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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name **CALDWELL PRESBYTERIAN CHURCH**

other names/site number

2. Location

street & number 71 MONTCALM STREET [ ] not for publication

city or town LAKE GEORGE [ ] vicinity

state NEW YORK code NY county WARREN code 113 zip code 12845

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ **national** ___ **statewide** X **local**

Ruth A Pierpont DSHPO 2/12/16
Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

X entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

for Alexis Abernathy 4/12/16
Signature of the Keeper Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [X] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box.)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	1	buildings
0	0	sites
0	0	structures
0	0	objects
1	1	**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

RELIGION: religious facility

Current Functions
(Enter categories from instructions.)

RELIGION: religious facility

7. Description

Architectural Classification
(Enter categories from instructions.)

MID-19th CENTURY: Greek Revival

Materials
(Enter categories from instructions.)

foundation: STONE
walls: WOOD CLAPBOARD
roof: ASPHALT
other: METAL, GLASS

Narrative Description

Summary Paragraph
The Caldwell Presbyterian Church occupies a prominent corner parcel at the intersection of Montcalm and Ottawa streets in the Village of Lake George, Warren County, New York. Built between 1855 and 1856, the church was in many ways characteristic of rural Protestant meetinghouse architecture of the period, reflecting as it did both long-established Wren-Gibbs precedents in its form and distinctive aspects of the waning Greek Revival taste in its exterior conception. These aspects mark the building as being of relatively conservative design for the time. Along with St. James Episcopal Church (NRHP-listed), a stone Gothic Revival building located diagonally across the street, Caldwell Presbyterian Church helps to visually define this part of Lake George village, the two serving as strong counterparts to one another and anchoring what is otherwise a largely residential area. The original meetinghouse, a timber-frame structure, was augmented in 1893 with the addition of an engaged social hall on its south elevation, the two combining to form an elongated rectangular footprint and communicating internally. Additions made in 1958 and 1978 created the present U-shaped footprint, and although these later sections are attached they are not considered historic components in the context of this nomination. Highlighting the interior is the church's auditorium— the finishes of which are a composite of various periods and which include a decorative pressed metal ceiling installed in 1903 and six stained glass windows installed in 1930— and the social hall, which exhibits characteristic Late Victorian-era woodwork. This nomination includes the present U-shaped church facility (inclusive of the 1855-56/1893/1958/1978 sections) in addition to a small non-contributing automobile garage located at the complex's extreme southwest side.

Narrative Description

Location & Setting

Caldwell Presbyterian Church is located at the intersection of Ottawa and Montcalm streets in the Village of Lake George, Warren County, New York. The nominated property occupies the southwest corner at this intersection, the church oriented with its principal elevation facing northwards towards Montcalm Street. Diagonally across the street, and occupying the northeast parcel, is St. James Episcopal Church, a stone Gothic Revival edifice erected a decade after the nominated building was finished. This location places the Caldwell Presbyterian Church property two blocks west of the busy Canada Street (U.S. Route 9/State Route 9N) corridor, the principal artery through Lake George village; further to the east, beyond Canada Street, is the west shore of Lake George. The immediate setting of the nominated property is characterized by a mix of residential, commercial and religious architecture; Caldwell Presbyterian and St. James Episcopal are visually prominent, having been constructed on large corner lots on which the buildings are set back from the street. The church parcel is flat and planted with grass and interspersed with a scattering of deciduous and coniferous trees and ornamental shrubbery. The principal entrance is by means of a straight walkway from the sidewalk aligning the south side of Montcalm Street, which leads to the main doors on the north facade, centered at the base of the building's engaged tower. The church's east flank elevation aligns Ottawa Street; behind it extends the 1893 social hall, beyond which is a playground enclosed with chain link fencing. An educational wing (1958) extends from the west wall of the social hall towards Hendrick Street, terminating at the preschool block (1978). The original church, social hall and educational and preschool wings combine to create a roughly U-shaped footprint. A paved parking area is located in front of the westernmost section of the preschool wing and is accessible from Hendrick Street.

Exterior

The church was constructed above a roughly rectangular plan and consists of a three-bay-wide by three-bay-deep gable roofed block with engaged central tower on the principal, north-facing elevation. The foundation,

raised about a foot above grade, consists of undressed stone bedded in lime mortar. Walls are fitted with narrow wood clapboard, painted white, which is terminated at the corners by wide pilasters that correspond with a deep frieze and ogee-form cornice that marks the transition between the wall and roof planes. Small polychrome slate shingles cover the medium pitched roof of the church; asphalt covers the octagonal-plan spire of the bell tower, the design of which also includes a tall lower stage and bell stage. The church largely reflects Greek Revival-style characteristics in overall treatment and detail; its form, combining a self-contained gable roofed block with engaged central tower, is of Wren-Gibbs precedent.

The façade is distinguished by the projecting bell tower, which divides this elevation into three distinct bays, the outermost two being recessed. The entrance is situated at the base of the tower, within a small vestibule which mimics the larger elevation in terms of its fully pedimented gable, frieze and flanking pilasters; double-leaf glazed doors permit entrance to the interior from the outside. Historic images indicate this small projecting feature was once an open porch, only later enclosed for heat retention. Above this entrance are two windows, one at gallery level and a second one at attic level. The tower has narrow corner pilasters and the lower stage is terminated by a cavetto cornice. Above this stage rises the bell stage, the interior of which is partially open. Each of its four facets is punctuated by four pilasters that give way to a deep frieze and cornice, above which rises the spire, which is terminated by a pressed metal cross with base (historic images indicate a weathervane once occupied by the position now maintained by the cross). Each of the four facets of the bell stage has an opening which is spanned by a segmental arch above which is a perforated panel; sections of turned balusters enclose the lower part of this opening. Flanking either side of the tower are windows, two each to either side of the central tower. The lower of these, corresponding with the vestibule area inside, are largely concealed from view by plantings; those above bring light directly into the gallery and match the proportions of those on the tower.

