

Re: Report on Designation of St. Andrew's Presbyterian Church, 25
Bald Street

Background

As part of the research conducted by the Welland L.A.C.A.C., St. Andrew's Presbyterian Church, 25 Bald Street, was one of several properties considered for designation. During 1989, members of L.A.C.A.C. toured St. Andrew's and a sub-committee subsequently met with representatives of the Church to discuss the potential designation. A full report on the significance of the property was prepared in September 1989 and presented to Church officials for their consideration. L.A.C.A.C. has received confirmation that the various approval bodies within the Church have approved of the designation.

Report

Attached is a report outlining the historical and architectural significance of the subject property for your information.

Conclusion

The research indicates that the property and structure located at 25 Bald Street is deemed to have sufficient architectural and historical significance to the City of Welland to be designated as a heritage property. The wording, as shown on Schedule 'A', is recommended to be used as the "Reasons for Designation".

Recommendation

That the City of Welland approve the processing of the structure and property known as "St. Andrew's Presbyterian Church" located at 25 Bald Street, for heritage designation pursuant to the provisions of, Part IV of the Ontario Heritage Act, R.S.O. 1980, Chapter 337.

SCHEDULE "A"

ST. ANDREW'S PRESBYTERIAN CHURCH - 25 BALD STREET, WELLAND

REASONS FOR DESIGNATION

The Presbyterian denomination in Welland held its first public religious service in 1848, but it was not until 1862 when a congregation was formally organized. In March 1889, a building committee was formed to construct a new church building. The Trustees of the Presbyterian Church purchased Lots 31, 32, 33, 60 and 61 of the Bald Survey (now Registered Plan 552) on the south side of Bald Street from Samuel D. Woodruff on July 2, 1889. Local surveyor and civil engineer George Ross, a member of the Building Committee, donated his services as architect and overseer of construction for the new church. St. Andrew's Presbyterian Church, 25 Bald Street, was erected in 1889 and dedicated on January 5, 1890. It would appear that St. Andrew's was Ross's first project in architectural design for a building.

St. Andrew's Presbyterian Church was built during a period when Niagara area church designers were showing an increasing interest in drawing inspiration from medieval revival styles such as Gothic and Norman. This church is executed in the Norman or Romanesque revival style typical of Presbyterian Church architecture during the late 19th Century. Characteristics of the Norman style are the square bays, round arched windows and door frames and solid double stepped buttresses. The round arches, tower entrance, classical detail and elaborate western entrance of the north facade entrance with deeply bracketed cornice are all typically Italianate. The exterior building material of the church is brick on a stone foundation. Dominating the entire structure, and perhaps the most impressive architectural element, is the octagonal "broach" spire of the tower.

REPORT ON 25 BALD STREET, WELLAND
"ST. ANDREW'S PRESBYTERIAN CHURCH"

PREPARED BY WELLAND L.A.C.A.C.
BY NORA REID, B.A., M.A. (HISTORY ART)

SEPTEMBER 20, 1989

PART I

Historical Significance

The Presbyterian denomination in Welland held their first public religious service in 1848, but a congregation was not formally organized until 1862. In 1864 the first Presbyterian church, located on Church Street, off North Main (Niagara) Street, was opened and dedicated.¹ The present Presbyterian Church at 25 Bald Street was erected in 1889 and dedicated in January of 1890. The building committee for the present church was formed in March of 1889 and consisted of Colonel H. A. Rose, George Stalker, J. H. Burgar, Alex Robertson, John Mccaw, George Ross, David Ross and T. D. Cowper. The Trustees of the Presbyterian Church purchased lots 31, 32, 33, 60 and 61 of the Bald Survey (now Plan 552) on the south side of Bald Street, from Samuel D. Woodruff on July 2, 1889. Local surveyor and civil engineer George Ross, a member of the building committee, donated his services as architect and overseer of construction for the new church.²

George Ross was born at Beaverton, Ontario in 1853 (54?) and was educated at McGill University where he received the degree of Bachelor of Applied Science. He was commissioned as a Provincial Land Surveyor in 1879, and appointed a Dominion Land Surveyor in 1881. In 1885 he opened an office in Welland and was responsible for much of the important survey work done here (i.e. the Ross Survey). He superintended county construction projects including bridges and sewer systems, and served as engineer for nine surrounding townships in the Niagara Peninsula.³ St. Andrew's was apparently Ross's first project in architectural design for a building. In fact, although he advertised regularly in the Welland Evening Tribune between December of 1884 and January of 1890 as a surveyor and civil engineer, it was only after the completion of St. Andrew's Church (dedicated January 5, 1890) that he began to advertise himself as "Dominion and Provincial Land Surveyor, Civil Engineer and Architect",⁴ and continued to advertise as an

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architect from that time forward. Presently I have not identified any other buildings in Welland that may have been designed by Mr. Ross.

Other construction on the church property took place in 1907, when the white clapboard house that was on the property at the time of the purchase, and which served as a manse, was demolished and the present brick manse (Bald Street) was constructed. Four years later, in 1911, McQuaig Hall was built as an addition on the south end of the church, and a much later and larger addition was built on the south west side of McQuaig Hall in 1955⁵ (see Charts I and IA).

Since its construction in 1899, the familiar outline of St. Andrew's has been a highly visible landmark in the centre of Welland, easily seen by residents from both the east and the west sides of the canal.

