ST. ANNE'S CHURCH (ROMAN CATHOLIC-FRENCH CANADIAN)
Fifth & Scott Streets
Calumet
Houghton County
Michigan

HABS MI-417
MI-417

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001

HISTORIC AMERICAN BUILDINGS SURVEY

ST. ANNE'S CHURCH (ROMAN-CANTHOLIC-FRENCH-CANADIAN)

HABS No. MI-417

Location: Southwest corner of Fifth and Scott Streets, Calumet, Houghton County, Michigan, a parcel being more particularly described as in the East ½ of the Southeast ¼ of section 14, range 33 West, Township 56 North.

Present owner: Delbert Masser, 325 Fifth Street, Calumet, Michigan 49913.

Present use: Vacant.

Significance: Designed in 1900 by the firm of Charlton, Gilbert and Demar, who maintained offices in Hancock, Sault Ste. Marie, and Marquette, Michigan, and in Milwaukee, Wisconsin, this church was built by the French Canadian Roman Catholics in the Calumet area. This red sandstone (from local quarries at Jacobsville) structure incorporates a very handsome bell tower, and some vaguely late French gothic detail, in an overall American Church Gothic style (fig. 1). The building is most effective in its fine stonework, the imposing yet inviting entrance, and the tower. The tower provides a fine landmark for the entrance to the village's principle business street. It also serves to give focus to the street as well as provides a distinctive reference point for the village's skyline. The fact of the church's existence bespeaks the large number of Canadian French drawn to the area by the great timber needs of the local mining companies.

Historian: Kevin Harrington, 16 July 1975.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Dates of erection: Present nave and tower: 1900.

2. Architect: Charlton, Gilbert And Demar, Architects.[1] This was a firm made up of D. Fred Charlton, FAIA, as well as Gilbert and Demar, that designed several buildings in the Copper Country. They maintained offices in Marquette, Sault Ste. Marie, and Hancock, Michigan, and in Milwaukee, Wisconsin. When Gilbert and Demar left the firm Charlton became associated with Edwin C. Kuenzli (1871-1948) who had studied architecture at the University of Pennsylvania. Kuenzli had joined the earlier firm as a designer, after his formal education had been completed. This partnership lasted until the retirement of Charlton in 1917. Designs by this firm include Miners or Workers Cottages for the Calumet and Hecla Mining Company and an addition to the Calumet and Hecla offices, Calumet High School, Calumet and Helca Bath House, and the St. Anne's Church. Designs by this firm were always competent. Plans were effective, if not inspired. Of the buildings in the area known to be by them, that for St. Anne's Church is the finest. This church, in fact, is one of the very best buildings in the area.

[1] Rezek, p. 281.

3. Original and subsequent owners: The site had been leased to the Roman Catholic church at least since 1884. The building was sold by the church in 1971 to Delbert Masser, the current owner. The land is owned by Universal Oil Products, Inc., however. The chain of title for the property and a transcription of the bill of sale for the building follows:

Twp. 56N Range 33W Section 14:

1. East ½ of Southeast ¼ & West ½ of Southwest ¼ PATENT

State of Michigan –to-
St. Mary's Falls, Ship Canal Co.
May 25, 1855, rec. June 6, 1866.

Vol. 17, p.2.

2. East ½ of Southeast ¼ & West ½ of Southwest ¼ WARRANTY DEED

St. Mary's Falls Ship Canal Co. –to-
St. Mary's Canal Mineral Land Co.
June 8, 1860, rec. June 23,1862.

Vol. 5, p. 316.

3. East ½ of Southeast ¼ WARRANTY DEED
St. Mary's Canal Mineral Land Co –to-
Calumet Mining Co.
Dec. 12, 1865, rec. June 16, 1866.

Vol. 8, p. 311.

4. Merger of Calumet with Hecla Mining Co. to form the Calumet & Helca Mining Co.
March 1871

Red Metal, p. 72.

5. Formation of the Calumet and Hecla Consolidated Copper Co.
Sept. 10, 1923.

Red Meta1, p. 140.

6. Formation of Calumet & Hecla, Inc.
Nov. 8, 1952

Vol. MR-25, p. 312.

