

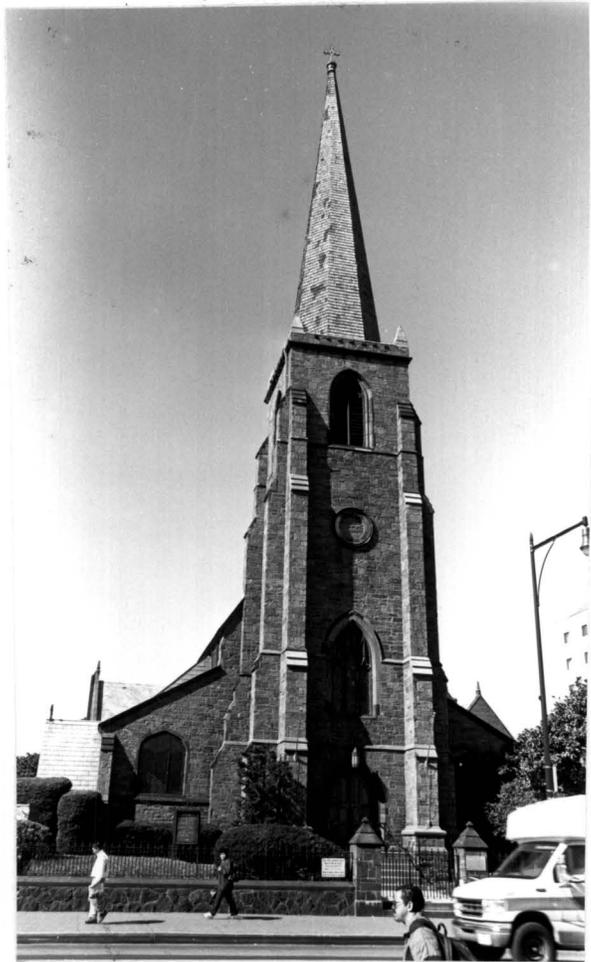
ST. GEORGE'S (EPISCOPAL) CHURCH, OLD PARISH HOUSE AND GRAVEYARD, 38-02 Main Street (aka 135-33 39th Avenue), Flushing, Queens. Church built 1853-54, Wills & Dudley, architects; Chancel, 1894, J. King James, architect; Old Parish House, 1907-08, Charles C. Haight, architect.

Landmark Site: Borough of Queens Tax Map Block 4975, Lot 1, in part, consisting of the land on which the church, the Old Parish House, and the wing connecting the church and Old Parish House are situated, and the adjacent grounds and graveyard, enclosed by masonry retaining walls.¹

On December 14, 1999, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of St. George's (Episcopal) Church, Old Parish House, and Graveyard and the proposed designation of the related Landmark Site (Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. Five witnesses spoke in favor of designation including representatives of Borough of Queens President Claire Shulman, the Queens Historical Society, the Landmarks Conservancy, and the Historic Districts Council. A warden of the church spoke on behalf of the vestry in support of the designation. The Commission has received a letter from New York State Senator Toby Ann Stavisky in support of the designation. This item was previously heard for designation on January 11, 1966 and continued on February 8, 1966; it was reheard on December 11, 1979.

Summary

Prominently sited on Main Street in the heart of downtown Flushing, St. George's (Episcopal) Church is a notable example of Gothic Revival design. Erected in 1853-54, this impressive stone building is the congregation's third church building on the site since 1746. The large size of St. George's is indicative of the importance of Flushing as a major regional center during the nineteenth century. A rare surviving work in New York City by the leading ecclesiastical architects Wills & Dudley, St. George's is a major example of ecclesiological church architecture. A philosophical reform movement that had widespread influence on American Protestant Episcopal church design in the nineteenth century, ecclesiology sought spiritual renewal by returning to the rituals and architectural forms of the medieval church. Its architectural precepts are reflected at St. George's in the clear expression of the interior spaces in the exterior massing, in the straightforward use of the materials, and in the inclusion of certain details derived from medieval architecture, such as the high pitched roofs and lofty tapered spire, which the ecclesiologists imbued with symbolic meaning. The design is also noteworthy for handsome walls of randomly-laid granite rubble trimmed with dressed red sandstone and stained glass windows in wood tracery derived from English Perpendicular and Decorated Gothic sources. In 1894, the church was enlarged by the addition of a new chancel wing that matched the older parts of the church in materials and detailing and incorporated exceptionally fine stained glass windows. The 1907 Neo-gothic Old Parish House, designed by the prominent architect Charles C. Haight, complements the church building and features a skillfully composed asymmetrical design. The church and parish house are located in a landscaped churchyard that contains approximately fifty gravestones and memorials dating from the late eighteenth and early nineteenth centuries.



DESCRIPTION AND ANALYSIS

The Early Development of Flushing²

St. George's (Episcopal) Church is located in Flushing, one of the oldest European settlements on Long Island. Originally known as Vlissingen, it was founded by a group of English colonists who were granted a patent on October 19, 1645 by William Kieft, the director general of the Dutch colony of Nieuw Amsterdam. These settlers, many of whom were Quakers, came from Massachusetts seeking religious freedom. Under the rule of Governor Peter Stuyvesant, the Quakers were denied the right of meeting for worship and in 1657 issued the famous Flushing Remonstrance, one of the earliest colonial pleas for religious freedom. Two major buildings, the Friends Meeting House (1694-1719) and the Bowne House (1661-1696), survive as monuments of this important period in Flushing's history.³

By the early nineteenth century Flushing had become a major regional village. In 1800, a stage line opened connecting Flushing and Brooklyn. In 1826, Rev. William A. Muhlenberg, rector of St. George's, established the Flushing Institute, a private secondary school that attracted students from as far away as South America and Europe. The village was officially incorporated in 1837 and by 1843 had its own newspaper. Direct rail service to New York City opened in 1854. Many wealthy New Yorkers built elegant houses on the side streets off Main Street, especially in the years following the Civil War. In 1862, the Romanesque Revival style Town Hall was constructed on Northern Boulevard⁴ and between 1853 and 1854 the congregation of St. George's erected its present building on its historic Main Street site.

Early History of St. George's Parish⁵

The Episcopal Church was the second religious denomination to organize in Flushing. In 1702 the Society for the Propagation of the Gospel in Foreign Parts sent the first Church of England clergyman, Rev. George Keith, to Flushing as a missionary. Keith, a former Quaker, attempted to speak at the Quaker meeting but was shouted down, and he soon left the settlement. In 1704, Rev. William Urquhart, whose parish comprised the towns of Jamaica, Flushing, and Newtown, began conducting regular Church of England services at the Guard House in Flushing. Around 1746, Capt. Hugh Wentworth, a merchant in the West India trade, donated a half-acre tract from his farm in Flushing for the construction of an Anglican church building and establishment of a grave yard. Erected

near the highway leading to Jamaica (present-day Main Street), the small frame church building was named St. George's soon after its completion. In 1761, under the leadership of Samuel Seabury, who later became the first bishop of the Episcopal Church in America, the church was officially incorporated under a Royal Charter from George III as "the Rector and Inhabitants of the township of Flushing in Queens County in Communion of the Church of England." In 1797, Trinity Church in Manhattan (the mother church of the Protestant Episcopal Church in New York State) gave the churches in Flushing, Newtown and Jamaica each \$1,250 so that they could establish separate parishes and hire their own ministers.⁶ Initially, the churches pooled their resources to hire one minister who rode circuit between the three towns and established a short lived academy within the precincts of St. George's. In 1808 St. George's hired its own rector. The following year Trinity conveyed three lots in Manhattan to St. George's assuring the church of a steady rental income. By the 1810s the church building had fallen into disrepair and the congregation had grown so large that two services were needed on Sundays. Between 1820 and 1821, a new frame church was erected to the designs of parishioner James Morrell. In 1838 that building was lengthened by seventeen feet to accommodate more pews. During the 1820s the vestry also acquired an additional acre of land at the rear of the churchyard, which is now the site of the Old and New Parish Houses.

For much of its early history St. George's served as a stepping stone for promising young ministers who stayed at the church for only a few years before taking positions with other parishes. This changed in 1847 when the vestry appointed Rev. John Carpenter Smith (1817-1901), who had previously served as the minister to Trinity Church in the Rockaways.⁷ This noted preacher came to the parish at a time when it was recovering from financial difficulties brought on by the death of a number of wealthy parishioners. Under his leadership the congregation grew quickly and the vestry was able to offer him a number of raises. For fifty years he presided over the parish which grew from about 140 communicants to 770 communicants. Chapels were established in Bayside, Whitestone, College Point, and Murray Hill (the section of Flushing near 150th and Murray Streets, south of Northern Boulevard). Bayside and Whitestone eventually became independent parishes.

The New Church of 1853⁸

In 1850 the vestry at St. George's appointed a committee to explore the possibility of enlarging its 1820s building. Plans were drawn to extend the building by twelve feet on each side, but by 1851 it was evident that the renovation scheme was unpopular with the congregation and that the committee's fund raising efforts would be unsuccessful. There was, however, considerable agitation for a new church building. An editorial in the *Flushing Journal* complained about "members of the church being driven away from its door for the need of room" and argued that "the want of sittings in [the] church is seriously operating against the growth of our village."⁹ On April 9, 1852, a new committee was appointed "to take into consideration and to report to the vestry a suitable plan for such building with the cost and the practicability of carrying the same to execution."¹⁰ Almost immediately, several prominent women in the congregation organized a subscription drive to raise money for the new church. The next month a contract was let to move the old church building to 38th Street where it was later converted to a Sunday school (now demolished). The congregation turned to architectural firm of Wills & Dudley, leaders in the ecclesiological Gothic Revival movement that was becoming increasingly popular with the Episcopalian clergy and laity. The architects submitted two alternative designs, one with a tower and spire at the center of the western facade for \$17,000, the other with a smaller tower at a corner of the front for \$16,000. The vestry selected the first design, although the planned chancel was shortened to reduce the cost. In March, contractors were given an opportunity to bid on the project. Workmen began laying the foundations in early April. The *Flushing Journal* marked the occasion with an article which suggested that "when completed ...the new edifice will be ... a model of church architecture and an ornament to the village."¹¹ The cornerstone for the new church was laid on May 18, 1853 and the church was completed a year late at a cost of \$32,222.80, almost double the initial estimate. The building was officially consecrated on June 1, 1854.