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PART 2

Architectural Significance

St. Andrew's Presbyterian was designed and built during a period (late 1880's to beginning of World War I) when Niagara area church designers were showing an increasing interest in drawing inspiration from medieval revival styles (Gothic and Norman).⁶ Church architecture of the early 19th century was for the most part classical in inspiration. During the latter part of the century, the popularity of Gothic and Romanesque (Norman) revival styles resulted from the "rediscovery", during the mid Victorian period, of medieval church architecture by the English speaking world. St. Andrews (Figures 1, 2, 20, 21) is executed in the Norman or Romanesque revival style typical of Presbyterian Church architecture during the late 19th century. Gothic was the first and most widely used of the revival styles for church architecture. Methodists, Presbyterians and Baptists experimented with Gothic revival, but eventually abandoned it in favour of the

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Norman and other revival styles.⁷ Characteristic of the Norman style are St. Andrew's square bays⁸, round arched windows and door frames and solid double stepped buttresses. Many of its architectural details are Italianate, popular during the 19th century for houses and commercial buildings, and also ultimately derived from the Romanesque. This church's round arches, gently sloping saddle roof, tower entrance, classical detail and elaborate north facade entrance on the north facade with deeply bracketed cornice are all typically Italianate. The exterior building material of the church is brick on a stone foundation. Height to the eaves is 18 feet⁹. Dominating the entire structure, and perhaps the most impressive architectural element, is the octagonal "broach" spire of the tower.

Architectural Inventory

North Facade (Figure 3)

As this church is not liturgically sited (i.e. so the congregation faces east), the main axis of the building runs north to south, and this is the entrance facade. There are two entrance doors. The door to the west (Figures 7, 8 and 9) is set within a round arch defined by brick voussoirs and consists of a double wooden door (panelled or coffered) with two windows above. The lower window is clear pebbled glass and is divided from the upper window by a wooden transom or glazing bar decorated with a quatrefoil pattern. The upper semi-circular window (lunette) consists of clear glass and is divided vertically into two panes. An interior window behind is leaded glass divided into many small rectangular panes. Figure 21, a photo of St. Andrews taken just after construction, shows a lunette window divided into many small panes (before the exterior windows were added). This lunette window appears to have been lengthened since the photo was taken. The pebbled glass window and possibly the doors may be relatively new. Above the doorway, a deep classical type roofed pediment of wood is supported by two elaborate brackets with pendant finials (Figures 7 and 9). Figure 21 also shows that there is a fan shaped

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decoration on the tympanum (face) of the pediment that is not now visible as it is covered by ivy. The soffit (underside) is finished with matched lumber and curved to reflect the arch below. A metal lantern type light hangs from this (not visible in older photos) directly above the doorway. The steps are concrete, bounded by metal railings. The earlier photos (Figures 1 and 21) leave no doubt that these are newer additions. Original steps for both doors of this facade, as seen in the 1890's photo (Figure 21) appear to have been wood with low wooden balusters on either side terminating in square wooden posts at the bottom. This photo also shows a finial atop the pediment that is now gone, consisting of two small wooden balls of different sizes topped with decorative ironwork.

Identical finials were formerly located on the peak of the front gable and on each small pediment of the spire (Figure 21). The east entrance door is set within the church tower and is identical to the west door except for the absence of a roofed pediment. Directly above this doorway is a stone tablet inscribed "Presbyterian Church".

The large central window between the entrance doors was originally tripartite (Figure 21) with a lunette above but is now a single, clear glass (plexiglass?) window divided horizontally by five metal glazing bars. The inner stained glass window beneath (W. W. I Memorial) was installed during the 1920's (Chart I). All the church windows are double, with clear glass exterior windows protecting the inner panes of stained glass. This window is set on a concrete sill and completely surrounded by brick voussoirs in a full arch. Other decorative brickwork on the front exterior of the church is evident from the old photos (Figures 1 and 21), particularly three horizontal stepped or corbelled bands of brick that run across the width of the facade (excluding the tower) at the height of the base of the window lunette. This, if still present, is now obscured by ivy. Above the central window are three small round-arched windows set on a common concrete sill

(Figure 10). They appear also to be surrounded by brick voussoirs. The middle, higher window has a rose pattern set into the upper part. Above this window the cornice of the roof gable is supported by small cubical projections (modillions).

The church tower at the east end of this facade is supported by two double stepped buttresses at each corner that rise to approximately half the height of the tower. Each is finished at the "step" and at the top by a sloping concrete cap. (All buttresses on the exterior of the church are identical.) Above the height of the buttresses on each face of the tower are two long, narrow louvred windows with a common concrete sill capped by decorative brick voussoirs. The tower is topped with a "broach" spire (an octagonal spire with pyramidal forms at the angles of the tower). The base of the spire is underscored by two rows of corbelled brickwork supported by small brick modillions on all four sides. On each side of the base is a small triangular classical pediment in matched lumber outlined with decorative wooden mouldings and having a small circular ornament on the tympanum. Finials from atop these pediments are now missing (Figure 21). The spire is shingled in wood with the ribs a contrasting colour, and has a decorative wooden finial at the highest point (Figures 4, 12, 13). The old photos (Figures 1 and 21) indicate that there were once four louvred "breathers" in the spire's roof, each with a small gable and finial similar to but smaller than, others found elsewhere on the church, and that there was once decorative ironwork on top of the finial of the spire. Figure 21 shows also that the original roof was of wood shingles accented by three horizontal bands of differing widths in a contrasting colour: one at the bottom of the spire and two around the middle just under the breathers.

East Facade

This facade facing the canal is divided by stepped buttresses into three square bays south of the steeple. All windows are round arched with a cap of brick voussoirs (over top of window only).

9 The two exterior windows, one each at the extreme north (in the tower) and south ends are divided by horizontal glazing bars into five panes with a wooden transom window near the top. Others have the transom window at the bottom with a solid sheet of glass or plexiglas above. Interior windows, as elsewhere, are stained glass. The original windows of this facade (Figure 21) were all double hung sash windows divided from a lunette window above by a wooden transom (glazing bar) with quatrefoil decoration like that above the west door of the entrance (north) facade. Each of the first two bays (moving south) has a set of paired windows with a common concrete sill. The third bay also has two windows but these are set slightly further apart and have separate concrete sills. The old photographs (Figures 1 and 21) indicate there was a door (now removed) between the window and north buttress of this bay. Door and window were both round arched, set close together and capped with a double arch of joined brick voussoirs like the windows of the other two bays. A flight of wood steps led up to the door. The most southerly window was added later. At present there is a small door at ground level below this last window. A double set of stepped buttresses mark the south east corner of the church proper. A decorative element, two rows of bricks (corbelled or stepped) runs the length of the eaves at the top of the wall on this facade. The church roof (excluding the steeple) is of modern asphalt shingle.

