

THE QUEEN STREET METHODIST CHURCHES OF 1864 AND 1886, KINGSTON, ONTARIO

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“Methodist Church Burnt and Rebuilt” is the poignant inscription on the south face of the cornerstone of the Queen Street United Church at Queen and Clergy Streets in Kingston, Ontario.¹ Dogged by fires, some of the stone building’s history is recorded on the west face: “Methodist Church, First Church 1864, Second Church 1884.” The date of the third and surviving church is found in the apex of the stained-glass transom over the west entrance: “Methodist Church 1886.”

Methodism was firmly established in Kingston during the late eighteenth century,² just over a half-century after John Wesley (1703-1791) and his brother Charles Wesley (1707-1788) laid the groundwork for the formation of the Wesleyan Methodist sect in England. In fact, the first church, built in 1864 on the site of Kingston’s Queen Street United Church, was named “Wesley Hall.” Methodists were the “outsiders” in the face of the Established Church, the Church of England, housed first in a frame structure known as St. George’s Church and, after 1825, by a new stone one which, after 1862, was known as St. George’s Cathedral. If the Established Church represented the power of the British government and military, arguably Methodism claimed significant members of the municipal government, as well as many ordinary and influential citizens. Methodist mayors included John Counter (1799-1862), mayor in 1841-1843, 1848, 1850, 1852-1853, and 1855; John Breden (1801-1893), 1866-1868; Byron Britton (1833-1920), 1876; John Whiting (1852-1922), 1886; and Donald McIntyre (1855-1931), 1892. These men weathered the transition of this evangelistic sect

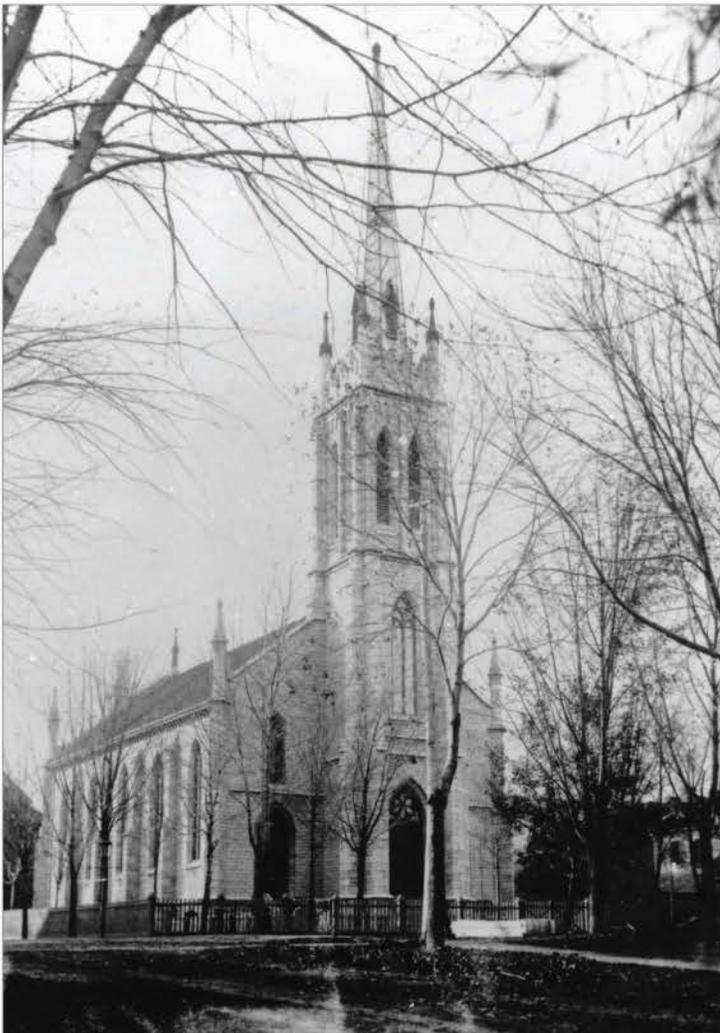


FIG. 1. SYDENHAM STREET METHODIST CHURCH (NOW SYDENHAM STREET UNITED CHURCH), KINGSTON, ARCHITECT WILLIAM COVERDALE, 1851, BEFORE THE ENLARGEMENTS OF 1887. | PG K63-6, QUA.



FIG. 2. QUEEN STREET METHODIST CHURCH, KINGSTON, ARCHITECT JOHN POWER, 1864. THE TRANSEPT IS AN ADDITION OF 1884 BY JOSEPH POWER OF POWER & SON. | QUEEN STREET UNITED CHURCH, KINGSTON, ONTARIO 1864-1964 CENTENARY, 1964, P. 22.

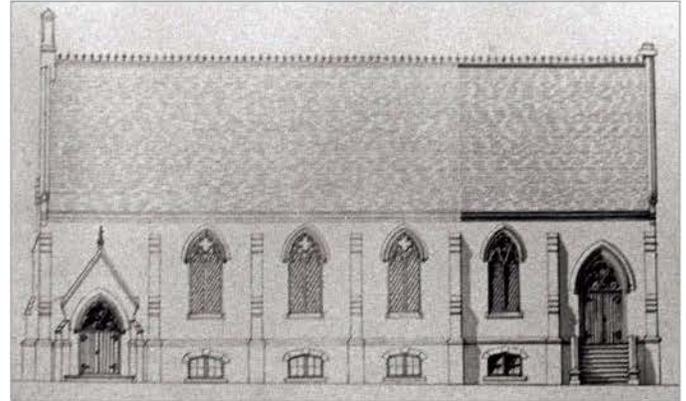


FIG. 3. QUEEN STREET METHODIST CHURCH, SIDE ELEVATION SHOWING A PROPOSAL FOR AN 1882 ADDITION OF TWO BAYS (ON THE RIGHT) BY JOSEPH POWER. THE FIRST FOUR BAYS FROM THE LEFT FORM THE SIDE WALL AND ENTRANCE PORCH OF THE 1864 CHURCH DESIGNED BY JOHN POWER. | POWER COLLECTION, LAC.

from early gatherings in the open air and in modest frame meeting halls to the construction in the mid-nineteenth century of substantial stone churches.³

In 1851, architect William Coverdale (1801-1865), who happened to be Methodist, designed the Sydenham Street Methodist Church (now United Church) in Kingston as part of the surge of permanent and elaborate Methodist churches across the province (fig. 1). There were earlier frame churches in Kingston but we have little visual evidence of their original appearances. It seems safe to say that Coverdale's stone one, in Gothic Revival style, was larger and more ornamental than the others. Still surviving, it shows the lateral enlargements added in 1887 by Joseph Power (1848-1925) of Power & Son. The Sydenham Street Methodist Church can be thought of as the "mother church" of Kingston Methodism and the one to which satellite chapels and churches, such as Queen Street Methodist, owed allegiance.

