

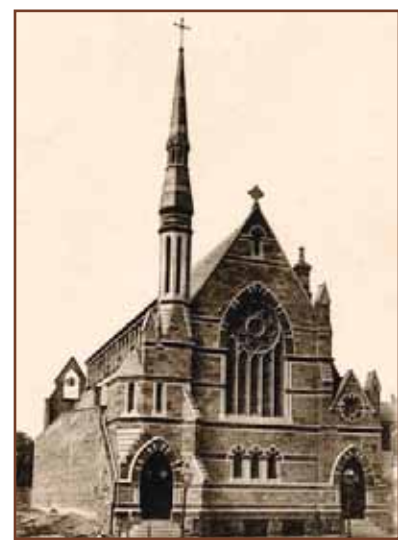
of St. James' Church
in the City of New York

A Self-Guided Walking Tour

An Architectural History of St. James'

THE FIRST CHURCH BUILDING (1810-1869)

Consecrated on May 17, 1810, the first church building was located on Hamilton Square (at the corner of present-day Lexington Avenue and 69th Street). The building was a simple wooden structure with a capacity to hold perhaps up to 200 people, with double doors opening to the north beneath a tall bell tower.

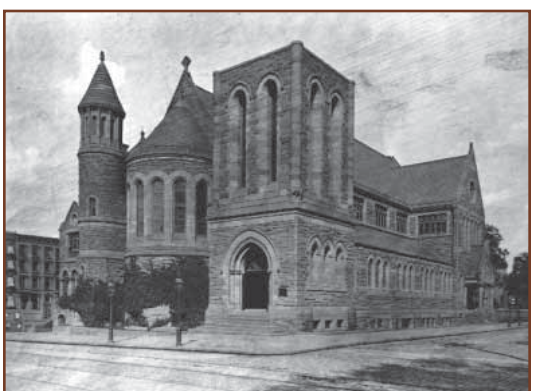


THE SECOND CHURCH BUILDING (1869-1884)

When the city eliminated Hamilton Square from the street grid, the old church building was in the path of Lexington Avenue. The new church building, designed by James Renwick, was constructed in the Victorian Gothic style on 72nd Street between Lexington and Third Avenues. Due to the limited resources of the growing parish, this structure was considered to be a temporary home.

THE THIRD CHURCH BUILDING FIRST VERSION (1884-1924)

When the city continued to move northward and the parish and its resources has sufficiently grown, Robert H. Robertson was engaged to design a new church for St. James' at the present 71st Street and Madison Avenue location. The brownstone exterior was executed in the Romanesque style with



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St. James' Church



1884 cornerstone at Madison Avenue and 71st Street



"Faithful Past—Unlimited Future."

In 1996 St. James' called as rector the Rev. Brenda Husson, the first woman chosen to lead a parish of such prominence in the diocese. Under her leadership the parish has expanded its worship, music, mission and Christian formation activities in a fully renovated church and parish house, and celebrates its provides assistance to the homeless and others in need.

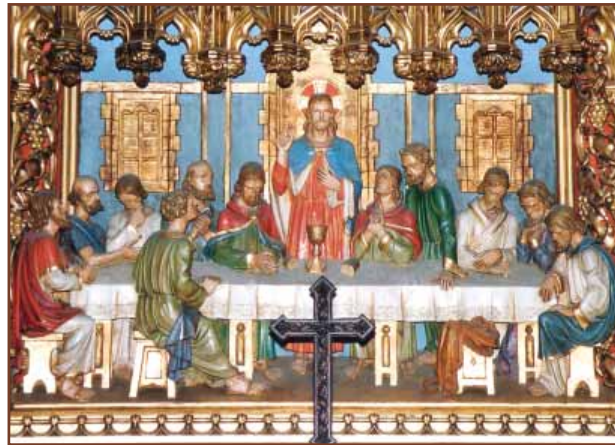
In the 1970s St. James' began mission efforts in Harlem and internationally. The parish sponsored Carol Anderson, who in 1977 was ordained at St. James' Church as the first woman priest in the Diocese of New York, setting a prominent example for the national Church. In the 1980s St. James' extended outreach to Africa, supported Bishop Desmond Tutu against apartheid, and supported peace efforts in Northern Ireland. The parish now maintains worship and working relationships with Malawi and Haiti in addition to Southern Africa. In partnership with East Side religious and social service organizations, St. James' provides assistance to the homeless and others in need.

