Saint Peter's Episcopal Church Report

prepared for

The Historic Resources Commission of Carson City
And The Planning Division of Carson City
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by

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Report Summary

In 2008 Carson City retained the services of architect Peter Serafin of Carter + Burton P.L.C., and architectural historian J. Daniel Pezzoni of Landmark Preservation Associates, to document and prepare historic structure reports for three buildings in the Carson City Historic District: First United Methodist Church, Saint Peter's Episcopal Church, and Saint Peter's Episcopal Church Rectory. Fieldwork undertaken in March 2008 and subsequent research documented the physical condition, architectural characteristics and development, and historic associations of the buildings. The historic structure reports present the findings of the documentation in text, photographs, and plan and elevation drawings. The reports also make rehabilitation recommendations in accordance with the *Secretary of the Interior's Standards for Rehabilitation* and discuss the potential National Register eligibility of the buildings. CDs with the originals of the report photographs and additional photographs are another product of the work.

Contents

Introduction

St. Peter's Episcopal Church is Nevada's oldest surviving Episcopal church building. The handsome Gothic Revival building is notable for its architectural sophistication, stained glass windows, decorative painting, and excellent state of preservation. A substantial enlargement and renovation in 1873-74 and another enlargement in 1911 enhanced the character of the original 1867-68 building, and rehabilitation work in the twentieth century was sympathetic to the building's historic character.

This report, prepared under the aegis of the Carson City Planning and Community Development Division by architectural historian Dan Pezzoni and architect Pete Serafin, provides the St. Peter's congregation, the City planning authority and Historic Resources Commission, and the Nevada State Historic Preservation Office (SHPO) with information on the architectural and historical character and preservation issues related to St. Peter's Episcopal Church so that informed decisions can be made about the building's future.

The consultants were assisted in their work by Hallie Murphy with the St. Peter's Episcopal Church vestry, by Carson City Planner Jennifer Pruitt (the project contact), and by Rebecca R. Ossa, Architectural Historian with the Nevada State Historic Preservation Office. Assistance was also provided by Rolfe Chase, historian; Mitch Ison, Reference Librarian, Nevada State Library; Sue Ann Monteleone, Nevada State Museum; and Robert Nylen, Nevada State Museum.

Historic Context

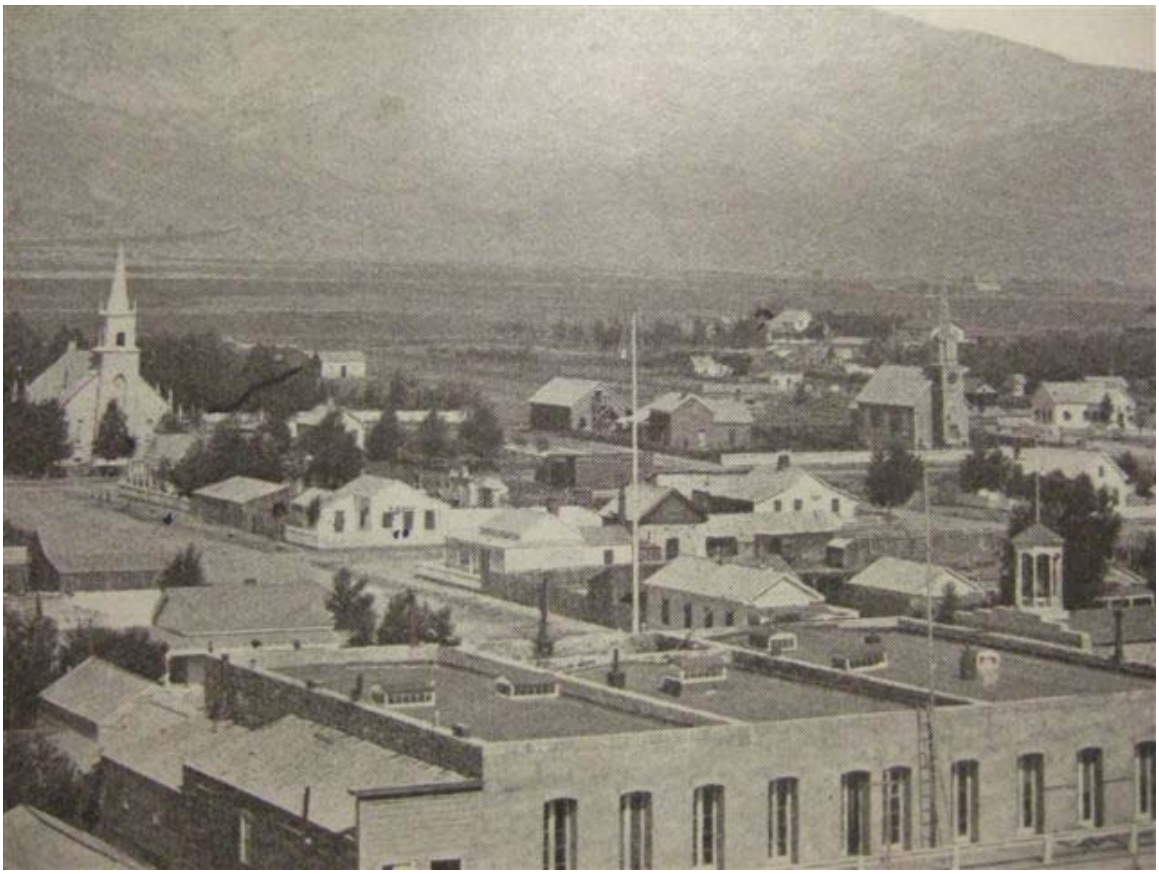
Summary

St. Peter's Episcopal Church is a Gothic Revival frame building erected in 1867-68 for St. Peter's Parish. The parish, organized in 1863, acquired the church site in 1865, began construction in the summer of 1867, and held its first service in the building on August 9, 1868. Influential early church member Henry Marvin Yerington may have played a role in the design of the church, which was built by the Corbett Brothers contractors for $5,500. St. Peter's was extended to the rear in 1873-74 by "master mechanic" John Parker and a team of subcontractors. Numerous smaller alterations and renovations were made to the building during the late nineteenth and twentieth centuries, including an organ alcove added in 1890-91 and rear additions made in 1911. The upper part of the steeple was replaced with a replica in 1977 after a fire. St. Peter's Episcopal Church was listed in the National Register of Historic Places in 1978. The St. Peter's Episcopal Church Rectory, built next door at 302 N. Division ca. 1862, was acquired by the parish in 1891 (see separate report).

Early History and Construction

The first Episcopal service known to have taken place in Carson City occurred on October 19, 1861, according to research by historian Rolfe Chase. The Reverend Henry O. G. Smeathman, who had officiated at the first Episcopal service in Virginia City the month before, conducted the service. In October 1863 the Reverend William Maxwell Reilley was appointed to serve Carson City's Episcopalians, who on November 9, 1863, organized St. Peter's Parish. The original vestrymen included James W. Nye, the Territorial Governor of Nevada, and businessman Henry Marvin Yerington, who would play an important role in the life of St. Peter's for nearly half a century. Soon after the Reverend Reilley took his post he initiated efforts to build a church. In early 1864 he wrote to a correspondent: "Had we an appropriate place to hold divine services . . . in a very short time we would have a self-supporting parish here in Carson City. At present we are constantly moving from place to place, holding services today in the public schoolhouse, tomorrow in the courthouse, next day perhaps back in the schoolhouse again." Land on the east side of Carson Street was deeded to St. Peter's in April 1864 and Reilly assumed that construction of a church on that property would soon be underway. A business slump later in 1864 curtailed his efforts and when Reilly left Carson City in 1866 little progress had been made.[1]

[1] Chase, St. Peter's research, 8-11; Thomas, "Fifty Years of a Frontier Parish," 3-4.



1. St. Peter's appears on the right in this ca. 1871 view.

St. Peter's Parish, having lost its pastor, nevertheless decided in July 1867 to build a church, and the August 14, 1867, issue of the *Carson Daily Appeal* makes it clear that the work was underway: "The Episcopal church building, in Carson, for which the stone foundation is already laid, is to be twenty-six by forty-six feet main building with vestry in the rear fourteen by sixteen feet, and tower in front nine feet square. The walls on the building will be sixteen feet high, and the tower and steeple surmounted by a cross about seventy-six feet. (The vane on the Methodist Church steeple is, we believe, ninety feet from the ground.) On each side of the building will be three large windows. The floor of the vestry will be on a level with the platform of the speaker's stand; the main portion of the desk setting back into the vestry room. There will be three rows of seats with two aisles of course, the middle row of seats being wider than those next to the walls. The outside seats will accommodate three or four persons; the middle four or five. In all there will be thirty-six seats which, if our estimate is correct, will accommodate easily from 125 to 150 persons—perhaps 200 closely seated. Large enough we should say for all ordinary church purposes in Carson. The structure is to be built in a substantial manner; double boarded; the boards on the outside and those on the inside crossing each other at an angle of forty-five degrees from perpendicular. This is supposed to add materially to the strength of the building. Over this boarding will be the ordinary siding. The Messrs. Corbett expect to have everything complete previous to the first of January next. The

entire cost is reported at $5,500 or $6,000. Gothic in style, it will be a substantial, handsome edifice."[2]

Messrs. Corbett were Carson City builders Daniel and William Corbett, who are discussed in more detail in the architectural analysis section of this report. Later accounts of the work in the *Carson Daily Appeal* were brief. On October 27, 1867, it was reported: "The Episcopal church building in Carson is progressing toward completion. It is shingled, sided, and is now being painted." The painting was done by members of the Madeira family, who are discussed in the architectural analysis section. The *Appeal* noted on November 3 that the steeple had been raised: "Handsomely painted and surmounted by a cross, it is an ornament to the town." During the construction of the church a second pastor had been assigned to the parish, the Reverend George B. Allen, and it was Allen who participated in the first services in the "just completed" church on August 9, 1868. In October 1870 Bishop Ozi W. Whitaker of the Diocese of Nevada reported of St. Peter's: "There are now 48 communicants, and 14 teachers, and 115 scholars in the Sunday school . . . The whole work of the parish is prospering and present appearances indicate that it will soon become necessary for the church to be enlarged."[3]

Renovation of 1873-74

In September 1872 Bishop Whitaker noted an increase in the size of the parish, further justification for the enlargement which soon began. On October 11, 1873, the *Carson Daily Appeal* announced: "At the Episcopal church the workmen are busy with their preparations for reconstruction and repairs. A dray was hitched on to Parson Allen's study yesterday morning and it was snatched with vigor and zeal away from its late sanctified articulation over toward the school house, and there we suppose it will remain until the new part is completed when it will be drawn back and joined thereto." There is some excavation going on preparatory to the laying of a new stone foundation for the wings aforesaid." The additions extended the original building on its west end, added a transverse wing (the present parish hall), and attached the parsonage study to the back of the transverse wing to give the building an overall Latin cross form. On November 2 it was noted that the roof timbers for the transverse wing were being put in place. On November 11 the framework and "side boards" (presumably the under-sheathing to which the weatherboards would be nailed) were completed and the *Appeal* commented that the church "will now be quite a commodious structure, quite a cathedral, in fact. We regard this as money well expended; for although there have been times when even the original, small church edifice was discouragingly empty of worshippers yet there are frequently recurring times when an abundance of room is needed and the Sunday school is so large as to constantly require the full limits of the extension."[4]

[2] Chase, St. Peter's research, 12; Thomas, "Fifty Years of a Frontier Parish," 7.
[3] Chase, St. Peter's research, 12-13.
[4] Ibid., 13.