7. Merger of C&H with Univcrsa1 Oil Products
April 25, 1968.

8. Bill of Sale
November 30, 1971.
The Diocese of Marquette
-to-
Delbert Masser and Steven Mihelich, tenants in common
By 1975, S. Mihelich is deceased; his widow is Mrs. Frances Mihelich.
for $4000.00.

The Catholic Church known as St. Anne's and the residence of the priest, on lots 3969 and 3970 Scott Street, Calumet Township, Houghton County, Michigan. Various religious items such as the bell and the stations of the cross, are to remain the property of the church.

4. Builder, contractor, suppliers: The General Contractors for the construction project were Prendergast and Clarkson, of Chicago, Illinois. The firm was composed of Thomas J. Prendergast and James F. Clarkson. The contract was dated 22 March 1900. Work was to be completed by 1 May 1901 at a cost of $28, 000. "The Contractors ... will provide all materials and perform all the work ... for the erection and completion and finishing of the new church ... to be known as St. Anne's..." There was a separate contract for the steam heating apparatus; this went to the Peninsula Heating and Plumbing Co., of Calumet, Michigan, Jesse C. Coogan, pres, Frank Distel, Jr., secy & treas. The contract date was 9 August 1901.

5. Original plans and construction: Construction began on 3 May 1900, and the church was dedicated to St. Anne on 16 June 1901. The total cost of the project came to $43,000.00; of that, the main altar cost $1126.00.

The church is a rectangle with the long sides on the east and west and the entrance on the north wall and the sanctuary on the south wall. The nave is rectangular with a choir loft over the entry area. The sanctuary is an apse, flanked on either side by altars to St. Mary and St. John Baptist. The church appears to have been built in a single campaign. However the apse and its ambulatory, at the south end of the building, may be later additions. Physical examination of the exterior fabric indicates that there are slight differences between this part of the church and the rectangular nave. The water table of the sanctuary is at a different level, although the stone is laid in the same random ashlar pattern. The exterior wall of the apse portion of the sanctuary is covered with asphalt siding. One's impression is that this is a clip-on. However, examination of the foundations on the interior does not give evidence pro or con. In addition, all discussion of the building makes no mention of a later addition, and most assumes or implies that it was all built at the same time. The problem may be resolved if Diocesan records at Marquette, Michigan, are available. In any case the apse was not put up long after since it clearly exists in a post card made before 1905. This date is established since the village paved its streets in 1905 and 1906, and the streets in front of the church are not paved in the post card. (Although the church itself is not in the village, the street it faces is). This postcard and another fuzzy rendering of the church are not consistent in their depiction of the front steps. Although the rendering is not exactly like what exists now as the front steps, it is more consistent with their present appearance. Crocketted finials used to surmount the pier buttresses on the west side of the north, main, facade. These seem to have survived up to 1953 at least. They are no longer in place. According to a letter in the collection of the current owner, the heating contractor was delayed in completing the installation because of a steel strike. The letter, dated 26 September 1901, promises to begin the following Saturday or Monday and complete the work on a priority basis.

6. Alterations and additions: Although the interior was redecorated several times, it has not been possible to determine the precise dates of the work. Except for re-roofing, date unknown, and other routine maintenance the building has not received any alterations. In 1920 the Estey Organ Co., of Brattleboro, Vermont, installed an organ in St. Anne's Church at a cost of $5150.00.

B. Historical Events and Persons Associated with the Building:

St. Anne's Church was the parish church of French-Canadian, Roman Catholics in the Calumet vicinity. Founded as St. Louis Church in 1884, the church served the large number of French Canadians who worked principally at supplying timber to the copper mines for shaft supports, construction, and fuel.
As Calumet expanded in the 1890s buildings acquired great prestige value. The Copper Country Evening News said, "Hurry up, Canadians, and put yourselves on the same level as the others. Everyone would be proud to see a fine brick or stone building at the entrance to our lively city." (cited in Thurner, p. 76) The congregation was expanding in numbers as well as in pride, for by 1898 there were 375 families in the congregation. A new priest, J.R. Boissonault, was assigned to the parish in that year, and shortly after a building committee of Joseph Desjardins, Alex Ethier, Joseph Chatet, and Joseph Ouellette was formed. Formal permission from the bishop to build was granted on 3 March 1900. The parish must already have raised a large portion of the money it needed since the bishop forbade them to incur a debt of greater than $10,000.00. The total debt was retired less than three years after completion of the church. There was a four-grade school conducted in French in the basement of the church. After the first World War, the Michigan Department of Public Instruction imposed restrictions making it impossible for the French-Canadian sisters to continue the school. As a result, French soon after ceased to be the language of the pulpit. After the 1913 strike and other reverses suffered by the Calumet and Hecla Mining Company, the area declined. As a result, an area with a population of as high as 70,000 shrunk to only about 5000. The church building was sold to its present owners in 1971.

