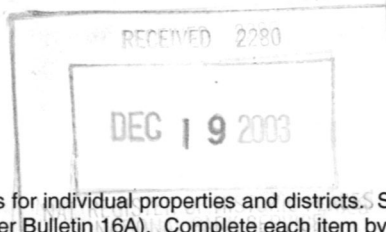


United States Department of the Interior
National Park Service



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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name St. Barnabas Episcopal Church

other names/site number New Hope Missionary Baptist Church

2. Location

street & number 2900 Fifth Avenue [] not
for publication

city or town Troy [] vicinity

state New York code NY county Rensselaer code 083 zip code 12180

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [] 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 as set forth in 36 CFR Part 60. In my opinion, the property [] meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide [x] locally. ([] see continuation sheet for additional comments.)

State Historic Preservation Officer

12/16/03

Signature of certifying official/Title

Date

New York State Office of Parks, Recreation & Historic Preservation

State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register [] see continuation sheet
- determined eligible for the National Register [] see continuation sheet
- determined not eligible for the National Register

removed from the National Register

other (explain) _____

Signature of the Keeper

date of action

Edson H. Beall 1/28/04

5. Classification

Ownership of Property (check as many boxes as apply)

Category of Property (Check only one box)

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

- [X] private
[] public-local
[] public-State
[] public-Federal

- [X] building(s)
[] district
[] site
[] structure
[] object

Table with 2 columns: Contributing, Noncontributing. Rows for buildings, sites, structures, objects, and TOTAL.

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions (enter categories from instructions)

Current Functions (Enter categories from instructions)

RELIGION: Church

RELIGION: Church

7. Description

Architectural Classification (Enter categories from instructions)

Materials (Enter categories from instructions)

LATE GOTHIC REVIVAL

foundation STONE

walls BRICK

roof ASPHALT

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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Continuation Sheet**

St. Barnabas Episcopal Church

Section 7 Page 1

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St. Barnabas Episcopal Church, later known as Christ and St. Barnabas Church and now known as the New Hope Missionary Baptist Church in Troy, New York is a fine example of Late Gothic Revival ecclesiastical architecture. Built in 1895 to replace a smaller chapel on the site, this brick church became a significant influence on the community and embodies many characteristics of the period. Oriented east to west, like many Episcopal churches, it sits on a small rectangular parcel of land between the east side of Fifth Avenue and the west side of Sixth Avenue. In an area of Troy known as North Central, the church is located at the southern half of the block between Ingalls Avenue and Middleburgh Street. The former rectory, now in separate ownership, is situated on an adjacent parcel to the south a few feet from the church, at the corner of Fifth Avenue and Middleburgh Street. This nomination includes two contributing buildings; the church and former rectory; and one contributing object, a carved stone crucifixion, from c.1900, that is located on the front lawn..

Now known as the New Hope Missionary Baptist Church, this edifice lies within what is known as the North Central neighborhood. Surrounding the church is a variety of two- and three-story brick residences with the same massing and street presence as the nominated property. Some of these housing units appear to have been built as clusters, while many appear to stand on their own. Immediately across Sixth Avenue, at the back of the church, is an intact ca. 1898 row of eight duplex residences that helps to anchor the neighborhood (National Register eligible). Only a vacant lot and a small two-story rowhouse are located on a small triangular parcel that lies between the Fifth Avenue side of the church and the former factories on River Street.

The church and rectory are set back from Fifth Avenue about 40 feet, with a lawn in front and a high wrought-iron fence across the Fifth Avenue frontage. Stone posts flank a gate into the property. The church's cruciform plan is typical of those found in Episcopal churches where the nave is oriented from the west to the east chancel, and the transept north to south. Although initially appearing to be symmetrical, subtle asymmetry is achieved with a transept that is longer to the north than its southern counterpart. The building occupies most of the 49'x180 parcel and stands approximately 40-50 feet tall at its peak. Extrusions from this main form are seen in a turret, located at the southwest corner and a one story gabled wing behind the chancel. The structure is largely composed of red brick in a running bond pattern, and with trimmings around doors, windows and buttresses made of Lake Superior red sandstone.

The roof is gabled over the main body of the building; both the nave and transept have front facing gables. Three hipped dormers with paired gothic stained-glass windows project from the steep slope of the shingled gable on both the north and south sides at the west end of the nave. Connecting the rear gable of the one-story rear section is a moderately pitched hip roof. The only other roofing variation is the polygonal hipped roof of the turret. A stone cross is situated on the roof peak at the east end of the nave. A lintel and sill course consisting of the two alternating rows of recessed and projecting brick courses one-half wythe wide surrounds most of the building creating an almost continuous band.

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An open bell tower that runs north to south and is perpendicular to the nave rests at the intersection of the nave and transept. A slender conical turret at either side flanks the open arched center. Atop the center peak is a decorative wrought iron cross.

The west façade, where the church entrance is located, has a one-story enclosed gabled entry that leads to a one-story entry hall. Four sandstone steps flanked with wrought iron handrails lead to the recessed and centered painted wood double batten front door that has highly ornate wrought iron surface-mounted strap hinges at the top and bottom of each door. Above the doors is a trefoil stained glass window, all of which is surrounded by a blunt pointed sandstone arch surround with large sandstone imposts at either terminus. Located at the peak of the entrance is a stone cross. Miniature buttresses of brick topped with sandstone flank the entrance. To the right of the entrance, corbelled off the southwest corner of the building, is a turret with double lancet stained glass windows on both the west and south sides.

Behind the entrance and adjacent to the turret is a foyer with a small set of paired pointed arch windows on the north side. These three one-story transitional elements are connected to the tall gabled end of the nave, where an imposing rose window and a small recessed blind pointed arch at the peak are visible. Midway up the gabled wall are two one-half wythe recessed brick courses alternating with two projecting half-wythe brick courses, offering a layer of texture to that elevation.

Both the north and south sides of the church, west of the transept, are four bays long with each bay containing a blunt pointed arch and double lancet stained glass windows surrounded by brick voussoirs and flanked by large setoff buttresses. The east end of the transept has two bays on the north side and three on the south. A smaller oculus-like stained glass window is situated within each buttressed bay at the top of the wall; two on the north and three on the south. Each of the setoff buttresses has a four-layered corbel at the base, a sloped sandstone cap midway and another sloped sandstone cap where it connects with the structure wall. A continuous corbelled eave cornice tops the wall on both the north and south facades, both east and west of the transept.

The projecting perpendicular transept or cross gable extends only one bay in either direction and contains the same pointed arch double lancet stained glass window that is on the north and south sides. Unlike the blank face of the transept's north elevation, the south elevation contains a set of double lancet stained glass windows. Projecting from the peak of the transept's north gable is a brick chimney. The chimney brick is laid in such a manner that the distinct cross design is visible on both the east and west sides.