Why Gothic Revival at Sydenham Street? By that time, other denominations were employing this style in the Kingston area. Perhaps the earliest is the 1837 stone Catholic Apostolic Church at 285 Queen Street (now the Renaissance, a catering

venue) with pointed-arch openings, the main distinguishing feature marking it as Gothic in an otherwise classical box.⁴ No doubt the most impact on building in medieval style was the Roman Catholic cathedral, St. Mary's, of 1843, by Pierre-Louis Morin of Montreal, due to its size, applied buttresses, tracery, and finials.⁵ Its lopped-off centre tower showed only the potential for the forceful nature of medievalism, which was not realized until Joseph Connolly (1840-1904) added a new front with a very high and ornate tower in 1889.⁶ Smaller in scale but still impressive were the satellite churches of St. George's (Anglican) Cathedral in the 1840s, for example Alfred Brunel's (1818-1887) St. Mark's in Barriefield.⁷ Just at the time Sydenham Street Methodist was being planned, the Reverend Frederick J. Jobson (1812-1881) published in London in 1850 his "how to build Methodist churches" book, *Chapel and School Architecture*, in which he advanced the argument that,

a building... should, as far as possible, make known by its appearance the purpose for which it was constructed. A Methodist Chapel is a place for Christianity... Gothic architecture is Christian architecture, as distinctly and emphatically, as the Egyptian, Greek and Roman are Pagan... [Gothic] is, therefore,

what has been declared to be, by the highest authority among the writers on architectural antiquities, "Christian Architecture"; and should be considered as the true and appropriate style of building for houses of Christian worship.⁸

In a footnote, Jobson cites that, "the highest authority among writers on architectural antiquities" is John Britton (1771-1857), the author during the first quarter of the nineteenth century of a number of books on Christian medieval architecture in Great Britain. In his *Specimens of Gothic Architecture* of 1821-1823, he worked with Augustus Charles Pugin (1762-1832) as his illustrator. A.C. Pugin was the father of Augustus Welby Pugin (1812-1852), whose advocacy of Gothic for contemporary churches is well known—the title of one of his books summarizing his approach, *The True Principles and Revival of Pointed or Christian Architecture*.⁹ Therefore, by the time the Sydenham Street Church was being designed, Gothic Revival was the authorized style for Methodism, as it was for the other denominations.

It is thus not surprising to find the new Queen Street Methodist Church, proposed as early as 1859 but not realized until 1864, in Gothic Revival.¹⁰ On August 28, 1863,

Thomas Parke Junior sold the corner portion of town lot 242 to the trustees of the Wesley Hall Congregation of the Wesleyan Methodist Church, all well-known Kingstonians with a number connected to the building and furnishings trades:¹¹

- Samuel Chown of A. & S. Chown, hardware
- Thomas Overend, a building contractor (carpentry and joinery)
- John Cunningham, a building contractor (mason)
- Henry Cunningham, Eagle Foundry for stoves and tinware, Chown & Cunningham; son-in-law of John Breden
- Henry Skinner, from a family of carpenters and coopers
- Matthew Sweetman, post office inspector
- Edwin Chown, Eagle Foundry for stoves and tinware, Chown & Cunningham
- John Breden, a wealthy distiller, cattle dealer and mayor from 1866 to 1868
- Michael Lavell, physician and surgeon

A relatively small, Gothic Revival, stone church (not extant), known as Wesley Hall, was built with the west end fronting Clergy Street and the four-bay side wall with an entrance porch fronting Queen Street (figs. 2-4). It was basically a rectangular plan with a side entrance porch. The architect was John Power (1816-1882), who called for tenders on January 9, 1864.¹² Power was a prolific architect, producing many fine Gothic Revival and Classical buildings in southeastern Ontario, such as McIntosh Castle, Iron's Hotel (the Hotel Frontenac) and St. George's Hall in Kingston, and the Court House and Jail in Napanee. In 1873, the firm became Power & Son. An Anglican, John Power was familiar with the arguments for the use of the Gothic style by the High Anglicans of the Camden Society

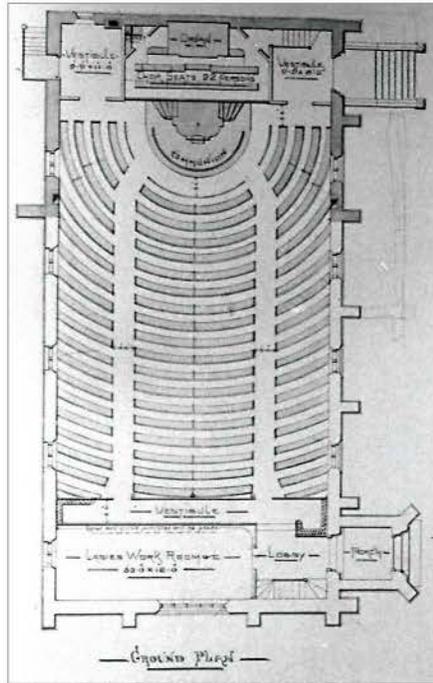


FIG. 4. QUEEN STREET METHODIST CHURCH, PLAN SHOWING A PROPOSAL FOR AN ADDITION OF TWO BAYS (AT THE TOP) AND A NEW SEATING PLAN BY JOSEPH POWER IN 1882. THE FIRST FOUR BAYS FROM THE BOTTOM ARE THE 1864 CHURCH DESIGNED BY JOHN POWER. | POWER COLLECTION, I.A.C.

(renamed the Ecclesiological Society in 1846), but also with Jobson's endorsement. His access to the latter's illustrated book of 1850 is strongly suggested by Power's design of 1864 (the same year at the Queen Street church) for the Congregational Church on Wellington at Johnson Street.¹³ It is a relatively unusual form based on the Jewin-Street Chapel, London, as illustrated by Jobson. Furthermore, the Queen Street church's side windows were remarkably similar to those on Jobson's "Model Wesleyan Chapel" (Brunswick Chapel), Portwood, Stockport.

