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Folder Title:
Washington National Cathedral Dedication 9/26/90 [OA 8316] [3]

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**CONTACTS: Jean Grigsby (202) 537-6248
Canon Leonard Freeman (202) 537-6249**

PROFILE: Bishop Walker Played Key Role in Cathedral's Completion

John Thomas Walker, sixth bishop of the Episcopal diocese of Washington and dean of Washington National Cathedral, who died Saturday, September 30, 1989, devoted much of his life to the completion of the cathedral. In 1977, when he became bishop, and a few months later when he became dean, the cathedral was deeply in debt and construction had been halted. Since that time, the cathedral's ten and a half million dollar bank debt has been paid and construction of the west towers will be finished when the final stone is set on Saturday, September 29, 1990, culminating an 83 year building program.

"How ironic and cruel that at the beginning of this year of celebration and dedication . . . he (Walker) is not here and will not be able to enjoy it with us. He wanted to celebrate where we had come from to where we are now," said the Very Rev. Charles A. Perry, provost of Washington National Cathedral. "And that we are going to do this year. The Episcopal diocese of Washington, the churches and people, have given a pinnacle. And that pinnacle, given in his lifetime, on which he laid the first stone, was given to honor his work. And I hope that this year of celebration will be, in fact, a year of dedication, celebration, and consecration in his memory and to his honor."

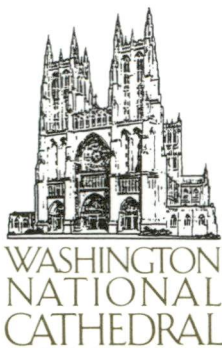
From the time he became a canon of the cathedral in 1966, Walker was a leader in civil rights and community affairs. His many efforts on behalf of the church in the community included chairing the Police Chief's Citizens Advisory Council and serving on the boards of the Spanish Educational Development Center, the Union of Black Episcopalians, and the Black Student Fund.

In 1976, Walker's continuing concern for problems of the urban centers of this country led him to join with other bishops to form the Urban Bishops Coalition. He served as first chairman of the coalition, which sought action from the church and government for problems confronting American cities. In 1978, Walker led the formation of the Interfaith Conference of Metropolitan Washington (IFC). He was vice president of the House of Bishops of the Episcopal Church USA. He also served on the Standing Commission on Peace and the board of the Church Pension Fund.

Bishop Walker's long involvement with the church overseas began in 1961 when he directed a summer training program for the Episcopal Church's Executive Council in Central America. He was a member of the Episcopal Church's Joint Commission on Ecumenical Relations and the Consultation on Church Union, and was a delegate to the World Council of Churches Fifth Assembly in Nairobi, Kenya, in 1975.

Walker's work in Africa included teaching at the Bishop Tucker Theological College in Mukano, Uganda, and serving on the staff of the Training Conference for New Bishops of the Conference of Anglican Provinces of Africa. In 1977, he became chairman of the board of Africare, and he worked closely with Archbishop Desmond Tutu for the elimination of apartheid in South Africa.

Walker is survived by his wife, the former Rosa Maria Flores of Nicaragua and Costa Rica, and his three children, Thomas, Ana Maria, and Charles.



THE CELEBRATION

1990



WASHINGTON
NATIONAL
CATHEDRAL

Jean Grigsby
Assistant Director
of Communications
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Washington, D.C. 20016-5098
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September 21, 1990



WASHINGTON
NATIONAL
CATHEDRAL

THE VERY REVEREND
CHARLES A. PERRY
PROVOST

THE CELEBRATION

1969

Dear Ms. Grossman:

In response to your phone call and Gordon James earlier request, I am happy to provide some background information to you which might be helpful in preparing the speech for Saturday, September 29th. Information was sent earlier on the event in 1907 in which Theodore Roosevelt spoke at the setting of the cathedral foundation stone. There are two facts which the President may wish to know.

First, his friend the late Episcopal Bishop of Washington, John T. Walker, died last year on September 30, 1989. The President and Mrs. Bush attended his funeral. Were John Walker alive this stone setting would be the high point of his career.

Second, a human interest item. There will be present on September 29th several, perhaps as many as ten, persons who were present at the 1907 laying of the foundation stone. Their ages range from 86 from 98. They will be seated in the front row right beneath the rostrum and visible to one of the cameras. With the President's interest in older Americans he may wish to refer to their presence. If he does, we will alert the television crew.

A copy of the Commemorative issue of Cathedral Age is enclosed as is the final draft of the bulletin for the September 29th event. The Cathedral Age should give you further background on the event.

If you need any further information, please don't hesitate to call on me.

Faithfully,

A handwritten signature in dark ink that reads "Charles A. Perry". The signature is written in a cursive style with a large, sweeping "P" and "y".

Charles A. Perry
Provost

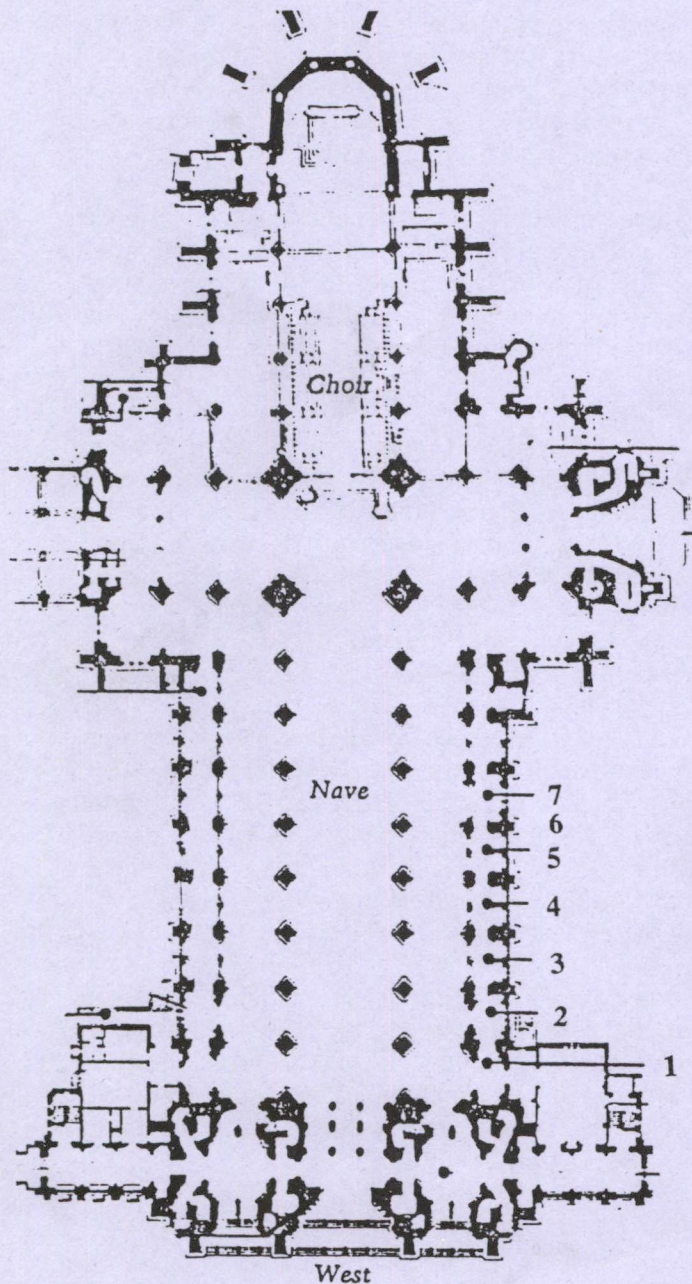
Ms. Jennifer Grossman
111-1/2 Old Executive Office Building
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Pennsylvania Avenue, N.W.
Washington, D.C. 20500

Massachusetts and
Wisconsin Avenues, N.W.
Washington, D.C. 20016-5098
(202) 537-6221

SOMETHING FOR EVERYONE: A SELF-GUIDED LOOK AT A SPECIAL PART OF WASHINGTON NATIONAL CATHEDRAL

TO HELP YOU FIND YOUR WAY and focus upon some of the often-overlooked but fascinating details to be found here.

Before you begin your tour of this area you may wish to take the elevator behind you in the Churchill Porch to the Observation Gallery. There you may visit a display, enjoy an 11-minute slide presentation and view the city from the highest point in Washington.



1. Enter the self-guided tour area by way of the **George Washington Bay** where stands a heroic statue of the country's first President. The statue is set into an alcove filled with carvings symbolic of the soldier-patriot's life, as are other carvings surrounding the doorway. Look for the Washington family coat of arms, a farmer with a tobacco leaf, holly leaves, and a carving of Mount Vernon. A small window honors Martha Washington, a larger one is "The Founding of a New Nation" in abstract form.

2. The **Maryland Bay** is rich with symbols of the state in carving and in stained glass. The theme of the window is religious toleration. In stone and glass find Capt. John Smith, a Maryland crab, Baltimore Oriole, a Black-eyed Susan and other natural items characteristic of Maryland.

3. In brilliant glass, the **Folger Bay** depicts the Lewis and Clark expeditions to the northwest; man's desire to conquer the unknown. Look for an American bald eagle, as well as an Indian tepee and a peace pipe, symbolic of the native Americans who helped the explorers on their journey.

4. The **Glover Bay** has as its theme man's search for God. Images of the prophet Jeremiah, Jacob, and St. Paul may be seen in the window, as well as scenes of the city of Washington and the Charles Glover home, the site of the first meeting to plan the cathedral.

5. The **Warren Bay**, in memory of Justice Charles Warren, lawyer and historian of the Supreme Court, contains many allusions to the law from a theological point of view, the meaning of law for the Christian. Find the stone facade of the U.S. Supreme Court and a codfish!

6. Step out of the arcade now and look up to the right to view the **Space Window**, commemorating man's first flight to the moon. The round red sphere in the upper portion of the center lancet contains a sliver of moon rock.

7. President **Woodrow Wilson** is the only President to be buried in the District of Columbia. His **tomb and bay** are enriched with many associations of his life. Look for the crusader's sword in memory of Wilson's battle for peace, and representations of his Scottish heritage. The glowing Bossanyi windows portray war and peace as those are perceived from within the Christian faith.

8. The Lee-Jackson Bay is dedicated to two Southern Civil War generals, Robert E. Lee and "Stonewall" Jackson. Statues of Christian reformers Martin Luther and Ulrich Zwingli stand high in the niches.

9. Behind its wrought-iron grille, the Mellon Bay displays a cross of nails from England's Coventry Cathedral on the wall behind a chair adorned with needlepoint birds and flowers. Find also the facade of the National Gallery of Art, and a vine with a large melon. Outside the bay see St. Patrick high on one wall, St. Joan of Arc on the other.

10. After stepping down, look left to the uppermost window nearest the crossing. Jesus called the fishermen Andrew and Simon Peter to be fishers of men. The glowing stained glass, particularly the golden net being cast by Jesus, beautifully portrays this event.

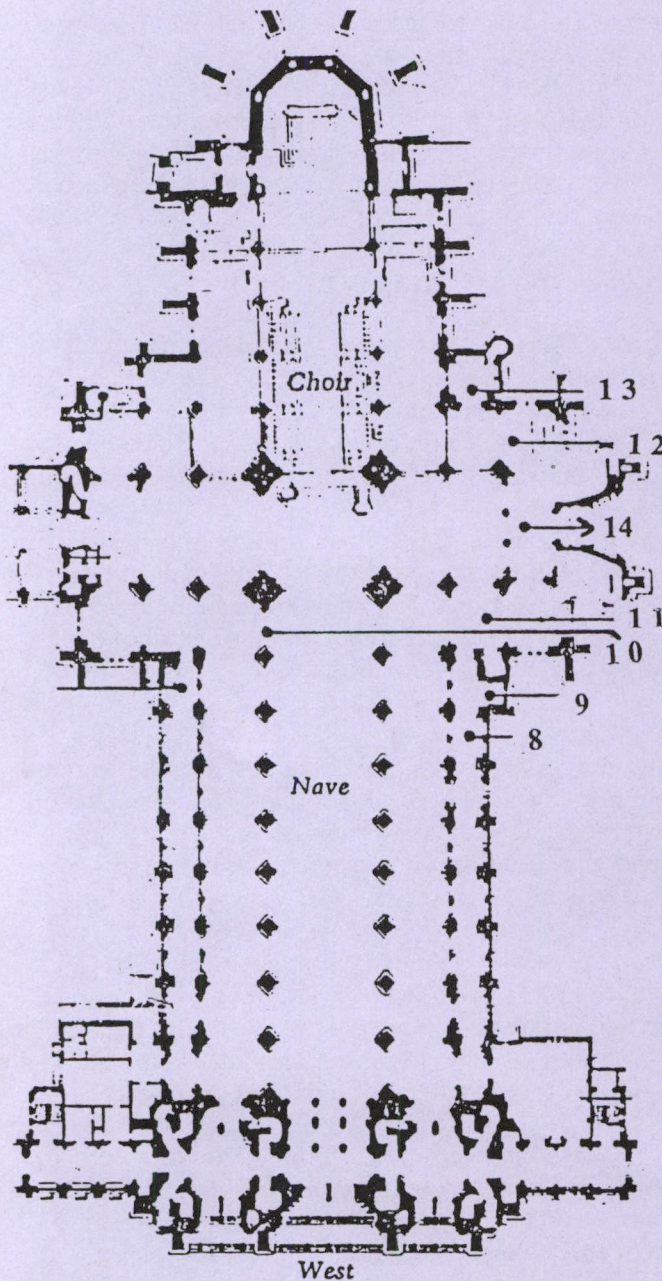
11. To the right, in the south transept, is the baptistry. The pink Tennessee marble font and the needlepoint and stone carving incorporate the scallop shell and water, symbols of baptism. Note the group of seven figures in one window surrounding the figure of Christ, disciples from all ages.

12. Walk ahead into War Memorial Chapel, dedicated to those men and women who have offered their lives for their country's defense. The windows represent sacrifice and freedom; find the Pilgrims and Paul Revere. View here some of the more than 1200 pieces of needlework found throughout the cathedral. The kneeling cushions were worked by women in England; the needlepoint tapestry contains the seals of all fifty states.

13. The Christ Child welcomes all children to Children's Chapel. Note the small chairs with kneelers ornamented with depictions of baby animals. The carved wood reredos features scenes of Jesus in the temple and when he said "Suffer the little children to come unto me." Note the fan vaulting in the ceiling, and the wrought iron gates featuring tiny birds and animals.

14. Before you leave through the South Transept doors, please turn to the rose window set high on the north wall depicting The Last Judgement, with the central lifesized figure of Christ. The rose window in the south wall portrays the Church Triumphant, with its colorful imagery taken from the Book of Revelation.

We hope you have enjoyed your self-guided experience today and are now desiring to see MORE! If this is the case, return to the west entrances where you may take a guided cathedral tour of this floor and the lower (crypt) level. Should you desire more detailed cathedral information, a guide book is available for purchase in the Museum Shop on the south crypt level. This is a House of Prayer For All People. Please join us for services, offered three times every day and five times on Sunday.



THE
CATHEDRAL
OF SAINT PETER AND SAINT PAUL

PHOTOGRAPHY BY ROBERT LLEWELLYN

INTRODUCTION BY JOHN CHANCELLOR

A National Church



IT IS THERE, off the wing, as the plane turns into the final approach down the Potomac. Of all things. A 14th-century cathedral, sparkling gray and silver in the sunlight, improbable and fantastic, set in a 20th-century landscape of satellite dishes and television towers. What is a Gothic masterpiece doing there, high above a city where the lowest bidders usually set the architectural standards?

It is the Protestant Episcopal Cathedral Church of St. Peter and St. Paul, known to millions as the Washington Cathedral, a house of worship for all, a national church in the nation's capital.

The United States was the first country in the Christian era to plan and build its capital city. The plan drawn up by Major Pierre Charles L'Enfant was commissioned by President Washington. L'Enfant proposed "a great church for national purposes." But the young Republic drew a strong line between religion and the state, so that church was never built. In fact much of L'Enfant's plan was ignored in those bustling days of new nationhood, and the plan itself was, incredibly, lost. Almost a century later the "Plan for the City of Washington" was discovered in the files of the Geodetic Survey, and the dreams of Washington and L'Enfant began to be realized. In the early years of this century, the Congress drew up plans for parks, the railroad tracks along the Mall were removed, the Capitol grounds were terraced, and Union Station was built. Yet there was no Congressional proposal for "a great church for national purposes."

Other religious groups founded schools in the capital during the last century: Catholic University and the American University of the Methodists. And in 1893 the

Congress chartered the Protestant Episcopal Cathedral Foundation and empowered it to build a cathedral and establish schools "for the promotion of religion and education and charity." It was a splendid charter, signed by President Benjamin Harrison, but there was no money, no land, and not even an Episcopal Diocese of Washington.

There was, however, a small Episcopal church on Alban Hill in northwest Washington, rather far, in those days, from the center of the city. St. Alban's Church had been consecrated in 1854 as the first free church in the District of Columbia. The Washington Cathedral was built around that property. Had the little church not been there in the beginning, the big church might be somewhere else today.

Under the tireless leadership of the first Episcopal Bishop of Washington, the Reverend Dr. Henry Yates Satterlee, money was found to purchase 57 acres on Alban Hill, a magnificent site overlooking the city. It is now called Mount Saint Alban. Much of the money came from the rich, but Bishop Satterlee offered Founder's Certificates to anyone who gave a dollar. He envisioned the cathedral as a "...spiritual home to which men of every class, rich and poor, statesman, tradesman and laborer, may come without money and without price, with the consciousness that it is their Father's house." That, precisely, is the philosophy of the cathedral today.

Every president since Harrison has had some association with the cathedral. At the end of the Spanish-American War, President McKinley drove up from the White House to attend dedication ceremonies for the Peace Cross that was raised near St. Alban's Church.

There was no building, not even an excavation, but Bishop Satterlee envisioned the occasion as the first cathedral service. Clergy from all across the country attended.

President Theodore Roosevelt attended the laying of the foundation stone in 1907. Bishop Satterlee used the silver trowel and wooden mallet that President Washington used when the cornerstone of the U.S. Capitol was laid in 1793. Ten thousand people came to the ceremony. The Marine Band played. Roosevelt wished the bishop and his associates "God-speed in the work begun this day."

But a cathedral is not built in a day, a year, or a decade. The cathedral at Rheims, France, took two and a half centuries to build. Exeter, in England, took 99 years. The Washington Cathedral will have taken 83 years, when it is consecrated in 1990. It is the sixth-largest cathedral in the world, larger than Chartres or Notre Dame. From the West Facade to the buttresses on the East, it is almost as long as two football fields; the central tower is more than 20 stories high; the Nave is half again as high as the one in Westminster Abbey, England's tallest medieval vault.

It is a pure 14th-century, English-Gothic cathedral, in the Decorated or Middle-Pointed style. For a time in the 1890s, there was talk of building in the Renaissance style, but Bishop Satterlee's mind was made up. He wanted, he wrote, "a *genuine* Gothic Cathedral on this side of the Atlantic, which will kindle the same religious, devotional feelings and historic associations which are awakened in the breasts of American travellers by the great Gothic cathedrals of Europe." He continued, "American churchmen are so weary of designs which glorify the originality of the architect, that they are longing more

and more for a pure Gothic church which is built simply for the glory of God." And so it came to pass. Many architects would be associated with the cathedral and would leave their mark on it, but the essentials of the design had been fixed by the builders of the great cathedrals of Europe and Britain 500 years ago.

A word about Satterlee, a remarkable man. Reading the history of the Washington Cathedral leads me to believe that he was, among many who made this church a reality, the one essential person. When he was asked to become Bishop of Washington, he had served for 14 years as rector of New York City's Calvary Church. He had been elected Bishop of Ohio, then Bishop of Michigan, and had declined both positions.

Satterlee did come to Washington for four reasons, which he outlined in his memoirs. First was his belief in the separation of church and state. He wanted to bring that principle to the creation of a diocese in the capital of the United States. Second was his commitment to mission work among blacks in Washington, D.C., where North and South meet. Third, he wanted to mold the new diocese of Washington on the lines of the primitive, undivided Church, to promote the cause of American Christian and Church unity. And fourth, he felt it was important to make the Cathedral a center of diocesan life. He saw the great church as a witness to the faith of Jesus Christ in the nation's capital.

The terms we use now to describe Bishop Satterlee's beliefs are: religious, ecumenical, socially conscious, and reflective of national life. They remain the priorities of the ministry he began in 1896.

It has not always been easy, this construction of a great cathedral. There were times when building the enormous edifice seemed impossible. In 1919 after the

exertions of World War I, work stopped. The stock market crash of 1929 slowed things down. The Depression didn't help. When World War II came along, there were disruptions. The worst financial crisis of all came in the mid-1970s, when *The New York Times* reported that the cathedral was near bankruptcy. In 1977 there was worry that employees might not be paid. It took serious surgery to avoid a financial collapse; costs were cut, construction slowed down, the cathedral survived, and the work of finishing the church continued.

The cathedral has to do all this on its own. It gets no dollars from the U.S. government. It gets no institutional church money for its building fund. It is a church that sits on its own bottom, financially. A recent study showed contributions from people of many religions; 58 percent of its support came from Episcopalians, with sizable support from Presbyterians, Methodists, and Lutherans. On the ironwork screen in the Chapel of the Holy Spirit, there is an inscription that reads, "With God Nothing Shall Be Impossible." True, but friends help a lot. This soaring church could not have been built in its nearly infinite detail without the generous support of private citizens of all faiths.

And if God, as someone said, can be found in the details, this cathedral is truly blessed. Gothic architecture is what has been called "ordered freedom." This is the joyous custom of encouraging craftsmen to express themselves within defined limits. Stonecarvers, wood workers, iron workers must produce objects that fit, that work, that are harmonious with the design of the cathedral. But within those ordered boundaries, the designs themselves are the product of the creative, and collaborative, imagination of sculptor and stonecarver. Hence the magnificent array of carved rosettes, crockets, finials,

trefoils, ball flowers, dentils, and stylized leaves, all different, all original. There are thousands, everywhere. On the central tower there are 732 hand-carved crockets, 84 finials, and 400 other carvings. There are also 96 carved angels. Each angel is different.

In their book on the Washington Cathedral *To Thy Great Glory*, Richard T. Feller and Marshall W. Fishwick wrote of Gothic carvings, "Over the centuries they have evolved into their own abstractions. Being conventionalized they are seldom seen and noticed by the casual eye. They break up the long lines, create the lights and shadows. They add the interest and softness not found on the modern flat-surface wall. These carvings allow freedom without confusion, sequence without monotony, imitation without idolatry."

Gargoyles and grotesques are functional. Gargoyles carry rainwater away from stone walls through their mouths; grotesques deflect the water with their heads or tongues. The hideous face or the demonic visage is the result of a creative interplay between sculptor and stonecarver. This is an art that is eight centuries old, but some of it is refreshingly contemporary. Ninety-five feet above the floor of the South Transept is a four-foot-wide relief of a modern family singing praises to the Lord. Some of it is funny. The faces of neighborhood dogs are carved on one of the flying buttresses. The church mouse and the church cat are carved in the North Transept. One column in the church is topped by two small, carved figures; they are architects. One is scratching his head in perplexity, while the other raises a finger to say, "I have found the solution!" There is glorious woodcarving in this cathedral. An armrest on a pew depicts Noah's Ark on a boiling sea. The Bishop's stall is a masterpiece which evokes the finest work of the

Middle Ages. Wrought-iron workers, mosaicists, silversmiths, even needlepoint artists have added their skills to the incredible richness of the cathedral. Some of the finest sculptors and stained-glass artists in the world have given it greatness.

Were it not for the labors of these talented people, the cathedral would be beautiful but dull. For eight decades, they have been at work, and it was sometimes hard to keep them, to train them, and even, occasionally, to pay them. The cathedral has mourned some of them; one master stonemason fell to his death from a high scaffold in the Nave in 1955. Yet when the Cathedral Church of St. Peter and St. Paul is finished, it will have more statuary than the Cathedral of Chartres.

Although the architecture of the cathedral is classically Gothic, it is emphatically an American church. Evidence of this is everywhere. A mosaic of 50 state seals is set in the floor inside the West entrance, with the Great Seal of the United States in the center. In the Nave the Washington Bay honors the first president. The Folger Bay celebrates symbols of America: the eagle, bison, wild turkeys—and explorers Lewis and Clark. One bay is dedicated to the memory of Charles Warren, historian of the Supreme Court. Warren was a native of Massachusetts, which is represented by a stained-glass codfish. There is a bay honoring the memory of Generals Robert E. Lee and Stonewall Jackson. The oak screens in the War Memorial Chapel were given by the U.S. Marines. President Wilson, Admiral Dewey, Helen Keller, and more than 140 other Americans are interred in this cathedral. In St. John's Chapel there are individual needlepoint kneelers, each dedicated to someone prominent in American history: Herman Melville, Alexander Graham Bell, Robert Fulton, Harriet Tubman, John F. Kennedy.

“ An American church. A national church. A place for a nation to mourn its fallen and praise its living. A church for state funerals and vigils for national remembrance. A forum for the discussion of issues of the day. The Reverend Martin Luther King Jr. delivered his Sunday sermon in the cathedral four days before his death. The wall between church and state still stands in the United States, but the need for L'Enfant's “great church for national purposes” is fulfilled by the Washington Cathedral.

great
photo

Three-hundred thousand visitors a year pass through its portals, welcomed and guided by a battalion of volunteers. The All Hallows Guild cares for the landscaping. There are volunteer archivists, bell ringers, vergers, lay readers, ushers, aides, even a Needlepoint Committee, all honored to be part of this magnificent enterprise.

Why does the cathedral have so many friends? I am one. What is it about this supreme anachronism that draws me to it? Perhaps because it is not an anachronism, not out of step with its time. When the age of Gothic cathedrals began 800 years ago, most people could neither read nor write. It's been said that the Gothic style, with its soaring vaults and fantastic embellishments, was the mass media of its time. People didn't have to be able to read or write to get pleasure—indeed, thrills—out of their cathedral. A visit to the Cathedral of Chartres in the 13th century was prime-time medieval entertainment as much as religious obligation.

Yet today, a visit to the Washington Cathedral provides pleasure, and thrills, to people made dizzy by too much 20th-century communication. I think that's because the message of a church of this kind depends not upon reading or writing but upon the heart; the message is deeper than words or pictures. Henry Adams wrote of

Chartres, "Like all great churches, that are not mere storehouses of theology, Chartres expressed, whatever else it meant, an emotion, the deepest man ever felt, the struggle of his own littleness to grasp the infinite." That gets close to my own feeling when I see the cathedral, marvel at its size, enter the Nave—I can't grasp the infinite, but being there allows me to acknowledge its existence.

For some years we lived in a house within sound of the cathedral bells. My son went to school there and sang in the choir. Our family strolled through its grounds, husband, wife, children, dog. We played in the Bishop's Garden. Listened to choristers in the east cloister. Bought Christmas trees and wreaths at the greenhouse. Shopped in the Herb Cottage. The place was woven into our lives. The cathedral dominated our neighborhood, but its size was not oppressive. Instead, it gave us, literally, something to look up to. It gave me a sense of permanence. It made me believe that the cycles of life, of birth, family, and death were ordered and natural. Our lives would come and go while the great church would remain, a symbol of the eternal God. That was a lesson taught by these stones and statues.

I have often wondered if my feeling for my cathedral matches the feeling of a medieval man for his. I think it does. That citizen of Chartres or Exeter is my spiritual kinsman. Both of us have received messages deeper than words. Cathedrals do that. It seems to me that no other structures built by man communicate on such a fundamental level.

I'm not sure anyone will build a great Gothic cathedral again, the way the world is going. So it is our good fortune to have this book, and Robert Llewellyn's memorable photographs, which so beautifully capture the spirit of this holy edifice.

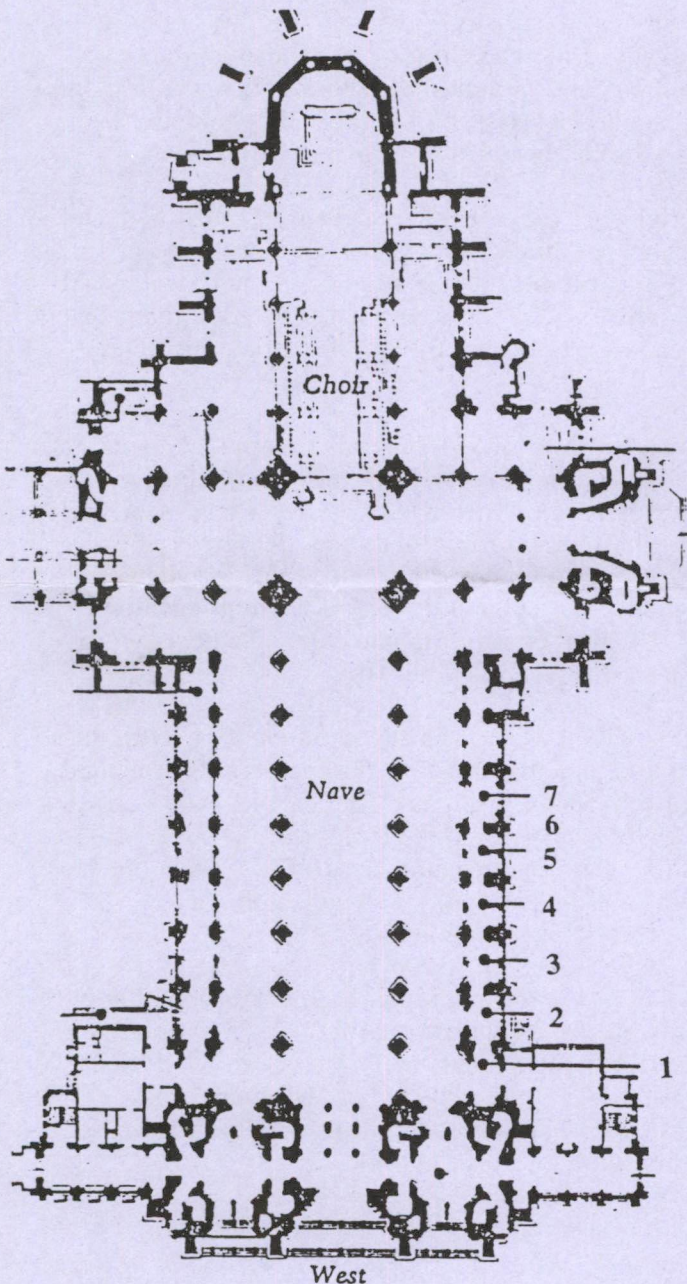
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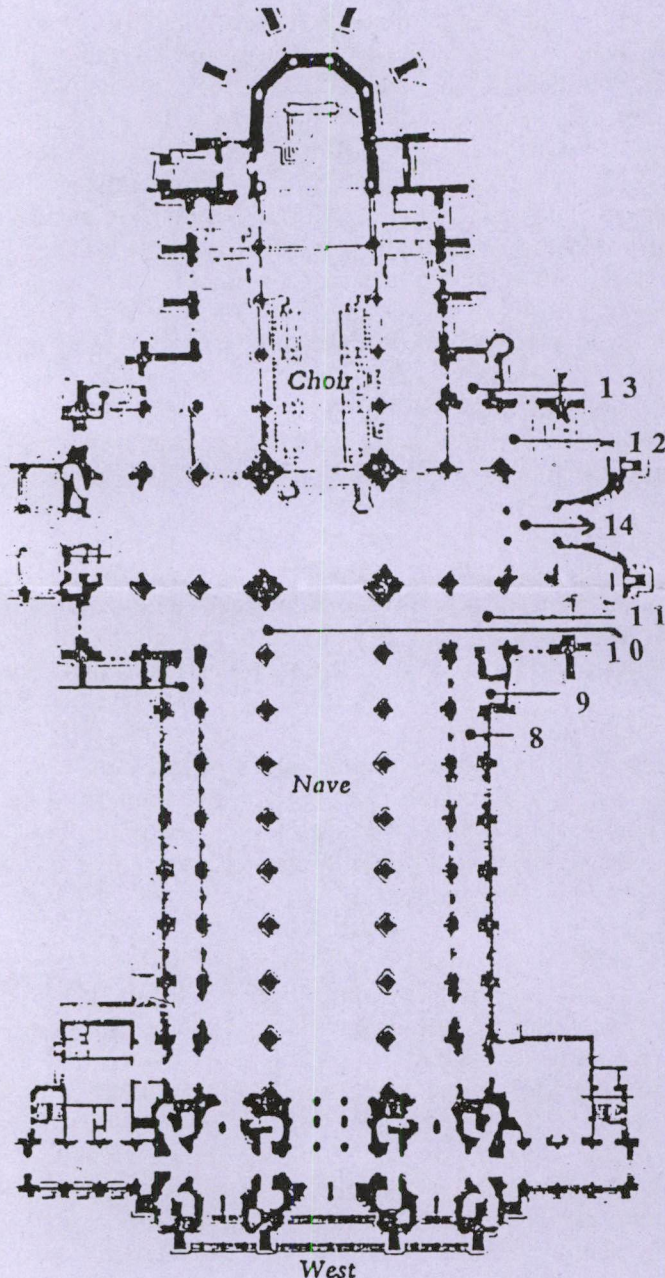
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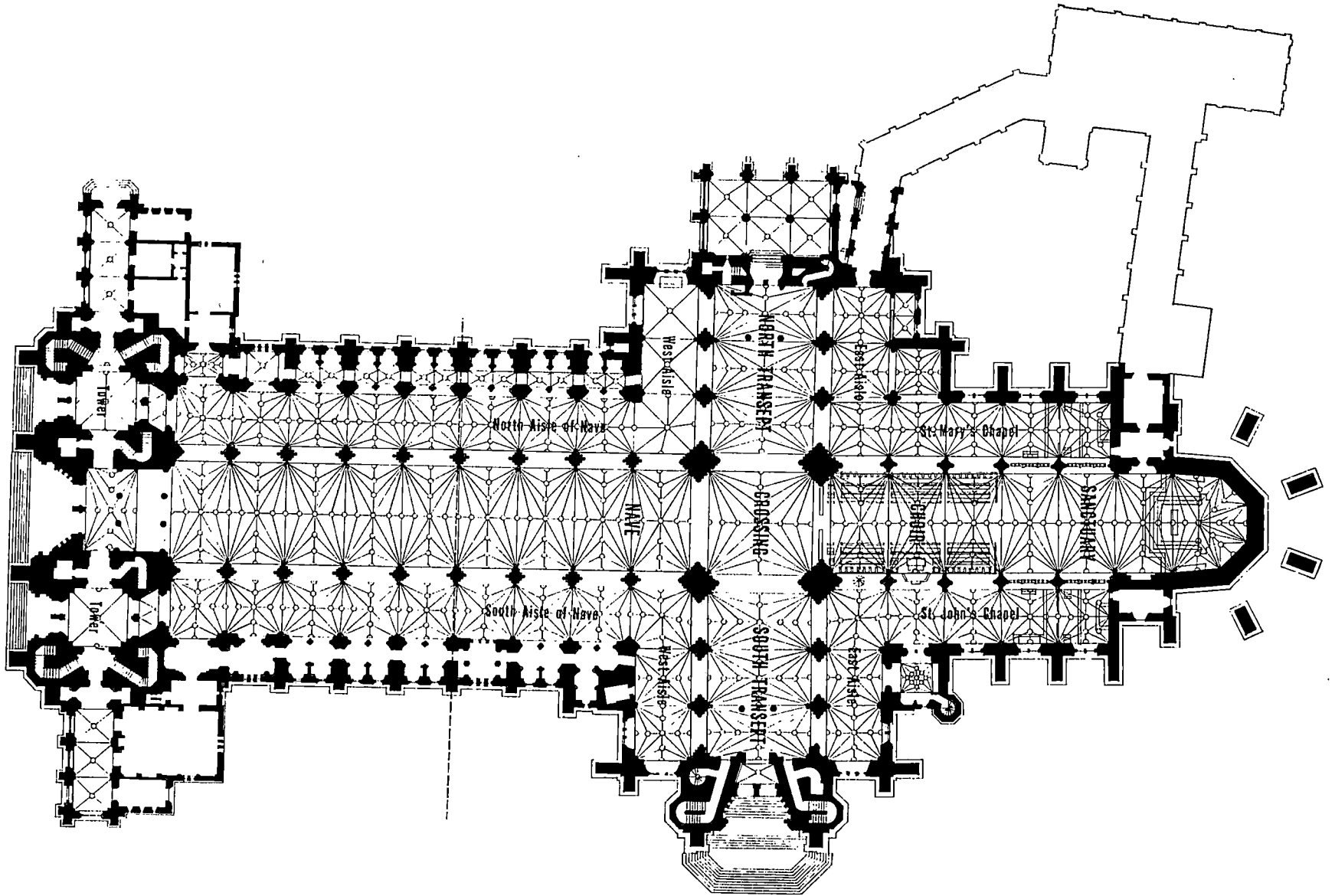
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COMPLETING
WASHINGTON CATHEDRAL
FOR THY GREAT GLORY



BY
RICHARD T. FELLER
CANON CLERK OF THE WORKS



Foreword

A near miracle is occurring on Mount Saint Alban with the limestone walls, called the fabric of Washington Cathedral, being completed in a little over eight decades from the laying of the foundation stone in 1907. With the changes in American society, culture, economics, architecture, art, and religious affiliation since 1907, this near miracle can only be seen as an example of what a small band of dedicated Christians can accomplish when they set their hearts and minds to it. When the architect Le Corbusier called the medieval cathedrals "acts of optimism," he did not know it, but he was also referring to the building of Washington Cathedral.

That this cathedral with the ecclesiastical name of Saint Peter and Saint Paul is being completed in eighty-three years is due to the efforts of a long list of individuals, both clerical and lay, who, for whatever their own personal reasons, have taken up the challenge of helping complete this large Gothic structure. It has received no financial support from the federal government or the national Episcopal Church.

Successive generations of leadership have grasped the dream and labored onward even though at times they might have been very discouraged. Early leaders and donors never had hope of living to see the structure completed, but every soul who worked for it or gave toward it had some inner vision of what it would eventually stand for in this nation's capital city. Those living today have the joy of seeing this dream come true.

After three and a half decades of association with the building of this cathedral the writer can state without reservation that over the years it has seemed that whenever a particular need, or necessary leader, a special talent, a specific craftsman, or artist was needed, that person somehow came to the forefront and to the attention of those searching. The need was always fulfilled. It is difficult to believe these were always coincidences.

The detailed history of the building of this cathedral through completion of the Gloria in Excelsis central tower in 1962 was recorded in the first edition of *For Thy Great Glory* published in 1965. The second edition of that book by this author added chapters recording completion and opening of the cathedral's majestic nave with impressive dedication services in 1976. President Ford and Queen Elizabeth II graced with their presence the major dedication service. Unfortunately, both editions of *For Thy Great Glory* are now out of print, and the expense of reprinting is much too costly to incorporate with this completion recital. The interested reader may find a copy in a library.

This edition of *For Thy Great Glory* begins with an overview of the successive stages of construction from laying of the foundation stone in 1907 until opening of the full nave in 1976. For readers without access to the two earlier editions, quotations have been borrowed freely from them and no references annotated.

It is not an oversight that no mention is made of the three outstanding schools and two colleges as part of this cathedral foundation. Nor is it an oversight that the ministry, music, and program of this cathedral are not mentioned. This edition is devoted entirely to recording for posterity the efforts and difficulties of building and finishing the cathedral as a piece of architecture. The first two editions of *For Thy Great Glory* and now more recent other publications feature the beauty of the cathedral arts and architecture.

The second section in this edition records from 1976 to 1982 the history of forces, events, disappointments, and eventual overcoming of indebtedness against great odds. The third section documents the triumphant completion between 1983 and 1989. These chapters may read as somewhat heavily weighted on fund-raising efforts, but this effort was much more difficult than the recruiting of skilled craftsmen to carve the crockets or lay up the walls. As the years passed since 1907 and this nation became more secular in nature, fund raising rather than finding craftsmen became the essential key to finishing the cathedral.

The fourth and last section of this edition records for the first time how so much of the completed cathedral fabric is an evolution and modification of the first plans in 1907. It also notes some of the unfinished stone carving that remains for a future generation to complete.

With completion of celebration and consecration services in September 1990, there will come about dramatic changes in the cathedral's focus. As the fund raising and efforts of completing this cathedral become a memory of the past, ministry and program will take center stage followed by necessary conservation of the building. Any building so large and so richly embellished with the arts will require a considerable effort of conservation in future years lest it deteriorate year after year. If it is properly preserved in the future, it will never require the vast and costly restoration programs that many medieval Gothic cathedrals must now undergo.

Some mistakenly call this a medieval cathedral. It is not medieval. It is a cathedral church in the Gothic style of architecture constructed entirely in the twentieth century. It is an original design and not a copy of any other Gothic cathedral. If its architecture did not resemble in many respects some of its English and French predecessors, it could not be called Gothic.

The author wishes to express his deep appreciation to the members of his staff without whose help this third and final edition of the history of building Washington Cathedral would not have become reality. They were Nancy Fetterman, Jean Moorman, and Suzanne Valby. My appreciation also to volunteers Robert Kendig and William Turner, the latter for his editing and proofreading.

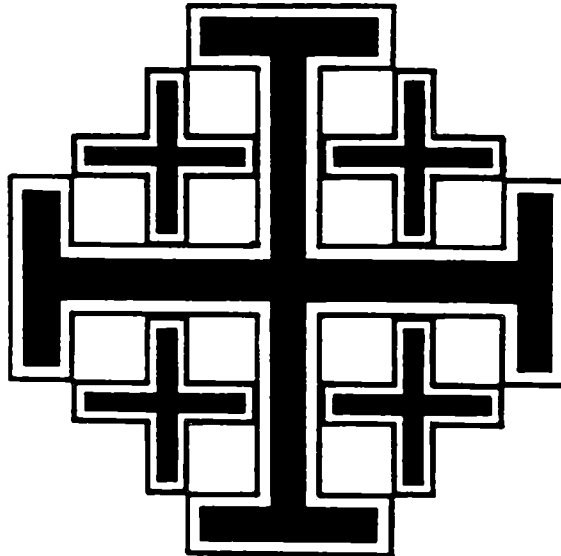
The author would also pay his appreciation and respect to Peter (Billy) Cleland as master mason since 1972 and field

superintendent of construction since 1980. He has exceeded in many ways the tradition and competence of his predecessors.

To Provost Charles Perry I express my genuine gratitude for his leadership in completing the cathedral's west facade towers, for being an excellent fiscal manager, and also encouraging me to compose this edition before retirement. To Bishop John Walker I express my everlasting appreciation for appointing me the first lay chairman of the chapter's building committee as well as conferring on me the title of Canon of the Cathedral.

"Lord, now lettest Thou Thy servant depart in peace, according to Thy word. For mine eyes have seen Thy salvation, which Thou hast prepared before the face of all people."

June 1989
Richard T. Feller
Canon Clerk of the Works



Section I

1907 - 1976

Writers and historians have created the myth that great cathedrals are never completed. In so doing they failed to understand four conditions that affect the building of a cathedral and its existence. The first condition that prevents or delays completion of a large cathedral is an economic crisis or war in the nation in which the structure is located. The second condition that prevents completion is a change or lack of episcopal leadership. The third is apathy or lack of will to complete it due to other higher priorities. Lastly, as an era of time passes and new leadership takes command of the structure, it has different needs. To make the structure more useful to the current needs some portions of the existing building are remodeled, as does a family remodel an old house it has purchased. Three of these conditions have already been met in the relatively short history of building the Cathedral of Saint Peter and Saint Paul in Washington, D.C., commonly known as the Washington Cathedral.

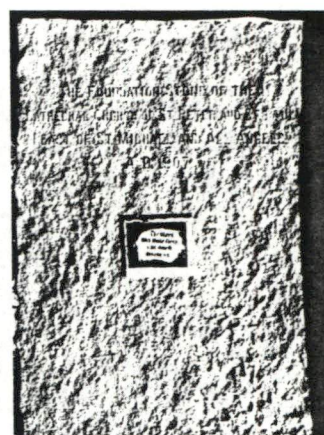
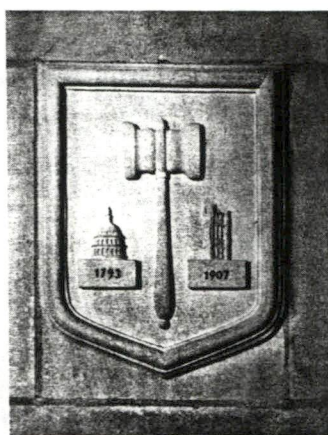
After a group of laymen led by Charles Carroll Glover was given a charter by Congress in 1893 for the Protestant Episcopal Cathedral Foundation, a new diocese in the Episcopal Church was established. Encompassing the District of Columbia and some Maryland counties, it quickly elected its first bishop.



1. Charles Carroll Glover, Esq., banker and civic leader, in whose home the cathedral's birth took place in 1891.

In a great outdoor service attended by President Theodore Roosevelt, the granite foundation stone containing smaller stones from the fields of Jerusalem was set on September 29, 1907. This was followed by a fund-raising effort to enable construction to begin on the first crypt chapel. This same year Pennsylvania Station in New York was started.

Shortly thereafter in 1908 the cathedral's dynamic first bishop, the Rt. Rev. Henry Yates Satterlee, died. Nevertheless, Bethlehem Chapel, at the east end of the crypt, was begun with a construction contract awarded in 1910 in the amount of \$211,000. Under Bishop Satterlee, the magnificent site high on Mount Saint Alban had been acquired; the style of architecture settled; the first architect selected; the type of stone selected; and a major fund-raising effort started. Selection of the first architect and style of architecture were major decisions with consequences affecting the remainder of the structure's life. Satterlee felt Gothic



2. Wall carving in the George Washington bay symbolizing use of his masonic gavel at the cornerstone laying of the U.S. Capitol and also laying of the foundation stone at Washington Cathedral.
3. Cathedral foundation stone with incised wording, "The Word was made flesh and dwelt among us."

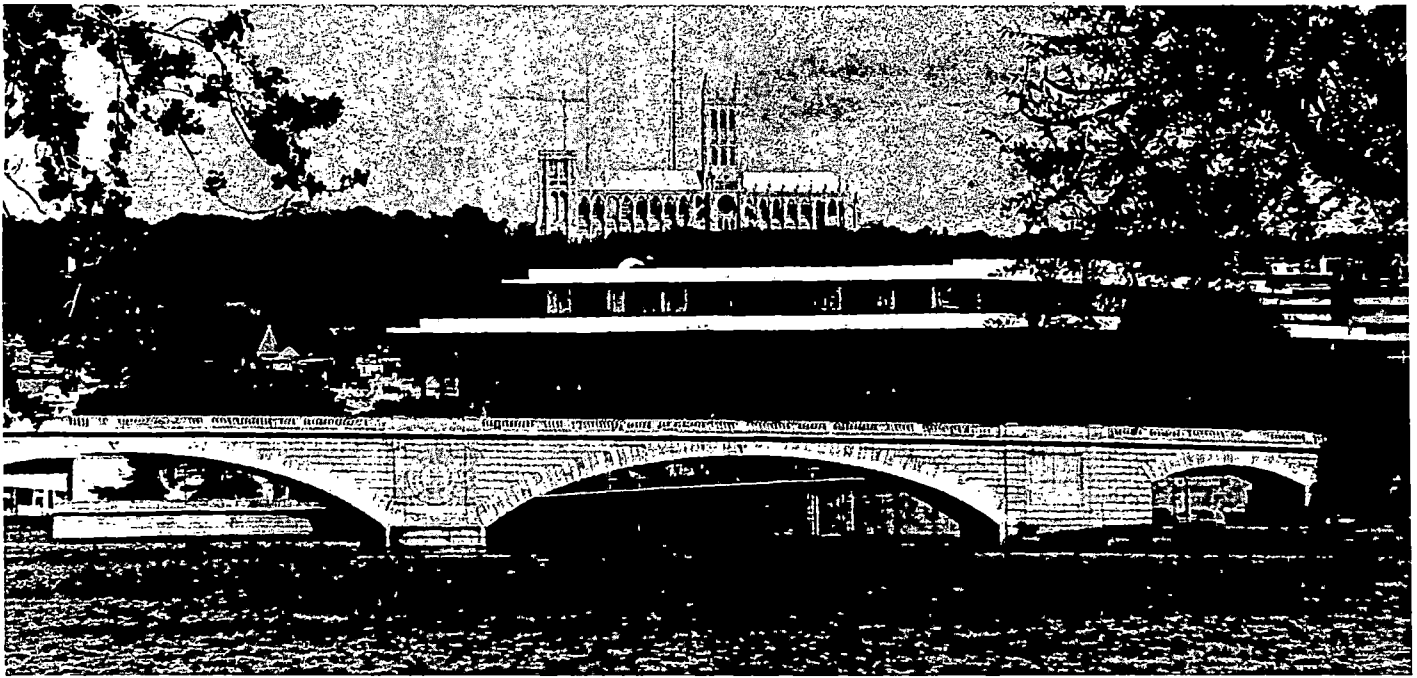
was the most enduring Christian architecture and so sought out the eminent Englishman George Frederick Bodley, considered the greatest living Gothicist of his time. How tragic it would seem today, had Satterlee selected an architect who chose to design in 1907 "modern."

After completion of this first crypt chapel, construction ceased for three years while funds were being gathered for the next step.

The second phase or effort began with construction of the polygonal apse above the chapel. Bodley had died in 1907 just after his preliminary drawings were adopted by the cathedral chapter on a motion by Admiral Dewey. Work continued on the apse despite the death in 1917 of the cathedral's second architect, Henry Vaughan of Boston. Also an Englishman by birth, Vaughan had apprenticed in England under Bodley before he emigrated to America.

With America now engaged in World War I, completion of the apse in 1919 marked the end of the second phase of work and the first of a long succession of "temporary west walls." Construction of the cathedral had begun at the east end of the structure following an ancient tradition. Cathedral builders and most parish church builders believed the main altar should be raised up first and it should be in the east end of the church. (Pre-Christian worship faced east toward the rising sun.)

Historians frequently refer to successive medieval cathedral building stages as campaigns. At Washington Cathedral they are



4. The Mount Saint Alban site of the cathedral overlooking the city of Washington. In foreground are Memorial Bridge and the Kennedy Center.



5. Bethlehem Chapel opened in 1912. When a young architect, Philip Hubert Frohman, visited this chapel in 1917, he wrote a short prayer in code in the visitors' book petitioning that someday he might become the architect of this new cathedral.



6. Cathedral visitors between 1912 and 1915 saw only this completed portion of the cathedral.

usually referred to as phases of the construction work. After Henry Vaughan's death in 1917, cathedral leadership now had to embark upon the most important task of selection of a new architectural firm to continue the development of the drawings begun by Bodley and Vaughan. After an intense search and the signing of a contract with the Boston architectural firm of Frohman, Robb & Little in late 1921, the third phase of work was begun the same year on the great choir. This same year the Lincoln Memorial in downtown Washington was completed.

The cathedral leadership made a significant and wise choice in the new firm of architects. They had no desire to make sweeping changes in Bodley and Vaughan's work, but only to modify and enhance the preliminary plans. Fate decreed that one of the three, Philip Hubert Frohman, would live to direct the plans and building for fifty years.

Despite the death in 1923 of the second bishop of the young Washington diocese, the Rt. Rev. Alfred Harding, the third phase of construction continued because of the strong leadership

and support by the laity. Beginning with the first Charles Carroll Glover in whose Washington home the cathedral idea was first discussed, this cathedral has been blessed with the support and leadership of outstanding lay people. It is appropriate to say that the life and building of this cathedral have been dominated by the thinking and leadership of the laity. It has never been under the dominance of the clergy. Of course, successive canonical leadership has always had to recruit these lay leaders and willingly share leadership with them.

It has seemed that as one round of lay leadership tired, it has passed the baton to the next group. As one group wearied, new leadership was recruited and became active. Much of the strength and power of this lay leadership came from the growing importance of the city of Washington as the nation's capital. Cathedrals are not built by faceless bank boards or insurance companies as financial investments. Nor do cathedrals change hands through anonymous ownership as do large office buildings in major cities. Cathedrals are funded by individuals who care and have a personal

interest in the structure, its ministry, and program.

The crypt chapels of Saint Joseph of Arimathea and Resurrection plus the remainder of foundations stretching to the future west facade were begun in 1923. Sufficient money was on hand for a major contract to start work on the north transept in 1930. When completed, this ended the third phase of cathedral construction. In stark contrast the Chrysler Building in New York was completed in 1930 followed in a few months by the Empire State Building.

Following the 1929 stock market crash and ensuing depression, the fund-raising campaign under the leadership of General John Pershing and Secretary of the Treasury Andrew W. Mellon came to a halt. Nevertheless, some wealthy cathedral friends made contributions for building so not all of the cathedral craftsmen had to go on welfare during the great depression years.

With the ensuing deep depression of the 1930's, work moved haltingly forward in a series of very small contracts. This effort took place on the north transept and small portions of the great crossing. Due to the struggle of the depression thirties, the north transept, begun in 1930, was not completed until 1941.

Small contracts of work between 1934 and 1942 made up what can be called the fourth phase of work. The construction effort faltered again in 1942 and came to a complete halt. This was a most disconcerting period not only for the cathedral but for the nation, as it was now in the throes of World War II.

Cathedrals stand for centuries, but humans are mortal. Lack

of leadership came again with the sudden death in 1942 of the third dean, the Very Rev. ZeBarney T. Phillips. The first dean, George Carl Bratenahl, served twenty years, 1916 to 1936. The second dean, Noble Powell, served from 1937 to 1941 when he was elected Bishop of Maryland.

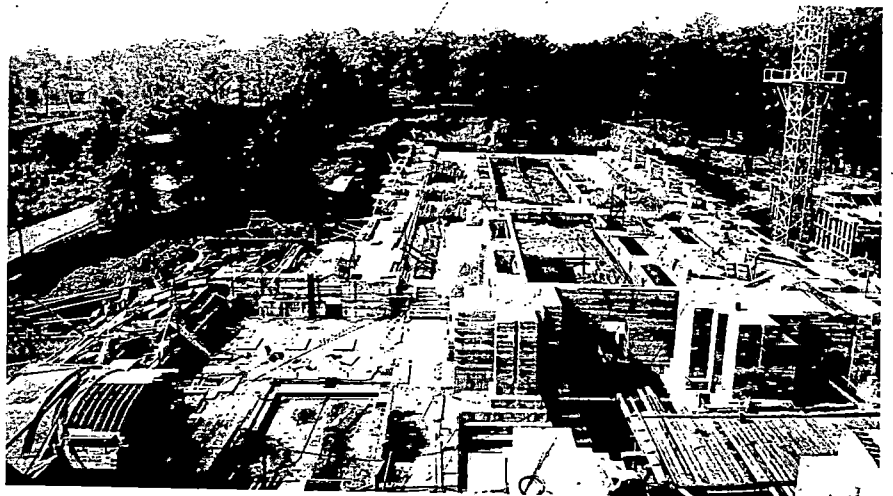
Phillips' death in 1942 was followed in 1943 by the stunning loss in death of the third bishop of the diocese, the Rt. Rev. James Edward Freeman. Freeman was a born cathedral builder and devoted most of his energy during his bishopric to the raising of money for building the cathedral. He was known as a hard-driving bishop always urging the workmen to greater effort. One day he was admonishing his architect, Philip Hubert Frohman, to be more punctual with his blueprints—even to the point of suggesting that Frohman hire more draftsmen. In response, Frohman asked the bishop if he would be able to compose his sermons faster if he hired two more clergy canons. When the bishop replied, "No," the architect said the same thing applied to him.

Freeman's death was a devastating blow to the construction effort. Also the nation had other things on its mind like winning the second world war. Building a cathedral in the nation's capital was irrelevant to the war effort.

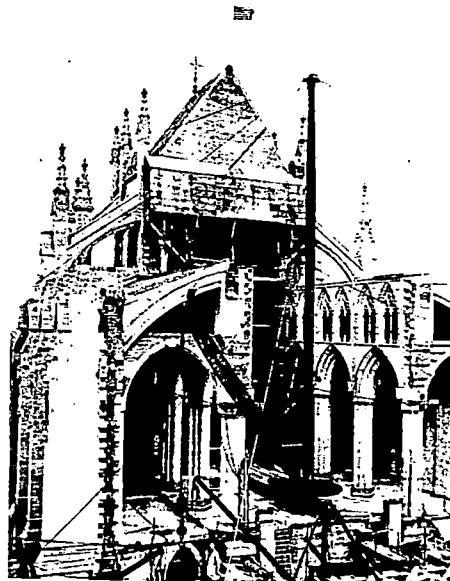
After a five-year lapse the efforts of Senator George Wharton Pepper, a devoted layman who gave great support through his fund-raising efforts for this cathedral, brought about resumption of the work in 1948 to begin the fifth phase of construction.



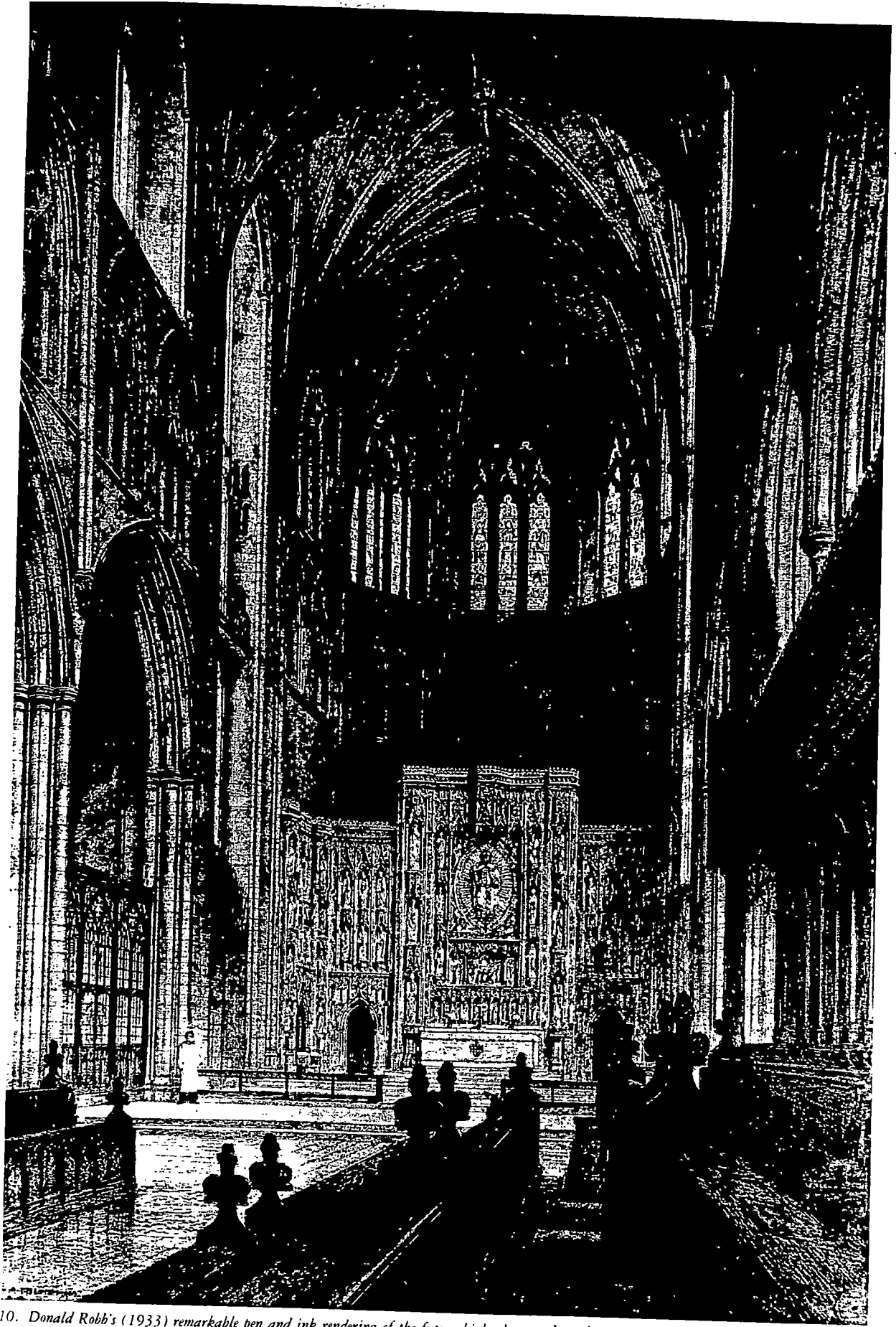
7. First known aerial photo of the cathedral taken about 1919.



