisk. A stepped base once raised the bust. Today the bust stands on a simple cube atop the carved bracketed pedestal which has long been the support of the composition.

The paint layering found on the architectural features of the pedestal was complicated. It would need a great deal more study to establish the original painted treatment of these features.

This monument has been stripped of its period statement. The church would be enhanced if the Washington monument could be restored as it was when given by Shubael Bell.

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3. The Old North Church in Picture and in Story, Text by David L. Clark, Photographs by Bruce Bailey, (Boston: Acme Printing Co., [post-1959]).

J. PAINT COLOR STUDY

This study of the documentation related to painting and the actual paint color layering found in the church has shown that the interior of Old North has been painted totally white only since 1913. Paint research has helped in dating architectural features, and known dates for architectural changes have dated particular paint colors.

Over one hundred samples of paint layering were examined and their layering sequence noted on work sheets. A portion of these sheets have been included here. The color notations given for the layers are purely for preliminary identification purposes, and in no way are intended to note the true color of the period. Any one of the layers, in fact, differed in their value or chroma around the church due to the uneveness of the early hand ground pigmented paint and/or due to the thickness of layer, wear, dirt accumulations, fading or darkening of the pigments.

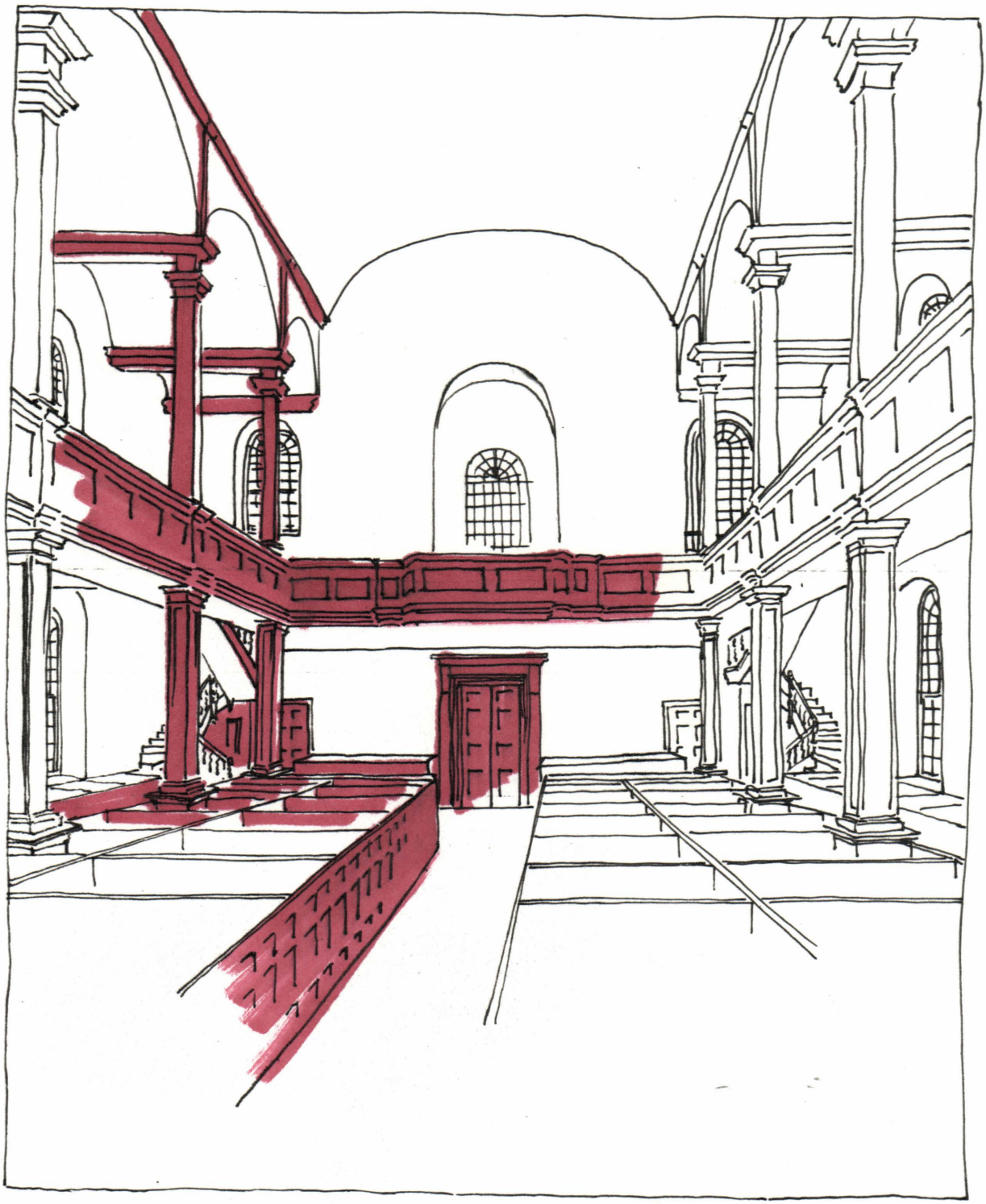
The pencil colored views of the church interior, included here, were made to quickly convey the striking change in color effect over the years. This story might be one that the public would be interested to see in an exhibit on the life of the building. Such a presentation should, however, be made only after the colors have been correctly identified.

Only tentative dates have been assigned on the basis of the documentation and physical evidence found so far, but the writer wishes to encourage further study to particularly pin down the dates of the two colors used in the nineteenth century: the light green, and light grayish pink.

It was gratifying to note through this study how much of the original fabric survives along with the additions of the 1806-1808, 1830, and 1912 work. Paint evidence was a very useful tool in confirming documentary and visual evidence of changes.

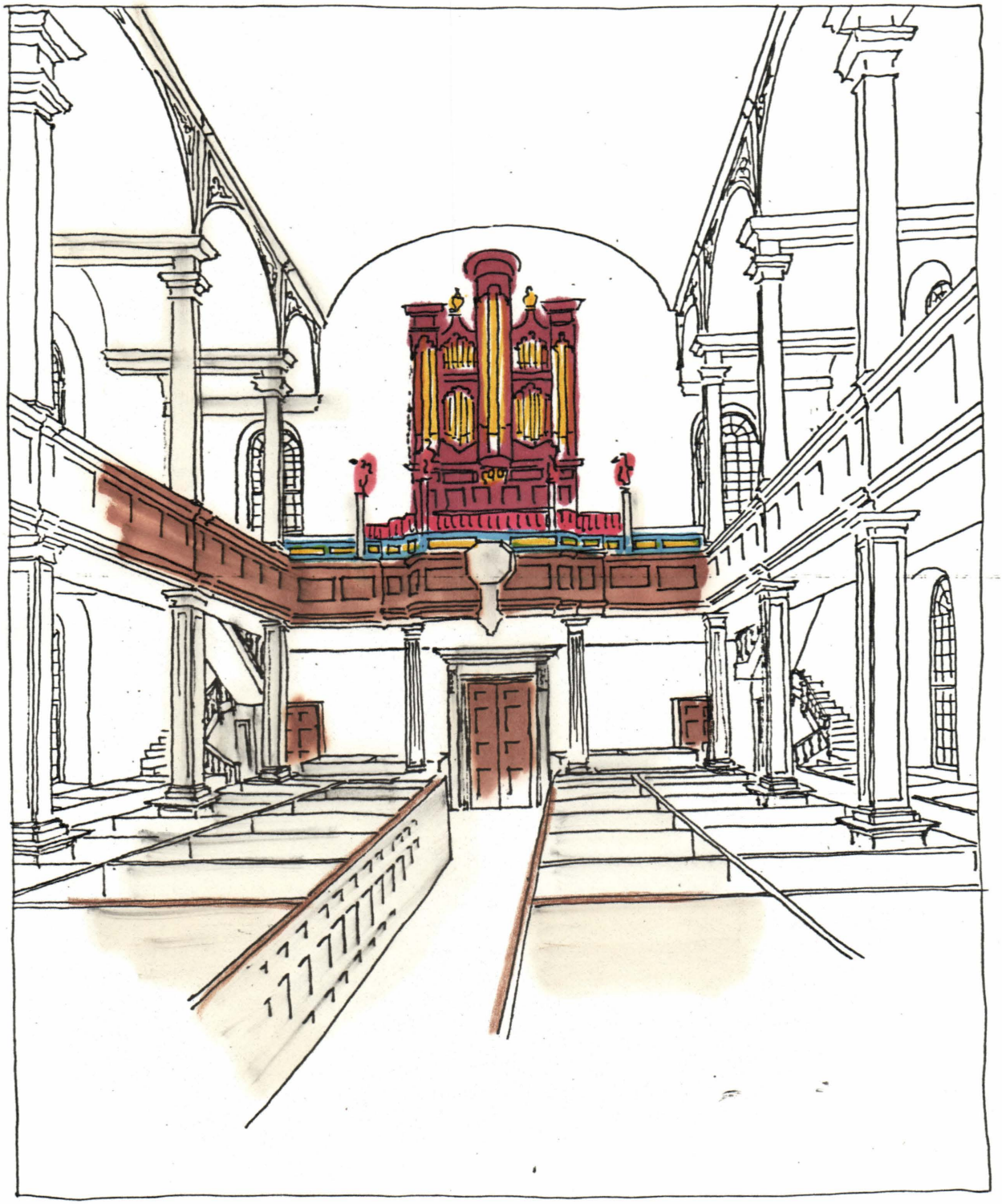
OLD NORTH CHURCH PAINT COLORS AS OF 1726

PRIME COAT



P.H. BATCHELER 3/78

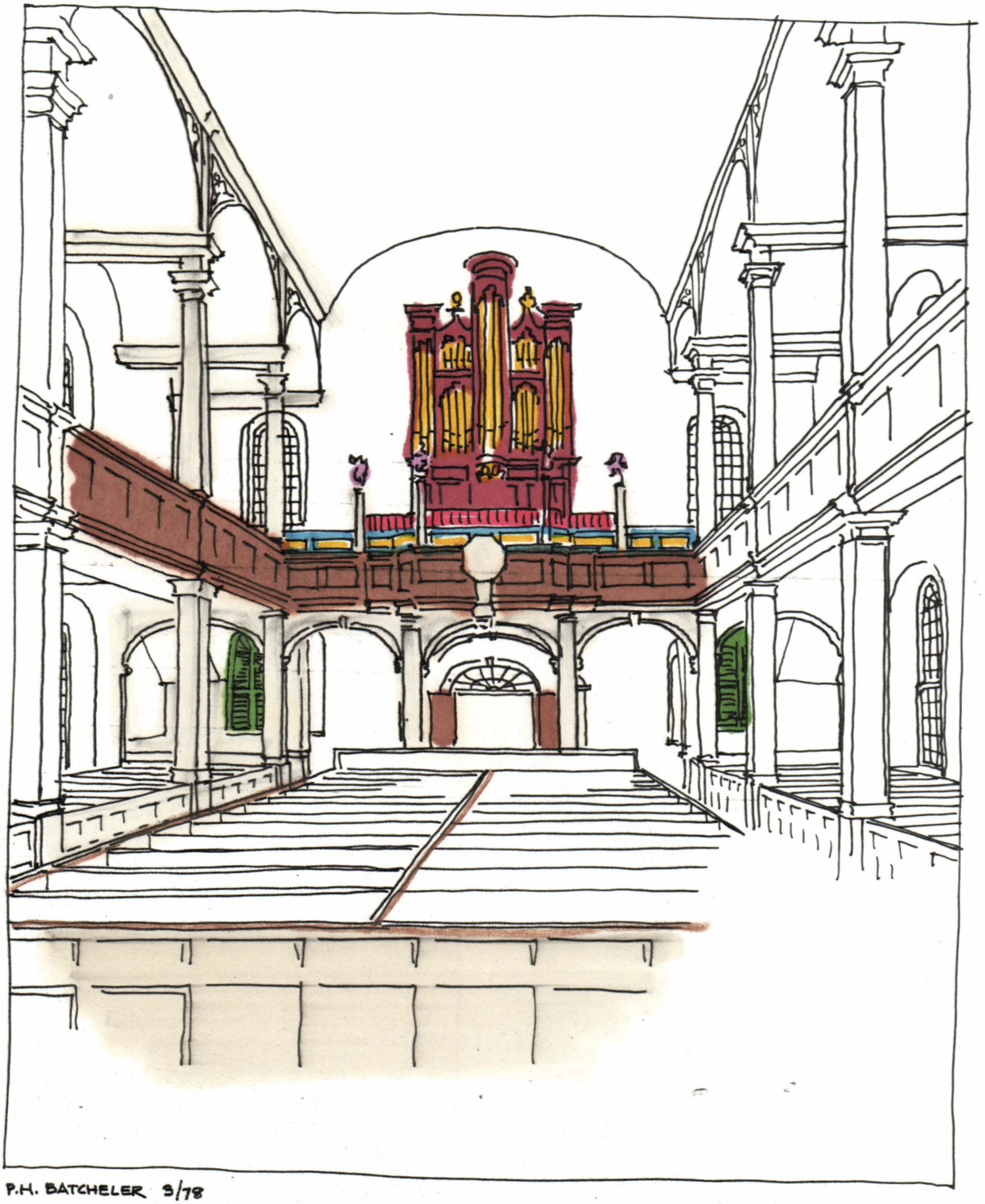
OLD NORTH CHURCH PAINT COLORS AS OF 1759-1806



P.H. BATCHELER 3/78

NOTE: INDIVIDUAL COLOR REPRESENTATION IS APPROXIMATE

OLD NORTH CHURCH PAINT COLORS AS OF 1809-1830



P.H. BATCHELER 9/78

NOTE: INDIVIDUAL COLOR REPRESENTATION IS APPROXIMATE

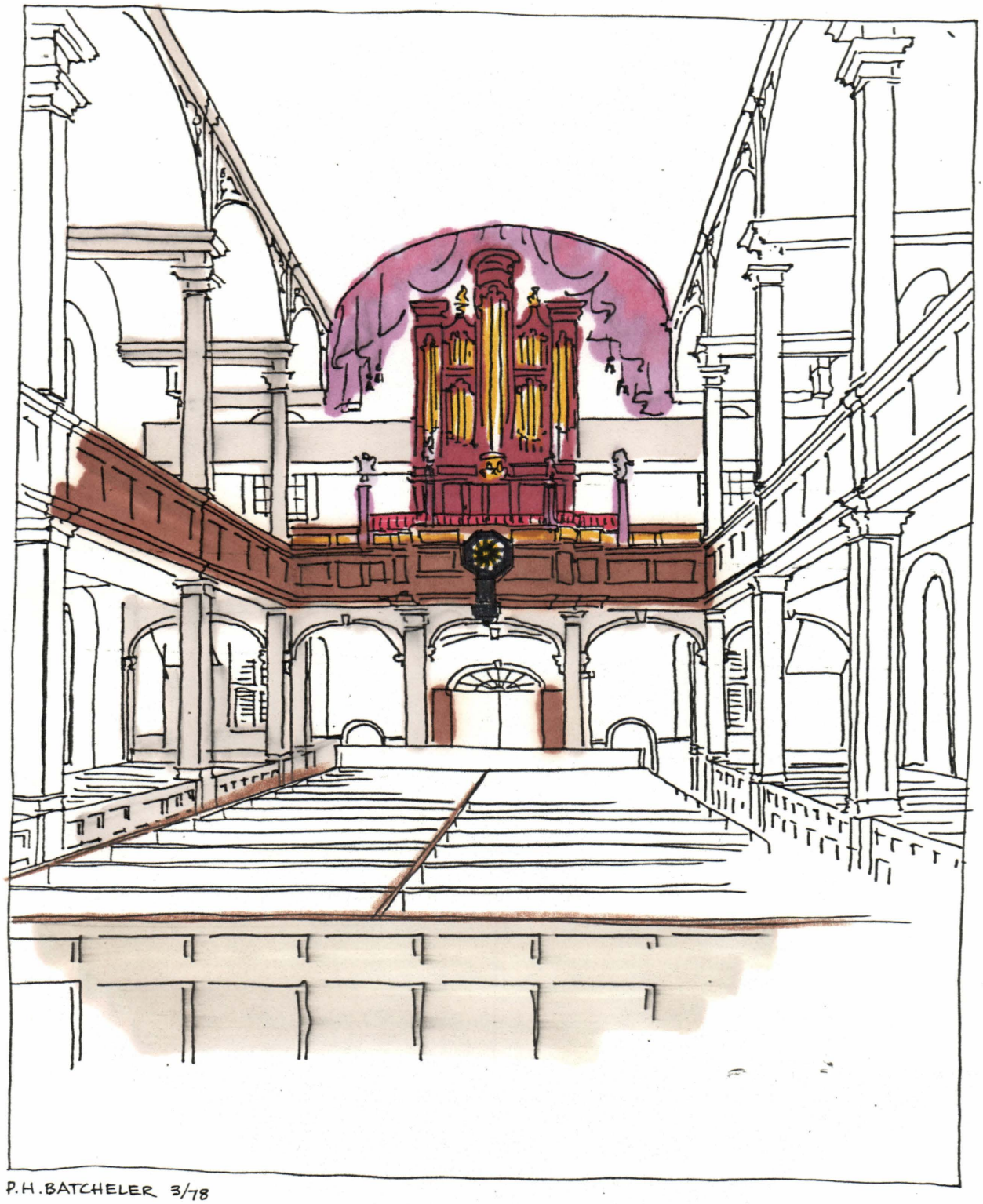
OLD NORTH CHURCH PAINT COLORS AS OF 1831 - 1876



P.H. BATCHELER 3/18

NOTE: INDIVIDUAL COLOR REPRESENTATION IS APPROXIMATE

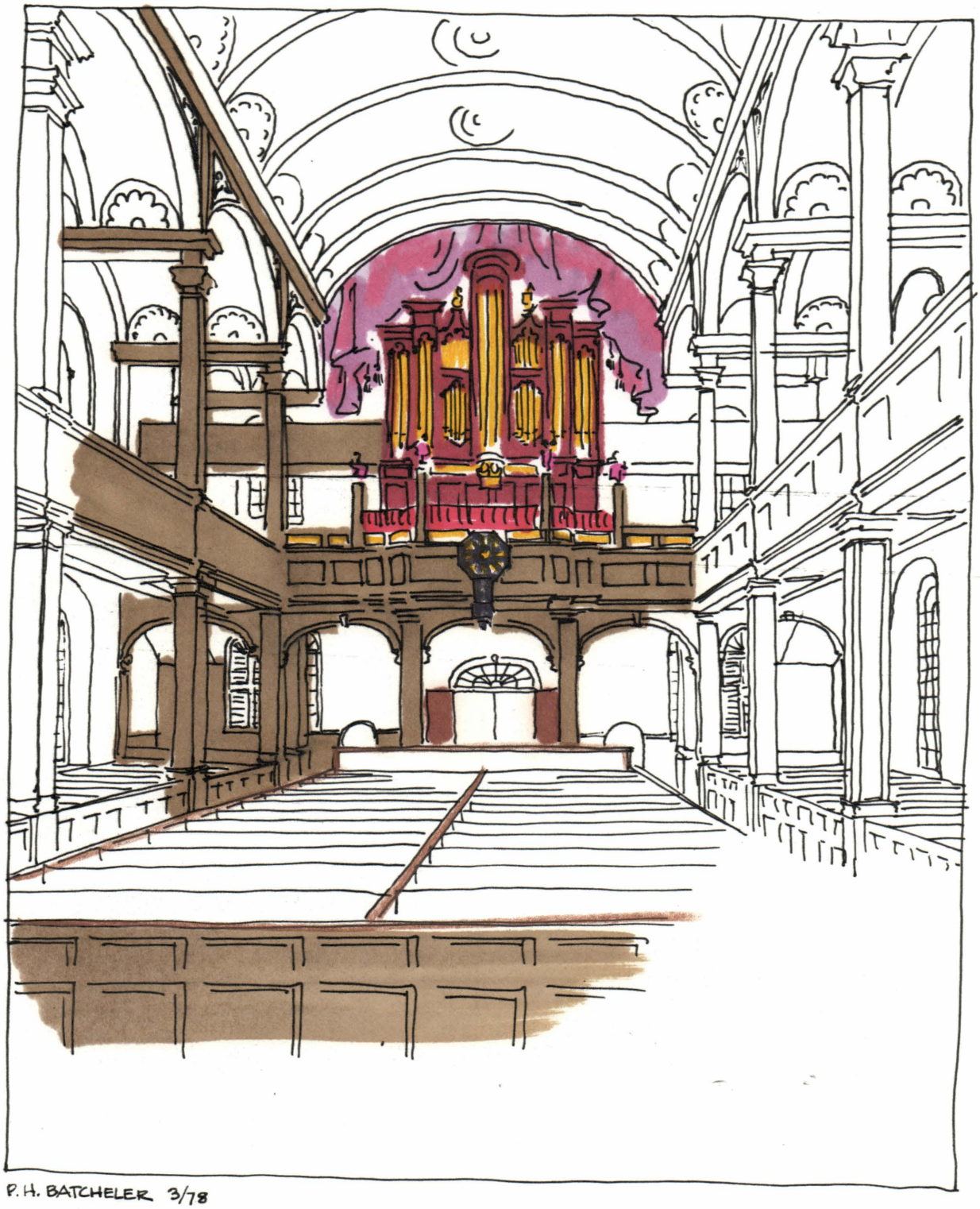
OLD NORTH CHURCH PAINT COLORS AS OF 1877-1884



