

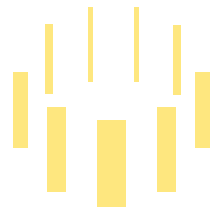
# NYC

Sacred Space International / Tour Sacred Spaces

## City Guide to Sacred Spaces

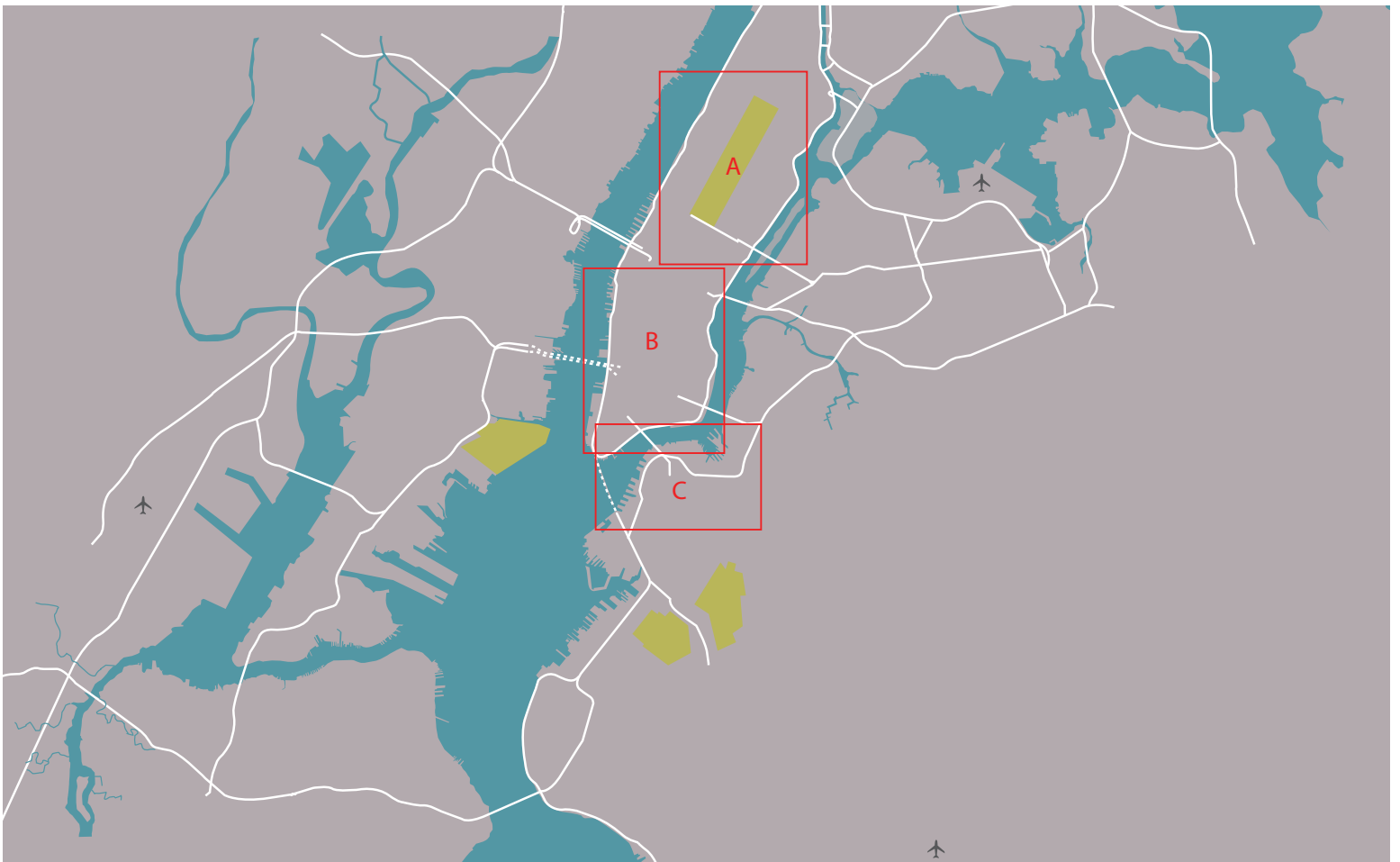
– New York, NY: Manhattan and Brooklyn

GOD IN  
AMERICA



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# Sacred New York

## INTRODUCTION TO FINDING SACRED SPACES IN THE CITY

In this densely populated city, we found a rich diversity of sacred space, which gave us a sense of quiet and otherworldliness. Our real problem was how to pare down our list. After a long process, we narrowed our field to the boroughs of Manhattan and Brooklyn and focused on less traveled and possibly under-appreciated sites. We hope this Guide helps you discover sacred spaces you never thought of entering, or even knew about – whether you are a long-time resident of the city or a new arrival.

We were awed by the grand series of magnificent Cathedrals and cathedral-like spaces lining Fifth Avenue. Many were under a process of extensive renovation, unfortunate timing for this edition of our Guide. Since most of these spaces have been featured before and are readily accessible for visitors, we chose sites more off the beaten track. We selected St. Malachy's – The Actor's Church, which ministers to Broadway actors and stage professionals. Instead of St. Patrick's Cathedral, we chose architect James Renwick's first building, Grace Church on Broadway. Instead of Temple Emanu-El, we chose Central Synagogue and The East End Temple.

The Brotherhood Synagogue in Gramercy Square, formerly a Quaker Meeting House – seemed shyly inaccessible, tucked away behind an ironwork gate. Our visit there revealed a community actualizing a legacy of interfaith outreach and social justice instigated by their Quaker predecessors who built a passage connecting the building with the Underground Railroad beneath Gramercy Park. This connection is also apparent in the Lafayette Avenue Presbyterian Church in Brooklyn – whose abolitionist history assisted in the creation of the Emancipation Proclamation.

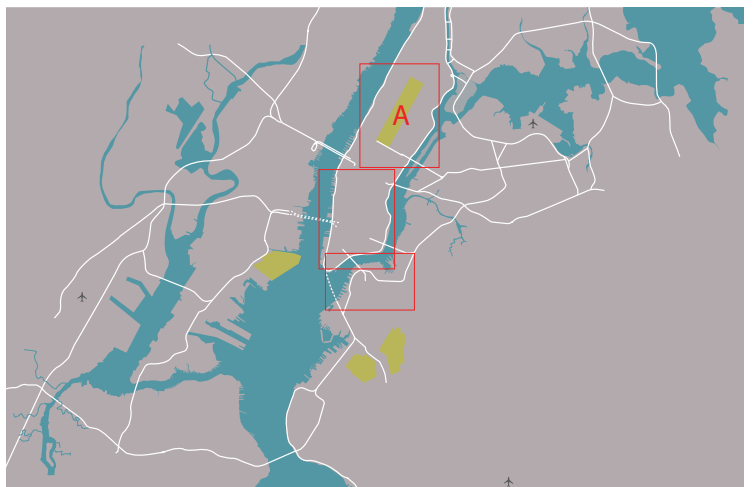
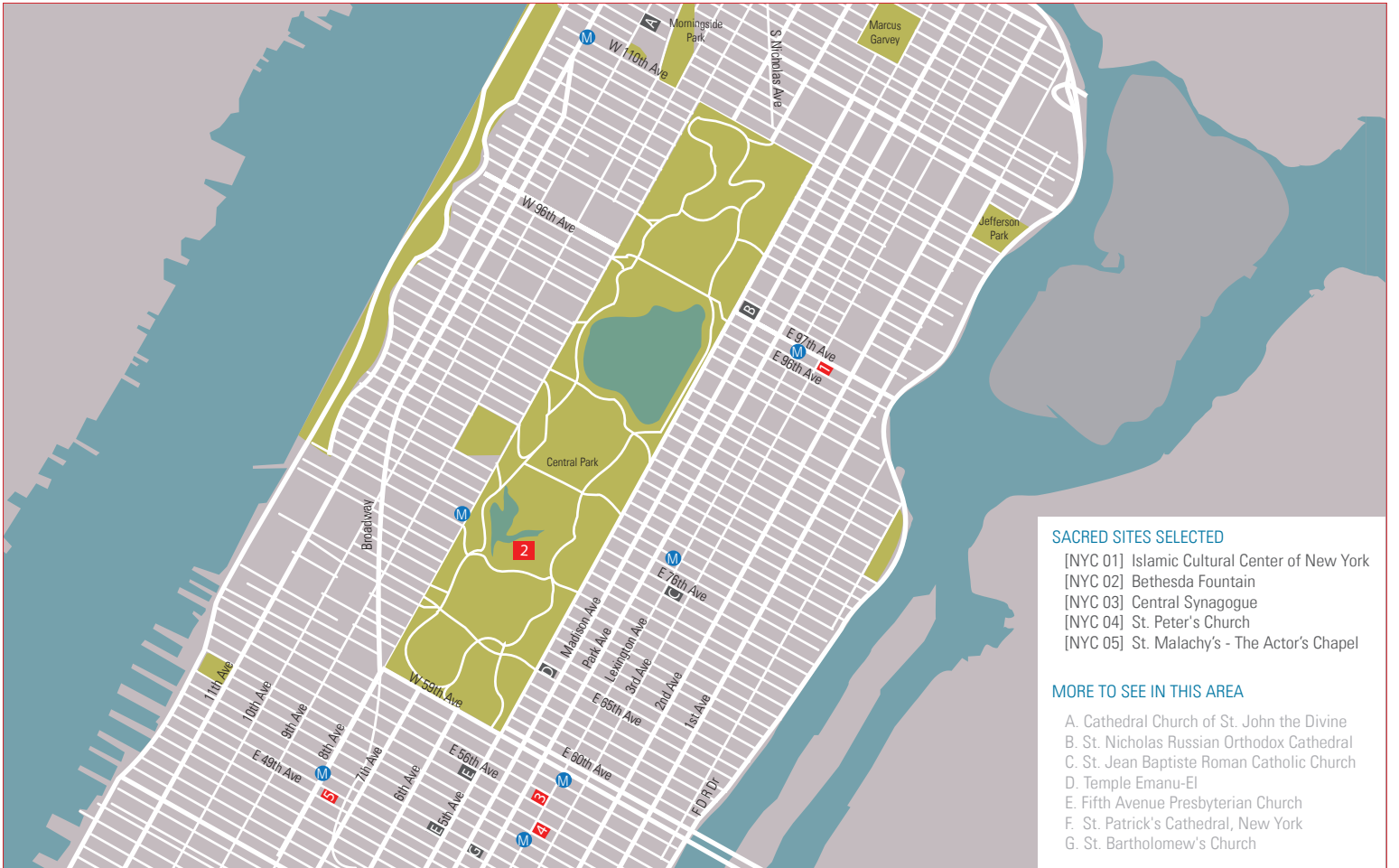
In addition, we bring your attention to sites that are civic in nature. The Brooklyn Bridge is a marvel of engineering and a testament to human creativity. We believe it embodies a sense of the sacred, in keeping with its designers' vision. We hope that our selections cause you to have further conversation about sacred space and encourage you to find yours in New York City.

Deirdre Colgan  
Executive Director, Sacred Space International  
Chicago, 2010



Firehouse memorials are everywhere in the city since 9/11.

CITY GUIDE TO SACRED SPACES  
 NEW YORK, NY  
 Map A

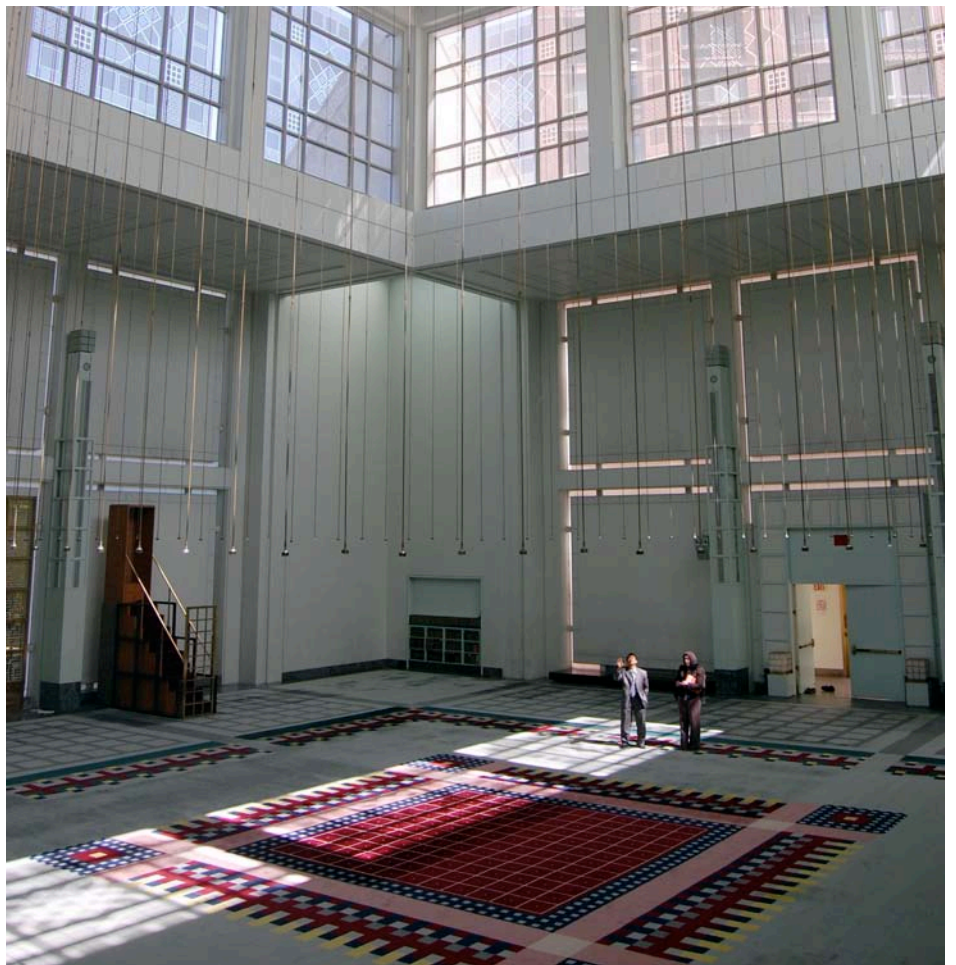




# ISLAMIC CULTURAL CENTER OF NEW YORK

“I made interfaith one of my own priorities because I saw that we are very much misunderstood and second, we are living in a very diverse society today.”

IMAM SHAMSI ALI



Mathematical proportions define the centralized squares within the main prayer hall.

## Islamic Cultural Center of New York VISITOR INFORMATION

ADDRESS	1711 Third Avenue, New York, NY 10029
NEIGHBORHOOD	Manhattan – Upper East Side
COORDINATES	40.785278, -73.948611
PARKING	Limited street parking, driving is not recommended.
NEAREST TRANSIT	Subway: Number 6 train to 96th Street-Lexington or Number 4 train to 96th Street-Lexington.
WEBSITE	<a href="http://www.islamicculturalcenter-ny.org">www.islamicculturalcenter-ny.org</a>
PHONE	(212) 722-5234
OPEN HOURS	Call ahead for appointment.
SERVICE HOURS	Five times a day, from sunrise to evening – time varies during the year <i>Jumma</i> (Friday Prayer) observed around 12:30 p.m. during the winter; between 1:00 – 2:00 p.m. during daylight savings time.

### TIPS & SUGGESTIONS FOR VISITORS

The ICC of NY welcomes visitors who are curious about Islam, would like more information or simply to observe prayer. It is not required, but would be a sign of respect for women visitors to cover their head and necks before entering the mosque.





CITY GUIDE TO SACRED SPACES  
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## ISLAMIC CULTURAL CENTER OF NEW YORK

### ABOUT: HISTORY & ORIGINS

Founded in 1963, the Islamic Cultural Center of New York (ICCNY) is presently the largest Muslim prayer space in the US. In 1966 the governments of Kuwait, Saudi Arabia and Libya purchased the current site on Third Avenue on the Upper East Side for use as a mosque and cultural center. Construction for the new building began under the direction of Mohammad A. Abulhassan, Kuwaiti ambassador to the United Nations. Mustafa K. Abadan and Michael A. McCarthy, of Skidmore, Owings and Merrill, LLP, were responsible for the design of the present structure. Up to two-thirds of the construction costs were donated by the State of Kuwait.

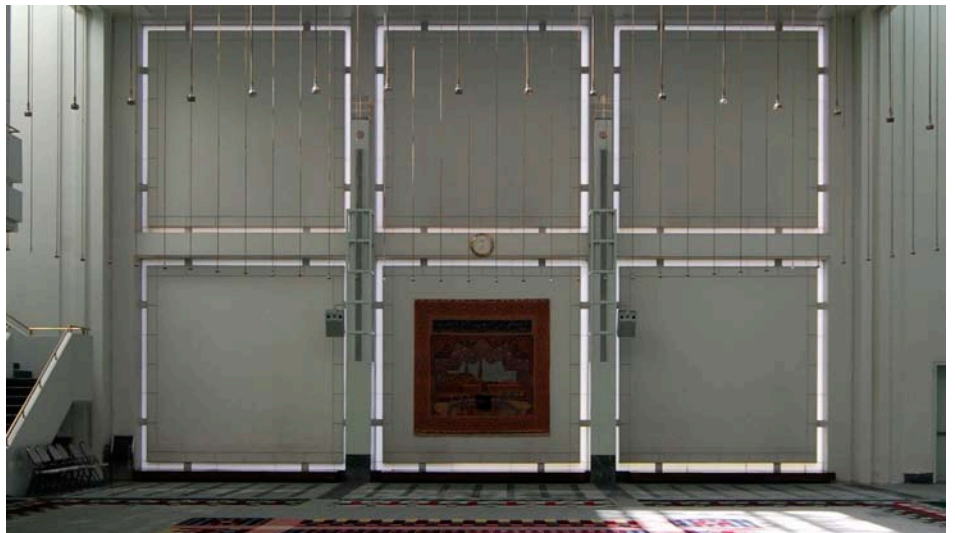
A mosque is the English word for the Arabic *masjid*, which simply means a place for ritual prayer. This building was intentionally named an Islamic Cultural Center to convey its wider scope of services such as social activities, a soup kitchen, and interfaith and educational aspects. This year will mark the addition of a new Islamic school for the Center.

The space was dedicated in September 1991, and the prayer hall was used for the first time on the Night of Power – *Laylat al-Qadr* – marking the Prophet Muhammed's first revelations from God. The ICCNY serves a very diverse congregation; made up of congregants from 70 different nationalities that come here together to pray as neighbors and visitors. Each Friday about 1,000 people attend *Jummah* prayers.

Interfaith outreach is an extremely important part of the ICCNY's activities. Collaborative programs happen in the form of meetings with local interfaith organizations, and spaces belonging to other faith traditions. Current imam, Shamsi Ali, works closely with rabbis from New York's Jewish community. These efforts have been especially important after the attacks on September 11, 2001 in order to create a safe and positive space for dialogue and education. The Imam is currently co-authoring a book with a close rabbi friend that will address the often misleading and difficult passages in the Torah and the *Qur'an*. The book is called *You Can Trust These People*.



The dome and minaret symbolize Islam on the Upper East Side.



Light pours in from above, while 90 individual lights form a chandelier over the center of the prayer hall.



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## ISLAMIC CULTURAL CENTER OF NEW YORK

### ARCHITECTURE DESCRIPTION

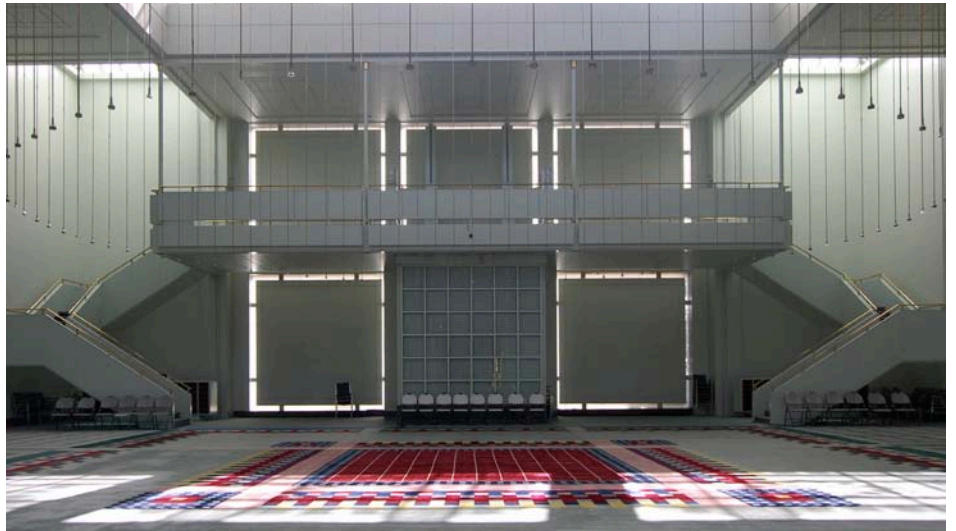
In their design for the Islamic Cultural Center of New York (ICCNY,) architects Mustafa K. Abadan and Michael A. McCarthy, of Skidmore, Owings and Merrill, LLP (SOM) intended to combine traditional principles and elements of Islamic architecture within a modern context. The designers also sought to incorporate the many diverse backgrounds and traditions of the congregants and funders of the Center. Congregants, and academic and Islamic scholars were consulted during the design process. The mosque was designed to include the key features of a mosque: the *mihrab*, a prayer niche, indicating *qibla*, the direction of Mecca, and the *minbar*, a tall pulpit traditionally placed to the right of the *mihrab*. The mosque is rotated twenty-nine-degrees from Manhattan's orthogonal grid for prayer orientation toward Mecca. Men and women pray in separate spaces, but the main prayer hall features a balcony for women, meaning they share the space while retaining a sense of privacy. The secular areas of the building follow the Manhattan grid. The minaret was added in 1992 designed by Swanke Hayden Connel Architects.