McQuaig Hall

0 At the south end of the original church an addition was built for auditorium and Sunday School purposes in 1911 (Figures 20 and 13). This was named McQuaig Hall after a former pastor.¹⁰ Constructed of red brick set on a stone foundation, this consists of a basement and two stories, and has double stepped buttresses rising to the height of the second storey windows, of very similar design to those on the church. Between each buttress is a single window on each storey. The basement windows are set into the foundation above ground level. All windows are underscored with a concrete sill and are rectangular double hung sash windows. These

are set into wall openings that are straight on the lower three sides but at the top slightly curved and surmounted by a row of brick voussoirs that echo the arched windows of the church. At the edge of the flat roof, a crenellated parapet has projections reflecting the positions of the buttresses. The 1955 Sunday School and office addition joins McQuaig Hall at the south west corner (for details of this addition see Chart IA).

West Facade of Church

This is identical in design to the east facade except for the absence of a tower.

Interior of Church (Figures 14-17)

The interior arrangement of the church closely follows the so-called "Akron Plan" (Figure 22), named for a church in Akron, Ohio where it was first used. This plan was typical of post 1870 Methodist, Presbyterian and Baptist Churches.¹¹ Two small entry porches (narthex) are placed at each corner of the north end. A central block and two flanking blocks of curved pews, separated by two aisles, face the focal point at the south end, the raised pulpit with communion table placed directly in front of it.¹² Originally sliding doors behind the sanctuary divided the church from the Sunday school rooms.¹³ This placement and allocation of space for secular use was also typical of the Akron plan (figure 22). The interior of this church has undergone extensive renovations (see Charts I and Ia). Interior walls were originally chestnut and black ash¹⁴, but have since been repanelled. The sanctuary has been redesigned and new lighting installed. Only two features remain unchanged from the date of construction: the red pine (century pine) floors and curved pews.¹⁵

Manse

This square brick house was constructed in 1907¹⁶ (figure 19). All facades are flat and unornamented, with regular

fenestration, with the exception of the north facade. This has a central square projection fronted by a small porch supported by two pairs of flanking columns, and containing the front entrance door on the ground floor. This door is set to one side with a small square window with slightly curved top to the west side of it. Above this is a single window in the second storey, and lunette window set within a broken pediment on the third storey. This central projection is flanked by a single window on each side on both first and second stories. All the windows in the house, with the exception of the kitchen window which is a later replacement, are identical to those in McQuaig Hall: double hung sash windows and set in a rectangular opening with a slightly curved top capped by brick voussoirs, underscored by a concrete sill. The house is covered by a hipped roof.

Plans of the Church

Plans and specifications for construction of the church building may still be in existence. The surveying firm founded by architect George Ross, now P. D. Reitsma Surveying at 203 East Main Street, Welland, has Mr. Ross's old records which they are in the process of looking through. Should they find anything pertinent to the research on St. Andrew's, they will submit it to the Planning and Development Department. The architect's granddaughter, Mrs. Agnes Chapelle of 187 Lakeshore Road in Port Colborne, likewise has many of her grandfather's papers stored in the attic which she is not prepared at this time to look through.

Design of St. Andrews: Influences

A design for a Wesleyan Methodist Church in Aylmer, Quebec (1874) by Henri Langley of the Toronto firm of Langley, Langley and Burke (figure 23) and reproduced by Greenhill, MacPherson and Richardson in Ontario Towns, shows a great number of similarities to St. Andrew's Presbyterian as designed by George Ross, and may have provided the inspiration for Ross's project. The authors note that this design is a variation on an Anglican type church which was tremendously popular with Ontario

Q protestants, particularly Methodists and Presbyterians. Henri Langley (1836-1906) was especially favoured by the Methodists and built Metropolitan Wesleyan Methodist Church (now Metropolitan United), the "Cathedral of Methodism", in Toronto. However, architects were in short supply in the province and Langley had an extremely wide range in his large, mostly ecclesiastical practice. For example, in Oshawa alone he designed the Anglican Church, Baptist Chapel and Wesleyan Methodist Church. Consequently a great deal of Ontario's church architecture of the late 19th century either stemmed from Langley's firm or reflected his influence.¹⁷

Q A comparison of the 1874 Langley church (figure 23 and St. Andrew's Presbyterian (figure 21 - an early photograph) reveals many points of similarity. Both are set on a high foundation with the same basic structure: two entrances flanking the nave, with the left entrance set into the base of a bell tower topped by a tall "broach" spire. Other principal features in common include the large tripartite window located centrally in the front facade; the corbelling under the eaves of the front gable and horizontal banding across the front of this facade; the general character of the tower including the paired louvred windows in the second "storey" of the tower, breathers topped by small gables and ornamental coloured bands on the spire; the decorative ironwork (identical) found on the peak of the central gable and lesser gables including those on the spire; and most importantly the double-stepped buttresses delineating the bays and paired at the corners of the tower. It is important to note that the churches are not identical in every respect. Langley's church is masonry rather than brick, one bay longer and includes a polygonal wing at the back for Sunday School purposes. Other features of the Langley church not present in St. Andrews include the row of small windows under the central window, single window above and buttress setting off the right hand entrance of the front facade; the small subsidiary roof over that same entrance; large single

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rather than double windows in each bay; and the use of the gothic (pointed) arch throughout for doors and windows.