PART II. ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural character: St. Anne's Church is one of many large and impressive parish churches in Houghton County built of the handsome local red sandstone. Because its parishioners were French Canadians, many of the details are derived from the flamboyant or rayonnant aspects of the French gothic tradition. Its tower and porch are particularly effective as design and as key elements of the townscape. It has been selected for study because it had been deconsecrated, sold, and appears to be in some danger.

2. Condition of fabric: The structure is in fair to good condition, however, the interior decoration is only fair to poor.

B. Description of Exterior:

1. Overall dimensions: Rectangular in overall plan, the building measures approximately 50' x 150', however there is an enclosed apse at the sanctuary end. The church is one story in height with a three stage tower; it is three bays across.

2. Foundations: The foundations are made of Portage red sandstone, specifically Jacobsville or Portage Entry sandstone. The stone is square or rectangular, hammer dressed laid in a random pattern with a high (c 5') sloping water table. The edges of the stone used in window surrounds, on the piers and on the water table, are more smoothly finished.

3. Walls: The walls are made of the same material, treated in the same manner, as the foundations. The piers or pier buttresses are placed between the windows of the long walls (east and west) of the nave, and on the front of the church, between the doors. There are also pier buttresses on the lower two sections of the tower. The exterior walls of the apse are now covered with red asphalt siding.

4. Structural system, framing: There are load bearing masonry walls, thickened regularly with pier buttresses, on the nave, entry facade and tower. In the basement, iron columns run along the long axis, carrying beams which in turn help to carry the nave floor.

5. Porches, stoops, balconies, bulkheads: There are two porches on the west nave wall. One of three brick steps, gives access to the ambulatory behind the apse. It is covered by a simple frame gable. The second porch is a frame entryway with double wood doors (glass panels in the top half), which leads down to the basement meeting rooms. The entry porch on the main (north) facade of the building extends the full width of the building. At the front of the porch is an open square railing of two sections, one to either side of the flight of steps up to the main double doors. The side doors at the facade are reached from an intermediate landing reached from the center steps or from short flights at the sides of the porch. The jambs of the main and side doors (there are four) are smooth dressed. The small roofs over each door are bell cast in the French manner. Because of the narrowness of the street and sidewalk, the porch and tower are effectively imposing. Dignity and accessibility are well matched.

6. Chimneys: There is one chimney made of sandstone, located on the west wall towards the south end at the point where the nave and apse are joined. It serves the building's furnace.

7. Openings:

a. Doorways and doors: All the frames are made of stone. There are no exterior doors cut in the east and south walls. There are three, however, openings in the north (main) façade. The center door is made of wood and is double paneled. The side doors are also paneled wood. Each has stained glass overlights. In addition, there are two doors cut into west (nave) wall. Both are made of wood. One is a single door that leads to the ambulatory behind the apse; the other, a double door, leads down to the basement meeting rooms.

b. Windows and shutters: There are no shutters. In the north façade, there are two windows located in the gable over the center doorway; these are glazed with stained glass. In the east and west walls, there are seven large, gothic-pointed, stained glass windows – fourteen overall. Underneath each of these was a window, cut to illuminate the basement. The basement level windows have been replaced by glass blocks. There is only one window in the south wall; it is glazed with clear glass and lights the ambulatory. Moreover, there are ten small stained glass windows in the apse, positioned in groups of five on the sides.

