

History of the Parish St. John's Episcopal Church, Quincy

In 1835, a notice appeared in The Illinois Bounty Land Register, Quincy's first newspaper, advertising a meeting to be held in the office of John Tillson and Francis Moore to discuss the organization of an Episcopal church in Quincy. However, it was not until Easter Day, March 26, 1837, that the Rt. Rev'd Philander Chase, Bishop to the newly formed Diocese of Illinois, arrived in Quincy to officiate at the first service. The Bishop read Morning Prayer, administered the Sacraments of Baptism and Confirmation, celebrated Holy Communion and preached. Immediately after the services, a meeting was held at the home of Jesse Avise, attended by twenty, for the purpose of forming a parochial association.

On Friday evening, October 13, 1837, the Rev'd John Sellwood conducted services for the members of St. John's in "The Lord's Barn" lent for the occasion. He was a Deacon and a missionary, a graduate of the Theological Seminary at Gambier, Ohio, sent out by the Church Missionary Society. Three more services were conducted on Sunday, October 15, and on October 16. Following a meeting of church members at the store of Daniel Whitney, the wardens and Vestry of St. John's extended a call to the Rev'd Sellwood to assume charge of the parish. At this same meeting, the Vestry accepted the plan of Charles Gunn, carpenter, for a church building on a lot on North Sixth Street, between Hampshire and Vermont. The frame, weather-boarded building was 24 by 35 feet. On December 30, 1837, the Quincy Argus published a notice announcing the public auction at 6 p.m. that day of pews in the new St. John's Church.

In July 1852, the Rt. Rev'd Henry Whitehouse, bishop coadjutor of Illinois, laid the cornerstone for the current structure on the northeast corner of Seventh and Hampshire streets. It consisted of just the present nave and bell tower. The English Perpendicular Gothic building was designed by Charles Howland of Middleborough, Mass. and cost \$10,000. Later additions have included the transepts, chancel and sanctuary in 1866-67; the old cathedral hall and chapter room in 1879; an educational building in 1957 and the parish house in 1970. All of the stone in the 20th century additions match the original church exactly. It was reclaimed from foundations in neighboring buildings which were removed for the additions. That stone was from the very same quarry as the stone for the 1852, 1867 and 1879 work.

On October 11, 1877, General Convention authorized and gave consent to the creation of two new dioceses within Illinois. The Diocese of Quincy, with Quincy as the See City, was thus established and St. John's became the cathedral. It continued to serve that role until 1962 when it reverted to parish status.

The interior of the church was dramatically changed in 1907 when the Newcomb Memorial reredos was installed. Designed by Ralph W. Cram of Cram, Goodhue and Ferguson of Boston, it was given by Mrs. Anna M. Newcomb in memory of her husband, Richard Foote Newcomb. She had already given the Caen stone altar in 1883 in memory of her mother. In a book, "Some Notable Altars in the Church of England and the American Episcopal Church" by John Wright and published by Macmillan in 1908, St. John's altar was featured. The church also houses many other artistic treasures. There are two Tiffany windows. The Eliza McA. Williamson window is located at mid-point in the east aisle and is dated 1914. The Ascension window is over the St. John Shrine altar in the west transept. The Diamond Jubilee window is signed Mayer, Munich and New York. The Katherine Emery Gardner/Joseph Welch Emery, Jr. window and the Sarah Moore Bahler window are both especially noteworthy. The Baldwin window, although unsigned, has many of the characteristics of the LaFarge Studio. Several new windows were added in both 1982 and 1986.

Another exceptional feature at St. John's is a chime of eleven cast bells in the tower. It was made in 1905 by the VanDuzen and Tift/Buckeye Bell Foundry and is the only true chime/carillon in the city. The chime is a memorial from Theresa Woodruff to her mother, Arethusa Helen Woodruff. When Mrs. Woodruff died in 1903 at the age of 90, she was the last survivor of the group that organized the parish in 1837.

The original organ at St. John's was built by Messrs. Marshall Brothers, Milwaukee in 1872 as a tracker-action instrument. It was rebuilt, given a detached console and an electro-pneumatic action in 1912 by Geo. Kilgen & Sons. It was then, again, re-worked and enlarged in 1958-59 by the Temple Organ Company.

