

4120



United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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 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 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, NEW HAVEN

other names/site number: N/A

2. Location

street & number 70 Broadway ☐ not for publication

city or town New Haven ☐ vicinity

state Connecticut code CT county New Haven code 009 zip code 06511

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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 X meets does not meet the National Register criteria. I recommend that this property be considered significant X nationally X statewide X locally (See continuation sheet for additional comments.)

Signature of certifying official

Date 4.16.09

CCT / SHPO State Historic Preservation Officer
State or 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 commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that this 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):

Signature of Keeper

Date of Action

4/18/09

Property Name CHRIST CHURCH, NEW HAVENCounty and State New Haven, CTPage 2**5. Classification**

Ownership of Property

☒ private☐ public-local☐ public-State☐ public-Federal

Category of Property

☒ building(s)☐ district☐ site☐ structure☒ object

No. of Resources within Property

contributing

2

noncontributing

1 buildings sites structures objects131 TotalName of related multiple property listing:
(Enter "N/A" if property is not part of a
multiple property listing.)N/ANo. of contributing resources previously
listed in the National Register:0**6. Functions or Use**

Historic Functions

(Enter categories from instructions.)

Cat: RELIGION Sub: RELIGIOUS FACILITYSub: CHURCH RELATED RESIDENCECat: OTHER (Commemorative)

Current Functions

(Enter categories from instructions.)

Cat: RELIGION Sub: RELIGIOUS FACILITYSub: CHURCH RELATED RESIDENCECat: OTHER (Commemorative)**7. Description**

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND EARLY 20TH C REVIVALSSub: Late Gothic Revival

Materials

(Enter categories from instructions.)

foundation: STONE: brownstonewalls: STONE: brownstoneroof: STONE: slateother: OTHER: stained glass

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

PLEASE SEE CONTINUATION SHEET.

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Description (continued):

Summary

Christ Church in New Haven is a large Gothic Revival style stone church designed by architect Henry Vaughan (1845-1917), and built between 1895 and 1898 [Photos 1, 2]. The church occupies a narrow triangle-shaped lot defined by Broadway and Elm Streets to the west of Yale University [Figure 1]. Once fronted by a small park, changes in road width have made the church, always an arresting sight, an even more prominent building in its busy urban setting. Immediately behind the church, near its west end, stand two related buildings: St. Hilda's House (80 Broadway) [Photo 3] and the Parish House (84 Broadway) [Photo 4].

Christ Church is roughly cruciform in plan, comprising a wide nave and narrow side aisles, shallow transepts and a deep chancel [Figure 2]. The church is topped by a gable roof, steeply pitched over the nave and shallowly pitched over the low side aisles, and covered with grey slates. The walls of the church are built of random rough-faced Longmeadow brownstone, a pinkish brown in color [Photo 5]. The facing and coping on the buttresses are of ashlar brownstone. Brownstone was also used for the window tracery and decorative features of the church, such as the hood moulds and the simple water table at the base of the building.

The most prominent feature of the church is on its north side: a tall square-plan tower, topped by pinnacles and located over the north transept [Photo 1]. The tower's tall belfry stage is pierced by shallow-arched openings filled with stone tracery. Smaller pointed-arch openings are located in the stage immediately below. The lower stage of the tower comprises a large pointed-arch window and a doorway into the north transept. The church's decorative features are concentrated largely on the stone tower's upper half, and include elaborate crockets atop the pinnacles, a stepped stone parapet with openwork, bands of stone tracery defining the levels of the tower, and a small carved angel [Photo 6] on all sides except the south, which abuts the roof.

The main entrances to the church are through two porches near the west end, one each on the north and south sides of the nave [Photo 7]. The porches are covered by gable roofs and reached by short flights of stone steps. The paneled doors are a heavy oak with decorative iron straps. The west wall of the nave [Photo 8] has a very large pointed-arch window with cusped stone tracery, which is flanked by stepped buttresses. Stepped buttresses and a pointed-arch window with stone tracery define each nave aisle bay [Photo 9]. Above each nave bay is a clerestory bay containing a pair of windows within a rectangular opening. The south transept is quite shallow, and has a cylindrical tower at its southeast corner that contains a staircase.

Buttresses appear at the corners of south transept, and on the chancel of the east end as well, where they are topped by pinnacles. The east end of the church is asymmetrical, with a small chapel on the south side and a low-roofed sacristy on the north side [Photo 2]. A Gothic Revival window, composed of three pointed-arch windows with cusped stone tracery, is located in the east wall of the church; similar tall windows pierce the south and north sides of the chancel. The tracery is complex, and includes quatrefoil and trefoil motifs. All of the windows in the church have simple hood moulds, and are filled with stained glass. Those in the chancel and in the west wall of the nave are much larger than the nave aisle windows.