Returning to the first Queen Street church of 1864, Power adapted Jobson's "Village Chapel" (fig. 5), which was a version of a form approved by the Camden (Ecclesiological) Society for Anglican churches and ultimately modelled on St. Michael's of the thirteenth century in

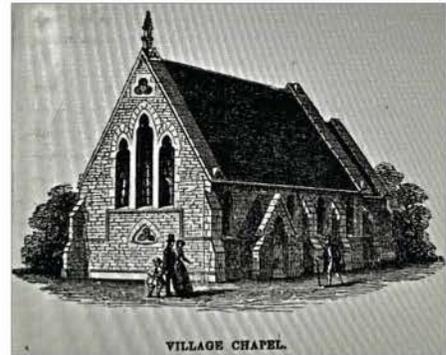


FIG. 5. PERSPECTIVE VIEW OF AN IDEAL METHODIST "VILLAGE CHAPEL." | JOBSON, 1850, CHAPEL AND SCHOOL ARCHITECTURE, P. 81.



FIG. 6. ST. PAUL'S CHURCH HALL, MONTREAL STREET AT QUEEN STREET, KINGSTON, ARCHITECT JOHN POWER, 1872. | RICHARD W. BARROW IN THE MID-1870S, COLLECTION JENNIFER MCKENDRY.

Long Stanton, Cambridgeshire. The latter was illustrated in Raphael and Joshua Arthur Brandon's *Parish Churches* (London) of 1848, where it was described as "a very beautiful yet simple specimen of a small Early English Church." This form had already appeared in the Kingston area in an Anglican church, St. John's in Portsmouth Village.¹⁴ Built of stone in 1849 and attributed to William Coverdale, John Power added its transepts in 1863.¹⁵ He would go on to design similar forms at Christ Church in Cataraqui Village in 1870 (less apparent after it was enlarged in 1877 by Power & Son) and St. Paul's church hall of 1872 on Montreal Street in Kingston (fig. 6). Were these Anglican places of worship different in any way from the Methodist one? One subtle but important difference was the elevation of the latter over a high basement needed for classrooms and lecture halls. They needed good-sized windows,

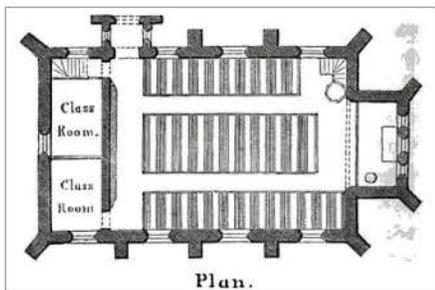


FIG. 7. PLAN OF AN IDEAL METHODIST "VILLAGE CHAPEL." | JOBSON, 1850, CHAPEL AND SCHOOL ARCHITECTURE, P. 80.



FIG. 8. THE MANSE OF THE QUEEN STREET METHODIST CHURCH, 30 COLBORNE STREET, KINGSTON, ARCHITECT JOSEPH POWER, 1880. | JENNIFER MCKENDRY, 2011.



FIG. 9. COMPETITION SOUTH ELEVATION DRAWING OF THE QUEEN STREET METHODIST CHURCH, ARCHITECT JOSEPH POWER, 1882. THIS DESIGN WAS NOT SELECTED. THE FIRST THREE BAYS FROM THE LEFT SHOW THE 1864 CHURCH. | POWER COLLECTION, LAC.

visible from the street (figs. 2-3). The stairs to the basement were readily accessible in the church entrance vestibule (fig. 4). The Anglican churches in the Kingston area did not have fully useable basements.¹⁶ Although we are hampered by a lack of good visual evidence for the early use of chancels in Kingston churches, generally speaking Anglican churches called for deep, differentiated ones, easily seen on the exterior and of liturgical importance in the interior. Methodists, anxious to avoid the elaborate rituals associated with the Established Church and Roman Catholicism, might only provide a "chancel" as a short extension sufficient to hold the organ and choir loft and the staircase to access them. Jobson advised against transepts if they meant that the congregation had difficulty seeing and hearing the preacher, as well as impeding the latter from seeing some of his flock. Thus the rejection of transepts—a feature frequently found on Anglican churches—was another exterior difference. As far as Jobson was concerned, "the form of a Gothic or Anglo-Norman hall would be greatly preferable to any attempt to imitate a cathedral church."¹⁷

Given the importance of the preacher looking directly at his congregation, Jobson decried the use of an aisle down the middle of the chapel. But with the importance of processions, rituals, and a view of the altar and chancel in an Anglican church, their plans usually incorporated a centre aisle. Jobson's Village Chapel floor plan showed a rectangular box with a side entrance porch, shallow chancel, no transepts and two aisles allowing a middle row of seats (fig. 7). Although the seating plan for Power's 1864 church has not survived, the potential for a similar seating arrangement existed, because a plan (Power Collection, Library and Archives Canada; hereafter, LAC) to enlarge the church in 1882 by his son Joseph shows such an arrangement with curved benches (fig. 4). In keeping

with Jobson's ideas, the communion table was positioned in front of the pulpit (or at least in Joseph's plans).

The popularity of Methodism among Kingston's growing population during the late nineteenth century made Power's church of the 1860s seem too small and, in 1879, the church's neighbouring lot to the east was purchased by the trustees. It ran from Queen to Clergy Street where, the next year, the congregation built their first parsonage (fig. 8).¹⁸ Nominally by Power & Son, John was in declining health and died in 1882; the design was likely by his son Joseph. Built in brick, the manse faces away from the church but shows some religious ties due to the giant, recessed, pointed arch on the main façade. It is reminiscent of the open arch often framing the entrance to a church's chancel or, in the case of a Methodist or Presbyterian chapel, framing the tall recess for the choir and organ (fig. 21).

Gaining the new land allowed for expanding Power's 1864 church toward the east. Alternative schemes of 1880-1881 by Power & Son to build a new church and to convert the old one into a school house (Sunday School) have survived in the Power Collection, LAC. They ranged from a simple extension east of the existing church by two bays (figs. 3-4) to additions in a much more elaborate version of Gothic. The seating plan called for two aisles and three ranges of curved benches, their form restrained within the existing rectangle of the 1864 church (fig. 4). One ambitious scheme featured a tall entrance tower with a single turret and a handsome south façade (fig. 9). This made the old church look relatively dowdy. The new proposal was strongly asymmetrical. It is likely that the desire for grandness in scale and ornament was influenced by the success of Toronto's 1872 Metropolitan Methodist Church by Henry Langley. But Kingston was

no Toronto, and the trustees chose an economical scheme with a three-bay façade divided by a pair of applied buttresses, no tower, and flanking low entrances (fig. 2).

