

United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Mount Saviour Monastery

other names/site number _____

2. Location

street & number 231 Monastery Rd; 121 & 122 Monastery Rd; 65 Fisher Hill Rd; 212 Fisher Hill Rd

N/A	not for publication
X	

city or town Pine City vicinity _____

state New York code NY county Chemung code 015 zip code 14871

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this X 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 X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Robert Perment DBHPO 11/24/14
Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government _____

In my opinion, the property X meets ___ does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined not eligible for the National Register
- other (explain:)
- determined eligible for the National Register
- removed from the National Register

for Robert A. Beall 1.27.14
Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only **one** box.)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
10	2	buildings
3	0	sites
0	0	structures
0	0	objects
13	2	Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Current Functions
 (Enter categories from instructions.)

RELIGION/religious facility

AGRICULTURE/agricultural field

AGRICULTURE/barn

AGRICULTURE/agricultural outbuilding

FUNERARY/cemetery

RELIGION/religious facility

AGRICULTURE/ agricultural field

AGRICULTURE/barn

AGRICULTURE/agricultural outbuilding

FUNERARY/cemetery

7. Description

Architectural Classification
 (Enter categories from instructions.)

Materials
 (Enter categories from instructions.)

Late Victorian: Italianate

Late Victorian: Gothic

Modern Movement: Abstract Modernist

Other: 20th Century Neo-traditionalist

foundation: Masonry, concrete

walls: Wood, concrete, stucco, FEIS, glass

roof: Asphalt, EPDM

other:

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Mount Saviour Monastery is a complex consisting of a 1064 acre farm and monastery campus located on a hillside overlooking the Chemung River Valley near Pine City (town of Big Flats), New York. The majority of the buildings are centralized within the farmstead holdings, with open lands and wooded areas surrounding the built environment. A woodland area near the bottom of the hill provides privacy between the monastery grounds and private residential development. The farmlands include a sheep pasture, orchard, cultivated fields and related agricultural buildings (two barns and a storage building). Two farmhouses and a milk house have been converted for retreat purposes. The monastery campus is in the center of the property and includes a chapel, monks' quarters and two retreat houses. Two cemeteries are also included on the property in the vicinity of the monastery campus. The monastery was founded in 1950 on lands that were continually farmed since the 1860s with the existing houses and agricultural buildings serving as the first monastery (monks' housing, guest housing, and worship space). These were incorporated into the monastery's plans for a working farm with the earliest building dating from 1865. In 1953, the central monastery campus was constructed on the crest of the hill; it includes the 1953 octagonal Our Lady Queen of Peace Chapel and the 1964 East and West Buildings, now joined to the chapel by an enclosed walkway. The function of the campus is for worship and to provide for the daily life and rituals of the Benedictine brothers. The remaining buildings on the property continue as guest housing or for use in the farm operation. The complex contains ten contributing buildings and two non-contributing buildings. The latter are two single-story ranch style residences constructed in the 1970s after the period of significance (1865-1964). Although the farm houses have been renovated, some for retreat purposes, the buildings still retain integrity in terms of location, workmanship, materials, feeling and association. The newer chapel and dormitories retain a high degree of integrity as the buildings of well-known mid twentieth century architects and as excellent examples of abstract modernist design.

Narrative Description

Pine City is a hamlet located in the town of Big Flats, between the cities of Elmira on the northeast and Corning on the west, in the southwest quadrant of Chemung County, New York. The Mount Saviour Monastery Complex is located approximately two miles northwest of the hamlet on the side of a hill. The site is accessed by Monastery Road (also known as Mount Saviour Road), a narrow, gravel paved road that extends north from Hendy Creek Road (State Route 225). The road exits an area of private residences and large woodlands as it

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ascends the hill. Once past the woods, the road runs through roughly the center of the monastery property with farm buildings and large farm fields on either side until it bends west as it reaches the central monastery campus. Fisher Hill Road is the next road west of Monastery Road and partly runs through the western portion of the monastery property. Mount Saviour Monastery is part of the American-Cassinese Congregation of the Order of St. Benedict, which moved to the area in the 1950s. Seeking to follow the Benedictine Rule, the brothers sought out an agricultural property that would be a self-supporting farm and sufficiently isolated for study, worship and contemplation. They bought three existing farms, which were integrated into the hillside monastery. The hills, trees, and undeveloped farmland at its edges visually isolate the 1064-acre property, which is officially owned by the Benedictine Foundation of New York.

As Monastery Road goes up the hill, the first two monastery buildings encountered are the former Harding farmhouse, built ca. 1870, to the east and a former milk house to the west, also built ca. 1870. Both now serve as guest retreat buildings known as St. James's House and the Annex. These buildings are surrounded by large grazing and cultivated fields that are part of the farming operation of the monastery. At roughly one-mile north from Hendy Road, Monastery Road forms a T-shaped intersection as it connects with St. Gertrude Road, which runs west through the property. To the east of the intersection are St. Peter's Barn and the East and West Casas (two non-contributing guest houses). To the northwest of the intersection are St. Peter's House (another former late nineteenth century farmhouse) and St. Joseph's House, a large dormitory building that was constructed in 1954. An asphalt paved parking area is between St. Joseph's House and a concrete walkway that leads to the chapel. Across the road from the parking area is the Main Barn, on the east side of Monastery Road. Directly west of the parking area is the 1953, octagonal shaped Our Lady Queen of Peace Chapel, with a walkway connecting it to the East and West Buildings (1964). The chapel was designed by architect J. Sanford Shanley, who specialized in Roman Catholic religious buildings. The East and West Buildings were designed by local architect Ronald Cassetti. West of the chapel are the monastery cemetery and St. Gertrude's House, another former farmhouse and the oldest building on the property, dating from 1865.

The focus of the monastery campus is the chapel and its adjacent East and West Buildings, which are purposely located at the geographical center of the property. Roads and footpaths run from the campus to the converted farmhouses, barns, and agricultural support buildings. North of the Main Barn is a former kiln/crafts building that is now used for storage. A total of ten buildings, two cemeteries and the cultivated and grazing farmland all contribute to the complex, with only two non-contributing buildings built outside of the period of significance. The Mount Saviour Monastery retains a high degree of integrity. Alterations to existing farmhouses and construction of new buildings throughout its period of significance reflects changes in function and are part of the historical record of the property. Minimal changes have been made to the campus since

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1964 and include two residences known as the East Casa and West Casa that were added 1973-75. A concrete block superstructure was added to the interior of the Arts and Crafts building in 1974 and a kiln addition was built to at its west side. St. Peter's house received small additions to its rear elevation in the 1990s.

With the various ages of buildings and functions, the buildings harmonize with each other largely through the use of natural materials, clearly evident in the agricultural buildings and, in a more limited way, in the more modern buildings. The East and West buildings exhibit extensive use of natural woods, both on the exterior as well as the interior, and both were designed to bring nature into the buildings through the use of large glass walls and interior courtyards. The chapel is a concrete building that uses stone, brick and stained wood elements in the interior. A clerestory admits natural light into the heart of the building, and its main worship space conveys a sense of nature and peace through its open design, natural wood seating and stone floor and altar. All contributing resources harmonize in terms of materials, feeling and association and continue to do so largely due to the continual stewardship by the Benedictines.

MOUNT SAVIOUR RESOURCE LIST

MONASTERY CAMPUS BUILDINGS

Our Lady Queen of Peace Chapel, 1953 & East and West Buildings, 1964 – Contributing J. Sanford Shanley & Ronald E. Cassetti, architects

Our Lady Queen of Peace Chapel:

Marking the social and physical center of the monastery, the Our Lady Queen of Peace Chapel (henceforth referred to as the "chapel") was opened in 1953 and designed by architect Joseph Sanford Shanley, with 1962-64 renovations by architect Ronald E. Cassetti. The core of the chapel's abstract modernist design is a two-story modified cruciform plan with four short semi-transepts of equal lengths. A variety of building materials have been employed on the exterior of the chapel. The exterior walls are stucco-covered concrete masonry units. The clerestory and roof tower are wood framed components with a painted southern yellow pine shake roof.

On the interior, at the main level, the octagonal plan is centered on the Main Altar space, accessed by the east semi-transept, which serves as the public entrance. The Main Altar is located on a raised stone octagonal plinth. On the interior, the floor is reinforced concrete, topped with a stone veneer. A Star of David is set within the stone, in a contrasting color. Rising above the Main Altar, the crossing is marked by an octagonal clerestory with chapel bell, supported by eight arched columns. A spire rises above the clerestory with a

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crucifix at its peak. Fixed square windows are in the upper half of all chapel and semi-transept walls, including the clerestory, to provide abundant natural light. Windows at the basement level crypt are stained glass. There are four sets of windows, each set consisting of one large panel of nine lights and two smaller side panels of six lights each.