The fact that George Ross may have used this Langley design (or another similar one) as the starting point for the design of his own church does not suggest that he was merely a copyist or unoriginal. Most architecture consists of a reworking of traditional forms and elements, usually within the context of a local or national custom. AS a novice architect, it would have been important for Ross to draw inspiration from the examples around him. He was also constrained by the requirements of the Presbyterian style of worship which (as noted earlier in this report) determined to a large extent the plan and interior arrangement of the church. Since the layout of Methodist and Presbyterian churches were often identical, using existing Methodist church architecture as a starting point would have been a reasonable course of action. In all probability George Ross took this basic pattern as inspiration, scaling it down and translating it into the Romanesque (round arched) idiom that had become increasingly popular for both Presbyterian and Methodist churches during the latter decades of the 19th Century ¹⁸ and adding the classical (pediment at the base of the tower) and Italianate (west entrance, north facade) touches that were often used with the Norman style. Ross may have seen representations of Langley's churches in contemporary architectural magazines but it is most likely that George Ross's familiarity with this architectural design came through his personal knowledge of existing examples of Langley's work in Ontario and Quebec or through personal contact with Langley and his firm based in Toronto).

PART 3

Summary and Recommendations

Designed in a Norman/Italianate style by local surveyor and architect George Ross, St. Andrew's is idiosyncratic in character

while remaining within the late 19th century traditions of Presbyterian Church architecture in North America. Its most impressive and beautiful as well as its most conspicuous architectural element is the octagonal "broach" spire. The exterior of this church has seen only minimal change since its construction 100 years ago. This structure might well be considered for designation primarily on its historical merit as well as its presence as a familiar, pleasing and highly visible element of the "streetscape" of downtown Welland.

Prepared by:

Nora A. Reid

Nora Reid, B.A., M.A. (History Art)
Welland L.A.C.A.C. Researcher.

REFERENCE NOTES

1. st. Andrew's Presbyterian Church, Welland, Ontario. A History: 1834 - 1984 (Welland, 1984) p.p. 2-3
St. Andrew's Presbyterian Church Golden Jubilee, Welland, Ontario, 1939 (Welland, 1939) p. 5
2. St. Andrew's Jubilee 1939, p.p. 9-10
st. Andrew's. A History, p. 6
Mortgage, St. Andrew's Presbyterian Church (Presbyterian Church Archives, Knox College, Toronto 1907)
Abstracts, Plan 552 (Niagara South Registry Office, Welland, Ontario)
3. Association of Ontario Land Surveyors, Biography Committee, p. 132
A. B. Rice, History of the Country of Welland, Ontario (Welland, 1887; reprint edition, 1972) p. 573
Miss Theo Fortner, "Street Names of Welland" (Welland, 1958) p. 3
4. The Welland Tribune (Welland, Ontario):
December 26, 1884, p. 1
July 30, 1886, p. 7
May 6, 1887, p. 1
January 31, 1890, p. 1
February 28, 1890, p. 2

The advertisement of February 28, 1890 mentions "architect" for the first time. This ad ran in every subsequent issue of the Tribune for the following year, and probably for several years thereafter (issues consulted until January, 1891).

5. St. Andrew's Jubilee 1939, p. 10-11
St. Andrew's A History, P. 8
6. Peter John Stokes, "Niagara's Churches Through the Years", (St. Catharines, 1982), p. 1
7. Marion McRae and Anthony Adamson, Hallowed Walls, (Toronto, 1975) p. 288

Examples are the early (1854) St. Paul's Presbyterian in Hamilton, Ontario executed in Gothic style and later (1876) St. Andrew's Presbyterian, Toronto, done in Norman or Romanesque revival.

8. A division of the facade corresponding to the distance between the buttresses.
9. Insurance Plan of the City of Welland (Toronto, 1909; revised 1944)
10. St. Andrew's Jubilee 1939, p.p. 10-11

11. Mccrae and Adamson, Hallowed Walls, p. 294
12. The Presbyterian custom in Scotland, which was brought to Upper Canada, was to take communion seated at a table served by ministers and elders. This is a major determinant of the interior arrangement of a Presbyterian church. Hallowed Walls, p. 287
13. Evening Tribune (Welland), January, 1890, p.
14. Evening- Tribune, January, 1890
15. From information provided by the current rector of St. Andrew's (September 1989)

Curved pews became available after the invention of wood lamination in the late 1860's.

16. St. Andrew's Jubilee 1939, p. 10.
17. Ralph Greenhill, Ken Macpherson and Douglas Richardson, Ontario Towns (1974). Chapter 2, page 25-26 (no pagination)
18. See page six of this report and note 7 above.

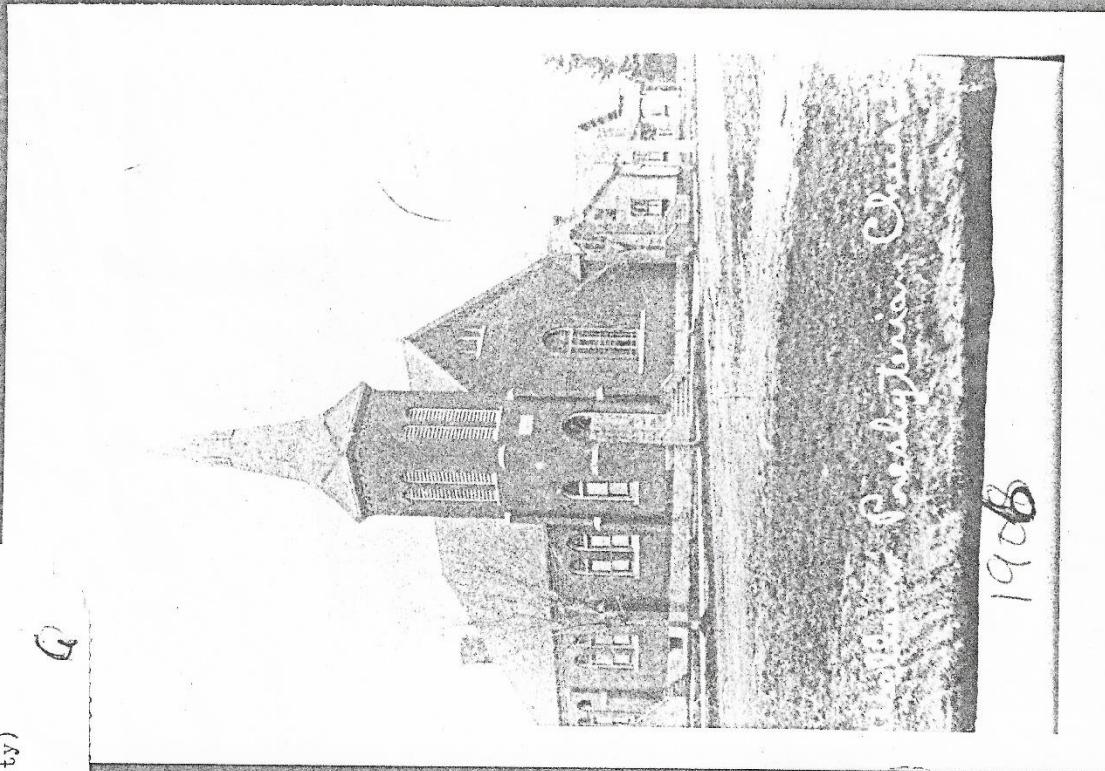
FIG. I ST. ANDREWS 1906.