In both orientation and design, geometric forms are organized according to underlying mathematical principles. The circle of the dome and the square of the form appear both in plan and in elevation on both the interior and exterior. This emphasis is also visible in the design of the carpet, a gift from Pakistan. Various other items within the mosque were donated by the member nations comprising the Center, for example the ebony benches used for *Qur'an* reading and the tiles lining the multipurpose room are from Turkey.

The structure of the building is steel with stone cladding and glass on the exterior. The design of the space incorporates natural light, which is filtered through fritted, or inscribed glass and built within the crisscrossing steel trusses of the facade. At the base of the dome, a circular arrangement of ninety light bulbs symbolizes the guiding role of God for mankind. The inscriptions on the dome and *mihrab* are in Kufic, one of the oldest calligraphic forms of Arabic. The original *Qur'an* was written using this script form.



Looking up to the dome above.



A separate balcony is available for women to use. Here they can pray privately while being fully within the space.

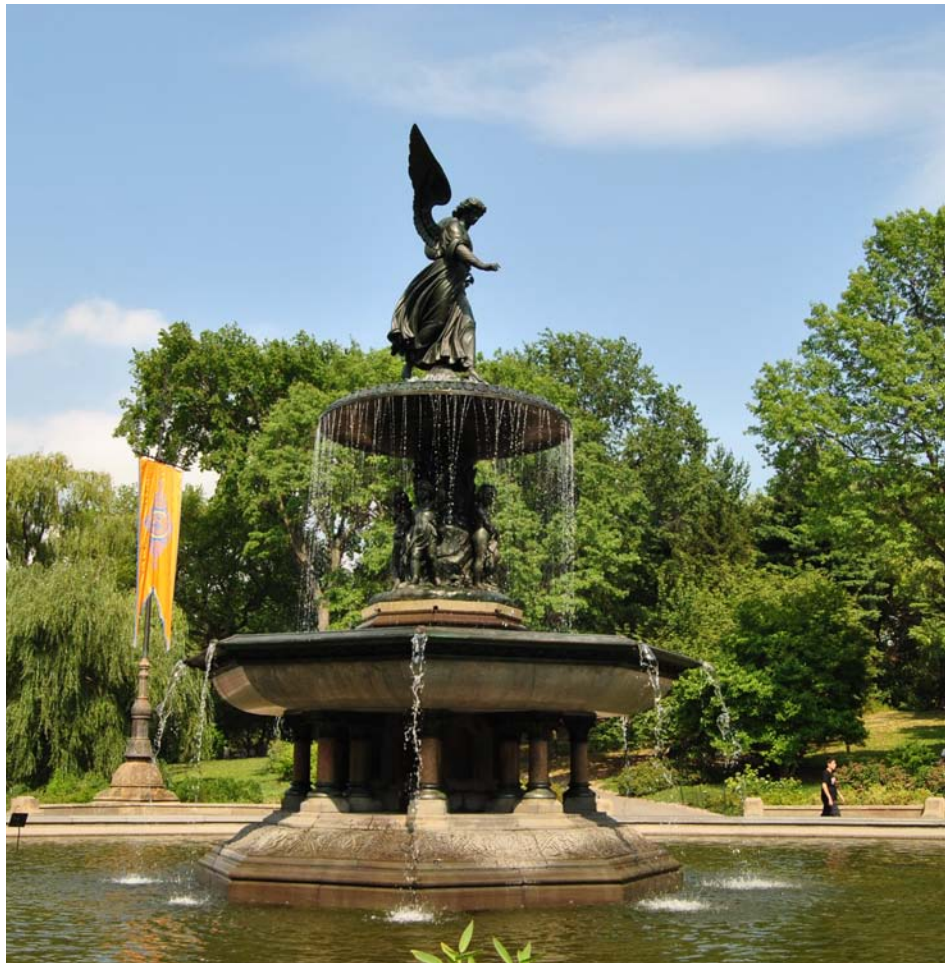




# BETHESDA FOUNTAIN

“It is here that I worship. My cathedral sweeps majestically before me.”

ANNIE NATHAN MEYER, “MY PARK BOOK,” 1898



An embodiment of the Archangel Raphael, in female form, “troubles” the waters of Bethesda Fountain.

## Bethesda Fountain VISITOR INFORMATION

ADDRESS	Located beneath the Bethesda Terrace in Central park at 72nd Street
NEIGHBORHOOD	Upper East Side
COORDINATES	40.774302, -73.970829
PARKING	Driving is not recommended.
NEAREST TRANSIT	Subway A, B, C: 72nd St Station.
WEBSITE	<a href="http://www.centralparknyc.org">www.centralparknyc.org</a>
PHONE	(212) 310-6600
OPEN HOURS	Daily 6:00 a.m. – 1:00 a.m.

### TIPS & SUGGESTIONS FOR VISITORS

Check the website of the Central Park Conservancy for the calendar of events that might coincide with your visit. For an alternative, fun view of this space and the city – consider renting a rowboat! Available nearby at the Boat-House for a fee.

If this sacred space looks familiar, it may be because you have seen it before on film. The Bethesda fountain is featured in dozens of movies such as *Ransom*, *One Fine Day*, *Tommy Boy* and many others.







CITY GUIDE TO SACRED SPACES  
NEW YORK, NY

02.2

## BETHESDA FOUNTAIN

### ABOUT: HISTORY & ORIGINS

Like its namesake in the Old City of Jerusalem, the Bethesda Fountain located in Central Park celebrates the supply of clean, potable water to the city. The construction of the Croton Aqueduct, designed in part by James Renwick in 1842, brought fresh water from Westchester County, NY and originally supplied the fountain with water. This was a huge departure for the city of New York, which now had access to fresh, potable water for the first time.

The fountain was named after the original Bethesda Pool (from the Hebrew word meaning “House of Mercy” or “House of Grace”) in the Old City of Jerusalem, long associated with healing power. It had served as the water supply for the city, prior to King Herod. According to legend, the Archangel Raphael came once a year to “trouble the waters” of the pool. It was said that whoever entered the waters first, after this stirring would be miraculously healed. The New Testament version of this story states that Jesus, seeing a man who had been waiting for years, but unable to enter first due to his crippled state – miraculously healed him. He conducted this healing on the Sabbath and so the story marks the beginning of a divide between Judaic and Christian traditions.

As stated in the New York Landmarks Commission publication of 1963, the title “Landscape Architect” was used for the first time to describe the role Frederick Law Olmstead played in the design of Central Park. Originally entitled “Greensward” he and architect Calvert Vaux submitted a proposal with a grand plan for what became the first public park in the United States. It was modeled on the picturesque landscapes of England, Mount Auburn Cemetery in Cambridge, MA and Greenwood Cemetery in Brooklyn.



View of the fountain with the The Lake beyond.



The fountain with Bethesda Terrace in the background. Paths lead to the grand Allée of American elms; the nave of Central Park.



# BETHESDA FOUNTAIN

## ARCHITECTURE DESCRIPTION

Olmstead and Vaux were advocates of a return to medieval principles of organic architecture applied to an American context. Substituting the natural environment for the Gothic Cathedrals they had seen in Europe, they believed that the public could use the sanctity of the natural landscape to generate the awe and inspiration usually obtained by traditionally sacred architectural spaces. Their aim was to bring the grandeur of landscapes such as Niagara Falls, or Mammoth Caves, KY to an urban environment like New York City. The principles of architect and author John Ruskin whose writings greatly informed the Arts and Crafts movement, were used by Olmstead and Vaux to design the area leading to the Bethesda Fountain as a series of natural “cathedral-like” landscapes. Their design for The Mall, a double allée of American elm trees, recalls the columns of the nave and side-aisles; the organic forms on the octagonal drinking fountain recall the baptismal font. This context then marks the Bethesda Fountain as the symbolic “Apse” within the natural “Cathedral” of Central Park.

The Bethesda Fountain is situated close to the heart of Central Park. The sculpture that tops the pool was designed in 1868 by Emma Stebbins, the first woman to receive a public commission for a major work of art in New York City. Jacob Wrey Mould, designed the base of the fountain in conjunction with Calvert Vaux - one of the architects, both transplants from England. Originally the fountain was fed by the Croton Aqueduct, a huge infrastructural endeavor, bringing fresh potable water to New York City for the first time. The fountain sculpture was unveiled in 1873. The design has a theme of healing and renewal. At the top, it features a winged, female figure, a representation of the Archangel Raphael. From here, water cascades into an upper basin and falls down into the surrounding pool. Beneath the angel, smaller four-foot angels represent Temperance, Purity, Health and Peace. The angel holds a lily in one hand, representing purity, and is blessing the water of the fountain. This distinct and formidable spiritual background makes the fountain a centerpiece and symbolizes physical and spiritual renewal for those who gather by it.



Looking towards the steps and the Bethesda Terrace beyond. Designed by Calvert Vaux and Jacob Wrey Mould.



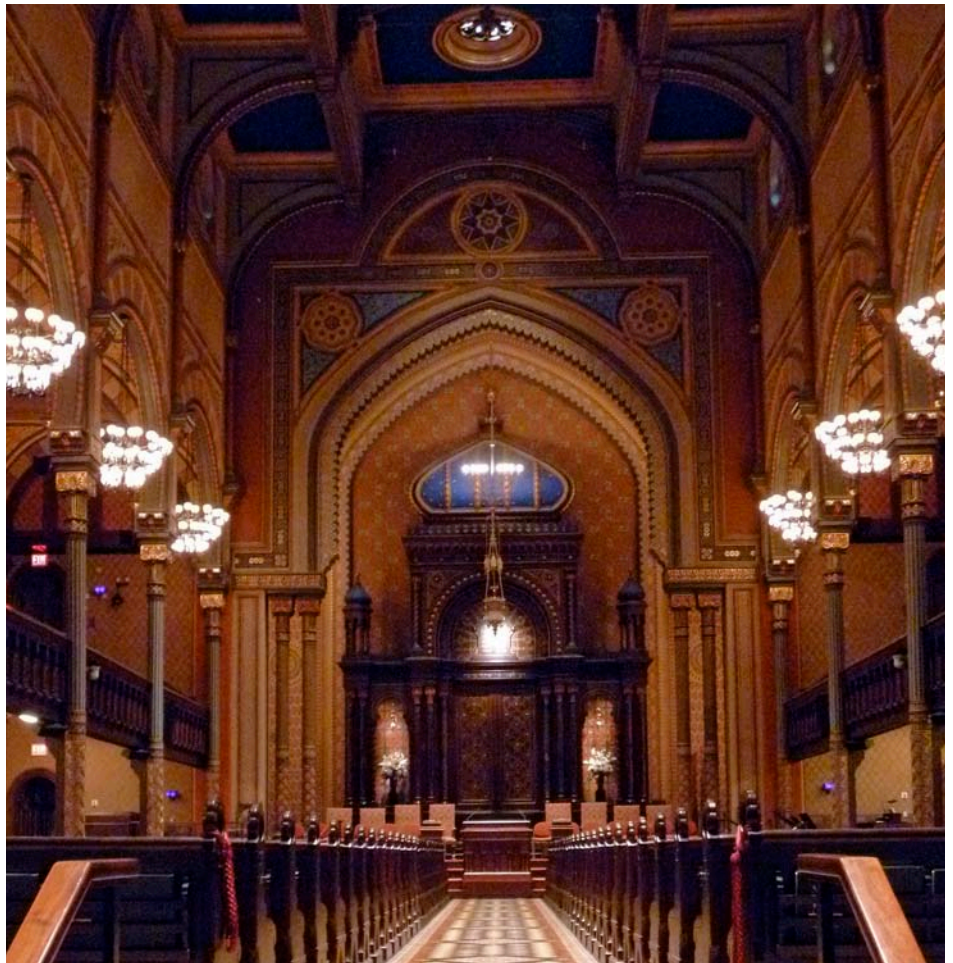
People continue to find peace and tranquility here beside the waters within the heart of the park.



# CENTRAL SYNAGOGUE

“In 1998 we had a devastating fire. The synagogue was badly damaged...we decided to transform the synagogue... in ways that would significantly transform their worship experience.”

LIVIA THOMPSON, EXECUTIVE DIRECTOR



Interior view looking towards the elaborately carved ark.

## Central Synagogue VISITOR INFORMATION

ADDRESS	652 Lexington Avenue at 55th Street, New York, NY	
NEIGHBORHOOD	Midtown East	
COORDINATES	40.759887, -73.970690	
PARKING	Street parking	
NEAREST TRANSIT	Subway: E train (V on weekends): Lexington Avenue stop. 6 train 51st street. Bus: M57, M31, M101, M103	
WEBSITE	www.centralsynagogue.org	
PHONE	(212) 838-5122	
SERVICE HOURS	Shabbat Services Fridays 6:00 - 7:30 p.m. Saturday 9:30 - 11:00 a.m.  Morning Minyan Mondays – Fridays 8:00 a.m.	

### TIPS & SUGGESTIONS FOR VISITORS

Be sure to visit the courtyard garden in the lower level. This was the original alley beside the synagogue and has now been beautifully integrated into the community space as a skylit arcade.





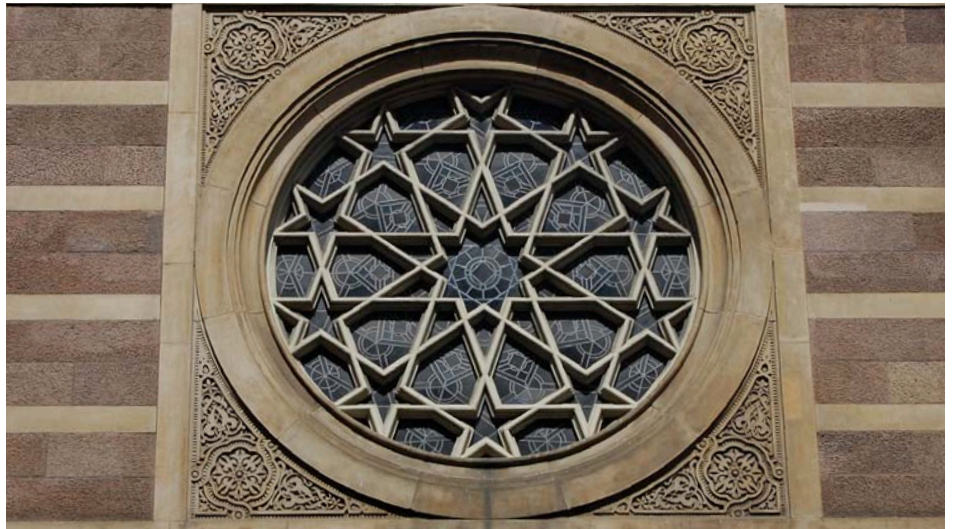
## CENTRAL SYNAGOGUE

### ABOUT: HISTORY & ORIGINS

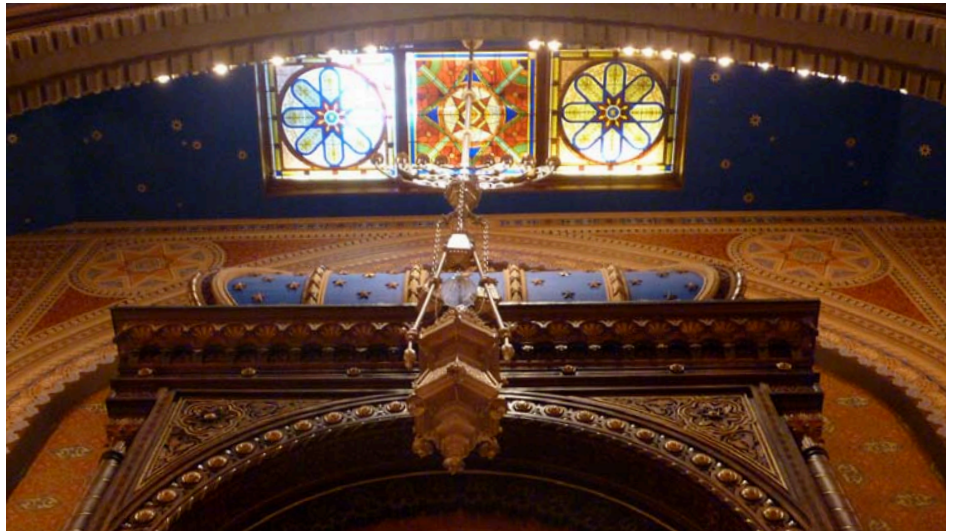
As the oldest building still used as a synagogue by the same congregation in New York State, Central Synagogue is home to the congregation *Ahawath Chesed*, which translates to “Lovers of Mercy.” The congregation was first organized in the Lower East Side of Manhattan by Bohemian Jews in 1846. The synagogue was originally built between 1870–1872 and amazingly was paid for in cash by a total of 400 families. Originally designed for men to sit on the main level and women upstairs, it was never used in that way. Instead, the families financed the construction of the building by leasing pews, using the same method of payment as most Protestant congregations in the city. This meant men, women and their children sat together within the space in their assigned seats.

After merging with the congregation *Shaarey Hasomayim*, “Gates of Heaven,” in 1898, the newly united congregation took the name Central Synagogue in 1918. Services and Board Meeting minutes were recorded in High German until the 1920s. Today, the congregation of over 7,000 individuals is an amalgamation of a number of congregations though predominately Germanic in origin.

In 1998, during a renovation project, a devastating accidental fire closed the synagogue for three years of reconstruction, as the interior and roof had to be completely restored. Fortunately, the walls were structurally sound and the entire ark, having its own section of protective roof, survived. The *ner tamid* (Eternal Light) and *mezuzah*, a scroll placed in the entry of the space according to Jewish law, also miraculously survived the fire. Because the fire occurred during renovation, the Torah scrolls had already been removed and were thus kept safe. Architects worked with archival photographs and plans so that the restored building today closely resembles the original interior and exterior of the 1872 design. The space re-opened on September 9th, 2001 – just two days prior to the attacks of September 11th. Since then many subtle improvements to the lighting and interior make the space function better than ever, without interfering with its historic integrity.



Rose window – Moorish motifs and polychromatic brick on the exterior façade, on Lexington Ave.



Beautiful stained glass windows above the ark were uncovered during the most recent renovations. They had previously been hidden for many years.



## CENTRAL SYNAGOGUE

### ARCHITECTURE DESCRIPTION

The Moorish Revival Style became popular in Europe at the end of the 19<sup>th</sup> Century and inspired the architect of Central synagogue. Designed by one of New York's first Jewish architects, Henry Fernbach, he copied the Great Dohany Street Synagogue in Budapest, Hungary, built a few decades earlier. This structure paid tribute to a golden age in Medieval Spain, where Jews were able to worship freely in cities like Cordoba and interfaith dialogue flourished. The congregation wanted a building that reflected the Reform Jewish movement in America and incorporated elements notably different from traditional Orthodox Jewish customs.

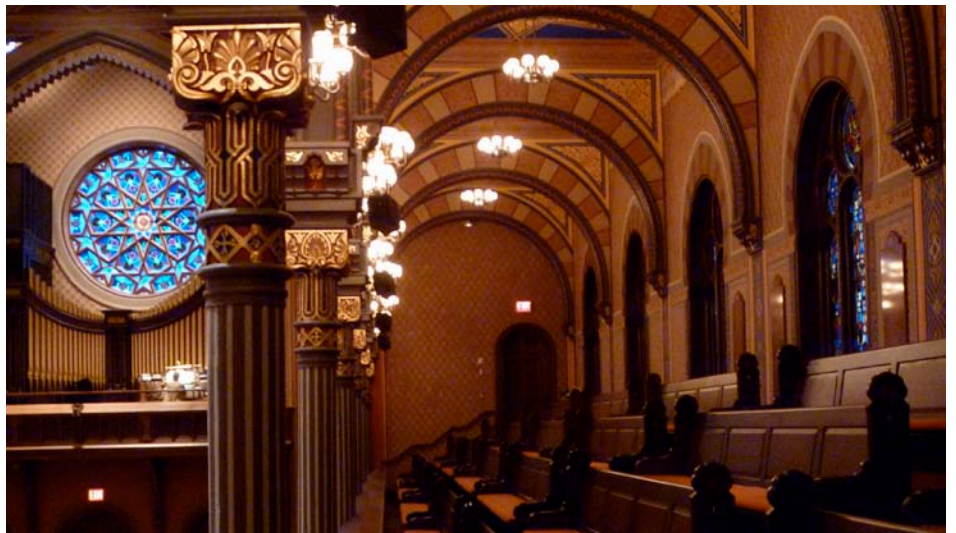
The exterior is polychromatic masonry "stripes," consisting of New Jersey Belleville brown sandstone trimmed with beige sandstone. Twin 122-foot sentinel towers on the front façade are topped with copper sheathed spheres decorated with eight-pointed stars and spires. These onion domes bring a sense of the exotic to the surrounding corporate high-rise landscape of Midtown Manhattan. The restored roof is dark grey and red slate and was re-laid in the 1872 pattern, and is supported by Douglas fir beams measuring twenty feet by one foot wide.