On February 10, 1882, in the *Daily British Whig*, Power called for tenders to erect and complete a new church and to transform the current church into a school house for the trustees of the Queen Street Methodist Church. It was not dedicated until December 1884. The Power proposals were labelled “Canada Methodist Church.” The Methodist Church of Canada was formed in 1884 from an amalgamation of various Methodist sects, some coming together as early as 1874. Unfortunately, in January 1886, fire destroyed the old part of the church along with Joseph’s new addition.

With dogged determination, the parishioners cleared the site and prepared to build a new church, which would incorporate some of the stonework of the old one, notably the window casement and coping stones. In early 1886, the trustees approved Joseph Power’s plans. Front and side elevation drawings for a “Competitive Design for Queen St. Methodist Church” have survived in the Power Collection, LAC (fig. 10). Designed in Gothic Revival, they show a strong corner tower, into which one could enter from the street. The main entrance porch introduces a layering of roof forms giving the impression of a centrally planned church. The detailing is rich and robust. The plan is based on the amphitheatre form of church with a lecture room under the auditorium, seventy-two by seventy-four feet with a thirty-foot ceiling and a dished floor.¹⁹

Only two months later, the trustees approved the plans and specifications of architect Sidney Rose Badgley (1850-1917), Power having been, apparently, frozen out of the project. He was not even the supervising architect, who was

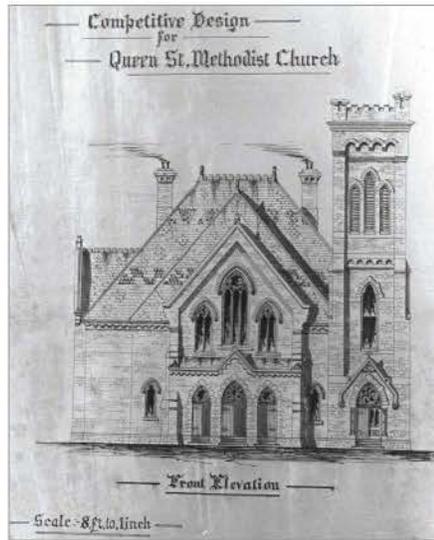


FIG. 10. COMPETITION WEST ELEVATION DRAWING OF THE QUEEN STREET METHODIST CHURCH, ARCHITECT JOSEPH POWER, 1886. THIS DESIGN WAS NOT SELECTED. | POWER COLLECTION, LAC.



FIG. 11. TITLE PAGE OF AN ARCHITECTURAL SOUVENIR CONSISTING OF SOME OF THE WORK DONE DURING TWENTY YEARS BY S.R. BADGLEY, CLEVELAND, O., 1896.

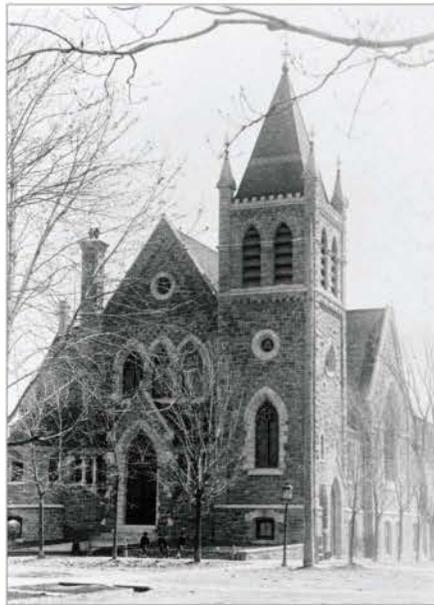


FIG. 12. QUEEN STREET METHODIST CHURCH, ARCHITECT SIDNEY BADGLEY, 1886. | HENRY HENDERSON C.1890, HENDERSON ALBUM, QUA.



FIG. 13. QUEEN STREET METHODIST CHURCH, ARCHITECT SIDNEY BADGLEY, 1886. | JENNIFER MCKENDRY, 2011.

Robert Gage (1841-1925).²⁰ Badgley is better known in the Cleveland area than in Ontario, but he designed numerous buildings in Canada, such as Massey Hall of 1893-1894 in Toronto, before and during his career in the United States. Born

in Ernestown (now Bath) near Kingston, he was the son of William Edwin Badgley and Nancy Rose, as described in a biography of 1898.²¹ He studied architecture in Toronto under Richard C. Windeyer (1831-1900) from 1871 to early 1875 and, in that

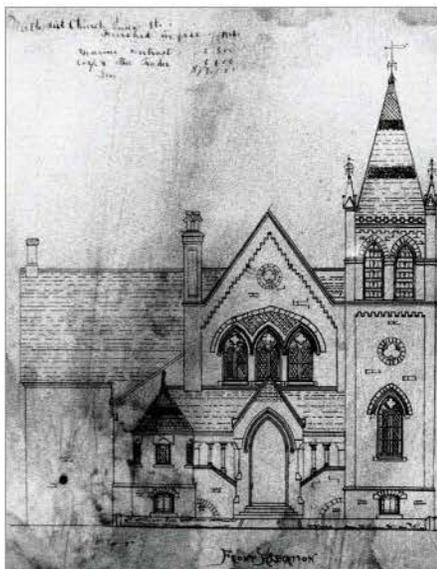


FIG. 14. PRELIMINARY DRAWING OF THE WEST FRONT OF QUEEN STREET METHODIST CHURCH, ARCHITECT SIDNEY BADGLEY, 1886. | KINGSTON ARCHITECTURAL DRAWINGS 10, QUA.



FIG. 15. FIRST PRESBYTERIAN CHURCH, GOUVERNEUR, NY, ARCHITECT SIDNEY BADGLEY. | ILLUSTRATED IN BADGLEY'S AN ARCHITECTURAL SOUVENIR, 1896.