The east elevation, or rear, is approximately one-and-one-half stories in height and contains three centered pointed arch plate glass windows, the center of which is one-third as tall as the other two. Supporting this wall at the corners of the gable are the same style of setoff buttresses used throughout the rest of the structure. A red sandstone cornerstone dated 1895 is located in the northern buttress.

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A newspaper account of the laying of the cornerstone indicates that the entrance was intended to be located on Sixth Avenue. (This account also claims that the architect's name was placed within the cornerstone - the name has yet to be found). There is no architectural evidence, however, to substantiate this information. As it is common for the chancel to be located at the east end of an Episcopal church, it would not have been possible for the entrance and the chancel to be at the same side. Also, although it had been approximately ten years previous that the names of the streets were changed to Fifth and Sixth from Mount and Vale (or Vail), respectively, the next street to the east of Vale was called North *Fourth*. It seems more likely then that the news reporter confused the old and new names and meant to say that the entrance was to be on *Fifth* Avenue.

The interior of the church is just as modest and unassuming as the exterior. The floor plan is of a three-aisle configuration; the center aisle the widest and more predominant of the three. The other two aildes run against the walls along the ends of the pews. Supporting the roof is an arched wood open truss and brace system that extends the length of the nave. While the exterior brick is red in color, the interior walls are beige and buff colored, laid in bands. Two sets of red brick banding circumnavigate the nave and chancel areas.

From the interior of the nave, the vibrant tans and blues of the Madonna and Child in the rose window behind the chancel are visible and add exquisite beauty to an otherwise very simple interior. At the opposite end, above the entry, is another rose window of equal size with just as vibrant gold colors. Beautiful yet humble also are the double lancet stained glass windows seen from the exterior. Backlit by the sun, these simple windows further add a spiritual element to the interior space. The designer of the windows is not known.

Separating the nave and the chancel and spanning the brick pointed chancel arch is a beautifully carved wood chancel rail. The decorative tracery at the top mimics those shapes found in some of the exterior elements, for example, the pointed arches of the windows and doorways and the trefoil and quatrefoil shapes found in the stained glass windows. Beyond the chancel rail is a marble altar that is centered in the space with the organ and pews on the north wall and the pews by themselves to the south. Arcading with five blind blunt pointed arches as well as a polychrome brick band decorate the rear wall under the Madonna and Child rose window.

Other original features worthy of note are the carved wooden pews complete with kneelers and the 1895 J.W. Steere & Son Opus #406 organ with two manuals and seventeen ranks. Several pointed arch doors, set in sandstone pointed arches with two-brick wide voussoirs, are beautifully carved with inlaid tracery further mimicking the stained glass windows. The doors and their large wrought iron pulls all appear to be original and are in excellent condition. Finally, behind the nave, within the turret, is a raised baptistery, separated from the nave by an ornate brass railing topped with carved wood.

Overall, the church is in fair condition. Years of deferred maintenance and its recent vacancy has allowed some moderate deterioration, primarily of the exterior brick and the stained glass windows. As a

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whole, however, this building does not appear to have had any major alterations and therefore has great integrity due to location, design, setting, materials, feeling and association.

The two-and-one-half story former rectory was likely built at the same time as the church. It is L-shaped and constructed of brick similar to that of the church, with a cross-gabled roof, paired windows with brick lintels and bluestone sills, and corbelled bands of brick at the watercourse level and at the windowsill level on the second story. A two-story open porch protects the entrance from Fifth Avenue. Although the exterior appears to be intact, the interior has been modified for current uses as a mental health facility.

Name of Property

County and State

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 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 that 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 boxes that apply.)

- [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 of age or achieved significance within the past 50 years

Areas of Significance:

(Enter categories from instructions)

ARCHITECTURE

Period of Significance:

1895

Significant Dates:

1895

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

Unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 Building Survey #
[] recorded by Historic American Engineering Record #

Primary location of additional data:

- [X] State Historic Preservation Office
[] Other State agency
[] Federal Agency
[] Local Government
[] University
[] Other repository:

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St. Barnabas Episcopal Church

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The former St. Barnabas Episcopal Church is architecturally significant under criterion C as an intact and representative example of Late Gothic Revival ecclesiastical architecture in Troy. Although not tall, slender, and imposing like many of the earlier Gothic churches, it is still a prominent edifice in the neighborhood community. Built in 1895 to the design of a yet to be named architect, this modest but distinctive church served a neighborhood that was occupied by the many laborers of the shirt and collar industry that helped propel Troy to world renown.

Located on a flood plain of the Hudson River and on the edge of the Rensselaer escarpment, Vanderheyden, as Troy was first known, was first settled in the seventeenth century by the Native Americans. By the middle of the eighteenth century, the Dutch and English settled this area. In 1789 the village's name was changed to Troy and the city was incorporated in 1816. The name change was thought to be a result of America's newfound freedom from England, admiration of Greece's democratic influence and was ultimately a precursor to the classical influence later seen in architecture.

Located within a mixed-use urban neighborhood, the church and nearby buildings are typical of the architecture constructed during the height of Troy's most ambitious development. There is a distinct pedestrian relationship with the sidewalk and street like many of the city's neighborhoods. As Troy too was expanding, the area in and around Sixth Avenue developed quickly and concurrently.

Troy acquired its fame in the nineteenth and twentieth centuries through its many industrial successes. The south end of Troy was known for iron and steel manufacture while the north was known for brushmaking. Troy was most known, however, for the invention and manufacture of collars and cuffs for shirts, which was done in the north central area of Troy and along the riverfront. It is estimated that 15,000 people worked in the Troy collar industry by the early twentieth century, 85% of them women. As 90% of the country's collars were made in Troy, it is not difficult to see how Troy became known as the "collar city."

In 1901, with a population of 60,651, there were as many as 26 and cuff makers as well as 38 laundries at which the collars were cleaned. It is interesting to note that the collar industry gave rise to the terms "white collar," a term for the business class, and those with no collar, the working class of the collar factory workers, given the term "blue collar." In 1962, the number of companies dropped to only six and by the mid-1970s, they were all gone.

Just as there were in many new developing cities, Troy had many defined neighborhoods that had heavy ethnic concentrations, especially of new immigrants. Upon their arrival, it was these very immigrants who worked in the collar industry, some for decades or a lifetime. The area of Sixth Avenue between Middleburgh and Swift Streets is centered on the old community of Middleburgh or Batestown, located midway between Troy and Lansingburgh and developed in the late eighteenth century. An 1800 subdivision map produced for Jacob Vanderheyden exhibits a plot of the "Village of Middleburgh." Another map depicts the land at the time of Vanderheyden's death in 1812, showing some lots being sold, particularly along the Hudson and the course of the Piscawenkill but the community continued to

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St. Barnabas Episcopal Church

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Rensselaer County, New York

remain very small. Slow but steady development continued. The Farmer's Bank, the first bank in either Troy or Lansingburgh to serve both villages, was established here in 1801. Although it ultimately failed, its building was later used by the Rensselaer Polytechnic Institute during its earliest years.