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Description (continued):

The church's interior is spacious and handsome [Photo 10]. The wide nave is six bays long and has a wooden cradle roof with closely spaced tie beams between each bay. The brick and brownstone nave arcade [Photo 11] of sharply pointed gothic arches, topped by a clerestory with rectangular openings containing paired lancets, is carried on octagonal brownstone piers with simple capitals. Low side aisles topped by lean-to roofs flank the nave space. Each bay of the side aisles contains a three-light stained glass window with a scene from Christ's and the Apostles' ministry [Photo 12]. The clerestory windows depict examples of holy people from the Bible and Christian history. Caen stone relief plaques picturing the Stations of the Cross are affixed to the brick walls in between the aisle windows. The west wall of the nave [Photo 13] contains a large stained glass window depicting the Reign of Christ; beneath it is a carved marble baptismal font with an elaborately carved wooden font cover. Immediately to the north, against a wall, stands a carved wooden confessional booth, with complex tracery and tall pinnacles [Photo 11]. The center aisle of the nave is paved with reddish tiles; eight are lettered with Christian qualities taken from the Second Letter of the Apostle Peter. The eastern-most nave bay is taller than the rest and extends into the clerestory level. An elaborately carved wooden pulpit is located in the easternmost nave bay on the north side [Photo 14].

The transepts are shallow and extend slightly past the line of the aisles. The tower bay of the north transept has a wooden gallery at clerestory level that contains the chapel of St. Michael; the Crucifixion is depicted in the stained glass window above it. The south transept's stained glass window at clerestory level shows two scenes from the Resurrection of Christ. To the east, the south transept opens into a small, low-roofed Lady Chapel that contains a small wooden altar with panels depicting the Passion of Christ. The four stained glass windows in the Lady Chapel depict the Fall and Redemption of Mankind [Photo 15].

At the east end of the church [Photo 10], the three-bay chancel, covered by a cradle roof, is raised above the nave floor by three stone steps and is divided from the crossing by a tall and elaborately carved wooden rood screen. The chancel is fenestrated on its three walls by seven large stained glass windows; the western-most bays on the south wall contain the organ. The largest window, on the east wall, depicts the Nativity in the center panel; the flanking panels show the Annunciation and Christ's Presentation in the Temple. Carved wooden choir stalls are placed against the north and south walls, and a carved reredos of Caen stone along the east wall, in front of which stands a pink marble altar [Photo 16]. The southeast corner of the chancel contains a carved marble sedilia.

The stained glass windows are original; all were designed and produced by the firm of Charles Eamer Kempe (1837-1907) in London, England. The wooden furnishings—rood screen, choir stalls, pulpit and baptismal font cover—are also original, and were produced by the firm of Irving and Casson in Boston by master carver Johannes Kirchmayer (1860-1930), while the stone reredos, altar and sedilia are the work of John Evans (1847-1923).

*Contributing Buildings and Objects*Stone Monument to George Brinley Morgan [Photo 17]

Immediately to the east of the church stands a carved limestone monument in honor of Rector George Brinley Morgan (1848-1908). The monument is a tall limestone pillar, topped by a stone tabernacle, which stands atop three stone steps. The tabernacle has elaborate pinnacles and a cross, and contains

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Description (continued):

high-relief sculpture of the Crucifixion. The monument was designed by architect Henry Vaughan at the behest of Morgan's wife Mary, and erected in 1910.¹

St. Hilda's, 80 Broadway. [Photo 3, Photos 18, 19]

To the northwest of the church at 80 Broadway stands an early- to mid-nineteenth century wood-frame two-and-one-half story house with a one-story wood-frame ell to its southeast. The gable-roofed house is covered with wood shingles, and its roof with asphalt shingles. The house faces north along Broadway, and has a three-bay gable-front façade containing the entrance in the eastern-most bay. There are two-over-two windows in the first and second stories, each topped by a flat hood mould. An elaborate half-moon window with web tracery pierces the front gable at the attic level. Here, the window surround has a thin arched molding with a keystone at the top. The porch has simple Doric columns and a flat roof. A brick chimney stands atop the gable roof at about the center of the ridge. The east and west facades of the house are fenestrated with a mixture of two-over-two and six-over-six double-hung sash. The west façade has an enclosed one-story side porch with a shed roof. The east façade faces a small, enclosed space, and has a door in its southern-most bay, near the join with the flat-roofed ell. The ell contains a single one-over-one window on its north side, and a six-over-six window abutting a door on the rear/south side. There is a tall wooden parapet wall acting as a firebreak on the east end of the roof.

The three-bay rear/south façade contains a door at the first floor level in the eastern-most bay, and a pattern of windows similar to the front façade in the remainder of the bays at both first and second-floor levels. To the east of the ell is a tall, flat-topped fence.

Non-contributing BuildingParish House, 84 Broadway. [Photo 4].

Attached to the rear of the church at the southwest corner by a stone breezeway is the Parish House, constructed in 1961. Designed by Carleton Granbery, the parish house is a two-story roughly H-shaped building constructed of red brick and concrete. It incorporates the parish offices at the north end, a large, double-height meeting room and a kitchen in the middle portion, and a two-story residence at the south end. The majority of the building has a flat roof, but the residence portion to the north is covered by a series of large, cast concrete arches that form its roof. The parish house is a non-contributing building.

¹ The monument is listed in *Save Outdoor Sculpture*, Connecticut survey (1993) and the Smithsonian's *Inventories of American Painting and Sculpture*

Property Name CHRIST CHURCH County and State New Haven, CTPage 3**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.)

