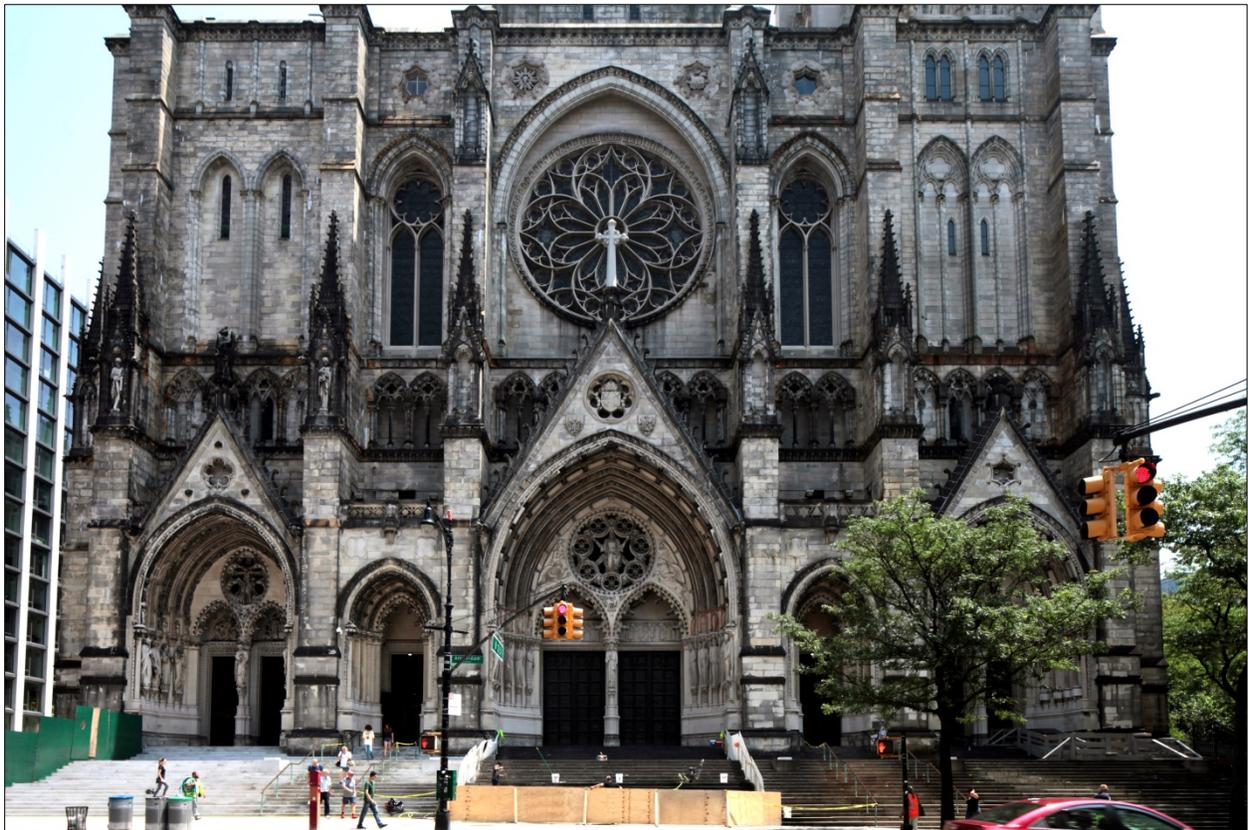


Cathedral Church of Saint John the Divine and the Cathedral Close

Designation Report

February 21, 2017



Cover photo: Sarah Moses, July 2016

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Designation Report

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TABLE OF CONTENTS

LANDMARK SITE	1
TESTIMONY AT THE PUBLIC HEARING	1
SUMMARY	2
SITE HISTORY AND DESCRIPTION	3
LEAKE & WATTS ORPHAN ASYLUM	3
THE CATHEDRAL.....	6
ST. FAITH'S HOUSE	15
CHOIR SCHOOL/LATER CATHEDRAL SCHOOL.....	16
SYNOD HOUSE	18
THE DEANERY/LATER OGILVIE HOUSE	20
BISHOP'S HOUSE/LATER CATHEDRAL HOUSE	21
DESCRIPTION OF THE GROUNDS	22
STATEMENT OF REGULATORY INTENT	23
FINDINGS AND DESIGNATION	29
PHOTOGRAPHS AND MAPS	following page 29

THE CATHEDRAL CHURCH OF ST. JOHN THE DIVINE AND THE CATHEDRAL CLOSE, 1047 Amsterdam Avenue (aka 1021-1061 Amsterdam Avenue, 419 West 110th Street [Cathedral Parkway]), Manhattan

- *Leake & Watts Orphan Asylum Building/ later Old Synod House, Exhibit Hall, Museum of Religious Art, Ithiel Town Building* (1043 Amsterdam Avenue). Built 1838-42, Ithiel Town, architect; Samuel Thomson, builder
- *The Cathedral* (1047 Amsterdam Avenue). Built 1892-1911 (architects Heins & LaFarge); 1916-1941 (architects Cram, Goodhue & Ferguson); 1979-82 (architects Hoyle, Doran & Berry); unfinished
- *St. Faith's House (New York Training School for Deaconesses/ later Diocesan House)* (419 West 110th Street). Built 1909-11; C. Grant LaFarge, architect
- *Choir School/ later Cathedral School* (28 Morningside Drive). Built 1912-13; Cook & Welch, architects
- *Synod House* (1021 Amsterdam Avenue). Built 1912-14; Ralph Adams Cram, architect
- *The Deanery/ later Ogilvie House* (1025 Amsterdam Avenue). Built 1913; Ralph Adams Cram, architect
- *Bishop's House/ later Cathedral House* (1031 Amsterdam Avenue). Built 1912-14; Ralph Adams Cram, architect

Landmark Site: Borough of Manhattan Tax Map Block 1865, Lots 1, 10, S8010

Testimony At The Public Hearing

On December 6, 2016, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Cathedral Church of St. John the Divine and the Cathedral Close, and the proposed designation of the related Landmark Site (Item No. 1). The hearing was duly advertised according to the provisions of law. Eight people testified in favor of designation, including New York City Councilmember Mark Levine and the Dean of the Cathedral, as well as representatives of the New York Landmarks Conservancy, the Historic Districts Council, and the Morningside Heights Committee. There was no testimony in opposition.

Summary

One of the great religious complexes of the world, the Cathedral Church of St. John the Divine and the Cathedral Close, located at Amsterdam Avenue and West 112th Street, is the seat of the Episcopal Diocese of New York. The Cathedral is considered the crowning glory of its Morningside Heights neighborhood, which came to be known as “the Acropolis of the new world” for the many cultural institutions that moved there in the late nineteenth and early twentieth centuries. The Cathedral and the complex represent many phases of development over a long period of time and remain incomplete. Even in its unfinished state, the Cathedral of St. John the Divine remains one of the largest churches in the United States and the world.



The cathedral was chartered in 1873 under the leadership of Bishop Horatio Potter. An architectural competition for the cathedral church was held in 1888 and won by the architectural firm of Heins & LaFarge. The winning proposal was an eclectic design incorporating elements of the Romanesque, Byzantine, and Gothic styles. The first phase of construction began in 1892 with the laying of the cornerstone and continued to 1911 when the crypt, choir, and crossing were completed. Changes in taste and the death of Heins in 1907 brought about a new French Gothic design for the completion of the cathedral by architect Ralph Adams Cram of the firm Cram, Goodhue & Ferguson. A second construction phase began in 1916 and continued until 1941. During this period, the nave was completed and joined to the choir by a rough-finished crossing, the imposing west front was added, and the north transept was begun. Work resumed in 1979 on the towers of the west front and a proposal for the design of the south transept was adopted. The church’s main vault rises to a height of 124 feet; its entire length is 601 feet. Its monumental size was intended to take advantage of its lofty location. Its stained-glass windows feature both biblical and modern characters. The cathedral remains unfinished.

Along with the Cathedral of St. John the Divine, the auxiliary buildings of the Cathedral Close, constitute one of the outstanding ecclesiastical ensembles in the city. Partially extant from the era prior to the 1887 sale of this site for the Cathedral is the Leake & Watts Orphan Asylum (1838-42, Ithiel Town, architect; Samuel Thomson, builder), the oldest building in Morningside Heights and one of the most significant examples of a Greek Revival style institutional building of the 1830s with Ionic columns surviving in New York City (it has served a variety of Cathedral functions over the years). The Collegiate Gothic style St. Faith’s House (1909-11, C. Grant LaFarge) was built as the home of the New York Training School for Deaconesses, an independent Episcopal institution, founded in 1890, that was granted a location on the Cathedral grounds by Cathedral trustees. The Collegiate Gothic style Choir School (1912-13, [Walter] Cook & [Winthrop A.] Welch) housed the school that was founded in 1901 in order to educate boys who would sing in the Cathedral choir. Ralph Adams Cram, of Cram, Goodhue & Ferguson, designed the remaining three of the Cathedral’s auxiliary buildings: the neo-Gothic style Synod House (1912-14), built for the specific purpose of New York hosting the Convention of the Protestant Episcopal Church in 1913, and the more domestically-scaled French Chateausque style Deanery (1913), and Bishop’s House (1912-14). The buildings that form the Cathedral Close, also designed by prominent New York architects, represent significant examples of their style and type. Together, the Cathedral Church of St. John the Divine and the Cathedral Close form one of New York City’s most important religious complexes.

SITE HISTORY AND DESCRIPTION

Morningside Heights¹

Originally called Vanderwater's Heights after a local landowner, Morningside Heights was mostly farmland during the seventeenth century.² Part of the Battle of Harlem Heights (1776) took place near the present-day location of Barnard College at 116th Street and Broadway. The area remained rural for the first half of the nineteenth century, making it an attractive location for institutions being pushed northward by the city's development. In 1818-21, the Bloomingdale Insane Asylum moved to a site located between 116th and 120th Streets and Broadway and Amsterdam Avenue that was mostly demolished to make way for the campus of Columbia University. The Leake and Watts Orphan Asylum erected its campus at the present location of the Cathedral of St. John the Divine between 1837 and 1843. The Croton Aqueduct, the first system to transport fresh water to New York City, was built between 1835 and 1842. The conduit, which ran down Amsterdam Avenue on a raised structure, bisected Morningside Heights. Beginning in 1865, the city began burying the aqueduct beneath Amsterdam Avenue, constructing fortress-like gate houses along the route. Two of these structures still remain in the neighborhood. The gate house at 113th Street and Amsterdam Avenue, built in 1875-76, sits diagonally across from the Cathedral of St. John the Divine. The gatehouse at 119th Street and Amsterdam Avenue, built in 1894-95, is now a designated New York City Landmark.

Development in Morningside Heights had been encouraged by a number of civic improvements, including the building of Riverside Park and the adjacent Riverside Drive (1873-1902; a designated New York City Scenic Landmark), the construction of Morningside Park (1873-1895), the opening of an elevated railroad nearby in 1887, and the beginning of subway service along Broadway between City Hall and 125th Street in 1904. Initially, these projects attracted real estate speculation, mostly middle-class apartment buildings, but with the arrival of large institutions, such as Columbia University, Barnard College, Teachers College, the Jewish Theological Seminary, the Union Theological Seminary, St. Luke's Hospital, and the Cathedral of St. John the Divine, as well as the installation of such civic monuments as Grant's Tomb, the neighborhood was fast becoming what one journalist called "the Acropolis of the new world."³ To this day, these institutions maintain a major presence in the neighborhood.

The Leake & Watts Orphan Asylum Building⁴

The Leake & Watts Orphan Asylum was incorporated by the New York Legislature in March 1831, and a nearly 25-acre site was purchased in 1834 from the Bloomingdale Asylum located south of Amsterdam Avenue and West 113th Street in today's Morningside Heights neighborhood. John George Leake, a wealthy New York businessman and lawyer, died in 1827 leaving no children. He intended for his estate to be inherited by Robert Watts, the son of his good friend John Watts, under the condition that Robert change his last name to Leake. If Robert were not to accept this condition, the estate was to be used to establish and maintain an orphanage, the money for construction of buildings to come from proceeds from Leake's downtown rental properties. Though Robert Watts accepted Leake's requirement, he died suddenly in 1829. As his son's inheritor, John Watts used Leake's funds to establish the asylum, naming it for Leake and himself.

Architect Ithiel Town submitted plans to the Leake & Watts board in June 1835, but had to revise the design a number of times to make it less expensive due to the fact that Leake's rental properties could not cover the costs of construction. Ultimately, the board sold the

southern portion of its new property and mortgaged other land it held. Architect Joseph Trench was requested to draw up plans based on submissions by builder Phineas Burgess. The board in 1837, however, credited Town's design and specifications as the basis for construction, "altho' not wholly approved."⁵ The cornerstone for the asylum building was laid on April 28, 1838, and the completed structure was dedicated on November 1, 1843. Builder Samuel Thomson was superintendent of construction.