The basement level is occupied by the crypt, which shares the same octagonal building footprint as the upper level, and is accessed by paired stairs in the north semi-transept. At the base of the stair, the lower level of the north semi-transept is occupied by the Blessed Sacrament Altar, adorned by a triptych oil painting, hung above an altar table. Directly below the main altar at the center of the octagonal crypt is a statue called Our Lady and the Child, dating from the fourteenth century and placed within a concrete columned octagonal platform. Individual altars are located at six of the octagonal walls between brick piers and face the statue. The interior of the crypt has a different architectural vocabulary than the chapel above. It has a brick floor with stone insets located at the perimeter altars. Its interior partitions and piers are brick. The exposed ceiling is concrete with integral steel reinforced concrete radiating beams that originate at center and terminate at the perimeter walls. Other basement level spaces include an east semi-transept, which serves as a mechanical room, the south semi-transept, used as a chapel, and the west, which is a sacristy. The north semi-transept, on both upper and lower levels, accesses an interior passageway to connect the chapel to the East and West Buildings. The two-level enclosed passageway has north-facing windows with views of the green space bounded by the East and West buildings. The interior has a concrete floor, wood ceiling, and aluminum/glass doors. Exterior materials include concrete walls, aluminum windows with awnings on the second story and fixed windows on the first level) and a low slope EPDM roof.

West Building:

Designed to complement the chapel, the West Building is located to the northwest. Exterior elevations include a variety of surface treatments and stylistic designs, all based on the square form. The midsection of each façade is primarily devoted to square windows punctuating a white stucco finish wall system. The exterior employs a combination of vertical barn siding, stucco, glass and wood.

On the first level, the presence of fenestration indicates the monks' quarters. Library windows in the second story are floor-to-ceiling glass and are set back from the wall below. The lower portion of the library glazing has large fixed square panes, above which are a series of smaller squares, serving as an operable full length transom. The rooms located at building corners on both floors project outwards and are lit by wrap-around full-height glazing with full height, solid, dark brown, wood panel surrounds. The roof line originates at the top of the interior courtyard wall and slopes upward toward the exterior. Large wood joists extend through the exterior wall to create an overhanging eave on all sides, including the courtyard.

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The West Building has a square floor plan, centered on a circular landscaped courtyard, viewed through a floor-to-ceiling wall. The monks' private rooms are located on all sides of the exterior perimeter walls, accessed by a common space adjacent to the glass wall. Four spiral stairs at each corner of the building lead to the upper level balcony, which serves as the library and study and overlooks the common space. Behind each stair on both levels are larger public rooms, used for classrooms, offices, or study space. The roof spans both stories and serves as a common ceiling to all interior spaces, except the courtyard, which is open to the sky. The passageway is accessed at its southeast corner on both levels, connecting to the chapel and East Building. Though stylistically modern, the interior materials used for the building are familiar to the site and reference the chapel. The walls are finished with white plaster; halls are paved with brick, and the ceiling is exposed wood. The glass courtyard wall is constructed as a series of vertical plates with a large horizontal mullion.

East Building:

Also constructed in 1964, the East Building mirrors the West Building in its siting and footprint. Beyond this, the East Building differs significantly from the West in its design and purpose. Like the West Building, it is connected to the chapel via a passageway at the southwest corner. It also has similar exterior materials, using a combination of vertical barn siding, exterior insulation and finish system (EIFS), glass and wood. Stucco was the original material, replaced by EIFS in a 1994 project.

Most of the public and business functions of the monastery occur within the East Building. On the lower level are the smaller spaces, including the laundry, infirmary, storage room, changing room (to change out of soiled farm clothes prior to entering the chapel), offices, gift shop and reception area. The lower level is designed around a square hallway, with rooms around the perimeter of the exterior wall and within the center of the building. Three sets of stairs connect the lower level to the upper level, located at all corners of the building except the northwest. The upper level houses the larger spaces, including the kitchen, refectory, chapter room, piano room and a few smaller spaces for music practice and study. It is organized around one hallway that runs east-west, with the larger spaces to its north and smaller offices to its south. Like the West Building, it has an interior courtyard; however, this one is square and only occupies the upper level.

The exterior architecture of this building reflects its function, as its design and materials express the different interior functions. A refectory is indicated in the west elevation at the upper level and consists of the dining room and kitchen. Glazing spans the entire length of the refectory on the upper half of the space, with a solid horizontal projecting panel of wood siding below it. This creates a separation between upper and lower levels of the building and connects upwards to the eave by a series of regularly spaced columns. The infirmary

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occupies the lower level and has its exterior wall set back with the projecting panels serving as an overhang. This allows covered access to a series of sliding glass doors within an exterior insulation and finish system (EIFS) wall. Doors are occasionally interspersed with windows.

The north elevation uses the same building materials but has a different vocabulary. To the east, the center of the elevation is sided, has a sloped roof and lacks fenestration. The remainder of the north elevation has an upper story wall that is punctuated by a series of small square windows. The lower level has large rectangular glazing separated by large vertical mullions. The east elevation is similar to the west in exterior treatment. The chapter room mirrors the refectory at this location, on the upper level; however, the lower level accommodates monks' changing rooms and storage. The grade on this elevation is higher and has pairs of windows located in the exterior and no doors. At the southeast corner of the building is a single-story, stand-alone public reception area that is appended to the East Building, which serves as its entrance. The roof, like that of the West Building, is an engineered wood system with exposed eaves.

St. Joseph's House, 1954-57—Contributing J. Sanford Shanley, architect

Constructed between 1954 and 1957, St. Joseph's is located just south of the East Building and the main parking area, north of the intersection of Monastery Road and St. Gertrude Road. It is a neo-traditionalist two-story, side-gabled, rectangular stucco-clad residential building. There is a series of eleven fixed rectangular windows on both the upper and lower levels of the south elevation. Upper story windows are small, while lower level windows are larger and are either standard three-feet by five-feet or floor-to-ceiling. A single-story, hipped-roof entry vestibule is appended to the center of the facade. The building's three-bay east elevation has a second floor central fire escape with two flanking floor-to-ceiling windows on the first level. Beneath the gable peak is vertical siding and a gable vent. A full-length, single-story, flat-roofed addition is located along the north elevation with a series of fixed windows and an entrance. The west side of the residence has a narrow, single-bay gable-and-wing addition that has identical sheathing and fenestration as the rest of the elevations. The building contains fifteen small private rooms, once used by the monks, now mainly for male visitors and oblates.

St. Joseph's House was the first project built by the monks and took almost three years to complete; it was named to reverence St. Joseph, the carpenter husband of the Virgin Mary. Its purpose was to house all the monks under one roof, on the hilltop near the chapel. When the building was completed in 1957, the monastery had twenty-five members. It was described at its dedication as being a solid, simple and modest building that expresses "the inner character of the men who made up the community of Mount Saviour and

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who, in fact, made the building.”¹ Materials and furnishings were donated by the community, oblates and benefactors for a building that also provided a refectory, kitchen, laundry and library.

St. Peter’s House, 1874 (Former Nagel/Hofbauer House)–Contributing

Constructed in 1874, the farm residence is currently used for private retreats and is located directly south of St. Joseph’s, north of the intersection of Monastery Road and St. Gertrude Road. The building was updated in 1929 with Colonial Revival entrances, dormers and porches. St. Peter’s has a gable-front and stone wing with newer windows and an attached garage. The east portion is wood framed, sheathed in wood clapboard with one-over-one double-hung windows and an asphalt roof. The entry is through a porch on the south gable-end and this façade has four bays of windows. On its east is a single-story shed roof addition with a secondary entrance. Two-story and single-story additions are located on the north side of the farmhouse. A stone wing is on west side and has a side-gabled asphalt roof. An entry porch is located on the two-bay west gable-end elevation. North of the stone wing is a full-length, wood-framed shed-roof addition with walls that are almost entirely composed of a grid of square fixed windows. All additions have similar siding as the farmhouse.

West Casa, 1974–Non-contributing due to age

A single-story, ranch-style guest house is located southeast of the chapel, east of the intersection of Monastery Road and St. Gertrude Road, and east of St. Peter’s House. Constructed in 1974, the building is non-contributing since it was constructed outside of the period of significance. Exterior materials include barn siding, asphalt roofing and hopper-style windows. The house is currently used for private retreats..

East Casa, 1975 – Non-contributing due to age.

Identical to the West Casa building, it is located directly to its east. It is a single story, ranch-style guest house, constructed in 1975 (non-contributing, outside of period of significance). Exterior materials include barn siding, asphalt roofing and hopper windows. Currently also used for private retreats.

St. Gertrude’s House, 1865 –(Former Durmstadt House)–Contributing

Located at 65 Fisher Hill Road, the 1865 two-story farmhouse faces east to Fisher Hill Road. Built in the Italianate style, it retains its original square massing, hipped roof, and two chimneys. Three additions to the building include a full length enclosed porch added to the east as an entrance, a full length single story addition on the south elevation and a single story perpendicular wing on the north. The building is sheathed in clapboard siding and the windows vary by elevation and addition. Window types include square and

¹ *Monastery of Mount Saviour Dedication Pamphlet*, 1964.

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rectangular awnings, picture windows and one-over-one double-hung sash. St. Gertrude's is guest housing for women and/or couples and contains two double rooms, three single rooms and a common dining room.