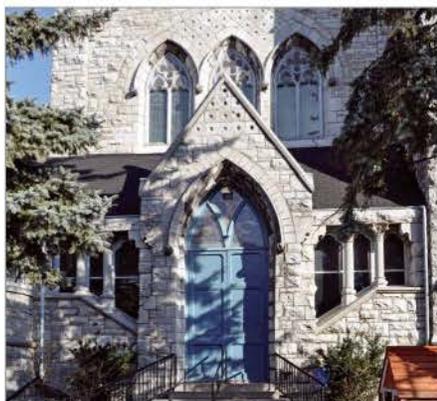


FIG. 16. WEST FAÇADE OF THE QUEEN STREET METHODIST CHURCH, ARCHITECT SIDNEY BADGLEY, 1886. | JENNIFER MCKENDRY, 2011.

year, began to practise in St. Catharines (where he is buried). In 1887 (that is, just after the Queen Street church was built), he moved to Cleveland, Ohio, where he specialized in public buildings and churches in many locations, for example, Ottawa, Montreal, St. Catharines, Toronto, and the Cleveland area.²² Indeed, it was said of him, “that he has quite revolutionized modern church architecture” (one wonders if Badgley supplied the wording for this biography!). He was a Methodist and a strong believer in the annexation of Canada and the United States. One of the interesting aspects about him is that he produced two picture books on his own work, *An Architectural Souvenir Consisting of Some of the Work Done During Twenty Years by S.R. Badgley*²³ (fig. 11) of 1896 and, in 1899, *Some Modern Churches*. He made a selection of certain churches for the first book—presumably because he was particularly proud of them—including the Queen Street church. The photograph he used was an oblique corner view by Henry Henderson (1836-1898) (fig. 12).²⁴ This *circa* 1890 image permits us to confirm—despite a serious fire in 1919—that the exterior of the extant church is very close in appearance to what was built (figs. 13 and 16).

The Queen Street church proceeded with miraculous speed: Badgley’s plans were accepted in mid-April, tenders called, the cornerstone laid on June 15, 1886, and, two months later, the masonry was almost complete and the roof about to be positioned. The church was finished in the autumn. In a description published in early December, it sounds as if the interior was not yet complete:

Queen Street Methodist Church. The plan shows a handsome edifice facing on Clergy Street with a plot of land in front. There is a graceful tower on the Queen Street corner capped by a steeple and pinnacles. The main entrance is on Clergy Street, and by climbing

stairways [into the front corridor,] entrance is secured to the church through the tower, and also by another small façade [the chapel or vestibule] on the east [west-north] side. There is also an entrance to the auditorium on Queen Street. Admission to the lecture room [in the basement] is secured through the Queen Street tower, and from a lane leading from Queen Street. The lecture room is nearly on a level with the sidewalk, ceiling 12½ ft. high at the lowest point, its grade being regulated by the dished floor of the auditorium above. Large windows will give ample light to the lecture room. The furnace rooms, one on each side, are in the basement, while rooms for the Sabbath school purposes are on either side. Behind, and under the organ loft, are the minister’s vestry and choir room with folding doors between them. Admission to them is had from the rear. The auditorium will be 72 x 74 ft., with a 90 [sic.] ft. ceiling. The seats will be arranged in amphitheatre style, and the floor is dished. There will be six main aisles, with one running half way down the middle seats. The pulpit will be on the east [north] side of the church and the choir in an alcove behind the minister. The cost will be about \$14,000. S.R. Badgley, St. Catharines, is the architect.²⁵

A front elevation—probably a preliminary drawing by Badgley—has survived in the Queen’s University Archives (QUA) (fig. 14).²⁶ The west entrance is shown as an open portal flanked by columns with open spacing between them, whereas, in the photograph of *circa* 1890 (fig. 12), the entrance is shown as a solid door topped by a transom (as it is now – see fig. 16), but it is impossible to distinguish whether the columns are spaced apart by open air or glazed windows. Badgley did employ openings without windows and a door in St. Paul’s Presbyterian Church of 1889 in Ottawa.²⁷ The Queen Street church incorporates a number of features often found in Badgley buildings, for example, a west front consisting of a tall corner

tower, recessed upper main façade conforming to a gable shape, projecting round one-storey chapel (in use by the practical Methodists as a vestibule), and a pointed-arch main entrance flanked by openings expressing on the exterior the use of stairs. Badgley needed to get worshippers from the ground level into the nave level (called an “auditorium” by Methodists, Presbyterians, and their ilk), which was elevated over a tall basement, the latter indicated by windows in the foundation and of great importance for classrooms. Furthermore, the auditorium floor was even higher toward the entrance area, because it sloped toward the pulpit on the opposite side.²⁸ There were precedents for this manner of expressing stairs on the exterior through the use of a solid lower wall angling upward as the treads rose and with upper supporting columns, which became progressively shorter. Examples include the Norman staircase to the Aula Nova (now the Hall of the King’s School) at Canterbury or, in revival Gothic, at University College of 1856-1859 in Toronto by Cumberland & Storm or Jarvis Baptist Church (windows are used instead of columns) of 1874 in Toronto by Langley & Burke. Badgley uses this device in the form of round arched openings at the First Presbyterian Church of Gouverneur, New York (by 1896 when it appears in *An Architectural Souvenir*, fig. 15).

The Queen Street church has many areas of interesting stone carving and texturing—all adding to its “medieval” quality (fig. 16). They include the carved foliated capitals of the columns on the west entrance and, on the west and south façades, label stops in the forms of flowers, fruits, reptiles, and vaguely biomorphic shapes. The thistles and roses are traditional symbols of Scotland and England (whence came many of the parishioners or their parents) but also hold Christian meaning, for example, the thistle symbolizes earthly sorrow and

sin, and an association with the Passion of Christ, especially the crowning of thorns. The snake biting its tail, and thus forming a circle, represents the unending perfection of God the Father, while the label stop on the other end of the hood moulding is a cluster of grapes, representing the blood of His Son, Christ.

