

United States Department of the Interior
National Park Service

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OCT - 2 2015

National Register of Historic Places Registration Form

Nat. Register of Historic Places
National Park Service

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name CHRIST CHURCH

other names/site number CHRIST EPISCOPAL CHURCH

2. Location

street & number 11228 STATE ROUTE 32

not for publication

city or town GREENVILLE

vicinity

state NEW YORK code NY county GREENE code 039 zip code 12083

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 at the following level(s) of significance:

national statewide local

Richard Ruyport DSHPO 9/25/15
Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain)

Jane Edson H. Beall 11.16.15
Signature of the Keeper Date of Action

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5. Classification

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

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

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

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
2	0	buildings
0	0	sites
1	0	structures
0	0	objects
3	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Current Functions
 (Enter categories from instructions.)

RELIGION: religious facility, church-related residence

RELIGION: religious facility, church-related residence

7. Description

Architectural Classification
 (Enter categories from instructions.)

Materials
 (Enter categories from instructions.)

MID 19th CENTURY: Gothic Revival

foundation: STONE
 walls: STONE
 roof: WOOD
 other: METAL, GLASS

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Narrative Description

Summary Paragraph

Overview

Christ Church, located in the hamlet of Greenville, Greene County, New York, is a distinguished example of Gothic Revival ecclesiastical architecture erected in the mid-1850s for this Episcopal parish. Although for many years the church's design was attributed to the architectural office of Richard Upjohn, recent research has confirmed that the building is instead the work of architect Henry C. Dudley, then principal in the firm of Dudley & Condit. Erected with load-bearing walls of locally quarried red sandstone laid up in rubble, it was built above a rectangular plan, its nave and chancel oriented on an east-to-west axis, the façade facing west towards the road; the plan additionally includes an offset bell tower and small north and south projections, the latter which functions as a sacristy. The nominated building presents as a relatively sedate but nevertheless fully informed interpretation of the Gothic Revival idiom, its design features derived from medieval English parish church models, and it is characterized on the exterior by its highly picturesque walls of rubble sandstone, steeply pitched gable roofs, the use of simple Gothic lancet windows, and wall buttresses. The interior was rendered in a similarly austere vein, with plaster walls and exposed roof trusses, and it features the clear articulation between the nave and chancel, the latter lighted by a tripartite window corresponding with the rear (east) wall. The pews, of the slip type with boxed ends, incorporate the seats and backs from the organization's previous church, which the current building replaced. Windows are of an early colored and leaded-glass type and mostly original. Few changes have been rendered to Christ Church since its consecration in 1857, and it remains a highly intact and impressive specimen of mid-nineteenth century religious design in Greene County and the work of Henry C. Dudley. In addition to the church, this nomination also includes a second contributing building, a parish house, which is situated immediately to its north.

Narrative Description

Location & Setting

Christ Church occupies a prominent position in the hamlet of Greenville, Greene County, New York. This crossroads hamlet is located in northeastern part of Greene County, a short distance south of its boundary with Albany County and west of the I-87 transportation corridor. The nominated property occupies a position on the east side of State Route 32, a short distance north of that north-south route's intersection with the east-west route of State Route 81, which leads eastward towards Coxsackie and the Hudson River and westward towards Oak Hill and State Route 145. The grade is relatively flat on the property's northwest side, where the church and an associated parish house are located, but drops off to the east and south, the latter area being the location of an expanse of manicured lawn. Deciduous trees partially screen the church's principal and south elevations, among them a large Japanese maple located along the south flank near the projecting sacristy. Directly across the street from the church property, to the west, is the Greenville Presbyterian Church complex (NRHP-listed 1985), which includes three principal buildings: a Greek Revival-style meetinghouse, a chapel, and the former Greenville Free Academy. Immediately north of that complex is the Greenville Elementary School. To the north of the church is the frame Gothic Revival-style dwelling that presently functions as a parish house, a small paved parking area occupying the space between the buildings, while to the east is a dense stand of deciduous trees beyond which is a non-denominational cemetery. Both the church and parish house are counted as contributing resources to this nomination, along with the remaining section of fencing that aligns part of the property's southern boundary, which is of a pipe railing type.

Christ Church, ca. 1857 (contributing building)

Synopsis

The nominated building has load-bearing masonry walls formed of rough-hewn red sandstone, quarried on a nearby farm, which were laid up in lime mortar and accented with smoothly dressed sandstone and bluestone dressings. The plan is roughly rectangular, with the nave of the church and the chancel aligned with parallel roof ridges on an east-to-west axis, the chancel occupying the east side of the plan. The chancel is narrower in

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width than the nave, its walls being set back from the corresponding nave wall on the north and south elevations. An offset, three-stage bell tower is engaged with the nave at the building's southwest corner, and in its south elevation is centered the principal entrance, which is fitted with double-leaf oak doors. Fenestration is Gothic arched and includes, in the terminal stage of the tower, paired arched openings with cusped heads, these openings fitted with louvers; the tripartite window that frames the east chancel wall also has windows with cusped heads. The walls of the nave, chancel and tower have stone buttresses. The nave and chancel have steeply pitched gable roofs which are clad with wood shingles; the north projection is also gable roofed, while the sacristy, located on the opposite south elevation, is shed-roofed. As for the interior, the tower entrance leads into a narthex in the base of the bell tower from which the nave is accessed; pews are disposed to either side of a center aisle that leads towards the raised chancel. Walls are lime plaster on lath and are furred out from the inside face of the stone wall, and the ceiling features exposed hammer beam roof trusses and beaded boards aligned vertically. Floors are laid with medium width tongue-and-groove pine boards. Windows are fitted with colored, leaded glass. Other notable features include original quarter-sawn oak doors, which have chamfered rails and stiles and beaded upper and lower panels, and period hardware, including rim locks with both marbled clay and white porcelain knobs. The building exhibits a high level of physical integrity to the mid-nineteenth century and is an outstanding representation of the Gothic Revival church as built under the influence of the Ecclesiological movement.