P.H.BATCHELER 3/78

NOTE: INDIVIDUAL COLOR REPRESENTATION IS APPROXIMATE

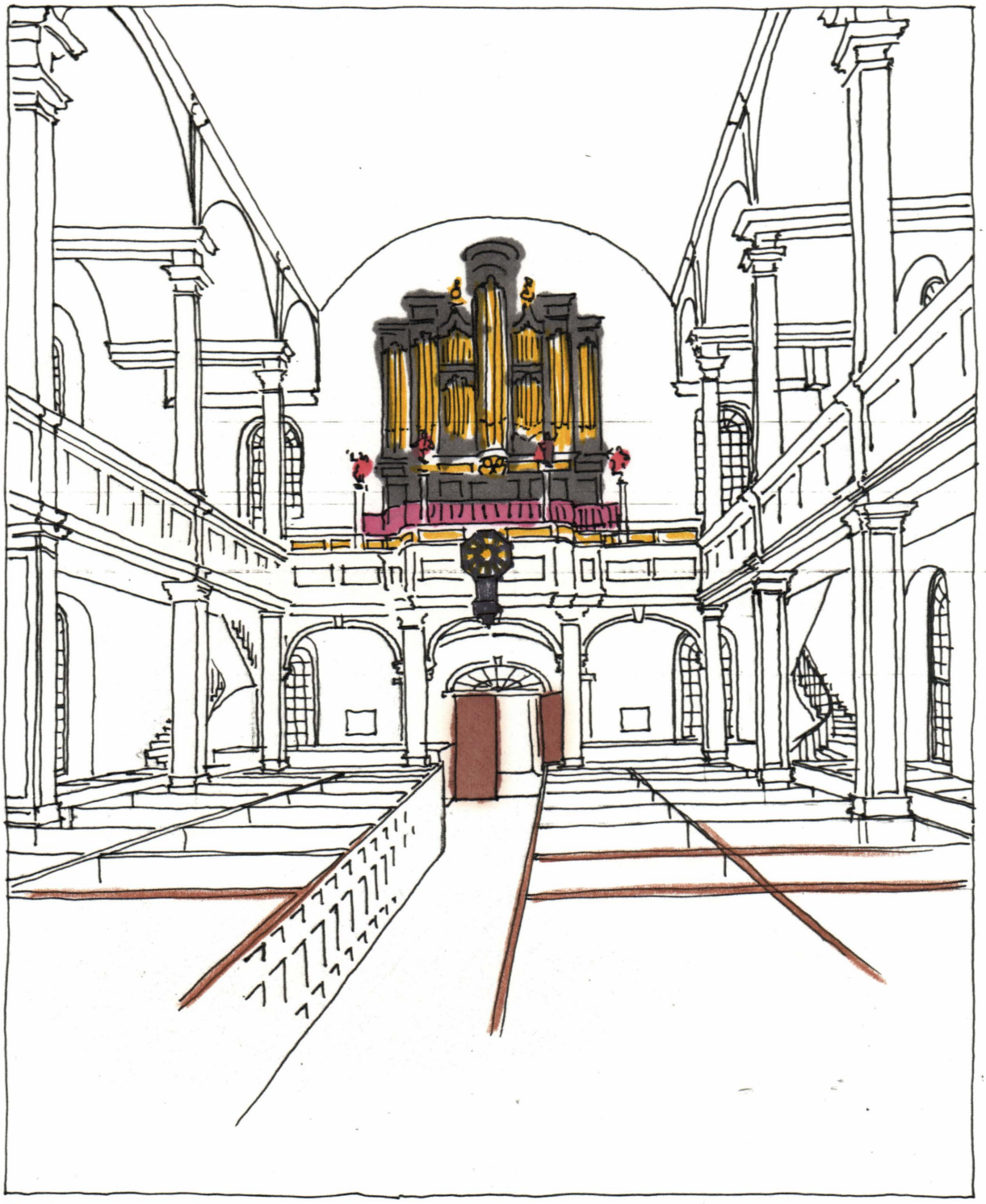
OLD NORTH CHURCH PAINT COLORS AS OF 1884-1911



P. H. BATCHELER 3/78

NOTE: INDIVIDUAL COLOR REPRESENTATION IS APPROXIMATE

OLD NORTH CHURCH PAINT COLORS AS OF 1913 —



P.H. BATCHELER 3/78

1. Old North Church - A Chronology of its Painting and Paint Colors Based on Documentation and Paint Evidence on the Building Fabric

1723 July 12 - "Pd for turpentining the Beams"[1] Turpentine was probably thought to be a wood preservative.

1724/5 January 29 - "The Church Dr to W. Hawkins Cash in full for painting the Roof Church"[2] Because the roof was slate, this painting must have related to barge boards, cornices, etc., which were accessible while the roof scaffolding was still in place.

1725 September 10 - "Plaisterers Bill . . . to whitening Ten Arches"[3] The white finish coat of plaster is probably referred to here. As it is not followed by a painter's bill, it could be that the new white plaster was not painted.

1726 September 17 - ". . . 8 yds Green Cheney at 4/6 . . . 12 yd. Scarlet & white Lace . . . Making the Curtain."[4] This is interpreted as a curtain for the apse window, and is included here to add to the color picture of the church at that time.

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1. Foley, "Documentary History" Item 29, p. 3.
2. Ibid., Item 86, p. 8.
3. Ibid., Item 99, p. 9.
4. Ibid., Item 115, p. 10.

1727 December 5 - John Gibbs' major painting account, #244. See photocopy included here.[5]

1727 December 5 - Measurers account of John Gibbs' work. See photocopy included here.[6] It is interesting to have this more legible corroborative copy of the account. The work was for both the exterior and the interior.

This is the account which mentions the decorative "Cherubims heads & fustoons" which were painted next to the ceiling above the columns.

The prices for work done must include the red iron oxide priming found on the interior woodwork as well as the first finish light grayish buff color, the imitation carving on the pillars, and the imitation cedar graining found on the gallery fronts. (For all evidence, see the Paint Color Samples, but remember that the color readings are preliminary and not accurate.)

1730 November 4 - John Gibbs' second major painting account.[7] See copy included here. This account also is for both exterior and interior work.

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5. Ibid., Item 126, p. 11 and Bills & Receipts, Old North Church. This account and the other early ones are included in this report as the reader may wish to interpret them first-hand.

6. Ibid.

7. Ibid.

No mention is made for the color used on all other exterior trim, but the panels of the three main doors were "Beanched," i.e., bleached, blanched, or whitened for contrast, and the cellar (vault) door was painted "Lead Coll^{r}." On the interior, the vestry was painted with both cedar graining and lead color. In the church the temporary ropes used to hang the brass chandeliers were decorated, some gilding was done, and the two round fluted columns under the west gallery were painted with white marbleizing and imitation carving to contrast with the light grayish buff and cedar graining on the other church woodwork.

1732 August 3 - Bill from John Gibbs, "to finishing a large window twice over . . . to painting 8 posts."[8]

1732 December 20 - Bill from John Gibbs, "to laying on 21 books of gold . . . to painting irons prussian blew & picking in Vermillion."[9] This was for decorating the irons made for hanging the pair of brass chandeliers.

1732-33 Church Wardens' account with John Gibbs for the two preceding bills. See copy included here.[10]

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8. Foley, "Documentary History," Item 172, p. 15. These are interpreted to be fence posts by Ms. Foley.

9. Ibid., Item 177, p. 16.

10. Bills & Receipts.

1733 November 9 - An upholsterer's bill mentions "red Linin" for lining the reading desk, and "Crimson Cheney . . . with Brass nails" for the stool seats.[11]

1735 March 11 - Church Wardens' accounts show payment to John Gibbs for work done in previous years.[12]

"To Priming 20 yd^{s} of work	0:10:0
To Gilding ye: Irons and painting them prussion Blew	3:10:0
April 25	
"To painting 2 sticks [?] white 2 times	0:6:0
June 4	
"To 17 y^{ds} of priming Both Sides ye gate Bottom and Top & 2 pieces at the bottom of each door	0:17:0"

1736 December 10 - The vestry, in directing the work of finishing the altar and fixing up the west gallery to receive an organ, ordered that the "Crimson Damask Altarpiece be Appropriated for Curtains to the Organloft. . . ." The following December 28, there was more upholstering work with "Crimson snail lace," "red tape," and "Crimson sewing silk."[13]

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11. Ibid., Item 181, p. 16.

12. Mr. Price, Mr. Ruton, and Mr. Jarvice Church Wardens' Accounts, Old North Church Vaults.

13. Foley, "Documentary History," Item 188, p. 17, & Item 191, p. 17.

1737 April 9 - John Gibbs' large account for decorating and painting, more or less completing the church (see copy included here). He apparently bleached or whitened this paneled organ case, decorating it with gold, blue, vermillion, and cherubs' heads with festoons of music. Gibbs also painted the organ loft which had been further adorned with jigsawn-cut panels.[14] He finished the cut panels with gold, blue and vermillion, painted the loft interior lining red, and marbleized two small white columns. There are two more items for cedar graining, one for the gallery fronts, and one unspecified. The latter may have been for the gallery fluted columns as they were found to have a varnish graining above the bottom light grayish buff layer. This account includes finish work for the altar, numbering pews, priming windows, and of particular interest is the mention of white marbleizing and "Stone Colour" for the "Pulpit" "pillar." "Stone" is probably the description of the first and second finish colors (light grayish buff) found on the major portion of the church woodwork. This color was used until c. 1830 (see the Paint Color distribution illustrations).

1745-1757 John Gibbs was employed in painting the new steeple during these years, as well as windows and sash.

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14. Bills & Receipts. Suzanne Foley believed this first organ to have been painted black as its designer William Price was paid for charcoal (April 1, 1737 Bill of Wm Price, Foley, p. 17, Item 193). However, Gibbs--not Price--was paid in the above account "To painting ye Organ wainscott. . . ."

Unfortunately, no colors were mentioned except for great amounts of gold leaf for the steeple ornaments. In July of 1757, he was paid "By painting the Tops of the Organ 4:10:0."[15] This was for the new organ being installed at that time. Apparently Gibbs painted only the top of its case.[16]

1752-1759 The man who was asked to build the new organ, Thomas Johnston, was paid for painting the visible portions of it:[17]

"By Painting the Organ Case Mahogany Colour	8:-:0
By mending the carved figures & new painting them	1:6:8
By mending Cleaning & new painting Kings arms	1:-:-
By New painting & gilding the flames round the organ	1:-:-
By New painting the New pillows & sundry parts of the Organ loft	1:-:-"

It is clear that the organ case was grained to look like mahogany and its ornaments ("flames") were gilded. This no doubt referred to the baroque leaf

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15. Foley, Item 204, p. 19, and John Gibbs' Accounts, p. 97, Microfilm #728015 15, Boston Athenaeum.

16. Fesperman, "Music and Organs at 'The Old North' Then and Now," p. 15. The new case was made by Thomas Stevens and John Longley who were paid August 31, 1758 for "Organ Case and Stuff and Sundry Jobbs."

17. Microfilm #728015 15, p. 99, Boston Athenaeum.

carved frieze panels with a pair of cherubs at the center, the flourishes at the pipe presses, and the Bishops Mitres (see Paint Color Samples, and the section on the Organ Case).

Johnston also freshened up the carved angel figures with new paint, and although it is not explicit, he seems to have repainted the small round and square fluted columns ("pillows") which had supported the angels since their donation in 1746.

1756-1760 James Sherman's Accounts for painting include the first mention of the colors used on the exterior wood trim of the church: "By painting half the Steeple with half the Cornishes door & weatherboards [on the steeple] Stone Colour & white three times over 491 yards. . . ." "By Painting a water pott . . . By painting the Iron work on the steeple & gold fixing the four points before they were Carried to the Smiths in the year 1756. . . ."[18]

1769 December 26 - The yearly maintenance of the painted surfaces and floors, and the decorating for Christmas services was done by the Sexton: ". . . for one quarters washing 2:5:0," "for Cuting & Sticking & Scowering . . . 5:5:10." The latter is

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18. James Sherman's Accounts 1757-1793, Microfilm #728015 15, Boston Athenaeum. In the same long account in 1786 the weather vane was painted: "To Gilding Vane 4 points & leaves . . . To painting blue ball & iron work up to the vane . . ." "To 3 pound putty on the ball. . . ."

also referred to as "Sticking Spruce," i.e., sticking spruce bows onto the woodwork for decoration.[19]

1784-1787 James Sherman's Accounts includes painting the newly applied (weather resisting) clapboarding on the north and east walls, and perhaps the exterior brickwork, a "Lead Colour." The next item says: "To painting the window frames white at d^{o}," i.e., the exterior frames at the north and east walls. Two years later: "To painting the front fence and doors Stone Colour and white" showing that this two-toned coloring was on all the church exterior trim, not just the steeple. "Stone Colour" is impossible to define except to say it probably had a darker value than white for contrast.

On the interior, Sherman in this same period, painted "the Altar light Stone Colour."[20] Again, a light color was used on a feature which was to contrast to the whole. Or, perhaps Sherman reveals here that the interior stone color was lighter than that of the exterior.

1788-1792 James Sherman's Accounts continue: "To painting round the inside of the Church over the pews and

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19. Bills & Receipts, Old North; and in Microfilm #728015, Boston Athenaeum, Thomas Ivers Warden Account in 1760 mentions "To Tho' Brooks Sticking Spruce & Cleang Glasses [glass chandeliers] at Christmas."

20. Bills & Receipts, Old North Church, large vault, 3rd shelf, Red Photo Album, p. 7.

round the windows below light Col. . . . 1:-:-." This is the first mention of painting the plaster walls. And it appears they wished to continue the light value of the plaster white coat.

Sherman continued painting the window sash and frames white and stone color throughout the 18th c., specifying: ". . . 6 window frames white twice over. . . ."[21]

1806 December 15 - In addition to the painting needed for the replacement steeple, the major change in the pew plan from box to slip pews took place in this year. The building committee reported on their work to the Church Proprietors: "The most material deviation from their Instructions are the lining and painting the pews."[22]

1809 September 20 - The new vestibule and the fanlighted doorway are painted perhaps for the first time: "Paintg front Porch 62½ yds . . . 8 Doors mohagy Colour . . . top of Front Door Do . . . back Porch 37½ yds . . . Colouring Walls of front Porch . . . Settg 13 ft of glass in Fanlight . . . Paintg work round Mohogy Doors &c 31 yds @ 25 . . . Varnishg

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21. Microfilm #728015, Boston Athenaeum; and 1792 voucher, Bills & Receipts, Old North Church. In this latter bill, Sherman mentions painting the "Shingles on the roof of the Church lead Colour." Could the slate have been patched with wood shingles which were painted to match? Or was he referring to the steeple roofs?

22. Proprietors' Record 1806-1840, p. 5, Boston Athenaeum.

Doors."[23] If this is true then the light grayish buff bottom layer found on the architraves of the vestibule doors and the fanlighted door splayed jambs (Samples #36 and #37), shows that this stone color was still in use at this time.

1812-1814 Smallidge in the same account painted and gilded the new altar piece donated by Shubael Bell as well as cedar grained the reading desk and its stair, and some "work on Arches &c."

1815 The above Smallidge account does not include any painting done at the newly donated Washington Memorial. Nor is there any major repainting of the old church. Thus we must conclude that the stone color continued to be used through this period.

1821 Whitewashing the Vestry and Porch and painting the fences paid for in this year.[24]

1829-1830 Apparently until this period there had been no major repainting of the interior woodwork since the completion of the work in the 1727-36 period. All work had been piecemeal. In 1829, however, a committee was appointed to manage all the renovations contemplated, including replastering some 500 square yards of white coat, and "staging"

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23. Account of J. Smallidge, October 1808-March 1814, Bills & Receipts, Old North Church.

24. Bills & Receipts, 1800-1835, Old North Church vaults.

which was "to be Used for Painting also." The bids for painting were for the following scope: ". . . the interior of all that part of the work before done White paint [sic], including the Windows, Casings, Pillars, Cornishes, Pews, Stairways, Porch and also in the Chancel to be done with two Coats of the best Stock in a Workmanlike Manner without any further expence of staging and including 2 Coats Varnish on the Painted front of the Galleries. . . ."[25] The pews were to be repainted in connection with the work on the capping. Furthermore, the painted numerals were not to be replaced with "Brass" numbers. They postponed the painting of the galleries until after the pew rearrangements were completed (including cutting the pew ends down to a curved form).

The plastering and whitewashing of the walls was contracted on March 9, 1829 with Uriah Ritchie.[26] The painting was completed by June 5 by Rufus R. Cook.[27] Cook, for payment of $203.93, itemized the following painting: ". . . graining work on gallery . . . painted ends of pews . . . priming

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25. Ibid., December 18, 1829, Committee Report signed by John Sowdon, Chairman.

26. Ibid., Contract March 9, 1829.

27. Ibid., Rufus R. Cook Account June 14, 1830. Apparently some of the more exacting work was not done by Cook. Messrs. Prall & Browne submitted an account May 8-20 for gilding the "rays," "tablets," painting & gilding "4 Urns" etc."

window stools . . . varnishing front of gallery . . . Painting front at entrance . . . oiling caps of pews . . . gilding ornaments for organ . . . staining and varnishing book boards [in pews] . . . Gilding cherubims for do [organ] . . . To gilding frame . . . Painting & Gilding chandelier rods . . . Sundry Gilding on commandments . . . Painting edges of book shelves . . . Painting large Blinds in Porch [louvered doors at entrance] . . . To Painting interior of house [church] by contract [the largest sum] . . . 92 yds 1 coat . . . 209 yds 2 coats . . . 77 yds 3 coats . . . To extra work in chancel. . . ."

No mention of color was made. Referring back to the December 18, 1829 scope of work, the question is, did the building committee in 1829 wish the interior which had been painted before to be newly painted "white?" Or were they asking for bids on the basis of "white?" The latter seems more likely as the next color to be used, after the earlier stone color layers, was a light green which Rufus Cook must have applied in 1830.

This color showed up as the bottom layer on the curved-end gallery pews (see Samples #66 and #67), and on gallery window sills, or "stools" as Rufus Cook called them (See Samples #53, #54, #56E and #64).

Even more convincing that this was the color applied in 1830 is the appearance of light green as

the first color on the South Gallery south wall paneling below the bench seat level where the seat was removed during the pew rearrangements of 1830 (see Sample #51).[28]

1830 · April 20-30 - Thomas Reinagle is to be credited with painting the drapery back of the organ to be seen in the pre-1912 photographs. On April 20, 1830, he received $22 "For Painting Drapery in said Church," and on April 30 he submitted a bill for the pigments used, including: Rose Pink, Red Lead, Dutch Pink, Venetian Red, Blue Verdeter, Whiting, Yellow Ocre, Ivory Black, and Chrome Yellow. Sample #78 shows that this work exists beneath the white of 1912. With this elaboration the church was "now an ornament to the northerly part of our city," "furnished with every thing becoming the outward order and beauty of the sanctuary."[29]

1834-1838 Rufus Cook again was hired for painting the exterior, except at the east end where a new vestry was to be built soon. Of note from the account, which totaled $508.58, were the green louvered blinds, and "stone dust" supplied for "sanding border round tower" and "sanding base of

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28. May 26, 1830 John Harriman was paid "For painting Gallery & Organ" after the alterations were finished. Bills & Receipts 1800-1835, Old North Church.

