

The Academy Chapel (Cathedral of the Navy)  
United States Naval Academy  
Annapolis  
Anne Arundel County  
Maryland

HABS No. MD-329-1

HABS  
MD,  
2-ANNA,  
65/1-

PHOTOGRAPHS

HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey  
National Architectural and Engineering Record  
National Parks Service  
Department of the Interior  
Washington, D.C. 20240

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HISTORIC AMERICAN BUILDINGS SURVEY

THE ACADEMY CHAPEL  
(Cathedral of the Navy)

HABS No. MD-329-1

Location: United States Naval Academy, Annapolis, Anne Arundel County, Maryland.

Present Owner: United States Government

Present Occupant and Use: U.S. Naval Academy-Chapel

Significance: One of the major components of Ernest Flagg's grandiose plan for the Naval Academy. The chapel is a large and imposing exercise in the beaux-arts style. Its copper clad dome dominates the grounds of the Academy and is one of the dominant features of the Annapolis townscape.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Dates of erection: The cornerstone was laid on June 3, 1904 by Admiral George Dewey. The chapel was dedicated on May 24, 1908. The crypt was begun (designed) in 1911. The dome was rebuilt in 1929. The nave was extended in 1939 and dedicated on June 3, 1940.
2. Architect: Ernest Flagg - original chapel.  
Warren and Wetmore - crypt. (Sarcophagus by sculptor Sylvan Salieres).  
Paul Cret - nave extension.
3. Builders, etc.:
  - a. Original work done by Noel Construction Company, Baltimore, Maryland.
  - b. 1929 re-roofing of the chapel done by Commerce Iron Works, Baltimore. D. M. Andrews, contractor; according to working drawings, 507-34-50.
  - c. Extension done by Irwin and Leighton, Philadelphia, Pennsylvania, January 6, 1939, to April 18, 1940.
4. Original Plans and Construction: The building was originally a Greek cross, central-plan church. The elevation of the entrance facade was essentially the same as it is today. The granite in the existing building is that which was used in the original facade. The original bed-mouldings and mutules of the main cornice were terra-cotta in imitation of granite. There was a

competition for the design of the bronze doors which was won by Miss Evelyn Longman, whose entry was published in the American Architect of April 21, 1906, No. 1582. The doors were finally installed in 1909. Beyond the entrance foyer, a small transverse rectangular space, was the vestibule, roughly square in plan, with the organ loft above. There were doors from the three interior sides of the vestibule, that on axis leading directly to the nave, those on the side giving onto subsidiary spaces beside the vestibule. Beyond these spaces were stairs which ascended to the gallery and descended to the crypt, which was originally left unfinished.

The entire floor of the chapel was paved with limestone squares set at 45°, except for the raised floor of the chancel. The pews, which were set on raised wooden platforms, were separated by two aisles facing the chancel in the main body of the chapel, and two in each subsidiary arm facing the center of the chapel. In the center of the main floor was an open oculus to light the crypt below.

The organ loft was a construction of concrete faced in artificial stone resting on the piers and round arches of the vestibule. It contained the console and organ pipes in an elaborate plaster organ case. Major pipes were enclosed in a curved bank with arches through for passage, with end turrets on large corbels. The central bank was topped with a curved broken pediment with swags and anchors, and an eagle in flight. (Drawing 1241)

The galleries were unbroken from the sides of the organ loft to the windows flanking the chancel (on the south and west), with major seating in the transepts. The railings were the same as at present. The only gallery access was from the stairs flanking the vestibule and organ loft.

The original dome and lantern were covered in terra-cotta. This dome and lantern were in the same general form as the present dome and lantern, which were built atop the same concrete base. The eight major ribs were thus in the same position as today. The spaces between were filled with high-relief encrustations of arms, anchors, flags, helmet and cannon, with flanking swags, and with a single long swag down the center of each major rib. The lantern rested on eight brackets and took the same general form as today (Drawing 1238).

(Drawings referenced are in file No. 144, Public Works Plan vault, Halligan Hall, Naval Academy).

There were trophies of armor and flags atop the piers which flanked the entrance pediment.

5. Alterations and Additions: In 1911 the crypt was added to the bare concrete structure, which had been left for that purpose in the Flagg proposal. Architects for the crypt were Warren and Wetmore of New York. The encircling walls and colonnade were built of solid marble after the existing 4" concrete columns were removed. The shallow octagonal vaults were faced with imitation stone within their plaster panels... There was an existing floor light directly over the sarcophagus space in the center of the chapel floor, which was filled in. (For details, see the drawings on file at the print vault of Public Works; three sheets numbered Misc. 507-34-14, 15, 16.)

