UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
Trinity Church and Graveyard

AND/OR COMMON

2 LOCATION

STREET & NUMBER
Broadway at Wall Street

__NOT FOR PUBLICATION

CITY, TOWN		CONGRESSIONAL DISTRICT
New York	__ VICINITY OF	17th

STATE	CODE	COUNTY	CODE
New York		New York	

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
__DISTRICT	__PUBLIC	X_OCCUPIED	__AGRICULTURE	__MUSEUM
X BUILDING(S)	X PRIVATE	__UNOCCUPIED	__COMMERCIAL	__PARK
__STRUCTURE	__BOTH	__WORK IN PROGRESS	__EDUCATIONAL	__PRIVATE RESIDENCE
__SITE	**PUBLIC ACQUISITION**	**ACCESSIBLE**	__ENTERTAINMENT	X_RELIGIOUS
__OBJECT	__IN PROCESS	X_YES: RESTRICTED	__GOVERNMENT	__SCIENTIFIC
	__BEING CONSIDERED	__YES. UNRESTRICTED	__INDUSTRIAL	__TRANSPORTATION
		__NO	__MILITARY	__OTHER.

4 OWNER OF PROPERTY

NAME
Parish of Trinity Church/Mr. Charles W. Pruitt, Jr., Deputy for Parish Administration

STREET & NUMBER
74 Trinity Place

CITY, TOWN		STATE
New York	__ VICINITY OF	New York 10006

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE.
REGISTRY OF DEEDS, ETC.   Department of Records

STREET & NUMBER
City Hall

CITY, TOWN	STATE
New York	New York

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
New York Landmarks Commission

DATE
305 Broadway   __FEDERAL __STATE X COUNTY __LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN	STATE
New York	New York

☷ DESCRIPTION

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Trinity Church is based on a drawing by A.W. Pugin in True Principles with some modifications: the impressive chancel was omitted and the pitch of the roof was modified. The drawing and plans for the new church were delivered by Upjohn in 1839, the cornerstone was laid in June 1841, and then they were probably altered and changed in the intervening time.

The ground plan comes directly from the middle ages:

"There was a nave and aisles, a tower projecting from the center of the west front, and a porch from the south side. But the feature that was most radical and that caused the most comment was the deep, (two bays) structural chancel. Upjohn was an ardent High Churchman, and equipped it with choir stalls, but the anti-papistical feeling was so strong that these were not used at first.

"Curiously, though Trinity was enormously important as the manifesto of the second stage of the Gothic Revival, it was almost immediatedly outmoded from the point of view of actual design. In style it is a lavish perpendicular. It is crowned by a roof of slight pitch, the buttresses of the tower are pannelled, the battlements of the tower and eastern gable are likewise panelled and openwork, the wall about the east window on the interior is panelled, the nave is covered by a lierne vault. Throughout there is the interest in elaborate detail, perpendicular in style, which in England was characteristic of the first stirrings of the scholarly interest in Gothic. In America this same point of view is reflected in the elaborate plaster Gothic churches, which purely in design of their detail were very close to Trinity, though in essence, in their disposition of the detail, in their stubby plans, in their simple, neo-classical massing, they were provincial and conservative buildings."[1]

"On September 9, 1839, the architect submitted plans for a new church, with a spire fifty feet higher than its predecessor. Though the width of the structure was the same, fifteen feet were added in length, and Upjohn at the same time asked permission to increase that dimension by one or two bays more. The cost of the church, built in stone but with a spire of wood, was estimated at $85,000; to build the spire also of stone would add $5,000 more. The Corporation wisely decided to have their spire of stone and, ultimately, to grant the request for additional length.

"The cornerstone of the new church was not laid until June 3, 1841. The report of the Building Committee describes the laying of the cornerstone in 'the North East buttress of the tower,' with an inscription giving on the side the date and the names of the ministers and vestrymen and on the other those of the committee, Richard Upjohn, architect, James Thom, sculptor, James Vandenbergh, master mason, and Samuel Martin, master carpenter.