The history of St. James' Church has been marked by three major themes: neighborhood, mission, and leadership. St. James' was founded in 1810 as a summer chapel at what is now the southwest corner of 69th Street and Lexington Avenue and has remained a constant in an ever-developing neighborhood. Early rectors of St. James' were actively involved in mission work in Yorkville, in Manhattanville, and in Washington Heights. In 1869 a new church was constructed on East 72nd Street and the church continued its outreach with a mission near Third Avenue. In 1884 a larger church was opened at the present site on 71st Street and Madison Avenue. A 1924 remodeling by Ralph Adams Cram created the church building that generations of worshippers now call home.

A BRIEF HISTORY OF ST. JAMES' CHURCH

The Reredos

The great reredos above the main altar was designed by Ralph Adams Cram and carved in Boston by the firm of Irving and Casson. The polychromed figures depict Christ and many great disciples and followers, including early Christians and historic leaders of the Anglican Church. The risen CHRIST IN GLORY, at the center of the reredos, is surrounded with symbols of the four evangelists. At Christ's feet are adoring angels and the tree of life, symbolizing the resurrection and eternal life. St. James the Great (the patron saint of the parish) and St. Paul are shown at Christ's right and left. Twelve scholars of the church are arranged in four columns. The three lower panels below the main altarpiece serve as a prologue to the risen Christ above. The center panel is a dramatic rendition of the Last Supper. In the left panel, Christ calls James and John to follow him, while Zebedee calmly mends his nets. In the right panel Saul, blinded, travels the road to Damascus on his way to become St. Paul.

