NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

RECEIVED 2280
OCT 25 2013
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

915

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name **ST. JAMES EPISCOPAL CHURCH**

other names/site number

2. Location

street & number 172 OTTAWA STREET ☐ not for publication

city or town LAKE GEORGE ☐ vicinity

state NEW YORK code NY county WARREN code 113 zip code 12845

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this **X** nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property **X** meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ **national** ___ **statewide** **X** **local**

Ruth A Pierpont DSHPO 10/4/13
Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Jon Edson K. Beall 12.11.13
Signature of the Keeper Date of Action

ST. JAMES EPISCOPAL CHURCH | **WARREN COUNTY, NEW YORK**
Name of Property | County and State

5. Classification

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

X	private
	public - Local
	public - State
	public - Federal

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

X	building(s)
	district
	site
	structure
	object

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

Contributing	Noncontributing	
2	0	buildings
0	0	sites
0	0	structures
0	0	objects
2	0	**Total**

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

RELIGION: religious facility

Current Functions
(Enter categories from instructions.)

RELIGION: religious facility

7. Description

Architectural Classification
(Enter categories from instructions.)

MID-19th CENTURY: Gothic Revival

LATE 19th & 20th CENTURY REVIVALS: Tudor Revival

Materials
(Enter categories from instructions.)

foundation: STONE
walls: STONE
roof: SLATE
other: WOOD, METAL, GLASS

Narrative Description

Summary Paragraph

St. James Episcopal Church, located on Ottawa Street in the Village of Lake George, is a noteworthy example of mid-nineteenth century Gothic Revival ecclesiastical architecture in Warren County, New York. The central feature of the nominated property is a stone masonry church, completed in 1867, built to replace an edifice which collapsed during a storm in 1866. The site additionally includes a parish hall, known as Tuttle Hall, built in the early twentieth century. The stone church was erected on the site of the earlier building and was by all indications erected to plans developed by the Reverend Robert Fulton Crary, the rector of St. James in this era. The parish hall, constructed in 1909 in the Tudor Revival style, was designed by Lake George summer resident and noteworthy architect Charles S. Peabody. These two buildings, situated at the northeast intersection of Ottawa and Montcalm streets, are surrounded by an expanse of lawn interspersed with mature deciduous trees. The complex is located near the commercial core of the village and occupies a position in a mixed residential and commercial neighborhood, west of Canada Street, or New York Route 9, the principal business corridor in Lake George. St. James Episcopal Church occupies a prominent place in the village, in close proximity to another important religious property, the Caldwell Presbyterian Church. The nominated church, which is substantially intact inside and out, offers itself as an excellent representation of the small parish churches built by Episcopal congregations in the mid-nineteenth century under the influence of the Ecclesiological movement, which in large measure dictated its distinctly medieval English design features. It is an important and highly visible landmark in the Village of Lake George.

Narrative Description

Location & Setting

St. James Episcopal Church is located at 172 Ottawa Street; the property consists of two parcels consisting of a total of .72 acres of land. The two buildings which form the complex are situated on the north side of Montcalm Street, between Ottawa Street and Iroquois Street, just west of the busy Canada Street corridor. The church is the southernmost building of the two, oriented with its flank elevations facing towards Iroquois and Ottawa streets; the parish house is located north of the church, a small driveway accessing a parking lot from Ottawa Street being located between the two. The immediate setting is characterized by a mix of residential, commercial and religious architecture, most prominent of which is the Caldwell Presbyterian Church, located on the opposite, southwest corner of the intersection of Ottawa and Montcalm streets. The buildings were erected on a flat parcel, the church's principal entrance being accessed via a walkway from the sidewalk on the Montcalm Street side, which leads to the east entrance of the church but which continues northward towards the parish hall. Landscaping consists of the flat expanse of lawn that extends from the church to the east, south and west; ornamental plantings are present along the perimeter of the church, while a number of mature oak trees are present between the sidewalk and street edges. A row of evergreens lines the eastern property boundary, partially screening it from the rear of the nearby commercial buildings situated between Canada and Iroquois streets.

Exterior

The church was constructed above a roughly rectangular plan and consists of a nave, a chancel, an offset bell tower—which contains the principal entrance—in addition to a projecting sacristy and organ chamber. The nave is oriented on a north-to-south axis; the chancel extends northward from the nave, the tower is engaged with the east elevation, while the sacristy and organ chamber extend from the west elevation. A steeply pitched roof with continuous ridge covers both the nave and chancel and is terminated on the north elevation of the chancel by a steep, three-sided hip. The sacristy has a pent roof and the organ projection a steep gable roof;

the tower is surmounted by a tall spire of a splayed-foot type, being square at its base but otherwise octagonal in form. Walls are load-bearing masonry, constructed of rough-hewn stone rubble laid up in irregular courses and bedded in a lime-based mortar. The stone foundation is only slightly differentiated, by virtue of width, from the walls. The locally quarried stone, principally of a granite character, includes a smaller quantity of limestone, which was used, presumably, for decorative effect, such as near the entrance on the tower. The overall effect of the masonry is one of rich, earth-toned hues, contrasting a range of brown, tan and dark grey tones with occasional black and light grey stones. Fenestration consists of Gothic windows, some of a narrow lancet type, the heads of which are formed by wedge-shaped stone voussoirs. The roof is covered with patterned grey and purple-colored slates shingles, arranged on the principal roof surface in three distinctive horizontal bands; the individual slates are rectangular in shape excepting two rows formed of hexagonal slates. This slate work provides a strong and visually interesting contrast with the stonework of the walls and heightens the building's picturesque effect. Other distinctive features of the exterior design include stone buttresses and steeply pitched gabled dormers, which punctuate the east and west roof pitches and bring additional natural light into the nave.