Mount Saviour Monastic Cemetery –1960 –Contributing

The monastic cemetery is located in the yard south of the West Building, adjacent to the chapel. Thirteen monks are buried here, including Father Damasus, the founder of the monastery. Graves are marked by in-ground headstones. The first person buried there was Brother Christopher Class in 1960. A teak wood Resurrection Crucifix sculpture marks the head of the burial site, designed by the Polish sculpture Josef Stachura, who settled in New York in 1962. Stachura is known for his sculptures, abstracts or busts, in mediums such as limestone, marble, lead, bronze, clay and wood.

Good Shepherd Lay Cemetery– 1955 – Contributing

The lay cemetery is located west of the West Building in a small clearing of land, bounded by a tree line. It currently contains sixty lay persons (non-ordained members of the church), with burials marked by in-ground headstones. Those interred here include oblates (persons wishing to be affiliated with the monastery), some parents of the monks, and a benefactor who wished to be buried there. The first person buried there was Joseph Hayes in 1955, son of Carroll Hayes, who worked on the farm. Other burials include Francis J. Gottfried and his wife, Kate Nagel Gottfried, as well as Joseph and Katherine Hofbauer – the families owning the farmstead before the Mount Saviour. A statue of the Good Shepherd stands at the head of the cemetery as a memorial to Francis Medina, Oblate Brother Aelred. The statue was created and donated by artist Peter Watts (1916-2009), who was a member of the Guild of Catholic Artists in London and was elected a fellow of the Royal Society of British Sculptors in 1970.

AGRICULTURAL BUILDINGS

St. Peter's Barn, c.1890/1942–(Former Nagel/Hofbauer Barn) –Contributing

This is a gambrel roofed wood barn constructed in the last decade of the nineteenth century, with a 1942 addition. It is located east of the East and West Casas and east of the intersection of Monastery Road and St. Gertrude Road. Two perpendicular wings of St. Peter's Barn share the same height, gambrel roof shape, rectangular form and construction materials. The basement level is constructed of stone, while the upper level is wood frame with vertical board cladding. Sliding barn doors are located on the north elevation of the original wing at the upper level and the west elevation of the newer wing at the lower level.

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Main barn, 1959–Contributing

Constructed in 1959, the main barn is located north of St. Peter's Barn, northeast of the intersection of Monastery and St. Gertrude Roads. When it was first built, it was used as a dairy and hay barn, but now it functions as a sheep and hay barn. The wood framed barn has a front gable over the entrance, a concrete and dirt floor, and is sheathed in vertical wood boards. In plan, the main barn is composed of three connected wings, forming a C-shape. The largest of the three housed the original dairy at the south and has an asymmetrical gable roof, under which hay is stored. Access to the interior is through sliding barn doors. It is relatively long, in proportion to its width. The north elevation of the dairy is without exterior walls, designed as free stalls, flanking a center aisle. A shed roof addition is located south, providing more stall space. To the north is an attached smaller pole barn used for housing sheep. A long, narrow north-south connector building between the barns houses a milk parlor/milk room, calf pens, and an office that has a cross gabled roof and is evenly punctuated by windows.

Arts & Crafts Building & Storage, 1962/1973- (Former Shop Building and Kiln) – Contributing

Constructed in 1962 and remodeled in 1973 by Ronald Cassetti, the building is located north of the main barn. The rectangular building was designed to be a multi-use craft space (carpentry, pottery, art, etc.). It has vertical wood sheathing and a shed roof sloping to the south that forms an overhanging eave. There are three windows and two overhead doors on the south elevation. A flood, then subsequent fire, necessitated repairs in 1973 with the addition of a concrete block square superstructure that rises out of the center of the building and serves as a clerestory. At the same time, a storage addition (former kiln) was constructed to the west out of textured concrete block with an entrance on the west side.

Wagner House, 1879–(Former Neilitz House)–Contributing

Located at 212 Fisher Hill Road, the 1870, two-story wood framed farmhouse faces south, is sheathed in clapboard, and features an asphalt clad cross-gabled roof with a single-story enclosed porch between the wings of the ell. Entrance to the house is through an enclosed porch. Two bays of one-over-one windows with shutters are on each elevation. A full-length shed roof garage addition is located along the north wall.

St. James's House, 1870 –(Former Harding House) –Contributing

Located at 122 Monastery Road, the building is a two-story, three-bay farmhouse with rectangular massing, a cross-gabled roof and a wall dormer at the center of the south entrance elevation. The only fenestration on the south is a fixed square pane below its peak, just below the cross gable. The rest of the house has three bays of windows on each level. A single-story shed roof addition is located at the east elevation of the residence. The entire house is sheathed in clapboard siding and has asphalt roof shingles.

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Annex –1870/1961 (Former milk house) – Contributing as a monastery guest house

Located at 121 Monastery Rd., the building was constructed in 1870 as the milk house for St. James's Barn (no longer extant) and now serves as a residence. Improvements were made in 1961, converting the milk house into a guest house for twelve. The building is a one-story rectangular structure; the lower portion is parged masonry. Gable ends are clapboard below the gable peak and the cross-gabled roof is metal. Entrance is through the south gable end and is protected by a screened porch. Another larger screened porch is located on the west elevation. Square awning windows with central pivots are regularly spaced on the east and west elevations.

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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 old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Social History

Architecture

Period of Significance

1865-1964

Significant Dates

1865, 1950, 1953, 1964

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Joseph Sanford Shanley (Chapel)

Ronald Cassetti (East and West Buildings)

Welliver Construction Company

Period of Significance (justification)

The period of significance begins in 1865 with the date of the earliest building and extends through the founding of the monastery (1950), ending with the final year of its construction campaign (1964).

Criteria Considerations (explanation, if necessary)

The property is owned by the Benedictine Foundation of New York State and is the only such monastery established in 1950 in New York State following the Rule of St. Benedict with an emphasis on agriculture and hospitality to the wider community.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Situated on a hillside in Chemung County, the Mount Saviour Monastery is significant under Criterion A in the area of social history for its long-standing role in the region as a farm and as an example of a mid-twentieth century Benedictine monastery in America established according to the rule of St. Benedict and devoted to contemplation, worship and hospitality to the larger community. The monastery was founded on lands owned by German immigrants since 1865 and, as a farm, has been in continuous operation through the present. Its transition to a monastery represents the shift from large-scale cash crop production in the nineteenth century to self-sufficiency and specialized production for the support of the occupants of the monastery and its guests. Founded by the Reverend Damasus Winzen, Mount Saviour Monastery was part of the American-Cassinense Congregation, associated with the Benedictine abbey in Metten (Bavaria) founded in the year 792. German Benedictines began to establish missions to America in the nineteenth century to serve German immigrant populations as educators and artisans, both to help the new citizens and to be of service to society. After World War II, the monks who founded Mount Saviour changed this approach by seeking to establish a self-sustaining agricultural community in which to live a contemplative life. The isolated setting, working farm and specially designed religious buildings were all planned to be conducive to the monastery's chosen way of life and, according to the Rule of St. Benedict, welcome visitors. At the heart of the property was the Our Lady Queen of Peace Chapel, built in 1953 with regular services open to lay worshipers from the beginning. The monastery developed a well-known and respected reputation within Benedictine and religious circles for hosting a number of programs and retreats for worship, reflection and spiritual growth.

The monastery is also significant under Criterion C for its collection of mid-twentieth modern century religious architecture designed by local architect Ronald Cassetti and architect J. Sanford Shanley, both of whom specialized in Roman Catholic religious buildings. Both architects used modern materials and forms to design buildings that reflected the spiritual and practical aspects of monastic life and harmonized with the surroundings. Part of this was the incorporation of existing late nineteenth and early twentieth century farm buildings. The period of significance extends from the date of the earliest farmhouse (1865) through the end of the monastery's building campaign in 1964 and illustrates the long history and various uses of the property.

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Developmental history/additional historic context information (Provide at least **one** paragraph for each area of significance.)

