

Landmarks Preservation Commission
August 1, 1989, Designation List 219
LP-1659

TRINITY SCHOOL AND THE FORMER ST. AGNES PARISH HOUSE, 121-147 West 91st Street, Borough of Manhattan. Trinity School built 1893-94, architect, Charles Coolidge Haight. St. Agnes Parish House built c.1890-92, architect William Appleton Potter.

Landmark Site: Borough of Manhattan, Tax Map Block 1222, Lot 12 and Lot 17 in part consisting of the land on which the former St. Agnes Parish House is situated, as indicated on the attached survey map as amended 9/7/88.

On April 19, 1988, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of Trinity School and the former St. Agnes Parish House and the proposed designation of the related Landmark Site (Item No. 9). The hearing had been duly advertised in accordance with the provisions of law. Thirteen witnesses spoke in favor of designation. Four statements of support were received by the commission. The public hearing was continued on July 12, 1988 (Item No. 3). Three witnesses spoke in favor of designation. A representative of Trinity School expressed support in favor of designation contingent upon clarification of the landmark site.

Summary

Built according to the designs of Charles Coolidge Haight in 1893-94 and the oldest continuously operated school in Manhattan, Trinity School is a prime example of the English Collegiate Gothic style of architecture. Situated to the east of Trinity School and built according to the designs of William Appleton Potter in c.1890-92, the former St. Agnes Parish House is an excellent example of Richardsonian Romanesque design. Trinity School and St. Agnes Parish House both owe their origin to Trinity Parish, the second oldest Episcopal parish in New York City. The buildings represent different branches of Trinity's mission; Trinity School illustrates the parish's desire to educate the public, while St. Agnes, as one of Trinity's "chapels-of-ease," exemplifies the parish's desire to expand its boundaries. The buildings also recall Trinity's wish to accommodate the social, cultural, religious, and educational needs of the growing population of the Upper West Side in the late 19th century. Trinity School was established in 1709 and gradually moved northward from its original home near Trinity Church to its present home on the Upper West Side. Haight's design for the school was a knowledgeable response to contemporary concerns for healthier educational environments. The St. Agnes Chapel complex was at one time Trinity Church's largest and most prosperous chapel and was identified by architectural critic Montgomery Schuyler as the most successful example of Richardsonian Romanesque design in New York City. The parish house, the only surviving building of the complex, became a part of Trinity School in the early 1940s. Today both buildings house a prominent educational institution of the Upper West Side and coexist in considerable harmony.

Trinity School

Trinity Parish, New York City's second oldest Episcopal parish, was first organized in 1693.¹ In the following years the church, its congregation, and its mission grew. The parish organized a variety of services and expanded, relocated, or established new facilities as the growth of the population demanded.

Among the services provided by Trinity was that of education. Trinity School, today recognized as the oldest continuously operated school in Manhattan, was founded by Trinity Parish in 1709, and was then known as the Charity School. Trinity Parish was assisted in creating its school by the London-based Society for the Propagation of the Gospel in Foreign Parts. The school's purpose, as set forth by the Society, was to provide religious and moral education, to unite the nationalities, to teach poor children to read and write in English, and to form loyal and useful citizens.²

The school was an important colonial educational institution. The only co-educational school in the colonies and charitable in nature, it offered the less fortunate children of society an opportunity to improve their future positions through education. The school typically placed its students in apprenticeships to further expand their knowledge, experience, and employment opportunities. An 1806 act of incorporation established the school as the New York Protestant Episcopal Public School, and created a board of trustees for the school, separate from that of the church. In 1827 the school began to receive tuition-paying students and re-directed its educational program toward college preparation, although some students continued to receive a free education.

Trinity's earliest classes were held in the schoolmaster's home, in City Hall, or in the steeple of Trinity Church. Later, buildings close by the church were occupied by school functions. Subsequently, Trinity followed the growth of the city uptown.³ In the late 1870s, the Upper West Side was opened to residential development, spurred by the 1879 construction of the Ninth Avenue elevated railway. The following decades saw this area transformed from open countryside into an upper middle-class residential section. As the areas developed, a need arose for buildings to meet the social, cultural, religious, and educational needs of the new population. The New York Times commented on the lack of such facilities:

No community is considered complete without churches and schools, and the many hundreds who have purchased their houses on the west side, together with the thousands of resident non-property owners, have keenly felt the void which exists in this direction in the new section of the city where they have removed to make their homes.⁴

Trinity responded to the pressing educational needs of its students and the northward shift of the population, as noted by the Times. On February 6, 1893, a committee of the school's trustees inspected a site on the Upper West Side, adjacent to the St. Agnes Chapel complex. They

decided to purchase five lots, chose Charles Coolidge Haight as their architect, and intended "to build as soon as possible one of the finest school buildings in the city."⁵

Charles Coolidge Haight (1841-1917)

Charles Coolidge Haight was born in New York City and graduated from Columbia College (now a part of Columbia University) in 1861. After serving in the Civil War, Haight studied architecture and worked with New York architect Emlen T. Littell. Haight succeeded in opening his own office in New York in 1867. His career was advanced through his family and religious connections -- his father was the Rev. Benjamin I. Haight, assistant rector of Trinity Church. In the 1870s he was appointed architect of the Trinity Church Corporation, subsequently designing for the Corporation warehouses (1882-85), an apartment house at Charlton and King Streets (1882), and the Trinity Vestry offices at Fulton and Chapel Streets (1886). (None of these survive.)

Haight's early buildings were churches and residences in the Victorian Gothic and English Tudor styles. He later gained popularity for his public and educational buildings, many in the English Collegiate Gothic Style, including the General Theological Seminary (1883-1902, now part of the Chelsea Historic District), Yale University (1894-1914, later buildings completed in association with Alfred Morton Githens), and Trinity School.⁶ Haight also designed buildings for Columbia's midtown campus (1874-84), and the New York Cancer Hospital (1884-86 on, later the Towers Nursing Home, a designated New York City Landmark).

The Design of Trinity School

Not only did the decade of the 1890s see a need for more schools, it saw great social pressure for reform in school design. Cramped, poorly lighted, poorly ventilated, and unsanitary schools were no longer acceptable. Prompted by reformers and critics, architects of the late 19th century, including Haight, began to address the problems of school design.⁷

Haight's plan for Trinity School was composed of an assembly room/chapel, library, headmaster's quarters (entered through the doorway in the western bay), trustees' meeting room, classrooms, laboratories, dining room, and gymnasium. The structure was planned to avoid over-crowding and confusion and was assisted in this respect by extremely wide interior halls which ran the length of the building. Haight provided a courtyard setting for the school by projecting the end bays forward from the main facade, a feature which added to the feeling of spaciousness. Large windows allowed free air-circulation and natural light to reach a greater percentage of desk tops in the classrooms which accommodated only 23 students each. The school was designed to be completely fireproof, and the equipment in the gymnasium and the laboratories was considered excellent, as were the heating, ventilating, and sanitary systems.