The south elevation consists of the gable end of the nave. Within that wall is centered a tripartite window composition consisting of a tall lancet flanked by two smaller lancets, all three being fitted with stained glass. A simple unmoulded fascia trims the rake of the roof. A Celtic cross is present at the apex.

The east elevation is six bays deep, with three windows associated with the nave, an entrance bay corresponding with the tower, and two windows which bring light into the chancel. There are additionally three triangular-shaped dormers which punctuate the roofline midway between eaves and ridge, these being aligned with the three southernmost bays. The nave and chancel, contained beneath a single roof ridge, are differentiated from one another on the exterior by means of a setback, whereby the plan of the chancel is narrower than that of the nave, which in turn accounts for the higher side walls of the chancel. The windows corresponding with the chancel are larger than those of the nave, but all the openings were executed in like manner. The tower, which occupies a position between the first and third bay of the nave moving northward, was built above a square plan and is two stories in height. It has two doors, both fitted with non-original glazed doors, and a window at first story level and three louvered wood openings at belfry level. A roof cricket connects the tower with the roof of the nave, and functions to move water away from the intersection of these two components. The spire, which rises to a Celtic cross, is clad with grey slate contrasted with two horizontal bands of purple slate. Within the tower is situated a bell which was cast in 1860 at the Meneely Foundry in West Troy (now Watervliet).

Moving south to north, the west elevation is punctuated with three windows that pierce the nave wall—corresponding, in position, with three dormers matching those employed on the opposite roof pitch—a small lancet corresponding with the organ projection, and a window that allows natural lighting of the sacristy. A large stone chimney rises from the pent roof of the sacristy and is engaged with the roof of the chancel.

The north elevation of the church has three windows which punctuate the three facets of the chancel wall, in addition to an entrance, on the north wall of the sacristy, which provides for direct communication with the parish house via a covered walkway. This door, Gothic-arched in shape, is hung on surface mounted strap hinges of medieval inspiration.

Interior

The interior of the church is accessed through a small vestibule, or porch, situated in the base of the bell tower. A set of double-leaf oak doors, which are set within a Gothic-arched aperture and which have applied vertical battens on their exterior face, provide for access between the vestibule and the nave. The nave features plaster-rendered walls above wood bead-board wainscot, contrasted with exposed roof framing and the wood-clad ceiling. The roof framing is of a scissor-truss type; each roof bent consists of a high pitched top chord—corresponding with the pitch of the roof—a low pitched lower chord, and, where the two lower chords meet, a king post with drop pendant and a horizontal collar tie that is framed into the two upper chords. The narrow ceiling boards which cover the ceiling are aligned vertically and as such accentuate the steepness of the roof. The floor of both the nave and chancel are covered with wall-to-wall red carpeting. The slip pews, arranged so as to flank the center aisle, were fashioned from oak. The pew ends are embellished with a carved Gothic motif while the tops have a three-lobed head within which is located a trefoil motif. These pews are not original and instead date to 1892; they were donated to the church and installed in 1902. At cornice level in both the nave and chancel is a running band of simple ornament called out in gold leaf. The natural light provided for by building's windows is augmented by electric lighting in the form of suspended ceiling fixtures, which are of a bowl type suspended by chains. The church was electrified by the time of the 1911 Sanborn map and was heated at that time by steam.

The organ projection on the west wall in front of the chancel contains a 1911 Skinner pipe organ (Opus #193), one of the first 100 of 1,500 that noted manufacturer Ernest M. Skinner built. Known locally as a "little Tiffany," it was a gift of Charles S. Shepard, a prominent New York attorney and political figure, and his wife, Agnes, in 1912 and given in memory of Edward Morse Shepard. The organ was completely rebuilt by the Spencer Organ Company in 2008.

The chancel is differentiated from the nave by virtue of being raised above the floor level of the nave; it is reached by a flight of three steps, with the altar centered against the rear wall on a dais. The chancel consists of plaster walls above paneled wood wainscot, the latter featuring Gothic arches with corresponding engaged pilasters, within which are cusped arch panels; a moulded cornice terminates the wainscot. The altar was fashioned from black walnut. The Celtic oak cross which is positioned over the altar was designed and carved by Bob Voyeau and given in memory of Mr. Charles Tuttle, grandson of Reverend Isaac Tuttle. The lectern, located in front of and to the right of the chancel, is made of walnut and carved in the form of an eagle on a carved pedestal. It had been in use for many years at Trinity Chapel in Ossining and was gifted by Katharine Mathews in 1893. The Bishop's chair, a symbol of the bishop's teaching office and pastoral power in his diocese, is located behind the lectern. This oak chair has ornate detailing including a carving of a Bishop's miter and staff at the center of the back of the chair and carved arches in the back and sides which reflect Gothic sources. The baptismal font, crafted from white marble, is octagonal in shape and rests on a marble pedestal.

The church interior has 13 stained glass windows crafted by various studios. The first commemorative stained glass window was purchased in 1893, while the rest date to the early 1900s. Among those memorialized in this collection of windows are Alice Lanfair Cotton, Reverend W. Heathcote Delancey, William Croswell Doane, Henry Lee Gilbert, Gertrude Mordecai, and Charlotte Nelson. The tripartite window that is centered on the south wall of the nave commemorates the life of Jonathan Mayhew Wainwright (1792-1854), an Episcopal Bishop.

It is evident, from an inspection of the basement area, that the building was in part built using salvaged wood components, presumably from the earlier edifice. A number of larger hand-hewn timbers display empty

mortises which fail to correspond with the existing framing plan. The sawn components display both circular and reciprocating saw technology, with the latter representing earlier, and reused, material.