The Ecclesiological Movement¹²

Originating in England in the 1830s, the ecclesiological movement was "a reform movement in the Anglican Church which called for a return to traditional medieval forms both in ritual and church building."¹³ It grew out of the writings of a group of Anglican religious leaders at Oriel College, Oxford University (the Oxford movement), and was enlarged

on a few years later in the publications of the Cambridge Camden Society (a related group centered at Cambridge University). Both groups were influenced greatly by the writings and designs of the English Roman Catholic architect Augustus Welby Pugin. Both Pugin and the ecclesiologists felt that the emphasis on Rationalism in eighteenth-century church practice and design had deprived worshipers of the spiritual and emotional impact offered by the medieval church. By returning to a liturgy based on medieval sources conducted in equally medieval surroundings, Pugin and the ecclesiologists hoped to achieve a spiritual renewal. To that end, they studied Gothic buildings and their furnishings to identify features which "related to the liturgical and symbolic functions of the worship service," and then "used that evidence for the formulation of rules which would govern church building."¹⁴ For the ecclesiologists, the ideal model was the small English Gothic parish church, preferably in the Decorated Gothic style of about 1300. They found in these buildings a clarity and "truthfulness" in the expression of function and structure that they considered essential to good architecture. Thus, in a good church design, the nave, side aisles, chancel, entrance porch, and other interior spaces would be clearly delineated on the exterior. The structural system and materials of construction would be completely evident, even stressed, while inexpensive facing materials (for example stucco scored to look like stone) would be avoided at all costs. Decorative finishes would be appropriate to the materials. To distinguish between them, different materials (iron, wood, stone, etc.) would be different colors and would be decorated with individual motifs. Ornament would be used to enrich the essential construction and to establish a hierarchic relationship between the various parts of the building, with greatest attention on the chancel, the "place of sacrifice, the most sacred part of the edifice."¹⁵

Ecclesiological doctrine also demanded that the nave, which housed the laity, and the chancel, which was reserved for the clergy, be treated as separate, clearly defined spaces. The chancel was given far greater size and importance than it had been in eighteenth-century and early-nineteenth-century Episcopal churches, in accordance with the great emphasis the ecclesiologists placed on the sacraments and the consecrated place where they were celebrated. Verticality was also stressed because it was equated with the "Christian concern with upwardness."¹⁶ Thus, as Pugin explained, high pitched roofs were considered "a great ornament to a building" which "add

prodigiously to its grandeur."¹⁷ Towers, with high tapered spires, were also favored since they "symbolically pointed toward heaven" and "stood as a beacon to direct the faithful to the house of God."¹⁸

The mysterious filtered light provided by stained glass windows was also considered essential to evoke the quiet mood appropriate to the solemnity of the liturgy. Representational stained glass also had the added benefit of serving a didactic purpose. Ecclesiologists were opposed to using operable windows on the lower level of the nave where the introduction of "white bright light [was] destructive to all repose" and where raising a window would create the "ludicrous" effect of cutting the figure of a saint in two.¹⁹ Ornament from the Decorated phase of the Gothic style was preferred because it lacked the ponderousness of Early English ornament but was not as ornate as the ornament from flamboyant Perpendicular period.

The New York Ecclesiological Society and the Firm of Wills & Dudley²⁰

In 1848, the New York Ecclesiological Society was founded to further ecclesiological teachings in America. It soon began publishing a journal, the *New York Ecclesiologist*, which was the first periodical in America principally devoted to architecture and design issues. It greatly assisted in the dissemination of ecclesiological principles throughout the Protestant Episcopal community in North America. The style reached the height of its popularity in American cities in the 1840s and 1850s but continued to flourish in small towns for a considerable time thereafter.

Frank Wills (1822-56), an English architect who arrived in New York in 1847, became the official architect of the Society and one of the editors of the *New York Ecclesiologist*. Wills wrote several articles on church architecture and on ecclesiological theory and practice for the journal, and in 1850 published *Ancient Ecclesiastical Architecture and Its Principles Applied to the Wants of the Present Day*, "the most comprehensive ecclesiological treatise published in the United States."²¹ On behalf of the society, he also answered queries on design matters from clergymen throughout the country and prepared designs of model churches for parishes too poor to afford their own architect.

Wills had trained in Exeter in the office of the Devonshire architect, John Hayward, where he worked on several projects for the Anglican priest, John Medley. In 1845, Rev. Medley was appointed the first Anglican bishop of New Brunswick, Canada. Shortly

thereafter, Medley commissioned Wills to design a cathedral for New Brunswick's capital, Fredericton. By 1846 Wills had moved to Canada to oversee construction. When the project stalled in 1847 due to a lack of funds, he left Canada for New York. By 1851, his career was successful enough for him to take a former colleague from Exeter, Henry Dudley (1813-1894), into partnership. Dudley, who had also been employed in John Hayward's office was, according to Wills, "an English gentleman who for twenty years has been engaged in the erection of many of our best churches in England."²² The partnership enabled Wills to "give that attention to my work distant from New York, which otherwise I could not have done."²³ Their extensive practice included such far flung commissions as St. Peter's, Milford, Connecticut (1851), Christ Episcopal Church, Oberlin, Ohio (1855), the Church of the Holy Trinity, Nashville, Tennessee (1852-57), and Christ Church, Napoleonville, Louisiana (1853). The partnership dissolved around 1856 when Wills returned to Canada. He died there the following year while at work on Christ Church, the Anglican Cathedral of Montreal (completed 1860 by Thomas Seaton Scott).

Dudley, an extremely prolific architect, continued to practice in New York City. He formed a brief association with Caleb H. Condit in 1856 and from about 1864 to 1869 worked in partnership with Frederic Diaper. Dudley remained active until his death in 1894. During his long American career, he "designed 162 churches, half of which were erected in New York State."²⁴ Despite this, there are only five churches remaining in New York City that are known to have been designed by Wills or Dudley. In addition to St. George's, they are: St. Mary's Episcopal Church, 347 Davis Avenue in Castleton, Staten Island (Wills & Dudley, 1853); St. Peter's Episcopal Church, now St. Nicholas Syrian Orthodox Cathedral, 351-355 State Street, Brooklyn (Wills, c. 1856); St. James' Episcopal Church, 2500 Jerome Avenue, in the Fordham section of the Bronx (Dudley & Diaper, 1864-65, a designated New York City Landmark); and the Church of the Ascension, 128 Kent Street, in Greenpoint, Brooklyn (Dudley, 1865-66, in the Greenpoint Historic District).

The Design of St. George's Church as an Expression of Ecclesiology

The design by Wills & Dudley for St. George's (Episcopal) Church closely follows the ideas on church building espoused by Pugin and the ecclesiologists. As prescribed by the ecclesiologists, St. George's is modeled after a small Gothic English parish church. According to "a most authentic and reliable source,"²⁵

cited in a review of the building published in the *Churchman* in 1854, "the style of the building is third pointed [Perpendicular] Gothic with a feeling approaching the second pointed [Decorated Gothic] throughout."²⁶ Following ecclesiological doctrine, materials and structure are handled in straightforward manner, the interior spaces are clearly delineated on the exterior and the building is crowned by a steeply pitched roof and features a high tower.

A symmetrically-massed structure, it has a central nave with a low clerestory that is surmounted by a steeply-pitched gabled roof. Flanking the nave are side aisles that have high-pitched shed roofs and arched windows set between stepped buttresses. Enclosed porches with steeply pitched roofs and arched entrances extend at right angles from the eastern corners of the aisles. Set in front of the main body of the church, is the building's most imposing feature -- and one that is unique among the five Wills and Dudley churches in New York City -- the 150-foot tower with bold double corner buttresses, arched entrances, a finely carved tracery window, and a tapered spire. To the rear of the nave is the chancel which was constructed in 1894. It replaces the original chancel, a rectangular structure that was lower and narrower than the nave and had its own pitched roof.

The lower walls of St. George's are constructed of blue-gray Connecticut granite rubble laid in a random manner. Dressed brownstone is employed as coping for the watertable and buttresses, as string courses delineating the story levels on the tower, and as surrounds for the door and window openings. The irregularly coursed stonework with dressed stones of uneven dimensions setting off the lower portion of the doors and windows is closely related to Pugin's illustration of "Good stonework for a Gothic Building" in *The True Principles of Pointed or Christian Architecture* (1841).²⁷ The taut flat quality of the stonework with only a few strong projections for the major structural elements is also Puginesque.

The clerestory was originally sided with flat boards laid flush with regularly spaced square wood posts indicating the location of interior roof trusses. Clerestories were relatively rare in all but the largest English ecclesiological churches, however they were recommended for the warmer American climate by the *New York Ecclesiologist* as a means of unobtrusively providing operable windows.²⁸ Wills's use of a frame clerestory at St. George's was commended by the *Churchman* as "admirably adapted for light, ventilation, and interior height in those portions of the country where stone cannot be procured or where its

costliness would prevent its use."²⁹ The journal credited Wills with being the first to recommend "this adaptation of the old principle to modern practice" and noted that it had been adopted by the New York Ecclesiological Society some years earlier in a plan prepared for a church in Wisconsin.³⁰ Wills & Dudley subsequently used the same solution for the clerestory of Trinity Church in Mobile, Alabama (1853-55, altered).³¹

The windows at St. George's were probably originally glazed with translucent quarry glass similar to the diamond-paned glass that survives in the tracery window at the second story of the tower. In the 1880s and 1890s the aisle windows were replaced by figural stained glass windows, most featuring scenes from the life of Christ.³² The tower was originally ornamented by crocketed brownstone pinnacles (later replaced by pyramidal finials) and is surmounted by a cross. Following ecclesiological practice, stone crosses are also employed at the edge of the peaked roofs over the porch entrances, nave, and chancel.