The interior columns are cast iron and Victorian ceramic clay tiles line the floor. During the restoration, replacement tiles were ordered from the same company in the United Kingdom, who had manufactured the originals. The interior walls are enlivened with a variety of patterns and stencils in 69 different colors. The architect designed the originals stencils being influenced by the work of English Arts and Crafts designer William Morris. The restored stencils on the sanctuary walls were reproduced from Fernbach's plans. The sanctuary now accommodates 1,250 congregants. New fixed and flexible pews were built following the original designs. Some are now angled for improved visibility.

The 1998 fire destroyed many of the twelve two-story stained glass windows, but one was salvaged and reconstructed as a memorial to the firemen who helped save the building. The other windows have been replaced, conforming to the original design. Three stained glass skylights were discovered above the ark having been covered for decades. They were restored and now cast warm light from above upon the *bimah*.



Stained glass with vivid colors and abstract designs on the interior of the synagogue at balcony level.



Seats in the balcony were originally designed for women, but the congregation was never segregated by gender. The organ and interior of the rose window are visible in the background.



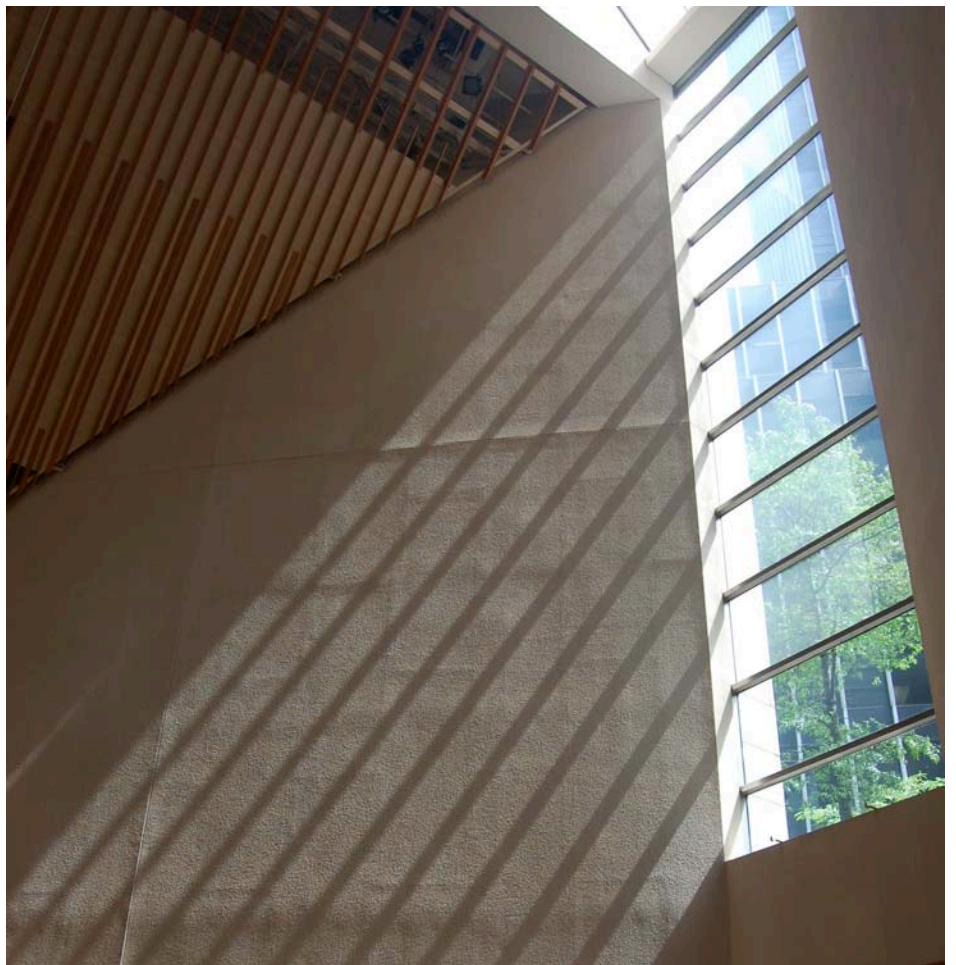
CITY GUIDE TO SACRED SPACES  
 NEW YORK, NY  
 [NYC 04] LUTHERAN

04.1

# ST. PETER'S CHURCH

“The cross...the theme of this whole building was the intersection, we said we want to stay at this intersection and do our ministry.”

SAM HUTCHESON, DIRECTOR OF OUTREACH



Sunlight streams through the horizontal mullions of the sliver-like fenestration.

## St. Peter's Church VISITOR INFORMATION

ADDRESS	619 Lexington Avenue at 54th Street, New York, NY 10022
NEIGHBORHOOD	Midtown East
COORDINATES	40.758932, -73.971156
PARKING	Limited street parking
NEAREST TRANSIT	Subway: E train (V on weekends): Lexington Avenue stop, 6 train – 51st street stop. MTA Bus: M57, M31 exit on Lexington and 57th Street; M101, M103 exit on Lexington and 54th Street. All stops are just a 5 minute walk to the church.
WEBSITE	<a href="http://www.saintpeters.org">www.saintpeters.org</a>
PHONE	(212) 935-2200
OPEN HOURS	Monday – Sunday 7:00 a.m. – 10:00 p.m.
SERVICE HOURS	Sundays 8:45 a.m. 11:00 a.m. 1:30 p.m. (in Spanish) 5:00 p.m. (Jazz Vespers) Weekdays 12:15 p.m. Wednesdays 6:00 p.m.

### TIPS & SUGGESTIONS FOR VISITORS

The church is open daily and easily accessible from the street. Frequent concerts and music liturgy give this space the nickname “Jazz Church.” Make sure to visit the small chapel at street level designed by sculptor Louise Nevelson – it’s an opportunity for immersion within this permanent sacred sculptural installation.





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NEW YORK, NY

04.2

## ST. PETER'S LUTHERAN CHURCH

### ABOUT: HISTORY & ORIGINS

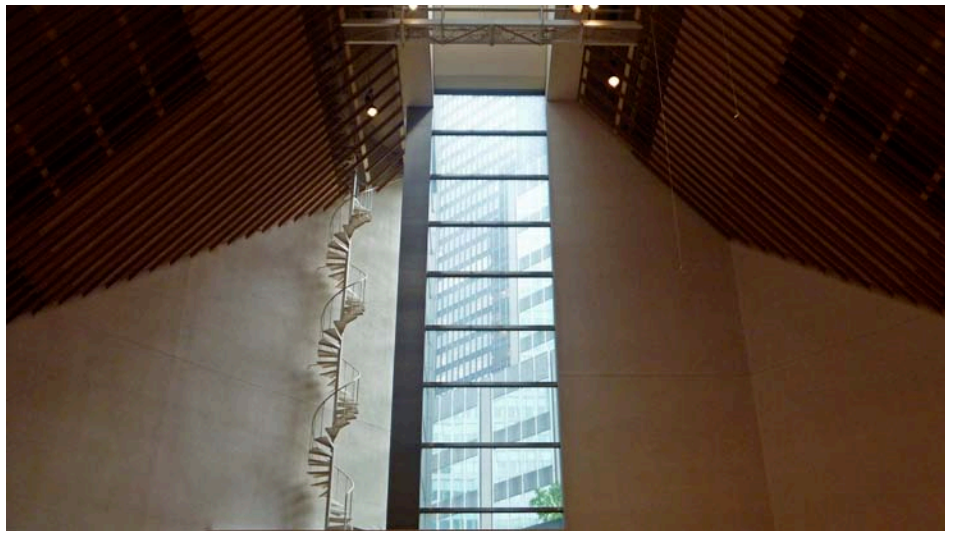
Founded in 1862 by a group of German immigrants, St. Peter's Church began in a small loft on 49th street. All services were held in German until 1890, when the language slowly transformed into English. German services were phased out by 1943.

St. Peter's has occupied its current site since 1904. As their neighbors in the surrounding brownstones were being razed to erect the skyscrapers present in contemporary Midtown, the church decided that their place remained at the intersection: ministering to the people that still lived near and now came to work there. After a process of negotiation, St. Peter's made an arrangement with the National City Bank, now Citigroup, to form a condominium, giving the church 5% of the ownership of the entire site. This is the world's only example of such a relationship between a commercial property and a church.

The church now occupies the northwest corner of the plaza at the intersection of 54th and Lexington in Midtown Manhattan. Their dramatic modern space was dedicated in 1977. Its mission is "life at the intersection" to be an inviting space that would encourage passersby to visit. The design has allowed for flexibility for both the congregation and the liturgy. Lutheran tradition is rich in music and the current congregation reflects the heritage of its German-Scandinavian roots. Johannes Klais Orgelbau of Bonn Germany custom designed the organ for the space. Other expressions of music worship include jazz in a sacred, liturgical context and jazz performances happen on a regular basis in the space.

This congregation and leadership have a very close relationship with neighboring sacred space, Central Synagogue, with whom they celebrate one liturgy a year as they have for the last twenty-five years, to commemorate the Holocaust. They have also housed one another's services during construction and renovation.

Until recently, an average of 8,000 people passed through the church daily to access the subway, until the FBI discovered a terrorist threat to neighboring Citigroup Center. Since then, the 54th Street entrance no longer connects to the plaza and subway, however there is a modern glass bridge from Lexington Ave. which integrates the garden, retaining sense of openness.



Spiral stairs connect to the ceiling. Looking out the tall window, the skyscraper landscape of Midtown is all-encompassing.



Jazz concerts occur on a regular basis at lunchtime in the church.



CITY GUIDE TO SACRED SPACES  
NEW YORK, NY

04.3

## ST. PETER'S LUTHERAN CHURCH

### ARCHITECTURE DESCRIPTION

Intended to represent a majestic rock, per the scripture: "Thou art Peter, and upon this rock I will build my church" (Matthew 16:18), St. Peter's Church, like their namesake, takes the form of a modern rock at the base of the skyscraper "mountain."

The architects of Hugh Stubbins & Associates, created a plan for the entire site, which encompassed the place of the church in this unusual condo arrangement. The exterior is Caledonia grey granite and the structure of St. Peter's is abstract, tent-like. Sited at an angle oblique to the street, its presence is independent and prominent by nature of its form, despite its height in proximity to the surrounding skyscrapers. The church interiors, designed by Massimo and Lella Vignelli, form an integrated whole within the "granite tent" of the exterior structure. Interior walls are plaster with red oak wood on the ceiling and furniture. The altar and pulpit are movable and wooden steps convert to bleacher-style pews as needed. The designers even thought of the needlepoint cushions, which were then sewn by congregants and volunteers.

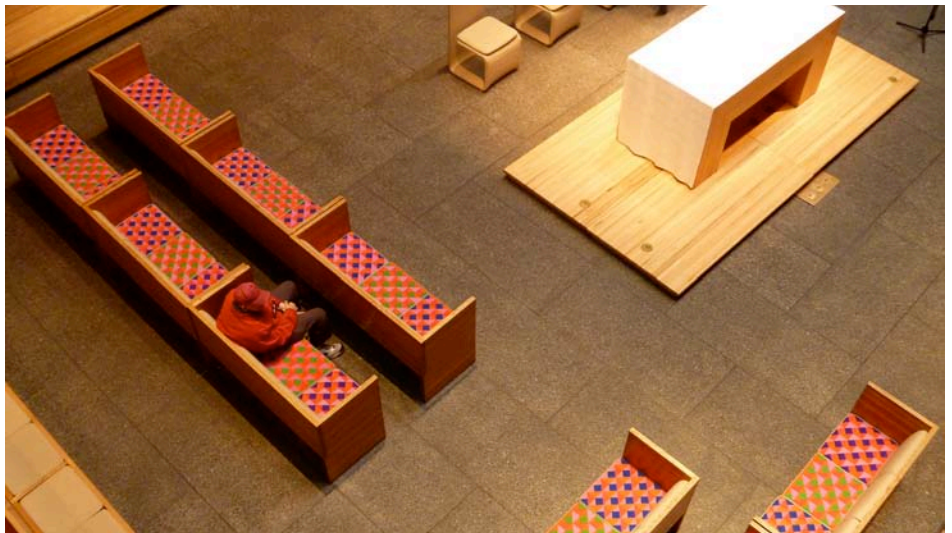
Upon entry from Lexington Ave, one enters at a mezzanine level down into the sanctuary. Natural light illuminates the space through floor-to-ceiling windows, whose mullions cast dramatic shadows when the sun shines. The baptismal font is built in place from granite, and everyone who enters must pass by the flowing water. This is a reminder to Christians of their own entrance through the community of Baptism.

The Erol Beker Chapel of the Good Shepherd is a "place of purity" designed by renowned sculptor Louise Nevelson. Created as a permanent installation, it has five sides and functions as a small, intimate chapel for worship and prayer at the street level. It's a wonderful immersive experience, being inside this sacred space – within a sacred space, with its highly textured and shadowed assemblage of wood, unified by white paint and gold details.

The Vignelli's are also responsible for the design of the church's logo: an abstracted diagram of the "Intersection" behind the church's mission – which they have adapted into the form of a cross, to symbolize St. Peter's Church and their place within the city.



The Erol Beker Chapel of the Good Shepherd, designed by the sculptor Louise Nevelson.



The design of the space continues through to the details. Even the needlepoint cushions are ingrained with the concept of Intersection.





CITY GUIDE TO SACRED SPACES  
 NEW YORK, NY  
 [NYC 05] ROMAN CATHOLIC

05.1

# SAINT MALACHY'S THE ACTOR'S CHAPEL

“St. Malachy’s continues to be a symbol of faith, hope and love, living out the Gospel message, in the ‘hustle and bustle’ of Times Square.”

FR. RICHARD BAKER, PASTOR



View from entry. Baptismal font represents symbolic christening baptism.

## St. Malachy’s – The Actor’s Chapel VISITOR INFORMATION

ADDRESS	239 West 49th Street New York, NY 10019	
NEIGHBORHOOD	Theater District, Midtown West	
COORDINATES	40.761484, -73.985602	
PARKING	Driving not recommended.	
NEAREST TRANSIT	50th St-8th Ave (Subway train C, E), 50th St-Broadway (1), 49th St-7th Ave (Subway N, R, W)	
WEBSITE	www.actorschapel.org	
PHONE	(212) 489-1340	
OPEN HOURS	Weekdays	7:30 a.m. – 5:00 p.m.
SERVICE HOURS	Monday – Friday	8:00 a.m. & 12:15 p.m.
	Saturday	5:00 p.m. & 11:00 p.m. for actors and stagehands (and out of town visitors)
	Sunday	9:00 a.m., 11:00 a.m. & 6:00 p.m.

### TIPS & SUGGESTIONS FOR VISITORS

Join the hundreds of celebrities who have lit candles to assuage their stage-fright before taking the stage on nearby Broadway. For a small fee you too can send a prayer via St. Genesius, patron saint of actors and theatre professionals.





CITY GUIDE TO SACRED SPACES  
NEW YORK, NY

05.2

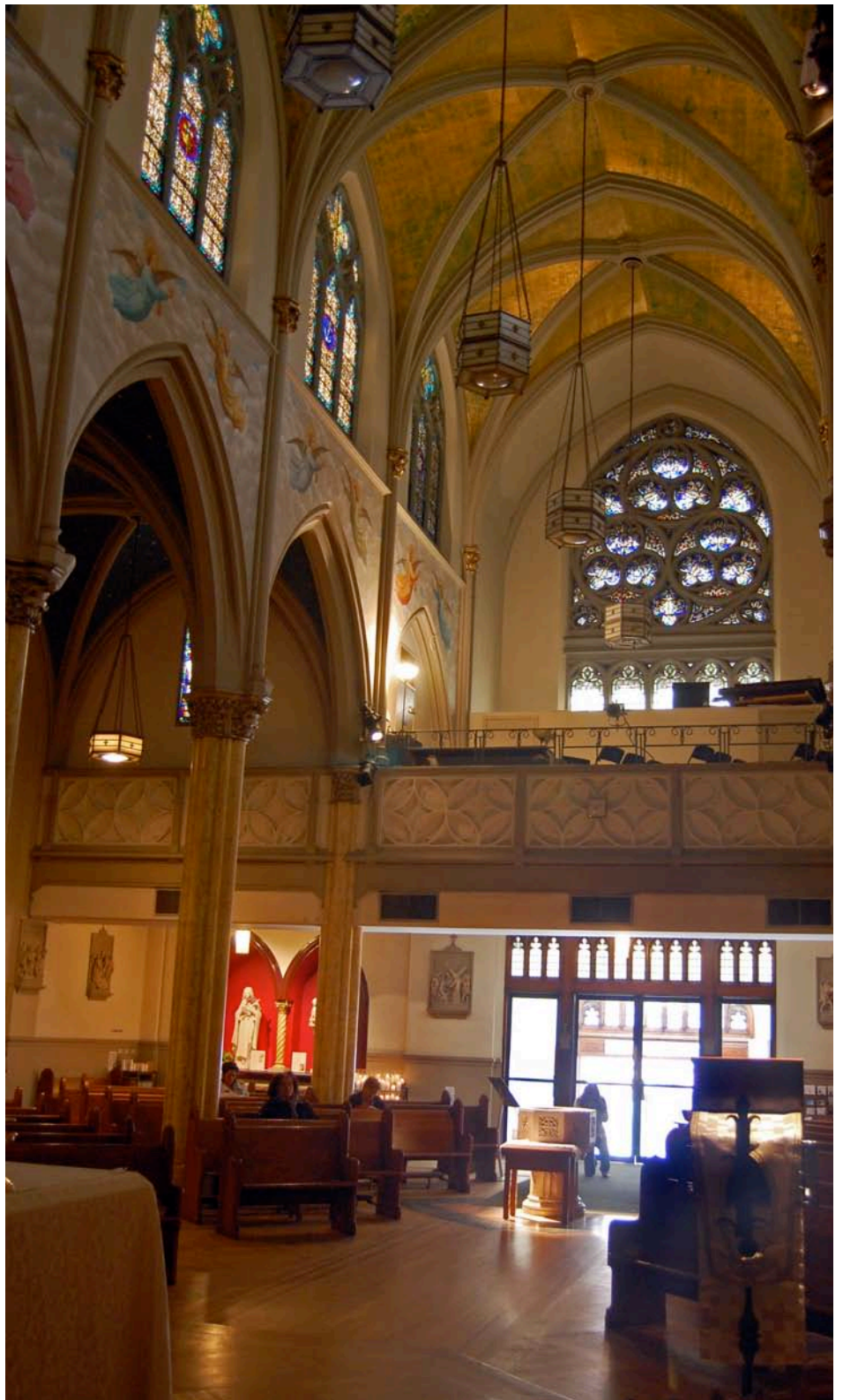
## SAINT MALACHY'S THE ACTOR'S CHAPEL

### ABOUT: HISTORY & ORIGINS

St. Malachy's – The Actors' Chapel occupies a unique place in the history of New York City. Its namesake, Malachy or Maolmhaodag Uí Morgair, was an Irish monk who lived from 1094–1148 and became Bishop of Armagh. This urban gem was built in 1902 as an auxiliary chapel for the surplus of parishioners from the Sacred Heart Church, a nearby parish as a result of an influx of mostly Irish immigrants to the Hell's Kitchen neighborhood of Manhattan.

Fr. Edward Leonard was the first priest to reach out to the burgeoning artistic community of the nearby Broadway Theatre District. By the 1920's this Broadway acting community, many of whom were Catholic, were flourishing in the neighborhood and started worshipping here. The Chapel adapted to the needs of its congregants and started having mass services at midnight, 2:00 a.m. and 4:00 a.m. They adopted St. Genesius, the patron saint of actors, and a comedian and Christian martyr in the Third Century CE and built him a chapel inside the entry of the church. Many famous actors have attended services, including Douglas Fairbanks who married Joan Crawford in the church and Rudolph Valentino whose funeral was held here. Famous playwright Tennessee Williams was also celebrated in death here. Antonio Banderas is a regular attendee at Mass.

The 42nd Street neighborhood deteriorated in the 1960's, suffering from an increase in crime, prostitution with an abundance of rundown pornographic theatres. Many of the congregants either moved from the area or stopped coming because it was unsafe to attend church. In 1976, as the church was preparing to close its doors, the charismatic chaplain of the Christian Actor's Guild, Fr. George Moore, was brought in to help. He dedicated himself to combating crime and working with the community to improve the parish. He created programs such as Encore Community Services, directed towards helping the elderly, poor and homeless. Now this service has become an independent outgrowth of the church. Most recently St. Malachy's has created an educational childcare program providing assistance to those in the acting community who need these services for their children.