Exterior

The principal elevation is that which faces westward towards the road, and presents as the gable-front section of the nave and the engaged bell tower. The wall of the nave is punctuated by two symmetrically disposed lancet windows, above which is an oculus window, located near the gable's apex. The roof is steeply pitched, as is that of the chancel behind it. The stone was roughly dressed into rectangular-shaped units and laid up in semi-regular courses bedded in mortar; while multiple phases of repointing are evident, nevertheless discernible is an earlier reddish-tinted mortar, possibly Rosendale cement, which accented the red hue of the sandstone. A beveled water table fashioned from bluestone demarcates the transition between the raised foundation and superstructure of both the nave and tower, and buttresses are present at the corners of the nave. As for the tower, it was built above a square plan and is divided, by beveled belt courses, into three stages, with buttresses corresponding with the lower and middle stages, these being capped (as they are throughout) by beveled sandstone coping, smoothly dressed like the belt courses. Small iron anchors hold the coping stones in place. A single centrally placed lancet punctuates the lower stage of the tower on this elevation, providing natural light for the narthex. The middle stage is blind on this elevation, while the upper stage—the bell stage—has two lancets with cusped heads that are fitted with louvers. A shallow hipped roof covers the bell tower.

The south elevation consists of the south elevation of the bell tower and the flank walls of the nave and chancel, in addition the sacristy, which is engaged with the chancel where it meets the nave. The principal entrance is located in the base of the tower, within a Gothic-arched aperture; it is fitted with double-leaf oak doors. A wood platform with metal railing is situated in front of it, accessed by means of a corresponding ramp that aligns the west façade. The middle stage of the bell tower has a single central lancet window, while the upper stage has two cusped-head lancets matching those on the west elevation (a treatment also repeated on the east and north elevations of the tower's bell stage). The flank of the nave is punctuated by alternating lancet windows and buttresses, a total of four windows being present. Windows, which are slightly recessed from the wall plane, have canted sills and rough-hewn stone voussoirs. The wall of the chancel is blind, it being mostly concealed behind the engaged sacristy, which has a shed roof; the sacristy has a door on its west wall and is blind on its south wall. The grade drops off sharply towards the east side of the building, thereby revealing the foundation of the sacristy and chancel.

The east elevation presents as the gable wall of the chancel, which is punctuated by a centrally placed tripartite window, in addition to a symmetrically placed four panel door and transom which correspond with the

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foundation wall and provide at-grade access to the unfinished basement. Buttresses are present at the corners. The east wall of the sacristy has a single lancet window, while the east wall of the north projection is blind.

The north elevation has four windows corresponding with the nave and two which punctuate the chancel. A gable roofed projection, which on the interior houses the organ, projects forward from the nave, immediately west of where the nave and chancel meet. This projection has lancets on its east and west sides and an oculus window in the gable field of its north elevation. There is additionally a chimney which rises from the east pitch of the gabled roof.

Interior

The interior plan of Christ Church consists of the narthex, nave, chancel, organ chamber and sacristy. The principal entrance into the building is via the tower's south elevation, which leads in to the narthex, and there is additionally an entrance into the sacristy and one that provides access to the basement. The narthex, which has plaster walls and a wood ceiling with expressed timbers which have chamfered edges, leads to the west side of the nave, where the baptismal font is located. The nave has plaster on lath walls and a ceiling of narrow bead-boards, which are aligned vertically between the series of six exposed hammer beam trusses which sustain the nave's roof. The base of each truss has a curved wood bracket, which function as corbels, upon which short hammer beams rest. The lower chords of the trusses are arched so as to create a Gothic profile; the upper chords follow the pitch of the roof and have collar ties near their apex. Two purlins are also expressed as part of the roof frame, these being aligned from gable end to gable end. The transition between the plaster walls and beaded-board ceiling is marked by a moulded plaster cornice, which is interrupted where it engages the hammer beams of the trusses. Pews are of a simple boxed type and incorporate parts of the pews from the ca. 1827 church, namely the seats and portions of the back, though the squared ends appear to represent a ca. 1857 reworking.

On the north side of the nave, near its intersection with the chancel, is the pipe organ, which was installed in 1940 and which occupies a portion of the north projection. Here the lower purlins of the nave's roof frame turn at right angles and are thus engaged with the two roof trusses which sustain the projection's roof.

The floor level of the chancel is raised above that of the nave, thereby providing the desired differentiation between these two areas, the separation being marked by a large chancel arch. This arch had moulded plaster work that springs from decorative corbels. The three trusses that span the chancel roof provide additional differentiation between the liturgical area and the nave, featuring as they do a different design that lacks hammer beams and which employs a circular motif as part of the design. Wall, floor and ceiling finish follows the design of the nave. A door on the right (south) side of the chancel leads into the sacristy, which has plaster walls and ceiling. The exterior door here is, like the main door, fashioned from quarter-sawn oak with chamfered rails and stiles and beaded upper and lower panels; however, it is a single leaf.

Parish House, ca. 1860 & later (contributing building)

The Christ Church parish house is an L-shaped frame building comprised of two attached but distinct sections, one a story-and-a-half construct and the other two stories. It appears to have been built in two stages and exhibits features which associate it with vernacular Gothic Revival and Italianate-style domestic design. The westernmost portion, oriented with its longer eaves side facing the church, is a story-and-a-half construct and is engaged with the two-story block, which is the easternmost section. Both sections have gable roofs arranged so that their roof ridges are perpendicular to one another, and likewise vinyl siding, vinyl windows and corrugated metal roofing. Nevertheless, comparison of existing conditions with a nineteenth century historic image indicates the building largely retains its period massing and fenestration scheme, and it continues to form an important complement to the church. The interior has been modified over time and requires further analysis; it includes, at first floor level, a large central open area that corresponds with both blocks.

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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.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

ca. 1857- 1940

Significant Dates

ca. 1857

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 old or achieving significance within the past 50 years.

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Dudley, Henry C. (Dudley & Condit), architect

Period of Significance (justification)

The cited period of significance, ca. 1857- 1940, is initiated with the construction of the church and terminates with the installation of the organ; this period includes the construction of the adjacent parish house.

Criteria Considerations (explanation, if necessary)

Criteria Consideration A has been cited; the building was built and continues to function as a house of worship.