A Historical Tour of St. John's Episcopal Church, Quincy, Illinois

The present building, in Early Gothic Revival style, was erected in 1852 under the direction of the Rector, the Rev'd George P. Giddings. The architect was Charles Howland of Middleborough, Massachusetts. It is now the oldest religious edifice in Quincy. In 1866-7 the transepts and the apse were added. In 1879 a further addition, The Chapter House, designed by Quincy architect, Robert Bunce, was added to the north of the main church. Other additions were made to the east in 1957 and 1970. The interior of the 1879 addition was gutted by fire in 1985, and was restored under the direction of architect David Schlembach, to incorporate a smaller chapel, vestry room and choir room. On August 23, 2002, as a severe storm was moving through the area, the church received a direct lightning strike. The resulting five-alarm fire totally gutted the church with the roof collapsing into the crossing. Only the walls and tower remained standing. Walker Johnson of the Chicago firm of Johnson and Lasky designed the restoration. The rebuilt and restored church was re-dedicated by Bishop Keith L. Ackermann, VIII Bishop of Quincy, at a Solemn Evensong on August 27, 2006. When the church was rebuilt it was decided to re-configure the space to reflect current liturgical practice, principally a centered freestanding altar with the celebrant standing behind it facing the congregation. In the previous church, the high altar and its massive carved oak reredos were on the north wall where the organ now stands. The communion rail was directly in front of the altar and then the choir stalls in the chancel extended on out to the pulpit. The pulpit, by the way, is still standing in the exact same spot that it did before the fire, as is the lectern!

The Nave. As you enter the main door, you have passed under the bell tower housing a chime of eleven bells, the only true carillon in Quincy and a far-surrounding area. This chime was installed in 1905 in memory of two founding members of the parish, Isaac O. and Arethusa Helen Woodruff. When Mrs. Woodruff died in 1904 she was the last survivor of the group that founded St. John's parish in 1837. Directly ahead of you is the stone baptismal font given to the Church of the Good Shepherd in memory of Nehemia Bushnell and Anna M. Beatty. It was moved to St. John's in 1959 at the time of the merger of the two parishes. To your left is a marble tablet in memory of Alexander Burgess, first bishop of the Diocese of Quincy, 1878-1901. It was made in England by Sanders and Company and the sculptor was Frank Denny. The iron and brass spiral stair is new at the time of the rebuilding and is a replica of a nineteenth-century stair found in Vermont. The stair was manufactured in Canada.

The Windows. Please pick up a sheet dealing specifically with the stained glass windows. There are five windows that were transferred here from Zion Episcopal Church in Mendon when it closed in 1956. These replaced much older windows in St. John's that were in very bad shape. These are the Burrows, Hartung, Weems, Garrett and Gollic windows. All are the "stenciled" glass windows and are now the oldest in the church.

The Sanctuary. As you proceed down the broad center aisle of the nave you will approach the Sanctuary. In the Episcopal/Anglican Church this term does not refer to the "worship area" or "seating area" as in protestant churches, but rather, an enclosed "sacred space" where the high altar, pulpit, lectern and other sacred objects are located and the sacred ministers offer the mass. At the entrance to the sanctuary is the communion rail with its green velvet cushions. While the former rail received very little damage, the new configuration of the space could not accommodate its re-use. However, this rail is an *exact* reproduction of the old rail with just the dimensions adjusted. Be sure to notice the carved "linen-fold" panels which reflect the beautiful linen-fold double doors in the west transept. Central in this area is the high altar itself with the Christus Rex hanging above it. The altar was a gift to St. John's at the time of the restoration. It was originally installed at The Church of the Ascension in Chicago and then later transferred to Nashotah House Seminary in Nashotah, Wisconsin. It had been removed from the Nashotah chapel over 100 years ago at the time of a remodeling there. The Christus Rex was made in Italy. Behind the altar is the reed table screen. To your left is the pulpit which miraculously received very little damage in the fire. Please notice the carvings on the four sides which are the emblems of the four evangelists; a man (St. Matthew), a lion (St. Mark), an ox (St. Luke), and an eagle (St. John, our patron). To your right is the brass eagle lectern which is symbolic of St. John, carrying the gospel to all parts of the world. This piece is new and came from England. Wicks Custom Woods in Highland, Illinois created the communion rail, reed table screen and the railing around the sanctuary. The design reflects the gothic arches of the windows.