Interior with view of chapel at rear.



© Sacred Space International

City Guide to Sacred Spaces in New York City



CITY GUIDE TO SACRED SPACES  
NEW YORK, NY

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## ST. MALACHY'S THE ACTOR'S CHAPEL

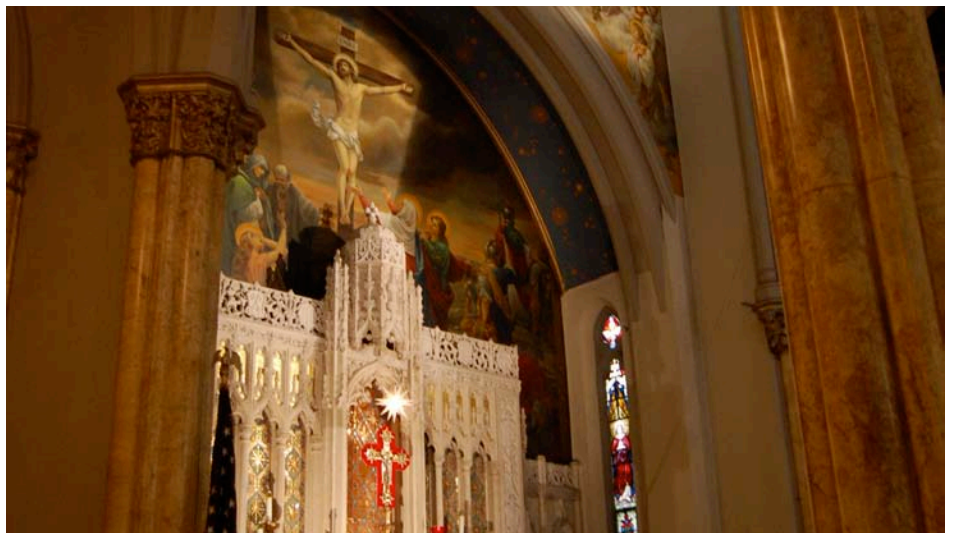
### ARCHITECTURE DESCRIPTION

Nestled amongst the nearby lights of the theatre district on Broadway, St. Malachy's – The Actors Chapel is dwarfed by its high-rise neighbors. It appears anachronistically like the kind of neo-Gothic church you might find in a more rural setting, yet it thrives near Times Square and 42nd Street, amidst one of the busiest urban settings in the United States. Its ministry consists of outreach to the surrounding creative community of actors and theatre professionals, connected by their Catholic faith and their place in the limelight.

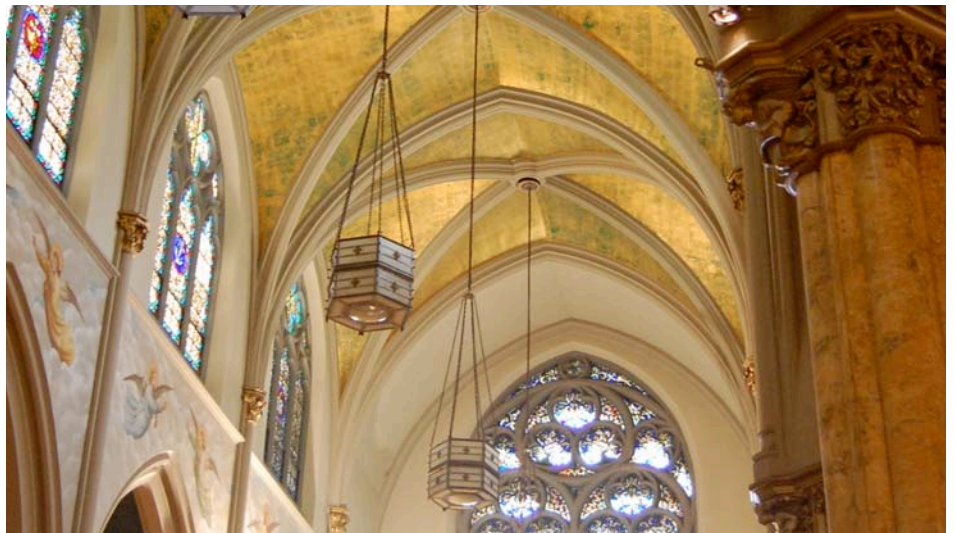
Designed by Joseph H. McGuire in 1902, the building features a modest twelve-foot tall brick and limestone front façade, erected on a concrete foundation with reinforced steel girders and iron columns. It replicates the Gothic without using those building techniques, referred to as "Carpenter's Gothic." Spruce planks line the interior floor space. Currently the pews are arranged at an angle of 45 degrees to the altar, to allow for a greater sense of inclusion between the priests and the congregation.

The church has been renovated a number of times throughout its life. An addition to the church designed by Thomas J. Duff was constructed in 1920. Contemporary city records indicate that the addition would rise 60 feet from the curb to the highest point. In 1930, architect Robert Reiley was commissioned to add a new wing to the west side of the structure and renovate the rectory. Reiley brought the space out more into the street, relocating the original front stairs so they seemed "pushed" into the new church narthex.

In 1993, the church was renovated using the sale of the air rights above the church, an innovative transfer system, allowing the space above to be added to the usable height of the adjacent property building. The developer who purchased the rights can then build beyond the normally assigned height limit. St. Malachy's used the payment from this sale to purchase a new roof, restore the interior of the space, upgrade the heating and cooling systems and to clean the exterior façade. The Actor's Chapel now remains as a cultural icon and is a religious gem in the heart of Manhattan.

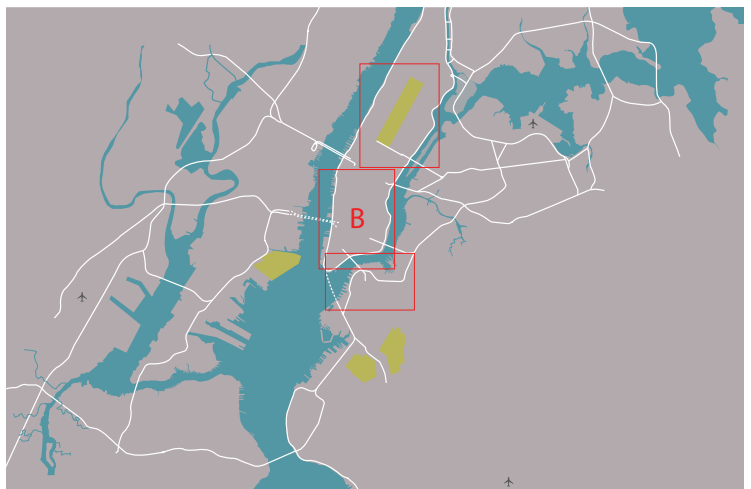


Intricate *reredos* behind the altar.



Looking up at the Carpenter's Gothic vaults created with plaster.

CITY GUIDE TO SACRED SPACES  
 NEW YORK, NY  
**Map B**





CITY GUIDE TO SACRED SPACES  
NEW YORK, NY

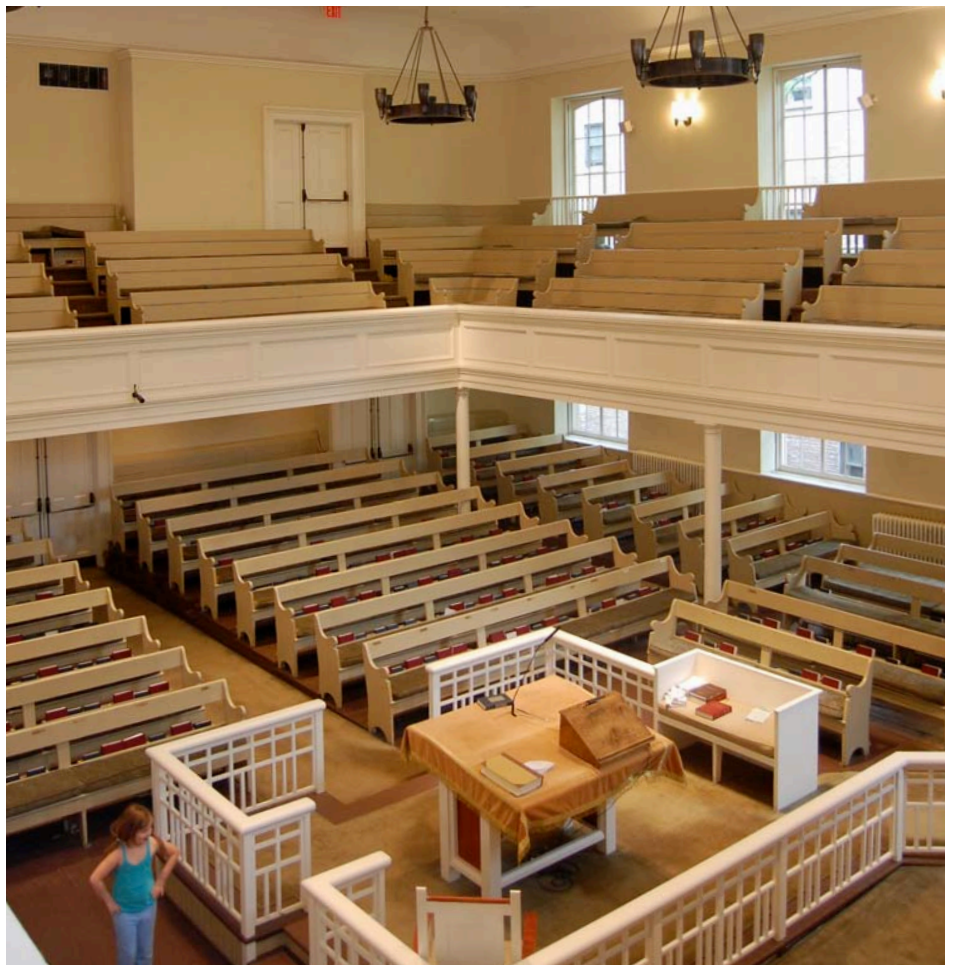
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[NYC 06] CONSERVATIVE JUDAISM

# BROTHERHOOD SYNAGOGUE

“It’s very different from other synagogues. It has a serenity about it.”

MARTIN SAGE, MEMBER OF BROTHERHOOD SYNAGOGUE



A meetinghouse adapted for use as a synagogue. Interior view with bema.

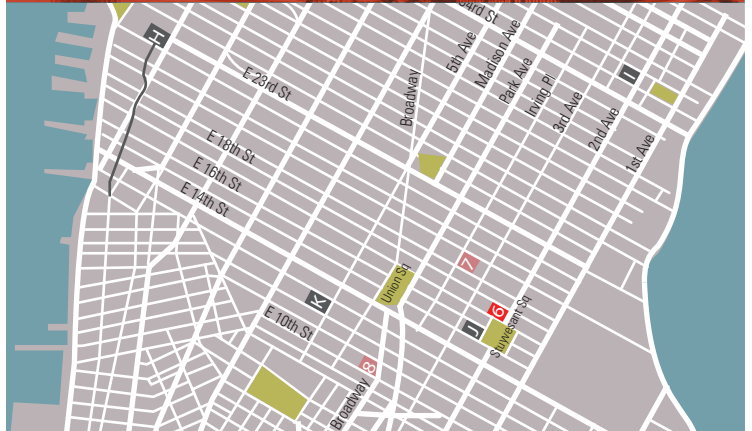
## Brotherhood Synagogue VISITOR INFORMATION

ADDRESS	28 Gramercy Park South, New York, NY 10003.
NEIGHBORHOOD	Gramercy Park
COORDINATES	40.736944,-73.986111
PARKING	Local garages or street parking.
NEAREST TRANSIT	23rd St-Park Ave S (6) Union Square (4, 5, 6, L, N, Q, R, W)
WEBSITE	<a href="http://www.brotherhoodsynagogue.org">www.brotherhoodsynagogue.org</a>
PHONE	(212) 674-5750
OPEN HOURS	Call ahead for appointment.
SERVICE HOURS	Friday 7:30 p.m. Saturday 9:30 a.m.

### TIPS & SUGGESTIONS FOR VISITORS

The synagogue is wheelchair accessible. Ask to see the hidden passageway in the basement which was used as part of the Underground Railroad in the 19th Century.

There is an open-door policy for High Holy Days: doors are open to all with no charge.





## BROTHERHOOD SYNAGOGUE

### ABOUT: HISTORY & ORIGINS

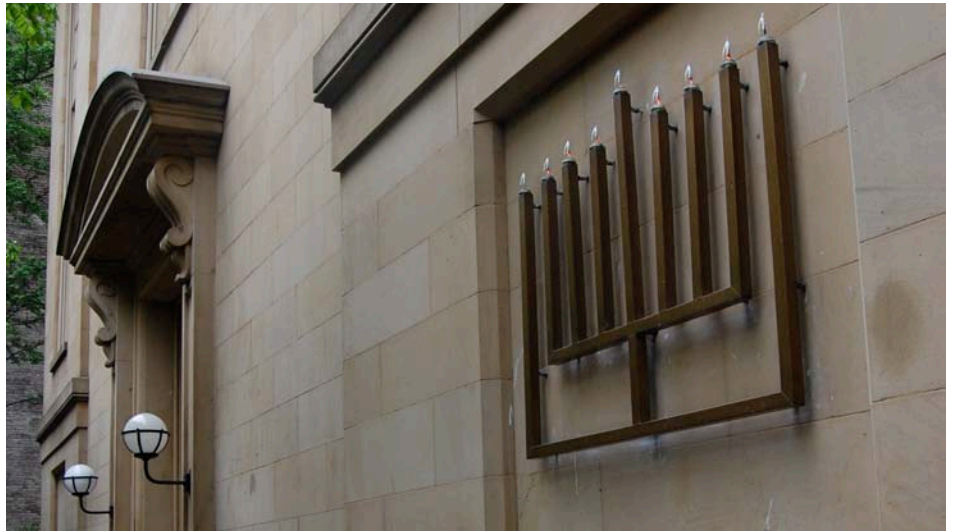
Rabbi Irving J. Block founded The Brotherhood Synagogue, Congregation Beit Achim, in 1954. For the first twenty years, Block shared a building in Greenwich Village with his colleague and friend, the Rev. Dr. Jesse W. Stitt, a Presbyterian minister. The two congregations, Christian and Jewish entered into a covenant of brotherhood which lasted seventeen years until the retirement and death of Dr. Stitt. Inspired by this unprecedented interfaith brotherhood, and in honor of his friend, Rabbi Block founded "The Brotherhood Synagogue." In the same spirit, the Synagogue began an open-door policy which ensured that anyone who wished to could come pray on the High Holy Days without any charge. He was intent upon continuing the tradition of "...sharing and working together...to bring about a world of peace and brotherhood" (from the Brotherhood Council sign on the original 1954 space.)

The new Presbyterian minister was not interested in continuing his predecessor's interfaith collaboration and after a traumatic break; it became necessary for Rabbi Block to begin the difficult process of moving out and finding their own building. In 1974, they selected the Quaker Meeting House on Gramercy Square, built originally by the Society of Friends for their Meeting. This City Landmark dates from 1859. During its time as a Meeting House, it served as a safe-haven for runaway slaves, being a stop on the Underground Railroad.

In accord with the building's history of providing refuge, in 1983 Brotherhood Synagogue was the first Jewish congregation in New York City to open a homeless shelter. In 1996 the Hebrew School was extended as part of program called *Tikvah*, which accommodates children with special needs. The most recent renovation of the building, by synagogue member, M. Milton Glass in 1987, involved the controversial installation of an interior elevator. The entire building is now accessible and open for all who want to use it, including the disabled and elderly. Classroom and nursery spaces were also added continuing the synagogue's tradition of outreach programs to benefit the entire community.



Wood inlay above the ark, celebrating the Ten Commandments.



Exterior limestone façade with simple Federal Style ornamentation – and a Hanukkah menorah.



## BROTHERHOOD SYNAGOGUE

### ARCHITECTURE DESCRIPTION

Originally designed as a Quaker Meeting House, by architects King & Kellum, the first worship service was held in December 1859. Designed and constructed by members of the Meeting, the building was considered to be “exactly suited for a Friends Meeting, entirely plain, neat and chaste, of good taste, but avoiding all useless ornament.” It is a two-story building with a basement.

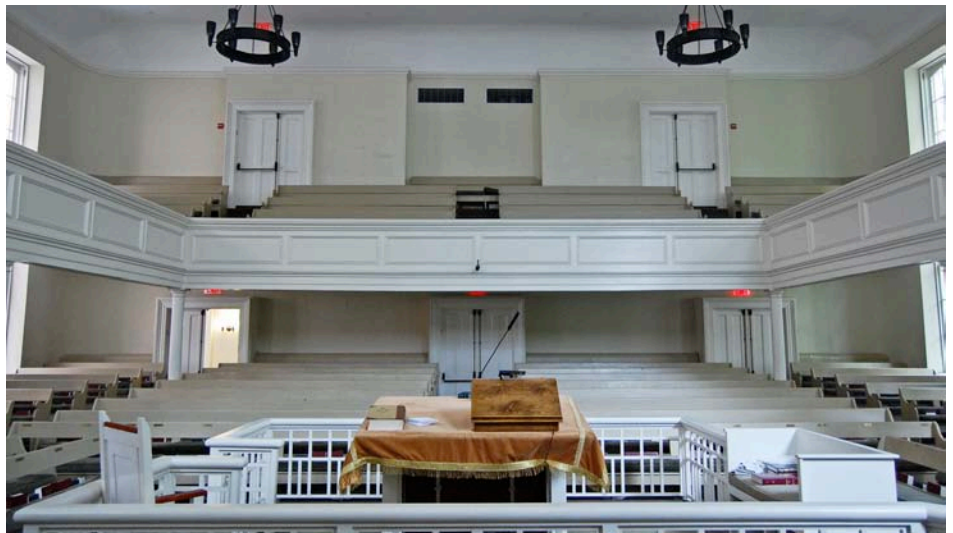
The structure is an innovative combination of heavy timber and iron post and beam – a hybrid of two materials rarely seen used together like this. Iron columns support the forty-foot tall meeting space on the second floor. Exterior materials are light brick with a Dorchester Olive stone facade in front, facing Gramercy Park. The building is set back about sixteen feet from the sidewalk and entry is through an iron gate that opens into a flagstone-paved courtyard garden space. The Friends had to obtain special permission to build a non-residential structure on the park.

The front doorway is large and wooden and has a curved pediment, which mirrors the larger pediment atop the building. Today, the main entry is via the right side. From the main foyer a pair of curving staircases with mahogany banisters leads up to the meeting room on the second level. Inside, the sanctuary space seats seven to eight hundred people. Twelve clear Georgian-style windows make the space light and airy. Overlooking the sanctuary is a balcony which rests on twelve iron columns, painted to match the walls. The pews are older than even the building, having been brought from the Quakers first Meeting House on the Lower East Side, built in 1840.

When the Brotherhood Synagogue purchased the Landmark building in 1974, architect James Stewart Polshek was so impressed by the space that he offered his services pro bono in order to renovate and reconstruct the building as a synagogue. At the time he was the Dean of Columbia University and a thoughtful preservationist architect. His work was lauded by New York Times architecture critic, Ada Louise Huxtable for demonstrating “skillful recycling of an older structure for contemporary life.”



Georgian interior with pews from the earlier meetinghouse. The bema is centralized and the ark is covered by carved wood recalling Solomon's Temple.



Interior view from the bema looking towards the entry.