HISTORICAL CONTEXT

Farming played a major role in the history and development of New York State and Chemung County, having been practiced for thousands of years, beginning with the Native Americans. The geography of the state, with its fertile river valleys, was particularly conducive to agriculture. After the American Revolution, settlers established farms as they moved into the area and improvements in transportation in the nineteenth century shifted the focus of agriculture from subsistence farms to market farming and large scale cash crops, as more markets were accessible. From 1830, New York farmers grew wheat as the primary cash crop, but by the mid nineteenth century, farms added other crops, orchards, vineyards and livestock. According to the 1840 federal census, New York farms had sufficient numbers of horses, cattle, sheep, hogs and poultry, valued at \$17,403.²

By the middle of the nineteenth century, dairying began to surpass wheat production in some areas of the state, including Chemung County. The growth of the nearby city of Elmira brought increased demand for farm and dairy products and provided a ready market for farmers in the region. Attracted by available, arable land with a nearby market, two German immigrant brothers, Melchior and Conrad Nagel, bought 181 acres of land west of Elmira in the 1860s from John Arnot, president of the Chemung County Bank. Their farm was described as

...a general operation, specializing in potatoes. Their best annual yield was 1500 bushels. They also kept 100-150 sheep, chickens, twenty steer and six to eight dairy cows and a $\frac{3}{4}$ acre vineyard for personal winemaking. As they aged, the Nagels were unable to keep up with farm work. They sold off 100 acres to pay for costs of farm upkeep. Melchior's granddaughter Katherine Nagel Gottfried and her husband tried to run the farm after it was inherited in 1911, but with little experience, it did not prosper, so it was sold to Joseph and Catherine Hofbauer in 1914 including a small dairy, young cattle stock, young bay work horses, some hand tools and some farming equipment.³

The account continued:

The Hofbauers emigrated from Germany, settling in New Jersey as factory workers, then in Texas owning a cotton farm, before arriving in New York and bearing five children. They enjoyed farming in Texas but the dry climate didn't bode well for agriculture. Their New York farm grew potatoes and red kidney beans as a cash crop from which they obtained table food as they did from the orchard and vineyard. In the beginning they were able to sell apples, grapes and pears. The cash crop growing was discontinued as the dairy expanded.

² *History of Tioga, Chemung, Tompkins and Schuyler Counties* (Philadelphia, PA: Evert & Ensign, 1879), 205.

³ *Ibid.*, 6-7.

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In 1950, the Hofbauer Farm was purchased by the Benedictine Foundation of New York State for \$14,000, as were two adjacent farms from the Keller and Madigan families, descendants of nineteenth-century German and Irish European immigrants who relocated to Chemung County from Scranton, Pennsylvania.⁴ Inspecting their newly acquire property, the Brothers of Mount Saviour reported:

When the monastery came into being in 1950, there were the remnants of three farms on the tract of land that the monks bought. Prior to the monastery purchasing the land, one of the settlers had sheep on the property, and following him were cattle. The founders felt they wanted to be in touch with the land and to have something akin to what the neighborhood had. In the 1950s the land was dotted with small farms--both on the nearby hills as well as in the valley below--as many as sixty farms were in this area. Today that has dwindled to a handful. Besides a farm, the monastery also inherited an old orchard and an extensive woodland.

Just as the community grew, so also the dairy grew from a half dozen cows to around sixty by the late '50s. The orchard grew from as many trees to the thirty or forty trees that it has maintained since the '50s. The woodland provided firewood and lumber. Honey bees were also added in the '50s to pollinate, especially in the orchard, as well as providing honey and in the '60s, the community planted trees around the property for both Christmas trees as well as habitats for wildlife.

In the '80s the community dropped to about half of what it used to be and the average age ticked up from what it was in the '50s and '60s. This made us reconsider the whole layout. The dairy is an intensive life style that seemed to always limit what the community could do. So we decided to get into sheep. They are not exactly what you would call a behemoth, therefore, they were gentler on the shepherd as well as the land, and one would have to say on the life style as well. The sheep enterprise was less a drain on the monastery's resources; yet like most farms it was not like hitting it big on Wall Street.

Along with the sheep, and the orchard, a garden was started in the '80s, and expanded in the '90s. Honey bees too were resumed and expanded. Recently we have been composting the farm waste, which now supports our vegetable garden, farm, and the people from outside the monastery. Today we have a garden to put food on the table, an orchard producing various fruits. Other ventures being explored is to look at alternative energy, from biomass for fuel to windmills, etc. for electricity.⁵

At first, most of the monks lacked agricultural experience and relied on the community for assistance with the farm. After a failed attempt at trying to raise Black Angus cattle, the monks invited a local family to move into one of the old farmhouses (the St. James's house) in 1952 to be farm managers and soon volunteers arrived at the farm to stay on the site and offer assistance.⁶ By 1953 (when the chapel opened), " fields were cultivated and filled with tasseled corn, healthy cows grazing near barns. Thirty-eight fruit trees planted."⁷

⁴ Brother Lawrence Duffy, OSB. *Mount Saviour Monastery: Early Settlers on the Property*, (undated), 3-4.

⁵ Ibid.

⁶ Roarke, Madeleva. *Father Damasus and the Founding of Mount Saviour* (Pine City, NY: Madroar Press, 1998), 173.

⁷ Ibid, 189.

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As a result of a bequest, the monks were able to move the dairy operations closer to the monastery campus. A new main barn was built for the purpose by local builders Angelo Palladino and Rocco Piccarazzi. The new main barn incorporated the latest technologies with mechanized milking equipment and was a free stall barn to improve product quality and profitability.⁸ Through the mid-1950s, the dairy was moderately successful, but the monks needed to find a way for it to make additional revenue. Yogurt was starting to become popular and so the St. John's house kitchen was turned into a yogurt laboratory. This turned out to be too exotic for Elmira, and local grocery stores refused to sell it. The monks reverted to milk and sold to local dairies. The first year that monks were able to make a profit was 1957, allowing the monks to begin managing the farm themselves.⁹ After 25 years (1981), the monks ceased the dairy operation when age issues forced them to look for a less labor intensive means of farming and they began raising sheep.¹⁰

Trying to operate a for-profit dairy farm may seem to a contradiction for a religious order with a discipline of practicing a life of perfect self-denial, but for the Benedictines, it was regarded as

...a form of government under which men of religious zeal could live and work harmoniously together day in, day out, through the changing seasons of the year and the changing outlook of passing years without losing their zest either for religious salvation or for service to humanity. In its provision for work as well as prayer, in its recognition of the varying needs of illness and of health, in its adjustment to the changing seasons, and in its appreciation of human nature, the rule laid down a form of government which men could follow, whether among the heaping snows of the arctic circle or under the glaring sun of the equatorial zone...¹¹

The monastery was guided by the Rule of St. Benedict, a number of principles that governed monastic religious life, established by St. Benedict of Nursia who died in the year 543. In addition to covering monastic life (a life of obedience) it also required a life of service to humanity. It also allowed the monks freedom to pursue any type of work that was suited to their abilities and talents as long as it was done for the glory of God. The Mount Saviour Monastery followed the same rule, learning proficiency at farming and extending an open door to others interested in similar pursuits of work, faith and worship.

In pursuing agriculture, Mount Saviour Monastery continued long standing traditions practices by other Benedictine monasteries in America, the first being St. Vincent, established in 1846 in Latrobe, Pennsylvania. Associated with the German monastery at Metten, it traced its association with the establishment of the Rule of St. Benedict to 529 at Monte Cassino in Italy. In the nineteenth century, part of the Metten tradition was to establish mission monasteries to serve scattered German populations, and the large number of German

⁸ Free stall barns allow cows to roam freely rather confined to stall spaces.

⁹ Ibid, 203.

¹⁰ *Monastery of Mount Saviour Dedication Pamphlet*, 1964. Distributed on Dedication Day at the opening of the East and West Buildings.

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immigrants to the United States created an opportunity to serve the spiritual needs of these transplants. Mission monasteries established by Benedictines from Metten became known as the American-Cassinese Congregation. Part of the tradition included establishing farms, schools, hospitals and churches within the monastery that could educate the monks and the local populace in academics and trades, while providing opportunities for service for the monks.

By the time the monastery at Mount Saviour was founded, American Benedictines expanded their service to all, rather than limit it to German-speaking communities. As a response to industrialization and a consumer based economy, the Benedictine founders of Mount Saviour believed that farming was a better way to practice their rule, founding a self-supporting community in a setting more conducive to worship and contemplation. With a goal of self-sustenance through gardening, farming, kitchen and crafts, the monks faced a monumental challenge, given the fact that few of them had an agricultural background and that trends in farming in the 1950s included consolidation of farms and diversification. For Mount Saviour, the Rule of St. Benedict took precedence, as it defined their way of life and the desire for a more meaningful spiritual experience, characterized by silence, prayer, and reflection. Father Jeremy Driscoll said of monastic life at Mount Saviour, "There is a silence and calm about the place that has been drawn out by the long years of steady, stable practice of monastic life...The tradition of monastic architecture contributes much to this. A monastery is often a model of what is meant to be the peaceful interchange and loving dialogue between human beings and the little piece of earth they are privileged to inhabit, a place they share with other living creatures, and with the plants, the rocks and the trees."¹²

According to another account, Mount Saviour was an opportunity for the monks to practice the Rule of St. Benedict:

A monastery is a school of the heart, a school of the Lord's service, a school of fraternal charity and peace. At Mount Saviour we strive to respond to God's call through a simple life of Gospel values as laid out in the Rule of St. Benedict. Briefly, the worship of God, in union with Christ and by the power of the Holy Spirit, is one of the central pillars upon which Mount Saviour stands. Our day revolves around what St. Benedict calls *The Work of God*, or the Divine Office. Seven times a day we gather in our church to offer this service through the singing of psalms, canticles, and hymns. Additionally, we gather daily to celebrate the Holy Sacrifice of the Mass. The Hours sanctify the day, serve as a reminder of our duty to pray always, and provide a framework around which a life of sustained prayerfulness is built. Augmenting and flowing from our communal prayer is each monk's personal prayer. This consists in prolonged periods of *lectio divina*, a reflective reading of the Holy Scriptures and/or the Patristic Fathers and Mothers, and meditation. A second pillar of Benedictine life found here at Mount Saviour is manual labor. St.