Haight chose to design the school in the English Collegiate Gothic style. Alfred Morton Githens, calling Haight "a strong partisan of Gothic architecture," suggested that this choice stemmed from Haight's religious affiliations and his study of the Gothic Revival works of Richard Upjohn. That Haight looked to "the churches and colleges of England for inspiration" is confirmed in the architect's description of his proposal for Columbia University where he states that the scheme called for buildings of "the best type of collegiate architecture of Oxford and Cambridge."⁸ The buildings of these campuses set the precedent for the use of the Gothic style for university buildings, and the schools' reputations made that style an appropriate choice for any university building, as evidenced by Haight's own designs for Yale and the General Theological Seminary. Haight took this association one step further by choosing this Gothic style for a single building to house a primary and secondary school, rather than a group of university buildings. The style is reflected in various elements of the structure. Smooth surfaced walls, bay divisions with tall proportions, long expanses of windows, a steeply pitched roof, an active roofline with steep gables and dormers, buttress-like elements, and ornament restricted mainly to door, window, and roofline detailing are all key characteristics. The result of Haight's work was a design whose dignity and elegance reflected the strength and permanence of the institution of Trinity School. Construction of the school, which began on September 13, 1893, was completed on October 23, 1894. The total cost of the structure was estimated in 1893 Building Department records at \$170,000.⁹

Trinity Parish's Chapels of Ease

From its founding, Trinity Parish erected and maintained numerous "chapels of ease" to accommodate a growing number of parishioners and their gradual shift northward. With the establishment of these chapels, Trinity expanded throughout New York -- to the Lower East Side, to Greenwich Village, to midtown, to Harlem.¹⁰ In the 1890s, Trinity realized that the growing Upper West Side lacked religious facilities:

It has long been recognized as desirable and necessary to have another chapel in the upper part of the city. Large numbers of our own people have been gradually removing to places of residence far beyond Trinity Church, and it is the earnest and constantly expressed desire of these persons to retain their connection with our ancient parish.¹¹

Subsequently, Trinity decided to conduct a competition, announced in July of 1888, for a new chapel on the Upper West Side. The competition instructions called for a church building with clergy house and parish house, the complex to fit on a site 225 feet by 200 feet, the church to accommodate 1500 people, and its main entry to be on 92nd Street for easy access to the elevated rail station.¹² William Appleton Potter's entry was chosen as the winning design on March 11, 1889 and The Real Estate Record and Guide predicted that Potter's design would "be the finest of all the new edifices of the West Side."¹³

William Appleton Potter (1842-1909)

Born in Schenectady, William Appleton Potter spent his childhood in Philadelphia. His family was powerful in church circles -- his father was Alonzo Potter, Episcopal Bishop of Pennsylvania and vice president of Union College, and his brother was Henry Codman Potter, Episcopal Bishop of New York. William graduated from Union College in 1864, where he specialized in chemistry, and later taught that subject at Columbia University. Potter returned from a tour of Europe in 1867 to apprentice in the New York architectural office of his half-brother, Edward T. Potter. By 1869, he was working independently in this office, and two years later, was appointed architect of Princeton College, a position which established his professional reputation and occupied him through the mid-1870s and later. Potter formed a partnership with R. H. Robertson in late 1874 or early 1875 which lasted through 1880 and included the design of university buildings and suburban houses featuring Queen Anne or Shingle style details. In 1875 Potter served as Supervising Architect of the Treasury in Washington, D.C., in which capacity he designed custom houses and post offices,

The majority of Potter's commissions were for schools, government buildings, and churches. In the late 1880s and early 1890s his designs were executed in the Romanesque Revival style. The St. Agnes Chapel complex falls within this period, as does Potter's Holy Trinity Church complex (1887-89, now St. Martin's Episcopal Church, a designated New York City Landmark), the Grand Rapids Courthouse and Post Office (1875 on), and Alexander Hall at Princeton University (1891-94). Earlier, Potter had designed in the American High Victorian Gothic style, as represented in the Chancellor Green Library at Princeton University (1871-73), the South Congregational Church in Springfield, Mass. (1873-75), and the Evansville Customhouse in Indiana (1875-79). The neo-Gothic Church of the Divine Paternity on Central Park West (1897-98, now in the Central Park West-76th Street Historic District) is another important ecclesiastical design.

The Design of St. Agnes Chapel

Potter's design for St. Agnes Chapel placed the cruciform church on a north-south axis with its entrance on West 92nd Street. The clergy and parish houses were joined to the church, flanked its apse to the east and west, and had main entrances on West 91st Street. The parish house, the only surviving structure of the complex, was considered "unusually large."¹⁴ It contained 12 classrooms, two toilet rooms, office space for the janitor and choir, a hall for the Sunday School, and living quarters for the sexton and his family.

The three main buildings -- the church proper, the clergy house, and the parish house -- were unified in their exterior design. Architectural critic Montgomery Schuyler determined that each building in the complex held equal architectural merit: "The parochial buildings flanking the apse are of the same solid and seemly character as the church itself."¹⁵ The style chosen by Potter for the complex was that of the Romanesque Revival. Inspired by the works of H. H. Richardson (1838-86), and today popularly

called Richardsonian Romanesque, Potter's choice was a common one for ecclesiastical architecture in the 1890s. While relying on Richardson's works for inspiration, Potter's Romanesque designs remain "impressive" and "inventive."¹⁶ The parish house retains a simplicity of form. A blocky, three-story structure with a northeastern extension and chimney, it was originally topped by a steeply pitched roof with twin cupolas. The simple, massive form, together with the combination of brownstone and granite in alternating wide and narrow courses, the use of rough faced stone, tall or massive round arched openings, deeply set windows, and a massive roof form reveal the Richardsonian influence. Schuyler described the St. Agnes complex as the "most noteworthy and successful example [of the style] in New York."¹⁷

The construction of the complex was undertaken by the building firm of Norcross Brothers of Worcester, Massachusetts, and the interior decoration was completed by Tiffany Glass and Decorating Company. 1889 Building Department records estimated the total cost of the fireproof structure at \$350,000, and the parish house alone at \$80,000. However, the New York Times reported the complex's estimated cost at \$850,000. Rev. Henry C. Potter, Episcopal Bishop of New York, laid the cornerstone on May 19, 1890. The first service was held on June 5, 1892, even though the interior was not complete and the structure would not be consecrated until September 27, 1892.¹⁸ St. Agnes soon grew to be Trinity's largest and most prosperous chapel. The New York Times reported that the complex was:

Magnificent in dimension and excellently planned -- Trinity Parish's best building [and] not only the finest church under jurisdiction of Trinity Parish, but the finest church structure, barring the cathedral, in New York City. It is perhaps the most perfectly equipped structure for religious work of all sorts in the United States.¹⁹

Subsequent History

By 1936, Trinity Parish had organized a committee to study the effectiveness of its chapels. St. Agnes' congregation had dwindled, forcing running costs to rise exorbitantly. Trinity School trustees hoped to increase their student body and made it known that they were interested in the St. Agnes property to accommodate this growth and to enrich their sports program and facilities. Trinity School purchased the property in 1943 and demolition was begun on the church proper in 1944. The clergy house survived until 1955 and the parish house was remodelled into classrooms. By 1969, the vestry of Trinity Church indicated that they no longer wished to approve the financial reports and election of trustees of the school. Today the rector of Trinity Church is a member of the school's Board of Trustees; this is the only remaining official tie between the church and the school.²⁰ Trinity School continued to expand in the following years, and its buildings currently occupy the eastern half of the block. The original Trinity School building now houses the lower school, the parish house provides space for science labs, athletics, and a theater.²¹

Description -- Trinity School²²

Located on the north side of West 91st Street and to the west of St. Agnes Parish House, Trinity School rises to a height of approximately 67 feet, extends to a length of 125 feet on West 91st Street, and is 100 feet deep. Constructed of smooth brownstone throughout, it is four stories high. The front facade is divided into five vertical bays, with end bays projecting out from the main wall to form a small courtyard into which the central entry bay slightly projects. Extending approximately 26 feet from the main rear wall to the northern lot line is a space which originally accommodated an assembly room and is now used as a library. This extension is one story in height and is approximately 100 feet long. A two-story, 26 foot square laboratory wing was added to the west of the one-story assembly room/library in 1898, and rose to three stories in 1911.²³ The one-story assembly room/library and the three-story addition are not visible from the public way.

The main feature of the front elevation is the triumphal arch entrance which is centered within the facade and consists of pairs of engaged, fluted columns flanking a deeply recessed round-arched opening. The entry is detailed with floral relief and the words "Trinity School" are carved within the architrave. Another round-arched entrance (which originally led to the headmaster's quarters) is located at the western bay of this elevation and is elaborated with a deep archivolt, carved spandrels, detailed moldings, and floral relief within the frame of a projecting cornice. Three steep triangular gables corresponding to the end and central bays, alternated with two pairs of gabled dormers and a brownstone cornice, mark the roofline at the main facade.

Flanking the triumphal arch at the ground level are pairs of large, deeply set, round-arched window openings. Other windows are of consistent design throughout the structure. Double-hung with fixed, round-headed panes above, original wood windows still exist inside new metal storm windows. Windows are typically grouped in sets of two, three, or five within each bay, and are recessed from sharply-cut rectangular openings.