The New Chancel of 1894

Aside from the installation of some stained glass windows in the 1880s, the church remained largely unchanged until the 1890s.³³ By March 1892, however, a committee had been formed to canvas members of the parish regarding proposed improvements to the church. While the exterior continued to be admired, there was considerable sentiment that "the interior of the church [was] old fashioned and not in keeping with the exterior."³⁴ Moreover, additional room was required in the chancel for the popular boys' choir which had been established in 1891. In January 1893, the parish newsletter, *St. George's Sword and Shield*, solicited the parishioners' support for enlarging and beautifying the chancel and redecorating the church.³⁵ Initially, the vestry retained the eighty-year-old Henry Dudley to prepare plans for the new addition that would extend the chancel by eighteen feet and provide rooms for a new organ chamber, choir room, and rector's study while converting the old vestry to a vestibule. The vestry approved these plans, but determined that they would not proceed until at least \$10,000 of the projected costs had been raised.³⁶

By May 1894, the project had passed to the architect J. King James, a member of the parish who had designed St. George's chapel in Bayside.³⁷ A native of Truro, Cornwall, James had been apprenticed in an architect's office in Sheffield, England, and had attended British art schools.³⁸ He came to this country

in 1887, spending about a year and a half in Kansas City, Missouri, where he was associated with the firm of James & James. He established an office in New York in 1889. He worked in partnership with A.H. James in 1890 and 1891, then practiced on his own in Flushing and New York until 1901. A talented draftsman and water colorist, James prepared the drawings and specifications for the chancel of St. George's and also superintended construction. Demolition and excavation for the new addition began on May 24, 1894 and construction commenced on June 21st; the chancel was consecrated on December 9. James designed the chancel in the Gothic Revival style and constructed it of granite and brownstone. It was praised for being "in perfect harmony with the older structure" and for appearing to be "a natural development, rather than an addition."³⁹ The design incorporated three clerestory windows on the north and south walls of the chancel and a large traceried window on the west (rear) wall by the noted English stain glass makers Heaton, Butler & Bayne.

The Parish House of 1907

About ten years after the new chancel was completed the vestry began to plan a new parish house and a large assembly hall.⁴⁰ In June 1906, the vestry announced that it had decided to delay the assembly hall-auditorium but would proceed with the parish house on 39th Avenue (then Church Street) designed by the noted architect Charles C. Haight (1841-1917).⁴¹

The son of Rev. Benjamin Isaac Haight, assistant rector of Trinity Church, Charles Coolidge Haight was closely connected to New York's Episcopal community. A graduate of Columbia College (now a part of Columbia University), Haight opened his own office in New York in 1867. He was appointed architect of the Trinity Church Corporation in the 1870s and subsequently designed many buildings including the General Theological Seminary (1883-1902), Columbia College (1874-84, demolished), and at least five churches in Manhattan.

Erected in 1907-08,⁴² the Old Parish House is constructed of the same granite as the church and is designed in a late Gothic style so that "the two edifices [appear to] be in perfect harmony."⁴³ Haight's design features large rectangular multi-light windows which are arranged in an asymmetric composition around a central projecting entrance bay. The lower story, set about four feet below street level, originally contained two large rooms, used as club rooms for the Boy's Club, and a shower. The upper story is on a level with the church floor. It originally contained three large rooms

and a kitchen, the largest room, the guild room, measuring 20 feet by 30 feet.

Later Changes to the St. George's Complex

In 1930, the old frame church structure, which had been serving as a Sunday School, was razed to erect a new larger parish house and auditorium to the north and west of the chancel, designed by John C. Dodd of Upper Montclair, New Jersey. (The New Parish Hall and Auditorium buildings are not included in this designation.) In 1937, Dodd also designed a 20' x 28' one-story-plus basement extension that linked the former vestry room in the 1894 chancel addition to the Old Parish House (which is included in this designation). Dodd used random granite ashlar and brownstone for the eastern facade of this structure to match the church and parish house. It features an arched stained-glass window salvaged from the demolished south wall of the chancel wing.

In the mid-1950s, St. George's began an extensive campaign to repair and refurbish the church. At that time the foundations were strengthened to compensate for termite damage. The present slate roof was installed. Buttresses were constructed on the roof of the side aisles to carry some of the weight of the nave roof thus stabilizing the nave columns. The wood shingles on the tower spire and the corner pinnacles were replaced. It is probable that the present wood exterior doors to the church were also installed during this renovation. Other changes included the upgrading of mechanical systems, repointing of the free-stone walls, and repairing the windows and sandstone masonry.⁴⁴

Churchyard⁴⁵

Surrounded by a masonry retaining wall and planted with grass and bushes, the churchyard rises several feet about street grade. Established as a graveyard in 1745/46 by the same deed as the church, the churchyard remained in active use until 1887. Rev. J. Carpenter Smith wrote that when he arrived in the parish in 1847 the churchyard was "crowded with graves, and space was found with difficulty to meet the applications made wherever there was room."⁴⁶ According to a nineteenth-century source, "many grave stones which formerly surrounded the church were moved to the public cemetery and a number of old ones which had fallen were thrown in a heap back of the church."⁴⁷ There were even then "numerous graves with no markers and quite a few that were not readable." Over the years a number of burials had to be moved to make way for new construction and many

markers have been damaged or destroyed due to weathering. However, approximately fifty markers (in varying states of preservation) survive in the yards adjoining to the north and south sides of the church and nine family burial vaults, dating from the 1840s, extend beneath the grass next to the churchyard wall along 38th Avenue.⁴⁸

Most of the surviving markers are brownstone and marble headstones dating from the late eighteenth and early nineteenth centuries. Many of the older headstones have decorative shaped-tympanum tops. Among the headstones are those of Capt. Daniel Thorn (c.1724-1806), and his wife Beersheba [Fowler] Thorn (c. 1742-1822) located just west of the north porch entrance. Daniel Thorn signed the petition for St. George's charter and served as a vestryman and warden at the church for many years. Not far from the Thorns' headstones is the horizontal gravestone of their daughter Mary (1775-1861) and her husband Samuel Hewlett Van Wyck (1775-1830) and the neighboring gravestone of their son Augustus Hewlett Van Wyck (1802-21). Other gravestones commemorate members of the Cornell, Loweree, Waters, and Ousterman families, many of whom played prominent roles in the development of Flushing. To the south of the church, an impressive granite obelisk commemorates Nathan Sanford (1777-1838), a legislator and jurist, who served as a United State senator for New York State from 1815 to 1821 and from 1826 to 1831 and as chancellor for the New York State Court of Chancery from 1823 to 1826.⁴⁹

Present-day St. George's

In 1997 St. George's Parish celebrated its 235th anniversary on Main Street in Flushing. Over the years, St. George's has adapted to meet the needs of the Flushing community and remains an important neighborhood institution.⁵⁰ It now offers worship services and community programs in English, Spanish, and Chinese to its congregation that includes immigrants from Asia, South and Central America, Europe, and Africa. The churchyard, church, and Old Parish House are visual reminders of St. George's historic role in the development of Flushing and the church and Old Parish House are notable examples of Gothic Revival design.

Description

St. George's Episcopal Church complex occupies a large through-the-block corner lot that has frontages on Main Street, 38th Avenue, and 39th Avenue. The portion of the lot occupied by the church, the Old Parish

House, the wing connecting the church and Old Parish House, the historic masonry retaining walls and iron fence, and the grounds and graveyard enclosed by the retaining walls are part of this designation. The New Parish House (which adjoins and is connected internally to the Old Parish House and the 1937 extension), the auditorium building (which adjoins and is connected internally to the church chancel and the New Parish House), the yard between the Old and New Parish Houses, and the graveyard and parking lot at the western end of the lot are not included in this designation.

The Church

The Gothic Revival style church building consists of a towered entrance porch, nave with clerestory, and side aisles constructed in 1853-54. Because the church is located on the west side of Main Street, the entrance is at the east end of the building and the chancel extends to the west. The chancel wing, built in 1894, replaced the original chancel and vestry. The lower walls of the church are constructed of blue-gray Connecticut granite rubble laid in a random manner. Dressed brownstone is employed as coping for the watertable and buttresses, as string courses delineating the story levels on the tower, and as surrounds for the door and window openings. The roof, frame sidewalls of the clerestory over the nave, and the clerestory buttresses are clad with non-historic square-cut slate shingles installed in the 1950s. (The roof was originally sheathed in polychrome diamond and fishscale slate shingles laid in a stripe pattern.) All of the windows are set in wood tracery frames and contain historic stained glass. A number of modifications, notably the installation of the clerestory buttresses, were made to the building in the 1950s.

Main Street Facade: The eastern facade facing Main Street is dominated by a 150 foot tower and spire that projects in front of the main body of the church. At each corner of the tower are stepped double-buttresses. The eastern and southern faces of the tower have pointed-arched entrances approached by stone steps with non-historic iron pipe rails (The front steps have been resurfaced with brownstone-colored cement.) The south entrance to the tower retains its original paired wood doors trimmed with raised strips of wood. This door is inoperable having been walled off on the interior of the church to create a space for a memorial. The front paired paneled wood doors with decorative iron strap hinges and pointed windows with leaded-glass lights were installed after 1938. An Arts-and-Crafts-inspired metal and glass lantern hangs above the front entrance to the tower. Angled flagpoles have been

attached to the front buttresses. Above the door is an arched window with finely carved Perpendicular Gothic wood tracery surround and diamond-paned stained leaded-glass lights. The front of the tower is also articulated by a blind rondel. Small lancet windows pierce the north and south faces of the tower lighting the staircase to the bell chamber at the top of the tower. The chamber is lit on all four sides of the tower by large arched openings with wood louvered blinds in tracery surrounds. A low parapet extends along the top of the tower; each corner is marked by a [non-historic] stone pyramid installed in the 1950s to replace the original brownstone pinnacles. The broached spire is constructed of wood sheathing covered by historic wood shingles; it is crowned by a cross.

Behind the tower, the front face of each side aisle is lit by a large Tudor arch window with stained glass lights set in a tripartite tracery surround. Non-historic wire mesh security gates have been installed at these windows. Brownstone moldings at the watertable and stepped buttresses at the corners also add decorative interest to this facade.