29. Broadside printed to raise funds to pay for the extensive renovations to the interior and exterior, c. 1834-6, Old North Church Records.

the church."[30] Cook continued to finish parts of the church through 1835 including: ". . . breast work around the altar," "front of Pews," "Corners of Pew doors," "Graining Desk" etc. In 1838 he continued to grain doors, varnish the organ, whitewash and paint & varnish the "Entry," and $60.00 was billed for "painting inside of Church."[31] Unfortunately, this item is not more explicit. One perhaps may assume it was for painting the plaster walls, as Cook stated specifically what parts of the woodwork he had painted in all other instances.

1847 Up to this date miscellaneous painting was done. Now, along with the rehabilitation of the steeple, the whole exterior was repainted by John Thomas.[32] The steeple was to be finished with "'stone colour' paint, same colour as the spire is now painted . . . The trimmings that are now or was white to be painted three coats white paint." The louvered window openings were again to receive "paris green." The copper gutters were to be painted, and "The sashes to be painted and drawn black."

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30. Powdered stone and/or sand was often cast onto the surface of wet paint to give exterior surfaces the effect of stone material. Bills & Receipts, Old North Church, August 1834 agreement with Rufus R. Cook; Bill of August & September 1834; and Account of September-January 1834-35.

31. Ibid., January 21-June 22, 1838. A second bill was undated, but is assumed to be 1838 as the two bills were found together.

32. Ibid., Agreement for painting "D," October 12, 1847.

The agreement went on to say: "The said Church is to be painted with nothing but the purest white lead and English oil, no spirits or japan is to be used" i.e., to hasten drying. See the old exterior photograph dated 1847-1869 for the completed appearance of this work.

1850s-1860s — This era was also one of miscellaneous piecemeal painting. It was not until after the centennial of Paul Revere's ride that the officers agreed to a major repainting of the church.

1872-1877 — On August 5, 1872, the Proprietors' Records read: ". . . ceiling, order to have it colored for 200" and on August 14, 1872: ". . . walls to be colored $50." It is not certain this work was done, as within three years, estimates were received for "Frescoing & coloring walls," "Inside painting" and "Painting entire church." The church was to be closed from July 15 - September 1 for the painting and for which it was specified ". . . that no changes be made in style or general appearance of church.[33] The interior was contracted to Rathwell, the exterior to Richardson & Zong [?], the total cost $1050.-. From the layering sequence of samples, the color put on at this time must have been the grayish pink found throughout.

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33. T. Hall's Summaries of Proprietors' Records, January 3, 1877, p. 171 to June 11, 1877, p. 177.

1884 The entire church was once again painted. The exterior by Harry E. Sumpter for $785.00, and the interior by W. J. McPherson, Painter, Glazier, Decorator, following the instructions of architect Van Brunt Howe, for $1300.00.[34] The handiwork of this item must be what is seen in the photographs dated post-1884 which show much decorated stencil work on the plaster surfaces. The woodwork color accompanying the decor is shown in the paint sample layering to be of browns, as cited in an October 9, 1912 Boston Tribune article as of "dim browns and purples."

1912 The paint on the exterior brickwork is said to have been removed by sandblasting. And in the Vestry Records 1911-, p. 131, is a description of the interior painting done for the 1912 restoration: "The interior walls of the church, once Pompeian red; were painted three shades of white with a little black in it, and the organ was painted very dark - a black mixed with white. The fretwork on the organ was gilded and the cherubims were cleaned and newly waxed."[35] This was the "chaste white paint" of which Bishop William Lawrence wrote in his book Memories of a Happy Life, and which may have been derived from the December 18, 1829 Committee Report for which bids were given based on "White paint."

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34. T. Hall's Summaries, p. 40.

35. From a summary of the restoration process and a description of the opening service after the restoration was complete. Old North Church, Vestry.

OLD NORTH CHURCH, BOSTON
BILLS & RECEIPTS - DECEMBER 5TH 1727 - JOHN GIBBS' PAINTING MEASURED

Painting done for Christ Church & measured
Dec.r 5.th 1727

	£	s	d
Jo 69 yds finished round the Tower four times over att 3/ ₩ yd	10	7	0
Jo 61 on y.e Cornish round y.e Church att 2/ ₩ yd	6	2	0
Jo 9:3 in y.e holes att 2/ ₩ yd	1	18	8
Jo 10:3 on y.e flubords att 2/ ₩ yd	1	6	8
Jo 2:3 on y.e Cornish round y.e Doors att 2/	0	4	8
Jo 13:5 att the west end y.e gras Slanting att 2/ ₩	1	7	6
Jo 9:3 att y.e west end y.e Return att 2/ ₩ yd	0	18	8
Jo the great window att y.e Doors Inside & out	2	10	6
Jo 4 Lodge windows in y.e towr four times over	4	0	0
Inside the Church	£	27	18 8
~~Jo Painting y.e Cherubims head & y.e festhoons~~	£	—	
& the pannells under the arches the one side		20	0 —
the other Side the same		20	0 —
Jo 9 pillars 5 2/4 att 3/6 ₩ yd		9	2 —
Jo 43 yds under y.e arches att 3/6 ₩ yd		7	10 : 6
Jo 81:1 foot of Cedar on y.e Galleries att 2/6 ₩ yd		10	2 : 6
Jo 67:1/2 on y.e lower pillars att 3/6 ₩ yd		11	14
Jo Carving 18 pillars att 5/ ₩ each		4	10 :
Jo 16 on y.e Banisters att 1/2 ₩ yd		1	12 :
Jo 36 on y.e great doors of Cedar att 2/6 ₩ yd		4	10 :
Jo 51 of Cedar att 2/ ₩ yd		6	8 :
		95	10 :
		27	8 :
Errors Excepted ₩ Mary Gibbs	£	122	18 :

outside
inside

Boston, Christ (Old North) Church, Manuscripts.

Painting done for Christ Church & measured

r th
Dec. 5. 1727

	yds to 69 finished round the Tower four times over att 3/p	10: 7: 0
	e e d To 61 on y. Cornish round y. Church att 2/ pr y.	6: 2: 0
	yds feet e d To 9 : 3 in y: holes att 2/ pr y	0:18: 8
	e d To 10:3 on y. fluboard att 2/ pr y	1: 6: 8
	e e To 2:3 on y. Cornish round y. Doom att 2/p [?]	0: 4: 8
	t To 13:5 att the west end y: goes Slanting att 2/ pr	1: 7: 6
Outside	e e d To 9:3 att y: west end y: Return at 2/ pr y:	0:18: 8
	e To the great window att y: Doom Inside & out	2:10: 6
	e To 4 Lardge windows in y: tower four times over	4: 0: 0
		£ 27:08: 8

Inside the Church

	e e To painting y. Cherubims heads & y: fusthoons	
	& the pannells under the arches the one side	20: 0 -
	the other Side the Same	20: 0 -
	yds d To 9 pillars 52 att 3/6 pr y:	9: 2 -
	yds e d To 43 under y: arches att 3/6 pr y:	7:10: 0
	yds feet e d To 81 1 of Cedar on y: Galleries att 2/6 pr y.	10: 2: 0
inside	e d To 67 1 1/2 on y: lower pillars att 3/6 pr y.	11:14:
	To Carving 18 pillars at 5/ pr each	4:10:
	e d To 16 on y: banisters at 2 pr y-	1:12:
	e d To 36 on y. great doors of Cedar att 2/6 pr y.	4:10:
	d To 51 of Cedar att 2/ pr y.	6: 8:
		95:10: 0
		27: 8: 8
	Errors Excepted pr Mary Gibbs	£ 122:18: 8

JOHN GIBBS'

1727 Christ Church — Dr.

Dec.r 5th To the Cornish round the tower 6 y.s four times Done Over — att 3/ 6d p.r — £ 10: 7
Do 61 y.s on y.e Cornish Both Sides — 6: 2
Do y.e 3 in y.e holes Ditto att 4/ — 18
Do 10: 3 on y.e Clubord att 2/ p.r — 1: —
Do 2: 3 on y.e Cornish round the Doom — 4
Do 13: 5 att y.e west End y.t goes Slanting — 1: 7
Do 9: 3 west End return — 1/
Do y.e great window Doors Inside & Out — 2: 6
Do y.e Large window on y.e top tower Done four times Over — 4: —
£ 27: 8

Do painting 6 Cherubims heads & festoon & Drawing pannells under y.e Arches Both Sides — 40: —

Do 9 pillars 52 y.s att 3/ 6d p.r — 9: 2
Do 43 under the Bottom of y.e Arches 3/6 — 7: 10
Do 31 y.s 1 f.t 1 Cor on the Galleries att 6/6 — 10: 2
Do 67: 1½ on y.e Low pillars att 3/6 — 11: 14
Do Carving 18 pillars att 5/ Peach — 4: 10
Do 164 y.s on the Banisters att 2/6 — 1: 12
Do 36 y.s on y.e great Doors inside & Out att 2/6 — 4: 10
Do 51 y.s att 2/6 p.r on the Doors Both sides — 6: 8
£ 95: 10:
27: 8:
£ 122: 18:

Boston Dec.r 5 1727

Errors Excepted
By Cash rec.d at two Payments — 70 00
£ 52 18

Mary Gibbs

Posted

91.

1727	CHRIST CHURCH		D. £ : s
Dec. 5.	To the Cornish round the tower 69 y: four times Done Over ---- att 3/ pr y	}	10: 7: 0
	To 61 y: on y: Cornish Both Sides		6: 2: 0
	To 9:3 in y holes Ditto att 2/		18: 8
	To 10:3 on y fluboard att 2/ pr y		1: 0: 8
	To 2: 3 on y Cornish round that Doom		4: 8
	To 13:5 att y west End y goes slanting		1: 7: 6
	To 9:3 west End return		18: 8
	To y great window Doors Inside & Out		2:10: 6
	To 4 Lardge windows on y: top tower Done four times Over	}	4. - -
		£	27: 8: 8 [?]
	To painting y: Cherubims heads & fustoons & Drawing pannells under y Arches Both Sides ----------	}	40: - -
	To 9 pillars 52 y att 3/6 pr y		9: 2:
	To 43 under the Bottom of y Arches 2/6		7:10: 0
	To 81y 1 ft of Cedar on the Galleries att 2/6		10: 2: 0
	To 67 1 1/2 on y: Lower pillars att 3/6		11:14: 0
	To Carving 18 pillars att 5/ pr each		4:10: 0
	To 16 y on the Banisters att 2/6		1:12: 0
	To 36 y on y: great Doors inside & Out att 2/6		4:10:
	to 51 y att 2/6 pr y on the 2 Doors & other work		6: 8:
		£	95:10:
			27: 8: 3
		£	122: 18: 3
	Boston Dec. 5 1727		
	Errors Except		
	By Cash recd at two pr payments		70: 00: 0
	Mary Gibbs	£	52: 18: [?]

posted

Novem.r 4.th Mr. Mark Hill Eadon Church Warden.

To 8. Large Window Frames & Sashes Outside & In at 25 p.r £ 10 -- --
To 13 Smaller Outside & In -- at 20/ 13 -- --
To 4. Round-ones Finished -- 16 --
To 3 Round-ones prim'd -- at 1/6 p.r each 4 : 6
To one Large Window Frame primed in y.e Tower 8 : --
To 24 y.ds Finished Outside y.e Vestry at 2/6 p.r y.d 3 : -- : --
To 73 y.ds priming on y.e Fence & gates - at 8d p.r y.d 2 : 8 : 8
To 11 .3. primed in the Vault -- at 8d p.r y.d 7 : 6
To 1 .8. on y.e Vault Door Outside Lead Colr. at 1/8d 8 : --
To One Window Frame & Sash that was taken down 8 : --
£ 31 : 1 : --

To 32 y.ds of Wainscott Beeached on the Three -- Doors -- at 3 f.r p.r y.d 4 : 16 : --
To 32 y.ds Seconded primed at 10 d p.r y.d 1 : 6 : 8
£ 37 : 3 : 8

To 47 y.ds of plain Wainscott -- at 2/6 Inside 5 : 17 : 6
To 7 y.ds 6 feet of Cedar going in y.e Vestry at 3/ 1 : 3 : --
To 9 y.ds 8 of Lead Collour Ditto -- at 2/6 1 : 2 : 6
To 30 y.ds 8 feet in y.e Vestry at 2/6 p.r three times done 3 : 17 : --
To painting y.e Ropes 3. times over 2 : 10 : --
To Gilding four Balls 1 : 10 : --
To painting y.e Pulpitt, Desk and Altar Rails & table 30 : -- : --
To Finishing two Pillars white Marble & Carving y.e 2 : -- : --
To 150 y.ds on the Altar piece painted three times over and puttying the Cracks -- at 2/6 18 : 15 : --
Inside £ 66 : 15 : --
Outside 37 : 3 : --

Boston Aug.t 26.th 1731

Boston, Christ (Old North) Church, Manuscripts.

1730 r th r r
Novemb. 4. M. MONK & M. Padon Church Wardens

		£
	To 8 Large Window Frames & Sashes Outside & In at 25 pr	10: -: -
	To 13 Smaller Outside & In at 20/	13: -: -
	To 4 Round ones Finished	16:
	To 3 Round-ones prim'd at 1/6 pr each	4: 6
	To one Large Window Frame primed in y. Tower	8:
The	To 24 y ds . finished Outside y. Vestry at 2/6 pr y.	3: -: -
Outside	To 73 y ds . priming on y. fence & gates - at 8d pr y.	2: 8: 8
Painting	To 11:3 primed in the Vault at 8¢ pr y.	: 7: 6
	To 4:8 on y. Vault Door Outside Lead Coll. at 1/8 D°	: 8: 4
	To One Window frame & Sash that was taken down	: 8:
		£ 31: 1: 0
	To 32 y ds of Wainscott Beenched on the three Doors at 3 Sh pr y d	4:16: 0
	To 32 y ds . Second primed at /10 d pr y.	1: 6: 8
		£ 37: 3: 8
	To 47 y ds of plain Wainscott at 2/6 Inside	5:17: 6
	To 7 y ds 6 feet of Cedar going in y. Vestry at 3/	1: 3: -
	To 9 y ds of Lead Collour Ditto at 2/6	1: 2: 6
	To 30 y ds . 8 feet in y. Vestry at 2/6 pr three times done	3:17: -
	To painting y. Ropes 3 times over	2:10: -
Inside	To Gilding four Balls	1:10: -
Work	To painting y. Pulpitt, Desk and Altar Rails & table	30:-: -
	To finishing two pillars white Marble & Carving y.	2: -: -
	To 150 y ds . on the Altar piece painted three times Over and puttying the Cracks at 2/6	18: 15: -
	Inside	£ 66: 15: -
	Outside	37: 3: 8

Boston Aug. 26. 1731

OLD NORTH CHURCH, BOSTON
BILLS & RECEIPTS, AUGUST 1732 - JULY 1733 - JOHN GIBBS' PAINTING BILL

1732 Christ Church ——— Dr: ———
Wm: Price and Wm: Hutton Esqrs wardens

£ s d

May 5 To finishing a window twice over — 1: 15: 0
To painting 4 posts att 3/ ₰ post 1: 4: —
£ 2: 19: 0

Decr: 28 To laying on 21 books of Gold att 8/ ₰ book 8: 8: 0
To one book found — — 10
To painting y: Irons prussian Blue
& picking in Vermilion — 2: 15: 0
To numbring 92 pews att 9 ₰ pe 3: 9: 6
£ 15: 2: 6

1733
July 4th To 73 Yds: of priming on y: fenced Gates: at 3: 00: 10
— 15: 2 —
2: 19: 0
£ 21: 1: 10

Sep: 5: 1733
Boston Errors Excepd:
John Gibbs

1732	Christ Church	Dr	
	Mr. Price and Mr. Huton Church wardens		
		£	s
Aug. 3	To finishing a Lardge window twice over		1: 15: 0
	To painting 8 posts att 3/ pr post		1: 4: -
		£	2: 19: 0
Dec. 23			
	To Laying on 21 books of Gold att 8/ pr book		8: 8: 0
	To one book found		- 10:
	To painting y. Irons prussian Blew & picking in Vermilion		2: 15: 0
	To numbering 92 pews att 9 pr		3: 9: 6
		£	15: 2: 6
1733			
July 4.	To 73 yds of priming on y: fence & Gates		3: 10:10
	Sep. 3 1733		--15: 2: ----
	Boston Errours Excepted		2: 19: 0
		£	21: 1: 10

John Gibbs

OLD NORTH CHURCH, BOSTON
BILLS & RECEIPTS - APRIL 9, 1737 -

JOHN GIBBS'
PAINTING ORGAN ETC.
MEASURERS' VOUCHER

Christ Church

1737 Mr. Robert Jarvice and Jenkins Mess.

april 9 Church wardens

To Gilding ye pipes of the Organ Prices	30:0:0	
To Gilding 2 Roses and flourishings	4:—	
To Gilding ye 4 Basses	3:10:0	
To Gilding and painting Blue & Vermilion 6 Turned Tops and ye Ladger	3:12:0	
To painting and Gilding ye Kings Arms	7:—	
To Gilding ye Cuttwork in ye front of ye Gallery and Organ loft, with pricks over Blew and Vermilion and top ye Gallery	2:0:—	
To painting ye Inside of Organ loft a Bright red and 2 pillars white marble	3:10:0	
To 55 Y^ds of Cedar finished att 4/6 p^r Y^d	12:7:6	
To painting ye Organ wainscott & Bleached, and Carving ye mouldings & Beading four pannells 6 Cherubims heads with pastoons of Musick and Gilding under Ropes & Shadowing moulding	35:—	
To Gold for ye mitres	1:10:0	
To painting ye Gallery Cedar with putty	3:—	
To 5 Y^ds wainscott inside Doors	1:2:6.	
To painting ye Irons Vermilion	1:10:0	
work done att ye Alter	£ 12 6: 1:0	
To writing ye Comandements & Gilding ye hinges, & painting a moulding with ye Glory	3 0:—	
To 30 Y^ds painted on ye Alter peice att 2^d p^r Y^d	3:—	
To plumbing 6 pews	0:6:0	
To priming 2 windows frames inside and Out	0:5:0	
To priming 4 Ladger Easements	0:8:0.	
To painting ye pillers white marble and Stone Colour ye Pulpitt	1:10:0	
	£ 16 1:19:0	

Boston, Christ (Old North) Church, Manuscripts.

Christ Church

1737

M. Robert Jarvice and Jenkins — Mess^r^ — Mess^d^

		£	s	
April 9	Church wardens			
	To Gilding ye pipes of the Organ pr [? agreement]	30:	0	0
	To Gilding 2 Prosses and flourishing	4:	--------	
	To Gilding ye 4 Basses	3:	10:	0
	To Gilding and painting Blew & Vermilion 6 Turned Tops and [?] Lardger	3:	12:	0
	To painting and Gilding ye Kings Arms	7:	--------	
	To Gilding ye Cuttwork in ye front of ye Gallery and Organ loft, with prussian Blew and Vermilion and top ye Gallery	20:	--------	
	To painting ye Inside of Organ loft a Bright red and 2 pillars white marble	3:	10:	0
	To 55 y^ds^ of Cedar finished att 4/6 pr y^d^	12:	7:	6
	To painting ye Organ wainscotts Beanched, and Carving ye mouldings & Drawing four pannells 6 Cherubims heads with fustoons of Musick and Gilding under ye roses [?] & Shadowing moulding	35:	---------	
	To Gold for ye mitres	1:	10:	0
	To painting ye Gallery Cedar with putty	3:	----------	
	To 5 y^ds^ wainscott inside Doors	1:	2:	6
	To painting ye Irons Vermilion	1:	10:	0
		£ 126:	1:	0
	work done att ye Altar			
	To writing ye Commandments & Gilding w hinges, & painting a moulding with ye Glory	30:	----------	
	To 30 y^ds^ painted on ye Altar piece att 2/ pr y^d^	3:	----------	
	To numbring [sic] 6 pews	0:	6:	0
	To priming 2 window frames inside and Out	0:	5:	0
	To priming 4 Lardge Casements			
	To painting ye pillar white marble and Stone Colour of ye pulpitt	0:	8:	0
		1:	10:	0
		£ 161:	19;	0

2. Paint Sample Index

Samples taken were as small as possible and yet still included full layering. They were taken by P. H. Batcheler, M. Mish, G. R. Evans and G. Karr on 9/22/76, 11/5/76 and 3/8/77.

The layering study sheets included in this report were those considered most useful. The samples themselves and all the layering study sheets are to be placed on deposit with the Curator of Boston National Historical Park.