¹¹ August C. Krey, "Monte Cassino. Metten, and Minnesota," *Minnesota History*, vol. 8, no. 3 (September 1927), 218.

¹² Martin Boler and Anthony Cernera. *The Contribution of Monastic Life to the Church and World* (Fairfield, CT: Sacred Heart University Press, 2006), 160.

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Benedict says that “they are truly monks when they live by the labor of their hands.” To this end the monks engage in a variety of tasks, which for the most part are quite ordinary, for example, work on the farm, in the orchard and garden, business office, guest house, kitchen and laundry. We also have brothers involved in various arts and crafts such as music, candle making, tying rosaries, leather sandals, painting, pottery and wood carving.¹³

By the mid-twentieth century, the general goal of monasticism was to return to the original spirit of the monastic way of life with an emphasis on Christian witness rather than education. This included a move toward smaller congregations with a focus on the celebration of the liturgy in vernacular languages, the blurring of the distinctions between priest and lay brother; limiting the number of priests to serve the community and an openness to the outside world via hospitality to guest and visitors.¹⁴ These goals were seen as controversial in the Catholic Church because they challenged the long established cloistered practices of monastic life. Establishing a monastery that met these goals took courage and dedication and the expertise of a dedicated, passionate founder, which Mount Saviour had in the person of the Reverend Damasus Winzen. Born in Germany in 1901, Winzen was part of the Maria Laach Abbey near Andernach, Germany. He was sent to the United States shortly before the outbreak of World War II, supposedly to find a way for the order to flee NAZI Germany if necessary.¹⁵ Upon his arrive in America, Father Damasus stated that “The Rule of St. Benedict leaves us free to make fresh starts and to adapt our way of life to the spirit of this country, which was built up by free people, with equal opportunity for all.”¹⁶

In 1941 Father Damasus established a monastery st Keyport, New Jersey, under the auspices of the Abbot of St. Mary’s Abbey in Newark, but it was short-lived, closing in 1947. Father Damasus turned his energies to creating another monastery, this time an American Benedictine monastery associated with the Cassinese congregation. He was joined by others who shared his interest and they became the founders of Mount Saviour Monastery. This group of monks was convinced that, despite the materialism rampant in American culture, there would be a steady stream of candidates committed to a life of self-denial, service and contemplation.¹⁷ Father Damasus’s passion was infectious and his talks about a monastery found an eager audience, in particular, a core group of supporters from New York City who became future oblates and financial supporters of the monastery.

Father Bernard Burns was a co-founder of the monastery and a native of Elmira, New York, who recommended that Mount Saviour be established in Chemung County. In 1950, he visited Louie Enyedy, who

¹³ Mount Saviour Monastery website. <http://www.msaviour.org/>.

¹⁴ Boler and Cernera, *Contribution of Monastic Life*, 37.

¹⁵ “Damasus Winzen, O.S.B.” *Liturgical Pioneers*. <http://liturgicalleaders.blogspot.com/2011/12/damasus-winzen-osb.html>.

¹⁶ Roarke, *Father Damasus*, 190.

¹⁷ *Ibid.*, 105.

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was married to Ann Hofbauer, whose family owned a farm, and asked them if they knew of a suitable location for a new monastery, remote from town and city life. Ann mentioned that her parents were interested in selling their farm. Following a series of discussions between her father and Father Damasus, a deal was made and Hofbauer encouraged his neighbors to also consider selling to the monks. The final purchase included three farms totaling over 1,000 acres.

Once purchased, the monastery began with three old farm houses, which were renamed St. James's, St. John's (no longer extant) and St. Peter's. Along with a barn and milk house, these buildings constituted the original Mount Saviour Monastery (1950). The farmhouses were in far worse condition than was realized and the monks had no money for improvements or for hiring laborers. Undeterred, they surveyed the talents of their group. Father Bernard had the skills to begin making repairs and directing renovations to the buildings. Friends, volunteers and benefactors provided additional labor, often staying for days or weeks to help with building repairs, all braving a lack of heat and crowded conditions.

As improvements to the property continued, plans were made for a chapel and modern living quarters with a refectory and an infirmary. Father Damasus's intent for the chapel was for it to be sited on the top of rise with unobstructed views of the river valley below. Architect J. Sanford Shanley led discussions on plans for the new chapel and dormitory with the original concept of a compact campus that would include an octagonal chapel with nearby living and working quarters. In the meantime, Father Damasus began fundraising, traveling back and forth to New York City. His efforts allowed construction of the chapel to commence in 1951; it was finally completed in the summer of 1953.

In the decade following the founding of the monastery, the Mount Saviour monks faced spatial challenges, as they outgrew the living quarters in the three farmhouses. As early as 1952, the size of the community doubled from four to nine members with acceptance of five new novices. By 1954, there were a total of 15 members, which grew to 26 in 1956 and 36 by 1962. Temporary living accommodations were provided with a tent and a portable aluminum cabin, set up inside a portion of the unheated upper level of St. Peter's Barn. An unexpected bequest allowed the construction of the new monastery dormitory and substantial improvements to be made to the other residential buildings on the property throughout the late 1950s and early 1960s. St. Joseph's dormitory was finished in 1957 and a new, main barn was built in 1959; the latter greatly improved the dairying operation.

Father Damasus's foremost concern was that the Rule of Saint Benedict guide both the physical and religious life of the monastery. Living together in harmony with God and each other required space for study and

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solitude. In 1961 groundbreaking took place for two more buildings that would provide study areas, a library, a modern kitchen, refectory and infirmary. The buildings became known as the East and West Buildings, indicating their location on the campus in relation to the chapel. These two buildings were part of the largest capital campaign undertaken by Mount Saviour. This campaign also included construction of an Arts & Crafts Building, the East and West Buildings, and enlarging the chapel, all completed in 1964.

Criterion C & Criterion Consideration A: Architecture

With the founding of the monastery in 1950, the monks were confronted with buildings from the mid-nineteenth century to the early twentieth century. All of these buildings required improvements to make them habitable, with most of the work done at first by Father Bernard and later under the guidance of a local contractor, Rocco Piccarazzi, who developed what became a 30-year relationship with the monastery. Wood for building projects, including the roof shingles, came from the property's woodlands, and work consisted mostly of in-kind repairs to stabilize the old farmhouses and an associated barn (the Hofbauer barn) and milk house. The barn was a mid-nineteenth century bank barn, set into a slope so that horses and wagons could drive directly into the barn. The lower portion, or foundation, could be used to house livestock and feed could be pitched from the upper levels of the barn. The old Hofbauer barn had a gambrel roofed wing, added in 1942, that was in relatively good condition. The monks renamed it St. Peter's Barn due to its stone foundation, alluding to St. Peter being the rock on which the Christian church was built.

With the various farm buildings scattered throughout the property, Father Damasus turned his attention to drawing the brothers together in a centrally located campus that would prominently feature a chapel. Unity was the goal of the campus, described in the monastery newsletter as being "the constant prayer of the monks here that Mount Saviour be a home built in the sun. The sun shows us two things: it has unity in itself, and shares itself, bestows itself upon others. These two actions complement one another. We see our new monastery as a home combining this unity and sharing."¹⁸ One of the oblates at the monastery was J. Sanford Shanley (1894-1969), who shared the same love of church, liturgy, art and music as did Father Damasus.¹⁹ The two first met in 1941, when Shanley, a practicing architect, designed a building at the Benedictine monastic settlement at St. Paul's Priory in Keyport, New Jersey. Over time, the two became close personal friends, and his presence at Mount Saviour moved the plans forward for a central campus.

¹⁸ *Mount Saviour Chronicle*, Number 24, 1964.

¹⁹ An oblate is a layperson living in a monastery under a modified rule and without vows.