The east and west flank elevations are identical in conception. Each has three large windows, regularly spaced, in addition to small upper windows near the north elevation, which in both instances bring natural light directly into the upper gallery area. All have simple surrounds. As with the façade, these elevations exhibit the austerity characteristic of the Greek Revival style. The south elevation, once exposed to view, is now largely concealed behind the 1893 social hall addition; only the upper portion of its gable field and its raking frieze and cornice mouldings are now exposed to view.

The 1893 social hall addition was roughly square in plan and built above a mortared stone foundation. It was built with its roof ridge parallel to that of the church and it has a jerkin head gable as a distinguishing characteristic of its south elevation. The addition, which abuts the rear wall of the church (and which it fully aligns), was erected with its east wall flush with that of the church, excepting a small projecting gable-roofed entrance vestibule, which is approached via a flight of wood steps with associated railing from a walkway extending from Ottawa Street. The east elevation of this section is punctuated by two evenly spaced double windows, for a total of four windows, each opening being fitted with nine-over-nine sash. A narrow frieze and moulded cornice marks the transition between wall and roof planes; slate shingles cover the roof. The south elevation is marked by the broad jerkin head gable, broadly rendered raking mouldings, and moulded cornice returns. A double window, matching those employed on the adjacent east elevation, is offset on this elevation, above a bulkhead entrance. The remainder of the elevation is spanned by a pent-roofed extension from the 1958 educational wing.

The south elevation of the educational wing, a light-frame building with gable roof, is seven bays wide; fenestration consists of five large windows fitted with eight-over-eight sash, one narrow window with four-over-

four sash, and a door located beneath a pent-roofed extension from the roof. The door, adjacent to where the 1958 and 1893 sections meet, is accessed by means of a ramp. This section is vinyl sided and the roof is covered with asphalt shingling. The rear gable of the 1978 preschool wing is also visible here; most of its lower portion is screened from view by an adjacent single-car garage (non-contributing building). The west wall of the preschool wing has four windows, two large and two small. Its north elevation serves as the primary one, and there the entrance is located, situated beneath a projecting gable-roofed vestibule and flanked by windows.

As for the north elevation of the 1958 educational wing, it is aligned between the church and social hall to the east and the preschool addition to the west. It is six-bays-wide with an offset entrance that is accessed by means of a walkway from the sidewalk. The entrance is fitted with glazed double-leaf doors; windows match those on the opposite south elevation.

Interior

The church was built with a heavy timber frame, its open auditorium area being spanned by queen post roof trusses that form part of a principal rafter-principal purlin-common rafter frame. Framing components were both hand-hewn and sawn and were crafted from softwood. The 1893 social hall addition and later 1958 and 1978 sections were built with much lighter frames of dimensional lumber. The nineteenth-century sections were built above mortared stone foundations; the later sections have poured concrete foundations. The church was originally heated with airtight stoves; by 1911, the building was centrally heated and had also been electrified. The present auditorium includes historic modifications rendered in 1903 and 1930.

The interior of the church is accessed either by means of the principal entrance from Montcalm Street or via the inside of the 1893 social hall. The church interior is given over entirely to the auditorium, save for a small area beneath the open gallery on the north side, which serves as a full-width vestibule for the entrance opening from Montcalm Street. The auditorium's appearance is a composite of multiple periods, so far as finish treatments are concerned; the walls are plaster on lath, dating to the original building campaign, while the ceilings are fitted with decorative pressed tin, which is also used for wainscot around the perimeter of the room, below window sill level and the upper expanses of plaster. The focal point of the room is the liturgical center, which is centered against the south wall and which corresponds with a broad dais; there is additionally a lower platform, for choir and organ, extending from it towards the west wall. A neoclassical backdrop terminated by a broken pediment motif forms a backdrop for the dais, and the liturgical area is framed to either side by two projecting pilasters, presumably expressed interior chimneys into which stoves were once vented. Two openings on the south wall, each fitted with double-leaf five-panel doors, provide for communication between the auditorium and the social hall. Pews are of a slip type, have curved backs and were fashioned from oak; they are not original to the mid-1850s building campaign but are instead retrofits from a later period. These pews are disposed in two ranks along a center and side aisles, which are laid with carpeting. Flooring, where exposed (such as beneath the pews), consists of narrow strip hardwood, a modification of the original plank flooring. A wall separates the auditorium area from the entrance vestibule, and above it is the open gallery, which has a simple paneled face and moulded cornice; two posts rise from the gallery floor to the ceiling and indicate the position of structural framing for the tower. Three openings provide communication between the auditorium and the vestibule, matching the position of the aisles. The six large windows are fitted with stained glass installed in 1930; these installations commemorate the founding of Presbyterian churches in the following countries: Holland (1619); Scotland (1638); England (1643); Ireland (1642); and the United States (1789), in addition to the Presbyterian alliance of 1877. The decorative metal, dais and choir/organ platform were elements of a 1903 remodeling.

The vestibule area is largely original to the mid-1850s building campaign, with original plaster on lath and wood finishes remaining intact there. Curving open stringer staircases in the northwest and northeast corners provide for vertical communication between this floor and the gallery. The turnings of the newel posts and balusters are characteristic of the period, as are the four-paneled doors and door and window architraves. The flooring is covered in wall-to-wall carpet.

