

United States Department of the Interior  
National Park Service



RECEIVED

APR 25 1995

National Register of Historic Places  
Registration Form

INTERAGENCY RESOURCES DIVISION  
NATIONAL PARK SERVICE  
HISTORIC PRESERVATION OFFICE

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Christ Church (Episcopal), Shrewsbury

other names/site number \_\_\_\_\_

2. Location

street & number Broad Street & Sycamore Avenue NA  not for publication

city or town Shrewsbury Borough  vicinity

034

state New Jersey code NJ county Monmouth code 025 zip code 07702

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

Assistant Commissioner for Natural & Historic Resources/DSHPO

State of Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.  See continuation sheet.
- determined eligible for the National Register  See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): \_\_\_\_\_

Edson H. Beall  
Signature of the Keeper

Date of Action

10/25/95

Entered in the  
National Register

Christ Church, Shrewsbury  
Name of Property

Monmouth Co., NJ  
County and State

**5. Classification**

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

- private
- public-local
- public-State
- public-Federal

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

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
0	1	buildings
1		sites
		structures
		objects
1	1	Total

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

N/A

**Number of contributing resources previously listed in the National Register**

1 (Shrewsbury Historic District)

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

Religion/Religious Facility

Funerary/Cemetery

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Current Functions**  
(Enter categories from instructions)

Religion/Religious Facility

Funerary/Cemetery

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Colonial/Georgian

\_\_\_\_\_

\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation Stone/Sandstone

walls Wood/Shingle

\_\_\_\_\_

roof Stone/Slate

other \_\_\_\_\_

\_\_\_\_\_

**Narrative Description**

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

See Continuation Sheet

**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

Property is:

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

**Areas of Significance**

(Enter categories from instructions)

Architecture

Religion

**Period of Significance**

1769 - 1925

**Significant Dates**

1769, 1844, 1874

**Significant Person**

(Complete if Criterion B is marked above)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Smith, Robert (1722-1777)

**Narrative Statement of Significance**

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

See Continuation Sheet

**9. Major Bibliographical References**

**Bibliography**

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

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # NJ-37
- recorded by Historic American Engineering Record # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Christ Church, Shrewsbury

Christ Church, Shrewsbury  
Name of Property

Monmouth Co., NJ  
County and State

**10. Geographical Data**

**Acreege of Property** 1.75 Acres

Long Branch, NJ Quad

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 

1	8
---	---

5	7	9	7	2	0
---	---	---	---	---	---

4	4	6	3	8	8	0
---	---	---	---	---	---	---

  
Zone Easting Northing

3 

--	--

--	--	--	--	--	--	--	--	--	--

--	--	--	--	--	--	--	--	--	--

  
Zone Easting Northing

See continuation sheet

**Verbal Boundary Description**

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

**Boundary Justification**

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

**11. Form Prepared By**

name/title Joseph W. Hammond  
organization \_\_\_\_\_ date 4/21/95  
street & number P. O. Box 1061 telephone 908-780-4246  
city or town Freehold state NJ zip code 07728

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

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

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

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

**Additional items**

(Check with the SHPO or FPO for any additional items)

**Property Owner**

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

name Christ Church (Episcopal)  
street & number 380 Sycamore Avenue telephone 908-741-2220  
city or town Shrewsbury state NJ zip code 07702

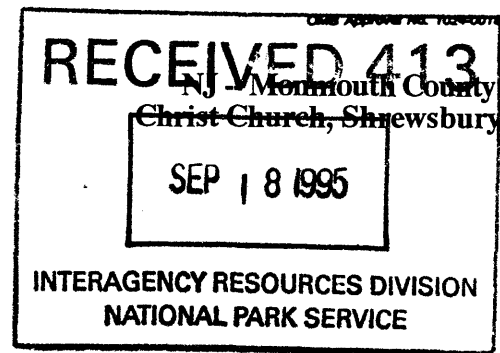
**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 1



### Present Physical Description.

Ph. 4 Christ Church, Shrewsbury is a wood frame structure, the main body of which measures 62 feet by 38 feet, with side walls rising 24 feet to the plates. Cedar shingles 36 inches in length and showing 12 inches to the weather cover the exterior. The cornice, which runs around all four elevations, consists of a bold plastered cove below a complex set of bed mouldings. A small 25 foot extension to the church, abutting the main structure on the east, houses a chancel recess as well as Sacristy and choir robing areas. The west facade features a tower measuring 10 feet square that is surmounted by a bracketed wooden cornice and an octagonal cupola. The tower is 64 feet high to the base of a highly ornamental wrought iron weathervane capped by a gilded crown. The cornerstone dated 1769 is situated in the southwest corner of the foundation.

Ph. 8 Four round headed windows, equipped with simple stained glass sash and gothic muntins, are spaced evenly along the long north and south elevations. The facade contains two round headed windows also fitted with stained glass on either side of the tower structure. The tower itself houses a handwound clock below the cupola with faces on the north, west and south elevations. Entry to the church is through a round headed double door in the base of the tower that opens into an enclosed 4 foot wide vestibule running north to south across the west end of the sanctuary.

Ph. 9 The main interior space of the church measures 36 feet by 60 feet. It contains 47 panelled slip pews, each 84 inches in length. The pews are divided into three blocks by two 4 foot aisles running east-west from the west vestibule entrances. Two transverse choir stalls occupy the easternmost areas of the pew banks against the walls. The eastern end of the sanctuary features two canopied pews measuring 7 feet by 8 feet. The canopies are supported by fluted pilasters and a free standing column. A balustered railing between the front corners of the canopied pews separates the chancel from the main auditorium. The chancel consists of two parts. The first, one step up from the floor of the nave, is an open space measuring 20 feet by 7 feet. An arched opening flanked by two square fluted columns enters into the altar area, which is raised up one step from the lower part of the chancel. The east wall is ornamented by a magnificent Doric order Palladian or "Venetian" window with memorial stained glass sash. Its carved keystone is repeated at the top of the arches in all 8 windows along the side elevations of the sanctuary. A simple, modern wooden altar of panelled design sits in front of the Venetian window facing the congregation.

Ph. 10 A 5 foot wide gallery spans across the west end of the church interior, reached by a narrow staircase in the southwest corner of the building. An 8 foot center extension of the gallery, supported by three square columns, provides space for a pipe organ. Access to the upper stages of the tower is gained through a door behind the organ case.

Ph. 15 A graceful, elliptical arch ceiling spans the entire width of the church, rising 7 feet above a bold molded interior cornice along the side elevations. This broad ceiling arch is decorated with a pressed metal ceiling. Three tombstones are set into the floor of the nave,

United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number 7 Page 2

---

### Present Physical Description (Continued).

- Ph. 13 two of them in the side aisles 12 feet west from the canopied pew facings, and the third centered directly in front of the chancel in the east cross aisle. A modern pulpit is situated in front of the canopied pew in the northeast corner of the nave. Two cut crystal chandeliers given to Christ Church in 1841 are placed at the east and west ends of the sanctuary. A recently installed barrier free access ramp in the southeast corner of the sanctuary cuts through the canopied pew, the panelled facings of which have been provided with a hinged door.
- Ph. 14

### Historical Evolution.

The roots of Anglican worship in Monmouth County, New Jersey, go back to 1692, when Rev. Alexander Innes settled in Middletown and began conducting services in the area. The parish of Christ Church in Shrewsbury considers Christmas Day of 1702 as the formal start of the congregation. On that date, Rev. George Keith, first missionary of the Society for the Propagation of the Gospel in Foreign Parts [SPG], celebrated Holy Communion at the residence of Lewis Morris in Tinton Falls. This fledgling church evolved slowly for the next forty years. A 1.6 acre tract of land purchased in 1706 at the southeast corner of what is now Broad Street and Sycamore Avenue in the village of Shrewsbury remained vacant until 1732, when the first church was erected on the site. Little is known of this early structure, except that it was built of brick and considered one of the most architecturally ambitious houses of worship in East Jersey in its day. The master mason appears to have been Abraham Russell, a bricklayer who was made a freeman of New York City in 1721. Russell relocated permanently to Shrewsbury as a result of this contract. Sixteen box pews installed by joiner Josiah Halstead replaced many of the benches in the original church in 1751.

Concurrent with the completion of the church, the SPG sent out its first full time missionary to Monmouth County in 1733. A formal charter was issued by the Provincial Assembly on 3 June 1738, within weeks of when Lewis Morris proclaimed his appointment as the first governor of an independent New Jersey. The year following, Christ Church received by bequest a large farm to serve as a glebe in support of their missionary. This important source of income put the parish on a solid financial footing in advance of a significant period of growth through the 1740s and 1750s. By 1760, the diminutive church at Shrewsbury proved inadequate to accommodate the greatly enlarged congregation.

During Easter Week of 1769, members of the Vestry at Christ Church completed plans to replace their brick house of worship with an entirely new structure. These efforts had been under way for more than ten years. For example, fund raising activities had included two lotteries held in 1758 and 1760 as "the Church in Shrewsbury, upon being surveyed, is found will require to be rebuilt almost from the Foundation." But the building design presented by Rev. Samuel Cook, the Rector, caused some very heated debate. At the center of the controversy were the plans for the roof trusses provided by "Mr. Smith of Philadelphia." For more than a century and a half, local church historians have believed that this citation indicated that Rev. Dr. William Smith (1727-1803), Provost of the College of Philadelphia, drew the plans

United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number 7 Page 3

---

### Historical Evolution (Continued).

for Christ Church. A recent re-evaluation, however, has confirmed that the true architect for Shrewsbury was really Robert Smith (1722-77), the most noted builder and carpenter in colonial Philadelphia.

It is entirely understandable that Rev. Samuel Cooke (1723-95) of New Jersey would look to Philadelphia for the designs of his ambitious new house of worship. Cooke attended meetings of Anglican clergy there regularly, bringing him into contact with at least three building projects at Christ Church Philadelphia, at St. Peter's Church, and at St. Paul's Church. In fact, Cooke was offered the position of Assistant Rector in Philadelphia in 1768, but refused that singular honor as he was entirely happy in Monmouth County. Robert Smith in turn was also known in central New Jersey as he spent the years 1755 through 1758 in Princeton supervising the construction of Nassau Hall and the President's House at the College of New Jersey, both of which he had designed.