The materials, window design, roofline, and horizontal divisions of the school's eastern elevation resemble that of the main facade. This elevation is not visible below the second floor due to the construction of a structure which joins the school and the parish house, known as 121 West 91st Street and not part of this designation.²⁴

The northern elevation (rear wall) of the main, four-story structure is 100 feet long. It is faced in brick, except for the eastern bay which is of brownstone, and is punctuated by windows similar in design to that of the front elevation, with brownstone lintels and stone sills. The northern elevation of the one-story assembly room/library is faced in brick and is punctuated by Palladian style windows (visible from the interior and the rear yards of the properties to the north). The walls of the three-story addition are faced in brick and contain double-hung windows. (The walls of the northern elevations and the addition are not visible from the public way.)

Description — St. Agnes Parish House²⁵

Located on the north side of West 91st Street and to the east of Trinity School, St. Agnes Parish House rises to a height of approximately 73 feet, extends to a width of 97 feet, and is 47 feet deep. Constructed of rough faced, light brown granite and trimmed in Long Meadow brownstone throughout, it is three stories high. Extending northward from the north-east corner of the building is a three-story space which originally housed the sexton's quarters. The eastern elevation of this extension reveals the original point of connection to the main church complex.

A typical window treatment is carried throughout the structure. Double-hung windows, generally grouped in sets of three, are all trimmed in brownstone and deeply set in their openings. Typically, original wood windows still exist inside new metal storm windows. Casement and pivoting windows are also found on the north and south elevations. The roofline is marked by gabled dormer windows, and the steeply pitched sides of the roof now rise to a flat deck.

The West 91st Street facade contains the original entrance to the building, which is no longer functional, but consists of a deep round arched portal flanked by sets of four colonnettes on stone plinths with brownstone capitals and foliate detail. The northern, eastern, and western elevations continue the material treatment and window groupings of the main facade, with the addition of a double-height, round-arched window groupings at the east and west. The western elevation has a greater concentration of brownstone trim around the windows and both eastern and western facades are partially blocked by adjoining structures, not part of this designation.

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NOTES

1. See E. Clowes Chorley, A Quarter of a Millennium (Philadelphia, 1947) and Leicester C. Lewis, ed., A History of the Parish of Trinity Church in the City of New York (New York, 1950) for information on the history of Trinity Church.
2. Trinity Church also established a school for free Blacks, and Kings College, now known as Columbia University, was begun at Trinity in 1754. See A Time for Rededication (New York, [1959]).
3. In 1794 a building was erected for the school at Rector and Lumber Streets, in 1823 at Varick Street, in 1832 on Canal Street. In 1865, Trinity School moved to Eighth Avenue and 33rd Street, in 1873 to Longacre Square (now Times Square), in 1888 to Madison Avenue and 59th Street, and in 1889 to West 45th Street.
4. "St. Agnes Chapel," New York Times, Oct 19, 1891, p.2:4. Landmarks Preservation Commission, Church of St. Paul and St. Andrew Designation Report, report prepared by Andrew S. Dolkart (New York, 1981) 2.
5. "Trinity School to Move," New York Times, February 12, 1893, p.17:4. Edward S. Moffat, "Trinity School, New York City: 1709-1959," Ph.D. dissertation (Columbia University, 1963), 194.
6. LPC. Chelsea Historic District Designation Report (New York, 1970).
7. C. B. J. Snyder, Superintendent of School Buildings in New York, was another architect concerned with school reform. His designs, slightly later than Haight's, featured similar amenities: proper fire stairs and toilets, ample lighting from large double hung windows, and well-equipped laboratories, auditoriums, gymnasiums, and playgrounds. For more information see Robert Stern, et. al, New York 1900 (New York, 1983).
8. Francesco Passanti, "The Design of Columbia in the 1890s, McKim and His Client," Journal of the Society of Architectural Historians 36 (May, 1977), 71. Alfred Morton Githens, "Charles Coolidge Haight," Architectural Record 41 (April, 1917) 367-69.
9. The New York World reported that the school's estimated cost was \$200,000. "Trinity School's Cornerstone Laid," New York World, 1896. New York City, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 1222, Lot 12. NB 1002-93.
10. A "chapel of ease" is a sub-parish of the mother church established to ease over-crowding and extend boundaries. Trinity's chapels include: St. George's (1753), St. Paul's (1766), St. John's (1807), Trinity Chapel (1856), St. Chrysostom's (1869), St. Augustine's (1877), and St. Luke's (1892). For more information see A Guidebook to Trinity Church and the Parish of Trinity Church in the City of New York (New York, 1944).

11. Lewis, 196. The Real Estate Record and Guide agreed with this assessment: "The West side has long been suffering from want of religious edifices". See "Churches on the West Side," Real Estate Record and Guide (May 12, 1888), 599-600.
12. Entries, due on December 1, 1888, were to include ground plans and elevations of the church, parish house, and clergy house. The architects invited to enter the competition were: Charles C. Haight, Henry M. Congdon, Frederick C. Withers, Richard M. Hunt, William Haley Wood, and McKim, Mead & White. William A. Potter asked special permission to enter the competition, necessary because of his family connections. See Sarah Landau, Edward T. and William A. Potter: American Victorian Architects (New York, 1979), 206, and Lewis, 198.
13. "Churches on the West Side," 599-600.
14. Lewis, 199.
15. Montgomery Schuyler, "Trinity's Architecture," Architectural Record 25 (June, 1909), 425.
16. Potter used Richardson's Trinity Church in Boston (1873-77) and his Albany City Hall (1880-82) as models for the St. Agnes complex. See Landau, 208; Stern, 369; and "A Fine Church Structure," New York Times, April 23, 1892, p.8:5.
17. Montgomery Schuyler, "Recent Church Building in New York," Architectural Record 13 (June, 1903), 510. Dr. Nevin, the Rector of the American Church in Rome, indicated that the clergy's view of the structure was in agreement with Schuyler's evaluation. He remarked that the chapel complex "was the finest example of that style of architecture he had ever seen." ("A Fine Church Structure," 8.)
18. New York City, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 1222, Lot 17. NB 1240-89. Year Book and Register of the Parish of Trinity Church in the City of New York, (New York, 1892), 97-104. "A Fine Church Structure," 8. Lewis, 197. "St. Agnes Bells Ring," New York Times, June 6, 1892, p.9:3. Chorley, 82.
19. "A Fine Church Structure," 8.
20. See Clifford Moorehouse, Trinity: Mother of Churches (New York, 1973), 270-73 and Chorley, 82. St. Agnes' altar, stained glass, memorials, and cornerstone were saved and stored for future distribution. Demolition of the church proper was begun on July 10, 1944 and completed on October 1, 1944. New York City, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 1222, Lots 12 and 17. Demolition 78-44 and 417-55. Charity School, a typescript in the files of Trinity Archives, New York City.

21. The William Gage Brady Gymnasium, built next to the Hawley Wing, was dedicated on May 1, 1958. Plans for Trinity Towers, marking the first time a private school combined educational facilities with a high rise apartment building, were announced in November of 1965. Part of this new construction phase included the remodeling of the 19th century buildings. A small structure was constructed in recent years, now joining the two buildings and a two-story dining and parking facility, topped by an athletic field, was constructed on 92nd Street. (Moffat, 246). See New York City, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 122, Lots 17 through 48.
22. For a more detailed description of the building at the time of designation, see the Research File. Trinity's roof trusses were installed in 1928-29 to allow removal of the columns in the gymnasium. The architect for the alteration was Robert L. Fairbairn. New York City, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 1222, Lot 12. Alt 1361-28.
23. The three story addition forms a small courtyard which is visible from inside the school. New York City, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 1222, Lot 12. Alt 724-98. Alt 1533-1911.
24. This passage was added in 1941 and designed by architect George Dress. New York City, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 1222, Lots 12 and 17. Alt 2158-41.
25. For a more detailed description of the building at the time of designation, see the Research File.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of these buildings, the Landmarks Preservation Commission finds that Trinity School and the former St. Agnes Parish House have a special character, special historical and aesthetic interest and value as a part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, Trinity School, designed by Charles Coolidge Haight, a "strong partisan of Gothic architecture," is an excellent example of the English Collegiate Gothic Style; that the St. Agnes Parish House, the only surviving component of the St. Agnes Chapel complex design won in competition by William Appleton Potter, is an excellent example of the Richardsonian Romanesque style of architecture; that Trinity School and the former St. Agnes Parish House both owe their origin to Trinity Parish, the second oldest Episcopal parish in New York City, and illustrate different branches of Trinity's mission -- Trinity School its desire to educate the public, and St. Agnes its desire to expand its boundaries; that both buildings illustrate Trinity Parish's desire to continually accommodate its growing number of parishioners and the general northward shift of the city's population, and both helped to fill the social, cultural, religious, and educational void that existed in the Upper West Side in its early years; that Trinity School is recognized as the oldest continuously operated school in Manhattan, and was an important colonial educational institution based on its charitable and co-educational nature and its practice of seeking apprenticeships for its students; that the design of the school is a knowledgeable response to contemporary concerns for healthy educational environments; that the former St. Agnes Parish House is the only surviving building of the St. Agnes Chapel complex, at one time the largest and most prosperous of Trinity's chapels of ease and identified by Montgomery Schuyler as the most successful example of Richardsonian Romanesque design in New York City; that the Parish House became a part of Trinity School in the early 1940s, and that both buildings currently house a prominent educational institution of the Upper West Side and coexist in considerable harmony.