2. The nave, looking toward the chancel.

The roof was shingled and the weatherboards were on by November 20, 1873, and on December 30 the editor of the *Carson Daily Appeal* published a detailed account of the work. “The Episcopal Church Building has been greatly transmogrified since the carpenters got at it to enlarge its dimensions and remodel it. The outside work is very neatly done, but it will be a month yet, probably, before the inside is finished. The Sunday school room [the present parish hall], which is about 24 x 69 feet in the clear, is lighted by four large Gothic windows, in the upper sash of which is a pane of handsomely stained glass; and this apartment will accommodate the numerous scholars who are in attendance there. Two doors, neatly hooded with a Gothic porch, approach this school-room from the outside, and it will be entered from the main body of the church by a door on either side [of] the chancel. The rector’s study is entered from the school-room through a wide, double door. In the study a commodious book case will be built into the wall for the placing of the library. The chancel will be handsomely constructed and arranged, and the gallery is to be entirely remodeled.”

3. The nave, looking toward the gallery.

“We hope,” the editor added, “our advice about a bell tower, separate from the building itself will be heeded. With the bell where it is now there is a dreadful thumping and banging every time it is rung.” Although the vestry did not decide on a separate bell tower, it did address the bell concern as the following account from January 10, 1874, notes. “The Episcopal Church is receiving a new coat of paint. It will be less gloomy than the old coloring matter of its exterior wood work. It will seem less like a diluted brown stone edifice of the pre-Adamite sort. Inside, the work goes bravely on. The choir gallery has been remodeled into a balcony. The chancel is to be handsome. A stained glass window will be placed at the back of the same. It will give a dim religious light to Br. Allen. The bell is to be fixed so that it won’t give the congregation the profane headache when it is tolled—so we’ve been told.”

4. The south end of the 1873-74 addition is visible in this view.

The editor continued his humorous commentary in the April 8, 1874, issue, also noting an interesting change of approach for the choir loft. “The Episcopal Church approaches completion . . . The upper and more dreadful row of gingerbread work has been knocked off the choir balcony. Let’s thank God and take courage. We believe it is the intention to grain and sand the choir box. Certainly the first attempt to adorn it with fancy pigments went very much against the grain—of good taste. The carpet will be put down today or tomorrow, we believe. The pews are grained to represent Sandwich Island [Hawaiian] mahogany, or laurel, as one may choose to call it. Last Sunday the Sunday school occupied their new schoolroom for the first time.” “The carpet is down,” noted the April 11 issue. “It’s an English tapestry carpet with a prevailing drab tint and some small green oases sprinkled here and there all over it. The new pews are putting in place. There will be 56 of the same—three rows with 18 in each row, and two wall pews on either side [of] the chancel-end of the building. Of these 56 pews, 51 will be for rent. The others are reserved for the orphans at the State Home . . . The Sunday-school room will be provided with chairs; but in the north end of the same a dozen of the old pews will be placed for stationary seats.”

5. A pew with koa wood graining.

The reports from 1873 and 1874 were considerably more detailed than those at the time of the building's original construction in 1867-68. The longest and most informative account in the pages of the *Carson Daily Appeal* appeared in the March 6, 1874, issue, after the editor toured the renovated church in the company of a member of the building committee and "master mechanic, Mr. J. H. Parker." "The church as reconstructed is in the form of a perfect cross," wrote the editor, "the body of the church being the staff, the double L formed by the Sabbath school projecting north and south the arms, and the Rector's study the top of the cross. We shall start in this sanctum and come out backwards. The apartment is a cozy retreat of 16 x 16 about. It is well lighted by window panes of ground glass. The style of the windows, as elsewhere throughout the building,

being of the Gothic order. It is to be used, also, as the Sabbath school library and is provided with moveable shelves for the children's, as well as the Rector's, books. It is provided with a door opening north, furnished with hinged sashes for ventilation.

"You pass from this apartment, south, through two half doors with a double swing, into the Sunday-School Room [the present parish hall], which measures 50 feet long by 21 ½ wide, and 15 feet from floor to ceiling. It numbers six Gothic windows with panes of ground glass 20x36 inch and ornamented above with centre peaks of colored glass, and is further lighted by a head-light over each of the doors by which the ells are entered from the front. The window frames and doors of this apartment are elegantly finished, as follows: the stiles of grained oak, the panels of maple, and the mouldings of black walnut.

6. Chancel window.

“The Chancel Window, on the school room side, presents a fine display of cluster bead work, tastefully designed and admirably finished. The window is in three sections, which are weighted from above, and can be pushed up out of the way with a touch whenever it

may be necessary for the sake of better ventilation, or in order to bring the congregations in school-room and church into one audience. The ceiling of the school apartment is decorated in a lovely manner with three centre pieces for chandeliers; the middle piece made of large moulding with a beautiful white core on a ground of blue; the side pieces of smaller moulding, with similar core, on orange-colored ground.

7. Parish hall ceiling medallion.

“The church proper, or body of the church, measures 66 feet in length, exclusive of gallery, by 26 feet in width. The most striking object in this division of the building is the chancel, set off with scroll banisters rising about three half sphere [*sic*] steps in front. An arched canopy, ornamented with plaster work, overhangs the chancel and is supported by six Corinthian columns. From the architrave cornice to the ceiling above the wall is made to represent figured silk. Passing from the chancel canopy a beautiful cornice presents itself to view, ornamented all around with leaves and rosettes. The ceiling is of a very light sky-blue color and varied by three chandelier pieces in heavy moulding, each having a core ornamented with leaves and pears on a blue ground. The walls will be tinted a French gray.

8. Nave ceiling medallion.

“But the most interesting feature of the whole structure is the windows of stained glass, set in with lead. On the sides there are eight windows in all, each donated by three persons together as follows: the windows are in two sections, and a centre piece above, each part being the donation of a single person. The centre piece in each window is a memorial to departed children of the church, whose initials are inscribed in German text at the expense of fond parents. The sections of the windows are likewise inscribed with the initials of the donors. We have no space for the names of donors, and doubt if it would be in order to give them. The memorial head pieces are lovely emblems—lillies, a rose, an angel child, a crown of glory, a dove, a bible, and a lamb.

9. Stained glass window in nave.

“The middle window of the chancel is an elegant donation, and costly, bearing the emblem of the dove, a font and a cup resting on a cross. The side windows are a thank offering of the congregation, on one of which is inscribed ‘Thank Offering,’ and on the other ‘Easter, A.D. 1874.” The niche in the gallery is ornamented with a magnificent picture in stained glass of David playing on the harp, which is a donation of the mechanics at work on the building.

10. David window.

“We refrain from saying any more,” concluded the editor, “being obliged to close up now for fear of never ending,” although he complimented Parker, who in turn “compliments

his mason, Mr. Meaghan, and his plasterer, Mr. Dickson, in the highest terms for their masterly work."[5]

Another detailed account of the work appeared in the July 1874 issue of *The Nevada Pulpit*. This journal was published by Reverend Allen, the rector of St. Peter's, so it provides an insider's perspective on the work and the intentions behind the design. "The edifice was enlarged twenty-four feet, making the auditory [auditorium or nave] seventy feet. Two wings of the same height as the main part, were added for Lecture and Sunday-school room, being together fifty-eight feet by twenty-one. The auditory contains fifty-nine pews, arranged in three rows with two aisles. The gallery in the east end was extended six feet and is entered by stairs from the vestibule in the tower. Across the west end is a canopy of three elliptical arches supported by four square fluted columns surmounted by Corinthian capitals. The two center columns, resting on the platform raised three steps from the main floor, and the two half columns in the rear, one on each side of an elegantly designed triplet stained glass window, form the chancel. On either side of the chancel there is a passage leading into the school-room over each of which is one of the remaining arches of the canopy. In front over the chancel arch, within an elliptical figure, are the words in gilt letters shaded with black, 'The Lord is in His Holy Temple.' The chancel is enclosed with a rail on three sides.

11. Grisaille painting over chancel.

[5] *Carson Daily Appeal*, March 6, 1874.

“The emblems on the center chancel window which was donated by a lady of the parish are the dove, the font and the chalice resting against an inclined cross. On one of the side chancel windows is the monogram I. H. S. and on the other is the symbol of the Trinity. In a circle of blue glass is inscribed a triangle, in the centre of which is the word *Deus*, and at the angles are respectively inscribed, *Pater*, *Filius*, *Sanctus Spiritus*. On the three sides are the words *non est*. On the three radii intersecting the angles is the word *est*. The doctrine of the Trinity is fully taught by the above symbol. In the lower border of the window on the left is inscribed, *Thank-offering*; on the right, *Easter 1874*. These windows were given as a thank-offering by the congregation.

“There is a stained glass window in the door which opens from the gallery into the tower. The emblem is ‘David playing on the harp.’ It was donated by the mechanics that worked on the church. The light on this window comes through ground glass in the front window of the tower, which is about twelve feet distant [the separation is considerably less]. The other eight windows have stained glass trefoil quarry [quarrel] work with colored borders. The tops above the windows are kite form; in each there is an emblem, *in memoriam* of the little children that have gone from the earthly home to the heavenly land. The emblems are lilies, lamb, bible, dove, anchor, angel-child, rose and crown. All the windows were donated. The light through these windows is agreeable to the eye and gives a delightful effect to the place of worship.