By the late '20s the dome had begun to leak and when a 15 pound chunk of rotunda fell to the floor in 1928, it was decided to do something. In 1929 the old terra-cotta surface and lantern were replaced with copper on the existing concrete dome and steel lantern structure; according to plans produced by the Navy Department Bureau of Yards and Docks. (Drawings #507-34-42-through 49 and 55).

In 1938, architect Paul P. Cret designed the nave extension, which changed the form of the building from a Greek to a Latin cross. The only architectural change to the rest of the building at this time was the addition of new stairs at the southwest ends of the transept gallery and consequent changes to both ends of the transept galleries. The facade was not changed. The existing granite was moved forward to the new facade and re-erected. The terra-cotta imitation granite bed mouldings and mutules of the original facade were reproduced in granite for the new facade.

The disposition of the organ is left unclear in the Cret drawings for the nave extension. It was necessary to remove the existing organ case, since it was located above the old main doors. A photograph of a rendering in the Academy Archives shows an elaborate organ case above the new doors, at the entrance end of the nave. This is dated 1947, probably an erroneous date, since the organ was located in its present position by 1940, according to dated photographs in the Archives. The drawing may have been from Cret's office, or from a later scheme, but there is at present nothing to indicate that it was ever seriously considered. In any event, the twin organ cases of plaster and wood which are visible today in the south and west piers of the rotunda were in place in their present condition by 1940, and were presumably part of the Cret renovations. Their placement there necessitated the removal of the windows which were in those spaces. The south pier contained the "Sir Galahad Window" which is now located in the east window of the rotunda. The west pier window had simple small-pane glazing.

Photographs in the Academy Archives show that the original pews were re-used, and that the new pews needed for the nave extension followed the same design.

The "trophies" on either pier of the original entrance were not re-erected.

B. Historical Context (from Naval Academy Archives--draft for published handout/pamphlet, illustrated)

"The present and third Chapel of the United States Naval Academy, often referred to as the Cathedral of the Navy, is the most imposing of all the buildings in the Yard. This structure of white brick and granite trim, whose floor plan is in the form of a Latin Cross, has a towering copper-covered dome, and it is the first landmark to greet the eye as one approaches Annapolis by air, land, or sea. This building was originally designed by the late Ernest Flagg and the corner stone was laid in 1904 by Admiral George Dewey.

"The late great architect, Paul Philippe Cret, designer of the Pan-American Union, Folger Shakespear Library, and the Federal Reserve Building in Washington, D.C., also designed the Chapel's extension, known as the "New Nave." This now affords a seating capacity of 2500. The great bronze doors and every stone of the former entrance were retained and serve as the present entrance. This work was completed in 1940. Flanking the entrance to the New Nave are two immense anchors formerly used by the Navy's first armored cruiser, NEW YORK.

"The first Chaplain, Reverend George Jones, was ordered to duty at the Academy in 1845. The first Chapel was dedicated by Chaplain Theodore Bartow in February 1854. This building was later destroyed by fire and none of its furnishings were saved.

"The second Chapel was dedicated in May 1868 and torn down in 1904. One stained glass window, two altar chairs and the door key used during that period are to be found in the present edifice.

"In the winter of 1890-91, Chaplain Henry H. Clark introduced into the Sunday morning service a prayer specially adapted to the Naval Academy. Other prayers have been added until now the Chapel has distinctive service of its own. Alms have been received since 1866."

As one of the centerpieces of the Flagg Plan for the Naval Academy, in some sense the focal point for the entire complex, and a major focal point for Academy life, the chapel has been a symbol of the Academy and its traditions for generations of midshipment. The dramatic interior is in great demand during June Week for Naval weddings.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: As with most other buildings designed by Flagg for the Academy, the original conception for the chapel was apparently more grand than the reality of its execution, with "false economy" being blamed for whatever may be observed as the building's shortcomings. And as with other buildings, changing conditions allow us to view the chapel as monumental and grand, and to perceive erstwhile frugalities as solid and high quality construction. Aside from being the major setpiece of Flagg's grand scheme for the Academy, the building is in its own right a monument of Beaux-Arts architecture, and one of the dominant features of the Annapolis townscape. Its green copper dome is larger and more visible than any other local structure. The roots of Flagg's Ecole de Beaux Arts training are clearly evident in the chapel, especially in its first state. The precedent of Les Invalides and the Pantheon is invoked here, as interpreted by the French classicists of the later 19th century.

The extension should be taken seriously into account in discussions of the chapel. It was handled with extraordinary sensitivity and respect for the earlier building, but the changes in massing do mar the building's overall external appearance.

