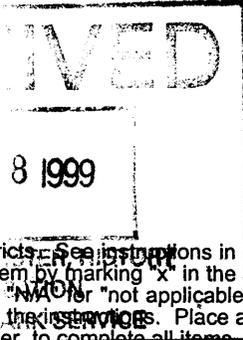


United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



1647

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in how to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable". For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name ALL SAINTS EPISCOPAL CHURCH

other names/site number _____

2. Location

street & number 338 East Lyman Avenue N/A not for publication

city or town Winter Park N/A vicinity

state FLORIDA code FL county Orange code 095 zip code 32789

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Janet Snyder Matthews 11/29/99
Signature of certifying official/Title Date

Florida State Historic Preservation Officer, Division of Historical Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register See continuation sheet
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register See continuation sheet.
- removed from the National Register.
- other, (explain) _____

Edson H. Beall _____
Signature of the Keeper Date of Action 1-7-00

All Saints Episcopal Church
Name of Property

Orange Co., FL
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- buildings
- district
- site
- structure
- object

Number of Resources within Property

(Do not include any previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	total

Name of related multiple property listings

(Enter "N/A" if property is not part of a multiple property listing.)

"N/A"

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

RELIGION: church

Current Functions

(Enter categories from instructions)

RELIGION: church

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH & 20TH CENTURY REVIVALS: Late Gothic
Revival

Materials

(Enter categories from instructions)

foundation STUCCO
walls STUCCO
roof ASPHALT
other GLASS

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 36) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

ART

Period of Significance

1941-1947

Significant Dates

1941

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Cram, Ralph Adams

Cone, H.C.

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal agency
- Local government
- University
- Other

Name of Repository

All Saints Episcopal Church
Name of Property

Orange Co., FL
County and State

10. Geographical Data

Acreeage of Property less than one

UTM References

(Place additional references on a continuation sheet.)

1	1 7	4 6 5 9 2 0	3 1 6 2 9 4 0
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Carolyn Coleman/Robert O. Jones, Historic Sites Specialist

organization Bureau of Historic Preservation date November 1999

street & number R.A. Gray Building, 500 S. Bronough Street telephone (850) 487-2333

city or town Tallahassee state Florida zip code 32399-0250

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Episcopal Diocese of Central Florida

street & number 130 N. Magnolia Ave. telephone 407-423-3567

city or town Orlando State FL zip code 32801

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 1

**ALL SAINTS EPISCOPAL CHURCH, WINTER
PARK, ORANGE COUNTY, FLORIDA**

SUMMARY

All Saints Episcopal Church is at 338 East Lyman Avenue, Winter Park, Orange County, Florida. Built in 1941-1942, the one-story Late Gothic Revival church has a cruciform footprint. The masonry building has a continuous foundation, smooth stucco exterior, and a steeply pitched, cross-gabled roof surfaced with gray slate shingles. The main sanctuary windows are pointed with aluminum frames except for a round window in the west gable. A spire, or fleche, rises from the peak of the roof, aligned with the intersection of the transepts. A parish house was attached to a portion of the rear (east) of the building in 1953, but did not remove any of the church fabric or alter its character.

SETTING

The church fronts onto Interlachen Avenue (north/south), which intersects immediately south of the church property with Fairbanks Avenue (east/west) which is a major thoroughfare in Winter Park. Directly south of Fairbanks Avenue is the large complex of Rollins College with its Knowles Chapel and Annie Russell Theater (NR 1998). Directly west, across Interlachen is the Winter Park Woman's Club (NR 1996). The Langford Hotel is directly north, and the Winter Park Public Library is to the northeast. Several blocks north on Interlachen Avenue are apartments and the Congregational and United Methodist churches. Properties along Fairbanks Avenue are primarily commercial in use. The land is flat and mature oak and palm trees line most streets.

PHYSICAL DESCRIPTION

Exterior

The one-story Gothic Styled church has a continuous concrete foundation, and was built with concrete blocks surfaced with stucco. Quoins are present on all corners of the building, but do not run the full height of each corner. The main sanctuary windows are pointed with aluminum frames except a round window in the west gable. The side chapel and ancillary rooms have rectangular metal casement sashes. The steeply pitched, cross gable roof is surfaced with gray slate. The short eaves are enclosed. A metal spire, or fleche, was placed over the crossing transepts in place of a tower that had been designed by the architect. The roof was recently resurfaced with gray slate.

The main, west facade has a gable end containing a round window, and double wooden doors with a transom sheltered by a gabled portico (Photo #1). The portico roof is supported by two corner columns containing angled buttresses with caps (Photo #2). The porch is accessed from three sides from three steps. Between the columns are pointed arches on the three sides. Four windows are visible in an extension visible on the north.

