

PH0005271

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: <b>Kentucky</b>
COUNTY: <b>Campbell</b>
FOR NPS USE ONLY
ENTRY DATE <b>AUG 13 1974</b>

1. NAME

COMMON:  
**Sacred Heart Church**

AND/OR HISTORIC:  
**Herz Jesu Kirche**

2. LOCATION

STREET AND NUMBER:  
**Corner of Taylor and Division Streets (337 Taylor Avenue)**

CITY OR TOWN:  
**Bellevue**

CONGRESSIONAL DISTRICT:  
**06**

STATE: **Kentucky** CODE: **41073** COUNTY: **Campbell** CODE: **037**

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input checked="" type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ _____

4. OWNER OF PROPERTY

OWNER'S NAME: **Bishop Richard H. Ackerman, S.T.D., Roman Catholic**

**Bishop of Diocese of Covington, Kentucky, and his successors in Office**

STREET AND NUMBER:  
**1140 Madison Avenue**

CITY OR TOWN: **Covington** STATE: **Kentucky** CODE: **021**

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.: **Campbell County, Kentucky, Courthouse and Chancery Office of Diocese of Covington, Kentucky**

STREET AND NUMBER:  
**4th and York Streets and 1140 Madison Avenue**

CITY OR TOWN: **Newport (Campbell County Courthouse)  
Covington (Chancery Office)** STATE: **Kentucky** CODE: **021**

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:  
**Survey of Historic Sites in Kentucky**

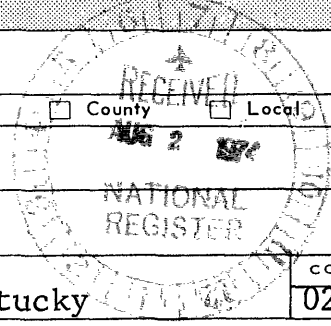
DATE OF SURVEY: **1971**  Federal  State  County  Local

DEPOSITORY FOR SURVEY RECORDS:  
**Kentucky Heritage Commission**

STREET AND NUMBER:  
**401 Wapping Street**

CITY OR TOWN: **Frankfort** STATE: **Kentucky** CODE: **021**

SEE INSTRUCTIONS



STATE: \_\_\_\_\_  
COUNTY: \_\_\_\_\_  
ENTRY NUMBER: \_\_\_\_\_  
DATE: **AUG 13 1974**  
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7 DESCRIPTION

CONDITION	(Check One)					
	<input checked="" type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

As originally built in 1892-93, Sacred Heart Church was a brick edifice with a fairly tall octagonal wooden spire on the central western tower. The exterior surface was stuccoed in imitation of rough-surfaced Indiana limestone in 1923; the spire was replaced by the present more durable curved octagonal cupola with lantern after a damaging windstorm in 1915. The designer of the original church was Louis Picket of Cincinnati, an architect of whom nothing else is known at present. The cupola was designed by John Francis Sheblessy (1873-ca. 1939), a noted Roman Catholic architect of Cincinnati who had earlier worked in Chicago (with William LeBaron Jenney, Holabird & Root, and Henry Ives Cobb) and Louisville (with McDonald Brothers). Sheblessy also designed the adjacent school building which was erected in 1914-15.

The main facade is dominated by the central tower with its massive diagonal buttresses. The tower is set partly back into the body of the church, but projects forward enough to divide the west front into three sections, each of which has its own gabled entrance vestibule (added in 1923). The tower, which is somewhat narrower than the nave, and the considerably lower aisle-fronts are linked by apparently non-structural "flying buttresses." Four clock faces are located within the pointed gables under the cupola. The upper windows are noticeably taller and narrower than those below to increase the illusion of height.

Picket originally proposed a length of 140 feet for Sacred Heart Church but economy dictated a reduction to about 120 feet, leaving a somewhat short vessel of four bays, extended at both east and west ends by polygonal forms. In plan the apse is a rectangular extension of the nave, without intervening transepts, but reduced versions of the nave arcade cut off the corners of the apse at the upper level and create a polygonal closing which allows for three large arched murals over the sanctuary. The organ, now hidden behind screens on either side of the sanctuary, was originally located in the balcony at the west end, where a series of slanted walls, galleries, and arches also forms a complex closure, apparently lengthening the body of the church while incorporating the piers of the tower. The arcade consists of rather tall slender columns, probably of cast-iron marbleized (the surface is currently being renewed). The capitals are lavish and foliate,

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**SIGNIFICANCE**

PERIOD (Check One or More as Appropriate)

- |  |                                       |  |                                       |
|--|---------------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century            | <input type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century  | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century |                                       |