2. Condition: Excellent.

B. Description of Exterior:

1. Overall dimensions: Overall length: 271'-9"  
width: 141'-4"  
height: 195'-0"

Drum and dome: 120'-0"

Nave: 151'-2" length  
54'-6" width

Rotunda: 50' radius

Transepts: 54'-6" width  
20'-7" depth

2. General description: In its present manifestation, the Academy Chapel is a Latin cross-plan church of one colossal story on a basement with a circular drum and dome at its crossing. Wall surfaces are generally glazed brick in two randomly placed shades of cool gray, set in a bond of alternating courses of headers and stretchers. Modulation of the brick surfaces is limited to planar advances and recesses, as in pilasters. All other ornament is of a close-grained gray and black granite with a smooth but unpolished finish. Other materials are limited on the exterior to the polished pink/black marble slab with incised gilt cross set above the major entrance; the great bronze bas-relief entrance doors;

bronze fenestration; wooden doors; the copper and gilt of the dome; and one moulding of terra-cotta or stucco below the cornice of the drum.

The design is rigidly axial and symmetrical, typical of the Beaux-Arts style and of Ernest Flagg's use of it at the Academy. The entrance facade is a composition of broad pilasters and engaged Doric columns flanking an entrance aedicula of attenuated fasces, brackets, festoons and mouldings. The simple gilt cross above the entrance is shallowly incised, and is flanked by more fasces. Festoons at the column and pilaster capitals are richly moulded. The whole front is surmounted by a curved pediment of dentils on simple modillions. Re-interpretation of the classical vocabulary are further evidenced by sets of guttae-and-balls which drop from the blank frieze above the columns.

All walls beyond the main facade are topped by an extension of the facade's cornice which comes forward over the brick pilasters which define the bays. The frieze is blank. This is only interrupted centrally in the crossing bays and does not go beyond the two flanking pilasters. The decorated parts of these pilasters are nearly identical to those of the facade, including the "cushion" on the frieze. The shafts are of brick, however, and the moulding between the frieze and capitals is simple. This extends along the wall surfaces around the drum. A granite keystone with a swag and a large festoon decorate the arched opening of the crossing. From the rear pilaster of the crossing, the cornice and frieze continue around the walls to the opposite crossing.

The chancel window is similarly treated, except that the enframement is more self-contained, and the swags are kept with the frames. The cornice of the nave is surmounted by a parapet and balustrade, with tall urns stationed above the pilasters. This continues up to the crossing, where the balustrades are lost in favor of a single cartouche. Above the transept window is a simple segmental pediment on festooned-brackets flanked by short balustrades. The overhang above the facade cornice reappears in the crossing, without its modillions and continues with the cornice around to the opposite side. Except for the crossing and chancel, all major windows are segmental arched. The nave frames are simple granite surrounds with keystones and linen fold swags; those of the drum are smaller, but more elaborately carved, with leaf swags comparable to the major openings.

Other fenestration includes the rectangular windows below the major nave windows; basement doors in simple tabernacle frames at the position of the first nave bay; segmental arches in the granite basement containing three windows each (roundheaded on the south elevation, rectangular on the north), set into small areaways in the basement beneath the remaining nave-bays (those of the north wall contain small pane sash windows). There are also doors into the drum beneath the four drum bays in granite

frames, triple rectangular windows enframed in stone beneath the arches of the crossing; pedimented basement entrances below these, reached by steps down to areaways; a pedimented rectangular window containing two 8-pane casement sash, and two lancets with four pane casements (not enframed) in the chancel basement; one small additional basement access door into the chancel basement on the north side; and two small square access holes in the basement, one next to the north crossing basement door, and one in the east wall of the chancel basement.

The whole building is set onto a raised terrace, which generally follows the outline of the plan. The terrace is broken only by the entrance steps; at the basement-chapel entrances in the first bays of the nave, where access is provided by flights of steps; and behind the chancel, where there is a service drive. The retaining wall is composed of the same granite and brick as the building. At the front outside corners of the terrace corresponding to that of the crossing, the parapet becomes a granite balustrade, with terra-cotta imitation granite balusters. Along the rear the terrace is allowed to slope abruptly to the service drive without a retaining wall.

Applied ornament to the building consists of metal balusters at some steps and around areaways, and bronze brackets flanking the basement-chapel entrances from which hang cylindrical lanterns. The dome rests on a drum of the same brick and granite; each bay contains an arched window with small-pane, stationary sash with a granite enframement of pilasters, unfluted fascies and a keystone. The spandrels are simply molded. Single modillions with three pendent guttae each are spaced along the moulding above the small window arches, midway between their keystones. Above the blank frieze is another moulding, possibly of glazed terra-cotta, and finally a cornice styled with ropes, pulleys and hooks. Below the windows, several plain courses of granite step the drum outward above the brick walls.