12. Anchor emblem in a nave window.

“The Sunday-school room or lecture room is furnished with blow-back, wooden bottom oak chairs. Chairs are now regarded as the most convenient seats for a Sunday-school room. They can be taken into the church whenever needed and easily arranged for a lecture or concert, or ‘social.’ The windows are ground glass with stained tops. The ground glass diffuses the light equally well in all parts of the room, so that the chancel window which is more than twenty-five feet from the nearest window of the school-room receives sufficient light to show it to a good advantage. There are no shadows in the room. The church and school-room can be thrown together by opening the doors on each side of the chancel and the chancel window, thus accommodating more than five hundred individuals. The acoustic properties of the church are nearly perfect. The church and

school-room are well ventilated having cold air registers in the floor and registers in the walls near the ceiling, and an open blind window in each end of the building."[6]

13. Ventilator in gallery.

Historian Rolfe Chase has culled other details of the 1873-74 work from various sources. The exterior was repainted light yellow drab with dark drab trim and the upper part of the belfry, the spire, and the roof were painted brown. The walls and ceiling of the parish hall were painted white. The chancel had a Brussels carpet. The nave and parish hall, when combined, had a capacity of 500 people. The cost of the renovations was $12,000.[7]

Later History

The 1873-74 renovations severely strained parish finances and it was not until 1879 that the debt was paid off. The "Episcopal Ladies," the Women's Guild or simply the Guild, raised funds to retire the debt and for other needs of the parish. Over time the Guild became the principal fund-raising organ for the church, but it was not until 1916 that the first women, Mrs. Ardery and Miss Clara Woodbury, were elected to the vestry. Minor improvements and additions were made to the church during the late nineteenth century In 1875 a "first-class Mason & Handin church organ," used, was donated to St. Peter's by St. Paul's Episcopal Church in Virginia City. In 1881, despite the fact that the church had

[6] Thomas, "Fifty Years of a Frontier Parish," 15-17.
[7] Chase, St. Peter's research, 14-16.

been painted only seven years before, the building was repainted by painter W. D. Cotterell. The exterior was painted again, in 1902, and the same or similar yellow drab color was used as in 1873-74 and, presumably, 1881. The interior was repainted with calcimine paint in 1904. St. Peter's bell cracked at some point and was unsuccessfully repaired several times before it was recast with a less brittle alloy by the Virginia and Truckee Railroad shops in 1881. Gas fixtures were installed in the church in 1895.[8]

14. Bell in tower.

In 1890-91 a room was added to the south side of the chancel to house a pipe organ made by Thomas W. Whalley of Oakland, California. The organ, which cost $1,700, was

[8] Ibid., 16, 19, 22, 28.

installed in early 1891. Carpenters Robert Gill and James E. Bradshaw constructed the organ addition (or "transept" as it was also known) for $500, and it is noted that the addition's roof began to leak soon after it was completed. Water stains are still visible on the original ceiling and upper walls of the addition, which now serves as the sacristy. The pilaster at the south end of the chancel was removed as a consequence of the addition. By far the biggest change to the building following the work of 1873-74 was the addition to the rear elevation. Rolfe Chase writes: "The parish, at a meeting held on 1 June 1911, agreed to finance a 50-foot x 14-foot addition to the Guild Hall [the present parish hall]. This was to be added after the 16-foot x 16-foot study, erected in 1874, was removed. The new addition was to be divided into a study, a guild-room, a kitchenette, and a toilet. As Fr. Thomas said, that addition would 'practically mean that St. Peter's will have a parish house.' Mrs. Yerington donated $500 to go with the $500 left in her husband's will. Mrs. Yerington clearly was the person who had fostered the addition concept." W. H. Kirk is recorded as the architect of the addition and William Heidenreich as its builder. Construction began on September 11, 1911, and was completed by the end of the year at an estimated cost of $1,650.65. A bequest of $500 from the late H. M. Yerington was used for the work. W. H. Kirk was probably Carson City resident William Kirk, a native of Australia, who in 1900 was the chief engineer of the Virginia and Truckee Railroad. William Heidenreich was a carpenter who had worked on the renovation of First United Methodist Church in 1908-09. The library at the center of the rear wing has the shelf unit with movable shelves described in an 1874 account, so either the unit was reinstalled or the 1911 construction incorporated more of the 1873-74 fabric than believed.[9]

[9] Ibid., 21, 26, 27; Kean, *First Hundred Years*, 27-29.


15. North and west sides of 1911 addition.

In the early 1910s St. Peter's hosted an important event in Nevada history. According to research by Arthur Kean and Rolfe Chase, the Rev. Lloyd Brant Thomas, who served as minister from 1910 to 1917, organized Nevada's first Boy Scout Troop at the church. Kean states that the troop met in the St. Peter's "parish house," which as the period quote in the paragraph above indicates, was a reference to the present parish hall. (The parish hall was designed and furnished for use by children.) Rolfe Chase provides conflicting dates for the founding of the troop, at one point stating it was organized in July 1912, at another suggesting organization occurred earlier, in 1911. The Carson Boy Scout troop numbered twenty-two boys aged nine to nineteen at one point in its early existence. The period of its organization the early 1910s was only a few years after the establishment of Scouting in the United States.[10]

By the mid-1920s St. Peter's roof had deteriorated to the point that leaks had damaged the decorative plasterwork. Reshingling arrested the problem in 1926 and sections of plasterwork were repaired. According to Arthur Kean, during this period: "The church interior was eventually repaired, reconditioned, including papering of the church proper, painting woodwork, replacing sections of the plaster of paris molding, replacing sections of windows that had been broken. The original scheme was carefully adhered to, as many of the older members wished to maintain the original appearance of the church so that

[10] Thomas, *Fifty Years of a Frontier Parish*, 36; Chase, St. Peter's research, 27.

they might feet at home there." In 1929 the parish hall ceiling was repaired with "Compo board," probably a trade name for a composition or beaver-board-like material, rather than replastered. The more extensive repairs required by the building were postponed until the parish's finances improved in the 1940s. Kean wrote: "The first major repair of the outside of the building during the last 50 years took place in the fall of 1943. At that time three sides of the building, the west, south, and east front, including the tower, were recovered with new siding. The south half of the church roof, together with the west roof over the parish house, were reshingled . . . Most of the labor was supplied by a trusty prisoner from the Nevada State Prison, who helped Father Kean with the carpentry and painting work, and who lived at the Rectory during the period. The drab color of the church, which had been two shades of brown was changed to white in keeping with the New England architecture of the building."[11]

16. 1940 photo of the chancel.

Another series of repairs and changes was made in the 1959-62 period. According to Arthur Kean: "Under Father Andrew [Andrew Pearl Daughters], the previously appointed building committee was inspired to redecorate and remodel the whole interior of the church. New flooring was laid in the chancel and nave and covered with new wall-to-wall red carpet. The brass altar rail was moved outward to enlarge the nave and this involved making a curved rail. This work was done by Hal & Bill Ogan. The ceiling, walls and woodwork were freshly painted by Mr. Frans Benson, who donated his labor. Mr. Mike

[11] Kean, *First Hundred Years*, 45, 48-49; Chase, St. Peter's research, 33, 34.

Wagner painted the frieze on the arch over the nave to highlight its original form as his gift to the church. Because it was too costly to keep the old pipe organ in repair, it was removed and a Connsonata electric organ installed. The latter was paid for by pledges to an organ fund, subscribed to by most of the active members. The space occupied by the pipe organ was made into a well appointed sacristy. The work and furnishings, much of which was her own labor, were the gift of Miss Mary Ream."[12]

The most significant development in the recent architectural history of the church was the fire that occurred December 1, 1976. The fire severely damaged the spire and upper part of the belfry and burned along the ridge of the roof above the nave. The parish and wider community responded generously and by the end of February 1977 a replacement spire, fabricated on site, was hoisted into place. The exterior woodwork of the belfry was duplicated but a number of the larger belfry timbers, which were only charred, were reused.[13]

Architectural Description

Summary

St. Peter's Episcopal Church is a Gothic Revival nave-form building erected in 1867-68. The east-facing frame building has weatherboard siding, an asphalt-shingled front-gable roof, lancet stained glass windows, and a stone foundation. The tower or steeple, which is centered on the front, contains the principal entry. The building was extended and a transverse gabled rear wing added in 1873-74. Another rear addition was made in 1911 and given a mansard roof. The nave interior dates largely to 1873-74 and features an arcaded chancel, a choir loft or gallery, and decorative painting and plasterwork. Elliptical arches and rounded corners are a theme throughout the nave. The church is adjoined on the south by the St. Peter's Episcopal Church Rectory. Surrounding blocks in the Carson City Historic District are occupied by historic and modern buildings.

Exterior

St. Peter's steeple has three sections: a tower-like base containing the entry and a stained glass window in a tall lancet surround, and a belfry with large louvered round openings; a narrower upper stage with decorative gables and louvered lancet openings; and a spire. The entry features a double-leaf door with molded lancet panels below a transom panel also decorated with double molded lancet panels. The lancet stained glass window above the transom panel has simple tracery (the stained glass of this window and others is detailed below in the interior description). A narrow projecting frieze separates the lower part of the tower from the belfry and its three round openings and canted cornice. The upper stage has a Greek cross plan with each arm of the cross ornamented with louvered lancet openings and small gables with simple raking brackets. The slender spire is square in section, angled so that its corners line up with the gable ridges, and it is capped by a

[12] Kean, *First Hundred Years*, 53.
[13] *Nevada Appeal*, December 2, 1976, and February 22, 1977.

knob from which rises a metal cross finial. The spire and most or all of the upper stage were rebuilt in 1977 after a fire.

17. Front steps.

The foundation is constructed of ashlar sandstone blocks that were probably quarried at the Nevada State Prison Quarry. Most of the blocks have irregular surfaces that are described in the National Register nomination as “roughly pick-dressed,” or finished with a heavy pick or wedge-shaped hammer. The blocks at one front corner have smooth edges, otherwise the surface texture extends to the edges of the blocks. Blocks under later sections of the buildings are different in appearance. Sandstone was also used for the front steps, which were added in late 1899 or early 1900 and have ornamental metal railings that appear to date to the mid-twentieth century (before 1963). The building has several masonry stove flues. Above the ridge at the ends of the 1873-74 transverse wing rise interior brick flues that have corbelled caps with alternating projecting and recessed header bricks. (The above-roof sections of these flues were partly taken down and reset in the same form in March 2008.) On the west elevation is a brick flue with a corbelled cap similar in form to those of the 1873-74 flues, as well as a concrete base and a small iron ash trap door. This flue appears to occupy the location of an 1873-74 flue but it appears to have been reconstructed, presumably in 1911 when other changes were made to the rear of the church. A cinder block flue for a modern furnace rises on the front elevation to the right of the steeple.