SOURCE : WELLAND PUBLIC
LIBRARY
VERTICAL FILE:
LOCAL HISTORY

Churches - Welland (city)

St. Andrews. 1906

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St. Andrews Church

1906

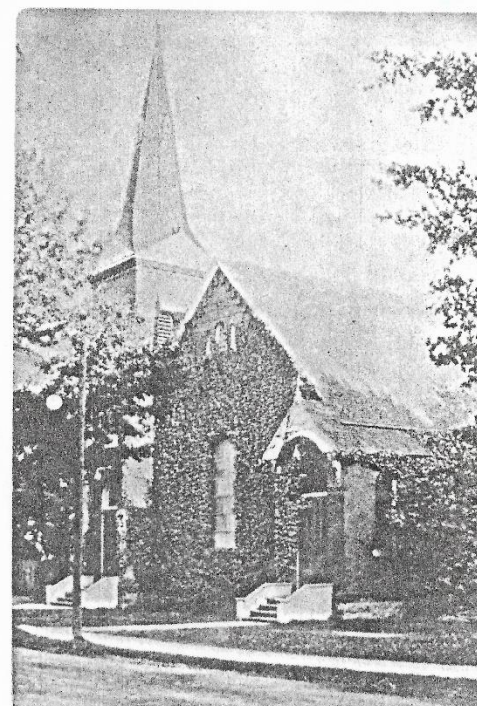
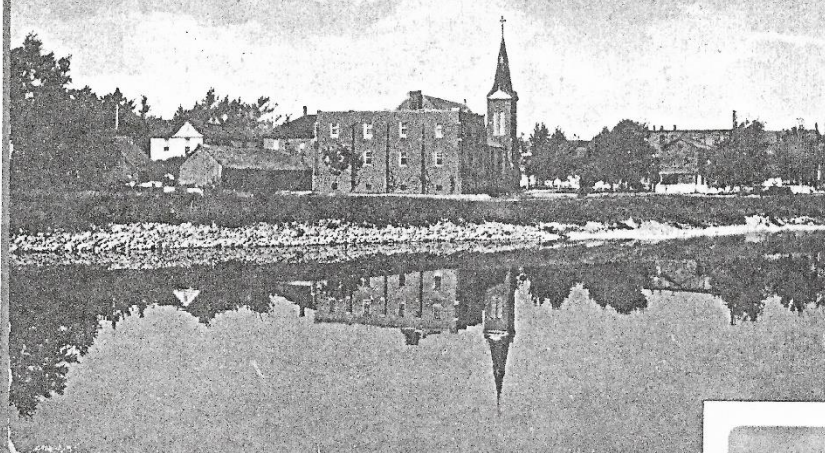
30 YEARS AGO

Welland Rural Mail Couriers
Association elected H. T. Elliott
of Fenwick president with P.
Storm, Stevensville, vice-pres-
ident and V. A. Young, Port Rob-
inson, secretary - treasurer.

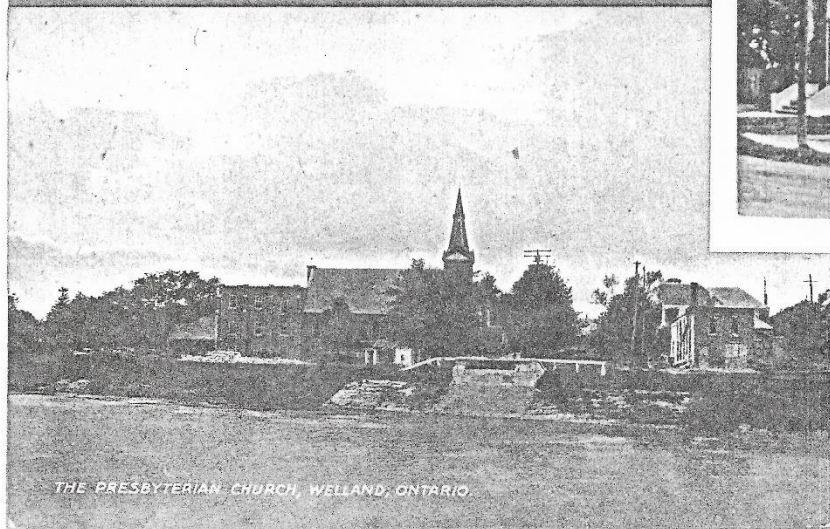
Rev. R. A. Cranston's resig-
nation from St. Andrew's Pres-
byterian Church was announced.

Evening Tribune Sept. 30/11

Welland Canal, showing Presbyterian Church, Welland, Ont., Canada



NORTH FAÇADE



THE PRESBYTERIAN CHURCH, WELLAND, ONTARIO.