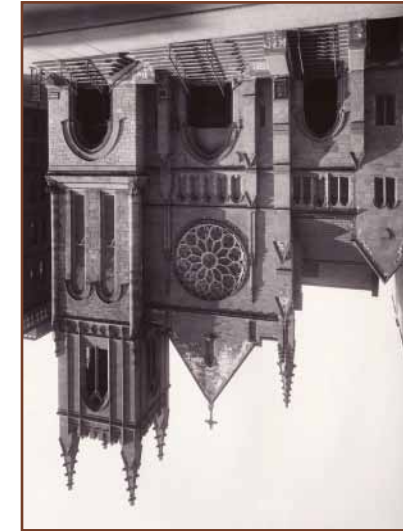


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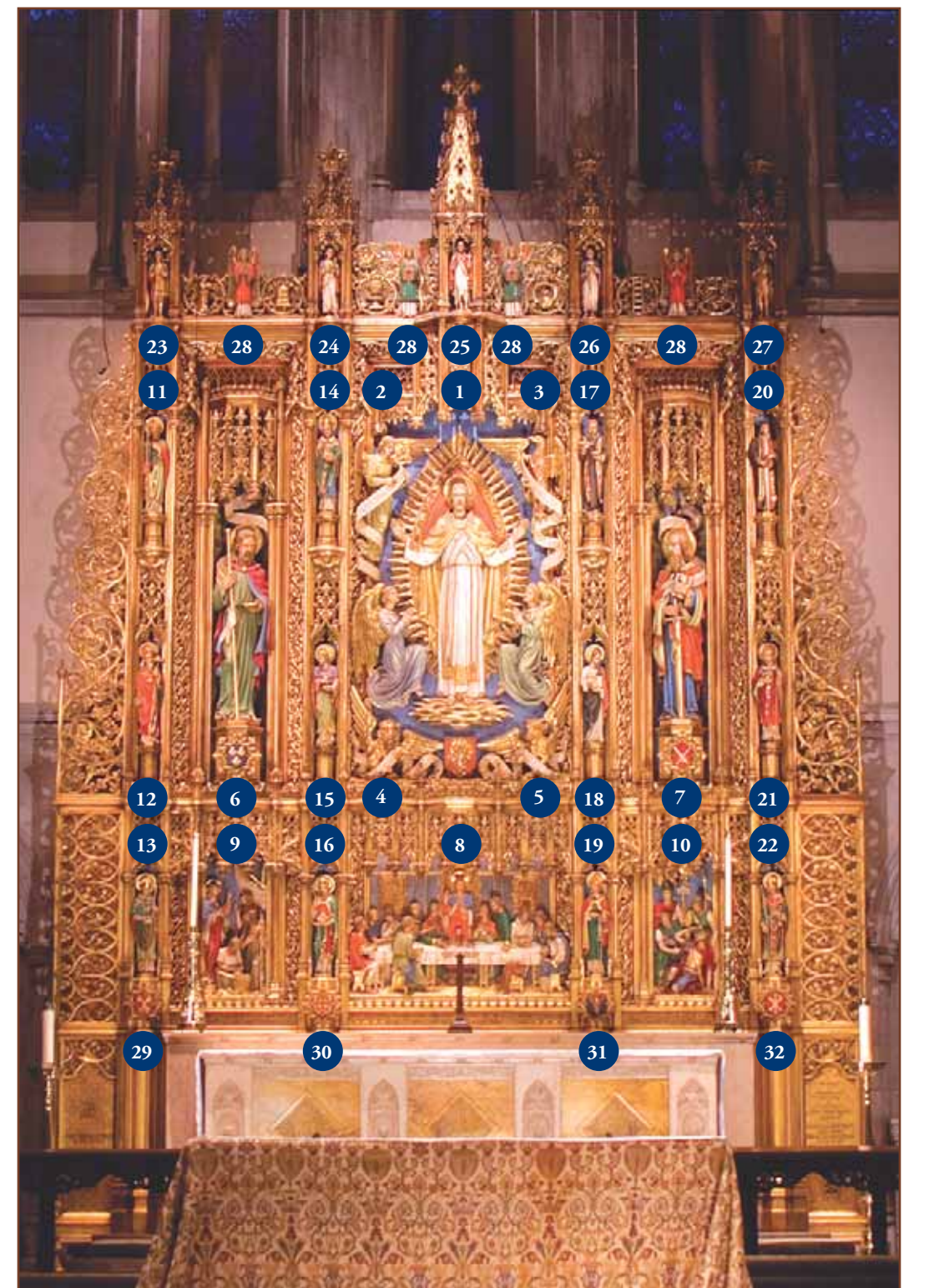
In 1926 a Cram-designed square top to the bell tower was installed and subsequently replaced by the current spire, designed by Richard A. Kimbell in 1950. The current parish house was erected in 1938 and extensively renovated in 2003. In 1983 the chancel floor space was enlarged by the removal of two choir stalls, allowing greater flexibility in the worship space's uses. From 2002 through 2003, the original 1884 foisted masonry structure of the sanctuary floor was replaced by steel beams and resurfaced with stone and marble. The new columbarium was built in the base of the bell tower and dedicated in 2005.

Robertson structure were removed and stored, sold or given away and replaced by windows executed by various stained glass studios under Cram's direction. chapel, Cram created the illusion of a cruciform transept. Most of the stained glass windows from the Gothic supports. With the use of arches and applied columns and the addition of the new north-side windows. The original interior support columns were substantially filled out to give the effect of true windows. The side walls were raised and the aisle roofs were made almost flat to accommodate higher, wider aisle demolished to make way for the new entrance. The rusticated brownstone exterior walls were smoothed.



(Architectural History, continued) its main entrance on 71st Street. The interior of the church was oriented toward the west with the high altar in an apse situated on Madison Avenue. There were tall, narrow windows over the altar and all the side windows were smaller and shorter than those currently in place. The nave ended where the current chancel steps begin. Heavy beams in the ceiling were adorned with large carved angels at their ends.