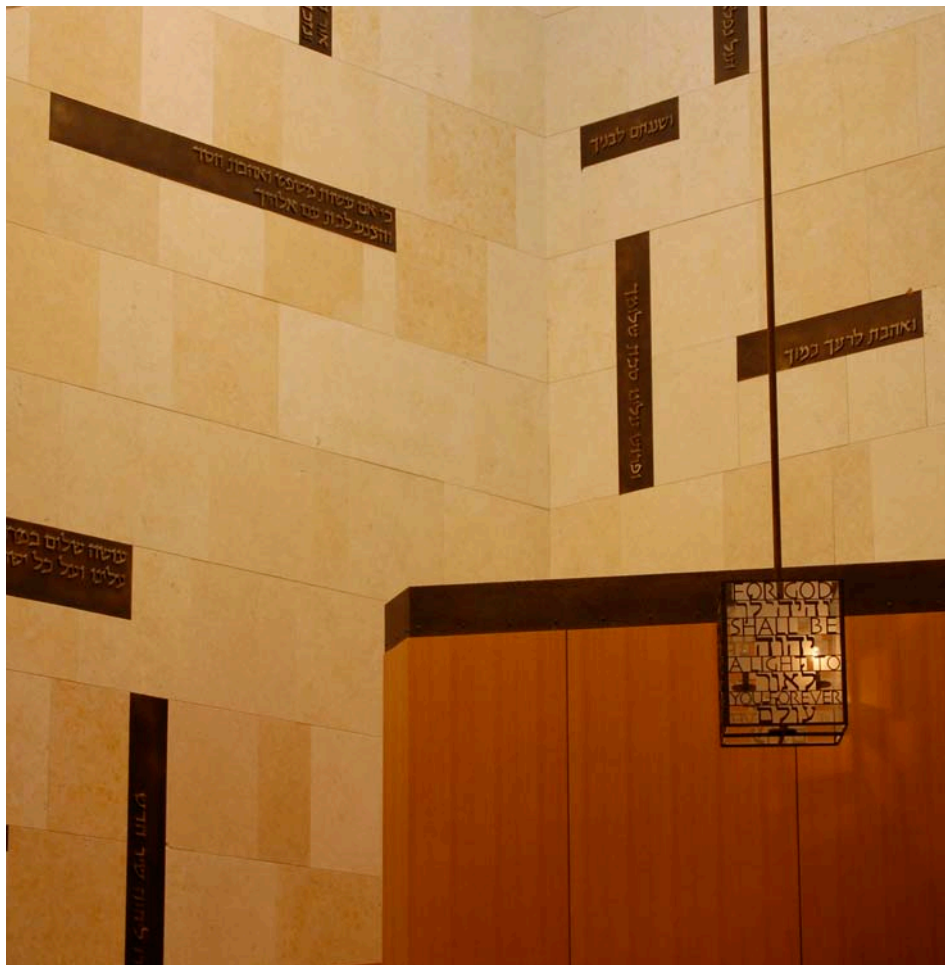




# EAST END TEMPLE

“It’s interesting, people have a very clear emotional response when they step into this space.”

SHIRA GINSBERG, CANTOR, EAST END TEMPLE



Interior view of Jerusalem-stone wall behind the ark.

## East End Temple

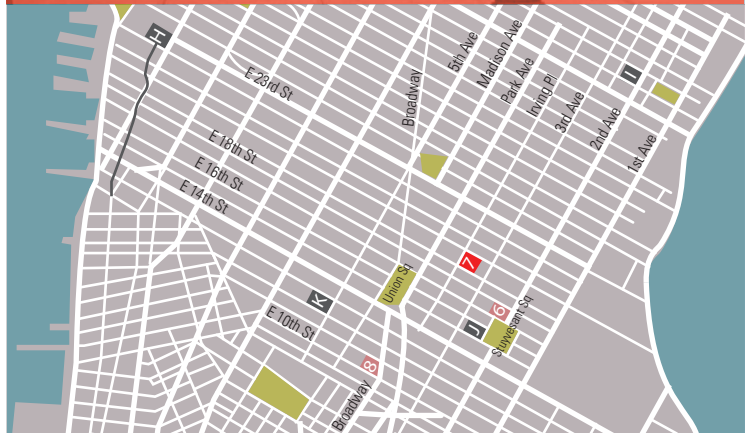
### VISITOR INFORMATION

ADDRESS	245 East 17th Street New York, NY 10003
NEIGHBORHOOD	Stuyvesant Square Park
COORDINATES	40.734637,-73.983882
PARKING	Local Garages or street.
NEAREST TRANSIT	By subway: Q, N, W, R, 4, 5 or 6 train to 14th Street/Union Square. L train to either Third Avenue or First Avenue. By Bus: M15 to 17th Street or M14 to Second Avenue.
WEBSITE	<a href="http://www.eastendtemple.org">www.eastendtemple.org</a>
PHONE	(212) 477-6444
OPEN HOURS	Monday – Thursday 9:00 a.m. – 5:00 p.m. Friday 9:00 a.m. – 1:00 p.m. (Please call ahead for appointment)
SERVICE HOURS	Friday Shabbat Service, after dusk, usually at 6:15 p.m. Saturday service: Check website for dates and times

#### TIPS & SUGGESTIONS FOR VISITORS

The Temple is host to a Holocaust Torah from the former Czechoslovakia, which is on an extended loan. This Torah is on display in the Helene Spring Library, housed in the former dining room of the historic residence.

Find some quiet space to meditate on your experience in Stuyvesant Square – itself a peaceful park.







CITY GUIDE TO SACRED SPACES  
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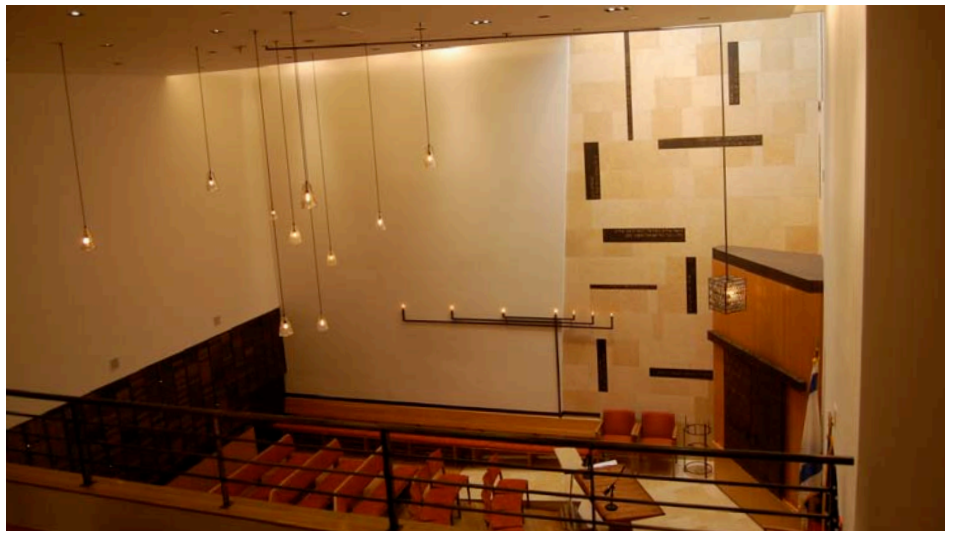
## EAST END TEMPLE

### ABOUT: HISTORY & ORIGINS

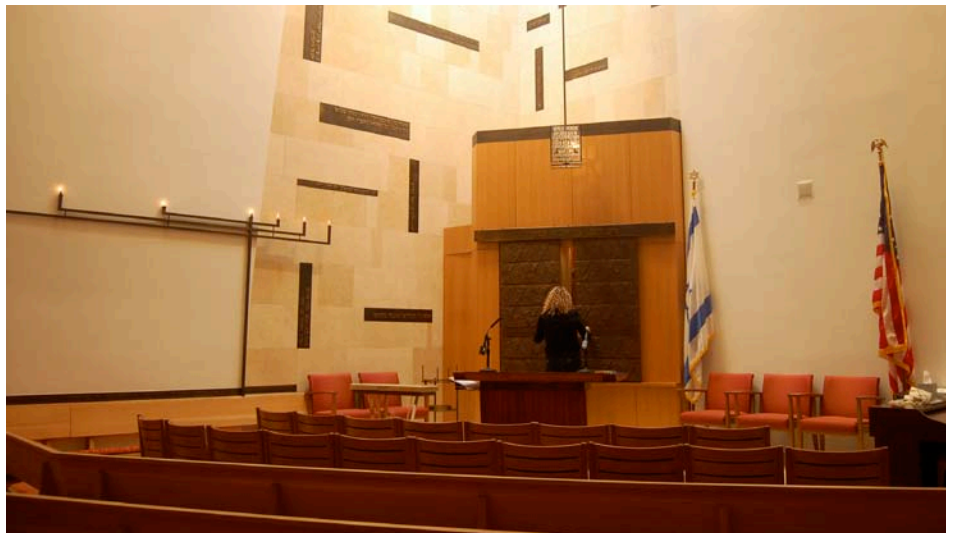
East End Temple, a Reform Jewish Congregation, known as Congregation El Emet (God of Truth), was founded in 1948 by a group of World War II veterans and their families to serve those living in the newly built Peter Cooper Village and Stuyvesant Town communities nearby. Having sold its previous home in the neighborhood, the congregation moved into its current building in 2004.

The house was built in 1883 as a residence for noted the lawyer, Sidney Webster, by the architect Richard Morris Hunt, one of the founders of the American Institute of Architects in New York. Webster was Hamilton Fish's son-in-law, a prominent politician from New York who served as a senator, governor of New York and Secretary of State under Ulysses S. Grant. The exterior facade is a New York Historic Landmark and has been beautifully restored. The interior has been completely transformed to create a multi-level synagogue, which is light-filled and modern.

Because the space is lowered into the ground, there is room for a mezzanine level. This is used for overflow and for children, who can observe the services calmly from above.



View from the mezzanine level. Hand-blown glass pendants hang into the space. They symbolize the *minyan* – the ten people traditionally required for a Jewish service.



Oriented towards true east, the ark is illuminated by a mysterious light source above. An abstract bronze menorah is on the left.



### ARCHITECTURE DESCRIPTION

Designed by architect Richard Morris Hunt in 1883, this four-story brownstone is a modified French Renaissance town house. In 2004, BSK Architects and LWC Design completely renovated the residence to fit the needs of the congregation. The space behind the historic facade belies its exterior impression. As one descends to the lower level, instead of becoming darkened, the sanctuary is flooded with light. It is at once intimate and modern, protected but open. The book of Exodus describes the First Temple of Solomon as lofty and cubic, and East End Temple exemplifies this description. The Ark faces the true magnetic east, following the tenets of sanctuary design – to face Jerusalem. Though the space is physically quite small, it feels spacious because there is natural light pouring through skylight windows over the ark. The source of this light is not immediately apparent, lending it mystery.

Behind the *bimah*, or raised platform for the ark, is a wall constructed from Jerusalem stone, creating a material link with Israel. Inscribed here are eighteen sections of Hebrew biblical and liturgical text, evoking the written prayers tucked into the Western Wall in Jerusalem.

The gates of the ark are bronze and were cast over the handwritten prayers of the congregation. There is a sculptural metal *ner tamid*, or eternal light hanging over the ark. Ten unique hand-blown glass pendant lights hang over the sanctuary at varying heights. These lights represent the *minyan*, the ten people traditionally required for a Jewish service. Wood from the residence's library is quarter-sawn oak and used throughout the sanctuary creating visual continuity between the old and new spaces. The metal work is exquisite and completely integrated into the architecture of the space. The bronze seven-branched menorah is the most visually arresting piece in the room. Its horizontal form connects the two materials in the wall. The contracted right side which touches the stone wall and the other extended arm which touches the plain wall, aligned with the pews.



The gates of the ark are bronze and were cast over the handwritten prayers of the congregation.



Hebrew inscriptions in bronze are embedded into the wall, evoking the Western Wall in Jerusalem.



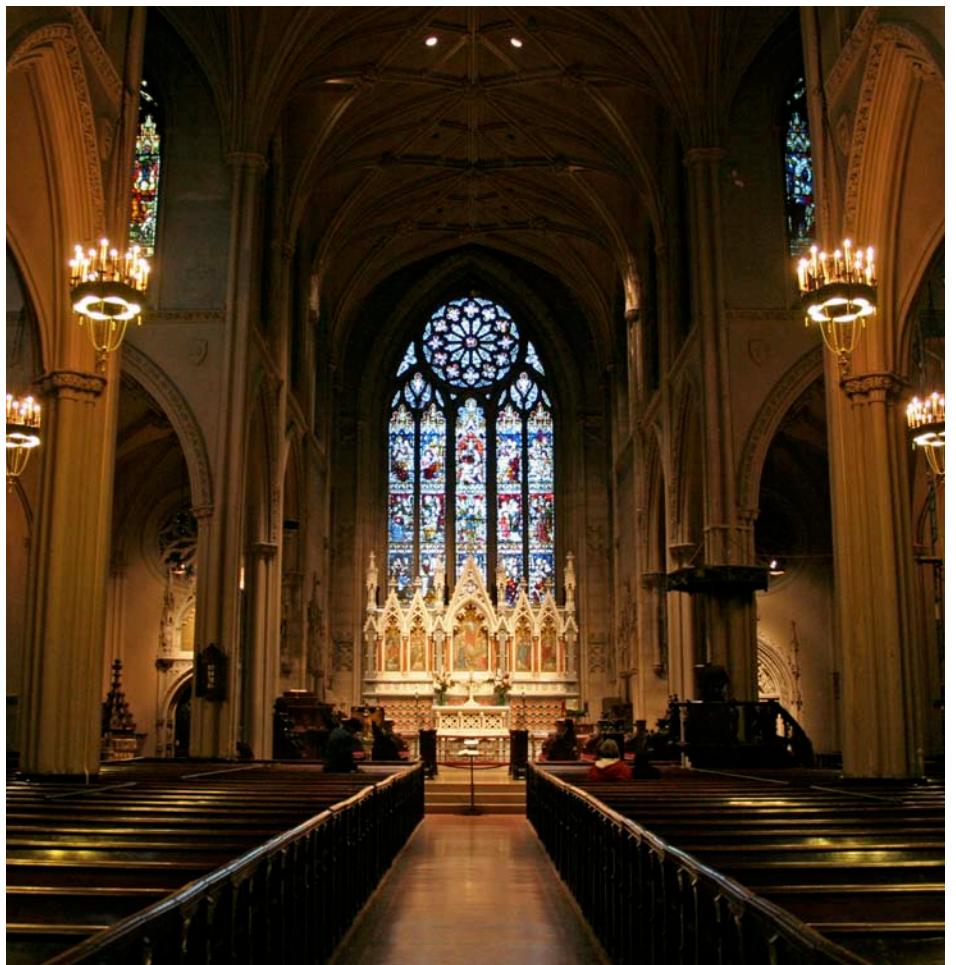
CITY GUIDE TO SACRED SPACES  
 NEW YORK, NY  
 [NYC 08] EPISCOPAL

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# GRACE CHURCH

“There is a saying that liturgists have: ‘The building always wins!’ There’s a formality inherent in the building type that is Gothic, like Grace, which determines a certain formality in the liturgy of the space.”

REV. J. DONALD WARING, RECTOR



View facing east towards the altar and reredos.

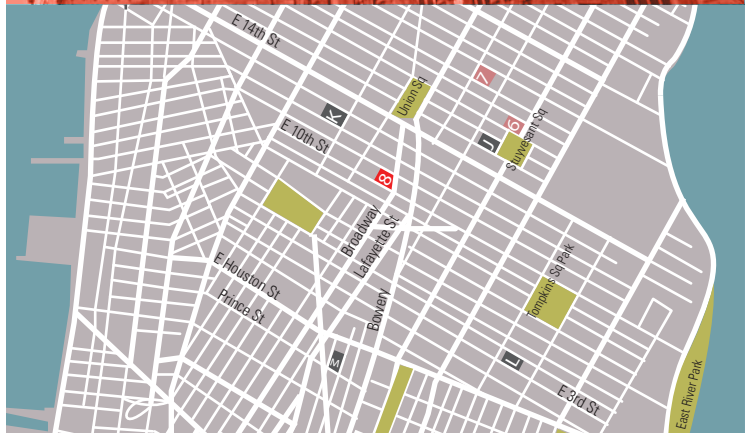
## Grace Church VISITOR INFORMATION

ADDRESS	802 Broadway (at 10th Street), New York, NY 10003
NEIGHBORHOOD	East Village
COORDINATES	40.731667, -73.991944
PARKING	Driving not recommended.
NEAREST TRANSIT	MTA Bus: M1 exit at 11th Street, Bus M7 to 13th Street/ Broadway. Walk south on Broadway. Subway: 4,5,6, N, R, or L train to Union Square. Walk south on Broadway.
WEBSITE	<a href="http://www.gracechurchnyc.org">www.gracechurchnyc.org</a>
PHONE	(212) 254-2000
OPEN HOURS	Daily, call ahead for hours.
SERVICE HOURS	Sunday 9:00 a.m. Holy Eucharist (1st Sunday of the month) 11:00 a.m. (Social Hour follows) 6:00 p.m. Tuesday 6:00 p.m. Wednesday 6:00 p.m.

### TIPS & SUGGESTIONS FOR VISITORS

The church has created a wonderful audio guide available by cellphone. Listen as you are in the church for in-depth details and stories behind many of the items within this sacred space.

Look out also for the Titanic Plaque commemorating Grace Church member: Edith Gorse Evans who gave her place on the last remaining lifeboat to her friend who had children. The large tablet is on the side wall (North) to the left of the narthex, or front porch.





## GRACE CHURCH

### ABOUT: HISTORY & ORIGINS

Organized in 1809, Grace Church was founded originally in Lower Manhattan, opposite the current location of Trinity Church. In the 1840s the Rector realized the congregation was moving from this “Uptown” location to an area around Broadway and Tenth Street and purchased land where Broadway curves to the west to construct its second home. The land, originally an apple orchard, was purchased from the Dutch owner, Henry Brevoort who had doggedly refused to move as the city expanded northwards. Brevoort agreed to the sale of his land and his son-in law, James Renwick was selected to design Grace Church. The result was a bend in the street. The church’s location ensures an uninterrupted view of the spire from lower Manhattan.

Grace, Trinity and Renwick’s other design, St. Patrick’s Cathedral are considered Carpenter’s Gothic, utilizing lath and plaster, instead of building from stone. A product of its time, Renwick’s building reflected the tastes and the restrictions its builders - themselves overly concerned with their surface appearance in contemporary society.

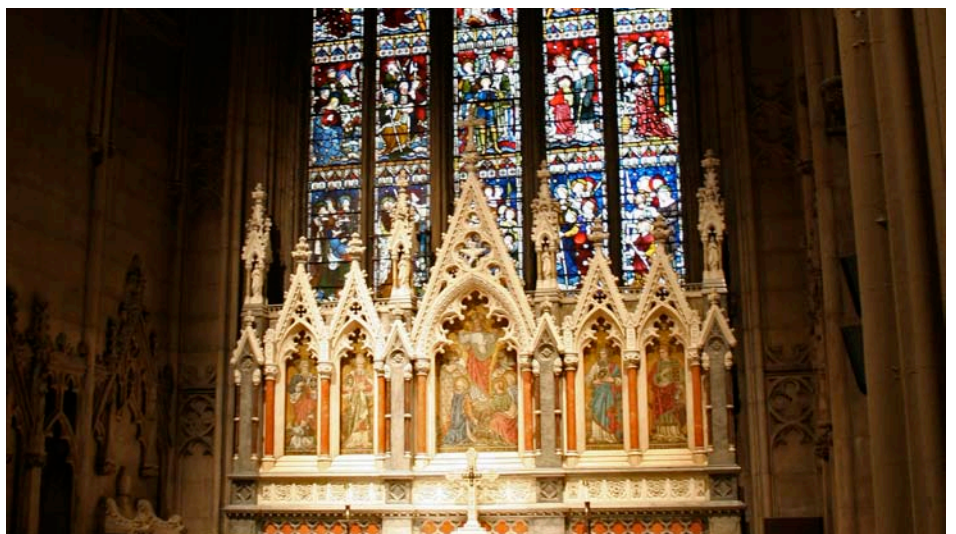
America’s first publicized and popular weddings were held here, one of which was fictionalized in Edith Wharton’s “Age of Innocence.” At the time the editor of Home Journal wrote what it meant to be part of High Society - those who “keep carriages, live above Bleecker (Street,) subscribe to the opera, (and) go to Grace Church”

Until 1905, the Vienna Bakery shared the lot. The church later purchased this land to ensure the continuity of its view from Lower Manhattan. It is said that the very first ‘bread lines’ were formed in front of this bakery, which gave away unsold goods before closing. The corner property was also home to New York’s first day-care center.

The theology of the congregation, as a Broad Church, has always been in opposition to its more formal “High Church” architectural style. Since its inception, the congregation has moved through historical periods of evangelical and social justice to what is now an engaged ministry to a diverse group of congregants. Grace is currently engaged in creating relevant but simple liturgical worship for its 400 members.



A bust of church architect James Renwick, only 23 years old when he designed the space, is in the north transept.



Clayton and Bell stained glass window, Gothic reredos with Tiffany cross.



# GRACE CHURCH

## ARCHITECTURE DESCRIPTION

The architect, James Renwick, had never seen a Gothic Church when he began designing Grace Church at the age of twenty-three. He was inspired by London's Houses of Parliament and Big Ben, designed by Charles Barry and A.W.N. Pugin.

Along with Trinity Church designed by Richard Upjohn during the same time period, Renwick was criticized for his use of Carpenter's Gothic. Architectural purists were outraged, claiming that this Gothic structure was not "real." In truth, Renwick used the 1840s version of value engineering to erect an edifice according to Pugin's Principles, but using plaster and wood to imitate stone. Even the steeple in 1846 was wooden and it wasn't until 1888 that the current alabaster spire was constructed. Today, Grace Church is one the finest examples of the Gothic Revival style and is maintained as a Landmark site.