The Stained Glass Windows In St. John's Episcopal Church, Quincy

At the time of the devastating fire in August of 2002 the parish was exceptionally fortunate that only two windows were destroyed! One was a relatively new window in the "apse" at the northern end of the room, which was the sanctuary in the previous configuration of the space. A stone pillar beside the high altar became so hot it exploded and blew through the window. The second was a "standard issue" window located in the east wall of the east transept, just inside the door from the atrium and to the right of the present Lady Chapel altar. This window was heavily damaged by a timber that fell into it. All of the other glass survived virtually unscathed! This good fortune is attributed to the fact that the roof collapsed into the church relatively early in the fire and the extreme heat that would probably have caused the windows to explode was dissipated.

All of the surviving glass was removed to the Bovard Stained Glass Studio in Fairfield, Iowa where it was cleaned and re-leaded. The Bovard people observed that the glass within St. John's is one of the most eclectic collections they have ever come across. The glass ranges from very early "art" or stenciled glass all the way to Tiffany and Mayer glass to very fine windows from the 1980s by the Hauser Studio, Winona, Minnesota.

To follow the descriptions of the windows, please start in the tower and then move to your right proceeding around the entire room and back to the tower entrance.

The Narthex Windows. (In the tower entrance) These windows are simply "design" windows as they have no symbolism at all in them. The tower is a part of the original 1852 building but the style of this glass indicates they were installed at a later date.

The Harry H. Leventis Window. This is one of four windows installed in the 1980s. You will recognize two others in the southwest corner as being the same style. The fourth window was located up by the high altar and was the one destroyed in the fire. Its theme was the Holy Communion. Harry Leventis grew up in this parish and later became a priest in the Church. Thus the inscription "Thou Art a Priest Forever."

The Carrie and Thomas Burrows Window. This is a fine example of very early glass in the church and is known as "stenciled" or art glass. There are four others in the room and are probably the oldest pieces of glass in St. John's dating from the mid-to-late nineteenth century. All have the same basic design with simply different symbolic medallions at the top. This one has a chalice with grapes and wheat.

The Sarah Moore Baher Window. This window, although unsigned, is one of the finer windows in the church. The stylistic features of the figures would indicate a date probably in the 1920s. The theme is the Virgin Mary holding the Infant Jesus. Notice the very elaborate gothic tracery.

The Eliza McA Williamson Window. This is one of two Tiffany windows in St. John's and is signed and dated 1914. The theme is The Annunciation. Please notice the "drapery glass" in the garments and the "chevron glass" in the wings of the angel. As with most all Tiffany windows, this one has multiple layers of glass in order to achieve the exceptional richness and depth of color. Before the restoration this window was at the head of the west aisle. It was moved to this location to take advantage of the brilliant eastern sun in the morning when the congregation is in the space. Due to the complexity of this window it had to be installed from both the inside and the outside! It is very well the finest window in St. John's.

The Mable Baldwin Window. This is another window of exceptional quality. Although it is unsigned it has many qualities of the LaFarge Studio which was a strong rival to Tiffany. Notice the many small pieces of red and amber glass which are faceted like gems. Also, the three large chunks of amber pear-shaped glass about a third of the way up the window. This window has an exceptional amount of extremely complex leading. The unusually large pane of clear red glass is very rare since this color is obtained by the use of gold dust when making the glass.

The E. & G. G. Hook Organ at St. John's, Quincy

In 1863 the organ building firm of E. & G. G. Hook of Boston, Massachusetts, constructed a new organ, their Opus 326, for the Congregational Church on Shawmut Street, Boston. The instrument dates from the time when numerous fine craftsmen, most of whom later had their own organ companies, such as J. H. Willcox, Frank Hastings, George Hutchings and Charles Ryder, were working for the Hook firm. Many organ historians argue that the instruments built by E. & G. G. Hook during the 1860s were among the finest instruments ever built in the United States. Opus 326 would probably have been under construction in the Hook workshop at the same time as perhaps their most celebrated organ, Opus 322, built for the Jesuit Church of the Immaculate Conception in Boston, an organ that also survives today. The sound of the two instruments is in many ways very similar.

The Shawmut Street Church, however, soon decided that they needed a larger instrument, and in 1866 they purchased Hook Opus 398. Thus, according to the history researched by the late Alan M. Laufman, the Shawmut Street Church traded Opus 326 back to E. & G. G. Hook only three years after it was installed in their church. In the course of restoration, however, Quimby Pipe Organs discovered that there are dates on the pipework ranging from 1862 to 1866, suggesting that the decision to buy a larger organ may have been made while Opus 326 was still under construction, so that the instrument perhaps never made it to the Shawmut Street Church at all. According to that scenario, construction would have been halted part way through and only resumed when a new customer had been found for the instrument.