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An accomplished architect, Shanley earned his bachelor's degree in 1917 from Princeton. After serving in the Navy during World War I, he earned a master's in fine arts, also from Princeton, in 1925 and went to work as a draftsman in the office of James Gamble Rogers. In 1928, he became the junior associate of Myers & Shanley in Newark, New Jersey, and obtained his license in 1929. He left the practice to establish his own firm in New York City in 1934 and later took on Walter Knight Sturges as a partner. The two specialized in liturgical architecture and Shanley achieved recognition for the design for St. Charles Borromeo in Newark, as well as for the Church of St. Thomas the Apostle in Rochester, the Shrine of Blessed Elizabeth Seton and renovations to New York City's St. Patrick's Cathedral. In addition to his practice, Shanley served as the director of the New Jersey Chapter of the American Institute of Architects (1934-35) and president of the Princeton Architects' Association from 1938 to 1941. He was also a member of the Newark Housing Authority, the Borough of Rumsen Planning Board, the New York City Park Association, and was a president of the Liturgical Arts Society. When Shanley died in 1969, his obituary called him an early leader in modern church architecture. A colleague from the Liturgical Arts Society said of him, "He brought to his vocation outstanding dedication, perception and humility. His work was consecrated indeed to the greater glory of God, and whatever he did gave expression to this ideal with unerring taste and fidelity."²⁰

With Mount Saviour Monastery, Shanley followed the theme of unity through the use of an octagon for the central feature in the Our Lady of Peace Chapel, the first building constructed on the central campus. The octagon was symbolic in Christianity as the resurrection being the eighth day of a new creation, uniting "all in an intimate union of hearts around the table of the Lord."²¹ He previously used the octagonal design in 1937, for St. Charles Borromeo Church in Newark. Using the same form for the Mount Saviour chapel combined the functional aspects of the Benedictine faith with the natural surroundings by allowing full views of a centrally raised altar brightened by abundant natural light streaming in from every part of the space, giving it a sense of spaciousness and dignity. The light was made possible by use of a clerestory and the sense of nature was further enhanced through the use of a natural stone. Originally, the octagon was the center where four corridors extended, creating a cruciform axial plan. In 1964, three additional semi-transepts were added at the north, east and west so that the floor plan resembled a traditional Greek cross, providing additional seating for the public. These naves were constructed at the same floor level as the main altar, with the new east semi-transept serving as the main entrance.

Shanley's design was a good example of post-war expressionistic modernism in the United States, which was in stark contrast to the International Style of pre-World War II Europe, which came to America with architects

²⁰ "Noted Architect, Descendant of Mother Seton, Expires." *Gettysburg Times*. 11 December 1969.

²¹ Roarke, 188.

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like LeCorbusier and Walter Gropius and had its formal introduction in an exhibit at the Museum of Modern Art in 1932. After the war, American modernism still reflected the International Style as it became a symbol of corporate America with monumental urban buildings such as the Lever House (1952) and the Seagram's Building (1958). These buildings became models of the stylistic conventions of abstracted classical features, lack of applied ornament, curtain wall construction, flat roofs and large expanses of glass to express a company's wealth and corporate identity.

Throughout the 1950s and 60s, many Americans associated this type of modernist architecture with wealth and power, but when it came to religious architecture, congregants still wanted their church to look like a church. Architects looked back to the simplicity of ancient forms and based their church designs on the idea of the organic and consideration of the site and clientele. For churches in rural or dramatic natural settings, they looked for ways to create an intimacy between worship, spirit and nature. Abstract circular forms and axial plans brought worshippers together around centrally placed altars, arks and bimahs.²² The use of glass combined with natural materials such as wood and stone brought spirit and nature closer together. Shanley's plan for the chapel at Mount Saviour adapted the ancient Greek cruciform plan with seating around an altar, illuminated with natural light from a clerestory. The chapel was recognizable by its tall steeple, standing out from the chapel's low hipped roof that mimicked the rolling landscape. The walls combined small window openings with concrete and stucco to convey a clear and simple message that the building was for quiet contemplation and reverent worship.

Another architect involved with the monastery campus design was Ronald E. Cassetti (1932-2013), who was from Elmira and earned a bachelor of architecture degree from the Carnegie Institute of Technology (Carnegie Mellon University, Pittsburgh). In 1960 he opened an office in Elmira, where he practiced architecture for 38 years. In addition to his work at Mount Saviour, Cassetti designed the library/private quarters addition for the Holy Cross Monastery (Episcopal) in West Park, New York (NR listed 1995). His other work included residences, hospital, churches, schools and university buildings across New York State. Cassetti served as president of the New York State Chapter of the American Institute of Architects, president of the Arnot Art Museum and the Elmira City Club, and was a member of the Guild for Religious Architecture. Cassetti worked with a committee of monks at the monastery to better understand how to incorporate faith and form into the buildings while providing private space for monastic life and study and adding more public space for dining, meetings and education.

²²Carole Rifkind, *A Field Guide to Contemporary Architecture* (New York: Penguin Putnam, Inc., 2001), 207.

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Casetti's work on the monastery campus was his first major commission, and his design for the East and West Buildings in the modern expressionist style continued Shanley's theme of unity and of bringing spirit and nature together. The East Building housed the public aspects of life at the monastery with offices, meeting rooms, kitchen, dining, infirmary and laundry. The West Building was for the private side of monastic life with monks' quarters, and space for study. The two buildings were unified through a connecting passageway, which created an open grassy courtyard with views to the north. The new buildings were designed to appear as a cohesive unit along with the chapel. The functions of the East and West Buildings to accommodate daily life were expressed on the exterior with simple design features and local materials, such as flagstone, cinder block, tile, and natural wood, that were chosen to portray stability. In the West building, he emphasized bringing nature into the building in the library through the use of a large glass wall surrounding an outdoor enclosure. His design for the East and West Buildings relied on curtain wall construction that allowed for thin, shear exterior walls with doors deliberately obscured, emphasizing privacy. Windows were treated as ribbons, sometimes wrapping around corners, using plate glass for large areas of glazing.

Casetti was also tasked with connecting the chapel to the new buildings so as to protect the monks from the harsh winter weather while they dashed between the buildings.²³ He designed an enclosed passageway connecting the lower level of the East and West Buildings to the crypt. Casetti explained that this was:

In contrast to the oneness and repose of the West Building, the East Building has a more active and specific expression. Here is housed in pavilioned distinction the Refectory, kitchen, chapter room and common room on top of a series of parlors, service rooms, offices and the infirmary. The busy work day is at once evident in the architecture of this building. All the traditional elements of this building are grouped around a square courtyard. This courtyard is the exact opposite in form and intent to the one in the West Building. This is closed rather than open, opaque rather than transparent, square rather than circular and utilitarian rather than contemplative. Linked to the kitchen on the north and common room on the south, this courtyard will serve for outdoor recreation, suppers and good weather kitchen chores.²⁴

Prior to the construction of the West Building, cots for sleeping were lined up in the farmhouse bedrooms, head to toe. The West Building was a far simpler in form and function than the East, although as Casetti explained:

The radiance of the monastic life was also to shape the architecture of the West Building, the cloistered house. Banded on each side of the outer walls are the cells which form a square (symbol of the world.) In the center is a courtyard the form of a circle (symbol of eternity.) Thus, the monastic life is housed in a continuum, all spaces flowing to each and structured overhead with radial beams which visually bind all to one. Above the cells is housed the library-

²³A second level was added to the passageway, connecting the upper stories to the chapel, in 2013 by Johnson-Schmidt & Associates, Architects of Corning, New York. The roof of the chapel was integrated, to minimize encroachment on the original design and keep the hierarchy of the campus.

²⁴ *Monastery of Mount Saviour Dedication Pamphlet*, 1964.

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scriptorium. This study and inner reflection is an integral part of the monks' environment. Communal study and communal life are one.²⁵

This was a building of silence and repose and Cassetti noted that the silhouette noted that "the ancient prototypes of the tent and cave as monastic dwellings are echoed in the floating roof and masonry forms below."²⁶

When a statue of Our Lady of Peace was donated, Father Damasus asked that it be placed in the lower level crypt, which Cassetti remodeled for its display. Casetti also made requested renovations to the chapel by having the upper clerestory windows replaced with larger continuous fixed square panes around the entire octagonal perimeter, increasing the amount of natural light. The lower level chapel windows were also removed and replaced with regularly spaced square fixed panes, smaller in size than those in the clerestory. Four sets of stained-glass windows, designed by Norman Daly, professor emeritus of art at Cornell University, and executed by Lyman O. Gibbs of Elmira, were also installed in the crypt. Daly was known for combining aspects of conceptual art with attention to traditional aesthetic values. Each set consisted of one large panel of nine lights and two smaller side panels of six lights each of glass imported from England, France and Germany. Each pane featured a Christian symbol corresponding to the overall theme of the Mystery of Time, focusing on the day, week, year and the course of an entire life.

As a religious community, Father Damasus explained that the concept of the monastery complex was that:

Human life can neither build nor be built without a center. The center for us who are of the Faith is our Lord Jesus Christ. We have tried to achieve centeredness in these buildings, the Chapel as the hub of an overall plan, a court as the place on which the two new buildings converge, a garden at the heart of the three buildings to give them perspective and bind them compactly together as a kind of replica of the holy city. Of the two new buildings this desire for centeredness is probably more evident in the West building, the residence of the monks, which so clearly expresses our unity in Christ and the sharing of our lives. For our life to ripen we need a certain concentration and quiet, since the essence of our life is contemplation and restraint.²⁷

Sixty-three years after its founding, and fifty-three years after the death of Father Damasus, the Mount Saviour Monastery Complex continues to live according to the Rule of St. Benedict. Life for the monks revolves around worship, hospitality and *lectio divina* (reading, praying, meditation, contemplation), in addition to the agricultural pursuits that continue the legacy of farming on the site. The buildings' arrangement and design underscore how generations of the faithful, lay and monk, continue the theme of unity and the monastic tradition of service to God in an ever changing world.

²⁵ Ibid.