Once the final plan had been selected, Christ Church in Monmouth County proceeded rapidly with construction. Contracts were signed on 12 June 1769 with a team of local carpenters to "Frame, Raisse & enclose with shingles from top to bottom, with a Cupola agreeable to the plan deliver'd herewith, and to make the Window Frames, sashes, Doors, Inside & Outside Cornish and lay the Floors, all in a good, substantial & neat manner . . ." The crew consisted of Daniel Halstead as head workman, assisted by his brother Josiah Halstead, Othiniel Rogers and Jacob Dennis Jr. All four were locally born and trained carpenters, as well as members of the congregation. For the work as outlined in the contract, these individuals were to receive £300 "current money of the Province of New York, in three separate Payments, as follows, that is to say, Fifty Pounds upon the signing of these articles, one hundred & Fifty Pounds on the raising of the Building herein after mentioned & one hundred pounds on finishing the Enclosure of the said building . . ."

In spite of all good intentions, correspondence between Rev. Samuel Cooke and the Secretary of the SPG in London indicates that many obstacles were apparently encountered during the course of the project. With expected enthusiasm, Cooke announced to the Society on 12 April 1769 that:

I have the pleasure to acquaint you that about two months ago [the Vestry] unanimously came to a Resolution of erecting an entire new Church . . . It is to be a framed Building -- the Dimensions are 60 feet by 36 feet in the Clear, and 24 feet high -- with an elegant Cupola -- The Timber is all provided and drawn to the Spot -- The shingles and Boards are engag'd -- and the Carpenters next week are ordered to begin to Frame it. . . The Cost of the Building, when finished, is computed at £800.

But unexpected shortages of materials soon slowed the project. In October of 1771, for example, Cooke wrote that the inability to obtain glass and nails had stopped the progress of the work, that they had produced the latter at Shrewsbury for twice the price of English goods, and that he would not be able to perform Divine Service in the new building that

United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number 7 Page 4

---

### Historical Evolution (Continued).

winter. Construction of Christ Church dragged on for nearly three more years before Cooke could report that the ambitious structure had been completed. On 12 April 1774, he informed the SPG that all obstacles had finally been overcome in finishing the church:

My Disappointments arose partly from the Difficulty of raising Mony sufficient to carry on the work with a proper spirit -- and partly to the Dilatoriness of the Workmen employed, who notwithstanding all I could do, would occasionally quit their Work for private and more lucrative jobs. . . And what adds much to the credit of my Congregation, the accounts are all settled, the materials all paid for, and the Workmen satisfied to the uttermost farthing.

When completed, Christ Church Shrewsbury was one of the most attractive and complete Anglican churches in the Province of New Jersey. It measured 38 feet in width and 62 feet in length, outside dimension, with 24 foot posts to the plates. The main or western facade featured two very elaborate Doric order "frontispieces" or doorway surrounds. An octagonal cupola was placed at the west end of the building above the entrances. It was surmounted by a highly ornamental weathervane capped with a wrought iron crown.

Four arched windows with carved keystones and heavy moldings inside and out were placed on the north and south elevations. A bold plastered cove cornice gave definition to the eaves. This cornice also ran across the gable ends in a style common to the Delaware Valley but unusual in this part of central New Jersey. In these east and west pedimented gables were round windows. The east elevation contained a very fine Doric order "Venetian" or Palladian window.

The original interior arrangement of the church included two lines of eight box pews each along the walls measuring 72 inches square. These were surrounded by fielded paneling 40 inches high, and were raised up on a 6 inch platform. Twenty four long pews measuring 42 inches by 96 inches were installed in pairs in the center of the building, leaving two aisles 4 feet wide up each side of the nave. An open area remained at the rear of the church, underneath a small gallery measuring 5 feet in width. Stairway access to this narrow balcony was provided in the southwest corner of the church. A tradition recorded some years later that the 1751 pews from the earlier church were salvaged and reused in this structure is in all probability correct as Josiah Halstead served as the joiner in both instances. Additional recycled materials can be found in the structure of the cupola.

The most architecturally ambitious interior appointments were focused on the east or chancel end. A large pew measuring 84 inches by 96 inches was constructed in each corner of the nave in order to create a modest chancel area in front of the impressive Venetian window. These two pews were covered with elaborate framed canopies supported by decorative pilasters and free standing columns. By long standing tradition, the pew on the right of the chancel was installed for the use of the Rector and his family. That to the left was supposedly reserved for the Governor of the Province. In all likelihood, however, it may have been set aside for



United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number 7 Page 5

---

### Historical Evolution (Continued).

any important visitor to the church as no Governor was known to have stepped foot inside this building while in office. Similar canopied pews were once fairly common in colonial churches, but, so far as can be determined, those at Shrewsbury are the sole original survivors.

Specifics of the chancel arrangements at Christ Church are not at present known. It appears to have been placed at the same floor level as the aisles, not raised on platforms like the pews. Unaltered paneled facings of the right hand canopied pew confirm this suspicion. Given the limited space available of 20 feet by 8 feet between the canopied pews, it seems certain that the pulpit was centered directly in front of the Venetian window in parallel with other contemporary prototypes such as Christ Church (1727-1744) and St. Paul's Church (1760) in Philadelphia, as well as St. Paul's Chapel (1764-66) in New York City.

Three tombstones have been set in the floor of Christ Church since it was first built. Two large table stones were located opposite each other in the side aisles, and a small stone in memory of a child was placed at the center of the cross aisle in front of the center block of long pews. These stones were apparently incorporated into the new church structure as the building was erected over a portion of the burying ground.

No technical paint analysis has ever been conducted at Shrewsbury in order to determine the church's sequence of early colors and finishes. A sepia toned drawing of Christ Church, dated before 1815, suggests that the frontispieces, cupola and cornices were painted a very light color. They contrasted sharply with the body of the church, which was depicted as a medium dark color. The shingles were left apparently to weather for approximately six decades, taking on the soft silver/gray appearance characteristic of Eastern white cedar. The church exterior was first painted entirely white in 1836.

The finished Christ Church shared a number of design features in common with other known commissions by Robert Smith. The cupola, for example, is identical in every detail to that on Carpenters' Hall in Philadelphia, down even to the octagonal drum and tall conical cap supporting the weather vane. Smith had submitted his plans for Carpenters' Hall by April of 1768. Construction was delayed, however, until February of 1770. As the Christ Church drawings were in hand by January of 1769, the common source for their design would have to be a single architect's shop rather than flattery through imitation by separate architects. Robert Smith repeated the same cupola design in his 1770 plans for the first American Hospital for the Insane at Williamsburg, Virginia, and again in 1773 on the Walnut Street Prison at Philadelphia. The floorplan for Shrewsbury most closely resembled that of Smith's St. Paul's Church, although the mix of square and long pews can also be found in his Second Presbyterian Church (1750-51) and St. Peter's Church (1758-61) in Philadelphia.

Other features of Christ Church Shrewsbury that are outside the building vocabulary of central New Jersey include:

United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number 7 Page 6

---

### Historical Evolution (Continued).

1. The use of full Doric order "frontispieces" or doorway surrounds, as well as a Doric order Venetian window. In fact, Christ Church is the only colonial building in Monmouth County known to have been designed to any of the five formal orders of architecture.
2. The use of a plastered cove cornice around all four sides of the building, forming large, pedimented gable ends, as mentioned above.
3. The overall design of the building, which shows a sophisticated mathematical balance or integration between the exterior elements and the interior appointments. Other local churches display an awkward relationship between the basic structure and the arrangement of pews, aisles, doorways, etc.
4. A roof truss design that provided for a graceful arched ceiling that rose above the plates, eliminated the need for internal columns or supports, allowed for a low roof pitch of 30 degrees, made sparing use of timber, and depended on iron bolts to achieve structural integrity.

This last item is of special significance as the truss design caused a great deal of dissension on the Christ Church Vestry. To sum up the argument in brief terms, Josiah Holmes, a Church Warden and influential member of the community, submitted an alternative church design that carried forward conservative carpentry practices common in central New Jersey. His plan called for two rows of interior columns supporting a barrel vaulted nave, with galleries placed over both side aisles. These concepts resembled in many ways the general configuration and framing techniques of Old Tennent Presbyterian Church erected near Freehold in 1751-52. Holmes, a merchant and silversmith, had access to local notions of timber framing through his sons Thomas and Jacob, who were master carpenters.

When the final decisions regarding Christ Church were made during Easter Week of 1769, Holmes became so irate that he resigned from the Building Committee, the Vestry, and as Clerk for the congregation. His vituperative letter of resignation was sent in the form of meeting minutes which began "The Gimcrack Vestry by Mr. Cook Returns their thanks to the Master Gimcrack . . ." This term represented insulting slang usage of a word describing a person who tinkered with mechanical contrivances. Holmes did not believe that the truss as designed by Robert Smith would be successful. The Vestry accepted the resignation of Josiah Holmes with regret, but then "Ordered that the building of the Church shall be carried on, and that the Roof &c. shall be framed according to the Draught of Mr. Smith of Philadelphia." Just so that there was no misunderstanding with the carpentry crew, the building contract repeated the specification that "the Roof to be built & framed agreeable to the Plan given herewith from Mr. Smith . . ."

Robert Smith's capabilities as a structural engineer were demonstrated years earlier by his work on the tower and steeple of Christ Church in Philadelphia erected in 1752-54. The

United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number 7 Page 7

---

### Historical Evolution (Continued).

experienced builder/architect also presented one of the first proposals for a multiple span, wooden arch bridge over the Schuylkill River in 1769. But however innovative this bridge design may have been, Smith turned to one of the most popular British builders' guides in selecting the roof truss for Christ Church in Shrewsbury. The truss was taken directly from Plate K of *The British Carpenter: or, a Treatise on Carpentry . . .* by Francis Price, Surveyor of the great Cathedral Church in Salisbury, England. Price's book, which first appeared in 1733, advocated the use of iron straps and bolts to give strength to unsupported, long span truss designs. Smith improved these recommendations by adding additional bolts and straps at critical joints where stress was a concern.