In 1866 a committee from Pine Street Congregational Church in Lewiston, Maine bought Opus 326 for their church. The Shawmut Street Church had an organ chamber, so a simple screen sufficed to enclose the organ. The Lewiston Church, however, wanted an organ case and so the beautiful walnut casework that graces Opus 326 was constructed in 1866. A legend that may or may not be true has it that as soon as the contract had been signed between E. & G. G. Hook and the Lewiston committee the firm received an offer from another church that did not involve building a new case. Mr. Hastings then ran after the Lewiston committee to the railroad station and tried to persuade them to back out of the deal. The committee, however, were resolute and the organ with its lovely new case went to Lewiston. As originally built Opus 326 had an all-mechanical or "tracker" mechanism to work the "pallets" or valves beneath the pipes. In 1923 the original builders, now named Hook, Hastings, & Co., rebuilt the organ, making a couple of minor tonal changes, providing an electro-pneumatic mechanism and a detached console. Hook & Hastings designated this rebuilt organ as their Opus 2478 of 1923.

In 1940 the Pine Street Congregational Church in Lewiston merged with the Universalist Church as the Federated Church of Lewiston, and the old Pine Street Church was demolished. At this time the Foss Street Methodist Church in Biddeford, Maine was looking for an organ and they purchased Opus 326 from the Lewiston Church for \$850. In 1999 the Foss Street Church in Biddeford closed its doors due to a dwindling congregation and the building has since been demolished. The late Alan M. Laufman, Founder and Executive Director of the Organ Clearing House, realizing what a fine instrument Hook Opus 326 was, determined to rescue it and it went to the Organ Clearing House's storage facility in Harrisville, New Hampshire until a new owner could be found for it.

The new owner, of course, proved to be St. John's Episcopal Church in Quincy. The church signed a contract with Michael Quimby of Quimby Pipe Organs, Inc., Warrensburg, Missouri, to restore the organ and relocate it to their church. Here it was to

replace St. John's original organ, built by Marshall Brothers of Milwaukee in 1872. The Marshall organ was rebuilt in 1912 with an electro-pneumatic mechanism by George Kilgen & Sons of St. Louis, and rebuilt again in 1957-58 by the Temple Organ Co. of St. Joseph, Missouri, to the designs of Dr. Robert Noehren. By the end of the twentieth century this instrument had, however, come to the end of its useful life and was not considered worth rebuilding. So the Hook organ was procured and moved from Harrisville to Quimby Pipe Organs' storage facility in Warrensburg to await restoration. It is very fortunate indeed that the Hook organ was safely in Warrensburg on the night of August 23, 2002 when lightning struck St. John's, and the church, including the old Marshall organ, burnt to the ground.

Happily, St. John's has risen phoenix-like from the ashes and thanks to the acoustical consultants, Kirkegaard & Associates, has gained three seconds of reverberation in the process, making it an even finer building for music than it was before. When it came to renovating the Hook organ, the original plan was both to restore the original 1863 windchests and to re-use the 1923 Hook & Hastings console. When restoration commenced, however, it was discovered that the console was of rather flimsier construction than had been thought, so Quimby Pipe Organs obtained and restored a Skinner console and fitted it with a new Peterson solid-state control system. They also found that the original windchests had been severely water-damaged by roof-leaks in the previous church in Maine, and the decision was made therefore to replace them with new slider windchests fitted with electro-pneumatic pallets. This proved to be just as well, since QPO also discovered that the 1923 Hook & Hastings electro-pneumatic under-actions were extremely deficient and painfully slow in their operation, and that many of the toe-holes for the pipes on the original windchests were too small. The making of the new windchests has provided the opportunity to overcome all these deficiencies of the 1923 rebuilding in order to provide a rapid and responsive mechanism, but in the interests of historical accuracy QPO was careful to retain the same layout of the pipework on the new slider windchests. QPO also replaced the wooden pipes of the lowest octave of the Swell 16 ft. Bourdon stop, which had like the windchests succumbed to the roof-leaks in the Biddeford Church, with twelve pipes from a stop by former Hook employee George Hutchings.