- ☒ A owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or a 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.)

Period of Significance

Significant Dates

ARCHITECTURE1895-19201895-1898 (built)ART1895-19201898-1920 (windows installed)RELIGION/SOCIAL HISTORY1895-1908NA

Cultural Affiliation

NA

Significant Person

N/A

Architect/Builder:

VAUGHAN, HENRY

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

PLEASE SEE CONTINUATION SHEET.

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Significance (continued):

Summary

Christ Church in New Haven has great architectural significance as an example of late Gothic Revival architecture. With its cruciform plan and carefully differentiated interior spaces, tall tower, steeply pitched gable roof, stone material, and correct late medieval detailing, it embodies all the distinctive qualities of the late Gothic Revival style. Moreover, it is a large and important work by Henry Vaughan (1845-1917), an influential architect credited with introducing the style to the United States from England. In addition, Christ Church demonstrates the unity of the arts, an important characteristic of late nineteenth- and early twentieth-century architectural practice, best embodied in the Arts and Crafts Movement. All of Christ Church's interior furnishings—carved wooden rood screen, pulpit, choir stalls and baptismal font cover, as well as the carved marble reredos, altar and sedilia—were designed by Henry Vaughan to harmonize with the building and with each other, and were executed by two of the finest craftsmen of the period, Johannes Kirchmayer (1860-1930) and John Evans (1847-1923). The aesthetic qualities of the church are further enhanced by the stained glass, designed and executed by Charles Eamer Kempe (1837-1907) and his studio, one of the most important Victorian-era stained glass studios in England. The windows embody the elegant figural style and complex color palette characteristic of Kempe and his studio. (Criterion C).

Christ Church is historically significant for its association with Anglo-Catholicism, an important historical movement in the Episcopal Church, particularly in New England, during the latter part of the nineteenth century. Christ Church, which was one of the two most important proponents of the movement in Connecticut and the only Anglo-Catholic church in New Haven, has state and national significance for its association with the history of Anglo-Catholicism (Criterion A). Christ Church's rector during its design and construction, George Brinley Morgan (1848-1908), was an important figure in this movement, and church practice continues to the present day to follow an Anglo-Catholic mode of worship. Morgan was also the principal architectural patron whose views on church buildings were clearly outlined in a series of articles in the *Christ Church Chronicle*. As a result of Morgan's beliefs and influence, the physical structure and decorative program of Christ Church embody Anglo-Catholic practice.

Although properties owned by religious institutions or used for religious purposes are ordinarily not considered eligible for the National Register, the architectural and artistic qualities of Christ Church give the building exceptional significance that justifies its inclusion on the Register (Criteria Consideration A).

Historical Background

From the beginning, Christ Church was intended to minister to the inhabitants of the northwestern portion of New Haven, which, by the mid- to late nineteenth century, included a number of factories, including those of the burgeoning carriage-making trade.² Christ Church began in 1853 as a mission chapel of Trinity Church (founded in 1753), and its congregation comprised members of the skilled trades, as well as clerks, shop or boardinghouse owners, teachers and small business proprietors.³

Within a few years, the congregation was large enough to need its own building, and, as it was not an affluent parish, this was largely financed by a gift from the Edwards sisters, Mary, Sarah and Caroline.⁴

² Elizabeth Mills Brown. *New Haven. A Guide to Architecture and Urban Design*. New Haven: Yale Univ. Press, 1976: 12-16.

³ See Paula Johnson. "A History of Christ Church". (unpublished manuscript) Chpts 1-2.

⁴ Johnson, Chpt 1, pp.2-4.

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Significance (continued):

Although the daughters of a tavern-keeper, the devoutly religious sisters kept a select Young Ladies Boarding and Day School at 111 Crown Street. A small, wooden, gable-roofed chapel with seats for about 200 people was erected at the corner of Maple and Park Streets. Both the expansion of New Haven and the growth of the Episcopal Church itself meant that this first building was quickly outgrown, and a second gable-roofed wooden structure, with a shallow chancel and short transepts, was built near the corner of Broadway and Elm Streets in 1860 [Photo 20].

The first Rector Joseph Brewster (Rector, 1854-1882), lived in Mt. Carmel, and commuted to New Haven. His ministry was focused on the congregation, and not on church business, which he left to the vestry. However, Brewster was determined that the church would be a free church, without the pew rents that churches of all denominations typically counted on to finance themselves. Brewster's idea, relatively unusual for the period, would have made Christ Church a place where, in his words, "rich and poor meet together at the feet of a common Savior."⁵ However, financial problems (apparently due to a lack of financial acumen on the part of the vestry)⁶ meant Christ Church was not a 'Free Church' until the 1890s, when Rector George Brinley Morgan made it an important and unusual aspect of a new church building.