18. One of the 1873-74 flues under repair in March 2008.

The windows of the 1867-68 and 1873-74 sections have lancet arches, as noted above, and simple tracery that divides each window into two lancet sections. The windows of the west elevation are different and more varied in character, and in keeping with the more secular character of the addition's function they have clear glass. Of the four windows on the west elevation, and two center ones have pointed arches that are Gothic/Tudor in character. These windows have label moldings and paired one-over-one sashes with lancet tops. The flanking windows have rectangular heads with corresponding label moldings, and over the standard two-over-two sashes are transoms with decorative muntin patterns. On the north end is an entry with a replacement panel door and a rectangular transom with a label molding and diamond-pattern muntins. It is flanked by small windows with triangular heads, decorative muntins, and decorative sawn frames.

These windows, and all the others at the back of the church, have simple brackets under their sills. Brackets, of varying sawn forms, also ornament the eaves of the 1867-68 and 1873-74 sections but not those of the rear addition.

19. North entry to parish hall.

In addition to the entries mentioned above are several others. The north entry of the 1873-74 wing has two molded lancet panels and a lancet transom. (A matching entry and transom at the south end of the wing, now interior, is described below.) It is sheltered by a shed-roofed porch with a simple wood post and beams that replaces an 1873-74 entry porch. The porch floor is concrete and connects to a short concrete ramp with a decorative metal railing that in turn connects to the sidewalk along Telegraph Street. (In the weatherboards at this porch is a seam that represents the division between the 1867-68 and 1873-74 sections of the building.) The entry at the south end of the 1911 addition is accompanied by modern features such as a small gabled roof on struts and a wooden wind guard.

Interior: Nave

The front entry opens into a vestibule with double-leaf doors to the nave, a door to a space that has been made into a furnace room, and the winder stairs to the gallery or choir loft. The nave doors are covered with red leather or leather-like material with borders and cross designs formed by brass studs. (The leather may serve to deaden sound from the vestibule in addition to its decorative function. It may have been added ca. 1960 when the

nave was recarpeted with red carpeting.) The nave is a rectangular space focused on the chancel at the west end. The ceiling has a peaked or Tudor-arch section with heavy plaster moldings where the two planes meet the walls and a heavy molded plaster spine along the peak. At two points along the spine are heavy molded medallions with bas-relief pears, acanthus leaves, and buttons at their center points from which chandeliers hang. At points along the side walls under the plaster cornice are ornate circular registers for a ventilation system added in 1873-74.

20. Font.

On each side wall are stained glass windows in molded lancet surrounds. The windows, each divided into two narrow sections by the center mullions, have a design of quarrels with fleurs-de-lis, crosshatching, and foliation painted in black on light brown. The

borders are blue and red with foliation in white and yellow. At the bottom of each section are initials, presumably of the individuals who donated with windows, and in the diamond-shaped light at the peak of each window are the following emblems: anchor, angel, cherub, and rose on the south side; crown, lily, lamb, Bible, and dove on the north side. Below the windows is a vertical beaded board wainscot with a molded chair rail. The pews have shaped ends with turned buttons in the armrest curls and rectangular panels to some of which have been affixed wooden numerals. The pews were grained in 1874 in imitation of koa wood (Hawaiian mahogany), and the present grained finish appears to be the 1870s painting. The panels are painted in imitation of blond wood and the surrounding woodwork is grained dark brown. Name plates were once attached to the pews but were removed in 1913. Near the vestibule doors stands a baptismal font of octagonal form carved from light gray stone. A bronze plaque mounted on the font notes that it was given to the Parish of St. Peter by Christ Church, Indianapolis, in memory of the Reverend Joseph Cruickshank Talbot. (The font was dedicated in 1935.) In places where the paint is chipped on the wall plaster is evidence of earlier paint or wallpaper in two shades of light brown, one lighter than the other.

21. Nave window detail.

The chancel features a screen comprised of triple elliptical arches on columns. The center arch is the widest and tallest, and all three arches are defined by heavy moldings. The columns are square with pedestals, fluting, and gilded Corinthian capitals. The north arch springs from a pilaster of similar form on the north wall. (The corresponding south pilaster was removed when an opening was made into the 1890-91 organ alcove/sacristy

addition.) There are two pilasters behind the columns on the back wall of the chancel. The chancel ceiling is formed by three lancet vaults that spring from horizontal members that span between the pilasters and columns.

22. Sacristy window detail.

At the back of the chancel is a triplet lancet window containing stained glass and framed with white and gilt painted moldings. The taller center window has a green, red, gold, and blue border with yellow fleurs-de-lis (that appear to grow out of the green border) and three roundels containing (from top to bottom) a dove, font, and chalice. At the bottom is a panel with the initials S.J.F. The flanking windows have blue borders with red rosettes and, inside the borders, red lattice and yellow quatrefoil patterns on white glass painted with foliation and crosshatching. The left window has a blue roundel with a symbol of the

Trinity in gold and the right window has a gold roundel with the monogram IHS in pink. At the bottom of the left window is a panel with the words Thank Offering and at the bottom of the right window is a panel with the words Easter. A.D. 1874. At the two ends of the back wall of the chancel are doorways with lancet transom panels and two lancet panels on each door. Over the arches is grisaille painting that features a center elliptical with the motto “The Lord is in His Holy Temple” in black lettering on gold. Foliated scrolls extend on each side. The aforementioned opening into the addition on the south side of the chancel has a frame with rounded upper corners. The chancel area is raised on a dais with what appears to be a modern wood or laminate apron. A 1940 photograph shows ventilators like those in the nave over the two doorways at the back of the chancel. The photograph appears to show the doorway wall surfaces as slightly angled, although the appearance may have been created by parallax and lighting.

23. Gallery railing detail.

The gallery has a curved solid railing with a heavy molded lip and two moldings below that are painted gold. The inside surface of the railing is sheathed with vertical beaded boards. Over the stair, level with the gallery floor, is a ghost impression that may indicate an alteration to the stair or the gallery floor. Above, mounted on the wall, is a small shield-shaped wooden plaque of unknown (former) function. At the back of the gallery is a half-domed alcove that was presumably constructed to contain an organ. A doorway in a molded elliptical-arch surround leads from the alcove into the steeple. The door has modern louvered panels at its base, richly ornamented cast-metal door knobs, and an elliptical-arch stained glass window that portrays King David playing a harp. David is

depicted as a young man with flowing hair and a crown, and he stands in a trefoil Gothic archway with foliated ornamentation. The background has an intricate checkered pattern in red and black.

Interior: Other Spaces

The David door in the choir loft opens into the space under the belfry. The walls of the space were painted a buff color under the present white and the baseboards show traces of brown and cream and possibly light blue under white. There are a picture rail, a crown molding, beaded ceiling boards with holes through which hang the bell pull ropes, modern ductwork, and a ladder to the belfry. The stained glass window, which is the window over the front entry, has an interwoven pattern of lattice, quatrefoils, and concave diamonds in red, green, and blue glass; a tendril design painted in black on translucent white glass; and borders of red, blue, and blue-green glass studded with red and yellow ornaments. At the top are shields with crowns and in the four concave diamond panels are various symbols.


24. Tower window.

In the belfry are visible the heavy circular-sawn beams of which the steeple is constructed, many with scorching from the 1976 fire, as well as steel angle reinforcement and wooden members added in the 1977 reconstruction. The bell is supported by a wood and cast-iron yoke with a spoked wooden wheel that is used to swing the bell for ringing. Cast inscriptions on the decorative iron supports read McNeely's Rotary Yoke, Patented October 9th 1860, and McNeely's West Troy N.Y. The top of the bell has the cast inscription "Patd. July 28th 186[0 or 9]." The rim of the wheel and the wood base of the yoke are painted blue whereas the spokes and cross member of the wheel are natural wood. Stenciled on the wheel cross member is the word "fast" and other illegible words. One pull rope loops around part of the wheel whereas the second pull rope is attached to

a striker. The belfry is partially sheathed with boards painted light gray on which are old graffiti drawn in pencil. There are profile sketches of various boys or young men and the names Warren Keith (in various lettering styles, one with the date June 16, 1894) and George Dobbs, the initials L.G., the phrase “John [Meiso?] ar good boys Dont Forget it,” and a sketch of St. Peter’s as it appeared during the 1874-1911 period. “Kriss Gray 8-18-1992” is written in felt-tip pen and “Bob Pelton March 8, 1977” is written in pencil (perhaps Pelton was involved in the steeple repairs). In the roof visible from the belfry are circular-sawn framing members and, set into the roof boards, part of a circular frame that may have been part of a ventilation system or a stove flue opening.

25. Bell support.

The two doorways at the back of the chancel open into the parish hall, a large room that originally extended from end to end of the transverse wing added in 1873-74 but has been somewhat reduced by enclosures at each end. The hall has plaster walls above wainscots with random-width beaded boards and molded chair rails and baseboards. The ceiling, which has a modern textured plaster finish, has three annular medallions with center ornaments of leaves and rounded forms that may be fruit. The ornamentation is missing from one medallion and has been replaced with cut-out leaves and round buttons that evoke the original design. In the northwest corner of the room are modern restrooms with a simplified wainscot and chair rail to harmonize with the originals. Parish records suggest construction of a restroom at the location in 1953. The south end is occupied by what was originally a stage, said to have been added in 1889, although the supports are wire-nailed suggesting alteration or perhaps replacement of the raised floor in the

twentieth century. A partition was added above that creates the pastor's office and doors were inserted in the stage apron to create spaces for collapsable tables to be stored. Visible inside these spaces is the original grained finish of the wainscot. The graining subtly alternates from light to dark on alternating boards; the light boards to simulate oak grain whereas the darker honey-colored boards probably simulate maple. On one board is graffiti in pencil reading Clyde Heidinger, Dutch Berning, Prof Brown, and Fran Riley. At the east end of the stage/partition, between it and a formerly exterior door, is a lancet cast-metal panel with two slots, one long (about two feet in length) and the other short (less than a foot). The function of this feature is unknown, although its location next to an entry that formerly faced Division Street suggests it may have been a mail slot.