The color notations are from the Munsell Color System: Munsell Color Co., 2441 No. Calvert St., Baltimore, Md., 21218, (301) 243-2171.

Sample No.	Description of Location
1 - 4	Cherubim - Festoon Evidence - SW Spandrels below Nave Vault.
5 - 10	Window Sash and Frames - Interior Surfaces.
11 - 17	First Floor Pier Casings.
18 - 20	Gallery Column Casings.
- 21	Cornice above Gallery Columns.
22 - 28	Gallery Fronts.
29 - 31	Arches between West Aisle Columns.
32 - 34	Gallery Stairways.
- 35	Vestry/Church Doorway Jamb Paneling.
- 36	Vestibule/Church Doorway, Architrave Lining Splayed Jambs.
37 - 38	Vestibule Closet Door Architrave and Pilaster.

39 - 42	Vestibule Closet Walls.
- 43	Old Pew Paneling now on Partition in NW Vestibule Closet.
44 - 50	Pews, First Floor Level.
51 - 56	Pews & Wall Linings, South Gallery.
57 - 61	Pews & Wall Linings, West Gallery.
62 - 68	Pews & Wall Linings, North Gallery.
69X - Z	Vestry/Church Doorway Paneling Surround; East Wall.
70A - F	Washington Memorial, Woodwork of Niche Surround.
71A - B	Washington Memorial Plinth Carved Bracket.
72 - 73	Vestibule NW Closet Plaster Samples (see 39-42).
74 - 77	South Gallery Plaster Wall.
- 78	West Gallery Plaster Wall - 1830 Painted Drapery.
79 - 80	First Floor North Wall Plaster.
81 - 87	West Gallery, Organ Loft Woodwork.
88 - 92	North Round Fluted Column and Angel Sculpture at Organ Loft.
93A - E	Organ Loft, West Face of Paneled Rail, North of Organ.
94A- F	Organ Loft, West Face of Paneled Rail, South of Organ.
95	Organ Loft, East Face of Paneled Rail, Cap of Solid Panels.
96	Exterior, Tower Cornice Bracket, (fell with steeple in 1954).
97	Interior Face of Tower West Entrance Door Frame.
98 -120	Organ.
121	Avery Bennett Clock.

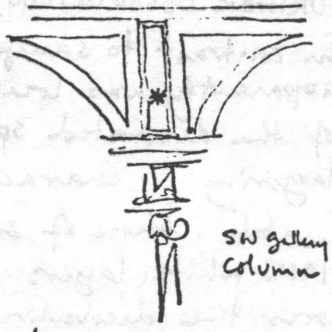
3. Paint Sample Layerings Sheets

OLD NORTH CHURCH, BOSTON N.H.P. SAMPLE # 1
PAINT COLOR STUDY
TAKEN 3/7/77
BY PHB
EXAMINED 7/20/77
BY PHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR —, ROOM —, WALLS
ARCHITECTURAL FEATURE: Above SW corner gallery column - open pilaster above capital - between spandrels of vaulting.
*

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood base		
c.1726	red iron oxide	7.5 R 4/8	prime coat
c.1726	tan oil paint	10 YR 7/4	thick layer, possibly 2 coats, probably darkened
c.1727?	Uneven distribution of various colors:		
	greenish grey	5 Y 7/2	
	dark brown	± 7.5 YR 2/4	
	grey	5 Y 5/1	
	varnish	—	clear greenish
c.1912	greyish white	5 Y 8/1	machine ground paint
	white		"
	white		" present finish coat

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:
Two small samples were taken (area ± 1/4" sq.). They were taken to ascertain if the decorative "festoon" layer still exists which can be seen in the c.1875 + c.1884 interior photographs. Because the samples are small no definitive pattern can be seen. But the layering between the tan and white layers is far from an even distribution of color. We conclude that the decorative painting is extant.



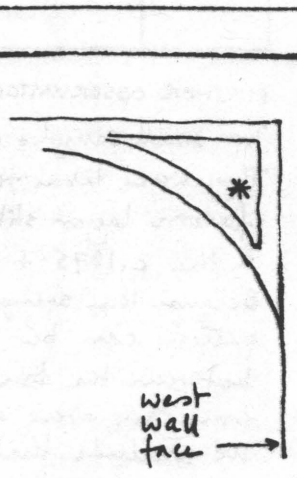
OLD NORTH CHURCH, BOSTON N.H.P.
PAINT COLOR STUDY

SAMPLE # 3
TAKEN 3/7/77
BY PHB
EXAMINED 7/20/77
BY PHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR —, ROOM —, WALL S.
ARCHITECTURAL FEATURE: Above SW gallery ceiling vault. West spandrel field area *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	plaster base		
c.1726	red iron-oxide	7.5 YR 4/8	thin primer - found in plaster fissures
			as well as thinly on surface.
c.1726	tan	± 2.5 Y 7/4	2 coats - in some instances these
		(darkened)	layers had fractured away - and
			the next layers adhered directly
			to the red-iron oxide primer.
c.1727 ?	Uneven distribution of various colors:		
	reddish grey	2.5 YR 5/1.5	
	black	N 1.5/	
	light grey	± N 4/	
	dark brown	10 YR 3/4	
	dark red brown	2.5 YR 2/4	
	cream	2.5 Y 8.5/2	
	varnish	—	clear greenish
c.1912	greenish white	5 Y 8/1	
	white		
	white		present finish coat

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:
In contrast to sample # 47, this sample apparently was located within the area of the decorated spandrel field. Its layering characteristics more closely match those of sample # 46, and the 1912 white layers were applied immediately over the decorative painting.



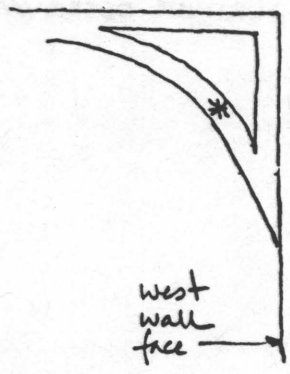
OLD NORTH CHURCH, BOSTON N.H.P.
PAINT COLOR STUDY

SAMPLE # 4
TAKEN 3/7/77
BY PHB
EXAMINED 7/20/77
BY PHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT__, WALL__; INT ✓, FLOOR__, ROOM__, WALL S.
ARCHITECTURAL FEATURE: Above SW gallery ceiling vault. West spandrel border area *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	plaster base		
	red iron-oxide	7.5 YR 4/8	thin primer
	greyish tan	2.5 Y 7/2	second primer ?
	tan	10 YR 7/4	finish coat - now probably darker than originally.
	light green	10 Y 6/2	
	light mauve	5 YR 7/2	
	grey	10 YR 4/1	very thin layer
	light brown	10 YR 5/6	
c. 1912	greenish white	5 Y 8/2	2 coats
	white	—	
	white	—	present finish coat.

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:
A determined effort was made to take this sample from the border area around the decorated spandrel area (as indicated in the c. 1875 and 1884 photographs). Apparently the borders were treated with the same paint colors used at other undecorated areas of the church interior.



OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY

SAMPLE # 6

TAKEN 11/5/76

BY M. Mish

EXAMINED 12/76 3/78

BY PHB

NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT__, WALL__; INT ✓, FLOOR 1, ROOM ___, WALL S

ARCHITECTURAL FEATURE:

South wall Eastern most window - Bottom Sash - Muntin

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	buff-cream		
	buff-cream		
	light green	2.5 GY 8/2	
	cream		
	tan		
	pinkish tan		
	cream		
	light brown	±10 YR 4/4	iridescent
	light cream		
	black		not uniform layer + very thin
	white.		
	"		
	"		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

Note: this sample was so small that color readings could not be taken.

However it looks to be original fabric

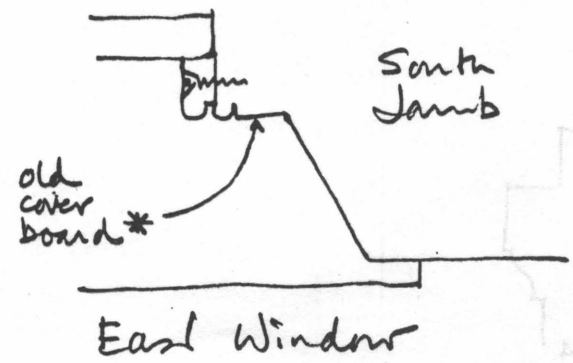
OLD NORTH CHURCH, BOSTON N.H.P.
PAINT COLOR STUDY

SAMPLE # 9
TAKEN 3/7/77
BY PHB
EXAMINED 3/7?
BY PHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR Gallery, ROOM ——, WALL S
ARCHITECTURAL FEATURE:
East window frame * old cover board

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	red iron oxide		prime coat pigments in wood pores
	buff		} both layers probably darker
	dark buff		} than when paint was new
	light green		
	pinkish tan		
	pink		
	cream		
	green with brown		very thin coat
	light brown		
	white		
	"		
	"		
	"		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:



sample taken above access piece, ± 30" above sill.

Conclusion:
Sample layering shows this piece to be original fabric

OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY

SAMPLE # 11

TAKEN 11/5/76

BY P.H. Batchelder

EXAMINED 12/76 + 3/76

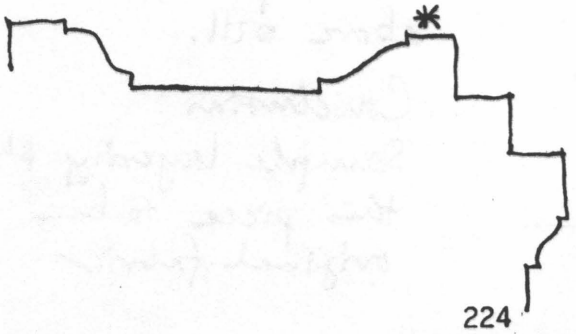
BY PHB

NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR 1, ROOM —, WALL —.
ARCHITECTURAL FEATURE: SW Pier, South Face
taken high from a ladder on back band *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	red iron oxide		prime coat
	buff-tan	10 YR 8/2	the surface has much dirt
			accumulation from long exposure and
	buff-tan	10 YR 7/2	both layers are probably darkened
	light green	2.5 GY 7/2	2 layers
	grey tan	2.5 Y 6/2	
	tan	10 YR 6/2	
	light brown	5 YR 4/6	
	grey	c. N 6.5/	
	greyish white	N 8/	
	white		
	white		
	white		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT :



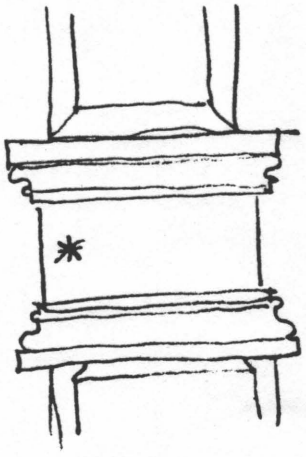
OLD NORTH CHURCH, BOSTON N.H.P.
PAINT COLOR STUDY

SAMPLE # 17
TAKEN 3/8/77
BY PHB
EXAMINED 3/7C
BY PHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT __, WALL __; INT ✓, FLOOR 1, ROOM __, WALL __
ARCHITECTURAL FEATURE: SE Pier base *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	white		thick coat with dirt on surface
	white		
	white		} thin coats
	white		
	white		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT: 1912 woodwork



OLD NORTH CHURCH, BOSTON N.H.P.

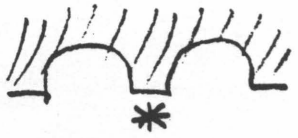
PAINT COLOR STUDY

SAMPLE # 18
TAKEN 3/8/77
BY PHS
EXAMINED 3/78
BY PHS
NATIONAL PARK SERVICE
DSC - HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR Gallery, Room —, WALL W
ARCHITECTURAL FEATURE:
West Gallery, NW Fluted Column, South Face

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	red iron oxide	7.5 R 4/8	primer
	buff - tan	10 YR 8/2	
	varnish ←		"cedar" graining with tones between 7.5 YR 6/6 - 7.5 YR 2/4
	↓		
	buff	10 YR 7/2	
	light green	2.5 GY 7/2	
	pinkish tan	10 YR 7/2	
	pink	2.5 YR 7/2	
	light cream	2.5 Y 9/2	
	greenish brown	2.5 Y 5/4	Spots of green (spatter work?)
			hand ground pigment - prussian
	green	2.5 GY 4/2	blue pigments visible, Two
	light brown	7.5 YR 5/6-4/6	coats intended to be seen together
	white		
	"		
	"		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT :



OLD NORTH CHURCH, BOSTON N.H.P.

SAMPLE # 19

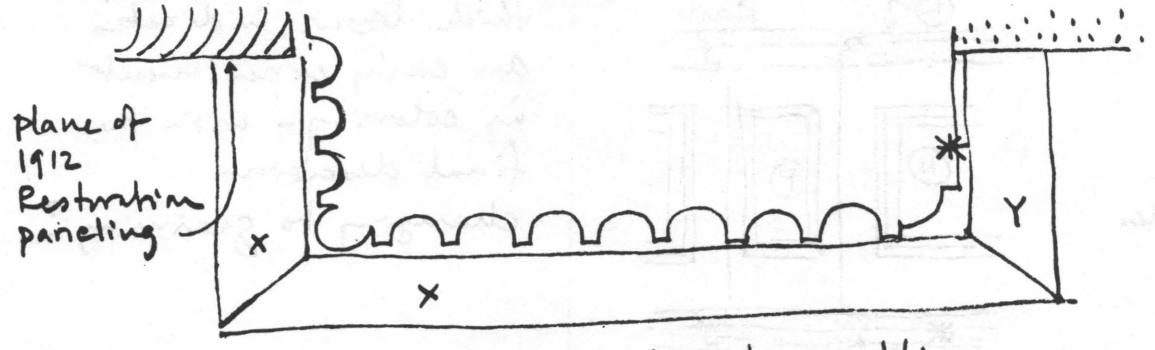
TAKEN 3/7/77
BY PHB
EXAMINED 3/78
BY PHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

PAINT COLOR STUDY

LOCATION: EXT __, WALL __; INT ✓, FLOOR Gallery, ROOM ___, WALL E
ARCHITECTURAL FEATURE:
South Gallery East End - Fluted Pilaster
South unfluted face *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	red iron oxide	7.5 R 4/8	prime coat
	light buff	2.5 Y 8/2	with a darker surface color
	light grey buff	5 Y 7/1	
	light buff	2.5 Y 8/2	with a yellower surface color
	light green	2.5 GY 7/2	
	pinkish tan		
	pink		
	greenish brown		
	light brown		
	white		
	"		
	"		
	"		
			Question why no varnish graining above first buff layer as at sample 18? Samples should be taken at fluting to see if graining of gallery columns was in all fronts - or just those at west end organ loft area.

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:



X New 1912 base moldings
Y Base molding old with much paint layering

OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY

SAMPLE # 22

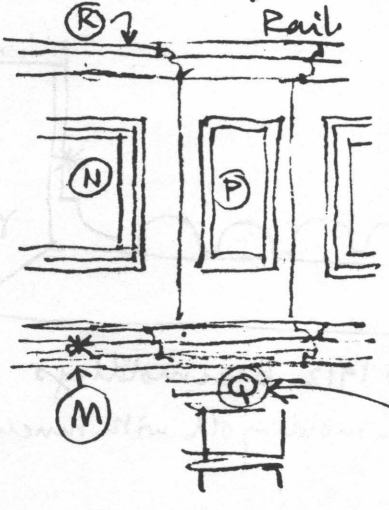
TAKEN 3/9/77
BY PMB
EXAMINED 3/7[illegible]
BY PMB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR Gallery, ROOM —, WALL S.
ARCHITECTURAL FEATURE:
South Gallery front - Bottom bed moldings - sample (M)

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	red iron oxide	7.5 R 3/6	primer
	cream		second primer
	light grey buff	5 Y 7/2	third layer
	salmon pink		thin coat
	varnish		" " cedar graining
	light salmon pink		
	varnish		graining
	buff		
	varnish		graining
	moss green		thin layer
	light brown		iridescent
	white		
	"		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

Does the light grey buff third layer indicate an early experiment in coloring - with the final decision changing to graining?



See other samples

see Sample #13

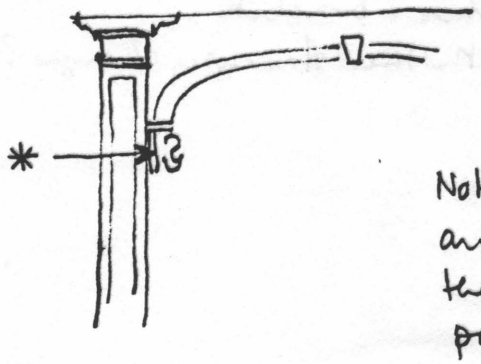
OLD NORTH CHURCH, BOSTON N.H.P.
PAINT COLOR STUDY

SAMPLE # 29
TAKEN 11/5/76
BY PHB
EXAMINED 12/76 & 3/77
BY PHB
NATIONAL PARK SERVICE
DSC - HIST. PRESERVATION

LOCATION: EXT __, WALL __; INT ✓, FLOOR 1, ROOM __, WALL __
ARCHITECTURAL FEATURE:
NW corner column - Console on South face *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		white pine ?
	buff	2.5 Y 7/3	probably darker than originally
	light green	2.5 GY 7/2	
	greenish cream		
	pinkish tan	7.5 YR 6/2	
	light brown	10 YR 4/6	irredescent with greenish and orange lights (7.5 YR 5/6).
	grayish white		
	"		
	white		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:



Installed with new stairway in 1806?

Note: one fragment of paint had a turbulance and a red layer appears in section. Perhaps the console was multi-colored at one period of decoration.

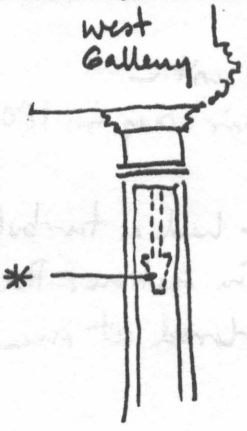
OLD NORTH CHURCH, BOSTON N.H.P.
PAINT COLOR STUDY

SAMPLE # 31
TAKEN 11/5/76
BY PHB
EXAMINED 12/76 + 3/78
BY PHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR 1, ROOM —, WALL —.
ARCHITECTURAL FEATURE:
S.W. Column, South Face ± 12 ft. above floor - sample at position where console was mounted in 1806 + removed 1912.
* sample bridges edge of console position.

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	red		primer - very thin
	light buff	2.5 Y 7/2	
	light buff	2.5 Y 7/2	
	↓	↓	
	Under Console Position no additional layers until after 1912	Outside Console Position	
		light green	5 GY 6/2
		yellowish green	2.5 GY 7/3
		light " "	2.5 GY 7/2
		reddish cream	5 YR 7/2
		light brown	10 YR 4/4 iridescent
	greyish white N 7.5/	greyish white	N 7.5/
	" " N 6.75/	" "	N 6.75/
	white	white	
	white	white	

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:



Side aisle arches + brackets added 1806 with the stairway change?

OLD NORTH CHURCH, BOSTON N.H.P. SAMPLE # 32

PAINT COLOR STUDY

TAKEN 11/5/76
BY PHB
EXAMINED 12/76 - 3/78
BY PHB
NATIONAL PARK SERVICE
DSC - HIST. PRESERVATION

LOCATION: EXT __, WALL __; INT ✓, FLOOR Gallery, ROOM ____, WALL NW
ARCHITECTURAL FEATURE:
NW Gallery Stair - horizontal railing at top of stair (worn railing) - paint sample from rail soffit, from square ballister below.

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	tan	10 YR 7/4	layer darker than it was originally
	light green	2.5 GY 7/2	oil surface -
	greyish tan	10 YR 6/2	
	greenish brown	2.5 Y 5/4	
	reddish brown	10 YR 4/6	
	white	N 7/	
	"	"	
	"	"	
	white	N 8/	
	"	"	
	"	N 9/	

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

Note stair newels are crisp and not as old as railing or ballusters - ie newels are 19/12 work.

This sample helps determine that buff-tan was the finish color c. 1806 when the original stairways were removed and new stairs with these slender ballusters were installed.

OLD NORTH CHURCH, BOSTON N.H.P.