Ithiel Town (1784-1844), born in Connecticut and trained as a carpenter, moved to Boston around 1805 and studied with the leading architect Asher Benjamin. By 1813, Town relocated to New Haven, Connecticut, and designed a number of significant churches, hotels, residences, and commercial buildings, as well as becoming an important bridge engineer. He established an architectural practice in 1825 in New York City, where he remained for the next decade. Architectural historian Jane B. Davies called these years "the high point of Town's architectural career. His work gave major impetus to the Greek and Gothic Revivals both there and in western New England and through its quality and influence became of national importance. Most of his buildings were austere, forceful expressions of the Grecian style..."⁶ He was an associate of Martin E. Thompson in 1827-28, and a partner in the firm of Town & [Alexander J.] Davis in 1829-35. Among the latter firm's works in New York were the New York University Building (1833-37, with James H. Dakin; demolished) and the U.S. Custom House (1833-42), Nassau and Wall Streets.⁷ Samuel Thomson (1784-1850), born in Maryland where he was an apprentice carpenter, moved to New York City in 1804 and became a quite wealthy builder. He constructed the central Building C at Sailors' Snug Harbor (1831-35, Minard Lafever), Staten Island, and may have built "The Row" (1832-33) of Greek Revival style residences at Nos. 1 to 13 Washington Square North.⁸ Thomson, appointed in 1834 to superintend construction of the U.S. Custom House, was requested to redesign the plan of the structure after that of competition winners Town & Davis was rejected. Though Thomson resigned in a dispute over his compensation, the project proceeded according to his plans, under sculptor John Frazer as superintendent, and was completed in 1842.

After the Diocese took over the site, the former Leake & Watts building served as construction offices and housing for Cathedral employees, and Cathedral religious services were held in the main parlor, which was converted to a chapel, from 1892 to 1899. The Choir School, a day school for boys who would sing in the Cathedral's choir, was founded in the west wing in September 1901 and remained here until completion of the new Choir School building in 1913. The interior of the central pavilion was altered to form a large hall in time for the 1904 Episcopal Diocesan Convention. Gatherings continued to be held here until completion of the new Synod House in 1914. From 1914 until 1949, offices for the Diocese were located in the west wing and those of the Cathedral in the east wing, and the building housed residential quarters as well. Cathedral leaders considered plans to demolish part or all of the Leake & Watts building, which stood within the footprint of the envisioned finished cathedral, multiple times, including in 1901 and 1914.

In 1949, the Cathedral's offices were moved to the Bishop's House (then named Cathedral House), and the east wings were demolished for a parking lot and basketball courts. In 1950, Diocesan offices were moved to St. Faith's House (New York Training School for Deaconesses) (then named Diocesan House), and the top and attic stories of the west wings were removed for maintenance reasons. At this time, the original front (southern) steps were replaced by a smaller double flight with wrought-iron railings. These alterations were performed under architects Wyeth & King, whose contract was not to exceed \$225,000. The building later housed

the Museum of Religious Art, superintendent's offices and shops, sacristies, Textile Conservation Lab, Cathedral Community Cares social program, and choir rehearsal rooms. The structure was restored in 2004-12 by Polshek Partnership Architects, Building Conservation Associates, and Robert Silman Associates, and renamed the Ithiel Town Building.

The Leake & Watts Orphan Asylum building was documented by the Historic American Buildings Survey in 1934. Architectural writer and critic Ada Louise Huxtable, in *Classic New York: Georgian Gentility to Greek Elegance* (1964), opined that, despite its missing east wings, "if the building no longer soars, it still flies quite well on one wing. The esthetic durability of these temples is amazing; even the truncated Leake and Watts is a lovely building."⁹ The oldest surviving building in Morningside Heights, it is a rare extant Town & Davis building, as well as one of the most significant examples of a Greek Revival style institutional building of the 1830s with Ionic columns in New York City. The only equivalent contemporary surviving structures are: Building C, Sailors' Snug Harbor (1831-35, Minard Lafever), Staten Island; St. Peter's R.C. Church (1836-40, John R. Haggerty and Thomas Thomas), 22 Barclay Street; Merchants' Exchange (1836-41, Isaiah Rogers), which was incorporated into the First National City Bank (1907-10, McKim, Mead & White), 55 Wall Street; Oliver Street Baptist Church (1844-45, attributed to Isaac Lucas), 12 Oliver Street; and Thirteenth Street Presbyterian Church (1846), 143 West 13th Street.¹⁰

Description of the Leake & Watts Orphan Asylum Building

Built of red brick above a granite base, the Greek Revival style Leake & Watts Orphan Asylum consisted originally of a five-part plan – a large central pavilion approached by a flight of wide granite steps leading to a pedimented front (southern) portico with six colossal Ionic columns (brick covered by stucco, with wooden capitals), with flanking wings. An identical portico is located at the rear (northern) facade of the building. The side elevations of each end wing originally had wooden balconies and stairways, which were replaced by 1888 with iron ones. Staff quarters and common rooms for instruction and play were located in the central pavilion, while the wings housed dormitories for some 300 children, the west one for girls and the east one for boys. In November 1887, the asylum grounds were acquired for \$850,000 for the site of the Cathedral, and the orphanage was relocated to Yonkers in 1891. The steps of the north portico were removed (by 1895) for construction of the Cathedral, and the side balconies were also removed (by 1895).

Historic Features: Three-story Greek Revival style building; granite base; red brick cladding; central pavilion with front and rear porticoes having six colossal Ionic columns (brick covered by stucco, with wooden capitals) and flanking western wings.

Alterations: Originally a five-part plan (a central pavilion with flanking wings); side elevations of each end wing originally had wooden balconies and stairways, replaced (by 1888) with iron ones (removed by 1895); steps of rear (northern) central portico removed (by 1895); east wings demolished (1949) except for ground floor north wall and cellar; top and attic stories of west wings removed (1950); porch area between columns and original north facade filled in with brick walls with wood windows; original granite front (southern) steps replaced by smaller double flight with wrought-iron railings (1949-50; 2008); window and door alterations, including creation of monumental window group on east facade (1949-50); security lamps, cameras and conduits; window grilles.

The Episcopalians in New York¹¹

The Episcopal Church in New York began as part of the Church of England; the earliest-known Anglican service in the city took place in 1674 and by 1686, the bishop of London had jurisdiction over Anglican churches in the colony. By the early 1690s, there were two Anglican congregations in the province, and about ninety Anglican families in New York City. Trinity Church was chartered in 1697; ten more congregations were formed in the province in the first decade of the eighteenth century.¹² King's College, an Anglican institution, was founded in 1754, and by 1770, St. Paul's Chapel had been opened.

After the American Revolution, a large number of Anglicans who remained loyal to the Crown left the city; however, the church expanded greatly during the following years. The New York Episcopal diocese was founded in 1785, and the following year Samuel Provoost was appointed its first bishop. Trinity Church became the diocese's first principal church. By 1800, New York had about twenty-six Episcopal parishes; there were fifty by 1810, including St. Mark's Church In-the-Bowery, the first independent Episcopal church in the new world, founded in 1799, and St. Phillip's, the city's first African-American congregation.¹³ The General Theological Seminary, founded in 1817, is the oldest Episcopal seminary in the United States. The Seamen's Church Institute, serving the sailors and workers of the East River docks, was founded in 1844.

Although the diocese of western New York split off in 1838, the number of parishes continued to grow in the mid-nineteenth century, spurred on by the Oxford Movement, which called for the revival of High Anglican traditions and the Gothic style. In addition, William Augustus Muhlenberg, who advocated the total community movement, founded the Church of the Holy Communion in 1844, St. Luke's Hospital in 1850, and the Sisters of the Holy Communion in 1852 that expanded women's social ministries. The Episcopal Church and its many social organizations continued to grow after the Civil War. In 1890, New York County's Episcopal community consisted of 40,000 members, which represented the largest single Protestant sect. It was during this period of growth that New York's Episcopalians decided to construct a major religious edifice to serve as the seat of the diocese, the Cathedral of St. John the Divine.

The late nineteenth century also brought about new opportunities for women within the church and increased ministries for the poor. A number of women's orders were formed, including those of St. John the Baptist and St. Margaret. The Church Club of New York was formed in 1887; it sponsored a library, club rooms, and other services for the poor. Many of New York City's wealthiest and most influential people were followers of the Episcopal faith.

Membership in the Episcopal Church began to wane in the 1920s and 30s. The congregation of St. Bartholomew's Church, which was the largest in the city, declined from fourteen thousand in 1926 to two thousand in 1930, while Trinity Church saw its membership fall to 150 from eleven hundred. Nevertheless, the church adapted to meet the changing needs of its parishioners with a new emphasis on social work and help for the poor. Prominent members at the time included Franklin Delano Roosevelt, Fiorello H. La Guardia, and Thomas E. Dewey. Following the Second World War, the church began to focus on human rights, social action, and urban problems.

Planning, Design, and Construction of the Cathedral Church¹⁴

New York's Episcopal community had been considering the construction of a great cathedral since the late 1820s. The first proposal, envisioned in 1828 by Bishop John Henry

Hobart, was for a cathedral on Washington Square; however, the proposal was dropped when concerns arose about creating a monumental building for the American wing of the Church of England while American resentment over the Revolutionary War and the War of 1812 remained tangible. Over seventy years were to pass before another proposal was put forth. In 1873, under the leadership of Bishop Horatio Potter, who was Bishop Henry Codman Potter's uncle and immediate predecessor, the New York's Episcopal cathedral was incorporated.¹⁵

The full name of the cathedral would be "The Cathedral of St. John the Divine in the City and Diocese of New York." The word "cathedral" is derived from the Greek word "Cathedra," which means "seat." The seat of the Bishop of the Diocese of New York, a part of the Protestant Episcopal Church in the United States, is located in the cathedral, which makes it the mother church of the diocese. The Cathedral of St. John the Divine is named after the author of the Fourth Gospel, the three Epistles bearing the name of John, and is associated in Christian tradition with *The Revelation of St. John the Divine*. The word "Divine" in the title is not an adjective, but a noun which means "theologian."

A prime location, two vacant blocks near Central Park, between 57th and 59th Streets and Sixth and Seventh Avenues, was chosen for the proposed cathedral's site. However, this campaign was halted by the Panic of 1873 and the following economic depression. The collapse of this proposal, however, only briefly interrupted the dream of building a great Episcopal cathedral in New York City.

By the late 1880s, strong economic growth, which catapulted New York City to its preeminent position as the center of economic, cultural, and intellectual life in North America, finally made construction of the cathedral church possible.¹⁶ This period of increasing affluence and civic aspirations saw the start of major institutional building campaigns, such as the Metropolitan Opera House (1881-84), Carnegie Hall (1889-91), the New York Botanical Garden (1891), Columbia University (1892), New York University (1892), the Metropolitan Museum of Art (1894), City College (1897), and New York Public Library (1898). All of these projects sought to emulate major institutions of European cities and the great works of European culture as New York City vied for international status. Against this backdrop, New York City's Episcopalians were finally to get their great cathedral.

Bishop Henry Codman Potter announced on June 1, 1887 that New York City's Episcopalians would build a great cathedral in the city that would serve as their ecumenical seat and as a symbol of New York City's cosmopolitanism, "an American Westminster Abbey."¹⁷ In 1889, a committee chose the site for the Cathedral of St. John the Divine at the southeast corner of the rugged plateau that formed Morningside Heights. The cathedral's most generous donors included members of some of the city's most prominent families, such as the Astors, Vanderbilts, and Belmonts.

The First Design (1888-1911)

The response to Bishop Henry Codman Potter's challenge to New Yorkers to support the construction of the Protestant Cathedral was overwhelming, including financial contributions from Protestants and non-Protestants, editorial praise from the press, and moral support from the religious leaders of other denominations.¹⁸ The Cathedral Committee set out to find a suitable location, which would accommodate a monumental building and assure its visibility. The committee rejected a number of locations, including the Polo Grounds at Eighth Avenue and 155th Street, before settling in late 1887 on a site atop Morningside Heights that was occupied by the Leake and Watts Orphan Asylum. Located between Amsterdam Avenue, Morningside Drive,

110th and 113th Streets, the asylum site was the committee's second choice. Its favored location was on higher land situated on Morningside Drive between 116th and 119th Streets; however, that site, which consisted of separate lots with different owners, proved too difficult and expensive to assemble. The 110th Street site, a huge plot with no bisecting cross streets located at the edge of a high plateau, was an ideally-sized and highly-visible spot for the new cathedral. The large site would allow the construction of a cathedral comparable in size to the great churches of Europe. Bishop Potter's announcement that the asylum site had been selected for the cathedral was met with universal praise.¹⁹

The Committee on Architecture was immediately formed in consultation with Columbia University architecture professor William R. Ware. Fourteen architects were paid to submit designs, although the competition was open to all architects. The paid architects were reportedly J.C. Cady, Carrere & Hastings, Henry Congdon, Frank Furness, Robert Gibson, Charles Haight, Richard Morris Hunt, McKim, Mead & White, Renwick, Aspinwall & Russell, R.H. Robertson, Van Brunt & Howe, Henry Vaughn, Frederick Clarke Withers, and William Halsey Wood. By January 1889, sixty-eight proposals were accepted by the Board of Trustees, which created a professional committee consisting of Ware, architecture professor Charles Babcock, and engineer John Bogart to review the designs.²⁰ In May, the four finalists were chosen by the Trustees in private; they were William Potter and R.H. Robertson, Huss & Buck, William Halsey Wood, and Heins & LaFarge. The four finalists were then instructed to revise their proposals for a final round of competition. In April 1891, the finalists' submissions were received and put on public display. Finally in July, after much internal debate and compromise, the cathedral trustees agreed on the eclectic design scheme of Heins & LaFarge, which incorporated Byzantine, Romanesque, and Gothic influences.