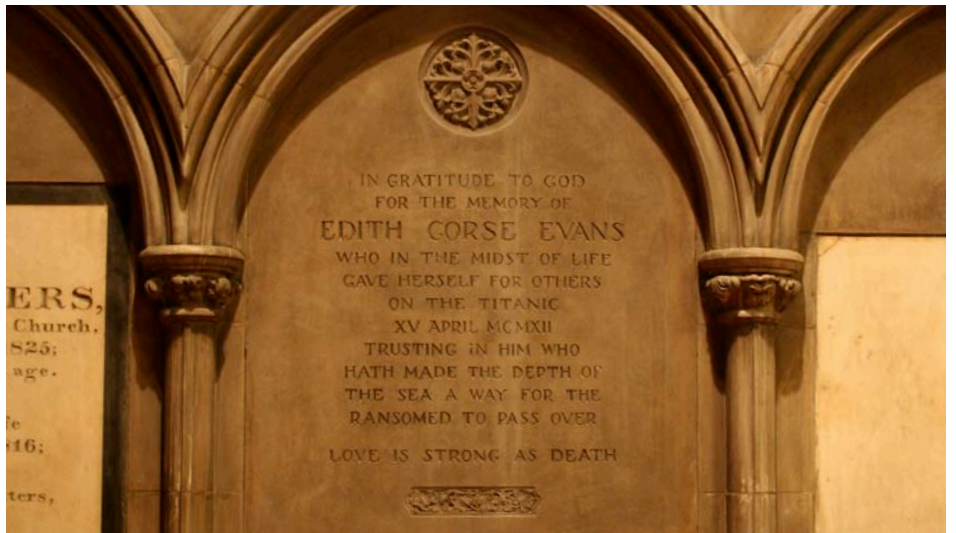
True to its Gothic style, buttresses and pointed-arched windows alternate along the exterior. Crenellated parapets found in medieval castles can be found atop Grace's own walls. The beautifully carved tympanum under the arch over the main entrance depicts the biblical scene of Peter and John healing the lame man who was placed at the entry to the "Beautiful Gate" to the Temple (Acts 3:2-10). Inside the church, the ribbed vaulting is made from lath and plaster, painted to look like stone. Some of the original plaster has since been replaced by limestone. Atop the altar stands an inlaid marble Tiffany cross. Renwick designed the altar and the *reredos*, both of which were executed by Ellin & Kitson in 1878. The *reredos* is made of French and Italian marble and Caen Stone. The stained glass window over the high altar was designed and created by English manufacturer Clayton and Bell in 1878.

Both the rectory and church buildings have Gothic-style pinnacles and details. The church has two identical wings; however, each is decorated differently.

The Grace Church garden in front of the rectory is noted for its decoration and history. It features an urn, which was brought from Rome during excavations and is said to contain coins dating back to 54-68 C.E., a time when Nero was persecuting the earliest Christians.



Lectern in the form of an eagle, symbolizing John the Evangelist.



Memorial to Edith Gorse Evans, heroic Grace Church member who gave up her place on one of the Titanic's lifeboats so her friend, who was a mother, could return to her children.



# AFRICAN BURIAL GROUND NATIONAL MONUMENT

“For all those who were stolen  
For all those who were left behind  
For all those who are not forgotten”

AFRICAN BURIAL GROUND MEMORIAL INSCRIPTION



Granite exterior of the monumental portal to the site.

## African Burial Ground National Monument VISITOR INFORMATION

ADDRESS	290 Broadway, New York, NY 10007 Visitor Center adjacent Ted Weiss Federal Building
NEIGHBORHOOD	Lower Manhattan
COORDINATES	40.713667, -73.993833
PARKING	Limited street parking, driving is not recommended.
NEAREST TRANSIT	By subway: 4,5,6, R,W,J,M and Z Brooklyn Bridge City Hall stop, A, C, E Chambers Street Stop, 2, 3 Park Place stop By Bus: M15, M22, B51, M1, and M6.
WEBSITE	<a href="http://www.africanburialground.gov">www.africanburialground.gov</a>
PHONE	(212) 637-2019
OPEN HOURS	Monument Monday – Sunday 9:00 a.m. to 5:00 p.m.  Visitor Center Monday – Friday 9:00 a.m. to 5:00 p.m.

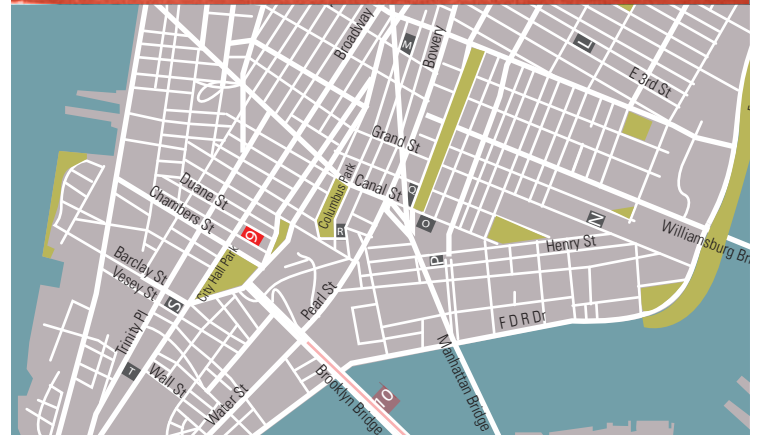
### TIPS & SUGGESTIONS FOR VISITORS

Visitor services are free. The visitor center is located in a Federal Building, so all visitors must pass through airport-style security. Groups are urged to make reservations for tours to ensure quality programs and staff availability. The visitor center has a 25-minute documentary film and other exhibits and is located on 290 Broadway on the first floor.

It is appropriate to place flowers and other offerings at the base of the Ancestral Pillars.



AFRICAN BURIAL GROUND NATIONAL MONUMENT





# AFRICAN BURIAL GROUND NATIONAL MONUMENT

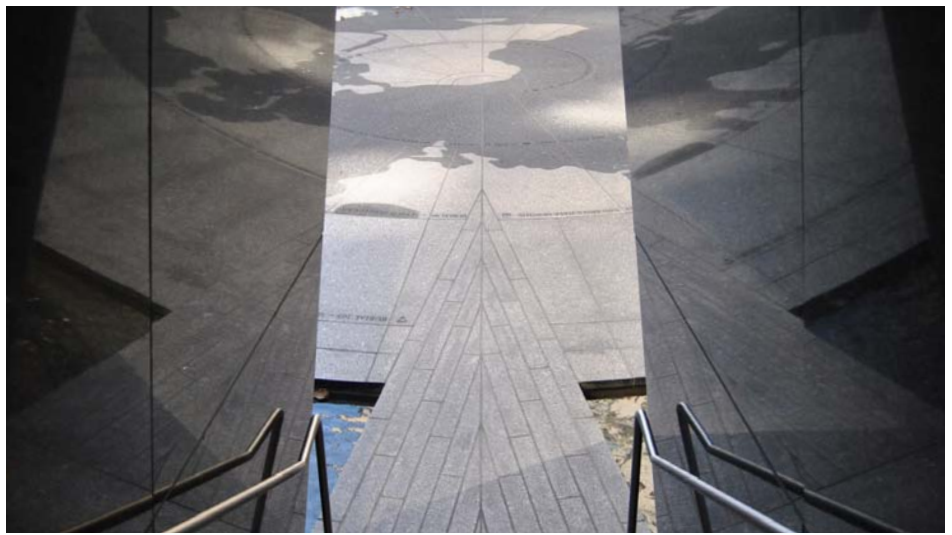
## ABOUT: HISTORY & DESCRIPTION

In 1991 during routine excavation work for a new, thirty-four-story federal office building the GSA exposed a long forgotten burial site that has since been set aside as a sacred site. This was all that remained of a site marked on 18th century city maps as “Negroes Burying Ground,” a cemetery for people of African descent, both captive and free who died in Manhattan during the 17th and 18th centuries. The original site was created, according to African tradition, close to a pool of water, first named the *Kalkhook* from the Dutch: *Kolch-Hook* Pond, then after known by the English colonists as “The Collect Pond.” It is estimated that the cemetery spanned five city blocks and housed the bodies of nearly 20,000 Africans. Later it was completely covered over by the developing city, until this construction, when skeletal remains of more than 400 men, women and children were unearthed.

During the process many people felt that here was yet another injustice committed against those who had already suffered in life. After much debate, a monument was dedicated in a ceremony presided over by Mayor Michael Bloomberg and poet Maya Angelou. *The African Burial Ground Visitor Center* opened in 2010.

Designed by Haitian-American architects Rodney Leon and Nicole Hollant-Denis; *The African Burial Ground Memorial* embraces the Congo Cosmology of the crossroads of birth, life, death and re-birth. Its forms are both masculine and feminine, inspired by the African arts. The twenty-five foot monument is titled “Door of Return,” in reference to “The Door of No Return,” the name given to slave ports on the West African coast. Made of granite, it faces the rising sun along the west-east axis, according to the direction that the ancestors in Africa are buried. Seven twenty feet sarcophagi, or “Ancestral Pillars” mark the date of interment and contain the remains of the previously exhumed African descendants. A spiral ramp descends six feet to the burial site and the Ancestral Libation Court. Inscribed on the ground floor courtyard is a map of Africa marking the reluctant migration of enslaved Africans to the American continents.

Both museum and monument were constructed over the burial site, encompassing and preserving that as sacred space.



View of the Entry Portal.



View of the Ancestral Libation Court with inscribed map of Africa.



# BROOKLYN BRIDGE

“The best, most effective medicine my soul has yet partaken – the grandest physical habitat and surroundings of land and water the globe affords – namely, Manhattan island and Brooklyn, which the future shall join in one city...”

WALT WHITMAN, UPON VIEWING THE BRIDGE UNDER CONSTRUCTION



Gothic arches in the monumental towers juxtaposed against the lightness of the tensile steel cables.

## Brooklyn Bridge

### VISITOR INFORMATION

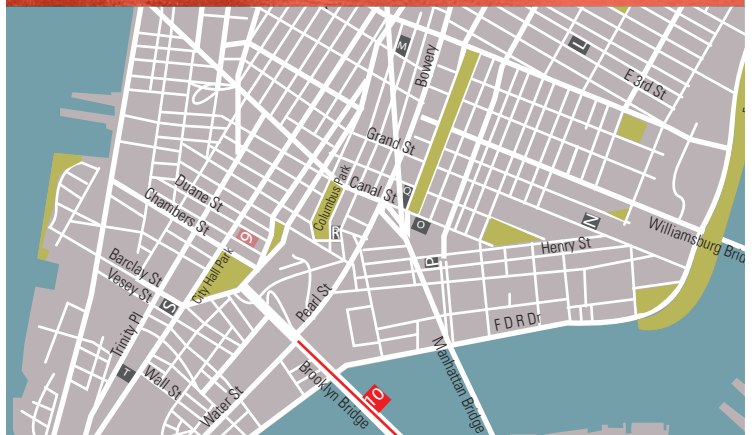
ADDRESS	Over the East River, from Park Row (Manhattan) to Adams Street (Brooklyn)
NEIGHBORHOOD	Financial District
COORDINATES	40.706344, -73.997439
PARKING	Not applicable
NEAREST TRANSIT	Court St-Borough Hall (2, 3, 4, 5, M, R, W) Jay St (A, C, F)
OPEN HOURS	Publicly accessible site – open all the time.

#### TIPS & SUGGESTIONS FOR VISITORS

Walk or bike across the bridge.

Places to get a great view of the bridge in its entirety:

1. The Brooklyn Heights Esplanade, which runs over the BQE (Brooklyn Queens Expressway).
2. Brooklyn Bridge Park, a new landscaping project designed by Michael Valkenburgh & Assoc. which will eventually cover 3.5 miles on the East River.
3. Take the B or Q Lines “Subway” over the Manhattan Bridge, for wonderful glimpses of the Brooklyn Bridge to the West.







## BROOKLYN BRIDGE

### ABOUT: HISTORY & ORIGINS

The Brooklyn Bridge is one of the oldest suspension bridges in the United States. At the time of its opening, it was the longest in the world, over twice as long as any previously built. Since it opened, it has become an iconic part of the New York skyline, being called the eighth wonder of the world, a testimony to America's engineering achievements. We believe this to be sacred space. At this moment in the Industrial Age, feats of civil engineering were becoming the new Cathedrals. The Brooklyn Bridge effectively spans two eras in time – spanning the transition from predominantly rural life to life in the city, wrought by the increasing industrialization of American society. Contemporary writer Henry Adams described this moment in his essay: "The Virgin and the Dynamo." Merging the natural and the industrial, the epitome of Henry Adam's Virgin and Dynamo, the bridge is a symphony of dualities.

The building of the bridge was a tumultuous process; the designer John A. Roebling injured his foot in a ferry accident during the start of construction and died soon after of tetanus. His son Col. Washington Roebling took charge of the building process, but he too fell ill, the result of decompression sickness or "The Bends". 110 underwater workers were affected by this sickness causing construction to be halted.

Fortunately, Emily Warren Roebling, Washington's wife, was well trained in mathematics and physics. She was able to provide on-site engineering direction. Col. Roebling helped coordinate the effort from his sickbed in their Brooklyn Heights home, using an eyeglass to follow the progress of the construction. In 1883, thirteen years after construction began, the bridge was completed and open for public use. Mrs. Roebling was the first person to cross the completed bridge. One week after it opened, there was a rumor that the bridge would collapse inciting chaos and a stampede, killing at least twelve people. P.T. Barnum, of Barnum and Bailey's circus, helped end rumors as he led a parade of twenty-one elephants over the bridge.

The Brooklyn Bridge was designated a National Historic Landmark in 1964.



View from the middle of the bridge.



Looking up at the Gothic arch of the tower on the Brooklyn side from DUMBO.





## BROOKLYN BRIDGE

### ARCHITECTURE DESCRIPTION

Two Roeblings – father and son and Emily Warren Roebling – daughter-in-law and wife completed the design and construction collaboratively. Roebling Senior was born in Westphalia, Prussia – in what is now modern Germany. He studied under Georg W. F. Hegel, a German idealist philosopher who invented the idea of the dialectic of opposites. John Roebling was a deeply spiritual man and envisioned his bridge as an example of the sublime achievement of man's physical accomplishments. He believed that it was in America that this new Age of Reason would be actualized. His son Colonel Washington Roebling achieved his military status fighting in the American Civil War. Trained in the United States as an engineer, he created the drawings that would become the tower structures. With the father's vision and the son's prodigious ability to manifest the design – the bridge became a reality – even as both men suffered through the process.

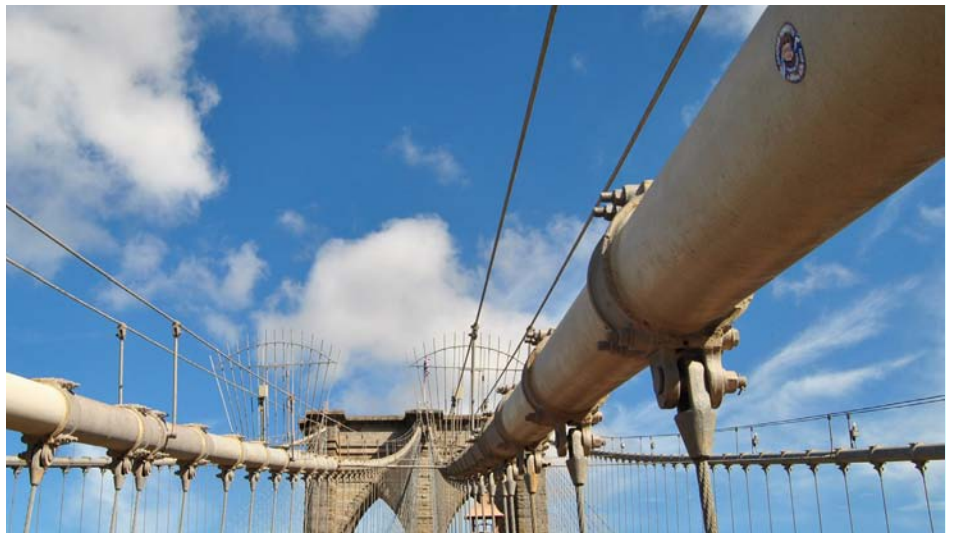
Two Gothic towers are the most visible structure of the Brooklyn Bridge. Their foundation rests upon four massive caissons, essentially giant bottomless boxes with V-shaped sides. Compressed air forms a vacuum inside, keeping the river water out and the structure sound. The might and weight of these vertical stone elements contrasted with the tension force and fine detail of the woven steel cables, still inspires awe in those who cross the bridge.

The cables supporting the bridge are made of steel, instead of the traditional iron. Colonel Roebling innovated the use of this material as it had never been used for civil engineering before, and with his father created a factory to manufacture the "spun steel wire" of the bridge. Held in tension between the bridge towers the cables suspend the deck of the bridge. Their fine webbing reads as a diagram for the forces involved in supporting the bridge; harmonizing function and form, art and engineering.

Vehicular and pedestrian traffic cross on different levels, allowing each to have their own separate experience. Its construction marked the rise of Manhattan and Brooklyn – now connected together physically and metaphorically by the structure of the Brooklyn Bridge. The bridge marks the liminal space between formerly separate cities and between worlds.



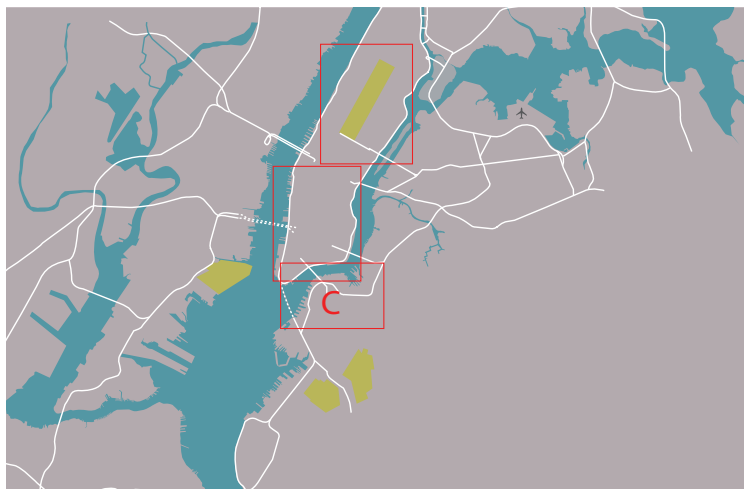
The view from Brooklyn Bridge Park.



Close-up view of the harp-like construction of the woven steel cables.



CITY GUIDE TO SACRED SPACES  
 NEW YORK, NY  
**Map C**





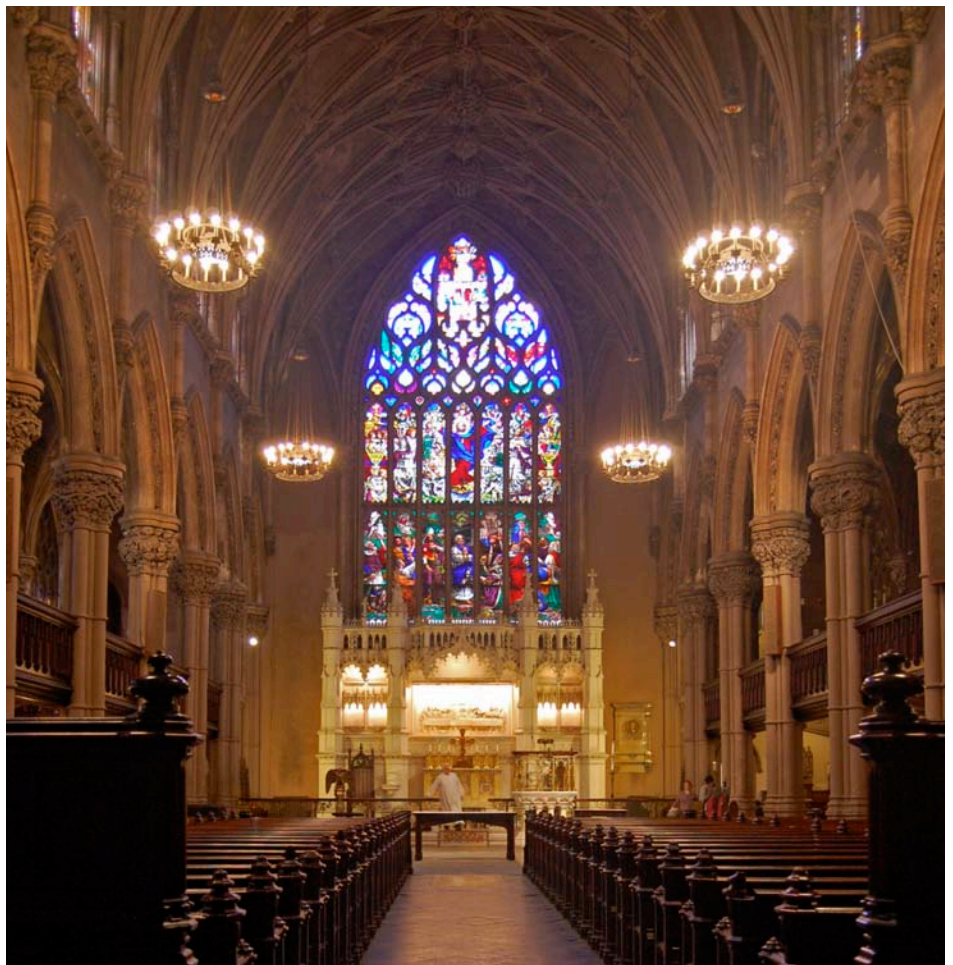
CITY GUIDE TO SACRED SPACES  
NEW YORK, NY  
[NYC 011] EPISCOPAL

11.1

# ST. ANN & THE HOLY TRINITY CHURCH

“This unusually large and fine edifice was built as the result of the driving ambition of one man, Edgar John Bartow, who had long dreamed of erecting the finest and largest church building in New York.”