8. Roof:

a. Shape, covering: The roof and tower spire are covered in asphalt shingles. There is a gable roof over the nave, an array of flat triangles over the polygonal or seven-sided apse, and a hipped roof over the ambulatory.

b. Cornice, eaves: The building has a plain, boxed cornice.

c. Dormers, cupolas, towers: There is one tower, but no dormers or cupolas. The tower is a three-stage bell tower with an open belfry and an octagonal spire above. There are pier buttresses on the first and second stages, and there are round turrets on the corners of the third, or bell, stage. Small conical caps top these turrets.

d. Other: The baptistery, in the northwest corner of the church, is expressed at the north end of the west wall as a semi-hexagonal one-story bay. There are stained glass lancets in the three wall panels. A simple three part roof is covered with asphalt shingles.

C. Description of the Interior:

1. Floor plans, by floors:

Basement: The basement is divided into several rooms of different functions. There is one large and one small parish hall. There is a small kitchen. There are two toilets. There is a large furnace and coal storage room. The meeting rooms are to either side of the basement entry vestibule, which one enters from the doorway in the west wall.

Church (fig. 2): There are small vestibules (6x6 and 6x12) just inside each door. These lead directly into the nave. Over these vestibules, and extending about 20 feet into the nave is the choir loft. It is reached by a stair in the northeast corner of the church. At the south end of the nave three steps, running the full width of the building, lead to the altar rail, with the sanctuary beyond, in an apse of seven chords. The freestanding pulpit is along the east nave wall, where the steps lead up to the altar rail. Behind the altar rail on the sides, and flanking the large gothic arch which reveals the sanctuary, are two side altars. Behind the apse, and accessible by two doors in the apse, is an ambulatory-type space, which surrounds the sanctuary, and completes the rectangular ground plan of the building. The spaces were probably used for vestries.

2. Stairways: In the northeast corner of the nave there is a narrow stair, which leads to the choir loft. There is a steep ladder from the choir loft up to one stage of the bell tower. In the southwest corner of the building, in the ambulatory behind the apse, there is a narrow flight to the basement furnace room. In the frame entryway in the west wall, there is a wide stairs from grade down to the basement meeting rooms.

3. Flooring: Generally wood, unfinished. There is linoleum in the sanctuary and in the nave under where the pews used to be.

4. Wall and ceiling finish: In the basement, there are painted plaster walls and ceilings with different stenciled designs in each of the meeting rooms at about shoulder height. In the sanctuary, nave, and choir, there is shoulder height, board and batten wainscoting, that is painted beige. The walls and ceilings above are plaster painted and stenciled.

5. Openings

a. Doorways and doors: Wood, paneled. There are rectangular panels below on the main doors, and lancet panels above. These doors are also double hinged so they open either way.

6. Decorative features and trim: With the exception of the gold and white, all colors are pastel in tone and hue. The church has been deconsecrated, sold to a private individual, and much of the interior furnishings have been removed, including the pews, main altar, and organ.

As it is today the church exhibits stenciled and painted wall decorations of at least four campaigns. Probably the oldest is in the sanctuary where the high altar has been removed. When the altar was installed it covered up stencil work of latticed fences and floral patterns in green, mauve, pink, and gold. Gold fleur de lis are highlighted. The wainscoting here was stained a red mahogany. Stenciled rope moldings encircle the wooden, engaged colonettes at the point where each section of the apse intersects with the next.

Now covering the old decoration in the sanctuary are pale blue walls and white engaged colonettes, cornice, and vault ribs. Geometric and floral elements border the wall panels. In the center of two of the wall panels are stencils of large leaf entwined gold flowers. Colors are blue, gray, red, beige, and gold.

In the ceiling of the apse the borders are similar to those on the walls below. In the five center panel of the ceiling symbols of the Eucharist are placed in the center of each. At the peak of the ceiling there is a geometrized sunburst in blue, green, red and gold.

A third decorative scheme is gold. On the intrados of the large gothic arch between the nave and sanctuary, as well as on the sides of the piers supporting the arch, which correspond with the intrados. Here, there is stenciling in a different pattern still in mauve, red, brown. and gold.

Another scheme using different elements still is on the south wall, to either side of the opening into the sanctuary. Here there are two altars. One, to St. Mary is on the east, the other, to St. John the Baptist, is on the west. The wall surfaces above these altars are painted a shade of pastel blue slightly different than in the sanctuary, and the stenciling on the borders is also different. The colors here are gold and blue, deeper than the wall. In the center of the wall surfaces a decorated "M" for St. Mary and "SJB" for St. John the Baptist are placed above the matching altars.