In its design for the cathedral, Heins & LaFarge employed a centrally-massed plan with a prominent crossing tower, an apsidal end, apsidal chapels, and rounded transepts. The exterior combined round-arch Romanesque and Byzantine elements with Gothic detail. The richly ornamented interior was also based on Romanesque and Byzantine precedents. The interior arrangement was similar to Henry Hobson Richardson's influential layout at Trinity Church in Boston. The structural system at St. John's was proposed to consist of barrel vaults and domes of tile-arch construction; the crossing would be created by four monumental round arches supporting a dome topped by large tower. Heins & LaFarge's inspiration was Santa Sophia in Istanbul, St. Mark's in Venice, and St. Front in Perigueux, France.²¹ The design of the Cathedral of St. John the Divine epitomized the eclecticism that defined the architecture of that era, which favored the "exotic" over the "didactic" to solve contemporary design dilemmas.²² It tried to capture some of the character of European cathedrals which were built over long periods of time and contained elements of many styles.

Heins & LaFarge

George L. Heins (1860-1907) was born in Philadelphia and educated in that city's public schools before attending the Massachusetts Institute of Technology. After graduating, he practiced briefly in Minneapolis-St. Paul before moving to New York City where, in 1886, he maintained an office in the Studio Building at 51 West 10th Street. Christopher Grant LaFarge (1862-1938) was born in Newport, Rhode Island and, at an early age, assisted his father, the noted painter and stained-glass maker John LaFarge. In 1880, he entered the Massachusetts Institute of Technology. After spending two years there, he joined the offices of Henry Hobson Richardson in Brookline, Massachusetts. LaFarge also had an office in the Studio Building in

New York by 1886, but the firm Heins & LaFarge was not formed until 1888, when the new partnership opened an office at the Temple Court Building (a designated New York City Landmark) on Beekman Street. The firm gained prestige for its ecclesiastical work. Besides the first design for the Cathedral of St. John the Divine, the firm designed the following churches: St. Matthews's in Washington, D.C.; Fourth Presbyterian on West 91st Street and West End Avenue in Manhattan; and the Roman Catholic Chapel at West Point; the firm also designed the Chancel and Clergy House of Grace Church on Broadway in Manhattan. The firm's other well-known commissions in the city include the control houses and stations of the first New York subway system. Heins & LaFarge also designed several houses in the Upper East Side Historic District.

Heins & LaFarge was a relatively new firm when it won the competition for the Cathedral of St. John the Divine; prior to that, its only major building was the Roman Catholic Cathedral of the Blessed Sacrament in Providence, Rhode Island. Its later work in New York City includes the original structures of the New York Zoological Park (1896-1914) in the Bronx, many of which are now designated Landmarks.

Construction Begins

Heins & LaFarge's design scheme for the Cathedral of St. John the Divine underwent extensive revisions prior to the start of construction at the behest of the church's Board of Trustees, which favored a more Gothic look. Thus, the spires over the west towers were removed and the windows were lengthened.²³ Gothic decorative detail and porches were added, and the building's overall length was increased. The biggest change, however, was the reorientation of the cathedral to east-west from north-south. This change was made to bring the building into alignment with the mandated Episcopal tradition of having the apse facing east toward the rising sun, symbolizing the resurrection of Christ. Although this repositioning would reduce the church's visibility from the south, the shifting of its axis to West 112th Street would produce a dramatic closed vista along that street. In addition, the trustees wanted to eventually build seven chapels radiating from the apse that were called the "Chapels of Tongues" in recognition of many ethnic groups that comprised the population of New York City. Individual donors would be sought for each chapel, the interiors of which were designed by the architects of their choice.²⁴

The design was finalized and construction began in 1892 with the choir at the east end of the site. The cathedral's cornerstone ceremony took place on December 27, 1892, the feast day of St. John. Actual construction, however, began in spring of the following year. A few months later, work on the building was halted after soft stone and an underground spring were discovered while the foundation was being excavated. For a time, the trustees considered moving the church to the south part of the site, but it was determined that the present location could be made suitable by pouring concrete pits to bedrock level to support the church's piers and apse. The foundation was finally completed in 1895, after a three-year delay and at additional cost.

A milestone was reached in January 1899, when the richly-ornamented crypt was consecrated and opened for services.²⁵ By 1900, the crossing arch was completed at the east end of the site. Highly visible from points to the south, east, and west, the crossing arch was literally the neighborhood's "crowning glory."²⁶ Soon thereafter, the cathedral's superstructure, consisting of cream-colored granite from Lake Mohegan, New York, began to rise, but construction was slowed while new engineering problems were solved and design revisions were made. The main challenge was erecting the apse's eight monumental columns. At 130 tons each,

these gray-granite monoliths, fifty-four feet high and six feet in diameter, were to be the largest columns ever quarried in America and the second largest stone columns in the world.²⁷ Unfortunately, their extraordinary weight, which caused the columns to crack during the turning process, made them impossible to produce, and columns divided into two sections had to be settled for. Heroic effort was still required to transport them to the site from the quarry in Vinalhaven, Maine, and to hoist them into place. After time delays and additional expense, the columns were finally erected during the summer of 1903. Work on the cathedral's vast crossing also began in 1903.

The enormous construction job progressed slowly as fund-raising continued. Some of the largest donors were the banker J.P. Morgan and former New York State governor Levi P. Morton, as well as John Jacob Astor, William Astor, and Cornelius Vanderbilt. Support from the general public, however, fell short of expectations as enthusiasm for the project diminished over time. Many smaller Episcopal churches were being built during the same period, especially in the nearby developing neighborhoods of Harlem and the Upper West Side, and the cathedral project suffered accordingly. Still, progress on St. John's had been rapid compared to many of the great cathedrals of Europe that had been built centuries earlier.

In September 1907, George Heins died, but despite having the contractual right to change architects, the surviving partner was retained to complete the choir and the crossing. Work continued on the apse, choir, crossing, and the first two apsidal chapels, St. Saviour and St. Columba. Temporary walls and roofing, which were meant to be removed for construction of the nave, transepts, and crossing tower, were built.²⁸ The partially-completed building, consecrated on April 19, 1911, was widely praised. Within a month, however, LaFarge was removed as cathedral architect and was replaced by Ralph Adams Cram. The appointment of Cram created ethical and public relations problems for both the church and the architect. The cathedral board was accused of having hired Cram before LaFarge was notified of his removal and Cram was blamed for actively seeking LaFarge's removal. Although Cram was exonerated by the American Institute of Architects, the daily newspapers continued to criticize the manner in which the change was carried out.

The Second Design (1911-1942)

By the time of the completion of the first phase of construction in 1911, the cathedral's Byzantine-style design had fallen out of fashion and architecture based on English Gothic precedents were again being used in the plans for most Episcopal churches. New Episcopal cathedrals being built in Denver, Boston, Washington, D.C., and Liverpool, England, were English-inspired, and Cram was one of the biggest proponents of this new Gothicism. Thus, Cram immediately began to develop a plan to transform the Cathedral of St. John the Divine into a Gothic-influenced edifice by employing that style for the building's new portions and by Gothicizing what already existed. He worked on the new proposal for two years, completing the preliminary design in late 1913. His original intention to use the English Gothic form was thwarted by the height of the existing crossing and sheer size of the proposed cathedral, which were not consistent with the low, horizontal massing of English Gothic churches. Instead, Cram turned to French Gothic prototypes.

Cram's five-aisle-wide plan was similar to the plan of the cathedral at Bourges, France, which also inspired its three major entrances. He also adapted various features of the French cathedrals at Notre Dame, Amiens, and Rheims, as well as the cathedral at Wells, England. The most innovative feature of the design was the placement of the triforium and the clerestory in

full-height central aisles and the addition of chapels along spacious side aisles, producing an effect of verticality and openness. This unusual design, however, was chosen in order to create a harmonious transition in scale between the existing one-hundred-foot square crossing and the new fifty-foot-wide nave. The resultant freestanding nave arcade suggests “a synthesis of a traditional French Gothic basilica and a vast German *Hallenkirche*.”²⁹ On the exterior, Cram included a pair of five-hundred-foot spires on either side of the crossing.³⁰

Construction of the Cathedral of St. John Divine resumed in May 1916 on the foundations of the nave; during the interim, the church concentrated on erecting several auxiliary buildings on the south close of the complex. By the end of the year, however, construction was halted due to lack of funds and World War I. After the war, poor economic conditions caused further delay. Cram presented a new design for the cathedral in 1921. This version retained the French Gothic vocabulary of his first redesign, but included a single four-hundred-foot spire over the crossing. It was similar in massing to the spire of Heins & LaFarges’s designs. Spearheaded by Bishop William Thomas Manning, work finally resumed in 1924, when construction began on the cathedral’s octagonal baptistry, which was designed in the tradition of the great baptistries of Florence and Pisa. However, large-scale construction at the cathedral did not occur until 1925, following a major fund-raising effort begun that year by Franklin D. Roosevelt.³¹ Construction then resumed on the nave and began on the west facade.

Cram issued his third redesign for the cathedral in 1929. The large spire over the crossing was eliminated and replaced with a square tower, rising approximately three-hundred feet, and the number of portals on the west facade was changed from three to five. In December of that year, construction began on the north transept, known as the Women’s Transept, using funds donated entirely by women.³²

From 1925 through 1933, the nave, the west facade except for the towers, and the baptistry, as well as part of the north transept, were constructed. The Depression interrupted further work until later in the decade. Then, from 1939 through 1941, the vaulting of the choir and the sanctuary were partially rebuilt in the Gothic style to match the vaulting of the nave. The dedication of the enlarged cathedral took place on November 30, 1941, only seven days prior to the United States’ entry into World War II. Work on the cathedral again ceased, with the Women’s Transept only one-third complete, and with no work begun on the south transept, west towers, central tower, and other areas.³³ What had been completed, however, was dramatic. The 520-foot long nave featured an uninterrupted one-tenth-of-a-mile vista from the rose window to the choir.

Shortly before his death in 1942, Cram issued his final design for the cathedral, which incorporated a slender spire or fleche similar to that at St. Chapelle over the crossing, instead of the enormous square tower of his earlier proposals. He also proposed lowering the height of the west towers. As opposed to the synthetic eclecticism of Heins & LaFarge’s earlier scheme, Cram’s final redesign of the Cathedral of St. John the Divine was conservative: a carefully-studied copy of medieval cathedral architecture.³⁴

Ralph Adams Cram

No architect is so closely identified with the Gothic Revival style in twentieth century American ecclesiastical and collegiate architecture as Ralph Adams Cram (1863-1942). Deeply religious, Cram was almost a latter-day Pugin in his combination of a prolific architectural practice with writing and lecturing aimed to explain and foster his point of view. Like Pugin, Cram visualized the Middle Ages as representing a way of life unblemished by the harsher

aspects of industrialized society and sought to realize an image of his faith and beliefs in his churches. His philosophy is best expressed in *The Gothic Quest*, one of his many publications, in which he described Gothic architecture as “a mental attitude, the visualizing of a spiritual impulse.”

Cram, the son of a Unitarian clergyman, later converted to Anglicism. He began his architectural career in Boston at the age of twenty four in partnership with Charles Wentworth. Later, Frank Ferguson and Bertram Goodhue, who had joined the firm in 1889 and 1892, respectively, were made partners. From the start, the firm specialized in church design and favored English and French Gothic styles. Both of these styles can be seen in the Cathedral of St. John the Divine, no doubt his most famous work in New York. Although many of Cram’s works, such as the exceptionally fine Church of St. Thomas at Fifth Avenue and 53rd Street (1906-13; a designated New York City Landmark), show his particular knowledge of and affection for the French Gothic, the spirit of his work continues in the tradition of the late work of the great English architect, George Frederick Bodley (1827-1907). Cram’s admiration for Bodley, made explicit in his writing, is apparent in his preference for the attenuated verticals of late Gothic styles, finely-worked stone, and taste for refined decorative detail.

Cram’s other works include St. James Episcopal Church (1923-24; Madison Avenue and 71st Street in the Upper East Side Historic District) and the Chapel of the Intercession and its Vicarage (1911-14; Broadway and 155th Street; both designated New York City Landmarks). Outside of New York City, he designed the Graduate College at Princeton University and many of the buildings at the United States Military Academy at West Point. Cram continued in active practice until his retirement in 1930, after which he spent most of his time at his country estate at Sudbury, Massachusetts.

Description of the Cathedral

The plan of the Cathedral of St. John the Divine is cruciform; and is oriented so that the head of the cross faces east. Seven chapels radiate from the apse. The cathedral’s exterior is 601 feet long, including the fifty-foot narthex, the 248-foot nave, the 100-foot crossing, the 145-foot choir, and the 58-foot Chapel of St. Saviour at the rear of the apse. Its widest point is presently the 207-foot west front, as the transept and crossing - intended to be 330 feet - remain uncompleted. The nave and aisles are 146 feet across; the choir is fifty-six feet in width; and the ambulatory is fourteen feet wide. It is 177 feet to the ridge of the nave. The cathedral is 121,000 square feet in area, and seats 8,600 people. Built entirely of stone, the core of the building is of Maine granite and its outer walls are of Mohegan granite from Peekskill, New York.

West Facade: The west facade has five bays, formed by arched buttresses. Each bay contains one of the cathedral’s five portals. The cathedral has four vertical stages divided by heavily-carved moldings. The lowest stage of the facade features the portals; the second contains the gallery; the third has the central rose window, the grisaille windows, and the lancet windows of the towers; and the fourth stage consists of the central gable and the top of the partially-built south tower. The buttresses, featuring niches of which only the northernmost two presently contain statues, and are topped by carved finials.