The east side of the social hall is a large open area that is divided into two smaller areas by a large opening trimmed with moulded architraves and corresponding roundel corner blocks. The floor is fitted with wall-to-wall carpeting, while the walls are plaster above vertical beaded-board wainscot terminated by a heavy moulded rail. The area of wall above the rail is wallpapered; the ceiling is painted plaster, the transition between it and the wall being marked by a crown moulding. Roundel blocks are also used to terminate runs of moulded baseboard. Additional rooms are situated to the west of this area, accessed by corresponding doors, the larger of which (nearer the auditorium) is fitted with tall double-leaf doors with vertically aligned panels, nine panels per door.

Beyond these doors, to the west, and the adjacent room (also accessible directly from the auditorium) are doors which lead into the 1958 educational wing. The latter is configured as a double-loaded corridor with flanking class rooms which have linoleum floors, acoustical tile ceilings, and sheetrock walls above wood wainscot. Similarly modest treatments are present in the 1978 preschool wing.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [x] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- [x] A Owned by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1855- 1930

Significant Dates

1855-56; 1893; 1903; 1930

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

N/A

Period of Significance (justification)

Criteria Considerations (explanation, if necessary)

Criteria Consideration A has been cited; the complex was, and continues to be, used for religious purposes.

Statement of Significance Summary Paragraph

Synopsis

The Caldwell Presbyterian Church, located in the Village of Lake George, Warren County, New York, is an architecturally significant building, the earliest portion of which was erected in the mid-1850s for this local Protestant group. The construction of the building harkened a renewed period in the affairs of the Presbyterian church at Caldwell, later renamed Lake George; while this faith had been established there in the early years of the century, the church had nevertheless straggled along for a time before being reinvigorated by revivalist sentiment in 1830. Construction of the nominated building followed the church's reorganization in 1851, the building serving as an outward symbol of a new era of optimism in the church's affairs. The earliest section of the present building was erected on land donated for the purpose by two heirs of the original patentee, James Caldwell, and it replaced an 1810 edifice that Caldwell himself had promoted the erection of for the benefit of the hamlet's citizenry. The architecture of the church was characteristic for a rural Protestant group in the antebellum period, being a building of timber frame construction, Wren-Gibbs in overall form, and ornamented with distinctive Greek Revival-style detailing. The interior was all but given over to an auditorium, excepting that area reserved for an entrance vestibule, situated underneath an open gallery on the north wall, an arrangement characteristic of the traditional meetinghouse type. In 1893 a new social hall was added to the south elevation of the 1850s church building, these two sections communicating internally; an educational wing was added in 1958 and a school addition in 1978, thereby rounding out the built features of the nominated complex. The 1855-56 and 1893 blocks are considered the historic sections of the building in the context of this nomination, though some physical aspects which post-date these two campaigns—notably the installation of stained glass windows in 1930 and the introduction of decorative pressed metal in the auditorium in 1903— are nevertheless deemed significant modifications though they are not contained within the 1855-1893 time frame. The Caldwell Presbyterian Church is being nominated in association with NRHP Criterion C, in the area of Architecture, as a largely intact ecclesiastical building reflecting the original mid-1850s building campaign and subsequent modifications terminating in 1930. It is being nominated at the local significance level.

Narrative Statement of Significance

Historic Context

The Village of Lake George, as well as the surrounding eponymously named town, was known earlier in its history as Caldwell. The Town of Caldwell was established in 1810 from lands previously contained within the adjacent towns of Queensbury, Bolton and Thurman; it was named for James Caldwell, an Albany merchant, who in 1787 secured the rights to a land patent there. Permanent settlement was initiated around 1800. The hamlet of Caldwell developed as a modest regional transportation center, in large measure a consequence of its geographic position at the head of navigation on Lake George. While the lumber trade was the principal early industry, the lack of sufficient water power there for the refinement of timber, along with the creation of the Glens Falls Feeder Canal in the 1820s, made Caldwell's fortunes in this industry short-lived. During the second half of the nineteenth century a new industry emerged, as this location became increasingly popular as a tourist destination, and one in large measure serviced by the Delaware & Hudson Company. In 1875 the company completed a rail spur line linking Lake Champlain with steamer service on Lake George, and in 1882 it completed a line linking the south end of Lake George with Glens Falls, thereby initiating the age of railroad-sustained tourism in the region. Lake George had already begun to develop a tourist industry by the mid-nineteenth century, as visitors were compelled by the lake's inspiring natural scenery; accounts of its beauty were widely disseminated. The Caldwell House, erected in 1825, was among the early establishments catering to seasonal visitors; Francis Parkman, writing in 1842, noted that it was "full of fashionable New Yorkers." In 1855 the first Fort William Henry Hotel was completed. It boasted a commanding prospect of Lake George and all manner of contemporary amenities. Another important transportation development, the advent of

steamboat transportation on Lake George and Lake Champlain, is also intertwined with Delaware & Hudson's Lake George presence.[1]

The earliest Presbyterian activity in Warren County dates to the first years of the nineteenth century and is inextricably linked to the figure of the Rev. Anthony Paul (1758-1816), who was believed to be a Mohican Indian by birth. Although unclear in the historical record, it appears Paul was a student of Dr. Wheelock in Lebanon, Connecticut; licensed to preach in Connecticut, he came to Bolton on Lake George around 1804. The following account of his ministry, painted here in checkered terms, was conveyed by Reverend Courtney Smith:

> Those New England Christians in my native town thought well of him and listened to his discourses with satisfaction. He officiated at the first funeral in the settlement, but, he had an Indian's appetite and became intemperate; was sometimes artistically drunk and the good people were compelled to discard him. He was last seen embarking in a canoe to go down the lake…[2]

This account appears to be corroborated in another source, which indicated that Paul "became too fond of spiritual liquors and dropped from public sight." It went on to indicate that around 1816 he revisited the scenes of his youth in Connecticut; on his return trip, via the Long Island Sound to the Hudson River, he fell ill near Kingston and died after a brief illness.