Tuttle Hall

The other building on the nominated property, the parish hall, is known as Tuttle Hall, named for the first rector and founder of the parish. Tuttle Hall, built in 1910 in the Tudor Revival style, was designed by architect Charles S. Peabody, a summer resident of Lake George. The parish hall exists on a separate but adjacent parcel consisting of .17 acres of land and is physically connected to the rear elevation of the church, more specifically to the sacristy, by a covered walkway. In the early years of its existence, Tuttle Hall was used by the community for voting, school classrooms, and high school dances, and for a time it contained the only indoor basketball court in town.

The parish hall is a frame building originally erected on a T-shaped plan with intersecting gabled units. The principal sections were one-and-one-half stories in height, from which extended pent-roofed single story additions from the north and south sides of the easternmost section. An open porch along the south elevation, captured in early images of the building, has since been enclosed. Otherwise the original footprint remains, augmented with the addition of a single-story flat-roofed section on the west side, which can be accessed from the Ottawa Street side via a wood ramp. The gables exhibit half-timber construction, with stucco panels separated by expressed wood framing. The exterior walls are covered with both stucco and wood shingles, and the roof is covered with polychrome slate. Three dormers punctuate the roof on the west elevation, mimicking those employed on the church. The foundation is formed of stone and there is a prominent exterior stone chimney centered on the principal section of the east elevation. The original diamond-shaped leaded glass casement windows remain in place.

The interior presently contains a kitchen, a large open hall (corresponding with the eastern side of the original building), in addition to education and office space. Corresponding with the east gable elevation and exterior chimney is a fireplace, which is centered within a Tudor-arched recess with corresponding window settees. The adjacent area, occupying the remainder of the eastern half of the building, is spanned, moving south to north, by a series of scissor trusses similar in overall design to those used in the church.

8. Statement of Significance

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

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

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

Property is:

- [x] A Owned by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

ca. 1866- ca. 1910

Significant Dates

ca. 1866-67; ca. 1910

Significant Person
(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Crary, Robert Fulton; architect, St. James' Church

Peabody, Charles S.; architect, Tuttle Hall

Period of Significance (justification)
The cited period of significance, ca. 1866- ca. 1910, encompasses the construction of the church and parish hall.

Criteria Considerations (explanation, if necessary)
Criteria Consideration A has been cited; the complex was, and continues to be, used for religious purposes.

Statement of Significance Summary Paragraph

St. James Episcopal Church is an important and highly intact example of Gothic Revival ecclesiastical architecture in Warren County, New York. Built 1866-67 and erected to replace an earlier edifice which collapsed during a storm, the design for St. James' church was by all indications developed by then-rector Robert Fulton Crary (1835-1914) and appears to owe a debt to the work of the architectural office of Richard Upjohn. The building is one of three stone churches erected by the Episcopal Church within Crary's missionary jurisdiction in this period, representative of efforts undertaken by that denomination to expand its influence in this somewhat remote region, in no small measure due to the exertions of Crary, who served St. James Episcopal Church for the better part of the 1860s. The architecture of St. James appears to have been inspired by the work of the Upjohn office; Crary was personally familiar with the design that office provided for St. Sacrement in Bolton, plans for which were already underway by the time of the collapse, and may well have referenced Upjohn's 1852 book, *Upjohn's Rural Architecture*, for some aspects of the design. The Lake George church, rendered in highly picturesque fashion with stone walls and slate roofing, embodies patent features of the Ecclesiological movement and the Gothic Revival style as expressed in Episcopal Church architecture in this era. Among these are its nave with differentiated chancel, the offset bell-tower with principal entrance, and, on the interior, the exposed scissor truss roof frame; all were features advocated for by proponents of the Ecclesiological movement in this period and in some measure popularized by the work of Upjohn and his office. St. James Episcopal Church is being nominated at the local significance level in association with Criterion C, in the area of architecture, as an outstanding example of Gothic Revival ecclesiastical design in this region. It remains a highly intact and fully interpretable example, with important and salient ties to the expansion of the Episcopal Church's presence in this region in the mid-nineteenth century. The nomination additionally includes Tuttle Hall, an example of the Tudor Revival style as interpreted by architect Charles S. Peabody.

Narrative Statement of Significance

Historic Context

The present-day Village of Lake George, as well as surrounding town that bears the same name, was for a time known as Caldwell. The Town of Caldwell was established in 1810 from lands previously contained within adjacent Queensbury, Bolton and Thurman, and was named for General James Caldwell, who in 1787 secured the rights to a land patent there encompassing some 1,500 acres. Permanent settlement was initiated around 1800, and the hamlet of Caldwell would soon benefit from its geographic position at the head of navigation on Lake George. While the lumber trade was the principal early industry, the lack of sufficient water power there for the refinement of timber and the creation of the Glens Falls Feeder Canal, begun in the 1820s, made Caldwell's fortunes in this industry short-lived. During the second half of the nineteenth century this location became increasingly popular as a tourist destination, in large measure serviced by the Delaware & Hudson Company. In 1875 the company completed a spur line linking Lake Champlain with steamer service on Lake George and in 1882 completed a line linking the south end of Lake George with Glens Falls, thereby initiating the age of railroad-sustained tourism in the region. Lake George had already begun to develop a tourist industry by the mid-nineteenth century, as visitors were compelled by the lake's inspiring scenery and as accounts of its beauty were disseminated. Among the early resorts was the Caldwell House, erected in 1825, which Francis Parkman, writing in 1842, noted as being "full of fashionable New Yorkers." In 1855 the first Fort William Henry Hotel was completed, boasting a commanding prospect of the lake and up-to-date amenities. Another important transportation development, the advent of steamboat transportation on lakes George and Champlain, is also intertwined with Delaware & Hudson's Lake George presence. [1]

[1] H.P. Smith, ed., *History of Warren County* (D. Mason & Co., 1885), 558-573; W.P. Gates, *History of the Fort William Henry Hotel, Lake George, New York* (Queensbury, New York: Gates Publishing Co., 2004), 9-11.