Christ Church in Shrewsbury has been altered periodically since it was completed in 1774 in order to accommodate changing liturgical and social requirements. The first significant round of renovations took place in 1844 under the direction of Peter K. Hadden, a master carpenter from Shrewsbury. He was assisted by Uel Rockhill, mason, and Douglas Tallman, painter. At that time, a small 10 foot by 20 foot chancel recess was added on the east, raised up four steps from the main floor level and flanked by two small rooms for the clergy and Vestry. Two large Greek columns supported the arched chancel opening in the east wall. Pews were also reconfigured to uniform slips of 84 inches in length and grained in paint to imitate oak. Hadden fashioned the new seating out of panelling salvaged from the original pews. An enlargement of the rear gallery accommodated the parish's first pipe organ, a small instrument manufactured by George Jardine of New York City. A narrow vestibule was also created by erecting a wall underneath the gallery with two doors into the auditorium that aligned with the exterior entrances. This improved the ability to heat the sanctuary during cold weather with two new coal stoves installed midpoint against the north and south interior walls in 1847. The high central pulpit disappeared as part of these changes.

Bishop George W. Doane had encouraged the Vestry of Christ Church to undertake these modifications as he considered this colonial structure a model of ugliness. The Diocesan annual report for 1845 noted that the Shrewsbury building "has now been materially enlarged, thoroughly repaired, and entirely remodelled in its interior arrangements. From being uncomfortable, inconvenient, and unsightly, to a degree seldom realized, it is now one of the most commodious and beautiful of our sacred edifices." From a functional viewpoint, the enlarged chancel reflected Bishop Doane's support of high church rituals that emphasized frequent celebration of the Eucharist, rather than at monthly or quarterly intervals as had been traditional. Removal of the great pulpit further reinforced the reduced focus on energetic preaching so popular when Christ Church was erected in 1769.

In preparation for centennial celebrations in 1869, repairs and modifications were again undertaken in the Shrewsbury church beginning in 1867. Eight stained glass windows were obtained from George Morgan & Sons of New York City to replace the rotting sash along the sides of the sanctuary. The new glass came in part as a contribution from St. Thomas's Church on Fifth Avenue. The more elaborate stained glass in chancel was given by George DeHaert Gillespie, the principal patron of Christ Church during the 19th century. Charles

United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number 7 Page 8

---

### Historical Evolution (Continued).

and Robert White of Shrewsbury undertook the necessary carpentry repairs. Henry Fritsche, an ornamental painter from Oceanport, refurbished the interior, this time graining the pews with paint in imitation of mahogany.

Few documentary details are known concerning facade alternations made to Christ Church in 1874. A small 10 foot square tower was added against the west elevation, framed in a manner not unlike the main church. Replacement of the two former entrances with one in the base of the tower enhanced again the ability to heat the sanctuary during the winter. Lambert Borden, the master carpenter, consciously preserved the colonial character of the building, however, by moving the original cupola forward from the main church structure onto the tower. New stained glass windows in the west elevation also imitated existing openings along the side walls. A town clock provided by private subscription was installed with faces on the north, west and south sides of the tower. The works were manufactured by the E. Howard Clock Co. of Boston, leading providers in America of such mechanisms.

Five years later, in 1879, a new two-manual pipe organ was purchased for \$1,500 from J. H. & C. S. Odell of New York to replace the first instrument which had by then become unplayable. The center projecting portion of the gallery was extended about 16 inches to accommodate this slightly larger organ. A general interior refurbishment was again undertaken in 1881 under the direction of Edward J. N. Stent, an ecclesiastical decorator from New York City. George Gillespie funded this work, which included elaborate stenciling on the ceiling and another layer of dark mahogany graining on the pews. An exterior paint scheme of medium green with darker green trim updated the overall appearance of the building to suit Victorian tastes in decoration. Gillespie's family and friends provided new furnishings for the chancel in 1882, including a carved altar of butternut wood, bronze communion railings, eagle lectern, prayer stalls, etc., many of which remain on the church property today. In addition, the canopied pew in the northeast corner of the nave was modified to house a new marble baptismal font.

Twentieth century changes at Christ Church began in 1906 when a partial collapse of the plastered ceiling resulted in the installation of an ornamental pressed metal ceiling by Daniel H. Cook of Tinton Falls. Cook specialized in this work locally. He completed, for example, a similar upgrade at Old Brick Reformed Church in Marlboro in the same month that Christ Church reopened. As the Colonial Revival gained in popularity, Christ Church underwent a very light handed "restoration" during 1924 and 1925. Tasks undertaken by Harry G. Borden, a neighboring builder, included painting the church white on the outside, redecoration of the interior in light tones with white woodwork, installation of a pulpit for the first time since 1844, removal of the font to the rear of the auditorium, restoration of the canopied pew that had served as a baptistry since 1882, and wiring of the building for electric lights. The present slate roof replaced very leaky wood shingles at this time.

A very modest 10 foot extension to the rear of the chancel area in 1958 provided badly needed space for a sacristy and choir robing areas. Care was taken by A. S. Davidson & Sons, general contractors, to match the roof profile, wall finishes, and window openings of the

United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

7

9

Section number \_\_\_\_\_ Page \_\_\_\_\_

---

### Historical Evolution (Continued).

1844 work to which it was attached. Special lighting in a narrow corridor behind the chancel window supplied artificial illumination so that the fine stained glass features could still be seen from the sanctuary. The years 1961 to 1963 saw a second round of Colonial Revival enhancements that were intended to reverse more of the nineteenth century "improvements." The 1844 Greek columns were superseded by square replacements based on the original canopied pew supports. The floor level of the chancel was also dropped to its approximate eighteenth century appearance so that access to the altar was simplified through the elimination of three steps. A simple new altar, moved forward ten years later so that the clergy could face the congregation, relegated its Victorian predecessor to a chapel in the parish hall, along with many of the other Gillespie furnishings of 1882. Transverse choir stalls installed against the side walls required removal of sixteen pews, one of which was returned in 1994. Others may be brought back in 1995 as the Colonial style stalls are no longer used for their intended purpose.

Quality restoration work completed since 1987 has included a complete overhaul of the 1879 pipe organ, renewal of decayed exterior shingles, rehabilitation of the crown and weathervane atop the cupola, installation of an unobtrusive barrier free access ramp, structural repairs where necessary, electrical improvements, and general painting, both inside and out. A preservation plan prepared in 1990 by Short & Ford of Princeton has guided the most sensitive parts of this extensive restoration program.

In spite of periodic alterations, a very substantial amount of eighteenth century fabric remains at Christ Church, primarily because work crews have reused and recycled earlier materials during subsequent renovations. For example, the 1844 pews were created by recutting old panelling from the high box pews which had in turn come partly from the first church. Most notable of the original architectural features at Christ Church are the two canopied pews on either side of the chancel. These appear to be unique survivals in an American Episcopal church. The elaborate Doric Venetian window of 1769 also exists today, although moved back ten feet and refitted with stained glass.

Christ Church in Shrewsbury still presents a surprisingly cohesive aesthetic quality respective of its eighteenth century origins. Other original fabric includes:

1. The magnificent cupola and weathervane, still capped with its gilded wrought iron crown.
2. The cornerstone, which reads "S C M [. . .] 1769." The meaning of these partially illegible characters is now lost, but may stand for "Samuel Cooke Missionary."
3. The exterior cove cornices, along with a significant percentage of original 36 inch, white cedar shingles. Later carpenters were careful to carry the cove cornice around the new tower in 1874, and also to match the shingle length.

United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number 7 Page 10

---

### Historical Evolution (Continued).

4. The entire frame and innovative roof support system. In fact, Christ Church is the only wood frame structure by Robert Smith known to exist today.
5. The window casings for all eight arched side windows in the nave, along with all decorative moldings, both interior and exterior. The return moldings at the bases of the arches were cut back, apparently in 1839 to accommodate exterior window shutters. Later windows in the west facade and tower copied the general form of the earlier ones.
6. Horizontal board wainscoting in the nave, capped with a bold bolection molding. The wainscoting and trim were matched carefully in 1844 when the enclosed narthex was created.
7. Flooring in the nave, along with the three tombstones set into the floor plus their framing. The two side aisle stones were moved one foot closer to the center line of the church in 1844 when the pews were reconfigured.

United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number 8 Page 1

---

### Statement of Significance.

Christ Church in Shrewsbury is one of eight known commissions for new churches designed by Robert Smith (1722-77) of Philadelphia. Smith, who had been born in Scotland, emigrated to Pennsylvania by 1749. Within a decade, he had emerged as the most prominent builder/architect in all of colonial America. His talents were sought out by clients from Virginia to Rhode Island. Among Smith's other works are the steeple of Christ Church in Philadelphia (1753-54), Nassau Hall and the President's House at Princeton University (1754-58), a new Philadelphia residence for Benjamin Franklin (1764-65), a Hospital for the Mad & Insane at Williamsburg, VA (1770), Carpenters' Hall (1770), and the Walnut Street Prison (1773-74). Robert Smith also played a leading role in the affairs the Carpenters' Company of the City and County of Philadelphia, America's oldest trade guild. He served, for example, on their influential Committee on Prices of Work which set the rates that member carpenters charged their customers.

In addition to providing the plans for Christ Church in Shrewsbury, Robert Smith designed the following churches, all but one of which were located in Philadelphia: Second Presbyterian Church (1750-51), St. Peter's Anglican (1758-61), St. Paul's Anglican (1760-61), Zion Lutheran (1766-69), Third Presbyterian (1767-68), First Presbyterian in Carlisle, PA (1769-73), and the German Reformed Church (1772-74). Dimensions ranged from the diminutive Shrewsbury structure of 38 feet by 62 feet to Zion Church that measured 70 feet by 108 feet. Zion was considered the largest house of worship in British North America until well into the 19th century. When viewed as a group, these eight great Georgian masterpieces constitute the most significant body of ecclesiastical commissions associated with one architect in all of colonial America.

Five of Robert Smith's churches survive today, namely St. Peter's, St. Paul's, Third Presbyterian (Old Pine), Christ Church in Shrewsbury, and the First Presbyterian in Carlisle, PA. Of this total, three have been so totally altered one or more times that no trace remains of their interior appointments, and very little exterior detail. Smith's concepts of spatial arrangements and ornamentation can therefore be studied today only at St. Peter's Church in Philadelphia and at Christ Church in Shrewsbury.