The south elevation has four pairs of pointed windows separated by buttresses with caps, and a cross-gable extension at the eastern half (Photo #3). Within the extension are three pointed windows, two aluminum

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**ALL SAINTS EPISCOPAL CHURCH, WINTER
PARK, ORANGE COUNTY, FLORIDA**

casement windows, and two small single casement windows (Photo #4). A single door is at the juncture of the extension and the main wall (Photo #5). Like all the doors, it is composed of large boards, a single light with leaded glass, and long wrought iron strap hinges.

The east elevation has a single door and two casement windows at the south corner (Photo #6). Three pointed windows are centered within the gable end. The northern corner steps back twice and contains two windows.

The north elevation contains three pairs of pointed windows separated by buttresses, with a cross-gable extension at the eastern half (Photo #7). The extension contains a single door at its western corner recessed by a gable portico supported by side walls with canted buttresses. To the east of the door are two tall windows, a single buttress, and a small pointed window.

Interior

The concrete floor is covered with multi-colored field stone except in two large rectangular areas under the pews where it is painted a bright red. The walls are stucco like the exterior. The ceiling is open and has exposed trusses and rafters of long leaf pine. There is a central aisle with pews arranged on either side (Photos #8&9). The main entry with double doors is accented by a large surround of wood paneling surmounted by small organ pipes (#10). The chancel is raised with a walnut altar rail, altar, and arrangement of three pointed windows over the altar (Photos #11&12). One pointed window is in the north chancel wall (Photo #13). The pews, chancel furniture, and railings were designed by architect Ralph A. Cram (Photo #14). A small chapel is within the north transept with an altar at the east wall. Beside the altar is a narrow hall and door from the chancel to the chapel (Photo #15). A window depicting Saint Francis is in the hall (Photo #16). In the chapel's north wall, beside the altar is a historic stained glass window (Photos #17&18). A door to the north is in the chapel's northwest corner (Photo #19). The south transept is separated from the sanctuary by a door and contains two offices, a robing, and a vestments room (Photos #20&21). A door to the east is located in the hall. Three stained glass windows from the original 1886 church are in the south wall of the robing room (Photo #22).

ALTERATIONS

The most prominent addition to the church was the installation of stained glass windows from the Willet Studio during the 1950s through 1972. These continued the high standard of Gothic Revival design and craftsmanship as the historic windows. A new parish hall was built in 1953 to the east of the church. An office was built in the space between the parish hall and historic church towards the northeast corner. The office abuts the historic church fabric but does not alter it, and there is no access between the church and office. The roof of the office is below the altar windows which are set high in the east gable end. As the church facility has expanded, the parish hall has had several additions, altering the character of the property but not the fabric, character, or configuration of the historic church. In 1972 two small lancet windows in the west gable were

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**ALL SAINTS EPISCOPAL CHURCH, WINTER
PARK, ORANGE COUNTY, FLORIDA**

replaced with a circular window filled with stained glass. In 1998, the asbestos roofing tiles were replaced with gray slate.

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Section number 8 Page 1 **ALL SAINTS EPISCOPAL CHURCH, WINTER
PARK, ORANGE COUNTY, FLORIDA**

SUMMARY

All Saints Episcopal Church is significant on the local level under Criterion C in the areas of Architecture and Art. The Late Gothic Revival church was designed by Ralph Adams Cram of Boston who was America's foremost spokesman for the 20th century Gothic Revival in architecture. All Saints was Cram's last church design. The church sanctuary contains stained glass by the Willet Studio from Philadelphia. Willet Studio, which specialized in Gothic Revival Styled windows, frequently collaborated with Cram in his church projects. The windows perfectly reflect the design principles of the revival.

HISTORIC CONTEXT

The settlement of Central Florida increased after the Civil War, primarily in the 1870s through the 1890s. Winter Park was an 1881, 600 acre plat, west of Lakes Osceola and Virginia, intended as a real estate development by promoters Loring A. Chase and Oliver E. Chapman (Blackman p.170). The developers furnished a multiple-use meeting house which provided space for a school, a post office, a store, and was used for public meeting and church services. In December of 1882, members of several religious denominations organized a Sunday School. The Reverend Charles W. Ward, assigned to minister to Episcopal churches in Maitland, to the north, and Orlando, to the south, led the first Episcopal service in the building in April, 1883. The Congregationalists were the most affluent and organized. They built a church in 1884, which was attended by Methodists, Unitarians, and Episcopalians. The Congregationalists also established Rollins College that opened the next year. The completion of the railroad through town in 1885 brought more visitors, and the Seminole Hotel opened in January, 1886. With 200 rooms, it was Florida's largest hotel south of Jacksonville (Conn p.2-3).