The earliest Anglican worship services in this region were conducted in the eighteenth century by chaplains in the charge of the British army; however, no record remains of Anglican chaplains serving at Fort William Henry in present-day Lake George. Early in the nineteenth century, Philander Chase, an Albany native and a seminarian at the General Theological Seminary in New York City, presided over at least one Episcopal service in the Lake George area while journeying to Thurman to establish a summer chapel there. Chase later became Bishop of Ohio, then Illinois, and founded Kenyon College in Gambier, Ohio. The first continuous Episcopal worship in the Lake George area was initiated with services at the summer house of the Reverend Isaac Tuttle in 1852. Tuttle, a well-known New York City clergyman, served as the rector of St. Luke's Parish in Greenwich Village. In August 1855, the year that St. James was incorporated, services were moved from Tuttle's house to the Warren County courthouse on Canada Street; in 1857 property was acquired one block west of that location and the first church edifice was constructed, erected on land donated by the heirs of James Caldwell. An intense storm collapsed the church steeple and destroyed most of that building. This event was noted in the 1885 *History of Warren County* rather simply: "In May, 1866, the first frame church was blown down by a mighty wind..."[2] This event occurred during Reverend Robert Fulton Crary's six-year association with the Parish of St. James, and it was under his leadership that the nominated stone building would be built.

Isaac Tuttle was among the early seasonal visitors to Lake George, having come there in 1848 as a summer resident. Like many early summer visitors he first rented property until several years later, when he built Cliffside, followed in 1876 by Rockledge and, finally, Halcyon, which is still owned by his descendants. The first Episcopal service in Lake George was conducted on the porch at Rockledge; when, in 1855, the services were moved to the courthouse, Tuttle traveled there on Lake George via rowboat from his house. Tuttle described the beauty of the scenery and said that all he could think of was the passage from the Epistle of James, "Every good and perfect gift comes down from above, from the Father of Lights." It was apparently this experience, while rowing on the lake, which led Tuttle to suggest that the new church should bear the name St. James.

The first rector of St. James was Reverend Robert Locke, who served until 1862, followed by R.F. Crary. Two notable long-time rectors were Reverend Edward M. Parrott, who served from 1906 until 1921, and then again from 1926 until 1941. Reverend Ernest Stires came to St. James' in 1941 and remained until 1962. His father, Ernest N. Stires, Bishop of the Episcopal Diocese of Long Island, had come to Lake George to vacation and maintained a home nearby in Bolton Landing.

Architectural Context

It was the Reverend Robert Fulton Crary (1835-1914) who, by all indications, offered the design for St. James in Lake George, as his obituary noted that "through his engineering and according to his own plans, the St. James stone church was erected."[3] The church exhibits physical attributes directly linking it to the Ecclesiological phase of the Gothic Revival movement and additionally bears features which suggest a certain debt to the work of the office of noted ecclesiastical architect Richard Upjohn. While not known as an architect or someone who had received formal architectural training, Crary was nevertheless a skilled artist and painter whose work was exhibited at, among other venues, the National Academy of Design.[4]

---

[2] Smith, *Warren County*, 573.

[3] "Dr. Crary Dies in Beacon in his 80th Year," *Poughkeepsie Daily Eagle*, 16 November 1914. This account as presented is a little confusing, as it stated "After being there [Caldwell] three years his church was destroyed by a tornado and by his energies a new stone church was soon after constructed and named the Holy Cross Church. While at Caldwell he also had charge of the work at Warrenburgh, six miles distant and through his engineering and according to his own plans, the St. James stone church was erected." It would seem the account confused the names of the Caldwell and Warrensburgh churches but it otherwise accurate.

[4] L.R. Hamersly, J.V. Leonard, F.R. Holmes, *Who's Who in New York City*, vol. 4 (New York: L.R. Hamersly Co., 1909), 337-38.

Robert Fulton Crary was the son of Edward Charles Crary and Cornelia Livingston Fulton Crary, a daughter of Robert Fulton and granddaughter of Walter Livingston of Teviotdale. He was born in Liverpool, Lancashire, England; his family immigrated to the United States some time shortly after his birth. Crary graduated from the General Theological Seminary in New York City in 1861 and was ordained deacon at that time by Bishop Horatio Potter. His first missionary charge was at St. James' Caldwell, a parish which included the Church of the Holy Cross in Warrensburg and the St. Sacrement Church at Bolton. Following his time in Warren County, Crary removed to Poughkeepsie in Dutchess County to become rector of the Church of the Holy Comforter (NRHP-listed) in late 1867. The degree of Doctor of Divinity was conferred upon Crary by St. Stephens College, Annandale, New York, and in later years he served on the board of the St. Barnabas Hospital Fund in Poughkeepsie and the Committee of Canons of the Diocese of New York. He was described by one source as "a most methodical man" who kept a complete personal record of all the marriages he had ever performed and records of the baptisms and funerals he presided over. While known as an artist for landscape paintings—his obituary in the *Poughkeepsie Daily Eagle* noted that "His vacations were always devoted to painting and many pretty landscape scenes on Long Island are among his best paintings"—at least one surviving oil painting, from 1910 and depicting the Madame Brett Homestead in Beacon, his longtime home, suggests his skill as an architectural delineator.

