INVENTORY SHEET FOR GROUP NOMINATIONS: IDAHO STATE HISTORICAL SOCIETY, BOISE, IDAHO

NOMINATION: TOURTELLOTTE AND HUMMEL ARCHITECTURE ~~IN IDAHO~~

SITE NAME: St. Charles of the Valley Catholic Church and Rectory SITE NUMBER: 86

LOCATION: ~~Northwest corner of~~ Pine and ~~South First~~ S. 1st st~~reets~~, Hailey, Blaine County ~~(013), Idaho~~

OWNER'S NAME AND ADDRESS:

Building A: Roman Catholic Diocese of Boise, 420 West Idaho Street
Boise, ID 83702

Building B: Katherine G. Graham, Box 1682, Hailey, ID 83333

QUADRANGLE AND SCALE: Hailey, 7.5 minute ACREAGE: less than one

VERBAL BOUNDARY DESCRIPTION:

The nomination includes the St. Charles of the Valley Catholic Church and Rectory and the property on which they stand, lots 1-10, block 21, Hailey, Idaho. Legal description on file at the Blaine County Courthouse, Hailey, Idaho.

UTM(S): 11/7,17,290/48,21,560

DATE OR PERIOD: 1914, 1925

AREAS OF SIGNIFICANCE: Architecture

EVALUATED LEVEL OF SIGNIFICANCE: State

CONDITION: Good unaltered original site

DESCRIPTION:

The St. Charles of the Valley Catholic Church and Rectory in Hailey consists of teh 1914 church and the 1925 rectory, side by side on a residential street in central hailey. Both are of frame construction, although the church is veneered with brick.

Building A. Northwest corner of Pine and South First.

St. Charles of the Valley Church is a one-and-a-half-story brick-veneer church of rectangular plan, with a partially outset corner tower to the left of the centered entrance. The gable roof is shingled and the pointed rafter ends are visible in the overhanging eaves.

The building is four bays deep with pointed stained-glass windows alternating with stone-capped buttresses that extend to half the height of the nave walls. These buttresses also appear on the tower, where they diagonally mark

the corners and are two-tiered. Since the window sills and foundation appear to be concrete, this is the only use of stone on the exterior. Most of the surface detail is found in the decorative treatment of window and door openings rendered in brick. Relieving arches, formed by two rows of headers, are flush with the wall on the segmental and pointed window ensemble in the center of the facade and are slightly outset over the tall thin window "slits" on the tower. The main doorway, which is pointed-arched and double-doored with tracery-like lights, and the tower entry, also pointed with a single tall door and light, are characterized by relieving arches one stretcher-brick wide and are crowned with outset thin label moldings in brick.

The upper gable features a hybrid of the bargeboard and apron forms, with the ends of its parabolic opening supported by paired brackets. The central, gabled wooden overdoor with its prominent brackets and exposed raftes is a visual echo of the bracket eaves. The decorative focus of the church, however, is the steeple arrangement, which comprises one-third of the tower height. Above a coping covered in sheet-metal are tall crossed gables with wooden eave moldings, pointed louvers, and cut-out quatrefoils applied to a surface covered in panels of decorative stamped tin. At the corners, corresponding to the buttresses at the base, are massive buttressed pinnacle forms, also covered in the metal panels. Rising from within the gables is the tent-roofed steeple, with cross atop. This has stamped tin decoration at its base and was originally shingled above. It is now wrapped in plain sheet metal.

At the rear of the church is a one-story extension in brick. The pointed windows and tiny rectangular vent at the peak of the gable make it a mirror of the rear of the nave block. There is a rear entrance porch, with a hipped, shingled roof, which has turned posts and balusters.

The interior of the church is remarkable for its overall sheathing in ornamental presssed metal sheets which incorporate considerable classical detail: egg-and-dart and garlanded friezes, anthemia, garlands, coffers, and so on. The pews have been replaced, but otherwise the interior is original, with wooden floors, dark woodwork, and stained glass windows mostly in green and browns.

Building B. 313 South First.

The former rectory or "Father Keys house," as it is called on the plans, is a single-story cottage built to a thirty-four-foot wide, thirty-eight-foot-deep T plan and covered with wide clapboards. The body of it has a hip-and-ridge roof with a lateral ridgebeam. On the left or south end, the small entrance ell has a front-facing gable, and the large rear ell is hip-and-ridge-roofed. The gable over the entrance ell has a small six-light attic window, fully returned eaves, and, and at right, an outset gabled overdoor cantilevered on thick, flat brackets with eave returns on either side of a miniature barrel vault. The door retains its original small panes, three across and five deep, filling the panel. The sash window to the left of it, like the tripled windows on the front wall and the doubled ones on the side, is six-over-one light. The wide chimney rising just behind the north end of the ridgebeam is also original. The only exterior alterations appear to be the metal roof and the wrought-iron rails on the stoop.