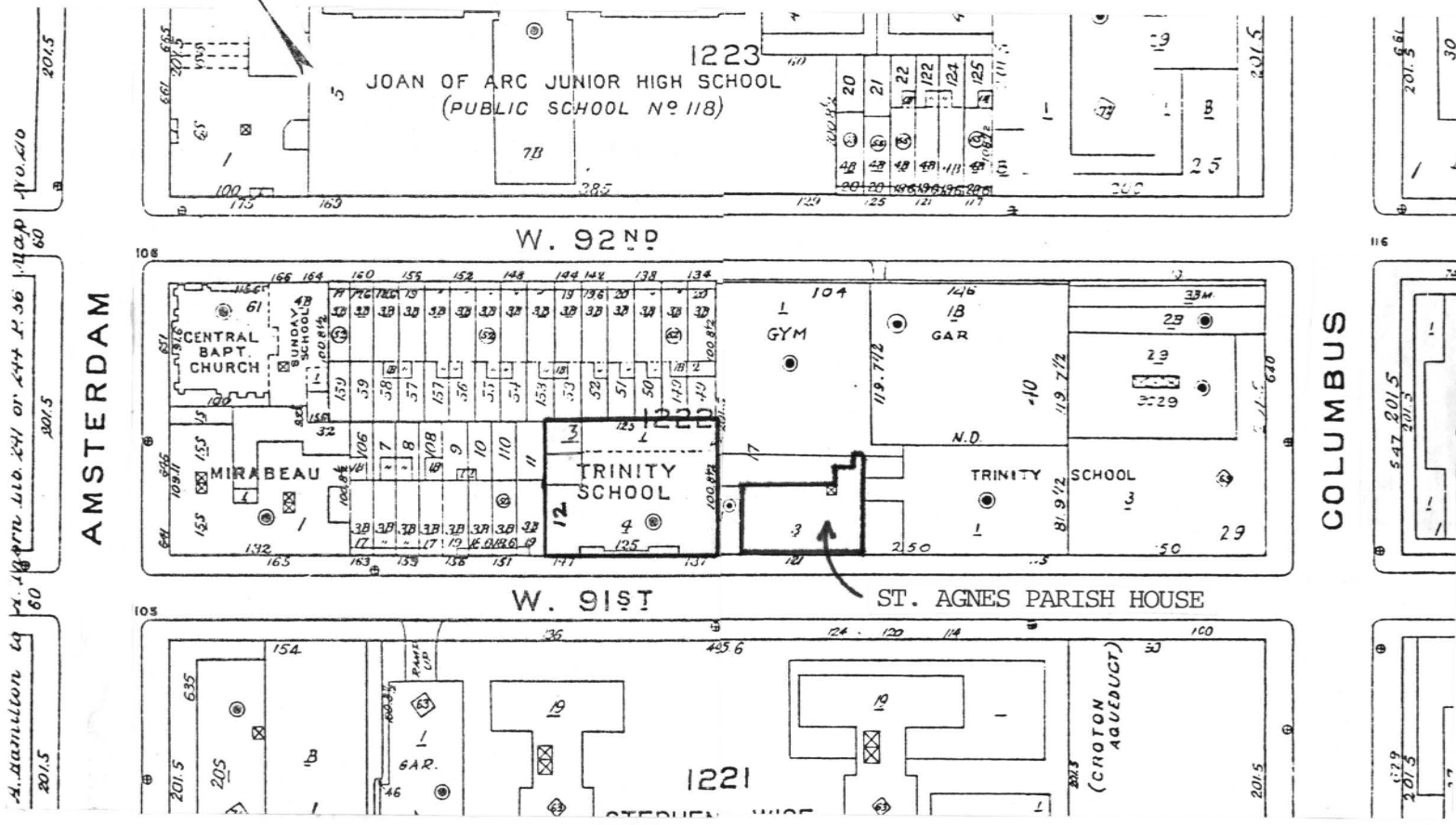
Accordingly, pursuant to the provisions of Chapter 21, Section 534, of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark Trinity School and the former St. Agnes Parish House, 121-147 West 91st Street, Borough of Manhattan and designates Tax Map Block 1222, Lot 12 and Lot 17 in part consisting of the land on which the former St. Agnes Parish House is situated (as indicated on the attached survey map as amended 9/7/88), Borough of Manhattan, as its Landmark Site.

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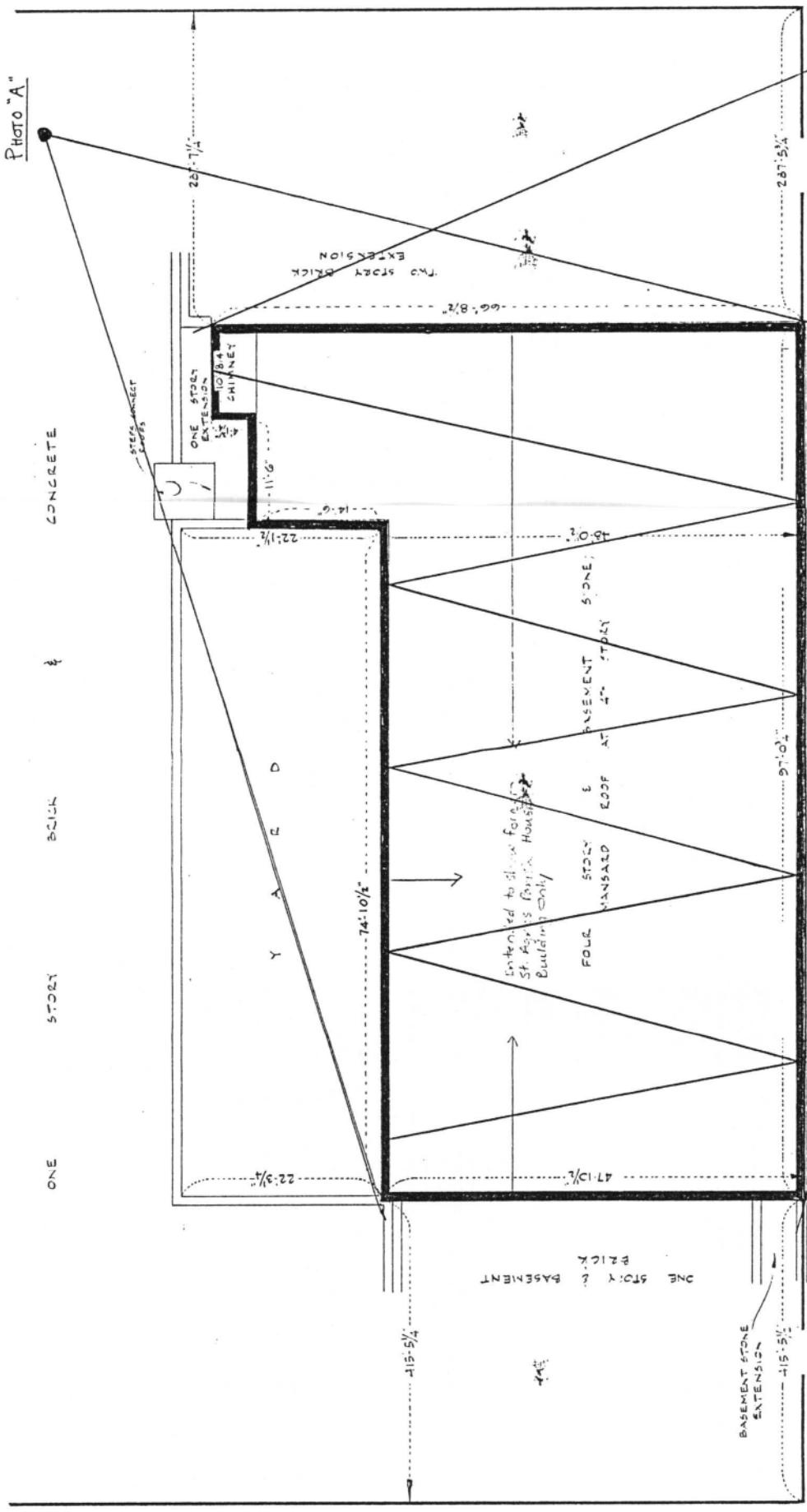