The dome itself has 8 pairs of major ribs with six ribs between. The centers of these pairs are symmetrically offset from the major axis (by  $22\frac{1}{2}^{\circ}$ ). The octagonal lantern has round arched openings on the major axis, rectangular openings at  $45^{\circ}$ , and sits above a balustraded catwalk. Its own 8-ribbed dome is gilt between the ribs, and is surmounted by a gilt 8-sided obelisk.

3. Structural System, foundations: Concrete on pilings. The lower walls are up to six feet thick. The remaining structure of the original chapel is based entirely on a poured-in-place concrete frame of relatively light members, including the dome and lantern, and the arches of the transepts. There is some structural steel in the roofing of the nave, and in the flooring of the entire building.

4. Roof: The dome and roof are sheathed in copper. The roof of the nave is a shallow hipped roof with standing seam copper covering. The areas over the transept arms, chancel and entrance are roofed in barrel curves, reflecting the vaults below. Parts of the lantern of the cupola are gilt. The tops of the cornices of the original portion are sheathed in copper. That part of the cornice has lost its false stone mutules, but the terra-cotta bed mouldings remain.

C. Description of Interior

1. General:

The main chapel consists of a long nave on the northeast (entrance end) of the building, the rotunda to the southwest, with shallow arms, or transepts, on the southeast and northwest and the chancel on the extreme southwest. The drum of the dome, lighted by 24 round arched windows, is vaulted to the plaster inner dome surface. The oculus of the dome is blind. The windows of the drum are separated by plaster herms. Each is different, and purportedly represents one of the races of man. The transepts and nave are all barrel vaulted; the arch which connects the nave to the rotunda is identical to the vaults of the arms and chancel. Galleries run across the northeast and along the length of the nave, along the inside surfaces of the rotunda, and across the transepts. The gallery rail and seating is displaced in the south and west piers by the plaster organ cases. All windows are segmentally arched with rectangular windows below, beneath the galleries, except for the transept windows. These are large round arched openings with heavy limestone tracery separating the plane into one major arched window flanked by subsidiary windows with an outer arch of seven radiating round-ended panes encompassing the three. (The subjects of the stained-glass windows are described in detail in the appendix.) The walls of the chapel are faced with plaster, scored and textured to resemble limestone, painted either beige or cream, with fine white grouting lines. Gallery railings are wrought iron with applied cast-iron leaf ornament, painted light grey-blue. The balusters are wood in the rotunda, painted with a lacquer resemble brass, and brass in the nave. The mutule and bracketed cornice beneath the drum of the dome is plaster as are all the various swags, garlands, and mouldings of the walls. The roundels and segmental frames of the piers have mouldings which are segmented like strings of large beads (NOT a bead moulding). These beads are connected across their necking by small round disks, which have the effect, especially in photographs or from a distance, of highlights, and give the illusion of gilt necking between the individual beads.

The reredos, which depict Sts. Peter and Paul, and the pulpit, with the four evangelists, are of dark stained oak, as are the chancel rails and the chapel doors. The altar is cherry. The gallery floors and the nave and rotunda seating platforms are

of hardwood. The remainder of the floor is covered with a blue carpet. The steps to the galleries and the chancel platform are pale pink marble. The galleries of the rotunda are each supported on two cast iron attenuated Corinthian columns, with a spiral of vine ornament, painted grey blue. The radiator boxes of the nave are polished granite set into the window reveals. The walls of the entrance vestibule are white-veined rose granite, more or less unarticulated. The niche above the gallery on the northeast wall of the nave contains a carved wooden bust.

2. Basement and crypt:

Stairs to the southeast of the entrance lead to the lower story, to St. Andrew's Chapel and offices. The glazed doors of the stair well are directly opposite the chapel door, across a small lobby space, which gives transversely to stone steps with brass rails to the surrounding terrace of the chapel. The Chapel itself has a low barrel vault, divided into three bays by shallow cross vaults. Each cross vault contains three coupled roundheaded windows with stained glass sash, separated by colonettes, except the southwest bay on the northwest wall, which has a door to the central hall of the lower level. Small roundheaded windows also flank the shallow niche of the chancel. There is a tiny rose window above the entrance. All windows save those of the southeast wall are actually interior windows, and are illuminated electrically from behind. The walls and vaults and all articulation are thickly textured plaster, painted a slate color in the window sills and colonettes. The floor is polished slate, except for the low marble platform of the chancel. The remainder of the rooms on this level--offices, sacristy, and the Blessed Sacrament Chapel--are floored with vinyl tile and have simple woodwork.