When Morgan arrived in January, 1887, he found a congregation of about 94 families and 159 communicants.⁷ From the start, Morgan made it clear his ministry was quite different from that of previous rectors. Morgan lived in New Haven, soon settling close to the church at 324 York Street, where he remained for the duration of his ministry. One of his first acts was to survey his parishioners, which likely meant meeting each family. Morgan chaired meetings of the Vestry, and took an active role in the church's daily business management, as well responsibility for its spiritual affairs.⁸ He began publication of a monthly parish newsletter, the *Christ Church Chronicle*, for which he wrote regular articles on matters of faith, liturgy and practice. Despite Morgan's upper-middle class background, Christ Church changed little in composition or social class during his ministry, but it increased mightily in numbers: by 1889, the church had 241 communicants; by 1899, 517 communicants.⁹

It was in this context that the construction of a new church began to be considered. At Morgan's behest, a building committee was organized in April, 1889, and by 1892, empowered by the Vestry to accept sketches and plans. By mid-1893, the Building Committee had raised more than \$16,000; Henry Vaughan was chosen as architect in June, 1893. But it soon became apparent that the congregation alone could not fund the construction of the new church. Morgan's social status and connections were likely reasons why two very prominent New Haven philanthropists, Mary Elizabeth Ives and Lucy Hall Boardman, made substantial gifts beginning in 1894 that would ensure Christ Church's successful completion. Mary Elizabeth Ives (1833-1908), the wife of a prominent businessman and President of the Fair Haven and Westville Railroad Company, was a devout Catholic, and is best remembered as the donor of New Haven's public library (Cass Gilbert, 1907). But it was Lucy Hall Boardman (1819-1906) who was Christ Church's chief benefactress. A member of Trinity Church, she was the wife of prominent businessman, former judge and U.S. Representative William W. Boardman (1794-1871). The

⁵ Qtd, in Johnson, Chpt 1, p. 2.

⁶ Johnson outlines thirty years of financial challenges and crises in Chpt 1 of her unpublished manuscript.

⁷ Johnson, Chpt.2, p.2.

⁸ See Johnson, Chpt. 2.

⁹ Johnson, Chpt. 2, p. 3.

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Significance (continued):

couple married late in life and had no children. After his death, Mrs. Boardman became one of Connecticut's great philanthropists: it was estimated that during her lifetime she had given away \$750,000, while at her death in 1906, she left an estate of \$900,000 largely to charity.¹⁰ Mrs. Boardman's gifts to Christ Church totaled \$100,000; without her generosity, it would not have been completed.

The Vestry accepted Vaughan's plans for the church in January, 1895, and ground for the new building was broken in late April that year.¹¹ By 1898, the exterior, including the tower, was finished. Interior furnishings, including stained glass, carved woodwork and a carved stone reredos, were installed beginning with the east window in 1898; by 1914, despite Morgan's untimely death in 1908¹², the decorative program was largely complete.¹³ In addition, Morgan ensured that not only was the church a 'Free Church' from its consecration in 1898, but that it was completely without pews, instead substituting chairs.¹⁴

The fabric and interior furnishings of Christ Church are almost untouched since its completion; with the exception of the addition of a masonry access ramp and handrail approaching the south porch entrance, and the replacement of the organ, the only changes to the interior or exterior have been the removal of tapestries and pictures formerly hanging on the nave and chapel walls.¹⁵ Minor repairs to the church fabric, such as re-pointing and the replacement of a tower pinnacle destroyed in a 1930s storm, have also been made. Remarkably, both the building and its decorative program are almost completely intact after more than one hundred years, demonstrating an exceptional level of historic integrity.

80 Broadway

After Rector Brewster's retirement in 1882, it became apparent that a house would be needed for the new rector, Erasmus Van Deerlin, and his family, who intended to live in New Haven.¹⁶ In 1885, the church purchased and repaired the house at 80 Broadway (known as the Budington property) but did not make any real changes to it.¹⁷ Van Deerlin and his family lived there during most of his short tenure at Christ Church (1884-86).¹⁸ Between 1886 and 1911, the house was alternately rented out to provide income for the church and used to house a church curate.¹⁹ In 1912, the church repaired the house, renaming it "St. Hilda's House" for the use of the church's deaconesses.²⁰ A housekeeper, Mary Johnson, appears to have lived at 80 Broadway until at least 1920.²¹ Photos taken circa 1912 show the building to be very similar to what it is today, with a few changes: the main block's rear chimney, and the ell's chimney were removed sometime during the twentieth century, and minor changes to

¹⁰ Dana Collection, v.109, pp.45-46.

¹¹ Christ Church Vestry Minutes, 1/24/1895 and 4/25/1895.

¹² Morgan has the dubious distinction of being New Haven's first automobile fatality in November, 1908, when he was struck by a car while crossing the street.

¹³ Church records and articles in the *Christ Church Chronicle* indicate the glass was installed beginning in 1898, with the majority of the windows in place by 1914. The pulpit, rood screen, choir stalls, reredos and altar were completed by Christmas, 1906; the main nave aisle tiles by September, 1909; and the stations of the cross were in place by 1917.

¹⁴ He had argued for this in a number of articles in the *Chronicle*. See *Christ Church Chronicle* April, 1894.

¹⁵ Paula Johnson, Christ Church historian, 5.25.2007 email to the author.

¹⁶ After Brewster's retirement, Christ Church briefly employed Rector William G. Spencer (1882-83).