As mentioned in Section 7, Smith recommended a controversial roof truss design for Shrewsbury based on Plate K from *The British Carpenter* by Francis Price. The six primary timber elements of this truss include two straight rafters, a raised collar beam, a king post, and two diagonal "hammer beams" that span from the junction point of the king post with the collar beam to the foot of the rafters. Recent structural examination in the other four remaining Smith churches has revealed that three of them incorporated the same truss. Documentary evidence indicates that two more of the churches also shared this same roof system. In fact, Robert Smith has emerged as one of the very few builders in America at the time willing to undertake the erection of wide span, unsupported timber trusses. St. Paul's Church, at 65 feet, represents the widest of them all.

But Smith did not slavishly copy the Price plate, as would most amateur gentlemen architects. Rather, he made some very subtle but significant improvements in the uses of

United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number 8 Page 2

---

### Statement of Significance (Continued).

iron. These can be summarized as follows:

1. Additional straps were added where the diagonal "hammer beams" connected with the rafters and plates.
2. Two bolts were used at the junction of the "hammer beams" with the collar beam, instead of one. But like Price, Smith drove the bolts in from below, placing the threaded nuts or wedged and keyed fasteners on the top of the collar beam so they would not loosen over time.
3. In addition to the large strap that tied the king post to the collar beam, Smith strengthened this main stress point with a large iron strap that ran along the bottom edge of the "hammer beams" for approximately 4 or 5 feet from the center point, in effect creating a large iron yolk with the vertical strap. The bolts were then inserted through holes drilled in the under strap so that they could not pull through into the wood timber.

These subtle refinements show the eye of an experienced carpenter looking for and fixing potential weak points in a theoretic structural design derived from a book. At the same time, Smith adapted the truss for changing conditions. The wide spans at St. Peter's, St. Paul's and Old Pine used the four outer iron straps, four bolts, and the Y-shaped yolk at the center point. Because the span at Christ Church was so much shorter, only two bolts of iron were used, one for each "hammer beam." The straps were eliminated at Shrewsbury altogether.

The Robert Smith roof truss innovations apparently proved popular among the members of the Carpenters' Company in Philadelphia who faced similar structural applications for long spans. In 1786, it was published as a copperplate engraving in their *Rules for Measuring and Valuing House-Carpenters Work*. The truss as illustrated incorporates all of Smith's improvements, including the uses of four outer straps and the central iron yolk. The *Rule Book* recommended the raised collar beam truss design for clear spans of 60 feet, even though Smith himself applied it in commissions ranging from 38 to 65 feet.

The truss design derived from Francis Price remained a standard solution for high vaulted ceilings for more than one hundred and fifty years. William Pain, as an example, included it as one of five roof designs in Plate VII of *The Practical Builder, or Workman's General Assistant*, first published in London in 1774. Pain did not comment on the structural details in his text. He did, however, add iron straps at the foot of the rafters where they joined the outer ends of the hammer beams, as had Robert Smith. The Price design appeared again as an illustration in plate IX of *Elementary Principles of Carpentry* by Thomas Tredgold, first published in London in 1820, and was included in all subsequent editions through 1871. But Tredgold, being a civil engineer, looked skeptically at the stresses of such a structure caused by the oblique positions of the hammer beams, through flexure, and from settlement due to the number of joints. Tredgold described the physics of the truss,



United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

8

3

Section number \_\_\_\_\_ Page \_\_\_\_\_

---

### Statement of Significance (Continued).

believing that the thrust of the diagonal braces would cause the walls to move out. He also emphasized the difficulty of making a strong joint at the bottom of the king post, a condition recognized and improved sixty years earlier by Robert Smith with the addition of more iron, as mentioned above. The author concluded by stating that "having thus pointed out the defects of this kind of roof, we must leave the reader to judge for himself on the propriety of adopting it." Tredgold apparently focused more on the theoretic aspects of the Price truss without examining its very successful applications on both sides of the Atlantic Ocean, albeit with appropriate modifications.

To summarize, the wide span, unsupported roof truss design used by Robert Smith at Christ Church and elsewhere represented a leading edge technological solution for its day. Smith's innovative uses of iron improved the function of the truss to the point where four examples are still performing satisfactorily after more than two centuries.

But beyond its advanced structural character, Christ Church in Shrewsbury deserves recognition for its architectural significance for the following reasons:

1. It is one of only two Robert Smith churches that retains nearly all of its interior fittings, although often recut and reused in subsequent alterations. The Shrewsbury church is also his only documented wood frame commission so far identified.
2. Christ Church is the only colonial building in Monmouth County known to have been designed to any of the five formal orders of architecture, in this case the Doric order.
3. The elaborate Venetian window is the finest piece of joinery remaining in a Pre-Revolutionary building in Monmouth County. Given its character, it is tempting to speculate that the window and two matching Doric order frontispieces on the west entries may have actually been made in Philadelphia and shipped to Shrewsbury for installation. This would explain their radically more academic design when compared to decorative trim in other contemporary local buildings. Ample precedent exists for this possibility.
4. The distinctive, intact cupola was a notable feature once found on several other Robert Smith buildings, but remains now only here and on Carpenters' Hall in Philadelphia. The particularly well preserved example at Shrewsbury has served recently as a model for Colonial Williamsburg in their reconstruction of Smith's 1770 Hospital for the Mad and Insane. The original crown topped weathervane at Christ Church, a remarkable survival of the American Revolution, still serves as a symbolic link to the Church of England roots of the parish.
5. The two canopied pews are recognized as unique survivors in an American Episcopal church. All others that exist today are believed to be twentieth century reconstructions.

United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number 8 Page 4

---

### Statement of Significance (Continued).

6. Because Christ Church has not been subjected to any heavy handed Colonial Revival restorations, its evolution can still be studied clearly and accurately. The building gains real significance through the retention of elements from all its decorative as well as functional modifications that were required as liturgical needs and aesthetic tastes changed over 225 years.

The graveyard surrounding Christ Church has been used for interments since about 1720, or some years before the first church was built and the parish registers were begun in 1732 and 1733 respectively. Tombstones in the yard represent a full range of 18th, 19th and 20th century styles in slate, sandstone, marble and granite. Many clergy, public officials, and other individuals prominent in the affairs of the church as well as the community have been buried here. The three tombstones set into the floor of the church in 1769 memorialize Elizabeth Ashfield (1729-1762), Theodosius Bartow (1692-1746) and young Henry Leonard (1756-1761), all of whom died before the present structure was erected over that part of the cemetery. They are presumably buried somewhere underneath the building. It was discovered recently that the impressive portrait stone of Edward C. Hazard (1831-1905) was carved by Daniel Chester French, renowned American sculptor of such artworks as the statue of seated Abraham Lincoln displayed at the Lincoln Memorial in Washington, DC.

United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number 9 Page 1

---

### Bibliography.

Christ Church, Shrewsbury, NJ. Archives, including Vestry Minutes, Treasurer's records, loose documents, and historical reference files.

Hammond, Joseph W. *Christ Church in Shrewsbury, New Jersey, and the Church Designs of Robert Smith*. Completed manuscript awaiting publication.

Peterson, Charles E., FAIA. "Notes on Robert Smith, Architect of Carpenters' Hall." Luther P. Eisenhard, ed. *Historic Philadelphia from the Founding until the Early Nineteenth Century*. Vol. 43, Part I. Transactions of the American Philosophical Society. Philadelphia: American Philosophical Society, 1953. Pages 119-23.

----- "Philadelphia Carpentry According to Palladio." Mario di Valmarana, ed. *Building by the Book - 3*. Charlottesville: University of Virginia Press, 1990. Pages 21-29.

----- "Robert Smith, Philadelphia Builder-Architect: From Dalkeith to Princeton." Richard B. Sher & Jeffrey R. Smitten, eds. *Scotland and America in the Age of Enlightenment*. Edinburgh: University of Edinburgh, 1990. Pages 275-99.

Short & Ford & Partners, Architects. *Christ Church, Shrewsbury, New Jersey: Preservation Plan*. December 1990.

Steen, James. *History of Christ Church, Shrewsbury, New Jersey*. Shrewsbury: Christ Church, 1972. Written and printed in 1903, but not collated and bound until 1972.

Yeomans, David T. "A Preliminary Study of 'English' Roofs in Colonial America." *The Association for Preservation Technology Bulletin*. Vol. XIII, No. 4 (1981), pp. 9-18.

----- *The Trussed Roof: Its History and Development*. Aldershot, Hants.: Scolar Press, 1992.

United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number 10 Page 1

---

### Verbal Boundary Description.

Monmouth County Tax Map, Shrewsbury Borough, Revised June 1965, Sheet 13, Block 60, Lot 1. Comprised of three parcels as described in Monmouth County Deeds, Book E, Page 68 (20 May 1706); Book 1785, Page 259 (8 May 1868); and Book 1987, Page 451 (5 January 1945).

A fourth parcel, adjacent to the above and identified on the Tax Map as Block 60, Lot 43, also belongs to Christ Church. This property, described in Monmouth County Deeds, Book 4362, Page 572 (31 July 1982), is excluded from the National Register application.

### Boundary Justification.

The Christ Church lot is situated on the southeast corner of Broad Street and Sycamore Avenue in Shrewsbury, NJ. It is an irregularly shaped rectangle measuring 270 feet on the north, 263 feet on the west, 250 feet on the south, and 373 feet on the east. The original 1706 lot comprises 1.6 acres. The remaining 0.15 acres along the southern edge of the first tract were acquired in two tiny parcels, primarily to provide for parking but also to straighten out the south property line. The graveyard has expanded over more than 250 years of use to occupy all but a small part of the lot on the south.

United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number \_\_\_\_\_ Page \_\_\_\_\_

---

### Maps.

1. United States. Department of the Interior. Geological Survey. New Jersey -- Monmouth County, Long Branch Quadrangle. 7.5 Minute Series (Topographic). Detail.
2. Tax Map of Monmouth County, New Jersey, Revised June 1965. Borough of Shrewsbury. Page 487, Sheet 13, Block 60, Lot 1.
3. Site Map, adapted from the Historic American Building Survey, NJ-37, Sheet 1 of 19.