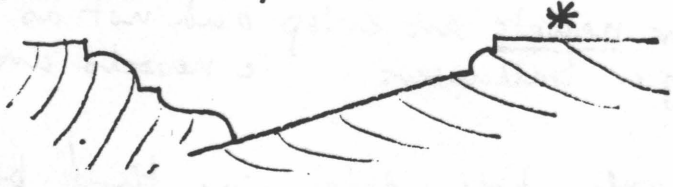
PAINT COLOR STUDY

SAMPLE #35
TAKEN 11/5/76
BY M. Mish
EXAMINED 12/76, 9/78
BY PHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT 1, FLOOR 1, ROOM —, WALL E
ARCHITECTURAL FEATURE: Vestry/Church Doorway
Jamb paneling, North Jamb, bottom raised panel *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	redirn oxide		prime coat in wood pores
	grey tan	2.5 Y 5/2	hand ground paints
	red	7.5 R 4/6	", wrinkled surface, exposed long time
	buff	10 YR 6/4	
	light grey green	5 Y 6/2	
	white	5 Y 9/1	
	varnish		clear + slightly yellowed
	cream	2.5 Y 9/2	2 coats
	varnish	2.5GY3/2	amber color
	dark green grey brown	2.5 Y 4/2	each a thin layer
	salmon buff	7.5 YR 6/4	hand ground pigments
	greyish white	2.5 Y 7/1	
	white		
	"		
	"		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:



OLD NORTH CHURCH, BOSTON N.H.P.

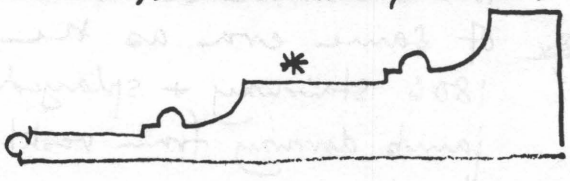
PAINT COLOR STUDY

SAMPLE # 36
TAKEN 3/8/77
BY PHB
EXAMINED 3/7?
BY PHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT__, WALL__; INT ✓, FLOOR 1, ROOM., WALL W.
ARCHITECTURAL FEATURE: Door from church to vestibule
Architrave lining splayed opening * (ie East Face of Doorway)

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		white pine ?
	buff	2.5 Y 7/4	thin layer with dirt on surface
	light green	10 Y 7/2	
	light green	10 Y 6/2	
	light tan	10 YR 7/3	
	pink	7.5 YR 7/2	
	greenish brown	2.5 Y 4/4	
	light brown	7.5 YR 5/4	iridescent
	white		
	white		
	white		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT :



This doorway looks to have been added soon after the 1806 pew change + stair change.

OLD NORTH CHURCH, BOSTON N.H.P. SAMPLE # 37

PAINT COLOR STUDY

TAKEN 3/8/77
BY PHB
EXAMINED 3/78
BY PHB

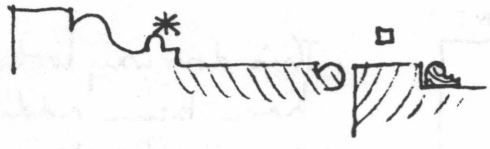
LOCATION: EXT —, WALL —; INT ✓, FLOOR 1, ROOM Vestibule, WALL N

ARCHITECTURAL FEATURE: Closet Door Architrave, NW corner *

NATIONAL PARK SERVICE
DSC - HIST. PRESERVATION

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	oily tan		
	light green	2.5 GY 7/2	thin coat - small fragment
	heavy cream	2.5 Y 7/2	varnish layer ?
	heavy cream	"	varnish graining
	salmon pink	2.5 YR 7/6	varnish ?
	light cream	2.5 Y 9/2	grained layer
	varnish		
	cream	2.5 Y 9/2	
	heavy cream	2.5 Y 7/2	
	greyish pink	2.5 YR 7/2	
	light brown	7.5 YR 5/4	
dark	green	7.5 Y 4/3	
	white		
	"		
	"		
	"		
	"		
	"		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT :



The vestibule seems to be of same era as the 1806 stairway + splayed jamb dowing from vestibule to church.

□ Door Layering:
wood
dark stain
Salmon
varnish graining
Salmon
varnish graining
brownish tan
dark green
whites

OLD NORTH CHURCH, BOSTON N.H.P.
PAINT COLOR STUDY

SAMPLE # 39
TAKEN 9/22/76
BY PHB + B. Karr
EXAMINED 12/76
BY PHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT __, WALL __; INT ✓, FLOOR 1, ROOM Vestibule, WALL South Closet
ARCHITECTURAL FEATURE: Plaster on brickwork -

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	plaster ground		variegated sized & colored sand & hair
	plaster finish		" " smaller sand & hair
	cream		whitewash
	greyish		"
	yellow ochre	10 YR 7/10	dusting of pigment left
	white		whitewash

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

Apparently the original vestibule (pre-1806) had merely a plaster finish directly on the brick walls, perhaps unfinished as the above whitewash layers also appear on the later plaster & lath wall lining - see sample #42.

OLD NORTH CHURCH, BOSTON N.H.P. SAMPLE #42

PAINT COLOR STUDY

TAKEN 9/22/76
BY PLAB & E. Carr
EXAMINED 12/76
BY PLAB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR 1, ROOM NW Closet Vestibule, WALL West
ARCHITECTURAL FEATURE: Plaster from split lath mounted with wrought nails on flat board furring (vertical)

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	ground plaster		variegated size & color sand hair brown & white.
	finish coat		no noticeable change
	white whitewash		
	yellow ochre	10 YR 7/8	very thin. whitewash
	white		whitewash
	light grey	2.5 Y 6/1	"

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

Sample taken above closet door level where it can be seen that this layer of plaster runs back of the added closet partition. Thus this wall lining pre-dates the 1806-8 vestibule walls, but post dates the original wall plaster (see sample 39).

OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY

SAMPLE # 43

TAKEN _____
BY _____
EXAMINED _____
BY _____
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

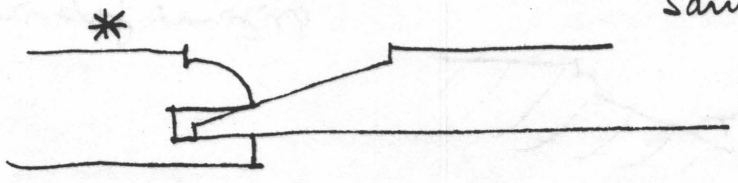
LOCATION: EXT —, WALL —; INT ✓, FLOOR 1, ROOM NW Closet Vestibule, WALL S

ARCHITECTURAL FEATURE:
Old pew paneling nailed to closet partition (with cut nails -) above door & under stair soffit.

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		wood apparently darkened on surface from exposure without any finish
	greyish cream	5 Y 8/1	adheres to wood well
	warmer cream	2.5 Y 9/2	with a considerable dirt & skin layer exposed now as the finish coat.

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

Sample from horizontal rail



OLD NORTH CHURCH, BOSTON N.H.P.
PAINT COLOR STUDY

SAMPLE # 49
TAKEN 11/5/76
BY PMB
EXAMINED 12/76
BY PMB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT __, WALL __; INT ✓, FLOOR 1, ROOM __, WALL S
ARCHITECTURAL FEATURE: Aisle face of pew door
At east window - South side - *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	red iron oxide		thin coat
	buff	2.5 Y 8/4	darker surface 2.5 Y 7/4
	buff	2.5 Y 8/4	thin layer
	light green	7.5 Y 7/2	
	light grey tone	10 YR 7/1	thin layer
	pinkish tone	7.5 YR 7/2	finish coat as layers above fractured off
	greenish brown	2.5 Y 4/4	
	light brown	7.5 YR 5/6	
	greyish white		
	"		
	"		
	white		
	"		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

original fabric



OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY

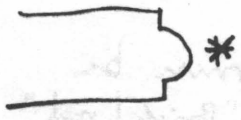
SAMPLE # 53

TAKEN 11/5/76
BY PMB
EXAMINED 12/76 3/78
BY PMB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR Gallery, ROOM —, WALL S.
ARCHITECTURAL FEATURE:
South Gallery Chair rail at western window *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	light green		with dark surface
	pinkish tan		
	pinkish grey		
	light brown		irridescent
	white		
	"		
	"		
	"		
			Layers seen in cross section only, i.e. not noticable.

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:



The fact that new window sills were apparently applied in 1830 tends to date the light green layer with the painting done then - see Paint Color Study written section.

OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY

SAMPLE # 60

TAKEN 3/8/77
BY PHB
EXAMINED 3/78
BY PHB

NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT__, WALL__; INT ✓, FLOOR Gallery, Room ____, WALL W.
ARCHITECTURAL FEATURE:
West gallery Dado, north of organ - cornice molding *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		With dark surface showing it was
	↓		exposed for considerable time
light	reddish brown	5 YR 6/4	Thick layer with pock marks
	↓		from its underside
	light green	2.5 GY 7/2	With oil surface
	tan	10 YR 7/2	
	pink	2.5 YR 7/2	
	cream	2.5 Y 9/3	
	red	7.5 R 3/6	
	white		
	"		
	"		
	"		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:



Could this light reddish brown be a remnant of the 1737 "Bright red" painted inside the organ loft?
See sample # 93 A+B

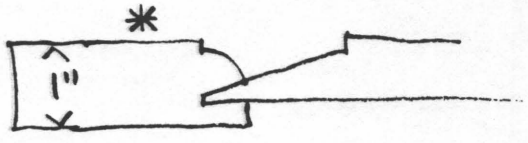
OLD NORTH CHURCH, BOSTON N.H.P.
PAINT COLOR STUDY

SAMPLE # 61
TAKEN 11/5/76
BY PMB
EXAMINED 12/76 + 3/78
BY PMB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR Gallery, ROOM —, WALL W.
ARCHITECTURAL FEATURE:
West Gallery, West Bank of Pews - old pew door at NW window *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		dark oily surface - ie. orig. unpainted
	cream	2.5 Y 9/2	with oil surface 2.5 Y 8/2
	light green		thin coat + uneven
	buff	2.5 Y 7/4	
	pinkish tan	10 YR 7/2	
	cream		thin coat
	red	7.5 R 3/6	
	white		
	"		
	"		
	"		
	"		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:



According to samples 60 + 93 A+B the wall lining of the organ loft was painted red in 1737 but the pew panelling was left unpainted.

OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY

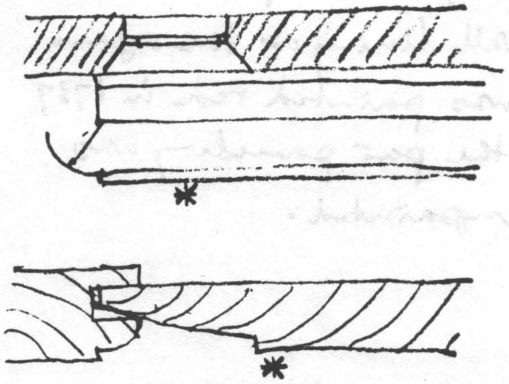
SAMPLE # 62

TAKEN 11/5/76
BY PHB
EXAMINED 12/76 + 3/78
BY PHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR Gallery, ROOM —, WALL N
ARCHITECTURAL FEATURE:
North Wall Pew front near west end *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		dark oily surface showing
	↓		wood was left unpainted originally
	buff	2.5 Y 8/4 +	2.5 Y 7/4
	light green	2.5 GY 7/2	
	pinkish buff	10 YR 8/2	
	pink	7.5 YR 6/2	
	red	5 R 3/6	
	white		
	"		
	"		
	"		
	"		
	"		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:



OLD NORTH CHURCH, BOSTON N.H.P.
PAINT COLOR STUDY

SAMPL: 140.66
TAKEN 3/8/77
BY PHS
EXAMINED 3/78
BY PHS
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

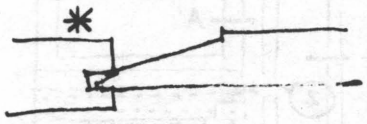
LOCATION: EXT —, WALL —; INT ✓, FLOOR Gallery, ROOM —, WALL N
ARCHITECTURAL FEATURE:
North Gallery Pew, Cut Curved end* (Pew 85)

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	light green	2.5 GY 7/2	
	light yellowish green	10 Y 7/2	
	tan	10 YR 7/2	with surface oil
	pink	2.5 YR 7/2	
	green with brown	2.5 Y 4/4	
	light brown	7.5 YR 5/4	
	white		
	white		
	white		

One tends to date this light green layer: 1830 – More samples should be taken for verification, as this one sample is not sufficient evidence to conclusively relate to the 1830 documentation for cutting the curve in the pew ends. It may not have all the bottom layers, and if the pew end is reused woodwork only samples closely associated with the curved rail & cut can be related to the 1830 documentation.

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:





OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY

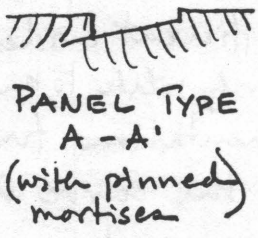
LOCATION: EXT —, WALL —; INT ✓, FLOOR 1, ROOM under North-gallery, WALL E

ARCHITECTURAL FEATURE: Sample X *

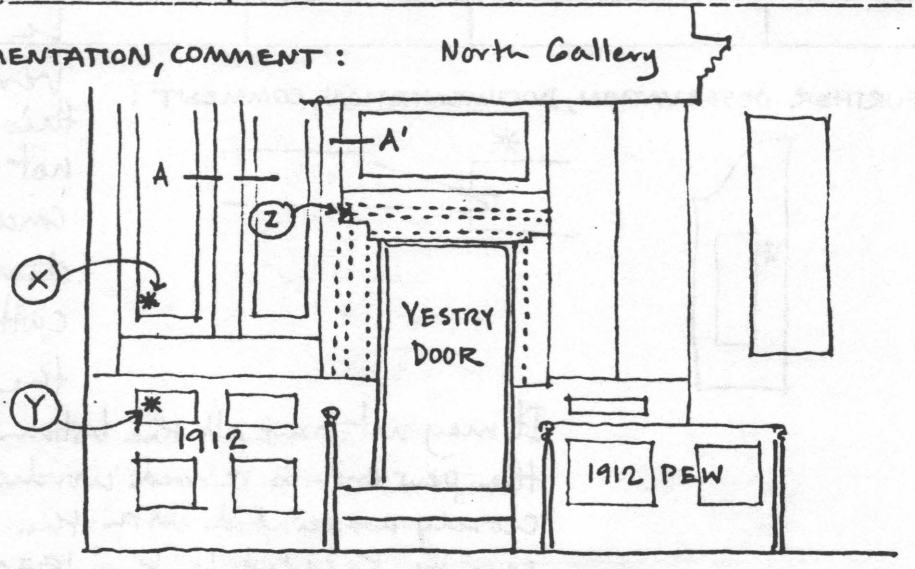
SAMPLE # 69X
TAKEN 3/8/77
BY PHB
EXAMINED 3/78
BY PHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	buff		discolored ie. not possible to read a color
	cream	2.5 Y 9/4	
	salmon pink	7.5 R 6/6	bright strong color
	grey	5 Y 4/1	
	light cream	5 Y 8/2	
	grey with white		
	white		
	"		
	"		
	"		
			Note sample 69 Y has only the last white layers showing that it is 1912 work.

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:



PANEL TYPE
A - A'
(with pinned mortises)



OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY

SAMPLE # 69 Z
TAKEN 3/8/77
BY PSB
EXAMINED 3/78
BY PSB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR 1, ROOM Under North gallery, WALL E
ARCHITECTURAL FEATURE: sample Z

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	greyish cream	± 2.5 Y 7/2	with considerable discoloration on surface - very thin it can't tell if there are other layers -
	white		} These layers post 1912.
	greyish white		
	white		
	"		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

Note: this sample was taken to try to date the flat pediment enframement which during the 19th c. surrounded the vestry doorway. The sample is not good enough to form a conclusion.

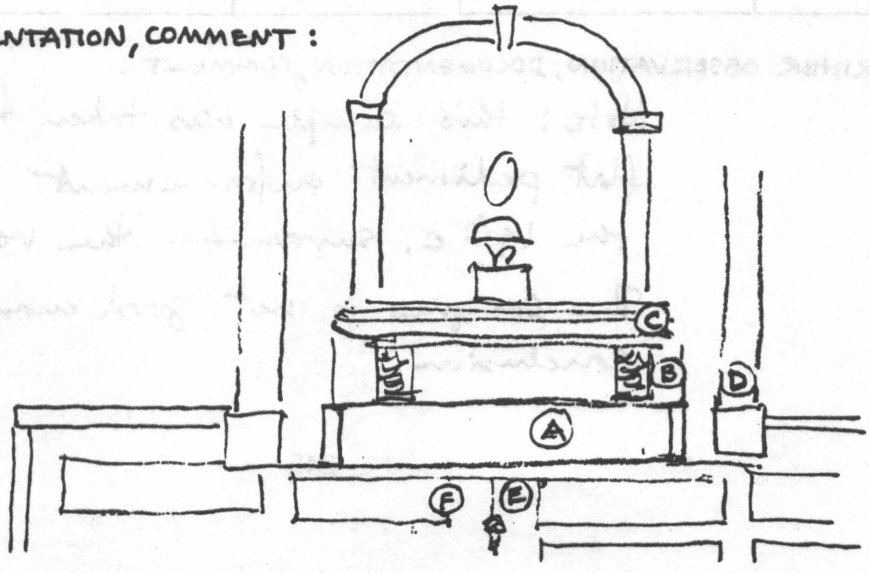
OLD NORTH CHURCH, BOSTON N.H.P.
PAINT COLOR STUDY

SAMPLE # 70A
TAKEN 3/8/77
BY PAB
EXAMINED 3/78
BY PAB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR 1, ROOM —, WALL E
ARCHITECTURAL FEATURE:
Woodwork around Washington Memorial SE cor.
Sample # A Plinth front panel

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	cream		
	black		Note: sample too small to assign color numbers. But obviously this layering shows something different than the normall woodwork treatment. Samples 70B + 70C also show different than usual layering.
	varnish		
	buff		
	varnish		
	buff		
	white		
	"		
	"		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT :



OLD NORTH CHURCH, BOSTON N.H.P.

SAMPLE # 70D

TAKEN _____
BY _____
EXAMINED _____
BY _____
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

PAINT COLOR STUDY

LOCATION: EXT —, WALL —; INT ✓, FLOOR 1, ROOM —, WALL E
ARCHITECTURAL FEATURE:
Open pilaster enframement around Washington Memorial (Outer enframement) Sample #(D)

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		? red iron oxide particles occasionally
	greenish tan	5 Y 7/2	
	light green	2.5GY 7/2	
	greyish tan		
	pinkish tan		
	light brown		
	red		only on one fragment
	white		
	"		
	"		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

This sample may not have as definitive a tan color for its first coat as one finds on other woodwork from the 1806-9 era. But as this trim was undoubtedly a part of the 1815 donation of the Washington Memorials we can say that tan was still in use at this time as the finish color.

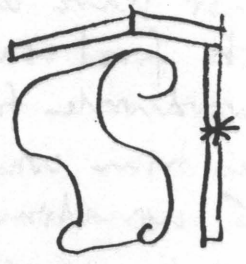
OLD NORTH CHURCH, BOSTON N.H.P.
PAINT COLOR STUDY

SAMPLE # 71 A
TAKEN 11/5/76
BY P. A Batchelder
EXAMINED 12/76 3/78
BY PAB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR 1, ROOM —, WALL E
ARCHITECTURAL FEATURE:
Washington Memorial Pedestal, South bracket
Back band of bracket cornice *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	light cream	2.5 Y 9/1	
	varnish		
	light cream	2.5 Y 9/1	
	varnish		
	blackish		with island of salmon pink (2.5 YR 7/6)
			? marbleizing ?
	varnish		
	cream	2.5 Y 9/1	
	gray white	N 6.75/	
	light gray white	N 7.5/	
	white		
	white		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:



This Sample and 71 B show that the brackets have been for the most treated as separate features from the general church woodwork. Were they marbleized? And is their paint therefore all that is left of the early treatment of the Washington Niche elements?

OLD NORTH CHURCH, BOSTON N.H.P.