8. 1924 view of the foundations looking west. No buildings across Wisconsin Avenue rise about the tree tops.



9. Choir and choir aisles being constructed in 1927.



10. Donald Robb's (1933) remarkable pen and ink rendering of the future high altar and reredos.

This was the building of the lower two-thirds of the south transept followed by the first stones on the long nave. In 1950, the George A. Fuller Company began construction of Lever House in New York, America's first large building with glass walls on all exposed sides. A new era, the atomic age, was taking shape in America.

But by this time a new bishop, the Rt. Rev. Angus Dun, had been installed and the war was drawing to an end. His first dean, the scholarly John W. Suter, served for only six years—from 1944 to 1950. Dun then called a young priest to be dean of the cathedral, the Rev. Francis B. Sayre, Jr. Despite their efforts, the fifth phase came to a halt in July of 1957 for lack of funds. Construction never came to a halt for lack of qualified craftsmen. Prior to Bishop Dun, the fund-raising leadership had rested principally on the shoulders of the bishops, but Angus Dun had little enthusiasm for this type of effort and left it largely to his young dean. Dun was more inclined to devote his attention to the parish churches than the cathedral, in marked contrast to his predecessor.

Sayre was born in Washington, D.C., raised in Massachusetts and educated worldwide. Early in his tenure, he was confronted with voices from many sides to cease building the cathedral in the Gothic style and change to a modern style of architecture. These advocates proclaimed that the Gothic style was passe—dead; that the cathedral should be “modern architecture,” whatever that was. To his everlasting credit, Sayre stated that under him the cathedral would be finished in the Gothic style or not at all. He was not going to make the same mistake as a cathedral in New York that changed style when it changed architects. Sayre also developed the greatest admiration and confidence in his architect, Philip Hubert Frohman, FAIA.

Up to this time it had been the history of building the cathedral that no stretch of construction work continued for

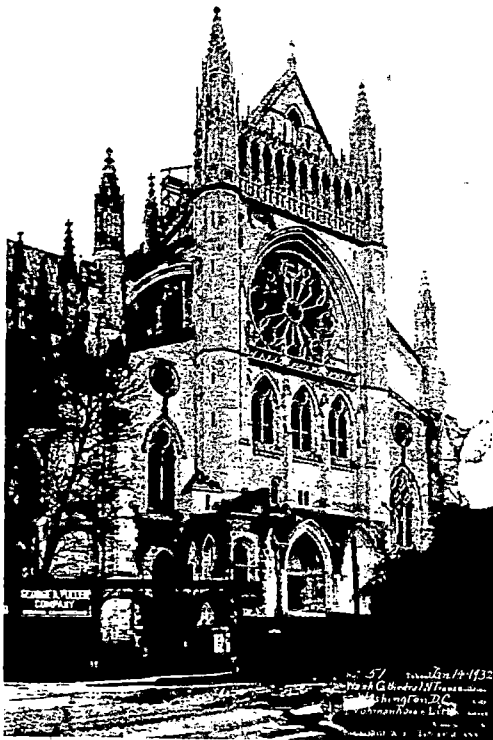
longer than nine years unless it came to a complete halt for one of the reasons stated earlier as to why cathedrals were often not finished.

Thanks to the receipt of a very large bequest, January 1960 ushered in the sixth phase of construction. This was the completion of the south transept followed by the lifting of the majestic central tower. Under the leadership of Dean Sayre this was the beginning of an unprecedented seventeen year stretch of construction lasting until May 1977.

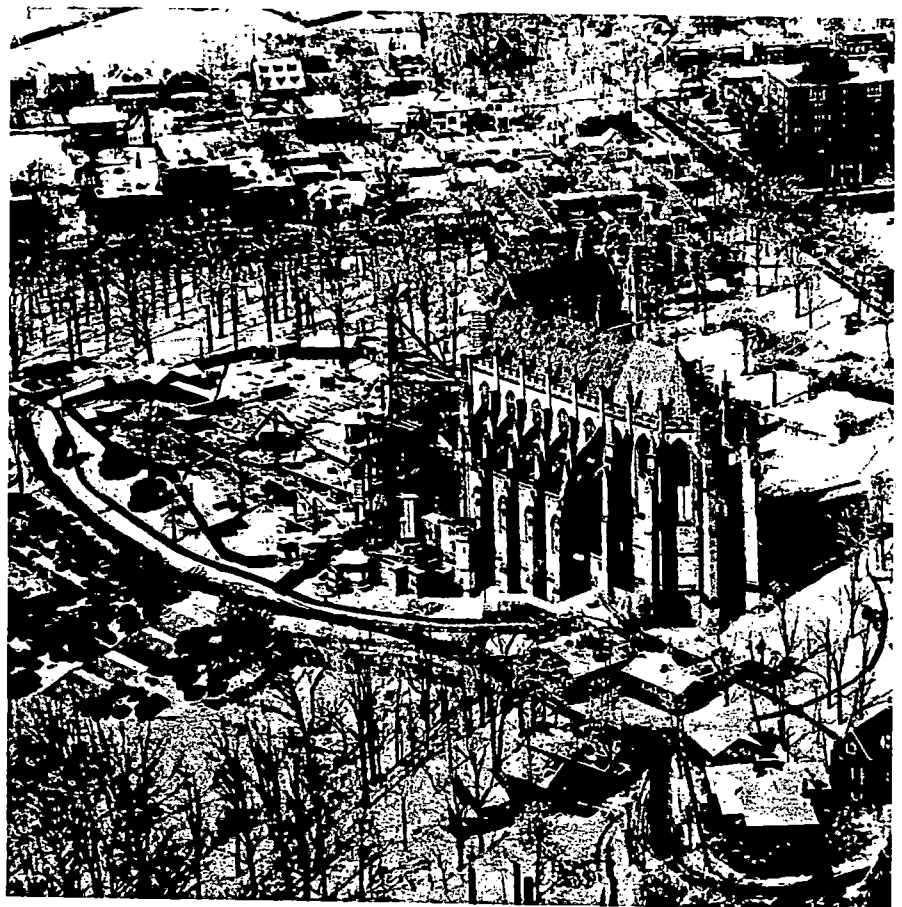
As the south transept was being completed, a major debate arose among cathedral leadership whether to build the central tower next or extend the nave. Some, including the bishop, wanted to build the nave to have more seating for services. Some, including the dean, wanted the tower built to draw attention to the cathedral. Finally, the great old architect Philip Frohman was called before the building committee to express his preference. His simple answer, “Build the tower next” sealed the matter.



12. Senator George Wharton Pepper devoted lay leader and follower in the footsteps of Charles Carroll Glover.



11. In January 1932 the north transept awaits its roof and porch at entrance level.



13. In mid-1930's with the choir and north transept completed, the slow pace of construction concentrated on the great crossing. Notice the temporary wooden offices in foreground.

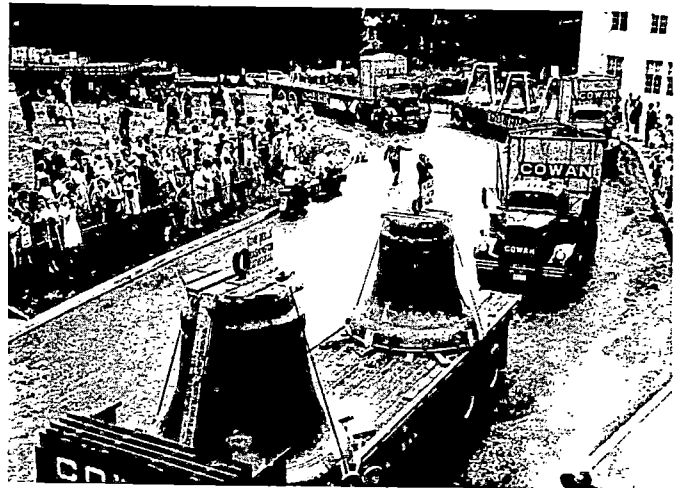


15. The central tower in late 1962 was nearing its roof level.

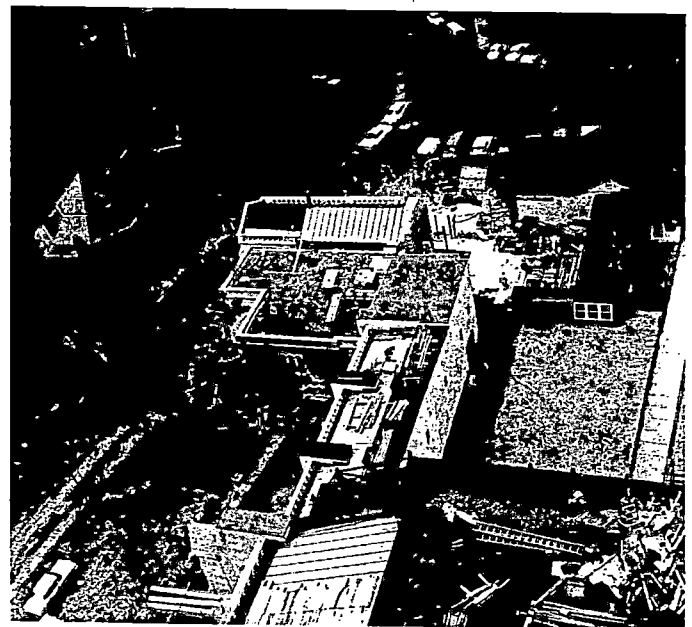
With completion of the central tower, the entire city of Washington could see the growing Gothic cathedral. Some sections of the city could also hear it with the ten-bell Whitechapel peal and the fifty-three-bell carillon in the tower. It was a day of great excitement when a convoy of trucks from Baltimore harbor, in June 1963, rolled onto the cathedral close carrying all the bells. All the bells had been cast in English bell foundries; the ten-bell peal in the venerable Whitechapel Bell Foundry in London, and the carillon in the Taylor Bell Foundry of Loughborough.

After celebration of the central tower's completion, construction work moved westward on the nave outer aisle bays, nave columns, rare book library, northwest wing, the triforium and high vaulting of the nave, and lower stone courses of the west facade. However, problems of considerable magnitude were developing in the fund-raising effort. It was beginning to be as difficult, if not more so, to raise funds for continuing construction as it was to find qualified craftsmen to build the cathedral. Almost everyone was aware of the diminishing supply of craftsmen needed to build a great Gothic cathedral, but few were aware of the increasing competition in the nation for charitable dollars. Colleges, libraries, performing arts, hospitals, and art galleries were increasing their efforts and skills in fund raising.

As the central tower was nearing completion, President Kennedy was assassinated. Shortly thereafter the governing trustees, called the chapter, adopted a carefully prepared program to complete the building of the cathedral in just twenty more years, by 1985. At that time, unfortunately, too few of the cathedral's leadership considered it their responsibility to help raise the needed money to carry out the adopted twenty-year plan. Indeed, the economic and political turbulence of the late 1960's was also affecting the fund-raising efforts of the dean. The city of Washington was grievously affected by the assassination of Martin Luther King, Jr., who had preached his last Sunday sermon in the cathedral. As the end of the sixties neared, gloom overtook the construction personnel. It appeared that the nine-year construction jinx would again prevail at Washington Cathedral. It became clear that the twenty-year plan was faltering and possibly doomed to failure.



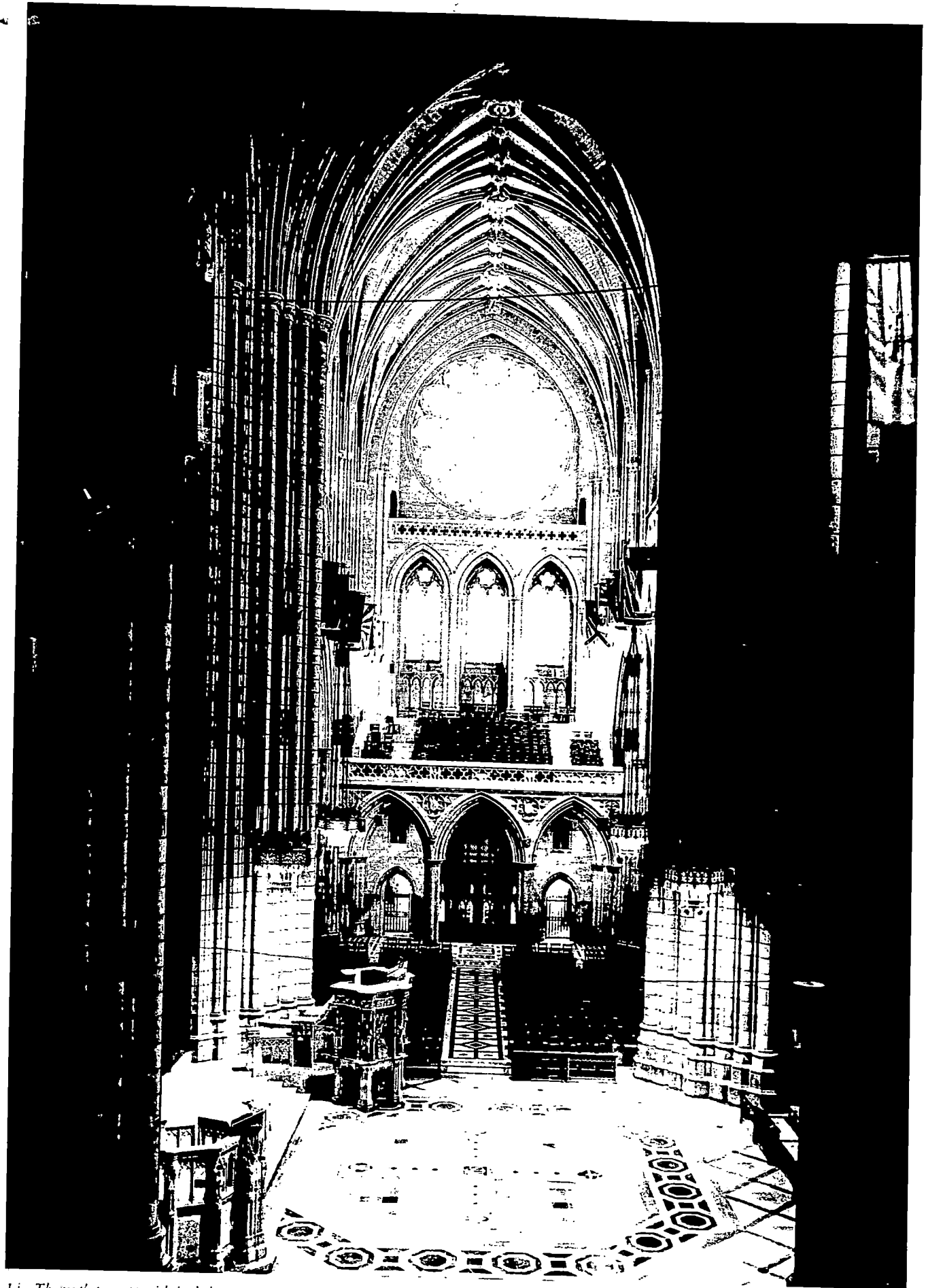
16. The ten-bell English ring and fifty-three-bell carillon arriving on the north transept roadway June 1963.



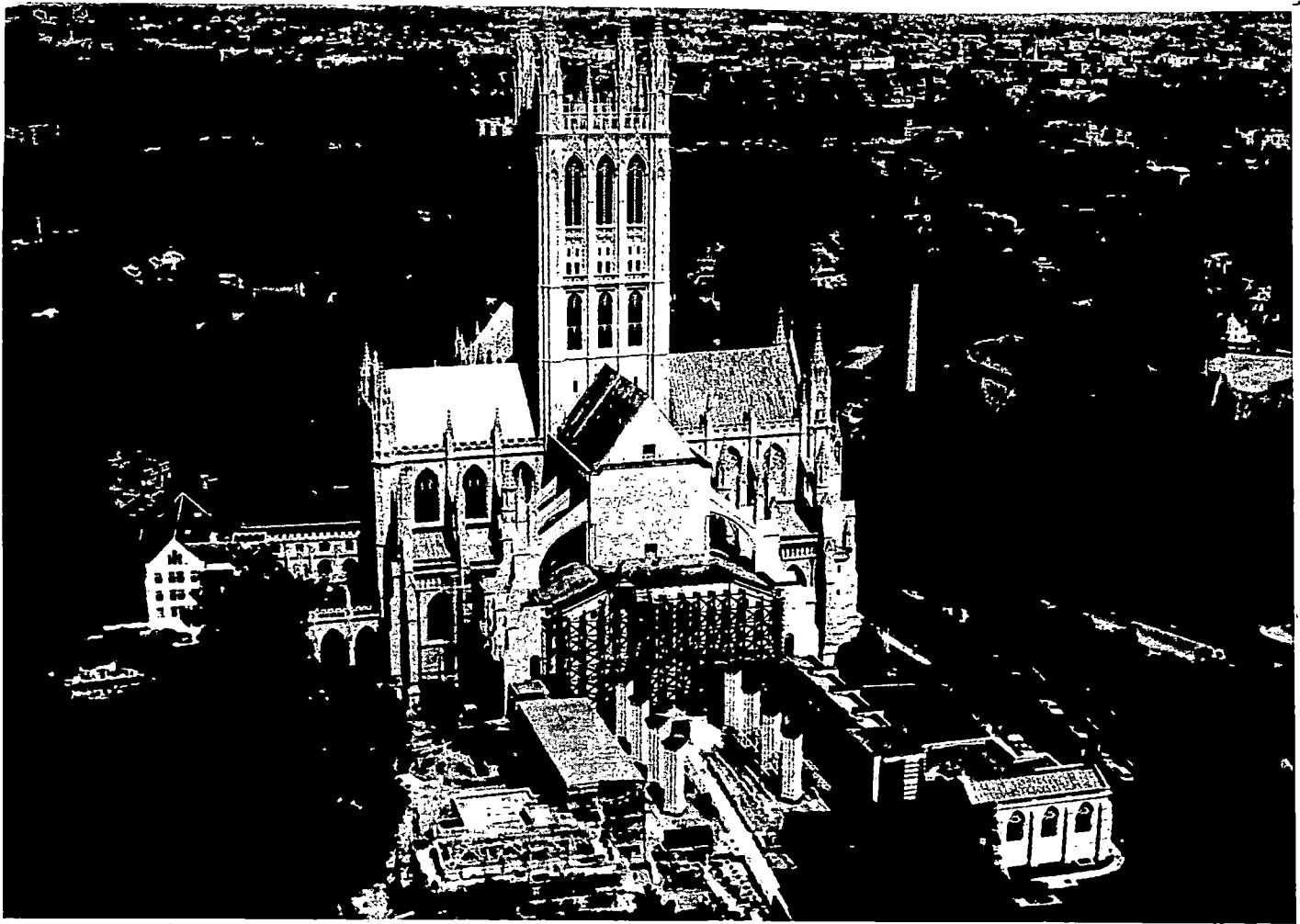
17. The rare book library as the southwest wing of west facade nears completion in December 1964.

Although construction was proceeding at a good pace during the 1960's, a peculiar phenomenon was taking place with the estimated amount of money needed to finish the structure. After each year's construction expenditure, the cost to finish the building should have decreased. However, with the rapidly rising national rate of inflation each year, the estimated amount needed to complete the cathedral was increasing each year. This fact was most discouraging to the dean as he tried to raise the funds needed to finish the structure.

A landmark event in the life of Washington Cathedral took place in March 1969. In his final illness General Dwight Eisenhower sent a message to Dean Sayre asking if his funeral could be held at the cathedral. The cathedral's central tower reminded him of his beloved West Point Chapel. "Why, of course," the dean responded. The Eisenhower funeral was the largest single event up to that time in the life of the cathedral. Leaders from all the free world attended the service. Millions watched it on television. The cathedral was seen on that day as never before and became a structure imbedded in the consciousness of much of the nation. This service might be considered the cathedral's coming of age. Since then, memorial services at the cathedral for deceased world leaders have become the norm.



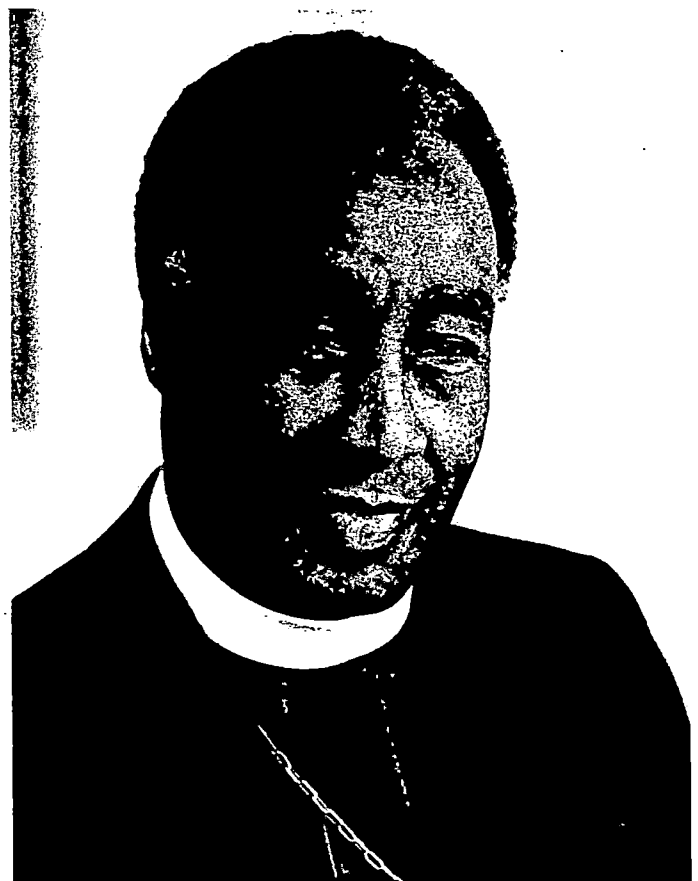
14. The south transept with its balcony to permit more seating nearer the Canterbury pulpit and crossing.



18. In the summer of 1966 the first three bays of the nave are complete and the northwest wing is under construction.



19. President Dwight D. Eisenhower lies in state in Bethlehem Chapel before his funeral service on March 31, 1969.



20. The Rev. Canon John T. Walker before election as suffragan bishop.

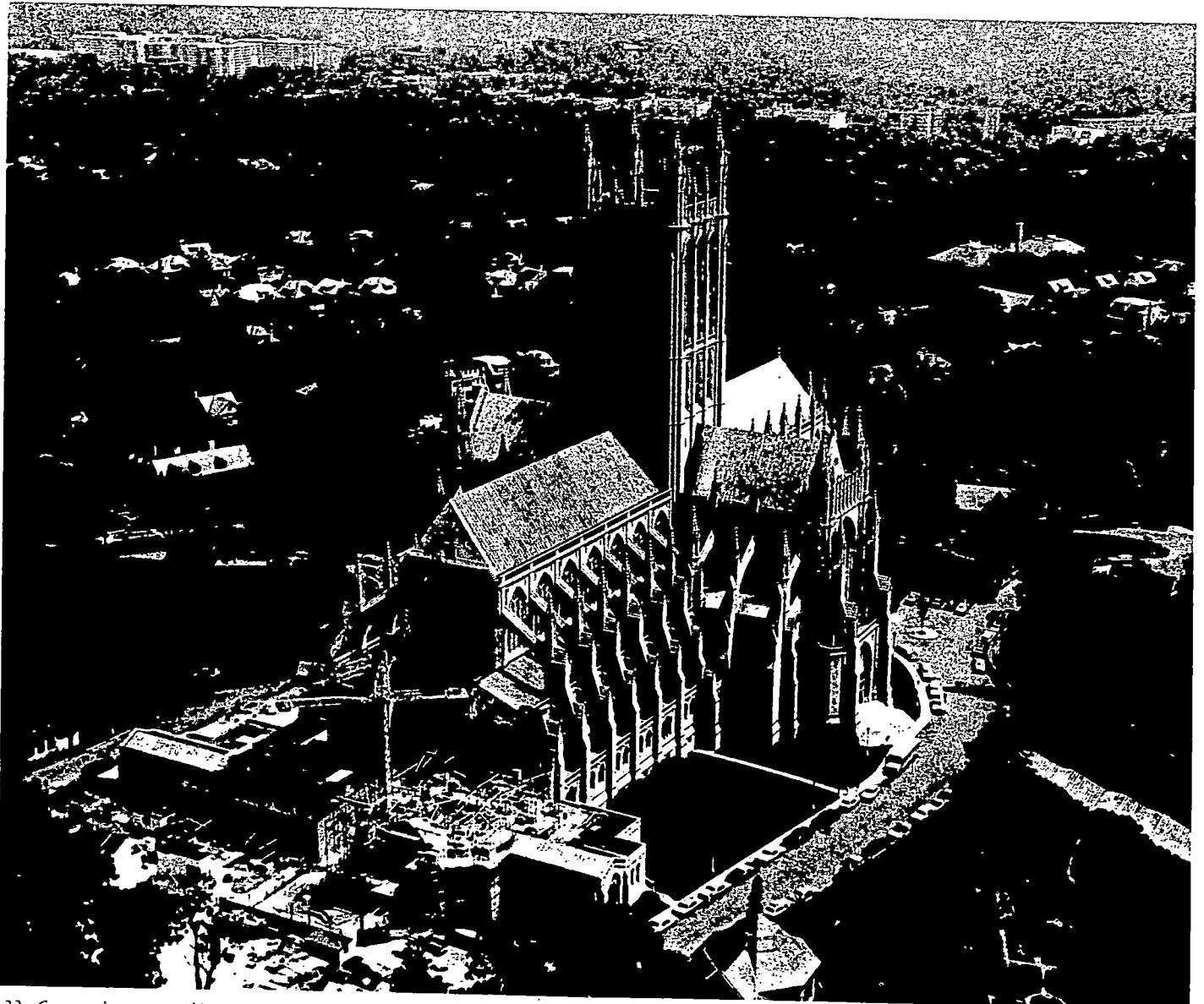
In 1967 the stalwart cathedral foundation treasurer Benjamin W. Thoron retired. In July 1969 a new treasurer was recruited by the dean and appointed by the chapter. Foundation treasurers had always restricted themselves to oversight of the finances and budgets. Robert Amory, Jr., however, brought a zest for building unfelt by predecessors in his position. During his tenure, in addition to his regular duties as treasurer, he worked diligently at fund raising alongside the dean.

As many potential large donors felt they probably would not live to see the cathedral completed in 1985 under the twenty-year plan, Amory suggested to the dean a stepped-up time schedule of completing the nave for the nation's approaching 1976 bicentennial celebration. This meant opening the nave three years earlier than scheduled in the twenty-year plan. At first the dean resisted the idea as Amory's proposal for faster construction was predicated on increased bank borrowing in anticipation of future bequests for construction. Up to this time in the history of building the cathedral, the largest segments of cathedral fabric or stone work had been erected from bequests. Most of the cathedral's artwork has been funded by living donors in memory of loved ones.

The year 1971 brought about two events that affected the future life of the cathedral. One was a beginning and one an ending. In May, it was the election of cathedral canon John T. Walker as suffragan bishop of the diocese. Walker had been



21. Architect Philip Frobman jokingly threatens to destroy the last carved finial for the central tower as stone carvers restrain him.



22. Construction was at this stage as Walker was consecrated a bishop in June 1971.

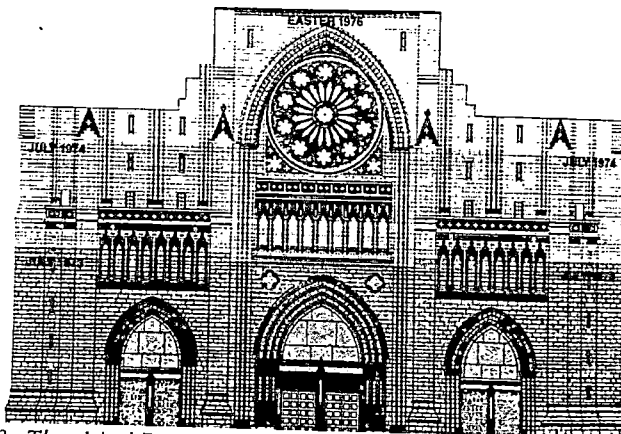
called to the cathedral by Dean Sayre and as a canon had learned the detailed workings of the organization. In time he was elected bishop coadjutor, and then became bishop of the diocese and president of the cathedral foundation.

The second event was the retirement of Philip Hubert Frohman after fifty years as architect of the cathedral. His partners Donald Robb and Harry Little had both died in the early 1940's. Thereafter, he had continued alone. Washington Cathedral was now losing the guidance of its architectural giant—a man who never compromised with less than perfection. Frohman was neither a good lecturer nor writer, but on the drawing board a Gothic genius. At his retirement, most of the working drawings had been completed, including the revised west facade over which he had labored so many years. Frohman knew he would not live to see the west facade built, so he pored over every single detail of the drawings. Nor did he live to see the majestic nave completed and opened, although surely he had seen it clearly in his mind's eye. After Frohman's retirement, his chief draftsman of many years, Howard B. Trevillian, Jr., carried on as superintending architect.

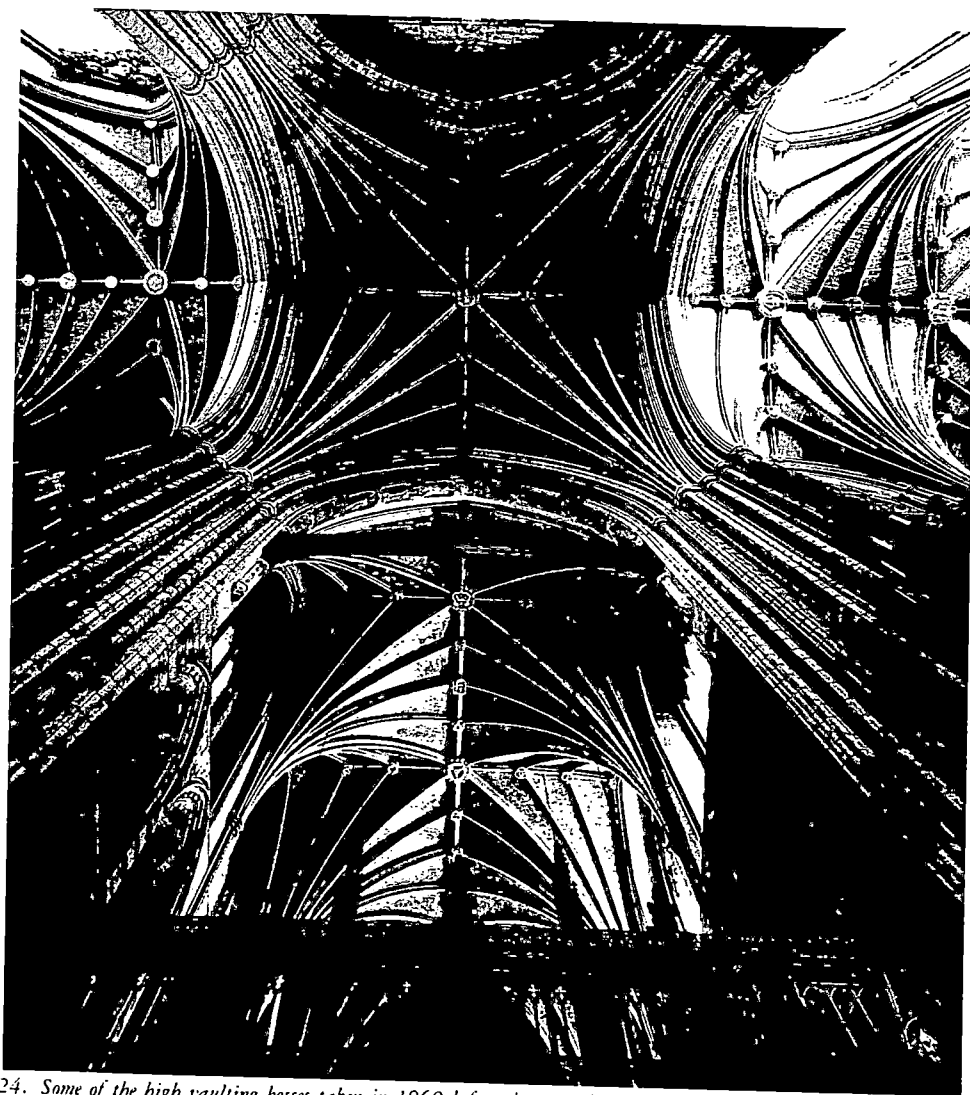
Beginning July 1, 1974, construction funding was changed from a contract increment or segment of the building itself to an annual fiscal year basis reviewed by the chapter's finance committee. About this time Amory's 1976 nave opening plan was amended to include more west facade and tower construction up through the observation gallery level. In the first 1976 plan, the towers on either side of the nave were to rise only high enough to counter the thrust of the nave vaulting ribs. This

additional work meant raising the towers on either side of the center portal to a level above the nave high vaulting. Work proceeded at a furious pace, the fastest pace in the history of construction. For the cathedral, fifty-eight workmen was a very large one laboring daily on the building. To most Washington office buildings, fifty-eight workmen is a very small construction crew.

On the Friday preceding Holy Week of the 1976 bicentennial year, the last construction workman picked up his tools and walked out of the completed cathedral nave. The most intensive construction drive in the cathedral's history was at an end. Sixty-nine years had passed since the laying of the foundation stone



23. The original Easter - bicentennial 1976 goal.



24. Some of the high vaulting bosses taken in 1960 before the nave clerestory was started.



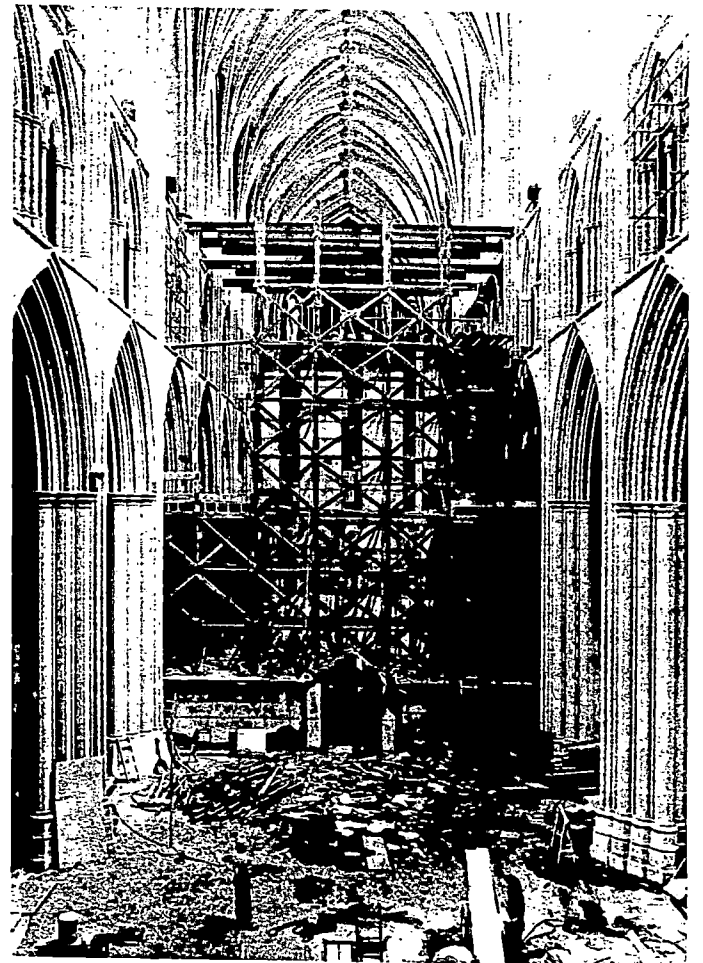
25. Master mason Peter (Billy) Cleland with walkie talkie communicates with the laborer beneath as the last piece of nave vaulting infill closes out the sky forever.

under the Bethlehem Chapel altar. For those who had given and waited so long the vista from the narthex to the Majestus was awe inspiring.

A month before the opening of the nave, a service was held for all still living who had attended the laying of the foundation stone on September 29, 1907. Seventy-two remarkable people attended. One woman stated she had heard Bishop Satterlee say, "Nobody here will live to see the completion of this cathedral."

Nor one but five impressive dedication services took place in 1976 to mark the completion and opening of the entire cathedral length. Not all the sculpture and stained-glass windows were completed, but now every visitor could see the nearly one-tenth mile interior. The changes Frohman, Robb & Little had recommended to the original plans the Chapter had approved had been salutatory and added character and lightness to the massive architecture. The modifications enhanced Bodley's designs. But most important of all, Frohman's fifty-year tenure and influence had left a unified architectural style. This unity is more typical of the French cathedrals than their English counterparts that changed styles as they were being built.

At the last nave dedication service the Archbishop of Canterbury was the preacher with President and Mrs. Ford in attendance. The greatest concentrated construction effort was made proceeding this service, and now the growing cathedral's greatest crisis lay after it—a crisis more serious than the death of bishops and deans, two world wars, a great depression, and roaring monetary inflation that delayed its building.



26. Demolition of the last temporary west wall before Easter in 1976.

PROGRAM

Assembly to Celebrate
the Completion of
the Cathedral Church of
Saint Peter and Saint Paul
in the
City and Diocese of Washington

"...a great church for national purposes."

Pierre L'Enfant, 1791

+

THE RAISING AND SETTING
OF THE FINAL STONE
AND THE
DEDICATION OF
THE NATIONAL CATHEDRAL
ASSOCIATION
GREAT PINNACLE

+

WASHINGTON NATIONAL CATHEDRAL
SEPTEMBER TWENTY-NINTH
NINETEEN HUNDRED AND NINETY
TWELVE O'CLOCK NOON
WALKER MEMORIAL COURT AND THE OAK GROVE
WISCONSIN AND MASSACHUSETTS AVENUES
NORTHWEST
DISTRICT OF COLUMBIA

THE ASSEMBLY OF THE PEOPLE

Invited guests of the Cathedral Foundation are seated in the chairs set out for them in front of the platform. There are many groups represented, among them government leaders of the District of Columbia, members of the Administrative, Congressional, and Judicial branches of the federal government, and members of the Diplomatic Corps. Leaders of the Interfaith Conference of Metropolitan Washington representing other faiths, and leaders of the Washington Council of Churches representing other denominations are seated with the Episcopal Church leadership. The Diocese of Washington, to which the founders of the cathedral belonged, and from which men and women drew earliest support for the building of this cathedral church, is represented by its leaders. They are representing the many before them who helped establish and build the chief mission church of the diocese.

The attendance of all the above invests these ceremonies with an appropriate authority. It recognizes the broad sweep of civic, national, and religious support for the cathedral. That support has sustained and furthered the interest and momentum needed for almost a century of building. Let it be noted, however, that the presence of all the other people standing here in celebration today is the most welcome, for that presence most honors the description of the Cathedral Church of Saint Peter and Saint Paul as a house of prayer for all people. Welcoming to all, it is a national church to which all are specially invited, that all may worship here together.

THE PRELUDE

At ten-forty this music is played on the fifty-three bell Bessie J. Kibbey Memorial Carillon by Edward Madison Nassor, Director-Carillonneur of the Netherlands Carillon in Arlington, Virginia.

America	Henry Carey (ca. 1685-1743) arr. Edward Madison Nassor
Pezzo Festoso	Leen't Hart (1920 -)
Chester	William Billings (1746-1800) arr. Frank P. Law
Menuet	Jan-Jacques Rousseau (1712-1778) arr. Frank P. Law
Poor Wayfaring Stranger	Traditional arr. James R. Lawson
Arkansas Traveler	Traditional arr. Edward M. Nassor
Land of Rest	Traditional arr. Ronald Barnes
Battle Hymn of the Republic	Julia Ward Howe (1819-1910) arr. Edward Madison Nassor
America the Beautiful	Samuel Ward (1848-1903) arr. Frank P. Law

At eleven-twenty-five this music is played by

"The President's Own"

United States Marine Band

Colonel John R. Bourgeois, Director

Fanfare from the oratorio "Hymn of Praise"	<i>Felix Mendelssohn-Bartholdy (1809-1847) adapt. John R. Bourgeois*</i>
Toccatà from the Toccatà, Adagio and Fugue in C, BWV 564	<i>Johann Sebastian Bach (1685-1750) arr. Thomas Knox*</i>
Chorale and Alleluia "God of our Fathers"	<i>Howard Hanson (1896-1981) George William Warren (1828-1902) arr. Thomas Knox*</i>
Marching Song of Democracy	<i>Percy Grainger (1882-1961) ed. Howard Bowlin*</i>

*Member, United States Marine Band

Just before noon the United States Marine Band begins this music composed by Warren Benson, and commissioned by members of the band for the opening music of this occasion.

Meditation on "I am for Peace"

Premiere performance

The music is inspired by a text written on April 23, 1676, by Peter Folger, grandfather of Benjamin Franklin; it was published in 1763, in the pamphlet, "A Looking Glass for the Times." (The text is printed in the "Notes" at the end of this program.)

THE CELEBRATION

The music being ended, a short silence is kept before the playing of four "Ruffles and Flourishes," which signal the arrival of the President of the United States.

Announcement of the President

THE ENTRY

"Hail to the Chief" is played by the band.

The President and Mrs. Bush are escorted to the platform by the Provost of the Cathedral, the Bishop of Washington, and the Presiding Bishop of the Episcopal Church.

Announcement of the Advancing of the Colors.

PRESENTATION OF THE COLORS

The Armed Forces Color Guard from the Military District of Washington

THE NATIONAL ANTHEM

All join Michael Ryan, baritone, in singing.

O say can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched, were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
O say does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

Francis Scott Key (1779-1843)

*The Colors are withdrawn and the Bishop of Washington begins the celebration.
The responses of the people are in italic capitals.*

THE WELCOME

The Right Reverend Ronald H. Haines, Bishop of Washington

O Lord, your word endures for ever in heaven,
YOUR TRUTH REMAINS FROM ONE GENERATION TO ANOTHER,

Nations shall come to your light,
AND RULERS TO THE BRIGHTNESS OF YOUR RISING.

In the Name of the Lord, we welcome you all to share in a long-awaited celebration. It is a lengthy celebration that began eighty-three years ago this day, September twenty-nine, nineteen-hundred-and-seven, and on this very ground. The long waiting has been for the ending of that celebration which we shall conclude tomorrow with the hallowing and consecration of this, the Cathedral Church of Saint Peter and Saint Paul in the City and Diocese of Washington.

But today we have one more stone to set, and a significant dedication to make. It is the happiest dedication of the hundreds that have already taken place - dedications to God's glory of gifts both large and small, and all of them beautifully and soundly built into the fabric of this church. For today's high gift is the last - the gift of a Great Pinnacle on the Saint Paul Tower above. It is the result of hard work by members of the National Cathedral Association, an international organization of devoted people who have, over many years, maintained a firm and productive tradition of support and fulfillment for the Washington National Cathedral.

We have chosen to dedicate this particular gift that completes the building because it was made possible by our national organization. This towering pinnacle is a highly visible sign that signals the importance of the cathedral's national mission. It is a valuable mission, and has been growing steadily since the cathedral opened in nineteen-hundred-and-twelve. It is a ministry to the nation that will expand ever more in breadth and strength, now that the compelling priority of building has ended.

Let us begin our celebration by offering our praise and our prayers on behalf of all of God's people, and our thanksgiving for his everlasting grace and boundless mercy granted to us in such full measure.

The Provost leads the people in the reading of this invitatory.

Lord, open our lips.
AND OUR MOUTH SHALL PROCLAIM YOUR PRAISE.

PSALM 100 *read in unison by all*

BE JOYFUL IN THE LORD, ALL YOU LANDS;
SERVE THE LORD WITH GLADNESS
AND COME BEFORE HIS PRESENCE WITH A SONG.

KNOW THIS: THE LORD HIMSELF IS GOD;
HE HIMSELF HAS MADE US, AND WE ARE HIS;
WE ARE HIS PEOPLE AND THE SHEEP OF HIS PASTURE.

ENTER HIS GATES WITH THANKSGIVING;
GO INTO HIS COURTS WITH PRAISE;
GIVE THANKS TO HIM AND CALL UPON HIS NAME.

FOR THE LORD IS GOOD;
HIS MERCY IS EVERLASTING;
AND HIS FAITHFULNESS ENDURES FROM AGE TO AGE.

The Canon Pastor leads the assembly in prayer.

THE PRAYERS

The Lord be with you.
AND ALSO WITH YOU.
Let us pray, saying together our Lord's prayer.

OUR FATHER, WHO ART IN HEAVEN,
HALLOWED BE THY NAME,
THY KINGDOM COME, THY WILL BE DONE,
ON EARTH AS IT IS IN HEAVEN.
GIVE US THIS DAY OUR DAILY BREAD.
AND FORGIVE US OUR TRESPASSES,
AS WE FORGIVE THOSE WHO TRESPASS AGAINST US.
AND LEAD US NOT INTO TEMPTATION,
BUT DELIVER US FROM EVIL.
FOR THINE IS THE KINGDOM, AND THE POWER, AND THE GLORY,
FOR EVER AND EVER. AMEN.

Show us your mercy, O Lord;
AND GRANT US YOUR SALVATION.

Clothe your ministers with righteousness;
LET YOUR PEOPLE SING WITH JOY.

Create in us clean hearts, O God;
AND SUSTAIN US WITH YOUR HOLY SPIRIT.

O God, the author of peace and lover of concord, to know you is eternal life and to serve you is perfect freedom: Defend us, your humble servants, in all assaults of our enemies; that we, surely trusting in your defense, may not fear the power of any adversaries. AMEN.

THE WORD OF THE LORD

THE OLD TESTAMENT READING

DEUTERONOMY 30: 11-16

Read by the Executive Director of the Interfaith Conference of Metropolitan Washington.

"Surely, this commandment that I am commanding you today is not too hard for you, nor is it too far away. It is not in heaven, that you should say, 'Who will go up to heaven for us, and get it for us so that we may hear it and observe it?' Neither is it beyond the sea, that you should say, 'Who will cross to the other side of the sea for us, and get it for us so that we may hear it and observe it?' No, the word is very near to you; it is in your mouth and in your heart for you to observe. See, I have set before you today life and prosperity, death and adversity. If you obey the commandments of the Lord your God that I am commanding you today, by loving the Lord your God, walking in his ways, and observing his commandments, decrees, and ordinances, then you shall live and become numerous, and the Lord your God will bless you in the land that you are entering to possess."

This is the Word of the Lord.
THANKS BE TO GOD.

THE NEW TESTAMENT READING

1 CORINTHIANS 3: 10-14

Read by the Roman Catholic Auxiliary Bishop of Washington.

According to the grace of God given to me, like a skilled master builder I laid a foundation, and someone else is building on it. Each builder must choose with care how to build on it. For no one can lay any foundation other than the one that has been laid; that foundation is Jesus Christ. Now if anyone builds on the foundation with gold, silver, precious stones, wood, hay, straw - the work of each builder will become visible, for the Day will disclose it, because it will be revealed with fire, and the fire will test what sort of work each has done. If what has been built on the foundation survives, the builder will receive a reward.

This is the Word of the Lord.
THANKS BE TO GOD.

PSALM SIXTY-SEVEN

The Canon Missioner leads the people in the responsive reading of this psalm.

May God be merciful to us and bless us,

SHOW US THE LIGHT OF HIS COUNTENANCE AND COME TO US.

Let your ways be known upon earth,

YOUR SAVING HEALTH AMONG ALL NATIONS.

Let the peoples praise you, O God;

LET ALL THE PEOPLES PRAISE YOU.

Let the nations be glad and sing for joy,

FOR YOU JUDGE THE PEOPLES WITH EQUITY
AND GUIDE ALL THE NATIONS UPON EARTH.

Let the peoples praise you, O God;

LET ALL THE PEOPLES PRAISE YOU.

The earth has brought forth her increase;

MAY GOD, OUR OWN GOD, GIVE US HIS BLESSING.

May God give us his blessing,

AND MAY ALL THE ENDS OF THE EARTH STAND IN AWE OF HIM.

PRAYERS FOR OUR NATION AND PEOPLE

The Provost leads these prayers.

The Lord be with you.
AND ALSO WITH YOU.

Let us place before Almighty God our nation and its people.

O God, the Creator and Father of all, we beseech you to behold America: her people gathered from the corners of the earth; people of all ages, races, tongues, and faiths.

BEHOLD AMERICA, WE BESEECH YOU, GOOD LORD.

Laborers and farmers, merchants and builders, keepers of homes and families, and healers of body and soul; artists and writers, scientists and teachers, and leaders and protectors of this republic and its several states and many communities:

BEHOLD AMERICA, WE BESEECH YOU, GOOD LORD.

For constant remembrance of the poor and neglected, the old and the sick, and those oppressed by terror, disease, or injustice, that we may endeavor to heal the powerless and the broken, and to ease the sorely burdened who fail forever at the bitter edges of our societies,

WE PRAY TO YOU, O LORD.

O God of Wisdom, we bless you for the beauty of this earth, its sky and sea, and for the richness of its minerals and energy sources, and the abundance of its living things in all manner of kind. We pray that you teach us to respect the delicate balance of your creation, to cease exploitation and abuse of its natural resources, and to conserve the environment of this earth, our island home.

WE PRAY TO YOU, LORD GOD.

For your gracious care and keeping of all men and women in our armed forces at home and abroad that you may give to them courage in the face of peril, strength to withstand temptation, and the comforting sense of your abiding presence,

WE PRAY TO YOU, LORD GOD.

That the nations of the world may be guided into the way of justice and truth, and that peace may be established among them,

WE PRAY TO YOU, LORD GOD.

Behold, O Father, our land, our America. Bless her always with sound strength and sure purpose; and grant that we, her people, may use our wisdom and courage to nourish and preserve her as a haven of freedom and justice and peace.

THANKS BE TO GOD. AMEN.

All join in singing the following hymn.

AMERICA

God bless our native land; firm may she ever stand
through storm and night:
When the wild tempests rave, ruler of wind and wave,
Do thou our country save by thy great might.
For her our prayers shall rise to God, above the skies;
on him we wait;
Thou who art ever nigh, guarding with watchful eye,
To thee aloud we cry, God save the state!

HOMILY

The Most Reverend Edmond L. Browning
Presiding Bishop of the Episcopal Church

THE ADDRESS

The Honorable George H. W. Bush
President of the United States

Following the address, the applause of the people is appropriate on this occasion.

THE RAISING AND SETTING OF THE FINAL STONE AND THE DEDICATION OF THE NATIONAL CATHEDRAL ASSOCIATION GREAT PINNACLE

The Provost now directs the Canon Clerk of the Works who is on the top of the Saint Paul Tower to begin the raising of the last stone which has been given in loving memory of William Rogers Herod. It is a "finial" - a beautiful capstone for the pinnacle carved in the shape of a *fleur-de-lis*. It is attached to the crane hook, and suspended just above a wooden stand on the walk near the entrance to the tower.

The voice of the clerk will be heard directing the crane operator in some very precise, even delicate work; for when it reaches its full height, the half-ton finial stone must then be "trolleyed" out and let down on a large and long stainless steel dowel that will guide it, precisely centered, to just above its final resting place as the topmost stone of the National Cathedral Association Great Pinnacle. The bed of mortar is prepared and the finial lowered very slowly onto it until it is trued and judged perfectly set, at which time the Clerk of the Works will assure the Provost and all present that the work is "proven," and that the Cathedral Church of Saint Peter and Saint Paul is finished.

When the announcement is made, the people applaud, the bells ring, and the band plays the Fanfare that opened the 1907 Laying of the Foundation Stone Service. When quiet is near to prevailing the Bishop of Washington continues.

A PRAYER FOR THE NATIONAL CATHEDRAL ASSOCIATION

Let us pray.

All glory to you, O Lord, who sets our minds and hearts to heed your Word and do your will; Guide the Cathedral Church of Saint Peter and Saint Paul so that its ministry may increase the knowledge of your truth that makes us free. Help us broaden its mission by living our lives as examples of your boundless, loving care. Remember the builders and benefactors before us, O Lord, and especially your servant + William Rogers Herod + and bless this house of prayer for all people, the inspired result of high hopes and sure providence, that it may add to the glory of your Name. May our vision for its use in your service be sure, and our plans directed through your mercy. Lord God Omnipotent, who reigns forever, we give you thanks and praise, through Jesus Christ our Lord. AMEN.

The Presiding Bishop dedicates the NCA Great Pinnacle.

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Lift up your hearts.

WE LIFT THEM UP TO THE LORD.

We look up to his glory and majesty.

HE STANDS IN THE MIDST, HE, THE BEGINNING AND THE END.

With faith in Jesus Christ, our only Mediator and Advocate, and in highest thanksgiving for this finished cathedral church, we dedicate its National Cathedral Association Great Pinnacle to the Glory of God in the Name of the Father + and of the Son + and of the Holy + Spirit. AMEN.

*The Presiding Bishop, the Bishop of Washington, and
the Cathedral Provost say together:*

Alleluia! The Lord God Omnipotent Reigneth. Alleluia!

The people respond with power

ALLELUIA! ALLELUIA! ALLELUIA!

All join in singing

THE DOXOLOGY

Praise God, from whom all blessings flow ;
Praise him, all creatures here below ;
Praise him above, ye heavenly host ;
Praise Father, Son, and Holy Ghost. Amen.

BENEDICTION

The Presiding Bishop

Now to him who is able to keep us from falling, and to present us before the presence of his glory with exceeding joy; to God our Savior be all majesty, dominion, and power, for ever and ever. May the King eternal, immortal, invisible, the only wise God, bless and protect us, this day and forever. AMEN.

THE RETIRING MUSIC

As the band plays this music, President and Mrs. Bush are escorted from the stage by the Bishops and Provost.

Fanfare for the Common Man

Aaron Copland (1900 -)

Played by The United States Marine Band.

All are asked to remain in place until the White House motorcade has left the North Road. Your cooperation in this matter will be greatly appreciated by your neighbors and the President's security force. Thank you. *The Precentor.*

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The Washington Ringing Society, assisted by guests, will attempt a full peal of Yorkshire Surprise Royal following the service.

CATHEDRAL PARTICIPANTS:

The Right Reverend Ronald H. Haines, Bishop of Washington

The Very Reverend Charles A. Perry, Provost of Washington National Cathedral

The Reverend Carole Crumley, Canon Pastor

The Reverend Kwasi A. Thornell, Canon Missioner

SPEAKERS:

The Most Reverend Edmond L. Browning, Presiding Bishop of the Episcopal Church

The Honorable George H. W. Bush, President of the United States of America

READERS:

The Reverend Clark Lobenstine, Executive Director of the
Interfaith Conference of Metropolitan Washington

The Most Reverend William G. Curlin, D.D.

Roman Catholic Auxiliary Bishop of Washington

STAFF:

John Kraus, Cathedral Verger; Derrick Humphries, Head Usher; Mark Huffman, Sound Engineer; Canon Richard W. Dirksen, Precentor

NOTES

The Cathedral thanks the Riggs National Bank for providing as a gift the printing of the covers on the forty-thousand programs to be distributed at the four services this consecration weekend. Covers are printed on Champion Pageantry stock. Content of programs is printed on Champion Benefit recycled stock.

The program cover was designed by Robert Barkin. The stylized suggestion of the flag wrapping this program is symbolic of the "church for national purposes" theme which pervades the cathedral's mission.

Sources for this service: *The Book of Common Prayer* of the Episcopal Church in America; *Prayers for a New World*, edited by John W. Suter, copyright 1964, published by Charles Scribner's Sons, New York, N.Y.; *The Hymnal* 1982; the New Revised Standard Version of the Bible.

The United States Marine Band played the music on this hill, Mount Saint Alban, that accompanied the congregation of seventeen-thousand who gathered here at noon on September 29, 1907, for the service of the Laying of the Foundation Stone. The procession of hundreds gathered in this Oak Grove and was then led by the band through the woods on a path that is today the center aisle of the cathedral. It was marked with purple ribbons tied to the trunks of the trees in the outline of the cathedral shape as seen today. President Theodore Roosevelt addressed the people at that service. The Marine Band has performed many preludes for national services, and plays for the annual Marine Corps Service held in the cathedral the first Sunday of each November.

Warren Benson, well known composer of music for wind instruments, has been Professor of Composition at the Eastman School Of Music for twenty-three years. He was named Kilbourn Professor in 1980, and became a University of Rochester Mentor in 1984. The text by Peter Folger that inspired him is as follows: "If that the Peace of God did rule with power in our heart, then outward war would flee and rest would be our part. If we could love our brethren and do to them as we would they should do to us, we should be quiet straight away. But if we a-smiting go of fellow servants so, no marvel if our wars increase and things so heavy go. Thus I, in love to all, leave these few words with thee, I am for peace and not for war, and that's the reason I speak more plain than some do that use (sic) to daub and lie."

THE NATIONAL CATHEDRAL ASSOCIATION GREAT PINNACLE

The southwest Great Pinnacle of the southwest Saint Paul Tower is composed of eight secondary pinnacles, each topped by a finial smaller in scale than the one raised today. There are 301 carvings on this pinnacle, composed of nine finial stones, 256 crockets, and 36 angelic figures holding musical instruments. The Great Pinnacle is a little over four stories high. The carved finial that caps it weighs 1008 pounds. The National Cathedral Association raised the funds for this gift in thanksgiving for the completion of the cathedral.

Richard T. Feller
Canon Clerk of the Works
September 1990

"...a great church for national purposes."

In 1791, Congress established a Federal City. Pierre L'Enfant's plan for it included "a great church for national purposes." The liberal charter granted by Act of Congress to the Protestant Episcopal Cathedral Foundation on January 6, 1893, founded the cathedral "for the promotion of religion, education, and charity".

L'Enfant's description of the church on the actual plans for the city may well have been suggested to him in conversation and correspondence with George Washington. What we can be sure of is that they were not thinking of a "state church", but rather of a national hallowing place such as Westminster Abbey, where honored commemoration and interment might take place. National purpose was taken to mean that Washington National Cathedral would become useful for the country and all its people, regardless of their religious practice, and useful in the sense of becoming a large and inviting gathering place for the living rather than the dead.

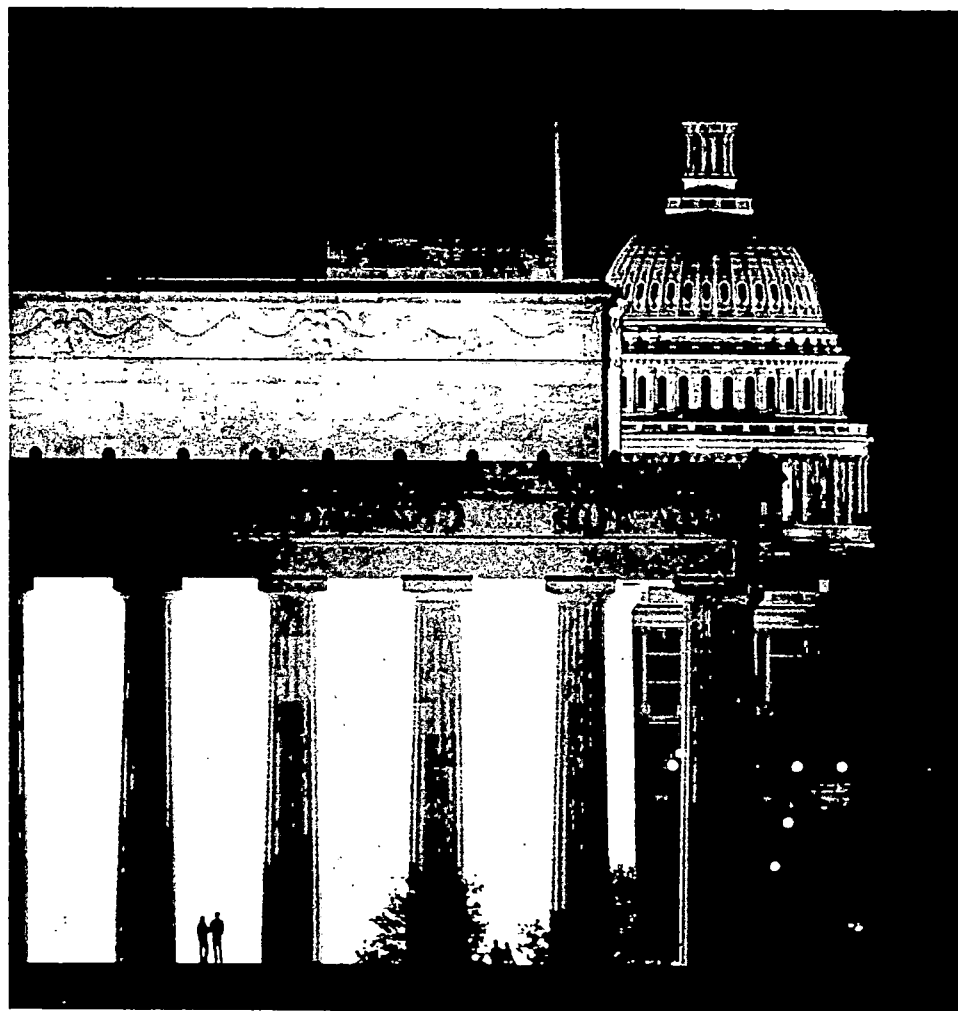
As it has grown the cathedral has increasingly been made available to more and more people. It has become significant not only as a place for special remembrance and national mourning, but also for the raising of national conscience and spiritual awareness. Those objectives relate to every phase of our living together in a democratic society of great complexity. The cathedral's mission has always focused upon those objectives and kept them central and balanced in its worship and program. The following partial chronology of past events and services reinforces the seriousness in which its mission of national purpose is held.