26. Preserved parish hall wainscot graining.

Next to each of the doors leading to the chancel are doors, one of which opens to the aforementioned north entry porch, the other, which was originally exterior but became interior in 1890-91, opens into the present sacristy. The lancet transom over the sacristy door has had the glass painted over whereas the transom over the north entry has translucent glass. The windows have clear glass one-over-one sashes with translucent glass transoms with stained glass in the diamond lights at the tops featuring crosses, roses, and other emblems. The sashes have decorative cast-iron locks with porcelain knobs, and they are fitted with modern interior storm windows. Double-leaf doors with a lancet transom panel leads to the library. There are stove flues high on the walls at each end of the parish hall, one in the present pastor's office, the other visible in the space above the restrooms. The sacristy has modern finishes and a small aluminum-frame

window to the exterior. Above the sacristy's drop ceiling are earlier finishes related to the former function of the space as an organ alcove. Historic yellow drab, light brown, and cream paint colors are preserved on the door transom trim (see architectural analysis for extended discussion). The room has rounded wall-ceiling junctures (a projection of the frame visible in the chancel) and surfaces have two colors: earlier light gray paint or soot-darkened white paint or plaster, and later (possibly 1920s) light brown wallpaper. The areas where the gray color is visible may represent the location of some former fixture, perhaps associated with the organ case. A similar light brown color is visible under later white paint in the space above the restrooms.

27. Organ alcove ceiling preserved above the sacristy ceiling.

The library, which occupies the center portion of the rear addition, has different types of shelving and cabinets. Built against the west wall is movable shelving with a molded cornice and cabinets at its base. The cabinets have beaded tongue-and-groove doors, and although the doors have been painted over they preserve traces of the original graining on the inside surfaces. This shelf unit was installed in 1873-74. On the south wall are beaded tongue-and-grove closets, perhaps for vestments or choir robes, painted light blue on the interior. On the east wall is an ornate glass-fronted bookcase. There are also modern closets in the room. A modern food pass-through on the north wall communicates with the kitchen, which has modern base cabinets and other features but has a water heater enclosure that may be an original pantry. The south end of the 1911 addition is occupied by an office. The doorway from this office to the pastor's office has a rectangular transom and a four-panel door with scroll carving on its lock rail.

Grounds

Yard area surrounds the church on four sides. A Leland cypress and two flanking blue spruces on the north side have attained a height that suggests they were planted in the historic period. Next to the walkway in front of the church is a cast-iron street light with an octagonal shaft cast with the inscription “Eureka Foundry, SF, 1872.” The light formerly stood in Virginia City. Next to the sidewalk is a historic plaque on a stone and concrete base. The plaque is titled “Carson City, Nevada, Historical Marker, St. Peter’s Episcopal Church,” and it bears a CC monogram and the star emblem of the U.S. Bicentennial. Text at the bottom notes that the marker was dedicated in 1976 by the Carson City Historical Commission and the Board of Supervisors and includes the information: “The sandstone used in the base of this marker was quarried at the site of the present Nevada State Prison and was salvaged from an early Carson City building.” To the south of the church stands the Rectory, a ca. 1862 and later dwelling.

Architectural Analysis

As constructed in 1867-68, Saint Peter’s Episcopal Church was a small but finely detailed chapel in the Gothic Revival style, the architectural style considered most appropriate for church buildings in the second half of the nineteenth century, especially among the clergy and laity of the Episcopal denomination. A panoramic photograph taken in 1871 (or possibly 1872) from the newly completed dome of the state Capitol shows the church in what is probably its original form. As built the church had a three-bay nave form, in other words it had a rectangular nave, entered on the front gable end, with three windows on each side elevation. The photograph shows that the steeple in its present form is virtually identical to the original (the top stage and spire being a 1977 reproduction of the original) and the lancet form of the side windows appears to be original.

The 1871 photograph also shows a polychrome paint scheme with the weatherboards painted a relatively dark color in comparison to other, presumably white-painted buildings in the picture, and trim and such features as the round belfry vents painted other colors. The louvers of the belfry vents, the trim boards of the upper part of the steeple, and the front door leaves appear as darker in color than the weatherboards. A subtle lightening at the front corners suggests wide corner boards or pilasters that were painted a color lighter than the weatherboards. The evidence in the photograph agrees with the 1874 description of the original building looking like “a diluted brown stone edifice of the pre-Adamite sort” and having a “gloomy” appearance. The period after the Civil War has been called the Brown Decades for the popularity of the color in architecture, and architectural theorists during the period generally recommended colors that would blend with the landscape rather than contrast with it (one such theorist, Andrew Jackson Downing, wrote in 1850, “white is a color which we think should never be used except upon buildings a good deal surrounded by trees” and advised tinting white paint to make it a fawn or drab color). It may be that in addition to mere fashion the original paint scheme was intended to suggest stone construction. Such appears to have been the intent

in 1874 when the building committee of First United Methodist Church had its steeple "painted a becoming sand-stone drab" to match the sandstone of the church proper.[14]

Projecting from the west end of the nave in the photograph is the original chancel. The chancel had a gable roof in line with the orientation of the main gable roof but lower, and it was narrower than the church proper. A white-painted fence, presumably picketed, extended across the front of the lot (and continued southward in front of the house at 302 N. Division), another fence extended along Telegraph Street, and there are hints of plantings such as shrubs or sapling trees on the grounds. From later newspaper accounts it is known that the original building had a choir loft that apparently extended straight across from wall to wall, and that the present pews replaced the original ones in the 1870s. It seems likely the windows were glazed with clear glass, probably with the expectation that stained glass would be added eventually, as in fact occurred. Historian Rolfe Chase notes that St. Peter's original windows were reused for the Chapel of the Good Shepherd, the Chinese Episcopal mission church in Carson City. This suggests a somewhat more extensive alteration than mere replacement of the glass panes.[15]

It is often remarked that St. Peter's looks like a New England meetinghouse, and that this is explained by the New England origins of many of the early members of the parish. The prominent centered steeple with its multi-stage form and lofty spire evokes iconic New England church architecture, and the white paint scheme of recent decades reinforces the effect. Although centered multi-stage steeples were found throughout the country in the nineteenth century, there are possible New England connections that may have influenced the form of the church. St. Peter's was built by the contracting firm of brothers Daniel G. Corbett (1828-88) and William H. Corbett (1837-90). The Corbett brothers were natives of Nova Scotia, which through British imperial policy in the third quarter of the eighteenth century had been transformed into a northern outlier of New England culture. The British encouraged the settlement of New England farm families and the establishment of the system of New England town government. Cultural geographer D. W. Meinig writes: "And thus much of the domesticated landscape and social geography of Nova Scotia—its busy seaports, its close-set villages with their greens and Congregational or Baptist churches, its farmer-forester-fishermen, its many cultural and commercial connections with Boston and other ports—displayed the unmistakable mark of Greater New England." It is not known how long the Corbett's lived in their native land (although Daniel would have lived there at least until age nine when his younger brother was born), or to what extent they contributed to the design of the church, but their Nova Scotia roots add some support to the remarked-upon similarity of St. Peter's to traditional New England church architecture. It may be relevant in this regard that influential early church memeber H. M. Yerington was a native of Ontario, Canada.[16]

According to research by former Nevada State Archivist Guy Rocha, the Corbetts were of Scottish ancestry. They located in Carson City by the end of the year1860 and rose to prominence in the local business community. In 1865 they branched into the hotel

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[14] Downing, *Architecture of Country Houses*, 186-187; *Carson Daily Appeal*, May 20, 1874.
[15] Chase, St. Peter's research, 16-17.
[16] Meinig, *The Shaping of America*, 270-274.

business, erecting the Corbett House on Carson Street. They also erected a replacement for the Corbett House known as the Arlington House, in 1877. The brothers were active in Carson City's Presbyterian Church and "instrumental in the construction of the church which still stands today on Nevada Street." In 1868 William Corbett was elected to represent Ormsby County in the state legislature. Daniel Corbett gave his occupation as hotel keeper in the 1870 federal census whereas William styled himself a joiner. The 1880 census describes Daniel as a joiner and builder and William as a carpenter. The Madeira family, identified as the painters of the original building, moved to Carson City from California in 1862. George A. Madeira (d. 1865) operated a grocery store in Carson City. His son George David Madeira (1836-1922), who worked in the store and prospected on the side, is remembered by historians as the founder of California's first astronomical observatory at Volcano in 1860. The Madeira family moved to Santa Cruz, California, in 1868, where George D. Madeira operated a house painting business. In later life Madeira worked as a mining engineer and geologist.[17]

28. Detail of the David window, which was given to St. Peter's by the 1873-74 workmen.

The July 1874 *Nevada Pulpit* account identified the builders and craftsmen involved in the renovations: "Mr. John G. [*sic*] Parker superintended the work, which was done by several excellent mechanics, viz: Messrs. Davis, Garbett, Lamb, Lynch, McQuarry, Osborn and Sturr. The mason work, done by John Meighan, is also excellent . . . Messrs.

[17] Rocha, "'Gentleman Jim' Corbett;" Merriam, "George Madeira Employment;" Merriam, "Young Man in Volcano;" "George Madeira."

Hood & Bros. painted the exterior and Mr. John S. Dickson, assisted by Charles G. Hood, painted the interior."

Most of the 1873-74 workmen can be identified from period directories and censuses, but Parker, the principal contractor, has proved more elusive. One reason for this is the disagreement in historical sources on his middle initial, H. or G. A Carson City carpenter named John Parker was listed in an 1873 directory. A John G. Parker was listed in the 1870 census as a thirty-six year-old miner, a native of Vermont, who lived in White Pine County, Nevada. No Nevada resident named John H. Parker is listed in the censuses of 1870 or 1880. A John W. Parker was a draftsman living in Virginia City in 1880—this Parker would presumably have had construction skill and also perhaps architectural ability of the caliber shown in the 1873-74 design.

John Parker may have been connected to another Carson City Parker. An 1871 directory lists "Parker & Hood, wood contractors, R.R. office, Carson," comprised of H. G. Parker and G. J. Hood, and an 1873 directory lists Parker, Hood and Company, contractors, comprised of George Hood, H. Parker, and A. B. Brown. The H. or H. G. Parker was Hubbard G. Parker, who was issued a patent in February 1875 for "improvement in flumes for conveying timber." The 1870 census lists H. G. Parker of Carson City as a forty-one year-old surveyor and Vermont native. Hubbard G. Parker's Vermont birth suggests the possibility of a family relationship to John G. Parker. Perhaps Hubbard and John were brothers and the more established Hubbard helped secure the St. Peter's job for John. The Parkers were connected to the Hoods. G. J. Hood, described as a twenty-seven year-old "railroad man," lived in Carson City in 1870. Perhaps he was the brother in Hood and Brothers, painters.