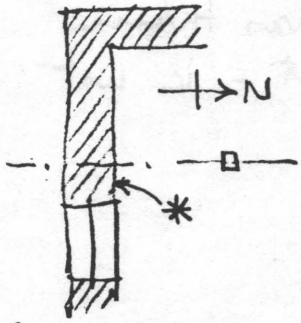
PAINT COLOR STUDY

SAMPLE # 75
TAKEN 3/8/77
BY PMB
EXAMINED 3/78
BY PMB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

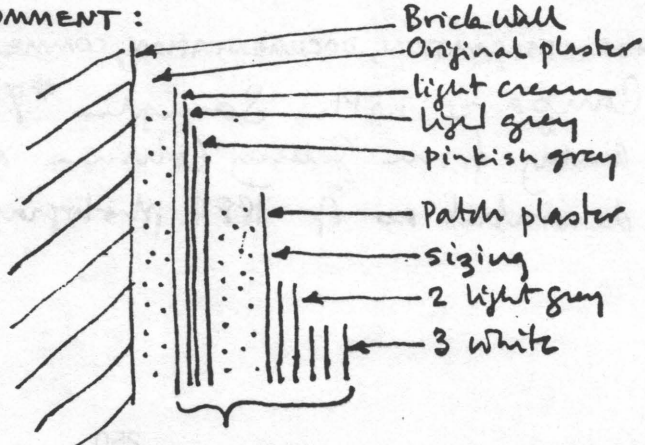
LOCATION: EXT __, WALL __; INT ✓, FLOOR ___, ROOM Gallery, WALL S
ARCHITECTURAL FEATURE:
S. wall just west of west window * Finish Plaster at a stress crack in wall.

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	light cream	2.5 Y 9/1	whitewash
	light grey	N 7.5/	very thin whitewash
	pink	2.5 YR 6/2 - 7/2	whitewash
	patch plaster		skim coat patch
	sizing		brownish + translucent
	light grey	N 7/	
	light grey	"	
	white		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT :



Sixth Gallery



LAYERING DIAGRAM

OLD NORTH CHURCH, BOSTON N.H.P.

SAMPLE # 76

TAKEN 3/8/77
BY PIAG
EXAMINED 3/7?
BY PIAG
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

PAINT COLOR STUDY

LOCATION: EXT —, WALL —; INT ✓, FLOOR —, ROOM Gallery, WALL S
ARCHITECTURAL FEATURE:
S wall - upper layer of plaster - in line with Gallery columns ie. decorated as of 1884 photos.

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	original ground coat of plaster		
	lgt gl cream	2.5 Y 9/1	whitewash } dissolve in
	pink	2.5 YR 6/2	whitewash } muriatic acid
	plaster skim coat patch		
	sizing		
	greenish brown	10 YR 5/2	thick coat pebble paint
	reddish tan	7.5 YR 5/6	thin coat "
	lgt grey		
	white		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

Compare with Sample #75 which was taken away from Gallery Column alignment - ie not decorated as of 1884 photographs.

OLD NORTH CHURCH, BOSTON N.H.P.

SAMPLE # 78

TAKEN 3/7/77
BY — PHG
EXAMINED 3/77
BY — PHG
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

PAINT COLOR STUDY

LOCATION: EXT —, WALL —; INT ✓, FLOOR Gallery, Room —, WALL W
ARCHITECTURAL FEATURE:
West plaster wall south of organ -
Possibly area of painted drapes to be seen in early photos.

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	plaster		white finish coat with hard smooth surface - no apparent finishes upon it - color slightly cream
	red	10 R 4/6 - 7.5 R 4/4	oil paint
	dark red	7.5 R 3/6	" " also dark red brown 7.5 R 2/2
	greenish grey	5 Y 7/1	} Prime Coats - no surfaces + thin
	light grey	N 6.5/	
	greenish grey	5 Y 7/1	
	white plaster skim coat - a patch ?		
	greenish grey	5 Y 7/1	
	white		
	"		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

This sample was taken at a stress crack -

From the layering it is clear that the painted drapes are extant below upper later layers.

This red drapery from documentation was apparently painted by Thomas Reinagle in April 1830.

OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY

SAMPLE # 83

TAKEN 11/5/76

BY PHAB

EXAMINED 12/76 3/78

BY PHAB

NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

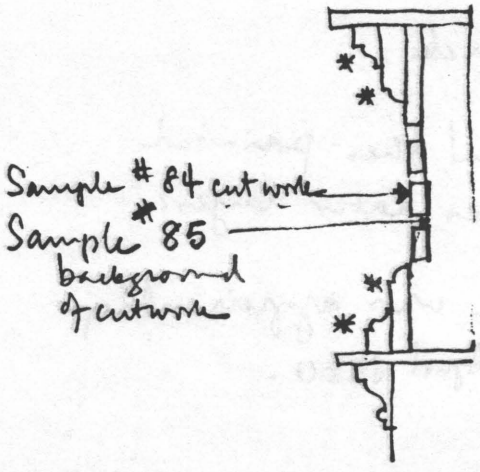
LOCATION: EXT ___, WALL ___; INT ✓, FLOOR ___, ROOM west gallery, WALL ___

ARCHITECTURAL FEATURE:

Front of NW organ loft - panel molding surrounding cutwork *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	oily dark tan thin prime coat	2.5 Y 5/4	
	blue	5 B 5/4	discolored surface
	light cream	2.5 Y 9/2	primer
	red varnish	7.5. R 3/8	graining
	pink	2.5 YR 7/4	
	varnish		graining
	pinkish buff	5. YR 7/4	
	varnish		graining
	olive green	2.5 Y 4/4	with spots of aqua green 10 GY 4/3
	light brown	2.5 Y 6/4	
	white		
	"		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:



OLD NORTH CHURCH, BOSTON N.H.P.

SAMPLE # 84

TAKEN 11/5/76
BY PHB
EXAMINED 12/76 3/78
BY PHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

PAINT COLOR STUDY

LOCATION: EXT —, WALL —; INT ✓, FLOOR —, ROOM west gallery, WALL —
ARCHITECTURAL FEATURE:
Gallery or Organ loft front - cutt work front surface.

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	gray	N 4:5/	} very thin coats on front surface -
	Salmon red	7.5 R 5/10	} heavy deposits on return edges
	buff		} very thin coats -
	silver		} ? made to create a gold ?
	buff		}
	dark varnish		
	buff	10 YR 7/6	
	gold leaf		
	dark varnish		
	gold leaf		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY

SAMPLE # 85
TAKEN 11/5/76
BY PMB
EXAMINED 12/76 3/78
BY PMB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT ___, WALL ___; INT ✓, FLOOR ___, ROOM ___, WALL ___ west gallery front
ARCHITECTURAL FEATURE:
NW corner - background to cutwork in gallery front - see samples 83 + 84

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	grey blue	10 B 4/2	Primer
	bright blue	10 B 3/4	
	dirt dark layer		
	bright blue	2.5 PB 4/6	

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

This sample was difficult to take - along with it are fragments of the adjacent cutwork gold layering.

OLD NORTH CHURCH, BOSTON N.H.P.

SAMPLE #90
TAKEN 3/7/77
BY M Muth
EXAMINED 3/78
BY PHAB
NATIONAL PARK SERVICE
DSC - HIST. PRESERVATION

PAINT COLOR STUDY Organ Loft

LOCATION: EXT__, WALL__; INT__, FLOOR____, ROOM____, WALL__
ARCHITECTURAL FEATURE: Angel statue - Second from North -

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	cream	2.5 Y 9/2	
	salmon pink	7.5 R 5/8	
	cream	2.5 Y 9/2	
	purple	.5 R. 4/4	
	blue	2.5 PB 4/4	
	greenish black	5 Y 2/1	

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

Sample taken at west side (back) of angel on the cloak.

An extremely small sample was taken only to demonstrate that there have been several color treatments of this sculpture.

OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY Organ Loft

SAMPLE # 92
TAKEN 3/7/77
BY M. Mish
EXAMINED 3/78
BY DHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT __, WALL __; INT ✓, FLOOR ____, ROOM ____, WALL ____
ARCHITECTURAL FEATURE:
North round fluted columns supporting angel sculpture
Sample taken from column shaft, west side

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	cream	2.5 Y 7/3	
	varnish		marbleizing
	cream	2.5 Y 8/4	
	light green	7.5 Y 7/2	
	purple-grey	2.5 YR 4/2	
	light brown	7.5 YR 6/6	
	varnish ?		
	grey/ish white		
	white		
	"		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT :

OLD NORTH CHURCH, BOSTON N.H.P. SAMPLE # 93A+B

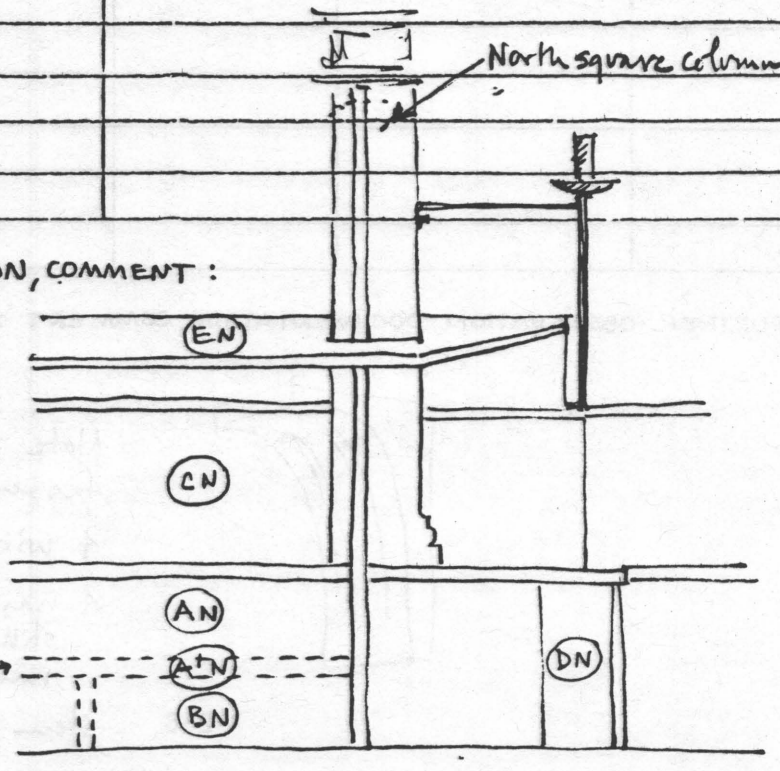
PAINT COLOR STUDY

LOCATION: EXT —, WALL —; INT ✓, FLOOR —, ROOM —, WALL — Organ Loft - West Gallery

ARCHITECTURAL FEATURE: West face of front rail paneling north of organ.

TAKEN 3/77
BY PMB + M. Mosh
EXAMINED 3/78
BY PMB
NATIONAL PARK SERVICE
DSC - HIST. PRESERVATION

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
AN	wood		
	thick red iron oxide	10 R 3/4	with darkened surface
	greenish tan	2.5 Y 6/2	
	pink - grey	5 YR 6/2	
	cream	2.5 Y 8/2	
	light brown	7.5 YR 6/6	
	whites		
A'N	wood		
	red iron oxide		
	light brown		
	whites		
BN	wood	←	Does this sample show that area
	pink - grey		under seat (?) was left unpainted
	cream		at the time that organ loft
	light brown		was painted "Bright red" in 1737?
	whites		



Paint ridges show that wood seat (?) was once applied here

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

Apparently the red iron oxide is the "Bright red" applied inside the Organ loft in 1737. See Sample # 60.

OLD NORTH CHURCH, BOSTON N.H.P.

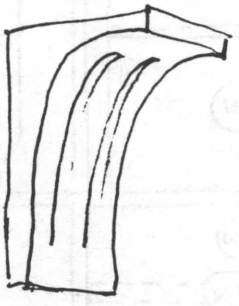
PAINT COLOR STUDY

SAMPLE # 96
TAKEN 9/23/76
BY S. Kaar & PHB
EXAMINED 11/76 - 3/78
BY PHC
NATIONAL PARK SERVICE
DSC - HIST. PRESERVATION

LOCATION: EXT ✓ STEEPLE, WALL —; INT —, FLOOR —, ROOM —, WALL —
ARCHITECTURAL FEATURE: Salvaged tower cornice bracket - which fell with steeple in 1954.

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	cream	2.5 Y 9/2	
	dirt		
	darker cream		
	dark purple	7.5 R 2/2	+ 10 R 2/1
	"	"	"
	cream		
	dark grey		
	5 layers of white separated by dirt layers, last 3 creamier		
	pinkish white		
	dirt surface		
			Note: some layers too thin to read color accurately

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:



Note bracket had been fastened with the following:
4 wire nails still in bracket
4 nails holes & broken off nails still in back from previous nailing.
Item probably dates from 1806.

OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY

SAMPLE # 97
TAKEN 11/5/76
BY M. Mitch + PHB
EXAMINED 3/78
BY PHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT __, WALL __; INT ✓, FLOOR 1, ROOM Vestibule, WALL W
ARCHITECTURAL FEATURE:
Interior face of West Tower Door Frame - South jamb

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	greenish cream	5 Y 7/2	
	buff	10 YR 8/4	
	buff	2.5 Y 8/4	
	light cream	2.5 Y 9/2	
	pink grey	5 YR 7/2	
	darker "	5 YR 6/2	
	mauve	5 YR 4/2	
	greyish cream	2.5 Y 8/2	thin layer
	dark grey	7.5 GY 3/2	
	7 layers of whites with		dirt between

FURTHER OBSERVATION, DOCUMENTATION, COMMENT :

OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY

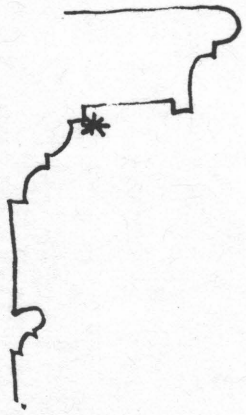
SAMPLE # 102
TAKEN 11/4/76
BY R. Evans
EXAMINED 12/76 + 3/76
BY PIAB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR —, ROOM Organ, WALL —
ARCHITECTURAL FEATURE:
Bed mold above frieze above pre-1884 north curved panel

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	orange buff	10 YR 6/6	+ 7.5 YR 6/6
	varnish with reddish		+ dark brown red pigments - thick
	cream		thin layer
	orange buff	10 YR 6/6	+ 7.5 YR 6/6
	varnish with reddish		color
	salmon	10 R 5/8	
	varnish		
	salmon	2.5 YR 5/8	
	varnish		
	dark red	7.5 R 3/6	
	white	5 Y 9/1	
	black	N 1/	
	green/black	2.5 Y 2/1	
			Note this was a large sample of wood + paint 1/4" x 1/2" - ie. it is a good layering.

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

see also sample # 101



OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY Organ

LOCATION: EXT —, WALL —; INT —, FLOOR ——, ROOM ——, WALL —

ARCHITECTURAL FEATURE:

1884 T+G beaded boarding, south side

SAMPLE #103+5

TAKEN 3/7/77

BY PHB

EXAMINED 3/78

BY PHB

NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
#103	wood		
	dark red	5 R 3/4	
	white		
	black	N 1/	
	greenish black	2.5 Y 2/1	
#105	same as	above,	from north 1884 section of organ, paneling below frieze level.

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

OLD NORTH CHURCH, BOSTON N.H.P. SAMPLE # 106-B

PAINT COLOR STUDY Organ

TAKEN 3/7/77
BY PHB
EXAMINED 3/78
BY PHB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT —, FLOOR ——, ROOM ——, WALL —
ARCHITECTURAL FEATURE:

#106 Ext. face of Center paneled doors - upper portion just above console - (note lower portion of doors cut away for placement of console)

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
#106	wood		
	ochre primer	10 YR 6/6	
	dark red + varnish		graining
	cream	2.5 Y 8/2	
	varnish		graining
	salmon		
	varnish		graining
	salmon		
	varnish		graining dark + discolored
	dark red		1884 see #103 + 105.
	white		
	black		
	greenish black		
#107	Same layering as above up to but not including the dark red. Note bottom fourth layer seems to have been the dark red + varnish graining above the ochre. This apparently ran a long time before the next layer was added as all above layers fractured off easily. #107 taken from inner side of door of sample #106		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

#106 A taken dead center in North door to see if any decorative painting existed. Layering was same as #106 - ie no decorative work.

#108 same as #106 - 108 from: lower panel stile to south of console.

OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY

SAMPLE # 109

TAKEN _____
BY _____
EXAMINED 11/5/76
BY G Rodger Evans
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT__, WALL__; INT__, FLOOR____, ROOM____, WALL__
ARCHITECTURAL FEATURE: No Sample Taken.
Loose louvered panel said to be from Organ.
On exhibit in Museum.

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		reddish. cherry? mahogany?
	Rust/red	10 R 3/6	with dirt on top
	no subsequent layering.		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

Question, how were these louvered panels used at organ. removed 1884? Why no other layering?

OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY Organ

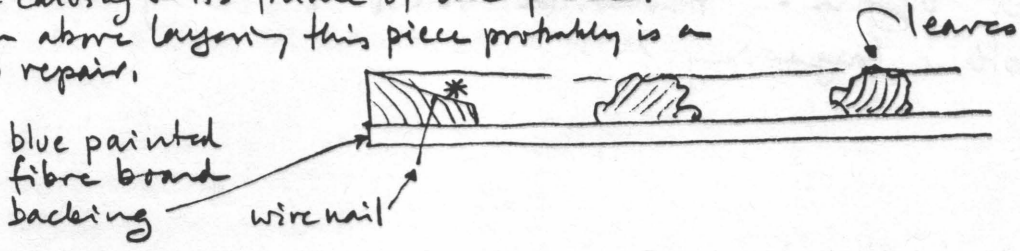
SAMPLE # 110 + 111
TAKEN 3/7/77
BY PMB
EXAMINED 3/78
BY PMB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

LOCATION: EXT —, WALL —; INT ✓, FLOOR —, ROOM —, WALL —
ARCHITECTURAL FEATURE:
Carved panel below pipes just north of center pipes.
ie panel just north of cherubs

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
#110	wood		
	yellow	± 2.5 Y 6/10	
	gold leaf		
#111	Outer black	frame around carved frieze panel	
	just north of	cherub center panel.	
	same layering as rest of organ case paneling		
	(bottom ochre color = 10 YR 6/6) see sample #102.		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:

#110 Sample from loose piece of frame *
Leaf carving + its frame of one piece.
From above layering this piece probably is a 1913 repair.



OLD NORTH CHURCH, BOSTON N.H.P. SAMPLE # 112

PAINT COLOR STUDY Organ

TAKEN 3/7/77
BY PMB
EXAMINED 3/78
BY PMB
NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

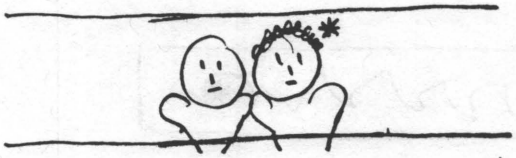
LOCATION: EXT —, WALL —; INT —, FLOOR ——, ROOM ——, WALL —

ARCHITECTURAL FEATURE:

Carved Cherub, hair *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	red	10 R 4/8	primer
1737?	dark red brown		finish ± 10 R 2/2
	grey cream	2.5 Y 8/2	
	salmon		
1759?	gold leaf		
	cream		
	salmon		
	yellow	2.5 Y 6/10	
—	gold leaf		
	cream		
	salmon		
	yellow	2.5 Y 6/10	
—	gold leaf		
1884	cream ←		dark red 7.5 R 3/2
	yellow	2.5 Y 6/10	
1912	gold leaf		tarnished surface where exposed

FURTHER OBSERVATION, DOCUMENTATION, COMMENT:



Question - Could these cherubs have been carved + first used on 1737 Claggett organ? to be reincorporated in 1759 by Thomas Johnston?

OLD NORTH CHURCH, BOSTON N.H.P.

PAINT COLOR STUDY Organ

SAMPLE # 116

TAKEN 3/7/77

BY PHB

EXAMINED 3/78

BY PHB

NATIONAL PARK SERVICE
DSC-HIST. PRESERVATION

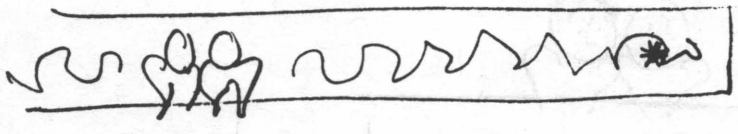
LOCATION: EXT —, WALL —; INT ✓, FLOOR —, ROOM —, WALL —

ARCHITECTURAL FEATURE:

Sample from leaf carvings in panel back of and north of cherubs. *

HISTORIC DATE	LAYER DESCRIPTION (COLOR, VARNISH, DIRT ETC.)	MUNSELL #	CHARACTERISTICS
	wood		
	Ochre	7.5 YR 6/6	primer
	red		} 7.5 R 2/3 - 10 R 2/4
	darker red brown		}
	cream	2.5 Y 8/2	
	varnish		with red pigments
	salmon	7.5 R 4/6	
	varnish		
	salmon	10 R 4/6	
	varnish		with dark red pigments
	cream	2.5 Y 8/2	
	yellow	2.5 Y 6/10	
	gold leaf		

FURTHER OBSERVATION, DOCUMENTATION, COMMENT :



Apparently these leaves have not been highlighted with gold until recently.