North Facade: The north side aisle is divided into six bays by stepped buttresses. The easternmost bay is an enclosed entrance porch with steeply sloping gabled roof. Stepped buttresses flank the arched doorway which is approached by two masonry steps and contains paneled doors that match the post-1938 doors in the tower. Small lancet windows with diamond-paned stained glass lights pierce the side walls of the porch. Metal flashing extends along the ridge of the porch roof. The eaves of the gable are set off with molded wood trim and the armless remnants of a brownstone cross is set above the apex of the gable. Each of the other bays contains an arched window with stained glass set in a multipaned wood tracery surround. The fixed upper lights in each window have been covered with protective glazing. The small horizontal lights at the base of the windows are operable. Reading east to west, the bottom lights in the first bay are hoppers, in the second bay they are hinged at the top, and in the other bays they are set on horizontal pivots. Molded wood trim extends along the eaves of the sloping aisle roof. At the second bay (reading east to west) there is a non-historic metal hatch with paired doors providing access to the church cellar. At the western end of the aisle, a gate has been attached to the sixth buttress to screen off the yard between the chancel, New Parish House, and auditorium.

Originally faced with wood siding laid flush, the side walls of the clerestory are now clad with square-cut slate shingles. Each bay has its original tripartite

wood surround with three cusped lights. These contain stained quarry glass with center decorative panels featuring geometric designs. The center window in each bay is operable, the outer lights are fixed. The triangular buttresses between the bays were installed in the 1950s. The buttresses, aisle roof, and steeply pitched nave roof are covered with square cut grey slate. Molded wood trim extends along the eaves of the steeply pitched nave roof. The ridge of the roof is covered with metal flashing and there is a small cross set above the apex of the western gable.

South Facade: The design of the south aisle and clerestory are identical with those of the north facade except that the lower ground level necessitated the use of four rather than two steps at porch entrance. The steps have non-historic iron pipe rails and are lit by a metal and glass lantern. The crocketed cross at the apex of the porch roof retains its original form but has been patched with stucco. The window configuration is almost identical with that of the north facade except that the second aisle bay (reading east to west) contains a pair of vertical pivoting lights set beneath fixed lancets. The other operable aisle windows are set on horizontal pivots.

Chancel Wing: Located at the western end of the church, the thirty-five-foot deep chancel wing was erected in 1894. Constructed of the same materials and designed in the same style as the original portions of the church, the chancel was almost as tall and wide as the nave and had a steeply pitched gabled roof covered with slate shingles. It was flanked by wings containing the vestry, choir room, and other ancillary spaces. These wings were slightly narrower and lower than the side aisles and originally had slate-covered shed roofs with central cross gables which set off large arched window openings. Rising above the wings, the clerestory walls of the chancel are pierced by three arched windows containing stained glass set in wood tracery surrounds. There is a magnificent traceried stained glass window on the rear (west) chancel wall. (The rear window and north clerestory windows are no longer visible from the street.)

The chancel wing is now largely concealed by later construction. From the south one can see an arched entrance with a historic wood door with decorative iron strap hinges. The doorway is sheltered by a wood hood (installed after 1938) and is approached by five masonry steps with a non-historic pipe rail. From the southwest, the clerestory windows of the chancel, the altered chimney at the southwest corner of the building and the south slope of the gabled chancel roof are also visible. The lower portions of the south

chancel wall are concealed by the 1937 addition which connects the chancel wing to the Old Parish House. The roof of the south wing was altered when it was joined to the 1937 addition.

From the north and east, the chancel is largely hidden behind the Auditorium and the New Parish House, however, the gabled roof of sanctuary and the cross-gabled roof of the north wing, are visible from the southeast. Although the top portion of arched window surround survives, the center bay of the north wing has been altered to create an entrance to a corridor linking the chancel wing to the Auditorium wing. There is a cross on the western end of the chancel roof.

Old Parish House

The 1907 neo-Gothic Old Parish House is a T-shaped one-and-a-half-story building constructed of granite laid in random ashlar and trimmed with brownstone. Irregularly coursed dressed brownstone blocks set off the door and window openings. The windows have chamfered brownstone sills and lintels. The gabled roof is covered with regularly coursed slate with copper flashing and decorative brownstone coping and molded wood trim at the edge of the eaves.

Subtly asymmetrical in design, the building's primary facade, which faces 39th Avenue, has a centrally-projecting entrance bay with a pointed-arched entrance and a gable. The recessed entrance porch has brownstone revetments. The doorway is approached by three masonry steps with wrought iron rails. The paired paneled wood entrance doors are historic as is the segmental-arched wood transom with seven cusped lights containing clear glass. Above the entrance, the tripartite window has protective single-pane glazing over historic windows with glazed with diamond-paned stained-glass lights. The single center light is fixed, the outer one-over-one lights were originally operable.

At the first story the windows are subdivided by brownstone mullions and transom bars. They have metal frames and leaded glass lights and are opened by pivoting hoppers. To the east of the entrance, the first story chapel windows retain their original stained-glass diamond-paned lights and emblematic stained-glass transoms. (The glass is covered by protective glazing).

To the west of the entrance the matching first-story stained-glass windows have been replaced by stained rectangular-paned lights. The square two-light basement windows are divided into fixed upper panes and bottom pivoting lights which are no longer operable. The windows are glazed with stippled wire glass and are protected by historic iron grilles.

The east gable wall is lit by a pair of tall windows which are divided by brownstone mullions and cross

bars into two pairs of superimposed vertical panels topped by square transoms. The lower panels contain non-historic replacement windows with blue rectangular panes set in lead cames. The upper vertical lights contain stained-glass depictions of the four apostles and the transoms contain decorative stained glass designs. Above the windows at the center of the gable is a narrow decorative niche which is set off irregular brownstone blocks. At the base of the facade a pair of square windows are set between small segmental windows. The larger windows have been sealed with glass blocks. All the windows have historic iron grilles. At the east corner of the facade, a brownstone datestone is carved with a Greek cross and the date 1907.

The west gable wall of the front wing is articulated by a massive projecting stepped chimney. This facade is unmodified except for the recent changes to the coping at the top of the chimney.

The north wall of the front wing has a large cross window which contains stained glass. An air conditioner unit has been set into the base of the eastern window.

The rear wing of the Old Parish house has a shed roof which is covered with a smooth brown-colored material (probably painted wood or metal). The west wall of the rear wing is lit by a large tripartite window with transoms. The window retains its original fixed bottom center light flanked by operable windows (probably sash windows or pivoting bottom lights). The window has square-paned leaded-glass with protective glazing. The square basement window openings contain clear glass. Set into the corner between the front and rear wings is a non-historic concrete-block storage shed with a flat corrugated metal roof. The east wall of the shed has a large rectangular opening protected by a roll-down metal security gate.

Extension

The extension connecting the Old Parish House with the chancel wing is constructed of brick and stone and has a slate-covered gabled roof with metal flashing. The east wall of the extension is faced in randomly laid granite rubble with brownstone trim. A small cross gable at the center of the facade sets off an arched window. The window has diamond-paned, leaded, stained-glass lights in a bifurcated wood tracery frame with operable bottom hoppers. The fixed upper lights are covered by protective glazing. Protected by a decorative iron gate, the vaulted open passageway at the base of the south side of the extension leads to a small courtyard separating the extension from the rear

wing of the Old Parish House. This courtyard is not visible from the street.

Site Features and Graveyard

Retaining Walls: Dating from the early twentieth century, the masonry retaining walls enclosing the churchyard are constructed of granite rubble trimmed with sandstone coping. The entrances and corners of the walls are marked by square granite ashlar piers with pyramidal brownstone capstones with stone finials. Along Main Street the wall is only about three feet high and is topped by an iron picket fence with a decorative scrolled top. At the center of the wall there is an entrance screened by a pair of iron gates set at the top of two wide granite steps. The northern entrance post has a metal plaque, commemorating the history and architecture of the church, installed by the New York Community Trust in 1961.⁵¹ To the south of the entrance a plastic sign is attached to the iron fence. One iron stile has been removed from the portion of the fence near the intersection of Main Street and 39th Avenue.

The south retaining wall extends from the Main Street wall to the east wall of the Old Parish House. It has two entrances. The eastern aligns with the church tower and provides access to the south porch. It has a low granite stoop and iron gates that match the gates on Main Street. The narrower western entrance provides access to the chancel. It has an iron gate and appears to be somewhat older than the other gates.

The north retaining wall extends eastward from Main Street, rising in a series of steps until it terminates in a granite pier about three feet from the eastern wall of the Auditorium Building. A steel gate dating from the 1930s spans the space between the retaining wall and the Auditorium Building protecting a sunken areaway leading to a service entrance in the basement of the auditorium.

Grounds and Graveyard: The grounds are elevated several feet above the surrounding public pavement and are landscaped with grass, shrubs, and trees. The paths

are laid with bluestone pavers. On the front lawns flanking the entrance path there are iron and glass signboards with scrolled decorations. Floodlights concealed in shrubbery on both the north and south lawns light the tower at night. On the south front lawn there is also a granite structure containing a glass sign box which is set at an angle so that it faces the intersection of Main Street and 39th Avenue

The southern portion of the graveyard facing 39th Avenue is distinguished by the Greek Revival style granite obelisk marking the burial place of Senator Nathan Sanford (d. 1838). In front of the fifth bay of south aisle is the mid-nineteenth century marble gravestone of Lucretia Lincoln which has a pediment top. Five early-nineteenth century granite and marble gravestones are clustered near the entry to the chancel.

Over forty gravestones and several now unmarked family vaults are located in the graveyard between the north wall of church and 38th Avenue. The gravestones include five recumbent stones located near the entrance porch. Most of stones are arranged in rows. They include a number of late-eighteenth and early nineteenth-century stones with shaped tympanum tops, about a dozen mid-nineteenth century stones with segmental arch tops and a number of footstones and small stones marking children's graves. The stones vary in condition. Many of the stones are illegible and a number are broken. Among the best preserved are sandstone headstones with shaped tympanums commemorating Thomas Cornel (d. 1807) and his son Thomas (d. 1790). The family vaults are located along the south side of the retaining wall along 38th Avenue.