The gabled portals contain compound arches with heavily-carved ornamentation, entryways that are recessed behind secondary arches, grouped piers springing from the bases and the responds, carved statues on pedestals or blocks of stone yet to be carved, and elaborately-carved screens filled with biblical scenes.³⁵ The gables, which feature cusps, tracery, crockets, are topped by pedestals with statuary, the center gable being surmounted by a fourteen-foot

carved crucifix. The central gable contains the arms of the See of New York, flanked by Arms of the Cathedral and the Seal of the City of New York. The doors of the west front, except for those in the center bay, are made of Burmese teakwood, embellished and reinforced by wrought iron. The center bay has two pairs of bronze doors that were cast and fabricated in Paris by M. Barbedienne, who also cast the Statue of Liberty. One pair shows scenes in bas-relief from the Old Testament, the other from the New. Each door is six feet wide and eighteen feet high, and each weighs approximately three tons. There are sixty panels on both the outer and inner sides of the doors. The stiles and framework are foliated. The trumeau, or central stone pier, of the center bay carries the statue of St. John the Divine. The majestas, which is the sculpted screen located in the typanum, shows the vision of the Lord. The Lesser Rose Window, which sits behind the majestas, contains seven divisions relating to the Apocalypse and has the sacred monogram of our Lord at its center. In the friezes above the five sets of doors are incised religious texts, and the arched transoms above the entryways feature biblical scenes in carved relief. The inner wall of the entryway recesses are decorated with arched panels and carved moldings.

The arcaded gallery consists of paired, open arches, located between the buttresses and features piers, cusps, and tracery. The central rose window, which sits within a great pointed, blind arch, is forty feet in diameter and contains over ten thousand pieces of stained glass and delicate stone tracery.³⁶ It is dominated by the figure of Christ, surrounded by the seven gifts of the Spirit, a choir of angels, symbols of the beatitudes, the four evangelists, symbols of Divine Love, the major prophets surrounded by Cherubim, and symbols of Divine Wisdom. The stained-glass grisaille windows each contain two lancets and a tracery rose. The north grisaille depicts the seven archangels and their distinctive symbols, while the south grisaille window has figured symbolizing the Seven Churches of Asia. Slender lancets pierce the recessed arches of the towers. There are small multi-faceted rose windows over the grisaille windows and multi-faceted carvings in the spandrels above the central arch. The stepped central gable contains lancets and a central medallion. The south tower is covered with scaffolding with a large, applied sign.

West Narthex: The west narthex includes the two front towers, which are square in plan, and the vestibule of the cathedral into which the portals feed.³⁷ The buttressed towers are flush with the cathedral's west facade, but protrude from the facades of the naves. The north tower is built only to the third stage, while the south tower rises up to about the same level as the peak of the nave's gable. The towers' west facades have been previously described. The east facades of the towers consist of buttressed walls pierced by lancets and feature relieving arches, corbels, pinnacles, and niches with statuary. The north facade of the north tower and the south facade of the south tower feature the narthex windows, arcaded galleries, blind arches pierced by lancet windows, buttresses decorated with pinnacles, and niches containing statuary. The stained-glass narthex windows are composed of two lancets and a rose.³⁸

Nave: The nave is five aisles wide in the cathedral's interior, the center aisle being the same with as West 112th Street between the building lines. Both facades of the nave consist of four double bays, divided by arched buttresses. Each double bay is further divided into sub-bays by narrower flying buttresses, and contain the windows of the side chapels and the clerestory. There are seven chapels on each side of the nave, with one chapel per sub-bay, except for the easternmost sub-bays, which contain entryways at floor level. Each sub-bay has its own dedication. On the north side, they are the Sports Bay, the Arts Bay, the Crusaders' Bay, the Education Bay, the Lawyers' Bay, the Ecclesiastical Origins Bay, the Historical and Patriotic Societies' Bay, and the Fatherhood Bay. On the south side, they are All Souls' Bay, the Missionary Bay, the Labor Bay, the Press Bay, the Medical Bay, the Religious Life Bay, the

Armed Forces Bay, and the Motherhood Bay. The chapel bays have standing-seam shed roofs protected by carved parapets. The arched chapel and clerestory windows all consist of two lancets below a rose, and feature stained-glass iconography that corresponds to each dedication. All of the buttresses are gabled and are topped by pinnacles. The roof, which is comprised of standing-seam copper, is protected by carved parapets and has gabled dormers.

Crossing and Transepts: The unfinished crossing consists of four gigantic arch-ribs of granite, braced by buttresses and piers. Enclosing nearly 16,000 square feet, the crossing is topped by self-centering dome that was designed by Rafael Guastavino. The dome and its supporting pendentives are covered with cement stucco. The partially-constructed north transept and narthex are built up to the level of the spring of the main portal arch on the exterior. The temporary north elevation of the crossing is composed of poured in place concrete with buttresses and arched fenestration presently sealed with wood due to the fire in 2001. The south transept remains completely unbuilt. The temporary south elevation of the crossing is similar to that on the north side of the crossing. There is a non-historic smoke stack affixed to the south side of the crossing, as well as a series of non-historic sheds, iron stairways, and elevated walkways, providing access to the crossing, the apse, and the basement. Currently under construction is a barrel vault metal roof and curtain wall assembly intended to protect the unfinished masonry construction from deterioration.

Apse: The apse contains the seven radiating apsidal chapels, the choir clerestory, and a standing-seam hipped roof topped by a bronze statue of a trumpeting Angel Gabriel. Gabled buttresses topped by turrets rise up above the roofs of the chapels to support the apse walls. The apse also has crenellated towers. Canopied niches in each buttress contain statues of saints. There are fourteen stone shields in the spandrels of the clerestory windows above the seven Apsidal Chapels. The facades of the chapels feature pointed-arch fenestration with stained-glass panels, tracery, and cusps, as well as gabled buttresses topped by finials and roofline battlements. The facade of the Chapel of St. Saviour, located at the east wall of the apse, contains a statue of the Christ Child in the gable, Angels of the Resurrection in niches of the buttresses on either side of the window, and beneath the window, the Virgin seated between St. Simeon and St. Zacharias. The gable of St. Saviour's is topped by a crucifix.³⁹ The interstices between the chapels are pierced by stained-glass lancet windows and are topped by arcades.

Planning of the Cathedral Close

The actual placement of buildings within the Cathedral Close, rather than an adopted master plan per se, was an adaptation over the years due to a variety of circumstances -- the prior existence of the Leake & Watts building, the number of architects involved with the Cathedral, the construction of the Deaconesses school in 1909-11, and an attempt in 1911 by Ralph Adams Cram to guide the planning of the Close. From the time of the selection of Heins & LaFarge in 1891 after the Cathedral design competition, there were frequent discussions about the possibility of auxiliary buildings to be located on the grounds, and suggestions for building locations varied. Trustee Robert Jenkins Nevin in 1892 sketched a plan with continuous rows of buildings along West 110th Street (Cathedral Parkway) and Morningside Drive. As early as 1897, trustees considered building an Episcopal Residence here, considering such sites as Amsterdam Avenue and West 110th Street and on Morningside Drive, and later, at the southwest corner of the property. An 1898-99 proposal by Heins & LaFarge for the New York Training School for Deaconesses was for a site along West 113th Street. In 1902, there was a proposal to construct a building on the Cathedral grounds for the use of the Diocese, auxiliary church organizations, and

for General Conventions.⁴⁰ A 1903 Heins & LaFarge general plan of the grounds featured a Deaconesses school at Amsterdam and West 113th Street, a Synod House at Morningside Drive and West 113th Street, a Bishop's Residence and supplementary buildings at Amsterdam Avenue and West 110th Street, and a grand staircase at Morningside Drive and West 110th Street.⁴¹ The construction of St. Luke's Hospital (1896, Ernest Flagg) north of the Cathedral on 114th Street became a factor, as this major institutional neighbor objected to building across the street from its site on West 113th Street. By 1906, an elaborate proposal for a choir school and residences was commissioned from the associated firm of architects Babb, Cook & Willard with Winthrop A. Welch.

In 1908, architect Christopher Grant LaFarge selected the site for the new Training School for Deaconesses along West 110th Street, which was approved by Cathedral trustees, and this was the first 20th century structure actually constructed on the Cathedral grounds. In October 1911, the Cathedral's Committee on Fabric was authorized to consider the entire question of location of future buildings on Cathedral grounds. In his first official appearance before the trustees that month, Ralph Adams Cram, the new "consulting architect" of the Cathedral who replaced Heins & LaFarge, "presented a complete diagram for all the buildings which it is expected will ever be erected on the cathedral grounds" and trustees "heard a detailed explanation of the reason for locating each structure as he did."⁴² The trustees approved the location of the Choir School along Morningside Drive, as indicated by Cram in consultation with one of that building's architects, Walter Cook. By the end of November, trustees had also approved the location for other structures, including three that were eventually constructed -- Synod House, Bishop's House, and the Deanery.⁴³ Not built, but also included in plans at this time, were a diocesan office building on West 110th Street, and residences for canons at Morningside Drive and West 113th Street. The exact location of the Bishop's House and Deanery was eventually fine-tuned, moved to the east, and at the time of the 1912 groundbreaking for those structures, the *New York Times* reported that "the arrangement is to keep the lesser buildings that are to surround the cathedral proper well to the Morningside Avenue [Drive] or eastern side of the close, and so leave the Amsterdam Avenue or western front always clear, that nothing may interfere with the perspective of the nave. The only structure except the cathedral front to be on Amsterdam Avenue is the Synod Hall, located at the extreme south limit."⁴⁴ However, Cathedral Trustees in 1920 approved a site plan that located two "future buildings" near the Amsterdam Avenue end of the Close. A separate heating plant was also planned by Cram, and shown in a 1913 rendering on the corner of West 110th Street and Morningside Drive, but never built.

The Cathedral church and the Close are served by roads and walkways, placed among lawns, gardens, playgrounds, and parking with attendant fixtures and furniture. These features took shape around the construction of the buildings, and do not appear to have been based on any master plan for landscape design. Over time, a variety of artistic, religious and commemorative objects have been installed.

St. Faith's House (New York Training School for Deaconesses)⁴⁵

The New York Training School for Deaconesses was founded in 1890 by the Rev. William Reed Huntington, rector of Grace Church, following the General Episcopal Convention of 1889 that passed a canon recognizing deaconesses as a beneficial aspect of the church if they had two years of training (these women assisted clergy in missionary and charitable work). The Grace House Training School for Deaconesses (St. Faith's House) opened at 226-230 East 12th

Street.⁴⁶ As early as 1898-99, a proposal was drawn up by original Cathedral architects Heins & LaFarge for a new School for Deaconesses on West 113th Street, but nothing was accomplished for a number of years. In November 1907, it was announced that a legacy of \$125,000 had been given to the school in the will of Archdeacon Charles Comfort Tiffany, in order to construct a building in memory of his wife, Julia Wheeler Tiffany. In May 1908, discussions resumed between trustees of the school and the Cathedral. Members of the Medical Board of St. Luke's Hospital voiced their objections to a building site located on West 113th Street, as they were concerned about the loss of light and fresh air to their patients.⁴⁷ C. Grant LaFarge then discussed with Dr. Huntington a site south of the Leake & Watts building.⁴⁸ In February 1909, the site on West 110th Street was officially approved, and in May this property was transferred by Cathedral trustees to this independent institution for \$1.00. The design for a new school and home by LaFarge was filed in June. Excavation began in September and construction commenced in November, though the cornerstone was not laid until May 1910. The F[red]. T. Nesbit Co. was the builder. The school opened in December 1910, and the structure was completed in February 1911, at a cost of some \$175,000 (further funding was provided by sale of the school's previous property). The structure, named St. Faith's House, initially housed a reception hall, library, oratory, dining room, classrooms, bedrooms, and a suite for visiting clergy.

At the Diocesan Convention in May 1947, a discussion took place on the use of St. Faith's House for Diocesan offices. In November, the Cathedral exercised its rights under the original 1909 agreement and took over the building. The school's last commencement here took place in May 1948. Diocesan offices, formerly housed in the Leake & Watts building since 1914, moved in May 1949 into this building, which became known as Diocesan House. The Cathedral Library, Diocese archives, and apartments are also located here.

Description of Saint Faith's House

St. Faith's House is a three-and-a-half-story (with an additional lower story on the southern facade), Collegiate Gothic style building, H-shaped in plan, with gabled end pavilions. It is clad in brick above an Indiana limestone base, with limestone and terra-cotta trim. The building is embellished with arched windows with decorative spandrel panels, a buttressed main entryway with a recessed pointed-arch portal, keyed windows enframements, oriel window at the third story, a three-story bay window with sculpture niches, decorative terra-cotta spandrels, a gabled roof, and dormers on the south facade.

Alterations: Metal grilles at the basement and first-story windows; replacement doors and surround (including sidelights and transom light) at the main entryway; tube railings at the steps to the main entryway; signage affixed to the facade near the main entryway; replacement sash and first and second stories; security lighting and conduits on all sides; one basement window removed and replaced with an air conditioning unit on the west facade; alterations to the dormers on the south slope of the roof; all attic windows replaced; replacement sash as the third story on the south facade.

The Choir School⁴⁹

The Cathedral's choir school was founded in September 1901, in the former Leake & Watts Orphan Asylum building, in order to educate boys who would sing in the choir. With the anticipated completion of the new Cathedral's choir and crossing, church leaders became concerned that more adequate choir training facilities were needed, as they desired an enhanced

musical program to be a central feature of the Cathedral. As early as 1906, an elaborate proposal for a school and residences was commissioned from the associated firm of architects Babb, Cook & Willard with Winthrop A. Welch. Realization of a new Choir School building became possible beginning in January 1910 through an initial \$25,000 gift of Mary Eliza (Mrs. J. Jarrett) Blodgett, widow of a wealthy textile manufacturer, in memory of her father John Hinman Sherwood, a founder of the Fifth Avenue Bank of New York and proprietor of the Sherwood Hotel. When further construction funds did not appear to be forthcoming from other donors, she announced that she would cover the full cost. Prior to her death in 1933, Mrs. Blodgett had donated some three million dollars to the Episcopal Church.