Episcopal mission churches had been established in the surrounding communities of Maitland, Sanford, Longwood, and Orlando. The seasonal nature of the residents made adequate support for building a Winter Park Episcopal church a problem. The Winter Park Land Company offered property for church construction. Wishing to attract both visitors and students, the congregation selected the two lots at the southeast corner of Interlachen and Lyman Avenues, between the Seminole Hotel and Rollins College. In the summer of 1886, a frame Gothic Styled church was built, and the Reverend Canon George Charles Street led the first worship service on Christmas day (Conn p.4-6).

In fall and winter each year the church was well attended. Many members were English immigrants who settled Florida's central region in large numbers in the last decades of the 19th century. English residents, Rollins students, winter visitors, and ex-slave African-Americans who had been raised as Episcopalians composed the congregation. The streets were unpaved, a golf course started across Interlachen Avenue, a picket fence surrounded the church, and only a few houses occupied the immediate neighborhood (Conn p.12). In 1925 a parish hall was erected directly to the east of the church.

By 1937 the church needed a new roof and repairs, and the congregation considered enlarging the building. A furnace fire convinced them that a new, larger church building was a more practical approach. The

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architectural firm of Cram and Ferguson of Boston was contracted to design it in March 1938. The church was familiar with four of the Rollins Campus buildings that the firm designed. The design presented at an Annual Parish Meeting in January 1939 was in a Spanish style. The congregation in 1940 asked for a less expensive plan with a "more Episcopal Church Style" (Conn p.38). A new plan was proposed in late 1940 as the church continued to raise funds for the project. At the same time the war in Europe expanded, and United States' involvement was considered inevitable. The building committee, anticipating a building material shortage, pushed to commence the construction.

ARCHITECTURAL and STAINED GLASS CONTEXT

The Late Gothic Revival Style architecture resulted from an early 20th century interest in medieval and 19th century Gothic Revival architecture. The popularity of the revival style lasted until World War II. The style was applied mostly to educational facilities and churches. Gothic architecture is typified by steeply gabled roofs, and pointed windows. They usually have main building blocks with cross extensions originally developed because of limitations of medieval roof truss engineering. Large buildings were stone and smaller ones were often timber framed. The "Late Gothic" revivalists were critical of earlier 19th century approaches to the style that focused more on ornamentation. The revivalists accomplished scholarly studies based on European models, and developed approaches more respectful of historic construction methods, materials, proportions, and spatial arrangements.

The Willet Studio, founded in 1898 by Henry Willet's father, William Willet, was the first American studio to promote a new Gothic Revival, avoiding the use of opalescent glass which dominated American production at that time. The Willet Studio was one of the studios preferred by Cram to install windows in his churches. Cram's chapel at West Point was the longest running window commission in the United States, with Willet installing one window a year from 1910 until 1976 (Willet Studio Records). Henry Willet and several others adopted a design model based on the 13th century French Gothic window. Richly colored blue and red glass dominated, pieces of glass were kept small, and all figures were stylized, never representational.

The most prominent American Gothic Revival stained glass studios in the 20th century were: Connick; Wilber Burnham; and Francis, Reynolds and Ronstock in Boston; Willet in Philadelphia; and J. Gordon Guthrie and Henry W. Young in New York. All had studied Europe's medieval windows, and most had focused their interest on the glass designs of Chartres Cathedral. From the 1920s through the 1950s, the 13th century French style was the one most emulated by the revivalists.

ARCHITECTURAL AND ART SIGNIFICANCE

In June 1941, six months after the United States' entry into World War II, it was decided to proceed with construction while building materials were still available, and in August the old church was taken down. In September the new construction was contracted to H.C. Cone who began working immediately. Local architect Harold Hair was contracted to oversee the work. The church neared completion at the end of 1941. In

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January there was a delay in obtaining materials for the church furniture, but on March 29, 1942, the Reverend Paul Matthews of New Jersey conducted the first worship service in the completed church (Conn p.42).

Ralph Adams Cram (1863-1942)

Cram is best known for his work on Saint John the Divine in New York City, and as the foremost proponent of Gothic Revival architecture in America in the 20th century. He was born in New Hampshire, December 16, 1863. His early interests were in journalism, wishing to promote English poetry and folklore. Another interest in design won him a prize for designing the Suffolk County Court House in Massachusetts. This prize took him to Europe where he was impressed with the historic architecture. Returning to the United States, he designed home furnishings for two years before returning to Europe. Traveling with architectural friend, Henry Randall, he was deeply moved by the ecclesiastical buildings. Art and religion were integrally linked for Cram. At 31, he established Cram and Wentworth Architects, in Boston, designing and building churches (Babney p.122). The firm evolved into Cram, Goodhue, and Ferguson, and later Cram and Ferguson.