Report prepared by
Gale Harris
Research Department

NOTES

1. This site does not include the land on which are situated the auditorium building and New Parish House, the yard between the Old and New Parish Houses, or the graveyard and the parking lot at the western end of the lot.

2. This section on the early history of Flushing is based on Henry D. Waller, *History of the Town of Flushing, Long Island, New York* (Flushing: J.H. Ridenout, 1899); "Flushing," *Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale Univ. Press, 1995). Portions of this report are adapted from writings and research by Andrew Dolkart, prepared while he was on staff at the Landmarks Preservation Commission in 1981.
3. Both the Friends Meeting House and the Bowne House are designated New York City Landmarks.
4. Flushing Town Hall is a designated New York City Landmark.
5. This history of St. George's parish is based on J. Carpenter Smith, *History of St. George's Parish, Flushing, Long Island* (Flushing: St. George's Sword and Shield, 1897).
6. Trinity deeded the lots to the churches with a proviso that they continue to follow the rituals and teachings of the Episcopal Church. Because of this covenant, the churches were not free to sell the lots and instead leased them for extended periods of time, usually twenty-one years. The construction of St. George's 1820s church building followed soon after the leases on its Manhattan lots expired and were renewed at improved terms. See Smith, 141-142; Landmarks Preservation Commission, *Tribeca South Historic District Designation Report* (LP-1712)(New York: City of New York,1992) , 6-7, New York County, Office of the Register, Liber Deeds and Conveyances, Liber 132, p. 441.
7. Smith, 125; J. Carpenter Smith, obituary, *Brooklyn Times*, Jan. 5, 1901.
8. This section on the building of St. George's is based on Smith, 127-135.
9. "It seems to us ...," *Flushing Journal*, Apr. 12, 1851, p. 2.
10. Smith, 131.
11. In addition to soliciting pledges, the vestry financed the new church by borrowing money against the church's three lots on Warren and Chambers Streets in Manhattan, which had greatly appreciated in value due to the opening of the Hudson River Railroad depot at Chambers Street and West Broadway in 1851. Three years after the building was completed, the vestry paid off the remaining construction debt by selling its lot at 125 Chambers Street for \$16,500 to Hudson River Railroad president James Boorman who had purchased the leasehold for the lot for an addition to his Girard House hotel in May 1852. Smith, 133-34. For the hotel see LPC, *Tribeca South*, 79-82.
12. For a detailed discussion of ecclesiology and its influences on the Gothic Revival in America, see Phoebe Stanton, *The Gothic Revival and American Church Architecture* (Baltimore: John Hopkins Press, 1968); William H. Pierson, Jr. *American Buildings and Their Architects*, v. 2, *Technology and the Picturesque, The Corporate and Early Gothic Styles* (Garden City, NY: Anchor Books, Doubleday, 1980), 152-205; Roger Dixon and Stefan Muthesius, *Victorian Architecture* (London: Thames & Hudson, 1985), 182-194; Andrew Saint, "Pugin's Architecture in Context," in *A.W.N. Pugin Master of the Gothic Revival* (New Haven: Yale and Bard Graduate Center for Studies in the Decorative Arts, 1995), 79-102.
13. Pierson, 152.
14. Ibid.
15. Pugin, *A Few Words for Churchbuilders*, quoted in Pierson, 156.
16. Dixon and Muthesius, 185.
17. Pugin, *The Present State of Ecclesiastical Architecture in England* (1843) , quoted in Saint, 91.
18. Pierson, 156.
19. Ibid.

20. This section on Wills & Dudley is based on Stanton, 180-191, 287-297; James Patrick, "Ecclesiological Gothic in the Antebellum South," *Winterthur Portfolio* 15, no. 2 (1980), 119-120, 129-132; Phoebe Stanton, "Frank Wills," Dennis Steadman Francis and Joy M. Kestenbaum, "Henry Dudley," *Macmillan Encyclopedia of Architects* (New York: Free Press, 1982); "New York Ecclesiological Society," *Encyclopedia of New York*, 829.
21. James, 129.
22. Wills to Bishop Whittingham, from New York, June 3, 1851, quoted in Stanton, *Gothic Revival*, 286.
23. *Ibid.*
24. Francis and Kestenbaum, 608.
25. It is probable that the source was Wills himself.
26. *Churchman*, 24 (June 10, 1854), 1.
27. Reproduced in Dixon and Muthesius, 186.
28. "Ventilation," *New York Ecclesiologist*, 2 (Jan. 1850), 51.
29. *Churchman*, 24, 1.
30. *Ibid.*
31. For this church see Patrick, 129; Mills Lane, *Architecture of the Old South: Mississippi & Alabama* (New York: Abbeville Press, 1989), 152, 154-155, 157.
32. United States Department of the Interior, National Park Service, "St. George's Church National Register of Historic Places Registration Form," prepared by Page Ayres Cowley, 1996, sec. 7, p. 5.
33. In 1871 there were some repairs to the roof.
34. "St. George's Church," *Long Island Weekly Star*, May 11, 1894, 1. See also *St. George's Sword & Shield*, [St. George's parish newsletter, available in the Long Island Division of the Queens Borough Public Library.] vol. 3 no. 3 (Mar. 1892), 3.
35. "Ground Plan of the Proposed Enlargement of St. George's Church," *St. George's Sword and Shield*, vol. 4, no. 4 (Apr. 1893), 4.
36. *Ibid.*
37. The Shingle Style chapel is illustrated in "The Bayside Chapel," *St. George's Sword and Shield*, vol. 2, no. 8, (Oct. 1891), 3.
38. This biographical material on John King James is taken from "St. George's Church," *Long Island Weekly*; Francis, 44, 100; Ward, 40. References for a number of Kansas City projects by James & James are found in the *Avery Index to Architectural Periodicals* and the *Burnham Library Index*.
39. "The Restoration and Enlargement of St. George's Church, Flushing, N.Y." *The Churchman*, 33 (Dec. 15, 1894), 813.
40. "Churchwardens and Vestry," *St. George's Sword and Shield*, vol. 15, no. 9 (Nov. 1904).
41. "Decide to Build Parish House: Congregation of St. George's Authorizes Vestry to Proceed with the Work," *Flushing Evening Journal*, June 6, 1906; "The Vestry," *St. George's Sword and Shield*, vol. 17, no. 9 (Nov. 1906), 2-3.

42. New York City Department of Buildings, Queens, New Building Docket, 1469-1907, "The Parish House," *St. George's Sword and Shield*, vol. 18, no. 7 (July, 1907), 12-13; "The Vestry," *St. George's Sword and Shield*, vol. 19, no. 9 (Nov. 1908), 5-6.
43. "The Parish House," 12.
44. For the changes to St. George's during this period see Superstructures and Page Ayres Cowley Architects, "St. George's Episcopal Church Flushing, New York: Restoration & Rehabilitation Master Plan," Draft report, September 1993, 12-16 [copy available in LPC, St. George's Episcopal Church, Flushing, Qns, research file]; "St. George's Episcopal Launches \$100,000 Drive," *Long Island Daily Press*, Jan. 15, 1955; "\$350,000 Job on Church Nears Finish," *Long Island Star-Journal*, Sept. 9, 1959; Alteration Permit 2138-1957.
45. For the churchyard see Smith, 32-33, 56, 71, 76; J. Carpenter Smith, "The Churchyard," *St. George's Sword and Shield*, vol. 7, no. 2 (Feb. 1896), 2- 3; "Gift from William H. Ewbank," *St. George's Sword and Shield*, vol. 6, no. 4 (Apr. 1895), 3; "Building Committee Report," *St. George's Sword and Shield*, vol. 6, no. 5 (May 1895), 3; Josephine C. Frost, "Long Island Cemetery Inscriptions," 1912, typescript, [copies in Long Island Division, Queens Borough Public Library, and the New York Genealogical & Biographical Society, vol. 4, 77a-94.]
46. Smith, "Churchyard," 2.
47. Quoted in Frost, vol. 4, 77a.
48. The Bloodgood and Peck family cemeteries to the west of the church complex are not a part of this designation.
49. For Sanford see the entries in the DAB vol. 8, 349, and *Appleton's Cyclopaedia of American Biography* (New York: D. Appleton & Co., 1888) vol. 5, 390-391.
50. See Laura Terrazzano, "Flushing Church Fights to Maintain Relevance," *Daily News*, Mar. 14, 1995.
51. For the text of the plaque see *The Heritage of New York: Historic-Landmark Plaques of the New York Community Trust* (New York: Fordham University Press, 1970), 366.