The other workmen and the dates they appear in directories and censuses are probably carpenter Henry Davis (1875) or carpenter C. C. Davis (1873), carpenter Benjamin C. Garbett (1873, 1875), carpenter J. C. Lamb (1875; a James Lamb was employed as a fireman at the Brunswick Mill in 1873), carpenter J. Lynch (1873), carpenter William T. Osburn (1880 census), and carpenter and builder D. R. Sturr (1871). McQuarry may have been carpenter J. McQuarter, who like several of the other carpenters boarded at the Corbett House in 1873. John Meighan, whose name was also spelled Meaghan, and John S. Dickson have not been positively identified in the directories and censuses, although Dickson may have been the English native J. S. Dixon, age thirty-six, who lived in Carson City in 1875.[18]

There are interesting connections between St. Peter's and the Virginia and Truckee Railroad. Henry Marvin Yerington (1829-1910), perhaps the most influential member of the vestry from the founding of the church into the early twentieth century, was the general manager of the Virginia and Truckee beginning in the late 1860s. The Ontario native came to Carson City in 1863 to engage in the lumber and construction business. According to a biographical article published in 1904, Yerington "constructed the first flume for sending wood and timber down the mountains" to Carson City where it was shaped into mine timbers for use in the Comstock mines. Among numerous other

[18] Bawden, *Carson City—1875*, 55.

activities Yerington built the Merrimac Mill and served as president of Carson City's water works. His business acumen and construction expertise presumably commended him to the California interests planning the construction of a rail line to connect the Comstock to the transcontinental Central Pacific line at Reno in the late 1860s. Yerington, whose position with the Virginia and Truckee was variously described as general manager, superintendent, and vice president, drove the first spike in the construction of the section of the line that was completed between Carson City and Virginia City in 1870. The section between Carson City and Reno was completed in 1872. Yerington's involvement in church affairs was matched by his first and second wives.[19]

The Virginia and Truckee was headquartered in Carson City where it built an impressive complex of repair shops that included a foundry, a blacksmith shop, a paint shop, and other specialized departments. Of the eleven individuals identified in the *Nevada Pulpit* account, at least three were associated with the V&T shops. John Parker, the general contractor, was identified in an 1873 directory as a carpenter with the V&T (assuming the Parker in the directory was the St. Peter's contractor), as were a C. C. Davis and a J. Lynch. It may be that H. M. Yerington arranged for his employee John Parker to supervise a team of workmen, including other carpenters with the Virginia and Truckee, to undertake the 1873-74 renovations. Perhaps Yerington had a stake in the construction business of Parker, Hood and Company, which was headquartered at Yerington's Virginia and Truckee office in 1871. There may be another connection through an individual named Raymond Holmes who in 1873 served as a clerk at Yerington's mercantile business, Yerington, Bliss and Company, and concurrently as a clerk at Parker, Hood, and Company.

St. Peter's and the Virginia and Truckee may also have been linked through the color yellow drab. The V&T line used yellow ochre paint for its freight cars. The historians who have contributed to the Virginia and Truckee website note that the paint color "was not a bright yellow, or even a true yellow, but more of an off yellow. It was a cheap, common paint, practical for freight cars." This description is similar to the definition for drab in the *Oxford English Dictionary*: "a dull light-brown or yellowish-brown." An inexpensive and readily available natural pigment, yellow ochre was the principal coloring agent in yellow drab paint. Considering V&T General Manager Yerrington's influence in church affairs, and the V&T associations of the chief carpenter and others involved in the 1873-74 work, it may be that St. Peter's 1873-74 (and later) yellow drab color was inspired by the use of the same color by the Virginia and Truckee. Perhaps the St. Peter's paint was in fact V&T freight car paint.

[19] Datin, "Guide to the Papers of the Virginia and Truckee Railroad;" Wren, *History of the State of Nevada*, 410-411; Chase, St. Peter's research, 23; Virginia & Truckee website.


29. The sacristy transom appears to preserve 1881 exterior paint colors.

Modern paint hides St. Peter's yellow drab except, apparently, at one location. The transom moldings above the ceiling of the sacristy are painted a dull yellowish color accented with cream and light brown. These moldings were made an interior feature in 1890-91 when the sacristy (formerly the organ alcove) was added. It is possible the moldings were repainted to match an interior paint scheme, and in fact the yellowish color appears to have been painted over a darker color that shows through in places. The 1940 interior photograph may show the two similar lancet transoms at the back of the chancel with a similar polychrome paint scheme that is close in the darkness range of its colors, although the paint had a reflective sheen that suggests graining rather than the dull finish of the sacristy transom paint. Also, the chancel transom paint scheme apparently lacked the third, light color that the sacristy transom has (the cream color). The sacristy transom was virtually invisible from the nave on account of the organ pipes that filled the opening to the alcove, and its colors are unlike the three-color wood graining that was used for interior door trim in 1873-74 and presumably later. For these reasons, it seems most likely that the sacristy transom preserves St. Peter's exterior trim colors as they were repainted in 1881, which would explain the apparent overpainting. This may also explain why the church was repainted in 1881 scarcely eight years after its 1873-74 painting—the congregation decided it did not like the 1873-74 "dark drab" trim and wanted new, lighter colors.

Descriptions from the 1873-74 period attest to the bright colors and grained effects that were used inside the church. The account in the March 6, 1874, issue of the *Carson Daily Appeal* is full of information and bears repeating: "From the architrave cornice to the ceiling above the wall is made to represent figured silk. Passing from the chancel canopy a beautiful cornice presents itself to view, ornamented all around with leaves and rosettes. The ceiling is of a very light sky-blue color and varied by three chandelier pieces in heavy moulding, each having a core ornamented with leaves and pears on a blue ground. The walls will be tinted a French gray." Also described are the blue and orange grounds of the parish hall ceiling medallions. The *Appeal* account conveys an impression of an ethereal color scheme, dominated by blue and gray, that calls to mind the blue-themed interiors of certain Mid-Western Catholic and Lutheran churches of the era and contrasts with the earth tones that predominated on the exterior. The white plaster fruit and foliage of the medallions set against blue and orange would have been almost Adamesque or Wedgwood in effect, more 1770s British than 1870s Nevada. The reference to the "beautiful cornice . . . ornamented all around with leaves and rosettes" is puzzling, however. It could refer to a much more ornate original cornice, or to decorative painting on the present cornice. The cornice was repaired in the 1920s, although there is no indication that the work departed from the earlier design. Perhaps the *Appeal* description is mistaken: the writer may have been thinking of the acanthus leaves and florets of the Corinthian capitals near the cornice.[20]

The term "figured silk" is also confusing. The reference appears to be to the section of wall above the chancel arches, which in July 1874 Rev. Allen described as having the grisaille painting that still adorns the surface. Maybe the *Appeal* writer's meaning was "adorned or ornamented with patterns or designs," but this would not explain his failure to mention the "Holy Temple" inscription, the main feature of the painting. As a technical term, figured silk means silk fabric with repetitive floral or geometric patterns ("figures"). Wallpaper can also have such patterns. One of the wallpapers used in Saint Augustine's Catholic Church in Austin, Nevada, in the nineteenth century (type 3), was printed with a light gray on darker gray pattern meant to evoke watered silk. Perhaps similar wallpaper was used initially above St. Peter's chancel arches and then changed between early March and July 1874.[21]

French gray, the wall color described in the *Appeal* account, in modern formulations has a rich, almost pewter tone. The color has not been observed exposed in St. Peter's interior, but it may have been similar to one of the shades of light gray discovered in the furnace enclosure in the St. Peter's Rectory. The Rectory was not owned by the church at the time, but nevertheless its early paint colors may have been representative of colors used elsewhere in Carson City during the 1870s. Another color treatment mentioned in the 1874 accounts is the Sandwich Island mahogany graining of the pews. The Sandwich Islands are the Hawaiian Islands, and the wood referred to is koa, which is today prized for furniture and specialty surf boards. Koa is a fine-grained wood with variegated colors that range from blond to deep brown. These are the colors used for St. Peter's pews, and

[20] *Carson Daily Appeal*, March 6, 1874.
[21] Serafin and Pezzoni, "Saint Augustine's Catholic Church," 19.

the color modulations and lack of pronounced faux grain in the painting further indicates an effort on the part of the painter to accurately simulate koa wood.

St. Peter's stained glass is an exceptional example of the Victorian-era revival of the medieval stained glass tradition. St. Peter's glass was made at the Pacific Glass Works located at 19 Fremont Street in San Francisco. John Mallon was the proprietor of the company, which was founded in 1862 and merged with the San Francisco Glass Works in 1876 to form the San Francisco and Pacific Glass Works. Also known as the Pacific Glass-Cutting Works, the company made glass bottles and insulators in addition to stained glass. A biographical article published in 1892 noted that the Irish-born Mallon learned the glassmaking trade as a teenager in New York City before moving to San Francisco in 1858 and going into business. "Previous to 1869 he had confined himself to glass cutting and beading," noted the article, "but at that time in order to make the glass business complete, he added the department of glass staining to his establishment. His staining works are [in 1892] located on Howard street." According to the 1892 article, Mallon had "the leading Pacific coast trade in his line of business," and the period trade journal *California Architecture and Building News* noted that he had "almost a monopoly of the home market" in art glass in California. Among his clients were California Senator Leland Stanford and his commissions included the Villa Montezuma in San Diego and the 1889 San Diego Courthouse (which was razed in 1959 but the windows salvaged). Mallon developed a technique for "taking photographs on glass and burning them in" (the St. Peter's windows do not appear to have utilized this technique). Mallon's son Peter L. Mallon superintended the company's glass-staining works in 1892.[22]

[22] Chase, St. Peter's research, 16; San Diego County Superior Court website; *Bay of San Francisco*, 414-415.