In January 1912, Ralph Adams Cram, newly appointed “consulting architect” of the Cathedral, wrote that architects [Walter] Cook & [Winthrop A.] Welch were asking for definitive status on the site for the proposed school, and that he and Cook had agreed on the site, which was shown on Cram’s recent plan for the Cathedral Close grounds.⁵⁰ This was on the eastern side of the Close along Morningside Drive. In March, Cram reported that he had considered the plans by Cook & Welch and had given “my hearty approval in practically every particular.”⁵¹ The project was filed in July 1912, construction was begun in October, and the structure was completed in September 1913 at a cost of \$166,000. Cook & Welch was the successor to several firms in which Walter Cook was a partner. Educated at Harvard, the Royal Polytechnical School in Munich, and the Ecole des Beaux-Arts, Cook (1846-1916) returned to New York and entered architectural practice in 1877 with George Fletcher Babb (1843-1916). Daniel W. Willard (1849-c. 1943) joined the firm of Babb, Cook & Willard in 1884. By the 1890s, Cook was principal designer, and he was president of the American Institute of Architects in 1911-12. Winthrop A. Welch (1871-1914), a graduate of Pratt Institute (1894) was a superintendent and engineer with the firm by 1899, becoming a partner in 1908 in Babb, Cook & Welch. The firm became Cook & Welch in 1912. Among the notable designs in New York City by these successive firms are the DeVinne Press Building (1885-86), 393 Lafayette Street; the Frederick B. and George DuPont Pratt residences (1895, 1901), 229 and 245 Clinton Avenue, Brooklyn; the Andrew Carnegie Mansion (now Cooper-Hewitt National Design Museum) (1899-1903), 2 East 91st Street; and Seward Park Branch, New York Public Library (1908-09), 192 East Broadway.⁵² The Choir School building was published in the *Architectural Record* in August 1914.

The school originally educated 20 adult men (day students) and 40 boys (boarding students) in music, as well as grammar school studies for the latter, for no tuition in return for singing in the Cathedral choir. It was equipped with music, reception, dining, class, dormitory, service, and masters’ rooms, a library, and a gymnasium. The *New York Herald* stated that the school was modeled after Grace Church’s boarding school, “which is the only school of its kind in the country.”⁵³ An endowment of \$500,000 for the school was provided in 1914 by Frederick G. Bourne, president of the Singer Manufacturing Co. It was converted in 1964 to a day school for boys in grades one through eight, known as the Cathedral School, and turned coeducational in 1972.

Description of the Choir School

Clad in grey Germantown micaceous schist with Indiana limestone trim, the four-and-a-half-story Choir School was designed in the Collegiate Gothic style with an H-shaped plan with gabled end pavilions. The long, planar eastern and western facades are sparsely embellished by Tudor arched openings on the ground story and in one gable each, label lintels, keyed enframements, stringcourses, dormers, and chimneys with chimney pots. There are buttresses on

the northern, southern, and eastern facades, and a slate roof.

Alterations: Security grilles at some of the first-story windows; security lamps and cameras with conduits on all sides; signage on the south facade; plaque on the north facade; chain link fence and security lamps on poles on the east terrace; windows modified for air conditioners on the 2, third, and attic stories facing east.

Synod House⁵⁴

As early as 1902, a proposal was made to construct a building on the Cathedral grounds for the use of the Diocese, auxiliary church organizations, and for hosting General Conventions. On Heins & LaFarge's general plan of the Cathedral grounds in 1903, a Synod House was to be located at West 113th Street and Morningside Drive. Following the General Conventions of the Protestant Episcopal Church in 1907 and 1910, it was decided that the next convention in 1913 would be held in New York City. In attendance as deputies of the New York Diocese were financier John Pierpont Morgan, who proposed New York as the location, and wealthy lawyer William Bayard Cutting. Morgan and Cutting expedited the financing of an appropriate building by offering to donate the entire amount then considered necessary (\$125,000 apiece – among their last bequests, as they died in 1913 and 1912) for the construction of a new hall on the grounds of the Cathedral of St. John the Divine, in order that it be ready for the occasion in 1913. In October 1911, Cathedral trustees passed a resolution that the site of the Synod House and “the whole scheme of the location of buildings other than the Choir School” be referred to the Committee on Fabric.⁵⁵

The firm of Cram, Goodhue & Ferguson in November was appointed to design Synod House, the first of the Cathedral's auxiliary buildings for which it received the commission. That month, consulting architect Ralph Adams Cram provided the trustees with “sketch plans” and indicated he was ready to proceed with working plans, as well as several alternate exterior schemes for the approved site at Amsterdam Avenue and West 110th Street. Plans and specifications were finished in March 1912, and the design was published in the *New York Times* that month and in *The American Architect* in April. Plans were filed in May 1912, excavations began by July according to the \$11,400 contract with Patrick Reddy, and the cornerstone was laid in August. The building was dedicated in October 1913 at the Convention, though official completion was in May 1914 at a cost of \$351,600 (reportedly \$450,000 with furnishings). The W. Shelton Swallow Co. was contractor. William Shelton Swallow, a graduate of Pratt Institute (1894), was a former engineer of construction with the architectural firm of Howells & Stokes.

Of the stylistic intentions of his Synod House design, Cram later wrote that “the old English Gothic precedents were abandoned, and we began to get back to the more classical, less insular Gothic of the Continent. ... we had all France and Spain to fall back on as a *point d'appui* and that was enough. There is some Spanish in the Synod House and more French, particularly that of Mont Saint-Michel.”⁵⁶ Cram also stated that he “wanted to make this Hall the most beautiful thing in New York... [with] a colour combination that would be unique, (so far as America is concerned), and at the same time strikingly beautiful.”⁵⁷ The building's steel windows were provided by Henry Hope & Sons.

The ornamental grisaille glass for the windows (including the lancet windows of the side [and rear] facades, a pointed-arched window above the front entrance portal, and trefoil windows in the peaks of the end gables) were executed by Charles Jay Connick (1875-1945) of Boston, a painter, designer, and muralist best known for his Gothic Revival style stained glasswork. Born in rural Pennsylvania, Connick was first an apprentice illustrator and later worked for stained

glass companies in Pittsburgh and New York, also studying stained glass in the cathedrals of Europe. His first major independent grisaille glass commission was for First Baptist Church (1909-12, Bertram Goodhue), Pittsburgh. He relocated to Boston and made windows there in various locations in 1910-13. According to Douglass Shand-Tucci, “Connick succeeded [Englishman Christopher W.] Whall... as Cram’s favored glassman, laying the foundations for the American stained-glass renaissance Cram and he would lead all the way to St. John the Divine...”⁵⁸ Cram financially assisted Connick in opening a stained glass studio in Boston in 1913, and by the end of that year, Connick had already collaborated on ecclesiastical commissions with several prominent architectural firms, including Cram, Goodhue & Ferguson, Shepley, Rutan & Coolidge, and Allen & Collens. He went on to design notable windows at the Cathedral of St. John the Divine, St. Patrick’s Cathedral, Princeton University Chapel, the American Church in Paris, and Heinz Memorial Chapel at the University of Pittsburgh. In reviewing Connick’s work, which returned to a much older glass style and was an artistic reaction to the windows of such noted American figures as Louis Comfort Tiffany and John LaFarge, Agnes Edwards wrote in *The American Magazine of Art* in 1917:

Besides the brilliancy of color, and the honesty of workmanship which distinguish Mr. Connick’s glass, it deserves especial study for its exquisite grisaille. Grisaille is a word given to that geometric patterning, in which white, picked out in colors or traced in silver, usually predominates. In it we have the highest possible evolution of pure design. ... Grisaille, because of its richness and elegance, and its free admitting of light, is a cardinal requisite to the best stained glass work. But although it has been so recognized in Europe... in this country it had never attained a high level. ... It was Mr. Connick, who, fresh from European study in 1910, designed the windows of the Great Fourth Presbyterian Church in Chicago, and later those in the Synod House of the Cathedral of St. John the Divine in New York, and those in the St. Martin of Tours Chapel in the same Cathedral. With the installation of these windows a sudden new vitality was infused into the quality of grisaille all over the country. And a delighted appreciation of it, as well as of the figure work on grisaille, ran in a ripple through artistic circles.⁵⁹

In his obituary, the *New York Times* said Connick was “considered the world’s greatest contemporary craftsman in stained glass.”⁶⁰

The more elaborate front (western) facade of Synod House has an intricately ornamented, projecting Gothic arched entrance portal, the work of the John Evans & Co. of Boston. The archivolt contains three ranges of 36 figures that illustrate the progress of civilization and Christianity – apostles of Christianity, the arts and sciences, and crafts and industries. Representing architecture is the figure of Ralph Adams Cram holding a model. In the tympanum are relief figures of Christ sending his disciples to preach. Flanking the entrance doors are seven figures of famous Christian rulers, including George Washington in the center. The Welsh-born John Evans (1847-1923) immigrated to the United States as a young man, settling in Boston, where he established a sculpture firm in 1872, which became Evans & [Richard J.] Tombs in 1880, and later, John Evans & Co. and John Evans & Son. Evans became one of the country’s leading wood and stone carvers and modelers, specializing in ecclesiastical commissions, including collaborations with architects Henry Hobson Richardson, Shepley, Rutan & Coolidge, and Cram. Prominent Evans commissions included Trinity Church, Boston; Glessner House, Chicago; City Hall and State Capitol, Albany; the World’s Columbian Exposition (1893), Chicago; National Cathedral, Washington, D.C.; and the Open Air (Outdoor) Pulpit and Potter

Memorial Pulpit at St. John the Divine. There are other areas of [marble] sculptural ornament on Synod House, including panels in the crenellated parapet of the side facades that bear the arms of the New York State dioceses, a corbelled oriel window bay on the south facade, and on the turrets.

The Auditorium of Synod House provided seating for over 1000 people, and the building houses an undercroft/dining hall in the basement, committee and conference rooms, and bishops' offices. In 1927, Gothic style bronze sconces manufactured by Edward F. Caldwell & Co. were installed flanking the front entrance. Founded in 1895 by Caldwell (1851-1914) and Victor F. von Lossberg (1853-1942), the company is considered "the premier designer and manufacturer of electric light fixtures and decorative metalwork from the late 19th to the mid-20th centuries."⁶¹ The grisaille glass windows were by Charles J. Connick of Boston, the sculptural ornament at the Gothic arched front entrance portal was by John Evans & Co. of Boston, and the Gothic style bronze sconces at front entrance, installed in 1927, were by Edward F. Caldwell & Co.

Description of Synod House

The Gothic Revival style Synod House is clad in pinkish-grey sandstone from Kingwood, West Virginia and features a steeply pitched roof, covered in slate, buttresses flanking inset arches pierced by doors and windows, lancet-arched windows, turrets, label lintels, and a central gabled section having monumental arches.

Alterations: Security camera on the west facade; replacement entryway and surround (including sidelights and transom) and sealed basement window on the north facade; window grilles at the first story and basement (all sides); replacement sash at the basement of the east facade; on window on the south facade modified for the insertion of an air conditioner.

The Deanery⁶²

The second of the three auxiliary buildings designed by Ralph Adams Cram, of Cram, Goodhue & Ferguson, the Deanery served as the residence of the dean of the Cathedral. Funding for the structure was provided by a donation (ultimately \$112,500) by Helen Slade Ogilvie in memory of her husband, the landscape painter Clinton Ogilvie (1838-1900). The Ogilvies were parishioners of the Church of the Incarnation, where the then-dean of the Cathedral, William M. Grosvenor, had been rector for 16 years. In May 1912, Cathedral trustees tentatively approved sketch plans and the site location as submitted by Cram. Cram wrote in June that "the Bishop's house and Deanery will now come close together and will form one architectural composition."⁶³ Final plans were approved in October, and the project was filed and the builder contracted in December. The Deanery was constructed between February and November 1913 by [Leonard] Jacob & [Frederick T.] Youngs, at a cost of about \$109,500. Jacob & Youngs was also responsible for the construction of the Bishop's House, as well as the nave and Chapel of St. Martin of Tours of the Cathedral. The Deanery and Bishop's House were published in the *Architectural Record* in August 1914.

The Deanery is located to the east of, and connected by a vaulted porch to, the Bishop's House. Though substantial in size and interior appointments, the two French Chateausque style residences appear more intimately-scaled in contrast to the other buildings on the Cathedral Close. Cram indicated that stylistically the two buildings were based on "later domestic" French Gothic precedents.⁶⁴

At the Diocesan Convention in May 1947, a resolution was passed to cancel the 1912 agreement between the Cathedral and the Episcopal Fund regarding the Bishop's House, which

the Cathedral then took over. The Deanery (then known as Ogilvie House) was leased to the Convention of the Diocese of New York for use as the bishop's residence, along with clergy apartments.

Description of the Deanery

The Deanery is a three-story French Chateausque style residence, clad in grey Germantown micaceous schist with limestone trim. It is asymmetrically massed with a number of projecting and intersecting gabled pavilions and steeply pitched roofs with dormers, and embellished with a number of pointed arched openings on the ground story, rectangular mullioned windows with keyed enframements, tall chimneys, and, on the southern facade, a double pointed-arched loggia and a slender oriel window/turret with ogee moldings and carved decorative stone detailing.