After the Civil War, the area further developed when the new horse-drawn street railroad system introduced new areas of the city to real estate speculation. The Hopkins insurance map of 1881 still shows many vacant lots, but the construction of the large collar factories along River Street stimulated further growth.

The nominated property is amidst a modest working class community. Three churches occupied this small three-block area; St Patrick's, built in 1871 and later replaced, the Batestown Mission of the Grace Methodist Episcopal Church, and the St. Barnabas Episcopal Church. Saint Patrick's, which is located in the center of this neighborhood, was the largest and the other two were both established as missions. The Grace Methodist Episcopal Church began as a Methodist Sunday School in 1843. In 1852 a group of Methodists formed the Batestown Mission, which sponsored the construction of its church in 1858. It is no longer extant.

St. Barnabas (Episcopal) Chapel was erected in 1871-72 as a mission school and sponsored by some members of St. Paul's Episcopal Church (National Register listed), which is located in Central Troy at Third and State Streets. It initially was known as St. Paul's Free Chapel, but in 1883 the congregation became independent and was thereafter known as St. Barnabas Chapel. In 1895, the present building was constructed and named St. Barnabas Episcopal Church. Although not as prominent in the community as St. Patrick's, the Batestown Mission and especially St. Barnabas' reflected the continued missionary activities of the old Protestant establishment in Troy. In the early 1950's, Christ Episcopal Church, which was located several blocks to the south on Fifth Avenue, merged with St. Barnabas and the church became known as Christ and St. Barnabas Episcopal Church. It closed in the early 1990's and has recently re-opened as the New Hope Missionary Baptist Church.

Although St. Barnabas Episcopal Church has the massing typical of a church of this period, it does not overpower its two-story neighbors. Both the east and west façades are one-and-a-half story transitional elements leading to the larger and loftier nave. This allows the church to have a human and pedestrian scale at the street level while giving it the ecclesiastical scale on the interior.

To the north of the church on the west side of Sixth Avenue at the corner of Ingalls Avenue stands a Public School. There since at least 1903, this building helped complete the neighborhood, by allowing families to live, work, worship and learn in the same community. Although this structure is still extant, it is no longer used as a school but instead as the school district's administrative offices.

Because of the preponderance of collar-related businesses in north central Troy, it would follow that many of the neighborhood's residents would have collar-related occupations. In the housing units across Sixth Avenue, just over half of the residents that had jobs, worked in the collar industry at the turn-of-

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St. Barnabas Episcopal Church

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the-century. In 1910, this jumped to 57%. Thirty-two percent of the district population worked in the collar business in 1920, 7% in 1930, and 0% by 1940, reflecting the local decline of that industry and the unavailability of those jobs.

It would be safe to speculate that this neighborhood, as were many others, was vital in housing and serving the very working class that helped elevate Troy to its colossus stature in the industrial community in the first quarter of the twentieth century.

Initially largely white immigrant Anglo-Irish working class, the demographic of the residents has included many occupations and ethnic groups. Currently, most of the neighborhood is solely rental units, occupied by lower income, minority residents.

In the early part of the 20th century, it was not uncommon for individuals to reside in the neighborhood for decades, as a reflection of societal trends in urban habitation and migration. With the arrival of the new millennium, that statistic is very rare. Most residents of this neighborhood live in the area little more than a few years. Almost following those same societal trends were the tenures of the rectors in charge of the church's congregation.

While St. Barnabas Episcopal Church had many different clergy members, no one had the longevity of the Reverend George A. Holbrook, whose tenure from 1891 to 1940 was the longest by far. This continuity no doubt contributed to the unity and cohesiveness of the neighborhood, making a significant contribution to the spiritual development of the community.

What makes St. Barnabas Episcopal Church significant and worthy of nomination is its strength architecturally as an intact and strongly representative example of Late Gothic Revival theistic architecture. Manifested architectural features that explicitly emphasize its romantic style include steeply pitched roofs, central gables with smaller gables and dormers, pointed arch windows and doors, tracery windows, buttresses, and asymmetrical plan.

"Gothic" was first used as a term of derision by Renaissance critics who scorned its lack of conformity to the standard of classic Greece and Rome. This movement later found a revival in the mid- and late-nineteenth century, the earliest of the styles aptly named Early Gothic Revival. Sometimes also known as "Carpenter Gothic" when made of wood, it was different from the preceding styles, which had been symmetrical and inspired by classical forms. Inspired by medieval architecture, especially castles and churches, Gothic Revival architecture coincided with a romantic movement in all the other arts, emphasizing the individual's expression of emotion and imagination, along with an interest in nature and a rejection of classical forms and social conventions.

Variations in style transported the stylistic period into its later incarnations. Polychromy, different material combinations, and heavier and fuller details like moldings, tracery and molded ornament brought the High Victorian Gothic. Finally, this evolved into the Late Gothic Revival, which was quieter

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and "smoother" in design than those of the High Victorian Gothic. Although many of the earlier stylistic features may still be present they were more rare and much less obtrusive in the later style. Late Gothic Revival churches were substantially built of masonry, stone if possible but never wood imitating masonry.

Greater attention to the Gothic Revival was given with the publication of New York architect Alexander Jackson Davis' *Rural Residences* in 1837 and *The Architecture of Country Houses*, which popularized the style for residences; and Calvert Vaux's *Villas and Cottages* in 1864. Gothic Revival buildings then appeared in many contexts, including brownstone row houses in cities, large country villas and small cottages in small towns, and stone churches.

The verticality of the Gothic Revival style and the desire of congregants' to build edifices that reached toward the heavens provided an excellent marriage of design. As a result, many places of worship were designed in this style. St. Barnabas Episcopal Church is no exception. Its placement within the stylistic period is exemplified by its massing and form as well as its very distinctive Gothic features, the most significant of which is the large number of pointed arch double lancet stained glass windows. Another very distinctive feature of the church are the beautifully crafted large rose windows on both the east and west façades. No construction information is available and it is not known whom the architect was or whether or not these windows were designed by any of the more renowned companies, such as Tiffany & Co. Because of the probable limited size of the congregation and the church's humble *Gestalt*, it is doubtful but cannot be known for certain.

Buttresses support the exterior north and south walls add to the church's Gothic appearance. High atop the steep roof are a series of gables and a tall open-air bell tower. Asymmetry is also a period characteristic and is subtly manifested through the placement of the turret to the right of the front entrance and by the layout of the transept, where the north end is ever so slightly longer than the south.