THE THIRD CHURCH BUILDING SECOND VERSION (1924-PRESENT)



The Reredos

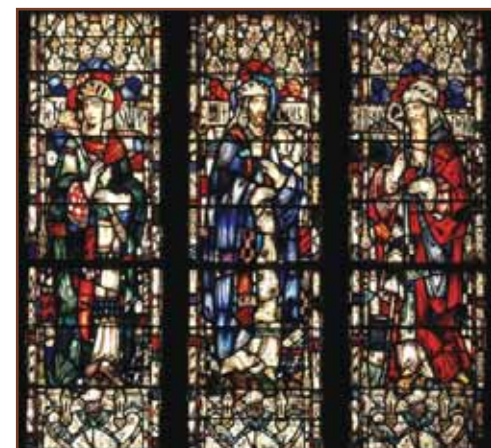
WELCOME TO ST. JAMES' CHURCH

We invite you to enjoy a brief, self-guided tour through St. James', indicating various architectural highlights. The tour will take you from the main entrance on Madison Avenue, along the north (left) side of the nave, to the chapel, baptistry, altar, reredos, south windows, columbarium and narthex.

1. ROSE WINDOW (designed and executed by the Guthrie Studio of New York) above the church's Madison Avenue entrance, with the image of Christ at its center and the twelve apostles and their symbols in the surrounding panels.



2. LOWER NORTH AISLE WINDOWS four groups of three (viewed from left to right)
- Various Old Testament stories (Henry Wynd Young Studio)
 - Daniel, Solomon and Elijah (Henry Wynd Young Studio)
 - Samuel, Moses and David (designed by the D'Ascenzo Studio of Philadelphia)
 - Joseph and his brothers; Jacob and Rachel; Abraham, Sarah and Isaac (designed by the Henry Wynd Young Studio of New York)



3. UPPER NORTH CLERESTORY WINDOWS (all from the Henry Wynd Young Studio); four groups of five windows with three principal figures (viewed from left to right):

- Robert Hunt, George Washington and Bishop White
- Thomas Cranmer, Catherine of Sienna and John Wycliffe
- William Tyndale, Elisabeth of Hungary and Savonarola
- Francis of Assisi, Felicitas and Bernard of Clairvaux



4. WINDOWS depicting the Annunciation and the Adoration of the Magi (designed and executed by the Charles Connick Studio of Boston).

5. The CHAPEL ALTAR and CHAPEL REREDOS served as the high altar and reredos in the original 1884 church building and were moved to the Chapel as part of the 1924 renovation. Figures on the reredos flanking the figure of Christ are (left to right) Peter, Paul, James the Less, Thomas, James the Great, and Bartholomew. The surrounding screen topped by carved figures was also used with the 1884 high altar.