FINDINGS AND DESIGNATION

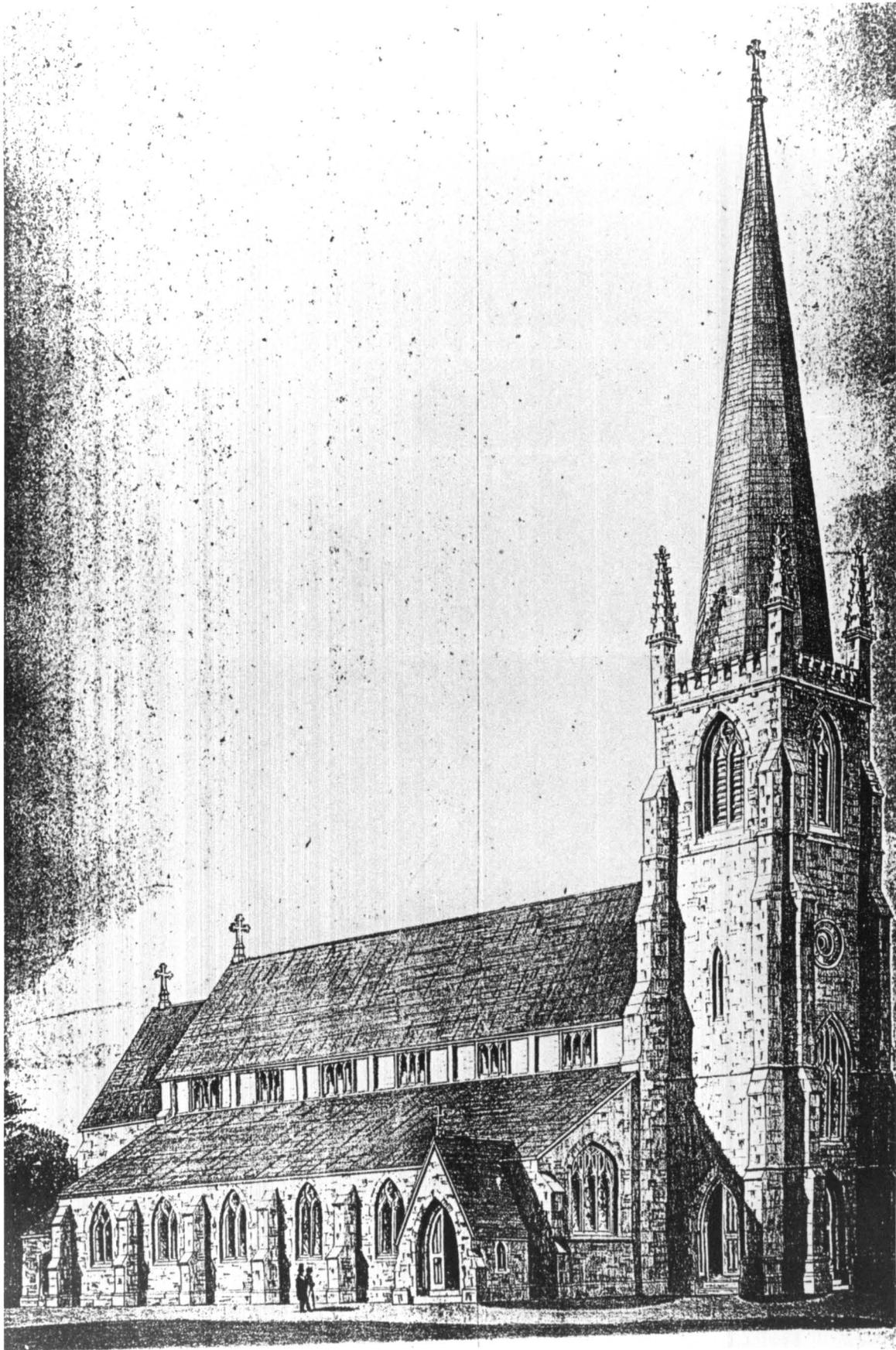
On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that St. George's (Episcopal) Church, Old Parish House, and have a special character and special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, St. George's (Episcopal) Church is a notable example of Gothic Revival design; that this impressive stone church building, erected in 1853-54 was the congregation's third on the site since 1746 and its size and scale are indicative of the importance of Flushing as a major regional town during the nineteenth century; that the design of St. George's Church is an important manifestation of ecclesiology, a philosophical reform movement which had widespread influence on American Protestant Episcopal church design in the nineteenth century; that the tenets of ecclesiology are reflected in the design of St. George's Church by the clear expression of its interior spaces in the exterior massing, by the straightforward use of the materials, and by the inclusion of such details as high pitched roofs and a lofty tapered spire to which the ecclesiologists attributed symbolic meaning; that the design also incorporated handsome stonework of random granite ashlar trimmed with sandstone and striking stained glass windows set in wood tracery derived from English Perpendicular and Decorated Gothic sources; that the church's chancel, built in 1894, matches the older parts of the church in material and detailing and incorporates exceptionally fine stained glass windows by the noted English glass-making firm Heaton, Butler & Bayne; that the 1907 neo-Gothic Old Parish House, designed by the prominent architect Charles C. Haight, also complements the church building and features a skillfully composed asymmetrical design; the church and parish house are located in a landscaped churchyard that contains over thirty gravestones and memorials dating from the late eighteenth and early nineteenth centuries that serve as a vivid reminder of the early history of this important institution.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the St. George's (Episcopal) Church, Old Parish House, and Graveyard, 38-02 Main Street (aka 135-33 39th Avenue), Flushing, Borough of Queens, and designates Borough of Queens Tax Map Block 4975, Lot 1, in part, consisting of the land on which the church, the Old Parish House, and the wing connecting the church and Old Parish House are situated, and the adjacent grounds and graveyard, enclosed by masonry retaining walls as its Landmark Site.



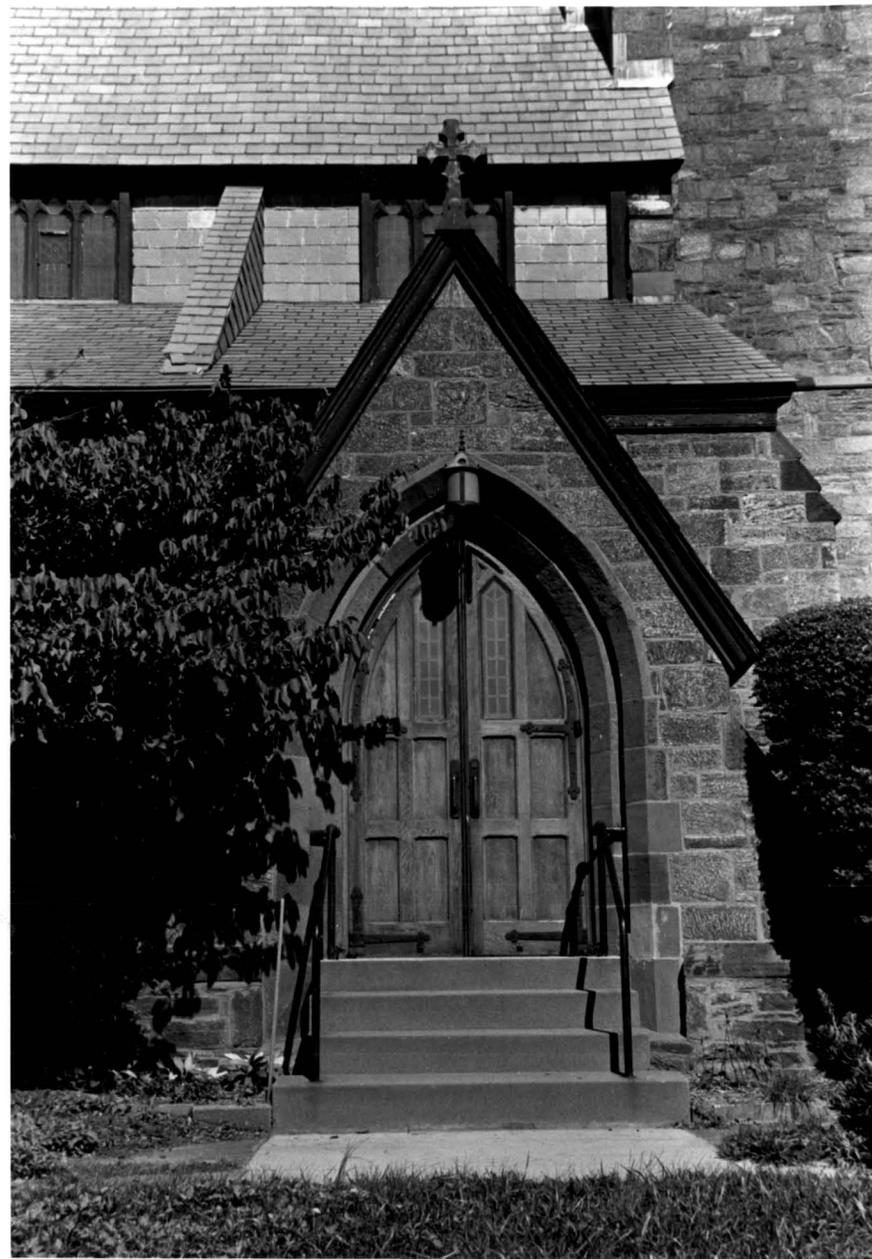
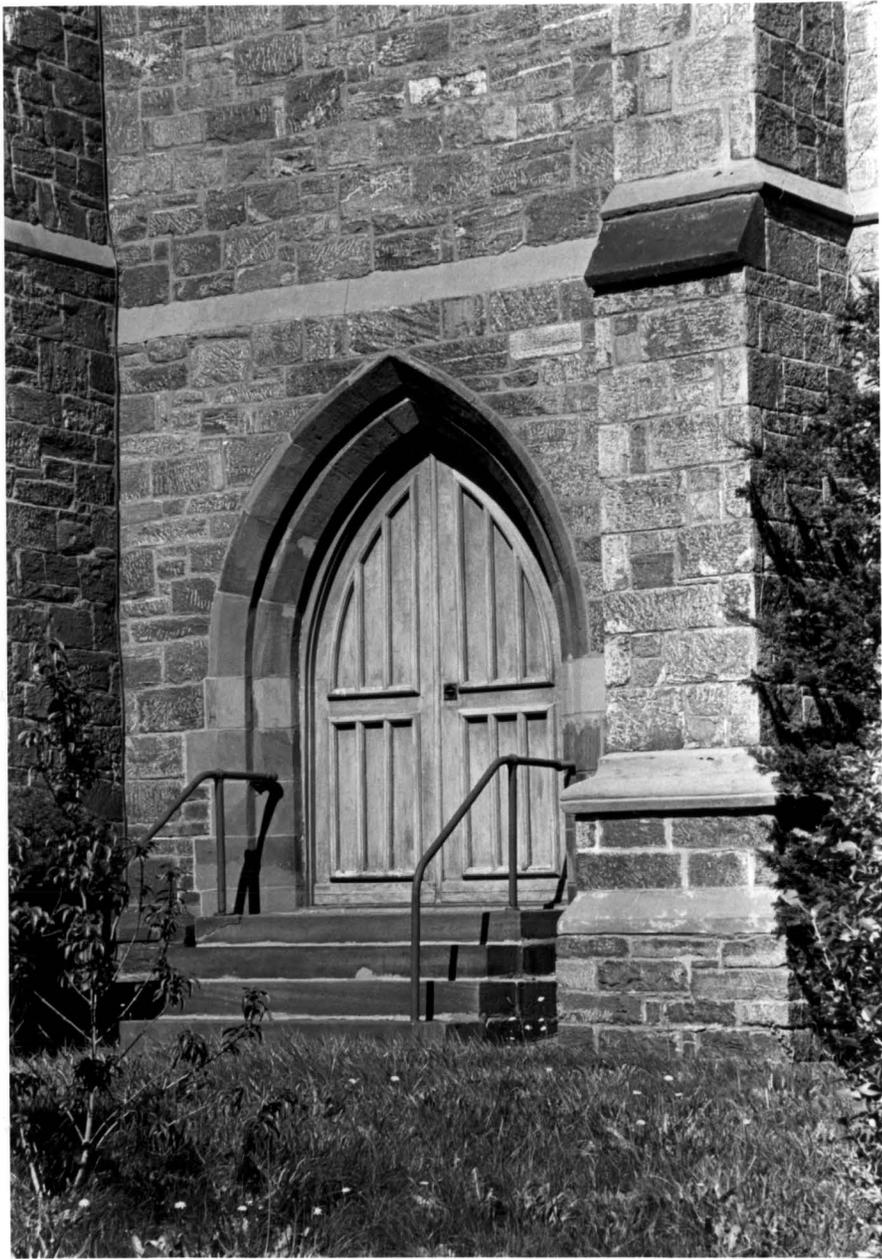
St. George's (Episcopal) Church
38-02 Main Street, Flushing Queens
Photo: Carl Forster