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1. Coolidge, John, Honors Thesis, 1935, Unpublished, Harvard University, pp.139-140

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8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
__PREHISTORIC	__ARCHEOLOGY-PREHISTORIC	__COMMUNITY PLANNING	__LANDSCAPE ARCHITECTURE	X_RELIGION
__1400-1499	__ARCHEOLOGY-HISTORIC	__CONSERVATION	__LAW	__SCIENCE
__1500-1599	__AGRICULTURE	__ECONOMICS	__LITERATURE	__SCULPTURE
__1600-1699	X_ARCHITECTURE	__EDUCATION	__MILITARY	__SOCIAL/HUMANITARIAN
__1700-1799	__ART	__ENGINEERING	__MUSIC	__THEATER
X_1800-1899	__COMMERCE	__EXPLORATION/SETTLEMENT	__PHILOSOPHY	__TRANSPORTATION
__1900-	__COMMUNICATIONS	__INDUSTRY	__POLITICS/GOVERNMENT	__OTHER (SPECIFY)
		__INVENTION		

SPECIFIC DATES 1846   BUILDER/ARCHITECT Richard Upjohn (1802-1878)

STATEMENT OF SIGNIFICANCE

Trinity is the oldest Episcopal church in New York city. It is also one of the early triumphs of the Gothic Revival style in America. Chartered by King William III of England in 1697, the church was also enriched by Queen Anne's grant in 1705 which carried land with it. George Washington worshiped at Trinity on many occasions.

The New York City Landmarks Commission describes it as follows:

"The first Trinity Church was burned in the Great Fire of 1776; the second Church was razed in 1839 because of structural weakness. The great historical associations of Trinity Church are best exemplified in the stories told by the headstones and monuments of the handsome, old burying ground which surrounds the Church. It holds the remains of many historical persons, among whom are Alexander Hamilton, Captain James Lawrence, Robert Fulton, Albert Gallatin, and Francis Lewis, the only signer of the Declaration of Independence to be buried in Manhattan.

"The present Trinity Church, completed in 1846, is the third edifice of this Episcopal parish, founded in 1697, to stand on this prominent site, closing the vista at the end of Wall Street. The present Church is one of the monuments of the Gothic Revival and was executed in brownstone by the noted ecclesiastical architect Richard Upjohn in a free rendering of English Gothic. Its spire, once the highest structures on the New York skyline, is the most notable feature of the Church. The tower itself is given a marvelous appearance of solidity, being double-buttressed at each corner by stone buttresses which diminish in depth as the tower rises. Four ornate pinnacles at the corners with flying buttresses behind them make a skillful transition from the square tower to the handsome octagonal spire." [1]

Upjohn was deeply influenced by Agustus Welby Pugin, the high-priest of the English Gothic Revival. English born, Upjohn came to Massachusetts in 1829. He adhered as Pugin had preached, to archaeological accuracy of form and detail in Gothic design.

Trinity also was pivotal in Richard Upjohn's career:

"He was catapulted into national fame when he fortuitously gained the commission to design a new church for what was probably the richest and best-known Episcopal parish in the country. In 1839 the second church of Trinity Parish, New York, was

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1. New York Landmarks Commission Reports

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9 MAJOR BIBLIOGRAPHICAL REFERENCES

1. Broderick, Robert C., _Historic Churches of the United States_, Wilfred Funk, Inc., New York, 1958
2. Coolidge, John, Honors Thesis, Unpublished, Harvard University, 1935
3. Loth, Calder and Sadler, Julius, _The Only Proper Style_, New York Graphic Society, Boston, 1975
4. New York Landmarks Commission reports

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY ____less than two acres____

UTM REFERENCES

A |1,8| |5|8,3|4,2,0| |4,5|0,6|5,8,0| B |__| |__,__|__,__| |__,__|__,__|
   ZONE EASTING   NORTHING   ZONE EASTING   NORTHING
C |__| |__,__|__,__| |__,__|__,__| D |__| |__,__|__,__| |__,__|__,__|

VERBAL BOUNDARY DESCRIPTION

Borough of Manhattan tax map, Block 49, Lot 1

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Carolyn Pitts, Architectural Historian

ORGANIZATION	DATE
Historic Sites Survey, National Park Service	August 1976

STREET & NUMBER	TELEPHONE
1100 L Street, NW.	523-5464

CITY OR TOWN	STATE
Washington	D. C.