SHEET 10

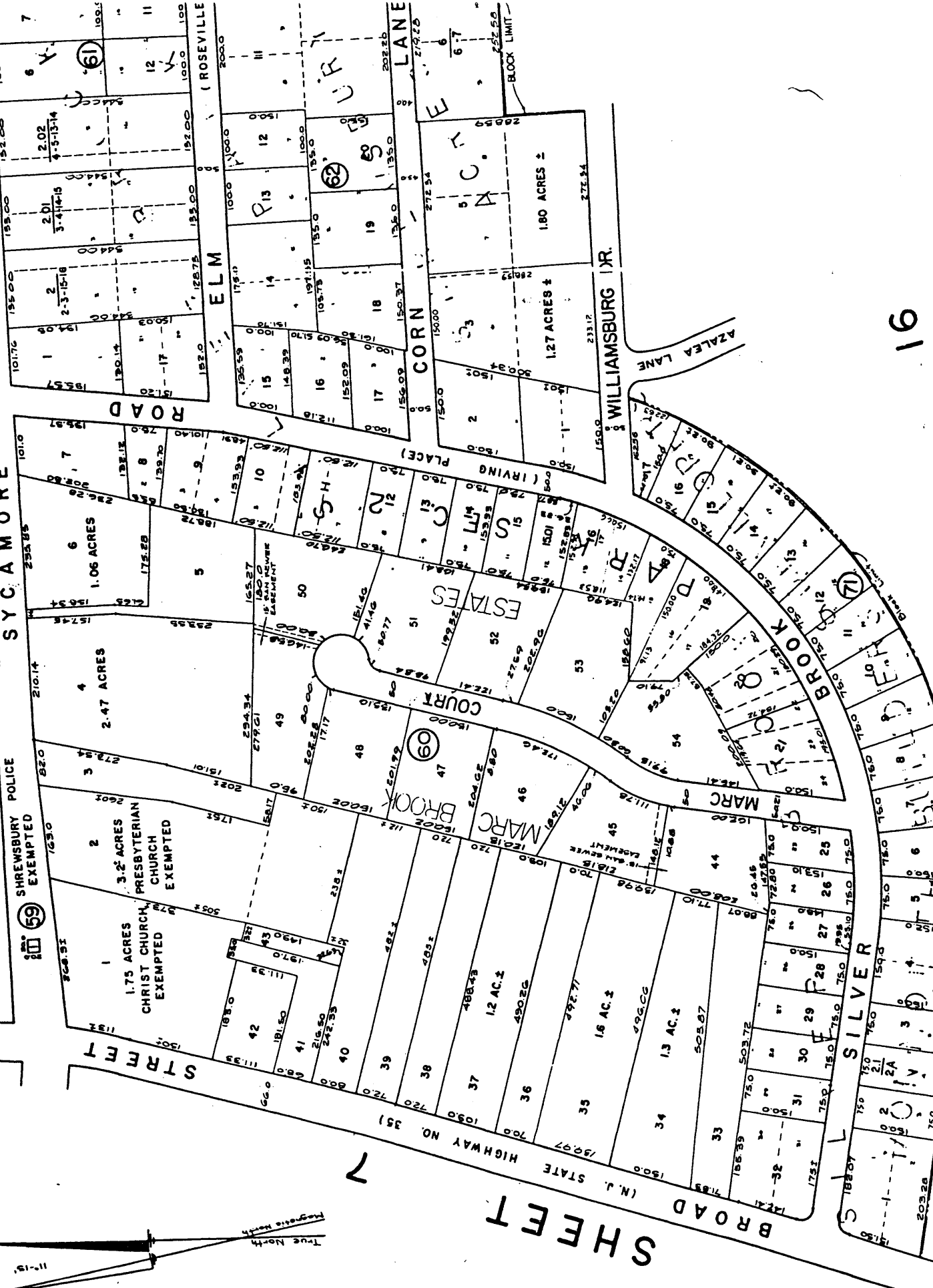
SHEET 10

SHEET 10

COLONIAL DR

BUTTONWOOD DR

COLONIAL DR



59 SHREWSBURY POLICE EXEMPTED

1.75 ACRES  
CHRIST CHURCH  
EXEMPTED

3.2 ACRES  
PRESBYTERIAN  
CHURCH  
EXEMPTED

60

ESTATES

BROOK

MARC

MARC

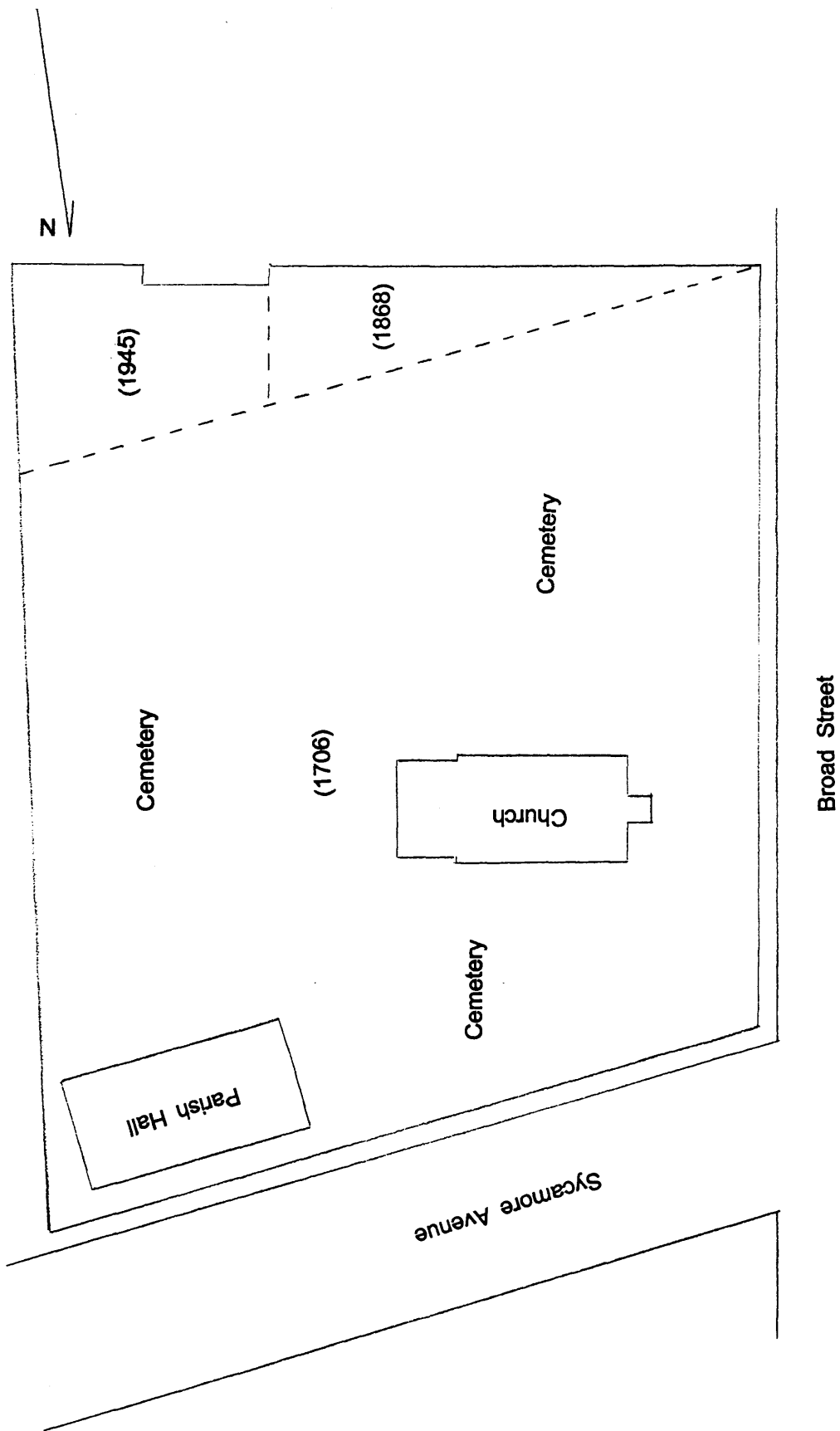
SILVER

SHEET

BROAD (N.J. STATE HIGHWAY NO. 35)