The first building used by Presbyterians in Lake George was erected in 1810 on present-day Canada Street. Its construction was promoted by James Caldwell, who by this time had laid out the broad strokes for what would later become the thriving village of Lake George. At the laying of the cornerstone of this edifice, the hamlet's first purpose-built religious building, Caldwell christened it as a Presbyterian church, though he indicated it was open to the use of all evangelical Protestant denominations. In 1814 the First Presbyterian Church of Caldwell was formally incorporated; however, services remained largely sporadic and there was no regular assigned minister, a condition which persisted for a number of years. Among the pastors who served the Caldwell congregation in its early years were John K. Harris, James W. Farlin, A.L. Crandall and Thomas Branson. When no minister was available to lead, Judge Seth C. Baldwin, a church elder, assumed those duties. The affairs of the church straggled along to some extent until 1830, at which time they were invigorated by revival. The following excerpt, drawn from an 1830 letter maintained in the records of the Caldwell church, was authored by Rev. Edwin Hall. His account provides a view of the religious state-of-affairs in Caldwell at that juncture, and the efforts he undertook, in conjunction with the Rev. Amos Savage of Middle Granville, New York, the Rev. J.B. Shaw of Hartford, New York, and the Rev. Kinney, to reinvigorate church affairs there:

> At my invitation, the brethren, held protracted meetings at Glens Falls and Sandy Hill, lasting a week. At the close we agreed to go up to Chester to try and resuscitate the church there. We had no thought of trying to do anything at Caldwell, but were advised that the people had driven off the Methodists, who had tried to do something there. We called on Mrs. Judge Baldwin to enquire about Chester and the way to get there. When she learned that it was not in our plan to try anything at Caldwell, she burst into tears. This affected us so that we determined to stop the next day. There was no worship of any kind at the time save Mrs. Baldwin's Sabbath School. She said there was no man in Caldwell to open her school with prayer… Mr. Savage and I divided the village between us and visited every family and store and shop that afternoon. The whole population came out that evening and I preached to them…We were earnestly besought to stay. A revival had begun with great fervor… [3]

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[1] H.P. Smith, ed., *History of Warren County* (D. Mason & Co., 1885), 558-573; W.P. Gates, *History of the Fort William Henry Hotel, Lake George, New York* (Queensbury, New York: Gates Publishing Co., 2004), 9-11.

[2] Quoted from a fragmentary account; records of the Caldwell Presbyterian Church ("CPC" hereafter).

Hall went on in this account to indicate that Kinney returned the following Sunday to preach, again to a considerable and positive response, and the following Monday, "in deep snow and hard rain," most all of Caldwell's population came out yet again to hear him preach. A number of subsequent successful episodes followed and were largely responsible for the reorganization of the Caldwell Presbyterian Church, which occurred on December 19, 1830.[4] That year the church first became affiliated with the Presbytery of Troy, with Luther Stebbins and Ralph S. Stebbins serving as the first elders. In 1851 the church was again reorganized, followed a few years later by the construction of the nominated building.

The present building was constructed between 1855 and 1856 at the corner of Montcalm and Ottawa streets, diagonally across from the site where the first St. James Episcopal Church would rise in 1857, followed not ten years later by the present stone Gothic Revival edifice. The land on which the new Caldwell Presbyterian Church was erected was donated for the purpose by Mrs. Pierre Van Cortlandt, of Croton, New York and Helen L. Parmelee of Albany, New York, sisters and heirs of the original patentee, James Caldwell. The original church building was erected during the pastorate of Eldad W. Goodman, which spanned from 1851 to 1858.

A social hall was added in 1893, at which time Charles W. Blake occupied the pulpit, and other changes have occurred in more recent years (1958, educational wing; 1978, preschool addition).

Architectural Context

The Caldwell Presbyterian Church's history at the nominated site was initiated with the 1855-56 building campaign, at which time a meetinghouse of the characteristic Protestant type was constructed, it being a relatively simple and generally self-contained form, gable roofed, with chaste Greek Revival-style detailing. It was erected at a time of renewed confidence in the church's affairs and served as replacement for the building erected under James Caldwell's direction in 1810. The new building was subsequently augmented, as prosperity permitted and need dictated, to arrive at its present U-shaped configuration in three subsequent building episodes. First was an addition to the south elevation, in the early 1890s, to accommodate the new function of a church social hall. Subsequent twentieth century additions, 1958-78, provided for expanded educational functions in more recent times. Collectively these various campaigns chronicle the physical development of the complex between 1855 and 1978. The period of significance, 1855-1930, includes the first two building campaigns and alterations made to the building up to the terminal date.

The mid-1850s church was of well-established architectural precedent, similar in many regards to countless Protestant houses of worship erected throughout rural New York State and elsewhere in the antebellum period. By the time the church was built, the Greek Revival idiom—the dominant architectural fashion of the second quarter of the nineteenth century—had been established for a quarter century, though by this time new architectural trends and interest in the Picturesque had begun to erode its sweeping popularity. In rural areas of New York State the style made its first appearance in the early 1830s, its popularity promoted in a series of influential builder's guides by, among others, Asher Benjamin, Minard Lafever and Edward Shaw. Although new high-style forms such as the temple-front meetinghouse with Grecian portico—which, it should be added, was hard to distinguish from other buildings of temple-front format—emerged during the Greek Revival period, the style's influence on religious design was limited in some measure to replacing the architectural vocabulary of the preceding era, dominated by the Roman neoclassicism of the Federal style. The conventional form of the smaller rural meetinghouse remained largely unchanged while design vocabulary shifted from Roman to Grecian precedent; the change was in many instances largely an aesthetic one and not

[3] This letter was transcribed from a copy maintained in the records of the CPC.
[4] Ibid.

one which governed sweeping changes in overall meetinghouse design. The exterior treatment of the Caldwell church is characteristic of the rural Greek Revival meetinghouse, as wide corner pilasters and an encircling frieze and cornice, all rendered in broad terms, were used to animate the principal mass of the building and relate it, however vaguely, to a classical temple. The simplicity of the style, as expressed in its broad moulding profiles and detail, was well suited to the restrained tastes and modest budgets of many rural Protestant congregations.