(FROM THE EAST

FIG. 2.
VIEWS OF ST. ANDREW'S
PRESBYTERIAN

FIG. 3 NORTH
FACADE

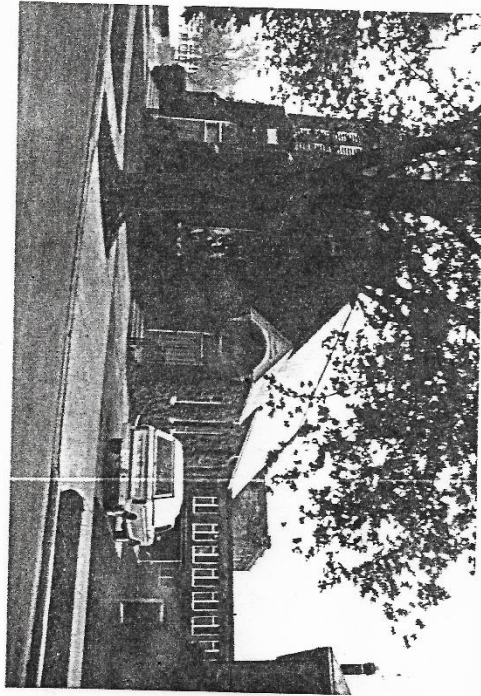


FIG. 4 SPIRE

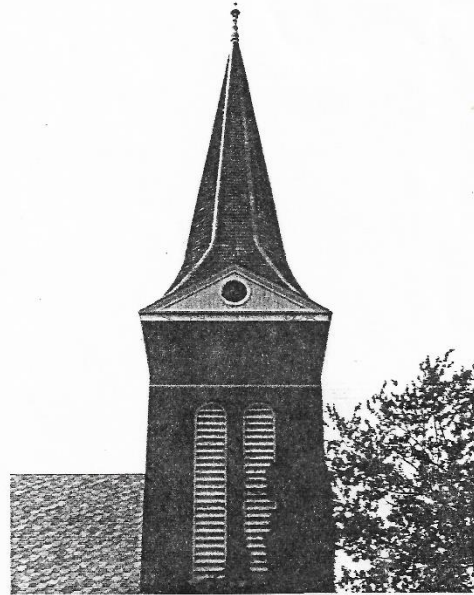


FIG
5
EAST
DOOR,
NORTH
FACADE

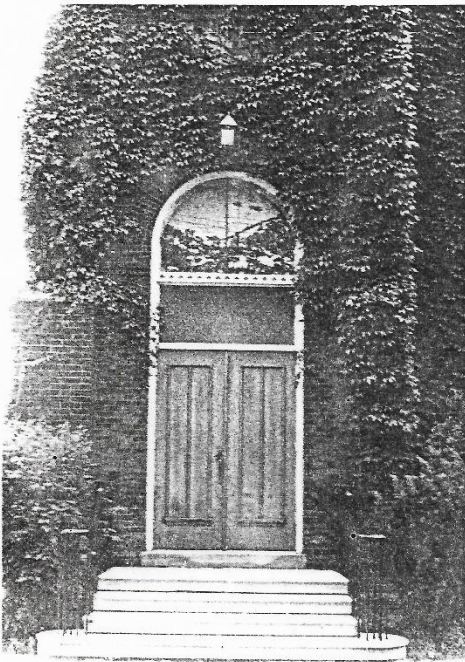


FIG. 6



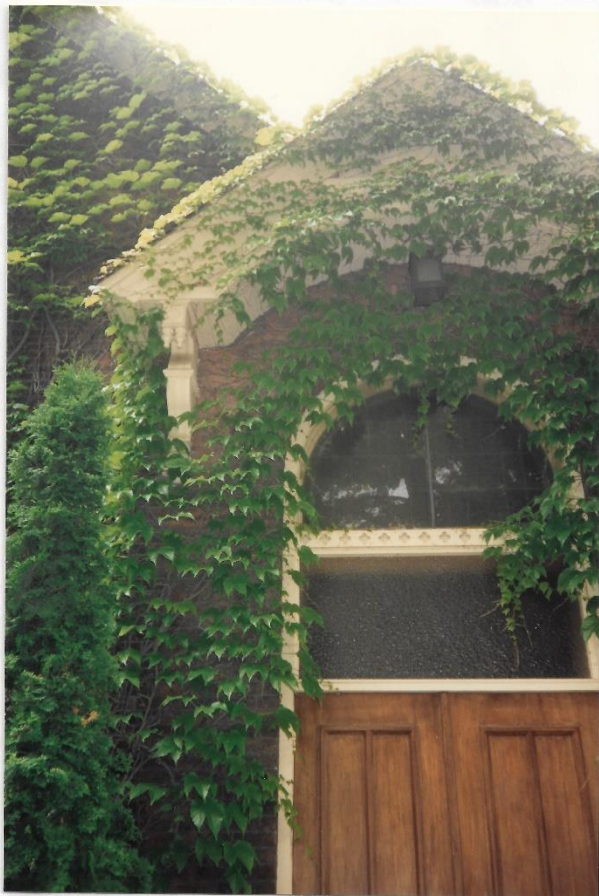


FIG. 7
NORTH FAÇADE
WEST DOOR

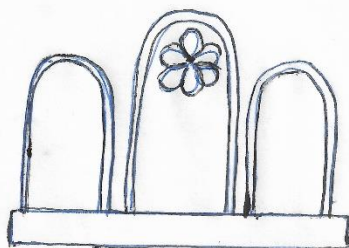


FIG. 10.
NORTH FAÇADE
CENTRE GABLE
WINDOWS



FIG. 8
METAL HANDLE
NORTH FAÇADE
WEST DOOR



FIG. 9.
BRACKET
NORTH FAÇADE
WEST DOOR



FIG. 11 EAST FAÇADE
CHURCH TOWER AND BROACH
SPIRE

ST ANDREW'S PRESBYTERIAN
CHURCH, ILLINOIS
INTERIOR - SUNDAY



FIG. 12.
FINIAL ON SPIRE
(SEEN FROM BELOW)

FIG. 13.