²⁶ Roarke, 219.

²⁷ Ibid., 222.

Mount Saviour Monastery Complex
Name of Property

Chemung County, NY
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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"Ronald E. Cassetti." *Ithaca Journal*. 16 Feb. 2013.

Tour of Mount Savoir Monastery led by Architect Ronald Cassetti. Videocassette. Undated. From Archives at Mount Saviour Monastery, undated.

Mount Saviour Monastery Complex
Name of Property

Chemung County, NY
County and State

Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67 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 # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: Mount Saviour Monastery Archives

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property ±1064 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18 N</u> Zone	<u>340270</u> Easting	<u>4664062</u> Northing	3	<u>18N</u> Zone	<u>341175</u> Easting	<u>4660601</u> Northing
2	<u>18N</u> Zone	<u>340723</u> Easting	<u>4662431</u> Northing	4	<u>18N</u> Zone	<u>341047</u> Easting	<u>4660185</u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

The nominated parcel is the same as that acquired for the monastery in c1950.

11. Form Prepared By

name/title Susan Gordon Lawson (edited by Virginia L. Bartos, Ph.D., NYS OPRHP)
organization Johnson-Schmidt & Associates, Architects date 11 September 2014
street & number 15 E. Market Street #202 telephone 607-937-1946
city or town Corning state NY zip code 18430
e-mail susan@preservationarchitects.com

Additional Documentation

Submit the following items with the completed form:

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

Mount Saviour Monastery Complex

Chemung County, NY

Name of Property

County and State

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Mount Saviour Monastery Complex

City or Vicinity: Pine Flats

County: Chemung State: New York

Photographer: Megan Klem

Date Photographed: 25 March 2014

Description of Photograph(s) and number:

- 0001 of 0030: Chapel, North Elevation. View facing south.
- 0002 of 0030: West Building, East and North Elevations. View facing southwest.
- 0003 of 0030: East Building, West Elevation. View facing southeast.
- 0004 of 0030: Resurrection Crucifix in Monastic Cemetery. West Building in background left. View facing northeast
- 0005 of 0030: Chapel Roof. View facing southeast.
- 0006 of 0030: Chapel, Southeast Elevation. View facing northwest.
- 0007 of 0030: St. Joseph's House. East Elevation. View facing west.
- 0008 of 0030: St. Peter's House. South Elevation. View facing northeast.
- 0009 of 0030: East and West Casas. North Elevations. View facing south.
- 0010 of 0030: St. Peter's Barn. Northwest corner. View facing southeast.
- 0011 of 0030: Main Barn. Southwest corner. View facing northeast.
- 0012 of 0030: Arts & Crafts Building with Tent Storage addition (at left). South elevation. View facing northeast.
- 0013 of 0030: Wagner House. Southwest corner. View northeast.
- 0014 of 0030: St. Gertrude's House. Northeast corner. View southwest.
- 0015 of 0030: Water Well. View facing southeast.
- 0016 of 0030: Good Shepherd Statue in Lay Cemetery. View facing north.
- 0017 of 0030: St. James House. South elevation. View facing north.
- 0018 of 0030: Annex. South elevation. View facing north.
- 0019 of 0030: Wayside Crucifix. South elevation. View facing north.
- 0020 of 0030: Chapel Interior. Main Altar at center. Facing south.
- 0021 of 0030: Chapel Interior. View to dome ceiling.
- 0022 of 0030: Chapel Crypt (Basement Level of Chapel) & Our Lady and the Child Statue. View facing south.
- 0023 of 0030: Chapel Crypt. Blessed Sacrament Altar. View facing north.
- 0024 of 0030: West Building. Interior view. First Level. Facing north.
- 0025 of 0030: West Building. Interior view. Stair Detail. Facing east.
- 0026 of 0030: West Building. View to Courtyard. Facing west.
- 0027 of 0030: East Building. Refectory. View facing north. Crucifix on far wall.
- 0028 of 0030: Chapter Room. View facing southwest.
- 0029 of 0030: Meeting Room. View facing south.
- 0030 of 0030: Passageway connecting the East and West Buildings to the Chapel. View facing east.

Mount Saviour Monastery Complex
Name of Property

Chemung County, NY
County and State

Property Owner:

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

name The Benedictine Foundation of NYS
street & number 231 Monastery Rd telephone N/A
city or town Pine Flats state NY zip code 14871

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Mount Saviour Monastery Complex
Name of Property