NATIONAL REGISTER OF HISTORIC PLACES – NOMINATION FORM



Rev. Angela Askew prepares for Sunday service.

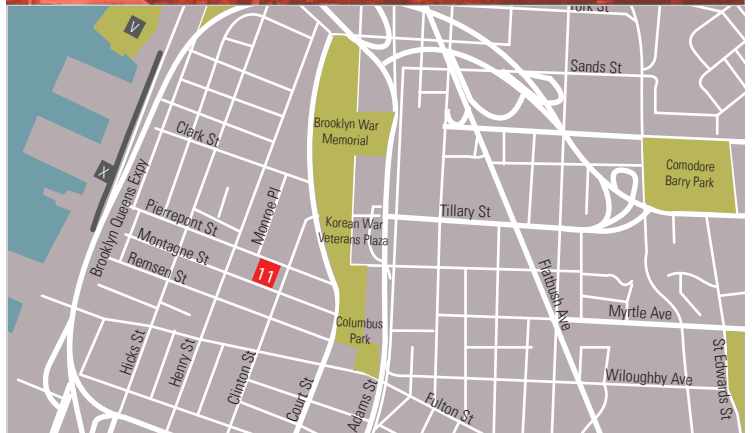
## St. Ann & The Holy Trinity Church VISITOR INFORMATION

**ADDRESS** 157 Montague Street, Brooklyn, NY 11201  
**NEIGHBORHOOD** Brooklyn Heights  
**COORDINATES** 40.694722,-73.992778  
**PARKING** Driving is not recommended.  
**NEAREST TRANSIT** By Bus:  
 B38 or B52 to Cadman Plaza and Johnson St.  
 B41 or B25 to Cadman Plaza and Tillary St.  
 B26 to Court and Montague. Walk 2 blocks.  
 By Subway:  
 R to Court Street. On Montague Street at Clinton St.  
 2 or 3, 4 or 5 to Borough Hall. Walk 2 blocks  
 C to Brooklyn High Street. Walk 3 blocks

**WEBSITE** [www.saintannandtheholyltrinity.org](http://www.saintannandtheholyltrinity.org)  
**PHONE** (718) 625-0153  
**SERVICES** Sunday 11:00 a.m. Holy Eucharist  
 12:45 – 01:15 p.m. Children’s Choir

### TIPS & SUGGESTIONS FOR VISITORS

Imagine the church when it had the highest spire in the neighborhood! It’s easy to visualize this if you look at the space above the current tower. Church and Parish Hall are handicapped accessible. There are also bike stands along Montague Street.





CITY GUIDE TO SACRED SPACES  
NEW YORK, NY

11.2

## ST. ANN & THE HOLY TRINITY CHURCH

### ABOUT: HISTORY & ORIGINS

St. Ann & The Holy Trinity began as the Church of the Holy Trinity. In 1844, John Bartow, a wealthy mill owner, signed for the construction of the Holy Trinity Church at the highest point in Brooklyn Heights, at Clinton and Montague Streets, a relatively unsettled area of Brooklyn at the time. Bartow had a long time dream of building the finest and largest church in New York and as such, this church was built at his cost. Architect Minard Lafever was chosen to design the church, chapel and rectory. Bartow had an active role throughout the process and often contributed with decision-making. The design was Gothic Revival in style and often considered Lafever's finest achievement.

The church officially opened on April 25, 1847. The Church of the Holy Trinity dissolved in 1957 and the building essentially remained vacant until 1969 when St. Ann's parish relocated to the site. St. Ann's was the oldest Episcopal congregation in Brooklyn and had been located in their High Victorian Gothic church designed by architect James Renwick at nearby Livingston street. St. Ann's parish was first organized in 1787 and named for patron Ann Ayscough Sands. To honor the building's history, St. Ann's parish combined the names and officially became known as St. Ann & the Holy Trinity.



View of the brownstone exterior – missing its spire since 1909.



Detail of the altar and reredos designed by Brooklyn architect Frank Freeman.



## ST. ANN & THE HOLY TRINITY CHURCH

### ARCHITECTURE DESCRIPTION

Located in Brooklyn Heights, St. Ann and the Holy Trinity Church is within the first historic neighborhood to be protected by the 1965 Landmarks Preservation Law of New York City. The church is built in the Gothic Revival style, noted for its elaborate vaulted roof and windows. The style has been applied in a surface manner noting that the exterior features a brick core, coated in porous brownstone. Similarly, the interior walls are textured to mimic stone. Thematically, the interior features vine and botanical ornamentation particularly at the arches and vault groins. The interior detailing is cast and painted plaster imitating stone.

The church opened with a space dedicated for its tower and spire. Both were designed but not completed until 1866. Patrick C. Keely, noted Gothic-style architect, was commissioned to build the 275-foot tower with spire, raising the final height to 306 feet. It was topped with an 11-foot bronze cross. The spire, made of Rockland County sandstone, was removed in 1905 because of concerns over falling stone and replacement costs. Until then, it was the most visible landmark in Brooklyn and a point of navigational reference by ships headed to sea.

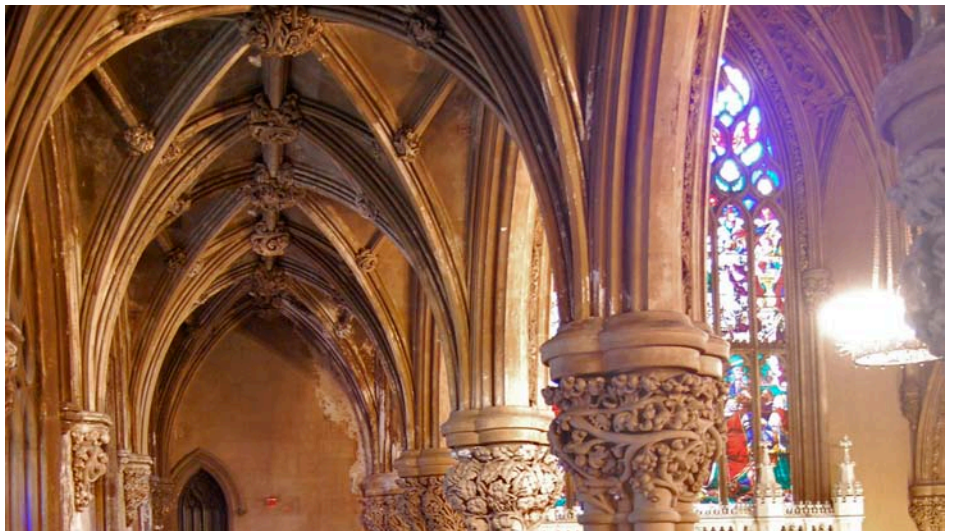
The interior features the first figural stained glass windows made in North America. The series of 60 stained glass windows was designed by brothers William and John Bolton, forty years prior to Tiffany or La Farge. The top windows feature scenes from the Old Testament, the windows at the balcony level depict the life of Christ and the ground level features a horizontal Old Testament “Jesse Tree” – depicting Jesus’ ancestors.

The pews are made of black walnut and the present altar, chancel rail, brass pulpit, *redos* and chancel tiling are a product of the 1899 renovation by Brooklyn architect, Frank Freeman. Originally, the pulpit and altar had been made of carved black walnut.

The Peabody Memorial Organ is the third to be installed since the church opened in 1847. With a total of 4,718 pipes, 20 chimes and a 61 note celesta, it is the largest, relatively unchanged, Ernest M. Skinner organ in New York City. The adjoining temple was also designed by Lafever in the Tudor-Gothic style.



Bolton Brothers stained glass windows depicting the “Jesse Tree” from the Old Testament – the ancestral roots of Jesus.



View of the plaster column capitals from the balcony.



# FORT GREENE PARK & PRISON SHIP MARTYRS' MONUMENT

“Is it not pleasant to be, once in a while,  
where your prospect is unintercepted by  
walls and stacks of chimneys within a dozen  
arms’ length?”

WALT WHITMAN, NEIGHBOR AND PARK ADVOCATE



Steps lead to the top of the hill and the Prison Ship Martyrs’ Monument.

## Fort Greene Park & Prison Ship Martyrs’ Monument VISITOR INFORMATION

ADDRESS	Myrtle Avenue, Cumberland Street, DeKalb Avenue Brooklyn, New York 11205
NEIGHBORHOOD	Fort Greene
COORDINATES	40.692064,-73.974187
PARKING	Limited street parking, driving not recommended.
NEAREST TRANSIT	Subway trains B, Q, R, exit at DeKalb Avenue Brooklyn Bus # 38 or 54
WEBSITE	<a href="http://www.fortgreenepark.org">www.fortgreenepark.org</a>
PHONE	(212) NEW-YORK (Department of Parks and Recreation)
OPEN HOURS	Daily 6:00 a.m. to 1:00 a.m.

### TIPS & SUGGESTIONS FOR VISITORS

Walk up to the top of the hill to see the monument then take a seat and look over the intact brownstone row-houses lining all sides of the park in the historic neighborhood of Fort Greene.

If you are in the park on Sundays, there is a wonderful farmer’s market at the corner of Washington Park and Dekalb Avenue.





# FORT GREENE PARK & PRISON SHIP MARTYRS' MONUMENT

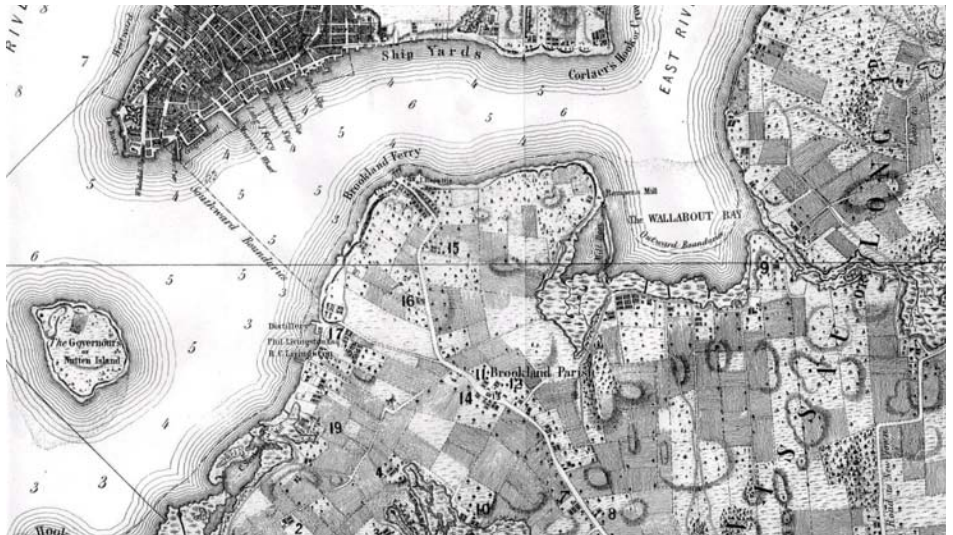
## ABOUT: HISTORY & ORIGINS

Fort Greene Park was established in 1847 when Brooklyn secured additional land to supplement an existing site with forts built for the Revolutionary War and the War of 1812. Cherished because of its history and rolling landscapes, Washington Park, as it was then known, opened in 1850 after an extensive campaign by author and poet Walt Whitman. At the time Whitman was the editor of *The Brooklyn Daily Eagle* and advocated for a pleasant retreat to provide free circulating air and a spacious resting place for city dwellers in his own neighborhood. By 1864 ferry service connected the City of Brooklyn to New York City and as a result Brooklyn saw both increased development and population primarily due to immigrant arrivals. In 1867, landscape architects Frederick Law Olmsted and Calvert Vaux, known for their design of New York's Central Park were asked to redesign the park to create more of a rural character. Today shady walks connect with open, grassy spaces and trees frame picturesque views of the surrounding historic brownstones in the Fort Greene neighborhood. Washington Park was renamed Fort Greene Park in 1897 to honor General Nathanael Greene who built Fort Putnam on the site in preparation for the War of 1812. A permanent monument to the prison ship martyrs was commissioned in 1905 and designed by McKim, Mead and White. President-elect William Taft attended its dedication in 1908. Over the years, Fort Greene Park, as Brooklyn's first park, has had many improvements and renovations, some which pay tribute to its Revolutionary War history.

The park comprises a hill surrounded by a wall; at the apex is the monument, which is reached via a set of processional stair. The current Visitors' Center in open only infrequently, however neighbors have formed the Fort Greene Park Conservancy and are beginning the process of preserving and renovating the existing facilities. Multiple entrances allow access from each of the intersecting streets. It provides local neighbors with recreation and picnic space and amenities include a weekly farmers' market. Author Richard Wright, the first African American best-selling author, is said to have written most of his famous novel, *Native Son* (1940,) sitting at this park, close to his home.



The park is a peaceful place in the midst of residential Brooklyn. The Williamsburg Savings Bank is visible from this bench.



Map of Brooklyn from 1766 showing the original location of Wallabout Bay.





## FORT GREENE PARK & PRISON SHIP MARTYRS' MONUMENT

### ARCHITECTURE DESCRIPTION

Forest Greene Park is named in honor of Revolutionary War General, General Nathanael Greene, who oversaw the construction of the former Fort Putnam once located on the summit of the hill. It is Brooklyn's first public park, opened in 1850. With an extraordinary view of downtown Brooklyn and the Manhattan skyline, it provides over thirty acres of country in the middle of the city with rolling landscapes, trees and playgrounds. It is also home to one of the most important monuments of the American Revolutionary War - The Prison Ship Martyrs' Monument. During this War, the British Navy anchored twelve prison ships in nearby Wallabout Bay, later filled in for use as the Navy Yard. Captured Americans, who refused to pledge allegiance to the British crown were left on these ships to stew. Conditions were terrible and over 11,500 male and female prisoners died of overcrowding, starvation and disease. Every morning, the dead bodies were rowed ashore and buried in shallow graves in the Bay. In 1808, human remains were washed ashore and later buried in a temporary vault on Hudson Street. In 1844 a monument was dedicated in honor of these patriots, many of whom were former slaves.

In 1867, Olmsted and Vaux redesigned the park in the rural Picturesque Style. They also planned for the design of a crypt for the Prison Ship Martyrs' remains. The prisoners' remains were brought to the site in 1873 and interred within the newly created 25 by 11 foot brick vault. The monument itself was designed later by architect Stanford White, of McKim, Mead and White and dedicated in 1908, two years after his death. Four bronze eagles sitting at the corners of the plaza were designed by Adolph Alexander Weinman who also created the monument's bronze pieces - the large urn, designed to house an eternal flame, which was never realized. The monument, a Doric granite column on a double stepped plinth, was the tallest freestanding column at that time of its construction.



149-foot Doric column on a double-stepped plinth was the last structure designed by Stanford White before his murder.



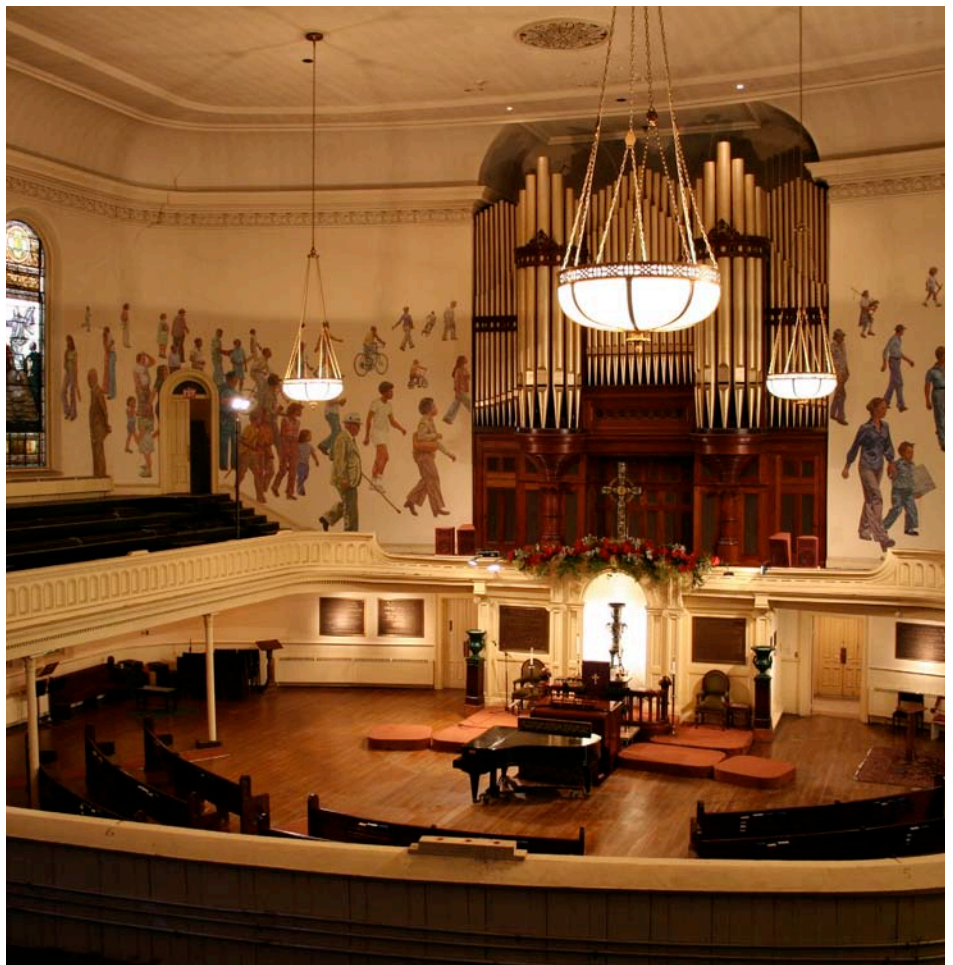
CITY GUIDE TO SACRED SPACES  
 NEW YORK, NY  
 [NYC 13] PRESBYTERIAN

13.1

# LAFAYETTE AVENUE PRESBYTERIAN CHURCH

“When we speak about God, we are not speaking about some kind of being, we are speaking about the spirit of love and justice. So, that attracts a lot of young progressive people who are giving church a second chance.”

REV. DAVID DYSON, PASTOR



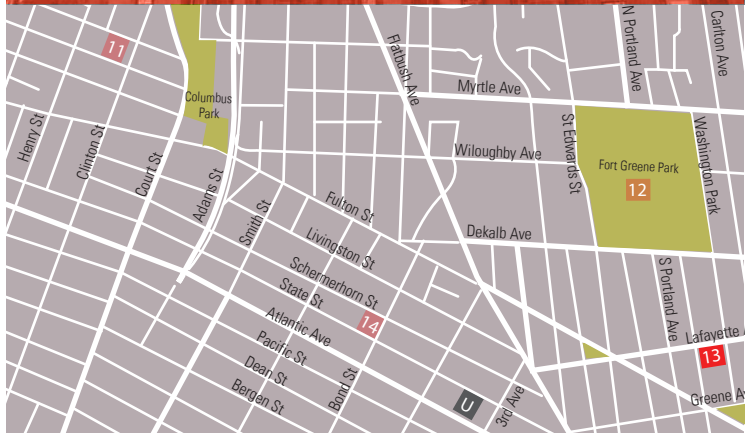
View from the horseshoe-shaped gallery.

## Lafayette Avenue Presbyterian Church VISITOR INFORMATION

- ADDRESS 85 South Oxford Street, Brooklyn, New York, 11217
- NEIGHBORHOOD Fort Greene
- COORDINATES 40.687049, -73.973351
- PARKING Limited street parking. Driving is not recommended.
- NEAREST TRANSIT Subway train G exit at Fulton St. Walk 2 blocks on Lafayette Ave to S. Oxford Street, Subway Train A or C exit at Lafayette Ave and walk 1/2 block up So. Oxford St.
- WEBSITE [www.lapcbrooklyn.org](http://www.lapcbrooklyn.org)
- PHONE (718) 625-7515
- OPEN HOURS Call ahead for appointment.
- SERVICE HOURS Sunday 11:00 a.m.

### TIPS & SUGGESTIONS FOR VISITORS

If you are hungry after your visit, try some of the best bagels in Brooklyn at La Bagel Delight, where film director Spike Lee is a regular customer. It's down the hill on Lafayette Avenue.