These altars are virtually identical. They differ only in the dedicatory inscription and the subject of the plaster of paris statue in the central niche of each altar. The St. Mary altar shows a Mary Queen of Heaven holding a Christ child who reaches towards his mother. On the other altar, St. John the Baptist holds a Christ child who in turn is making a gesture of blessing with his right hand, and holds an orb with surmounting cross in his left hand. The altars themselves are of wood painted white in a highly decorated concoction of flamboyant arches, finials with many crocketts, and floral elements. Some of the design is rather elementary. In fact, some of the moldings seem to be machine carved. However the floral infill elements especially show some very fine handling of the material.

There are two altar rails. One is of plastic to look like blond with wood with marble panels. The other, older, is of real wood, painted white in an open arcade of gothic arches with raised wooden crosses painted gold in each spandrel. The rail is hinged at the center to permit passage from nave to sanctuary.

The pulpit, freestanding along the east wall, just in front of the Mary altar, is, like the side altars, wood, painted white, and of an elaborate rayonnant style. The floral carving here is even better than on the side altars, the grapes and oak leaves with acorns especially fine. The moldings are usually classically derived types such as egg and dart or bead and reel.

On the walls of the nave, between the windows, there are a crucifix and a series of high relief plaster tabernacles depicting the stages of the cross. The frames for these scenes are white and in a florid and floral gothic manner, while the scenes themselves are colored with pale blues, reds, browns, gold and white.

Between the windows, beginning at a point about even with the springing points of the window arches, there are floral capital blocks from which rise plaster fan vaults, which form pointed arches over the windows, and seeming carry the cornice of the ceiling above. The cornice regularly breaks forward to form impost blocks which seem to receive the force of the wooden ceiling ribs. Just below these blocks are cherub heads. Spaced regularly along the cornice are gold painted rosettes. All these wall and ceiling surfaces of the nave are covered with still another stencil series around the borders in red, blue gold, and gray.

The ceiling itself is a simple pointed vault with, probably not structural, cross vaults between the ribs. In the panels of the cross vaults there are portraits of saints with their attributes. There are seven on each side, corresponding in number and placement to the stained glass windows below. They go as follows:

ALTAR (SOUTH)

EAST	WEST
St. Peter, with key	Bearded saint with sword (Paul?)
Long haired, clean shaven saint with book and chalice (Christ?)	Bearded saint with (?) cat of nine tails (Christ with instrument of his passion?)
Saint with crosscut saw (?patron of foresters)	Bearded saint with crossed sticks
Bearded saint with violin	Bearded saint with square
Bearded bishop saint	Bearded saint with (?) club
Saint with sword (Paul)	Bearded saint with (?)
Woman saint seated at a keyboard instrument	Priest saint at an altar with lilies on it

There are seven stained glass windows on either side wall of the nave. They are all of the same general pattern, varying only slightly in the use of color. The six windows closest to the altar are dedicated to various early Christian persons or events. At the center of these windows there is a round piece of glass, about 8" in diameter, with the person or event depicted. Often there is a legend as well. Transcriptions of these dedications follow, as well as the donors of the windows.

ALTAR (SOUTH)

EAST	WEST
St. Mark given by J.E. Crepeau, Chas Caron, S. Galarneau	St. Peter given by Dr. A. Labarge, Frs Vallieres, W. Vallieres
Ave Maria Paul Primeau, fils; Paul Primeau; Jos Primeau	St. Maria given by J.D. Desjardins, Jos S. Desjardins, Amedee Desjardins
St. Matthew given by Alex Ethier	St. Luke given by Louis Ethier, Frs Denomme, Bapt Ethier
Christ carrying the cross, wearing the crown of thorns given by Jos Desjardins	A Veronica no donor
A lily in a field given by Vatal Bleau, fils; Adelard Goulette, Camille Bleau	A cross in a crown floating in clouds given by La Famille, Jos Trudel
St. Paul given by Jos Ouellette, Jos Chatet	St. John given by P. Lapointe, Will Plouffe, Naz Othotte
No dedication given by Zeph Ethier, A. Marien, Frs Ethier	No dedication given by Elz Bertrand, Jos Asselin, O.J. Dufault

7. Hardware: There are fine brass door handles, in a cast gothic manner, as well as floriated hinge plates on the principle doors.