30. Rooster emblem in the tower window.

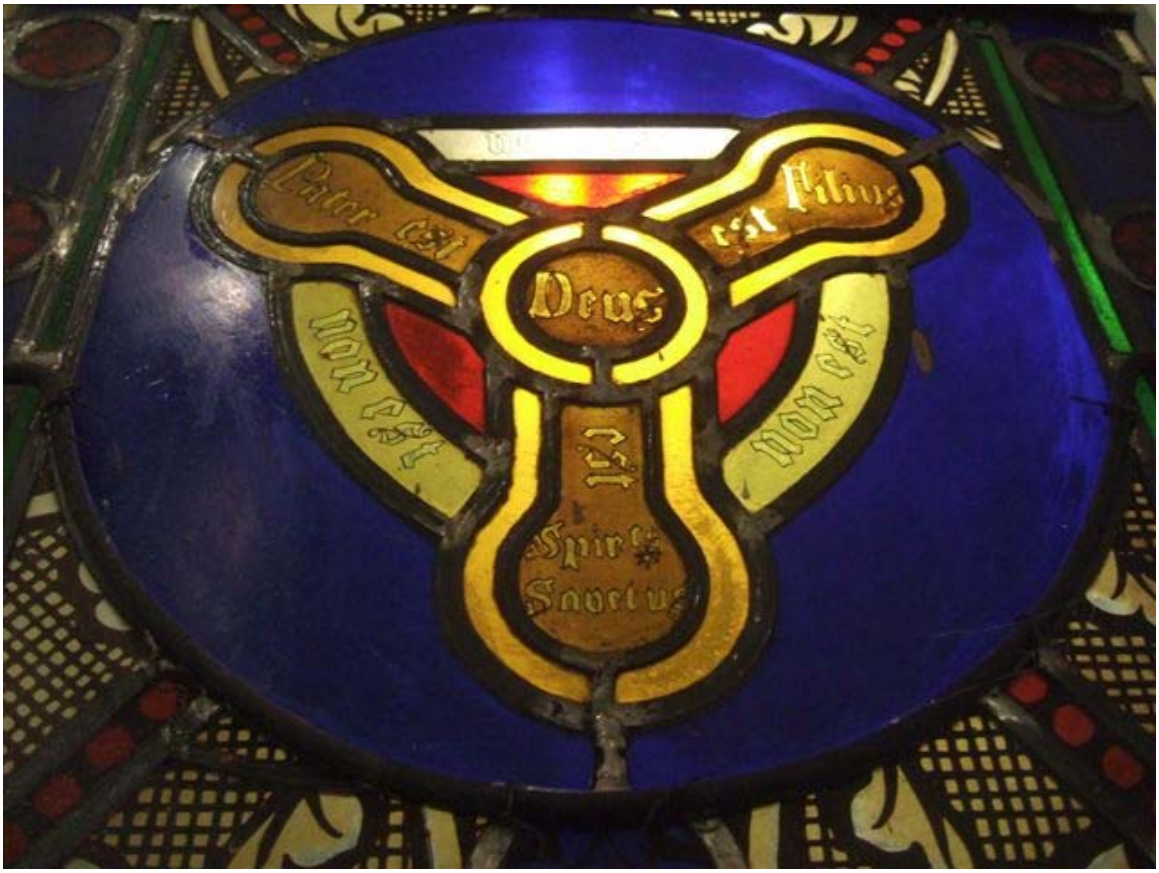
A number of parallels may be drawn, and distinctions made, between the St. Peter's stained glass, the work of the Pacific Glass Works, and the art of stained glassmaking in general. In terms of design and theme St. Peter's glass belongs to the medieval tradition revived in England in the nineteenth century and transported to America. The theme of King David playing a harp, for example, was produced on a number of occasions in the 1860s and 1870s by the English firm of Morris, Marshall, Faulkner and Company founded by the crafts revivalist William Morris. Secondary features of the St. Peter's glass such as the diamond-patterning of the quarrels, the ornamented borders, and the tapestry-like foliated patterns painted on the glass are also in keeping with Anglo-American stained glass design of the third quarter of the nineteenth century. St. Peter's

glass was produced during the first few years of John Mallon's specialization in the craft. Mallon and his workers at Pacific Glass Works had clearly mastered the technical challenges of making stained glass by 1873—the glass appears bright and sound—although the relative crudeness of the rendering of David's face shows artistic limitations.[23]

St. Peter's glass dates to a period for which little is known about the stained glass produced by the Pacific Glass Works. Stereopticon views of Mallon's exhibit at the Mechanic's Institute's Fourteenth Industrial Exhibition held in San Francisco in 1879 shows work of a substantially different character dominated by stenciled frosted glass and colored art glass for residential use. Except for one or two small lancet panels with white or light-colored quarrels and darker figural medallions, the work exhibited was non-ecclesiastical. It may be that by 1879 Mallon felt he had already established a reputation for church work and intended his exhibit to appeal instead to the residential market. Nevertheless, almost none of the work exhibited in 1879 evoked the medieval tradition that is so much in evidence at St. Peter's, suggesting St. Peter's may be a rare example of a formative period in the development of the Pacific Glass Works. Another, contrary interpretation of the stained glass, one that reconciles the conflicting evidence for a California or English origin, would be that Pacific Glass Works provided St. Peter's with glass that was made in England. The stained glass is so well matched to the architecture, however, that it is hard to see how it could have been specified in Nevada, made in England, and then shipped to Nevada in time for installation.[24]

The *Nevada Pulpit* account notes that the David window was backlit by a ground or translucent glass window. The date this window was replaced by the present stained glass window is unknown, although the window is in keeping with the character of the Pacific Glass Works windows, especially the chancel window with which it shares a similar geometry of diamonds, quatrefoils, and rosettes. Most of the windows, the tower window in particular, are reminiscent of a style of stained glass known as grisaille, defined in 1897 as glass that is chiefly "white or whitish, relieved only here and there by a line or a jewel of colour." In painting, the gray tone of grisaille is stressed ("grisaille" is derived from the French word for gray), which may explain the neutral brownish tint of the side windows. The David window, in contrast, is dominated by rich jewel tones.[25]

[23] Sewter, *Stained Glass of William Morris*, 289.
[24] Stereoviews of Carleton Watkins website.
[25] *Compact Edition of the Oxford English Dictionary*, volume 1, 1209.



31. The Trinity emblem in the chancel window.

The predominately white coloration of the tower window is well suited to its function of transmitting back light to the David window. The original ground glass window provided similar light, so its replacement with the fancier stained glass window suggests the latter was meant to be appreciated from the outside. Perhaps it was lit by a lamp from within, just as the chancel window may have been backlit to make it more visible. There may also be a functional rationale for the brown tint of the side windows, which may have served to mute the glare of the Nevada sun. These speculations, combined with the aesthetic sophistication of St. Peter's windows, suggest considerable thoughtfulness on the part of the individual or individuals who planned the work. The Reverend George B. Allen appears to have played an important role. His precise description of the Trinity motif in the chancel window and its usefulness in teaching doctrine suggests he stipulated the window's design or at least selected it from options, perhaps in the form of a catalogue, provided by Pacific Glass Works. The David window is known to have been donated by John Parker and the other carpenters and craftsmen, which may explain its different character, although the similarity of its background pattern to patterns in other of the church's windows suggests it too was made by Pacific Glass Works.

Wind damage to one of the windows in 1935 was repaired by a Reno firm, and in 1950 comprehensive repairs were made involving the replacement of over a hundred quarrel panes with new ones fabricated by a San Francisco glazier under the direction of a Mr. Mossman, "a church window repair artisan" who had worked with the famous Tiffany

Studio in New York. Arthur Kean tells the following story about the work: "It is interesting to note that Mr. Mossman happened to stop in Carson City on his way to California, because he had heard of, and wanted to see, the Nave windows and the David window in the balcony in St. Peter's Church. Outside of a few churches in the East, the glass in these windows is unique in that it is irreplaceable today. This glass, he said, must have come from England, because it is now a lost art since the death some years ago of the last surviving member of the English glazing firm. The uniqueness of the process is that of using glass of such extra thickness and in large pieces." The evidence uncovered by Chase casts doubt on the English origin thesis. Chase adds that Mossman had his own shop for doing stained glass repair, and that by mid-December 1950 most of the north side windows had been repaired. Protective glass panes were installed over the south windows in the spring of 1951.[26]

National Register Recommendations

Saint Peter's Episcopal Church was listed in the National Register of Historic Places in 1977 as a consequence of a nomination prepared by Pamela Crowell of the Carson City Historical Commission. The nomination was prepared at a time when National Register requirements were loosely defined, but it accurately presents the architectural character of the building and implicitly makes the case for architectural significance. The Verbal Boundary Description accurately describes the boundaries of the nominated area as the north half of the block defined by Division, Telegraph, Minnesota, and Proctor streets, although it refers to "accessory buildings" which do not exist in the nominated area (the Rectory stands on the south half of the block and its associated garage and shed also appear to stand wholly on the south half).

From a purely technical standpoint the National Register nomination would not need to be revised, although a revision would have several benefits. One would be to add architectural and historical information gathered as a result of the present project. Another would be to better define the area(s) and level(s) of significance for the property. Saint Peter's Episcopal Church is probably eligible at the state level of significance in the architecture area of significance as an outstanding example of Gothic Revival church design in Nevada. In addition to the architecture area of significance, the 1977 nomination identified religion as an area of significance for St. Peter's. Religion is appropriate as an area of significance in only selected circumstances; however, given St. Peter's important place in the development of the Episcopal denomination in Nevada, religion may be justifiable. Another potential area of significance is social history for St. Peter's association with the establishment of the Boy Scouts in Nevada. The case for this association is promising but would require additional documentation to substantiate.

A revised St. Peter's National Register nomination could be written to include the St. Peter's Rectory, which has had a direct historical association with the church since 1891. Such a revision, technically a Boundary Increase, may bring other areas of significance

[26] Sewter, *Stained Glass of William Morris*, 289-290; Kean, "First Hundred Years," 49; Chase, St. Peter's research, 37, 41.

into play to reflect the Rectory's associations with significant early Nevada personages such as John K. Trumbo, Abraham Klauber, and Governor Henry Goode Blasdel. There is strong evidence that the Rectory served as Blasdel's residence as well as his office during his two terms as Nevada's first state Governor (1864-71). A Boundary Increase of the St. Peter's nomination to include the Rectory would therefore presumably propose the entire property as significant at the state level in the politics/government area of significance.

St. Peter's would be considered a contributing building in a potential National Register-listed historic district. Surrounding areas have the requisite significance and integrity to qualify as such a district and in fact comprise part of the locally designated Carson City Historic District.

Another component of eligibility is architectural integrity, the degree to which a property retains its historic character. St. Peter's possesses excellent exterior and interior integrity from the historic period. On the exterior, few features that existed in 1911 are missing, one exception being the 1873-74 entry porch on the north side, which has been replaced by a porch of similar size but simplified construction. The major repairs completed in 1943 and 1977 respected the building's historic character. Inside, the nave is little changed from the 1870s and the 1870s parish hall and 1911 addition retain many features from their original construction. Even an important element of the 1870s decorative scheme, the painting over the chancel, survives, and although it was retouched in the 1940s, the repainting was true to the original design.