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Statement of Significance Summary Paragraph

Synopsis

Christ Church, located in the hamlet of Greenville, Greene County, New York, is an outstanding and remarkably intact example of antebellum Gothic Revival religious architecture built to the mandates of the Ecclesiological movement and completed in 1857. Although long attributed to the office of Richard Upjohn (1802-1878), recent research efforts have instead definitively ascribed the design to architect Henry C. Dudley (1813-1894), the principal figure in the office of Dudley & Condit.¹ Like Upjohn, Dudley was an English native and an important ecclesiastical architect working in the Gothic Revival idiom. The nominated building reflects a building type popular with Episcopal organizations during the 1850s, the principal features being a nave with offset bell tower and an engaged chancel, and it was executed in the Gothic Revival style as derived from distant English architectural precedents. The building is distinguished by its masonry construction, the walls having been laid up in red sandstone which is rough-hewn and laid in regular courses, which furthers the picturesque effect of its architecture. Gothic detailing is restrained, and as such the church relies in large measure on its proportions, steeply pitched roofs and stout bell tower for architectural effect. The interior, like the exterior, features all the expected hallmarks of the Gothic Revival movement as it relates to the Episcopal Church and the Ecclesiological movement in this period. These include the clear articulation between nave and chancel, the use of a center aisle around which pews are disposed, and the exposed roof trusses, which in the nave are of a hammer-beam type. The present building was erected to replace a building dedicated in 1827, which had been erected under the auspices of notable carpenter-builder Ephraim Russ of Rensselaerville, Albany County. In 1852 Christ Church's vestry began advancing plans for construction of a new church edifice and in 1854 received financial assistance from Trinity Church in Manhattan towards that end. The new building was consecrated in October 1857 and has served its organization faithfully since. It is being nominated in association with NRHP Criterion C as an outstanding example of Gothic Revival ecclesiastical architecture the design of which was prepared by the architectural office of Dudley & Condit. The nomination additionally includes the adjacent parish house, which was originally built to function as a parsonage.

Narrative Statement of Significance

Historical Context & Church History

The Town of Greenville, within which the eponymously named hamlet is located, was raised in March 1803, its lands having earlier been contained within the Town of Coxsackie. Early industry in the town centered on the watercourses that traversed this area, namely the Basic, the west branch of the Potick, and the Jan-der-Bakker, along with their associated tributaries. Grist and saw mills, the backbone of early settlement and development, were established along these watercourses, as was a woolen mill built in 1802. Tanneries followed soon thereafter and were an important aspect of local manufacturing interests at an early date, as was the production of shingles and barrel staves, both of which found ready markets nearby. The hamlet of Greenville developed along the course of a postal route established ca. 1802 which linked Coxsackie with Westerlo and it evolved as mercantile center for outlying agricultural areas, at a prominent crossroads location. The first store there was established as early as 1802 and other characteristic services followed soon thereafter. Growth was nevertheless relatively modest; by the 1880s the hamlet had a population of about 350 inhabitants, three churches, an academy and district school, in addition to various mercantile and service enterprises and a hotel. An observer at that time noted the following about Greenville's denizens as it related to the outward character of the hamlet: "Considerable public spirit has been manifested by the citizens in fencing, near the center of the village, their park, which contains a fine pond of water, constructed at public expense, and also in laying sidewalks in front of many of their residences."²

¹ Dudley & Condit's association with the design was confirmed in the 1856 parochial report for Christ Church; information courtesy of Wayne Kempton, archivist for the New York Episcopal Diocese.

² *History of Greene County, New York* (New York: J.B. Beers & Co., 1884), 289-301.

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Christ Church, one of the hamlet's three religious groups, was organized in 1825 at the home of Reuben Rundle, and it was at that time that the first wardens and vestryman were selected. Prior to this time communicants of the Episcopal Church in Greenville were served by missionaries, notable among them Reverend Samuel Fuller, who was based in Rensselaerville, Albany County, but whose charge also included Oak Hill, Windham and Greenville. Fuller served as Christ Church's first rector at the time the group was formally organized into a parish. A subscription was circulated in order to generate funds for the construction of a house of worship, which was built in 1826 and consecrated the following year by the Rt. Reverend John Henry Hobart, Episcopal Bishop of New York. This edifice, built under the auspices of Rensselaerville carpenter-builder Ephraim Russ, cost \$3,325 and was erected on land donated for the purpose by Major Augustine Prevost. Russ is credited with the construction of any number of houses and churches in Rensselaerville in this era. Reuben Rundle, one of the church's original two wardens, presented the group with a new clock and bell, the latter at a personal cost of \$381.³ This building continued to serve the needs of the organization until the nominated building was completed some three decades later.

Among the more detailed historical accounts of Christ Church's history was that authored by Reverend Edmund J. Walenta and republished in *The Record* of Catskill, New York, in 1931 under the heading "An Old Church's History."⁴ This account forms the earliest known reference to Richard Upjohn, and not Henry C. Dudley, as architect of the building. By Walenta's account the first building, completed in 1827 by Russ—"a plain but substantial wooden edifice"—measured 50 by 28 feet with a 50-foot high steeple, and had an eight-foot deep gallery extending across the interior's west side; "The exterior was painted white; all of the interior woodwork was of a light blue, excepting [the] seat posts of slips, which were yellow." \$2,000 of the building's cost was borne by Reuben Rundle.⁵

It was during the charge of Reverend Robert Washburn that the present Gothic Revival edifice was conceived. Washburn served for a time as a missionary to the church before being installed as rector in 1855. However, by 1856, and before the building had been finished, the Reverend C.B. Ellsworth had assumed the duties of rector.⁶ Christ Church's vestry first considered the desirability of a new house of worship in 1852, at which time it appointed a committee to solicit the opinions of Reuben Rundle and "Misses Rundle." Concurrently a committee comprised of Rufus Watson, Elijah Roe and Edward Wackerhagen was formed so as to make a survey of locally available stone, indicating the group's desire to build a more permanent—and costly—edifice. Continuing Walenta's account:

They reported that they found suitable material on George Calhoun's land west of Greenville, which could be purchased for \$25. This must have been for the foundation, as there is, in 1855, an account of the stone for the church coming from the farm of the late Truman L. Sanford east of the village. In 1854 a petition signed by Mr. Washburn and Theodore L. Prevost was presented to Trinity Church, New York, whereby they received \$500 toward building the church; also a legacy from Reuben Rundle, sr. of \$500 was used for this purpose. On ascertaining, at a meeting held on April 5, 1855, that the committee appointed on April 3, 1854, had made no progress in the work assigned, it was discharged, and a new committee composed of Theodore L. Prevost, Edward Wackerhagen and R.W. Watson was appointed...