The crypt, which can be reached from an exterior door, or from a passage alongside St. Andrew's Chapel, is an octagonal plan centered on the sarcophagus of John Paul Jones, a coffin with bronze festoons supported by four massive bronze dolphins, resting on a slab. The coffin and slab are Grande Antique des Pyreenes marble. The axis of the coffin is northeast/southwest. The sarcophagus rests on the lowest level of the floor, surrounded by eight Doric columns, also of Grande Antique des Pyreenes marble. Steps on the northeast and southwest lead to a 16-bay gallery, with limestone-faced walls and piers, that surrounds the crypt. Glass-fronted, brass display cases are set into several bays. One of the bays contains a niche where a bust of Jones by Houdon is displayed. The floors are paved with lightly veined white Knoxville marble, with Tennessee marble borders between the columns, and a circle of Tennessee marble under the sarcophagus. The cornices and lintels are limestone. The ceilings are false stone. The small lobbies which give access to the crypt from the

southeast and northwest are finished with the same materials as the crypt, with iron swags decorating the walls. There are rooms centered on either side of each lobby, with access through oak panel doors. Guardrails around the gallery and the rope standards around the sarcophagus are bronze. Letters of the inscriptions on the crypt floor are brass.

- D. Supplemental Material. (The following descriptions of the main doors and the stained-glass windows are from the manuscript draft for the handout/pamphlet. Naval Academy Archives, Nimitz Library.)

1. Doors:

"The massive bronze doors of the Naval Academy Chapel are one of its most commanding features, and an inspiration to all who cross its threshold. They were presented by the late Colonel Robert Means Thompson in memory of the Class of 1868, as the transom above them indicates. The designer was a nineteen-year old girl, Miss Evelyn Beatrice Longman, who won the contract in open competition conducted under the auspices of the National Sculpture Society in 1902. When Colonel Thompson learned that the youthful designer lacked the technical knowledge needed to prepare a working mold for the casting, he sent her abroad for a year to study. At the dedication in 1909, the members of the Class of 1868 were the first to pass through the doorway, and Miss Longman was present to enjoy her triumph.

"The two doors are heavily decorated with symbolic figures and surmounted by a panel bearing the motto NON SIBI SED PATRIAE, NOT FOR SELF BUT FOR COUNTRY. They are ten feet wide and fifteen and one-half feet high. With the transom, the total height of the doorway is twenty-two feet. On the large central panels of the doors are allegorical figures in bas-relief. On the left door is that of a young seaman, INVENTION, holding a torpedo; he is kneeling at the feet of an aged instructor, SCIENCE. In the background is a newly-graduated Ensign marching with a company of seamen. Above this panel are inscribed the names of the naval heroes, Edward Preble, Stephen Decatur, and Oliver Hazard Perry. Below it is carved SAPIENTIA ET SCIENTIA, WISDOM AND KNOWLEDGE.

"The right door shows a Spartan-like mother instructing her proud son, while in the background a young officer waves his cap as he marches with his company of new recruits. Above the panel are the names of David Glasgow Farragut, David Dixon Porter and William Thompas Sampson. Below it is inscribed DEO ET PATRIAE, FOR GOD AND COUNTRY.

"The appropriate inscription on the doors linked religion and patriotism as inseparable loyalties of the true man of God, and have become classics among the mottoes which express the Navy's traditional ideals."

2. Windows:

a. The Porter Window

"As one enters the Chapel through the great bronze doors and views the distant altar, the predominating colors in the beautiful stained glass window behind it are seen to be those of the Naval Academy, blue and gold. The window (known locally as the "Porter Window") is beloved by all Chapel worshippers. It is a memorial to Admiral David Dixon Porter by the class of 1869, whose members entered the Naval Academy the same year Porter became Superintendent. It was presented in 1908. The window pictures Christ walking upon the waters within the heavenly light shining on His face. The beauty, the strength, and the serenity of the figure of Christ dominate the entire interior of the Chapel.

b. The Farragut Window

"To the right of the congregation sitting under the dome of the Chapel is the Farragut Window, presented in 1914 by approximately 1,800 graduates of the United States Naval Academy. They contributed the funds to honor the man who, appointed a midshipman in the United States Navy at the age of nearly nine and one-half years, became its first admiral. The class of 1890-1892 conceived the idea of this memorial and were responsible for its development.

"In the lower portion of the window (below the mezzanine) stands the figure of Farragut in the rigging of his flagship HARTFORD. He had gone aloft for a better view during the battle of Mobile Bay. A solicitous sailor, John H. Knowles, Quartermaster, had followed his admiral and passed lashings around him in case Farragut were to be wounded and fall. The upper part of the window show an angel guiding Farragut to victory. The rainbow is used as an emblem of hope and promise and is the keynote of the coloring of the window.