Trinity School and the former
St. Agnes Parish House
Landmark Site

Graphic Source: Sanborn,
Manhattan Land Book,
1988-89.
(Changes added to reflect
current conditions.)

12 L.-B. 1222
250251

12-1-15



ONE STORY
CONCRETE

ONE STORY
BRICK

ONE STORY
BRICK

ONE STORY
BRICK

AMSTERDAM AVENUE

AMSTERDAM AVENUE

COLUMBUS AVENUE

COLUMBUS AVENUE

PHOTO "A"

PHOTO "C"

STREET

91ST

WEST

EXEMPTED BY EARL B. LOVELL - S. P. BELCHER, INC.
DATED AUGUST 16, 1905 AND SEPTEMBER 10, 1905

PHOTO "B" PREPARED JULY 15, 1905

EARL B. LOVELL - S. P. BELCHER, INC.

Benjamin D. Swaberg

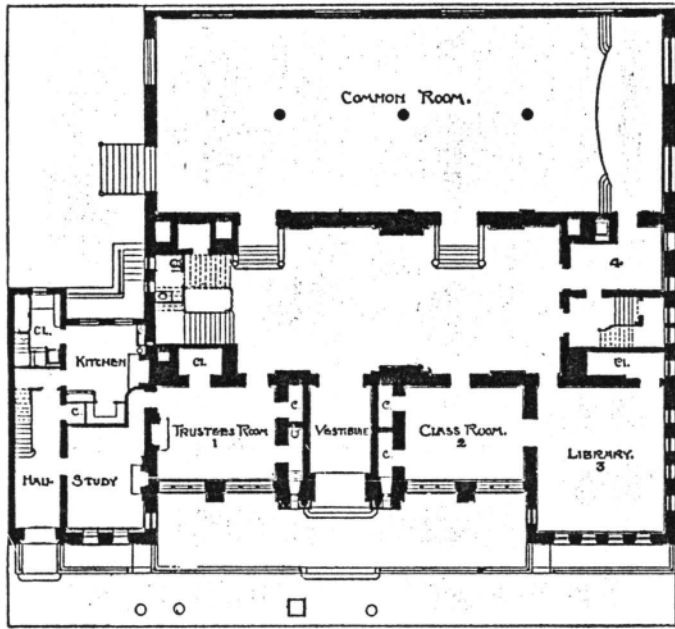
VICE-PRESIDENT
NEW YORK, N.Y. 10007

CITY ENGINEER
157 CHAMBERS ST.



AMENDMENTS
ADDITIONAL DIMENSIONS ADDED SEPTEMBER 7, 1908 EARL B. LOVELL - S. P. BELCHER, INC.

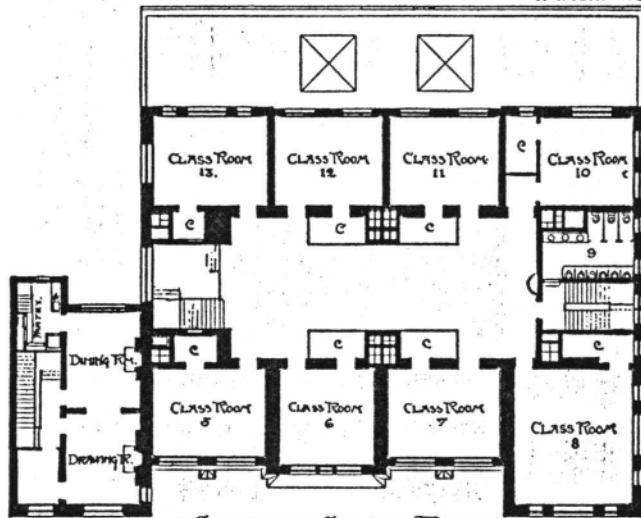
Survey Map of St. Agnes Parish House.



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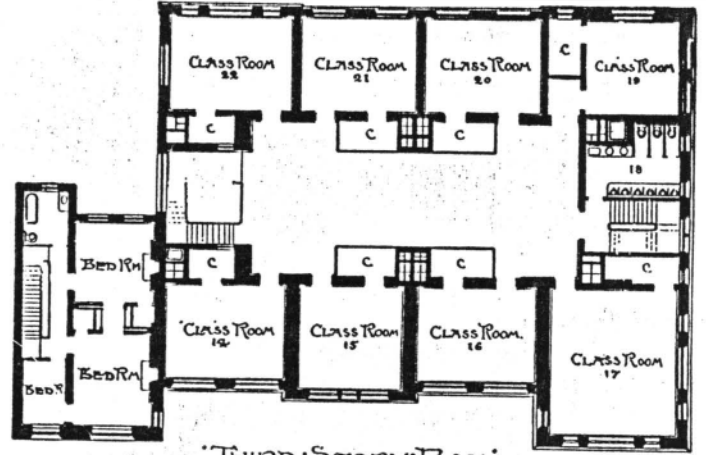
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:ARCHITECT:



:SECOND:STORY:PLAN:



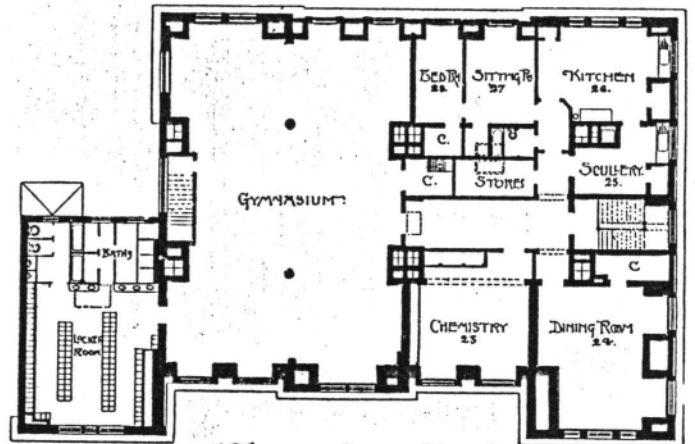
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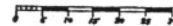
:THIRD:STORY:PLAN:



CHARLES C. HAIGHT
ARCHITECT.