Alterations: Security grilles at the first story and basement on all sides; security lamps at each entryway and at the attic story on the south facade; one basement window on the east facade turned into a louvered vent; passageway between the Bishop's House and the Deanery sealed with a parged surface and an additional window and through-the-wall air conditioner.

The Bishop's House⁶⁵

The last of the three auxiliary buildings designed by Ralph Adams Cram, of Cram, Goodhue & Ferguson, the Bishop's House served as the residence of the bishop of the Episcopal Diocese of New York. As early as 1897, trustees had considered building an Episcopal Residence on the Cathedral's grounds. The *New York Times* in 1902 announced that the Episcopal Fund of the Diocese of New York had an amount of \$65,000 devoted to construction of the residence, that a resolution had been passed authorizing its construction at Amsterdam Avenue and West 110th Street on a lot to be donated by Cathedral trustees, and that plans had already been drawn up.⁶⁶ These plans were prepared by Heins & LaFarge, who revised them the following year. Bishop Henry Codman Potter lived, however, in the residence of his wife, the former Mrs. Alfred Corning Clark, on the Upper West Side. After David Hummell Greer, rector of St. Bartholomew's Episcopal Church, was elected Bishop Coadjutor in 1904, the Diocese purchased No. 7 Gramercy Park for use as his residence. Greer succeeded Potter as bishop upon the latter's death in 1908. In March 1912, Episcopal Fund trustees approved the sale of the Gramercy Park residence, both in order to take advantage of the rise in real estate values there and to advance plans for a new bishop's residence on the Cathedral grounds that would be paid for in part by the proceeds of the sale (which netted about \$52,500).

By that time, Cram was discussing alternate schemes for the Deanery and Bishop's House. Surviving blueprints indicate that Cram simplified the decorative scheme for the latter building by December 1912. Bishop Greer expressed his concern about the placement of the two buildings which he thought would block southern views of the Cathedral. In June, the committee for the selection of the site adopted one further to the east than that previously proposed by Cram. Plans were approved in October 1912, by the Bishop and by trustees of the Episcopal Fund and the Cathedral. The project was filed and the builder, Jacob & Youngs, was contracted in December. Bishop Greer and his family moved in April 1914 into the residence, which cost \$220,000 (additional funding was provided by wealthy individuals and appropriations from the Diocesan Conventions). The Deanery and Bishop's House were published in the *Architectural Record* in August 1914. The *New York Herald* opined that "no prelate in this country lives in a finer dwelling."⁶⁷ New York bishops continued to reside in the top story here until 1947.

The four-story Bishop's House is located to the west of, and connected by a vaulted porch to, the Deanery. Along with that residence, Cram indicated that stylistically the two were based on "later domestic" French Gothic precedents. At the Diocesan Convention in May 1947, a resolution was passed to cancel the 1912 agreement between the Cathedral and the Episcopal Fund regarding the Bishop's House, which the Cathedral then took over. The Deanery (then known as Ogilvie House) was leased to the Convention of the Diocese of New York for use as the bishop's residence. The Cathedral's administrative offices, formerly located in the Leake & Watts Orphan Asylum building, moved in 1949 into the lower two stories of this building (which became known as Cathedral House), which also contains meeting spaces. The top story became the dean's residence.

Description of the Bishop's House

Clad in grey Germantown micaceous schist with limestone trim, the French Chateausque style house is four stories and asymmetrically massed with a number of projecting pavilions. The building is topped by very tall hipped roofs with tall dormers and chimneys. Elaboration is provided by rectangular windows with keyed enframements, ogee moldings surmounted by carved decorative panels on the long western facade, an arched porch on the eastern facade, and Tudor arched windows with tracery on the southern facade. A section of the north elevation is exposed brick, with projecting open-keyed stone, at a location of an envisioned walkway connector to the south transept of the Cathedral. The roof has very tall hipped slate roofs with tall dormers and chimneys and copper ridge.

Alterations: Security lamps and cameras (with conduits) on all sides; passageway between the Bishop's House and the Deanery sealed with a parged surface and an additional window and through-the-wall air conditioner; window grilles at the first story of the west facade; HVAC and fence on the roof.

Description of the Grounds

A road and a parallel walkway lead east from Amsterdam Avenue, south of the Cathedral nave, to the former asylum building. Closer to 110th Street, another road takes a route east from Amsterdam Avenue past the close buildings on both sides of it, before turning around the Choir School to an outlet on Morningside Drive. Between the roads lies a grassy area traversed by walkways, and the buildings are linked to these and to the roads by additional paths and steps. Gardens and other planted areas, as well as artistic, religious, and memorial objects, are installed in numerous locations across the close.

Later History⁶⁸

After the war, the Cathedral of St. John the Divine, under the leadership of newly-appointed bishop, the Rt. Rev. Charles Gilbert, refocused its efforts to addressing the social problems in the surrounding area, and construction was halted for more than three decades. Fund-raising for the project became more difficult as the Morningside Heights and Harlem neighborhoods deteriorated. In the interim, however, debate raged over how to finally complete the cathedral. Studies were made and several designs put forth, none of which were seriously considered.

In 1966, however, the Cathedral Trustees approved a simplified redesign of the crossing and west towers by architects Adams & Woodbridge.⁶⁹ It was not carried out, and in 1969 Bishop Horace William Baden Donegan announced that all building and consideration of

building would end. Donegan believed that money should be directed to social mission, rather than to building. During these years, the Cathedral of St. John the Divine was becoming a center of the Morningside community's life and culture with programs for the arts, local youth, the elderly, and the environment, and was active in international issues and movements, such as the civil rights struggle and war resistance during the Vietnam era.

In 1973, however, Dean James Parks Morton, revealed at his installation ceremony his long-term intention to resume construction. In 1978, he announced that a stone yard would be opened on the cathedral premises that would employ local young people as apprentices to help build the cathedral and teach them the art of stone cutting.⁷⁰ Morton intended to complete the west towers according to Cram's 1929 design and to finish the sculptural elements of the facade. While this work was to proceed following Cram's design, Dean Morton called for a modern re-design of the yet-unbuilt south transept. A design competition was held, which was won by architect Santiago Calatrava's greenhouse-like bioshelter. A design competition for the carving of the central portal statues was also held and was won by Simon Verity. In 1979-84, an on-site stone yard was established and work continued on the southwest tower. However, fund-raising for the stone yard and implementation of the south transept design lagged, and both projects were deferred with only a small portion (some fifty feet) of the southwest tower having been built. The carving of the central portal statues on the main facade commenced in 1988 and was completed in October of 1997. As it had since acquiring the site, the cathedral leadership continued to contemplate income-producing development on portions of the close, with improvement studies undertaken in 1986 and 1999.

The north transept was substantially damaged by a fire that occurred on December 18, 2001. In, 2003, the Cathedral was designated by the Commission, but that action was overturned by the City Council. At the time of designation, the Commission voted to de-calendar two sections of the Cathedral grounds, at the southeast corner of the property and along the northern property line. The church advocated for developing a portion of the in order to devote the income to preserving the Cathedral. The former was leased to Avalon Properties and developed with a residential tower in 2008 while the latter was leased and developed by the Brodsky Organization in 2013 to 2016.

A major restoration of the Cathedral took place in 2005-08; it included removing smoke damage from the 2001 fire and cleaning the stonework on the interior. A temporary domed structure on the north side of the Cathedral is presently being built; the Cathedral expects to eventually replace it with a more permanent structure. At the present, the cathedral remains unfinished and the nature of its eventual completion has not been determined.

STATEMENT OF REGULATORY INTENT

The Commission recognizes that the Cathedral Church of St. John the Divine and the Cathedral Close have been developing for over 125 years, reflecting the work of different architects in various architectural styles, and under the direction of various church leaders with differing approaches to theology, the mission of the Cathedral, and how the Cathedral and Close should be used and developed. The Commission will give due consideration to this evolution when evaluating future modifications and expansions to the Cathedral, the buildings on the Close, new buildings, and the Close itself. Specifically,

- 1) The Commission notes that the Cathedral is unfinished. Various plans and design approaches have been considered over the years to complete the Cathedral, but none have been realized. The Commission recognizes that the Cathedral will continue to evolve over time, under various architects and church leadership. Furthermore, in keeping with the evolution of the Cathedral, it could be completed in part or in whole in the future, employing a variety of architectural styles, including a traditional or contemporary architectural approach.
- 2) The Commission will consider the institutional mission, historic evolution and variety of styles of other buildings on the Close when reviewing new proposals to alter or expand buildings on the site.
- 3) The Commission will consider the institutional mission, historic evolution and varying styles of the Cathedral and other buildings on the Close when reviewing proposals for new buildings on the site.
- 4) The Commission acknowledges that the historic placement of buildings, paths and other site features on the Close are largely ad hoc, have evolved over time and are not based on any historic master plans. While the pathways are original to the buildings they connect, their placement was functional, and the Commission will recognize that in considering changes to the pathways. With respect to playgrounds and discrete statuary, the Commission recognizes that these are impermanent features that have changed and will change over time in response to programmatic and theological needs. Therefore, the Commission will not regulate the removal of such existing features on the Close. With respect to relocated or future playgrounds, statuary, and other artwork on the close, the Commission will regulate only the placement, not the design or expressive content. The Commission will regulate the design of ancillary hardscape and site work such as fencing. The Commission will not regulate the gardens or plantings.

NOTES

¹ This section is based on the following sources: Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture & Development* (New York: Columbia University Press, 1998), 1-35; Michele Herman, "Morningside Heights," *The Encyclopedia of New York City*, 771; LPC, *Croton Aqueduct West 119th Street Gatehouse Designation Report* (LP-2051), researched and written by Jay Shockley (New York, 2000); LPC, *Plant and Scrymser Pavilions for Private Patients, St. Luke's Hospital Designation Report* (LP-2113), researched and written by Jay Shockley (New York, 2002); and LPC, *The Riverside Church Designation Report* (LP-2037), researched and written by Matthew A. Postal (New York, 2000).

² By the late 19th century, the area was called by various names, including Bloomingdale, Bloomingdale Heights, Riverside Heights, Columbia Heights, University Heights, Cathedral Heights, and Morningside Heights, which by the 1920s, became firmly established as the neighborhood's name.

³ Dolkart, 1.

⁴ "Leake and Watts Orphan House," in Rev. J.F. Richmond, *New York and Its Institutions, 1609-1871* (New York: E.B. Treat, 1871), 325-327; Dolkart, 19-21; "The Religious World," *New York Evening Post*, Sept. [18?], 1904; U.S. Department of the Interior, National Park Service, Historic American Buildings Survey, "Old Leake and Watts

Orphanage” (1934); Cathedral Church of St. John the Divine, Facilities Management Office (FMO), blueprints; Wyatt & King, alterations documents (1949), Archives of the Episcopal Diocese of New York (AEDNY); [1970s guide]; Louis Torres, “Samuel Thomson and the Old Custom House,” *Journal of the Society of Architectural Historians* (Dec. 1961), 185-190; Geoffrey Carter, “Samuel Thomson: Prolific New York Builder,” *Preservation League of New York State Newsletter* (Fall 1991), 4-5; Christopher Gray, “The Leake & Watts Orphan Asylum: A Castoff in the Path of a Growing, Great Cathedral,” *New York Times (NYT)*, June 24, 1990, RE6; David W. Dunlap, “A Giant Takes Steps to Rebuild its Smaller Neighbor,” *NYT*, Dec. 9, 2004, B3.

⁵ Cited in Dolkart, 20.

⁶ Jane B. Davies, “Ithiel Town,” in Adolf K. Placzek, ed., *MacMillan Encyclopedia of Architects* 4 (New York: The Free Press, 1982), 221.

⁷ It is a designated New York City Landmark.

⁸ The Snug Harbor building is a designated New York City Landmark and the houses on Washington Square are included within the Greenwich Village Historic District.

⁹ Ada Louise Huxtable, *Classic New York: Georgian Gentility to Greek Elegance* (Garden City, N.Y.: Anchor Bks., 1964), 73.

¹⁰ The first four buildings are designated New York City Landmarks, and the fifth is included within the Greenwich Village Historic District.

¹¹ This section is based on the following sources: Edwin G. Burrows and Mike Wallace, *Gotham. A History of New York City to 1898* (New York: Oxford University Press, 1999), 1087; Andrew S. Dolkart, *Morningside Heights - A History of Its Architecture & Development* (New York: Columbia University Press, 1998), 37; and J. Robert Wright, “Episcopalians,” *The Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 379-381.

¹² All of these congregations were supported by the Church of England.

¹³ The church was finally admitted into full membership of the diocesan convention in 1853, thanks to the efforts of William Jay and John Jay, Jr., on behalf of African-American congregations, challenging discriminatory diocesan rules.

¹⁴ This section is based on the following sources: “Cathedral of St. John the Divine,” *New York City Guide* (New York: Random House, 1939), 380-383; “Cathedral of St. John the Divine. Development of the Cathedral and Close,” prepared by Higgins & Quasebarth, Historic Preservation Consultants, c. 2002; Dolkart, 37-69; Edward Hagaman Hall, *A Guide to the Cathedral Church of St. John the Divine in the City of New York* (New York: The Cathedral of St. John the Divine, 1965), 6-10; LPC, *Upper East Side Historic District Designation Report* (LP-1051), (City of New York, 1981); Gavin Macrae-Gibson, “Reflections Upon the New Beginnings at the Cathedral Church of Saint John the Divine,” *Architectural Record* (November 1979), 119-126; Peter Salwen, *West Side Story. A History and Guide* (New York: Abbeville Press, 1989), 72; Robert A.M. Stern et al, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York : The Monacelli Press, 1999), 334-366; _____, *New York 1900: Metropolitan Architecture and Urbanism 1890-1915* (New York: Rizzoli, 1983), 17, 396-405; _____, *New York 1930: Architecture and Urbanism Between the Two World Wars* (New York: Rizzoli, 1987), 155-157.