CHRONOLOGY

- 1907 - President Theodore Roosevelt addresses the people at the Laying of the Cornerstone.
- 1924 - President Woodrow Wilson is buried in Bethlehem Chapel.
- 1965 - Memorial service for Winston Churchill.
- 1968 - Martin Luther King, Jr., preaches his last Sunday sermon in the cathedral, four days before his assassination.
- 1969 - Funeral service of Dwight David Eisenhower.
- 1974 - Dedication of the Space Window and Moon Rock.
- 1976 - Service of prayer for the Reconciliation of Nations: H.M. Elizabeth II and President Ford in attendance.
- 1979 - Service of prayer for hostages taken in Iran: other services followed, and a long prayer vigil lasting many months.
- 1981 - Thanksgiving for the freeing of the Iranian hostages, and the Inauguration Day service.
- 1982 - First Martin Luther King, Jr. Memorial Service: held annually since then.
- 1984 - Musicians against Nuclear War Concert: Leonard Bernstein, conductor.
YWCA World Mutual Service.
- 1985 - National Prayer Service in thanksgiving for the fiftieth presidential inauguration. President Ronald Reagan in attendance with Supreme Court, cabinet members, and congressional leaders present.
- 1989 - Prayer Service for the Inauguration of President George H. W. Bush.
- 1990 - Festival of Creation: A Conference on Ecology: with opening address by H.R.H. Prince Philip.
USSR Summit Prayer Vigil and service: leaders of the Russian Churches and the National Council of Churches of Christ in America.

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THE
SMITHSONIAN
— GUIDE TO —
HISTORIC AMERICA



VIRGINIA AND THE
CAPITAL REGION
WASHINGTON, D C ■ VIRGINIA ■
MARYLAND ■ DELAWARE

Wilson lived in the house until her death in 1961 and left the house to the National Trust for Historic Preservation. They have maintained it as it was when the Wilsons occupied it. Next door is the **Textile Museum** (202-667-0441), displaying a large collection of textiles and rugs from all over the world, started by George Hewitt Myers in the 1890s when he was a student at Yale.

WASHINGTON CATHEDRAL

Officially named the Cathedral Church of Saint Peter and Saint Paul, the National Cathedral was begun in 1907. It was erected by the Protestant Episcopal Cathedral Foundation, chartered by Congress in 1893 to establish "a cathedral and institutions of learning for the promotion of religion and education and charity." The church stands on an eminence with a commanding view of the city, amid fifty-eight acres of grounds. Designed by the British architect George F. Bodley, with the assistance of Henry Vaughan of Boston, the cathedral is in the fourteenth-century English Gothic style, with flying buttresses and ribbed vaulting.

LOCATION: Massachusetts and Wisconsin avenues NW. **HOURS:** May through Labor Day: 10-7:30 Monday-Friday, 10-4:30 Saturday, 10-5 Sunday; Labor Day through May: 10-4:30 Monday-Saturday, 10-5 Sunday. **FEE:** None. **TELEPHONE:** 202-537-6200.

Rock Creek Cemetery (Rock Creek Church Road and Webster Street NW) is the site of one of the masterpieces of Augustus Saint-Gaudens—his memorial to Marion Hooper "Clover" Adams. The wife of historian Henry Adams, she committed suicide in December 1885. In November 1886, Adams and the artist John LaFarge met with Saint-Gaudens to discuss a memorial. Saint-Gaudens scribbled down his ideas: "Adams / Buddha / Mental repose / Calm reflection in contrast with the violence or force in nature." The enigmatic bronze sculpture of a seated figure with a hood obscuring the face was installed in 1891 in a setting designed by Stanford White. Saint-Gaudens called it *The Peace of God* but wanted to keep the title a secret. Alexander Woolcott called it "the most beautiful thing ever fashioned by the hand of man on this continent." Some thought it pessimistic or atheistic. Adams himself wrote, "Like all great artists, St. Gaudens held up the mirror and no more."

OPPOSITE: *The great nave of the Washington cathedral, a construction of elegance and grace.*



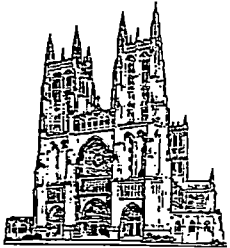
THE CELEBRATION

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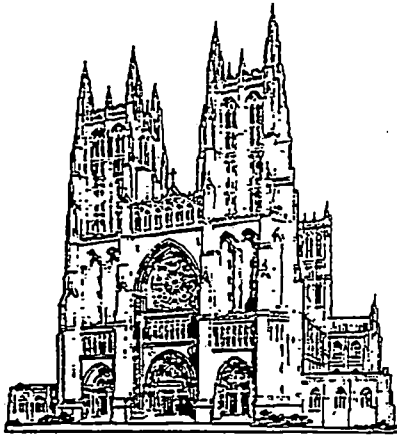
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WASHINGTON
NATIONAL
CATHEDRAL



WASHINGTON
NATIONAL
CATHEDRAL



WASHINGTON NATIONAL CATHEDRAL

CALENDAR



NOTES & NEWS

THE CATHEDRAL VOLUNTEER CENTER at the west end of the cathedral is now being called **THE HOUGHTON CENTER**, the official name given when it was dedicated in 1988 in memory of cathedral friend **Elisabeth Houghton**, who was a member of the cathedral Chapter and founder of the Center for a Voluntary Society.

W. REID THOMPSON, chief executive officer of **PEPCO** in Washington and longtime friend of the cathedral, has been named chairman of the **Cathedral Fund (formerly Annual Fund)** campaign to raise \$1 million in 1990-91. During the last ten years, Thompson has served as a member of the Cathedral Chapter and has been active in the Cathedral Choral Society and All Hallows Guild.

THE FOLGER SHAKESPEARE LIBRARY in Washington, DC, is presenting an exhibit titled "The Cathedral: Faith in Stone," which features

SEPTEMBER 1990

Sunday 2 - Pentecost XIII

State Day: New Hampshire
11:00 a.m. **Holy Eucharist:** Provost Charles A. Perry, preacher
2:00 p.m. **Cathedral Close-Up:** "A Vision Realized: Our Architects George Bodley, Henry Vaughan, and Philip H. Frohman"

Tuesdays 4, 11, 18, 25

1:45 p.m. **Tuesday Tour and Tea.** Fee charged. Call (202) 537-6207 for reservations.

Sunday 9 - Pentecost XIV

State Day: Virginia
9:00 a.m. Prayers for the Robert E. Lee Memorial Episcopal Church, Lexington, Virginia
2:00 p.m. **Cathedral Close-Up:** See Sept. 2.
5:00 p.m. **Organ recital:** Cathedral Organist Douglas Major

Friday 14

11:00 a.m. Commemoration of the 50th Anniversary of the Battle of Britain

Sunday 16 - Pentecost XV

State Day: New York
11:00 a.m. A **FESTIVAL EUCHARIST CELEBRATING THE EPISCOPAL HERITAGE OF WASHINGTON NATIONAL CATHEDRAL**, the House of Bishops of the Episcopal Church USA in procession; Presiding Bishop Edmond L. Browning, preacher
7:00 p.m. **British Choral Festival Concert:** A benefit for the Cathedral Choral Society, featuring St. John's College Choir, Cambridge, England. Tickets required. Call (202) 966-3423.

CONSECRATION EVENTS

September - Thursday 27

7:30 a.m. Holy Eucharist
12:00 Noon Noonday Prayers
4:00 p.m. Evening Prayer
7:00 p.m. **CELEBRATION DINNER** in recognition of friends of the cathedral at the Omni Shoreham hotel, Washington, DC *

Friday 28

7:30 a.m. Holy Eucharist
10:00 a.m.-12:00 Noon **ANNUAL MEETING OF NATIONAL CATHEDRAL ASSOCIATION** in the Nave, followed by luncheon in the Bishop's Garden *
3:00 p.m. **TEA IN THE GARDEN** for All Hallows Guild members
4:00 p.m. **FESTIVAL EVENSONG** in Recognition of and Thanksgiving for Founders, Benefactors, Artists, Builders, Cathedral Staff & Volunteers and **DEDICATION OF THE HENRY WHITE GREAT PINNACLE**, Dean Emeritus Francis B. Sayre, Jr., preacher *
5:00-8:30 p.m. Full Peal Attempt by the Washington Ringing Society

Saturday 29 - Feast of St. Michael and All Angels

11:00 a.m. Carillon, Band Prelude
12:00 Noon A **CELEBRATION OF THE COMPLETION:** an ecumenical thanksgiving for the

Wednesday 17

10:30 a.m. **Service:** Episcopal Schools Day

Sunday 21 - Pentecost XX

State Day: Tennessee
2:00 p.m. **Cathedral Close-Up:** See Oct. 7
4:00 p.m. **Concert:** Cathedral Choral Society performing music by Taneyev, Duruflé, and Dan Gawthrop. Tickets required. Call (202) 966-3423.

Saturday 27

10:00 a.m. **Acolyte Festival** for acolytes from Episcopal churches on the Eastern Seaboard.

Sunday 28 - Pentecost XXI

State Day: Ohio
2:00 p.m. **Cathedral Close-Up:** See Oct. 14
4:00 p.m. **Service:** Lutheran Reformation Day

NOVEMBER 1990

Thursday 1 - All Saints Day

12:00 Noon All Hallows Guild Eucharist

Sunday 4 - Pentecost XXII

State Day: Louisiana
2:00 p.m. **Cathedral Close-Up:** "War Memorial Chapel: Honoring Our Nation's Veterans"
4:00 p.m. **Service:** For the U.S. Marines

Tuesdays 6, 13, 20, 27

1:45 p.m. **Tuesday Tour and Tea.** Fee charged. Call (202) 537-6207 for reservations.

Thursday-Saturday 8-10

Conference: National Association of Episcopal Schools Triennial Conference



WASHINGTON NATIONAL CATHEDRAL

NEWSLETTER

WHO'S COMING TO DINNER?

Tickets are still available for the gala CELEBRATION DINNER in recognition of cathedral friends and benefactors on Thursday, September 27, at 7:00 p.m. Please join us at the Omni Shoreham Hotel in Washington as we honor the many, many people who have helped fulfill the dream of Washington National Cathedral. Tickets are \$45. Make checks payable to Washington National Cathedral and mail to: ATTN: Celebration Dinner, Washington National Cathedral, Massachusetts and Wisconsin Avenues, NW, Washington, DC 20016-5098.

ARE YOU AN NCA MEMBER?



LET THE CELEBRATION BEGIN!

The day we've all been waiting and praying for is

while everyone who wants to may not be able to attend every

issued CATHEDRAL DAY PROCLAMATIONS, to participate in the celebration. Those we know about so far include Montana; Western Washington; Florida; San Diego, California; Texas; Eau Claire, Wisconsin; North Carolina; Missouri; Mississippi; Colorado; Nevada; Delaware; New York; Georgia; and Utah.

■ There will be SHUTTLE BUSES between the Tenleytown METRO station (red line) and the cathedral on Saturday, September 29, from 9:30 a.m. to 2:45 p.m. and on Sunday, September 30, from 9:00 a.m. to 3:30 p.m. to help ease the transportation crunch. Parking at the cathedral will be limited, so if at all possible, please plan to take METRO — it's a great way to get around in the city! For more information about this

Also, you should already know about the NATIONAL CATHEDRAL ASSOCIATION'S ANNUAL MEETING on Friday, September 28, at 10:00 a.m. in the NCA Conference Center. The meeting will be followed by lunch in the Bishop's Garden at noon — exactly twenty-four hours before the grand finial is placed atop the NCA Great Pinnacle. If you haven't already, please make plans to be there. For more information, call the NCA office at (202) 537-6242.

NCA AUDITORIUM NAMED TO HONOR PROVOST PERRY

In early September, the CHARLES A. PERRY AUDITORIUM of the National Cathedral Association conference center will be dedicated in honor of Provost Charles A. Perry, who is leaving the cathedral after twelve years as provost to become president and dean of the Church Divinity School of the Pacific. It was largely through Provost Perry's leadership and initiative that the conference center was created. It provides the cathedral with a unique facility for programs and

the Grand Finial of the National Cathedral Association Great Pinnacle — the last stone of Washington National Cathedral — will be set into place on the south tower. And on Sunday, September 30 at 11 a.m., the Cathedral Church of St. Peter and St. Paul will be consecrated — exactly 83 years after President Theodore Roosevelt declared "Godspeed the work begun this noon!" Requests for tickets for Consecration Weekend events poured in up to the May 7 deadline, and the cathedral staff has done everything possible to accommodate the thousands of family, friends, and benefactors who want to share in this joyous celebration. However, the cathedral seats only about 4,000 people. With three special Consecration services planned inside, that means less than 12,000 available seats for the entire weekend. National Cathedral Association members alone number more than 20,000, and if each of them asked for only two seats, it would mean 40,000 requests: nearly four times the number of available seats. IF YOU DON'T HAVE TICKETS — The bed

stone at noon on Saturday, September 29, will be outside, in the John Thomas Walker West Portal Court, with standing room for thousands. President Bush has been invited, and music will be provided by the U.S. Marine Band and the Cathedral Choir of Men and Boys. All are invited to attend, and no tickets are required. Also, a LIMITED number of free tickets — TWO PER PERSON — will be available to the general public on the day of each event on a first-come, first-served basis. These tickets will be available at the cathedral Gatehouse 90 MINUTES before the scheduled event. IF YOU ALREADY HAVE TICKETS, please remember to bring them with you to each event. All seats for the Consecration services in the cathedral are numbered, and tickets indicate by color and name which entrance to use when you arrive. It will be impossible to admit people who do not have tickets in hand. If you misplace your tickets before the Consecration, please call the Celebration Office no later than September 10, and every effort will be made to replace them. See the Calendar for a complete

Office at (202) 895- 2757.
 ■ Some excellent articles about the cathedral have appeared recently in Washington area publications. Two of the best overviews are "Miracle on Mount St. Alban" by *Washington Post* architecture critic Benjamin Forgey in the Sunday, April 15, *Washington Post Magazine*, and "It's Gothic and glorious, and it's done!" by Stanley Meisler in the June issue of *Smithsonian Magazine*.

DIOCESE OF WASHINGTON ELECTS NEW BISHOP

On June 30, the Episcopal Diocese of Washington elected the Rt. Rev. Ronald H. Haines as the seventh bishop of Washington. Haines had been serving as bishop of Washington pro tem since the death of Bishop John T. Walker on September 30, 1989. As the new bishop of Washington, Haines will participate in the worship and preaching life of the cathedral, chair the cathedral Chapter

Enclosed is my contribution to the cathedral
 Please send me the Newsletter/Calendar (contribution of \$20 or more)
 I would like further information about Washington National Cathedral

Name _____
 Address _____
 City _____ State _____ Zip _____

Other great cathedrals of the world.
**The exhibit continues through
October 12.**

■
**STEP BY STEP, STONE BY STONE, A
CHRONOLOGICAL HISTORY OF
WASHINGTON NATIONAL CATHEDRAL
will be available in the Museum
Shop. This illustrated, 40-page
overview of the cathedral story
includes biographies of major
figures in the cathedral's life and
also reflects the painstaking
scholarship of Cathedral Archivist
Richard G. Hewlett and his
associates.**

■
**A NEW CATHEDRAL GARDEN address
book is available for \$12.95 in the
Museum Shop. It is published by
Howell Press. Also available for \$6
are 1990 Sun Catchers created to
commemorate the cathedral's
completion.**

■
**A KNEELER INSCRIBED IN BRAILLE
was dedicated in May as part of an
exhibit for the visually impaired in the
Rare Book Library. The beaded
inscription tells the story of "Silent
Night" for visually impaired cathedral
visitors. The kneeler was designed by
Janet Beaujon Couch and worked by
Mrs. Charles A. Perry, who also
designed the braille inscription.**

■
**SERVICES: Weekdays and Saturdays,
7:30 a.m., noon, 4 p.m.; Sundays, 8
a.m., 9 a.m., 10 a.m., 11 a.m., 4 p.m.
For more information on cathedral
services, programs, tours and
concerts throughout the year, call
(202) 537-6200.**

■
**Please share this copy of the
Newsletter/Calendar with your family
and friends in the Washington area. If
you know of someone who would like
to receive this publication and other
information about the cathedral, have
them write to us at:
Newsletter/Calendar
Washington National Cathedral
Massachusetts and
Wisconsin Avenues, NW
Washington, DC 20016-5098**

8:00 p.m. **Concert:** The Empire Brass
Quintet and Cathedral Organist Douglas
Major. Tickets required. Call (202) 537-6237.

Sunday 23 - Pentecost XVI

State Day: North Carolina

4:00 p.m. **Concert:** Shir Chadash Chorale
performing music for the Jewish High Holy
Days

OCTOBER 1990

Tuesdays 2, 9, 16, 23, 30

1:45 p.m. Tuesday Tour and Tea. Fee
charged. Call (202) 537-6207 for
reservations.

Friday 5

8:00 p.m. AIDS Healing Service,
Theologian Verna Dozier, preacher

Sunday 7 - Pentecost XVIII

State Day: Vermont

2:00 p.m. **Cathedral Close-Up:** "The
Splendor of the West Facade"
4:00 p.m. Hispanic Service

Tuesday-Thursday 9-11

Conference: Inter-Anglican Information
Network, co-sponsored by the Episcopal
Church, USA, and Washington National
Cathedral

national purposes, **SETTING OF
THE LAST STONE AND
DEDICATION OF THE
NATIONAL CATHEDRAL
ASSOCIATION GREAT
PINNACLE**

1:00-4:00 p.m. Full Peal Attempt by
the Washington Ringing Society
8:00 p.m. **SURSUM CORDA:**
A Musical Thanksgiving and
Dedication of the "Angel Band"
Sculptures on the eve of the
consecration *

Sunday 30 - Pentecost XVII

State Day: Rhode Island

11:00 a.m. **CONSECRATION OF
THE CATHEDRAL CHURCH OF
SAINT PETER & SAINT PAUL,**
"a house of prayer for all people,"
Festival Eucharist, Presiding Bishop
Edmond L. Browning, celebrant,
Provost Charles A. Perry, preacher *

1:00-4:00 p.m. Full Peal Attempt by
the Washington Ringing Society

* Ticketed event, limited seating

Sunday 14 - Pentecost XIX

State Day: Kentucky

2:00 p.m. **Cathedral Close-Up:** "How It
Was in the Beginning: Early Cathedral
History"

4:00 p.m. **Service:** For the U.S. Navy

5:30 p.m. **Service:** Opening ceremony for
National Association of Episcopal Schools
Conference, Episcopal Presiding Bishop
Edmond L. Browning, preacher; the
National Cathedral School Lower School
Choir, Les Petits Chanteurs, and the men
and boys choir of Haiti

Sunday 11 - Pentecost XXIII

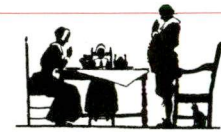
State Day: Indiana

4:00 p.m. **Concert:** Music by Washington
National Cathedral and Grace Cathedral
Choirs of Men and Boys. Tickets required.
Call (202) 537-6237.

Sunday 18 - Pentecost XXIV

State Day: Mississippi

2:00 p.m. **Cathedral Close-Up:** "Let Us
Give Thanks for the Harvest: Expressions
in Many Media"



Thursday 22 - Thanksgiving

11:00 a.m. **HOLY EUCHARIST AT
THE HIGH ALTAR**

Sunday 25 - Pentecost XXV

State Day: Illinois

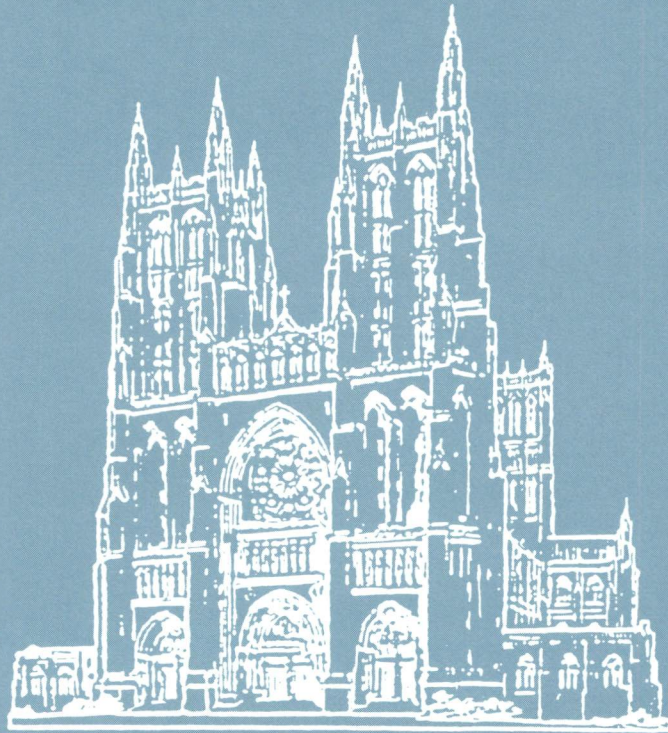
2:00 p.m. **Cathedral Close-Up:** See Nov. 18
5:00 p.m. **Organ recital:** Robert W. Lehman,
Cathedral Assistant Organist



**WASHINGTON
NATIONAL
CATHEDRAL**

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WASHINGTON NATIONAL CATHEDRAL

SEPTEMBER 1989

THE
YEAR OF
CONSECRATION
AND
DEDICATION

SEPTEMBER 1990

On Saturday, September 29, 1990, the final stone will be set at Washington National Cathedral, culminating a building program that began more than 80 years ago. In anticipation of this event, a year-long series of special events has been scheduled. Photo by Robert Lautman.

CALENDAR

After eighty-three years of physical effort and spiritual growth, Washington National Cathedral will mark the completion of its construction with a full year of consecration and dedication events. Beginning with an Open House celebration on Saturday, September 30, 1989, the year will culminate with the setting of the final stone of the cathedral on Saturday, September 29, 1990 — eighty-three years to the day from the laying of the cathedral's original foundation stone on September 29, 1907.

From the start, the central task of the cathedral has been to make manifest the God who is with us, Jesus Christ Our Lord; and to do that with all of the skill that human hearts and hands can offer up.

In the spirit of that vision, the events of the consecration year will reflect five themes of the cathedral's life and mission as both "a great church for national purposes" and "a house of prayer for all people." The five consecration year themes are: Thanksgiving, Stewardship, Learning, Compassion, and a Celebration of Heritage.

I. THANKSGIVING

Thanksgiving is the natural response of the human heart to the love and mercy of God. The first great theme of the consecration year, therefore, is Thanksgiving:

Thanksgiving to God for all His gifts to us as a nation and as a people.

Thanksgiving to God for giving our cathedral forebears the vision and courage to begin the eighty-three year journey which now comes to fulfillment.

Thanksgiving to God for the thousands of artisans and benefactors who have given of their skills, time, and substance over these years to the continued construction of the cathedral.

Thanksgiving to God for supporting those who have been privileged to complete the building of His cathedral.

Thanksgiving for the continued opportunity to serve Him through the worship, ministry, and outreach of this house of prayer for all.

II. STEWARDSHIP

All people are called to stewardship, to responsible action toward those portions of God's creation entrusted into their care.

SEPTEMBER 1989

THE
YEAR OF
CONSECRATION
AND
DEDICATION

SEPTEMBER 1990

APRIL 1990

SUNDAY 1

11:00 a.m. HOLY EUCHARIST, Former Archbishop of Canterbury F. Donald Coggan, preacher.

4:00 p.m. MUSIC FOR ROYAL OCCASIONS, Cathedral Choir of Men and Boys, orchestra and soloists, Douglas Major, conductor. Free and open to the public.

SUNDAYS 8-15

THE GREAT OBSERVANCES: Palm Sunday, Holy Week and Easter at the Cathedral.

SUNDAY 15 - Easter

8:30 a.m. Holy Eucharist, Provost Charles A. Perry, preacher.

11:00 a.m. Holy Eucharist, Bishop Ronald H. Haines,

THURSDAY 24 - Ascension Day

10:30 a.m. THANKSGIVING FOR THE CATHEDRAL SCHOOLS, a celebration of learning.

JUNE/JULY/AUGUST 1990

WEDNESDAY JULY 4

11:00 a.m. INDEPENDENCE DAY ORGAN RECITAL: Douglas Major.

SUMMER FESTIVAL

Offerings of praise and thanksgiving through the arts. Tuesday evenings at 8:00 p.m.; dates and artists to be announced.

SEPTEMBER 1990

SUNDAY 16

A Festival Eucharist Celebrating the Episcopal Heritage of Washington National Cathedral. The House of Bishops of the Episcopal Church USA in procession; The Presiding Bishop Edmond L. Browning, preacher.

THURSDAY - SUNDAY 27-30

THE CONSECRATION EVENTS

THURSDAY 27

7:00 p.m. CELEBRATION DINNER in recognition of friends of cathedral. *

FRIDAY 28

10:00 a.m. - 12:00 noon ANNUAL MEETING of National Cathedral Association followed by luncheon in the Bishop's Garden.

2:30 p.m. - 3:30 p.m. TEA IN THE GARDEN for All Hallows Guild members.

... as conservators of the physical work of this great temple given to us by the tens of thousands who have gone before us.

Second, and more importantly, as educators and evangelists, to lift our voices on behalf of the earth in the continuing battle against the forces of degradation and destruction. This cathedral, a symbol of the unity of creation, is to be a bulwark in the earth's defense.

III. LEARNING

The cathedral inspires inquiry. Its majesty and mystery draw visitors and worshippers into questioning how and why. It is also in the tradition of cathedrals to be centers of learning, both religious and secular. The consecration year will celebrate the Cathedral Foundation's historic commitment to learning:

First, by showcasing the contribution of the educational institutions on the Close: the National Cathedral School, St. Albans School, Beauvoir Elementary School, the College of Preachers, and the College of the Laity.

Second, by inaugurating new educational programs for adults and children, visitors, longtime friends and new seekers after truth.

IV. COMPASSION

Thanksgiving to God leads ultimately to compassion for others, and especially to compassion for the poor and the oppressed of the earth. To be truly thankful for God's great gifts to us is to want to share them with others in different ways:

Washington National Cathedral is called to lift its voice on behalf of all those who have been oppressed and impoverished, whether it be by racism and sexism or by the brutal results of indifferent political and economic systems.

The cathedral will work to be a place of leadership, and to offer the cathedral's visibility and support, for those persons and organizations who work on behalf of the hungry and the oppressed.

V. CELEBRATION OF OUR HERITAGE

Washington National Cathedral is not only "a house of prayer for all people," it exists in a particular nation and in a particular religious tradition. In this celebrating year, it is fitting to pay attention to the singular gifts we have been given:

First, we will celebrate the particular Anglican tradition as it has come down to us in the Episcopal Church, appreciative of our own inheritance within the riches of American religious pluralism.

Second, we will celebrate our commitment as "chief mission church" of the Episcopal Diocese of Washington and our service past and future to the people of the Washington area and the District of Columbia where we work and live.

Finally, as "a great church for national purposes," Washington National Cathedral is a symbol of this nation's inheritance of religious freedom. We will celebrate this greatest of gifts, denied to so many in our world.

SUNDAY 22

4:00 p.m. Service for the United States Army.

THURSDAY - MONDAY 26-30

CONFERENCE OF NORTH AMERICAN CATHEDRAL DEANS on issues of national and international concern.

SATURDAY 28

8:00 p.m. **WORLD PREMIERE** of Leo Sowerby's last work *LA CORONA*, the Choral Arts Society of Washington with orchestra, Norman Scribner, conductor. Tickets required. Call (202) 244-3669.

SUNDAY 29

11:00 a.m. **CELEBRATION OF THE ANGLICAN COMMUNION AND DEDICATION OF THE COMPASSROSE.** The Archbishop of Canterbury Robert A. K. Runcie, preacher, North American Cathedral Deans in procession.

MAY 1990

FRIDAY - SATURDAY 4-5

10:00 a.m. - 5:00 p.m. **FLOWER MART**, "A Salute to these United States" (rain or shine). Barbara Bush, Honorary Chairman.

SATURDAY 5

10:30 a.m. **DIOCESE OF WASHINGTON DAY:** Dedication of the Diocesan Great Pinnacle, a service of commitment as Chief Mission Church of the Episcopal Diocese of Washington. Bishop Ronald H. Haines, preacher.

SUNDAY 6

4:00 p.m. Service for the United States Air Force

SATURDAY 19

10:00 a.m.-5:00 p.m. **CARING FOR CREATION:** an Ecology Day toward a partnership between the faith and conservation communities. His Royal Highness Prince Philip; William K. Reilly, United States Environmental Protection Agency; Jessica Mathews, environmentalist; Dr. Jurgen Moltman, professor of theology at Tubingen University in West Germany.

8:30 p.m. Haydn's **CREATION**, Cathedral Choral Society, J. Reilly Lewis, conductor. Tickets required. Call (202) 966-3423.

SUNDAY 20

11:00 a.m. **DEDICATION OF THE CREATION WEST FACADE**, a service of stewardship for the creation. Bishop Ronald H. Haines, celebrant; Provost Charles A. Perry, preacher.

Recognition of and Thanksgiving for Founders, Benefactors, Artists, Builders, Cathedral Staff and Volunteers and **DEDICATION OF THE HENRY WHITE GREAT PINNACLE.** Dean Emeritus Francis B. Sayre, preacher. *

SATURDAY 29 - Feast of St. Michael and All Angels

12:00 p.m. **A CELEBRATION OF THE COMPLETION:** an ecumenical thanksgiving for the completion of "a great church for national purposes," Setting of the Last Stone and dedication of the National Cathedral Association Great Pinnacle.

8:00 p.m. **SURSUM CORDA:** A Musical Thanksgiving and Dedication of the "Angel Band" Sculptures on the eve of the consecration. *

SUNDAY 30

11:00 a.m. **CONSECRATION OF THE CATHEDRAL CHURCH OF SAINT PETER & SAINT PAUL**, "a house of prayer for all people," Festival Eucharist and Litany in procession. The Presiding Bishop Edmond L. Browning, celebrant. *

* Ticketed event, limited seating



WAYS TO PARTICIPATE

On Saturday, September 29, 1990, the final stone will be set at Washington National Cathedral, culminating a building program that began more than 80 years ago. In anticipation of this event, a year-long series of special events has been scheduled. Listed below are just a few of the ways you can participate in this special Year of Consecration. For more information, please call (202) 537-6200.

HOURS: Open all year from 10 a.m. to 4:30 p.m. daily, with extended hours (10 a.m. to 9 p.m. Mon.-Fri.) in summer.

GENERAL HIGHLIGHTS TOURS: Mon. through Sat. 10 am to 3:15 pm; Sun. 12:30 to 2:45 p.m. Tours begin at the cathedral's west end and normally last 30 to 45 mins.

SPECIAL TOURS: (Please call Visitor Services at (202) 537-6207 for reservations or information regarding tours.)

Cathedral Close-ups: Talk and tour focuses on special aspects of the cathedral building. Suns. at 2 pm. No reservations necessary.

"Special Interest" Tours: Learn more about the cathedral stained glass, architecture, wrought iron, wood carving, needlework, tower windows, gardens and more! By reservation.

Tuesday Tour & Tea: "Special Interest" tours (see above) followed by tea in Pilgrim Observation Gallery. Tour begins at 1:45 p.m. By reservation. Fee is charged.

Pilgrimage Program: Sponsored by the Washington Committee of the National Cathedral Association, this full-day program emphasizes spiritual enrichment. By reservation.

MEDIEVAL WORKSHOP: (Please call Educational Programs at (202) 537-2930 for more information.) Hands-on learning. Families can carve stone, create a stained glass window, make gargoyles and more. Sats. from 11 a.m. to 2 p.m. (except August).

ORGAN DEMONSTRATIONS: Weds. at 12:15 p.m. (during the school year).

WORSHIP SERVICES: Mon. through Sat. 7:30 a.m.,* noon, and 4:00 p.m.; Suns. 8 a.m.,* 9 a.m.,* 10 a.m.* (except July and August) 11 a.m.* and 4 p.m. (* communion)

SHOPS: The Cathedral Museum Shop offers guide books, cards, and reproductions of cathedral-related art. Summer hours are 9:30 a.m. to 7:30 p.m. daily; winter hours are 9:30 a.m. to 5:00 p.m. daily. Phone: (202) 537-6267.

The Herb Cottage, one of the oldest buildings on the grounds, features herbs, potpourri, and gifts for the home. Sponsored by All Hallows Guild. Hours are Mon. through Sat. 9:30 a.m. to 5:00 p.m. and Sun. 10 a.m. to 5 p.m. Phone (202) 537-8982.

The Greenhouse offers herbs and other plants for house and garden. Hours are Mon. through Sat. 9 a.m. to 5 p.m., and Suns. 10 a.m. to 5 p.m. Phone: (202) 537-6263.

JOIN THE NATIONAL CATHEDRAL ASSOCIATION: Joining the NCA provides you with the opportunity to participate in the cathedral at the national level. Membership benefits include receiving the quarterly publication, *CATHEDRAL AGE*; discounts at the cathedral shops, on audio-visual rentals, and on selected ticketed events; and advance information on cathedral events and programs. Call (202) 537-6242 for more information.

VOLUNTEER OPPORTUNITIES abound at the cathedral — whether your interests include guiding tours, tutoring, greeting visitors, or assisting in cathedral shops and offices — there's a way for you to be involved. Please call (202) 537-8990 for more information.



**CONTACTS: Jean Grigsby (202) 537-6248
Canon Leonard Freeman (202) 537-6249**

PROFILE: Charles A. Perry, Provost of Washington National Cathedral

The Very Rev. Charles A. Perry is the chief administrative officer of the Protestant Episcopal Cathedral Foundation and has been responsible for all aspects of the life of the cathedral since his appointment in 1978 by Bishop John T. Walker. He is the cathedral's principal preacher and iconographer and oversees its diverse operations, liturgical, programmatic, and financial.

Under Perry's leadership, the cathedral's ten and a half million dollar bank debt has been paid and construction of the west towers will be finished in 1990, with the cathedral's completion on September 29. Many outreach programs have been added, including the Volunteer Service Community, which brings college age young people together to work under cathedral auspices in social agencies in Washington, and the school outreach program, which brings thousands of city and suburban school children to the cathedral for educational experiences.

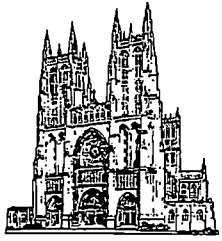
Washington National Cathedral now attracts almost six hundred thousand people yearly to its worship services, concerts, and other events, almost twice the number the year that Perry came. The National Cathedral Association, currently has more than eighteen thousand members, more than twice the membership in 1978.

He is widely regarded as a teacher of laity and clergy, presenting regular courses on biblical interpretation at the College of Preachers and for the National Cathedral Association.

Prior to his appointment as Provost, Perry was Executive Officer of the Episcopal Diocese of Washington. He served as rector of several parishes in Virginia and Indiana as well as Episcopal Chaplain at the University of Virginia and Indiana University. Before being ordained as a priest of the Episcopal Church, Perry was a staff member of the Atomic Energy Commission in Washington.

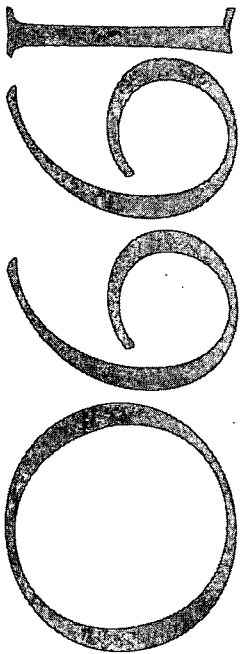
Perry has graduate degrees from Virginia Theological Seminary and the University of Minnesota as well as an undergraduate degree from Cornell University. He is the author of the book, The Resurrection Promise: An Interpretation of The Easter Narratives, published by Wm. B. Eerdmans in 1986.

Perry is married to the former Clara Joy Jones and has two married children living in the Washington area.



WASHINGTON
NATIONAL
CATHEDRAL

THE CELEBRATION



CONTACT:

Jean Grigsby

(202)537-6248

Canon Leonard Freeman

(202)537-6249

PROFILE:

RONALD H. HAINES

Bishop of Washington

The Rt. Rev. Ronald H. Haines will be installed as the seventh bishop of the Episcopal Diocese of Washington during a festival celebration on November 15. For the last ten months, Haines has been serving as the acting bishop since the death last year of John T. Walker, who had been bishop since 1977.

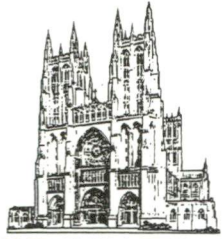
Haines, 55, was elected bishop during a Washington Diocese special convention in June. He will become the chief executive officer of the Cathedral and will play a major role in naming the dean of the Cathedral. Walker served as both dean and bishop.

As assistant bishop since 1986, Haines has worked closely with the Washington Diocese's Commission on Ministry, helping future ministers prepare for ordination. He also chairs the diocese's Mission Development Advisory Committee, leading its efforts in establishing new mission congregations and university ministries.

Haines has a special interest in AIDS ministries, having chaired the diocese's Task Force on AIDS. The task force, which serves as an information clearinghouse for the diocese and a liaison to the bishop, stays abreast of developments in the AIDS field. Haines is closely involved in the diocese's new committee on medical ethics, which is examining a number of topics, including the moral implications of the sustaining of life and the equitable delivery of health care.

One of Haines' top priorities is the establishment of a closer relationship between the church and local and national organizations that promote affordable housing and help prevent the displacement of low-income people from neighborhoods in the midst of gentrification. Recently, Haines led a diocesan group to a sister

--more--



WASHINGTON
NATIONAL
CATHEDRAL

THE CELEBRATION

1990

diocese in Honduras, encouraging and helping the diocese to rebuild schools, churches and other edifices.

Prior to coming to Washington, Haines was a bishop's deputy for five years for the Diocese of Western North Carolina, overseeing administration, program development and clergy employment. He also served as treasurer of the diocese.

Haines spent several years as an engineer in private business before ordination to the priesthood in 1967. He served for one year as assistant minister at St. Paul's Church in the Bronx in New York before leaving in 1968 for St. Francis Church in Rutherfordton, North Carolina. As rector there for 13 years, Haines implemented the county's first alcoholism treatment program and worked as an adjunct therapist in a state mental health center.

Born in New Castle, Delaware, Haines received a bachelor's degree in engineering from the University of Delaware in 1956. He attended the Diocese of Long Island School of Theology while working fulltime. He received his master of divinity degree in 1967, and his master of sacred theology degree in 1979, both from General Theological Seminary in New York.

Haines and his wife, the former Mary Terrell, have six children. Mrs. Haines founded the Trinity School, an accredited co-educational primary day school in North Carolina.

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FOR IMMEDIATE RELEASE

CONTACTS: Jean Grigsby (202) 537-6248
Canon Leonard Freeman (202) 537-6249

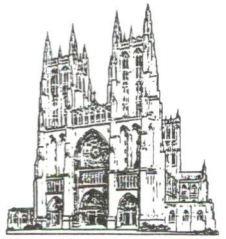
CATHEDRAL CELEBRATES COMPLETION

On Saturday, September 29, 1990, the final stone will be set at Washington National Cathedral and on Sunday, September 30, the Cathedral will be consecrated, culminating a building program that began more than 80 years ago.

Three days of consecration events will cap the year-long celebration of the Cathedral's completion, beginning with a Festival Evensong on Friday, September 28 at 4:00 p.m. This service of recognition for the founders, benefactors and builders will also include the dedication of the White Great Pinnacle, given in memory of Henry White, one of the original planners of the Cathedral. The Very Rev. Francis B. Sayre, Jr., grandson of President Woodrow Wilson and dean of the Cathedral from 1951 to 1978, will preach. Tickets are required.

The setting of the last stone will take place on Saturday, September 29 at 12:00 noon. The final stone, the grand finial of the National Cathedral Association Great

--more--



WASHINGTON
NATIONAL
CATHEDRAL

THE CELEBRATION

1990

Pinnacle, will be set and the pinnacle dedicated in a special ceremony outside, at the John Thomas Walker West Portal Court of the Cathedral. The dedication, which President Bush has been invited to attend, is open to the public, and will feature the U.S. Marine Band and the Cathedral Choir of Men and Boys. The prelude begins at 10:45 a.m. No tickets are required.

The consecration service on Sunday, September 30 at 11:00 a.m. is a ticketed event. Episcopal Presiding Bishop Edmond L. Browning will be the celebrant, and Provost Charles A. Perry will preach. "Sursum Corda," an evening of musical thanksgiving and dedication of the Angel Band sculptures, is scheduled for Saturday, September 29 at 8:00 p.m., and is also a ticketed event.

Advance tickets for the Cathedral's consecration events are no longer available; however, a limited number of free tickets--two per person--will be available on a first-come, first-served basis at the Cathedral's West End 90 minutes prior to each event.

Parking will be limited, so visitors are encouraged to use public transportation. Shuttle buses will provide transportation between the Tenleytown Metro station (red line) and the Cathedral on Saturday, September 29, from 9:30 a.m. to 2:45 p.m. and on Sunday, September 30, from 9:00 a.m. to 3:30 p.m. For more information about consecration events, call (202) 537-6200.

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CONTACTS: Jean Grigsby (202) 537-6248
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FACTS ABOUT WASHINGTON NATIONAL CATHEDRAL

Q: Where is Washington National Cathedral located?

A: Washington National Cathedral is located at the intersection of Massachusetts and Wisconsin Avenues, in northwest Washington, D.C.

Q: What is the architectural style of the cathedral? Who is the architect?

A: Washington National Cathedral is designed in 14th century English Gothic style. While a number of architects contributed to its design, Philip Hubert Frohman is considered to be the architect of Washington National Cathedral.

Q: Where did the idea for the cathedral come from?

A: The idea for the construction of a national cathedral comes from Pierre L'Enfant's 1791 Plans for the City of Washington, which includes a proposed "great church for national purposes."

Q: Why is it called a national church?

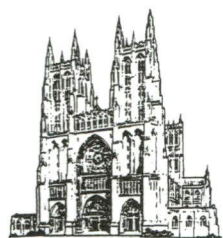
A: Washington National Cathedral seeks to serve the whole country by providing a place in which events of national importance are celebrated, such as the National Service of Prayer and Thanksgiving that concluded the inaugural ceremonies for President George Bush, and in which the nation's concerns are expressed, such as the recent memorial service held here for the victims of the violence in China.

Q: How is Washington National Cathedral related to the Episcopal Church?

A: Washington National Cathedral is the chief mission church of the Episcopal diocese of Washington. It serves as the seat of both the bishop of the Episcopal diocese of Washington (who is also the president of the Protestant Episcopal Cathedral Foundation) and the presiding bishop of the Episcopal Church USA. Daily worship services follow the Episcopal Book of Common Prayer.

Q: Why is it called "a house of prayer for all people"?

A: Most of the special services held at the cathedral involve interfaith participation. In addition, people of all denominations are welcome and encouraged to visit and worship at the cathedral.



WASHINGTON
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CATHEDRAL

THE CELEBRATION

1969

Q: How is the cathedral funded?

A: The cathedral has been built and is operated entirely through the contributions of its friends nationwide. No funds are received from any governmental or denominational agency. Private donations fund not only all the construction, but the programs of the cathedral as well.

Q: When did the construction of the cathedral begin?

A: Construction officially began with the laying of the foundation stone on September 29, 1907.

Q: What is the cathedral made of?

A: The principal building material of the cathedral is Indiana limestone, chosen because it is superior for both construction and carving.

Q: Where does the limestone come from?

A: The limestone comes from quarries in Indiana. Deliveries of limestone have been arriving from Indiana since 1910. The final shipment of limestone was delivered in May 1989.

Q: How much do the stones weigh?

A: The average piece of stone weighs 300 pounds. The heaviest stone in the cathedral is the 5.5 ton boss (carved stone placed where the vaulting ribs inside the cathedral meet) over the west balcony.

Q: How has the cathedral been built?

A: The cathedral has been built by the traditional "stone-on-stone" method. Most modern buildings are constructed by placing stone around a steel structure. The cathedral contains no structural steel; rather, stones are placed one on top of the other and are held in place by the force of the flying buttresses against the stone walls and the downward thrust of the vaulting bosses.

Q: When will the cathedral be completed?

A: The cathedral will be completed when the final stone is set on the south tower on September 29, 1990, exactly eighty-three years from the day the foundation stone was laid.

Q: How large is the cathedral?

A: Washington National Cathedral is 83,012 square feet in area, making it the sixth largest cathedral in the world and the second largest cathedral in the United States. [Saint Peter's in Rome (227, 069 square feet) is the largest cathedral in the world and Saint John's in New York City (121,000 square feet) is the largest in the United States.]

Q: How high is the cathedral?

A: The cathedral's central tower stands 286 feet above the floor of the nave and 676 feet above sea level, making it the highest point in Washington, D.C. It is the only tower in the world to house both church bells and a carillon.

Q: How long is it? How wide? How much will it weigh?

A: Washington National Cathedral is 514 feet long and 289 feet wide at its widest point. It is estimated that upon completion its weight will be 300 million pounds.

Q: How many gargoyles are there on the cathedral?

A: More than 100 gargoyles, including a pacifist and a militant, a monkey and an owl, and many fantastic creatures, have been set on the cathedral.

Q: How many stone angels adorn the two west towers of the cathedral?

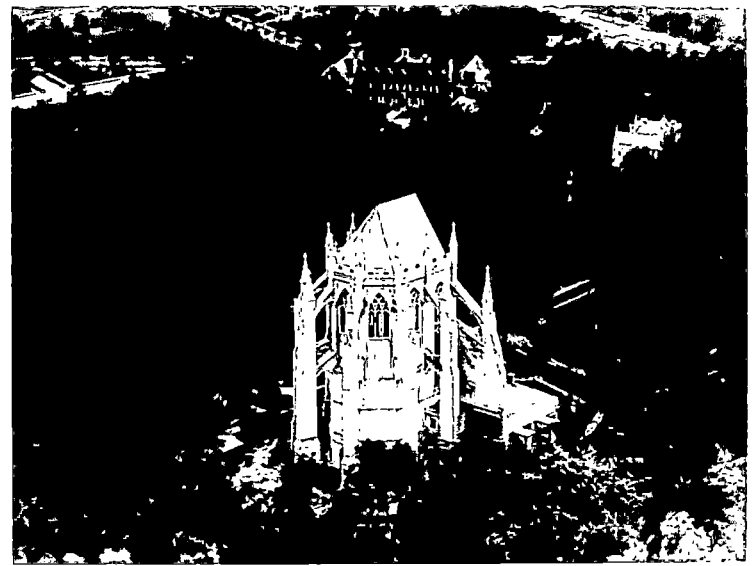
A: There are 320 angels, playing harps, flutes, guitars, etc., on the two west towers.

Q: How many stained glass windows? How large is the largest one?

A: There are more than 200 stained glass windows. The largest is the north rose window, which is 26 feet in diameter.



On September 29, 1907, the foundation stone of Washington National Cathedral was laid. President Theodore Roosevelt jubilantly declared, "Godspeed the work begun this day!" Photographer: Unknown



The first known aerial photograph of Washington National Cathedral, taken around 1920. Shown here is the apse, located at the cathedral's east end, after the second phase of construction. Photographer: Unknown



Construction of the cathedral's west end and central tower is shown here. The central tower was dedicated on May 7, 1964. Photographer: Stewart Brothers



The final stone will be set on Washington National Cathedral on September 29, 1990, culminating a building program that began more than 80 years ago. In anticipation of this event, a year-long series of special events and programs has been planned. Photographer: John Wrigley

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Glossary of Cathedral Terms

Apse: A semicircular (or nearly semicircular) space terminating an axis and intended to house an altar.

Arcade: A range of arches, supported by piers that are open to create a walkway.

Arch: A curved construction that spans an opening.

Bay: A division or compartment in the arrangement of the building, marked by a space between piers. At Washington National Cathedral the bays usually have a theme, shown in the carvings and windows, that relates to a person, place, event, or idea.

Bishop: The person responsible for overseeing a diocese in which the cathedral is the principal church.

Boss: A projecting stone, often elaborately carved, placed at the intersection of the ribs. Many of the cathedral's bosses weigh more than 4 tons.

Buttress: A masonry member projecting from a wall, rising from the ground, and counteracting the outward thrust of the roof or vaulting. Buttresses may be seen on the outside of a Gothic cathedral.

Capital: The upper part of a pier, usually carved with detailed decoration.

Cathedral: The official "seat" of a diocesan bishop. Washington National Cathedral is the only cathedral in the world to serve as the seat of two bishops: the bishop of the Episcopal diocese of Washington and the presiding bishop of the Episcopal Church USA.

Cathedra: The bishop's chair, usually placed in the presbytery or apse of the cathedral.

Choir: West part of the chancel where the service is sung. The Cathedral Choir of Men and Boys sings in the Great Choir.

Chapter: The governing board of the cathedral, holding and managing the property, with the bishop as chairperson.

Chapel: A small area within a church that contains an altar and is used for smaller services.

Clerestory: The uppermost level of the cathedral interior walls with large windows.

Close: The area on which the cathedral and subordinate buildings stand.

Crossing: The space created by the intersection of transepts, nave, and choir. Many services at Washington National Cathedral are held in the crossing.

Crypt: A floor in a church below or partly below the ground and under the main floor--often containing chapels and sometimes tombs.



WASHINGTON
NATIONAL
CATHEDRAL

THE CELEBRATION

1960



WASHINGTON
NATIONAL
CATHEDRAL

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Diocese: The district consisting of the churches under a bishop's jurisdiction.

Finial: The topmost portion of a pinnacle usually sculptured as an elaborate ornament.

Flying Buttress: The outward and downward thrust of the large pointed arches is carried out from the flying buttress to the buttress which supports the walls of the building. The flying buttress is attached to the buttress at one end and to the wall of the building at the other end.

Gargoyle: A pierced or tunneled stone projecting from a gutter, intended to carry rain away from the wall and foundations. Usually gargoyles are carved into images of beasts or ugly creatures.

Gothic Architecture: The architectural style of the high Middle Ages in western Europe that emerged during the late 1100s. Cathedrals with the pointed arch, the rib vault, the flying buttress, and walls with room for large stained glass windows developed from this architectural style.

Grotesque: Sculptured ornament projecting from the roof, involving fanciful distortions of human and animal forms, which helps to keep the rain from running down the outside walls of the cathedral.

Nave: The area in the church in which the congregation sits.

Pier: A mass of masonry that supports an arch or vault.

Pinnacle: A turret tapering upward to the top. A great pinnacle includes small pinnacles as elements of its composition.

Portal: The major entrance to a cathedral, decorated with sculpture and ornamentation.

Provost: The chief clergyman of a cathedral when the bishop serves as dean.

Reredos: The decorated wall or screen at the back of an altar, either in carved stone, wood or metal work.

Ribbed Vault: A vault in which the ribs support, or seem to support, the web of the vault.

Rood Screen: An ornamental screen that divides the crossing from the choir.

Rose Window: A large, round, stained glass window with stone traceries that divide it into petal-like sections. Washington National Cathedral has three rose windows.

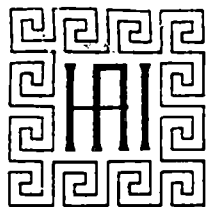
Stained Glass Window: A window made by cutting bits of colored glass and fastening them into place with pieces of lead to form a picture or design.

Tapestry: A fabric, worked on a loom by hand, with a pictorial design.

Tomb: A grave or monument erected to enclose the body and preserve the memory of the dead person.

Transept: When churches are built in the form of a cross, they have two arms, one on each side of the nave, called transepts.

Triforium: The middle level of the cathedral wall, just below the clerestory level.



HISTORY ASSOCIATES INCORPORATED

THE HISTORIC MONTROSE SCHOOL
5721 RANDOLPH ROAD, ROCKVILLE, MARYLAND 20852
TELEPHONE: (301) 770-1170

LISEN FRIEDMAN

December 31, 1988

Mr. Wilfred B. Sherk
General Manager
Protestant Episcopal Cathedral Foundation
Mount St. Alban
Washington, D. D. 20016

Dear Wil:

I am enclosing the final work product prepared by History Associates on the chronology which the Cathedral expects to publish in connection with the 1990 celebration. The items submitted are as follows:

1. The draft chronology of principal events in the Cathedral's history.
2. Short biographies of five Cathedral leaders, as specified by you and the Provost.
3. A list of photographs and documents facsimiles that might be used to illustrate the chronology.

You will note that items 1 and 2 as submitted contain source references in brackets. We have included these simply for convenience in further work that may be done in the process of publication. We would expect these to be deleted before text is used for page layouts. Floppies for all three items will be available in the Cathedral Archives so that these deletions and any necessary revisions can be made quickly.

We believe that the work products submitted constitute the fulfillment of our letter agreement of April 7, 1988 with the Cathedral. If you have any questions or comments, please let me know.

Sue Burnam and I have very much enjoyed working on this project, and we look forward to seeing the publication in final form.

Best wishes to you for the New Year.

Sincerely yours,

Richard G. Hewlett
Vice President

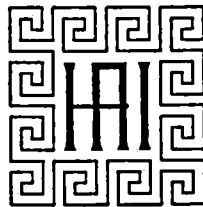
A CHRONOLOGY OF PRINCIPAL EVENTS
IN THE HISTORY OF WASHINGTON CATHEDRAL
FOR THE 1990 CELEBRATION

PREPARED BY

SUSAN BURNAM

AND

RICHARD G. HEWLETT



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Telephone: (301) 770-1170

DECEMBER 31, 1988

12/30/88

DRAFT CHRONOLOGY

1789

U.S. Constitution, ratified the previous year, takes effect. [Columbia]

1791

March 30

President Washington chooses site for a federal district and United States capital; L'Enfant's plan includes a "great church for national purposes, such as public prayer, thanksgiving, funeral orations, etc." to be "assigned to the special use of no particular denomination or sect." That part of the plan, however, is never carried out. [Building, 20-21; Almanac.]

1865

April 8

Lee surrenders to Grant at Appomattox Court House, Virginia, to end Civil War. [Almanac, 293.]

Henry Yates Satterlee, the first Episcopal bishop of Washington, later writes: "about 1865...there was an informal meeting of the clergymen and laymen at St. Alban's Church....After the meeting was over, Dr. Charles H. Hall, the celebrated old War Rector of the Church of the Epiphany, said: 'Gentlemen, sooner or

later the Diocese of Washington will be created. It must come, and I am heartily in favor of it.' Then, turning to the magnificent view of Washington spread out before him, he added: 'I have just been telling Brother Chew that this is the spot for the future Cathedral.'" [Private, 3; Glory, 4.]

1890

October 27

The Rev. George William Douglas, rector of St. John's, Washington, and the Rev. Randolph H. McKim, rector of Epiphany, Washington, suggest to Maryland's Episcopal Bishop William Paret a Cathedral Foundation in northwest Washington. [Archives, "prehistory," Douglas correspondence 1890.]

November 1

Bishop Paret's reply: "It seems to me of very great importance that Washington shd [sic] be made more prominent as a Center of Church Work for its Diocese and for the Church at large.--I believe it can be done." [Archives, "prehistory," Paret to Douglas November 1, 1890]

1891

November

Bishop Paret, at a meeting at the offices of the American Security and Trust Company, states, "In all probability the Cathedral would not be built for a hundred years, as Cathedrals build themselves slowly." [Archives, "prehistory," Douglas correspondence 1891; Douglas to Paret November 18, 1891]

December 9

Meeting at the home of Charles C. Glover, 20 Lafayette Square, to discuss Episcopal schools and plan a cathedral in Washington. A resolution is passed asking Bishop Paret to appoint a committee of two clergymen and five laymen with power to select a cathedral site, subject to the Bishop's approval, and raise the money to pay for it. Appointed are the Rev. Drs. Douglas, Townsend, McKim, and Elliott and Messrs. C. C. Glover, J. A. Kasson, E. J. Stellwagen, H. E. Davis, and G. Truesdell. [Guidebook 1985. Glover reminiscences, archives 110.14.9.; Archives "prehistory" Douglas correspondence, December 10-11, 1891.]]

1893

January 6

Epiphany. Charter granted by Act of Congress incorporating the Protestant Episcopal Cathedral Foundation "to establish and maintain within the District of Columbia a cathedral and institutions of learning for the promotion of religion and education and charity." [Guidebook 1985; Charter]

February 1

First meeting of cathedral chapter (board of trustees) held. With Bishop Paret as chairman and John G. Parke as secretary, a committee comprising Parke, Alexander T. Britton, Charles C. Glover, Theodore W. Noyes, and George Truesdell is given authority "to superintend and manage the property and interests of the corporation." At about this time, the Rev. George William Douglas is chosen Dean and Chancellor of the Cathedral. [Glory, 102; Building of a Cathedral, 25; chapter minutes 2/1/1893]

December 28

Bishop Paret to Douglas, concerning the new cathedral: "I like the title of St. Peter and St. Paul and will try to have it adopted." [Archives "prehistory," Douglas correspondence 1893]

1895

Architect Ernest Flagg of New York submits plans for a cathedral. His design calls for a church "in the form of a square, the towers at the angle giv[ing] to the interior the shape of a Greek cross, the choir arm being terminated by a semi-circular tribune....The dome with the four campaniles clustered about it is the chief feature of the exterior." The accompanying memorandum calls gothic churches "peculiarly unsuited." "They could hardly be contrived in a way which would make them less adapted for the seeing and hearing of large congregations." [Ernest Flagg (1895?). Memorandum. Archives 110.14.8.]

May 29

At the evening session of the Maryland diocesan convention, it is resolved to consent "to the erection within the limits of the Diocese of Maryland of a new diocese to be formed by the territory comprised within the District of Columbia, and also the following counties, to wit: St. Mary's, Charles, Prince George's and Montgomery." [Journal, Diocese of Washington, 1895.]

1896

March 25

Annunciation. First Bishop of Washington, Henry Yates Satterlee, consecrated. [Guidebook 1985]

1898

April 21

Spain breaks off diplomatic relations with the United States; soon after, the Spanish-American War begins. [Almanac, 389.]

May 1

Admiral George Dewey defeats the Spanish fleet at Manila Bay. In July, Spain requests peace terms. [Almanac, 390, 392.]

August 20

A.L. Barber offers to sell the future cathedral land to Bishop Satterlee: "Bishop, this is your last chance. If you don't buy the property now, you will never buy it." [Private, 14.]