Cram believed that Gothic architecture was a powerful and graceful expression of a medieval Christian culture, and that it still was a viable style of construction in modern times. Many new trends in building, such as skyscrapers, were not suited for the style, but colleges and churches were, and still retained links with the motives and needs of their medieval predecessors. Cram found fault with the earlier 19th century Gothic Revival as being too "archaeological" and imitative of historic works. Based on the principles of the style and its construction/craftsmanship, he wanted architects to adapt the style to contemporary needs (Warneck, p.2). The buildings, their sculpture, stained glass and various treatments should be contemporary Gothic arts, not mistaken for historic prototypes. In 1939, Cram praised the work of the stained glass industry, and at the same time criticized them for "a tendency on the part of the craftsman in glass to hold too closely to the precedent of mediaeval times" (Cram, Stained Glass p.43).

Cram worked on Saint John the Divine for thirty-one years, from 1911 until his death in 1942. He was an acknowledged master architect, and was the head of the Architecture Department at the Massachusetts Institute of Technology for seven years. Cram designed the chapels at Notre Dame, West Point Academy, and Princeton University. He produced over seventy-five designs for churches and cathedrals, including hundreds of building alterations. Forty buildings with which he was involved are listed in the National Register. Cram never went to college, but was awarded honorary degrees by Princeton, Yale, and Notre Dame, and a Phi Beta Kappa at Harvard. Cram designed the Spanish Renaissance Style Knowles Chapel on Rollins College campus one block south of All Saints Church in Winter Park. All Saints Church in Winter Park was his last church design.

Architect James Sheldon, who was on the Building Committee for the National Cathedral, praised Cram for inaugurating the "principle of trial and error" in relation to stained glass commissions (Sheldon p.106). As the architect of Saint John the Divine, he recognized how stained glass compositions could be dramatically affected by their lighting conditions, and Cram halted the practice of purchasing windows from England because once installed, they often were not satisfactory with the lighting and architectural conditions. He

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PARK, ORANGE COUNTY, FLORIDA**

offered window contracts to American studios who could more easily examine the site, and if they would 1) agree on a color palette, 2) agree to cooperate for a harmony of effect, and 3) agree to accept the decision of an arbiter colorist on whether or not a window should be accepted or changed. The success of a window was evaluated when it was installed. If changes were necessary, the window was removed and worked on further. The National Cathedral adopted this trial and error policy, and set aside funds to compensate the artist for additional efforts (Sheldon p.107).

For Cram, stained glass was not an ornament that could be omitted or added randomly; it was essential to his buildings. Even when he could not promote a large glazing program, he usually was able to convince building committees to install at least one window at the time of construction to establish a precedent for a complete window installation (Willet, Stained Glass p.103). After World War II material restrictions were lifted, five historic stained glass windows were installed in All Saints Church. Cram demanded that stained glass be appropriate to his style of buildings, insisting on design changes, and directed work to studios that produced quality products. Immediately following Cram's death in 1942, the Stained Glass Quarterly devoted an entire issue to Cram, defining the many contributions, both personal and professional, he made to the stained glass trade. For those who worked with him, he was an encouraging critic. Henry Willet described how Cram inspected a large window cartoon, climbed a stool, pointed to a figure and cried "These arms, - their angle is terrible." He jumped down, struck the pose he wanted, and said "Sketch me." Willet did - then Cram went on to praise the parts he liked (Willet, Stained Glass p.104).

All Saints Episcopal Church in Winter Park is an excellent example of 20th century Gothic Revival architecture, constructed in masonry with a stucco exterior. The masonry construction, concrete foundation, and stucco exterior perfectly adapted the building to the Florida climate and the community. The church remains cool throughout the summer, and the stucco exterior blends with the predominance of Mediterranean Revival architecture in the neighborhood. The church in its east/west alignment, cruciform plan with cross-gable roofs, steeply pitched roof, pointed windows, buttresses, extended chancel, and exposed hand worked roof trusses, perfectly exemplifies the Gothic Style. With its stucco surfaces, minimal carved ornament and openness between the nave and chancel, the style of the church is a less ornate form of Gothic.