"In a letter to his wife, Farragut wrote that the night before the battle he had called his staff into his cabin for prayers and had read to them from his Bible. He wrote: "I am going into Mobile Bay, as I hope He is, and in Him I place my trust."

"The next day, when passing Fort Morgan in the narrow channel leading to the inner bay, and at the crucial moment, the ships ahead became confused as one of them was sunk by a mine and another stopped. Farragut silently called on God for guidance as to whether he should turn to starboard or to port in order to escape the mine field. As though in a vision, he

instantly saw the way was to port. The figure of the angel symbolically points to its own left. At the top of the window is the Admiral's motto: God is My Leader."

c. The Commission Invisible

"To the right of the Farragut Window is one whose official title is: The Commission Invisible. The idea was conceived by the late Chaplain Snyder K. Evans, who served the midshipmen for many years. It depicts the recently graduated midshipman reading his Ensign's commission shortly after the graduation ceremonies, the only change in uniform being the replacement of the midshipman shoulder marks by those of an Ensign. In the background can be seen "Old Glory" flying from the top of the flagstaff in the Academy grounds. The right hand upper corner shows the figure of Christ. This window is to remind all future naval officers that they hold two commissions--one from God and the other from their country. The panel bears the inscription: IN REVERENT TRIBUTE TO ALL THE SONS OF THEIR ALMA MATER WHO IN WAR AND IN PEACE REALIZED HER IDEALS OF HONOR, COURAGE, LOYALTY AND DUTY, IN THE SERVICE OF GOD AND COUNTRY, THIS WINDOW IS PLACED HERE BY THE CLASS OF NINETEEN TWENTY-SEVEN."

d. The Sampson Window

"This window is a memorial to Rear Admiral William Thomas Sampson, and is directly opposite the Farragut Window. The portion of the window above the mezzanine was presented in 1909 by the officers and men of the U.S. Navy, and portrays a Winged Peace. The lower portion of the window was a gift of the U.S. Naval Institute in 1941 and shows Saint Peter and Saint Andrew mending their nets: the figure of Christ calls to them: FOLLOW ME AND I WILL MAKE YOU FISHERS OF MEN."

e. The Sir Galahad Window

"To the left of the Sampson Window is a memorial window presented by the family of Lieutenant Commander Theodorus Bailey Myers Mason, USN. Depicting a Christian Soldier with his unsheathed sword, it was presented in 1899, first installed in the second Chapel and later moved to its present location."

f. Windows in the "New" Nave

"The theme of the eight windows in the extension of the nave is significant for the divine source of inspiration and strength to all men who 'go down to the sea in ships.'"

"Man on the Sea at God's Command, presented by the Class of 1952, depicts Noah in the Ark, with the dove bringing the olive branch of promise. On one side Noah is shown building the Ark and on the other giving thanks, with the rainbow in the background. Above the center panel on this and the other seven windows may be seen the Hand of God extended in blessing. The design represents the elements of creation--the seas, the sun and moon, the stars and the mountains. The stars in the shield portray Noah as a four star Admiral.

"'Man Dominates the Sea,' presented by the Class of 1941, shows Moses dividing the sea. On the left God reveals Himself as the burning bush, while on the right Moses receives the tables of the Law at Sinai. Other symbols are the pillar of cloud, pillar of fire, water which gushed from the rock, and the Creator's six-pointed star.

"'God Cares for Man at Sea,' presented by the Class of 1940, tells the story of David and the 23rd Psalm. David is seen observing the loading of a ship. In the left panel is a ship in a storm but with the hint of a rainbow in the background. On the right is a ship sailing at night over a calm sea with the Big Dipper showing plainly in the sky. The border suggests a sling and stones, a harp, the lion of Judah, and a horn of anointing oil.

"'God Teaches Man Obedience Through the Sea,' presented by the Class of 1936, is the story of Jonah being cast into the sea. He tries to flee from God's command and later is cast up on shore by the great whale. The scenes around the edge suggest, by a broken sword, God's mercy over His justice; the great wind which drove the ship; the oar by which the shipmen attempted to bring their ship about; and a fountain of 'living water,' again representing mercy.

"'The Sea as a Place of Ministry,' presented by the Class of 1929, shows in the center the Lord preaching from the ship, while on the left crowds are pressing on Him and the right He has come ashore to be with His disciples. You see the earth, cross-surmounted, as the triumph of Christ over the world; the crown of salvation; the lamp of knowledge which is the Word of God; and the candle, as man's spirit in Christ.

"'Power Over the Sea Through Divine Aid,' presented by the Class of 1926, shows the central subject to be the Lord stilling the storm. On one side He is sleeping in the boat, while on the other He is counselling His shipmates. On the outside are found the cross of faith, the dove of peace, the scepter of power, and the star of steadfastness.