K. HISTORY OF STRUCTURAL PROBLEMS AND CORRECTIVE MEASURES

Old North Church has had a long series of major structural problems. As early as 1740 the masonry exterior walls needed repointing (the lime mortar was washing out).[1] By 1784-85, the east and north exterior walls of the church were given weather protection by the addition of wood clapboarding, which in itself was constantly being repaired or repainted until removed in 1912.[2] The windows were frequently broken and repaired.[3] The slate roof was repaired several times and replaced in 1853-54.[4]

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1. To finance the building and the repairs of the church, appeals were made for subscriptions - appeals made "to the charitable and the oppulent" (April 15, 1805, Proprietors' Record 1806-1840, Boston Athenaeum). On April 15, 1740 in the appeal for funds to build the first steeple, the first structural problem was listed as an additional need: "Whereas Christ's Church is Likely to Suffer by the Mortar Being very much washed out from Between the Bricks Insomuch that Large Numbers of Bricks are Ready to Drop out which will in a Little time will be of Great damage to said Church without Speedily Being helped. . . ." Babcock, Christ Church, p. 182.

2. The earliest mention of the clapboarding on the exterior walls was in 1784: "To Sundry sorth Nails for repairs and painting weather boards at the East end Church 1-14-0," and in December 1785, "To painting the Clapboards North side. . . ." Mr. James Sherman's Accounts, Microfilm #728015, Boston Athenaeum.

3. The earliest mention of work on the windows reads "By work at ye Church for mending ye Windows that were hurt by the Storm 7-6-" 1726-27 Account of Thos. Bennett, Microfilm #717578, Boston Athenaeum. This account was followed by almost yearly vouchers for "mending" and the supply of lead and quarrols of glass, putty and squares of glass, etc.

4. "Committee appointed to examine condition of roofs of church and cost of repairing the same," June 9, 1805, Proprietors' Record 1806-1840, p. 278, Boston Athenaeum. They apparently did not completely re-slate the church until 1853-54, Ibid.; Proprietors' Record 1840-, p. 428. This apparently was due to a fire, attesting to the lasting qualities of slate roofing.

The ill-fated steeple deteriorated in the eighteenth century before it fell in a great gale in 1804.[5] Its replacement in 1806 (Steeple "2") "preserved as far as possible the proportion of the former steeple." In actuality, it is said to have been shorter yet retained the original form.[6] Steeple "2" deteriorated and was strengthened - its spire having been lowered to the courtyard for repair and painting and raised into place in 1848.[7]

Steeple "2" continued to be in need of repair[8] and finally toppled over on August 31, 1954 during hurricane "Carol."

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5. In the Vestry Records 1724-1802, May 24, 1786: "Voted that a Subscription be open'd and put forward to Repair the Steeple of this Church . . ." (vaults, Old North Church). Church Warden James Sherman wrote that the steeple was ". . . worth preserving. But is now much decayed & in danger of Falling if not timely repaired. . . ." Note written on voucher placed in black notebook, large vault, Old North Church. It was a gale on October 9, 1804 which felled the first steeple. Babcock, Christ Church, p. 186.

6. Committee Report, October 5, 1806, Ibid.; Proprietors' Record 1806-1840, p. 302.

7. Steeple "2" was being repaired by 1834. Babcock, Christ Church, p. 187. In 1846 proposals were accepted for again repairing the steeple. One proposal explained the reason for the repairs: ". . . there is difficulty in your steeple there is not fresh air enough enter it. there should be air hole near the side timbers fixed so as not to let the water in by a blind and wire netting it would have a good effect in preserving the timbers from rot. . . " Saml Noteage, July 20, 1846, Bills & Receipts, Old North vaults. In May 1847 it was voted to get estimates. This project was a major repair which included replacing main structural members and exterior ornamentation "similar to the present," and rebuilding the spire in the churchyard. Bills & Receipts, Old North Church, July 1, 1847, Agreement with Josiah Sears, and Committee note of January 6, 1848 saying the work was completed. In 1853 the steeple apparently caught fire and two years later was repaired. Babcock, "Story of a Steeple," p. 2, The Church Militant, Jan. 1935.

8. In 1873 it was recorded that the steeple needed repairs and reshingling. Again in 1877 this was noted. In 1884 some repairs were made and in 1891, the steeple roofs were finally reshingled. Bills & Receipts, Old North Church, and Proprietors' Records, pp. 175, 296, and 425, Boston Athenaeum.

Structural engineers and architects were already engaged in surveying the structural problems of the steeple.[9]

The original main building structural system has been compromised very little compared to what often happens with a nonsecular building. When new tombs were added in the cellar their front masonry walls were planned to take the load of the upper structure, and the original masonry piers were then removed from under the columns above.[10] Other than this major change there have been only minor changes to the structural system.

The nave trusses were reinforced with tie rods sometime around 1900. This measure, however, was inadequate. Structural weakness was apparent to Reverend Howard Kellet in the early 1950s. He enlisted the support of two Christ Church Corporation board members: Messrs. William Osgood and Edward Bigelow, and together they called in entimologist Donald M. Muirhead to examine the condition of the wood structural members.

Mr. Muirhead found surface indications of damage by Powder Post Beetle and Brown Rot Fungus. Core samples showed the extent of the roots which the fungus sends ahead of the physical damage (roots lie dormant if the moisture content of the girders remains less than 20% of the weight of wood; but they reactivate if the moisture content rises). The damage was so extensive at the

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9. Cleverdon, Varney and Pike, Civil Engineers, and Charles R. Strickland, AIA, Architect.

10. Originally the eight columns which supported the center loading of the roof trusses, ceiling, and balcony fronts transferred this accumulated load to the first floor girders. In turn these girders transferred the loads directly down onto masonry piers which interrupted the spans between the exterior masonry foundation walls and the center masonry wall.

ends of each of the main floor girders and at other major and minor connections that Maurice A. Reidy Engineers were engaged, and a full scope of structural preservation measures was implemented (see the following "Detail Summary of Repairs since 1954").[11]

The philosophy of this preservation program was to remedially treat all original fabric and leave it in place whether it was to work or be supplemented with new framing members. This was a commendable program and well carried out. Difficulty of access made examination of each structural connection extremely tedius and necessitated great patience in the treatment of the extensive fungus problems and structural failures. The philosophy followed was preservation-oriented at a time when not many historic structures were being treated with such thoughtful care.

Recommendations of the structural engineers regarding work yet to be done should be incorporated in planning for the preservation of Old North Church. The intent of this work as outlined by Maurice M. Reidy Engineers is as follows:

Tower and Steeple Repair (Study and design yet to be done)

1. Extension of upper steeple anchorage into masonry section of tower to resist updraft (difficult to do because of interference by the bell frame near the interior wall surface).

2. Attachment of bell frame to supporting tower structure.

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11. This damage was built in, for the wood girder ends had been completely packed in mortar when the original timbers were seated on the foundation walls. Mr. Donald Muirhead attested to this by saying that the mortar packing appeared to be original lime mortar. It is surprising that the early carpenters did not know to ventilate these bearing pockets. A tape recording was made of an interview with Donald Muirhead on March 9, 1977. This tape will be deposited with the Curator of Boston National Historic Park.

3. Completion of masonry filling of brick cavity below the bell frame.

4. Repointing of interior brickwork in upper tower.

In taking paint samples for this study, one location was found to still have powder post beetle damage. Specifically, this was at the west Gallery, west face of paneled railing, horizontal boarding below location of south angel sculpture. It would be prudent to have this area inspected to see if it is actively infested.

Detail Summary of Repairs Since 1954

1954-5 ARCHITECTURAL DETAILS FOR STEEPLE
D'wg. Nos. A.1 - A.8; Charles S. Strickland, Architect;[1] March 16, 1955; Permit Revision March 28, 1955.

1954-5 STRUCTURAL DESIGN FOR STEEPLE
D'wg. Nos. S.1 - S.3: Cleverdon, Varney and Pike, Engineers;[2] February 15, 1955; Revisions March 22-28, 1955.

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1. Charles R. Strickland, AIA, 73 Newbury St., Boston, MA., Architect, now retired. Original drawings on deposit at the Boston Athenaeum. Photocopies will be placed at Boston National Historical Park headquarters.

2. Cleverdon, Varney and Pike, Civil Engineers, Boston. Original drawings c/o Maurice A. Reidy, Photocopies will be placed at the Boston Athenaeum and Boston National Historical Park headquarters.

1966-7 BEETLE & FUNGUS CONTROL

D'wg. Nos. 1 - 9; Maurice A. Reidy, Engineers;[3] Donald M. Muirhead, Consultant Entimologist;[4] Jan. 26-Feb. 24, 1966; including: First Floor Framing, Balcony Framing, Steeple "Study" Framing, Main Ceiling Framing, Roof Framing.

Treatment: 1) Trim off destroyed wood. 2) Bore 5/32" holes full depth on 2" centers in area of remaining fungus galleries. 3) Scrub surfaces with stiff wire brushes. 4) vacuum dust all frass from joints, mortises, checks and holes with pullman type cleaner. Tap with rubber mallet to loosen packed frass or dirt. 5) Inject needle gun @ 60# p.s.i. with toxic in all holes, joints and in between surfaces until refusal. 6) Flood spray toxic to saturation in two operations.

Toxic Solution: Crude creosote 20%, orthodichlorobenzene 65%, 44% Chlordane emulsion 4%, medium weight blandon 11%.

Toxic Solution: Adjacent to plaster. Orthodichlorobenzene 96%, 44% chlordane emulsion 4%.

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3. Maurice A. Reidy, Engineers, 101 Tremont St., Boston MA., 02108. Original drawings c/o Maurice A. Reidy. Photocopies will be placed at the Boston Athenaeum and Boston National Historical Park headquarters.

4. Donald M. Muirhead, Consultant to Maurice A. Reidy, 34 Winthrop Street, West Newton, MA., 02165. Original drawings c/o Donald M. Muirhead. Photocopies will be placed at the Boston Athenaeum and Boston National Historical Park headquarters.

1967 EXCAVATIONS FOR NEW FOOTINGS UNDER CHURCH
D'wg. Nos. EX.1 - EX-3; Maurice A. Reidy, Engineers; Jan. 16, 1967; including footings for main church columns and vestry building lally columns. The new footings in the main church were not to disturb stones reusable from the original footings.

1966-67 FRAMING REPAIRS
D'wg. Nos. F.1 - F.10; Maurice A. Reidy, Engineers; Dec. 6, 1966-March 27, 1967; including, but not limited to, the following:

Final Floor Framing Repairs (F.1 & F.2)

Installation of new steel channels at deteriorated ends of existing girders.

Repair masonry support of girders and provide moisture protection.

Installation of footings and brick piers under columns.

Installation of 3" reinforced concrete slab over polyethelene vapor barrier in basement.

Balcony Framing Repairs (F.3 - F.5)

Strengthening of all existing timber connections.

Strengthening of balcony railing.

Installation of structural angles on decayed ends of main girders.

Installation of steel for major support of west balcony.

Repair of masonry pockets for structural members.

Ceiling Framing Repairs (F.5 & F.6)

Reinforcement of ceiling framing ribs by scabbing onto existing rotten ribs.

Reinforcement of one chandelier hanger.

Installation of stronger hanger support for pulpit canopy.

Roof Framing Repairs (F.7 - F.10)

Reinforcement of original roof trusses and framing.

All voids in mortise joints filled with wood shims.

All bolts tightened where they have loosened.

Where nailed connections have loosened new nailing and spiking was provided.

New steel trusses were installed on lines 1, 3, 5, and 7.

1967 ROOF ACCESS & ATTIC VENTILATION

No D'wg. Number, Maurice A. Reidy, Engineer; Donald M. Muirhead, Consultant; Feb. 20, 1967; including installation of five new roof vents and one new scuttle.

1969 EXTERIOR MASONRY POINTING & WINDOW TREATMENT No D'wg. Numbers - 3 Sheets; Donald M. Muirhead, Consultant; August 4, 1967 including:

Installation of new wood back bands at window frames.

Installation of 125 new ogee water table bricks.

Replacement of granite cornerstones at tower base.

Replacement of bricks in walls (Front & Tower, 45 stretchers, 54 headers; North facade, 8 stretchers, 4 headers; South facade, 16 stretchers, 10 headers).

Mortar watershed built up on belt courses.

Exterior walls repointed.

Repointing Procedures:

1. All masonry joints to be cut out to a minimum depth of 3/8 in.

2. All joints and surfaces to be pointed to be cleaned free of dust or loose particles with water jetting.

3. Tuck pointing to be done when bricks have moisture content but are surface dry.

4. Pointing to be done by tightly packing mortar in thin layers. When "thumb print" dry, tool to a smooth compact, concave surface.

5. Mortar to be atlas white masonry cement 1 part, brick sand 2.5 parts, hydrated lime 20%. Mix mortar with minimum of water at least two hours before using, then rework adding required water. Use reworked mortar within two hours.

6. When working area is exposed to direct sun and high temperature mortar shall be cured by protecting with wet canvas.

7. No pointing shall be done when temperature is below 38°F.

8. All surfaces to be properly cleaned down and free of stains upon completion of work.

REVISION: 9/4/69 and 30% dark portland cement to white atlas to obtain "oyster shell" color as per sample.

1971 MOISTURE CONTROL - TOWER

No D'wg. Number; Donald M. Muirhead, Consultant; October 1, 1971; including four vents for ventilating steeple for moisture control; repairs to metal decking and steel framework.

1975 BELL DECK TIMBER & TOWER BRICK SURVEY

No D'wg. Numbers, 2 sheets; Maurice A. Reidy, Engineer; Donald M. Muirhead, Consultant; March 18, 1975; including: Trim decayed timbers, treat bell deck framing with toxic injections.

1975 BELL TOWER INVESTIGATION

D'wg. No. ST-1; Maurice A. Reidy, Engineer; Feb. 26, 1975; Survey of framing system.

1975 NEW PULL-DOWN STAIR ABOVE BELL FRAME

D'wg. No. SK-5R; Maurice A. Reidy, Engineer; April 4, 1975. This retractable stair to allow bells to swing freely.

1975 REPAIRS TO BRICK MASONRY BELOW BELL DECK

D'wg. No. SK-6; Maurice A. Reidy, Engineers; April 10, 1975; including:

New brick and dry pack in all cavaties.

New brick & dry pack keyed in at all cracks.

1976 NEW INSIDE SHUTTERS FOR TOWER LOUVERS

D'wg. No. SK-7; Maurice A. Reidy, Engineers; Jan. 14, 1976; including: Shutters at bell deck level to control sound.

L. EXISTING CONDITIONS

The following is limited information which should be expanded by a qualified engineer.

Electric Service

In 1976 a new main service was brought into the church, entering in the SW corner of the cellar. A new panel of circuit breakers is located in the south closet of the tower entrance hall. The circuit breakers are 15 amp. to 100 amp., 3-phase. There are unused spaces available for additional circuits for future needs. The panel has the following identification plate inscription:

> GE, AV-Line Switchboard supply Amps 400, Section Amps 400, Neutral Amps 400, volts 277/480, 3-phase, 4-wire, cycle 60 . . . Job No. 182,53746, Plant P., SE46K4, Plainville, Conn.

Wiring

The church has some wiring which possibly dates from as early as 1912. It is in armored conduit which is behind the woodwork. In the cellar there is rigid conduit which has been installed along the aisle ceilings. The concealed wiring has apparently not been inspected by the Boston City Inspector. In discussing this condition with Mid-Atlantic Region Mechanical Engineer, Wayne Veach, he suggested for the short term that a safety feature might be added to each individual circuit by installing ground fault interrupters to monitor each circuit for serious leakage which might occur.

Electric Outlets

There are ample outlets at the first floor of the nave (one in lectern, one in pulpit, three along the north aisle, two along south

aisle, one at west aisle). In the gallery there are three outlets at the north gallery, two at the south gallery and one at the organ. The Sexton would like to see an additional circuit brought to the gallery to install additional outlets to obviate the need for extension cords.

Supplemental Lighting

The church windows flood the nave with natural daylight. To supplement this, electrified candles have been installed in the sconces at the gallery level, and live candles are used in the original chandeliers and in the sconces on the first floor piers. Brass "followers" have been supplied each candle to prolong the burning life. An electrified chandelier lights the west vestibule. To highlight the altar and the Washington bust, simple aluminum floods have been surface-mounted on the east face of the southeast column. These are unobtrusive and their installation has done little damage to the original fabric.

Heating Systems

The church is heated with an oil (#2) fired steam system. The oil tank is below ground just east of the Museum-Sales shop. The boiler is just east of the church in the vestry cellar, closed off from the rest of the cellar with a fire door and accessible to the east lower yard by an exterior door. The smoke flue from the boiler is in a brick chimney extending through the vestry building above, and continues up the east exterior wall of the main church.

Boiler

Identification: "American Radiator Co. Steam 15, Water 30, W. P. 198." Boiler Annual Inspection Certificate data: "American Radiator Company, Type of Boiler C.I.S., Year built 1935, Length of shell or drum 6'-6". Diameter of shell or drum 50", Pressure not to exceed 15 p.s.i. State Tag No. 58312 3/23/72, Commonwealth of Massachusetts."

The Sexton gives the boiler a hydrostatic test by checking the safety valves once a year. He examines the fire box to make sure the tubes do not leak. Three to four times a year he checks the low water cutoff. A service contractor cleans the burner and spray nozzles if needed once a year, and supplies new "fire eyes" if needed.

Radiators

At the first floor of the church there are two radiators flanking the chancel and two flanking the center aisle at the back of the church. In the gallery there are two at the east end, and one each above the NW and SW gallery stairs. In the cellar there are two at the ceiling over the south aisle and one at the north aisle. The latter once heated the nave through floor grills which are now closed. Thus, these now keep only the cellar heated and dry. Ventilation holes in the north and south exterior foundation walls ventilate the cellar.

Energy Conservation

Glass vestibule doors have been added to prevent drafts when the west entrance doors are opened for visitors. (The installation is neatly done; the appearance might be improved if they ever need replacement by having the doors made the full height of the opening.) Warm summer air is drawn up and out of the church by electric fans installed in the lower half of the balcony east windows. This is probably effective and is sufficiently out of sight to be unobtrusive.

Automatic Sprinkler System

The church has a dry sprinkler system with heads located in the cellar, attic, tower and steeple. On the exterior above each window opening on the north, south and east facades, sprinkler heads provide water curtains preventing neighboring fires from

endangering the church. The pump (marked "Grinnel Dry Pipe Valve Model EZ") is located in the NW corner of the cellar and is connected to city water supply. The Grinnel Fire Protection System Company inspects the system regularly, and the Sexton periodically checks the air pressure in the line. Wall-hung fire extinguishers are placed in the main body of the church.

Fire Detection System

In December 1976, a photoelectric smoke detection system was installed with smoke detectors in the barrel vaults above the galleries and one in the vestry cellar outside the boiler room. The system is monitored by the Boston Police Central Station. The system consists of a Firelite Panel #C106/MAC-2/A42-4, with Pyrotector Smoke Detectors #3040RC. The alarm was activated once this year when a boiler backfired. There is no maintenance contract for the system.

Security System

In December 1976 a security system was installed along with the fire detection system. A microwave sender and receiver (located at the NE & SW gallery column capitals) covers the nave. The windows and doors all have magnetic contacts, and the system is monitored by the Boston Police Department at their Central Station. The system consists of Defender V microwave units, made by Microwave Sensors, Inc., and Conrac Contacts. The alarm was activated once during this year by a door which had jammed, breaking the contact. There is no maintenance contract for the system.

Lavatory

A lavatory with gooseneck faucet is used for hand washing, flower arranging and perhaps janitorial purposes. This lavatory is small and has no adequate back splash. It is located in the same room as the water closet in the vestry building.

Toilet Facilities

For the use of the Church staff and public emergencies, there is one water closet in the vestry building. The fixtures and accompanying lavatory (see above) are antiquated and difficult to keep presentable. Replacement fixtures and a general upgrading of this room would be appropriate.