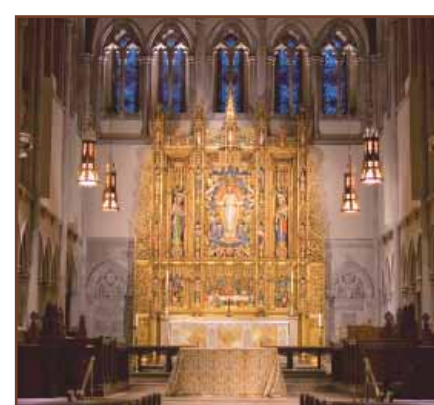
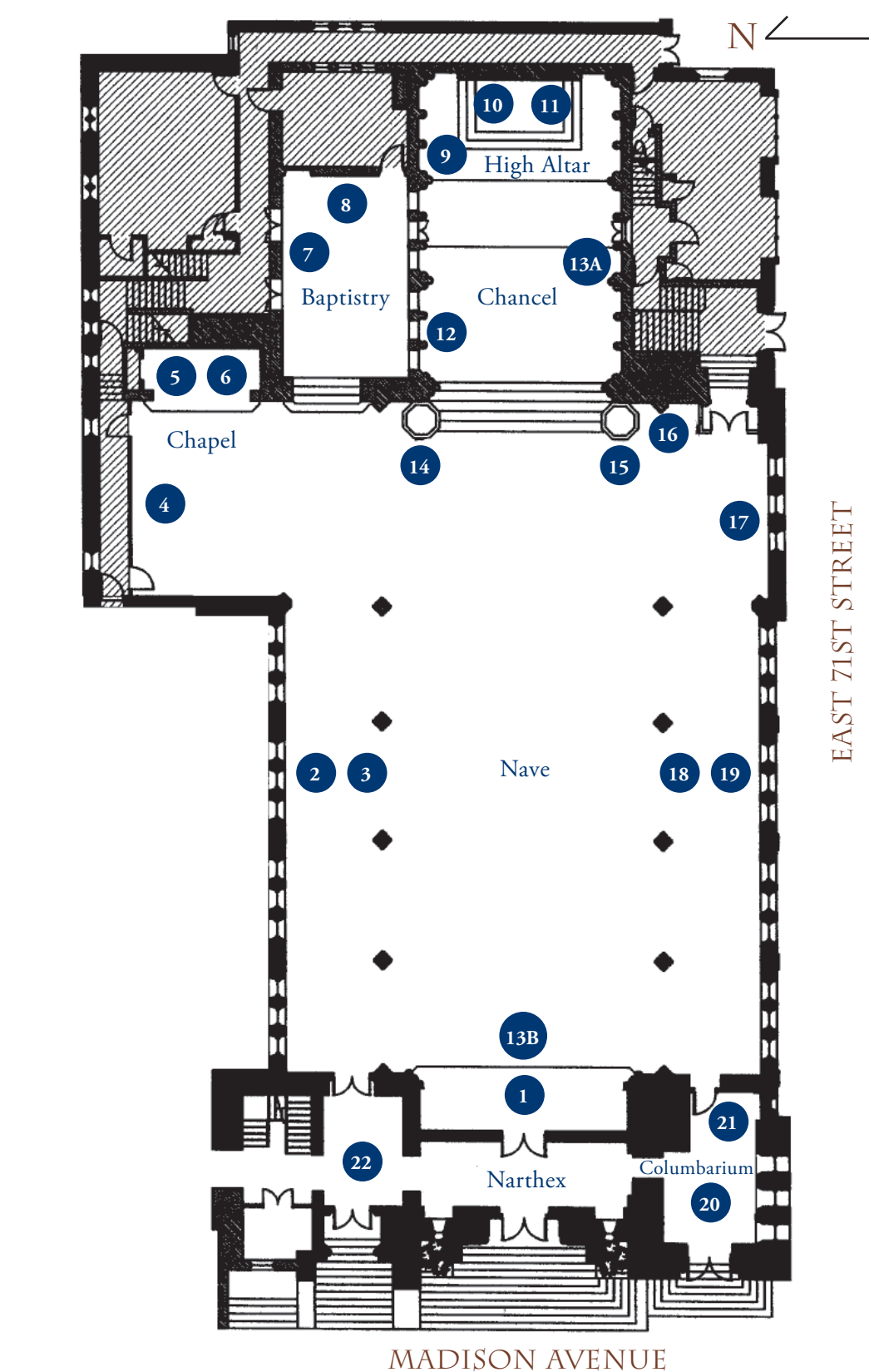
6. FRESCOED MURAL above the Chapel altar depicting the Transfiguration, Christ flanked by Moses and Elijah, was painted by Tabor Sears, a parishioner of St. James'.



7. GLAZED TERRA COTTA RONDO depicting the Madonna and Child was executed in the 19th century in the style of Andrea della Robbia.

8. BAPTISMAL FONT COVER. The folding 19th-century polychromed wood panels depict four archangels: (left to right) St. Gabriel, St. Michael, St. Raphael and St. Uriel, surrounding the baptism of Jesus by John the Baptist.