Two images, one a pen and watercolor drawing and the other a copy of an earlier photograph, survive in the collection of the church and are said to portray the earlier church lost to the 1866 tornado. These images do not, however, relate in a coherent manner to one another, and it seems relatively clear they depict two different buildings. The first, a somewhat accomplished perspective drawing, depicts a building of the meetinghouse type, though of decidedly Gothic Revival characteristics, with a well proportioned bell tower topped by a broached spire, board-and-batten siding, and label molds over the side windows; a chancel is suggested at the rear. It is possible, though purely speculative, that R.F. Crary was responsible for this rendering, given his artistic inclination. The other image shows a building more characteristic of the small bell-cote type church popular among Episcopal congregations at this date, exemplified by examples such as St. James-the-Less in Philadelphia and St. Thomas in Amenia, consisting of a nave and differentiated chancel, both covered by a steeply pitched roof, with buttresses along the flank elevations and a small bell cote and entrance porch. Further analysis is required to better understand these two images, though it seems apparent they do not depict the same edifice.

R.F. Crary reported the loss of the earlier building in a report to the New York Diocese as follows:

> …St. James Church has met with a severe misfortune in the total destruction of its Church-building in a tornado on Sunday after Ascension, the 13th day of May. The Bible and Chancel Prayer books, the altar, the font, and the Communion vessels, together with a flagon containing wine for Holy Communion, escaped (as it were) miraculously the slightest injury amid the general wreck. About $500 worth of material may be saved from the debris, towards the erection of a new building. $2,100 have been raised towards the new Church, about one-fourth of which amount was given by country Parishes, who nobly responded to our appeal to assist us in our distress.[5]

Crary further indicated in this report that a sum had already been secured sufficient to provide the new building with windows, though a shortfall of some $2,000 remained; no mention of professional architectural services was made. Later in his report, Crary noted that the Episcopal church at Bolton, within the limits of the St. James Parish, had secured funding to erect a new building, plans for which had been provided by the office of Richard Upjohn & Son. In his report of the following year, 1867, Crary indicated that the new St.

[5] *Journal of the Proceedings of the 83rd Convention of the Protestant Episcopal Church in the Diocese of New York* (New York: Pott & Amory, 1866), 253.

James, "a substantial stone building," though not yet completed, was already being used by the group. The sum of $3,425 had been put towards the building of the new edifice during that year. It was also during Crary's tenure at St. James that the Church of Holy Cross in Warrensburg initiated the construction of a stone edifice, and it was Crary who laid the cornerstone in 1864.[6] In all, four stone Episcopal churches were erected in the immediate region during Crary's tenure at St. James Caldwell, three of which were within his parish charge.

The new St. James church offered itself as an informed expression of Gothic Revival design rooted in medieval English Gothic church precedents. It was under the influence of the reform-minded Ecclesiological movement that the characteristic Protestant meetinghouse form, typically of the Wren-Gibbs type, was eschewed by Episcopal churches in favor of more fully developed Gothic schemes derived from specific English architectural precedents. This shift in architectural paradigms was initiated in America during the second quarter of the nineteenth century and was largely influenced by developments in England. Many elements of the building had emerged as patent features of Episcopal Church architecture by this time, notably the articulation between the nave and chancel, both covered by steeply pitched roofs, the offset bell tower in which the principal entrance was located, and, on the interior, the exposed scissor truss roof frame. The tripartite window on the south elevation of the nave was also characteristic and a feature commonly employed by Richard Upjohn during this period. Upjohn, himself a devout Episcopalian, had played a definitive role in the formulation of a new and more archaeologically correct interpretation of the Gothic Revival mode, beginning with the construction of Trinity Church in Manhattan, 1839-46. By the early 1850s, with a tremendous demand placed upon his office for new designs, Upjohn published his volume *Upjohn's Rural Architecture*, which was intended to offer guidance for new construction without direct consultation with the office. The book contained working drawings, perspective views, plans and specifications for relatively inexpensive buildings which, nevertheless, were by Upjohn's own account, of an "appropriate character."

While the design of St. James has at times been ascribed to the Upjohn office, there is no definitive evidence of that office's involvement, and references instead point to R.F. Crary as the designer. Some elements of the design suggest a certain debt to *Rural Architecture*, notably the design of the bell tower, which is similar in many regards to that which Upjohn illustrated for his "Wooden Church," particularly in its splayed-foot spire. Perhaps it was the experience of the May 1866 collapse of the frame edifice that dictated the more costly decision to build in stone, which provided for, among other things, a more durable building, a sense of permanence, and, in contrast with the slate roofing, a highly picturesque effect. Elements of the design also suggest that Crary drew from the example of St. Sacrement in Bolton, 1866-67, particularly in the formulation of the nave and chancel. That design was not, apparently, generated specifically for the Bolton group by the Upjohn office; instead, the office provided Crary with plans for the recently built Church of the Holy Comforter in Eltingville, Staten Island, 1865, as a suitable model from which to work. Though that building was frame, and sheathed with board-and-batten siding, for the Bolton building it was decided to build in stone, which was better suited to the region and more in keeping with its rugged location.[7]

By the time of the 1876 Warren County atlas, the nominated St. James property contained only the stone church; to the north were situated the livery stables of the Lake House. According to the 1885 county history, St. James Episcopal Church erected a rectory in 1879 to the plans of architect Thomas Fuller, who was for a time associated with the construction of the New York State Capitol in Albany. It is unclear where the rectory was located, though the 1876 map shows a rectory for St. James on the east side of Canada Street, adjacent to

[6] Smith, *Warren County*, 594.