Only one view of Badgley’s interior is known, and shows an angled view of the north wing before the fire of 1919 ruined the roof and inside of the church (fig. 17).²⁹ There are no known floor plans or interior drawings surviving from the construction era. Fortunately, we can turn to another of his churches with a surviving original interior: St. Andrew’s Presbyterian Church on Bridge Street in Carleton Place, Ontario (fig. 18). On September 1, 1886, the *British Whig* reported that Badgley showed various church plans to the St. Andrew’s trustees, who favoured those of the Queen Street church, still under construction. Unlike the advantageous location in Kingston of an elevated corner site, the Carleton Place church was positioned with other buildings on each side. The availability of church land in each case dictated a different geographical positioning of a projection to house the organ loft and its staircase (figs. 19-20), but both churches followed the same principle of the worshippers maximizing their view of and ability to hear (the nave, appropriately, is now named the auditorium) the preacher who, in turn, could keep an eye on them—as Jobson had promoted in 1850.³⁰ The basic layout of the church’s main floor had changed since his time, when rectangular naves were the norm. Logically, they became more or less square and filled with curved benches in an amphitheatre form, sometimes known as the Akron plan after an American Methodist church of 1866.³¹ An important model in Canada was the Jarvis Street Baptist Church of 1874-1875 in Toronto by Langley & Burke.



FIG. 17. VIEW OF THE AUDITORIUM AND NORTH WING OF QUEEN STREET METHODIST CHURCH, PHOTOGRAPHED BETWEEN 1886 AND 1919. | COLLECTION JENNIFER MCKENDRY.

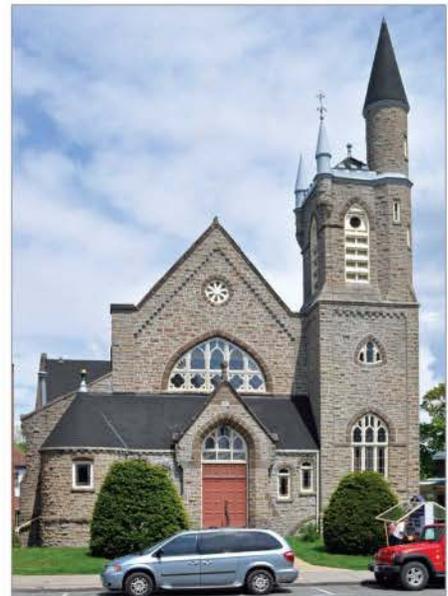


FIG. 18. ST. ANDREW’S PRESBYTERIAN CHURCH, CARLETON PLACE, ONTARIO, ARCHITECT SIDNEY BADGLEY, 1886. | JENNIFER MCKENDRY, 2012.

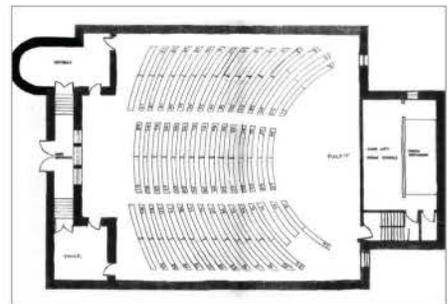


FIG. 19. PLAN OF ST. ANDREW’S PRESBYTERIAN CHURCH, CARLETON PLACE, ARCHITECT SIDNEY BADGLEY, 1886. | MODERN PLAN SUPPLIED BY THE CHURCH

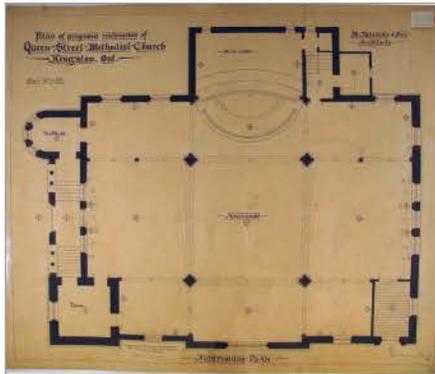


FIG. 20. PLAN OF THE PROPOSED RESTORATION (AFTER A FIRE) OF THE QUEEN STREET METHODIST CHURCH, JULY 15, 1919, ARCHITECT WILLIAM NEWLANDS AND SON. | NEWLANDS COLLECTION 2003, QUA.



FIG. 22. BENCHES IN THE AUDITORIUM, ST. ANDREW'S PRESBYTERIAN CHURCH, CARLETON PLACE, ARCHITECT SIDNEY BADGLEY, 1886. | JENNIFER MCKENDRY, 2012.



FIG. 21. VIEW OF THE AUDITORIUM TOWARD THE ORGAN LOFT, ST. ANDREW'S PRESBYTERIAN CHURCH, CARLETON PLACE, 1886, ARCHITECT SIDNEY BADGLEY. | JENNIFER MCKENDRY, 2012.



FIG. 23. VIEW OF THE AUDITORIUM TOWARD THE ENTRANCE, ST. ANDREW'S PRESBYTERIAN CHURCH, CARLETON PLACE, 1886, ARCHITECT SIDNEY BADGLEY. | JENNIFER MCKENDRY, 2012.

In the Carleton Place church, the wooden curved benches survive complete with handsome cast-iron bench-ends formed by a combination of Rococo and Gothic motifs (figs. 21-22). An interesting feature is that a wooden shelf can be pulled out from each bench-end toward the aisles, allowing extra seating if required. The wooden floor rakes toward the pulpit. This is also noticeable when observing the ceiling of the basement. As Jobson had advised in 1850, there is no middle aisle. Slender, cast-iron, fluted columns with elegant, stylized Corinthian capitals support an arcade of widely spaced pointed

arches. There is a modest clerestory with rectangular windows (roundels with trefoils in the case of Kingston³²), while the main ceiling over the nave is tripartite with a flat centre and widely spaced, attached ribs terminating on brackets. In what is basically a simple square floor plan for the auditorium, Badgley creates complexity with changes in ceiling heights and divisions of areas through columns without sacrificing visibility. One's eye is immediately drawn to the organ loft located in a shallow projection under a grand pointed arch. Today, there is a very large organ, but an early photograph shows a much

smaller instrument with space in front for seats for the choir. This raised area is reached by a hidden staircase. The pulpit and four Gothic Revival armchairs rest on a raised and curved platform accessed by two flights of curved steps from the auditorium floor. The general arrangement at Carleton Place can be compared with what Badgley designed in Kingston (compare figs. 17 and 21). Turning toward the street end of the auditorium, the large window rising above the entrance porch directly lights the interior (fig. 23). Below are three tall, rectangular windows, which receive only indirect light from those found in the exterior wall of the entrance porch.³³ To leave the auditorium, one can proceed either through the tower room or, on the other side, the semi-circular chapel, which acts like a vestibule. These two spaces access flights of steps in the entrance porch (fig. 24). By descending the staircases, one reaches the main entrance door of the liturgical west end and thus is at ground level. This front passageway is one of the more interesting parts of both the Carleton Place and Kingston churches due to the unusual architectural space with a high lean-to ceiling and exposed stone walls on all four sides. It feels "medieval" and its confining and dark area contrasts well with the grand and well-lit space of the auditorium. The basement can now be reached at Carleton Place from the front passageway, but it originally was accessed by either a side or back door and down a flight of steps.³⁴ At Kingston, because of the corner site, access is easily available from entrances along Queen Street, as well as by a back door.