The façade composition of the Caldwell church—whereby a central tower is engaged with, and projects forward from, the gable-roofed main block—was by this time a well-established format for ecclesiastical buildings. This configuration, derived from distant English sources as developed by architects Sir Christopher Wren and James Gibbs, had found expression in American meetinghouse architecture during the last decades of the eighteenth century. In more fully developed examples the tower was oftentimes combined with a central projecting pavilion, a configuration illustrated by Asher Benjamin in his 1797 *Country Builder's Assistant* and one commonly employed in the early nineteenth century for the better class of buildings like the Congregational meetinghouses in Bennington and Middlebury, Vermont. In the case of the Caldwell church the two-stage bell tower gave way to a tall spire, which in some ways diminished the otherwise classical disposition of the composition; such a treatment was more symbolically Gothic than it was neoclassical. Although new impulses were reshaping ecclesiastical design in the pre-Civil War period, buildings of general Wren-Gibbs configuration continued to be built both immediately before and after the war. Many of the first generation of authentic Gothic Revival churches, among them Ithiel Town's Trinity Church in New Haven, Connecticut, 1814-17, and St. Paul's Church in Troy, New York, 1826-28, employed what was in essence a Wren-Gibbs format with central tower and gabled block, a formula continued for prominent Gothic Revival churches designed subsequently by Richard Upjohn, Minard Lafever and James Renwick. The configuration of the Caldwell church, with its combination of a gable-roofed auditorium block with engaged central tower, drew from well-established and conservative precedents, much as its decorative program did in adhering to an architectural fashion then on the wane. The construction of St. James Episcopal Church across the street in 1866 underscored this point, as that building's stone walls, asymmetrical composition and authentic Gothic detail offered a strong point of contrast to the more traditional lines and details of the Presbyterian building.

On the interior of the church, both original period and subsequent treatments are readily apparent. The woodwork in the vestibule, inclusive of the doors, hardware and two gallery stairs, represent original mid-1850s work. The newel post turnings of the staircases are expressive, in their bulbous profiles, of the transitional period between Greek Revival and Italianate-style design, as are the four-panel doors, the panels of which exhibit a decidedly vertical orientation more in keeping with the Italianate taste. A similar account of transitioning tastes is to be found in the moulding profiles of the door and window architraves, which display rounded profiles and not the more flat profiles characteristic of the late Greek Revival period. While the exterior largely portrayed the continued popularity of the meetinghouse form as cast in long-established Greek Revival terms, interior woodwork subtlety indicated that aesthetic shifts were nevertheless underway in this period. In the auditorium space, many of the features and finishes—among them the stained glass windows, decorative pressed metal, and oak slip pews—represent subsequent periods of design and chronicle the characteristic updating of the worship space so typical in these buildings; the overall volume and spatial configuration nevertheless remains. Those features that appear original to the 1850s are the simple paneled front and moulded cornice of the gallery, and the four-panel doors, hardware and moulded architraves of the openings that provide communication between auditorium and the vestibule.

The construction of the "social rooms" in 1893 provided a new gathering space for the congregation, and one which extended directly from the worship space; this addition continues to provide the congregation with a

specialized area within which to conduct church-related social activity. Ten years later a major renovation of the auditorium was undertaken:

> The interior decorations in the Lake George Presbyterian Church have just been completed. They include a new pulpit platform with handsome panel in the rear, an alcove and platform on the west for choir and organ, a metal ceiling, wainscot, newly decorated side walls, and a handsome carpet furnished by Fowler. The color scheme is in admirable taste.[5]

The installation of decorative pressed metal, a cost effective alternative to expensive plaster work, was a common alteration to earlier churches and one common in the first decade of the twentieth century, at which time this material was widely touted in catalogs and other sources.

Developmental history/additional historic context information (if appropriate)

N/A

[5] "Church Improvements Complete," *Glens Falls Times*, 3 July 1903.

9. Major Bibliographical References

Bibliography

Gates, W.P. *History of the Fort William Henry Hotel, Lake George, New York*. Queensbury, New York: Gates Publishing Co., 2004.

Smith, H.P., ed. *History of Warren County*. D. Mason & Co., 1885.

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property **.67 acres**
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	**18**	**603993**	**4808792**	3			
2				4			

Verbal Boundary Description (Describe the boundaries of the property.)
The boundary is shown on the enclosed mapping, entitled "Caldwell Presbyterian Church Complex, Lake George, Warren Co., NY." Maps were drawn at a scale of 1:24,000, 1: 12,000, and 1: 3,000.

Boundary Justification (Explain why the boundaries were selected.)
The boundary as drawn reflects historic conditions; all of the land is historically associated with the nominated church, and no additional or "buffer" land has been included.

11. Form Prepared By

name/title William E. Krattinger

organization NYS Division for Historic Preservation date November 2015

street & number Peebles Island State Park, PO Box 189 telephone (518) 237-8643 ext. 3265

city or town Waterford state NY zip code 12188

e-mail William.Krattinger@parks.ny.gov

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Photographs, TIFF format, by William E. Krattinger, May 2015; original digital files at NYS Division for Historic Preservation, Peebles Island State Park, Waterford NY 12188.