11-15





GENERAL PLOT PLAN  
CHRIST CHURCH  
SHREWSBURY, NJ



United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

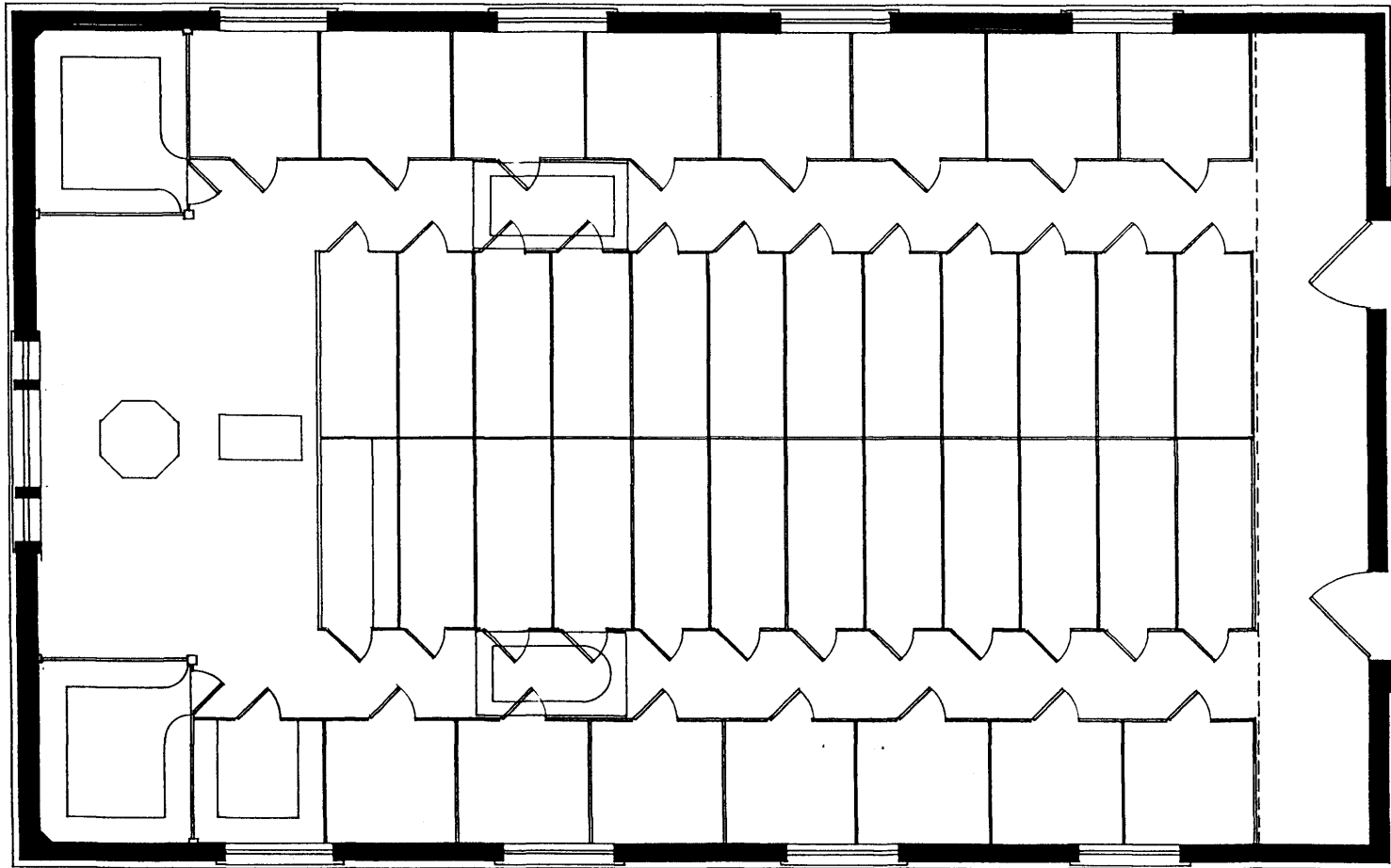
## National Register of Historic Places Continuation Sheet

Section number \_\_\_\_\_ Page \_\_\_\_\_

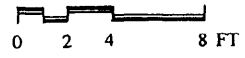
---

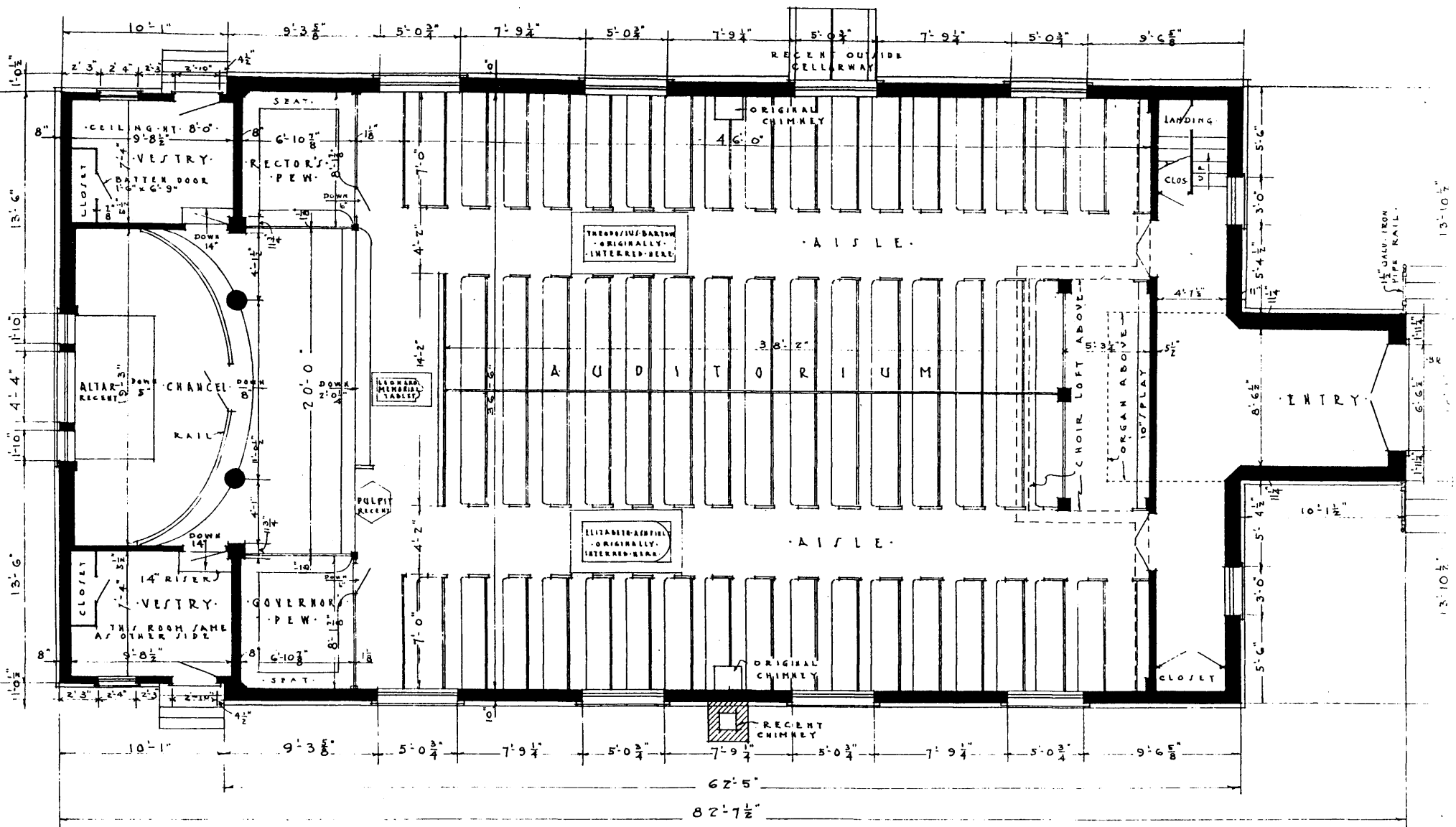
### Graphics.

1. Floorplan Drawing, ca. 1774. Reconstructed in 1994 by Joseph W. Hammond from existing fabric, physical evidence such as paint marks and nail holes, and documentary sources. Adapted by Matthew S. Chalifoux, AIA, of Short & Ford, from Historic American Building Survey, NJ-37, Sheet 2 of 19.
2. Floorplan Drawing, 1936. Very few changes had been made since 1844. Historic American Building Survey, NJ-37, Sheet 2 of 19.
3. Floorplan Drawing, 1990. Short & Ford, Architects, Princeton, NJ. Adapted from Historic American Building Survey, NJ-37, Sheet 2 of 19.
4. Section Drawing, Christ Church roof trusses. Redrawn in 1994 by Matthew S. Chalifoux, AIA, of Short & Ford, from Historic American Building Survey, NJ-37, Sheet 3 of 19.
5. Francis Price, *The British Carpenter, or, a Treatise on Carpentry*. Third Edition. London: Printed by C. & J. Ackers for C. Hitch et. al., 1753. Plate K. The truss design marked "L" served as the prototype for Christ Church as well as for five other churches designed by Robert Smith. Owned privately.
6. *The Rules of Work of the Carpenters' Company of the City and County of Philadelphia*. Philadelphia: Hall & Sellers, 1786. Unnumbered plate, identified as plate VII in reprint editions after 1971. Courtesy of the American Philosophical Society, Philadelphia, PA. This truss design incorporates additional iron straps used by Robert Smith in at least three surviving churches.
7. Photograph, Christ Church interior, ca. 1885. The earliest known view of the church interior, taken just after a comprehensive redecoration in 1881 by Edward J. N. Stent, an ecclesiastical architect from New York City. This photo also shows new chancel furnishings first used on Christmas Day in 1882. Courtesy Monmouth County Historical Association, Freehold, NJ.



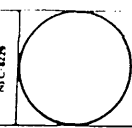
RECONSTRUCTED ORIGINAL FLOOR PLAN





GROUND FLOOR PLAN  
 SCALE: 1/8" = 1'-0"

Professional Seal  
Michael J. G. Ford  
AIA  
Michael J. G. Ford  
AIA  
Michael J. G. Ford  
AIA  
Michael J. G. Ford  
AIA  
Michael J. G. Ford  
AIA  
Michael J. G. Ford  
AIA