With the possible exception of the stained glass over the west entrance (protected during the fire by the inner west stone wall of the auditorium), all the glass in the Kingston church had to be replaced after the 1919 fire. In the Carleton Place church, however, most of the original 1886 glazing

is intact. It is the strong and striking colours of the 1880s in red, pink, orange, blue, turquoise, imaginatively juxtaposed and placed in geometric patterns (fig. 25). If the main parts of the windows are not decorated with figurative religious scenes (found in the largest windows), then they are filled with an overall pattern of small lozenges, a familiar medieval Revival device.

The Methodists of Queen Street in Kingston joined the United Church in 1925. In 1939, the orientation of the auditorium was altered so that one faced east instead of north (where the original organ loft was located, see fig. 17) and, in 1964, the room was modernized by installing a new ceiling, level floor, and other features. The Queen Street church's congregation moved to St. Margaret's United Church (renamed Crossroads Church) in 2010. Given the loss of Badgley's interior at Kingston, it is perhaps easier to accept that the church will become greatly changed inside once new floors are inserted during a conversion for offices and condominium housing by Shoalts and Zaback Architects for BPE Development. The front passageway, however, will be preserved, as will the exterior, with the exceptions of inserting dormers in the south roof to accommodate the new living quarters and replacing the north wing with a new multi-storey structure (fig. 26).

All the past changes plus the proposed ones make the original interior features and glazing still in place in St. Andrew's Presbyterian Church (still thriving as a church) in Carleton Place all the more precious as a record of the architectural work of Sidney Badgley. Given the trials by fire of the successive congregations of the Queen Street church and their zeal to rebuild from the ashes, they would likely be pleased that the church will be preserved as part of a residential development.

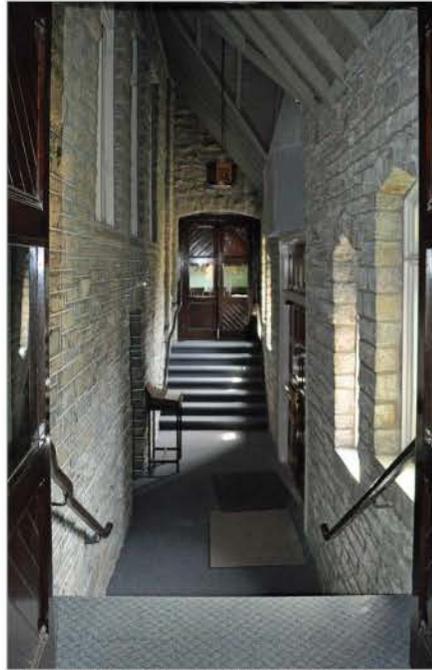


FIG. 24. VIEW OF THE ENTRANCE PASSAGEWAY, ST. ANDREW'S PRESBYTERIAN CHURCH, CARLETON PLACE, 1886, ARCHITECT SIDNEY BADGLEY. | JENNIFER MCKENDRY, 2012.

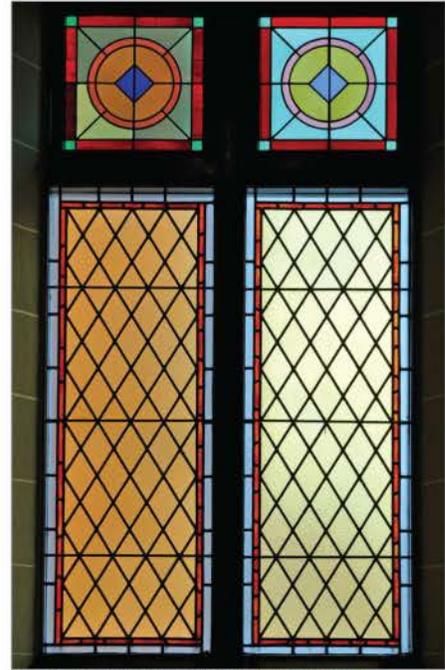


FIG. 25. STAINED-GLASS WINDOWS, ST. ANDREW'S PRESBYTERIAN CHURCH, CARLETON PLACE, 1886, ARCHITECT SIDNEY BADGLEY. | JENNIFER MCKENDRY, 2012.



FIG. 26. PROPOSED WEST ELEVATION OF THE TOWER CLERGY ON QUEEN (INCORPORATING THE QUEEN STREET METHODIST CHURCH) BY SHOALTS AND ZABACK ARCHITECTS FOR BPE DEVELOPMENT, 2012.

NOTES

1. Queen Street Methodist Church becomes Queen Street United Church in 1925. McKendry, Jennifer, 2011, "Chronology of Queen Street United Church," Consultant's report for Bray Heritage and BPE Development, Kingston, November 29, 2011; McKendry, Jennifer, 2012, "Queen Street United Church and Gothic Revival in the Kingston Area," Presentation at the Conference of the

Society for the Study of Architecture in Canada, May 23-26; and McKendry, Jennifer, 1986, "Selected Architectural Drawings of John and Joseph Power of Kingston, Ontario, 1850-1900," M.Phil. research paper, University of Toronto, p. 92-94.

2. For a history of Methodism in the Kingston area, including the numerous subdivisions of the sect, see *The Daily British Whig Special Number*, Kingston, December 9-10, 1886, p. 5.