8. Mechanical equipment: None remains of note.

D. Site:

The church faces north, placing the altar in the south end. Along the east wall runs Fifth Street, the major street of the village, while side streets are to the north and south. In the lot to the west is the former rectory.

a. Historic landscape design: With the exception of the rectory and its lawn to the west, the church has always existed as the focal point of a hard and urban area. The tower especially serves as a landmark for Fifth Street, defining its southern end.

b. Outbuildings: None.

PART III. SOURCES OF INFORMATION

A. Primary and unpublished sources:

The following are all in the collection of the building's owner, Delbert Masser.

Drawings:
Organ # 1888 of the Estey Organ Co., Brattleboro, Vermont

1. Design 786, elevation
2. Design 786- a revised elevation
3. Plan and section of organ

Photographs:

1. Picture post card of St. Anne's Church, pre 1905
2. Matte print after a fuzzy pencil perspective rendering of St. Anne's Church. Unsigned, no date. The drawing may have been the presentation perspective.

Letters:

1. Unsigned letter of the Diocesan Bishop to the Rev. Father Boissonault, Pastor, dated 3 March 1900.
2. Letter of apology for delay in construction from the Peninsula Heating & Plumbing Co., to St. Anne's Congregation, dated 26 September 1901.

Contract:
22 March 1900
Between Prendergast and Clarkson, Chicago, General Contractors, and the building committee of St. Louis Congregation.

Specification:
9 August 1901
For a first class, low pressure steam heating apparatus for the St. Anne's Church, Charlton, Gilbert and Demar, architects, to be done by The Peninsula Heating & Plumbing Co., Calumet. Brand names are mentioned for various elements.

B. Secondary and published sources:

Dion, Fr Roland. "Calumet French Parish of St. Ann started in 1884." Our Sunday Visitor:

Official newspaper of the Diocese of Marquette. Diocesan Centennial Edition, 30 August 1953, p. 76A.

Rezak, Rev. Antoine Ivan. History of the Diocese of Sault Ste. Marie and Marquette. Vol. II. Chicago: M.A. Donahue & Co., 1901, pp. 280-282.

Thurner, Arthur W. Calumet Copper and People. Hancock: The Book Concern, 1974, p. 76.

C. Likely sources not yet investigated:

Diocesan records in Marquette.

PART IV. PROJECT INFORMATION

Documentation was done in the summer of 1975 by Kevin Harrington and Wendy Nicholas for the Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER), a division of the National Park Service.

Fig. 1. Perspective view of the north front façade and west elevation. Photo by author, 1975.