0001 EXTERIOR, perspective view looking to southwest
0002 EXTERIOR, view looking eastward towards west flank of church
0003 EXTERIOR, view looking north towards south wall of social room addition, modern wing extending to left
0004 INTERIOR, worship space, view looking towards gallery and entrance vestibule
0005 INTERIOR, worship space, view looking towards liturgical center
0006 INTERIOR, vestibule, view looking east towards gallery staircase
0007 INTERIOR, social rooms in historic addition

Property Owner:

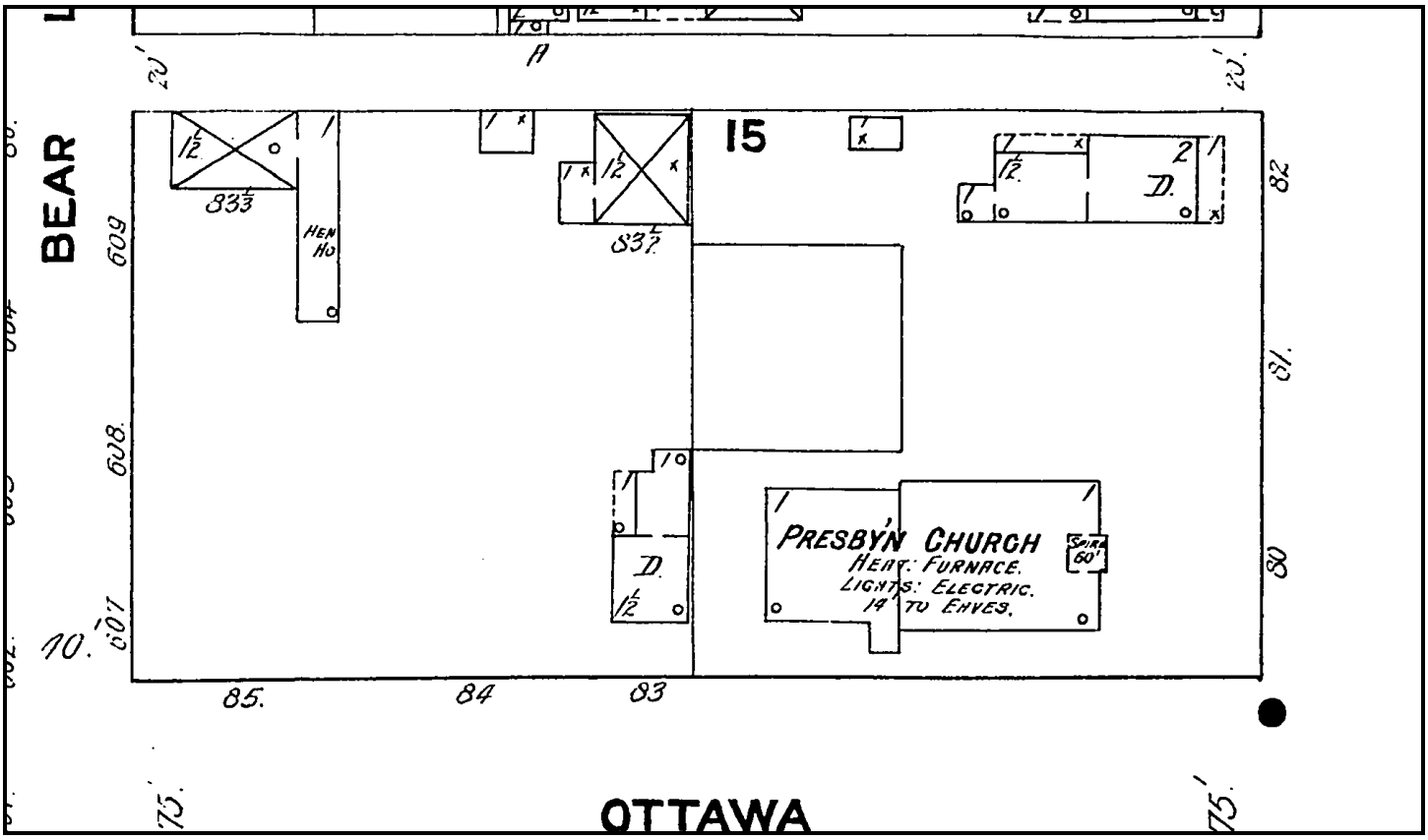
(Complete this item at the request of the SHPO or FPO.)