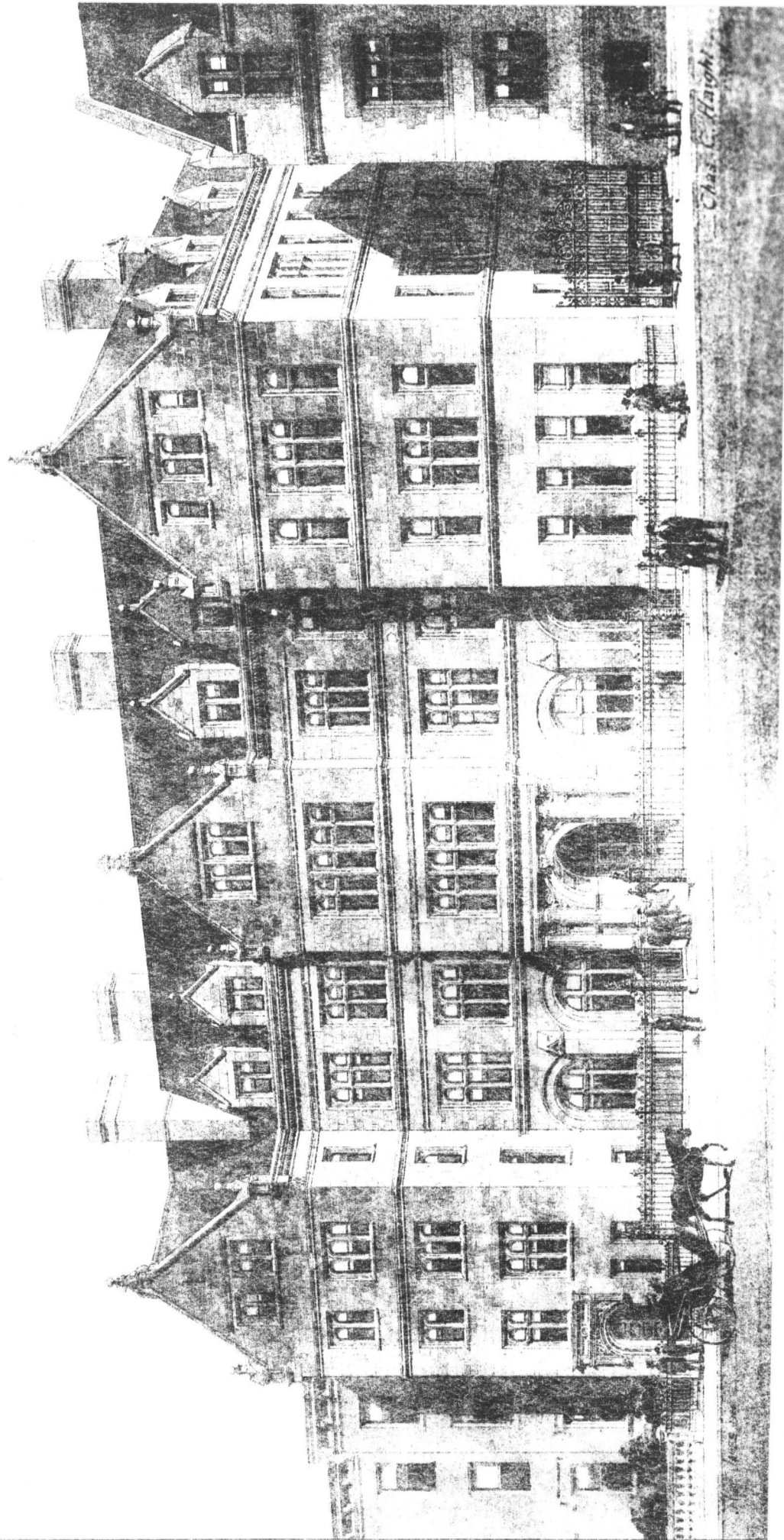
:FOURTH:STORY:PLAN:



:CHARLES C. HAIGHT:
:ARCHITECT:

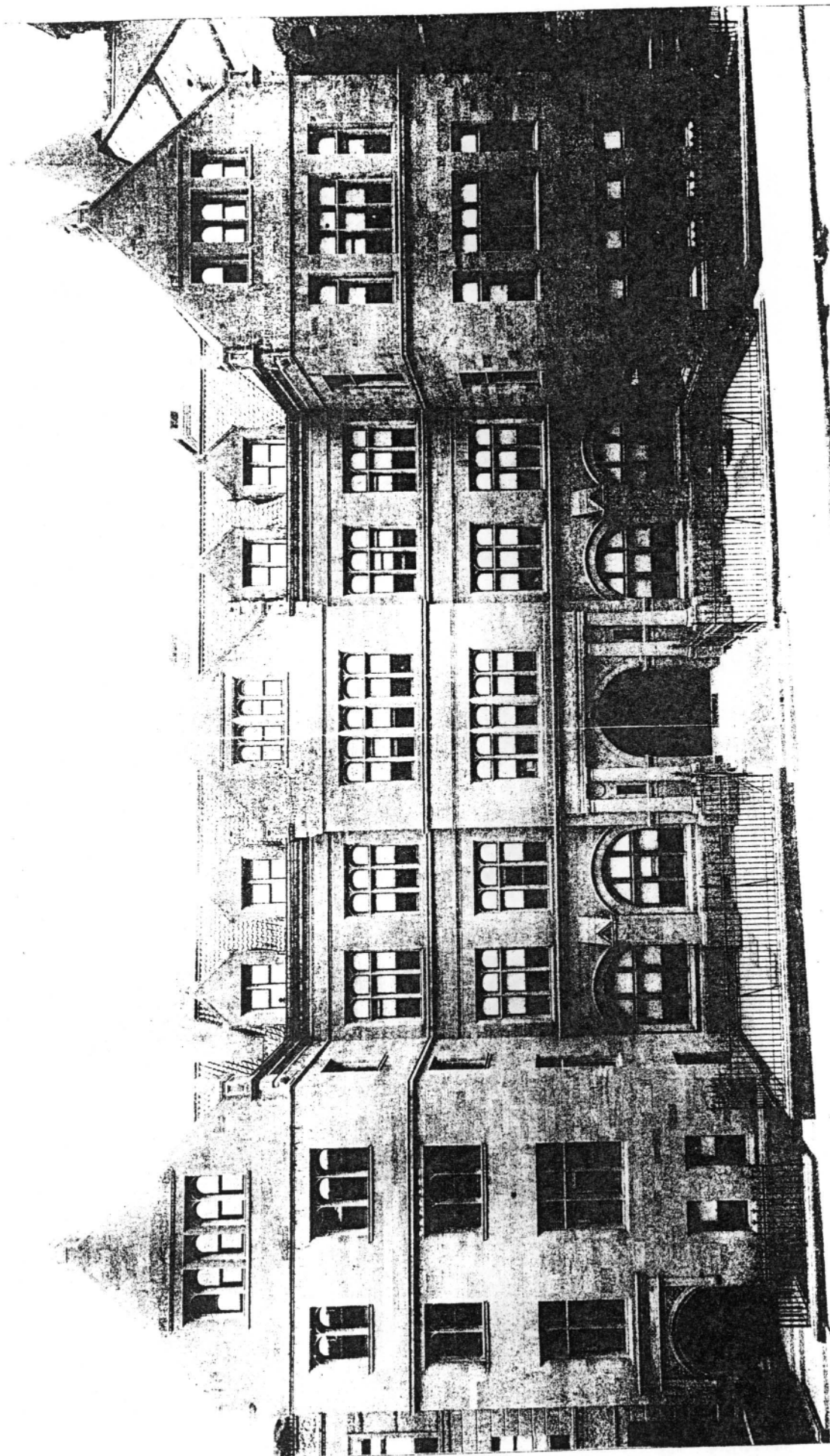
Trinity School.
Original Floor Plan.

Graphic Credit: Year Book
of Trinity School, 1912.
Trinity Archives Files.



Trinity School Building.
Architect's Rendering.

Graphic Credit: American Architect and Building News. 45 (September 15, 1894),
plate 3.