[7] Sally Svenson, *Adirondack Churches: A History of Design and Building* (Keeseville, New York: Adirondack Architectural Heritage, 2006).

the lake. In the early 1900s, as St. James Episcopal Church expanded its role within the community, plans were laid for a new parish hall, Tuttle Hall, which was designed by Charles S. Peabody (1880-1935). The building contained a large assembly area and gymnasium, among other features. Architecturally, it employed features consistent with Tudor Revival design, as embodied in its stucco-clad exterior surfaces and half-timbered gable fields. Peabody was a partner in the firm of Ludlow & Peabody, a well known New York City architectural office in the first decades of the twentieth century, along with senior partner William Orr Ludlow (1870-1954). The firm was responsible for the design of the Delaware & Hudson station in Lake George at this time and additionally worked as associates under Henry J. Hardenbergh (1847-1918) on designs for the new Fort William Henry Hotel in Lake George and the Second Champlain House in Plattsburgh. Peabody, a Brooklyn native, was a 1900 graduate of Harvard who studied architecture at Columbia University and at the *Ecole des Beaux Arts* in Paris. He became a member of the American Institute of Architects in 1916. Ludlow and Peabody formed a partnership around 1910 which continued for some twenty years, during which time they secured a number of significant commissions.[8] Peabody summered in Lake George at his camp, "Wikiosco," until his death.

Developmental history/additional historic context information (if appropriate)

N/A

[8] Henry and Elise Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey & Ingalls, 1970), 462; "Charles Peabody, Architect, 55, Dead," *New York Times* 12 September 1935.

9. Major Bibliographical References

Bibliography

Gates, W.P. *History of the Fort William Henry Hotel, Lake George, New York*. Queensbury, New York: Gates Publishing Co., 2004.

Hamersly, L.R., and J.V. Leonard, F.R. Holmes. *Who's Who in New York City*, vol. 4. New York: L.R. Hamersly Co., 1909.

Journal of the Proceedings of the 83rd Convention of the Protestant Episcopal Church in the Diocese of New York. New York: Pott & Amory, 1866.

Smith, H.P., ed. *History of Warren County*. D. Mason & Co., 1885.

Svenson, Sally. *Adirondack Churches: A History of Design and Building*. Keeseville, New York: Adirondack Architectural Heritage, 2006.

Withey, Henry and Elise Withey. *Biographical Dictionary of American Architects (Deceased)*. Los Angeles: Hennessey & Ingalls, 1970.

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property .72 acres
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

1	**18**	**604091**	**4808849**	3			
	Zone	**Easting**	**Northing**		Zone	Easting	Northing
2				4			
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (Describe the boundaries of the property.)
The boundary for this NRHP nomination is depicted on two maps, drawn at 1:24,000 and 1:3,000 scale, both of which are entitled "St. James Episcopal Church, Village of Lake George, Warren Co., NY."

ST. JAMES EPISCOPAL CHURCH **WARREN COUNTY, NEW YORK**
Name of Property County and State

Boundary Justification (Explain why the boundaries were selected.)
The boundary consists of .72 acres of land, included on two parcels. All of this land is historically associated with the church during the cited period of significance, ca. 1866- ca. 1910.

11. Form Prepared By

name/title William E. Krattinger
organization NYS Division for Historic Preservation date July 2013
street & number Peebles Island State Park, PO Box 189 telephone (518) 237-8643 ext. 3265
city or town Waterford state NY zip code 12188
e-mail William.Krattinger@parks.ny.gov

Additional Documentation

Submit the following items with the completed form:

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

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

- **Continuation Sheets**

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

Photographs:

TIFF-format images by Tracy Clothier, May 2012

0001 EXTERIOR, view looking north showing church and parish house
0002 EXTERIOR, view looking west showing east flank elevation and tower
0003 EXTERIOR, view looking to northwest, showing south and east elevations of parish house
0004 EXTERIOR, view looking to northeast showing west flank elevation of church
0005 INTERIOR, church, view showing south wall of worship space and exposed ceiling frame
0006 INTERIOR, church, detail view showing pews
0007 INTERIOR, church, view showing chancel
0008 INTERIOR, church, detail view of memorial window for Henry Lee Gilbert

Property Owner:

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

name St. James Episcopal Church
street & number Same as nomination address telephone
city or town state zip code

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

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

FIGURE 1: Robert Fulton Crary

FIGURE 2: Madame Brett Homestead as painted by R.F. Crary, 1910.

FIGURE 3: Perspective rendering identified as the first St. James Episcopal Church, Lake George. Collection of St. James' Episcopal Church.