SIGNIFICANCE:

The St. Charles Catholic Church and Rectory site is architecturally significant as a striking mid-teens example of the Gothic revival taste, which was persistent in the work of the firm over forty years, and as the most remarkable example in the Thematic Group--and one of the most remarkable in Idaho--of the use of architectural iron.

The Gothic taste was first seen in this Group in the small churches designed for teh Episcopal Diocese in 1902 and 1903 (sites 18 and 33). This was the scale at which it most frequently found expression in the work of the firm, particularly since John Tourtellotte's Gothic revival design for St. John's Cathedral was passed over in favor of the Romanesque revival design prepared by Hummel. Several churchs were designed at mid-scale, however, showing distinct periods of developmental style leading up to the neo-Gothic designs of teh late 1930s and beyond (see site 133). The 1908 Swedish Lutheran Church in Boise, with its mixed materials, is relatively Victorian in aspect. The 1930 St. Mary's Catholic Church in Moscow, with its stylized decoration and extensive terra cotta, is a 1930s picturesque variety. These churches are already listed in the National Register. St. Charles, the middle member of this set, incorporates the Gothic vocabulary into the language of the bungalow mode: low-pitched gables, rustic bargeboartds, figure-four brackets, etc. The gothicizing steeple arrangement, with its cross gables and corner pinnacles, is one which was elaborated or simplified a number of times by these architects: for example, Swedish Lutheran, and the Catholic Churches at Glenns Ferry, Parma, and Elk River (sites 89, 90, and 116). The metal sheathing of this steeple arrangement, however, and the almost wholesale sheathing of the interior, are unprecedented and unmatched in the work of the firm. Within the limits of the state inventory, it appears to be unmatched in Idaho. This use of architectural metal appears especially appropriate in Hailey, where it is in evidence on an unusual number of the commercial buildings.

Finally, this site is of interest as the best example in the Thematic Group of the usual extent of a Catholic cluster in a small town. As discussed in the significance statement for St. John's Cathedral Block (site 37), such a cluster might, as at Boise, Nampa, or Lewiston, incorporate schools and hospitals as well as rectories, in institutional clusters with more strictly religious buildings. In vewry small towns such as Bovill (site 116), living quarters for the priest might simply be added onto the church, and the complex would be self-contained. But the standard solution in the majority of Idaho towns was a church with a detached rectory next door. Hee in Hailey we see the only example in the Group of both parts of such a pair. The classical revival Hailey rectory, dating from the early 1920s, relates to such conservative domestic designs of the 1920s as the Dunbar and Burnett houses in Boise (sites 109 and 112); together with the bungaloid-Gothic church, it makes a fine institutional set and a well-preserved illustration of teh appropriate periods of developmental style.

MAJOR BIBLIOGRAPHICAL REFERENCES:

(Boise) Idaho Statesman, January 1, 1914, p. 12, c. 2 (photograph).

(Hailey) Wood River Times, March 5, 1915, p. 1, c. 2; July 24, 1915, p. 1, c. 2.

Boise, Idaho. Hummel Jones Miller Hunsucker P.A. File 402C. Collection book reference 1914. Tracings signed Tourtellotte and Hummel.

Tourtellotte and Hummel Architecture in Idaho
St. Charles of the Valley Catholic Church
and Rectory, site #86
[Building A]
Northwest corner of Pine and South First streets
Hailey, Blaine County, Idaho

Photographer:
Patricia Wright
1980

Negative on file at Idaho State Historical Society
Boise, Idaho

View from east

Photograph one of four

LOVE

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Photographer:
Patricia Wright
1980

Negative on file at Idaho State Historical Society
Boise, Idaho

View from southeast

Photograph two of four

IN MEMORY OF
Rev. Father E.M. Nattini

Tourtellotte and Hummel Architecture in Idaho
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Photographer:
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1980

Negative on file at Idaho State Historical Society
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Interior detail from west

Photograph three of four

Tourtellotte and Hummel Architecture in Idaho
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[Building B]
Northwest corner of Pine and South First streets
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Photographer:
Patricia Wright
1980

Negative on file at Idaho State Historical Society
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View from north-northeast

Photograph four of four