¹⁷ Johnson. Chpt 1, pp. 37-39. At the time, the church proposed changes to the house, but apparently did not make any. The description of what *might* be changed actually indicates that the 2007 house is very like it was in 1885.

¹⁸ *New Haven City Directories*, 1875-1885.

¹⁹ *New Haven City Directories*, 1885-1914.

²⁰ There are no surviving documents that provide information about the early twentieth-century repairs.

²¹ *New Haven City Directories*, 1914-1920.

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Significance (continued):

windows and doors have been made. The entrance porch to the main block was replaced in 2006. The house is in good condition.

Architectural Significance

Buildings of the late nineteenth century were notable for the range of styles from which architects could choose, and the free interpretation and mixture of different styles reached its height of popularity in the United States beginning in the 1880s. In the realm of ecclesiastical buildings, other revivals—Romanesque, Byzantine, Jacobethan, Renaissance—had by this point joined the Gothic Revival as suitable choices for church architecture. The architectural competition for St. John the Divine in New York City is an important example of this eclecticism. The designs submitted included Early Christian, French Gothic, English Gothic, and Renaissance Revival examples. The winning entry, declared in July, 1891, was by the architects Heins and Lafarge in a combination of Byzantine and Romanesque styles.²²

Henry Vaughan (1845-1917) emigrated from England to the United States in 1881. At the time, he was head draughtsman for the important nineteenth-century architect George Frederick Bodley (1827-1907), whose work has been characterized as "the climax of the Gothic Revival in England."²³ Bodley was credited for architecture's return to a more correct use of the English Gothic as both a source and an inspiration for buildings; his impact on late Victorian Gothic Revival, particularly that on church architecture, was substantial.²⁴

Like his mentor Bodley, Vaughan's work is characterized by elegance and refinement, as well as a careful use of English Gothic forms and details as reference points for original architectural compositions. Vaughan was known to design every aspect of his buildings, with all features of the exterior and interior, including fittings and furnishings, intended by the architect to harmonize with each other.²⁵ In addition to Christ Church, Vaughan was also the architect of many significant works, including two important Gothic Revival chapels: St. Paul's (Concord, NH. 1886-94) and the Groton School (Groton, MA. 1899-1900). Partnered with Bodley, Vaughan was the architect of the first designs for the Washington National Cathedral (Washington, D.C. 1907-17).²⁶

As Vaughan was apparently a retiring man, who wrote little, did not lecture, and was not an active member of architectural societies, he is not well known.²⁷ However, noted scholars have argued that Vaughan's impact on United States architecture is extremely important. John Coolidge stated that St. Paul's initiated a long series of school and college chapels that form the "most successful class of

²² For the architects' description of their work, see *American Architect and Building News*, Vol XXXII, no. 802 (May 9, 1891): 81-91; see also *The New York Times* 7/26/1891.

²³ David Verrey. "George F. Bodley". *Macmillan Encyclopedia of Architects*. Adolf F. Placzek, ed. New York: The Free Press, 1982: 228.

²⁴ Verrey states that 'Bodley wielded greater influence on church architecture after the death of Street than any other architect during the last years of the nineteenth and the beginning of the twentieth centuries. [Even] [a]rchitects not directly associated with him reflected his influence.' David Verrey. "George Frederick Bodley" in *Seven Victorian Architects*. Jane Fawcett, Ed. University Park, PA: Penn State Press, 1977: 100.

²⁵ William Morgan noted "Vaughan's approach to design encompassed all of the lesser details of the building." William Morgan. *The Almighty Wall. The Architecture of Henry Vaughan*. Cambridge, MA: The MIT Press, 1983: 16.

²⁶ For a list of works see William Morgan. "Henry Vaughan." *Macmillan Encyclopedia of Architects*. Adolf F. Placzek, ed. New York: The Free Press, 1982: 302.

²⁷ See Vaughan's obituaries: *The Architectural Record*, v.42, no 3 (Sept. 1917); *The American Architect*, v CXII, No. 2168 (July 11, 1917): 31; and *Journal of the American Institute of Architects*, v 5 (1917): 518.

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Significance (continued):

buildings of the Modern Gothic."²⁸ Ralph Adams Cram, the twentieth century's most influential advocate of the Gothic Revival, credited Vaughan with reintroducing and revitalizing the style at an important moment in history, and included him in the august company of H.H. Richardson, Charles Follen McKim, and Carrère and Hastings with regard to his impact on American architecture.²⁹ In his own work, Cram looked to "the elder group of English masters" and called Vaughan his "local mentor."³⁰ Leland Roth notes that "Henry Vaughan...had revitalized the Gothic style just as McKim, Mead & White had reinvigorated classicism."³¹ Vaughan's biographer, William Morgan, states that Vaughan "laid the foundations for the last and perhaps greatest phase of the American Gothic Revival, over which he continued to exert a strong influence until his death."³²