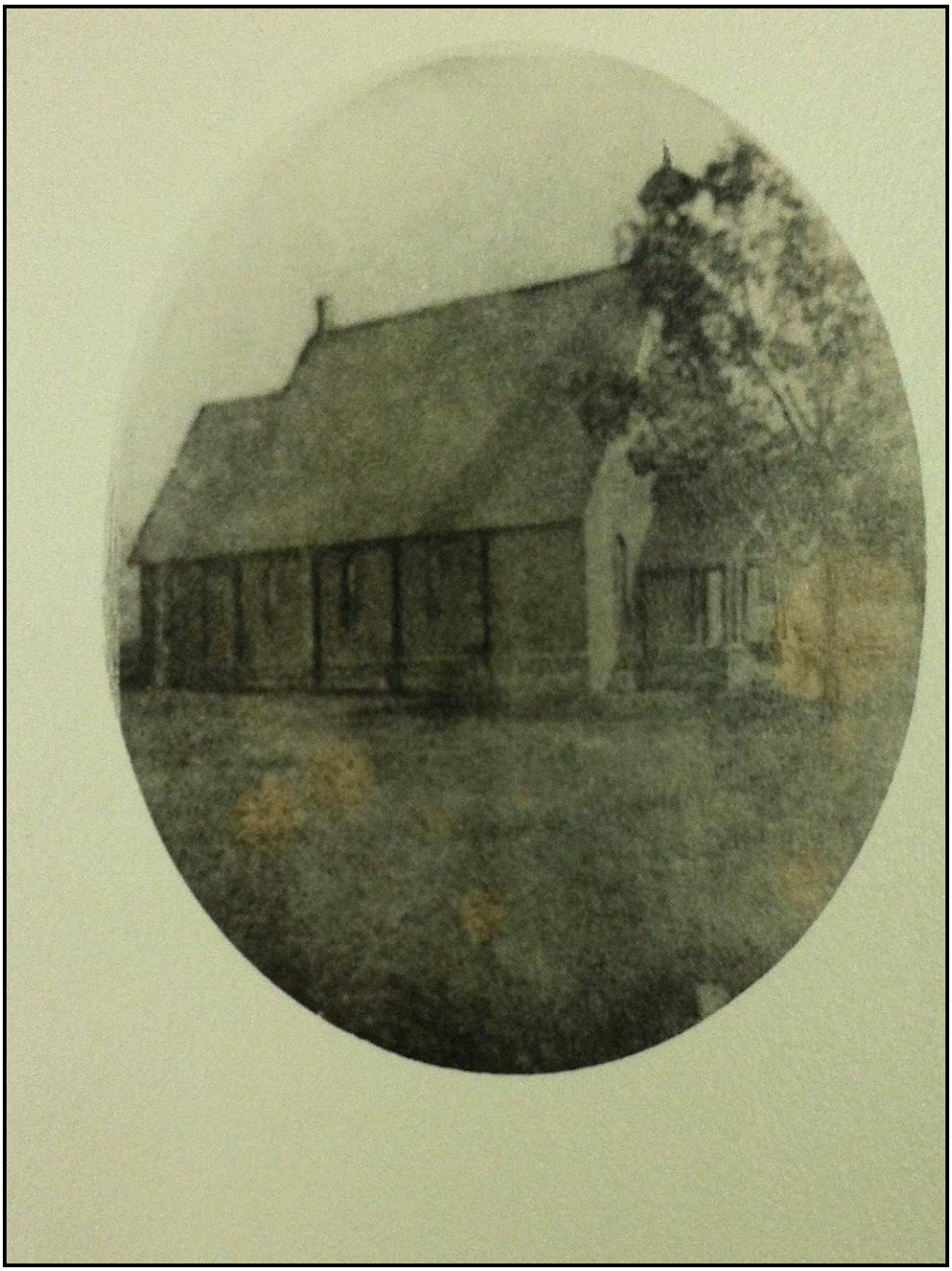
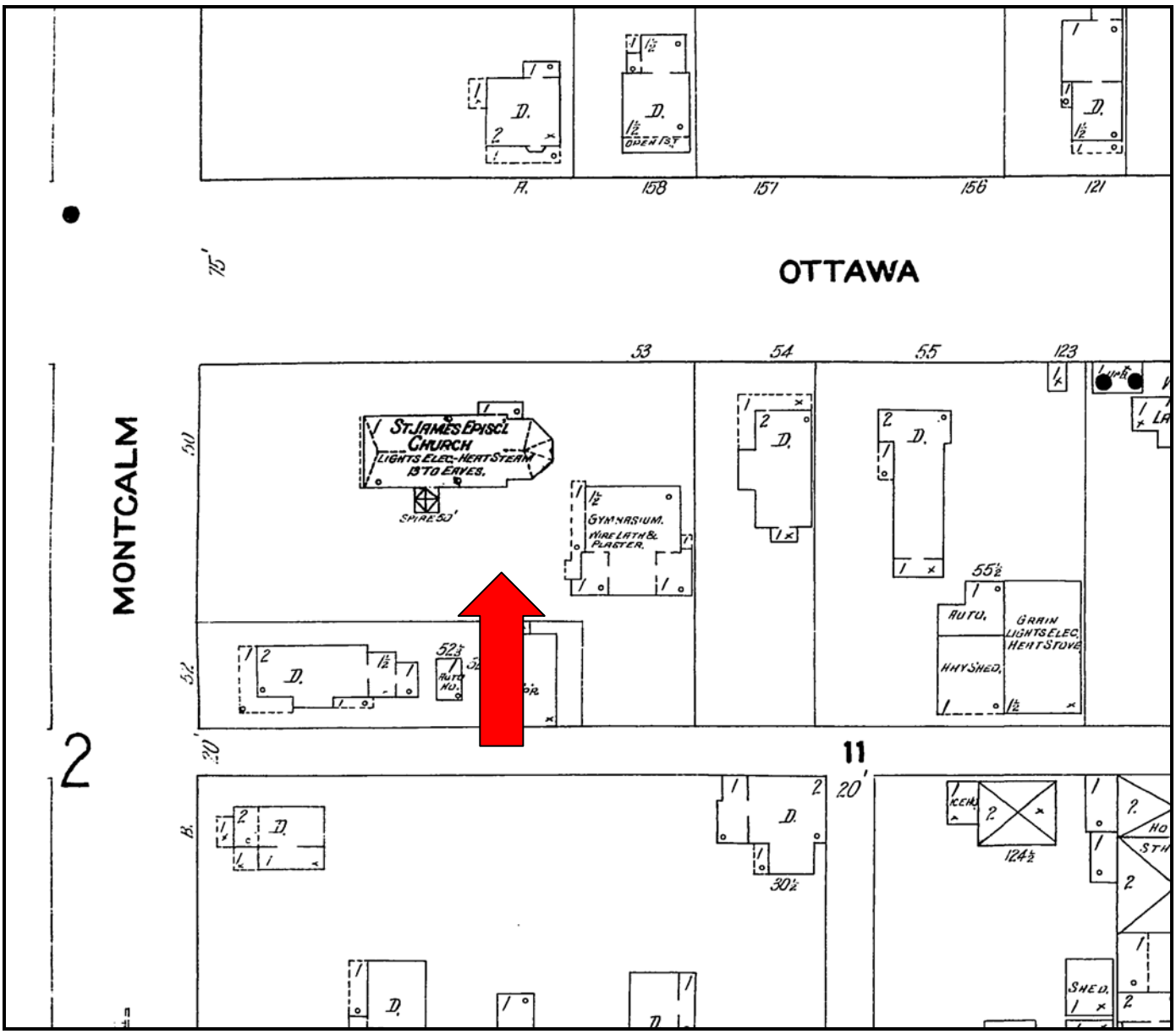


FIGURE 4: Photograph, copied from an original photograph, identified as the first St. James Church; note the considerable discrepancies between this building and that depicted in Figure 3. Collection of St. James' Episcopal Church.