September 4

A few days before signing the contract for the purchase of the Cathedral land, which required a substantial mortgage, Bishop Satterlee considers the decision: "I had walked out into the woods with the feeling that this was the last Sunday I should be free for many years, and that next Sunday my life would be practically mortgaged for \$145,000. Then I thought of Admiral Dewey at Manila, and how for the sake of his country he had taken his life in his hands; how, if he had been beaten at Manila, there was absolutely nowhere for his fleet to go; how they would be portless, coalless, homeless, disabled. Then I felt, 'If Dewey can do this for country, surely I can take a different kind of risk for God.'" Admiral Dewey, the hero of Manila, becomes a member of the Cathedral chapter in 1899. [Private, 15-16; chapter minutes, 10/30/1899.]

September 7

First tract of Mount St. Alban land is bought from Amzi L. and Julia L. Barber for \$245,000. [deed; Glory, 102.]

October 23

First service on the grounds of the future cathedral. A Peace Cross is raised to mark the foundation of the Cathedral Church of St. Peter and St. Paul. President William McKinley says "Every undertaking like this, for the promotion of religion, morality and education, is a distinct and positive gain to citizenship, to country and to civilization." [Glory, 102; Peace Cross Book, 17-18.]

November 1

All Saints' Day. Bishop Thomas John Claggett's remains transferred to the Cathedral grounds, according to the resolution of the House of Bishops. In 1792, Claggett had become the first Bishop of Maryland and the first bishop consecrated on American soil. ["Bishop's House," also CA 1(1), 34; Glory, 3.]

November

The Cathedral board hires "a young lady who had been named to [Bishop Satterlee] as the most skilful landscape gardener in America, Miss Beatrix Jones." The following March, Miss Jones gives a lecture upon landscape gardening to about fifteen young women at the Bishop's House. "Then was formed by those ladies who attended this meeting a young ladies' association

for the care of the Cathedral grounds, called the
'Cathedral Park Board.'" [Private, 25, 33.]

1899

Ascension Day

Laying of cornerstone for National Cathedral School.
["Bishop's House"]

1900

Ascension Day

Dedication of National Cathedral School's main building, given by philanthropist Phoebe Apperson Hearst, wife of a California senator and mother of William Randolph Hearst. When asked by Dean Douglas to be one of five philanthropists to contribute \$100,000 for a cathedral school for girls, Mrs. Hearst replies, "...one person can do this better than five and the amount you name is insufficient. I will give \$175,000 for the school." [Glory, 102.]

October 1

Cathedral School opens. The building costs \$200,000, with an additional guarantee fund of \$20,000 for the running expenses. ["Bishop's House."]

1901

Ascension Day

First of a series of open-air worship services is held on the hill where the Cathedral will stand. The Glastonbury Cathedra, the Bishop's chair, is presented by the Churchmen of Glastonbury, England, considered the most ancient site in British Christianity, to the Churchmen of America. The Lambeth Quadrilateral, an 1888 statement of doctrine used as a guideline for reunification of Christianity, is carved on the back of the cathedra. ["Bishop's House," Building, 39; Glory, 8; Polished, 203; L. Freeman]

Christmas Eve

In his preface to The Building of a Cathedral, dated this day, Bishop Satterlee says, "A Cathedral stands as a ceaseless witness for Jesus Christ and His Incarnation, while the Church of Christ prays and labours for the coming of His kingdom. . . . A house of prayer for all people means not only a House of God where all people are welcome, but where all people can join in a service, in which while they pray with the spirit, they pray with the understanding also; not only a church where all the congregation sing praises with understanding, but a church which unites every

congregation in every place, with the people of God in all ages." [Building of a Cathedral, 9-10, 59]

1902

Ascension Day

Jerusalem Altar, carved of stone from Jerusalem, is placed in "Little Sanctuary," which is to shelter the altar and other holy objects until the Cathedral can be built. Dedication of All Hallows Gate and the "Little Sanctuary" (now a part of St. Albans School). First celebration of the Eucharist at the Cathedral altar. [Glory, 102; "Bishop's House." Private, 57-8.]

September 2

Bishop Satterlee, in a letter to Bishop G. H. Wilkinson of St. Andrew's, states: "This Cathedral, while connected ... with ... our own branch of the Anglican Communion, can, in many indirect ways, help the cause of Christian Unity; especially among those oldest American Christian denominations, which broke off from the old mother church; -- the Puritans, the Quakers, the English Presbyterians, Congregationalists, Anabaptists, etc." [Master, 264-6.]

1903

Bishop Satterlee records later that "I was led into this project....I want those future generations to realize, as strongly as we do in our day, that the work is blessed and hallowed and carried on by Christ Himself, while we have the privilege of being co-laborers with Him as He builds it up, step by step and stone by stone." [Private, 69-70.]

1904

September 25

Christian Unity service with sermon by Archbishop of Canterbury Randall Thomas Davidson, the first Archbishop of Canterbury to visit America. Crowd estimates varied, but there may have been as many as 35,000 persons present, including Mrs. Theodore Roosevelt and the British ambassador. The Archbishop plants an oak tree. [Glory, 102. Lambert. Archives, scrapbook, vol. 2.]

1905

June 1

Laying of cornerstone of National Cathedral School for Boys, later St. Albans School. Harriet Lane Johnston bequeathed funds to establish a school in memory of her

sons. Part of its mission is to be the education of choir boys for the service of the Cathedral. [Archives, scrapbook 1902-3; Hilsamer; Illustrated.]

1906

May

Bishop Satterlee later records, "The Cathedral, as the Bishop's church, gives him a sphere for the exercise of his pastoral office with spiritual opportunities that he cannot have in any parish, where he would either be interfering with some rector, or else be awakening the jealousy of other parishes; and it is, at the same time, the Mother Church of the diocese, where all parishes are welcomed on equal terms, and where diocesan efforts both converge and radiate, and where missionary and educational efforts originate." [Private, 88-93.]

Ascension

Hallowing of Cathedral close (the site of the Cathedral and the associated grounds and buildings) and erection of Landmark Sundial. The grounds are now free of debt. [Glory, 102.]

May 21

Chapter resolves that "while fully recognizing the beauties of the classic style, [it] sees no reason why it should change its views as originally enunciated, and therefore adheres to its decision that the Gothic style shall be adopted." Satterlee himself is reputed to have said "Gothic is God's style." [Glory, 102; chapter minutes May 21, 1906; L. Freeman.]

October 8

Chapter employs Dr. George Bodley, an English architect known for his Gothic churches, to prepare preliminary plans. Henry Vaughan, having trained under Bodley and practicing in Boston, is chosen to work with him. [Glory, 102; Sculpture.]

December 1

Vaughan and Bodley meet the Chapter at the Bishop's home. A working plan for the Cathedral is accepted. Bishop Satterlee's comment: "This was most remarkable. To me it was nothing less than a proof of Divine guidance. I could scarcely have believed, six months ago, not only that the architects should have been the unanimous choice of the Board, but that the architects, Chapter and Bishop should have been of one mind regarding the whole general character of a Gothic

Cathedral." And later, remarking on the development of Cathedral plans, he adds, "The Lord hath done marvellous things. I am bewildered when I think how He has brought so many strong men of many minds to agree so perfectly in the building of His House. Surely this is the work of the Holy Spirit, Who maketh men to be of one mind in an house." [Private, 98, 102.]

1907

June 10

Preliminary plans for the Cathedral, drawn by Bodley, are accepted by the chapter on a motion by Admiral Dewey. Vaughan is "to interpret, inspect, and refine the work done here in America." Later that year, Bodley dies and Vaughan becomes the first officially appointed Cathedral architect. [Glory, 17, 19.]

September 29

Michaelmas. Foundation Stone is laid by Bishop Satterlee in the presence of President Theodore Roosevelt, the Bishop of London, many other dignitaries and a crowd estimated at 10,000 to 25,000. The crowd, even larger later in the day, arrives in carriages, automobiles, and electric trolleys, and "though the number of electric cars was increased to the utmost limits of the power of the dynamos, yet they were

wholly inadequate to handle the great hosts." Earlier heavy rains give way to clear skies for the ceremony, in which Satterlee uses the same mallet used by George Washington in laying the cornerstone of the Capitol in 1793. For more than 80 years, architects, masons, stone cutters, and carvers will labor together to create the stone work, both structural and decorative, of the Cathedral. [Guidebook 1985; Foundation, 39-46; Baltimore Sun, 9/30/1907; Sculpture.]

1908

February 22

Bishop Satterlee dies of pneumonia. [Master, 403-5]

1909

January 25

St. Paul's Day. Second Bishop of Washington, Alfred Harding, consecrated. [Guidebook 1985]

October 7

National Cathedral School for Boys (later St. Albans) opens with an enrollment of 34. A notice of the opening says "The aim of the school is the development of Christian manhood, and the preparation of boys for university, college, technical school, West Point or

Annapolis entrance examinations, or for business pursuits." [Illustrated, 13-14]

1910

March 5

Building committee decides to use Indiana limestone, because of its texture, flexibility, and good cutting and carving capabilities. [Glory, 18-19.]

March 31

First meeting of National Cathedral Association. Though not formally incorporated until 1933, the NCA stems from fund-raising committees organized by Bishop Satterlee even before the Cathedral foundation stone is laid. Its purpose is "to promote and advance throughout the nation the support of the Washington Cathedral." [Glory, 102; Overview.]

1912

May 1

Bethlehem Chapel opens and first service is held within the Cathedral. [Glory, 102.]

1914

June 28

Assassination of Archduke Francis Ferdinand of Austria in Sarajevo sparks beginning of World War I. [Almanac, 425.]

Ascension Day

Dedication of Bishop's House, to be the official residence of the Bishop of Washington and later Church House of the Diocese of Washington. [Glory, 102.]

October 4

On the "Day of Intercession for Peace and Pardon," appointed by President Woodrow Wilson, an open air service is held at the Cathedral. [Archives, scrapbook "1916"]

1916

Formation of All Hallows Guild to be responsible for the care of the Cathedral grounds. Florence Brown Bratenahl, who founded the guild, is involved in the design of the Bishop's Garden, Pilgrim Steps, and College of Preachers courtyard. [Glory, 65-6, 102.]

Ascension Day

Installation of George C. F. Bratenahl as Dean of Cathedral. [Glory, 102.]

1918

November 11

German government signs the armistice treaty, ending World War I. [Almanac; 436.]

November 17

A People's Service of Praise and Thanks for Victory is held at the Cathedral to mark the end of World War I. President Wilson, Vice President Thomas R. Marshall, and other leaders attended. [Archives, scrapbook "1919"]

1921

November

Chapter designates the firm of Frohman, Robb, and Little as Cathedral architects, succeeding Henry Vaughan, who had died in 1917. [Glory, 102.]

1923

September 18

U. S. President Calvin Coolidge declares the Cathedral "has already become both an adornment and an

inspiration in the national capital" as it represents religion, "the foundation of all progress, all government and all civilization." [Carl W. Ackerman (1925, Easter). An American Westminster Abbey. CA 1(1), 15.]

September 29

Michaelmas. Consecration of James Edward Freeman, third Bishop of Washington. [Glory, 102.]

1924

February 6

Burial service for Woodrow Wilson. His remains are later moved to the Wilson Bay. [Glory, 103; RGH.]

Autumn

Limitation of Armaments conference includes an outdoor worship service which draws 15,000 people. Bishop of Washington and Senator George Wharton Pepper speak. [Anson Phelps Stokes (1926, September). Why a Cathedral at the Nation's Capital? CA 1(6), 45-53.]

1925

Easter

First issue of Cathedral Age magazine published. Name comes from vision of Dean Bratenahl, whose article in

the second issue declares this a new cathedral-building age, following upon World War I as the cathedral-building century of 1170-1270 followed the Crusades: "This brave young century of ours, which has burned up the old hatreds, the old intolerances, in a fearful flame and which is setting out so gallantly, forgetful of its wounds, to build a gentler and a happier world,- -this, above all other centuries, is a cathedral building age." [G.C.F. Bratenahl (1925, Midsummer). A Cathedral Building Age. CA 1(2), 7, 12.]

Bishop Freeman's article, "The Nation's Faith" states: "The building at the capital of a great symbol of our faith has engaged the interest of the most thoughtful and conspicuous men in public life. They feel that somehow such a building would in itself make more definite and concrete the ideals and spiritual aspirations of our people....Washington himself had such a building in mind in planning the capital of the nation." [ca 1(1), 8-9]

June 8

College of Preachers established. It will help members of the clergy and laity of many denominations become more effective preachers of the Gospel through week-long educational conferences and a resident fellows

program. [(1935, March). From the Warden's Study. CA
10(1), 68; Vision; Minifie]

1926

Summer

Opening of the Bishop's Garden. [Glory, 103.]

Winter

First publication of Cathedral Christmas cards.
[Glory, 103.]

1927

Completion of crypt chapels of St. Joseph of Arimathea,
and of the Resurrection. With the Bethlehem Chapel,
these complete the crypt chapels representing Jesus'
birth, death, and resurrection. [Glory, 103.]

Opening of a major fund-raising campaign under General
John J. Pershing, Senator Pepper, and Andrew W. Mellon.
[Glory, 103.]

Easter

Bishop Freeman states: "What do we suggest to the
world concerning the things of the spirit? Where are
the evidences that along with our unparalleled growth

in things material we are conserving the things of the soul? It is this that has moved the lovers of America to attempt to erect on the greatest eminence in the capital city a mighty fane that shall stand through the ages to tell to all the world that we believe that righteousness alone exalteth a nation." [CA 2(1), 9.]

1928

October 10

President Calvin Coolidge opens 49th General Convention of Protestant Episcopal Church in the United States, on Cathedral grounds. [Lambert.]

1929

September 29

Michaelmas. Dean Bratenahl writes: "Understanding, then, the traditions of Christian iconography we may realize how stupendous a task and how glorious an opportunity we have before us at Washington Cathedral. We have first of all to tell the Christian story and to tell it with such beauty of form and color that the most heedless may heed it. We have then to interpret to the people of God the world as we know it today; just as the older cathedral builders interpreted the world of their day." [CA 4(3), 190.]

October 29

On "Black Tuesday," the stock market crash is a forerunner of the Great Depression. [Almanac, 454.]

1930

Good Friday

Nationwide broadcast of three-hour Passion Service from the Cathedral over Columbia Broadcasting System "for what is believed to be the first time in the history of radio broadcasting." [Glory, 103; CA 5(1), 74.]

May 16

Pilgrim Steps, leading up Mount St. Alban to the Cathedral's south entrance, are dedicated. [Guidebook 1985; Lambert; CA 5 (2), 105]

1931

An anonymous donor gives \$100,000 "to be used immediately for the construction of the South Transept of the National Cathedral in order to give employment to more workmen." This and other construction and landscaping projects are designed not only to further the building of the Cathedral but to provide jobs for some of the many unemployed of the Great Depression. [CA 6(3), 5, 20.]

1932

May 5

Ascension Day. Formal opening of Great Choir and Sanctuary; the sacrament is received in the chapels of St. Mary, and St. John as well as in the central sanctuary, although these chapels are not formally opened until several years later. [Guidebook; Lambert; Glory, 103; CA 7(2), 14 and 7(3), 18.]

1933

January 30

Adolph Hitler becomes Chancellor of Germany. [Almanac, 460.]

September

The coeducational elementary extension of the National Cathedral School opens. It is separately incorporated as Beauvoir School in 1939. [Lambert; BS 50th; Beauvoir cookbook?]

1938

November 10

Dedication of Great Organ. [Glory, 103.]

1939

April 5

Dedication of Rood Screen. [Glory, 103.]

May 1

First Annual Flower Mart held by All Hallows Guild.

[Glory, 103.]

September 1

Germany invades Poland, beginning World War II.

[Almanac, 477.]

September 15

Dedication of Children's Chapel. [Glory, 103.]

1940

October

Washington Cathedral designated as seat of the Presiding Bishop. The following year, Henry St. George Tucker, Presiding Bishop of the Episcopal Church, is formally seated in the Cathedral. [Glory, 103.]

1941

December 7

Japanese bomb Pearl Harbor and the United States enters the war. Monthly services "on behalf of a united

people in time of national emergency" begin. [(1945, Easter). Washington Cathedral in Wartime. CA 20(1), 14-17.]

1942

May 13

Debut of 150-voice Cathedral Choral Society, performing Verdi's Requiem Mass under the direction of Cathedral organist-choirmaster Paul Callaway. [Glory, 103.]

May 14

Ascension. Dedication of north transept porch, the Women's Porch, which includes images of St. Mary and seven other women saints. [Glory, 103. Lambert.]

1944

April 19

Consecration of Angus Dun, fourth Bishop of Washington, in presence of Archbishop of York. [Glory, 103.]

November 1

All Saints' Day. Installation of John W. Suter as fourth Dean of Cathedral. Suter is the author of several brief prayers still in use in the Episcopal Church, including the collect "For Quiet Confidence": "O God of peace, who has taught us that in returning

and rest we shall be saved, in quietness and in confidence shall be our strength; By the might of thy Spirit lift us; we pray thee, to thy presence, where we may be still and know that thou art God; through Jesus Christ our Lord. Amen." [Glory, 103; BCP commentary; 1928 BCP, 595.]

1945

Easter

Throughout World War II, the Cathedral welcomes the many civilian war workers and military personnel who are temporary residents of Washington. The Chapel of the Holy Spirit serves as a War Shrine. An increase in the number of weddings is noted. Rooms on the close are provided for Red Cross work. Community Memorial Services are held. Services of thanksgiving are held as the war ends. [Sarah Alice Rice (1945, Easter). Washington Cathedral in Wartime. CA 20(1), 14-17.]

Ascension Day

Senator George Wharton Pepper, chosen to head a campaign for the south transept and nave, calls it "an adventure for God"...an enterprise "in which we can serve God and the country just as gallantly as the boys, living and dead, the memory of whose services we

mean to perpetuate." [(1945, Summer). CA 20(2), 50-53.]

Summer

Bishop Dun declares "the cathedral belongs to all who take possession of it by worshipping here, and to all who are taken up into its purposes." [Angus Dun (1945, Summer). Washington Cathedral, Its Meaning and Purpose. CA 20(2), 87.]

August 6

U.S. Air Force drops atomic bomb on Hiroshima, Japan. [Almanac, 501.]

September 2

Japanese formally surrender, ending World War II. [Almanac, 502.]

1946

September 19

Visit and preaching by Geoffrey Francis Fisher, Archbishop of Canterbury. [Glory, 104.]

1949

June 5-6

Observance of the 400th anniversary of the Book of Common Prayer includes dedication of a window showing the history and development of the book since its inception in England in 1549. The Cathedral's dozens of stained glass windows, from the great rose window in the west to commemorative windows in the bays, to minor openings in the passageways, admit color and light and also tell the Christian story. [archives 125.1.11; Guidebook 1985; Glory, 35]

1950

June 25

North Korean army invades South Korea, beginning Korean War. [Almanac 524]

December 24

First telecast of Christmas Candlelight service from Washington Cathedral. [Glory, 104.]

1951

May 6

Installation of Francis B. Sayre, Jr., fifth dean. [Glory, 104.]

July 4

Independence Day. Presentation of silver cross and candlesticks by King George VI to Washington Cathedral at a service at St. Paul's Cathedral, London, part of efforts to commemorate Americans who had died in World War II. [Glory, 104; CA 26(3), 20.]

1952

February 15

Memorial service for King George VI, attended by President Truman and diplomatic corps. [Glory, 104.]

1953

July 27

Korean armistice signed by United Nations and North Korean officials at Panmunjon. [Almanac 535]

1954

May

Haile Selassie, emperor of Ethiopia, comes to Cathedral during a state visit. [Glory, 104.]

Autumn

Formation of National Needlepoint Committee under chairmanship of Mrs. Harold Talbott. Needlepoint

carpet and kneelers in the Cathedral are the work of skilled volunteers. [Glory, 36, 104.]

November 7

Visit of Her Majesty the Queen Mother of England.

[Glory, 104.]

1955

April 1

Joseph Ratti, stone carver, falls to his death while working on a nave buttress; a stone depicting him at work is commissioned as a memorial. [Glory, 104; plate 137; Sculpture.]

1956

October 21

Dedication of High Altar, cross, candlesticks, and vases. [Glory, 104.]

1957

October 20

Dedication of the War Memorial Chapel in presence of President and Mrs. Eisenhower, Queen Elizabeth II, and Prince Philip. [Glory, 104.]

1962

January 1

Raising of Central Tower is begun. [Glory, 105.]

November 1

Installation of William Forman Creighton, fifth Bishop of Washington, in the presence of Archbishop of Canterbury Arthur Michael Ramsey. [Glory, 105.]

1963

September 22

Dedication of Cathedral carillon. [Guidebook 1985]

October 12

First meeting of bell-ringers to learn to ring an English peal, under the tutelage of Harry Parkes of Whitechapel Foundry. [CA 59 (2), 26.]

1964

May 7

Dedication of Gloria in Excelsis (central) Tower. First peal on the bells is rung by Great Britain's Ancient Society of College Youths. [Guidebook 1985; CA 59(2), 27]

August 2-5

U.S. destroyers in the Gulf of Tonkin are attacked by North Vietnamese. . [Almanac 568]

December

Opening of the George Washington Bay. A bay dedicated to Abraham Lincoln stands across the nave. [Glory, 105; Guidebook 1985.]

1965

January 28

Memorial service for Sir Winston Churchill. [Glory, 105.]

March 7

State troopers clash with civil rights demonstrators in Selma, Alabama. Cathedral Dean Sayre and Canons Sharp, Workman, and Hamilton participate in the civil rights marches and related events in Selma and Montgomery, Alabama. [CA 40(2), 12.]

March 8

U.S. Marines become first U.S. combat troops in Vietnam. [Almanac, 571.]

May 16

Dedication of Rare Book Library; rare works there include a 1611 edition of the King James Bible. [Guidebook 1985]

1968

March 31

The Rev. Dr. Martin Luther King, Jr. preaches his last sermon to the largest crowd the Cathedral has ever held. "Yes, we do live in a period where changes are taking place and there is still the voice crying through the vista of time saying, 'Behold, I make all things new, former things are passed away.'" A memorial service was held for King in the Cathedral five days later. [CA 43(2), 2.]

July

Katharine Lee retires as principal of National Cathedral School. In her 18 years as principal, Miss Lee has helped establish NCS as a school of national reputation. [CA 43(2), 21]

1969

March 28

Funeral of U.S. President Dwight David Eisenhower. [Guidebook 1985]

July 20

Neil Armstrong becomes the first man to walk on the moon. [Almanac, 584]

1971

June 29

Suffragan Bishop of Washington, John Thomas Walker, consecrated. [Guidebook 1985]

October 31

Dedication of South Portal. [Guidebook 1985]

1972

October 7

Laying of lintel stone connecting perimeter of Cathedral. Above-ground stone work now encircles the entire Cathedral. [Guidebook 1985]

October 30

Death of Cathedral architect Philip Hubert Frohman. [Guidebook 1985]

1973

January 5

Memorial service for Harry S Truman. [Guidebook 1985]

January 19

During inaugural week, Haydn's Mass in Time of War is performed at the Cathedral by the National Symphony Orchestra under the direction of Leonard Bernstein. Inside the audience numbers nearly five thousand, and an overflow crowd of fifteen thousand listens outside in the cold rain. [CA Spring 1973]

January 27

Paris peace agreement provides for cease-fire and withdrawal of U.S. troops from Vietnam. [Almanac 594]

1974

July 21

Dedication of space window and moon rock. [Guidebook 1985]

August 9

President Richard M. Nixon resigns. [Almanac 599]

1975

April 30

Saigon government surrenders to Communists in Vietnam. U.S. evacuation from Saigon. [Almanac 601-2]

1976

April 17

Unveiling of west rose window and dedication of the nave. Later in the year, nave is dedicated to the service of the nation and the Anglican Communion. [Guidebook 1985]

1977

June 30

Retirement of Canon Charles Martin after 28 years as headmaster of St. Albans School. Several generations of students had benefited from his leadership, and the school's physical facilities had grown substantially. [Illustrated]

July 18

Construction of the cathedral suspended for lack of funds after the last of the boss stones is lowered into place in the Pilgrim Observation Gallery. [Dean's Report, October 1977, Archives 110-13-7]

September 24

Sixth Bishop of Washington, John Thomas Walker, installed. [Guidebook 1985]

1978

January

A new capital campaign announced to repay construction debt and finance resumption of construction. [CA 53(1), 11]

March 12

Installation of the Rev. Canon Charles Austin Perry as provost of the Cathedral. [Guidebook 1985]

1979

October 14

Visit of Donald Coggan, Archbishop of Canterbury. [Guidebook 1985]

November 15

Service for American hostages who are held in Iran. President Jimmy Carter attends; Bishop Walker officiates, assisted by representatives of the Islamic, Jewish, and Catholic religious communities. [Guidebook 1985; CA Spring 1980]

1980

February 5

Service for American hostages held in Iran. [Guidebook 1985; CA Spring 1980]

May 25

Dedication of the open-work bronze gates of the west doors. Intricate and beautiful work in bronze and iron which enriches the Cathedral includes these gates, the hinges in the south doors, and the wrought iron enclosures for the choir chapels. [Guidebook 1985; Glory, 38.]

September 29

Michaelmas. Construction resumes on pay-as-you-go basis, having ceased in 1977 in the face of the large construction debt. [Perry]

1981

January 29

Service of thanksgiving for release of hostages held in Iran. [Guidebook 1985]

April 26 to May 1

Primates of Anglican Communion, leaders of the Anglican church throughout the world, meet at the Cathedral. This is the first time this group has met outside Great Britain. [Guidebook 1985; CA Summer 1981]

June

Cathedral Volunteer Service Community is established. Young adults work full-time in volunteer service and live as part of a Christian community. [CA 59 (3), 8.]

December 23

South African Bishop Desmond Tutu preaches at the Cathedral. [CA 60(1), 4.]

1985

A film about the Cathedral carvers, "The Stone Carvers," wins an Academy Award for best short documentary. [CA 60 (4), 5.]

January 20

National Prayer Service in thanksgiving for the 50th American presidential inauguration. President Reagan, Vice President Bush, and members of Supreme Court and cabinet members present. The Rev. Billy Graham preaches. [CA 60(1), 3.]

PHOTOGRAPHS AND DOCUMENT FACSIMILES

TO ILLUSTRATE THE CHRONOLOGY

The following items have been identified in archival collections or in Cathedral publications. Usable positives of most of them are available in the Cathedral Archives as indicated. History Associates did not attempt to locate photographs in other collections.

Letter of Bishop Paret [chronology photo folder, from "prehistory"]

Bishop Henry Yates Satterlee [140.1.6]

Deed of September 1898 [display folder]

Peace Cross [141.2.6]

Hearst Hall

Glastonbury cathedral; open air services

First celebration at Jerusalem altar (in Little Sanctuary), 1902 [141.2.1]

Christian Unity service with sermon by Archbishop of Canterbury, 1904 [clippings in scrapbook]

Michaelmas 1907 laying of Foundation Stone [see CA Summer 1928, p. 28; also 141.7.1 and 141.7.21]

Bishop Alfred Harding [framed photo in archives reading room]

Opening of Bethlehem Chapel [141.1.32]

Calvin Coolidge

Bishop James Edward Freeman [140.1.7]

Burial service, Woodrow Wilson [display folder]

Limitation of Armaments conference/service

Opening of Bishop's Garden [141.2.5]

Easter, 1932, enclosure of chancel [141.3.1]]

First service in Great Choir and Sanctuary [141.3.2, 141.1.17 or 141.7.17]

Radio address from Bethlehem Chapel by Archbishop Temple [photo of Temple and Bp. Freeman in archives reading room]

Presiding Bishop formally seated, 1941 [140.1.1]
Consecration of Bishop Angus Dun [140.1.8]
Washington Cathedral Festival
Visit of Archbishop Fisher, 1946 [140.1.43]
Christmas Eve telecast, 1950
Presentation of silver cross and candlesticks from King George VI
Visit of Haile Selassie, Emperor of Ethiopia [display folder]
Visit of Queen Elizabeth the Queen Mother, 1954
Dedication of War Memorial Chapel [display folder]
Installation of Bishop Creighton [140.1.9]
Setting of topmost stone on central tower [141.7.40]
Martin Luther King [140.2.14, 141.8.21?]
Eisenhower funeral [display folder, 141.9.12]
Dedication of space window [141.4.54]
Dedication of the nave/west rose window
Visit of Archbishop Coggan [140.2.7]
Service for hostages in Iran [141.6.3]
Thanksgiving service for hostages [141.6.32]
Meeting of primates of Anglican Communion; visit of Prince Charles [display folder; 141.6.19]
Anwar Sadat memorial service [141.8.3]
Dedication of west center portal tympanum "Creation" [141.8.7,11]
Joint celebration of Eucharist: Bp. Walker, Presiding Bishop, Lutheran bishops [141.8.63]
Bishop Desmond Tutu [140.1.44]
Prayer service for 50th Inauguration [Communications?]

Visit of Prince and Princess of Wales [Communications?]

BIOGRAPHIES FOR THE CHRONOLOGY

Henry Yates Satterlee

Henry Yates Satterlee, who was to become the first Bishop of Washington, was born in New York City in 1843, educated at Columbia University and General Theological Seminary, and ordained a priest of the Episcopal Church in 1867. Contemporaries described him as a large man of forceful personality and strong convictions. After serving as rector of Zion Church in Wappinger's Falls, New York, he was called to Calvary Church, New York City, in 1882. He told the vestry there, "You may wish a great preacher. I am not one. You may want a low churchman. I give you back your call." Vestry members apparently were impressed with Satterlee's plain speaking, for the call was again offered, and this time accepted. Alfred Harding, Satterlee's successor as Bishop of Washington, recalled that he transformed Calvary "into a parish full of missionary zeal" and noted that from Satterlee's effort "developed its remarkable work among the poor and needy on lines new to the Church of that time."

It was from Calvary that Satterlee was called to become Washington's first bishop. Although he had earlier refused election to the sees of Ohio and Michigan, not wishing to leave his work at Calvary, he accepted the post at Washington, aware of the opportunity to create a witness for Christ and the Church in the nation's capital. As the first bishop, he was responsible for defining the character and traditions of the diocese in addition to guiding the establishment of the Cathedral. He saw the Cathedral as "first of all, a great Mission Church and center

for Missionary activities; a great center for educational facilities of various kinds; a great historic witness for Christ and the continuity of his Church." His many other interests included the Cathedral's schools and King Hall, the theological school of Howard University.

His biographer describes Satterlee as a man born to build, whether materially or spiritually, in a parish community or as leader of a diocese. Satterlee had a life-long interest in architecture and the ability to visualize a completed building when it existed only in the architect's plans. He died in 1908, shortly after the laying of Washington Cathedral's cornerstone. His tomb is behind the altar of Bethlehem Chapel. [Guidebook; Master; Appreciation]

Philip Hubert Frohman

Cathedral architect Philip Hubert Frohman, born in New York City in 1887 and educated at California Institute of Technology, began his practice in Pasadena and later moved to Boston. In 1921, Frohman and partners E. Donald Robb and Harry B. Little were officially designated Cathedral architects after sketches they submitted at Bishop Freeman's request were accepted. Frohman himself moved to Washington to provide close supervision of the Cathedral's construction until his retirement in 1971.

Specializing in ecclesiastical architecture, Frohman worked not only on the Washington Cathedral, but also on Maryland Cathedral (Baltimore), Catholic Cathedral (Los Angeles), and

other churches. He also was known as an authority on stained glass and on the science of musical sounds and was an inventor of electric organs.

"At 11," Frohman later reported, "I began a serious and methodical study of Medieval Cathedral architecture. At the same time I became keenly interested in mathematics, physics, several branches of art and in organ building and organ music. However, by the time I was 12, I made up my mind that I would be an architect. Because of my love for the parish churches and cathedrals that were built during the middle ages and my conviction that most modern churches are unworthy of their purpose, I decided that I should devote my life to doing what I could toward the reform of Christian art and architecture, and that I should design and build churches." In an interview in 1930, Frohman stated that architecture "can only have interest and life in proportion to the quality and quantity of thought put into each detail. . . . It is not enough to design it, the same spirit must follow as to its execution. Our work on Washington Cathedral receives an unusual amount of personal supervision, and we try to put our visions and spiritual ideals into our building, so the Cathedral will teach a firmer faith, as did the churches of the Middle Ages."

Frohman died in 1972 and his remains were interred in the Cathedral he helped to build. [CA 5 (3), 173; Who's 33; Sculpture; Glory]

George Carl Fitch Bratenahl

Dean of the Cathedral George Carl Fitch Bratenahl, born in Cleveland in 1862, worked as a clerk and manufacturer's representative as a young man before turning to the priesthood, to which he was ordained in 1898. He then became rector of St. Alban's Parish, Washington, and was named a Canon of the Cathedral in 1903. For more than a decade he coordinated overseas and domestic mission programs sponsored by dioceses in the Northeast. In 1916, he became the Cathedral's Dean and served in that position until 1936. He died in 1939.

As Canon and Dean, Bratenahl oversaw the construction of Bethlehem Chapel, the apse, foundations, Great Choir, crossing, and North Transept of the Cathedral. As chairman of the building committee he had a decisive impact on the Cathedral's iconography -- the visual expression of the Christian story told through stone carving and stained glass. A notable example of his work as iconographer is the selection of figures for the intricate Ter Sanctus Reredos, or screen, behind the Cathedral's main altar. [Archives 129.3.16, 17; Glory; Who's; Fetterman]

Francis Bowes Sayre, Jr.

Born in Washington in 1915, Francis Bowes Sayre, Jr., is the son of a diplomat and a grandson of Woodrow Wilson. Educated at Williams College and the Episcopal Theological Seminary, he was ordained in 1940 and served at Christ Church, Cambridge, Massachusetts before becoming a Navy chaplain with the Pacific

Fleet. He then became an industrial chaplain with the Diocese of Ohio, seeking "to learn how the Church might take its counsel and gospel to working people in terms of contemporary industrial problems," and later served as rector of St. Paul's, Cleveland.

Sayre came to the Cathedral as Dean in 1951, acting as the Cathedral's iconographer and chief administrative officer. In 1959, Dean Sayre invited the public to submit ideas for gargoyles, and eventually 12 of the many entries were accepted, carved in stone, and became part of the Cathedral. His decision to build the central Gloria in Excelsis Tower before completing the nave was an insight that may well have made possible the completion of the Cathedral before the end of the century. Both the nave and the tower were completed and the carillon installed under his leadership.

Dean Sayre was active as chairman of the Citizens Committee for Fair Labor Standards, the U. S. Committee for Refugees, as a member of the President's Committee on Equal Employment Opportunity, and many other organizations. An outstanding preacher, Dean Sayre often addressed the mission of the Cathedral in his sermons. "Cathedrals do not belong," he once said, "to a single generation. They are churches of history. They gather up the faith of a whole people and proclaim the goodly Providence which has welded that people together as they have hoped and suffered and believed, across the centuries." On another occasion he observed, "I have felt that the cathedral was an instrument in some sense beyond the confines of the church as an

institution -- an instrument that could be effective (in the nation's capital) in the political center -- in the arena of politics and public decision and welfare."

Dean Sayre retired in 1978 and now lives in Martha's Vineyard, Massachusetts. [CA53(1), 2-5; CA 26(1), 36; Sermon "The Majesty of God" Archives 104.11.1; Who's; Glory]

John Thomas Walker

John Thomas Walker was born in 1925 in Barnesville, Georgia, but grew up in Detroit, and graduated from Wayne State University in 1951. He was the first black student at the Virginia Theological Seminary and was ordained priest in 1955, serving as Rector of St. Mary's Church, Detroit, until 1957, when he was called to St. Paul's School, Concord, New Hampshire, as a teacher and counselor.

In 1966, he became a Canon of Washington Cathedral. He was elected suffragan bishop of Washington in 1971, coadjutor in 1976, and became the sixth Bishop of Washington in 1977, when he also assumed the duties of Dean of Washington Cathedral.

Bishop Walker's concern for problems in urban areas is long-standing. As Canon, he was responsible for the Cathedral's ministry to the city of Washington. The same interest led him to serve as first chairman of the Urban Bishops Coalition. His interest in ecumenical affairs is reflected in his role as a founder of the Interfaith Conference of Metropolitan Washington and as a member of the Episcopal Church's Joint Commission on

Ecumenical Relations, the Consultation on Church Union, and the delegation to the World Council of Churches' Fifth Assembly. He has also had a leading rôle in the Church's mission to the third world, especially in Africa and Latin America. [Walker bio]

As Dean of the Cathedral, Bishop Walker has led the way in expanding the Cathedral's social ministry in the City of Washington and in making the Cathedral the chief mission church of the Diocese. As the Cathedral's priorities shift from construction to service, Bishop Walker is reinterpreting for the twenty-first century the prophetic vision of the Cathedral set forth by Bishop Satterlee and his successors.

*A Dictionary
of Days*

movement recently among British Conservative members of parliament to abolish May Day, grafting an extra day's holiday instead onto the Late May Bank Holiday. *The Times* (May 19th, 1986) reported that three Tories had said the day should be retained, since 'its unfailingly foul weather is a poignant warning of socialism's grim austerities.' A Labour MP replied that the wet, miserable and cold weather is 'a true reflection of the miseries suffered by so many as a result of the policies of this Tory administration.' Neither side seems to have made anything of the fact that 'May-day' is an international distress call. This has nothing to do with any inherent qualities of the day itself, but is based on the loosely similar pronunciation of French *M'aidez!* 'Help me!' The American equivalent of BIG BANG DAY was also called May Day.

Mayoring Day

Often in May in Britain. The day on which the new mayor of a borough parades through the streets. Sometimes the day becomes **Mayor's Sunday** and includes a church service. Local customs, such as the distribution by the new mayor of pennies, also survive in some areas.

M-Day

The day on which the War Department orders active mobilization for war, according to *Webster's Dictionary*.

Meal Monday

The second Monday in February. This was formerly a holiday granted to students at St Andrews and Edinburgh universities. They were meant to go home and return with enough meal to last them to the end of the session. 'Meal' here means 'oatmeal'.

Mecklenburg Declaration of Independence Day

May 20th. An optional bank holiday in North Carolina. The declaration referred to was adopted on May 20th, 1775, and stated that the residents of Mecklenburg County were to be free of British rule. This preceded

the general Declaration of Independence by over a year.

Melancholy Day See BELAGCHOLLY DAY.

Melbourne Cup Day

The first Tuesday in November. Observed as a holiday in the Metropolitan area of Victoria in honour of the famous horse-race. In South Australia, in May, **Adelaide Cup Day** is celebrated. Southern Tasmania has the **Hobart Cup Day** on or near January 23rd, while Northern Tasmania has its **Launceston Cup Day** a month later.

Melbourne Show Day See HOBART REGATTA DAY.

Memorial Day

The last Monday in May; formerly May 30th and still observed by some American states on that date. This is the official name of the day that is more generally known as DECORATION DAY, when the graves of the war-dead are decorated. There is a poem by Cy Warman called 'Memorial Day'. A less reverent reference is made by Bernard Malamud, in *The Natural*: 'What a butchering we took from the Pirates in the first game and here we are six runs behind in this. It's Memorial Day, all right, but not for the soldiers.'

Meresdei See STERRENDEL.

Mettarë See STERRENDEL.

Michaelmas

September 29th. The feast day of St Michael, and of secular importance in being one of the QUARTER DAYS. Michaelmas was commonly used as a point of reference in the year. Shakespeare has two instances of such usage, one in *Henry IV, Part One*, II.iv, where Francis replies to a question about his age by saying: 'Let me see, about Michaelmas next I shall be—.' In *The Merry Wives of Windsor*, the servant Simple is asked for the Book of Riddles. He replies: 'Why, did you not lend it to Alice Shortcake upon

Allhallowmas last, a fortnight afore Michaelmas.' Oliver Goldsmith indicates in *The Vicar of Wakefield* that **Michaelmas Eve**, September 28th, was also considered to be special: 'Michaelmas Eve happening on the next day, we were invited to burn nuts and play tricks at neighbour Flamborough's.' Goldsmith describes an evening of family games, such as Hunt the Slipper, and refers to his 'honest neighbour's goose and dumpings'. It was traditional to eat goose at this time, an old saying insisting that 'if you eat goose on Michaelmas Day, you never want money all the year round'. Charles Churchill's poem 'The Months' contains the lines

September, when by custom (right divine),
Geese are ordained to bleed at Michael's shrine.

Attempts have been made to link Queen Elizabeth I with goose-eating on this day, but the tradition probably arose because the geese happened to be ready for eating at this time of year.

Middleday See TAP DAY.

Mid-Lent Carnival

The middle Thursday of Lent, which was formerly celebrated as a day of relaxation from fasting.

Mid-Lent Sunday

The fourth Sunday in Lent, also known as MOTHERING SUNDAY, REFECTION SUNDAY, REFRESHMENT SUNDAY. An older form of the name was **Mid-Lenten Sunday**. It was the custom for servants to return home on this day and give presents to their parents, especially their mothers. This was known as 'mid-lenting', or 'mothering'.

Midsummer Day

June 24th. Frequently found as **Midsummer's Day**. It is also the feast day of St John the Baptist. In a different context it is one of the official QUARTER DAYS in England. Traces of the pagan festivals which occurred on the eve of this day are still found, bonfires being lit in certain areas. Perhaps for some

it is still the time 'when it is well known all kinds of ghosts, goblins and fairies become visible and walk abroad', as Washington Irving said. Shakespeare's audiences certainly believed this, and no doubt found his *A Midsummer Night's Dream* quite suitable. O. Henry followed this with a sentimental but enjoyable story *A Midsummer Knight's Dream*. In George Orwell's *Animal Farm* it is the anniversary of the Rebellion, to be observed by the firing of Mr Jones's gun.

Midsummer Eve is the day when girls can discover whether their sweethearts are true to them. They need only hang up in the house an orpine plant, otherwise known as Midsummer Men. If the leaves bend to the right, their lovers are faithful; if they bend to the left, they are not. Others say that two plants should be used, one nominated to be the girl's and the other her lover's. The plant that dies first will show which of them will be unfaithful. Some might think that such doings account for the phrase 'midsummer madness', alluded to by Shakespeare in *Twelfth Night*, III.iv. In fact it was previously thought that madness in dogs was brought on by midsummer heat.

Mid-week

An occasional synonym for WEDNESDAY or FOURTH DAY, in Quaker use. It parallels German *Mittwoch* 'Wednesday'.

Mind Day

An archaic term for the anniversary of a person's death, or for the day on which a person's death is commemorated by a requiem service. John Stow, in his *Survey of London*, writes:

Robert Chicheley, grocer, mayor of London 1422, appointed by his testament that on his mind day a competent dinner should be ordained for two thousand four hundred poor men, householders of this city, and every man to have twopence in money.

This day is also known as **Year Day**.

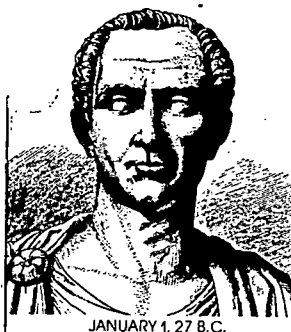
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one day

let's suggest that all the Dems in Congr. have dinner for dinner tonight

\$5.95



**BY LINDA
MILLGATE**



THE ALMANAC OF DATES



EVENTS OF THE PAST FOR EVERY DAY OF THE YEAR

ed after the battle at Mursa
 Drave
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 on of Czechoslovakia, died
 Day)
 or and his Normans landed in
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 n Emperor, died of a cold
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 Conqueror," defeated the
 at Valencia, Spain
 over the throne of Germany
 vered San Diego Bay,
 rnia
 the British at Yorktown,
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 en full citizenship
 d Austria formed the Triple
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 rench writer, died
 emperance leader, born
 ces Willard Day, Minnesota
 holiday)
 thor of Peck's Bad Boy,
 , French statesman, born
 d flogging as punishment
 Portugal, born
 ad of the U.S. Olympic
 ttee, born
 uthor, died
 ywright-novelist, born
 broadcast executive, born
 nist-television emcee, born
 f "Li'l Abner," born
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 Canadian satellite, launched

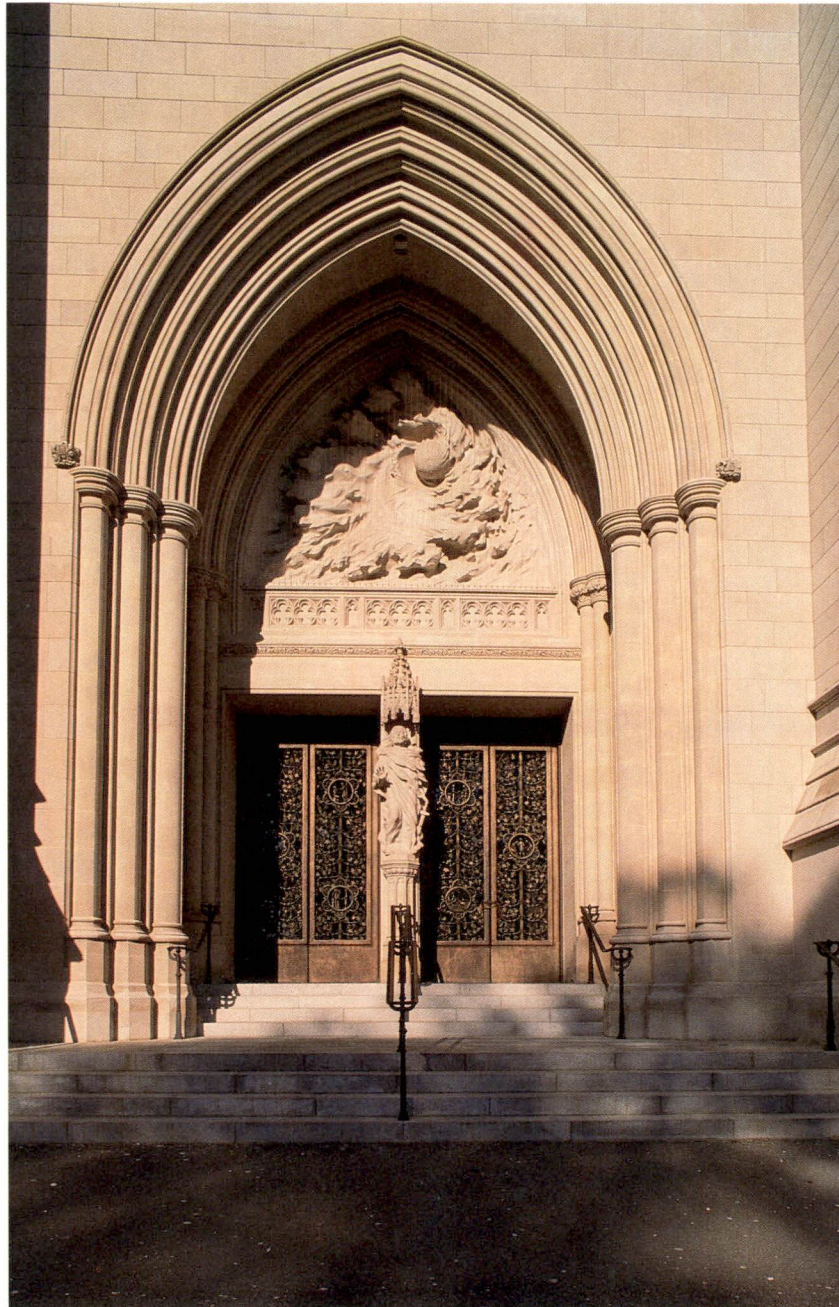
1969
 1970
 1971

Gold Star Mothers' Day celebrated in the U.S.
 Confucius' Birthday celebrated on Taiwan
 Luna 19, Russian moon probe, launched

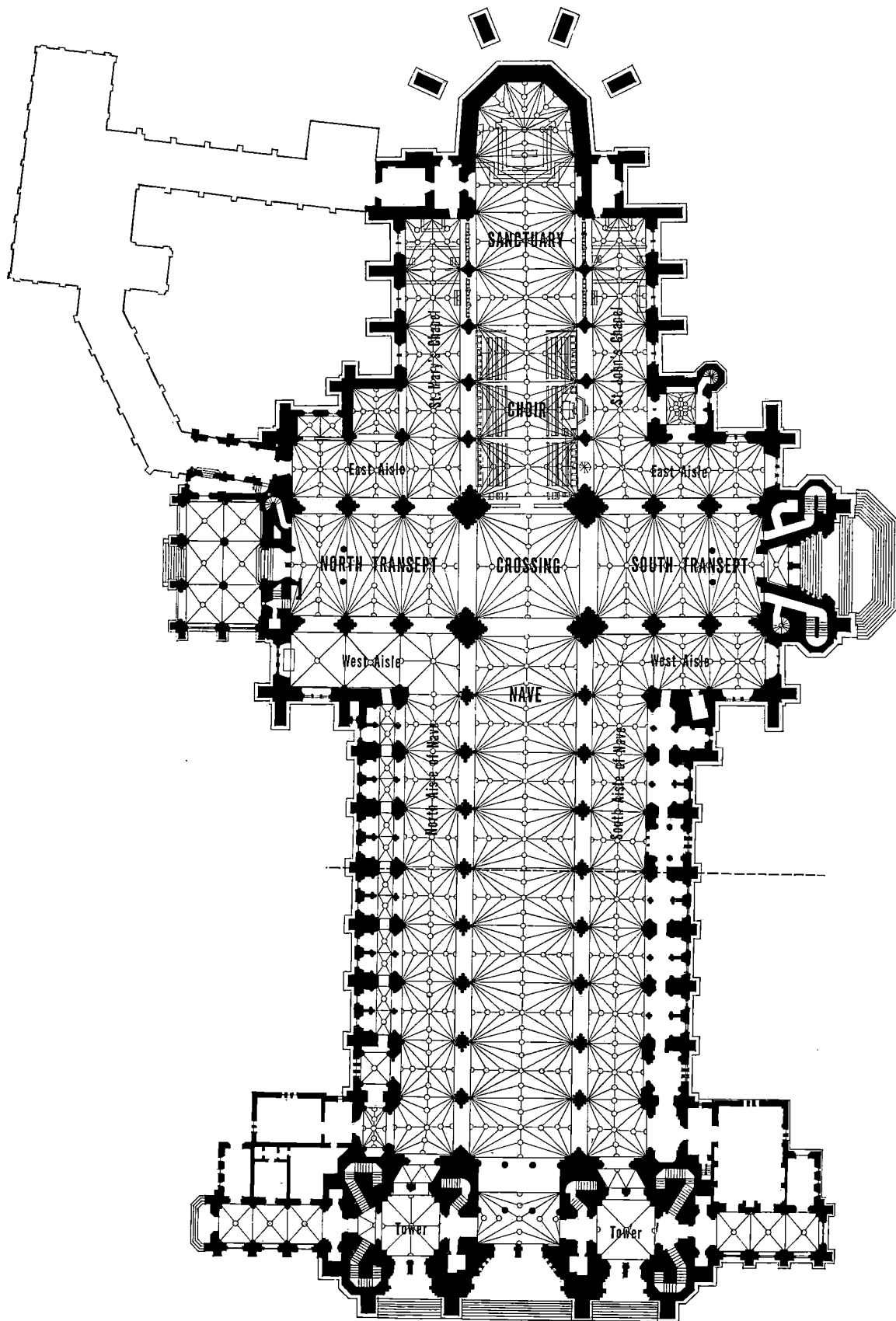
September 29th

Michaelmas, an English Quarter Day - rents due,
 people move in or out
 Feast of St. Michael, patron of policemen,
 swordsmen, hat-makers, mariners,
 grocers, and the sick; invoked for
 a peaceful death
 Feast of Sts. Rhipsime and Gaiana (Armenian)
 Constitution Day in Brunei
 Pompey the Great murdered in Egypt
 48 BC
 219 AD
 440
 440
 557
 855
 996
 1227
 1273
 1560
 1582
 1620
 1703
 1720
 1725
 1758
 1820
 1829
 1833
 1842
 1877
 1879
 1901
 1902
 1908
 1911
 1913
 Rudolph I elected King of Germany
 St. Cyriacus the Recluse died (Feast Day)
 Lothair I, Holy Roman Emperor, died
 Gregory V, first German Pope, driven from the
 throne by a revolt
 Frederick II, Holy Roman Emperor, excommunicated
 Gustavus I Eriksson, King of Sweden, died
 St. Theresa died
 Acarigua, Venezuela founded
 Francois Boucher, French artist, born
 South Sea Bubble burst the English speculators'
 market
 Robert, Baron Clive, founder of England's
 Indian Empire, born
 Lord Horatio Nelson, English naval hero, born
 King Henry Bourbon of France born, never to
 reign
 Police took over the duties of London's Night
 Watch
 Ferdinand VII, King of Spain, died
 The Order of the Sons of Temperance organized
 in New York City
 Nez Perce Indian camp in the Bear Paw Mountains
 attacked by the U.S. Army
 Meeker Massacre Ute Indian attack on the Army
 on the White River Reservation in
 Colorado
 Enrico Fermi, physicist, born
 Emile Zola, French novelist, died of
 asphyxiation
 Gene Autry, singing movie cowboy, born
 Greer Garson, actress, born
 Italian-Turkish war began
 Rudolf Diesel, engine inventor, lost overboard
 from the mail steamer and presumed
 drowned

COMPLETING
WASHINGTON CATHEDRAL
FOR THY GREAT GLORY

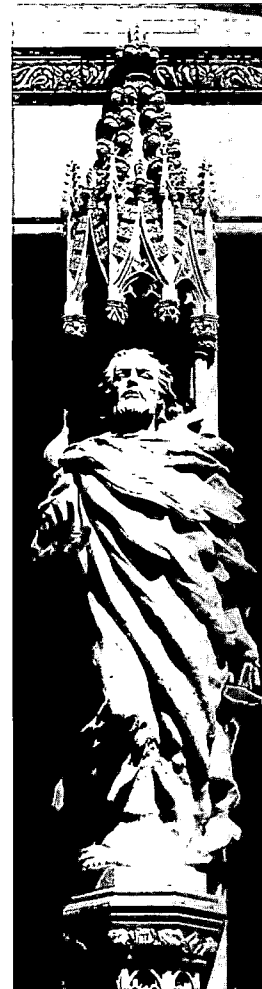
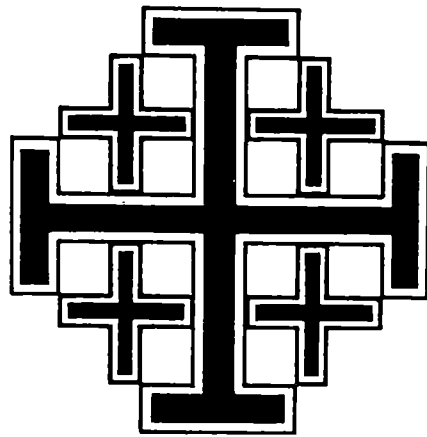


BY
RICHARD T. FELLER
CANON CLERK OF THE WORKS

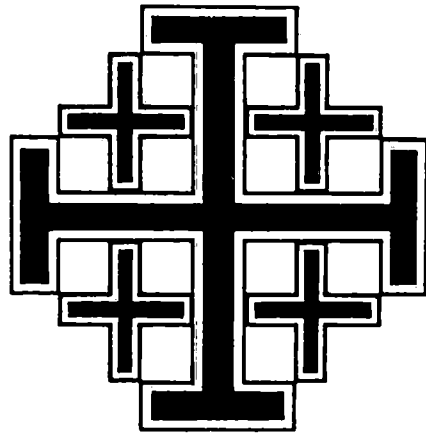


COMPLETING
WASHINGTON CATHEDRAL
FOR THY GREAT GLORY

BY
RICHARD T. FELLER
CANON CLERK OF THE WORKS



As in building
the cathedral fabric,
this book is dedicated
to the glory of the
transcendent, timeless,
triune God
we worship



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1989

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Foreword

A near miracle is occurring on Mount Saint Alban with the limestone walls, called the fabric of Washington Cathedral, being completed in a little over eight decades from the laying of the foundation stone in 1907. With the changes in American society, culture, economics, architecture, art, and religious affiliation since 1907, this near miracle can only be seen as an example of what a small band of dedicated Christians can accomplish when they set their hearts and minds to it. When the architect Le Corbusier called the medieval cathedrals "acts of optimism," he did not know it, but he was also referring to the building of Washington Cathedral.

That this cathedral with the ecclesiastical name of Saint Peter and Saint Paul is being completed in eighty-three years is due to the efforts of a long list of individuals, both clerical and lay, who, for whatever their own personal reasons, have taken up the challenge of helping complete this large Gothic structure. It has received no financial support from the federal government or the national Episcopal Church.

Successive generations of leadership have grasped the dream and labored onward even though at times they might have been very discouraged. Early leaders and donors never had hope of living to see the structure completed, but every soul who worked for it or gave toward it had some inner vision of what it would eventually stand for in this nation's capital city. Those living today have the joy of seeing this dream come true.

After three and a half decades of association with the building of this cathedral the writer can state without reservation that over the years it has seemed that whenever a particular need, or necessary leader, a special talent, a specific craftsman, or artist was needed, that person somehow came to the forefront and to the attention of those searching. The need was always fulfilled. It is difficult to believe these were always coincidences.

The detailed history of the building of this cathedral through completion of the Gloria in Excelsis central tower in 1962 was recorded in the first edition of *For Thy Great Glory* published in 1965. The second edition of that book by this author added chapters recording completion and opening of the cathedral's majestic nave with impressive dedication services in 1976. President Ford and Queen Elizabeth II graced with their presence the major dedication service. Unfortunately, both editions of *For Thy Great Glory* are now out of print, and the expense of reprinting is much too costly to incorporate with this completion recital. The interested reader may find a copy in a library.

This edition of *For Thy Great Glory* begins with an overview of the successive stages of construction from laying of the foundation stone in 1907 until opening of the full nave in 1976. For readers without access to the two earlier editions, quotations have been borrowed freely from them and no references annotated.

It is not an oversight that no mention is made of the three outstanding schools and two colleges as part of this cathedral foundation. Nor is it an oversight that the ministry, music, and program of this cathedral are not mentioned. This edition is devoted entirely to recording for posterity the efforts and difficulties of building and finishing the cathedral as a piece of architecture. The first two editions of *For Thy Great Glory* and now more recent other publications feature the beauty of the cathedral arts and architecture.

The second section in this edition records from 1976 to 1982 the history of forces, events, disappointments, and eventual overcoming of indebtedness against great odds. The third section documents the triumphant completion between 1983 and 1989. These chapters may read as somewhat heavily weighted on fund-raising efforts, but this effort was much more difficult than the recruiting of skilled craftsmen to carve the crockets or lay up the walls. As the years passed since 1907 and this nation became more secular in nature, fund raising rather than finding craftsmen became the essential key to finishing the cathedral.

The fourth and last section of this edition records for the first time how so much of the completed cathedral fabric is an evolution and modification of the first plans in 1907. It also notes some of the unfinished stone carving that remains for a future generation to complete.

With completion of celebration and consecration services in September 1990, there will come about dramatic changes in the cathedral's focus. As the fund raising and efforts of completing this cathedral become a memory of the past, ministry and program will take center stage followed by necessary conservation of the building. Any building so large and so richly embellished with the arts will require a considerable effort of conservation in future years lest it deteriorate year after year. If it is properly preserved in the future, it will never require the vast and costly restoration programs that many medieval Gothic cathedrals must now undergo.

Some mistakenly call this a medieval cathedral. It is not medieval. It is a cathedral church in the Gothic style of architecture constructed entirely in the twentieth century. It is an original design and not a copy of any other Gothic cathedral. If its architecture did not resemble in many respects some of its English and French predecessors, it could not be called Gothic.

The author wishes to express his deep appreciation to the members of his staff without whose help this third and final edition of the history of building Washington Cathedral would not have become reality. They were Nancy Fetterman, Jean Moorman, and Suzanne Valby. My appreciation also to volunteers Robert Kendig and William Turner, the latter for his editing and proofreading.