QPO's head voicer, Eric Johnson, took extreme care to ensure that the voicing of the original E. & G. G. Hook pipework remained unchanged. Important in preserving the original voicing was the decision not to lower the pitch, which remains at its original $a_0 = 448$ Hz. It is believed that the reeds in particular retain their original sound as voiced by George Greenleaf Hook himself, and in this respect they are a rare survival. Some minor modifications were, nevertheless, made to the tonal design of the organ. Hook & Hastings had replaced the original Swell string stop in 1923 with a rather poorly designed modern one out of sympathy with the original pipework, and QPO has replaced this with another string similar to the stop that would originally have been there. The Oboe and Clarinet stops, which previously only ran to Tenor C, have been made full compass by the addition of twelve extra pipes each. The Choir Organ has gained a 4 ft. Principal and 2 ft. Flautino and the Pedal Organ a 4 ft. Octave stop, using pipes from another Hook organ of the same vintage. The organ had never previously had a 16 ft. Pedal Bourdon, so the opportunity was taken to add one. This is another Hutchings rank and speaks on its original windchest. QPO has also added a magnificent Victorian 16 ft. Pedal Trombone, made by the New York organ builder Frank Roosevelt, first cousin of President Theodore Roosevelt. The crowning glory of the instrument is the

Schuering to hear final settlement in church dispute

By Laura Tigges

Herald-Whig Staff Writer

The final settlement between St. John's Anglican and St. John's Episcopal churches will be presented to Circuit Judge Mark Schuering Thursday.

The Episcopal congregation had planned to move into the church at Seventh and Hampshire by Jan. 1, but that was delayed by "legal details," said Gary Blade, senior warden of the Anglican Church.

"There were some legal considerations that were not thought out completely prior to then. It took more time than we anticipated," said the Rev. H.W. Herrmann of the Episcopal Church.

A 40-page list of church furnishings and other property was divided in three sessions "in a peaceful manner," Herrmann said.

"We got along nicely. It went smoothly, a lot better than the litigation," said Bill Staton, senior warden of the Episcopal Church.

The Episcopalians have been worshipping at the Good Shepherd Center chapel. They plan to have their first service at the church at

Seventh and Hampshire on Jan. 14.

The Anglicans worshipped at the church at Seventh and Hampshire from February 1994 to Dec. 31, 1995. They will continue worshipping at St. Mary's Chapel in Blessing Hospital at 14th and Broadway until they buy or build another church.

The dispute began in 1994 when the governing board of the former St. John's Episcopal Church voted to separate from the diocese. Some members formed a new congregation, St. John's Anglican, while others remained Episcopalian.

The split led to a legal dispute over church property and assets.

A settlement was reached and the civil suit was dismissed in October. St. John's Episcopal Church will receive the church building and other property, including a paint store and thrift shop. It also will get \$400,000 from endowment funds to maintain the church.

St. John's Anglican Church will get the rest of the assets, worth about \$2 million. Personal property was divided evenly.

Judge signs settlement in church dispute

Judge Mark Schuering on Friday signed a final settlement agreement and civil suit dismissal between St. John's Anglican and St. John's Episcopal Churches.

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The churches are still disputing the ownership of the original books, records and historical documents.

Representatives from each church will meet by Jan. 12 to distribute the books. Documents that cannot be agreed on will be given to a third party such as the Quincy Public Library or Quincy University Library by Feb. 9.

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St. John's Church built after years of work by members

While a spectator at the recent fire at the St. John's Episcopal Church, we were asked when the church was built. The history that precedes the erection of this church is interesting and worth repeating.

After traveling by boat, covered wagon and carriage, the Right Rev. Philander Chase, bishop of the Diocese of Illinois, arrived here on Easter Day, March 26, 1837, to officiate in the first Episcopal service held in the new village of Quincy. After the morning prayer and the administration of the sacraments of baptism and the Lord's Supper and the Apostolic Rite of Confirmation and a sermon by the bishop, it was announced a meeting for friends of the church would be held immediately after the service at the house of Jesse Avise to form a parochial association.

Organization of a parish had been planned two years earlier when the notice of the meeting appeared in the Bounty Land Register, Quincy's first newspaper and the second oldest newspaper in the state. It was to have been held in the office of John Tillson and Francis Moore. Moore, a soldier in the War of 1812 and a Quincy land agent, was later named the first junior warden of the church.