Typical of many Episcopal churches, the cruciform floor plan is positioned in such a manner that the transept lies north to south and the nave lies in an east to west formation, with the chancel at the east end. Significant interior features include the original carved pews with kneelers, an ornately carved wood chancel rail and most significantly, the original organ.

Built in 1895, the ornate organ is a J.W. Steere Opus #406 with two manuals and seventeen ranks. Located in Westfield, Massachusetts, the J. W. Steere firm was well known for their organ construction. Their organs can be found all over the country and there are over 14 instruments in the Troy area alone beginning in 1867. Although not a destructive action, the later electrification of the tracker action does somewhat diminish its value.

John Wesley Steer(e) – he added the "e" to his name around 1880 – lived from 1824 to 1900. He worked with the Johnson organ firm as Steer and Turner in Westfield, Massachusetts, in 1866. They relocated to Springfield, Massachusetts, in 1879. The firm became J. W. Steere & Sons in 1892 and in 1919 it

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St. Barnabas Episcopal Church

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became the Steere Organ Company. The firm was then taken over by the Skinner Organ Company of Boston, Massachusetts, in 1921. Steere organs are solidly built, and this particular organ has been identified as a "better than average" example of an instrument of its period.

Churches are important examples of public architecture. Because St. Barnabas Episcopal Church is such a fine example of Late Gothic Revival ecclesiastical architecture, it became a tangible asset to the surrounding neighborhood. Not only did this edifice physically contribute to the local appearance, it also assisted in unifying the mind, body and soul of the community during the time of greatest development in the city of Troy. It stands as a strong anchor in an area that is speckled with the ghosts of structures' past—vacant lots. At no other place is the memory of North Central Troy's architectural history more alive than in this area.

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St. Barnabas Episcopal Church

Section 9 Page 1

Rensselaer County, New York

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10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>1</u> <u>8</u>	<u>6</u> <u>0</u> <u>7</u> <u>7</u> <u>9</u> <u>9</u>	<u>4</u> <u>7</u> <u>3</u> <u>3</u> <u>2</u> <u>4</u> <u>2</u>	3	<u>1</u> <u>8</u>		
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>1</u> <u>8</u>			4	<u>1</u> <u>8</u>		

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Elisabeth A. Bakker Johnson (edited by Peter Shaver, SHPO)

organization Rensselaer Polytechnic Institute date December 1, 2003

street & number 661 First Avenue telephone _____

city or town Troy state NY zip code 12182

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

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

name New Hope Missionary Baptist Church; Attn: Rev. Norman Macklin

street & number P.O. Box 1262 telephone _____

city or town Troy state NY zip code 12181

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. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 2050

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

St. Barnabas Episcopal Church

Section 10 Page 1

Rensselaer County, New York

Geographical Data

Verbal Boundary Description

The boundaries for St. Barnabas Episcopal Church are shown on the attached tax map.

Boundary Justification

The nominated parcel includes all the property that was associated with the church during the period of significance.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