Gothic Revival Stained Glass

While plans for the church construction were underway in 1941, a memorials committee was formed under the direction of historian Alfred J. Hanna, a professor at Rollins College. Through a half sister working at Rollins, Dr. Henry Willet of the Willet Stained Glass Studio in Philadelphia contacted Hanna with literature about the studio's work. Hanna then began fund raising for the future stained glass. With hopes of obtaining contracts for All Saints as well as other central Florida sites, Willet made a trip to Winter Park in 1944, and at a slide presentation, met Hanna and the rector, the Reverend William Keith Chidester (Willet Studio Records). The material constraints of the war years delayed the installation of stained glass until 1946-47 when the first six windows were installed.

The historic windows include three windows over the altar, the north chancel wall, a "St. Francis" window, and a northern window in the chapel. The windows were designed by staff artist George Guergert for

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**ALL SAINTS EPISCOPAL CHURCH, WINTER
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the Willet Studio. From a leaflet created by the studio, and given at the time of installation of the 1946 altar windows, this excerpt explains the design intentions: "The artist had in mind the underlying principles of a true stained glass window. The purpose of such a window is to be not a picture, but a part of the architectural whole; it is to transform harsh daylight into a soft, pleasing, worshipful, churchly light; The window should contribute toward a calm state of mind..." (Mavor p.1).

The Gothic Revival windows for All Saints are exceptional examples of this mature period of American revival design. Composed primarily of blue glass with smaller quantities of numerous other colors, the windows serve as mosaics of colored light, with the imagery and symbols secondary to the viewer's perceptions. The three altar windows reflect the French medieval style of glasswork, and are more "archeological" in character, which suited Henry Willet's taste. The "St. Francis" window and chapel window were intended to be viewed at close proximity, and exhibit more whimsical and innovative elements such as the detail of the birds in the "St. Francis" window. The chapel window contains many detailed, personalized faces and people, and uses prominent areas of pink glass, a 19th century invention.

Three fine stained glass windows were saved from the 1886 church, and installed in the south robing room with completion of the 1941 church. These windows were viewed as Gothic Revival works at the time of their creation, but the representational figures in two of the windows provide a dramatic contrast to the Gothic Revival windows within the sanctuary. In 1886, the Reverend Canon Street and Bishop Henry P. Whipple from Minnesota wanted stained glass to fill several prominent windows within the chancel. Reverend Street died and Colonel Peleg Peckham commissioned a memorial from the New York studio of Edwin Colgate for \$250, "Christ the Good Shepherd," which was placed to the north of the altar by the end of 1889. (The window is not signed nor do Parish Records reveal the creator. Well-documented windows by Colgate at St. Peter's Church, Fernandina Beach include one identical to the "Good Shepherd"). A memorial window to the Reverend David Brown, "St. John the Evangelist," was commissioned from the London firm of Heaton, Butler and Baine in 1891, and it filled the window to the south of the altar. In the side wall behind the choir is a symbolic stained glass window, commissioned as a memorial to Clarence Alsott, a Winter Park resident. (Conn p.9) Alsott died in 1885, and this is believed to be the first window memorial commissioned by the church.

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Section number 9 Page 1

**ALL SAINTS EPISCOPAL CHURCH, WINTER
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Section number 10 Page 1

**ALL SAINTS EPISCOPAL CHURCH, WINTER
PARK, ORANGE COUNTY, FLORIDA**

VERBAL BOUNDARY DESCRIPTION

See scaled boundary map. A portion of Town of Winter Park A/67 and B/86 and Misc Book 3/220, Lots 2,3,5 thru 12 and vacant alleys.

BOUNDARY JUSTIFICATION

The boundary encompasses the portion of the property historically associated with All Saints Church and which maintains its historic character. Portions of the historic property omitted from the nomination contain non-historic construction. There is no direct access between the historic church and non-historic buildings on the property, and the non-historic office, which is an addition to the 1953 Parish House, only abuts the historic building and does not diminish the historic fabric or obscure the historic windows of the 1941 church.

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Section number Photos Page 1

**ALL SAINTS EPISCOPAL CHURCH, WINTER
PARK, ORANGE COUNTY, FLORIDA**

PHOTOGRAPHIC LIST

1. 335 E. Lyman Avenue, Winter Park
2. Orange County, Florida
3. Caroline Coleman
4. May 1999
5. All Saints Church
6. Main (west) facade and south elevation, looking northeast
7. Photo #1 of 22

The items number 1-5 are the same for the following photographs.