"'The Sea Provides for Man's Needs,' presented by the Class of 1922, pictures in the center the apostles making a great catch of fish in their nets from the starboard side of the ship. The suggestion was made to them by Christ. The Risen Lord appears ashore. The left side shows the men casting nets with no result and the right side shows the result of the catch after following Divine orders. They meet the Risen Christ as they come ashore. In the margin are the Alpha and Omega, the Cross Potent, a Cross in the shape of an anchor and the monogram of Chi Rho.

"'Saint Paul's Confidence in God, at Sea,' presented by the Class of 1902, reveals an angel appearing to St. Paul with God's message that all hands will be saved. On one hand the ship is being tossed by a violent storm and on the other the apostles and others are safely ashore in Malta. Symbolic are the chains worn by St. Paul as a prisoner, a cross shaped from the four anchors of ACTS, a compass rose, and the viper that came out of the fire."

PART III. SOURCES

I. Original and unpublished sources:

A. Architectural Drawings, Plans, Engineering Drawings, Etc.

A note on the Y & D Drawings: The drawings executed for the Division of Yards and Docks are on file at the Plan Vault of the Public Works Office of the Naval Academy, Halligan Hall, Annapolis. This is the best single source for documenting individual building histories. There is a card-file index by building which gives primary access to the drawings, which are stored in numbered rolls. It may not be possible to locate a specific drawing by its Y & D number without first consulting these cards. There are many additional drawings which are filed in drawers and other plan-containers by name of building or type/use, with reference through the labels on the front of the drawers. These must be leafed-through. In short, a knowledgeable representative of the Public Works Division is probably essential to the use of these drawings.

Some attempt is being made to coordinate this collection with the Archives of the Academy, at Nimitz Library.

Many drawings were consulted in the preparation of this document. Lack of reference number generally means that one was lacking from the drawing. They can be retrieved via the file cards, with reference to the particular date or phase of the building's history.

Some drawings are described below; others are noted in the text in the appropriate locations, identified as precisely as possible. Still others (a vast number) were examined, and general impressions taken from them, but are not used here as specific references:

Y & D Drawing Nos. 59020-59022; Warren and Wetmore Plans for the Chapel crypt, December 5, 1911. Highly detailed drawings of the proposed crypt, substantially as executed, excluding the design of the sarcophagus.

Naval Academy Archives, Nimitz Library, Annapolis: Many of the older Flagg drawings have already been removed to the Archives. Very few have been catalogued by number. Rather, most items are easily retrievable by name of building and type of document, in this case plans and drawings. In particular, a very complete set of plans of the grounds of the Academy, from 1845 period onward, are available within a single collection. Ultimately, all the original Flagg drawings or copies of known Flagg drawings will be located here. At present, the set is more or less supplementary to the Public Works/Yards and Docks drawings at Halligan Hall.

B. Views, Photographs

Archives (same as above). The photographic collection is excellent, but individual photographs are not given catalogue numbers and it is not possible to make specific reference. Photographs are filed by building name. Some appear to be mislabeled, although that is rare.

United States Naval Academy Museum contains many well-known photographs, most of them well-known, and/or published, including a photograph of the concrete structure of the Chapel.

Special Collections, Nimitz Library

Numerous photographs, mostly of activities rather than of specific buildings so that architectural information gained is likely to be fortuitous. One small collection, the Admiral Strange Album, contains very poor snapshots, mostly of the experimental station across the Severn River from the Academy, but includes one photograph of the concrete shell of the chapel under construction. The Special Collections also contain a collection of Dahlgren Hall drawings, reduced and bound. The original Flagg blueprints were rehabilitated and restored. The reductions were bound with some photographs of the process.

Houghton Hawley (spelling uncertain) views, 1899,

Available mounted on cardboard or in a printed folio at the Archives. These views are renderings from a bird's eye perspective of Flagg's final concept for the rebuilding of the Academy. According to Flagg's own account, this set of drawings seems to best exemplify his optimum plan. The relationship between the present Academy and this intention are readily apparent in this plan, although the differences in the buildings as they were constructed are often striking. All buildings are represented in some form, from Bancroft Hall very much as built, through the first stages of the Chapel, to the much more elaborate conceptions for the academic buildings, now the Mahan complex. The conception for the boat basin and its relationship to the present MacDonough Hall is very clear. Several individual buildings are represented in the drawings, including the Memorial Hall rooms of Bancroft Hall and the Chapel.

Miscellaneous

The Archives is at present (December 1980) in process of taking custody of several miscellaneous drawings and sketches, including a color rendering for a stained glass window in Bancroft Hall and a sketch for one of the pylons to be placed at the ends of the seawalls of the boat basin, with a fully rigged mast atop, the only such conception encountered in this study.