St. Barnabas Episcopal Church

PHOTOGRAPH KEY

Rensselaer County, New York

Name of photographer: Elisabeth Johnson, December 2002

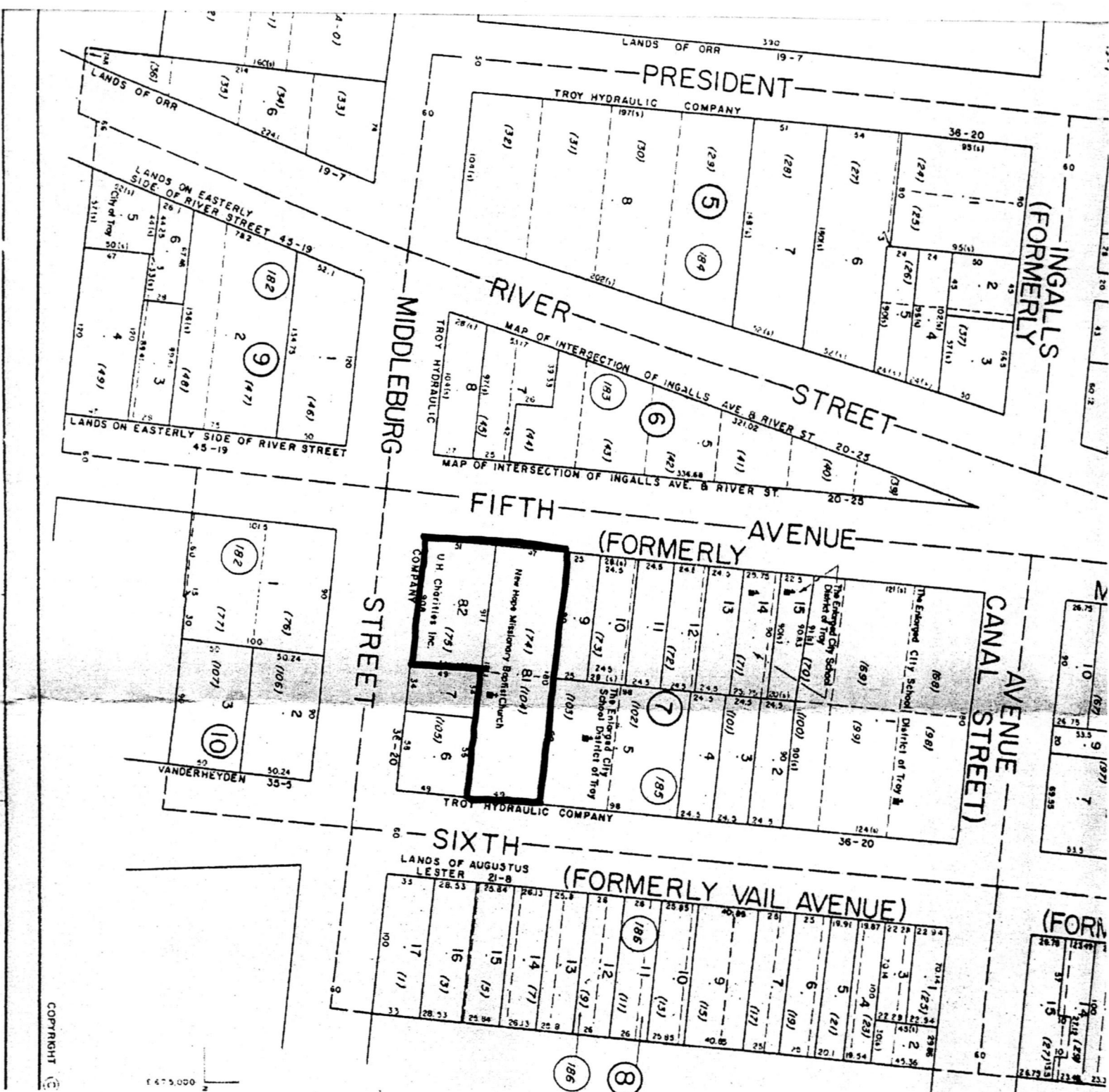
Location of negatives: NYSHPO

Photo 1: Exterior, facing southeast, showing main façade, rectory at right

Photo 2: Exterior, facing northwest

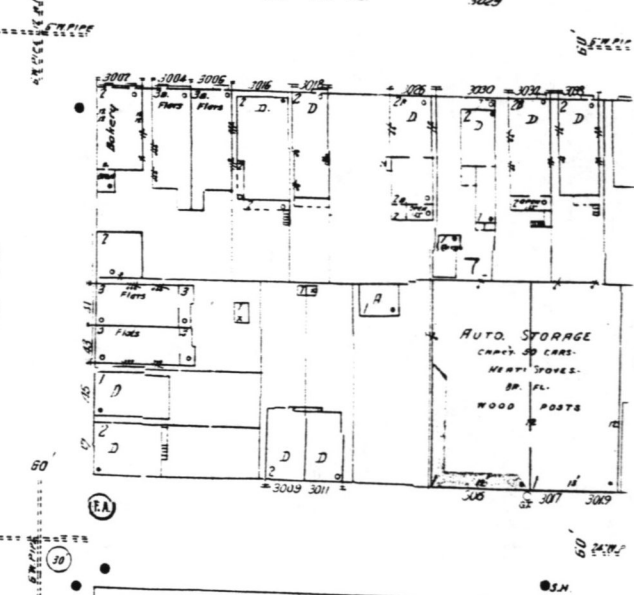
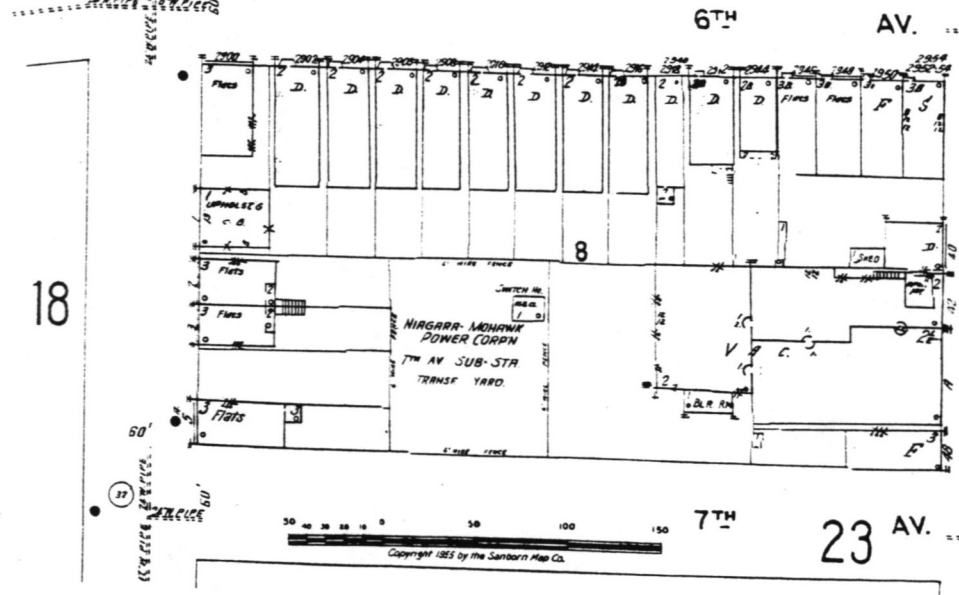
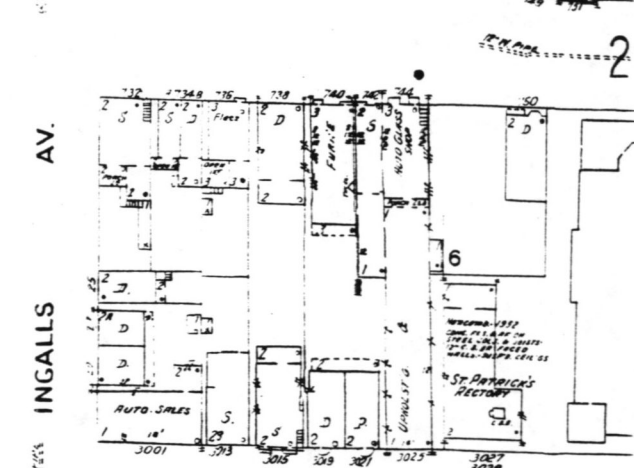
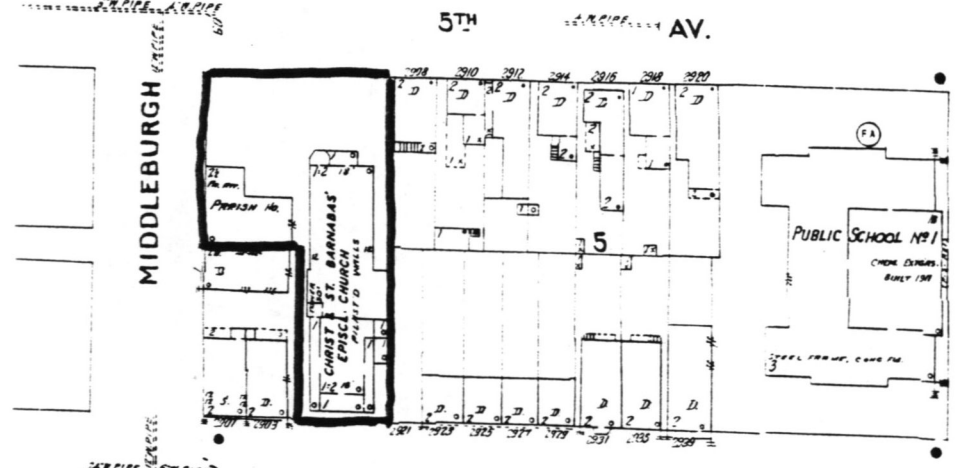
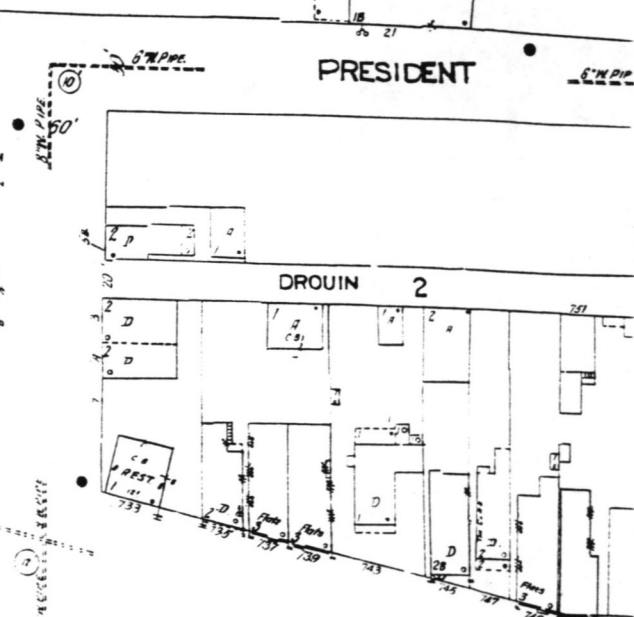
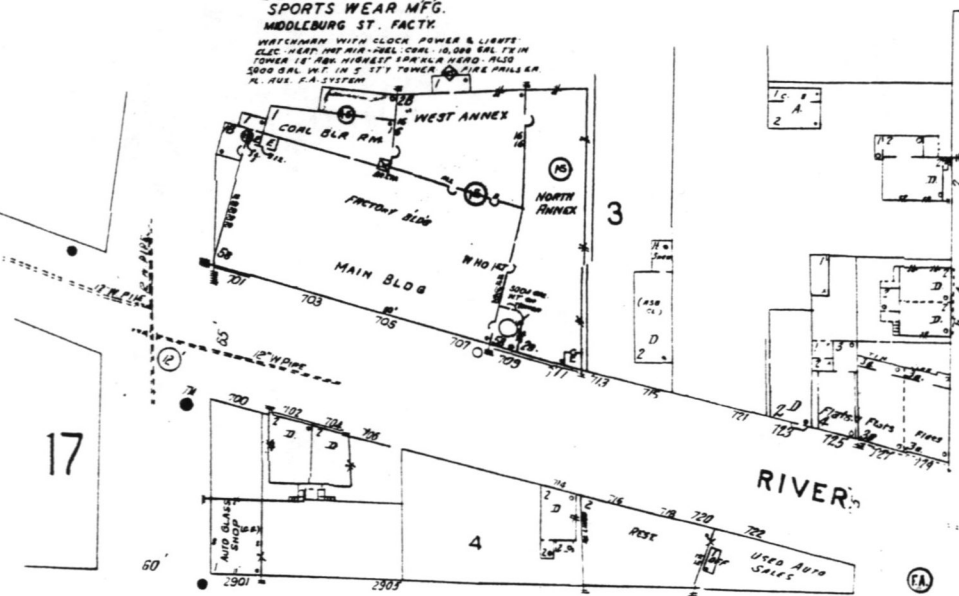
Photo 3: Exterior, facing east, main entrance