Condition Assessment

Exterior

The exterior of the church is in excellent condition. The wood siding and trim are in good repair. The stone foundation is solid, although there are a few areas where the stones have slight delamination. The windows or the Parish Hall are protected by exterior storm windows and are in excellent shape. The remaining windows should have the same treatment. The front entry steps are in need of repair. The crawl space is well vented. The steeple was repaired after fire damage and is in good condition. At the west and northwest edge of the building, the grade was above the level of the wood clapboards. This earth was removed and replaced with gravel in the spring of 2008. Drain tile needs to be added in this area and run to daylight at the east edge of the site. The chimneys were recently rebuilt. The roof is relatively new and in good shape.

Interior

The interior of the building is in excellent condition. The wood floors are solid and well supported. Plaster walls and ceilings are in good shape. The west kitchen plaster wall has some unevenness, but it is solid.

Heating, Ventilation, Air Conditioning, Plumbing, and Electrical

The nave is heated and cooled by a heat pump located next to the vestibule. The ductwork runs through the attic space above the nave. The kitchen and parish hall are heated by a furnace unit above the toilets. This unit is functioning adequately. The two office areas and the library are heated by cozy wall mount furnaces. These units are single point of heat units. If air conditioning is required in the areas not supplied by the heat pump, then mini split heat pump units are suggested. The building's plumbing system is adequate for current needs. The electrical system in the building is a combination of new and old. Surface conduit connecting switches, outlets, and light fixtures as well as recessed fixtures and concealed wiring exist side by side. In the attic spaces, abandoned knob and tube wiring indicates an upgrade at some point. The system is adequate for the present use. The breaker panel on the exterior of the building should be relocated to the interior. Relocating the hot water heater to the attic space above the toilets or replacing the unit with an on demand unit would free up closet space for a new panel in the kitchen. The roof and floor insulation is sufficient for this climate.

Rehabilitation Recommendations

If rehabilitation of St. Peter's Episcopal Church is undertaken, it should follow standards developed by the National Park Service, Department of the Interior, to encourage the appropriate rehabilitation of historic buildings. *The Secretary of the Interior's Standards for Rehabilitation*, or the Secretary's Standards or Standards for short, are used by property owners, builders and architects, and government review agencies nationwide to determine the appropriateness of proposed rehabilitation work. The Standards are as follows:

The Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated architectural features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature should match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing architectural features must be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If these resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The following recommendations are applicable for St. Peter's Episcopal Church. In addition, suggested or optional work is proposed, and actions that are not recommended are outlined.

Recommended

Maintain painted surfaces. Repainting was neglected in past generations owing to financial hardships and resulted in deterioration of the siding, which was extensively repaired in the 1940s. Ensuring that exterior elements are repainted as necessary—the approach that has been taken since the 1940s—will extend the life of wooden elements.

Front steps. The stone steps, added ca. 1900, are cracking and show other signs of deterioration. Three repair options are proposed: 1) resurfacing the blocks; 2) flipping the blocks over to expose a fresh surface, or 3) replacement. Options 1 and 2 are better from a preservation standpoint as they preserve the historic stonework.

If the blocks are to be resurfaced they should be temporarily removed, resurfaced without depressions that could collect rain or ice and hasten deterioration, and reset to maintain the existing rise and run. The treads should slope forward to facilitate water runoff. The treads may be retooled with a linear pattern of small grooves to enhance traction and to facilitate water runoff. It may be necessary to add material under the blocks to bring them to height.

If the blocks are flipped then the same treatments would apply.

If replacement is necessary, local sandstone would be the best material choice, and the new blocks should have similar dimensions and finish to the old ones. The treatments described for options 1 and 2 would apply.

Sand or cinders should be used for snow and ice instead of salt at this location. The railings, although only borderline historic (possibly added ca. 1960), are nevertheless attractive and serviceable and can be reused.

Not Recommended

Removal or alteration of character-defining features. These would include the weatherboard siding, tower/steeple elements, rooflines, cornices and other exterior trim, floor and ceiling levels, door and window openings, doors and surviving historic door hardware, window and transom sashes, stained glass and historic translucent glass, interior plaster (plain and decorative), interior trim, chancel arcade, choir loft/gallery, pews, wainscots, and historic shelving.

Inappropriate addition. Setbacks complicate additions on the east, north, and west sides. If an addition is made on the south side, it should be set far back on the lot so as not to compete with the main front section of the church. Such an addition should not overwhelm the scale of the historic sections and should be harmonious in form and appearance without pretending to be a historic wing. See connection to other buildings discussion below.

Suggestions/Options

Exterior paint color. St. Peter's has been painted white since the 1940s and therefore white is the color most parishioners associate with the church. The white paint gives the church a dazzling appearance, especially against the backdrop of the dark evergreens on the property, surrounding trees and landscape, and the intense Nevada sky. Arthur Kean, who served as minister from 1935 to 1956, suggested in 1963 that white was chosen because, at least in part, it was "in keeping with the New England architecture of the

building." Frame churches in most areas of the country and for most denominations were painted white historically. White symbolizes purity and is uncontroversial. There is presumably a consensus for its use on St. Peter's.

Two (known) exterior color schemes existed before white. For the brief period 1867 to 1873 the church was painted a brown shade. A newspaper writer of a humorous and intellectual disposition described the building as "a diluted brown stone edifice of the pre-Adamite sort" with a "gloomy" appearance. In 1873-74 the original building and additions were painted what has been described as "light yellow drab with dark drab trim" and the upper part of the steeple was painted brown. The yellow drab color appears to have been used up until 1943.

If the congregation ever decides to experiment with color, yellow drab would be an appropriate choice for two reasons: in combination with a darker trim color it would be in keeping with the building's architecture, since Victorian buildings in Nevada and elsewhere were often given polychromatic and/or earth tone color schemes; and it was in fact the color used to paint all existing (1867, 1873-74, 1911) sections of the church. As noted in the architectural analysis, yellow drab or something similar survives on the transom moldings above the sacristy ceiling and could provide a model. Paint analysis—professional or otherwise, depending on the degree of accuracy and certitude desired—or the discovery of detailed descriptions in parish records may shed additional light on this question.

St. Peter's historic exterior colors may not appeal to modern taste. The congregation obviously wanted to change them in the 1940s. In addition to the factors noted above, the old colors may have been associated with the hard times the church endured for most of its existence, and the antipathy toward Victorian architecture (and by association, its colors) that prevailed nationwide during the middle decades of the twentieth century would have influenced decision-making. If the congregation decides to try colors other than white, however, the historic colors could serve as a starting point for color selections that evoke historic precedent and appeal to modern tastes.

Interior paint color. As described in the report, St. Peter's has a rich history of interior color treatments that, if it were ever the inclination of a historically-minded congregation, could inform a new color scheme.

Some historic treatments may work, outside their full context, with the modern white interior. The original alternating oak and maple graining of the wainscot boards that is well preserved inside the parish hall storage compartments would work well with white walls, as would the polychromatic graining that once decorated the doors and door and window surrounds ("stiles of grained oak, the panels of maple, and the mouldings of black walnut"). These treatments would be most appropriate and effective in the parish hall because the hall's walls and ceiling were originally painted white, and the wainscot is mostly visible in the room. An interior designer or a parishioner with interior design sensibility could advise on how well returning grained treatments to the nave would work (whether it would detract from other decorative features, for example).

The 1940 photograph in Kean's *The First Hundred Years* suggests the grisaille painting over the chancel may have been slightly lighter than the tone given to it by the ca. 1960 repainting. The lettering appears more reflective in the photograph and was easier to see than at present. The repainting appears to have been generally faithful to the earlier design (colors cannot be determined from the black and white photograph), but detailed inspection by an art conservator, decorative painter, or other specialist may reveal the true original colors and allow for accurate restoration.

Connection to other buildings. St. Peter's classic nave form, with a pedigree extending back to the basilicas of antiquity, was ideally suited to harmonious rear extension. The construction of the original front section forward on the lot was in all likelihood done with the expectation that the church would be extended. The extension was made in 1873-74 and gave the church a Latin cross form, turning it into a scaled-down version of the medieval English cathedrals that were regarded as the epitome of ecclesiastical architecture by nineteenth-century Episcopalians. The 1911 addition obscured the cruciform simplicity somewhat, yet in scale, materials, and detail was otherwise in keeping. The 1911 addition took St. Peter's to the back of the lot. If an addition or detached annex is built in the future, site constraints will determine that it be on the south side of the building.

The optimal location for new construction from an aesthetic standpoint would be to the rear of the lot, off the south end of the 1873-74 and 1911 additions. St. Peter's could relate to new construction in three ways:

- The new construction could come close to but not touch the church. The new building's entry could be located close to the entry on the south end of the 1911 addition to allow for quick passage between the buildings in cold or inclement weather.

- The new construction could be linked by a covered but open-air connector.

- The new construction could be linked by an enclosed connector. Ideally any connector or "hyphen" would be as low in profile as possible to help distinguish new and old construction. To further mitigate the intrusiveness of a hyphen, it could be glass-walled on front and back to make it transparent (in the aesthetic sense as well as the literal sense). Properly planned in relation to the buildings and site use, a hyphen could serve as a point of entry.

The campus-like character that would result from the siting/connection approaches outlined above would be in keeping with the architectural traditions of the Episcopal denomination. Many Episcopal church properties have grown by the addition of interconnected but visually distinct buildings that are subsidiary to the main church building. The approach follows precepts of medieval architectural planning by which ecclesiastical buildings were connected by cloisters. The approach also shaped exterior spaces into courtyards and quadrangles. New construction to the rear of the St. Peter's

lot, presumably extending behind the rectory (and displacing the outbuildings that stand there now), would create an open-fronted quadrangle facing onto Division Street. The arrangement may have the added benefit of protecting gardens and plantings from the full force of winter storms.

Site work. This suggestion is for an architectural vocabulary for site work rather than the solution itself. If analysis of the flooding situation at St. Peter's leads to a recommendation that barriers should be a part of the solution, then low stone walls would be a type of barrier that should be considered. The stone borders used for landscaping at the St. Peter's Rectory inspired the idea. Carson City-area sandstone is an attractive material that would relate the stonework to its use historically at St. Peter's, the Rectory, and many nearby properties.

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