6. Main, west porch portico, looking southeast
7. Photo #2 of 22

6. South elevation, looking north
7. Photo #3 of 22

6. South elevation transept, looking north
7. Photo #4 of 22

6. East elevation, looking northwest
7. Photo #5 of 22

6. South transept door, looking east
7. Photo #6 of 22

6. North elevation transept, looking south
7. Photo #7 of 22

6. Interior of sanctuary, looking east
7. Photo #8 of 22

6. Interior of sanctuary, looking west
7. Photo #9 of 22

6. Interior of main entrance, looking west
7. Photo #10 of 22

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

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**ALL SAINTS EPISCOPAL CHURCH, WINTER
PARK, ORANGE COUNTY, FLORIDA**

- 6. Chancel, looking east
- 7. Photo #11 of 22

- 6. Altar windows, looking east
- 7. Photo #12 of 22

- 6. North chancel window, looking north
- 7. Photo #13 of 22

- 6. Chancel furnishings and railing, looking east
- 7. Photo #14 of 22

- 6. North side chapel, looking east
- 7. Photo #15 of 22

- 6. St. Francis window, looking east
- 7. Photo #16 of 22

- 6. Side chapel window, looking north
- 7. Photo #17 of 22

- 6. Detail of side chapel window, looking north
- 7. Photo #18 of 22

- 6. North door in side chapel, looking northwest
- 7. Photo #19 of 22

- 6. Door into sacristy, looking southwest
- 7. Photo #20 of 22

- 6. Hall and east door, looking east
- 7. Photo #21 of 22

- 6. Robing room with windows from old church, looking south
- 7. Photo #22 of 22

SANFORD 15 MI.
CASSELBERRY 3.6 MI.