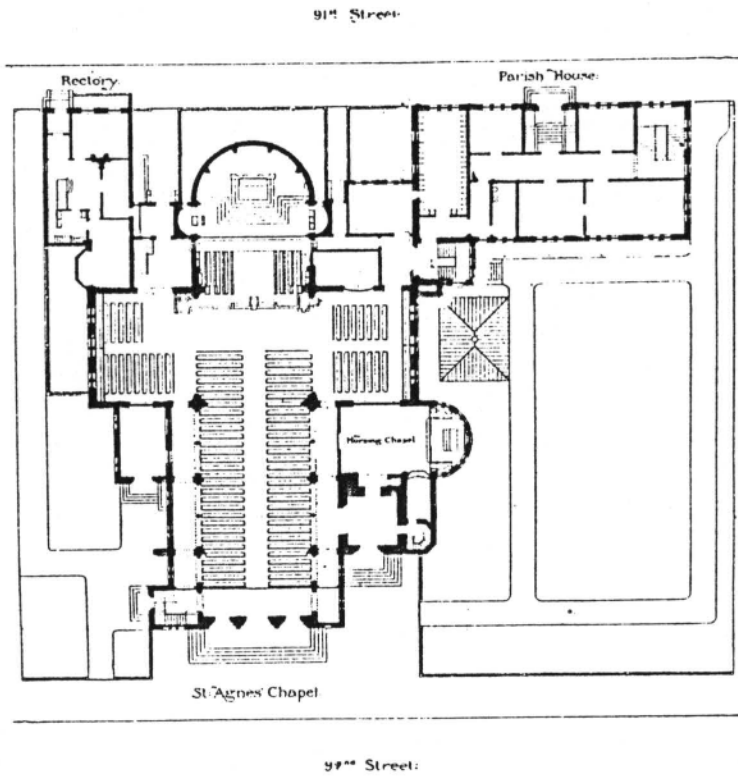
Trinity School, 139-147 West 91 St.
View of West 91st Street Facade,
c. 1970.

Architect: Charles Coolidge
Haight, 1893-94.
Photo Credit: LPC.



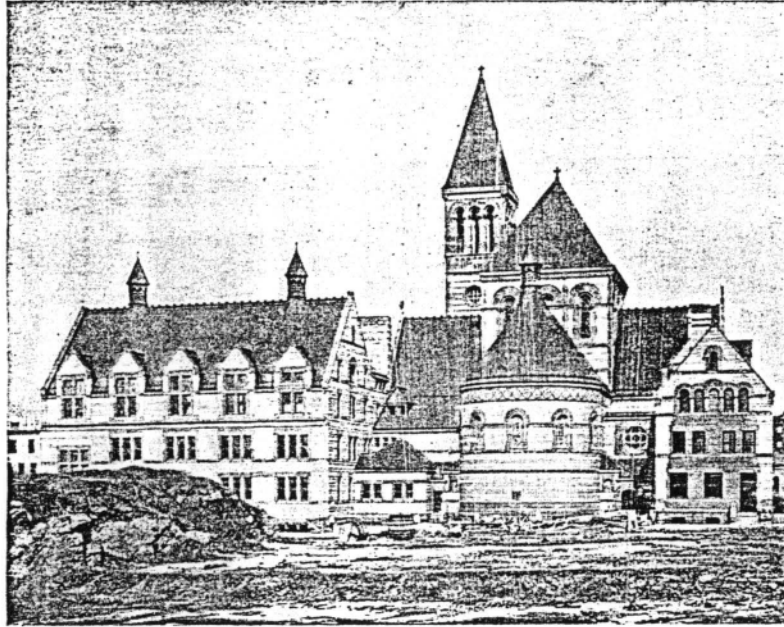
Trinity School, 139-147 West 91st Street.
View of West 91st Street Facade, 1989.

Architect: Charles Coolidge Haight,
1893-94.
Photo Credit: Carl Forster, LPC.



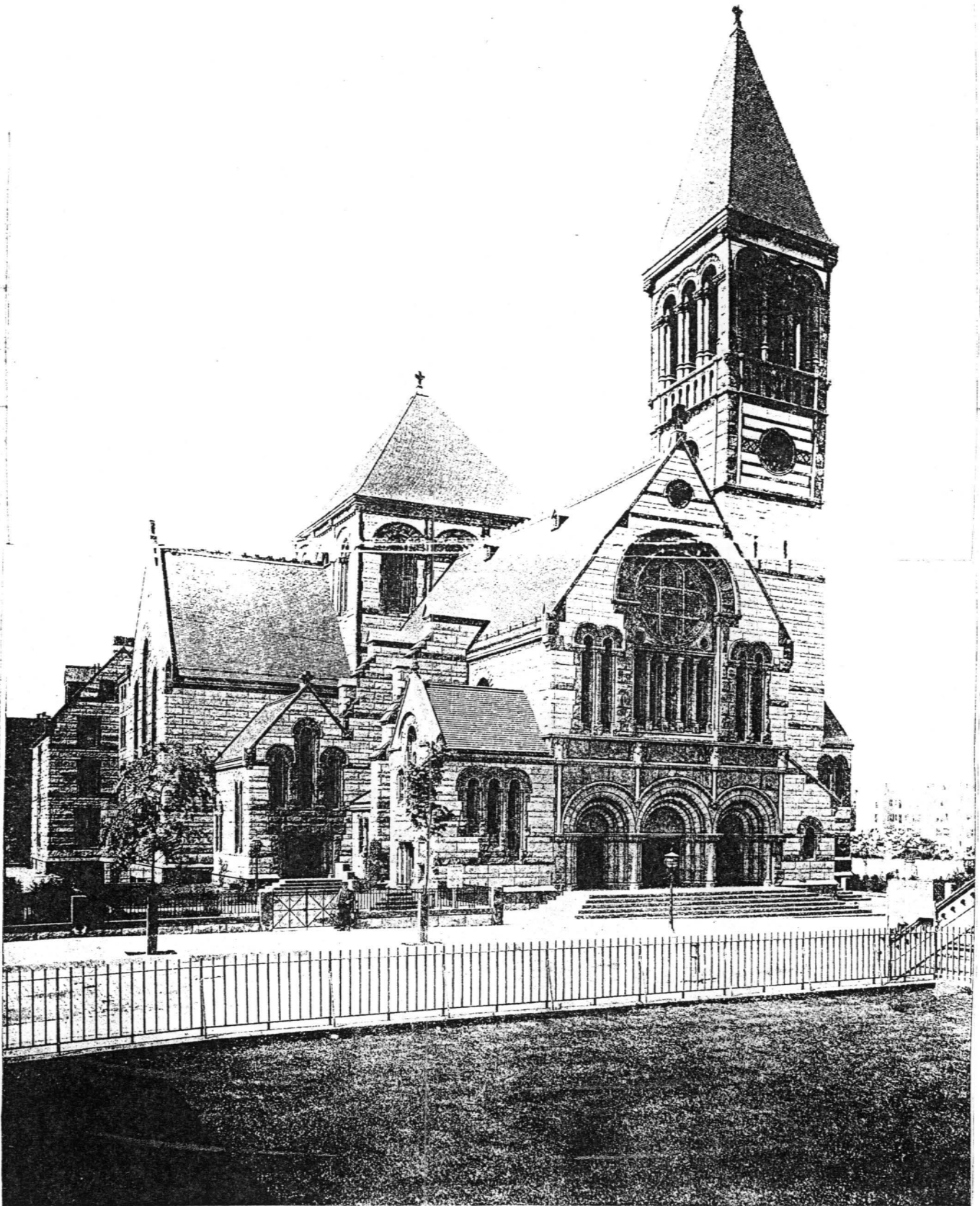
St. Agnes Chapel Complex.
Ground Plan.

Graphic Credit: Year Book and Register of the Parish of Trinity Church in the City of New York. p. 102.



St. Agnes Chapel Complex.
Construction Photo from
West 91st Street. Parish
House at Left. (1892)

Graphic Credit: Year Book and
Register of the Parish of
Trinity Church in the City
of New York. p. 100



St. Agnes Chapel Complex.
View from West 92nd Street,
1893.

Graphic Credit: Architecture
and Building. 19 (October
21, 1893).