The plan for the church was drawn by Richard Upjohn, the well-known architect, who made the plans for the present building of old Trinity Church, New York. The edifice was completed in 1857, and Bishop Potter of New York was requested to consecrate it. It is of Gothic style; its tower is square and massive, pointing

³ Ibid, 307.

⁴ "An Old Church's History," *The Record* (Catskill), 25 September 1931.

⁵ Ibid

⁶ 1856 parochial report.

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heavenward, “symbol of the Apostolic ministry, facing the foes of man and God and keeping watch and ward.”⁷

The Rundle family was preeminent among Christ Church’s early projectors and financial supporters, having provided considerable funds for the construction of both of the organization’s buildings in addition to smaller gifts such as a clock, bell and brass cross. Other supporters included Charlotte Austin, who in 1887 left \$20,000 in trust to the Board of Missions of the Albany Diocese, with the stipulation that one-third of the income generated would be paid to Christ Church in Greenville. Other gifts included the small rose window situated in the gable of the west elevation— a memorial to longtime church supporter William Burroughs— and a bequest from William S. Vanderbilt.⁸

Architectural Context

Christ Church in Greenville is an informed expression of antebellum Gothic Revival religious design derived from medieval English Gothic parish church precedents. It was under the influence of the reform-minded Ecclesiological movement that the characteristic American Protestant meetinghouse form, typically of the Wren-Gibbs type, was eschewed by the Episcopal Church in favor of more fully developed Gothic schemes derived from specific English architectural precedents. This shift in architectural paradigms was initiated in America during the second quarter of the nineteenth century and was largely influenced by concurrent developments in England. Many elements of the nominated building emerged as patent features of Episcopal Church architecture in the United States in this period, notably the articulation between the nave and chancel, both of which are covered by steeply pitched roofs; the offset bell tower, in which the principal entrance was located; and, on the interior, the exposed roof trusses. The tripartite window on the east elevation, corresponding with the chancel, was also characteristic, and a feature commonly employed by Richard Upjohn, the preeminent designer of Episcopal churches during this period. Upjohn, himself a devout Episcopalian and of English birth, played a definitive role in the formulation of a new and more archaeologically correct interpretation of the Gothic Revival mode in America, beginning with the construction of Trinity Church in Manhattan, 1839-46. While not warmly embraced by English critics, Trinity Church nevertheless set a new direction for the religious architecture of American Episcopal groups, and placed the architect at the forefront of contemporary religious design. By the early 1850s, Upjohn’s popularity created a tremendous demand for his office’s services, a demand which it could not fully satisfy. It was for this reason that Upjohn published his volume, *Rural Architecture*, in 1852; the book was intended to offer architectural guidance to smaller Episcopal parishes without direct consultation with his office. It contained working drawings, perspective views, plans and specifications for relatively inexpensive buildings which were by Upjohn’s own account of an “appropriate character.”

Since at least the 1930s the church’s design was ascribed to the office of Richard Upjohn, although no definitive evidence of such existed in the documentary record.⁹ The quality and cohesiveness of the design, in addition to its informed Ecclesiastical characteristics, served as ready indicators of the involvement of a professional architect, although this ultimately proved to be Henry C. Dudley and not Upjohn. Clearly members of the church were in tune with the prevailing architectural sentiment of the period within the Episcopal Church, given their adoption of a design which satisfied the mandates of the Ecclesiological movement. This movement, spearheaded in England by the Cambridge Camden Society, sought to reestablish the medieval English Gothic church as the appropriate model for contemporary architectural design, and related to concurrent reforms in Episcopal worship and liturgical practices. Reverend Washburn, who led the group at this time, likely played a pivotal role in promoting plans for a new edifice and creating support within the

⁷ “An Old Church’s History.”

⁸ Ibid

⁹ Upjohn was not cited as the architect of Christ Church in Everard M. Upjohn, *Richard Upjohn: Architect and Churchman* (Columbia University Press, 1939), which includes an inventory of the architect’s work as represented in documentary sources.

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organization for its construction. Like many other smaller Episcopal parishes, Christ Church reached out to Trinity Church in Manhattan, New York's preeminent Episcopal parish, for guidance and financial assistance, which was granted. It might be presumed that Dudley's participation in the project was effected by the parish's contact with representatives of Trinity Church. The desire to build in stone masonry, which added considerable cost to the prospective project, distinguishes the nominated building from many contemporary rural Episcopal churches of this era, which were more often erected with wood frames and board-and-batten sheathing. As noted by Everard M. Upjohn in *Richard Upjohn: Architect and Churchman*, "Small, poor, [Episcopal] country parishes were normally compelled to build in wood, but in some instances due to peculiar local conditions this was not necessary."¹⁰ In the case of Christ Church, the availability of local stone that could be sourced nearby, and which could thus be transported to the building site at modest cost, was likely a determining factor. Its use lent the building additional picturesque qualities and further distinguishes its well-conceived asymmetrical Gothic lines in a way that wood could not. The nominated building formed a radical departure from the architecture of the 1827 building, which as described in historical accounts was of a characteristic rural Wren-Gibbs type, characterized by a self-contained volume built above a rectangular footprint with a tall steeple and an interior gallery on one side. Given the date of 1827 that building was undoubtedly of Federal-style stylistic conception, with characteristic design features distilled from antique Roman sources as illustrated in builder's guides published in England and the United States. Viewing the 1857 building through this lens indicates the drastic shift in American Episcopalian architecture during this roughly quarter-century period, during which time the traditional gable-entry meetinghouse type was cast aside for Gothic Revival designs of an archaeological nature, drawn from direct English medieval precedents. The new building served at once as testament to Christ Church's vitality, the group's ambitions for the future, and its acknowledgment of the prevailing architectural currents of the time.

Christ Church is of the offset bell tower type, which was popularized by, among others, Dudley, Upjohn, and John Notman in the 1850s; this format provided a deviation from the axial tower type, Grace Church in Utica, New York, ca. 1856-60, designed by the Upjohn office, being a prominent example. The offset tower type was typically larger than the bell-cote type church which was popularized by Upjohn and which is exemplified by examples in New York such as St. Thomas in Amenia, ca. 1851, and St. John's in the Wilderness, Copake, ca. 1852. Perhaps most importantly the building featured the clear articulation, both within and without, between the nave and chancel, a distinction of foremost consideration in contemporary Episcopal architecture. Also characteristic are the exposed wood trusses which echo the steep upward sweep of the roof, these being of a hammer-beam type, a radical departure from the characteristic flat and plaster finished ceilings characteristic of the meetinghouse type.