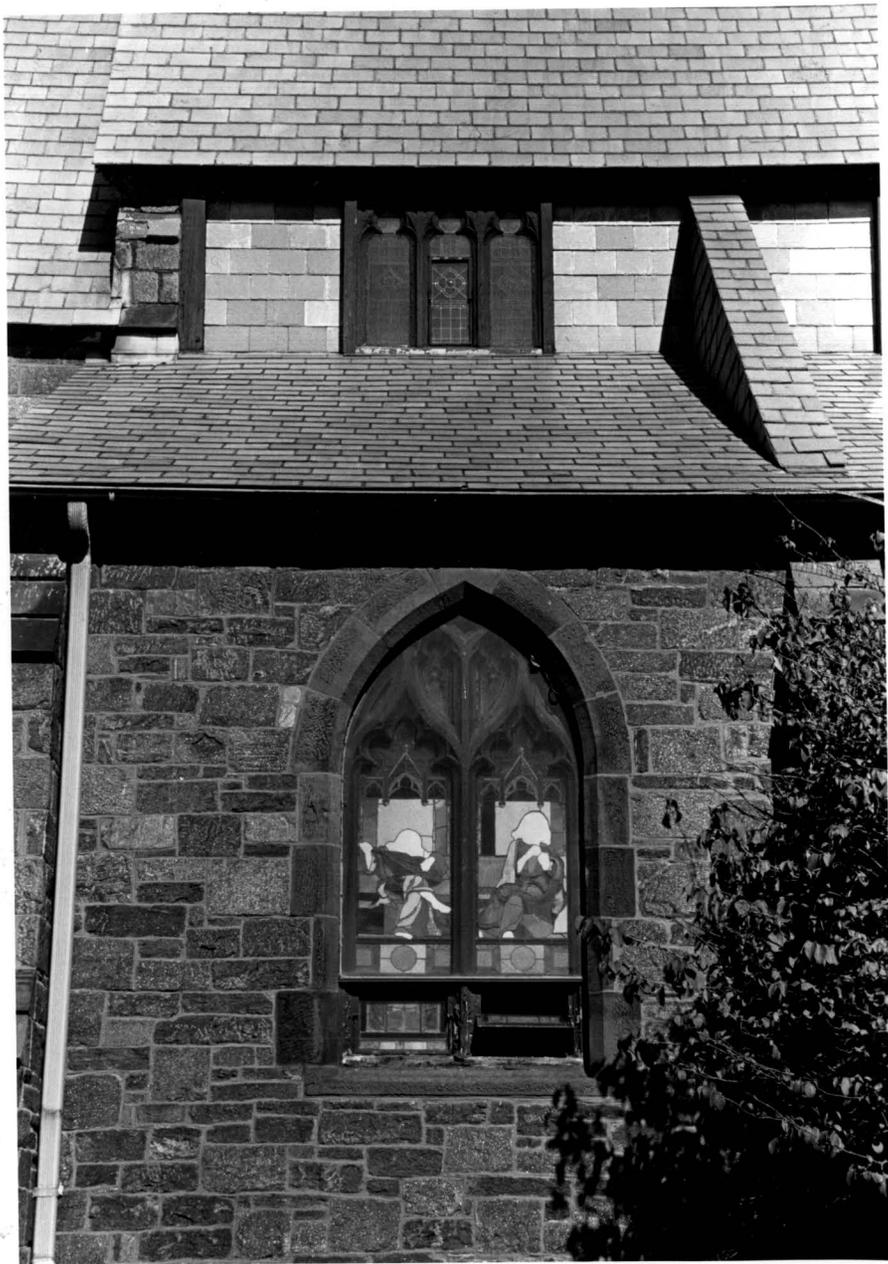
Wills & Dudley, Design for St. George's (Episcopal) Church, Flushing, c. 1852
Source: St. George's Church



St. George's (Episcopal) Church
View from the southeast showing the Main Street and 39th Avenue facades
Photo: LPC, January 1982



Details of the south tower entrance (left) and south porch entrance (right)
Photos: Carl Forster

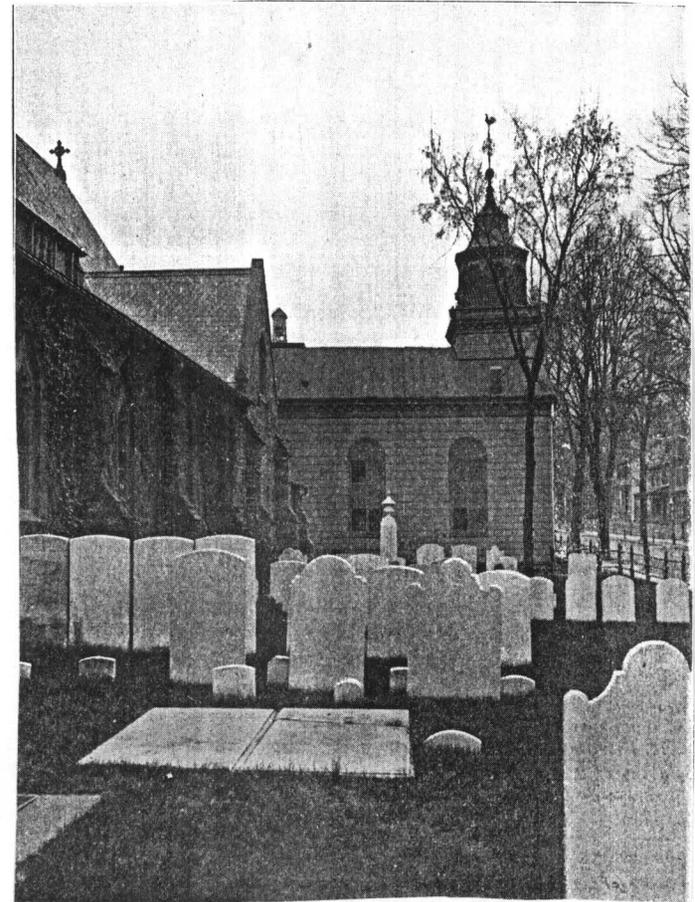


Details of the westernmost bay of the south facade (left) and of a window surround and stained glass window on the north facade (right)

Photos: Carl Forster



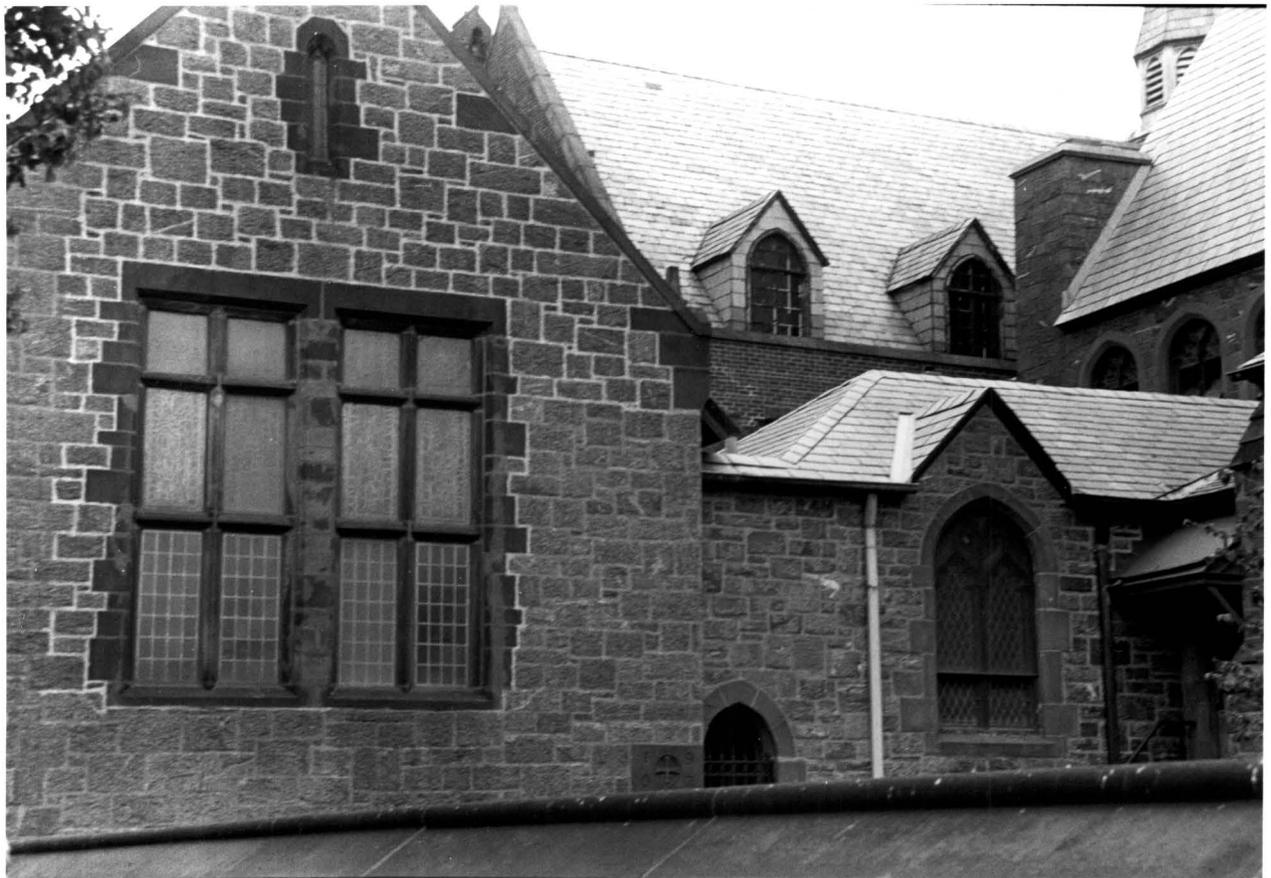
Details of the north facade (left) and the tower (right)
Photos: Carl Forster