R. 30 E.

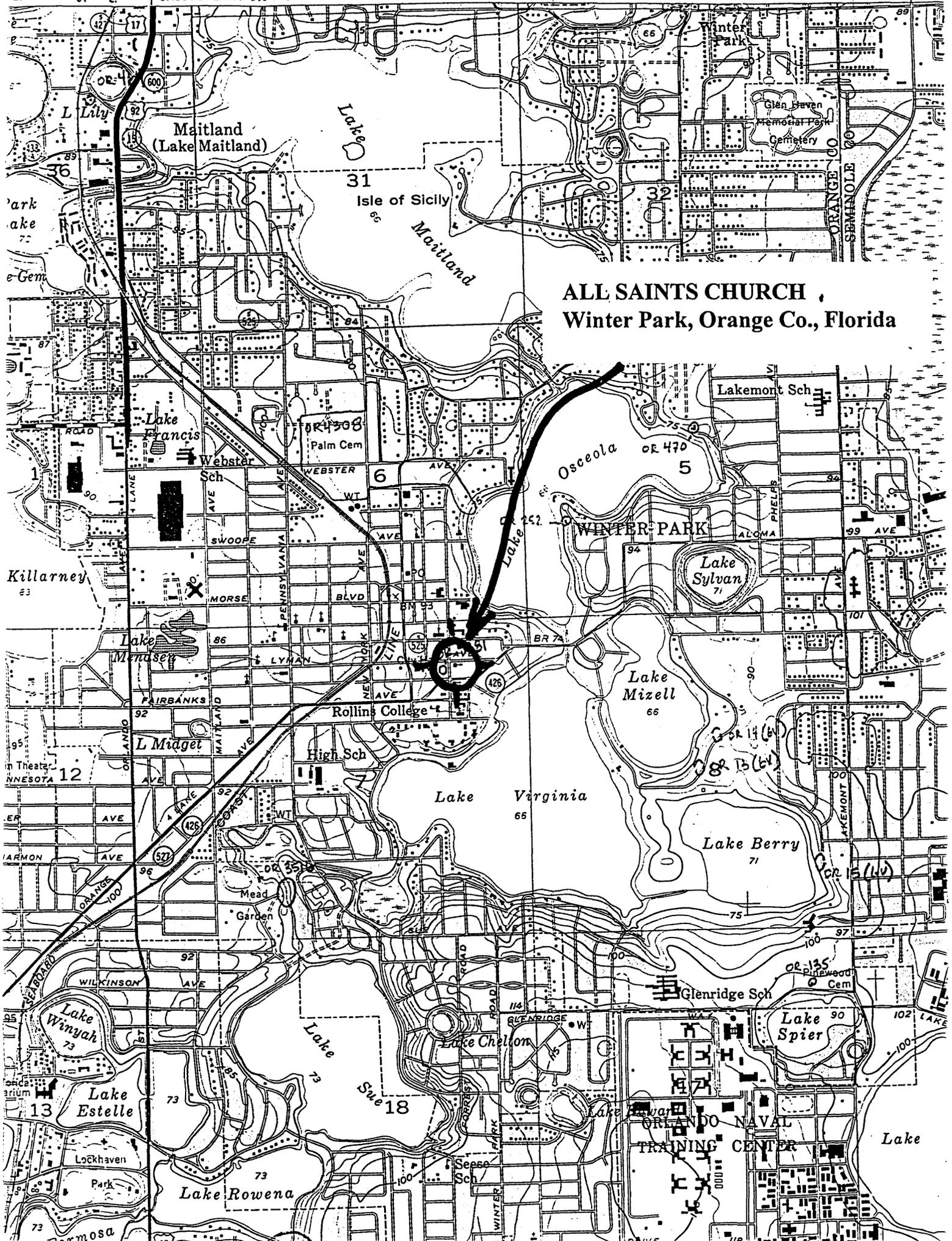
166

467

20'