Dudley's involvement was recently confirmed in an 1856 parochial report, which alluded to the ambitiousness of the building campaign in light of the building's location and the parish's means:

The regular weekly services of the Church were commenced in this Parish a year ago. About the first of January steps were taken, (by most persons considered hopeless,) to erect a church edifice in a central position. The corner-stone was laid on the 20th of June. The edifice is of brown stone, consisting of chancel, 20 x 20 vestry-room, 8 x 12, organ-chamber, 10 x 10, nave, 25 x 62, and tower 12 x 12, from plans by Dudley and Condit. It is now enclosed, and it is hoped may be completed by the first of December. The means to meet the expense are either paid or pledged, except about \$500, which must be secured as soon as possible.¹¹

¹⁰Ibid, 90.

¹¹1856 parochial report.

CHRIST CHURCH

Name of Property

GREENE CO., NEW YORK

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Although not as well-known as Richard Upjohn, Henry C. Dudley was an important disseminator of the Gothic Revival style as manifested in Episcopal churches. A native of England, he worked for a time with Frank Wills (1822-1857), the two having known one another in England as protégés of the architect John Hayward of Exeter. After working with Wills, Dudley for a time served as the principal figure in the office of Dudley & Condit, which was responsible for a number of Episcopal church designs during the mid-1850s, among them the Chapel of All Saint's in Briarcliff, New York, ca. 1854, a "small, but beautiful stone sanctuary" that, while similar to Christ Church, lacked a freestanding bell tower and instead used a bell-cote motif.¹² Among those Dudley designs which are similar in date to the Greenville church is Trinity Church in Elmira, New York, ca. 1858, a building of the offset tower type that was erected with red brick and which unlike Christ Church boasts a full broached spire rising above the tower. His best known and most celebrated works include the Episcopal Church of the Nativity in Huntsville, Alabama, ca. 1859—among the preeminent examples of Ecclesiological Gothic Revival church design in the American South—and St. Paul's Episcopal Cathedral in Syracuse, New York, ca. 1884. Christ Church in Greenville can now be included within his corpus of work and serves as further evidence of his accomplishment in the realm of American nineteenth century church design.

Information relative to the parish house is scant. The building was likely erected as a close contemporary of the church and appears on the 1867 Beer's atlas map of Greene County—where it is identified as a parsonage and residence of J.W. Hoffman—and which additionally shows the position of horse shed's on the southern boundary of the church's property. While the original exterior materials have been denatured to some extent, remaining elements, notably the western story-and-a-half section's gabled dormer—which retains original bargeboards trimming its eaves—and the bay window, identify it as being of Gothic Revival conception. It likely evolved in two stages, with the east two-story block possibly being an amendment to the original dwelling, a conclusion sustained by its depiction on the 1867 map, and specifically its footprint. A partial view of the western portion of the building also appears in an undated postcard view, the remainder being screened behind the church, which depicts it with many of its Gothic Revival features intact and painted in a suitably Picturesque scheme. Further physical and documentary analysis is required to better understand the manner in which this building developed.

Conclusion

Although the longstanding attribution of the Christ Church design to the office of Upjohn ultimately proved erroneous, the building is nevertheless a fully informed expression of antebellum Gothic Revival ecclesiastical architecture built to the mandates of the Ecclesiological movement. It also offers itself as an important and now definitively ascribed design of architect Henry C. Dudley who, like Upjohn, left a considerable imprint on nineteenth century American church design. Christ Church remains among the foremost examples of nineteenth century architecture in the Greenville hamlet and one which saliently relates to national trends in American ecclesiastical design in the pre-Civil War period. The building is distinguished by its construction with walls of locally quarried sandstone, a material which furthers the picturesque character of its Gothic Revival features, and its well-proportioned and asymmetrical design.

Developmental history/additional historic context information (if appropriate)

N/A

¹²Robert Bolton, *History of the Protestant Episcopal Church, in the County of Westchester, From its Foundation* (New York: Stanford & Swords, 1855), 662-64.

CHRIST CHURCH
Name of Property

GREENE CO., NEW YORK
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

“An Old Church’s History.” *The Record* (Catskill, New York), 25 September 1931.

History of Greene County, New York. New York: J.B. Beers & Co., 1884.

Hull, Judith S. “The ‘School of Upjohn’: Richard Upjohn’s Office.” *Journal of the Society of Architectural Historians*: vol. 52, No. 3, September 1993.

Svenson, Sally. *Adirondack Churches: A History of Design and Building* (Keeseville, New York: Adirondack Architectural Heritage, 2006.

Upjohn, Everard M. *Richard Upjohn: Architect and Churchman* (Columbia University Press, 1939

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 # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 1.18 acres

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 580482 4696533
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary for this NRHP nomination is delineated on the three enclosed maps, which were rendered at a scale of 1:24,000, 1:12,000, and 1:300.

Boundary Justification (Explain why the boundaries were selected.)

The boundary drawn reflects the historic property holdings of the church and corresponds with the tax parcels associated with the church and the parsonage. No additional land is included.

CHRIST CHURCH

Name of Property

GREENE CO., NEW YORK

County and State

11. Form Prepared By

name/title William E. Krattinger
organization NYS Division for Historic Preservation date September 2015
street & number Peebles Island State Park, PO Box 189 telephone (518) 268-2167
city or town Waterford state NY zip code 12180
e-mail William.Krattinger@parks.ny.gov

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Photographs by William E. Krattinger, July 2015. TIFF format, original digital files at NYS Division for Historic Preservation.

- 001 EXTERIOR, view looking east showing west elevation with offset tower
- 002 EXTERIOR, view looking to north showing south elevation of tower and portion of nave wall
- 003 EXTERIOR, view looking to southeast showing north elevation of nave wall and organ projection
- 004 EXTERIOR, view looking to southwest showing east and north walls of chancel
- 005 EXTERIOR, parsonage/parish house, view showing west and south elevations
- 006 INTERIOR, view looking east through nave towards chancel
- 007 INTERIOR, view looking west through chancel towards west wall
- 008 INTERIOR, detail view of tripartite chancel window

Property Owner:

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

name Christ Church
street & number _____ telephone _____
city or town _____ state _____ zip code _____

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.460 et seq.).