CITY GUIDE TO SACRED SPACES  
NEW YORK, NY

13.2

## LAFAYETTE AVENUE PRESBYTERIAN CHURCH

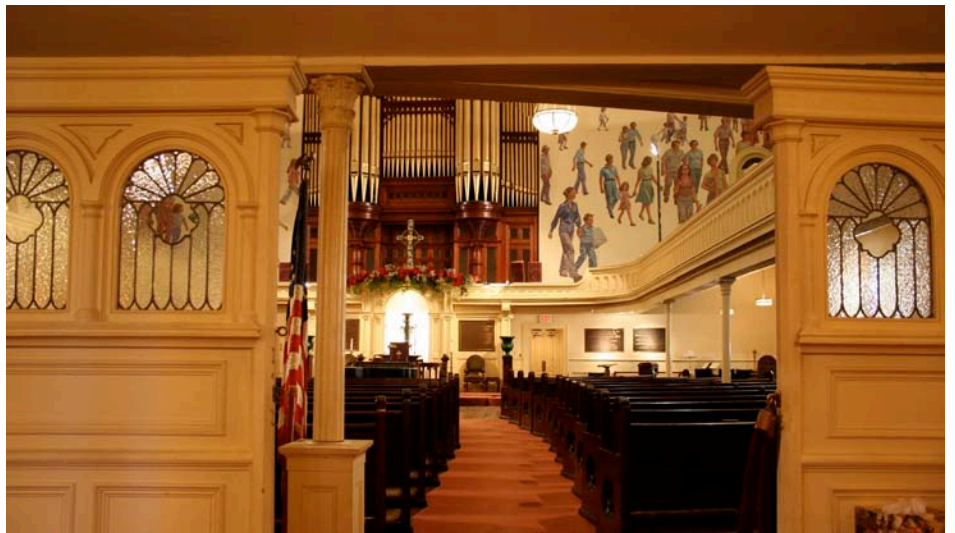
### ABOUT: HISTORY & ORIGINS

Founded by militant abolitionist Theodore Ledyard Cuyler, the church began in 1857 with 140 members. The church grew from 140 to over 2,300 members during his thirty-year pastorate. Rev. Cuyler was known for his political action and his attempts to urge President Lincoln for emancipation of the slaves. Because of this foundation, the church was dubbed “Temple of Abolition.” Although President Lincoln never came to speak here, he sent a shovel from the White House in the care of his eleven year-old son, Robert Todd Lincoln, for use in the groundbreaking ceremony. This Lincoln shovel is now displayed in the Cuyler Library of the church. In 1874 Rev. Cuyler created great controversy by inviting Rev. Sarah Smiley, a Quaker and fellow abolitionist, to preach from the pulpit, the first time a woman ever did so. At the time, being both Quaker and a woman speaking in front of what the New York Times referred to as a “promiscuous assembly,” this was considered an act of civil and religious disobedience. The ensuing debate thrust the church into the realm of social justice and civil rights where they still remain today. Tunnels under the church were used to house runaway slaves and marked the space as a stop on the Underground Railroad.

It went through classic urban transformation in the 1930’s and 1940’s when the wealthy white members moved out of the city. After much change and flux in the demographics of the surrounding neighborhood, Lafayette Avenue Church now defies the national trends. It is a growing, multiracial, multicultural inner-city church with about 400 members. Home to an impressive musical tradition and strong gospel foundation, it hosts some of the best choirs in the city. The organist has an enthusiastic following and attracts many listeners to concerts and services. The space adjacent to the church, on Oxford Street, contains an off-Broadway theater, which is leased to traveling companies and stage productions. Current pastor David Dyson continues his own tradition as a former union organizer with his current ministry of social justice at the “More Light Church,” welcoming all persons regardless of their race, gender, disability or sexual orientation.



Auditorium-style interior, looking back towards the narthex. Visible above the gallery is the *favrite* style Tiffany Studio window, *The Apotheosis of Homer*.



View from the entry foyer with the church’s organ visible above the altar.



CITY GUIDE TO SACRED SPACES  
NEW YORK, NY

13.3

# LAFAYETTE AVENUE PRESBYTERIAN CHURCH

## ARCHITECTURE DESCRIPTION

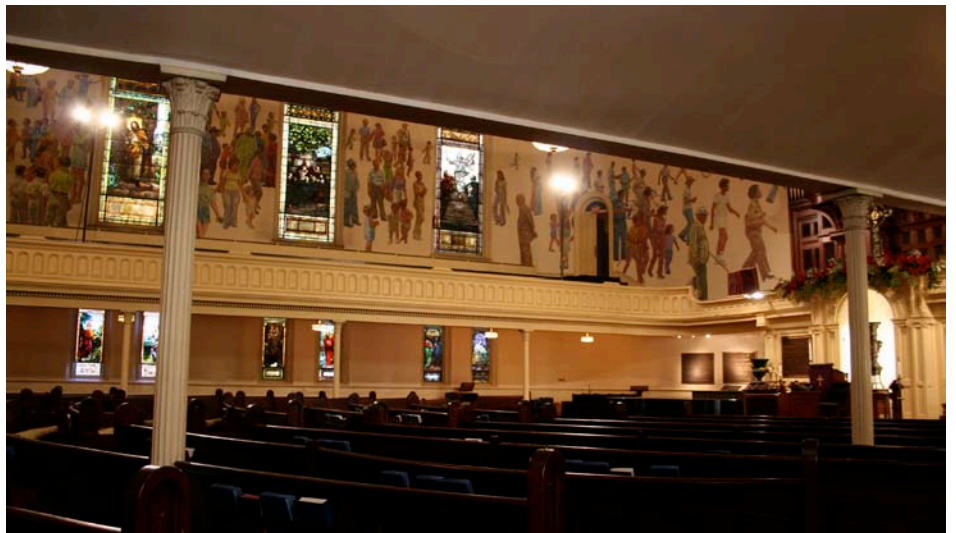
Designed by Grimshaw & Morrill in 1860, the Lafayette Avenue Presbyterian Church was dedicated in 1862. From the exterior, it is a commanding Romanesque Revival brick building with a tower and four finials. Its site on the hill of Lafayette Avenue at South Oxford Street makes it a large presence in the neighborhood. Its masonry structure matches the surrounding residential and commercial buildings, being cut ashlar and brownstone. Originally it had a spire, which rose 195 feet in the air, but now only the tower remains. The style of the seating is auditorium-like, which was very conducive to the large organizing meetings held here by the founder, Rev. Cuyler. Designed to seat 2,300 people, nowadays the capacity of the remaining pews is 333. There is a horseshoe-shaped gallery above the main space, which is not currently used for services. The concept and inspiration for the interior architecture mirrored that of Plymouth Church, about a mile from here, with a shared history within the Abolitionist Movement.

The church has the largest collection of stained glass in Brooklyn, with five original Tiffany windows in the space. Louis Tiffany himself was an abolitionist and came to support rallies and lectures held in the church. A later window, located over the balcony at the center of the church is by Edward P. Sperry of the Tiffany Glass Company. This *favrite* style window is an adaptation of "The Apotheosis of Homer" by Ingres. Visiting French women from the Chartres Cathedral School created two of the windows. Currently some of the windows are in the process of being restored.

In the 1970's, a young design student from the nearby Pratt Institute, Hank Prussing, painted a large mural around the top gallery depicting people from the community. The scenes in the murals mirror the biblical scenes depicted in the stained glass windows. The mural was designed with the church motto in mind: "A Church with a Historic Past serving the Present Day." People tend to love or hate this all-encompassing interior decoration, but the congregation stands by it. The artist, now an architect in Connecticut, continues to maintain it every few years.



Detail of the mural designed in the 1970's by architecture student Hank Prussing.

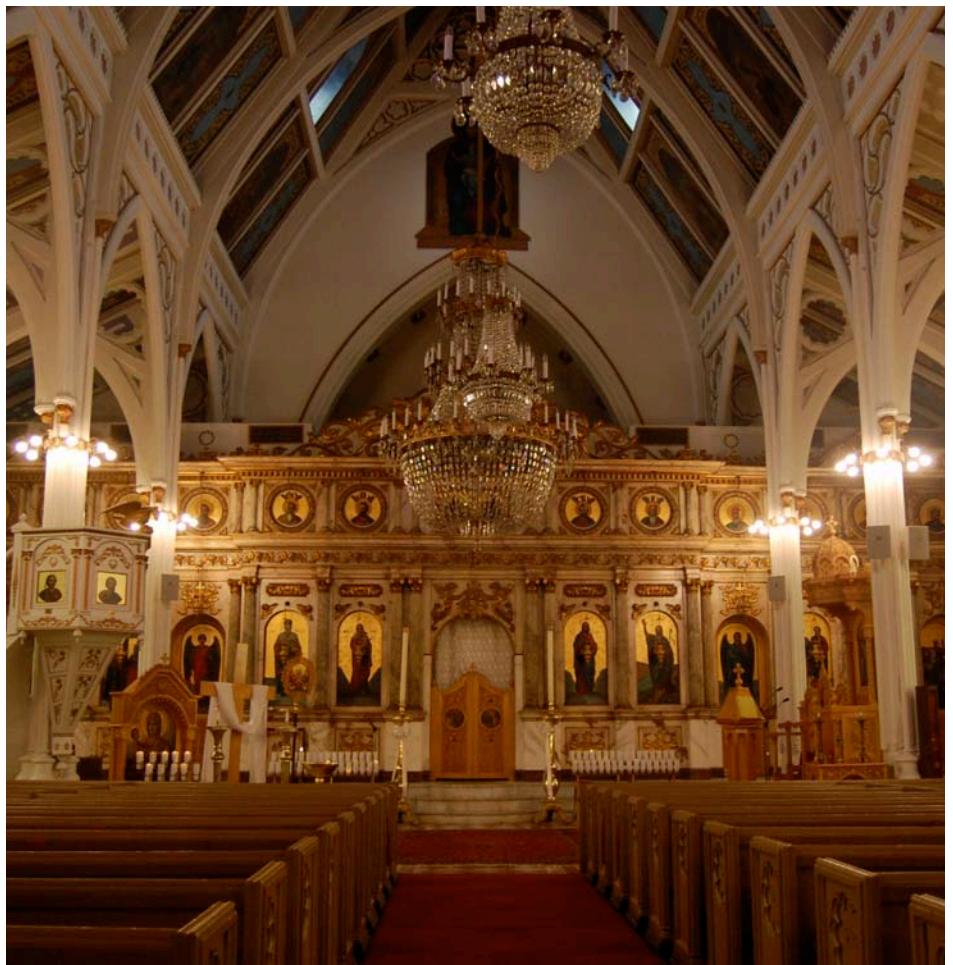


View from under the gallery with stained glass and mural visible.

# ST. NICHOLAS ANTIOCHIAN ORTHODOX CATHEDRAL

“There are all these splits that really shouldn’t be, as a result of historical events. That’s why we have Antioch churches, Greek churches, Orthodox Church in America. We are all in communion, but we have these parallel structures.”

REV. FR. THOMAS ZAIN, DEAN



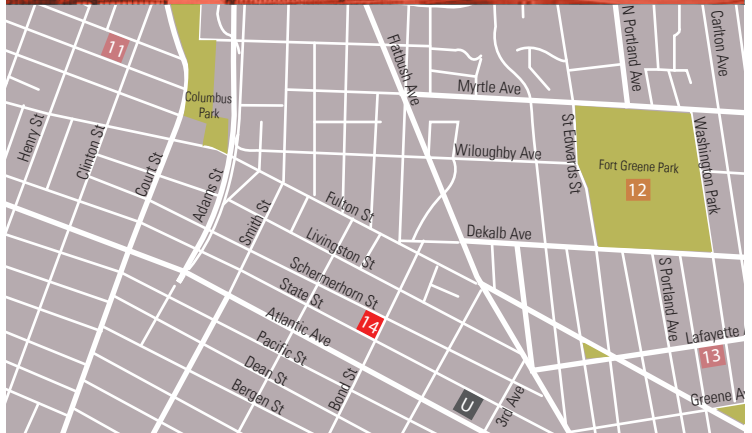
The original Episcopal structure is visible in the church’s current incarnation as an Orthodox space.

## St. Nicholas Antiochian Orthodox Cathedral VISITOR INFORMATION

ADDRESS	355 State Street, Brooklyn, New York 11217
NEIGHBORHOOD	Boerum Hill/Brooklyn Heights
COORDINATES	40.687778, -73.984722
PARKING	The Cathedral has a small parking lot, however, spaces are rented to the neighbors. Nevertheless, for evening services people are allowed to park in any open spots. On Sunday mornings, church has exclusive use of the lot.
NEAREST TRANSIT	F train to Jay St. – Borough Hall A or C train to Hoyt – Schermerhorn Street D, Q, N, M or R train to DeKalb Avenue
WEBSITE	<a href="http://www.stnicholascathedral.org">www.stnicholascathedral.org</a>
PHONE	(718) 855-6225
OPEN HOURS	Call ahead for appointment.
SERVICE HOURS	Sunday 10:30 a.m.

### TIPS & SUGGESTIONS FOR VISITORS

If visiting during Sunday service, look in the Church Bulletin for visitor tips on participating. While you’re in the area, stroll down nearby Smith Street, from Atlantic to Carroll Avenues, for great weekend people-watching and browsing.



# ST. NICHOLAS ANTIOCHIAN ORTHODOX CATHEDRAL

## ABOUT: HISTORY & ORIGINS

St. Nicholas Cathedral is the longest continuously existing church in the Antiochian Orthodox Christian Archdiocese of North America and its only Mother Cathedral. St. Nicholas was established in 1895 in a Manhattan loft when the Holy Synod of Russia sent a Russian speaking priest to organize the Syrian and Lebanese Orthodox community and minister according to their customs. In 1895, services were held in a Syrian neighborhood in lower Manhattan. Prosperous members of the congregation lived in Brooklyn and in 1902 the congregation relocated to Brooklyn. The neighborhood surrounding their Pacific Street location was an established Arabic-speaking community. There, Bishop Raphael Hawaweeny served as Vicar Bishop, the spiritual head of the Syrian Mission of the Russian Orthodox Church in North America. Called the "Bishop of Brooklyn," the church was designated his cathedral. In the years he served, Bishop Raphael added thirty parishes and missions in the United States, Mexico and Canada. He published *Al Kalimat*, in Arabic, which translates to "The Word." He passed away in 1915 and was canonized a saint of the Holy Orthodox Church in 2000.

Before he died, Bishop Raphael had met with the Episcopal House of Bishops about the purchase of St. Peter's Episcopal Church, recently deserted as members had left their Brooklyn neighborhood. In 1920, when the Pacific Street church became too small, his successor, Bishop Aftimios Ofesha, a priest from Montreal, Quebec purchased St. Peter's Episcopal Church and renamed it to honor of the Great Wonder-Worker, St. Nicholas, Bishop of Myra.

By the early 1930's all the Arabic speaking bishops had died and the Russian church had been dissolved during the Russian Revolution. With so many different ethnic groups, bishops and priests were sent abroad from the Church in Antioch to set up parallel jurisdictions and structures which remain today. As a result of historical events, the Orthodox Church in the United States has been divided into Antioch, Greek/Hellenic and the Orthodox Church in America.



Looking towards the rear balcony, originally the choir loft.



The Episcopal rose window has been adapted into a new icon of Jesus.

## ST. NICHOLAS ANTIOCHIAN ORTHODOX CATHEDRAL

### ARCHITECTURE DESCRIPTION

Originally an Episcopal church built in 1870, St. Nicholas Antiochian Orthodox Cathedral is built in the style of a Victorian-era English country church. Constructed as St. Peter's Church on State Street, the space consists of a nave and a chancel with north and south aisles. The nave measures 85 feet by 57 feet and seats 750. Blue granite and Caen stone were used for the exterior walls. A gabled pediment and six dormer windows with curved eaves give this church its Victorian character. When it was constructed, the church had a polychrome slate roof and more intricate Gothic detailing on the exterior. Now the exterior appears simpler and well maintained. Interior columns are made of pine and the walls and ceiling are plaster. Donors from within the congregation provided the magnificent chandeliers.

Because the church was constructed as Episcopalian, changes were made to the interior during its consecration as Orthodox. The original congregation had already removed their altar, *reredos*, pulpit, lectern, baptismal font and custom-built organ, and when St. Nicholas moved in they added an *iconostasis* and altar. Intricately carved pulpits were created by a local Egyptian craftsman and resemble those *minbar* found in Islamic spaces. An eagle near the pulpit remains as a relic of the old St. Peter's Church. The original chestnut wood pews are still in use. Today, most Greek and Antiochian churches have pews, although traditionally, Orthodox congregants would stand, sometimes for hours, during a worship service - a practice still maintained in Eastern Orthodox churches.

Every surface in this space is filled with iconography. Visible icons in this space include those of Jesus Christ and Mary, the Mother of God, or *Theotokos*, in addition to St. Nicholas of Myra, the patron saint of the church. The church's original founder, St. Raphael, the Bishop of Brooklyn is also represented. Because there was no original narthex in the church, freestanding altars form a screen between the secular space of the entry and the sacred space of the interior nave. The most sacred space of all is off-limits to all but vested priests and bishops. They must enter through the Royal Gates of the *iconostasis* to reach the altar.



View of the layered space from the balcony.



Founder of the congregation St. Raphael is immortalized by an icon in the church.

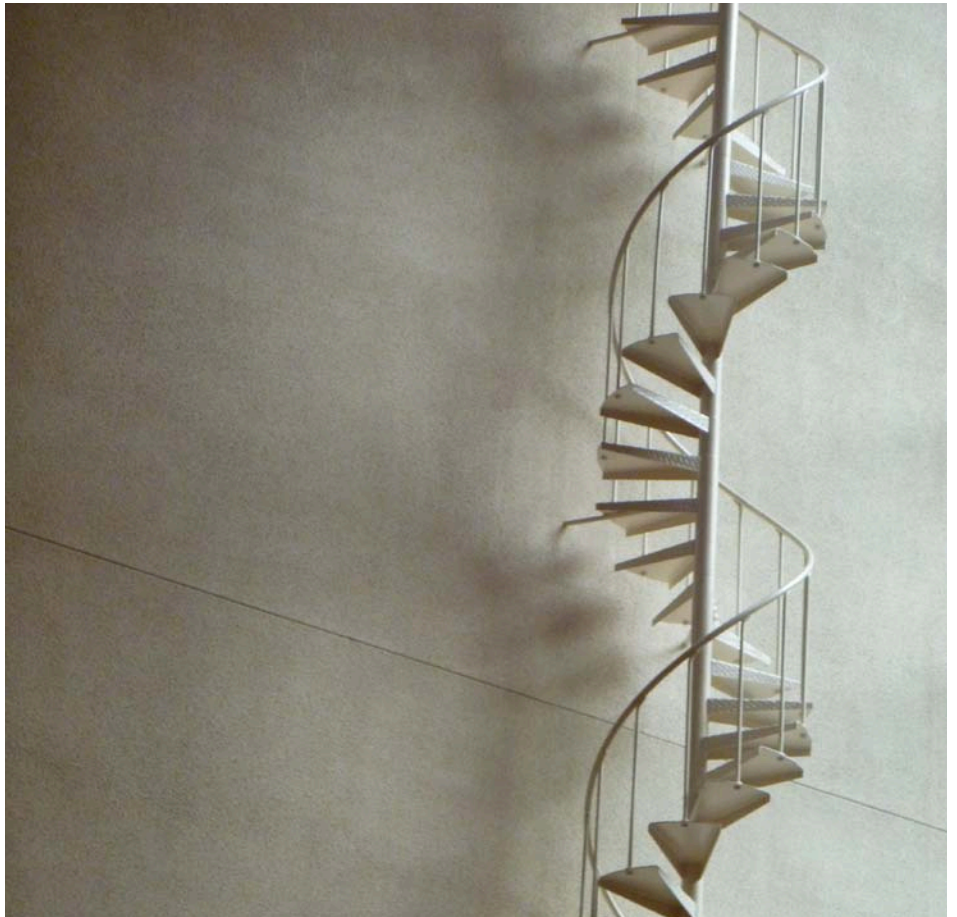
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## ACKNOWLEDGMENTS

- East End Temple  
Sharon Shemesh, Cantor Shira Ginsberg,\*  
Lauren Weinberger
  - Brotherhood Synagogue  
Martin Sage,\* Daniel Adler, Phil Rothman,
  - St. Peter's Church  
Sam Hutcheson,\* Rev. Amandus Derr,
  - Islamic Cultural Center of New York  
Imam Shamsi Ali\*
  - Saint Malachy's, The Actor's Chapel  
Fr. Richard Baker,\* Suzanne Katusin
  - Grace Church  
Rev. Linda Bartholomew\*
  - St. Ann and the Holy Trinity Church  
Rev. Angela Askew, Colleen Heemayer
  - Lafayette Avenue Presbyterian Church  
Rev. David Dyson\*
  - Central Synagogue  
Livia Thompson\*
  - St. Nicholas Antiochian Orthodox Cathedral  
Fr. Thomas Zain\*
- Additional thanks to:  
*Geoffrey Arnold Sensei, Fire Lotus Temple.*  
*Fr. Raymond Nobiletti, Transfiguration Catholic Church*

\* Interview served as primary source material for Sacred Space International.

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Spiral stair at St. Peters Church in Manhattan.



CITY GUIDE TO SACRED SPACES  
NEW YORK, NY  
Credits

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