Photo 4: Interior, nave facing east



St. Barnabas Episcopal Church
 Troy, Rensselaer County, Ny
 Tax map, c. 2000
 scale 1" = approx. 100'

BERK - RAY CORP.
SPORTS WEAR MFG.
MIDDLEBURG ST. FACTY
WATCHMAN WITH CLOCK POWER & LIGHTS
ELEC. HEAT. HOT AIR - FUEL. COAL. 15,000 GAL. TANK
TOWER 18' HIG. HIGHEST 100' HIG. ALSO
5000 GAL. HOT IN S. 177' TOWER. 2' DIA. SMALLER
K. AUS. E.A. SYSTEM



Copyright 1955 by the Sanborn Map Co.

St. Barnabas Episcopal Church
Troy, Rensselaer County, NY
Sanborn map, 1955
scale 1" = approx 100'

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY St. Barnabas Epicopal Church
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEW YORK, Rensselaer

DATE RECEIVED: 12/19/03 DATE OF PENDING LIST: 1/06/04
DATE OF 16TH DAY: 1/21/04 DATE OF 45TH DAY: 2/01/04
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 03001517

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

ACCEPT RETURN REJECT 1/28/04 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in the
National Register**

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

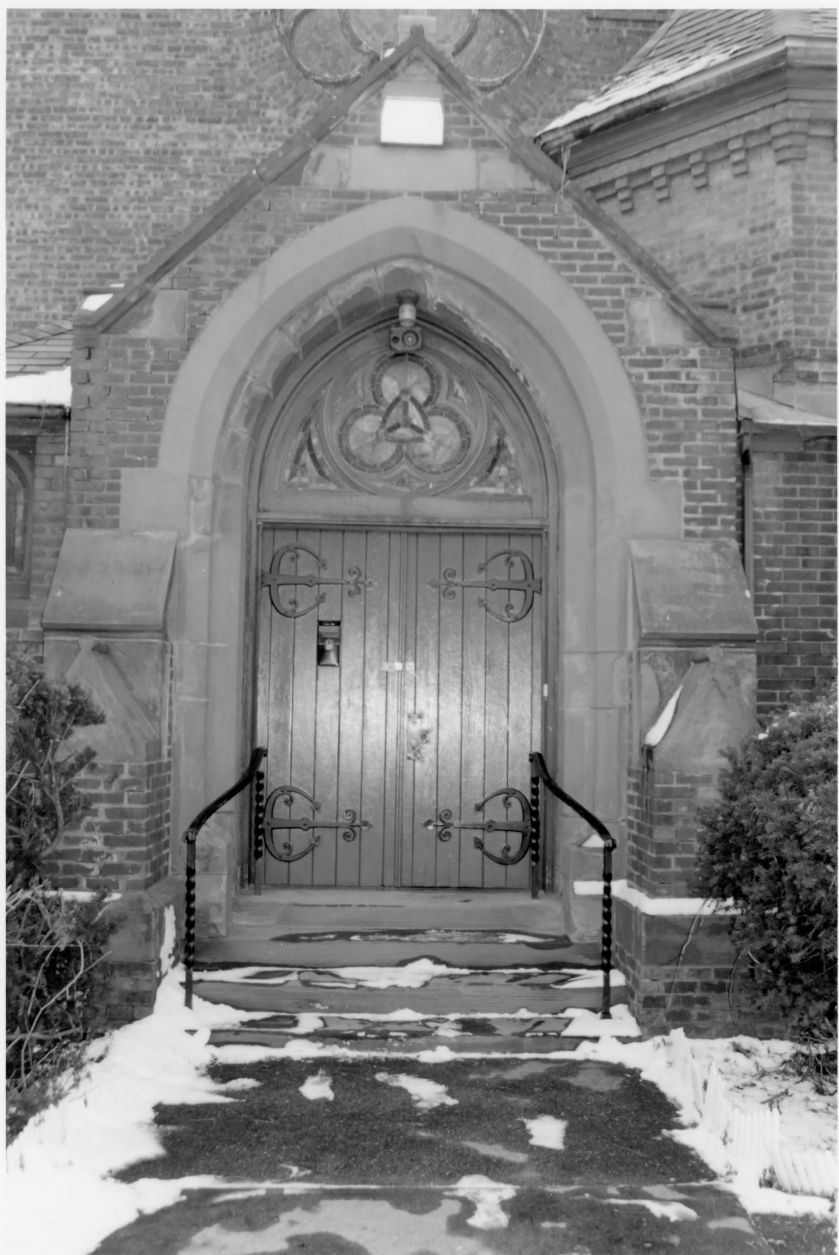
DOCUMENTATION see attached comments Y/N see attached SLR Y/N