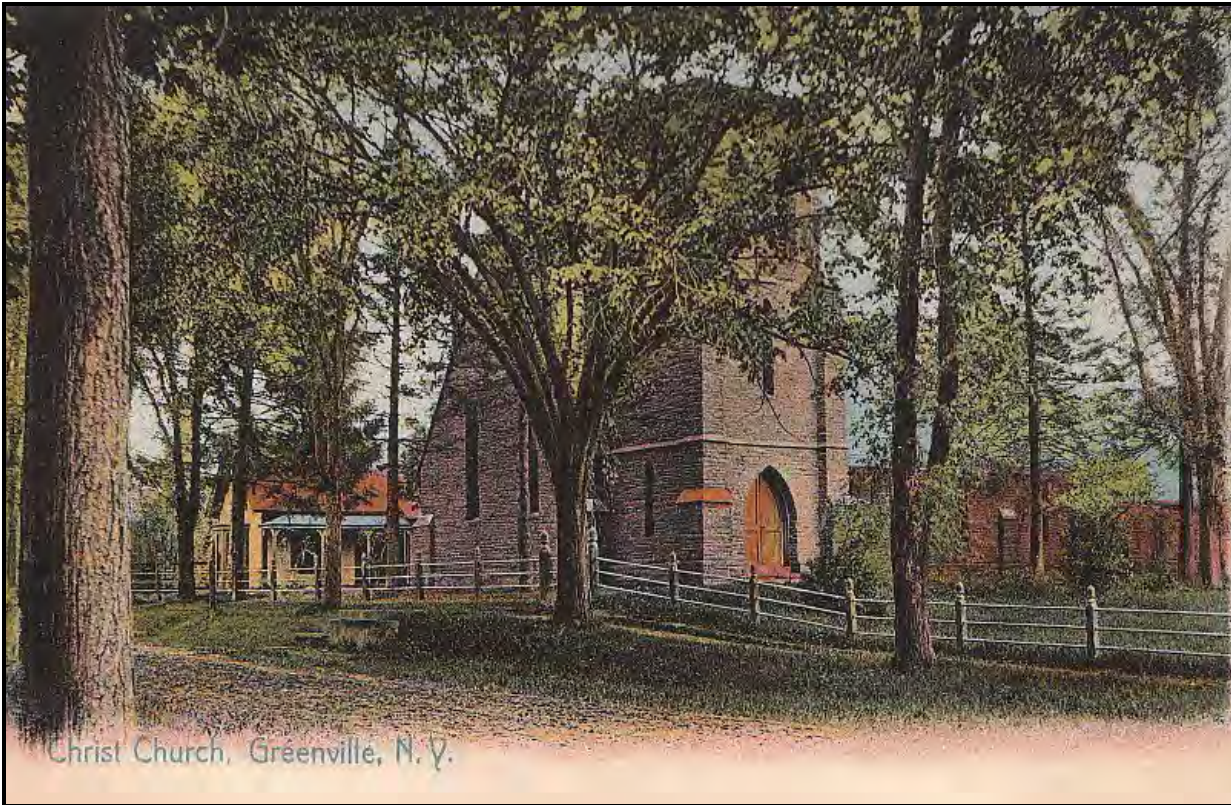
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