SPECIFIC DATE(S) (If Applicable and Known) **1892-93**

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- |  |                                      |   |  |
|--|--------------------------------------|---|--|
| <input type="checkbox"/> Aboriginal              | <input type="checkbox"/> Education   | <input type="checkbox"/> Political                      | <input type="checkbox"/> Urban Planning        |
| <input type="checkbox"/> Prehistoric             | <input type="checkbox"/> Engineering | <input checked="" type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify) _____ |
| <input type="checkbox"/> Historic                | <input type="checkbox"/> Industry    | <input type="checkbox"/> Science                        | _____  |
| <input type="checkbox"/> Agriculture             | <input type="checkbox"/> Invention   | <input type="checkbox"/> Sculpture                      | _____  |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape   | <input checked="" type="checkbox"/> Social/Humanitarian | _____  |
| <input checked="" type="checkbox"/> Art          | <input type="checkbox"/> Literature  | <input type="checkbox"/> Theater                        | _____  |
| <input type="checkbox"/> Commerce                | <input type="checkbox"/> Military    | <input type="checkbox"/> Transportation                 | _____  |
| <input type="checkbox"/> Communications          | <input type="checkbox"/> Music       |   |  |
| <input type="checkbox"/> Conservation            |                                      |   |  |

STATEMENT OF SIGNIFICANCE

Advantageously located in a low basin in a bend of the river near several metropolitan areas, Bellevue, the town in which Sacred Heart is located, was incorporated as a community in northern Kentucky in 1870. It was established across the Ohio River from the eastern portions of Cincinnati, and is appropriately named, although the actual source of the name is said to have been the Virginia plantation of Revolutionary War hero General James Taylor. Taylor's farm included not only the present Bellevue but also much of the adjacent city of Newport.

The first church constructed in Bellevue was Sacred Heart which was dedicated in 1874. It catered originally to a Roman Catholic parish mostly German but including several Irish parishioners. The original building has since been replaced by the present edifice with the old building used later as a school. A convent has since been placed on the site.

The present much larger church was built in 1892-93. Originally it was called Herz Jesu Kirche and ministered increasingly to the German-speaking population of the area. An English-speaking (predominantly Irish) congregation had established the rival St. Anthony's in 1889, and completed their own house of worship only a couple of years after Sacred Heart.

The architecture of Sacred Heart was thought especially appropriate to the German immigrant culture which it long housed. The design, by Cincinnati architect Louis Pickett, is traditionally associated with that of Cologne Cathedral, although it was probably inspired to a greater degree by the provincial Bavarian churches with which many of the newcomers to this country would have been familiar.

(Continued)

SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

"Souvenir, Sacred Heart Parish, 1874-1924." Bellevue, Ky.: 1924.

Von Bokern, Jack, and others, eds. Bellevue, Kentucky, From Past to Present. Bellevue, Ky.: 1970, pgs. 5, 16.

Who's Who in American Art (1940-41 Edition, on Leon Lippert).

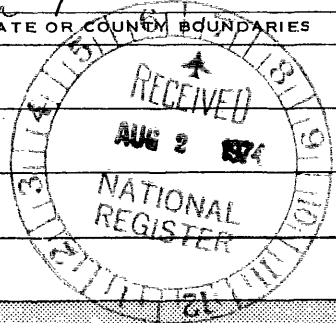
10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			OR	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	0 0 0	0 0 0		39 ° 06 ' 10 "	84 ° 28 ' 48 "	
NE	0 0 0	0 0 0				
SE	0 0 0	0 0 0				
SW	0 0 0	0 0 0				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: *less than 1*

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE



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11. FORM PREPARED BY

NAME AND TITLE:  
**Rev. Robert P. Klein, Associate Pastor**

ORGANIZATION: **Sacred Heart Church** DATE: **1/10/74**

STREET AND NUMBER:  
**Rectory: 318 Division Street**

CITY OR TOWN: **Bellevue** STATE: **Kentucky** CODE: **021**

12. STATE LIAISON OFFICER CERTIFICATION

NATIONAL REGISTER VERIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National  State  Local

Name Eldred W. Kelton

Title State Liaison Officer

Date 7-26-74

I hereby certify that this property is included in the National Register.