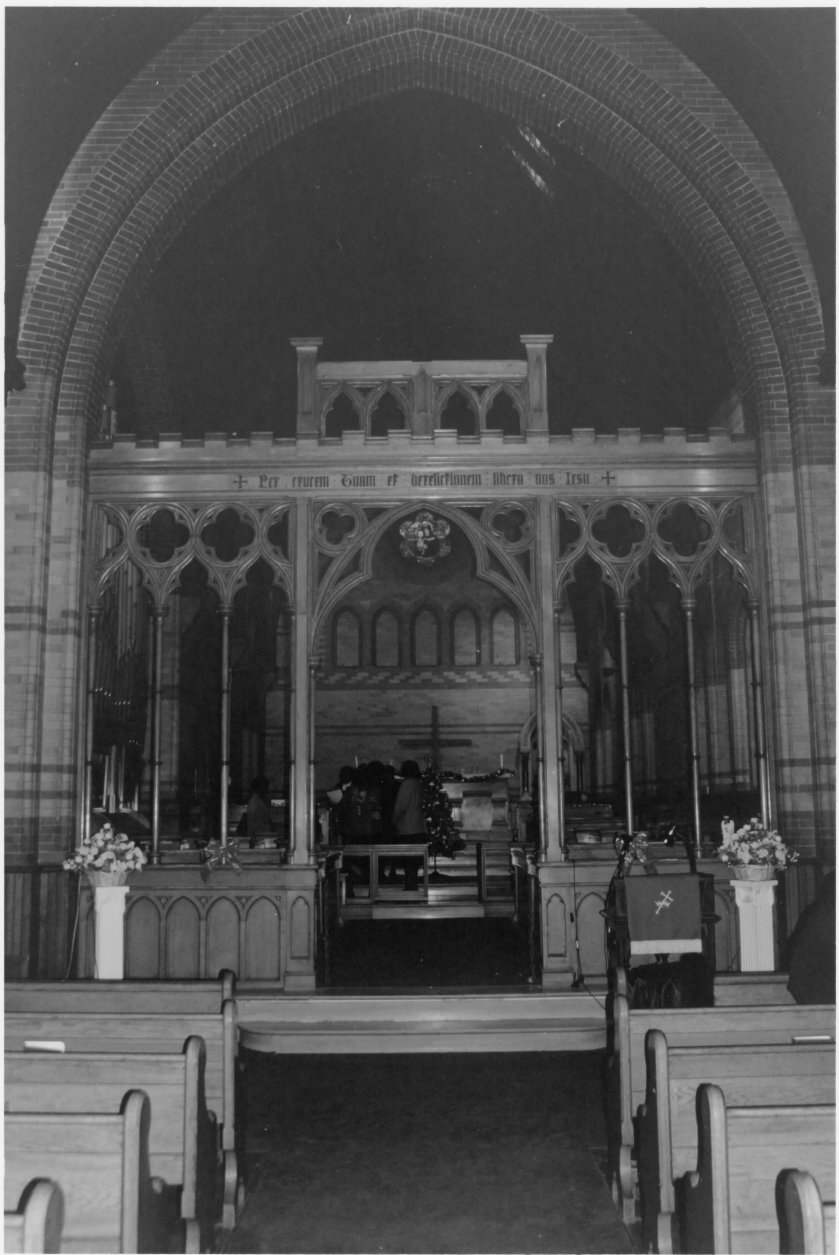
St. Barnabas Episcopal Church
Troy, Rensselaer County, Ny
Photo # 1 of 4



St. Barnabas Episcopal Church
Troy, Rensselaer County, NY
photo # 2 of 4



St. Barnabas Episcopal Church
Troy, Rensselaer County, NY
Photo # 3 of 4



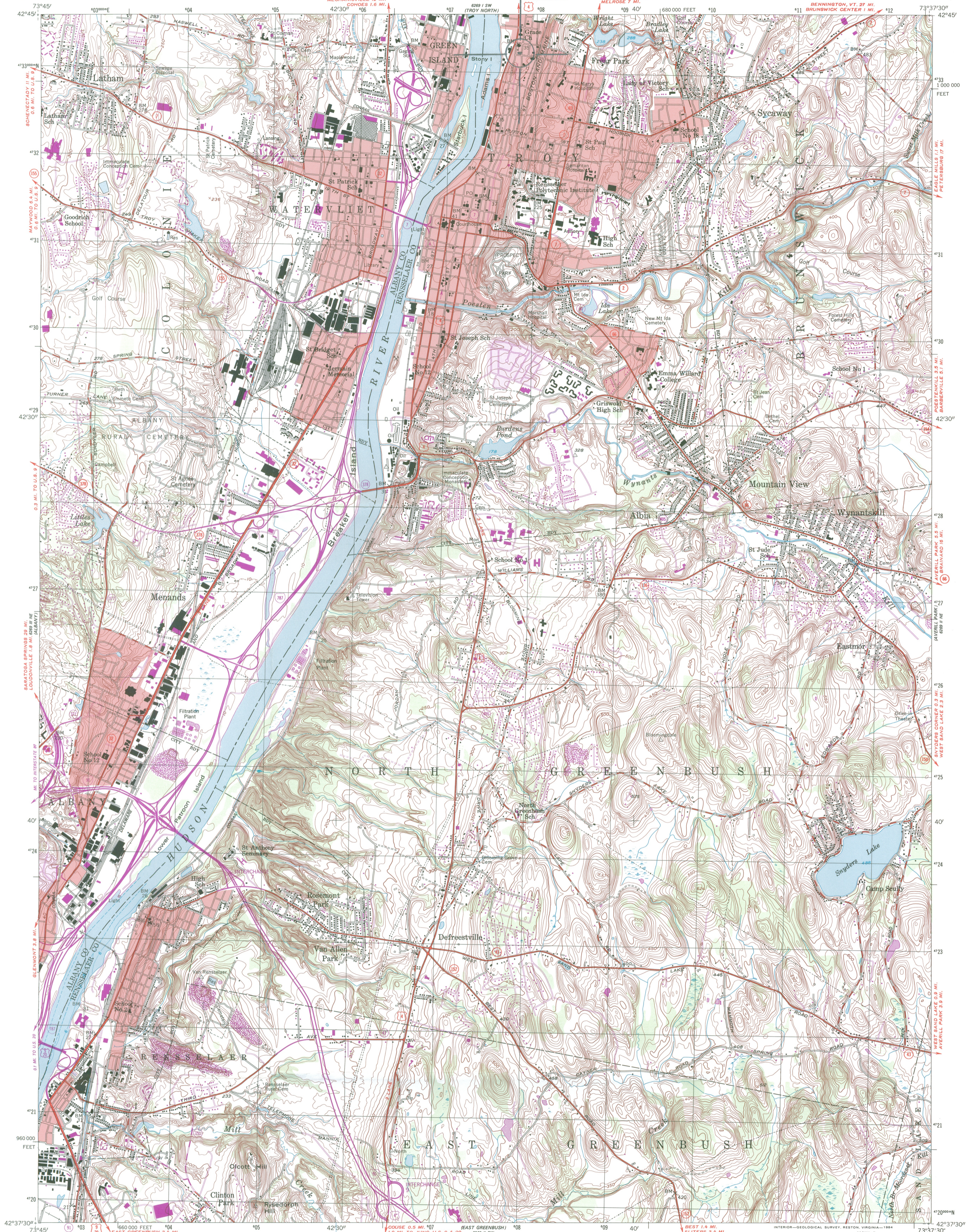
St. Barnabas Episcopal Church
Troy, Rensselaer County, Ny
Photo # 4 of 4