¹⁵ By this time, the concept of building an Episcopal cathedral had become more viable. Such an endeavor became more affordable to the Episcopalian community, which had grown larger, wealthier, and more powerful. At the time, the city’s largest church and only cathedral was St. Patrick’s, which was built by less-affluent Roman Catholics. Thus, the Episcopalians wanted to build and even greater cathedral for themselves.

¹⁶ In 1882, the church was offered a parcel of land on Eighth Avenue and Seventy-Fourth Street, but the price was too high, and the elder Bishop Potter by this time was in poor health, so the plan was dropped in its very early stages.

¹⁷ Stern, *1900*, 396.

¹⁸ Prominent Presbyterian layman, D. Willis James, contributed \$100,000.

¹⁹ One old building remains from the Leake and Watts Orphan Asylum. It is a Greek Revival-style structure

constructed c.1840.

²⁰ Most of the submissions were from American architects, although some were received from England, France, and Italy. Only four had extensive experience with cathedral commissions, three of whom were British.

²¹ Dolkart, 47; Stern, 1880, 366.

²² Stern, 1900, 17.

²³ The look was similar to the competition entry by the architectural firm Huss & Buck.

²⁴ These chapels were all built between 1911 and 1918, and were designed by either Heins & LaFarge, Henry Vaughn, Carrere & Hastings, or Cram & Ferguson.

²⁵ The glass mosaics in the crypt were designed by Louis Comfort Tiffany for the World's Columbian Exposition. They were later donated and moved to the New York cathedral in 1898. In 1916, they were reprocessed by Tiffany and installed at his Long Island Estate, which later burned.

²⁶ Salwen, 72.

²⁷ The largest are at the Cathedral of St. Isaac in St. Petersburg, Russia.

²⁸ The domed roof constructed over the crossing, although intended to be only temporary, remains in place. A saucer dome made of overlapping tiles reinforced with metal rods, it was constructed by the noted builder Rafael Guastavino, who patented the system of structural tile vaulting that was widely-used in the early twentieth century. It was completed in fifteen weeks in 1909.

²⁹ Stern, 1930, 156.

³⁰ The crossing tower was revised several times; its final design, which was inspired by the cathedrals at Amiens and St. Chapelle in Paris, wasn't settled upon until 1942.

³¹ This nation-wide fund-raising campaign solicited contributions from people of all races and creeds for a "place of worship for all people." *New York City Guide*, 381.

³² It remains incomplete.

³³ Bishop William Thomas Manning donated the remaining iron and steel from the construction site to support the war effort.

³⁴ Even its structure would be traditional, supported by load-bearing piers constructed stone upon stone. The only structural steel is in the trusses of the copper roof for fire-proofing.

³⁵ Much of the carving on the west facade was done by the sculptor John Angel.

³⁶ Both rose windows and the grisaille windows were designed and fabricated by Charles J. Connick.

³⁷ The north tower is named in honor of St. Peter, while the south tower is named after St. Paul.

³⁸ There were designed and made by Ernest W. Lakeman.

³⁹ The sculpture on the exterior of the Chapel of St. Saviour and at the choir clerestory was done by Gutzon Borglum.

⁴⁰ "Selection of Bishop Coadjutor is Postponed," *NYT*, Sept. 26, 1902, 5.

⁴¹ Heins & LaFarge, Cathedral of St. John the Divine, general plan, May 5, 1903 (AEDNY).

⁴² "Shows Plans for Cathedral Houses," *New York Herald (NYH)*, Oct. 25, 1911, 7.

⁴³ "Synod Hall for Cathedral Grounds," *Real Estate Record & Builders Guide (RERBG)*, Dec. 2, 1911, 836; "To Build New Synod Hall," *NYT*, Nov. 29, 1911, 6.

⁴⁴ "Start Bishop Greer's Home," *NYT*, Nov. 9, 1912, 10.

⁴⁵ NYC, Dept. of Buildings, Manhattan, Plans, Permits and Dockets (NB 543-1909); N.Y. Training School for Deaconesses, files (1907-49) (AEDNY); FMO, blueprints; Dolkart, 62; "Many Were Named in Tiffany Will," *NYT*,

May 24, 1908, 5; “The Building Department” and “In the Real Estate Field: School for Deaconesses,” *NYT*, July 1, 1909, 14; “Projected Buildings,” *RERBG*, July 3, 1909, 11; “Work Begun on Training School for Deaconesses,” *NYH*, Aug. 14, 1909, 15; “Educational Building on Cathedral Grounds,” *RERBG*, Aug. 21, 1909, 345; “Church Training School,” *NYT*, May 1, 1910, 3; “Training School Cornerstone Laid,” *NYT*, May 8, 1910, 12; “New Home for New York School for Deaconesses Now Complete on Cathedral Heights,” *New York Tribune*, Oct. 29, 1910; “Students Get 6,000 Books Once Owned by Dr. Huntington,” *NYH*, Mar. 18, 1911, 15; “Twelve Young Women in Class To Be Graduated from Deaconesses’ School,” *NYH*, May 16, 1911, 8; Guides (1916; 1920; 1946; 1965; 1970s).

⁴⁶ This property was acquired by a group of society women to use as a home for working girls. “In the Real Estate Field: School Sells 12th St. Property,” *NYT*, May 14, 1910, 16; “Church Home for Girls,” *NYT*, July 23, 1910, 14.

⁴⁷ Medical Board of St. Luke’s Hospital, letter to Board of Trustees of the Cathedral of St. John the Divine, Nov. 18, 1908 (AEDNY).

⁴⁸ C. Grant LaFarge, letter to William R. Huntington, Nov. 24, 1908 (AEDNY).

⁴⁹ NYC, Dept. of Buildings (NB 449-1912); FMO, blueprints; Dolkart, 64; “For a Cathedral Choir,” *NYT*, Apr. 1, 1906, X4; “\$150,000 School for Cathedral Choir,” *NYT*, Jan. 27, 1910, 2; “The Building Department,” *NYT*, July 17, 1912, 15; “Cathedral Buildings,” *RERBG*, Oct. 26, 1912, 772; “New Buildings on Cathedral Grounds,” *RERBG*, Dec. 21, 1912, 1165, and Oct. 11, 1913, 659; “Cathedral School Gets \$500,000 Gift,” *NYT*, Apr. 13, 1914, 1; “Choir School at the Cathedral of St. John the Divine,” *Architectural Record* (Aug. 1914), 142; Mary E. Blodgett obit., *NYT*, May 12, 1933, 17; Guides (1916; 1920; 1946; 1965; 1970s); LPC, Cook & Welch, Architects files.

⁵⁰ Cram, letter, Jan. 8, 1912, Choir School files (AEDNY).

⁵¹ Cram report, March 1912, Choir School files (AEDNY).

⁵² The Pratt residences are located within the Clinton Hill Historic District and the other buildings are designated New York City Landmarks.

⁵³ “\$740,000 Women’s Gift to New York’s Great Cathedral,” *NYH*, Nov. 10, 1912, mag. 3.

⁵⁴ NYC, Dept. of Buildings (NB 289-1912); FMO, blueprints; Synod House, files (1911-27) (AEDNY); Dolkart, 62-64; *NYT*, Sept. 26, 1902.; “Plan a Convention Hall,” *NYT*, Dec. 3, 1910, 5; “To Build New Synod Hall,” *NYT*, Nov. 29, 1911, 6; “Synod Hall for Cathedral Grounds,” *RERBG*, Dec. 2, 1911, 836; “Buildings for the Cathedral Grounds,” *RERBG*, Dec. 30, 1911, 1004; “Plan for New Synod Hall on Cathedral Heights,” *NYT*, Mar. 1, 1912, 3; “St. John’s Architect,” *NYT*, Mar. 9, 1912, 12; “The Synod Hall, Cathedral of St. John the Divine, New York,” *The American Architect*, Apr. 3, 1912, pl.; “Contemplated Construction,” *RERBG*, July 13, 1912, 76, and Aug. 31, 1912, 402; *RERBG*, Oct. 26, 1912; *NYH*, Nov. 10, 1912; *RERBG*, Dec. 21, 1912; “For Diocesan Conventions,” *RERBG*, Feb. 1, 1913, 237; “A New Building for the General Convention,” *The Spirit of Missions: An Illustrated Monthly Review of Christian Missions* (May 1913), 320; “Synod Hall Nearly Ready,” *NYT*, July 26, 1913, 6; “Fine Synod Hall Built for Episcopalian Convention,” *NYT*, Aug. 17, 1913, SM9; “A Great Cathedral Ready for a Great Convention,” *Utica Herald-Dispatch*, Sept. 20, 1913, 6; “Missionary Bishops Start Convention,” *NYT*, Oct. 8, 1913, 10; *RERBG*, Oct. 11, 1913; “Synod Hall,” *Architecture & Building* (Nov. 1913), 453-456; “To Ask for Vote on Cathedral Designs,” *NYT*, Nov. 28, 1913, 1; “Synod House, Cathedral of St. John the Divine, New York,” *The American Architect*, Dec. 17, 1913, pls.; Albert M. Tannler, “Classical Perspective, Industrial Art, and American Gothic,” lecture for Charles J. Connick Stained Glass Fdn. and Pittsburgh History & Landmarks Fdn., June 21, 2009; “Evans & Tombs,” *Commerce, Manufactures & Resources of Boston, Mass.* (Boston: Natl. Publg. Co., 1883), 113; John Evans obit. “From Our Local Unions,” *The Stone Cutters Journal* (May 1923), 9; “The New Pulpit of St. John’s,” *Stone* (Sept. 1916), 473; “The Stone Capitals on Glessner House,” glessnerhouse.blogspot.com website (Feb. 2013, accessed Feb. 2014); “William Shelton Swallow,” *Pratt Institute Monthly* (Jan. 1902), 69; Guides (1916; 1920; 1946; 1965; 1970s).

⁵⁵ Board of Trustees, Cathedral of St. John the Divine, “The New Synod House – Extracts From Minutes of the Cathedral Trustees,” Apr. 15, 1918 (AEDNY).

⁵⁶ Cram, *My Life in Architecture*, 177.

⁵⁷ Cram to E.R.L. Gould, cited in Dolkart, 379.

⁵⁸ Douglass Shand-Tucci, *Boston Bohemia, 1881-1900 -- Ralph Adams Cram: Life and Architecture* (Amherst, MA: U. of Mass. Pr., 1995), 303.

⁵⁹ Agnes Edwards, "The Stained Glass Work of Charles J. Connick," *The American Magazine of Art* (Mar. 1917), 194.

⁶⁰ Connick obit., *NYT*, Dec. 29, 1945, 13.

⁶¹ Stephen H. Van Dyk, "Caldwell & Co.: Masters of Metal and Light," Smithsonian Libraries, www.sil.si.edu website (Feb. 2014).

⁶² NYC, Dept. of Buildings (NB 679-1912); FMO, blueprints; Deanery files (1912-62) (AEDNY); Dolkart, 64-66; Clinton Ogilvie obit., *NYT*, Nov. 30, 1900, 7; Clinton Ogilvie, www.hammergalleries.com website (Nov. 2012); *RERBG*, Oct. 26, 1912; *NYH*, Nov. 10, 1912; *RERBG*, Dec. 21, 1912; "Contracts Awarded," *The American Contractor*, Jan. 4, 1913, 49; *RERBG*, Oct. 11, 1913; "Bishop Greer Will Soon Occupy Official Residence Costing \$200,000," *NYH*, Apr. 28, 1914, 18; "The Bishop's House and Deanery at the Cathedral of St. John the Divine," *Architectural Record* (Aug. 1914), 136; "Jacob & Youngs," *Trow New York Copartnership & Corporation Directory* (1914), 485; "Work Begins May 8 on Cathedral Nave," *NYT*, May 30, 1916, 13; Guides (1916; 1920; 1946; 1965; 1970s).

⁶³ Cram, letter, June 8, 1912, Deanery files (AEDNY).

⁶⁴ Cram, *My Life in Architecture*, 177.

⁶⁵ NYC, Dept. of Buildings (NB 686-1912); FMO, blueprints; Bishop's House files (1897-1947) (AEDNY); Dolkart, 64-66; "The Episcopal Cathedral," *NYT*, Mar. 28, 1900, 14; *NYT*, Sept. 26, 1902; "Rector Greer's Last Sermon," *NYT*, Jan. 25, 1904, 7; "Bishop Greer's Residence," *NYT*, Feb. 25, 1904, 14; Henry C. Potter obit., *NYT*, July 22, 1908, 1; *RERBG*, Dec. 30, 1911; "Gives Pulpit to St. John's," *NYT*, Mar. 27, 1912, 5; "Ask for \$5,500,000 to Finish Cathedral," *NYT*, May 5, 1912, 14; *RERBG*, Oct. 26, 1912; "Start Bishop Greer's Home," *NYT*, Nov. 9, 1912, 10; *NYH*, Nov. 10, 1912; *RERBG*, Dec. 21, 1912, and Oct. 11, 1913; *Architectural Record* (Aug. 1914), 137-139; "Report of the Trustees of the Episcopal Fund," *Journal of the 131st Convention of the Diocese of New York* (1914), 184-187; "The Committee on The Bishop's House," *Journal of the 165th Convention of the Diocese of New York* (1947), 183-186; Guides (1916; 1920; 1946; 1965; 1970s).