Christ Church epitomizes Vaughan's work. Like all of his churches, it relies on English precedents for its materials, form and detailing. Yet the church is not a medieval replica, but an original building designed both to proclaim the congregation's faith and to serve as a container for the celebration of the liturgy, the center of which is the Eucharist. The tall tower constitutes a focal point in the New Haven skyline and "proclaims the church."³³ The elegant tracery and stonework are concentrated on the top two stages, and draw the eye upwards. Vaughan made the church plan clear in the exterior massing of the building: the nave and side aisles are indicated by the difference in their rooflines; while the importance of the chancel is emphasized by its windows, which are much larger than any other in the church. The large windows also create the illusion that the chancel is taller than the nave, although the roof heights are the same. Vaughan emphasized the relative significance of each interior space by both the use of light, and the location and character of decoration. The church's fenestration—low windows in the nave and side aisles, small windows positioned very high up on the walls in the transepts, and large windows in the chancel—means that the nave is typically somewhat dark, the transepts more so, and the chancel, by contrast, is always filled with light. The nave has little architectural decoration and the supporting columns are almost austere. By contrast, the chancel is richly elaborated: the delicate tracery of the rood screen draws the eye eastwards, while its central opening into the chancel frames the beautifully carved marble altar and reredos on the east wall.

The impact of the church was soon noted. Christ Church was illustrated in the official catalogue of the American fine arts exhibit at the Paris Exposition of 1900.³⁴ Cram lauded Christ Church in a January 27, 1900 issue of *The Churchman*, and when writing of the ideal city church in his seminal work *Church Architecture*, stated that Christ Church had "a loftiness of the walls and the perfect simplicity of parts that must always mark any city church that is conceived with due regard to its environment. Moreover, it has that singular refinement, that courtly self-respect, that seem indispensable. It could not be taken for a country church; yet it is pure and scholarly Gothic, both modern in feeling and mediaeval,—the enduring style adapted to new conditions."³⁵ The tower, based on that of Magdalen College, Oxford, was the prototype for countless churches and college chapels.³⁶

²⁸ Qtd. in Morgan, *Almighty Wall*: 89.

²⁹ Ralph Adams Cram. *My Life in Architecture*. Boston: Little, Brown and Co. 1936: 36-37.

³⁰ Cram, 39.

³¹ Leland M. Roth. *American Architecture: A History*. Boulder, Co: Westview Press, 2001: 355.

³² Morgan. "Henry Vaughan.": 302.

³³ Morgan. *Almighty Wall*: 63.

³⁴ Morgan. *Almighty Wall*, Chpt. 4, n.5.

³⁵ Ralph Adams Cram. *Church Building*. Boston: Small, Maynard & Company. 1914: 77.

³⁶ Morgan. *Almighty Wall*: 64.

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CONTINUATION SHEETSection 8 Page 6

Significance (continued):

Artistic Significance

The Arts and Crafts Movement promulgated the idea of the unity of the arts, which in architecture meant that the building, its decorations and furnishings should be designed to harmonize together. This philosophy characterizes all of Vaughan's work; nowhere is it better realized than at Christ Church, where Vaughan designed every aspect of the interior furnishings, down to a pair of candlesticks for the altar.³⁷

To execute his designs for the pulpit, rood screen, choir stalls and other woodwork, Vaughan chose celebrated craftsman Johannes Kirchmayer (1860-1930), the chief carver for Irving & Casson of Boston, and the man "considered by many the finest American carver of the period, famed for his technical ability, considerable volume of work, and commitment to expressive carving."³⁸ For the stone-carving, Vaughan selected Welshman John Evans (1847-1923) who had worked with H.H. Richardson on a number of Richardson's most important commissions, and had founded a nationally known sculptural studio in Boston.³⁹ Both men were founding members of the Boston Society of the Arts and Crafts in 1897.⁴⁰ Kirchmayer had the ability to carve in many different styles, but he favored the Gothic, developing his own particular American Gothic that was not mere reproduction, but, like Vaughan's architecture, an original interpretation that combined "contemporary attention to the individuality of the face and hands of his subjects with a historical conventionalization of clothing and fabric."⁴¹ The wood-carving at Christ Church is representative of Kirchmayer's best work. The pulpit, for example, uses complex gothic tracery patterns to frame sensitively carved figures of saints while lush grapevines form the balusters on the stair [Photo 21]. John Evans's stone-carving is equally impressive, and the chancel carvings were called the "most beautiful and elaborate specimen of Gothic work of its kind in the country" by the Rector.⁴² The reredos [Photo 16], related in design to Winchester Cathedral's Great Screen and picturing the Crucifixion and Nativity surrounded by tiers of saints, demonstrates the delicacy of execution and careful modeling of the figures characteristic of Evans's best work.

Charles Eamer Kempe (1837-1907) founded his studio in 1866 in London. His firm produced a variety of decorative arts, but is best known for its superb stained glass, typically for churches. Kempe's work was influenced by the fifteenth- and early sixteenth-century stained glass of Northern Europe⁴³, but, like the architecture of Henry Vaughan, Kempe's glass was always an original composition. Historian Owen Chadwick believed that "the art [of stained glass] attained its Victorian zenith not with the aesthetic innovations of William Morris or Edward Burne Jones, but in the Tractarian artist Charles Eamer Kempe."⁴⁴ Kempe worked for G.F. Bodley at the same time as Henry Vaughan; the two men

³⁷ See *Christ Church Chronicle*, Vols. VIII, No. 12 (Nov. 1898) and XXVII, No. 9 (Nov. 1917).