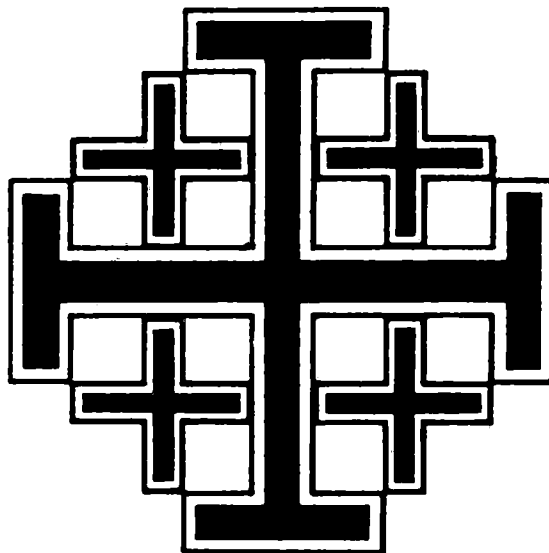
The author would also pay his appreciation and respect to Peter (Billy) Cleland as master mason since 1972 and field

superintendent of construction since 1980. He has exceeded in many ways the tradition and competence of his predecessors.

To Provost Charles Perry I express my genuine gratitude for his leadership in completing the cathedral's west facade towers, for being an excellent fiscal manager, and also encouraging me to compose this edition before retirement. To Bishop John Walker I express my everlasting appreciation for appointing me the first lay chairman of the chapter's building committee as well as conferring on me the title of Canon of the Cathedral.

“Lord, now lettest Thou Thy servant depart in peace, according to Thy word. For mine eyes have seen Thy salvation, which Thou hast prepared before the face of all people.”

June 1989
Richard T. Feller
Canon Clerk of the Works



Section I

1907 - 1976

Writers and historians have created the myth that great cathedrals are never completed. In so doing they failed to understand four conditions that affect the building of a cathedral and its existence. The first condition that prevents or delays completion of a large cathedral is an economic crisis or war in the nation in which the structure is located. The second condition that prevents completion is a change or lack of episcopal leadership. The third is apathy or lack of will to complete it due to other higher priorities. Lastly, as an era of time passes and new leadership takes command of the structure, it has different needs. To make the structure more useful to the current needs some portions of the existing building are remodeled, as does a family remodel an old house it has purchased. Three of these conditions have already been met in the relatively short history of building the Cathedral of Saint Peter and Saint Paul in Washington, D.C., commonly known as the Washington Cathedral.

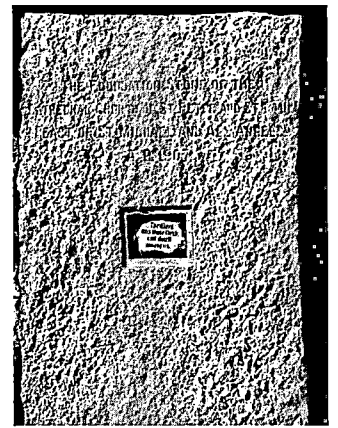
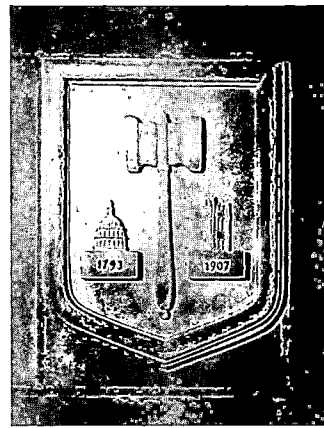
After a group of laymen led by Charles Carroll Glover was given a charter by Congress in 1893 for the Protestant Episcopal Cathedral Foundation, a new diocese in the Episcopal Church was established. Encompassing the District of Columbia and some Maryland counties, it quickly elected its first bishop.



1. Charles Carroll Glover, Esq., banker and civic leader, in whose home the cathedral's birth took place in 1891.

In a great outdoor service attended by President Theodore Roosevelt, the granite foundation stone containing smaller stones from the fields of Jerusalem was set on September 29, 1907. This was followed by a fund-raising effort to enable construction to begin on the first crypt chapel. This same year Pennsylvania Station in New York was started.

Shortly thereafter in 1908 the cathedral's dynamic first bishop, the Rt. Rev. Henry Yates Satterlee, died. Nevertheless, Bethlehem Chapel, at the east end of the crypt, was begun with a construction contract awarded in 1910 in the amount of \$211,000. Under Bishop Satterlee, the magnificent site high on Mount Saint Alban had been acquired; the style of architecture settled; the first architect selected; the type of stone selected; and a major fund-raising effort started. Selection of the first architect and style of architecture were major decisions with consequences affecting the remainder of the structure's life. Satterlee felt Gothic



2. Wall carving in the George Washington bay symbolizing use of his masonic gavel at the cornerstone laying of the U.S Capitol and also laying of the foundation stone at Washington Cathedral.
3. Cathedral foundation stone with incised wording. "The Word was made flesh and dwelt among us."

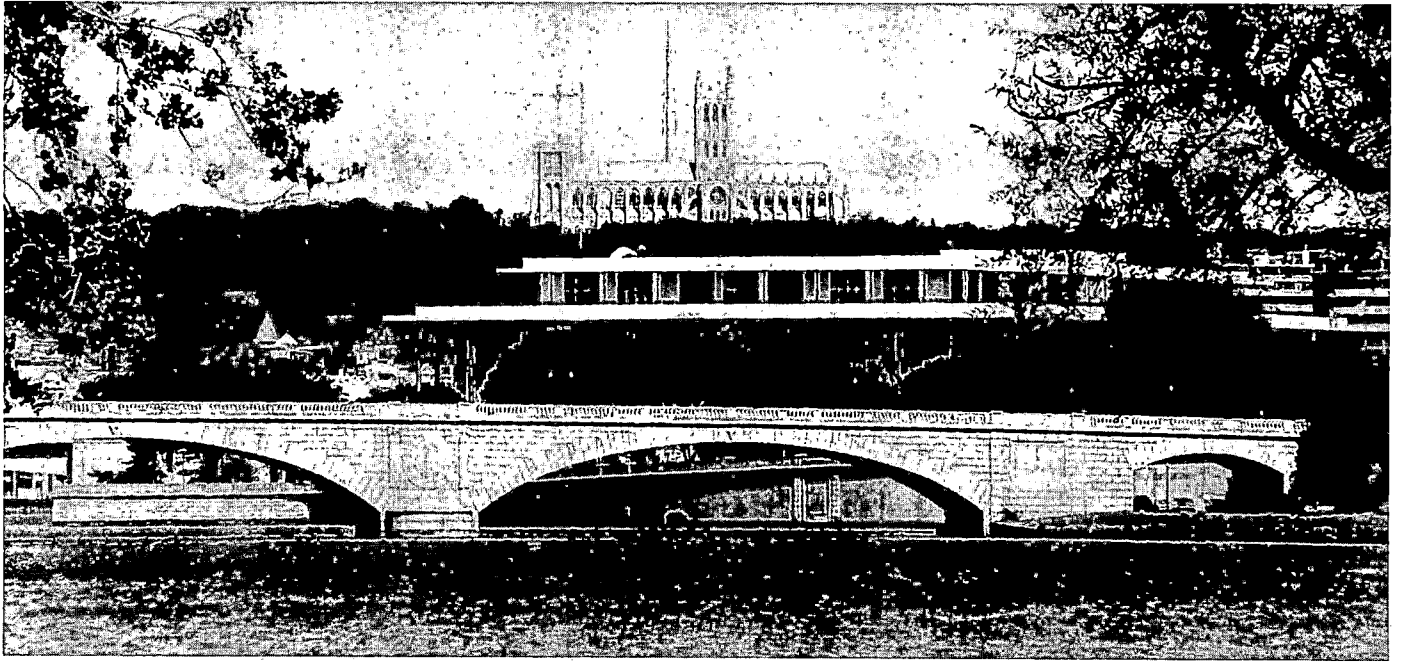
was the most enduring Christian architecture and so sought out the eminent Englishman George Frederick Bodley, considered the greatest living Gothicist of his time. How tragic it would seem today, had Satterlee selected an architect who chose to design in 1907 "modern."

After completion of this first crypt chapel, construction ceased for three years while funds were being gathered for the next step.

The second phase or effort began with construction of the polygonal apse above the chapel. Bodley had died in 1907 just after his preliminary drawings were adopted by the cathedral chapter on a motion by Admiral Dewey. Work continued on the apse despite the death in 1917 of the cathedral's second architect, Henry Vaughan of Boston. Also an Englishman by birth, Vaughan had apprenticed in England under Bodley before he emigrated to America.

With America now engaged in World War I, completion of the apse in 1919 marked the end of the second phase of work and the first of a long succession of "temporary west walls." Construction of the cathedral had begun at the east end of the structure following an ancient tradition. Cathedral builders and most parish church builders believed the main altar should be raised up first and it should be in the east end of the church. (Pre-Christian worship faced east toward the rising sun.)

Historians frequently refer to successive medieval cathedral building stages as campaigns. At Washington Cathedral they are



4. The Mount Saint Alban site of the cathedral overlooking the city of Washington. In foreground are Memorial Bridge and the Kennedy Center.



5. Bethlehem Chapel opened in 1912. When a young architect, Philip Hubert Frohman, visited this chapel in 1917, he wrote a short prayer in code in the visitors' book petitioning that someday he might become the architect of this new cathedral.



6. Cathedral visitors between 1912 and 1915 saw only this completed portion of the cathedral.

usually referred to as phases of the construction work. After Henry Vaughan's death in 1917, cathedral leadership now had to embark upon the most important task of selection of a new architectural firm to continue the development of the drawings begun by Bodley and Vaughan. After an intense search and the signing of a contract with the Boston architectural firm of Frohman, Robb & Little in late 1921, the third phase of work was begun the same year on the great choir. This same year the Lincoln Memorial in downtown Washington was completed.

The cathedral leadership made a significant and wise choice in the new firm of architects. They had no desire to make sweeping changes in Bodley and Vaughan's work, but only to modify and enhance the preliminary plans. Fate decreed that one of the three, Philip Hubert Frohman, would live to direct the plans and building for fifty years.

Despite the death in 1923 of the second bishop of the young Washington diocese, the Rt. Rev. Alfred Harding, the third phase of construction continued because of the strong leadership

and support by the laity. Beginning with the first Charles Carroll Glover in whose Washington home the cathedral idea was first discussed, this cathedral has been blessed with the support and leadership of outstanding lay people. It is appropriate to say that the life and building of this cathedral have been dominated by the thinking and leadership of the laity. It has never been under the dominance of the clergy. Of course, successive canonical leadership has always had to recruit these lay leaders and willingly share leadership with them.

It has seemed that as one round of lay leadership tired, it has passed the baton to the next group. As one group wearied, new leadership was recruited and became active. Much of the strength and power of this lay leadership came from the growing importance of the city of Washington as the nation's capital. Cathedrals are not built by faceless bank boards or insurance companies as financial investments. Nor do cathedrals change hands through anonymous ownership as do large office buildings in major cities. Cathedrals are funded by individuals who care and have a personal

interest in the structure, its ministry, and program.

The crypt chapels of Saint Joseph of Arimathea and Resurrection plus the remainder of foundations stretching to the future west facade were begun in 1923. Sufficient money was on hand for a major contract to start work on the north transept in 1930. When completed, this ended the third phase of cathedral construction. In stark contrast the Chrysler Building in New York was completed in 1930 followed in a few months by the Empire State Building.

Following the 1929 stock market crash and ensuing depression, the fund-raising campaign under the leadership of General John Pershing and Secretary of the Treasury Andrew W. Mellon came to a halt. Nevertheless, some wealthy cathedral friends made contributions for building so not all of the cathedral craftsmen had to go on welfare during the great depression years.

With the ensuing deep depression of the 1930's, work moved haltingly forward in a series of very small contracts. This effort took place on the north transept and small portions of the great crossing. Due to the struggle of the depression thirties, the north transept, begun in 1930, was not completed until 1941.

Small contracts of work between 1934 and 1942 made up what can be called the fourth phase of work. The construction effort faltered again in 1942 and came to a complete halt. This was a most disconcerting period not only for the cathedral but for the nation, as it was now in the throes of World War II.

Cathedrals stand for centuries, but humans are mortal. Lack

of leadership came again with the sudden death in 1942 of the third dean, the Very Rev. ZeBarney T. Phillips. The first dean, George Carl Bratenahl, served twenty years, 1916 to 1936. The second dean, Noble Powell, served from 1937 to 1941 when he was elected Bishop of Maryland.

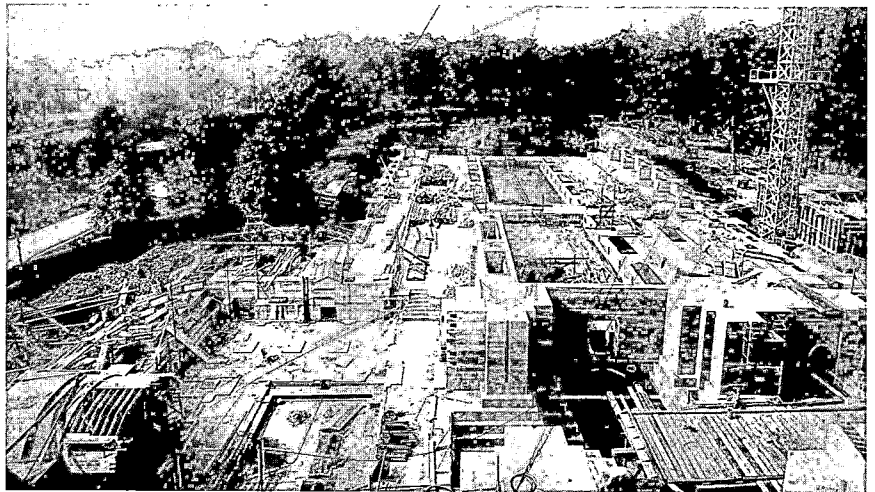
Phillips' death in 1942 was followed in 1943 by the stunning loss in death of the third bishop of the diocese, the Rt. Rev. James Edward Freeman. Freeman was a born cathedral builder and devoted most of his energy during his bishopric to the raising of money for building the cathedral. He was known as a hard-driving bishop always urging the workmen to greater effort. One day he was admonishing his architect, Philip Hubert Frohman, to be more punctual with his blueprints—even to the point of suggesting that Frohman hire more draftsmen. In response, Frohman asked the bishop if he would be able to compose his sermons faster if he hired two more clergy canons. When the bishop replied, "No," the architect said the same thing applied to him.

Freeman's death was a devastating blow to the construction effort. Also the nation had other things on its mind like winning the second world war. Building a cathedral in the nation's capital was irrelevant to the war effort.

After a five-year lapse the efforts of Senator George Wharton Pepper, a devoted layman who gave great support through his fund-raising efforts for this cathedral, brought about resumption of the work in 1948 to begin the fifth phase of construction.



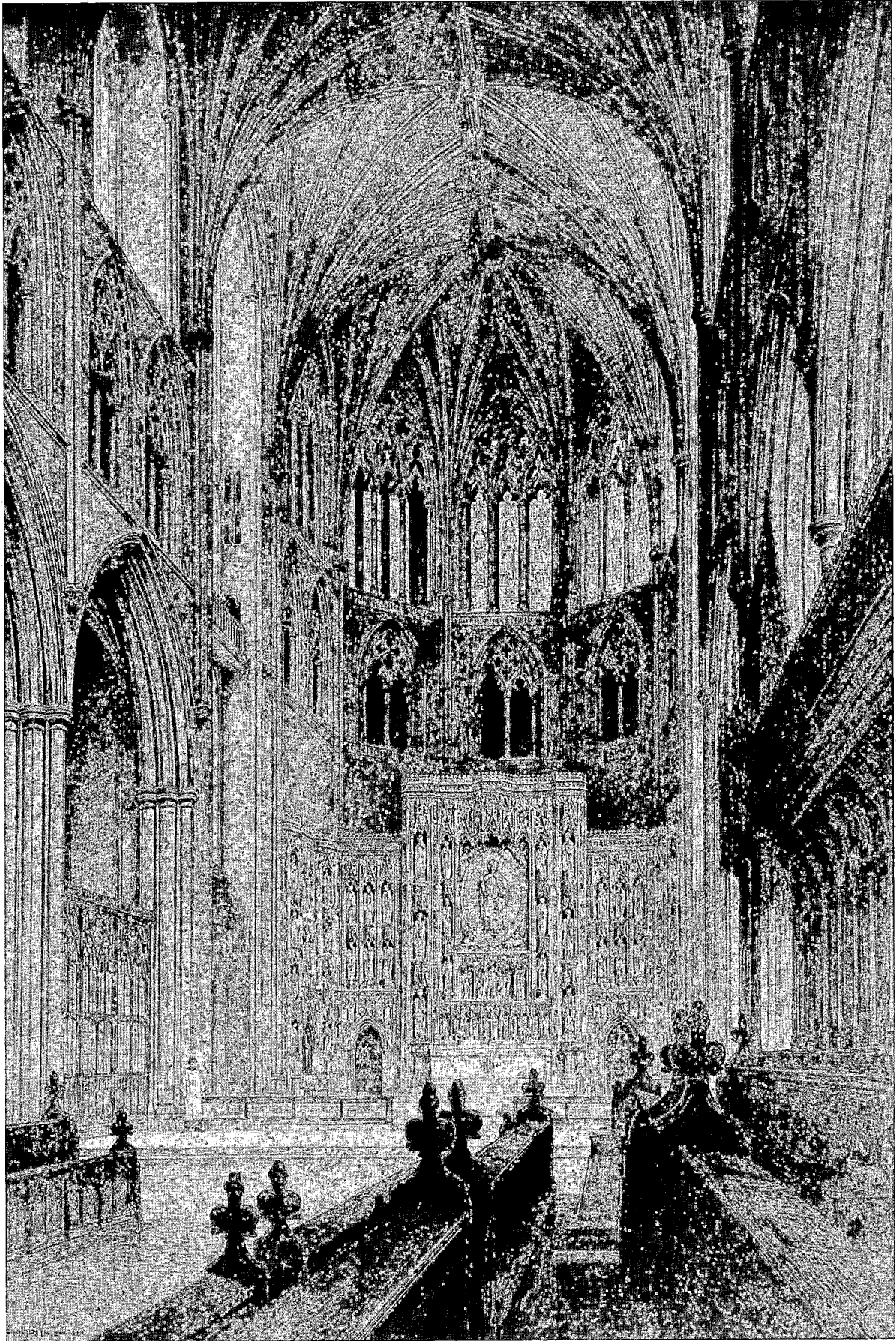
7. First known aerial photo of the cathedral taken about 1919.



8. 1924 view of the foundations looking west. No buildings across Wisconsin Avenue rise about the tree tops.



9. Choir and choir aisles being constructed in 1927.



10. Donald Robb's (1933) remarkable pen and ink rendering of the future high altar and reredos.

This was the building of the lower two-thirds of the south transept followed by the first stones on the long nave. In 1950, the George A. Fuller Company began construction of Lever House in New York, America's first large building with glass walls on all exposed sides. A new era, the atomic age, was taking shape in America.

But by this time a new bishop, the Rt. Rev. Angus Dun, had been installed and the war was drawing to an end. His first dean, the scholarly John W. Suter, served for only six years—from 1944 to 1950. Dun then called a young priest to be dean of the cathedral, the Rev. Francis B. Sayre, Jr. Despite their efforts, the fifth phase came to a halt in July of 1957 for lack of funds. Construction never came to a halt for lack of qualified craftsmen. Prior to Bishop Dun, the fund-raising leadership had rested principally on the shoulders of the bishops, but Angus Dun had little enthusiasm for this type of effort and left it largely to his young dean. Dun was more inclined to devote his attention to the parish churches than the cathedral, in marked contrast to his predecessor.

Sayre was born in Washington, D.C., raised in Massachusetts and educated worldwide. Early in his tenure, he was confronted with voices from many sides to cease building the cathedral in the Gothic style and change to a modern style of architecture. These advocates proclaimed that the Gothic style was passe—dead; that the cathedral should be “modern architecture,” whatever that was. To his everlasting credit, Sayre stated that under him the cathedral would be finished in the Gothic style or not at all. He was not going to make the same mistake as a cathedral in New York that changed style when it changed architects. Sayre also developed the greatest admiration and confidence in his architect, Philip Hubert Frohman, FAIA.

Up to this time it had been the history of building the cathedral that no stretch of construction work continued for

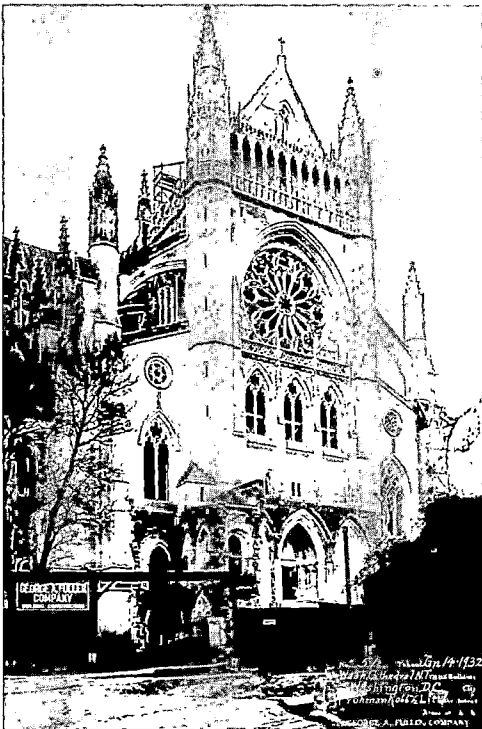
longer than nine years unless it came to a complete halt for one of the reasons stated earlier as to why cathedrals were often not finished.

Thanks to the receipt of a very large bequest, January 1960 ushered in the sixth phase of construction. This was the completion of the south transept followed by the lifting of the majestic central tower. Under the leadership of Dean Sayre this was the beginning of an unprecedented seventeen year stretch of construction lasting until May 1977.

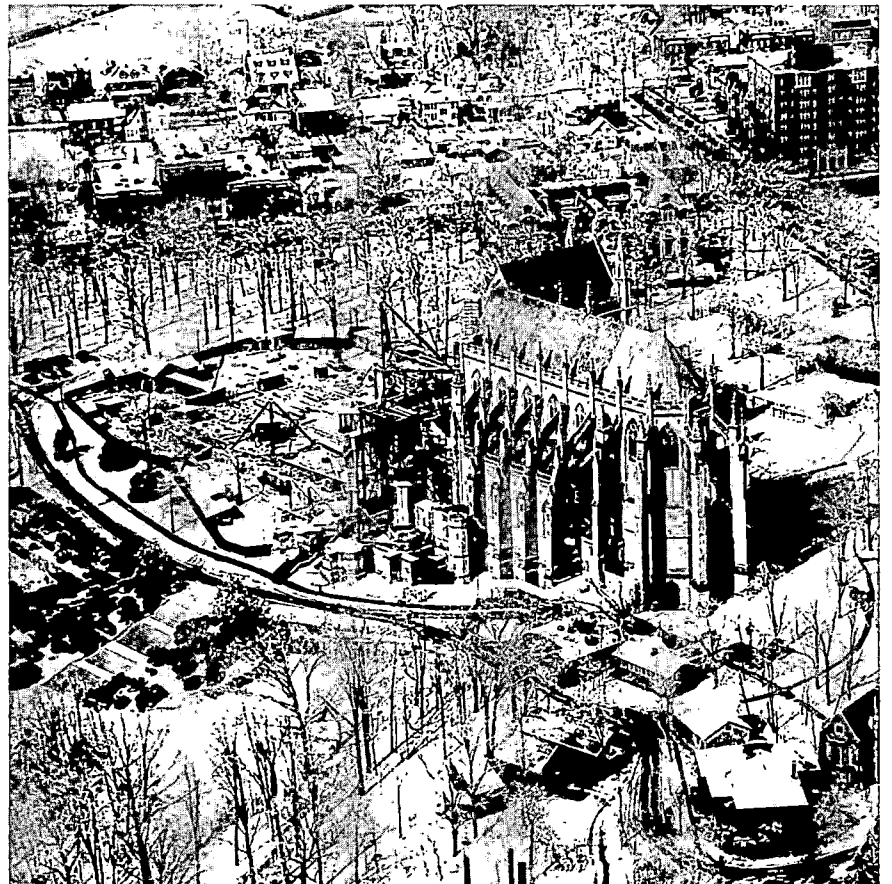
As the south transept was being completed, a major debate arose among cathedral leadership whether to build the central tower next or extend the nave. Some, including the bishop, wanted to build the nave to have more seating for services. Some, including the dean, wanted the tower built to draw attention to the cathedral. Finally, the great old architect Philip Frohman was called before the building committee to express his preference. His simple answer, “Build the tower next” sealed the matter.



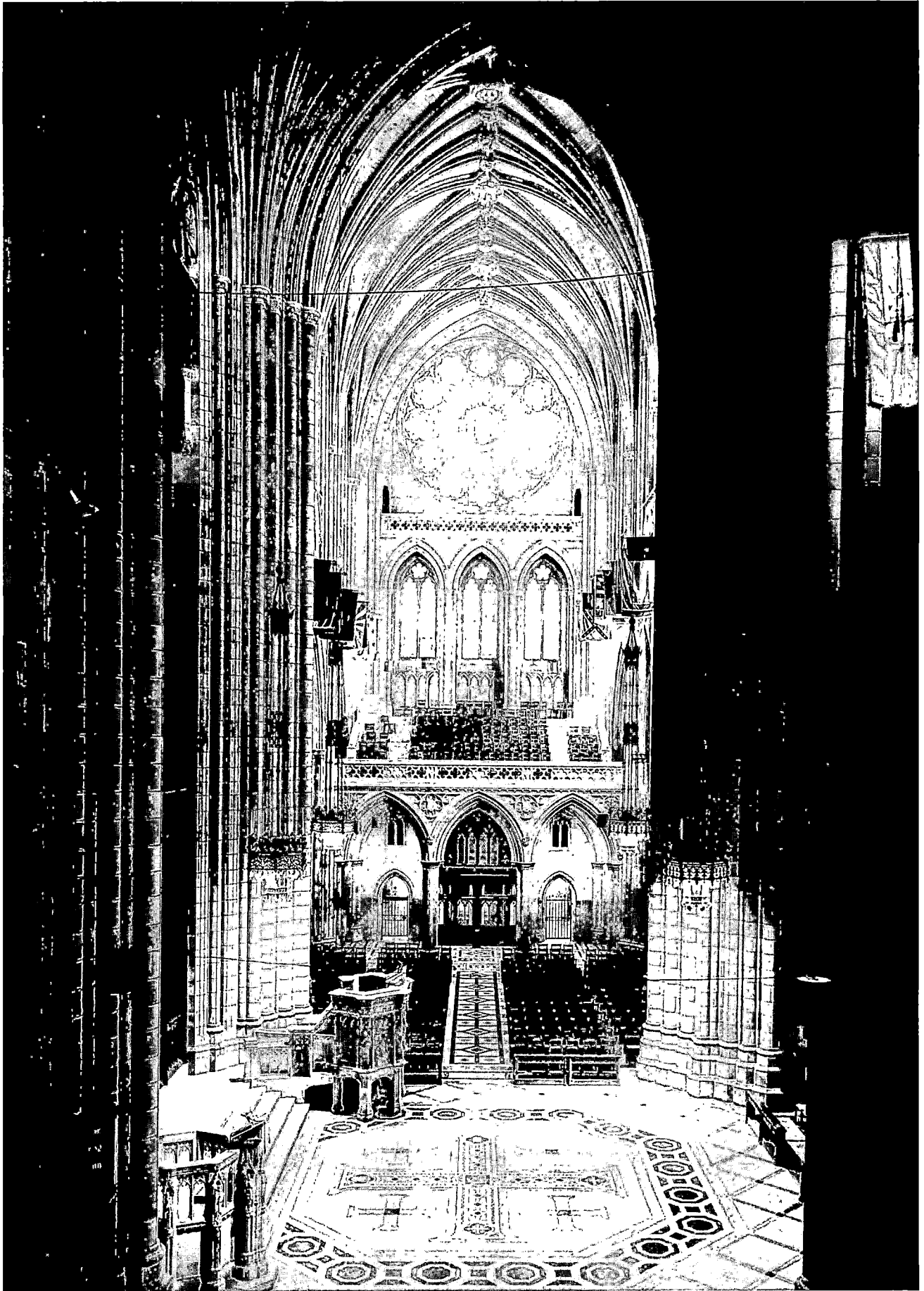
12. Senator George Wharton Pepper devoted lay leader and follower in the footsteps of Charles Carroll Glover.



11. In January 1932 the north transept awaits its roof and porch at entrance level.



13. In mid-1930's with the choir and north transept completed, the slow pace of construction concentrated on the great crossing. Notice the temporary wooden offices in foreground.



14. The south transept with its balcony to permit more seating nearer the Canterbury pulpit and crossing.

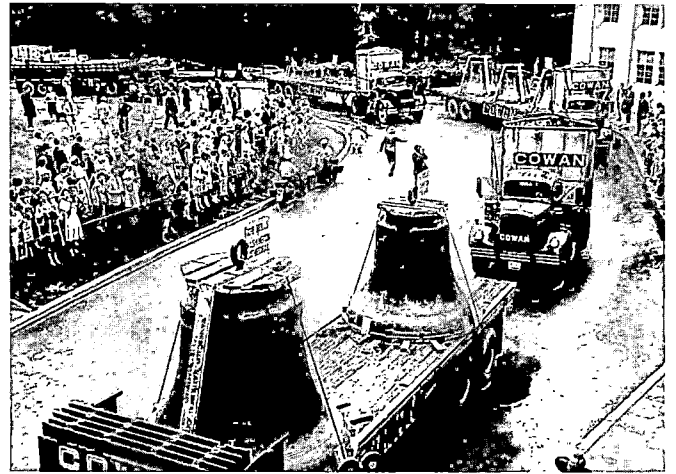


15. The central tower in late 1962 was nearing its roof level.

With completion of the central tower, the entire city of Washington could see the growing Gothic cathedral. Some sections of the city could also hear it with the ten-bell Whitechapel peal and the fifty-three-bell carillon in the tower. It was a day of great excitement when a convoy of trucks from Baltimore harbor, in June 1963, rolled onto the cathedral close carrying all the bells. All the bells had been cast in English bell foundries; the ten-bell peal in the venerable Whitechapel Bell Foundry in London, and the carillon in the Taylor Bell Foundry of Loughborough.

After celebration of the central tower's completion, construction work moved westward on the nave outer aisle bays, nave columns, rare book library, northwest wing, the triforium and high vaulting of the nave, and lower stone courses of the west facade. However, problems of considerable magnitude were developing in the fund-raising effort. It was beginning to be as difficult, if not more so, to raise funds for continuing construction as it was to find qualified craftsmen to build the cathedral. Almost everyone was aware of the diminishing supply of craftsmen needed to build a great Gothic cathedral, but few were aware of the increasing competition in the nation for charitable dollars. Colleges, libraries, performing arts, hospitals, and art galleries were increasing their efforts and skills in fund raising.

As the central tower was nearing completion, President Kennedy was assassinated. Shortly thereafter the governing trustees, called the chapter, adopted a carefully prepared program to complete the building of the cathedral in just twenty more years, by 1985. At that time, unfortunately, too few of the cathedral's leadership considered it their responsibility to help raise the needed money to carry out the adopted twenty-year plan. Indeed, the economic and political turbulence of the late 1960's was also affecting the fund-raising efforts of the dean. The city of Washington was grievously affected by the assassination of Martin Luther King, Jr., who had preached his last Sunday sermon in the cathedral. As the end of the sixties neared, gloom overtook the construction personnel. It appeared that the nine-year construction jinx would again prevail at Washington Cathedral. It became clear that the twenty-year plan was faltering and possibly doomed to failure.



16. The ten-bell English ring and fifty-three-bell carillon arriving on the north transept roadway June 1963.



17. The rare book library as the southwest wing of west facade nears completion in December 1964.

Although construction was proceeding at a good pace during the 1960's, a peculiar phenomenon was taking place with the estimated amount of money needed to finish the structure. After each year's construction expenditure, the cost to finish the building should have decreased. However, with the rapidly rising national rate of inflation each year, the estimated amount needed to complete the cathedral was increasing each year. This fact was most discouraging to the dean as he tried to raise the funds needed to finish the structure.

A landmark event in the life of Washington Cathedral took place in March 1969. In his final illness General Dwight Eisenhower sent a message to Dean Sayre asking if his funeral could be held at the cathedral. The cathedral's central tower reminded him of his beloved West Point Chapel. "Why, of course," the dean responded. The Eisenhower funeral was the largest single event up to that time in the life of the cathedral. Leaders from all the free world attended the service. Millions watched it on television. The cathedral was seen on that day as never before and became a structure imbedded in the consciousness of much of the nation. This service might be considered the cathedral's coming of age. Since then, memorial services at the cathedral for deceased world leaders have become the norm.



18. In the summer of 1966 the first three bays of the nave are complete and the northwest wing is under construction.



19. President Dwight D. Eisenhower lies in state in Bethlehem Chapel before his funeral service on March 31, 1969.



20. The Rev. Canon John T. Walker before election as suffragan bishop.

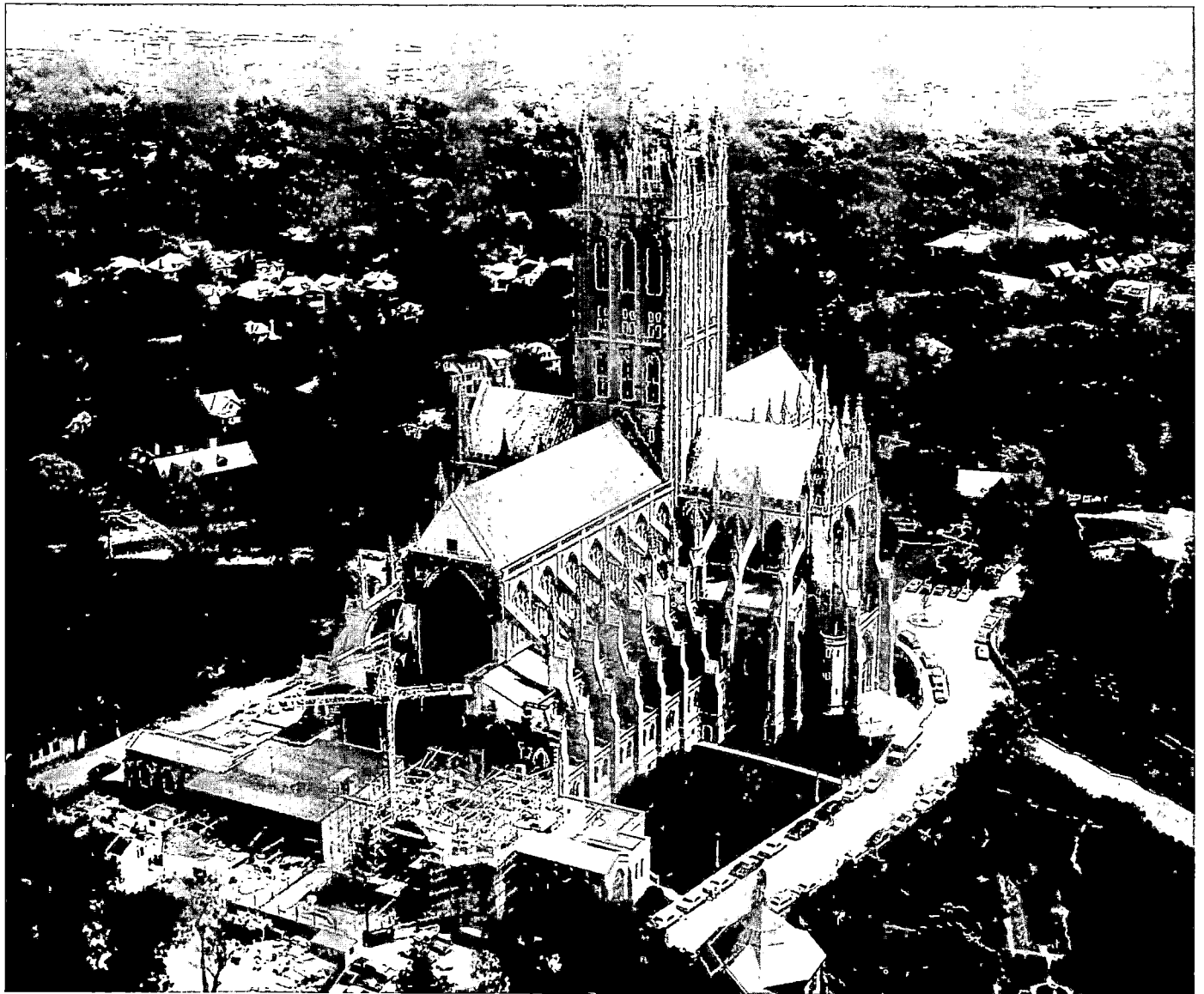
In 1967 the stalwart cathedral foundation treasurer Benjamin W. Thoron retired. In July 1969 a new treasurer was recruited by the dean and appointed by the chapter. Foundation treasurers had always restricted themselves to oversight of the finances and budgets. Robert Amory, Jr., however, brought a zest for building unfelt by predecessors in his position. During his tenure, in addition to his regular duties as treasurer, he worked diligently at fund raising alongside the dean.

As many potential large donors felt they probably would not live to see the cathedral completed in 1985 under the twenty-year plan, Amory suggested to the dean a stepped-up time schedule of completing the nave for the nation's approaching 1976 bicentennial celebration. This meant opening the nave three years earlier than scheduled in the twenty-year plan. At first the dean resisted the idea as Amory's proposal for faster construction was predicated on increased bank borrowing in anticipation of future bequests for construction. Up to this time in the history of building the cathedral, the largest segments of cathedral fabric or stone work had been erected from bequests. Most of the cathedral's artwork has been funded by living donors in memory of loved ones.

The year 1971 brought about two events that affected the future life of the cathedral. One was a beginning and one an ending. In May, it was the election of cathedral canon John T. Walker as suffragan bishop of the diocese. Walker had been



21. Architect Philip Frohman jokingly threatens to destroy the last carved finial for the central tower as stone carvers restrain him.



22. Construction was at this stage as Walker was consecrated a bishop in June 1971.

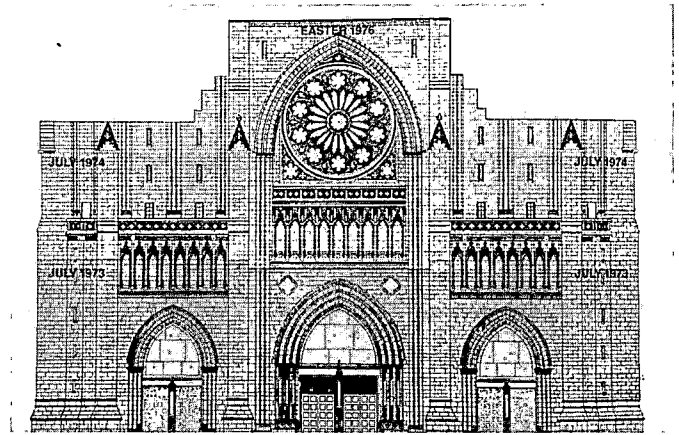
called to the cathedral by Dean Sayre and as a canon had learned the detailed workings of the organization. In time he was elected bishop coadjutor, and then became bishop of the diocese and president of the cathedral foundation.

The second event was the retirement of Philip Hubert Frohman after fifty years as architect of the cathedral. His partners Donald Robb and Harry Little had both died in the early 1940's. Thereafter, he had continued alone. Washington Cathedral was now losing the guidance of its architectural giant—a man who never compromised with less than perfection. Frohman was neither a good lecturer nor writer, but on the drawing board a Gothic genius. At his retirement, most of the working drawings had been completed, including the revised west facade over which he had labored so many years. Frohman knew he would not live to see the west facade built, so he pored over every single detail of the drawings. Nor did he live to see the majestic nave completed and opened, although surely he had seen it clearly in his mind's eye. After Frohman's retirement, his chief draftsman of many years, Howard B. Trevillian, Jr., carried on as superintending architect.

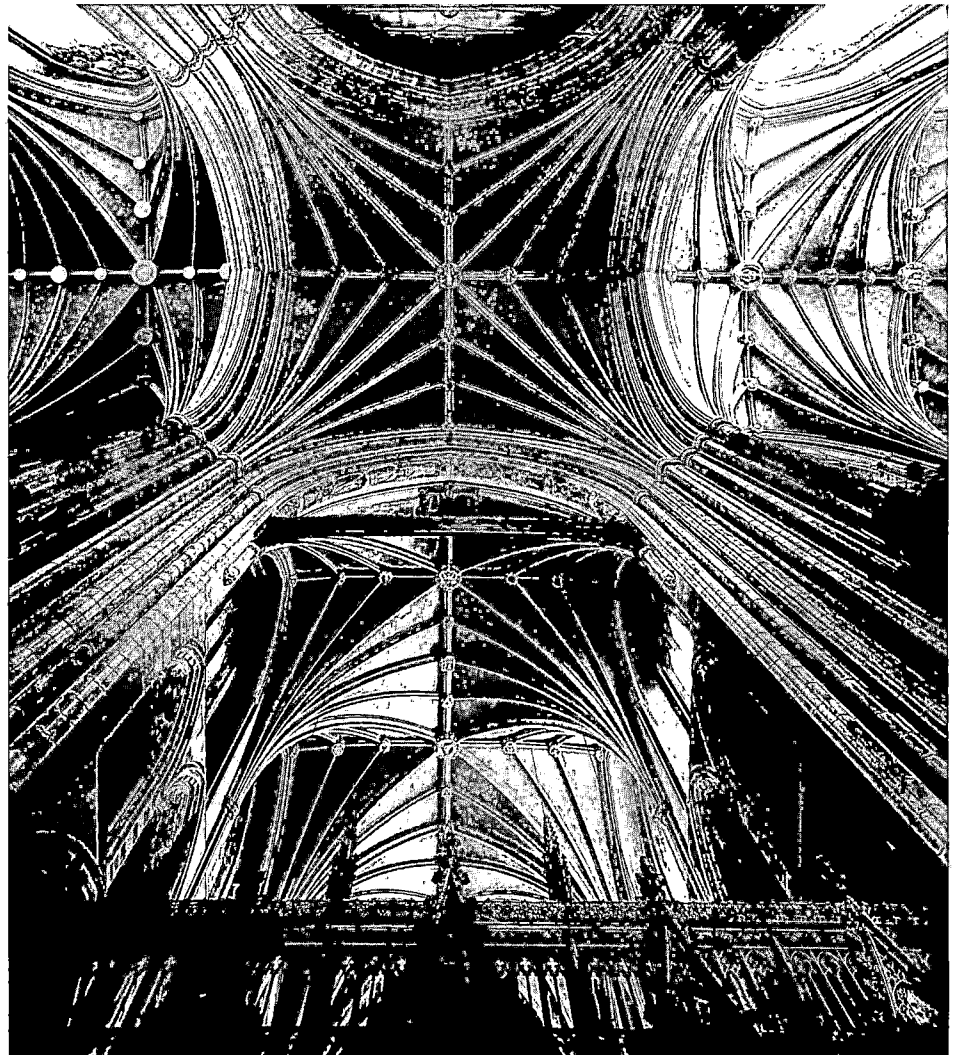
Beginning July 1, 1974, construction funding was changed from a contract increment or segment of the building itself to an annual fiscal year basis reviewed by the chapter's finance committee. About this time Amory's 1976 nave opening plan was amended to include more west facade and tower construction up through the observation gallery level. In the first 1976 plan, the towers on either side of the nave were to rise only high enough to counter the thrust of the nave vaulting ribs. This

additional work meant raising the towers on either side of the center portal to a level above the nave high vaulting. Work proceeded at a furious pace, the fastest pace in the history of construction. For the cathedral, fifty-eight workmen was a very large one laboring daily on the building. To most Washington office buildings, fifty-eight workmen is a very small construction crew.

On the Friday preceding Holy Week of the 1976 bicentennial year, the last construction workman picked up his tools and walked out of the completed cathedral nave. The most intensive construction drive in the cathedral's history was at an end. Sixty-nine years had passed since the laying of the foundation stone



23. The original Easter - bicentennial 1976 goal.



24. Some of the high vaulting bosses taken in 1960 before the nave clerestory was started.



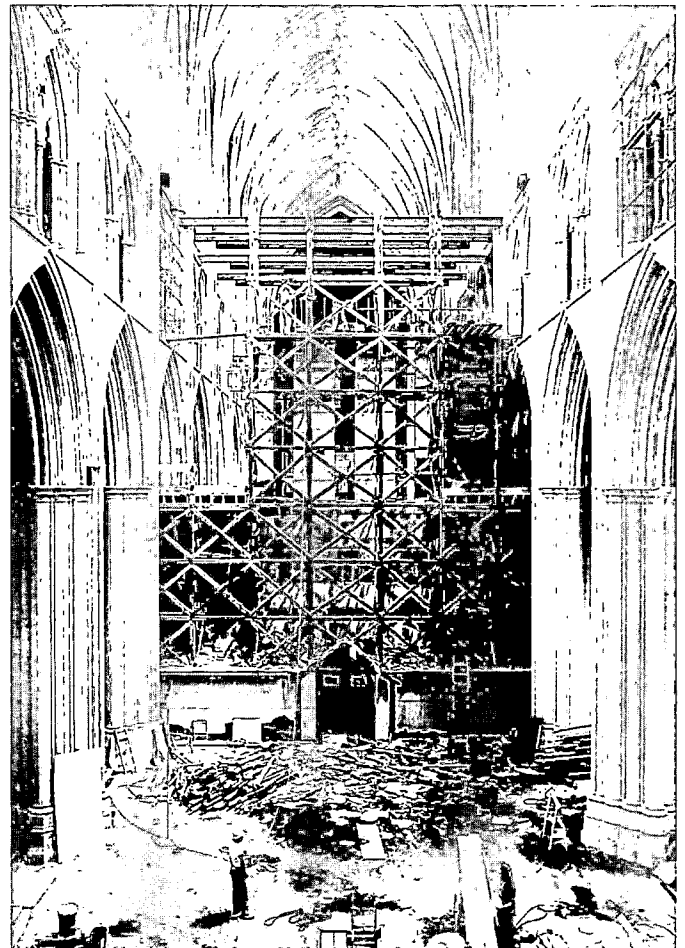
25. Master mason Peter (Billy) Cleland with walkie talkie communicates with the laborer beneath as the last piece of nave vaulting infill closes out the sky forever.

under the Bethlehem Chapel altar. For those who had given and waited so long the vista from the narthex to the Majestus was awe inspiring.

A month before the opening of the nave, a service was held for all still living who had attended the laying of the foundation stone on September 29, 1907. Seventy-two remarkable people attended. One woman stated she had heard Bishop Satterlee say, "Nobody here will live to see the completion of this cathedral."

Not one but five impressive dedication services took place in 1976 to mark the completion and opening of the entire cathedral length. Not all the sculpture and stained-glass windows were completed, but now every visitor could see the nearly one-tenth mile interior. The changes Frohman, Robb & Little had recommended to the original plans the Chapter had approved had been salutary and added character and lightness to the massive architecture. The modifications enhanced Bodley's designs. But most important of all, Frohman's fifty-year tenure and influence had left a unified architectural style. This unity is more typical of the French cathedrals than their English counterparts that changed styles as they were being built.

At the last nave dedication service the Archbishop of Canterbury was the preacher with President and Mrs. Ford in attendance. The greatest concentrated construction effort was made proceeding this service, and now the growing cathedral's greatest crisis lay after it—a crisis more serious than the death of bishops and deans, two world wars, a great depression, and roaring monetary inflation that delayed its building.



26. Demolition of the last temporary west wall before Easter in 1976.

Section II

1976 - 1982

As the Archbishop of Canterbury's visit in September 1976 marked the last celebration of nave completion, so did the coming of the fall season signal a deep chill in the cathedral's short history. In fact, the chill on cathedral hill lasted for more than three years. In recording these events there are no clean lines between right and wrong but vast grey areas of judgmental opinion.

Several years before the 1976 nave dedication services, financial storm warnings had begun to appear, although these were generally unseen or unknown to most cathedral friends. Even as the nave dedications were beginning, treasurer Robert Amory recommended, and the chapter approved, extending the line of bank credit borrowing from \$6 million to \$8 million. When Amory became treasurer in 1969 the bank debt was already \$1.4 million.

During the nave dedications, Dean Sayre announced a very large pledge of shares of stock for construction. The pledge was to be fulfilled over three calendar years. This was most welcome news, offering hope that construction might be continued and the mounting debt checked.

The cathedral's budgets are only a part of the total foundation annual budget. Each school and college has its own budget and each must operate on its own income. Historically, the cathedral had effectively two budgets: the operating budget that included cost of staff salaries, expenses for worship, choir and music, maintenance, heat, light, repairs, cleaning, security, public relations, and other sundry costs. This operating budget was supported chiefly from service plate offerings, the annual fund campaign, endowment income, proceeds from the sale of Christmas cards, sales in the bookstore, gift shop, greenhouse, and other miscellaneous income. This budget was supervised by the cathedral's administrator.

The second, or capital budget for construction, included wages for the workmen erecting the cathedral fabric, personnel in the clerk of the work's office, architectural fees, consulting engineers' fees, stone-carvers' wages, all building materials, and other related building expense under the administration of the clerk of the works. Over the years, income to cover this budget had come predominantly from bequests, occasional large donor construction gifts, plus a multitude of memorial stone gifts. Art items such as stained-glass windows were always funded separately by a donor even before design started. Some works of art might take as many as six years from the time of their gift by donors until their completion.

During his tenure as dean, Sayre had introduced an expanded ministry and conference program, although his first priority was building the cathedral. But programs require staff, and employees must be paid regularly. Operating income had not matched expenses for years—in fact, the operating budget had shown a series of accrued deficits since 1963. Income had increased each year but never as fast as expenses. Each year as the cathedral's ministry expanded, inflation took its toll. The annual operating deficit grew larger and larger. Some chapter members expressed

regular concern about the increasing operating deficit, but the majority were swayed by the dean's optimistic projections for the next year's income.

When capital fund-raising efforts to finance the 1976 nave completion fell short, treasurer Robert Amory engineered the arrangements for even larger bank borrowing plus liquidation of some of the undesignated endowment portfolio. Without this action on his part the nave would never have been opened for Easter 1976. However, Amory enlarged his 1976 goal to encompass the idea of finishing the twin west towers by 1980—to complete Washington Cathedral in a record seventy years. It was a magnificent dream but one that proved unattainable. Amory did succeed, however, in obtaining support from the chapter for continuing cathedral construction for a year beyond the original 1976 Easter goal at a reduced pace. This enabled the clerk of the works to keep the most valuable stonemasons and stone carvers at work, which was always a vital concern.

In July 1976 the clerk of the works sent a memorandum to the treasurer acknowledging great credit due him and the dean for successful completion and opening of the nave, but in view of the spiraling debt suggested that the cathedral would be well advised to further retrench and reduce its borrowing to \$5 million or less. As a practical reality, any dream of finishing the cathedral fabric by 1980 appeared to the clerk as impossible in the harsh light of the deteriorating financial situation and the faltering fund-raising efforts.

The chapter did approve a recommendation that the construction force be cut fifty percent, with the crew of stone carvers placed on a four-day workweek. For the first time in the cathedral's history, outside stone carving jobs were solicited in the hope of retaining these valuable artisans. The cathedral administrator was also ordered to reduce the operating staff at the conclusion of the September final nave dedication service.

A few months later Sayre completed twenty-five years of his ministry as dean. He had always been a visionary and innovator. Even in the face of cutbacks of both construction and operating staff, he maintained his optimism.

Two months later at the November chapter meeting Bishop Creighton announced his plans for retirement on July 1, 1977. A month later the dean announced his plan to retire January 17, 1978. Profound changes in the life of Washington Cathedral were at hand. The future was most uncertain. It seemed each month brought new stress to the organization.

By the November meeting several chapter members were deeply concerned about the mounting bank debt. At the suggestion of this group the bishop requested the cathedral's auditors to report directly to him on the amount of the debt and possible future cash flow problems. The report by the accounting firm indicated that the cathedral was heading for financial disaster.

Creighton had been bishop of the diocese and therefore chairman of the chapter for twelve years, approximately half Sayre's tenure as dean. Sayre was well established as dean and in a strong position of leadership when Creighton assumed his role



28. Bishop Walker and verger John Kraus escort the Duke of Edinburgh and Mrs. Ford to the doors after the July 1976 nave dedication service attended by President Ford and Queen Elizabeth II.

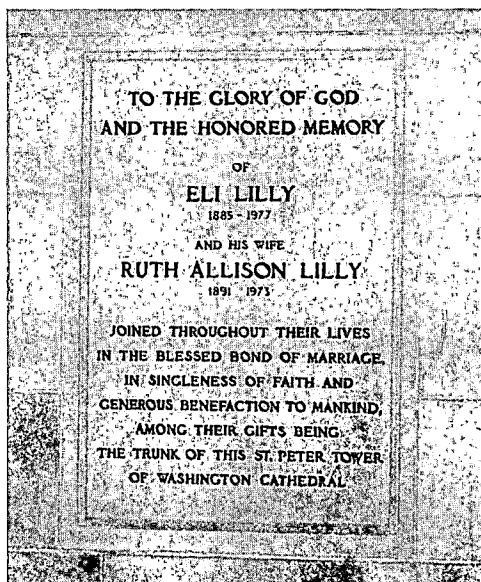
as fifth bishop of Washington. The two men had established an excellent relationship and shared a genuine mutual respect for each other. Creighton as bishop had elected not to interfere with Sayre's leadership and to allow him a free hand in running the cathedral. This warm relationship was a happy departure from some earlier years. Over the years bishops and deans had their differences and from time to time obtruded upon each other. Under Creighton the dean exercised a free hand and the bishop,

while keeping a watchful eye on the cathedral, had always supported the dean's efforts to continue the building and also expand its ministry.

At the December 1976 chapter meeting, the cold winds turned into a gale and, upon the advice of the foundation auditors, the bishop was forced to lay a heavy hand on his good friend and colleague, the dean. This became a most difficult situation for both men, and each suffered much anguish from it. As president of the chapter, Creighton took over the financial controls and operation of the foundation and appointed a blue-ribbon chapter committee of laymen to administer the finances of the cathedral as distinct and separate from schools and other units of the foundation. He had less than seven months remaining until retirement and did not wish to leave an insolvent cathedral to his successor, Coadjutor Bishop John T. Walker.

The coming retirements added stress to this unfortunate situation. The dean's intended retirement in January 1978 meant that a complete change of control and leadership was to take place within a year. In any organization, be it secular, academic, or ecclesiastical, when a transition of power takes place, there is the inherent possibility of friction and misunderstanding. History records that the illustrious Saints Peter and Paul had their difficulties. Every leader has his own ideas on how things should be done, and every leader is entitled to try his own method of management. People in positions of power seldom use the same avenues to reach their objectives. The approaching transition of leadership and power, coupled with the mounting financial problems, engendered considerable misinformation, misunderstanding, and emotion among the lay supporters of the cathedral.

The ad hoc committee for cathedral finance appointed by the



29. Tablet acknowledging the Lilly bequest.

bishop in December was composed of some of the best financial minds in the chapter. The bishop named his longtime friend, Robert A. Robinson of New York City, as chairman. Robinson had a history of rescuing near insolvent organizations. He was the successful president of the Episcopal Church Pension Fund, well-known in New York financial circles, a committed Christian and devoted Episcopalian, and at the same time a very tough-minded financier. Only his Christian commitment caused him to undertake so difficult and thankless a task as this one. Once again in the history of Washington Cathedral, devoted lay people came to its aid and leadership.

The cathedral's financial crisis of a debt in excess of \$10 million hit the newspapers in January 1977. Now everyone knew about it and all cathedral supporters were talking about it. Whose fault was it? Who let it happen? The happy memories of the bicentennial dedications six months earlier faded rapidly.

It was evident to the Robinson committee that the cathedral was on a disaster course. Robinson stated in a *Washington Post* interview that a financially troubled institution must be reorga-



30. The Rev. Charles A. Perry, provost of the cathedral.



31. As part of the west facade creation theme, the emerging Adam by sculptor Frederick Hart.

nized. He called for an additional twenty-five percent cut in the cathedral's full-time staff to include one clergy canon and recommended a number of other economies, including reduced heat and light in the cathedral and a lower level of maintenance. The newspaper article noted that salaries made up sixty-five percent of the cathedral's then \$1.5 million operating budget. Even the boys' choir that had sung for Queen Elizabeth under the leadership of Paul Callaway was to be cut from twenty-six to twenty. The men's choir was also reduced by thirty percent, although some chose to continue singing without remuneration. Visiting hours of the cathedral were shortened by two hours to lessen the workload on the reduced staff. Not all results of this drastic belt tightening were negative, since reducing the interior artificial lighting not only saved \$5,000 a year but also permitted a better viewing of the beautiful stained-glass windows.

Near the end of January 1977, the *New York Times* reported that the cathedral was threatened with bankruptcy. This was a most unfortunate word—a trigger word of the kind the press loves. An eleemosynary organization cannot legally go bankrupt and normal bankruptcy laws do not apply. The cathedral could indeed become insolvent and unable to pay its bills; and many of the bishop's ad hoc committee felt it was headed in that direction. Since there was no way to increase income quickly, the ad hoc committee had little choice but to cut expenses drastically.

The audit report for the period ending August 31, 1976, recorded a total cathedral debt of \$10.7 million, of which \$8.7 million had been incurred for construction and the remaining \$2 million essentially had come from accumulated operating deficits. The operating budget had a projected deficit of \$450,000 for the fiscal year ending August 31, 1977. These facts may seem beside the point in recording the building of Washington Cathedral, but at the time they dwarfed all thoughts of continuing construction. The outcome of these financial problems were likely to determine whether Washington Cathedral would be completed in the present century—or "never finished."

An unexpected note of good news then came into the otherwise bleak picture. After the death of Eli Lilly of Indianapolis in January 1977, his executor notified the cathedral that it would receive Lilly Company stock with market value at the time somewhat in excess of \$2 million. What a blessing this was.

The bishop's ad hoc committee chaired by Robinson had two staff members assigned to carry out the mandates of the com-

mittee's decisions—one represented Bishop Creighton and the other, Dean Sayre. The bishop's representative was the Rev. Canon Charles A. Perry, Canon to the Ordinary, executive officer and financial manager of the diocese. The dean's representative was the then cathedral administrator and longtime clerk of the works Richard T. Feller. Perry and Feller worked to compile the facts and bring about orderliness in curtailing the deficit expenditures. They revised and reduced budgets for the fiscal year ending August 31, 1977. The first eight months of the year saw the effects of the drastic cutback in operating personnel.

The dean reported that news of the cathedral's distress had rallied many small donors but had simultaneously discouraged large donors who stated that they could neither give nor solicit gifts until they saw a positive program adopted for future financing of cathedral construction. They wanted evidence of good stewardship. Sayre declared that the position of the cathedral was indeed perilous unless the chapter immediately undertook a national fund-raising campaign. He pointed out that the Robinson ad hoc committee, in addition to demanding cuts, had also suggested establishment of a capital campaign to liquidate the debt, continue construction, and re-endow the operations. Sayre asked the ad hoc committee to join him again in recommending to the chapter that a national campaign be undertaken at once and that the services of a professional fund-raising organization be engaged.

By April 1977 Robert Amory as treasurer had completed eight years of chapter membership. The chapter's bylaws state that an individual can serve only two consecutive four-year terms; thus Amory was ineligible for reappointment. Bishop Creighton did, however, ask him to continue as treasurer until the annual meeting in October. A third change in major leadership was now about to take place.



32. Sculptor Frederick Hart, master carver Roger Morigi, and donor Thomas Clagett.



33. Dedication of the center portal tympanum and Adam statue in October 1982.

The clerk of the works proposed that as of May 31 a two-and-one-half month moratorium be instituted for the remaining nucleus construction crew to help ease the cash flow drain during the summer months when income is usually at a low ebb. The masons, carpenters, and laborers left the job intending to return September 1. Unfinished stonework was left exposed to the rain and sun. It was difficult to think then that the stonemasons might not return to the walls for several years. Thus, ending in serious financial problems, the sixth phase in the building of Washington Cathedral came to an end in May 1977 after having lasted seventeen years. Despite the financial difficulties during the final portion of this phase, an unprecedented stretch of construction and stonework had been added to the foundations.