EAST FAÇADE, TOWER + SPIRE





FIG. 14.
INTERIOR -
SANCTUARY
TOWER AND SPIRE



FIG. 15.
INTERIOR -
NORTH END

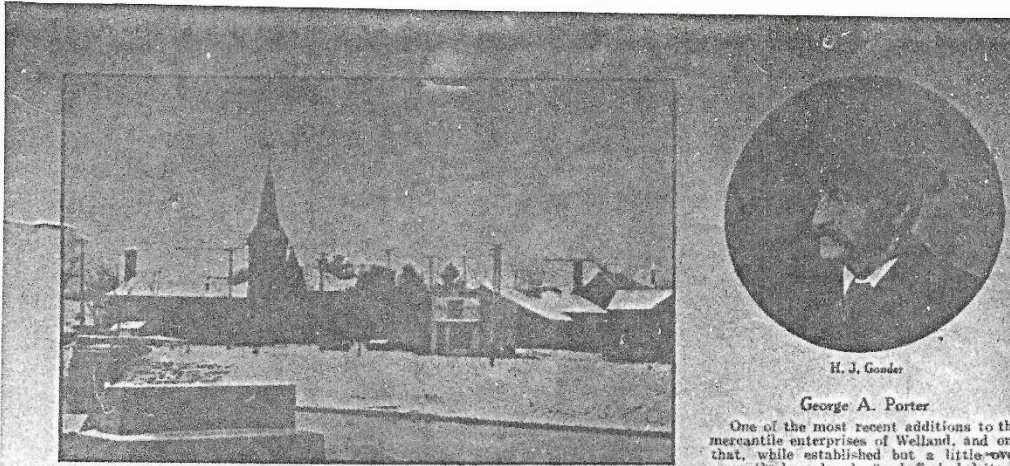


FIG 16.
INTERIOR WITH PEWS - LOOKING NORTH.



FIG. 17.
INTERIOR - ORIGINAL PEWS - ORIGINAL RED PINE FLOOR

SOURCE: VERTICAL FILE
LOCAL HISTORY COLLECTION
WELLAND PUBLIC LIBRARY



West Side Canal--Showing Gonder's Real Estate Exchange

FIG. 18

H. J. Gonder

him with the one who furnishes him with



H. J. Gonder

George A. Porter

One of the most recent additions to the mercantile enterprises of Welland, and one that, while established but a little over a month, has already firmly imbedded itself in public favor and has a very large share among the best dressed men of this city, is the handsome outfitting store of Mr. George A. Porter, located on East

Welland (city) - History
Special souvenir number of
The Telegraph, 1907.

Photostat

P 11



FIG. 19.

MANSE - 1907

FIG. 18. (TOP) SILHOUETTE OF
ST. ANDREWS FROM EAST SIDE OF CANAL, 1907.

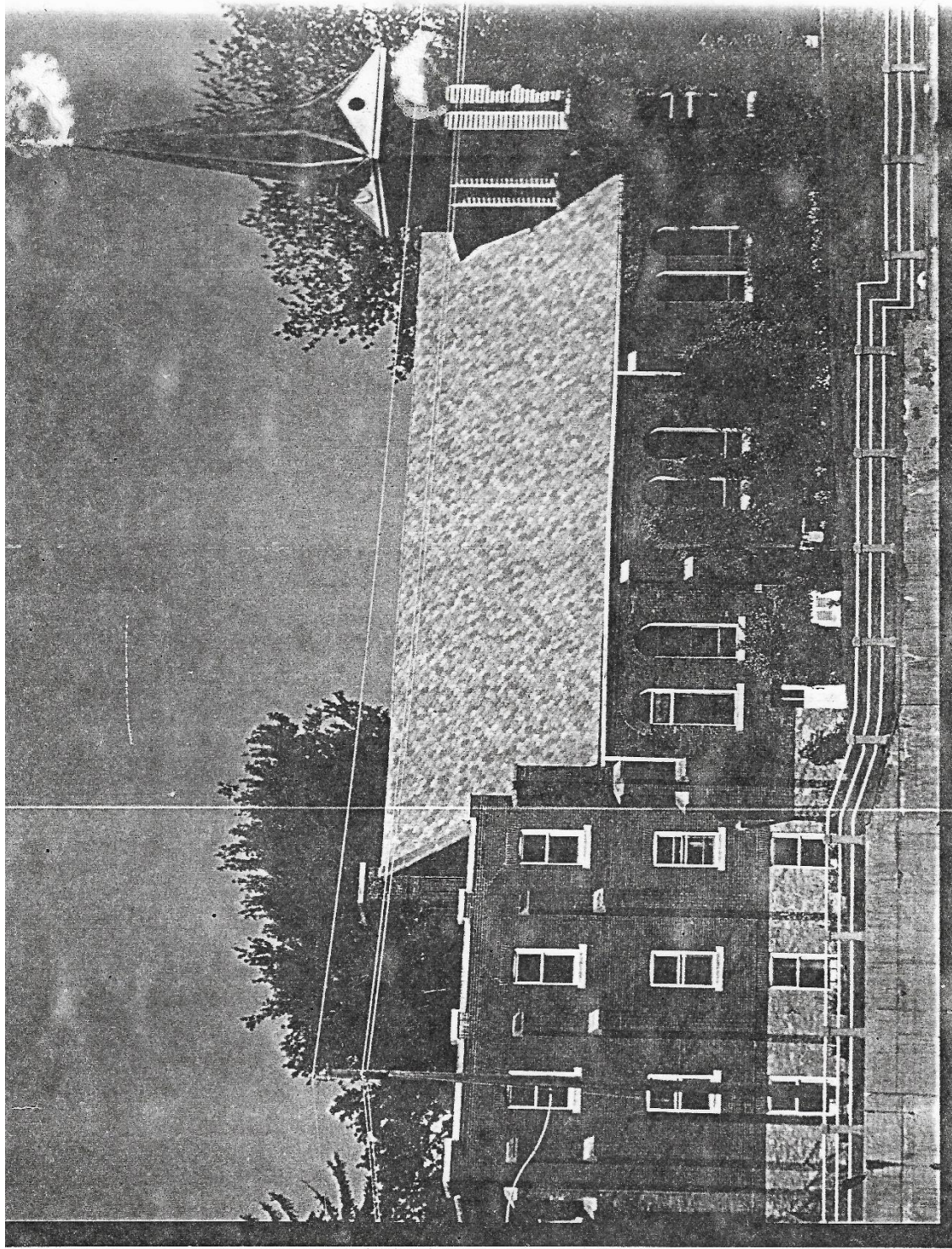
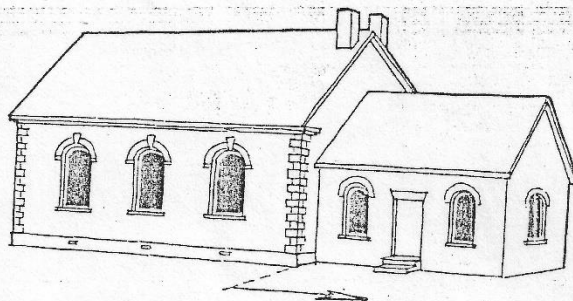
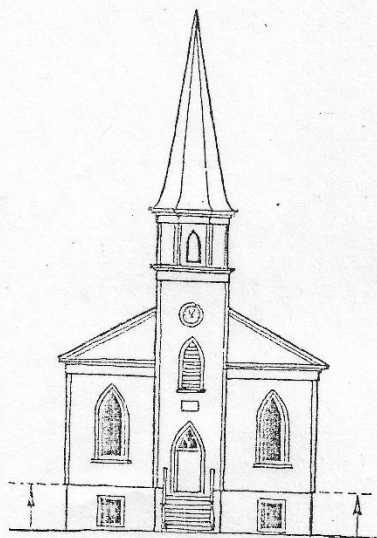