- The author, Carl Fechter (thought to be a pseudonym for Charles Sangster, 1822-1893), places a Methodist minister, the Reverend William Losee, in Kingston in 1795. He estimates the date of the first Methodist church as 1815 or 1818, a "little frame building" on the corner of Bay and Bagot Streets. Enlarged about 1840, it was still standing but used as housing at the time he was writing.
3. William Westfall discusses the timing and transition of types of Methodist meeting spaces in Westfall, William, 1989, *Two Worlds: The Protestant Culture of Nineteenth-Century Ontario*, Montreal, McGill-Queen's University Press.
 4. A lack of reliable visual documentation makes being certain about the first Gothic Revival churches problematic.
 5. For the identity of St. Mary's architect, see McGee, Donna, 1987, "St. Patrick's Church, Montreal: Sorting Out the Beginnings," *Bulletin of the Society for the Study of Architecture in Canada*, vol. 12, p. 7-9.
 6. On Joseph Connolly's work at St. Mary's Cathedral, see Thurlby, Malcolm, 2005, "Joseph Connolly in the Roman Catholic Archdiocese of Kingston, Ontario," *Journal of the Society for the Study of Architecture in Canada*, vol. 30, no. 2, p. 25-38 at p. 25-27.
 7. Christianson, Paul, 2010, "St. Mark's Anglican Church, Barriefield, and the Gothic Revival in Canada West," *Journal of the Society for the Study of Architecture in Canada*, vol. 35, no. 1, p. 17-30.
 8. Jobson, Frederick James, 1850, *Chapel and School Architecture, as Appropriate to the Buildings of Nonconformists, particularly to Those of the Wesleyan Methodists: with Practical Directions for the Erection of Chapels and School-Houses*, London, Hamilton, Adams & Co., p. 14-16.
 9. In fact two titles are given: *The True Principles of Pointed or Christian Architecture: Set Forth in Two Lectures Delivered at St. Marie's, Oscott*, London, John Weale, 1841; and *The True Principles and Revival of Christian Architecture*, London, Henry G. Bohn, 1853.
 10. Fechter gave 1859 as the date of the proposal for this satellite church. *The Daily British Whig Special Number*, Kingston, December 9-10, 1886, p. 5.
 11. Professions and trades noted in the Kingston city directories for the 1860s.
 12. McKendry, "Selected Architectural Drawings and Buildings..." : 92-94.
 13. McKendry, Jennifer, 2003, "First Congregationalist Church (Masonic Hall): a Remarkable Gothic Church," *Historic Kingston*, vol. 51, p. 44-54.
 14. See Paul Christianson's article in this issue.
 15. McKendry, Jennifer, 1995, *With Our Past before Us: Nineteenth-Century Architecture in the Kingston Area*, Toronto, University of Toronto Press, p. 75-76.
 16. Christ Church, Cataraqui Village, has a full basement as a result of an excavation for that purpose in 1958-1959.
 17. Jobson, Frederick James, 1856, "Chapel and School Architecture," *The British Quarterly Review*, January and April, p. 325-332.
 18. The manse still stands at 80 Colborne Street. Now in use for student tenants, it is slated to be retained as a single-family residence by BPE Development.
 19. The proposed plan has not survived but was described in the *Daily British Whig*, February 27, 1886. Badgley's floor plans are not available either. The floor plans of William Newlands (1853-1926) for rebuilding the church after the fire of April 27, 1919, survive in the Newlands Collection 2003, Queen's University Archives, and appear to carry on Badgley's amphitheatre scheme of 1886 including the organ-choir loft in the north wing (altered in 1939).
 20. For Robert Gage, see McKendry, Jennifer, 2005, "Into the Spotlight: the Architectural Practice of Robert Gage, Kingston and California," *Ontario History*, vol. XCVII (Spring), p. 28-47. He left for California sometime in 1886—perhaps he only supervised the exterior work.
 21. Morgan, Henry, 1898, *The Canadian Men and Women of the Time, a Handbook of Canadian Biography*, Toronto, W. Briggs, p. 38-39. Windeyer is mentioned in a biography of 1914. See also [<http://dictionaryofarchitectsincanada.org/>], accessed 2012.
 22. For a list of Badgley's works, see [<http://planning.city.cleveland.oh.us/landmark/arch/archDetail.php?afil=&archID=6&>], accessed 2012; and [<http://dictionaryofarchitectsincanada.org/>], accessed 2012.
 23. The author would like to thank John Grenville and Malcolm Thurlby for obtaining copies of selections from the microfilms made of this book.
 24. The photographer is not identified in the Badgley book, but it can be compared with a photograph in the Henderson Album, Queen's University Archives. For Henry Henderson, see McKendry, Jennifer, 1998, *Early Photography in Kingston*, Kingston, by the author, p. 15-19, and *Early Photography in Kingston from the Daguerreotype to the Postcard*, Kingston, by the author (forthcoming).
 25. *The Daily British Whig Special Number*, Kingston, December 9-10, 1886.
 26. Kingston Architectural Drawings #10, Queen's University Archives, unsigned front elevation, inscribed "Methodist Church Queen St. Finished in fall of 1886. Mason's contract 6,500, carp & other trades 6,600. [total] \$13,100."
 27. Now St. Paul's-Eastern United Church, 473 Cumberland at Daly; Badgley's wonderful tower, pierced by tall arched openings, was removed in stages in 1915 and 1929.
 28. In the case of the Queen Street church, the floor sloped to the north, where the pulpit and organ loft were located (none of these features have survived but can be seen in fig. 17), whereas the church's entrance faced west. In the case of St. Andrew's Presbyterian of 1886 in Carleton Place, the floor is at its highest toward the street entrance (liturgically west) and lowest toward the back (liturgically east) of the church.
 29. The photograph (collection Jennifer McKendry) is not dated or identified; however, the view captured by the photographer corresponds with the church's interior features known through descriptions and backtracking from the floor plan of 1919 (fig. 20).
 30. Jobson's advice was directed to Methodists, but Presbyterians also felt the preacher, choir, and organ should form the centre of attention in contrast to Anglicans focusing on the altar and chancel.
 31. For the amphitheatre form, see Carr, Angela, 1999, "Fields and Theatre Churches: the Non-traditional Space of Evangelism," *Architecture and Ideas* (summer), p. 62-79; and Carr, Angela, 1995, *Toronto Architect Edmund Burke: Redefining Canadian Architecture*, Montreal, McGill-Queen's University Press, p. 20-48.
 32. The roundels date from at least 1919, when the fire destroyed most of the church's windows.
 33. The large box under the three windows in St. Andrew's auditorium was recently added to accommodate the headroom needed for the new staircase from the front passageway directly into the basement. It is not found in the Kingston church, where the three windows extend to a greater length toward the floor.
 34. Basements of both churches have been modernized. The Queen Street basement plan, as restored by Newlands and Son after the fire of 1919, is in the Newlands Collection, QUA. Before the fire, the basement accommodated three hundred and fifty children in the classrooms. This increased to five hundred children after the 1919 renovations, which were altered in 1934.