name Caldwell Presbyterian Church

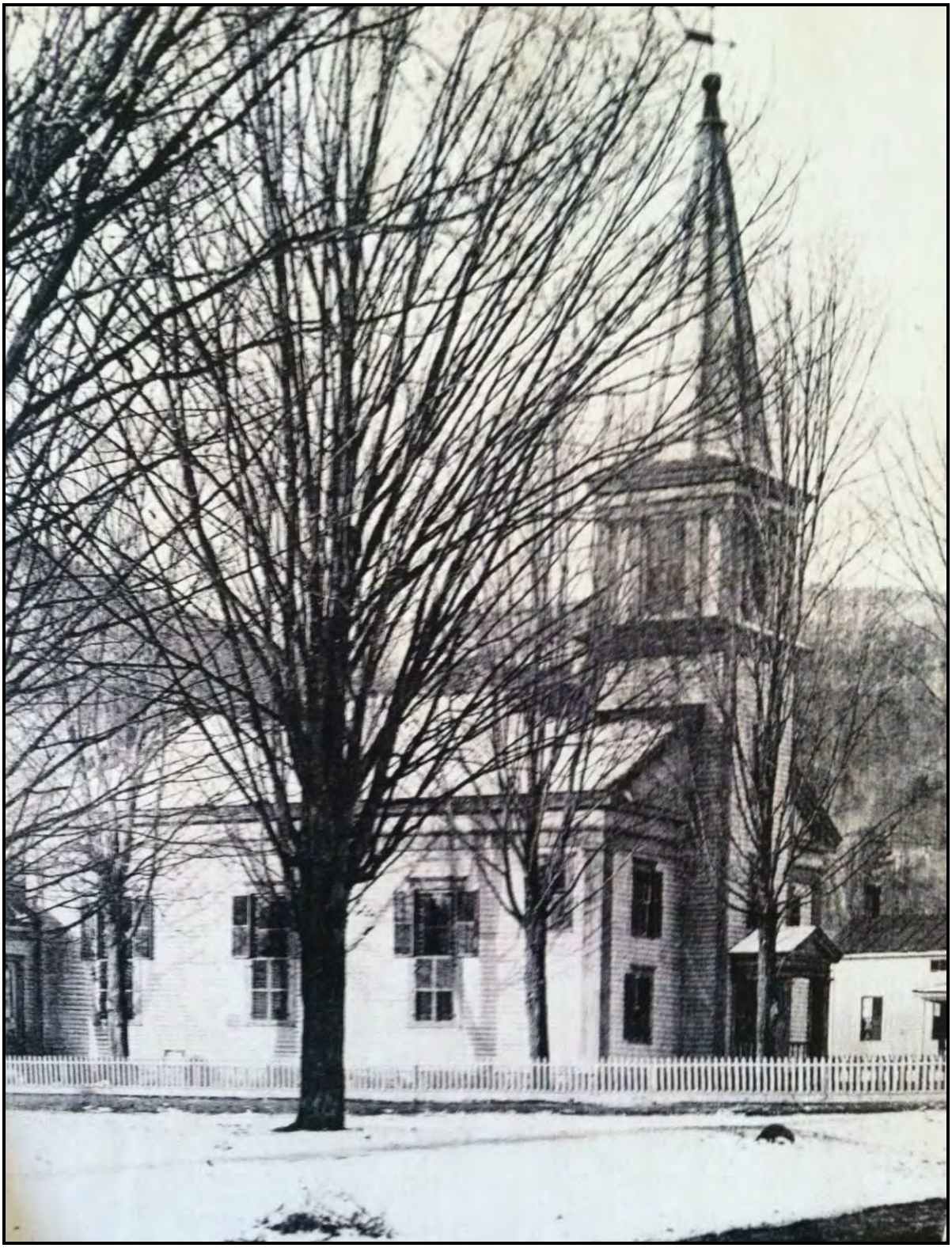
street & number Same as nomination address telephone

city or town state zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



ABOVE, Sanborn Fire Insurance Map, 1911



ABOVE, historic view (after 1893)

Caldwell Presbyterian Church Complex
Lake George, Warren Co., NY

71 Montcalm Street
Lake George, NY 12845

Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 650 1,300 2,600 Feet

Church Complex

NEW YORK STATE OF OPPORTUNITY.

Parks, Recreation and Historic Preservation

Caldwell Presbyterian Church Complex
Lake George, Warren Co., NY

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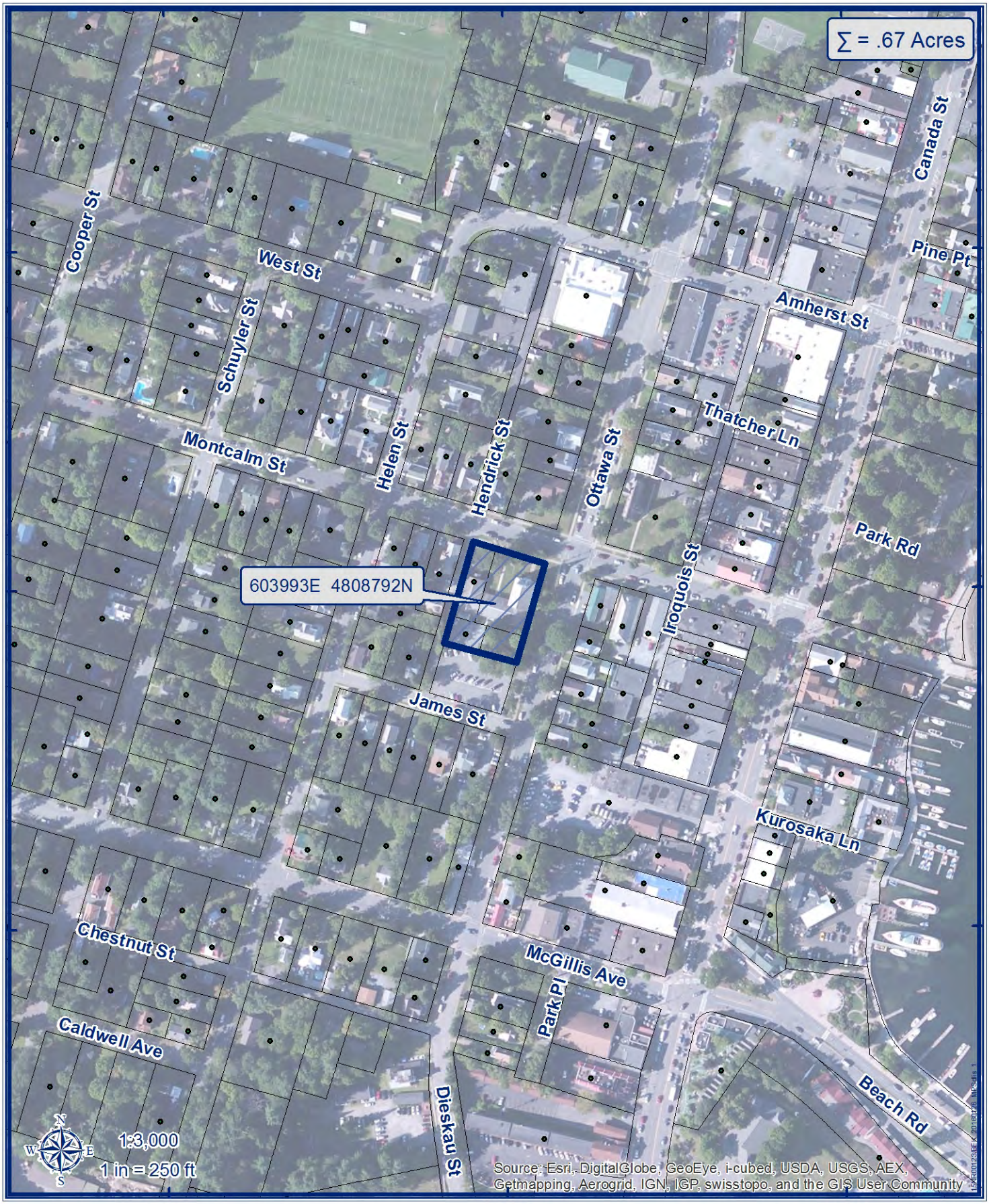

Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 80 160 320 Feet

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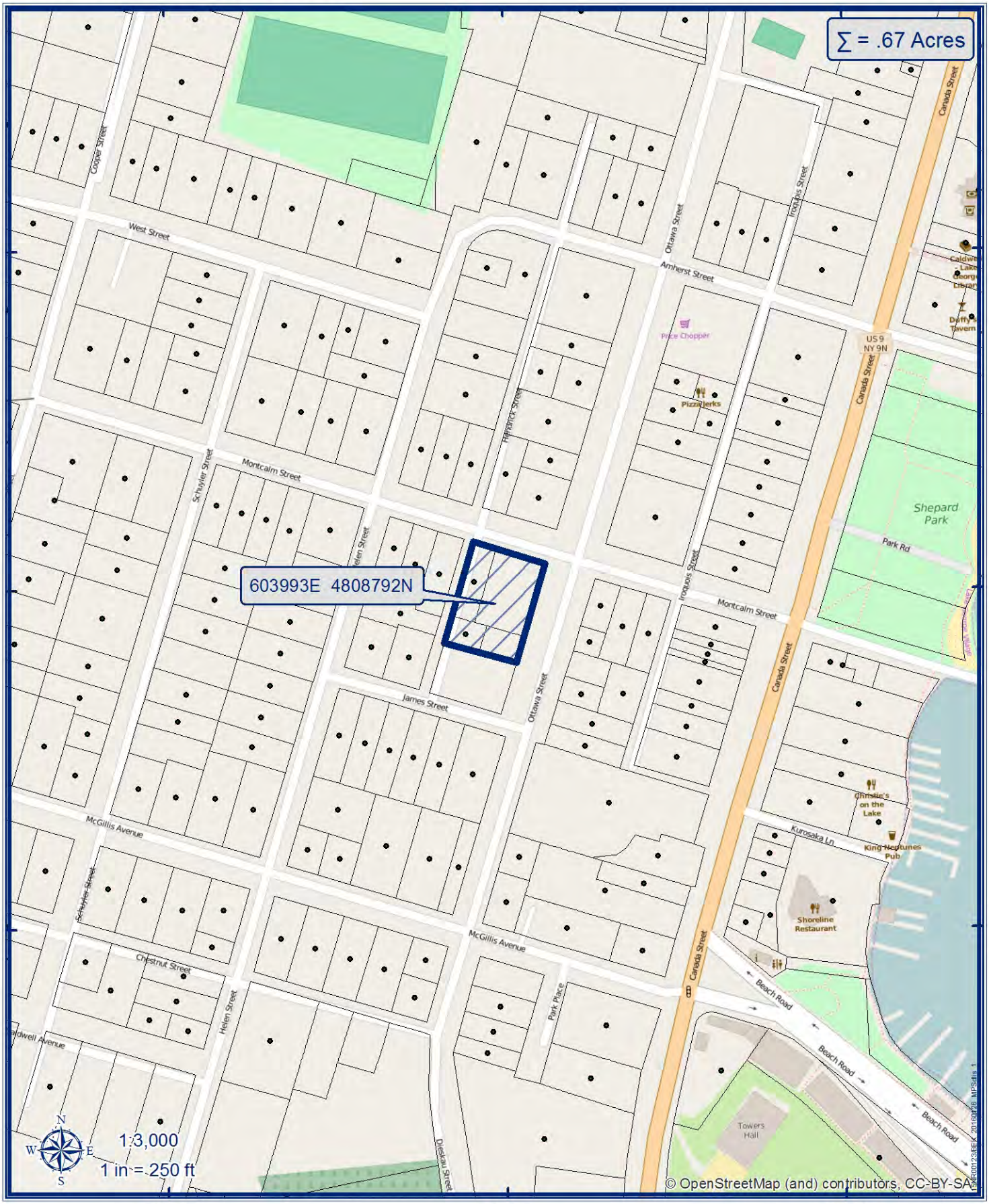

Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 80 160 320 Feet

Church Complex

NEW YORK STATE OF OPPORTUNITY.

Parks, Recreation and Historic Preservation

A Savior is Born
Worship Christ
THE NEWBORN
King

HYMNS
48
446
701
560

Ten Commandments