³⁸ Edward S. Cooke, Jr. "The Aesthetics of Craftsmanship and the Prestige of the Past: Boston Furniture-Making & Wood-Carving," *Inspiring Reform: Boston's Arts and Crafts Movement*: 48.

³⁹ Margaret Henderson Floyd noted that Evans had recently executed "the most ornate sculpture yet seen in the city at the Ruskinian Old South Church" and did equally difficult and elaborate work for HHR on the frieze at Brattle Square Church (1869-73). Evans executed the carving at Trinity Church (1872-77) and a number of other HHR buildings. See Margaret Henderson Floyd. *Henry Hobson Richardson. A Genius for Architecture*. New York: The Monacelli Press, Inc., 1997: 41, 48, 50, 86, 135, 162, 176, 182.

⁴⁰ See Allen H. Eaton "The Society of Arts and Crafts, Boston", *Handicrafts of New England*, 1949, pp. 281-294, reproduced on the web at: <http://chicagosilver.com/SOACB.htm>.

⁴¹ Cooke, 48.

⁴² "The New Altar and Reredos", *Christ Church Chronicle* Vol. XVII, No. 2 (Aug. 1907): 3.

⁴³ Margaret Stavridi. *Master of Glass. Charles Eamer Kempe 1837-1907 and The Work of His Firm in Stained Glass and Church Decoration*. Hatfield, Herts., England: John Taylor Book Ventures, 1988: 9.

⁴⁴ Qtd. in Stavridi, 9.

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Significance (continued):

became acquainted as a result, and Vaughan is credited with introducing Kempe's work to an American audience.⁴⁵ The windows at Christ Church [Photos 12, 15] are exemplars of that work, the figures carefully modeled and executed, and the color palette rich, with large fields of glass rendered dimensional by variations in texture and hue. The windows installed after Kempe's death followed the agreed upon plan of Vaughan, Kempe and Rector Morgan, and were executed by the same artists who had worked for Kempe, creating a complete cycle of windows that may be the largest collection of Kempe glass in any United States church.⁴⁶

Historical Significance

The mid- to late nineteenth-century was a period of great expansion and change in the Episcopal Church. The Church, which had been disestablished and scattered in the post-Revolutionary War years, gradually reorganized and rebuilt itself. While a portion of the Church embraced an Evangelical form of Episcopalianism, Anglo-Catholicism, which sprang from High Church belief and practice, developed in response to the Oxford Movement in England.⁴⁷ Anglo-Catholicism became "recognizable for its emulation of nineteenth-century Roman Catholic practice, especially in the externals of architecture and worship."⁴⁸ Unlike the other major movements of the nineteenth-century Episcopal Church (the so-called High Church, Evangelical, and Broad Church Episcopalians) Anglo-Catholics espoused an increased formality of ritual as well as the use of vestments, incense, and other aspects associated with pre-Reformation church doctrine. Over the course of the late nineteenth- to early-twentieth centuries, these practices became generally accepted by much of the Church, and have been incorporated into current Episcopal practices.⁴⁹

The Episcopal Church in Connecticut had strong roots in New Haven, and had always tended towards High Church beliefs and practice, but the so-called ritualism of the Anglo-Catholics was anathema to many, including Bishop Williams, until the early 1880s.⁵⁰ Under Joseph Brewster, rector from 1856 until 1882, Christ Church's practices were moderately High Church and typical of its era.⁵¹ While Rector Erasmus Van Deerlin had introduced a few Anglo-Catholic practices during his short tenure (1884-85), it was George Brinley Morgan, appointed Rector in 1887, who transformed Christ Church into an Anglo-Catholic parish, the first and most significant in New Haven, and one of the most important in Connecticut.⁵² Morgan was from an affluent Hartford family with significant forbears including Israel Putnam; the family was notably High Church in their beliefs, and Anglophilic—his mother was characterized as speaking like a "Britisher."⁵³ Morgan himself attended Nashotah Seminary in Wisconsin, known as a bastion of Anglo-Catholicism.⁵⁴

Soon after his arrival, Morgan set out to instruct and educate his congregation. Beginning in late 1890, the parish published the *Christ Church Chronicle*, in which Morgan regularly wrote about Anglo-Catholic beliefs and practices. Johnson notes that "The conduct of worship, with the reasons for this

⁴⁵ Stavridi, 70.

⁴⁶ *Christ Church Chronicle* Vol. XVII, No. 9 (Nov. 1907): 1-2.

⁴⁷ See Sydney E. Ahlstrom. *A Religious History of the American People*. New Haven and London: Yale University Press, 1972.

⁴⁸ Ahlstrom, 628.

⁴⁹ Rowan Greer, Prof. Emeritus, Yale Divinity School, conversation with the author, 9 July 2007.

⁵⁰ Ahlstrom, 224-225.

⁵¹ Johnson. Chpt 1, p.17.

⁵² Kenneth Walter Cameron. *The Catholic Revival in Episcopal Connecticut (1880-1925)*. Hartford: Transcendental Books, 1965: 263.

⁵³ Johnson. "Chpt 2, p. 1.