C. Documents

The Archives of the Naval Academy at Nimitz Library contains numerous documents relating to specific buildings, by which they are filed. This consists almost entirely of superintendent's correspondence, and has been of limited usefulness.

D. Published Sources

The NAVAL INSTITUTE, Proceedings of; indexed and available at the Special Collections Department of Nimitz Library, The Naval Academy, Annapolis. There are a few articles which deal with the buildings and grounds.

Edsall, M. H., A Place Called the Yard, 1978, the Douglas W. Edsall Co., Annapolis, Maryland. A very useful walking tour of the Academy with many specific references to the details of the buildings, and a very fine overview of life at the Academy. The book is well illustrated.

Sweetman, Jack, The U.S. Naval Academy, an Illustrated History; the Naval Institute Press, Annapolis, 1979. An excellent, comprehensive, and scholarly history of the Academy as an institution. There are some useful references to buildings, but the greatest value here is in the explication of the details, politics and other machinations involved in bringing about the "new" Naval Academy.

Flagg, Ernest, "New Buildings for the U.S. Naval Academy, Annapolis, Maryland," in The American Architect and Building News, in two parts: Vol. XCIV, No. 1697, July 1, 1908; and No. 1698, July 8, 1908. Much information on the original and subsequently thwarted intention of the architect. There are no better published photographs from any era of the academy's history than those presented here. Several excellent detailed drawings of plans, sections, and elevations are also included. This is single best source for documenting the early Flagg work, regardless of the extensive editorializing.

The Chapel of the United States Naval Academy: Annapolis, United States Naval Academy, 1969, a pamphlet with very good photographs, including one of the concrete shell of the chapel. More inspirational than informational but valuable for its information on the Jones Crypt and for early illustrations. The latest in a succession of three (1949, 1957) such pamphlets which are presently available only at the Archives in Nimitz Library. All were consulted for this document.

E. Likely Sources Not Yet Investigated

National Archives and Record Service, GSA, Washington, D.C.: The major body of material which was left unexamined but seems to have some potential for filling in a few details is here. Sufficient material was available at the Academy and in Annapolis to answer the relevant questions raised by this study, and time did not permit a visit to the National Archives. Specifically, three collections are of interest:

Relating to Buildings and Grounds  
1858-1910

115. LETTERS SENT AND RECEIVED AND CONTRACTS FOR CONSTRUCTION AND GRADING WORK AT THE ACADEMY. June 1858-June 1860. 1 vol. (No. 675). 1 in. Arranged chronologically. A table of contents is in back of the volume.

Fair copies of letters and contracts relating to the erection or repair of buildings, grading of grounds, and supply of materials for the Academy. Included are numerous drawings and scale plans of buildings to be constructed.

116. PRESS COPIES OF LETTERS SENT BY THE SUPERINTENDENT RELATING TO THE PROPOSED REBUILDING OF THE ACADEMY. Mar. 1895-May 1899. 1 vol. (No. 503). 1 in. Arranged chronologically. No index.

Letters relating to the proposal to erect new buildings at the Academy. A commission to study the condition of Academy buildings was appointed by the Secretary of the Navy in conformity with a resolution adopted by the Board of Visitors in 1895. A copy of the report of the Board, January 1896, citing the poor condition of the existing buildings is included.

117. PRESS COPIES OF LETTERS SENT BY THE SUPERINTENDENT RELATING TO BUILDINGS AND GROUNDS. Dec. 1902-Mar. 1910. 23 vols. (Nos. 460-482). 3 ft. Arranged chronologically. A name index is in volume 460 and a very incomplete name index is in volume 461. No indexes in other volumes.

Include some copies of letters sent by the officer in charge of buildings and grounds, however they are not duplicated in entry 181. Letters sent by the Superintendent after March 11, 1910, are copied in his letterpress books, described in entry 3. Letters sent by the Superintendent to the Bureau of Navigation (Jan. 1905-May 1907) relating to buildings and grounds are contained in entry 17.

PART IV. PROJECT INFORMATION

This work was produced by John D. Hnedak, Architectural Historian, Annapolis, Maryland, as consultant to the National Architecture and Engineering Record, with the assistance of Janet Davis, Architectural Historian, Baltimore, Maryland. We gratefully acknowledge the generous assistance of Mrs. Price of the Naval Academy Archives, Nimitz Hall, and her staff; of Mr. E. B. Miles of the Office of Public Works, Naval Academy and of the staff who work with him in the office of Real Estate, the Plan Vault and the Duplicating Room; and of Captain Gaworkowitz at the office of Public Works.