⁶⁶ *NYT*, Sept. 26, 1902.

⁶⁷ *NYH*, Apr. 28, 1914.

⁶⁸ This section is based on the following sources: "Cathedral Report," Higgins & Quasebarth (c.2002); Adele Chatfield-Taylor, "St. John the Divine," *The Livable City* (December, 1980), 2-4; Dolkart, 69-70; Macrae-Gibson, 119-126; Salwen, 265, 280; Robert A.M. Stern et al, *New York 1960. Architecture and Urbanism Between the Second World War and the Bicentennial* (New York: The Monacelli Press, 1995), 754-756; "Wholly Holy," *Metropolis* (December, 1981), 6; and Wright, "Cathedral of St. John the Divine," *The Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 189.

⁶⁹ Significantly scaled back from the final Cram design, this new scheme eliminated the west towers above the level of the nave and placed over the crossing a low octagonal tower that lit the interior through concrete louvers filled with colored-glass panels. The stripped-down towers and transepts were to be built of concrete sheathed in granite to reduce costs.

⁷⁰ It opened in 1979. The master mason was James R. Bambridge, the noted restorer of the Gothic cathedrals of England, who apprenticed with Trollope and Colls, the London firm which restored the Houses of Parliament after World War II. The architect was John Doran of the Boston firm Hoyle, Doran & Berry, the successor to Cram & Ferguson.

FINDINGS AND DESIGNATION

On the basis of careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the Cathedral Church of St. John the Divine and the Cathedral Close has 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, the Cathedral Church of St. John the Divine and the Cathedral Close form one of the great and most well-known religious complexes in New York City, the United States and the world; that the Cathedral emulates in terms of size and design the major churches of Europe; that the Cathedral monumental size takes advantage of its lofty location on Morningside Heights; that it is considered the crowning glory of the Morningside Heights neighborhood; that the architects and builders of the Cathedral, including the architectural firm of Heins & Lafarge and Ralph Adams Cram, as well as the great builder Rafael Guastavino, were some of the foremost representatives of the professions; that Cram's innovative design for the Cathedral, including the placement of the triforium and clerestory in full-height central aisles and the additional of chapels along the spacious side aisles, produces an effect of great verticality and openness; that the cathedral remains in an unfinished state; that surviving structure on the site from the Leake and Watts Orphan Asylum is one of the most significant examples of Greek Revival style institutional buildings in New York City; that the buildings that form the Cathedral Close, also designed prominent New York architects, represent significant examples of their style and type; and that the Cathedral Church of St. John the Divine and the Cathedral Close form one of New York City's most important religious complexes.

Accordingly, pursuant to 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 Cathedral Church of St. John the Divine, 1047 Amsterdam Avenue (aka 1021 Amsterdam Avenue, 1061 Amsterdam Avenue and 419 West 110th Street) and designates Borough of Manhattan Tax Map Block 1865, Lot 1, 10, and S8010 as its Landmark Site.

Meenakshi Srinivasan, Chair

Frederick Bland, Diana Chapin, Wellington Chen, Michael Devonshire, Michael Goldblum,
John Gustafsson, Adi Shamir-Baron, Kim Vauss, Commissioners



Heins & LaFarge rendering, 1889
Courtesy of the Cathedral Archives



Ralph Adams Cram rendering, 1911
Courtesy of the Cathedral Archives



Cathedral construction site in 1895, showing the Leake & Watts Orphan Asylum Building
Courtesy of the Cathedral Archives



1919 photo showing the built crossing and apse, and the platform of the nave, as well as completed buildings on the close
Courtesy of the Cathedral Archives



Leake & Watts Orphan Asylum Building (Ithiel Town, 1838-42)

Photo: Sarah Moses, 2016



The Cathedral of St. John the Divine (Heins & LaFarge, 1892-1911; Cram, Goodhue & Ferguson, 1916-41; Hoyle, Doran & Berry, 1978-82; unfinished)
Photo: Sarah Moses, 2016



The Cathedral of St. John the Divine
Photo: Sarah Moses, 2016



The Cathedral of St. John the Divine
Photo: Sarah Moses, 2016



The Cathedral of St. John the Divine
Photo: Sarah Moses, 2016

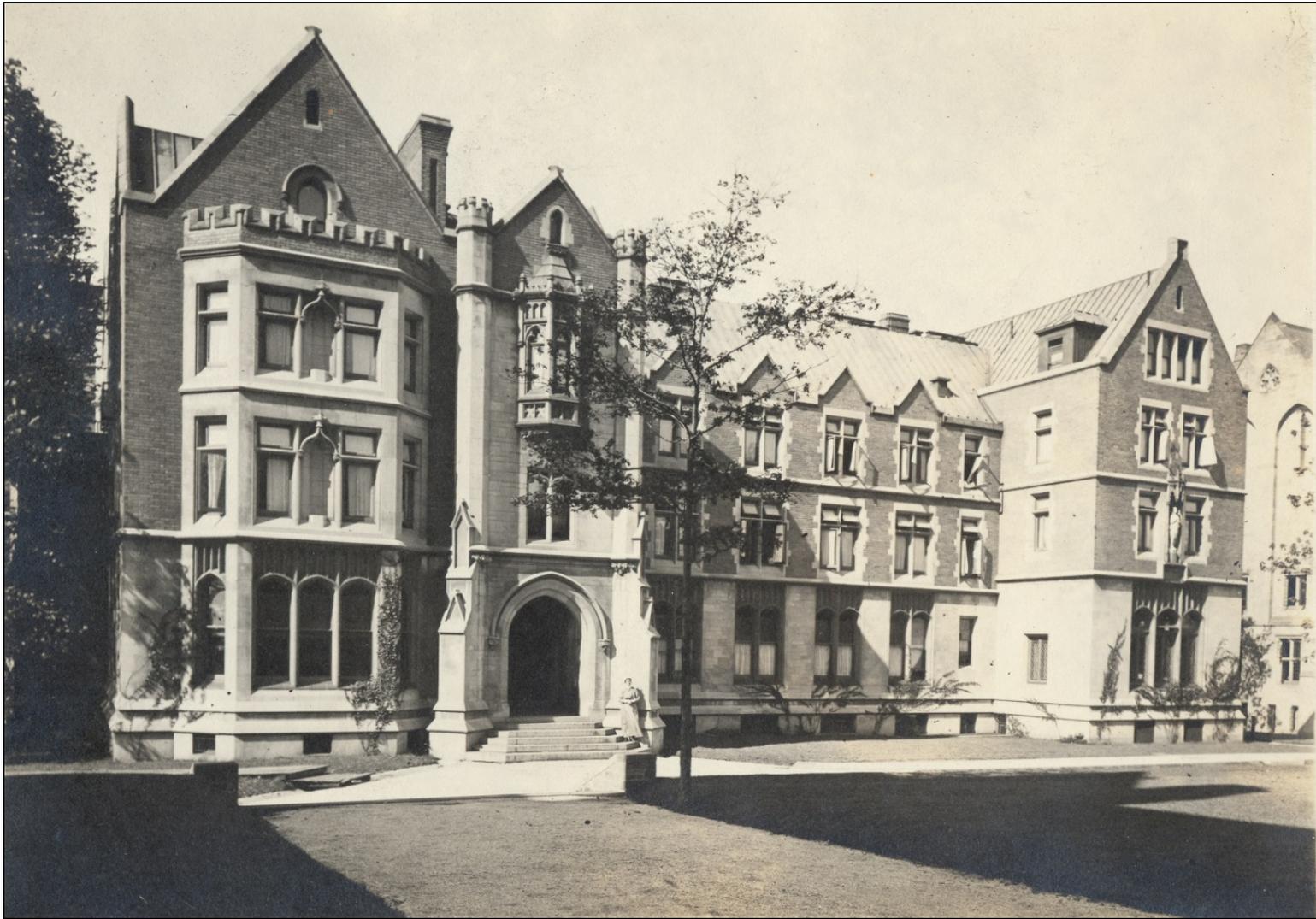


The Cathedral of St. John the Divine
Photo: Sarah Moses, 2016



The Cathedral of St. John the Divine

Photo: Sarah Moses, 2016



St. Faith's House (New York Training School for Deaconesses/ later Diocesan House; C. Grant LaFarge, 1909-11)
Circa-1915 photo
Courtesy of the Cathedral Archives



St. Faith's House (New York Training School for Deaconesses/ later Diocesan House)

Photo: Sarah Moses, 2016



Choir School/ later Cathedral School (Cook & Welch, 1912-13); 1915 photo
Courtesy of the Cathedral Archives



Choir School/ later Cathedral School
Photo: Sarah Moses, 2016



Synod House (Ralph Adams Cram, 1912-14)

Circa-1915 photo

Courtesy of the Cathedral Archives



Synod House

Photo: Sarah Moses, 2016



The Deanery/ later Ogilvie House (Ralph Adams Cram, 1913)
1915 photo
Courtesy of the Cathedral Archives



The Deanery/ later Ogilvie House

Photo: Sarah Moses, 2016



Bishop's House/ later Cathedral House (Ralph Adams Cram, 1912-14)
1915 photo
Courtesy of the Cathedral Archives



Bishop's House/ later Cathedral House (Ralph Adams Cram, 1912-14)

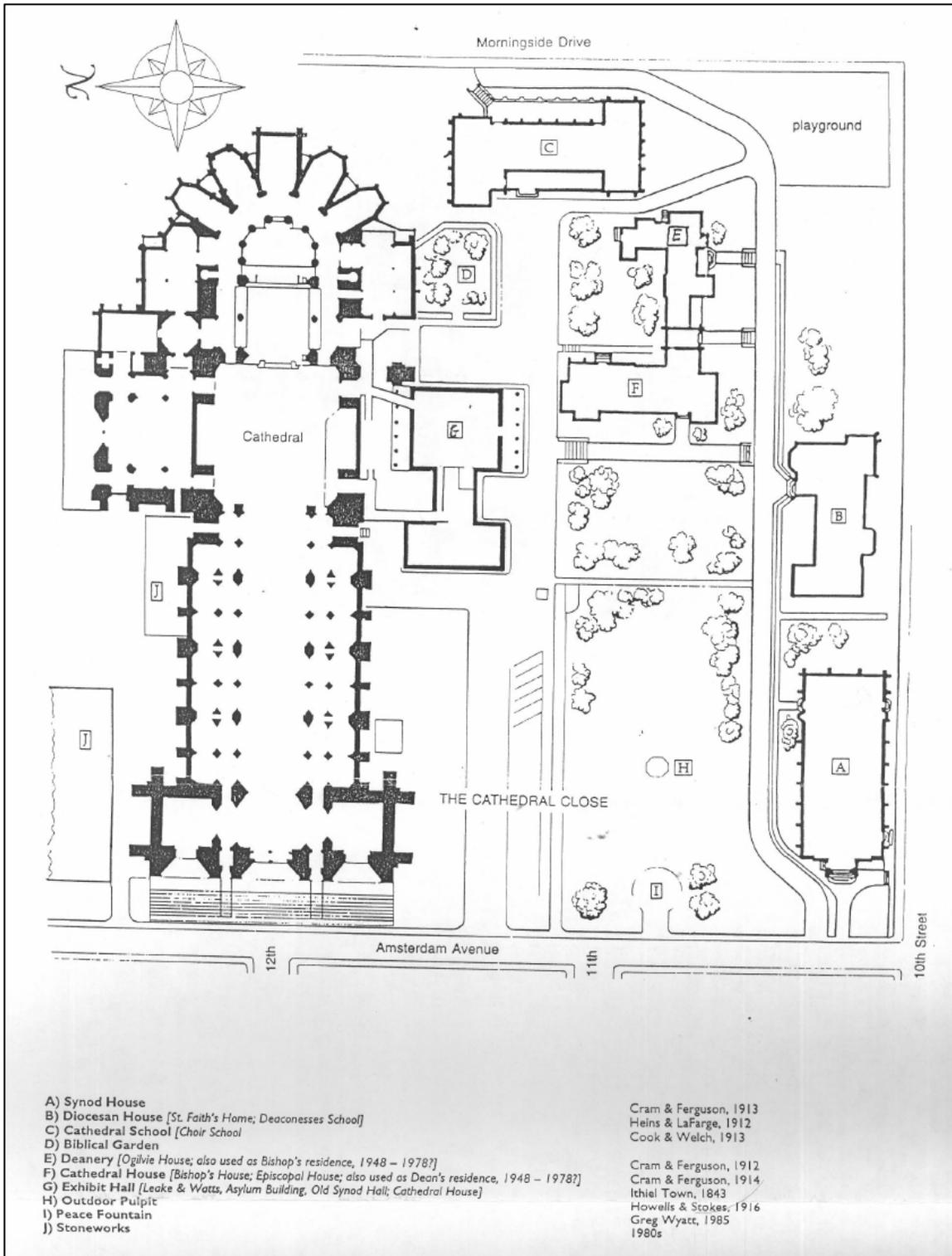
Photo: Sarah Moses, 2016



The Grounds of the Close
Photo: Sarah Moses, 2016



The Cathedral of St. John the Divine and the Cathedral Close
1950s photo
Courtesy of the Cathedral Archives



Site Plan from the 1980s
 Courtesy of the Cathedral Archives