St. Agnes Chapel, Columbus to Amsterdam avenues between West Ninety-first and Ninety-second streets. William A. Potter, 1889. View from Ninety-second Street. NYHS

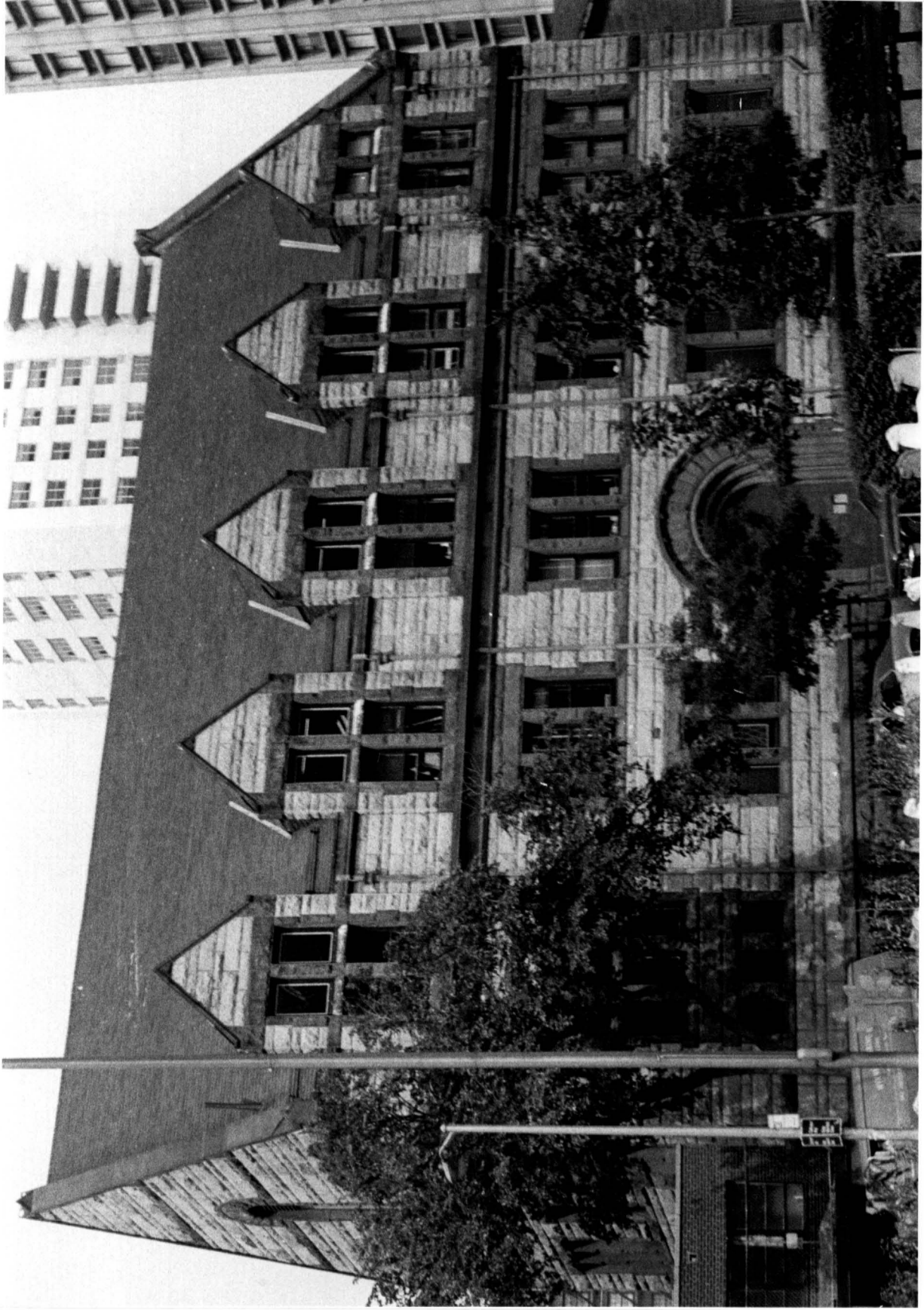
St. Agnes Chapel Complex.
View from 92nd Street. Back
of Parish House is visible
at right.

Graphic Credit: Robert Stern,
New York 1900. p. 369.



St. Agnes Parish House
121 West 91st Street
View from Southwest Corner.

Architect: William A. Potter, 1892.
Photo Credit: Department of Taxes
Photo, Collections of the
Municipal Archives of the City
of New York.



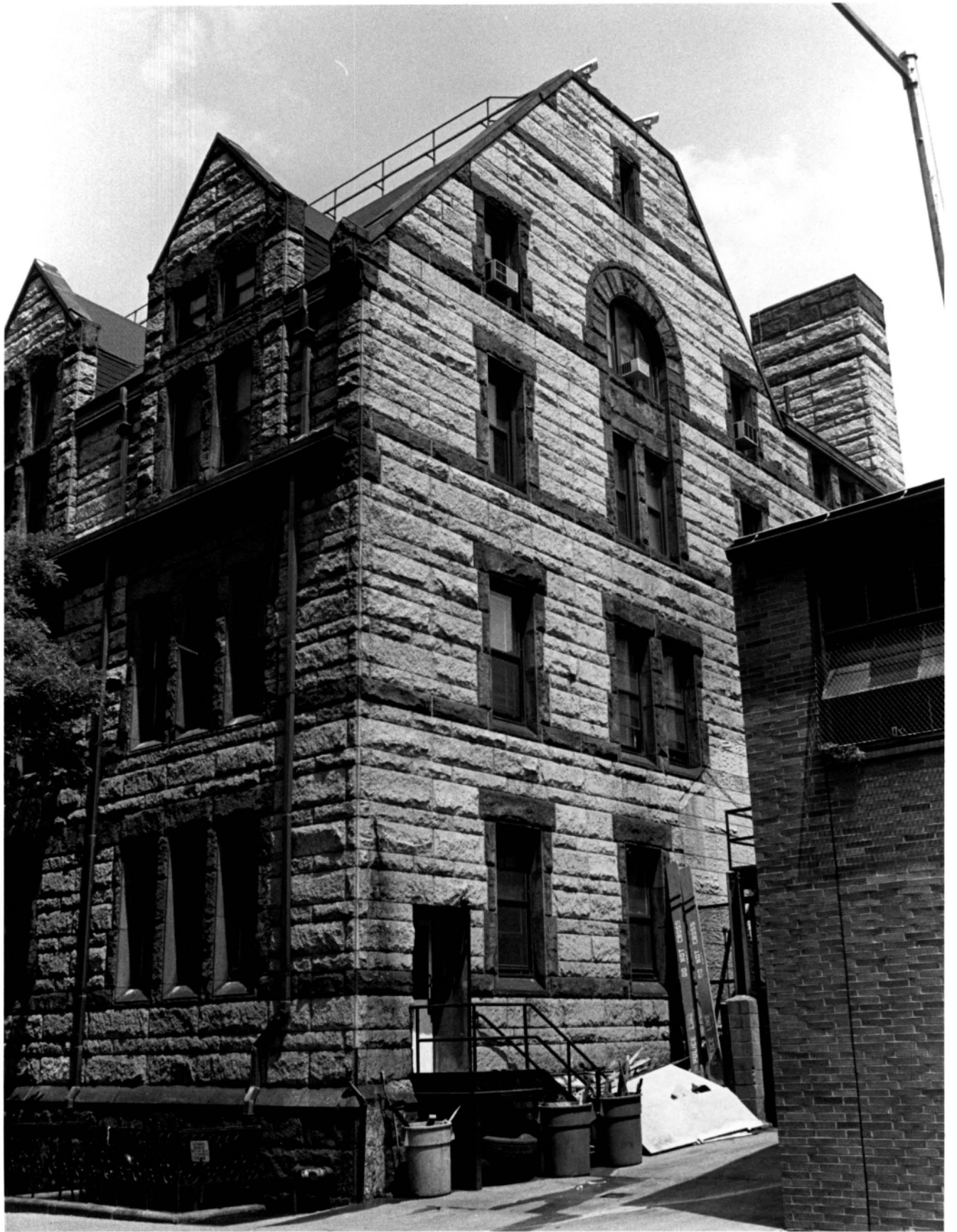
St. Agnes Parish House.
View of West 91st Street Facade, c. 1970.

Photo Credit: IPC.



St. Agnes Parish House.
View of West 91st Street Facade, 1989.

Photo Credit: Carl Forster, LPC.



St. Agnes Parish House.
View from Southwest Corner,
1989.

Photo Credit: Carl Forster,
LPC.



St. Agnes Parish House.
View of Entrance, 1989.

Photo Credit: Carl Forster, LPC.



121 West 91st Street
Structure joining Trinity School
and the Former St. Agnes Parish
House, not part of Landmark Site.

Photo Credit: Carl Forster, LPC,
1989.