CHRIST CHURCH

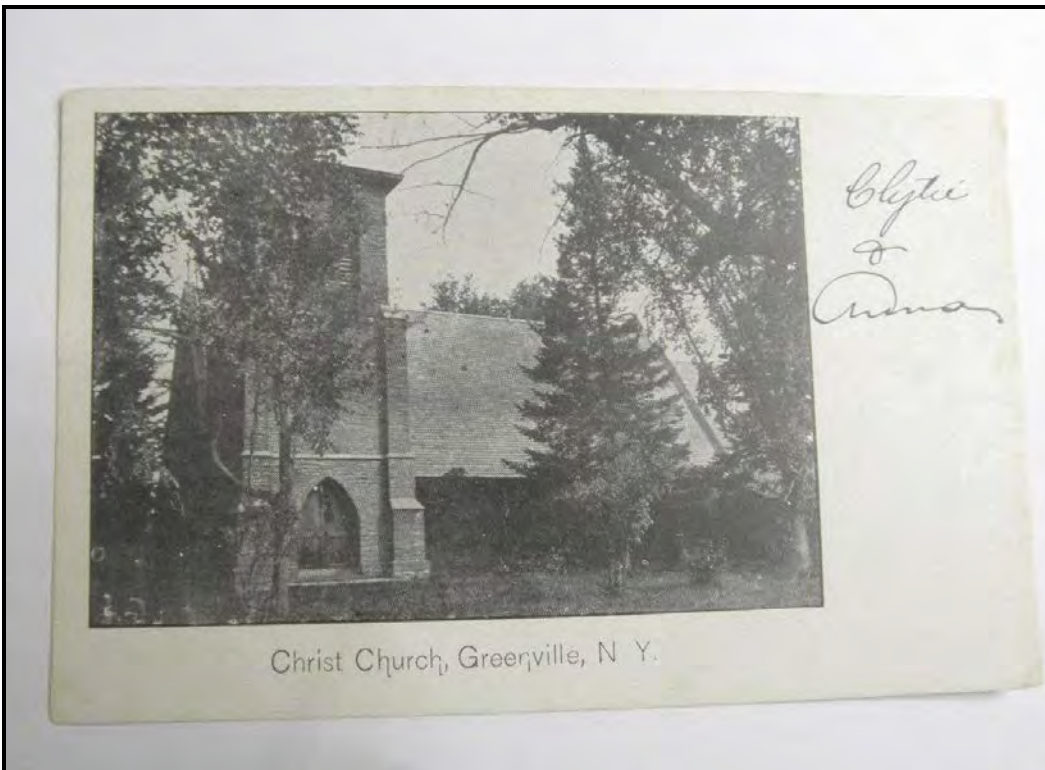
Name of Property

GREENE CO., NEW YORK

County and State



ABOVE & BELOW, undated postcard views

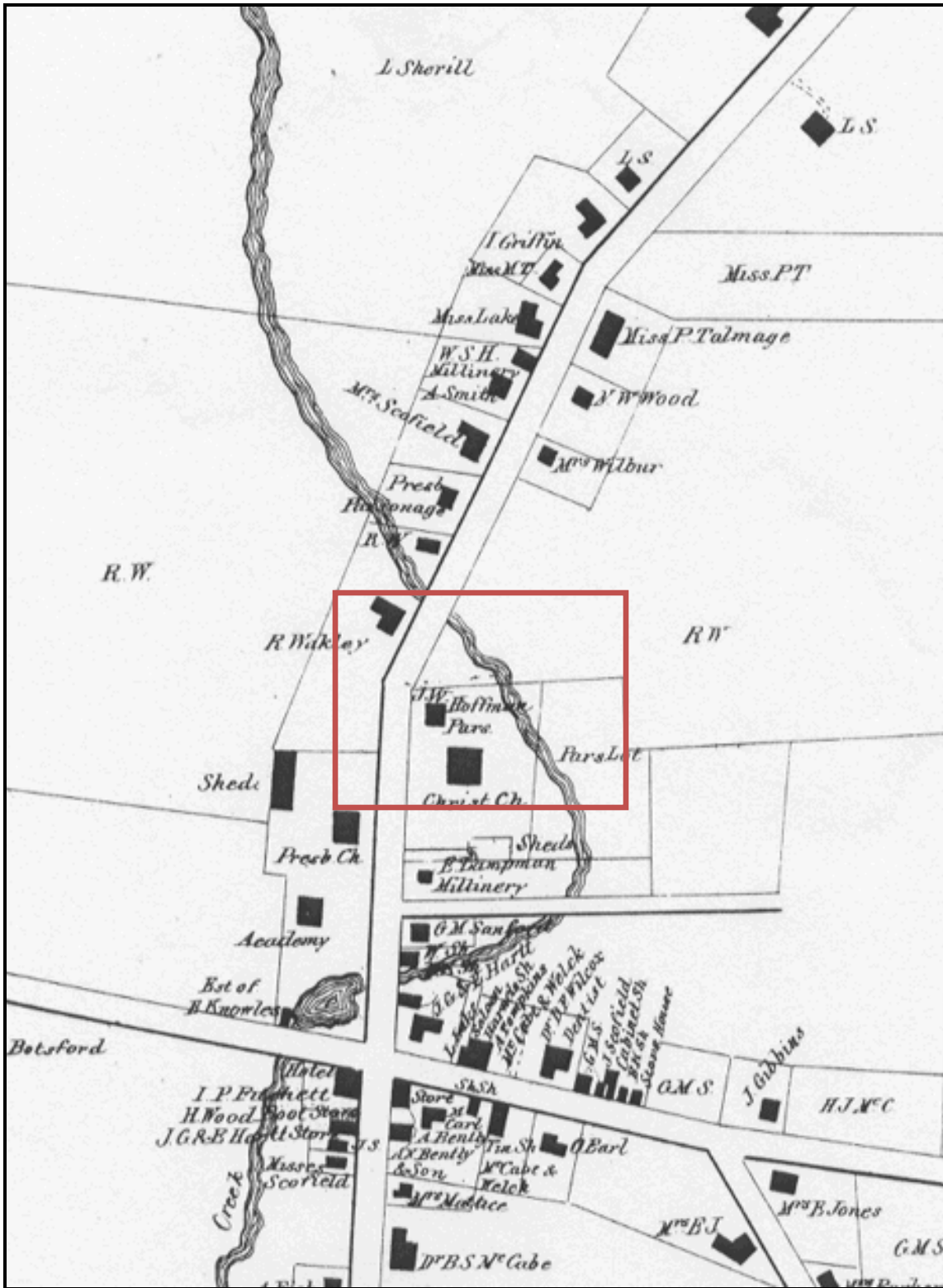


CHRIST CHURCH

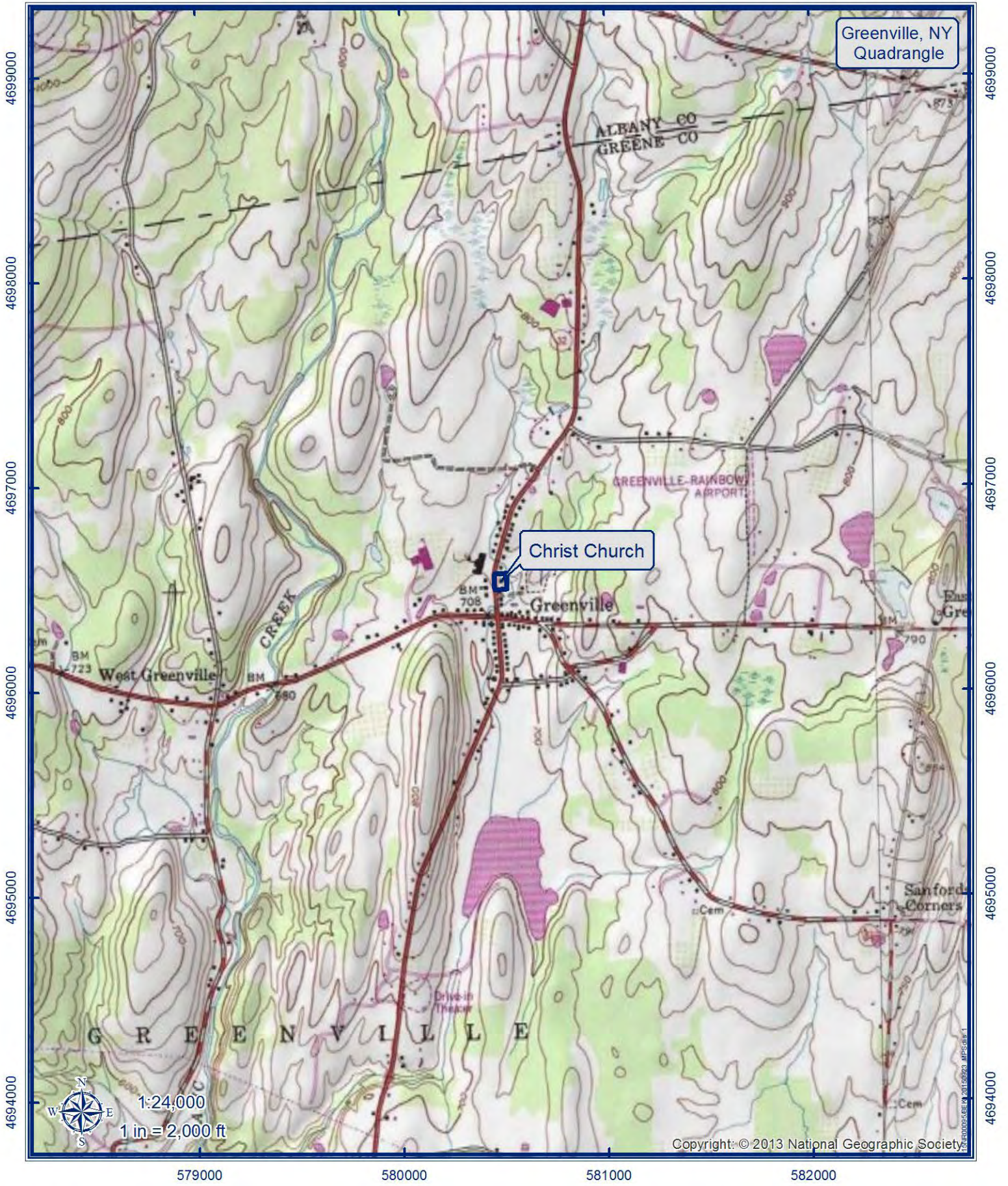
Name of Property

GREENE CO., NEW YORK

County and State



Church property as depicted in 1867 Beer's Greene County atlas, showing church, parsonage and horse sheds.

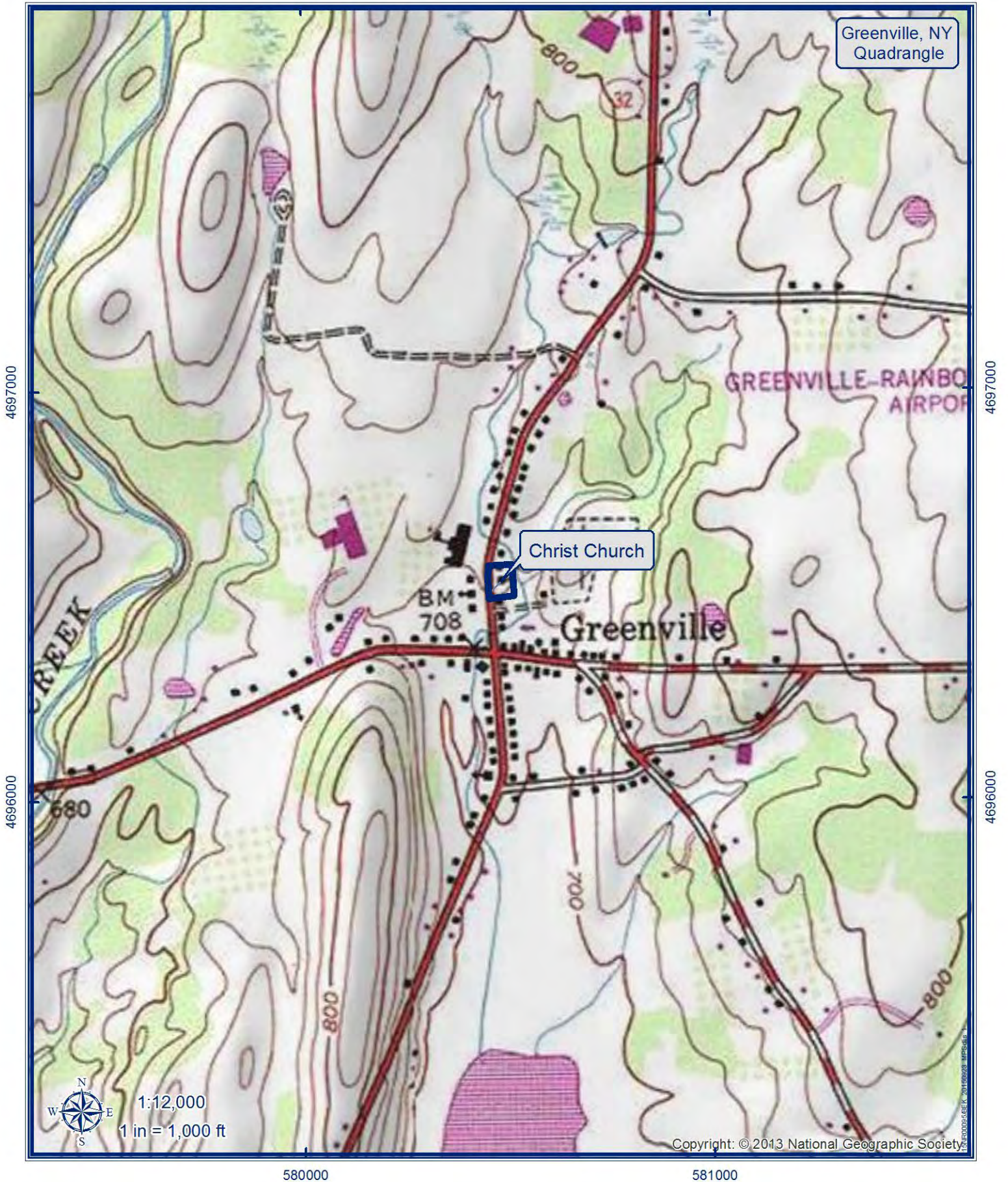


Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



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and Historic Preservation**

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Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



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Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Christ Church



Parks, Recreation
and Historic Preservation

















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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Christ Church

MULTIPLE NAME:

STATE & COUNTY: NEW YORK, Greene

DATE RECEIVED: 10/02/15 DATE OF PENDING LIST: 10/28/15
DATE OF 16TH DAY: 11/12/15 DATE OF 45TH DAY: 11/17/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000800

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

ACCEPT RETURN REJECT 11.16.15 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

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

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

RECEIVED 2280

OCT - 2 2015

**Nat. Register of Historic Places
National Park Service**

25 September 2015

Alexis Abernathy
National Park Service
National Register of Historic Places
1201 Eye St. NW, 8th Floor
Washington, D.C. 20005

Re: National Register Nomination

Dear Ms. Abernathy:

I am pleased to submit the following two nominations, both on disc, to be considered for listing by the Keeper of the National Register:

Christ Church, Greene County
Coon Family Log Cabin, Schuyler County

Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office