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ____   STATE ____   LOCAL ____

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665). I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE   DATE

UNITED STATES DEPARTMENT OF THE INTERIOR
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"Realizing the necessity of a deep chancel to a ritualistic form of service, he fought hard and in the end successfully for that revolutionary feature which to many smacked of popery.

"The stained glass was made on the spot, a shed being erected for that purpose just behind the church proper to carry out the architect's designs."[2]

The side aisles are expressively designed with large, pointed windows separated by buttresses. Piers terminating in pinnacles separate the great windows in the upper part of the nave or clerestory. The sculptured bronze doors at the east end of the Church, in the north and south portals and in the main entrance at the base of the tower are the work of noted American sculptors and are among the finest of their kind in this country.

"Trinity Church contains many treasures of art workmanship. In its tower are some of the oldest church bells in this country, the first of which was brought over in 1797 on the ship Favorite. There are now ten bells, the largest weighing 3,000 pounds, and their sound echoes through the financial district as it did in the nineteenth century when, by order of the Mayor, the bells pealed out fire alarms. The spire itself served as a landmark to ships at sea until long after the Civil War.

"The church is a treasury of memorial gifts. These can still be seen by visitors, and are amply cataloged. But it is the churchyard which gives strongest testimony to Trinity's past. Surrounding the church is the oldest burial ground in lower Manhattan. Here are the graves of Alexander Hamilton, the first Secretary of the Treasury; Robert Fulton, inventor of the steamboat; William Bradford, founder of New York's first newspaper; and many others--heroes, civic leaders, and the unknown faithful. Today the church is a reminder of our first days of freedom, and appropriately enough, it faces the street where the material fruits of that freedom are counted and marked in ledgers."[3]

2. Upjohn, Everhard M., Richard Upjohn, Architect and Churchman, Da Capo Press, New York, 1968, pp. 50-55

3. Broderick, Robert C. Churches in Early American History, Wilfred Funk, Inc., New York, 1958, pp. 26-28

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seriously weakened by heavy snows, and the Corporation resolved to engage an architect to determine whether the building should be repaired or replaced. The selection committee first met in a room containing a lithograph of Upjohn's recently completed Bangor church, and a committeeman pointed out that whoever designed that church must know what he was doing. Happily, Dr. John Wainwright, Rector of Trinity, was able to identify the architect. Upjohn was thereupon called to New York, where inspection of the old building led him to conclude that it was beyond repair. The Corporation accordingly decided to have it pulled down and commissioned him to design a suitable replacement. By the time he started to work on the plans, Upjohn had become acquainted with Pugin's publications on Gothic architecture. Thus armed with substantive knowledge of Medieval design, he was able to produce one of the purest and grandest specimens of the style yet seen in America, and the church provided an appropriate setting for the more ceremonial ritual then being reintroduced in the Anglican Communion. Pugin's influence is shown in Trinity's exterior scheme which bears a striking resemblance to 'An Ideal Church,' a design in the Perpendicular style from The True Principles.

"Completed in 1846, Trinity was considered a marvel. Although purists criticized its plaster vaulting, no Gothic edifice so splendid in concept, authentic in design, and rich in crafted details had yet been seen here. It secured Upjohn's reputation, but was not much imitated, as it was too large and expensive for any but the richest parishes to copy. Furthermore, the Early English and Decorated styles soon came to be advanced as more appropriate for Episcopal churches than the Perpendicular." [2]

Trinity Church is one of Upjohn's masterpieces as well as a church of great historic importance. A.J. Downing admired it and critics and architects alike still consider it one of the greatest churches erected in America.

2. Loth, Calder and Sadler, Julius, The Only Proper Style, New York Graphic Society, Boston, 1975, pp. 59-60

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DATE ENTERED

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5. Stanton, Phoebe B., The Gothic Revival and American Church Architecture, Johns Hopkins, Baltimore, 1968

6. Upjohn, Everhard M., Richard Upjohn, Architect and Churchman, Da Capo Press, New York, 1968

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