Despite the burden of debt necessitating a complete cessation of construction, work continued on the fine arts of the cathedral. Numerous works of art had been funded and were awaiting execution even as the stonemasons were being furloughed.

Prior to the opening of the nave in the bicentennial year, the building committee had viewed and approved Frederick Hart's one-third scale model for the west facade center portal tympanum sculpture and his full-size plastilina or clay model for the emerging Adam in the trumeau niche. They also viewed and approved the one-tenth scale conceptual models for future bronze gates in each of the west portals by German artist Ulrich Henn. Both artists would spend much of the next decade of their lives creating these major works of art for the portals of Frohman's soaring west facade.

During these debt-ridden years many stained-glass window designs passed the test and were fabricated and installed. Artist Rowan LeCompte continued to install his beautiful nave clerestory windows.

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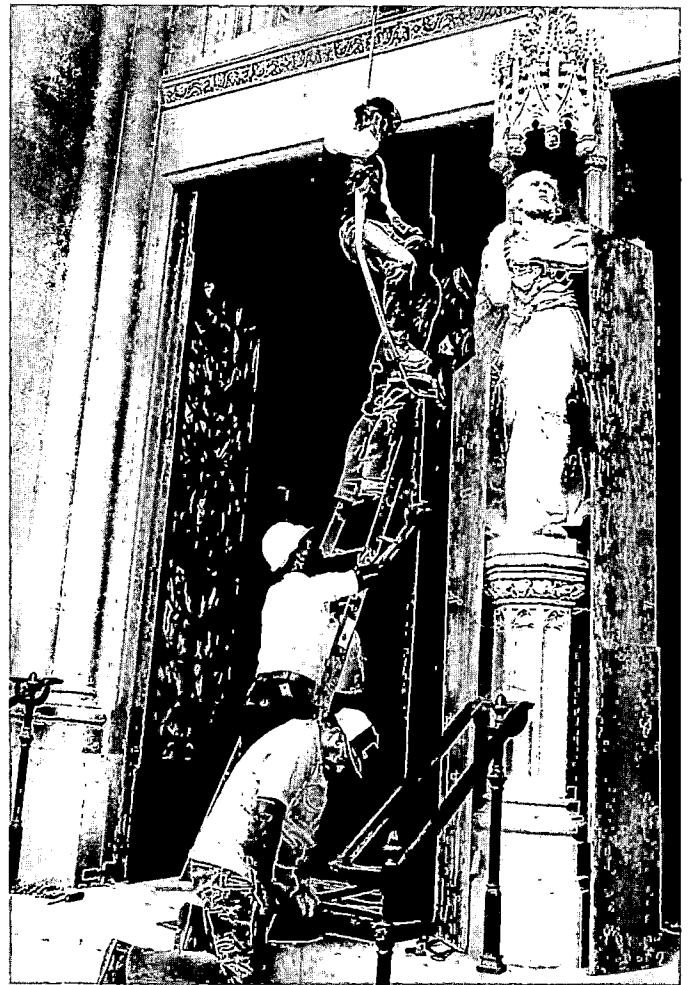
The Building Committee

The first standing committee appointed by the cathedral chapter and bishop was its building committee. The oldest extant record of that committee is October 12, 1908. Even before that there was an informal committee chaired by Bishop Satterlee. Succeeding bishops chaired the committee until Bishop Dun appointed Dean Sayre its chairman. Knowledgeable, widely traveled lay people of good aesthetic taste have always been recruited for its membership. They represent a cross section of taste and knowledge of the arts.

The cathedral itself is looked upon as a symphony of architecture and art. As each new note of art has been added to its composition, it has been judged by the building committee as being in harmony or out of harmony with the existing ensemble. In a large structure such as the cathedral there is always a degree of tension between aesthetic and functional needs. The committee always sought a good balance between these issues.

Many an artist has floundered on the critiques of this committee. Its principal role has been to judge the quality of the artist's work and how it fitted the growing architectural composition. The committee makes no attempt to create or tell an artist what to do, and thereby does not violate the artist's integrity. It either likes and passes the artist's work or says what it does not like and leaves it to the artist to find a suitable correction. If the artwork of this cathedral stands the test of time and has an enduring quality, much of that success can be attributed to those devoted lay people who have given knowledge and time on this committee.

But of necessity, changes in membership had to take place as the years passed. David Finley, first director of the National



34. Hanging of the bronze gates in the portal openings with only inches to spare was a difficult task.

Gallery of Art, completed thirty years of service on the committee and retired in November 1976. A year later another stalwart, Mrs. Houghton P. Metcalf, retired after nineteen years. Coleman Jennings retired in November 1977 after thirty-one years service. All three had given much knowledge and service to the committee. A compendium of all past and present building committee members is an appendix to this volume.

The committee in this period approved a new window by Hans Kaiser for the northwest porch. Kaiser was one of Germany's leading stained-glass artists. His abstract style was not the most compatible with the cathedral's Gothic style, but having a German artist's abstract glass to complement the English artist John Piper's abstract window in the southwest tower Churchill porch offered a good balance. Also, both porches are separated from the nave windows.

Simultaneously, the committee, maintaining its high standards of excellence and worthiness in the cathedral arts, rejected a completed window in the south nave aisle. This was only the second such installed window rejection in the history of the cathedral. In all other cases rejections came at the design stage such as was the case of the garth fountain where eleven designs by six artists were rejected before the final design was approved and installed.

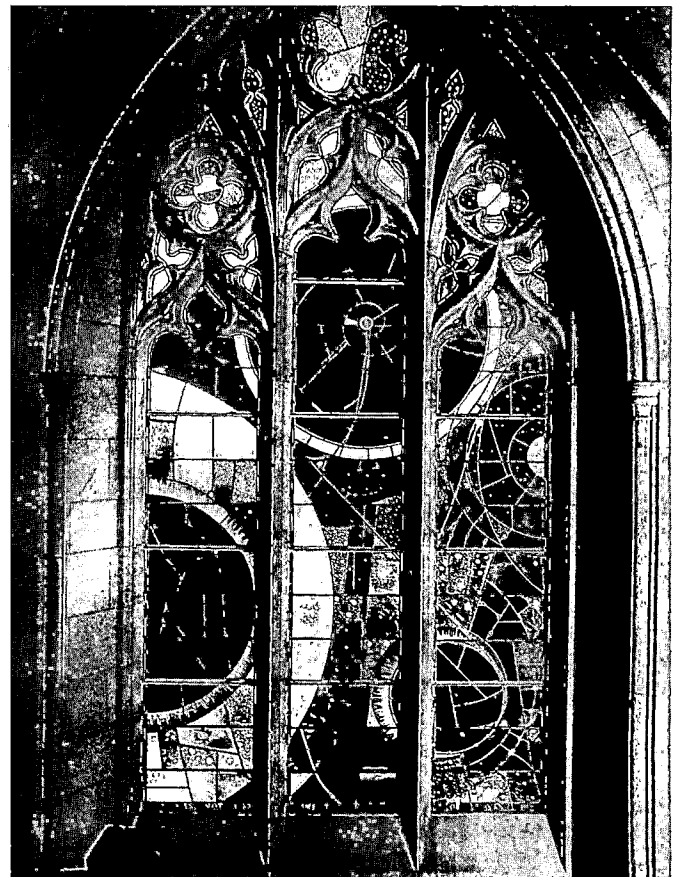
In May 1977 the slice of moon rock given the cathedral earlier by President Nixon was installed in the unusual Space window. By June the one-third scale model of the south portal tympanum and the St. Paul sculpture were presented by Frederick Hart for the building committee to view. It gave approval for the artist to proceed to full size. A window given by the national board of



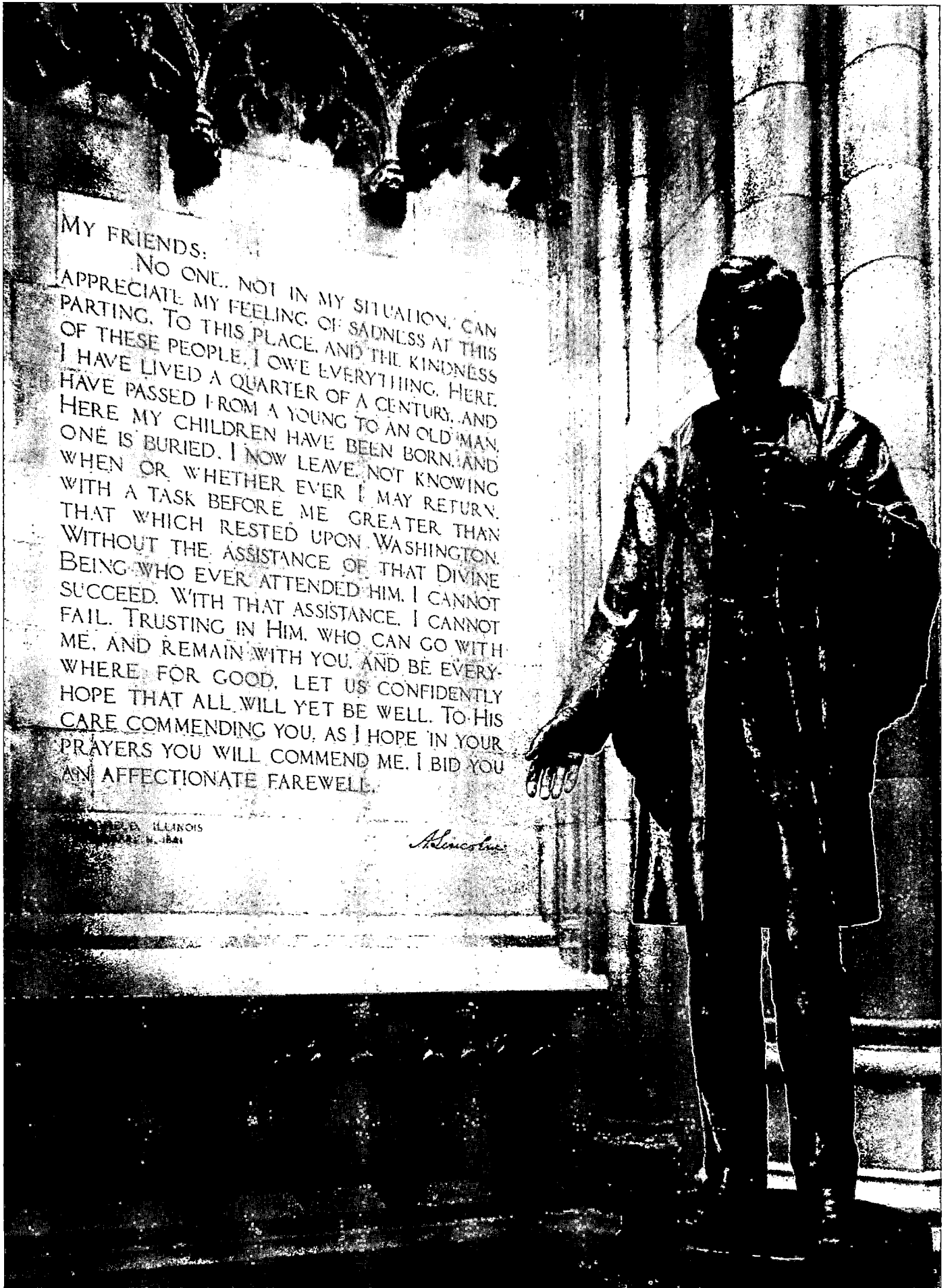
35. North portal trumeau statue of Peter by sculptor Frederick Hart and bronze gates by sculptor Ulrich Henn.



36. Abstract window in the northwest tower porch by artist Hans Kaiser.



37. Space window by artist Rodney Winfield symbolizing man's exploration of God's universe.



MY FRIENDS:
NO ONE, NOT IN MY SITUATION, CAN APPRECIATE MY FEELING OF SADNESS AT THIS PARTING. TO THIS PLACE, AND THE KINDNESS OF THESE PEOPLE, I OWE EVERYTHING. HERE I HAVE LIVED A QUARTER OF A CENTURY, AND HAVE PASSED FROM A YOUNG TO AN OLD MAN. HERE MY CHILDREN HAVE BEEN BORN, AND ONE IS BURIED. I NOW LEAVE, NOT KNOWING WHEN OR WHETHER EVER I MAY RETURN, WITH A TASK BEFORE ME GREATER THAN THAT WHICH RESTED UPON WASHINGTON. WITHOUT THE ASSISTANCE OF THAT DIVINE BEING WHO EVER ATTENDED HIM, I CANNOT SUCCEED. WITH THAT ASSISTANCE, I CANNOT FAIL. TRUSTING IN HIM, WHO CAN GO WITH ME, AND REMAIN WITH YOU, AND BE EVERYWHERE FOR GOOD, LET US CONFIDENTLY HOPE THAT ALL WILL YET BE WELL. TO HIS CARE COMMENDING YOU, AS I HOPE IN YOUR PRAYERS YOU WILL COMMEND ME, I BID YOU AN AFFECTIONATE FAREWELL.

ABRAHAM LINCOLN
ILLINOIS
FEBRUARY 12, 1809 - APRIL 4, 1865

Abraham Lincoln

38. Abraham Lincoln by sculptor Walker Hancock.

the YWCA for the north nave aisle was accepted in situ. Installation of the artwork continued throughout the difficult period.

As 1977 came to an end sculptor Walker Hancock was commissioned to create the heroic bronze statue for the Lincoln bay. With this city's Lincoln memorial having the very impressive Daniel Chester French statue, any new statue of Lincoln for the cathedral had to be superb. Hancock succeeded.

The first of the very large nave clerestory windows by stained-glass artist Rowan LeCompte was installed and accepted. By this time LeCompte had established himself as the preeminent window artist of Washington Cathedral. His west rose window was judged to be a masterpiece. He had matured as an artist, and his style was in complete harmony with the Gothic stonework. The building committee selected him for creating all the eighteen clerestory windows of the nave. This work would occupy him for the next fifteen years.

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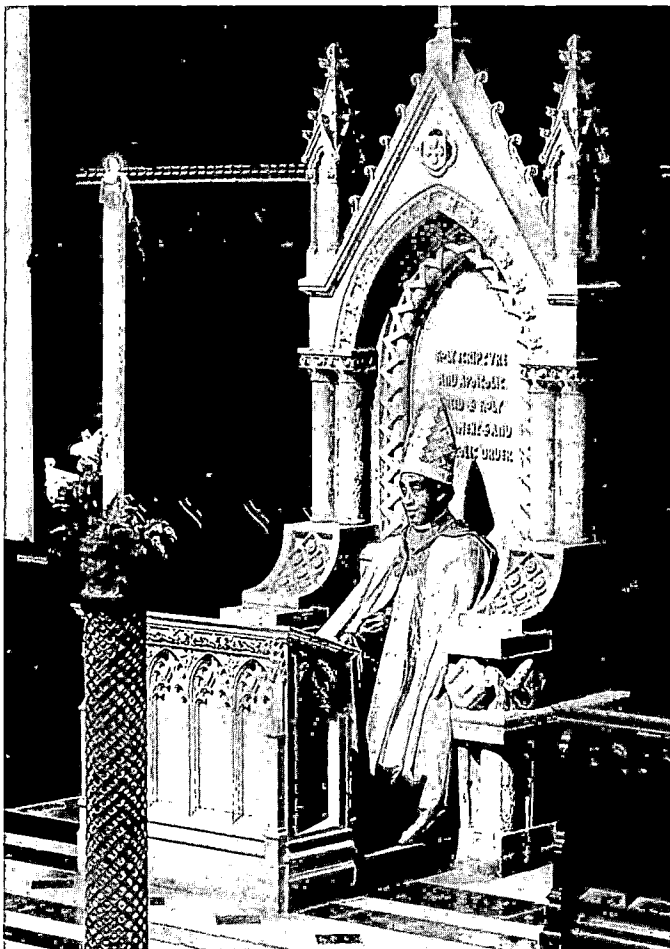
In midsummer 1978 Bishop Creighton retired and turned over the mantle of leadership to his successor, the Rt. Rev. John T. Walker, with the financial controls still in the hands of his ad hoc committee. Negative cash flow had been stemmed, but the financial situation remained very serious. The new bishop, as a previous canon of the cathedral, had both an intimate knowledge of the cathedral and his own ideas about its operation. Upon assuming leadership he also assumed the heavy yoke of horrendous debt and interest payments that were draining the

Cathedral's lifeblood. A similar yoke of debt had rested on Bishop Satterlee to pay for the ground purchased on Mount Saint Alban.

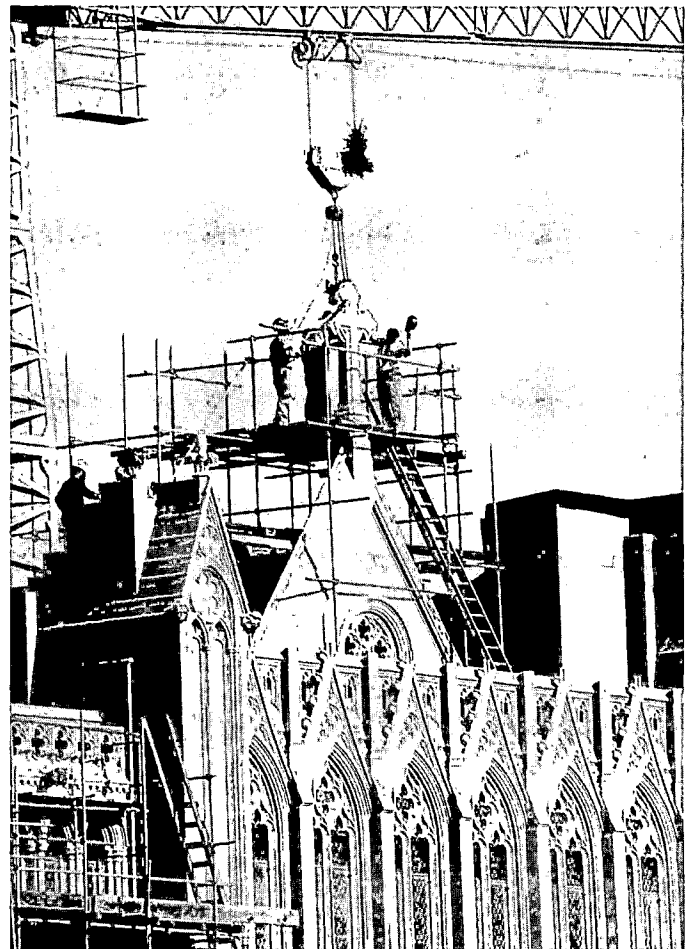
Bishop Walker came to the diocese and cathedral with a broad background. He was a graduate of Virginia Theological Seminary across the Potomac; a parish rector; a teacher at St. Paul's School in New Hampshire; and had done overseas missionary work in Central America and East Africa. After being called to the cathedral as canon with a specialized ministry in urban affairs in the District of Columbia, he had been elected as suffragan bishop in 1971. When Bishop Creighton called a special diocesan convention in June 1976 to elect a bishop coadjutor who would become his successor upon his retirement, John Walker was elected on the first ballot. Walker quickly became known as a softspoken and approachable bishop. Installed in September 1977, he was well suited, experienced, and of the temperament to become a leader of this large powerful diocese and a troubled, unfinished cathedral church.

The new bishop quickly announced his goals for the cathedral: reduction and elimination of debt; completion of the unfinished west facade observation gallery; restoration of the depleted endowment portfolio; and preservation of sufficient craft capability for completing the west towers in due time. He also announced to the chapter that upon Dean Sayre's retirement, he would nominate himself as dean. This was a departure from the past. Under the chapter's bylaws the bishop as president of the chapter nominates his dean, who must then be elected by the chapter.

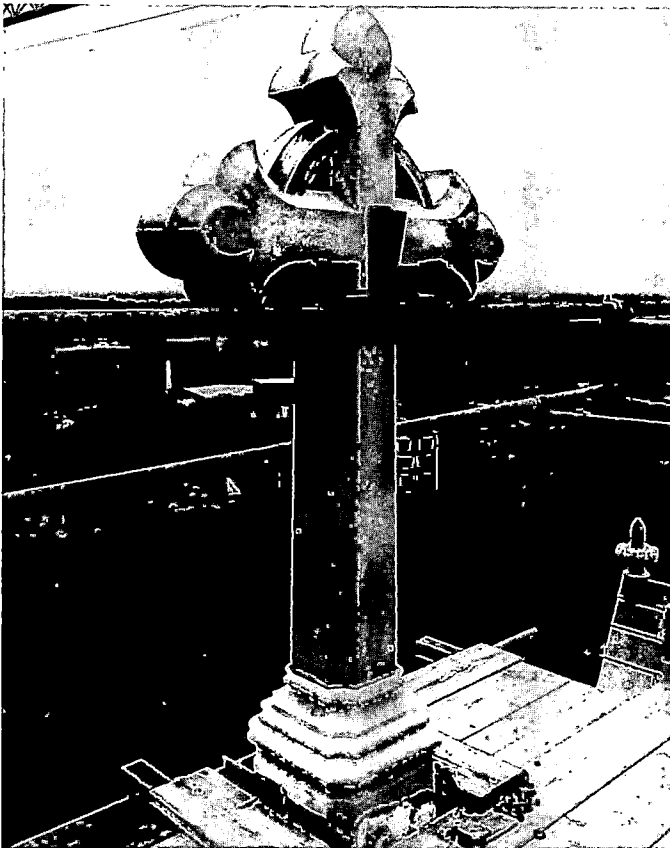
With calming, gentle reassurances Walker went about his task and gathered support for his positions. At his first annual chapter meeting in October 1977 he announced the strengthening of all chapter committees and the appointment of a new treasurer,



39. The Rt. Rev. John Thomas Walker, sixth Bishop of Washington and sixth Dean of Washington Cathedral.



40. Setting of the fourth and final roof cross on the cathedral nave at open house September 26, 1981.

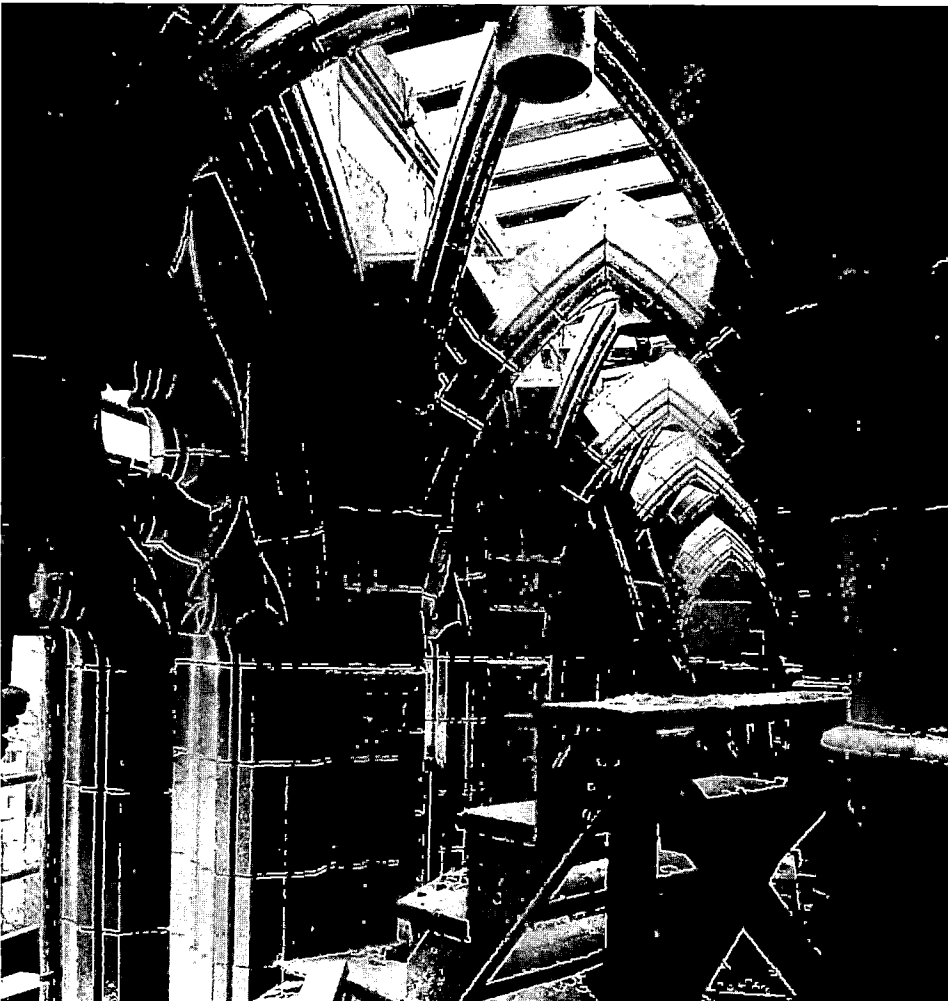


41. Close-up view of the cross held by braces until its setting mortar hardens.

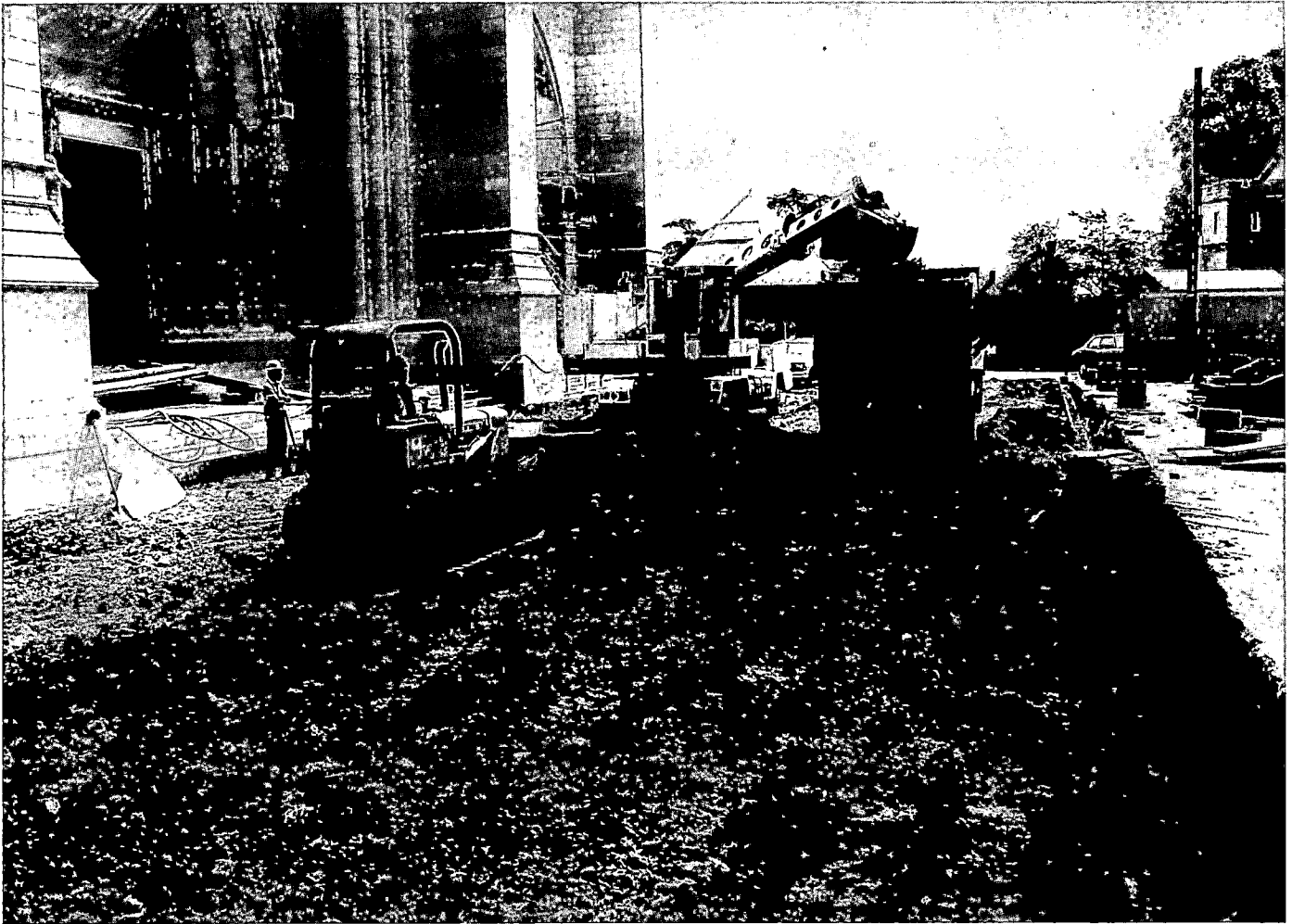
Fritz-Alan Korth. Educated as an attorney, Korth had nevertheless served as chairman of the finance committee of the diocese. He was more than challenged by the cathedral's financial problems. As new treasurer that fall, he was faced with such a cash flow shortage that from week to week it was uncertain whether the remaining cathedral staff would receive their paychecks.

During the summer construction moratorium the financial situation became progressively worse. Several large pledges were not being fulfilled. By September it became painfully clear that construction could not be resumed as intended. On all previous occasions construction shutdowns had been carefully planned, with temporary roofs placed over the unfinished stone walls. This time it was possible to provide only the minimum protection as it became necessary to lay off the remaining salaried construction personnel, including master mason Peter Cleland, just before Christmas. There was no way of knowing then if the cathedral would be able to rehire Cleland, who was one of the few remaining American stonemasons competent in reading Gothic blueprints and overseeing the setting of heavy load-bearing stone masonry.

It now also became necessary to reduce the number of stone carvers to only two. Even the four-day workweek was not saving enough money. This was a most painful decision for the clerk of the works. Should the older or younger carvers go? The situation was analogous to the question of whether to retain an older and experienced quarterback or keep a younger one with future potential. The clerk made the difficult decision to retain two of the younger men in the hope that they would live long enough to finish the work or train younger carvers how to do it. The older men were thus retired and their invaluable talent and



42. The very small vaulting bosses in the observation gallery were the last bosses to be set in Washington Cathedral.



43. A temporary service roadway takes shape before the west facade steps in 1982, thereby opening the cathedral's west portals seventy-five years after the laying of the foundation stone.



44. Philip Hubert Frohman, F.A.I.A.

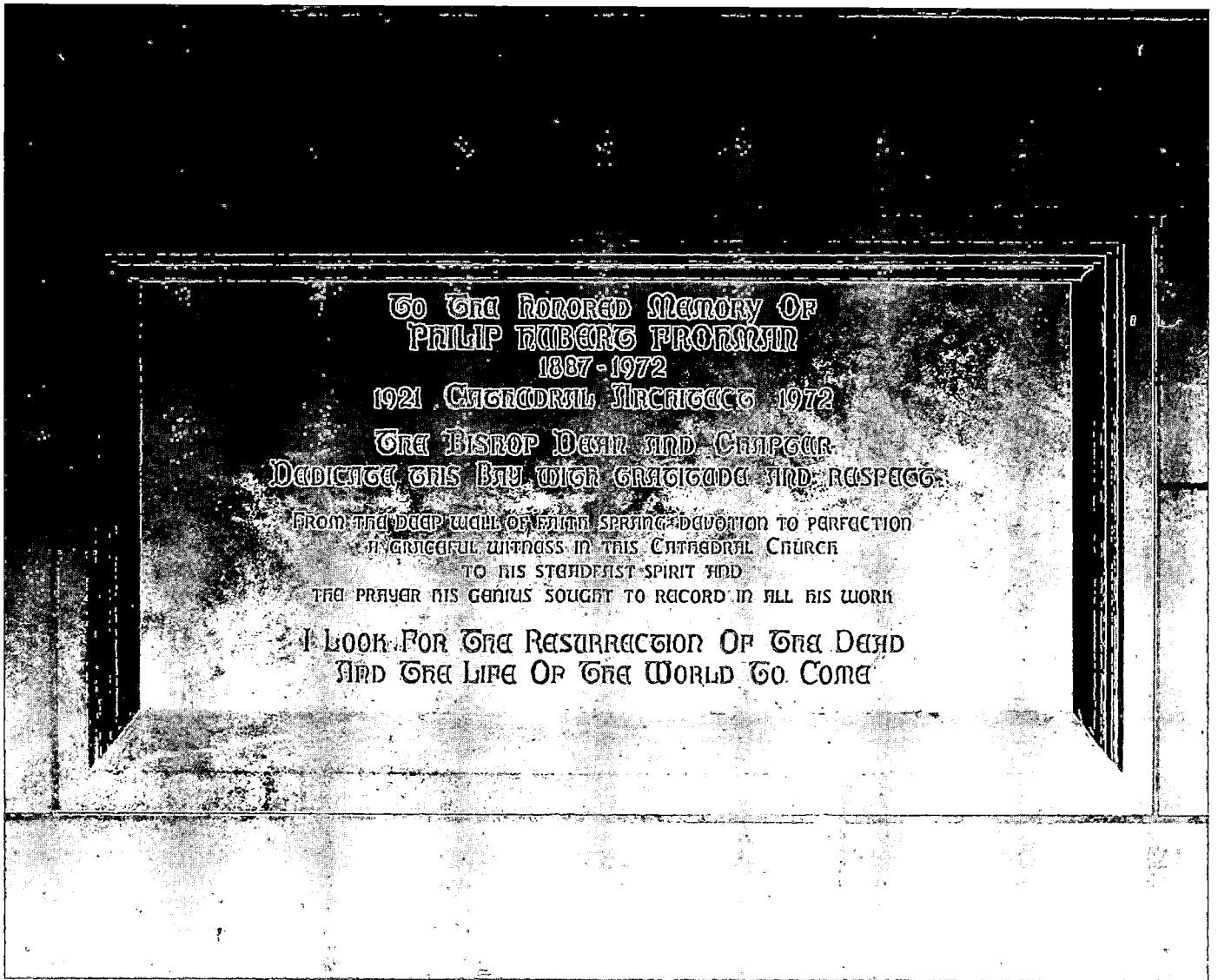
experience lost. Two of these men, the master carver Roger Morigi and his longtime associate, Frank Zic, went into retirement never again to pick up a stone chisel.

At this juncture in the cathedral's history odds were about one in a hundred that this church would ever be completed. Only the most optimistic person would have bet on Washington Cathedral ever being finished. A review of the hard facts gave it almost zero chance.

The Robinson ad hoc committee served its mission well and by its own recommendation was disbanded at the end of 1977. Robert Robinson did, however, accept the bishop's invitation to serve another year as chairman of the chapter's finance committee. The year 1977 had been a very difficult one in the short history of this cathedral.

On his birthday, January 17, 1978, Sayre retired as dean. Despite a debt in excess of \$10 million, the nave was completed and about two thirds of the west facade had been erected. An exciting saga of growth in the life of Washington Cathedral had come to a very turbulent end. Sayre's retirement marked the end of an era. When he became dean the cathedral idea was moribund. Few cared if it would ever be completed, while others urged the young dean to switch its architectural style to something more modern.

Men come and go but a cathedral represents and suggests the eternal. When Sayre chaired his last building committee meeting on January 10th, he read a passage from the Bible, I Kings: Chapter 9, beginning with these words, "And it came to pass,



45. The Frohman memorial tablet in the Frohman bay.

when Solomon had finished the building of the house of the Lord, and the King's house, and all that Solomon desired to build, the Lord appeared to Solomon a second time...."

Following Sayre's retirement, Bishop Walker nominated himself and was elected the cathedral's sixth dean. He then appointed the Rev. Canon Charles A. Perry as his provost of the cathedral. Through the chapter's ad hoc committee work the new provost already had months of working knowledge of the cathedral and its budgets. Charles Perry was an able and proven administrator. He had established a fine record as executive officer of the diocese under Bishop Creighton. He held a B.A. in Economics and Government from Cornell University; a Master of Divinity from Virginia Theological Seminary; an M.A. in Public Administration from the University of Minnesota; had seven years with the Atomic Energy Commission in Washington; and had been an industrial consultant with IBM and Westinghouse conducting management seminars. He read a financial balance sheet like most people read the daily newspaper. By coincidence, Perry's three years as a parish rector prior to coming to the Washington diocese had been spent in Bloomington, Indiana, where the cathedral limestone was quarried. The new provost had the best possible training and mental discipline for dealing with a nearly insolvent cathedral.

By the end of fiscal year August 31, 1978, through severe pruning, income and expenses had been balanced, except for the awesome loan interest payments looming ever larger as the national prime rate went up and up. In fact, the operating budget ended with a surplus, the first in some fifteen years. Although hampered by very limited staff, daily operations and services continued. Confidence in the organization was slowly being restored. Annual contributions were again increasing. The cathedral's financial ship was getting back on course under its new leadership. Major contributions are made only when the donor has complete confidence in the cathedral's leadership.

Celebrations of the completion of the nave had passed into history. The traumatic transition of leadership had taken place. Participating lending banks seemed not to have questioned the quality of the loan notes, even though they were unsecured. When treasurer Fritz Korth renegotiated the notes in the spring of 1978, he was pleasantly surprised to find that two banks were willing to carry the full amount of the loan; there was no question as to its security.

Before his retirement master carver Roger Morigi had completed his final stone statue and a great one it was: the unfinished or emerging Adam for the center portal trumeau carved from Frederick Hart's plaster model. Hart was essentially beginning

his career as Morigi was finishing his. The Adam sculpture proved to be a splendid collaboration of artist and artisan. Upon Morigi's retirement the building committee voted him master carver emeritus status.

Now it was time to increase income and retire the monstrous debt. George Brakeley, Jr., of New York City, a highly respected fund raiser, was employed to guide the fund-raising effort. It was announced in the June 1978 chapter meeting that Huntington Harris had agreed to lead the new capital campaign. The goal was set at \$16 million dollars. Sixteen million very difficult dollars to raise, for it has never been easy to raise money for bank debt. In the ensuing campaign the debt was usually referred to by the euphemism of "unfunded construction."

Harris had been actively associated with the cathedral for many years and was a past president of the National Cathedral Association; a director of the Harris Trust & Savings Bank in Chicago; a trustee of Syracuse University and the Brookings Institution; a member of the Royal Society of Arts, London; and had received the Medal of Freedom. He was a current chapter member who made his home in nearby Leesburg, Virginia. Strong lay leadership was recruited to lead the cathedral out of debt.

Harris' vice-chairman was Canon Charles Martin, headmaster emeritus of St. Albans School. Martin was revered as a pastor and had performed marvels of fund raising for the school. Harris and Martin also had on their committee strong allies from the cathedral chapter. Now was the time to roll away the debt millstone.

As the difficult fund-raising effort began, Bishop Walker made it discreetly clear that all chapter members were expected to give to the limit of their ability and also solicit gifts from their friends. Give and work they did. Large pledges were made and ample gifts given over the following two years. The debt began to melt away like an enormous iceberg melting in warm water.

On September 29, 1980, the stonemasons were recalled and stone setting resumed on the unfinished west facade observation gallery. Over twenty years had passed since the stonemasons had been recalled after a three-year lapse to resume work on the south transept in January 1960. But now another major change was in effect. The cathedral was acting as its own general contractor under the direction of the clerk of the works. The George A. Fuller Co. of New York had been the cathedral's general contractor from 1910 until June 1980 when their contract was cancelled.

The clerk's office was strengthened for this additional workload responsibility with Nancy Perry Fetterman made assistant clerk of the works; Fred J. Maynard as consultant and stone estimator; and Peter (Bill) Cleland returning to the cathedral not only as master mason but as field superintendent of construction.

The gallery was completed in just two years using every

possible means of dollar savings. The seventh phase of building Washington Cathedral became the shortest phase in its history—just two years. During this time another change took place. Howard B. Trevillian had served as Philip Frohman's chief draftsman and office manager for many years. He then served as the cathedral's superintending architect from 1973 until September 1981. In this same month of 1981 the cathedral signed a contract with Smith, Segreti, Tepper as superintending architects, and Trevillian terminated his relationship with the cathedral.

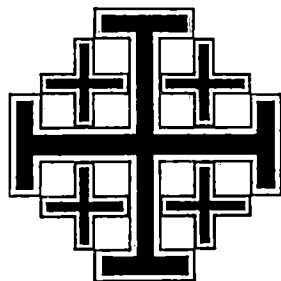
This west facade observation gallery is unique in the building of Gothic cathedrals. Nothing similar to it is known to exist in any other Gothic structure. Reached by elevators from the twin tower porches of Peter and Paul, it offers a spectacular view of the city of Washington and the distant hills of Maryland and Virginia.

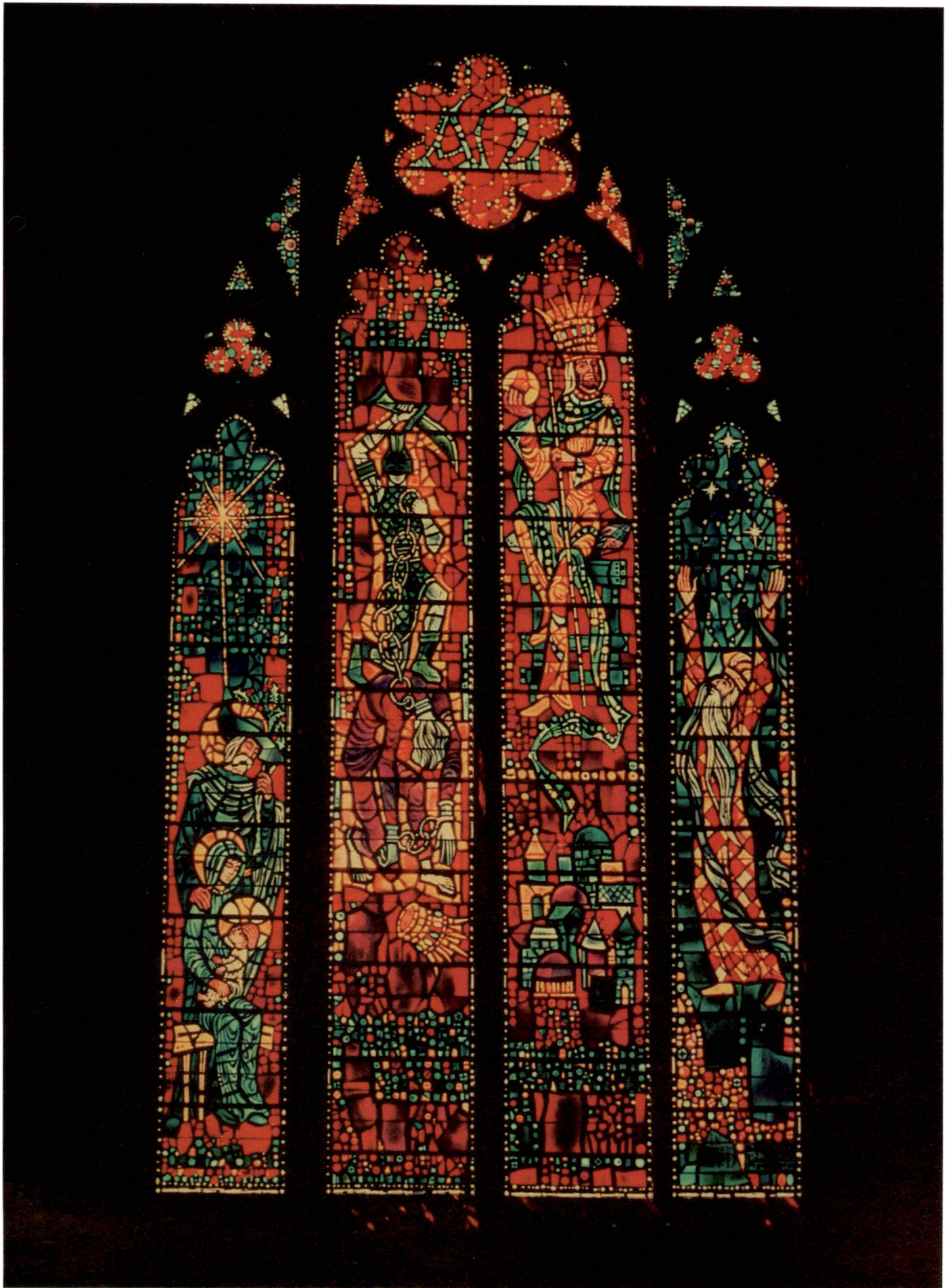
To historians the crises and struggles of this six-year period might seem somewhat irrelevant to the construction of the building, but the weekly and monthly outcome of these events was pivotal to the future of the cathedral's construction.

June 30, 1982, marked the fifth anniversary of Bishop John Walker's installation as Bishop of Washington. It had been a most difficult five years for both bishop and cathedral; but in many respects also a very successful five years. His goals of retiring the debt, completing the unfinished observation gallery, and retaining enough "know-how" to finish the twin towers had been met. Also, his provost, the Rev. Charles Perry, had proven to be a capable and highly respected cathedral manager. Now the capital fund-raising leadership had to shift principally to the shoulders of the provost, as the bishop became more and more involved with his diocese and with Episcopal leadership throughout the world. The soft-spoken bishop was trusted by all. The capital campaign to raise \$16 million dollars was successfully completed in the fall of 1982.

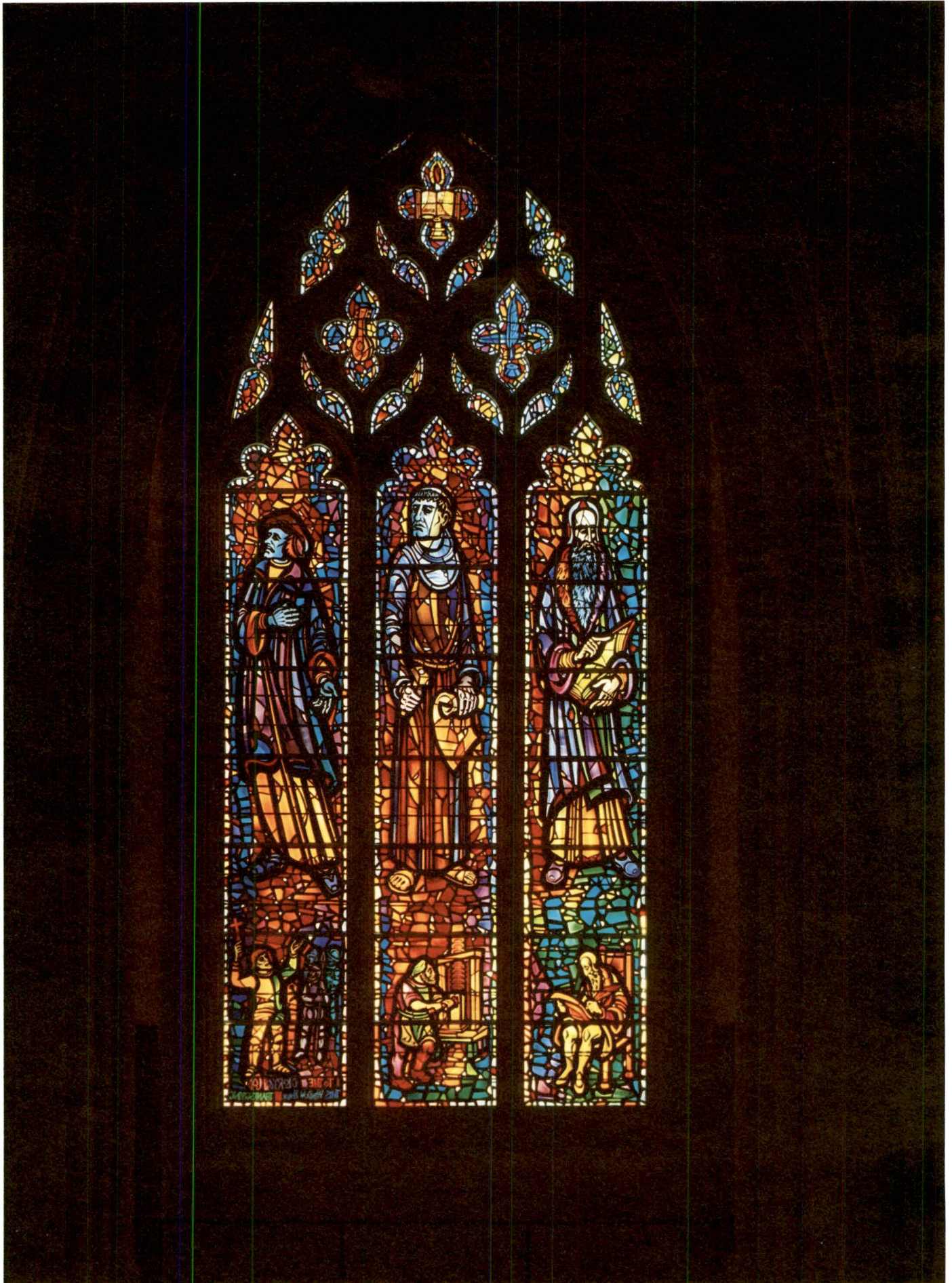
The end of 1982 marked yet another pivotal point in the history of this cathedral. The financial condition had been rectified and the observation gallery completed. Both lay and clerical leaders had worked their hearts out and they were weary with the effort. Fund raising is not for the fainthearted. Would they now sit back, wash their hands of the job, and rest on their successes? It would have been the easy and natural thing to do.

If anything good came out of this agonizing period of the cathedral's history, it was the change in the public's perception of the cathedral. Many people had thought of it as very rich and haughty on Mount Saint Alban. Everyone now knew that it was not the almighty cathedral, but the servant of the larger church. Many learned it was not "they" who were building a cathedral, but "we" who are building it. Humility is becoming in all people, but especially in cathedral builders. It had been a chastising experience for those who survived the stormy era.

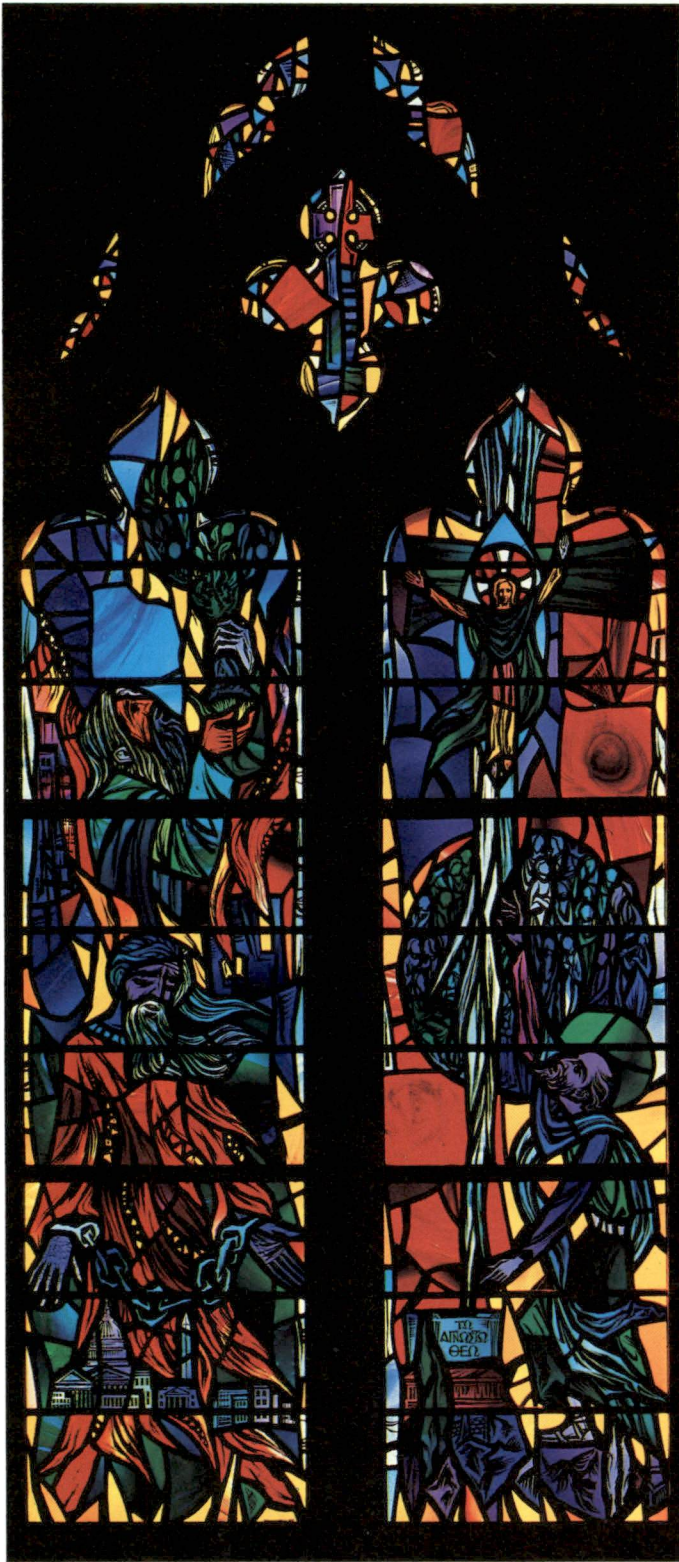




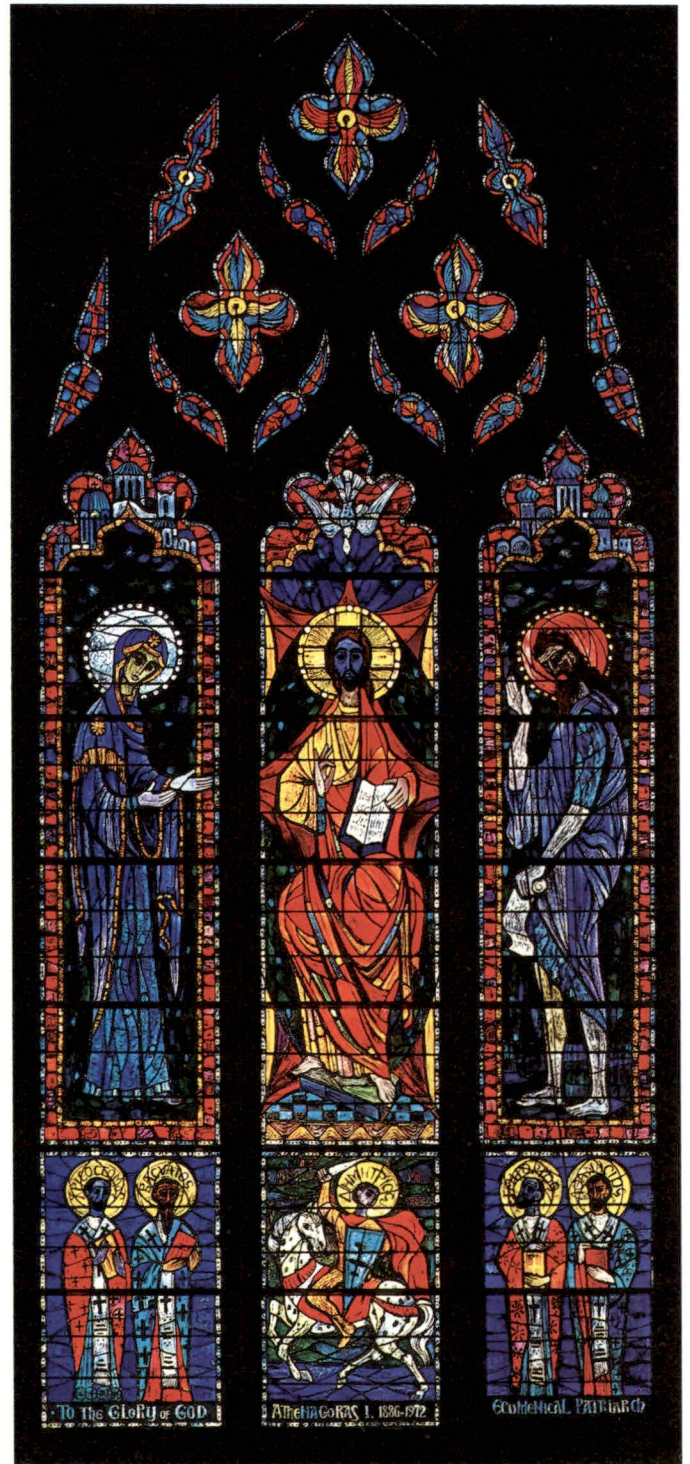
46. Nave clerestory window by Rowan LeCompte depicting the passage of time in Old Testament history of the Hebrews.



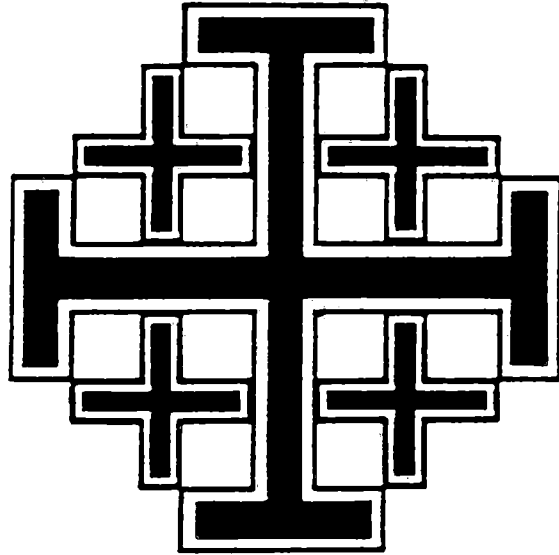
47. South transept clerestory depiction of the Reformation Stream of Christianity by Charles Lawrence, artist.



48. In Glover Memorial Bay the glass by Rowan and Irene LeCompte symbolizes the process of establishing this cathedral by depiction of several Old and New Testament events.



49. South transept clerestory window by Albert Birckle depicting the Orthodox Stream of Christianity.



Section III

1983 - 1989

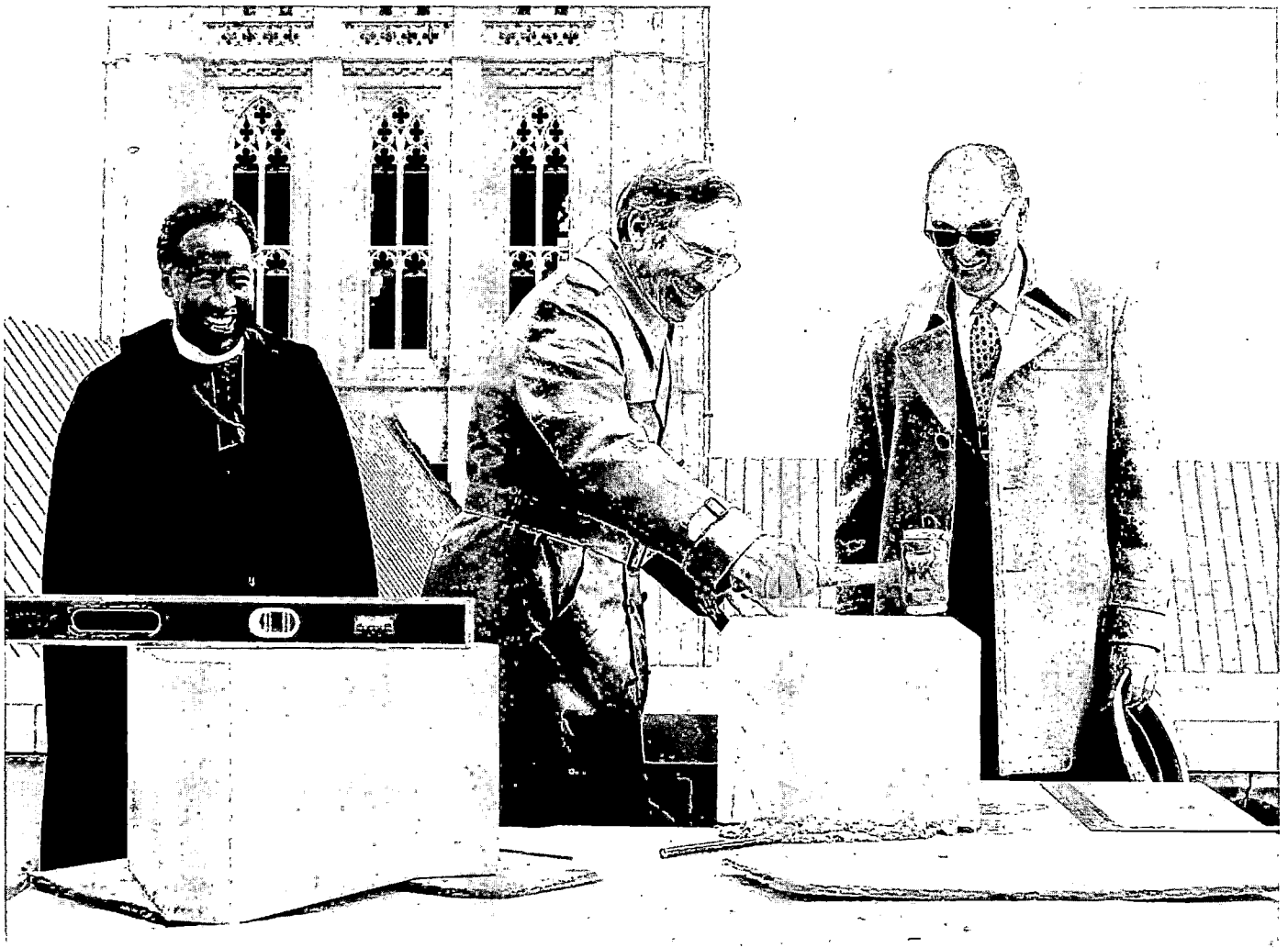
The capital fund-raising effort to wipe out bank debt had been successfully completed, but finishing the west facade towers was still only a dream held by some. Above the completed observation gallery each tower would rise as a separate entity. Here was a logical place in construction to terminate the effort. Many a medieval Gothic cathedral has a truncated tower or had one for decades until leadership with the will to complete it returned to the organization.