The articles of the association were signed by Jesse Avise, Isaac Davis, Francis C. Moore, Ebenezer Moore, John L. Avise, Erastus A. Strong, S.C. Sherman, Abraham DeHaven and S. Touzalin. On November 20, the names of Daniel G. Whitney and James R.M. Sellwood were added, as were those of George Bowers on February 10, 1838, and Isaac O. Woodruff and William H. Taylor on April 16, 1838.

Abraham DeHaven was elected senior warden and Francis C. Moore, junior warden. Vestrymen were Ebenezer Moore, S. C. Sherman and Jesse Avise.

On October 13, 1837, the Rev. John Sellwood, a graduate of the Theological Seminary of Gambier, Ohio, sent out by the Missionary Society, conducted services in the Congregational Church (Lord's Barn) on Fourth Street. He also officiated in the same place three times on the following Sunday and then gave notice that the parish would meet the following evening at the store of Daniel G. Whitney.

At this meeting a plan for a church building was presented by Charles Gurn, a carpenter-builder, and adopted with little alteration. It called for a one-story frame build-

From Quincy's Past

By Carl Landrum



minimum price of \$5 a year. These were rented to O.F. Miller, I.O. Woodruff, F.C. Moore, a Mr. Lindsey, S.C. Sherman, Robert Milburn, D.C. Whitney, C. Gurn, Peter Lott, Abraham DeHaven, Ebenezer Moore, L. Bigwood, S. Touzalin, M. Higbee, Samuel Homes and William H. Taylor.

With Father Sellwood leaving in October, the Vestry called the Rev. James Young to become minister. On October 1, Father Sellwood left for Fairfield and was succeeded by Father Young, with Quincy considered a missionary station for another year.

On October 19, 1840, the Vestry agreed to call the Rev. George P. Giddings as pastor, but learned that he could not immediately accept the call and did not move to Quincy until April, 1841. Father Giddings remained until October, 1856. He died in 1861 and was buried in Woodland Cemetery.

By 1843 the congregation had grown and the building on Sixth was no longer large enough. On April 22 the Vestry appointed a committee to select a plan and obtain estimates to build a brick church and to select a church lot. E.A. Thompson, Vestry secretary, was named to confer with M.B. Bar about his lot on Jersey.

The Vestry book indicates there was further discussion of the location of the proposed site, but the details are not recorded until March 6, 1844, when it states the lot on the northeast corner of Seventh and Hampshire, across from the Orville H. Browning residence, was selected.

On April 18, 1844, a committee of three was appointed to obtain estimates for a 75-by-40-foot church building, with and without a tower. This size was later reduced to 70 by 40 feet and a subscription paper circulated to raise \$4,000. However, on August 14 it was decided that it was impractical to build a new church that year and it was decided to enlarge and repair the old one on Sixth. Thompson reported that he was not present at this meeting and did not know the vote.

The enlargement and repairs

place, but that he would have to be named rector. An offer of a raise in salary was made and accepted.

On May 8, 1848, the Vestry appointed a committee of three to take steps toward the erection of a new church. The committee was to employ a competent architect and secure plans for a building not to exceed \$6,000. This committee consisted to Seth C. Sherman, Ebenezer Moore and J.P. Erskine.

These plans were submitted on April 2, 1849, and the rector was authorized to contract for the necessary timber to be used and delivered to Quincy. Sherman was also authorized to secure the church lot on Hampshire. Arrangements were made for the erection of a building on the lot that could be used as temporary quarters and later for a Sunday School room. This latter was later dropped as being inexpedient.

As a result, arrangements were made for a 14-foot addition to the front of the Sixth Street building. Plans for the new church drifted along until the meeting of February 4, 1852, when a new committee was appointed to investigate the possibility of a church costing not more than \$2,500. This committee, headed by Peter Lott, reported that it felt that a church could not be erected without involving the parish in an excessive debt.

The \$2,500 limit having failed, a new committee was appointed on February 15, 1852, to investigate building a church, costing within \$5,000 and submit plans for the structure. At the meeting held a month later the Vestry considered plans of the Galena church and also one from St. Louis. The whole project was again postponed.

However, at a meeting held on April 17, 1852, the Vestry unanimously adopted a resolution endorsing the Galena plan and empowering Henry Asbury, Ebenezer Moore and Peter Lott to appoint a building committee with power to proceed with contracts. The church was to be on the two westerly lots of ground so that the east 40 feet of the church property could be sold if necessary, without interfering with the church building.