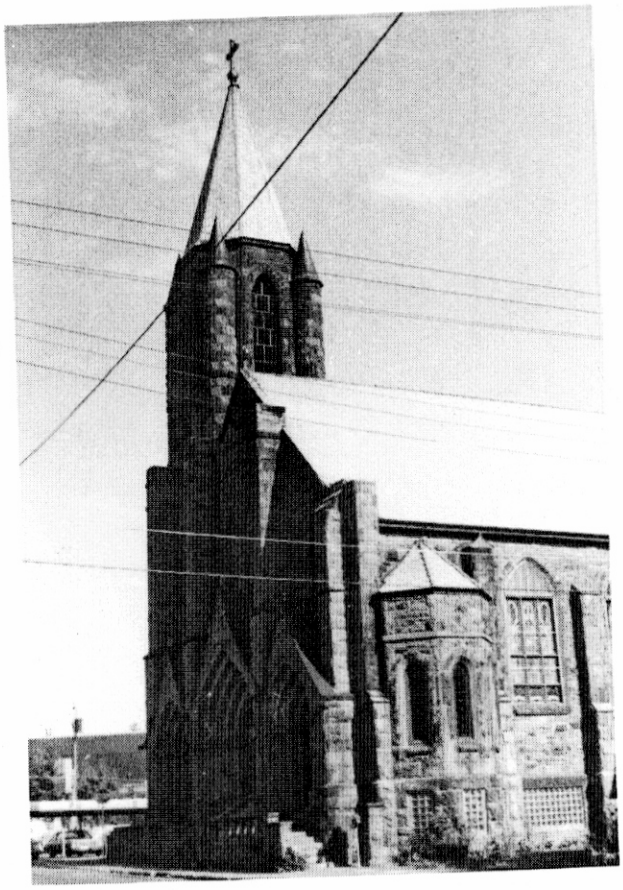
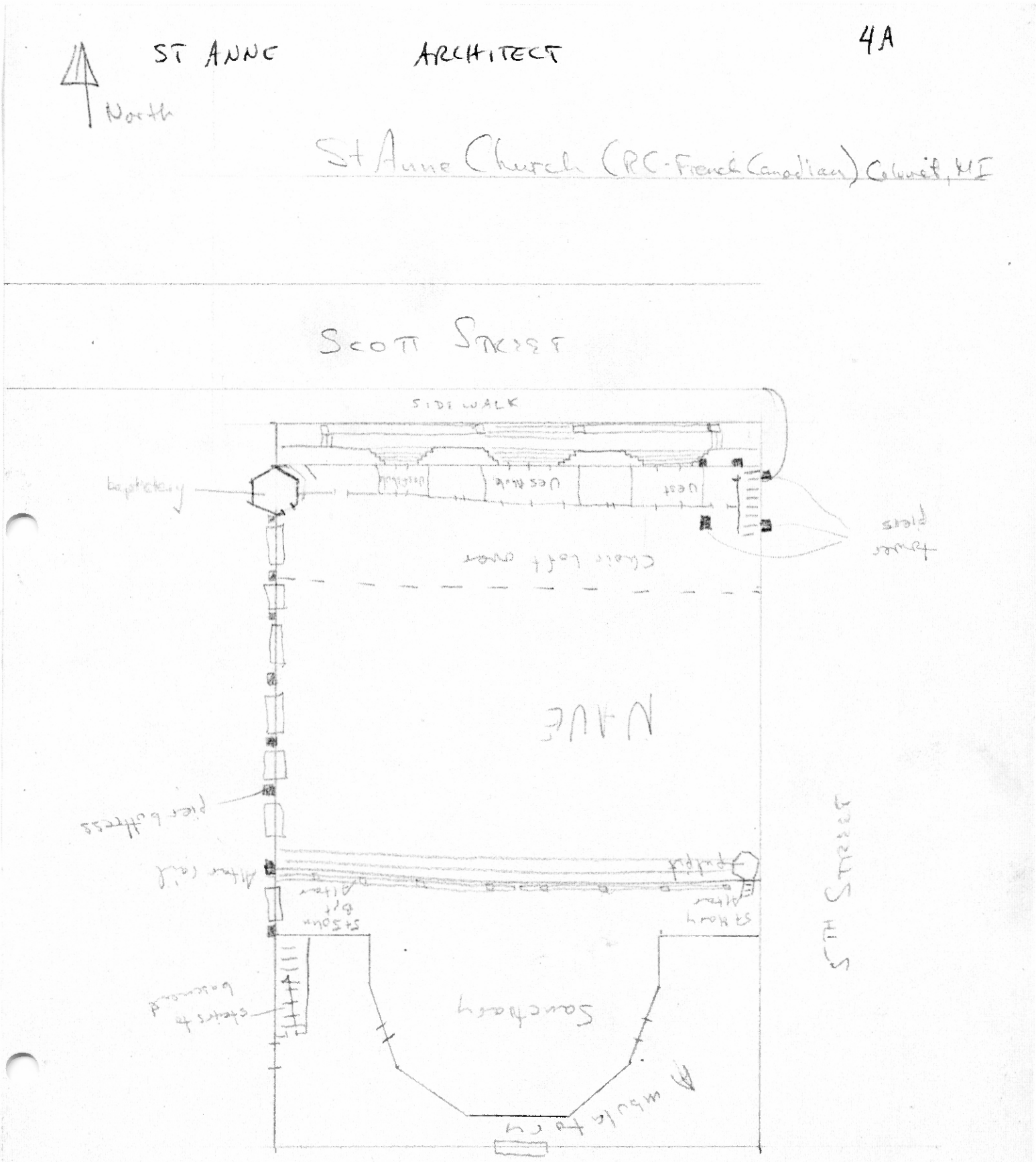
Fig. 2. Sketch of floor plan, 1975.