Chemung County, NY
County and State

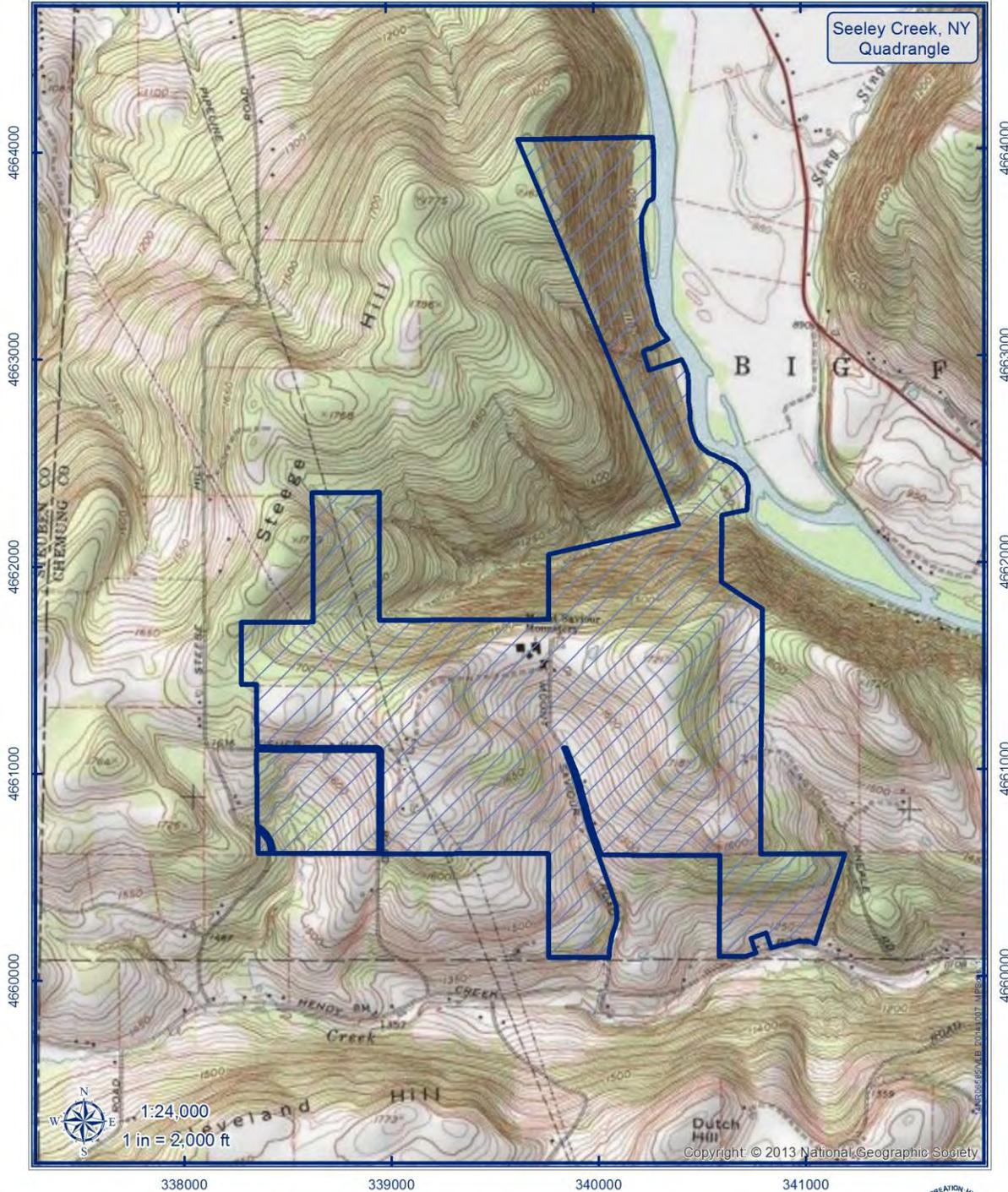


Mount Saviour Monastery Complex
Name of Property

Chemung County, NY
County and State

Mount Saviour Cemetery
Pine City Vic. Chemung Co., NY

231 Monastery Rd.
Pine City, NY 14871 & 14830



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 650 1,300 2,600 Feet



Tax Parcel Data:
Chemung Co. RPS
chemung.sdgny.com

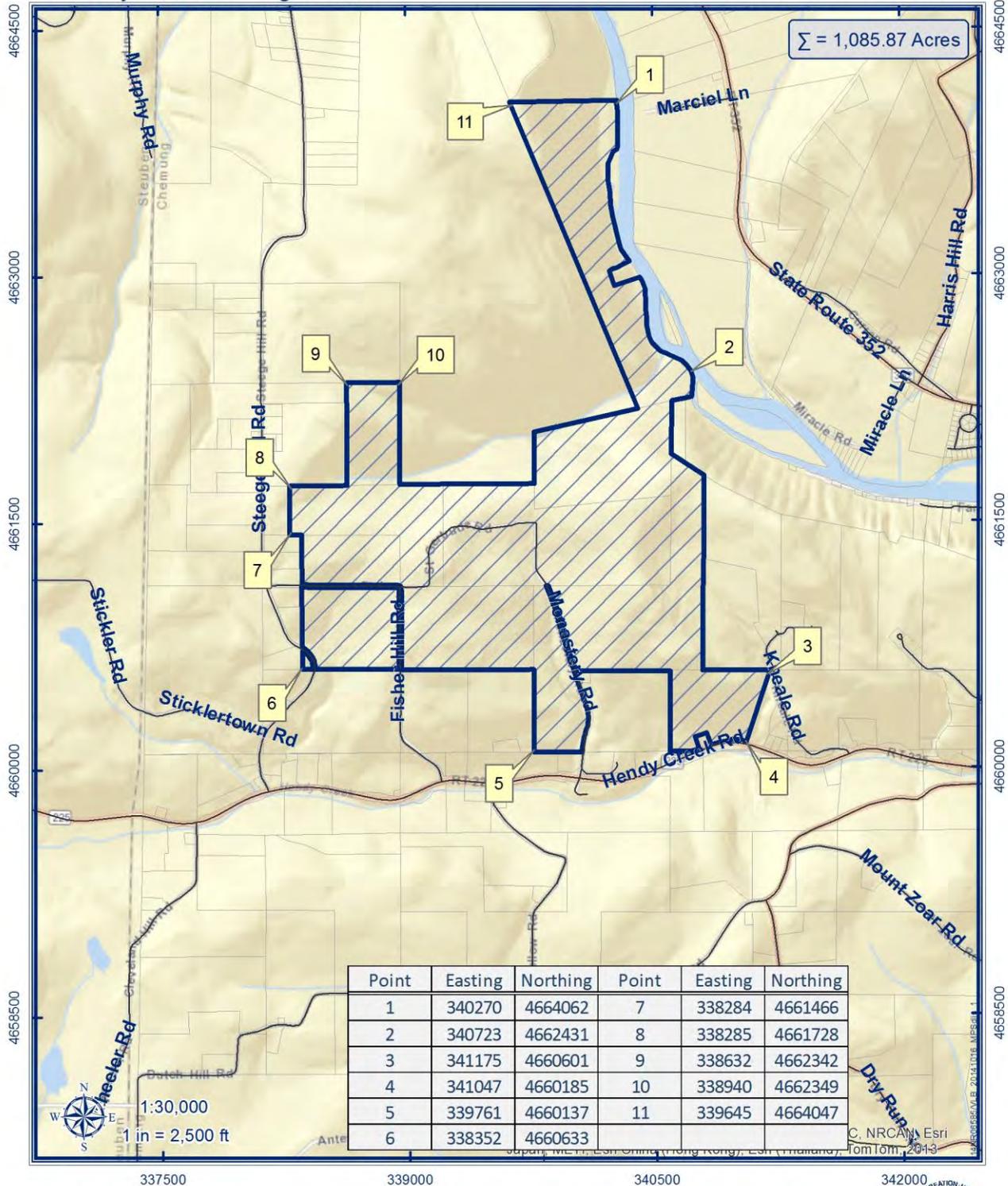


Mount Saviour Monastery Complex
 Name of Property

Chemung County, NY
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Tax Parcel Data:
 Chemung Co. RPS
 chemung.sdgny.com



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Mount Saviour Monastery
Name of Property
Chemung County, New York
County and State
N/A
Name of multiple listing (if applicable)

Section number 10 Page 1

UTM references continued:

5. 18N 339761E 4660137N
6. 18N 338352E 4660633N
7. 18N 338284E 4661466N
8. 18N 338285E 4661728N
9. 18N 338632E 4662342N
10. 18N 338940E 4662349N
11. 18N 339645E 4664047N





























604
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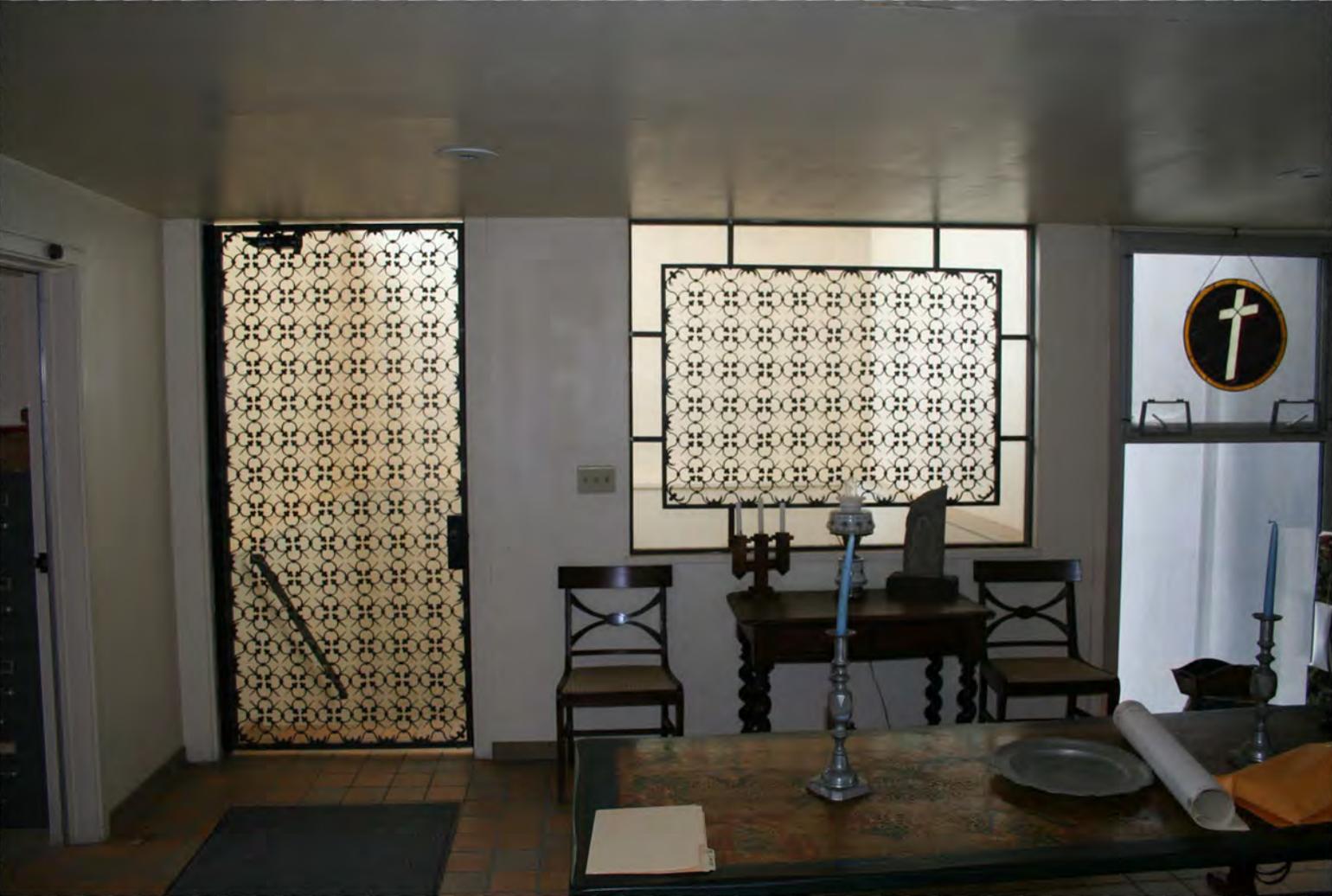














UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Mount Saviour Monastery

MULTIPLE NAME:

STATE & COUNTY: NEW YORK, Chemung

DATE RECEIVED: 12/12/14 DATE OF PENDING LIST: 1/21/15
DATE OF 16TH DAY: 2/05/15 DATE OF 45TH DAY: 1/27/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14001213

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 1-27-15 DATE

ABSTRACT/SUMMARY COMMENTS:

Director
of
National Park Service

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



New York State Office of Parks, Recreation and Historic Preservation

Division for Historic Preservation
P.O. Box 189, Waterford, New York 12188-0189
518-237-8643



Andrew M. Cuomo
Governor

Rose Harvey
Commissioner

8 December 2014

Alexis Abernathy
National Park Service
National Register of Historic Places
1201 Eye St. NW, 8th Floor
Washington, D.C. 20005

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to enclose the following five nominations, all on disc, to be considered for listing by the Keeper of the National Register:

Mount Saviour Monastery, Chemung County
Hanover Square Historic District Boundary Expansion, Onondaga County
Cobble Villa, Nassau County
House at 325 Piermont Street, Rockland County
Mary Louise Booth Girlhood House, Suffolk County

Please feel free to call me 518.237.8643 x 3261 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office