Fate again intervened as it had so many times in the past. It came in notification in 1983 of a beneficent bequest, at a sum in excess of several million dollars. There is reasonable doubt that leadership would have had the heart to embark on raising the estimated \$9 to \$10 million needed to complete the towers after having just completed a long, difficult capital campaign, but because of this sizable bequest, start they did. In a quiet but happy occasion the first stone on the south tower was set by Bishop Walker and Provost Perry on April 5, 1983, marking

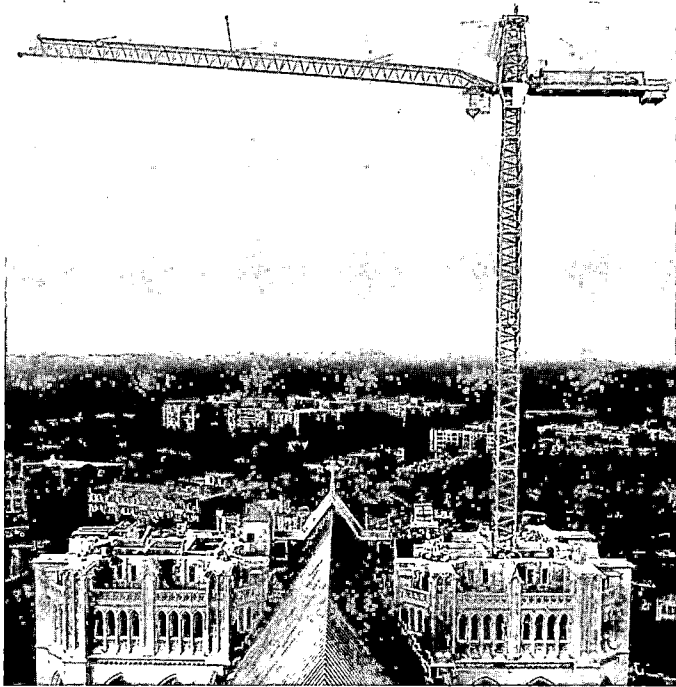
official resumption of construction on the towers and start of the eighth and hopefully final construction phase.

During Sayre's tenure expansion of the cathedral's program had led to increasing annual operating deficits. When the debt axe fell in 1977, these programs were cancelled, but with the debt now vanquished consideration was given again to how the cathedral through its program could best serve both community and nation. Ministry and program were reconsidered along with the possibility of completion of the structure itself. Bishop Walker and Provost Perry were both program oriented when they assumed their respective offices, but with the bank debt burden on their shoulders they had to devote most of their time to that effort.

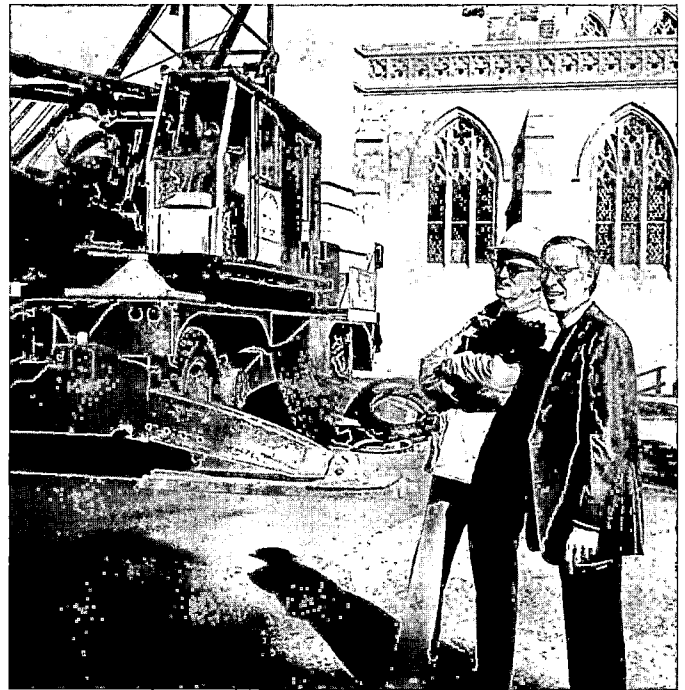
The June 1983 chapter meeting once again evolved into a spirited discussion over the question of whether to devote all efforts of fund raising for ministry and program or to go now for completion of the west towers. Strong voices were raised on both



50. It was a happy day when Bishop Walker, Provost Perry, and Clerk of the Works Feller set a stone on the southwest tower April 5, 1983, signaling resumption of construction, and hopefully the final drive to complete the structure.



51. The highest pinnacle stone will rise to just two feet beneath the crane's load hook.



52. The provost and clerk of the works watch a ground crane being assembled in front of the rare book library.

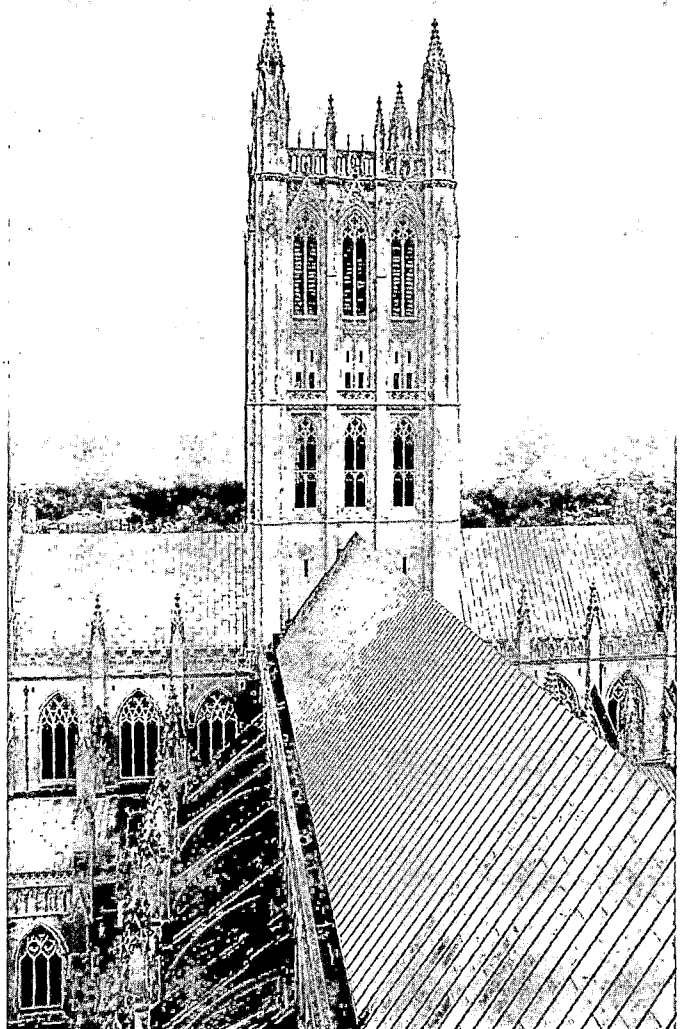
sides of the issue and neither side could be considered right or wrong. Treasurer Fritz Korth pointed out that there were many people outside the city of Washington who were not interested in giving to the ministry or program of the cathedral, but were willing to give for completion of its construction—especially so in the form of memorial gifts for loved ones. The large bequest at hand was clearly specified for tower construction.

In the meeting the provost explained how approximately \$4.5 million was in sight of the total estimated \$9 million needed to finish the towers. Admittedly, the west towers had little function other than visual. Those who argued against further construction pointed out that the main body of the cathedral had been completed and opened for worship. Bishop Walker wistfully noted that he would like to deliver to his successor a cathedral free of debt and complete in its construction so that his successor could concentrate on mission and program.

At the conclusion of that seminal chapter discussion it was voted that the provost could go ahead with a low-key capital "non-campaign" with construction on a *pay-as-you-go* basis. There could be no borrowed funds, and each year's new capital budget clearly had to be covered by cash in the bank. This was not to be an all out effort as had just been completed in retiring the debt, but rather an ongoing, quiet, personal approach to major donors for gifts toward completion of the towers.

This was another landmark decision in the history of building Washington Cathedral. Had the vote gone the other way or had Provost Charles Perry not had the courage and will to finish the job, the chances of finishing Washington Cathedral would have been exceedingly slim with the yearly diminishing number of craftsmen who had the necessary skills to complete the job. As a skilled manager, Perry had long used the technique of management by objective. Now he had not one but two objectives: to finish the towers while expanding the program, and raising the funds for both.

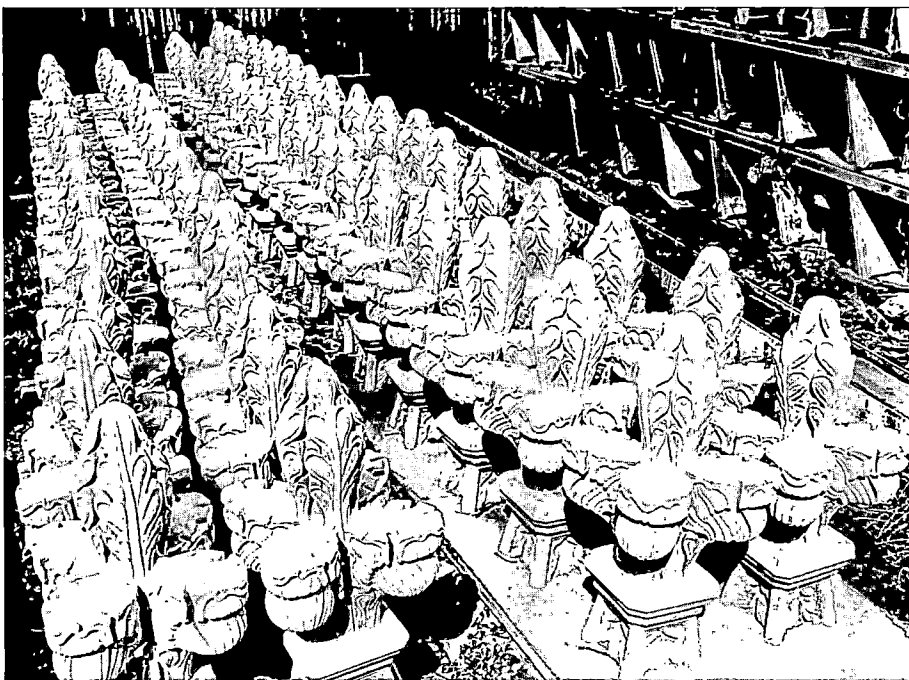
Perry requested the clerk of the works to study and prepare a possible schedule for completion of the west towers above the gallery seventh floor and a projection of costs on an annual basis. With considerable staff work and weeks of stonework estimating by Fred J. Maynard (a retired Washington vice president of the



53. Looking east from the northwest tower to the central tower completed twenty years earlier. The richness of carving detail on its lofty pinnacles had to be matched on the west towers.



54. The stone carvers behind the plaster models by Jay Carpenter for the angelic orchestra. Front row: L to R Brian Murphy, Kurt Kiefer, Sean Callaban, Mary Mock, David Roberts and Andrew Uhl. Back row: L to R Cary Shafer, Patrick Plunkett, Bill Bucher, master carver Vincent Palumbo, Canon Feller, Katherine Adcock, and Matteo DeGenero. Absent: Matthew Girard and Wayne Ferree.



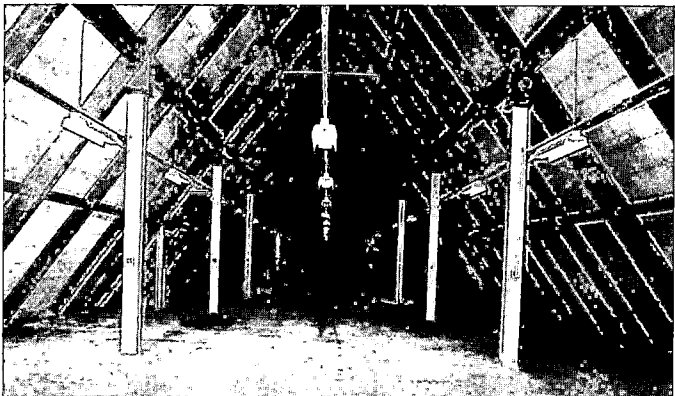
55. Precarved finials in the carvers' yard awaiting lifting to the tops of the towers.



56. In foreground a finial blocked for carving as it arrives from the mill in Indiana. In back the finial after being carved by cathedral stone carvers.



57. The master carver smiles at a figure resembling an Oscar. This was his carving gift to honor those who produced the award winning stone carvers' film.

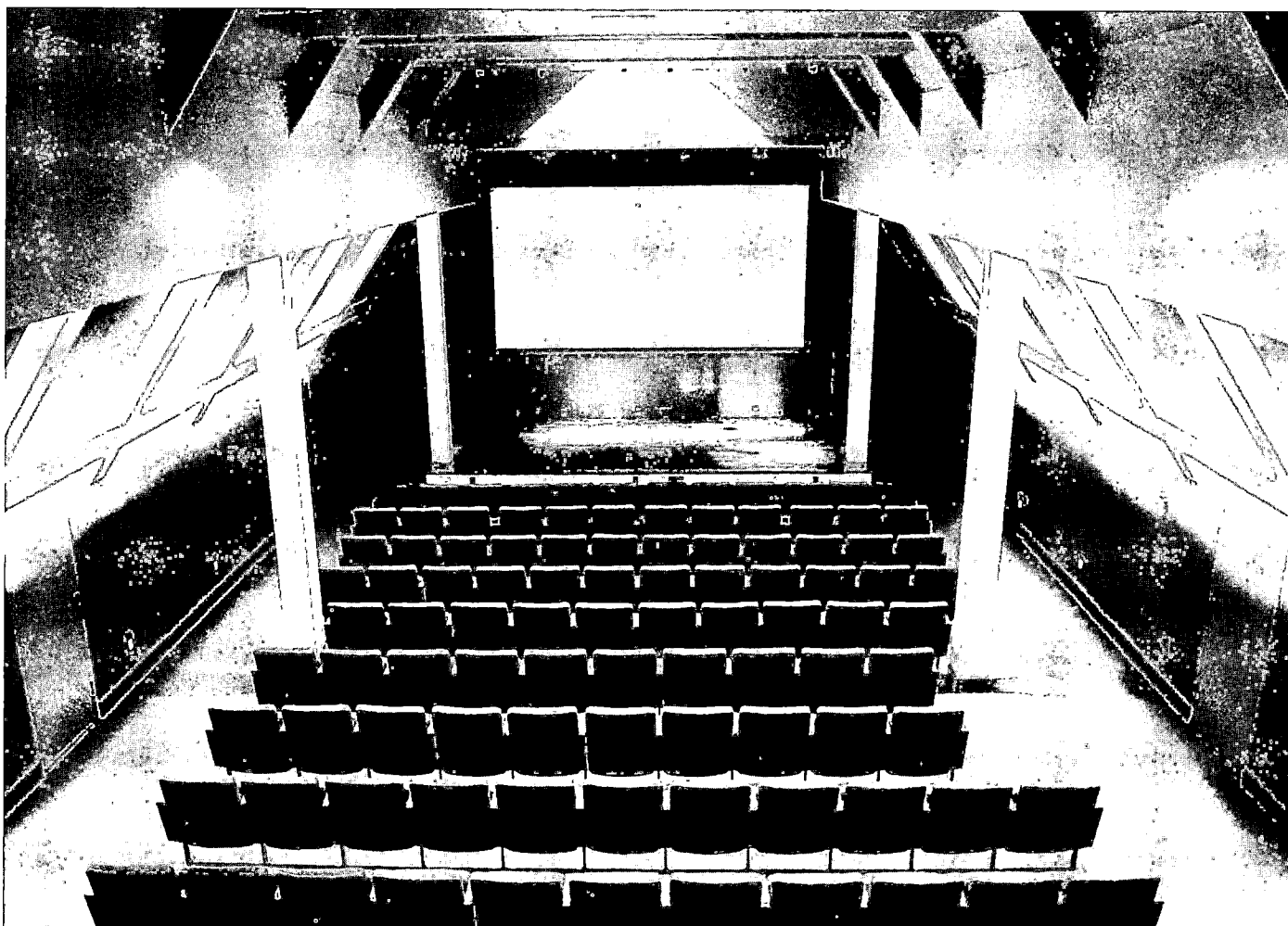


58. The nave overcroft with its concrete floor before start of the new auditorium.

George A. Fuller Co.), it soon became clear that a six-year effort was about the most feasible plan for completing the twin west towers. This constituted a reasonably efficient pace for the construction effort to proceed. A slower pace would be at less than optimum efficiency. This six-year time frame would also allow reasonable time needed by the provost and lay leaders to raise the remaining funds needed. This plan was quietly set in motion in 1983, with a goal of completing the last great pinnacle in late 1989.

This time schedule was a very difficult projection because of the vast number of architectural carvings to be fashioned for the eight great pinnacles plus eight intermediate or smaller pinnacles on the twin towers. One only had to look at the architectural carvings on the central tower pinnacles to realize this number was doubled on the west towers. Based on actual time study records in the clerk's office for the man hours involved in the work on the central tower, it became evident it would require one experienced skilled stone carver 31 years to carve the architectural carvings on the west towers. It was clear in the study that the stone carving was the major bottleneck in the six-year plan. The Gothic style is a fusion of monumental architecture and plastic art, where the sculptures soften and enrich the architecture. The pinnacles of the towers are the exaltation of this fusion.

The necessary stonemasons experienced in heavy load-bearing Gothic masonry were still available in the Washington area. The cathedral also had an experienced master mason, Peter Cleland, to lead its masons. They could set stone much faster than it could be precast in the ground studios. Fortunately, one of



59. The NCA auditorium in the nave overcroft nearing completion.

the two younger carvers retained through the debt-ridden years to carry on the tradition of carving and training younger people was Vincent Palumbo. His father had finished his career as a cathedral carver, and young Vincent was now at his prime. As the current master carver he wanted to teach young apprentices the skills so his craft would not disappear.

Word was passed that the Washington Cathedral was interested in employing apprentice stone carvers. Without advertising or public proclamation the word made the rounds of many art schools, and applications came in from all across the nation. All serious applicants were given a try even when they had no previous experience in stone carving. This included female applicants—something entirely new to the craft. Stone carving had been since time immemorial a male bastion. But now women were being given the opportunity. Although several did not succeed, in time two did persevere and one stayed with the crew until completion of the job. About a half-dozen or more applicants who were given a trial were judged unable to learn the craft and therefore not retained.

Ultimately, a dozen apprentices stayed with the cathedral carving shop working under the direction of master carver Palumbo. Patrick Plunkett, an Englishman and former member of the crew, returned and took his place along with newcomer William Bucher from nearby Frederick, Maryland. Bucher also had previous experience in stone carving. In due time this team of three carvers and the others as apprentices or improvers carved 288 angelic gablet terminations, 2,240 crocket stones, 96 finials, and numerous other architectural carvings on the western towers amounting to a total of 3,096 carvings.

On each of the eight great pinnacles there are thirty-six gablet terminations. On most areas of the cathedral exterior, these projecting gablet terminations are carved as ugly or demonic creatures and commonly known as grotesques. Not all, however, are ugly, as these termination stones on the pinnacles of the Gloria in Excelsis central tower were carved as angelic beings holding books and scrolls. Continuing this idea, the clerk of the

works decided to use angelic figures on the three dozen gablet terminations on each great pinnacle.

The question was how to provide a diversity among these figures. When sculptor Jay Hall Carpenter was selected to do the modeling of all the architectural ornament on the west towers, he suggested that each angel hold or play a musical instrument. This seemed appropriate as music is one of the glories of Washington Cathedral. Four of the angelic figures are singers symbolizing alto, tenor, baritone and bass voices. The other thirty-two hold or play a musical instrument. Selection of instruments was limited to those that could be carved in stone and last for centuries. There are eight winds, seven strings, eight percussions, and nine sundry instruments such as calliope and accordion.

Three angelic figures do not follow the normal pattern. One is a figure holding an Oscar. This was carved by master carver Palumbo on his own time as tribute to the producers of the Academy Award-winning documentary on the cathedral stone carvers. The second is a wonderful bit of whimsy imagining Bishop Walker as an angel playing a tiny upright piano cradled in his right arm. The third is modeled as a soprano to honor the work of Virginia Glover in raising the funds needed to finish these towers.

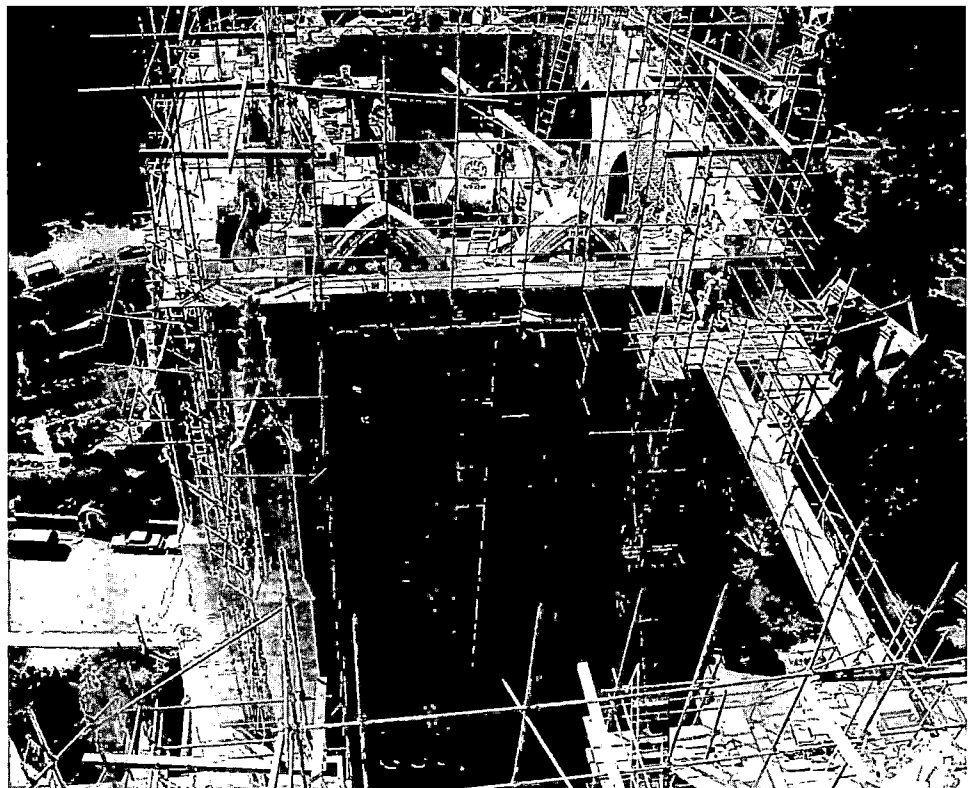
During these years this must have been the largest stone-carving school in the world. Although not a complete apprentice program as measured against past union apprentice standards, this training did much to replenish the stone-carving trade in this nation.

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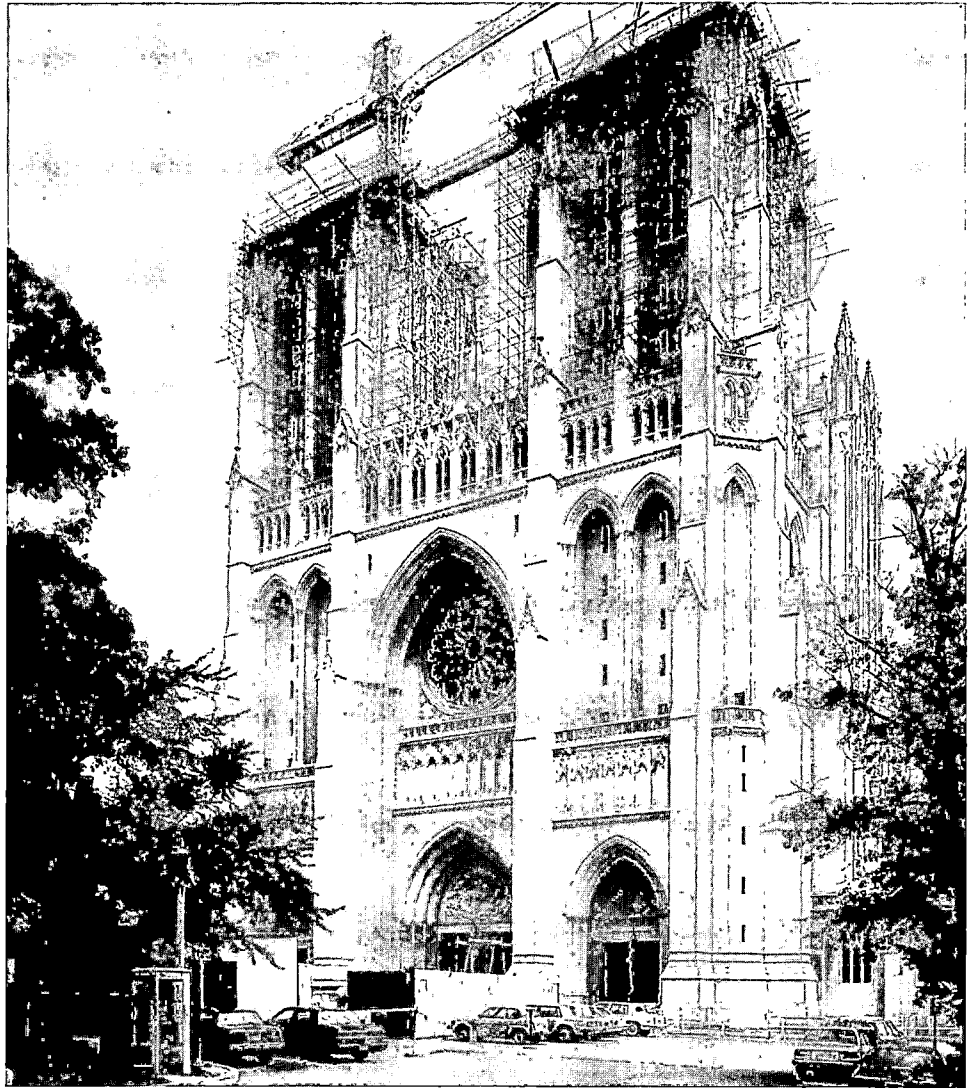
In 1964 the National Cathedral School for Girls had at their instigation transferred their building Hearst Hall, opened in 1900 as the first building on the cathedral close, to the cathedral for a cash sum in order to help finance their new buildings on the Rosedale campus a few blocks north of the cathedral close.



60. Virginia Dougherty Glover



61. In the summer of 1987 the southwest tower was nearly up to its roof level.



62. August 1988. The little bridge between the towers was regularly raised as the stone walls rose. It saved the masons hundreds of man-hours as they moved back and forth.



63. The construction yard in all its homeliness. Between it and Wisconsin Avenue are stones awaiting setting.

Again, at their request in 1985, a financial arrangement was negotiated between the cathedral and the school for them to "purchase" and reoccupy Hearst Hall.

With these funds in hand Provost Perry, feeling the need of additional facilities for expanding program, recommended using the money to finish the tower floor rooms beneath the seventh floor observation gallery as conference rooms and for construction of an auditorium in the nave overcroft. These rooms, plus the necessary heating and air conditioning, constituted another first in a Gothic cathedral. Washington Cathedral already encompassed a substantial number of Gothic architectural firsts ranging from two sets of bells in its central tower to an adjustable hydraulic pedal keyboard for the great organ console.

With the superintending architects Smith Segreti & Tepper kept busy supplying stone details and stone shop drawings for the completion of the towers, the architectural firm of Cannon/Faulkner was employed to provide the design services for this conference center. The contract for architectural services was signed in October 1985. This was a major (in cathedral terms) construction project to cost in excess of \$1 million in an unprecedented location in a Gothic cathedral.

The provost asked for the conference center to be completed in time for the 1986 September annual meeting of the National Cathedral Association. This proved a near overwhelming task, as the normal time for design and execution of this type project including a District of Columbia building permit would have been much longer.

The James G. Davis Construction Corporation was employed to carry out the work since the cathedral's master mason Peter (Billy) Cleland was fully occupied with the erection of the towers



64. Master mason Peter (Billy) Cleland standing. His grandsons Ray and Billy, Jr., worked for him on the cathedral. The latter completed his apprenticeship and became a full-fledged stone mason while working on the cathedral.



65. The entire cathedral construction crew and stone carvers in late 1988.

above this floor. A building permit for the auditorium constituted a major challenge because the District of Columbia building regulations had never envisioned the possibility of a public auditorium in what they considered to be the attic of a building. To cathedral authorities this was the overcroft above the stone vaulting as seen from the nave floor. The size of the auditorium was limited by code requirement that the public can not be farther than 150 feet from the nearest exit stairs. This limited the auditorium seating capacity to 199 persons.

The first meeting of the owner, contractors, architects, and engineers was held on May 12, 1986, with the building permit being picked up the next day. From then on, a strenuous effort was expended to try to have the work completed in time for the September annual NCA meeting.



66. The last gargoyle for the cathedral is roped and chained ready for ascent to the top of the tower.

The auditorium was fully equipped for audio/visual projection to the stage. Ample hidden overhead conduit was installed for future use so live television could someday be handled from the auditorium stage. A future television control room was located just behind the stage. All code requirements were carefully adhered to including sprinkler systems and a handicap lift from the seventh floor down four steps into the auditorium. Despite the air conditioning being uncompleted, the auditorium was opened and dedicated at the September 26 NCA annual meeting in an excruciating heat wave.

The Garrett lounge and Folger court occupy the center section in front of the auditorium on this floor. An attractive exhibit on the construction sequence of the cathedral was mounted in the north tower room. The south tower room was enriched with lovely oak paneling to be used for recognition of major donors for the twin towers. Immediate heavy usage of the new auditorium and four conference rooms in the towers proved at once how much they were needed for program expansion. The auditorium and conference rooms are designated "The National Cathedral Association Conference Center."

As several years passed the provost gathered together an informal fund-raising group that met weekly with a competent staff headed by director of development Suzanne Mink. In 1986 he asked Mrs. Charles C. Glover III to become chairman of this fund-raising effort. Virginia Dougherty Glover had been a member of the cathedral chapter from 1978 to 1986, a dynamic past president of the National Cathedral Association, and a member of both building and program committees. She had considerable past experience in fund raising through the board of trustees of Smith College as well as the Washington Opera and the Welfare Council of the National Capitol area. She and Charles Carroll Glover III (grandson of the cathedral's founder) had married in



67. Bishop Walker and Provost Perry welcome Dr. Thomas McKnew to watch hoisting of the last gargoyle. Dr. McKnew sang as a choir boy at the setting of the foundation stone in 1907 and was the first on-site construction company superintendent on the cathedral.

1944. Her late husband had also served the cathedral well on numerous committees and the cathedral chapter.

Recruiting of Virginia Glover proved to be a master stroke. Not only was she a third generation representative of the Glover family in whose home the cathedral idea had started but a charming and persistent person of great intelligence and persuasiveness. The cathedral had seldom if ever enjoyed the efforts of a better fund raiser than Mrs. Glover. She was assisted by another very strong committee composed of chapter members and former chapter members including the veteran Canon Charles Martin. Once again, dedicated, competent lay people were giving their time in the effort to complete this cathedral. The work of this committee continued to be successful as capital funds were slowly but steadily obtained to continue the building process and move toward completion of the structure. Construction was clearly a pay-as-you-go basis: no funds, no work. As each year of the six-year plan passed, it became harder to raise large gifts, as all the cathedral's friends had given so generously. Some gave not once but twice or even three times.

The year 1985 brought about the *first major* interior remodeling work in this cathedral's history. Operational changes were taking place, and now the need was felt for a lounge center for the very large array of volunteers who aid and assist Washington Cathedral. The northwest wing beside the tower of Saint Peter was converted from staff offices and storage area into a lovely comfortable lounge for volunteers. Altars and chapels are likely to remain the same forever, but the public and non-public areas of the structure will be changed, remodeled, and reused as each generation of leadership passes into history.

In the six-year plan by the clerk of the works office, provision had been made for a cessation of masonry setting in 1988 and that entire year's effort given over to precarving the architectural stones for the eight great pinnacles. But as always in construction, circumstances seldom work out as planned. In several of the years prior to 1988 the required total funds had not been obtained to cover the full amount of planned construction for that year and hence that year's segment of work had not been fully accomplished. Also, delivery of limestone from the fabrication mill in Indiana became a serious problem delaying the masons.

As the low-key campaign for capital funds to finish the structure continued on a successful course, so did the efforts to raise additional funds for increased program and ministry. Programs grew significantly in the years after 1982. The fellows program, the education program for D.C. public schools, the volunteer service community, and numerous other new endeavors helped make the cathedral again a vital center of religious outreach. The cathedral has always been built in response to the

first commandment, and its use is a response to the second commandment.

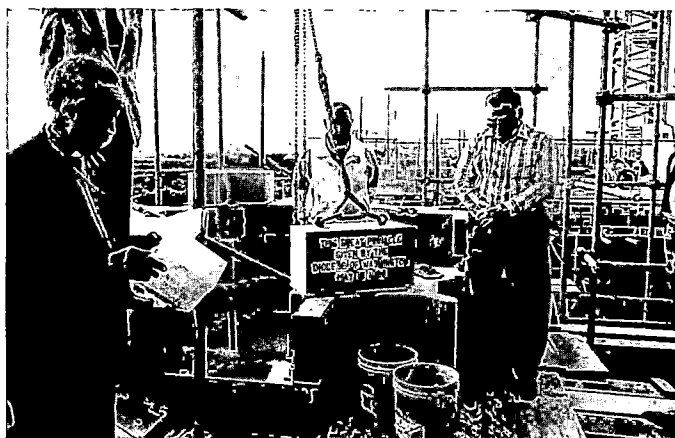
Beginning in 1986 the towers completion effort was seriously hampered by limestone delivery problems. The Indiana quarry that had for years supplied the cathedral's buff color limestone ran out of that color. A new quarry or source had to be found. It turned out to be an old quarry subject to spring flooding that had supplied cathedral buff stone some four decades earlier.

After several decades of using glass, plastics, and precast concrete for commercial buildings curtainwall construction, America's architects rediscovered Indiana limestone. This rediscovery came about in the early 1980's with the new A T & T building in New York City. Furthermore, by this time enough of this nation's stone-clad buildings were old enough to begin requiring repairs and replacement of stones as a result of air pollution.

The consequence of this renewed demand was that the Indiana limestone industry began to drown in an avalanche of orders and contracts. During its lean years their unemployed craftsmen had drifted to other jobs or had retired. Now they lacked enough skilled craftsmen, particularly the stonecutters, to provide the cathedral's needs. It became an almost unbelievable nightmare that after decades, when the cathedral lacked sufficient funds to purchase the stone it needed, now when it had raised the money, it could not obtain the stone fast enough for its completion schedule. Indeed, only one fabricating mill was left in Indiana that would even bid on the cathedral's stonework.

As 1987 ended, considerable media attention was focused on the setting of the 106th or last cathedral gargoyle—an ugly humanoid figure clutching a club. Located on the southwest corner of the north tower, it resembles a prehistoric cave man.

On the happy side, as fund raising proceeded reasonably well, the provost encouraged the clerk of the works to proceed with some stone setting on the towers above the roof levels during the latter part of 1988. The reinforced concrete roofs of the twin towers had been finished in mid-1988 leaving only the parapets and pinnacles to be erected. By their nature these pinnacle stones are very complicated in their setting.



68. Senior laborer Otto Epps and master mason Cleland bow their heads while Bishop Walker offers a prayer before setting of the name stone on the great pinnacle given by the Diocese of Washington.



69. Members of the Henry White family gather with cathedral personnel to set the first stone on the great pinnacle in his memory.

The final stone to be set on September 29, 1990, amidst ceremony and celebration will be the topmost finial on the great pinnacle of the southwest corner of the Saint Paul tower. It was given by the National Cathedral Association. This group, founded by Bishop Satterlee and incorporated in 1933, is a nationwide organization of nearly 20,000 friends of the cathedral who keep in contact with it through a network of 95 regional representatives and its quarterly magazine the *Cathedral Age*. Among their past major gifts has been the NCA nave bay, the narthex marble floor, a flying buttress, the observation gallery, and the NCA conference center.

In its earliest days the NCA was a rather passive organization. As time passed and certainly since the early 1970's, it has become a more active organization much involved in the life and program of the cathedral. For two decades its full-time staff member and executive secretary has been the competent Margot Semler.

To mention a dozen NCA leaders or past presidents would be an omission of four dozen who so long served and offered leadership as well as strength to its board of trustees. The association is now very much a dynamic part of the cathedral's mission and outreach into the nation. In the years ahead they will inevitably become more involved. Because of their nationwide influence and support over so many years, topping the NCA pinnacle with the final stone on Washington Cathedral in 1990 is completely appropriate.

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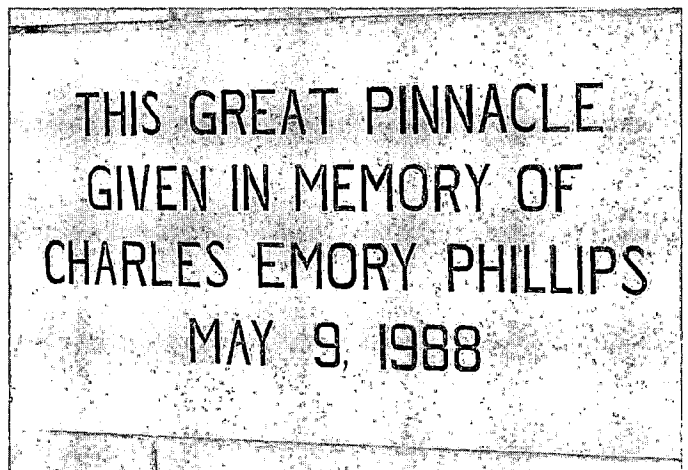
LeCompte's masterpiece, the nave west rose window, prompted the building committee to request this artist to prepare a color and schematic layout for all eighteen clerestory windows. To prevent a scrapbook of designs or conversely a monotony of stiff figures, the building committee decided to entrust the entire project to this one artist based on his accepted schematic layout. Very slowly, the large four lanceted stained-glass windows of the nave clerestory have been designed, fabricated, and installed by this artist. In the fall of 1988 he completed the last window on the south side of the nave clerestory. As this is written, five

windows remain to be installed on the north side. It has been the committee's hope that his final assembly will approach the beauty of the great medieval glass of Chartres cathedral in France. LeCompte now has more square footage of stained glass in Washington Cathedral than any other artist.

To provide LeCompte with the variety of iconography needed for seventy-two lancets in eighteen windows Provost Perry and his clerk of the works worked long and hard on each window's theme or iconography. They attempted to avoid an unending line of similar Old Testament figures and prophets. Beginning with the west rose window symbolizing the creation theme, the adopted iconographic themes for these windows portray Old Testament figures as prelude to the New Testament figures in the transepts and choir.

* * * *

In the fall of 1988, at the direction of the provost, the clerk of the works selected the architectural landscape firm EDAW, Inc., of Alexandria, Virginia, and began the studies necessary to



70. The name stone for the northwest pinnacle of the northwest tower.



71. NCA Board of Trustees and Provost Perry gather in the rain on the tower roof May 5, 1988, for first stone setting of their great pinnacle.

devise a plan for the west facade landscaping to replace the ugly but efficient construction yard. Their plan was unanimously approved at the January 1989 building committee meeting. Detailing and selection of materials were worked out in the ensuing months. Contract bids were taken and work began on this landscaping project in the summer of 1989 as this manuscript went to press.

When the stone fabric of the cathedral's west towers is completed except for two ceremonial stones by early fall 1989, there will remain considerable labor yet to be expended on the towers. Six years of stone masonry has been layed up without the joints being cleaned and caulked. No matter how careful a stonemason may be, some mortar is bound to fall from his trowel as he works. These drippings must be cleaned before the joints are caulked. The scaffolding that has climbed higher each year for the past six years will then be dismantled and lowered to the ground as the stonework is cleaned and caulked.

Only when the scaffolding is removed can the lead louvers be installed in their openings in the stonework. Only after the last finial stone is set on September 29, 1990, can the faithful and money-saving Linden crane be removed and sold. It has become a landmark beacon in the sky. For the workmen it will be like saying goodbye to an old trusted friend. Some members of the crew will go into retirement. Like all great moments in life, it will be both joyful and sad.

The cathedral's stone carvers have by the nature of their work always been a somewhat isolated group and created their own traditions. On new year's eve in 1961 they opened several bottles of champagne and drank a toast to the future. Their names were

recorded on the bottles' labels and so began a record from that time of who were the stone carvers of Washington Cathedral. Each New Year's Eve that tradition was quietly carried on until December 1989. That was the last carvers' party, since the remaining angelic figures and finials had to be finished and ready for the masons by mid-1989. At the party there was joy and pride in the achievement, but also sadness and apprehension about future jobs after this one was completed.

The final truckload of limestone from Bloomington, Indiana, arrived at the cathedral construction yard on May 23, 1989. The bishop, provost, and clerk of the works were there to welcome it. From 1910 until the early 1960's the stone was shipped to Washington by railroad car.

Among the world's cathedrals, finished or unfinished, Washington Cathedral will be the sixth largest by most measurable standards. The builders of this structure have never believed that bigger or more costly was better, but that the finest in craftsmanship and art are most pleasing to our Creator.

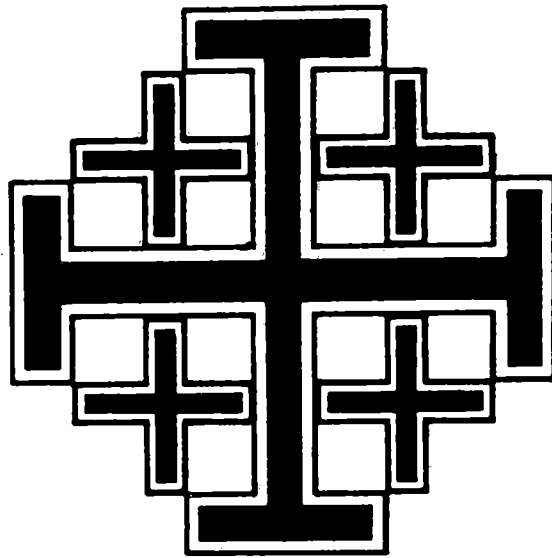
The pursuit of perfection and excellence in craftsmanship has been a guiding light since the first stone was laid. That pursuit had not faded as one builder has retired and been replaced by another.

In the entire life of this cathedral structure, be it 500 years or 1,000 years, there will only be a single year marking the completion of its architectural stonework.

The spirits of Charles Carroll Glover, Henry Yates Satterlee, Philip Hubert Frohman, and the many hundreds who followed their dream will be present on September 29, 1990, at the setting of the last stone twenty-six stories above the ground.



72. After 79 years, the final shipment of Indiana limestone arrived at the cathedral on May 23, 1989.



Section IV

1907 - 2007

With completion of the cathedral fabric at hand, it is timely to look back in retrospect to learn how this structure developed and became what it is today. Few are close enough to the planning to appreciate the fact that the building of Washington Cathedral is a story of evolution in architecture, iconography, art, and liturgical usage. After the preliminary plans prepared by Bodley and Vaughan were accepted in 1907 and construction started, so began the steady evolution and development. Similar evolutions appear to have taken place in the building of the medieval Gothic cathedrals.

It is probable that some of those cathedrals experienced architectural evolutions as they were rebuilt after each fire or collapse of some portion of the building. This was particularly true of the English cathedrals as they evolved from the early Norman to the perpendicular style.

Immediately after Bodley and Vaughan's preliminary plans were accepted, Bishop Satterlee asked for a chapel under the apse and great choir. It was first named Chapel of the Incarnation but became known as Bethlehem Chapel. With the addition of stained-glass windows in its east end, the resulting free-standing exterior buttresses around the apse are rare examples.

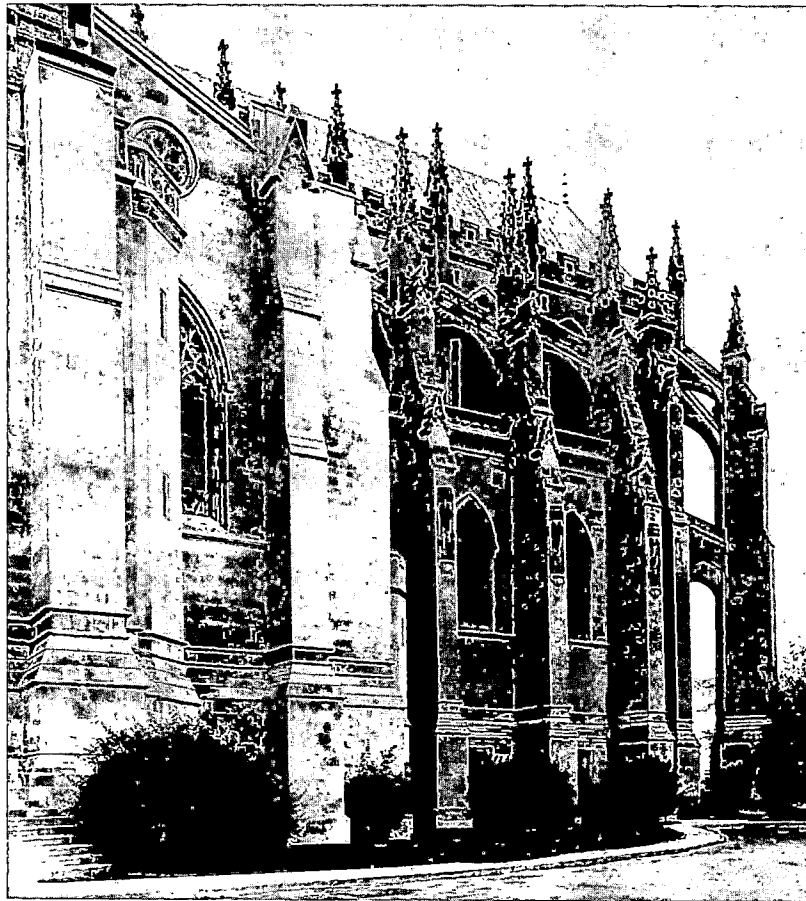
When Bodley died in October 1907, followed by Vaughan in

June of 1917, only Bethlehem Chapel and the apse were completed. After an intensive search the firm of Frohman, Robb & Little was officially designated as cathedral architects in November 1921. A month before this designation, Philip Hubert Frohman wrote a long detailed report to the cathedral chapter about modifications he and his partners would like to make to Bodley's preliminary drawings. One paragraph of his report read as follows:

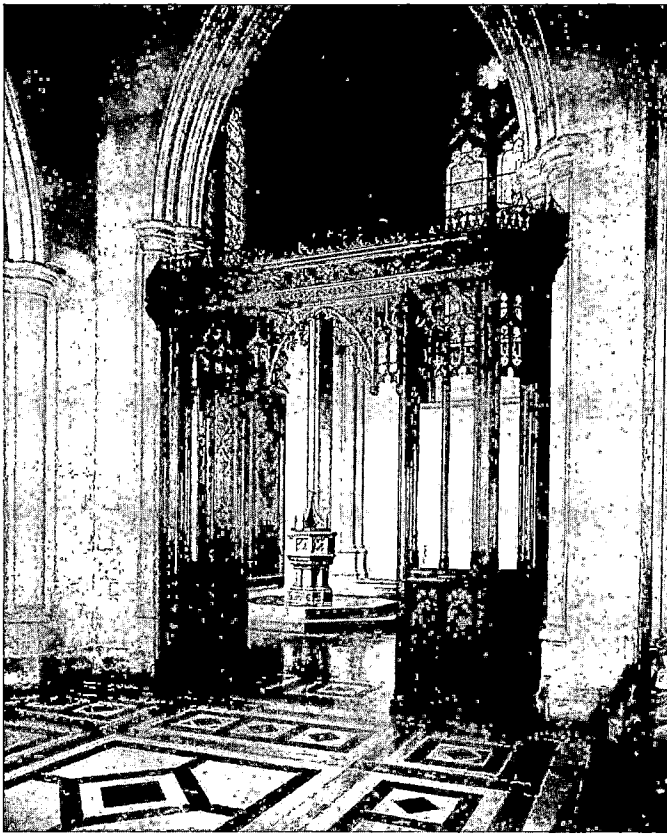
The preliminary design should be considered as having determined the architectural style and type of the Cathedral, but as to the working out of the ideal, a writer in commenting on the Cathedral said: "There has not been time since the first inception of this scheme for the study, the revision, the re-revision, the refinement and polishing that even a master possessing the highest degree of talent in design finds necessary in laboriously working out to a final successful result a project of this importance."

The chapter and its building committee approved all of the modifications proposed by the new architectural firm.

Another early major evolution of design occurred when the excavation was deep into the bowels of the earth for the massive foundations under the great crossing and future central tower.



73. *The freestanding buttresses around the apse.*



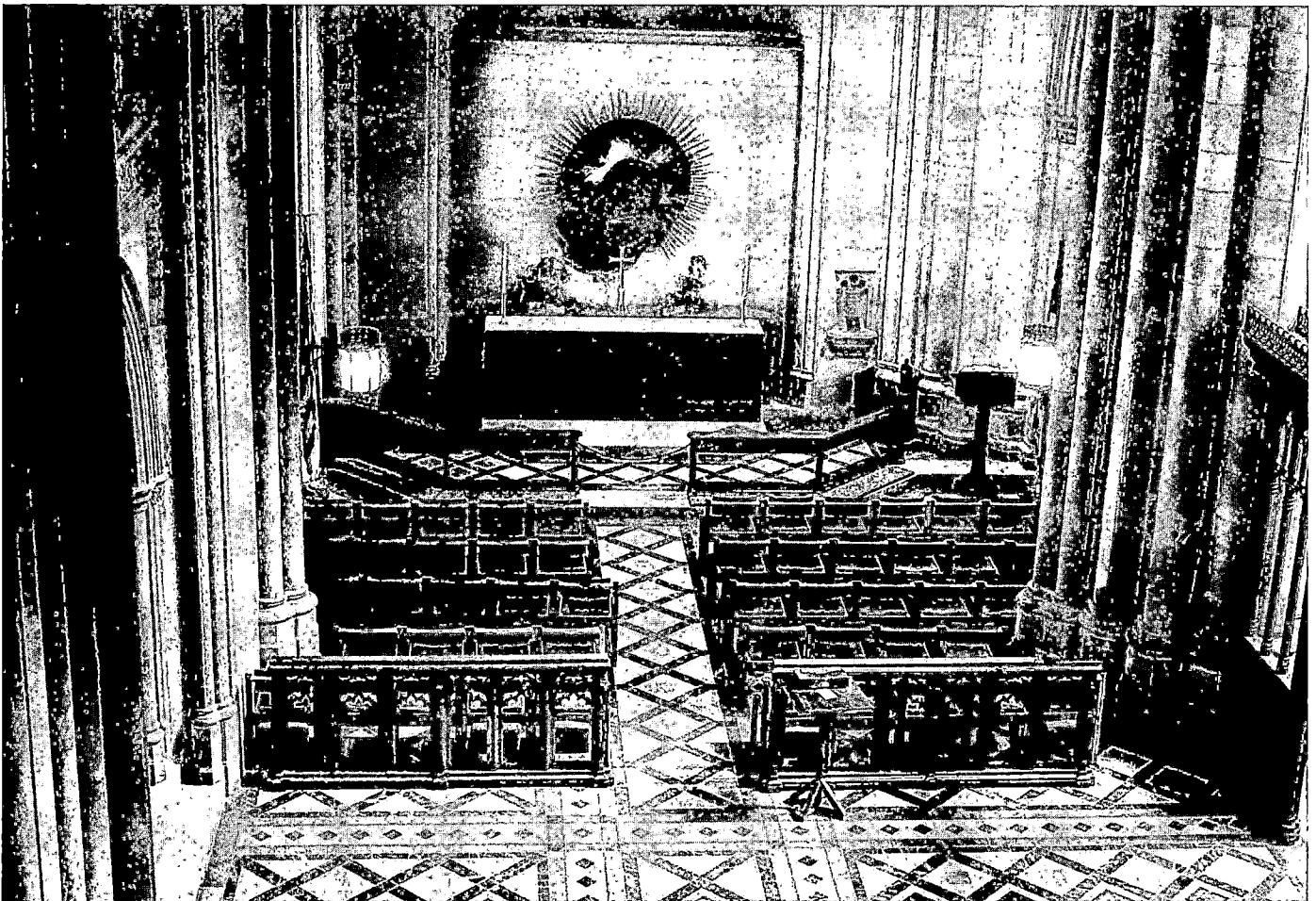
74. Addition of west aisles to both transepts provided a location for the marble baptismal font in the south transept.

On the spot it was decided that this should become a chapel with steps down into it simulating the idea of a tomb. So came into existence the chapel of St. Joseph of Arimathea.

In December 1921 the building committee passed a resolution requesting the new architects to study and report on the design of a mortuary chapel with adjoining rooms to be called the Chapel of All Saints. It could be placed in any convenient location in the crypts. A drawing for this chapel by Frohman, Robb & Little was submitted to the building committee the following July bearing the title, "Chapel of the Resurrection." The committee at its meeting in November 1922 voted to name this third crypt chapel the Chapel of the Resurrection. And thus came into being the three chapels symbolizing the birth, death, and resurrection of Our Lord.

It is remarkable how many of the very early ideas and plans proved correct and useful to succeeding generations. However, one idea that Washington Cathedral should have a mortuary and embalming room was never implemented. A shaft large enough to accommodate an elevator holding a full length casket was incorporated in the south transept west wall. It extended upward from the ante room (now a visitors center) outside Resurrection Chapel to the main floor of the transept. Beside this chapel and under the south transept entrance steps are several rooms that were originally intended for this purpose. The elevator shaft has long since been converted into much needed storage closets.

Modifications and refinements were steadily made to the preliminary drawings as they were developed into working drawings. This was not a desecration of the original Bodley and Vaughan drawings for it is certain that had the younger Vaughan lived he would have made many modifications and improvements



75. The south transept east aisle was converted into War Memorial Chapel after World War II.

as the working drawings developed and construction proceeded. The preliminary design was well considered as conceptual only. Every good architect or artist makes improvements in his design as it develops into a finished work.

Frohman's 1921 report to the chapter suggested that west aisles be added to both transepts. Balconies were also designed into these transepts when the bishop requested more seating closer to the center of preaching in the great crossing. Balconies in transepts are unusual in Gothic cathedrals. In the nave outer aisle bays, barrel vaulting became ribbed vaulting and they became memorial bays rather than empty spaces. Bodley's turret stairways outside the nave to the triforia were abandoned. Children's Chapel and Holy Spirit Chapel were not in Bodley's original concept. The original plan for 350 vaulting boss stones evolved to become over 700 boss stones in the now completed structure.

Changes in proposed usage usually developed in personal conversation between the dean or provost and his clerk of the works. Consequently, there is almost no written record of these developments or changes. After the end of World War II, a new chapel, the War Memorial Chapel, was developed in what was the east aisle of the south transept adjacent to Children's Chapel. There is no record of whose idea this might have been. As the cathedral structure grew, it changed and developed much as a human being evolves and matures with age.

The east cloister passageway was converted almost as soon as it was built into the choir practice room. Ultimately, the second floor of this cloister became the offices of the clerk of the works and the altar guild. The second floor of the cloister between the administration building and the north transept became the provost's suite of offices.

Changing times and conditions brought about the tiny chapel of the Good Shepherd in a small alcove just off the garth. When Francis B. Sayre, Jr., became dean, one of his first official acts was opening Bethlehem Chapel twenty-four hours a day for prayer and meditation. As the years passed, security became a serious problem, so he began looking for another safer location that could be kept open around the clock. The alcove he selected had been used for receiving fresh flowers from florists for use on the altars. It was cleaned, given new windows, a lovely wood enclosure screen and two small oak pews were installed. Over a simple granite altar a sculptured granite figure of the Good Shepherd was added. The Good Shepherd figure is a traditional symbol of the loving, caring God and a solace for those seeking a place to pray in times of crisis or great need.

The design of the central tower was materially revised by Frohman in the early 1960's when Dean Sayre requested that the tower be designed to accommodate both the Kibbey fifty-three-bell carillon and also an English ring of ten bells rung by hand ropes. Frohman believed the exterior of the tower should reflect what was inside and therefore made considerable alterations in its facial characteristics. The open lower portion signifies the softer sounds of the carillon on the tower's lower level. The level with small windows and solid masonry encloses the bell ringers and their ropes. Above them the louvered openings emit the hard sound of the swinging bells at that level.

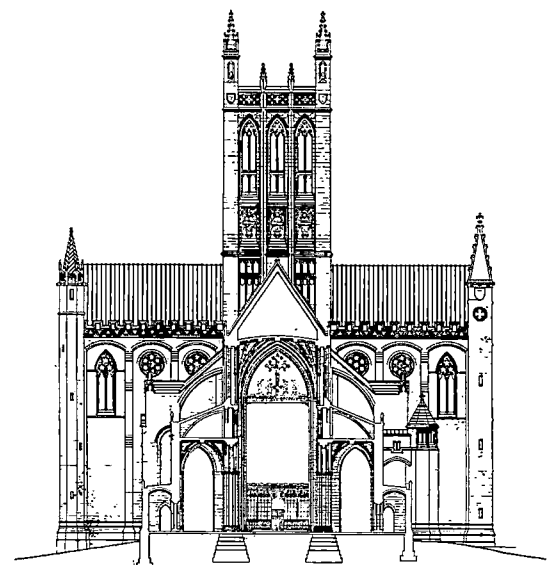
The steeply pitched roofs of Washington Cathedral are similar to those of the cathedrals of northern Europe. In the medieval cathedrals those sloping roofs covering the stone vaulting were supported by timber beams—the only material they had for the purpose. The roof over Washington Cathedral's choir is supported by steel beams that were hoisted into place and riveted into trusses. During the depression years when the north transept was being topped out, reinforced concrete beams and arches were constructed to support the roof. By the time the south transept was being completed in the early 1960's, large street truck cranes



76. The east cloister connecting Bethlehem Chapel and the administration building houses the choir practice room and organists' office on the first floor with offices of the altar guild and clerk of the works on the second floor.



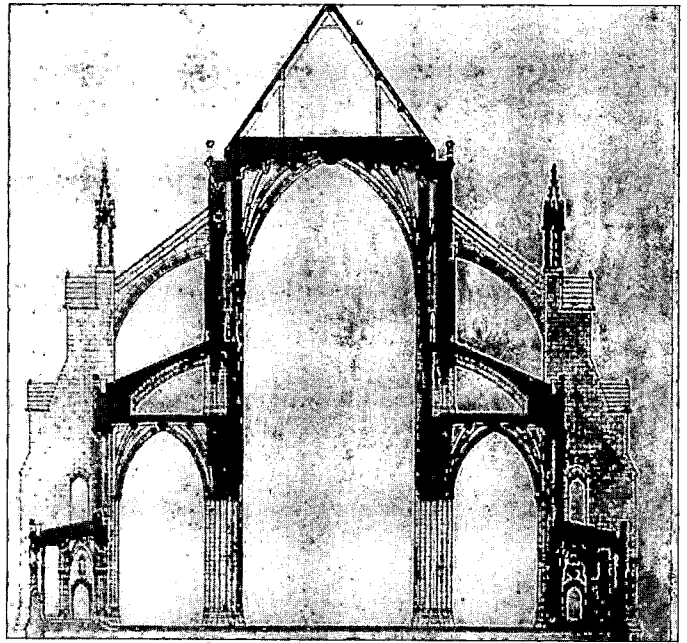
77. Sculpture by Walker Hancock in the Chapel of the Good Shepherd.