U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

St. Barnabas Episcopal Church
Troy, Rensselaer County, NY easting 607799
Zone 18 1:24,000
Troy South quad

TROY SOUTH QUADRANGLE
NEW YORK
7.5 MINUTE SERIES (TOPOGRAPHIC)



Mapped, edited, and published by the Geological Survey
Control by USGS and NOS/NOAA

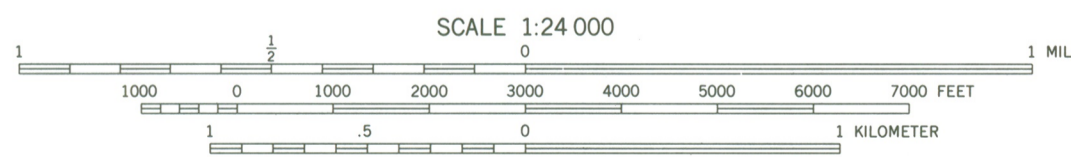
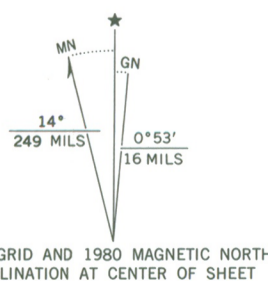
Topography by photogrammetric methods from aerial photographs
taken 1952. Field checked 1953

Hydrography from NOS chart 284, dated 1942
This information is not intended for navigational purposes

Polyconic projection. 10,000-foot grid ticks based on New York coordinate
system, east zone. 1000-meter Universal Transverse Mercator grid,
zone 18. 1927 North American Datum. To place on the predicted
North American Datum 1983 move the projection lines 5 meters south
and 35 meters west as shown by dashed corner ticks

Red tint indicates areas in which only landmark buildings are shown
Purple tint indicates extension of urban areas

Revisions shown in purple compiled from aerial photographs
taken 1978, and other source data. This information not
field checked. Map edited 1980



CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS 4.7 FEET



ROAD CLASSIFICATION
Primary highway, all weather, hard surface
Secondary highway, all weather, hard surface
Light-duty road, all weather, improved surface
Unimproved road, fair or dry weather
Interstate Route
U. S. Route
State Route

TROY SOUTH, N. Y.

N 4237.5—W 7337.5/7.5

1953
PHOTOREVISED 1980
DMA 6269 II NW—SERIES 1921

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY MAP FORM**

FOR NPS USE ONLY

RECEIVED JUN 10 1975

DATE ENTERED SEP 18 1975

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- ENCLOSE WITH MAP

1 NAME

HISTORIC

Henry Tunis Smith Farm

AND/OR COMMON

Meadowbrook Farm

2 LOCATION

CITY, TOWN

Nassau

___VICINITY OF

COUNTY

Rensselaer

STATE

New York

3 MAP REFERENCE

SOURCE

Capital District Transportation and Regional Planning Study
Area HC No. 6952 - Quad: East Chatham, Street: Brainard Street

SCALE

No. K-12

DATE

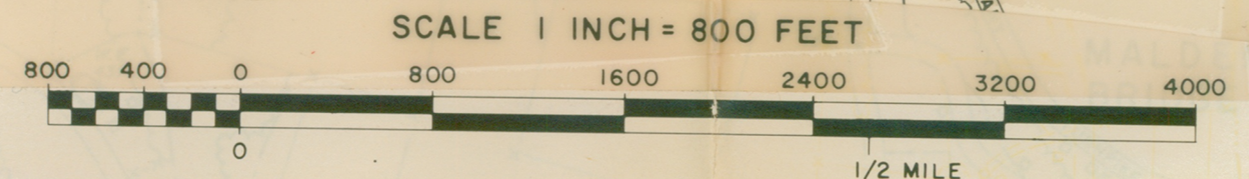
1"=800'

none

4 REQUIREMENTS

TO BE INCLUDED ON ALL MAPS

1. PROPERTY BOUNDARIES
2. NORTH ARROW
3. UTM REFERENCES



NEW YORK STATE PLANE COORDINATES (EAST ZONE)
 SHOWN BY TICKS AT 4000 FOOT INTERVALS
 TRANSPORTATION STUDY GRID SHOWN AT 1/2
 MILE INTERVALS

**CAPITAL DISTRICT
 TRANSPORTATION AND REGIONAL PLANNING
 STUDY AREA
 HC NO. 6952**

HENRY TUNIS SMITH FARM
 NASSAU, N.Y.

QUAD: EAST CHATHAM

SHEET: BRAINARD

SHEET No. K-12

STATEMENT OF OWNER SUPPORT

Before an individual nomination proposal will be reviewed or nominated, the owner(s) of record must sign and date the following statement:

I, NEW HOPE MISSIONARY BAPTIST CHURCH am the owner of the property at
(print or type owner name)

2900 FIFTH AVENUE, TROY, NY 12180
(street number and name, city, village or town, state of nominated property)

I support its consideration and inclusion in the State and National Registers of Historic Places.

Reverend Dr. Norman R. Macklin, Pastor 5/15/03

Angelina Moore 5/15/03
Financial Secty. (signature and date)

P.O. Box
2900 5th Avenue
TROY, New York 12180
(mailing address)