FIG. 20
EAST FAÇADE (SHOWING McQUAIG HALL)
(1911)



The secular side



The single room of the North American meetinghouse was used for worship and education, and even for municipal administration. This Puritan system may have been brought to Upper Canada by Congregationalists and others but was certainly not general with Roman Catholics and Anglicans. Eventually additional space for Sunday Schools and for social occasions was universally required, and the secular side of the church found architectural expression. A great many small churches were raised and Sunday Schools were inserted in the basements. Some churches added school and social rooms at the back. The first synagogue in Ontario was built with school space on the lower floor. Many congregations, particularly the Anglicans, built parish halls. Some built a new church and used the old one as a parish hall. Some built a connecting link joining hall and church.

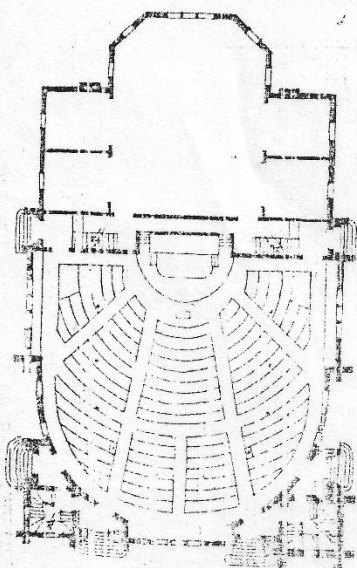


FIG. 22. THE AKRON PLAN.

The final solution

The final solution to the plan of a post-1870 church for Methodist, Presbyterian and Baptist was the Akron plan, which was first used for a church in Akron, Ohio. A typical Ontario example is shown in a plan prepared by Henry Langley for the Methodist Church at Woodstock. The Akron-plan church was usually dressed in Gothic garb, and accommodated much space for secular uses.

It was a plan not, however, used by Roman Catholic or Anglican congregations, whose final solution is shown on the following page.

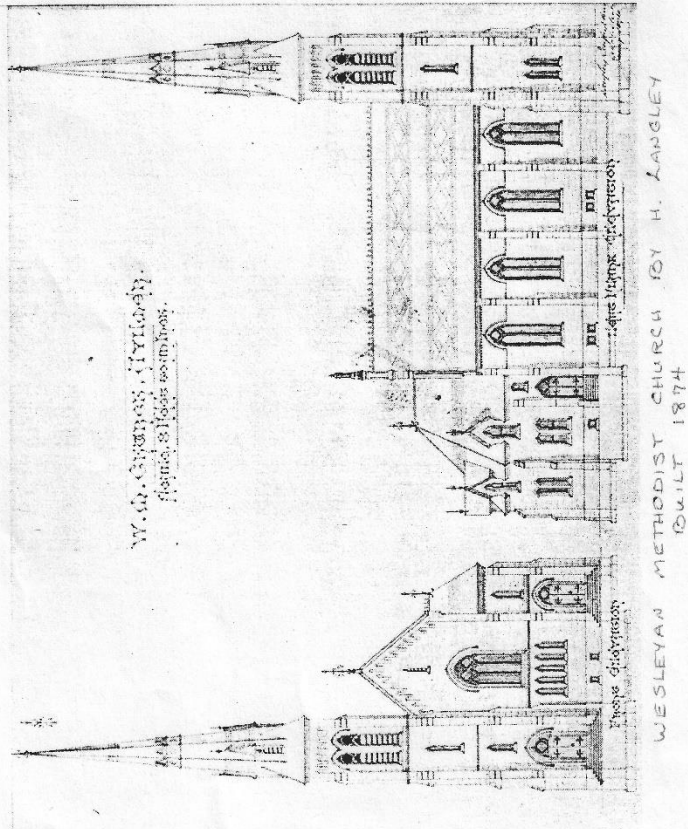


FIG. 23.
SOURCE: ONTARIO TOWNS (1974)