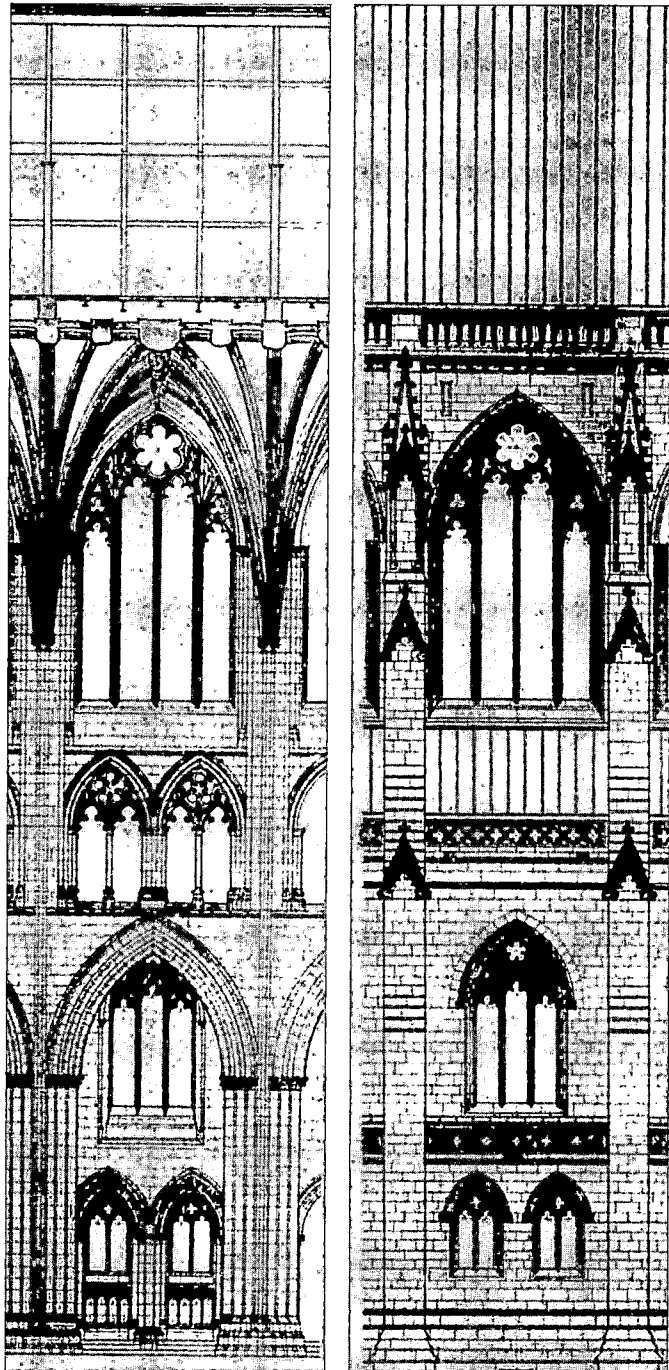
78. Bodley and Vaughan's cross-section through the nave illustrates the harder lines of their architecture compared to Frohman's modified plans.

with high booms were common. So structural steel trusses were fabricated at ground level and set atop the transept walls to support its roof. This procedure saved thousands of dollars. The same method was used as the nave roof was constructed bay by bay to the west end.

Not all evolutionary changes were architectural. Some were mechanical and electrical. After WW II and the successful installation of radiant heating in airplane hanger floors, this method of heating was installed in the floors of both transepts, the crossing, and then the entire nave and west tower porches. As live television began to make its impact on the cathedral, very high intensity lights on retractable rolling racks were developed around the crossing at triforium level.



79. Frohman's nave cross-section illustrates the balance and repose of his modifications.



80. A nave interior bay elevation by Frohman illustrates lightening of the masonry as it ascends. Colonettes from floor to spring line of the vaulting give verticality of feeling to the design.

81. A nave exterior bay elevation illustrates larger fenestration in each higher level of the walls.

The artificial lighting in any Gothic structure is a monumental problem. No less so in Washington Cathedral. In fact, the problem in the Cathedral of Saint Peter and Saint Paul was compounded by the early philosophical view that the vaulting should be in shadow to signify mystery. Gradually during the 1950's and early 1960's, this opinion became altered to the view that the cathedral appeared larger, higher, and more majestic if the vaulting and its bosses were in reasonably sufficient light.

As the cathedral was being built, another change was taking place that would affect it. Improved lighting in schools, offices, and homes conditioned people's eyes to more light needed for reading. Consequently, the usual cathedral worshipper wanted more artificial light on his or her hymn book and prayer book. A dim reading light was quite unsatisfactory.

The building committee's five-year study of different kinds of lighting and light fixtures proved that hanging fixtures in the nave or transepts cut off the majestic view of the cathedral's high vaulting and greatly hampered seeing the lovely stained-glass windows. The beautiful and ornate choir fixtures had been procured in the early 1930's but, because of the wood choir screen and raised floor level of the choir, they interfered very little with the sight lines to the high altar. A compromise to accommodate almost all objections was worked out in the design of the triforium-mounted light fixtures in the transepts and nave. They are unique in Gothic lighting.

Dean Sayre asked for the first elevator in the cathedral to replace a turret stair in the south transept when it was being built in the early 1960's. He also suggested installing the first concrete floor in the south transept overcroft. This was a first in a Gothic cathedral building, as historically the stone vaulting was covered only by the steeply pitched roof. The success of this floor led to a similar floor over the entire length of the nave and in turn made feasible the later 199-seat auditorium.

As the nave was undergoing construction in the early 1960's, one day in the clerk of the works office Philip Frohman casually mentioned that he had redesigned the vaulting over the west balcony between the two towers. From the balcony's inception until then, it had been barrel vaulting with no boss stones for carving. In and by itself this was not a major architectural



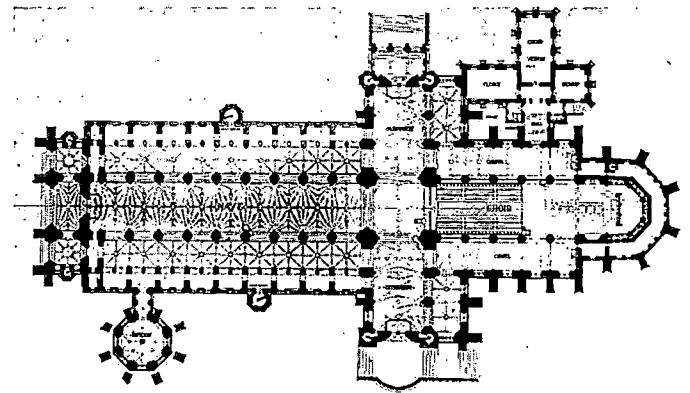
82. View from the west rose toward the reredos and high altar clearly shows the break in the axis at the great crossing. This is the most visible of the many subtle architectural refinements introduced by Frohman and his partners.

change, but it had major implications for the cathedral's iconography.

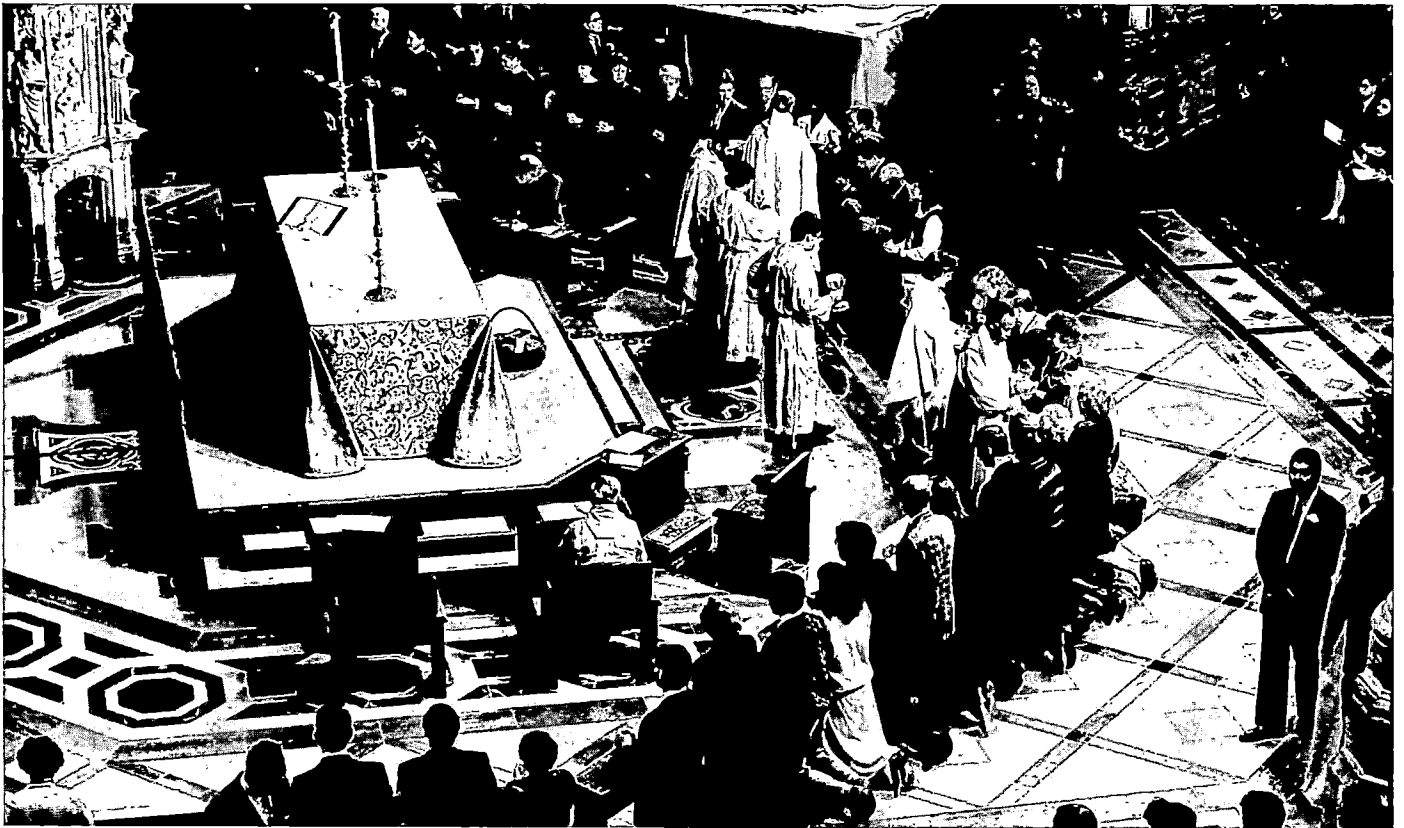
Before the first high vaulting boss stone in the apse was carved, it had been decided that all the high vaulting stones of the nave, crossing, choir, and apse would depict the major statements of the Nicene and Apostles Creeds. Thereafter Dean Bratenahl had divided them up with one major statement to be depicted in each bay. As the cathedral was being built east to west, the final statements of the creeds were being carved first. Careful allocation placed the first creedal statement in the first or westernmost bay of the nave.

When Frohman decided to use ribbed vaulting with bosses over the west balcony, it was thirty years too late to make any changes in the creedal boss carvings. For the iconographers, the question was, what should be carved over the west balcony preceding the creedal bosses?

After six months of consideration, it seemed clear that the Ten Commandments of the Old Testament were the best



83. Bodley and Vaughan's 1907 floor plan.



84. Liturgical changes have brought the Eucharist from the high altar to the crossing in the midst of the people.

forerunners of the New Testament carvings. And for once the actual conditions nicely fit the chosen iconography. Frohman's vaulting design had 11 boss stones, one for each commandment and the great center stone boss to depict Moses holding the tablets.

A portion of the passageway from the provost's private second floor north cloister office into the north transept was transformed into the principal clergy vesting room after it was built. Then the clergy canons complained that it had no air conditioning. After several years the concrete floors were jack hammered and air conditioning was installed.

The original intended position of the monumental bronze statue in the Lincoln bay was to be the same position as the Washington statue in the Washington bay. However, it was changed when his Springfield farewell speech was incised in the bay's west wall before the sculpture was completed. The incised words were so moving that the bronze statue was set forward and to the side to allow easier reading of the inscription by visitors.

The most recent innovation in the cathedral is the crypt cross-aisle columbarium for interment of the cathedral's bishops, deans, and provosts. This columbarium lies between the north and south crypt aisles. Bishop William Creighton is the first to be interred here. It should accommodate the next 150 years of these cathedral leaders.

The early builders thought of the Communion or Eucharist as only being celebrated at the Jerusalem high altar with the great reredos behind it. With liturgical changes, the great crossing with the congregation on three sides is now used as the center of worship. A movable platform and elevated communion table are moved into place each Sunday.

Frohman's 1921 report also included a lengthy section on architectural refinements that their firm wished to incorporate into the structure. These refinements had been studied in Europe by Prof. William Goodyear for thirty years. Frohman wrote:

Had it not been for Prof. Goodyear, the existence of refinements which contributed to the grace and beauty of some of the most notable Cathedrals would have remained

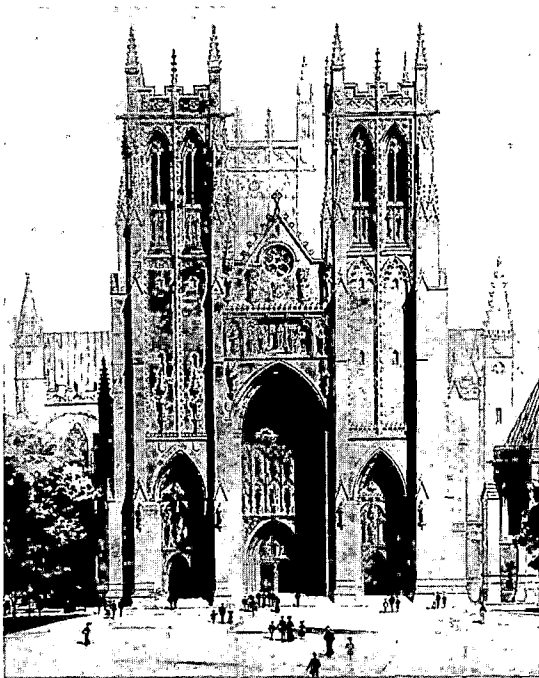
undiscovered, even by those most familiar with these churches, and those refinements which has been observed would probably have continued to be attributed to accident or mason's errors. The existence of these refinements had been clearly established, and the proofs that they are intentional and not accidental are quite convincing.

The purpose of these refinements is to add to the grace and beauty of a structure and in some cases increase its appearance of stability or apparent size. The principal advantage of such refinements is that they give to a building that charm which we find in a beautiful freehand drawing. The mediaeval builders were quite capable of mathematical precision in their work, but they had an aversion to machine-like duplication, and the rigidity of straight lines. The master mason of the middle ages was an artist in stone and not on paper.

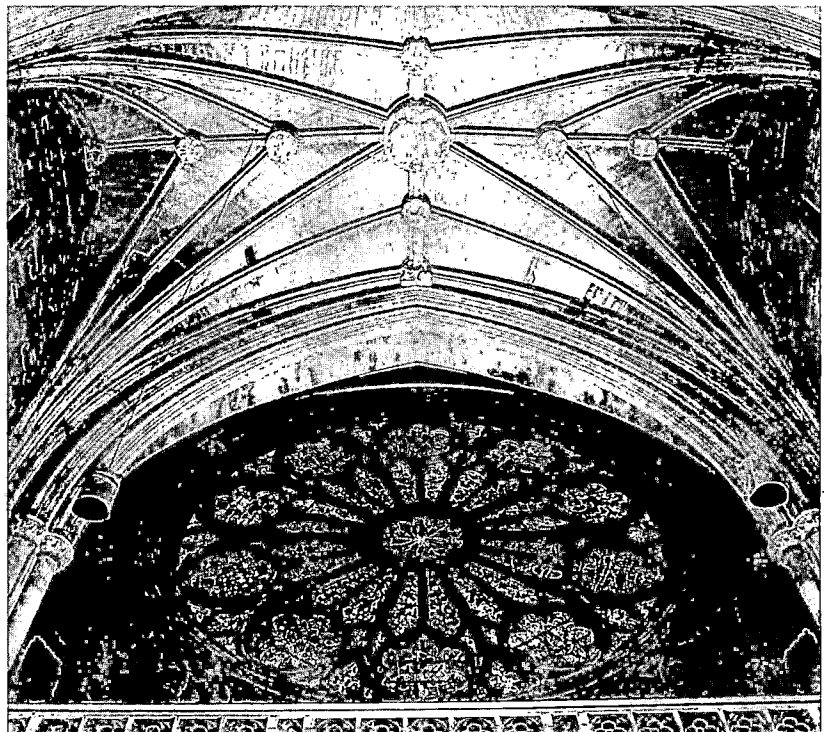
The building committee and chapter accepted the architect's 1921 proposals for refinements. As a result of these subtle refinements incorporated by Frohman and his partners, the architecture of Washington Cathedral has a lightness and grace unperceived in many similar large structures. It avoids the hard, rigid, mechanical quality of so many commercial buildings.

The most observable refinement in this cathedral is the break in the main axis at the great crossing. Consequently, the figure of Adam in the center west portal is over six feet north of a projected center line of the great choir. In doing this the architects prevented the optical illusion of the sides converging into one point as happens when the eyes follow a railroad track into the distance. Standing under the west balcony the visitor looking east sees more columns and woodwork in the choir, and hence the cathedral appears somewhat longer than it would without this refinement.

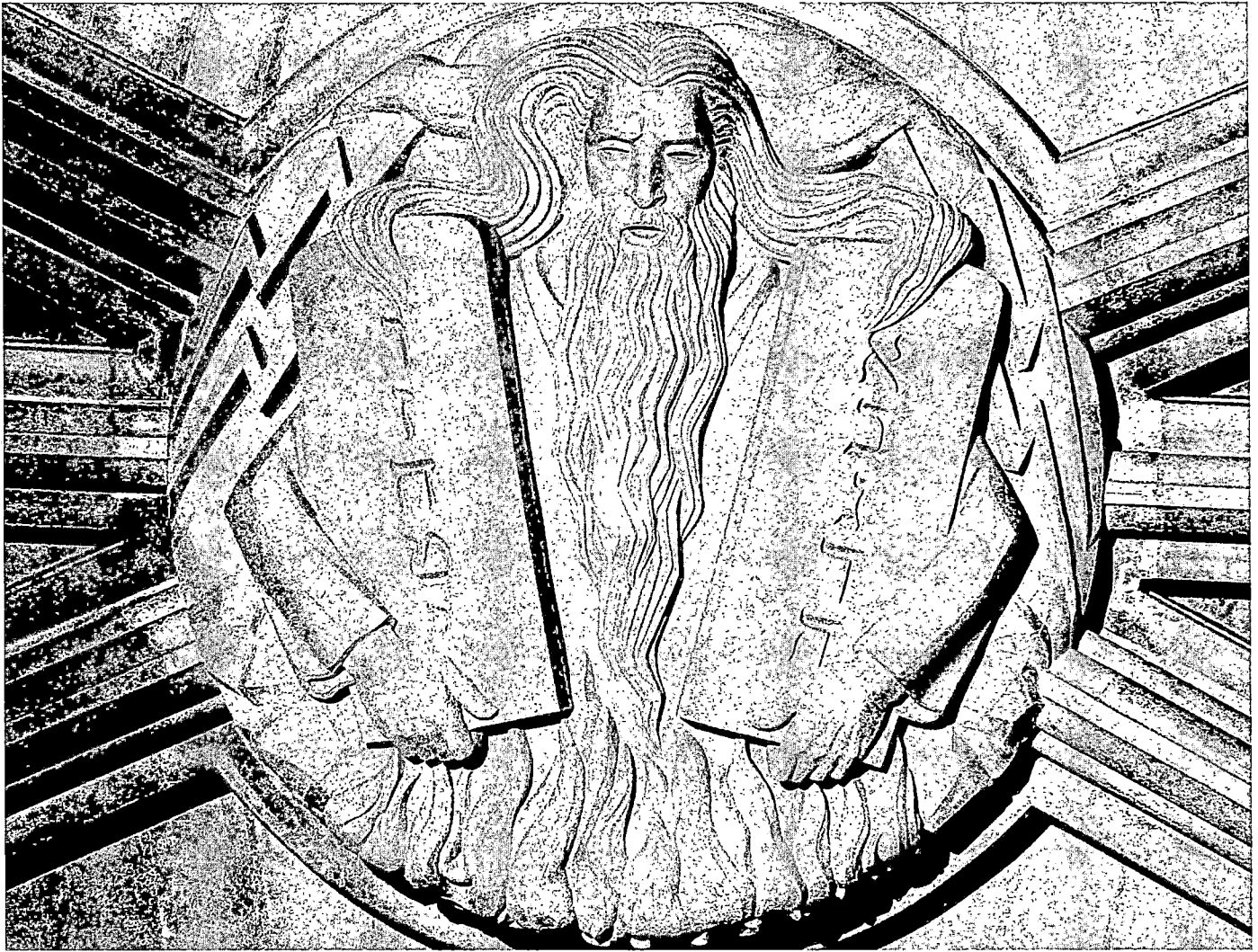
Unnoticed refinements are variations in diameters of columns, variations in profiles of mouldings, piers that recess or lean outward at the top, differing tracery designs in the windows, differences in all triforium faces, curvatures in exterior parapets, and a ten-foot rise of elevation in the ridge line of the nave vaulting above that of the choir vaulting. Impossible to observe, yet true, the central tower is not square. Its west side is one foot wider than the east side. Washington Cathedral possibly has



85. Bodley's 1907 proposed west facade.



86. Bosses depicting the Ten Commandments over the west balcony and in front of the west rose window.



87. *Moses holding the Mount Sinai stones bearing the Ten Commandments.*

more of these refinements than any other structure in America.

The development of the west facade and towers is the best example of this evolution in both design and usage. When the original drawings by George Bodley and Henry Vaughan were accepted by the chapter in 1907, everyone agreed that of their total design the west facade was the weakest portion of the concept.

After Frohman, Robb & Little began their work in 1921, they began a series of redesigns for a more powerful west facade. With the untimely deaths of Robb and Little in the early 1940's, the work became essentially the effort of Philip Hubert Frohman. It is impossible to accurately state how many modifications or changes Frohman made in his west facade plans. Depending upon how one defines a change as to whether it is a minor change or a major change, it might be said that Frohman made continuous modifications and improvements over four decades. As he matured as a Gothicist, his cathedral drawings improved.

At one time when the clerk of the works was encouraging the aging architect to hurry and finish the facade drawings before his coming retirement, Philip Frohman answered to the effect that, "I know that I will not live to see the west facade constructed and therefore every detail has to be perfect now as I draw it. I will not have the opportunity to make a field change as the facade is being built." Most architects have every reason to expect to see erected the structures they have designed.

A significant change by Frohman for the exterior of the facade is the addition of low wings on either side of the towers of Saints Peter and Paul. He added these one story wings in order to make

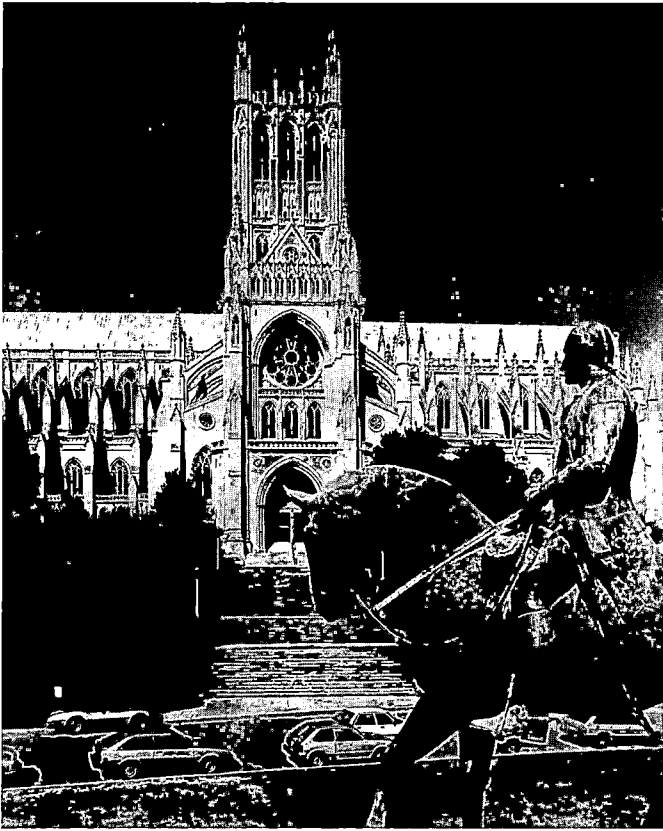
the towers appear taller and enhance the soaring majesty of the total facade. When the architect first introduced this idea to the dean, Sayre asked him what he thought would occupy these wings. Frohman's response was that probably the gift shop would be in one wing with rest rooms and janitors' closets in the other.

The dean quickly warmed to the idea of the northwest cloister wing becoming offices for the verger, storage space for janitors' supplies, a place for the ushers to hang their coats on Sundays, as well as a large bank of rest rooms below ground level. This wing's west cloister was destined to become the main entrance for bus tour groups. As stated earlier, this wing has already been modified for new use, a much needed center for volunteers.

For the southwest wing, however, fate intervened, as it had so many times before. A cathedral admirer approached the dean after a Sunday service about making a gift of rare Bibles he owned, and that the cathedral might consider establishing a rare book library. After extensive study and consultation with numerous authorities, it was decided that the southwest wing would become a small but lovely rare book library.

When the temporary wooden shed that for years housed the cathedral's gift and souvenir shop had to be demolished to make way for west facade construction, the decision was made to locate the gift shop and bookstore in the long south crypt aisle.

Frohman's revised facade drawings included very high vaulted ceilings in the twin tower porches, with the center narthex under the west balcony having very low vaulting. As one enters from the center portal of the facade and passes from under the balcony, his eyes will soar upward at the ten-story high nave vaulting.



88. George Washington rides up from the city to see the nearly finished cathedral.

Above the tower porches the ascending floor levels were unspecified for usage. The dean asked that each floor level be structurally designed to someday accommodate a private office. These floors were left unfinished for lack of money, since the towers were being erected prior to the 1976 nave completion.

The central tower was not designed to be open to the public and probably never will be except on very special occasions because of the limited access. With this in mind, the interior of the southwest tower of the west facade was designed so it might become an observation tower where cathedral visitors could ascend to the roof by elevators and look out over the city of Washington from the highest level in the city. Study revealed that architecturally it was necessary to have an elevator interchange at the level where the towers become separated above the nave roof. A second elevator would carry visitors to the top of the south tower. This interchange level became designated as the 7th floor and known as the observation gallery.

The interior finish of the observation gallery was completely changed by necessity of the cathedral indebtedness after the construction moratorium in 1977. When work was resumed in 1980 to complete this 7th floor, the least expensive finishes were utilized. In previous plans the brick walls were covered with plaster. In the finished job the brick was sandblasted and left exposed. As this observation gallery floor evolved in design, it appeared advisable to add an extra room in the center section that could be used as a satellite gift shop. The room was built but the gift shop idea did not prove to be a satisfactory operation and was closed.

In Frohman's early drawings for the west towers above the seventh floor or gallery, the floors were designed so that inside the lead louvers there would be operable windows and these floors could be utilized as storage areas or even possibly as offices.

The major evolution in this area came with Provost Perry's desire to have a conference center and installation of the 199-seat auditorium over the nave at the same level as the observation

gallery. The former satellite gift shop room then evolved into a reception and lounge room for coffee breaks in conference schedules and even used for catered dinners. Its use is still evolving. There is no precedent for such an area in a Gothic cathedral.

The ambience of the observation gallery where visitors can nearly complete a 360 degree circle looking over the city proved so satisfying that when construction began on the free-standing towers above this floor, the clerk of the works recommended that the proposed future elevator in the south tower be eliminated at a very considerable cost saving, along with the concrete floors in both towers. The design was again modified but structural concrete floor beams were left in both towers to resist the high wind loads on Mount Saint Alban and to accept concrete floors if a future administration comes to feel the need of the spaces. The angle of slope in the louvers of these towers was altered to admit more light, but now the louvers will be sealed inside with plexiglas to keep rain, snow, wind, dirt, and pigeons out of the towers.

Architecture, usage, and architectural refinements of the structure have not been the only areas of evolution and development. Another major evolution has been in the iconographic or thematic schemes utilized in the artwork throughout the cathedral. Dean Bratenahl, the first cathedral dean, devised in the early 1930's an iconographic or imagery plan for as much as he could mentally visualize for the future of the cathedral. But it was impossible for him to envision all the windows and stone carvings that would ultimately be installed. Insofar as is known he gave no thought to an iconographic scheme for the west facade. Under his leadership the chapter adopted in 1934 a short treatise on the iconography and arts to be employed in the building of the cathedral. The three great rose window themes today reflect his iconography.

By chapter bylaw the dean or provost of the cathedral is always its chief iconographer. This remains true to the present time with Provost Perry being the chief iconographer. However, under both Provost Perry and Dean Sayre the present clerk of the works has served as assistant iconographer in making suggestions and helping translate the verbal imagery to the artist. This writer's major contribution to the iconography of Washington Cathedral was suggestion of the creation theme for the west facade portals.

In 1961 Dean Sayre submitted to the building committee and chapter a lengthy proposal for modifications, elaboration, and enhancement of the window iconography from that proposed by Bratenahl in 1934. It was adopted.

The utilization of bronze gates in the three portals of the west facade are an excellent example of external conditions forcing modifications in both iconography and material used. Frohman's designs called for bronze doors in these portals. Each leaf was to be subdivided into small sculptural panels similar to the famous Ghiberti doors in Florence, Italy. Most such monumental bronze doors including those on the U.S. Capitol open inward and hence the exterior sculpture can still be seen when the doors are opened.

In the city of Washington, the building code today requires all doors to open outward. With the cathedral's west doors opening outward against the massive stone buttresses, their sculpture would never have been seen by daytime visitors. For awhile sculptured panels on both sides of the doors were considered, but this idea was so costly it was beyond the feasibility of memorial gifts. The clerk of the works then thought of pierced sculptured doors or gates with the sculpture in the full round and thus seen from both sides. After an extensive search an artist in Germany was found who made this form of bronze sculpture his specialty. So the District of Columbia building code is responsible for this cathedral having some very special and beautiful bronze gates in its west portals with interior glass doors for weather protection.

From the first windows of Bethlehem Chapel to the bronze gates of the west portals, it has been a continuous process of development and evolution. Who can forecast what will ultimately be done in the empty upper west towers? Maybe they will become television studios or craft workshops or a place for massive air conditioning equipment. The present generation of builders has incorporated concepts and artwork that Glover, Bodley, Satterlee, Vaughan, and Bratenahl could never have imagined. Our hope has been that they would not be dismayed or disappointed and that we have adhered to the same precepts they had. The intention of the early builders was to adhere closely to the pure fourteenth-century English Gothic style that reflected God's mercy and love. However, in the modifications, God's majesty has become symbolized as in the French high Gothic style.

The major artwork of this cathedral is nearly complete, with some stone carving projects remaining for the future. These are the triforium spandrels in the great choir, the north transept high vaulting bosses, a number of north and south nave aisle vaulting bosses, the six life-size niche figures for the center portal of the west facade, and several lesser items.

Only time will tell about the carving of the north transept high vaulting bosses, the west facade figures, or the choir spandrels. Embellishing vaulting boss stones is not so simple as just ordering the stone carvers to work. The requirements of scaffolding, iconography, and figure sculpture to be modeled and approved prior to carving are major considerations. This is without regard to the noise and interruption of both services and visitors' tours that make this work inconvenient. At this stage in the cathedral's busy life it is difficult enough to accomplish

any interior work, even needed conservation, without inconvenience to many groups.

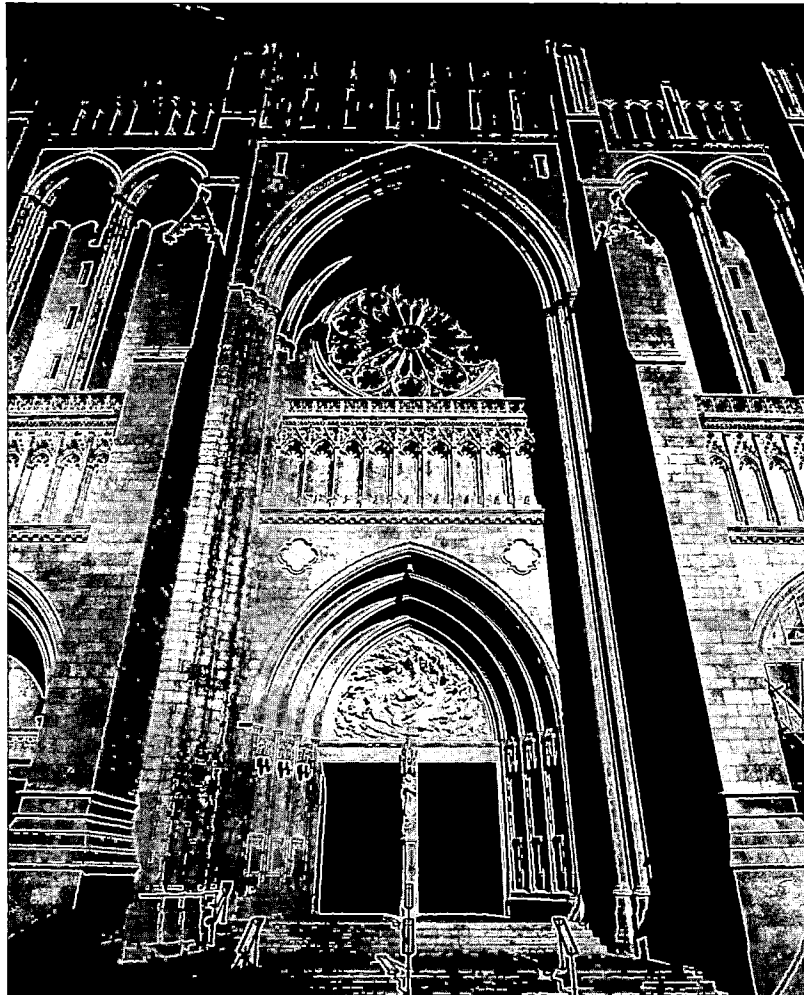
Possibly someday a proper and adequate choir practice room with a well-equipped sacristy on its second floor for flower arranging will be added to the east side of the choir cloister where the exposed bricks have waited for many decades. This appendage was among the earliest plans.

Some of the happiest days of this cathedral may be ahead of it, but future generations will never have the pleasure and privilege of finishing the structure as the present generation has had. Some future administration may even have the audacity to make a change in one of the chapels—recalling again the old myth that a cathedral is never finished. The building *will be finished* but its *work will never be finished*. The Christian message of God's salvation must continue to be expressed in symbols and ways old and new to a changing society.

In only seventeen years after the 1990 celebration a new generation of cathedral leadership will certainly select the year 2007 for a remembrance of the 1907 foundation stone setting. Even then only a mere century of Washington Cathedral's existence will have passed.

For the past eighty-three years the gift of this cathedral's builders to future generations has been a timeless architecture, built with meticulous craftsmanship, some great artwork, and the use of symbols both old and new that help communicate the words incised in the foundation stone: "The Word was made flesh and dwelt among us."

May the structure always be used to the glory of the triune God we worship.



89. Frohman's west facade soaring center portal and west rose. Note the shadow line on the rose window. Artist Rowan LeCompte lightened his color palette in this portion of the window to compensate for the shadow.

Appendix A: A Partial Chronology*

- | | | |
|------|---|---|
| 1979 | May 9. | Dedication of Healing Arts window. |
| 1980 | May 25.
Sept 29.
Nov 30.
Dec 28. | Dedication of west facade center portal gates.
Resumption of stone setting on pilgrim observation gallery of west facade.
Dedication of Conversion of Peter window.
Dedication of the John Campbell White memorial flying buttress. |
| 1981 | Apr 26.

May 1.
Sept 26. | Opening meeting of the Primates of the Anglican Communion - the first outside Great Britain. The Archbishop of Canterbury present.

Cathedral visit of His Royal Highness The Prince of Wales.
Opening of the "Year of Reconciliation" marking the seventy-fifth anniversary of the cathedral's founding. Setting of the eight-foot Celtic cross on the peak of the nave. |
| 1982 | Sept 29.

Oct 2.
Oct 3.
Oct 7.
Oct 21. | Dedication of entire west facade, including pilgrim observation gallery in celebration of foundation stone laying.

Dedication of the west facade center tympanum.
Dedication of Psalms nave clerestory window.
Service memorializing President Anwar el-Sadat attended by President Carter.
Dedication of twenty-two stained-glass windows in the tower of Saint Paul depicting Old Testament figures. |
| 1983 | Apr 5.
May 4.
May 15.
May 23.
May 24.
Oct 1. | First stone set on the tower of Saint Paul marking resumption of construction on the cathedral.
Placement of the Helen Keller plaque in St. Joseph's Chapel.
Dedication of the narthex.
Dedication of the Saint Paul tower elevator.
Dedication of the nave entrance.
Dedication of the statue of Saint Paul in the Saint Paul tower entrance. Dedication of the "Creation of Night" carving over the Saint Paul statue. |
| 1984 | Feb 12.
Apr 9.
May 7.
May 3-7. | Dedication of bronze statue of President Abraham Lincoln.
Dedication of the Saint Paul bronze gates.
Dedication of the Saint Peter statue and tympanum.
Conference of eighty-six deans and provosts from England, Scotland, Ireland, Canada, and the United States. |
| 1985 | Jan 15.

Mar 25.
Mar 31.
Nov 10. | Dedication of Prophecy window in south nave clerestory in memory of General-of-the-Army Douglas MacArthur.

"The Cathedral Stone Carvers" Academy Award for documentary film.
Dedication of the Martin Luther King, Jr., statue.
Cathedral visit of Their Royal Highnesses The Duke and Princess of Wales. |
| 1986 | Jan 11. | Service for installation of Presiding Bishop Edmond Lee Browning. |
| 1987 | Sept 26.
Dec 17. | Dedication of Saint Peter gates.
Setting into place of the last cathedral gargoyle. |
| 1988 | Oct 16.
Oct 30.
Dec 29. | Dedication of Lineage of Jesus window in the south nave clerestory.
Dedication of Reformation window in the south transept.
Last stone carvers' New Year's Eve party after thirty years. |
| 1989 | May 23. | Received last truckload of Indiana limestone from stone fabricator in Ellettsville, Indiana. First shipment received in 1910. |

*For chronology prior to 1979 see second edition of "For Thy Great Glory."

Appendix B: Building Committee

The Building Committee of 1910:

The Rt. Rev. Alfred Harding, Chairman
The Rev. George Carl F. Bratenahl (First Dean)
General John M. Wilson
Colonel George Truesdell

Succeeding Members of the Building Committee in Order of Appointment:

Henry White	Richard H. Howland	*Avery C. Faulkner
James Parmelee	John R. Anschutz	*Colden R. Florance
William C. Rives	Leonard Carmichael	Mrs. S. Parker Oliphant
G. Freeland Peter	G. Bowdoin Craighill, Jr.	Giles Constable
W.L. DeVries	Mrs. Houghton P. Metcalf	Mrs. W.T. Finley, Jr.
John W. Morse	*Mrs. Henry H. Porter	*Paul V. Gardner
Warren P. Laird	Mrs. Robinson de Sibour	F. Garrettson Jewett
Alexander B. Trowbridge	*Carroll Perry, Jr.	Stacy B. Lloyd
C. F. Randolph Ogilby	George W. Lipscomb	Mrs. John T. Walker
Alanson B. Houghton	Mrs. W. Graham Claytor, Jr.	John C. Dalrymple
William R. Castle	John T. Golding	Mrs. C.H. Broley
Waldron Faulkner	Mrs. Ned Russell	Gilbert M. Grosvenor
H.L. Rust	Thomas W. McKnew	Mrs. Robert C. Morton
Noble C. Powell (2nd Dean)	Mrs. Thomas P. Dillon	*Mrs. John W. Davidge
William M. Bradner	Richard N. Taliaferro	Edward P. Eagles
Walter B. Clarkson	Robert Amory, Jr.	*Robert E. Kendig
ZeBarney T. Phillips (3rd Dean)	Mrs. Gilbert Grosvenor	Mrs. Charles H. King
Merritt F. Williams	*Mrs. Ernest N. May, Jr.	Mrs. John S. Koch
Charles W. F. Smith	W.T.M. Beale	*John D. Folger
John W. Suter (4th Dean)	Fairleigh S. Dickinson, Jr.	Mrs. Harold D. Brown
Coleman Jennings	*David Busby	*Mrs. W. Tapley Bennett, Jr.
David E. Finley	Lester A. Collins	Mrs. Albert D. Sturtevant
John W. Stenhouse	James C. Van Story, Jr.	Lou M. Stovall
Benjamin W. Thoron	*Mrs. Thomas E. Crocker	Mrs. Charles C. Glover, III
Charles C. Glover, Jr.	Mrs. Robert F. Evans	Mrs. A. Wayne Gordon
G. Gardner Monks	Richard D. Drain	J. Robert MacNaughton
Stephen P. Dorsey	Leon Chatelain, Jr.	John D. Firestone
Orme Wilson	Mrs. Dorothy Gove	Sanford Garner, Jr.
Francis B. Sayre, Jr. (5th Dean)	Orman W. Ketcham	Mrs. Daniel Oliver
George A. Garrett	Mrs. Everett Parkinson	Mrs. Benjamin C. Evans, Jr.
Walter G. Peter, Jr.	Mrs. Patricia S. Meyers	Christian C. Hohenlohe
Mrs. W. John Kenney	Mrs. Christian C. Hohenlohe	Mrs. John L. Elsbree
Mrs. William Mackall	Michael P. Hamilton	Mrs. J. Murray Mitchell, Jr.
Mrs. James Douglas	Mrs. Nancy M. Folger	Harry M. Jones
Sterling R. Bolling	Charles A. Perry (1st Provost)	Roger W. Block
John H. Bayless	Fritz-Alan Korth	John D. Van Wagoner
Richard T. Feller	Mrs. Anthony A. Lapham	Kenneth R. Woodcock
Mrs. Frank Wisner	John S. Wood	

Note: Those with an asterisk before the name served a term, went off the Committee, and then were reappointed by the Bishop for another term.

Appendix C: Construction Contracts⁽¹⁾

Date	Scope of Work	Ultimate Amount ⁽²⁾ of Contract	Date	Scope of Work	Ultimate Amount ⁽²⁾ of Contract
	First Phase:			Sixth phase (Cont.)	
3-25-09	Foundations of Bethlehem Chapel	\$ 36,600	11-23-71	Central Portal & West Balcony; additional 10' on each tower	580,031
7-21-10	Bethlehem Chapel	324,900	3-01-72	North & South Nave Aisles Bay I to triforium level; North & South Outer Aisles Bay I	1,119,929
	Second phase:		12-15-72	Central Portal to elevation 455'; North & South Towers to elevation 463'	708,657
7-31-15	The Apse	367,600	12-15-72	Limestone only for Towers & Central Portal to elevation 499'	592,483
	Third phase:		4-10-73	Labor for Central Portal & Towers	1,248,734
4-17-22	Choir and Foundation No. 1	713,328	5-15-73	Mechanical & Electrical Work for West Facade	287,869
5-16-24	Crypt Constr. No. 1	464,000	5-15-73	Mechanical & Electrical Work for Nave, Nave Aisles & Narthex	457,653
8-12-25	Crypt Constr. No. 2	98,465	3-22-74	Labor for Central Portal to elevation 499' and towers to elevation 471'	1,420,961
6-30-26	Choir 2nd Constr.	1,265,160	1-20-75	Building Towers from elevation 471' to elevation 497'	1,622,199
3-13-29	Crypt Constr. No. 3	258,536	3-05-76	West Facade from elevation 499' to top of cross, elevation 539' and towers from elevation 497' to elevation 511'	1,650,000 ⁽³⁾
6-13-30	North Transept	1,090,000		Seventh phase:	
7-02-30	South Transept-1st Constr.	122,400	9-29-80	Work resumed on unfinished observation gallery with clerk of the works office acting as general contractor.	
	Fourth phase:			Eighth phase:	
5-01-34	Reredos of High Altar	63,935	4-05-83	Began raising twin west towers above 7 th floor observation gallery.	
6-21-35	South Transept-2nd Constr.	41,000	5-12-86	Work begun on NCA Conference Center by James G. Davis Construction Corp.	
1-09-36	Portions of Great Crossing	74,345	8-30-89	Completed major stonework on west towers. Pointing of stonework and removal of scaffolding remaining.	
5-20-37	The North Porch	33,600			
5-20-37	Additional Portions of Crossing	22,500			
6-07-41	Completion of North Porch	76,075			
	Fifth phase:				
5-27-48	South Transept-3rd Constr. and Nave 1st Constr.	1,617,386			
3-05-54	Nave 2nd Constr.	1,216,340			
	Sixth phase:				
12-05-59	South Transept-4th Constr.	1,548,800			
3-15-60	Administration Building and North Cloister	670,750			
5-26-61	Central Tower	1,575,000			
1-31-62	Nave 3rd Constr. and Aisles	392,430			
5-23-63	Rare Book Library	553,678			
1-22-64	Nave Clerestory (3 Bays)	965,608			
3-15-65	Northwest Wing & North Outer Aisle Bays G, H & I	803,128			
0-01-65	Bays E, F, G & H of North and South Nave Aisles & Triforiums	1,268,073			
12-01-66	Nave Clerestory Bays D, E, F, & G	1,517,182			
7-01-69	First stone courses of Southwest Tower in West Facade	379,518			
2-08-71	Southwest Tower from elevation 415' to 425'; Northwest Tower from elevation 390' to 425'	618,287			

⁽¹⁾ These figures do not include marble floors or any of the fine arts.

⁽²⁾ In numerous contracts, the work began with a small figure, and as gifts came into the cathedral, additional increments of work were added by change orders to the existing contract. Hence the reason for using the ultimate amount of the contract.

⁽³⁾ This contract was not completed due to construction moratorium on May 31, 1977.

Appendix D: Sundry Dimensions of Washington Cathedral Taken From Drawings*

Lengths

Of cathedral, <i>outside</i> including apse buttresses	514'-06"
Of cathedral, <i>inside</i> (apse window glass to west rose window glass)	465'-06"
Of choir and sanctuary, <i>inside</i> (apse window glass to center line of east crossing arch)	170'-00"
Of transepts, <i>inside</i> (north rose window glass to south rose window glass)	202'-11"
Of nave, <i>inside</i> (center line of west crossing arch to narthex doors)	218'-10"
Of nave, <i>inside</i> (center line of west crossing arch to west rose window glass)	247'-02"
Of typical nave bay (column center line to column center line)	22'-03"

Widths

Of choir and aisles, <i>inside</i> (St. Mary's north wall to St. John's south wall)	94'-08"
Of nave, aisles and outer aisles, <i>outside</i> (wall to wall)	134'-08"
Of nave, aisles and outer aisles, <i>inside</i> (nave north outer aisle wall to nave south outer aisle wall)	128'-00"
Of nave, <i>inside</i> (clerestory wall to clerestory wall)	41'-00"
Of nave aisles, <i>inside</i> (nave column center line to nave aisle column center line)	27'-06"
Of nave aisles, <i>inside</i> (nave column center line to nave aisle wall)	25'-01"
Of west facade and towers, including southwest cloister and northwest cloister, <i>outside</i>	261'-00"
Of west facade and towers, excluding cloisters, <i>outside</i> (below the base courses of tower buttresses)	158'-11"

Heights

Of <i>choir</i> clerestory windows (glass-line)	23'-01"
Of <i>transept</i> clerestory windows (glass-line)	24'-01"
Of <i>nave</i> clerestory windows (glass-line)	27'-07"
Of apse, <i>inside</i> (Jerusalem altar foot pace to vaulting infill beside center boss)	86'-03"
Of choir, <i>inside</i> (choir floor to vaulting infill beside center boss)	91'-07"
Of crossing, <i>inside</i> (nave floor to vaulting infill beside center boss)	99'-00"
Of north transept, <i>inside</i> (nave floor to vaulting infill beside center boss)	95'-00"
Of south transept, <i>inside</i> (nave floor to vaulting infill beside center boss)	96'-04"
Of nave, <i>inside</i> (nave floor to vaulting infill beside center boss)	102'-05"
Of nave aisles, <i>inside</i> (nave floor to vaulting infill beside center boss)	44'-06"
Of nave roof above grade (average grade to ridge of roof)	150'-03"
Of stone cross on west facade above grade (base of west facade central portal steps to top of cross)	148'-04"
Of central tower above nave floor	286'-03"
Of central tower above grade (at base of south transept portal steps)	301'-02"
Of central tower above sea level	676'-09"
Of west towers above nave floor	230'-10"
Of west towers above grade (at base of west facade center portal steps)	235'-02"
Of west towers above sea level	621'-04"
Of Pilgrim Observation Gallery floor above grade (at base of west facade center portal steps)	112'-11"

Elevations

Reference Grades Above Mean Sea Level

At base of north porch steps	374'-10"
At base of south transept portal steps	375'-07"
At base of west facade center portal steps	386'-03"
Of Jerusalem altar foot pace	398'-00"
Of choir floor	394'-00"
Of nave floor	390'-06"
Of Washington Monument observation level	541'-02"

*Fractional inches have been rounded to higher or lower full inch.

Other Dimensions

DIAMETER of north rose window (glass-line)	26'-05"
DIAMETER of south rose window (glass-line)	24'-00"
DIAMETER of west rose window (glass-line)	26'-00"
AREA of cathedral (at ground level)	83,012 sq. ft.
AREA of cathedral main floor (net usable area)	58,183 sq. ft.
WEIGHT of cathedral (estimated)	150,000 tons

Black and White Photography

Acknowledgements

Nick Anderson, jacket photo (front)
Morton Broffman, plates 4, 19, 20, 23, 25, 28, 31, 32, 34, 36, 39, 50, 53, 55, 56, 60, 64, 66, 67, 68, 69, 70, 71, 72, 75, 84
Brooks Photographers, plates 30, 82, 88
H. Byron Chambers, plates 37, 77
Commercial Photo Company, plate 8
Marc Fetterman, AIA, plate 40
Matthew Girard, jacket photo (back)
Harris and Ewing/Stewart Brothers, Inc., plate 6
Robert C. Lautman, plates 24, 89
John S. Lea, plates 29, 52
Miller of Washington, plate 44
National Photo, plate 9
Philip Studio/Stewart Bros., Inc., plate 12
St. Albans School Advanced Photography Class of 1989, plates 38, 86, 87
Neil Slavin, plate 65
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The Towles Studio/Stewart Brothers, Inc., plate 1
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Color Photography Acknowledgements

Irwin Wensink, plate 46
Brooks Photographers, plate 47
Jonathan Hillyer/Southern Accents, plates 48, 49

Appendix E: Glossary

APSE The round, or polygonal, termination of the sanctuary of a church. It is essentially a continental feature, for most English Gothic churches have square terminations.

BARREL VAULT A simple form of tunnel-like vaulting deriving its name from resemblance to a half barrel.

BAY A division or compartment in the arrangement of the building. Marked by space between pillars, etc.

BOSS A projecting stone at the intersection of ribs, frequently elaborately carved. More typical of English cathedrals than French. Sometimes beautifully painted or gilded. Its function is to provide a neat intersection of the ribs and tie them into one unit.

BUTTRESS A masonry member projecting from a wall, rising from the ground and counteracting the outward thrust of the roof or vaulting. A flying buttress is a free standing element of masonry connected by an arch to the outer wall. Characteristic of Gothic architecture.

CANOPY A protective roof above statues. In high Gothic it is a symbol of the Heavenly Jerusalem.

CATHEDRA The chair, or throne, of the bishop.

CLERESTORY That portion of the wall rising above the triforium level, or roofs of the aisles. It is pierced by windows, usually of large size.

CLOISTER Covered passages linking the church with separate buildings, or arcaded passages around an open space.

CLOSE The ground area on which stands the cathedral and its subordinate buildings.

COLUMBARIUM The structure of vaults lined with recesses for urns and caskets.

COLUMN An upright circular shaft; usually tapered, standing on a base, and surmounted by a capital.

CROCKET An ornament consisting of a projecting piece of sculptured stone or wood. Used to decorate the sloping ridges of gables, spires, and pinnacles. Usually carved as foliage with a strong stem or rib.

CROSSING The space created by the intersection of nave, transepts, and choir.

CRYPT A vaulted space or passageway beneath a church.

DRIP MOULD An outside projecting piece of stone shaped or placed to throw off rain and prevent its running down and staining the walls. A favorite place for carving a clump of foliage, a head, or ugly creation.

FACADE The whole exterior side of a cathedral as seen in one view. More strictly refers to the principal front of the structure.

FINIAL The topmost portion of a pinnacle. Usually sculptured as an elaborate ornament with upright stem and cluster of crockets. Seen at a distance resembles a cross from any angle of vision. One of the most effective decorative elements of Gothic architectural sculpture.

GABLET A small gable employed as a decoration, or decorative form of coping on a buttress, pinnacle, or arch.

PORTAL A major entrance to a church, emphasized by sculpture and decoration.

REREDOS The wall or screen at the back of an altar, either in carved stone, wood, or metal.

RIB A projecting band, running originally along the groin of a vault. In Gothic architecture, ribs emphasize upward movement. Serves both an aesthetic and structural function. The ridge rib follows the ridge of the roof which is the uppermost horizontal line.

ROSE WINDOW A round window, with tracery dividing it into sections, often called petals. The Gothic rose is a development of the Romanesque wheel window, which symbolized Christ as the Sun.

SANCTUARY The eastern part of a church or cathedral immediately surrounding the altar.

TRACERY A term for the variations of mullions in Gothic windows. Applies also to the geometric systems laid on wall panels and wooden doors.

TRANSEPT The portion of a church intersecting the nave at right angles, corresponding to the arm of a cross.

TRUMEAU A stone mullion or pier in a wide doorway supporting the tympanum above the doors. In Washington Cathedral all trumeaux have niches for statuary.

TRIFORIUM The middle of a three-division vertical bay in a Gothic cathedral; an arcaded gallery between the sloping roof over the aisles and the aisle vaulting.

TYMPANUM The space contained within a pointed (or round) arch above a Gothic portal. Usually decorated in rich sculpture.

GABLET TERMINATION An enlarged stone at end of a gablet usually carved with ugly figures or foliage and commonly known as a grotesque. Many at Washington Cathedral are carved as angelic figures or as whimsical creations of charm and beauty.

GARGOYLE A pierced or tunneled stone projecting from a gutter and intended to carry rain away from wall and foundations. Usually carved into image of beast or ugly creature.

GARTH An area enclosed by cloisters and ancillary buildings. Washington Cathedral's garth features a bronze fountain.

GROTESQUE See gablet termination.

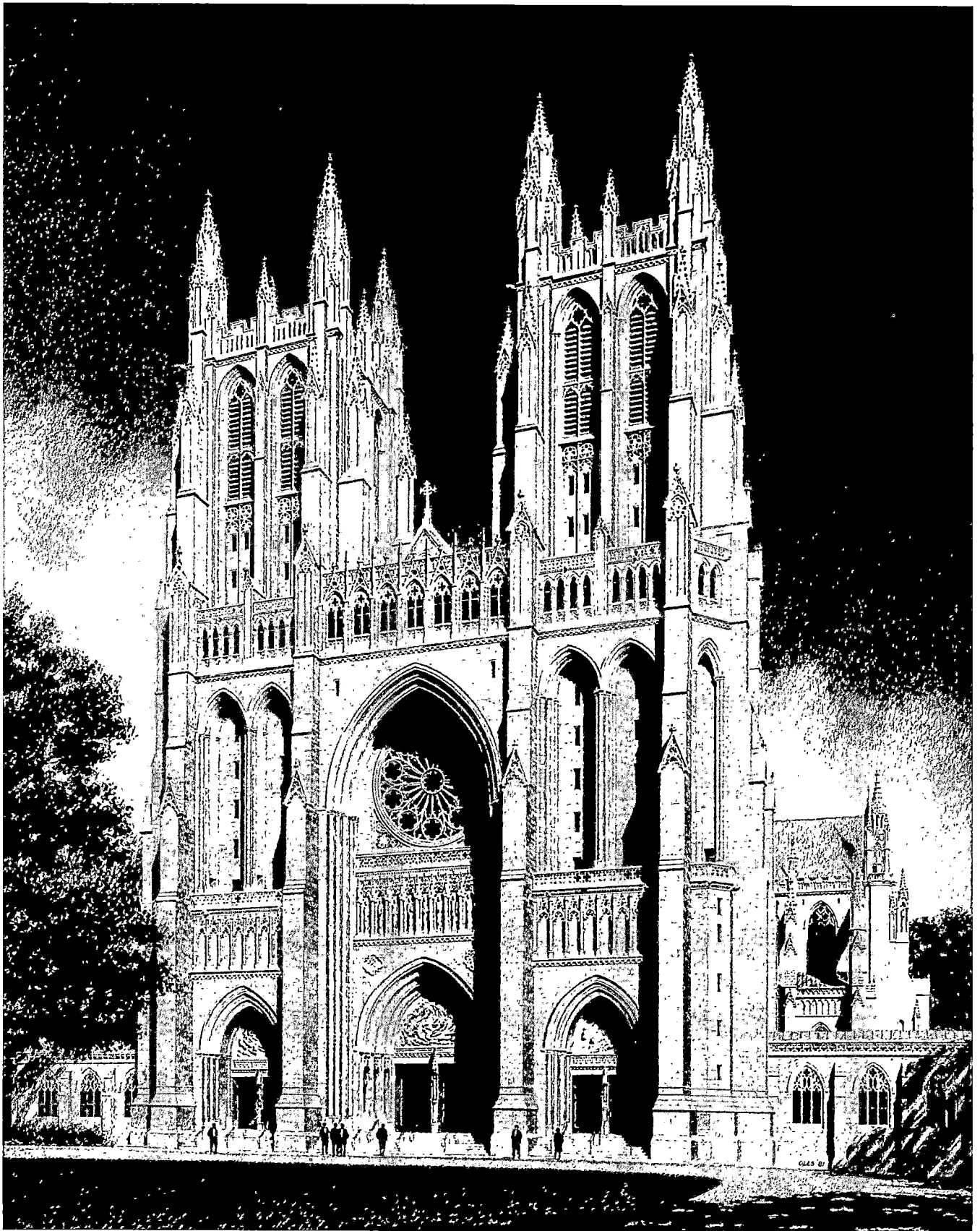
LANCET A pointed arched window of one opening, frequently arranged in groups of two to five.

LOUVERS A series of horizontal overlapping slats in a wall opening in one of the towers. They are sloped downward to shed rain while admitting light and air, or permitting the sound of bells in the tower to be heard outside the tower.

NAVE The body of the church building in which the congregation is seated. Derives its name from the center portion of a ship (Lat. *navis*, ship).

PIER A mass of masonry supporting an arch or vault. Distinct from a column. Clustered pier is composed of a number of small columns.

PINNACLE A turret tapering upward to the top. Its gracefulness enhanced by crockets and top stone called finial. A great pinnacle includes small pinnacles as elements of its composition.



Paul Stevenson Oles' rendering of the west facade made in 1981 from architect's drawings



Over 105 years experience in building Washington Cathedral: Otto Epps, senior laborer, Isidore Flaim, lead stonemason, Peter Cleland, master mason, and Richard Feller, canon clerk of the works.