J. King James, Design for the new chancel of St. George's Church

View of the north side of the church and graveyard in the late 1890s showing the new chancel and the second St. George's Church, built 1821

Sources: Drawing from *The Churchman*, December 15, 1894; Photo from J. Carpenter Smith, *History of St. George's Parish*, 1897

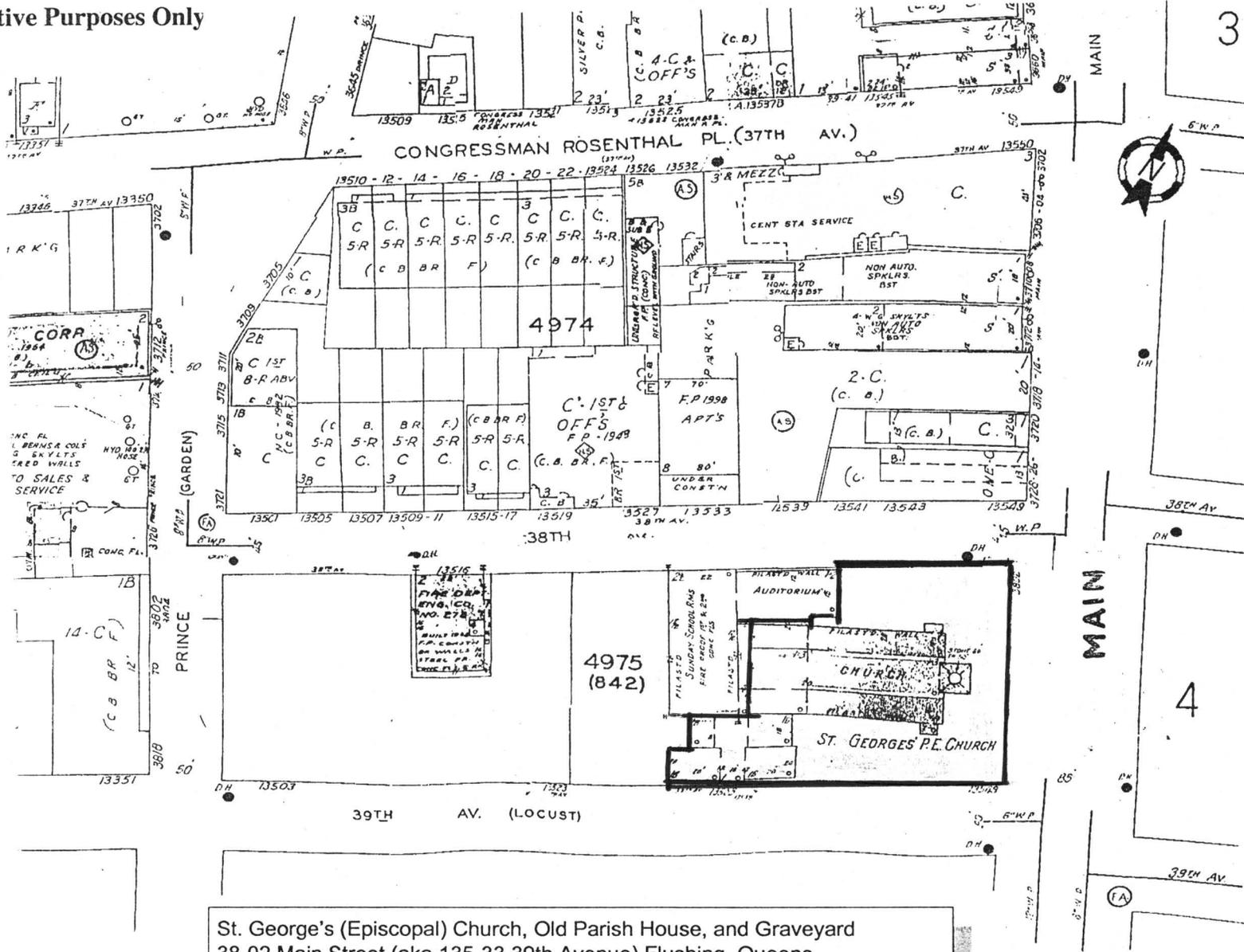


Top: View from the southwest of the Old Parish House, 135-33 39th Avenue
Bottom: View from the southeast of the Old Parish House and the wing connecting the church to the Old Parish House
Photos: Top, Gale Harris; bottom, Carl Forster



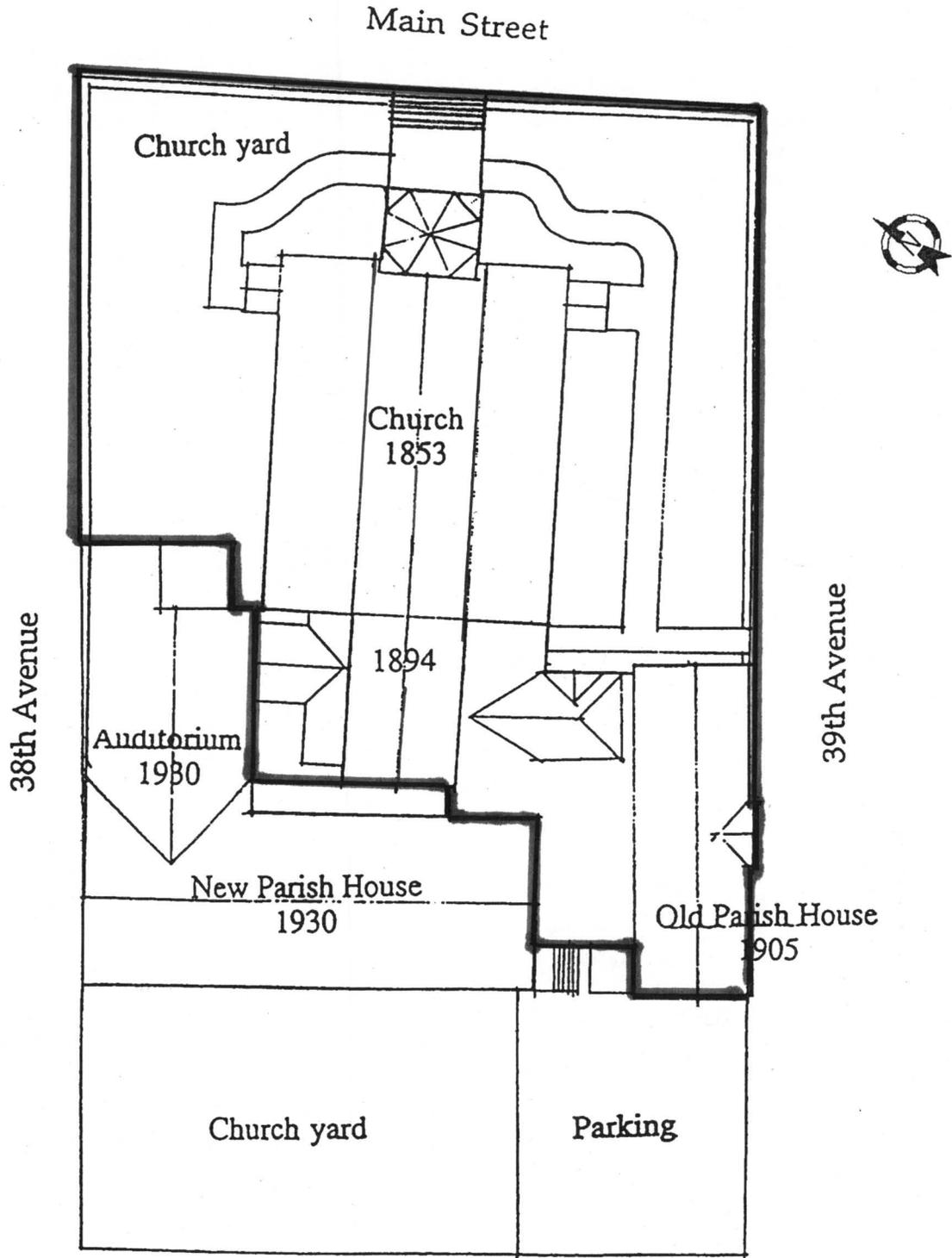
Top: View of the graveyard near the north entrance porch
Bottom: Gravestones of Beersheba Thorn (c. 1742-1822) and her husband Capt. Daniel Thorn (c. 1724-1806)
Photos: Carl Forster

For Illustrative Purposes Only



St. George's (Episcopal) Church, Old Parish House, and Graveyard
38-02 Main Street (aka 135-33 39th Avenue) Flushing, Queens
Landmark Site: Borough of Queens Tax Map Block 4975, Lot 1 in part
consisting of the land on which the church, the Old Parish House, and the
wing connecting the church and Old Parish House are situated, and the
adjacent grounds and graveyard, enclosed by masonry retaining walls

Site Map For Illustrative Purposes Only



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