FIGURES 5 & 6: Photographs depicting the church and parish hall, ca. 1910. Collection of St. James Episcopal Church.



Sanborn Fire Insurance Map, 1911

St. James Episcopal Church
Village of Lake George, Warren Co., NY

172 Ottawa Street
Lake George, NY 12845

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

0 700 1,400 2,800 Feet

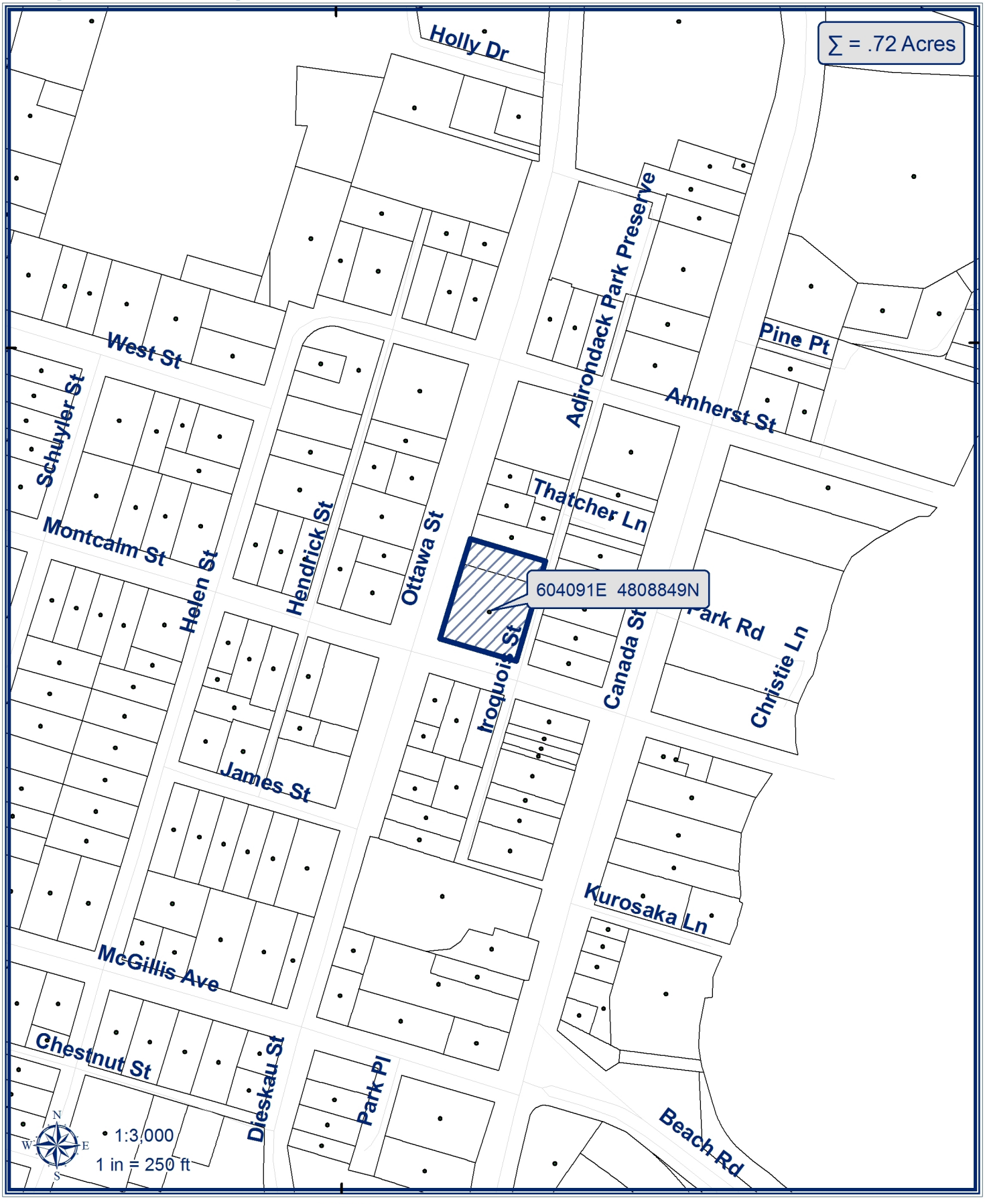
Saint James

Tax Parcel Data:
Warren Co, RPS
http://gis.co.warren.ny.us/

OFFICE OF PARKS, RECREATION, HISTORIC PRESERVATION
NEW YORK STATE

St. James Episcopal Church
Village of Lake George, Warren Co., NY

172 Ottawa Street
Lake George, NY 12845



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

0 90 180 360 Feet

Saint James

Tax Parcel Data:
Warren Co, RPS
http://gis.co.warren.ny.us/

OFFICE OF PARKS · RECREATION · HISTORIC PRESERVATION
NEW YORK STATE

1855

This do in Remembrance of Me

TO THE GLORY OF GOD
AND IN GRATEFUL MEMORY OF
HENRY LEE GILBERT, PH. D.
RECTOR OF THIS PARISH
FROM 1898 UNTIL HIS DEATH
BORN 1867 DIED 1904.