468

2.9 A

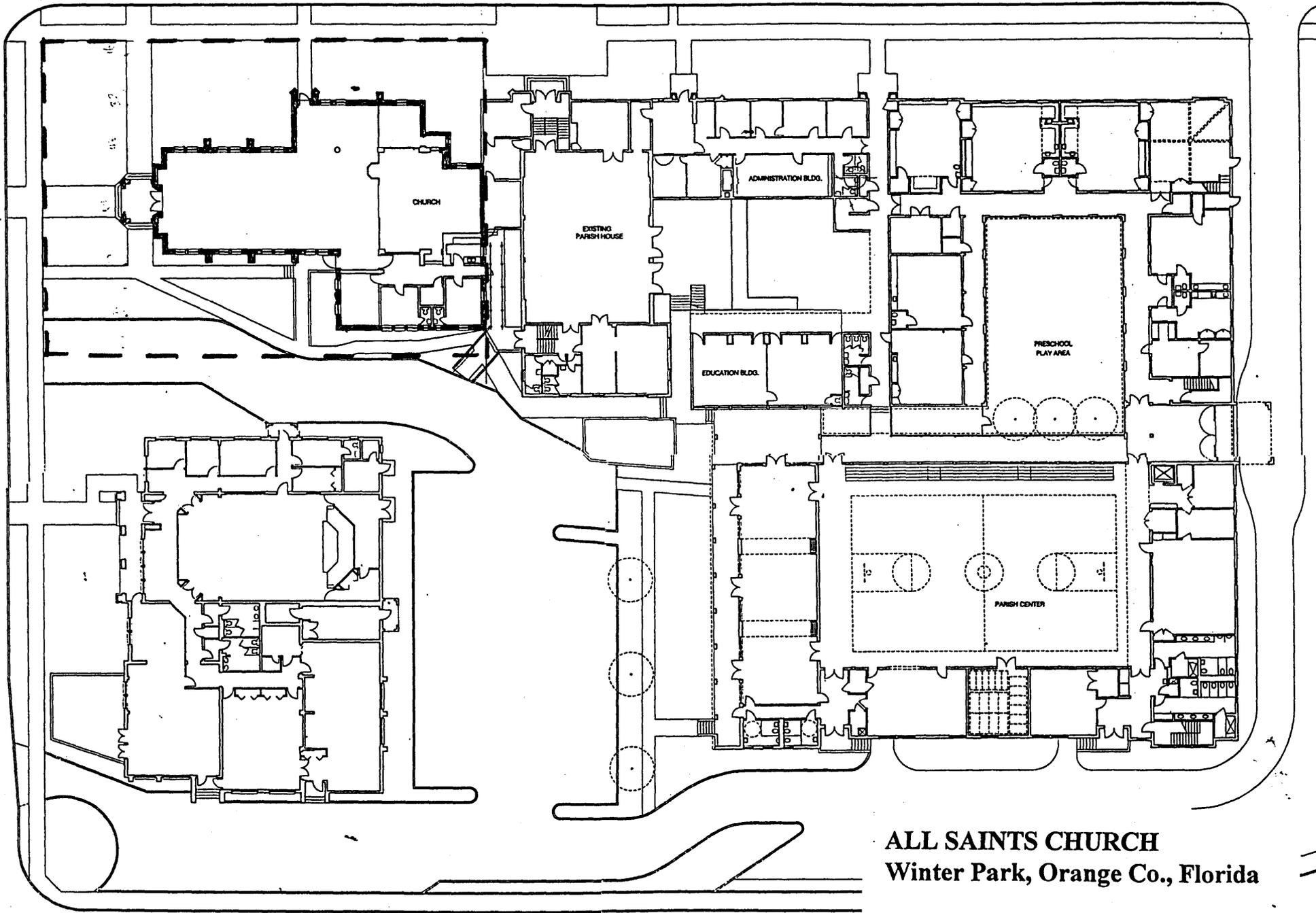


ALL SAINTS CHURCH
Winter Park, Orange Co., Florida

LYMAN AVENUE

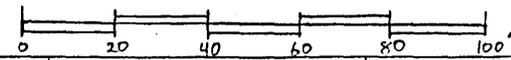
126

AVENUE



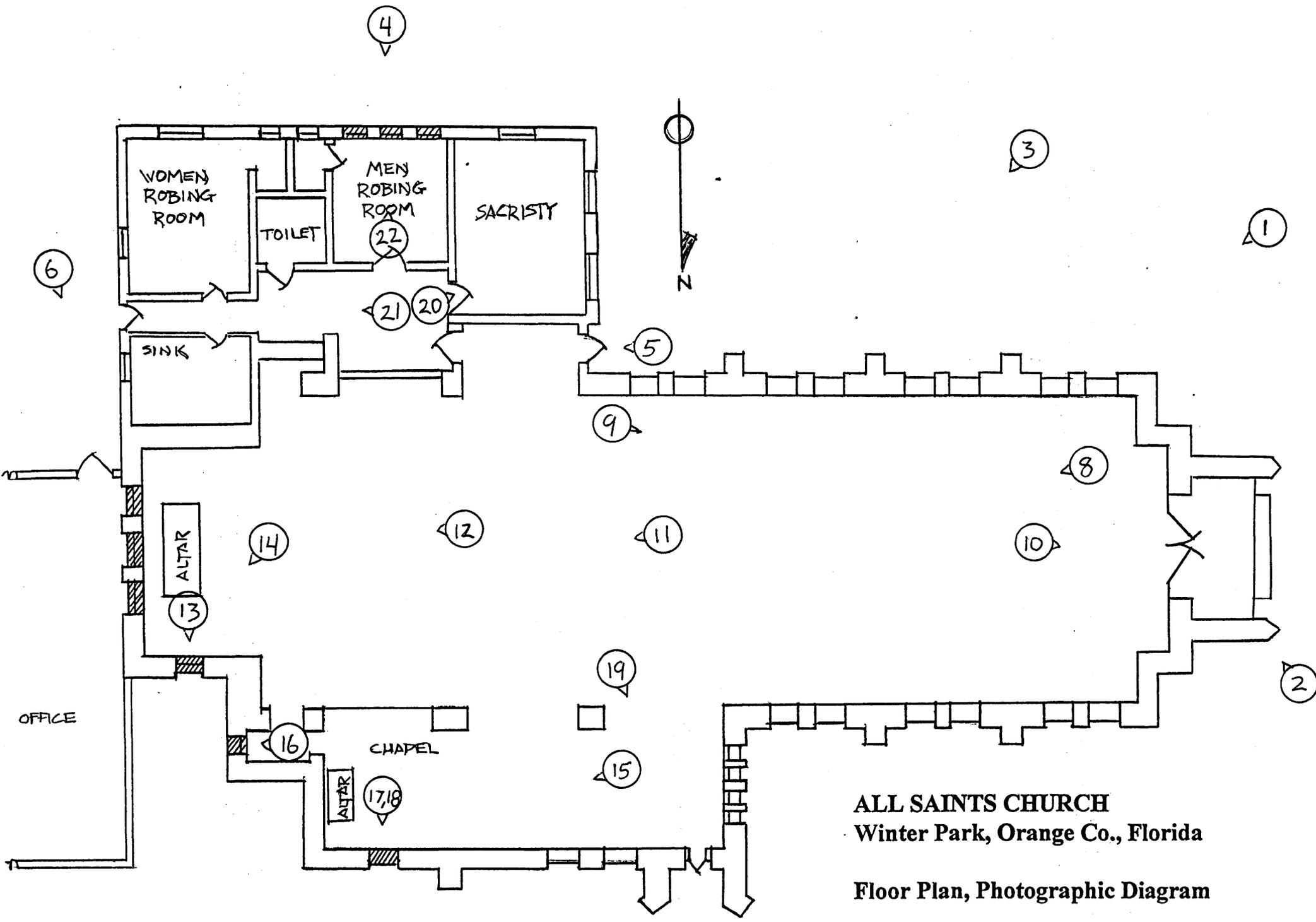
ALL SAINTS CHURCH
Winter Park, Orange Co., Florida

FAIRBANKS AVENUE



SITE PLAN
 1/16" = 1'-0"

ALL SAINTS CH
 Winter Park,



ALL SAINTS CHURCH
Winter Park, Orange Co., Florida

Floor Plan, Photographic Diagram

//// HISTORIC WINDOWS

NOT TO SCALE