9. CHANCEL WINDOWS (Henry Wynd Young Studio). The four north windows depict the "Eight Earthly Warriors of the Church" (left to right): Cornelius the Centurion, George, Martin of Tours, Alban, Alfred the Great, Godfrey of Bouillon, Louis, and Joan of Arc. The four south windows depict the "Celestial Warriors" (left to right): angels, archangels, virtues, dominions, principalities, powers, thrones, cherubim and seraphim. The Chancel is dedicated to the ten parishioners who died in World War I, which explains the somewhat



militaristic themes of the windows. The dedication for all parts of the reconstructed church, memorial gifts and this chancel was on February 1, 1925.

10. The gilded and poly-chromed REREDOS was designed by Ralph Adams Cram, carved by Irving and Casson of Boston and dedicated in 1929 (see separate panel on the reredos)

11. The HIGH ALTAR is Italian marble, decorated with three panels. From left to right: "IHS", the Greek initials for Christ's name surrounded by lilies (symbolizing purity), a pelican piercing its breast to feed its young (Christ's sacrifice) and the Greek letters for *alpha* and *omega* surrounded by pomegranates (resurrection).

12. High on the walls are TWELVE SHIELDS, each bearing a symbol representing the individual apostles (left to right): Peter, James the Great, John, Andrew, Philip, Thomas, Bartholomew, Simon, James the Less, Matthew, Jude and Matthias.



13. (A)-(B) The BICENTENNIAL ORGAN was built by Schoenstein & Co. in San Francisco. The chancel organ (A), Opus 157, has four manuals, 60 voices and 76 ranks, and was installed in 2009. The gallery organ (B) over the Madison Avenue entrance, Opus 156, has two manuals, fifteen voices, and seventeen ranks and was installed in 2008.

14. The PULPIT (designed by Ralph Adams Cram as part of the 1924 remodeling) is decorated with carved figures depicting great preachers in the history of the Church. On the parapet (left to right): Paul, Peter and John the Baptist; on the pulpit: Philips Brooks, John Wesley, Nicholas Ridley, Augustine of Canterbury, and Chrysostom.

15. The LECTERN (designed by Ralph Adams Cram and executed in 1924) is carved with figures depicting Old and New Testament authors on the parapet (left to right): Isaiah, King David, and Moses. On the lectern support the Evangelists John, Luke, Matthew and Mark surround the figure of an eagle (the symbol of John the Evangelist) and "IHS" (Christ's Greek initials) supports the reading surface.



16. The WORLD WAR II MEMORIAL given in memory of the 33 St. James' parishioners who perished in the war. Designed and executed by Katherine Thayer Hobson (a parishioner and Sunday school teacher) in 1947, the panel shows St. George surrounded by the coats of arms of St. James' Church, the Diocese of New York, the United States and the donor family.

17. The SOUTH WINDOWS (designed by the Charles Connick Studio) depict scenes of Christ's life with the apostles.

18. LOWER SOUTH AISLE WINDOWS: four groups of three principal panels (left to right):

- Peter, James the Great and John (Charles Connick Studio)
- Andrew, Philip and Bartholomew (Henry Wynd Young Studio)
- Thomas, Matthew and James the Less (Charles Connick Studio)
- Jude, Simon and Matthias (Henry Wynd Young Studio)



19. UPPEARSOUTHCLERESTORYWINDOWS (all from the Charles Connick Studio) four groups of five with three principal figures (left to right):

- St. Stephen, St. Phebe and St. Ignatius
- St. Columba, St. Hilda and St. David of Wales
- St. Athanasius, St. Perpetua and St. Augustine of Hippo
- St. Augustine of Canterbury, Queen Bertha of Kent and Gregory the Great



20. The COLUMBARIUM was built in 2005 at the base of the bell tower. The Smithers Memorial WINDOWS, ("and with the morn, those angels' faces smile, which I have loved long since and lost awhile") were designed by the Louis Comfort Tiffany Studio of New York and moved to the base of the bell tower at the time of the 1924 renovation.

21. Polychromed PANEL of the MADONNA AND CHILD seventeenth century copy of a fifteenth century Florentine original.

22. Founders Plaque, Commemorative Plaques for first and second church buildings. Designed by Tiffany.