For the use of the public there are limited facilities: Two water closets and lavatory in a women's room, and one water closet, urinal and lavatory in a men's room, both down a flight of stairs in the museum/shop. These are the only public toilets in the North End (the toilets in the Revere Mall have been closed due to difficulty in maintaining them). The Church staff feels that better public facilities are needed somewhere in the neighborhood.

Roof Gutters and Spouting

Originally the roof had no gutters or downspouts, and water dripped onto grade drains which emptied into cisterns. Today copper gutters project beyond the north and south cornice crown moldings, and copper downspouts (two per side) enter cast iron boots above the water table level and connect to the city drainage below grade. The roof gutter system (just as does the exterior sprinkler system) detracts from the appearance of the building. However, their present need is evident and they are effective.

Carpeted Floor

The floor of the nave is now (as it was in the nineteenth century) carpeted, a 1975 gift by the Mohawk Carpet Company. This is a sensible material which apparently wears well with good maintenance. Once a day the carpet is vacuumed with a beater type which loosens the dirt by vibrating it. In wet weather, vacuuming is done twice a day in critical areas to pick up wet leaves, etc. Once a year the carpet is professionally cleaned.

Painted Woodwork

In anticipation of the Bicentennial the church accepted a gift of repainting by Sears, Roebuck & Company with a latex paint. The resulting bond with older oil paint is not uniformly good. In fact, the pews have since been repainted - by Sears, Roebuck & Company - with an oil (alkyd) base paint to better withstand the necessary cleaning where visitor traffic leaves its "stamp."

The cleaning program varies with the visitor traffic. In winter, the pews are wiped down two to three times per week (two men about half a day). Because of heavy visitation in the summer, the pews are cleaned only once a week. When a heavy cleaning is needed it takes two men the entire day. The cleaning solution being used is made up of 1 tsp. - 1 tbsp. of "stripper" (a soap with ammonia used for stripping wax on floors) to one gallon of water. Repainting the pews in the past used to take place every 10 years. It now may be necessary to at least spot repaint more frequently.

Window Cleaning

A cleaning service cleans the windows two or three times per year.

Snow

Visitation in winter is light and the multileveled and narrow sidewalks necessitate hand-shoveling. A particular problem is one that has been dealt with frequently in the past--snow slides from the roof. The Sexton, Mr. Albert Mostone would like very much to have snow guards installed at the roof to prevent such slides. Not only does the falling snow endanger those passing below, but it occasionally takes roofing slates with it.

Ice

Rock salt mixed with sand is used on the brick paving when ice forms. Mats have been used at the doors to collect the sand and salt, but these become quickly saturated. Frequent vacuuming cleans up the sand deposits. Fortunately, visitation at these times is low.

Visitor Traffic

Winter traffic is light and manageable; school groups are brought into the nave, seated in pews and addressed by the Assistant Vicar or by other church staff. Usually only one class is there at a time.

Summer traffic is heavier; a staff of three interpreters rotate daily. There are always the self-guided small family groups. In addition, tour buses deposit groups at the east end of Paul Revere Mall and at the foot of Hull and Salem streets from whence they walk to the church.

Those who come from the Paul Revere Mall pass through that pleasant open space with its well-attended checkers games and the quiet conversation of the local residents enjoying their park. At Unity Street, the visitors see the restored Ebenezer Clough House beside the attractively fenced-in churchyard. A broad flight of steps leads from the modest space of the lower yard up onto an open level. Here there is a transition into a passage which is as narrow today as it was when the church lot was acquired in 1722. The passage leads to the equally tight front yard fenced in at Salem Street.

The visitor coming from "Main Street" U.S.A. to Boston's "North End" experiences an urban density which was familiar to those emigrating from England in the early 1700s. The very

tightness of the spaces between the church walls, fences and neighboring buildings is an asset in interpreting Old North in its historic context.

Visitor groups in the church are limited to 200, and several standards with ropes lead them single file into and out of the church and around the yard.

NPS Landscape Architect Edward Hoppe, in his 1974 "Suggested Grounds Improvements Old North Church," reported perhaps the only congestion problem--at the entrance to the adjacent museum/shop. This structure was built as an auxiliary chapel in 1918 for the Italian-Protestant community. Now it houses the main source of income for Old North - The Sales Shop. There are two access doors. One, presently not used at the west end, and one at the side which now serves as entrance and exit. Edward Hoppe suggested that the west door be the entrance with the exit at the side door. The interior steps between existing marble balustrades could possibly be divided by a center handrail (three feet on each side) to encourage single file traffic in each direction.

Hoppe's other suggestions to move the Salem Street fence outward to the building line is not recommended here as the fence is in its original location. But Hoppe does have a good suggestion to modify the fence construction by eliminating the "ankle-banging" braces on the church side of the fence. This could be combined with the necessary reanchoring of the fence mentioned by the Sexton and listed under Recommendations.

M. RECOMMENDATIONS

1. Short Term

The Sexton has expressed need for the following:

a. Snow guards at the roof.

b. Additional electric outlets at the Galleries.

c. Reanchoring the Salem Street iron fencing and removal of the present knee braces which interfere with walking.

It is further recommended that an electrical engineer check the condition of the concealed armored conduit, and for the short term consider installing ground fault interrupters to monitor each circuit for any serious leakage.

2. Long Term Building Preservation Needs

Structural

An A/E contract should be let to study and design further structural work on the tower and steeple, including:

1. Extension of upper steeple anchorage into tower masonry to resist updraft.

2. Attachment of bell frame to supporting tower structure.

3. Completion of masonry fill of brick cavities below the bell frame.

4. Repointing of interior brick in upper tower.

These recommendations were made by the structural engineer Maurice A. Reidy who designed and supervised the structural rehabilitation of 1966-69.

An inspection is needed to determine the extent of powder post beetle damage found during this study at the west gallery, west face of paneled railing, horizontal boarding below the south angel sculpture.

It is further recommended that the structural conditions of the building be periodically inspected by structural engineers. If any portion of the building is opened up for inspection or work, an historical architect should be present to record and interpret any evidence which might be uncovered.

Electrical

An electrical engineering study should be made in consultation with an historical architect to determine the feasibility of installing rigid conduit and rewiring the church.

Fire Prevention

Consideration should be given to influencing a change in use of the commercial bakery which abuts the east wall of the vestry. As explained in the section describing visitor traffic, the present tight spaces around the church are reminiscent of the 18th century and/or are historically correct; thus this report does not recommend the removal of any more buildings around the church for the purpose of fire prevention.

Maintenance Guide

The most effective measure to ensure proper maintenance would be to write a maintenance guide with the assistance of the present Sexton, Mr. Albert E. Mostone. It is to be hoped that the church will always have the good fortune to have staff as dedicated as Mr. Mostone and his assistants.

3. Recommended Further Research & Preservation

a. Locate Records of the 1912 Restoration

Old North Church has considerable correspondence from the 1912 period. But no record photographs or sketch drawings or architectural plans have been found.

Inquiry was made through Rt. Rev. Frederic C. Lawrence (44 Amory Street, Brookline, Mass. 02146, March 1977), son of Bishop William Lawrence who spearheaded the 1912 restoration, for the whereabouts of more papers of that period. Rev. Lawrence enquired of the secretary of the Architect in charge, R. Clipston Sturgis (Mrs. F. E. Fitzgerald, 108 Holworthy Street, Cambridge, Mass. 02138, 547-4223), who said that "old existing plans were offered to the institutions or persons for whom they were made. Some were sold. The rest were destroyed. She is certain that whatever plans of Old North Church which existed then have been destroyed. If any were sold, there would be no way of tracking them down."

The following are possible sources of data related to the 1912 restoration which should be pursued: Henry C. Ross, Architect of the 1912 restoration; William Sanby, Junior Warden of Christ Church and contractor for the 1912 restoration; Diocesan papers of Bishop William Lawrence; Charles Knowles Bolton, Senior Warden of Christ Church and Librarian of the Boston Athenaeum during the 1912 restoration; and Corporation of Christ Church papers.

b. Archeology

If any ground disturbances are anticipated, they should be preceded by archeological investigations. The following features should be watched for:

1733 A large stone step was laid at the tower entrance, and flat stone paving laid between it and the wood fence put up at the property line on Salem Street. (Vestry Votes, June 4, 1733, p. 42; Foley, "Documentary History," Item 179).

1768 Wood fence removed (T. Hall's Summaries Proprietors' Records, October 6).

1824 Boards were supplied for a back fence (Bills & Receipts 1800-1835).

1834 An iron fence on stone base was built in front of the church. (Bills & Receipts, 1800-1835).

1835 New stone paving was put in front of church with a brick and slate drain made to connect to a new city "reservoir" in front of the church. (Bills & Receipts 1800-1835).

1841 A cesspool was mentioned. (Bills & Receipts 1835-1859).

1846 Water was pumped from a vault (Bills & Receipts 1835-1859).

1850 The Sexton's house was built north of the church.

1851 A new brick common sewer was constructed (Bills & Receipts 1835-1859).

1853 A privy door was given new hardware, and in June 1853 a new eight inch brick drain was laid "from sispool in church yard to Mr. Goddards drain in his yard . . . to repairing paveing & syspool . . . to stone cover & strainer to sispool." (Bills & Receipts 1835-1859).

1878 "drain on South side of church runs into sewer therefore no need of using Mr. Goddard drain" (T. Hall's Summaries, p. 39, Parish records October 2, 1878, p. 198) "drain in rear of church to be repaired." (T. Hall's Summaries . . . , p. 178.

c. Historic American Building Survey

The present HABS record of this building is inadequate considering the building's importance. A thorough photographic record should be made, and perhaps a set of measured drawings. Any further studies of the building would benefit from such surveys.

d. Document Preservation Needs

In 1932 the accumulated records of Old North Church, including those of the Vestry, Proprietors, Treasurers' Accounts, Pews, Tomb, Sunday School, etc., were all placed on deposit at the Boston Athenaeum. These are presently housed in the fireproof stacks with controlled access. As they are owned by the Corporation of Christ Church, their physical condition is not under active care of an Athenaeum conservator, nor are they necessarily subject to neglect.

The records kept at the church on the other hand, through no fault of the staff, are not receiving equivalent control. The very fact that we were allowed to go through them unsupervised, that some of the materials have been removed from context and placed in files for handy perusal, that some original material is placed on exhibit subject to light and other deteriorating factors, and the fact that some of the prime early documents are badly in need of conservation, shows the need of proper preservation.

Over and above care for the documents, there is dire need for organization or rather the restoration of their original organization. At present there is no way of knowing what is missing, and restoring the original organization of the papers would help in understanding the function of the church committees.

In 1972, through the Massachusetts Colonial Society, a program of microfilming the papers was started--a much-needed effort. However, only two rolls of film have been completed and the lack of order of the material filmed is symptomatic of what there is to work with.

It is the recommendation of this report that not only should the records be placed with the other Old North records at the Boston Athenaeum, but that a manuscripts librarian be hired to reorganize them, see that conservation takes place, and at least have the material microfilmed for the use of future students.

Good copies of particularly descriptive and significant documents and valuable books should be made for the sake of public exhibition and inspiration for the interpreters at the Church.

The documents of a building are equal in importance to the fabric of the structure itself.

c. Preservation of Loose Building Parts

The wrought iron strap gate which leans against a cellar wall, and those parts of the steeple rescued in 1954 by Architect Charles R. Strickland--which now are piled in a dark corner of the cellar or are on exhibit at the sales center--and any other loose parts of the building or artifacts, should be properly identified and given secure storage when not exhibited.

f. Museum Exhibits

The story of building the Church and its succession of changes could be simplified for graphic presentation to accompany the story of the church role in history. It is recommended here not to use original documents in this exhibit for the sake of their preservation and to obviate the need for visitor supervision.

It is recommended that the exhibit area be kept behind the sales area of the chapel building as the receipts from the shop are one of the means of Church support. An Historic Structures Report is needed on the Chapel itself before redesign of its interior for sales and exhibits, public toilets, etc.

2. Decorative Arts Studies Which Should Be Made

For the sake of preservation and interpretation, the following decorative arts items owned by Old North Church could have studies made of their state of preservation, historical background and restoration possibilities:

Cherubim and Festoon Wall Paintings

Washington Memorial (see this report for discussion on above two features)

Brass Chandeliers and their Hanger Rods

Avery Bennett Clock

Altar Table

Two wooden Cash Chests

Four Carved Wooden Angels

Organ Case Carvings

Original Triptych now at Christ Church, Quincy, Mass.

Existing Panels of Scriptural Texts

Penniman Painting of the Last Supper

The Church Silver

Timothy Cutler's Chair

The Original Parish Library

Other Miscellaneous Items on Exhibit

The Bells

4. Architectural Features Which Could Be Restored

The following features were found through this study to be missing or altered and which could be considered for restoration to improve the accuracy of the picture of Old North Church as it originally appeared. They are listed in the order of least to most conjecture involved in restoration.

Half pilasters supporting east ends of galleries.
Cherubim & Festoon wall paintings next to nave ceiling.
Original paint colors, inside and out.
Rusticated pedestals and bases of piers.
Tower entrance doorway.
Gallery stairways and closets.
Side entrances in the west elevation.
Apse bollection paneling.

Needless to say, each of these features would need considerably more study if their restoration is contemplated by the Corporation of Christ Church. The items are listed knowing that these restorations are not necessarily essential, particularly when it is recognized that the church now represents an accumulation of period statements: the 1808 vestibule; 1812 altarpice; 1830s gallery pews; 1912 front door, apse, pews, gallery stairways and white paint; and the 1955 steeple.

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[Memorandum of Agreement for Carpenter's Work - no date.

Tippin & Bennet ?]

[front]

"To makeing all the Window Frames Arch'd ∧ double fitt for ∧ sashis th w [with] th e w a Bead at y Edge w a Transome th a-proper-Arehetrave ∧ and Five door cases w th three of which is to be O.G. Mouldings w

rais'd Pannel doors after the newest Fashion

To Framing One Oak Floor & boarding it

To makeing the Steps at the doors without side

of Oak/ For Framing all the Timbers for

the Gallerys round the Church & the 8 ∧ pillows [pillors]

For ribbing the Cealing according to the

Draught sett for Plaistering, and mak. [making]

Centers for y e Arches over the doors & windows

To Frameing the Roofs with Double boards

and makeing a Dorick Cornish round the

Eves ∧ and 20 Inches deep weather boards with mouldings

To putting in Tyes and bond Timbers where

it's necessary, for sawing all the stuff &

Timbers fitt for the above work, and wherever

some things may be omitted it is our

Talent to do all things that is Carpent s Work

for this building as p draught wee

seen For which wee are to Receive in

Two Hundred Sixty two Pounds and [reverse side]

Oblige our selves to do all the work [well &c]

and workmen like and use the best

Husbandry in all the Timber &c

and where as it will be necessary to

enclose a Place to work in with a [shed]

wee will [funde] all the workmanship [for]

said Enclosure &c and wee do further

promise to use all the Expedition possible

in all our work so that the building be

no ways delay'd. note the Sils of ∧ all the Windows

are to be Oak with a proper Moulding &c

March ye 24th 1723 Work Done at Christs Church
In Boston p Thos. Tippin & Thos. Bennett

for framing the floar and gallerys and Roofs
and Ribbing ye Sealling and Making the
outside Door Cases and Doors and Windoe
Cases all Computed together with the Cornish Comes
to two hundred and Sixty two Pounds ----- ----- 262 - 0 - 0

for framing the floars and Cerbs [?] and Roofs for the Tower and Making the Windoes 43 - 0 - 0

for Making Sashes for twenty two Windoes at 40L [40 shillings] Each 44 - 0 - 0

for Making a pair of Iner Doors for the Church with Jawms and Surpotors architrive Cornish &c 14 - 0 - 0

for fitting up a pullpit and Desk and Seats all over the Body of the Church 06 -10 - 0

for fitting up the Rails at allter and a vestry Room and a place to hold the Books and Cushons 01 -15 - 0

for puting up Seats Round the Gallerys
for Carrying up one pair of Stairs into the gallery 8 = 0 - 0

for laying two Ruff floars in the Tower ---- ----
five square & 12 foot at 3L[3 shillings] p square 0 -15 - 4

for 6 square of planed floaring at 8L [shillings] p square 2 -08- 0

for Looking out the plank from Capn Staples and getting them home 2 Men 3 Days work 1 -16 - 0

Laid out for five Barrells and 1/2 of Bear ---- 1-18 - 6

for Sawing of Ribing for the Sealling three thousand and twenty foot at a halfpeny p foot 9 -10 - 0

396 -16 - 10
~~187 5~~
584
21. 10. 8

605. 10. 8 [?]

Boston, Christ (Old North) Church, Manuscripts, no date.

Work Done at Christ Church
by order of M. Blunt Treas.
pr Tho. Tippin Tho. Bennett

To Wainscoting the fronts of the gallereys and Caseing the pillors	55 - 00 - 0
for 9 Cappitalls at 10 pr peice	£ 04 - 10 - 0
for 2 Doors and partitions under the Stairs — — —	02 - 10 - 0
for Mending the fence about the Church — — —	00 - 12 - 0
for 2 Screens — — — —	03 - 10 - 0
for hanging the Sconces — —	01 - 00 - 0
for 1/2 a Days work fitting a Door in the tower — — —	00 - 03 - 6
for 2 Men a Day and 1/2 work Makeing a Scaffold for y. paintor	01 - 01 - 0
	£ 68 - 6 - 6

Sept 22 1724

Work Done at Christs Church by M. Blunts order	
for fitting up the gallerys as they now are	6 - 0 - 0
for a Staircase — — — — — —	8 - 0 - 0
for a floor on the Tower — — — —	6 - 0 - 0
for Making 4 Windows with wetherboards —	8 - 0 - 0
for framing the uper floor — —	8 - 0 - 0
Pay. to one asistant helping to Raise the floor	2 - 16 - 6
Expences in Drink &c — — —	0 - 10 - 6
for Making the Sealling Ready for plastering	20 - 00 - 0
	£ 59 - 7 - 0

Posted

p Tippin & Bennett

No 21 1724	for 2 Men 2 Days work Each helping the plasterers to Scaffold — —	1 - 6 - 0
	for hanging the Canopy — —	0- 10 - 0
	for puting in Collors and preparation for the Branches — — —	0 - 3 - 6
	for Making 2 Casements — — —	0 - 9 - 0
	for Making the plasterers [shade] —	0 - 7 - 0
	for Making the old Man a Stoole —	0 - 2 - 6
	for putting Lineings Round the gallerys	1 -10 - 0
	for fitting up quarters under the gallerys for the plasterers — —	0 - 9 - 0
	for Loss of time atending and taking in Boards from the Sloops — — —	0 -10 - 0
	for putting up Cornish up the pediments at the west End — — —	4 - 0 - 0
	for 112 foot and 8 Inches of Modollion Cornish at 5 s & 6 d p foot	30 -19 - 4
	for puting a Roof on the Tower —	8 - 0 - 0
	for Cutting away the Top of the vestry	0 - 7 - 6
	for putting on 3 Locks on the pew Doors —	0 - 2 - 0
		48 - 11 - 10
		59. 7.
		107. 18. 10

Boston Feby. 19 1729

Articles of agreement between Thos. Tippin Joyner and Willm. Patten John Howard and Willm Price on the part of Christ Church For Work to be done in the Said Church by the Said Thos. Tippin Viz.

First. The pulpitt & Canopy to be according to the Draft now given him together with a handsome Stairs & Raillg reading Desk & Clark Desk. and two pews and all other work belonging thereunto.

Secondly. The Rails of ye. Altar after the best Manner not knew [?] and a handsome Table and all other Joyners Work that is needfull to be done to ye. Altar.

Thirdly. To fix two pillows round fluted Under the Gallery.

Fourthly. To Make a long Table for the Vestry Room All which work the Said Thos. Tippin is to perform after the best Workmanlike Manner And when the Said Work is Compleated & finished then the Church Wardens is to pay ye. Said Thos. Tippin The Sum of One hundred pounds in Current bills of this province or three pounds pr week (if constantly at Work) to be inpart of the above Sum of One hundred pounds, and the Church Wardens to pay for all the Matterials that shall be thought Needfull for the Said work all which the Said Thos. Tippin is to get and bring the Notes of ye. Same to the Church Wardens all which work is to be compleated and finishd. by the said Thomas Tippin at or before the Tenth of June next which will be in the Year of our Lord one thousand Seven hundred & thirty

John Laughton
Thos. Cunningham

Tho Tippin

[Receited on reverse £100, October 16, 1730]

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