A. R. Mortens  
 Director, Office of Archeology and Historic Preservation

Date 8/12/74

ATTEST:  
Charles Offenberg  
 Acting Keeper of The National Register

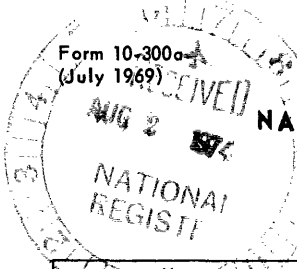
Date 8-12-74

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7. Description (continued)

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with a vaguely German Romanesque flavor. Clustered colonettes support the plastered vaulted roof about 65 feet above the floor. Triple clerestory windows (now filled with spectacular stained glass of crimson-winged seraphim) light the upper zone. The rather wide aisles have asymmetrical vaulted roofs carried on the outer edge by corbels of polychrome cherubim heads and wings. The earlier glass by G. C. Riordan of Cincinnati was replaced about twenty-five years ago by striking modern panels of bright colors against black in geometric patterns of an almost Navajo effect made by the T. C. Esser Co., Stained Glass Studios, of Milwaukee, Wisconsin.

Most of the interior of the church was redecorated in preparation for the Golden Jubilee of the founding of the church in 1924. Whereas prior to that time the wall and ceiling surfaces were plain, with the ribs, capitals, and other linear details lighter in contrast to the shiny dark shafts of the columns, the 1924 decorations were quite elaborate and probably attempted to unify the whole scheme through bands and patches of broken color. All the openings and other lines of articulation were provided with stencilled bands. The murals over the sanctuary and medallions flanking it were painted by Theodore Brasch, whose firm was responsible for the redecoration. At the same time the three great dark wood altars (perhaps machine carved) were apparently replaced by hand-carved ones of lesser size but far more delicate detail of a Flamboyant rather than High Gothic character. According to architect Edward J. Beiting, Jr. (whose father designed the harmonious buff-brick and limestone rectory and convent that flank the church building, creating a quiet garden between): "The altars with their richly ornamented ogee arches, finials, bar tracery, and elaborately carved niches and architraves were expertly handcarved in Germany and finished in gold leaf and paint."

The frescoes of the Stations of the Cross by Leon Lippert extend in a continuous band around the outer walls of the aisles, the narrative scenes linked by narrow vertical panels of few or single figures. Their muted colors, simplified but strongly

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outlined drawing, and the noble but somewhat inexpressive mien of the figures evoke the mural work of John LaFarge and of Lippert's master, Frank Duveneck, in his more solemn and less painterly manner such as he used in murals in several churches in neighboring Covington, Kentucky.

The handsome golden oak pews and carved altar rail inset with metal reliefs are probably original.

Although little of the present decoration thus belongs to the original scheme, the architectural structure remains intact, and a quite consistent overall decor results. The interior is not only impressive in itself, but also evokes the typical late 19th-century Roman Catholic Gothic Revival ecclesiastical manner. Although not so splendid as several of the great Catholic churches of the northern Kentucky cities of Newport and Covington, Sacred Heart is the predominant religious landmark of Bellevue and most effectively represents the community's social and cultural character of the last 100 years.



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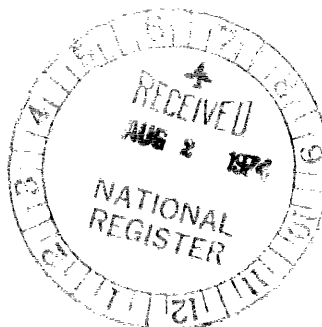
8. Significance (continued)

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Although the tower and high nave of the church are conspicuous landmarks of Bellevue and visible even from across the Ohio, it is the interior and its decoration which form the chief pride of Sacred Heart.

The interior preserves the character of a typical late 19th-century "German-Gothic church," with the emphasis on tall, slender columns dividing nave and aisles. In spite of the liturgical reforms of Vatican II, Sacred Heart preserves the lavish adornment in wood-carving, plasterwork, and frescoes that enlivened and humanized the extreme verticality of the interior. The several elaborately carved altars and other statuary are said to have been imported from the Austrian Tyrol, Düsseldorf, and Munich. The murals were the work of local artists Theodore Brasch and Bavarian-born Leon Lippert (1863-1947). The latter was a pupil at the Cincinnati Art Academy of the outstanding American painter of the "Munich School," Frank Duveneck, who was himself a native and long resident of nearby Covington, Kentucky.

Sacred Heart Church has for a century--more than 80 years in the present structure--played an essential role in developing and preserving the character of its community. Although a diminishing Roman Catholic population now threatens the church's survival, the building has a far wider identity than its immediate parish. America's attitude toward its immigrant population, greatly influenced by two world wars, has tended to underplay the role of German-speaking persons in the American "melting-pot." Sacred Heart survives as a proud reminder of that once-prominent role.



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9. Major Bibliographical References (continued) Page Two

Withey, Henry F. and Elsie R. Biographical Dictionary of American Architects (Deceased). Los Angeles: 1956.