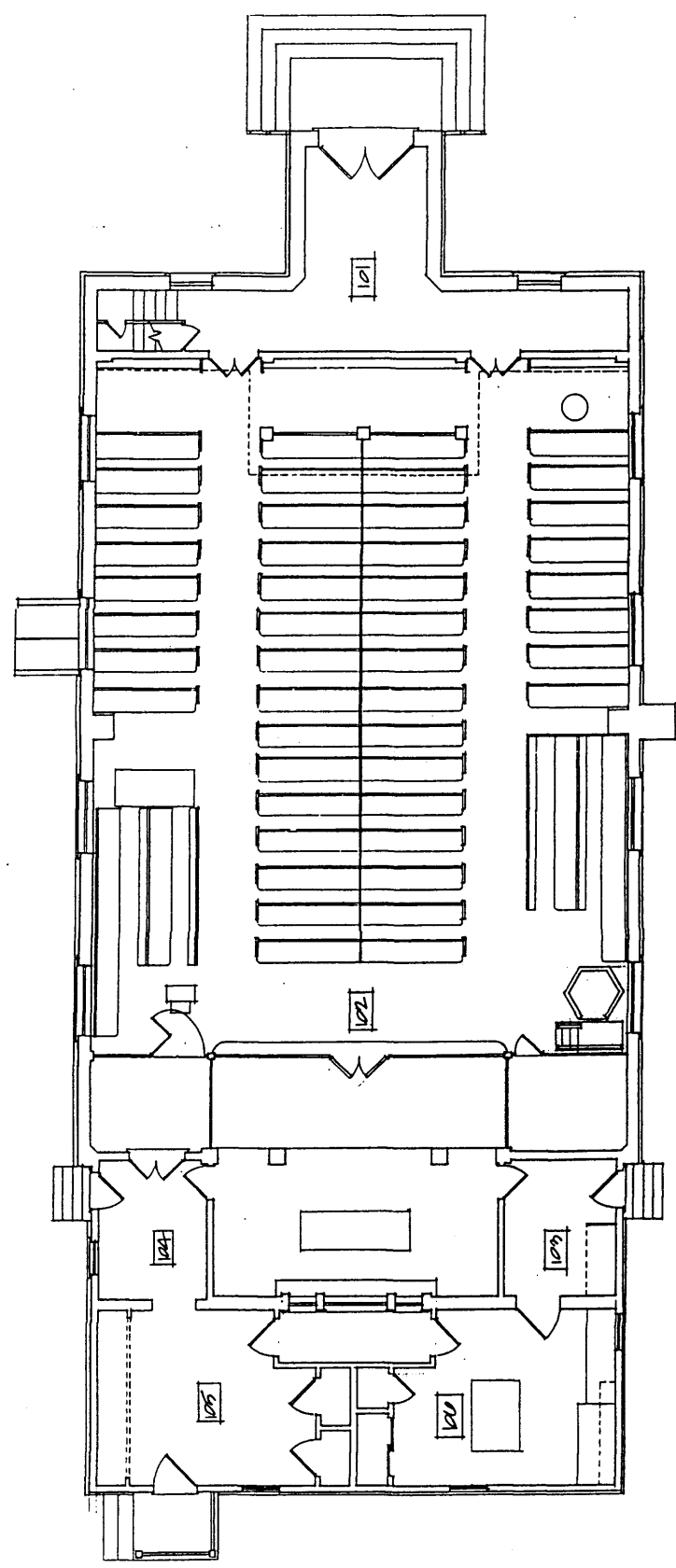
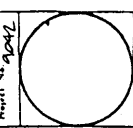


SHORT AND FORD  
ARCHITECTS  
MONMOUTH COUNTY HEADQUARTERS IN GREENWOOD BLDG. 609-653-1373

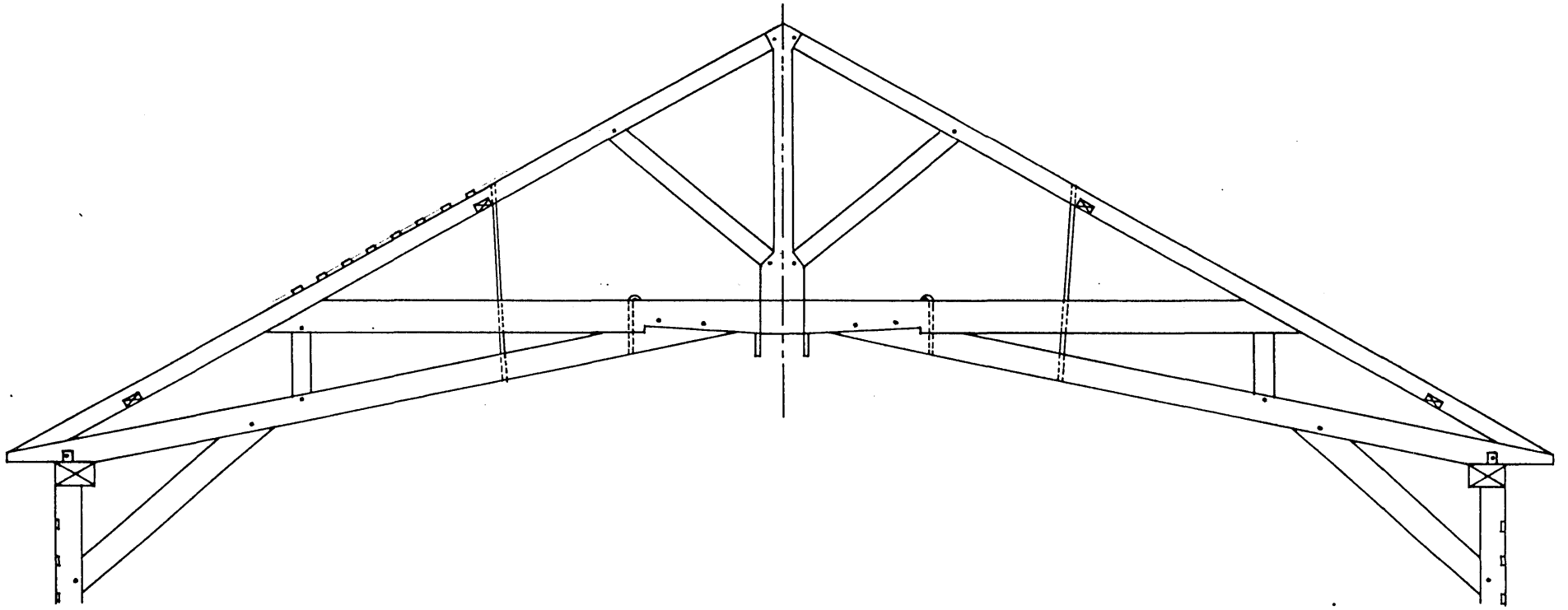
Drawn by: MPA  
Checked by:  
Date: 12-1-90  
Revisions:

CHRIST CHURCH  
SHREWSBURY, NJ  
EXISTING CONDITIONS

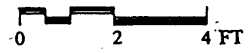
Sheet No. 002



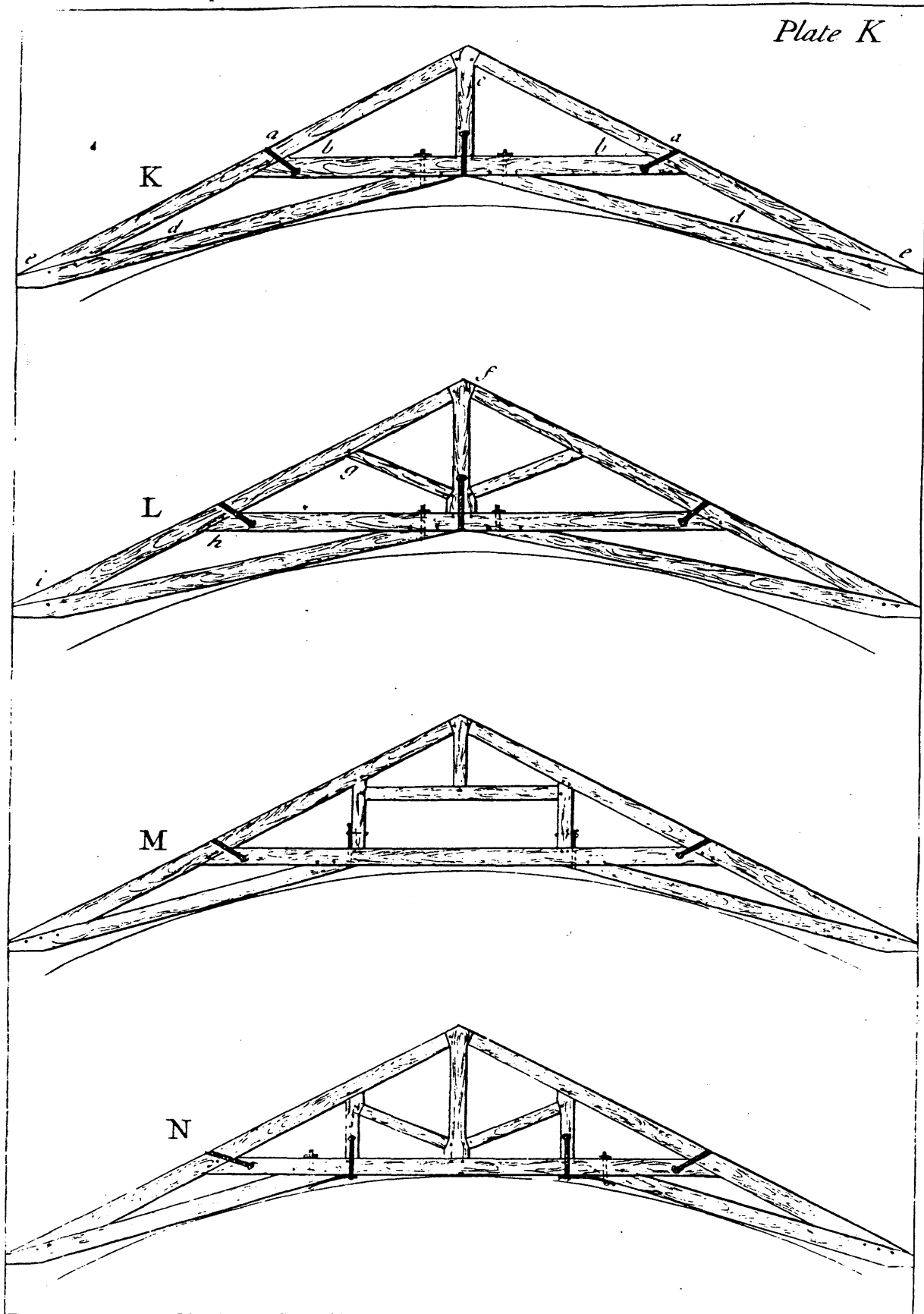
FLOOR PLAN -  
BASED ON HERS DRAWINGS



TRUSS ELEVATION

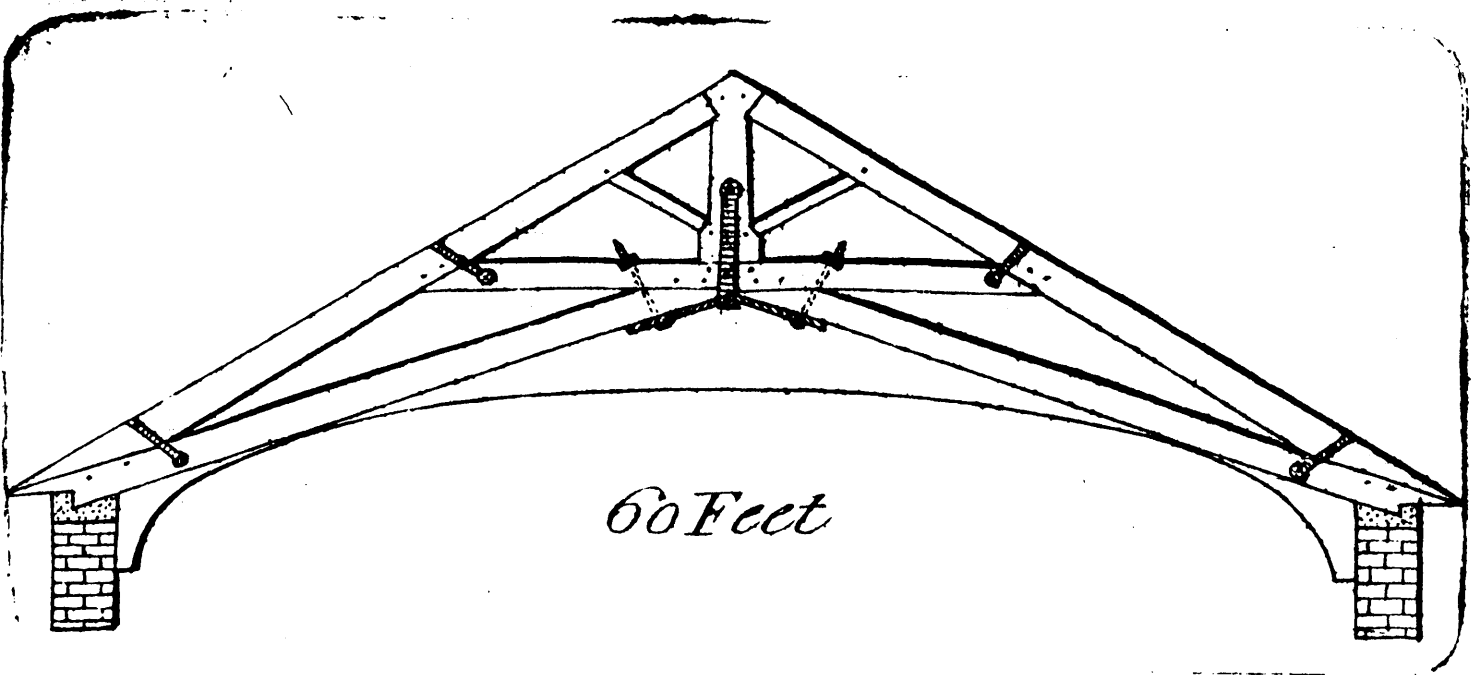


CHRIST CHURCH, SHREWSBURY



*1/2 in. scale of detail.*

*Tommy J. Kelly*



60 Feet



Monmouth County, NJ. Christ Church, Shrewsbury. Graphics 7 of 7



United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number Photo Page 1

NJ-Christ Church, Shrewsbury  
Monmouth County, NJ

---

### Photographs.

#### Historic Photographs.

1. "View of Shrewsbury." Sepia toned drawing, before 1815. Courtesy Monmouth County Historical Association, Freehold, NJ. Shows Christ Church on the right, with early split rail fencing around the graveyard. The gambrel roofed Friends Meeting that appears just behind the one story shop structure in the center of the sketch, was replaced by the present building in 1815.
2. "Christ Church, Shrewsbury." Painting in oil on canvas, ca. 1850. Courtesy Monmouth County Historical Association. Shows the church as painted white in 1836, with a "paling" fence installed in 1837, as equipped with green painted window shutters in 1839, and following construction of the chancel extension in 1844.
3. Christ Church, Shrewsbury. Photograph, ca. 1870. Taken after the installation of stained glass windows in 1867, but before the construction of the clock tower in 1874. Shows the original fenestration of the west facade, Doric order frontispieces, and the cupola as initially situated above the pedimented gable.

#### Current Photographs.

James Dorn, photographer.  
Taken 29 March 1995.  
Negatives in possession of Christ Church.

4. Exterior, looking from the southwest corner of the graveyard.
5. Cornerstone, located at the southwest corner of the foundations. Reads "S C M [illegible] 1769." Believed to represent "Samuel Cooke Missionary 1769."
6. Cupola with original crown topped weathervane, taken from a southeast perspective.
7. Exterior cornice with plastered cove, at the southwest corner of the church. The return section of the cornice under the clock face dates from 1874. The carpenters carefully matched the profile with original work, only substituting a wood cove in place of plaster. Shingle lengths also imitated the original fabric to the right.
8. Window opening, south elevation, east bay. All sills, casings, decorative moldings and keystones are original. The gothic muntins and stained glass sash were installed in 1867 within the eighteenth century openings. The return moldings on either side of the arch, imitating stone impost blocks found on Smith's brick churches, were cut back in 1839 to accommodate window shutters.

United States Department of the Interior  
National Park Service

NJ -- Monmouth County  
Christ Church, Shrewsbury

## National Register of Historic Places Continuation Sheet

Section number \_\_\_\_\_ Photo \_\_\_\_\_ Page 2

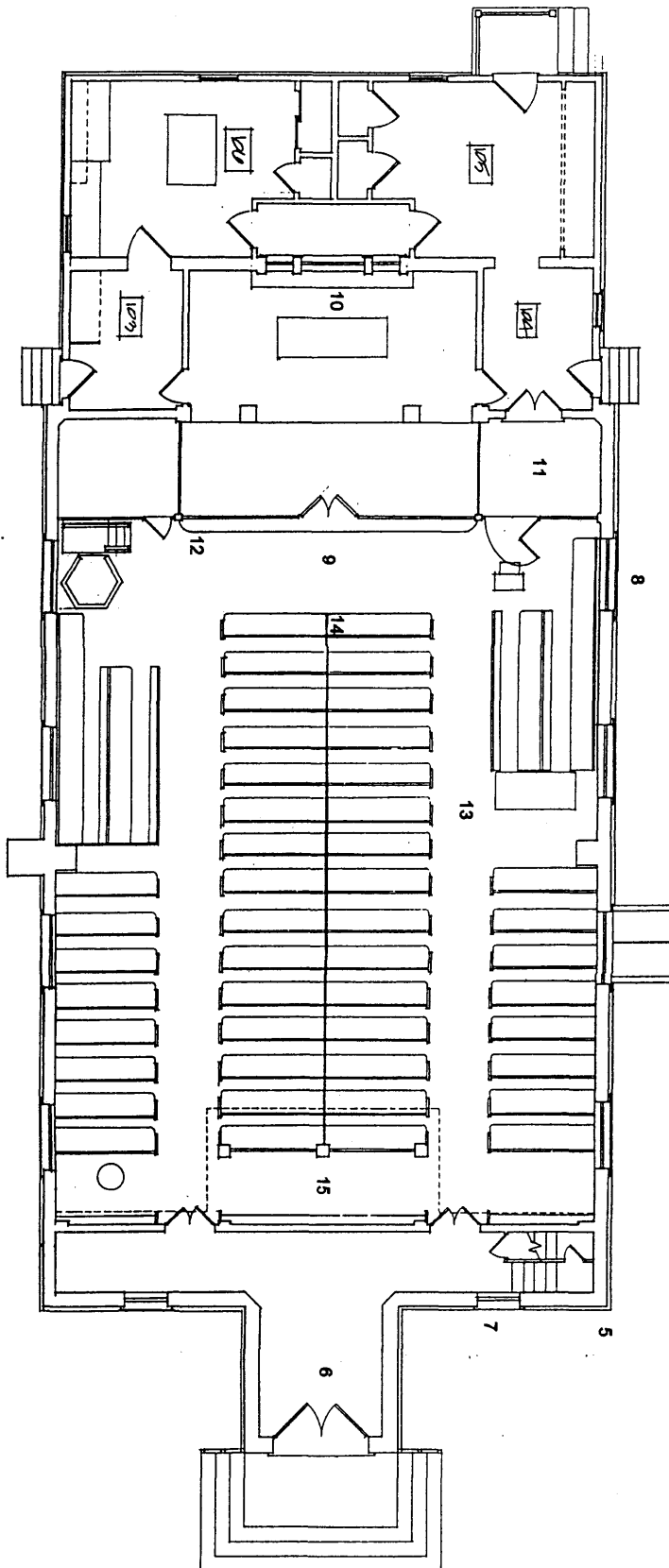
NJ-Christ Church, Shrewsbury  
Monmouth County, NJ

---

### Photographs (Continued).

9. Church interior, looking east from the northwest corner of the gallery. The center pews illustrate clearly how the original seating was recut in 1844 to create slip pews.
10. The original Doric order Venetian window, as relocated to the east wall of the chancel recess constructed in 1844. The clear sash were replaced with stained glass in 1867. This decorative window, complete with carved keystone, is the most academic surviving trim from any Colonial building in Monmouth County.
11. Canopied pew, southeast corner of the nave. The panelled facings, column support and canopy are entirely original. The doorway to the left of the hymn board was cut in 1958 for improving access to a new choir room. The height of the panel immediately behind the eagle lectern was determined by the seat in the box pew that once abutted the canopied pew on the right. It was removed in 1844.
12. Column and cornice detail of the canopied pew in the northeast corner of the nave.
13. Tombstone of Theodosius Bartow (1692-1746), floor of south aisle. One of three such memorials set into the floor of the church since it was built. This stone and its mate in the north aisle were moved one foot closer to the center line of the building in 1844 during reconfiguration of the seating arrangements.
14. One of two chandeliers installed in the church in 1841. Made about 1815-25, they were a gift from Dr. and Mrs. Smith Cutter of New York City. Both fixtures were electrified in 1924.
15. Church interior, looking west from the northeast corner of the nave. The 1879 Odell pipe organ, recently rehabilitated, is the oldest church organ remaining in Monmouth County.
16. Portrait memorial to Edward C. Hazard (1831-1905), by noted sculptor Daniel Chester French. Erected in November of 1905 near the northwest corner of the graveyard.

PHOTOGRAPH KEY MAP



FLOOR PLAN -  
BASED ON HARRIS DRAWINGS

Monmouth County, NJ

CHRIST CHURCH  
SHREWSBURY, NJ  
EXISTING CONDITIONS

SHORT AND FORD  
ARCHITECTS

303 N. 4th STREET, PRINCETON, NJ 08540 609-452-1272