⁵⁴ Johnson. Chpt 2, p. 1.

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Significance (continued):

or that practice, and instructions for devout behavior, were the most frequent subjects..."⁵⁵ Typical subjects during 1892, for example, ranged from the appropriateness of using wafers for the Eucharist, to a judgment by the Archbishop of Canterbury on the "the use of altar lights, eastward orientation of the priest at altar, the singing of the *Angus Dei*."⁵⁶ It is notable that these were controversial topics in Episcopalian churches: formerly associated with Catholic practices, all were being incorporated into Anglo-Catholic ritual, but would have been new to Christ Church's parishioners.

Romanticism's interest in the emotive and picturesque in art and architecture, and the arguments of the Cambridge Camden Society regarding proper church architecture had earlier in the century culminated in the Episcopal Church's adoption of Gothic Revival as the appropriate style for church buildings.⁵⁷ It is not surprising that Morgan believed in the power of architecture to carry meaning, and in a January, 1893 article in the *Chronicle*, he stated "And so we hope that our new church will have the charm and the power of an old architectural style, which carries the mind back to far away lands whence it derives its pedigree...an architecture where rib and moulding [sic], ledge and rim have a history behind them, have a rule and a tradition." But it was more than a question of building in the Gothic Revival style: Morgan believed the new building should support and articulate the Anglo-Catholic practices it housed. While Christ Church's second building [Photo 20, Figure 3] was nominally Gothic Revival—constructed of wood with a truncated cruciform plan and a very shallow recess at the east end—the 1895-98 building was not only a scholarly Gothic Revival in form and style, but an Anglo-Catholic church.

That Christ Church is an Anglo-Catholic building is first evident from the plan [Figure 2], which includes a wide center aisle to allow procession to the very deep chancel, which in turn was conceived and executed as an entirely separate space for the celebration of the Eucharist. In addition, furnishings that would not have been present in many other Episcopal churches are amongst the most important elements of Christ Church's interior [Photos 10-17]: the chancel is completely separated from the nave by a rood screen, and houses both a sedilia and a carved reredos, as well as a marble altar. Importantly, the physical orientation of the church has changed: the 1895-98 building is carefully oriented with the chancel is at the cardinal east of the building [Figure 2]. Other Episcopal churches in New Haven, including Trinity and the first two buildings that housed Christ Church [Photo 20, Figure 3], were oriented to fit their sites, with their 'east' ends facing west or even north. In addition, other, subtler aspects of the church underscore that it is an Anglo-Catholic building: the earlier described concentration of light and decoration in the chancel, for example, further emphasizes its important position as the site of the holiest Anglo-Catholic rituals.

Morgan had arguably the most important layman's role in the conception and construction of the new church. It was Morgan who had initiated the campaign to build a new church fairly soon after his arrival. Vestry minutes note that at a March 4, 1889 meeting at the Rector's house "The subject of raising funds for a new church building was informally discussed. No action being taken the meeting adjourned."⁵⁸ However, Morgan persevered: the decision to organize a building committee and begin

⁵⁵ Johnson, Chpt 2, p.8.

⁵⁶ *Christ Church Chronicle*. Vol. II, No. 11 (Oct. 1892).

⁵⁷ See Phoebe B. Stanton. *The Gothic Revival and American Church Architecture. An Episode in Taste 1840-1856*. Baltimore and London: Johns Hopkins University Press. 1968.

⁵⁸ Christ Church Vestry Minutes, 3/4/1889.

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CONTINUATION SHEETSection 8 Page 9

Significance (continued):

raising funds "of not less than \$40,000" was approved at the annual parish meeting on April 22, 1889, and Morgan was named an honorary member of the committee.⁵⁹

Morgan appears to have had a strong hand in the choice of architect. Vaughan's biographer suggests that the two had met when Morgan was rector of Christ Church in Exeter, New Hampshire, where Vaughan had "added stenciling sometime before 1887."⁶⁰ Vaughan was known to be a devout Anglo-Catholic himself and his earliest United States commission was a chapel for an order of Episcopalian nuns, the Sisters of St. Margaret's.⁶¹ Vaughan had already worked for Christ Church prior to his appointment as architect: a September, 1892 *Chronicle* article mentions that a bier "designed by Henry Vaughan and made by Irving & Casson of Boston had been received."⁶² Importantly, it was at Morgan's behest that the Building Committee met with Vaughan at special meetings in April, 1893 to review the architect's proposal and plans for the church.⁶³ Again, Morgan succeeded in getting what he wished: the Vestry approved the choice of Vaughan as architect in June, 1893.⁶⁴

Finally, throughout his many articles, Morgan expressed important ideas about how the building and its furnishings supported and enhanced the Anglo-Catholic worship he was teaching his congregation. The church "...complete in the symmetry of its architecture...will preach the best and most enduring sermon."⁶⁵ Christ Church must be, down to the smallest detail, the work of one man: "We shall have a church which shall be one harmonious, consistent whole, only as it represents the free development of one man's mind without the additions or curtailments *ad infinitum* of the people. The altar, the font, the pulpit should all be designed by the architect that they may be especially fitted to the church."⁶⁶ Most significantly, the architecture of a church is critical to the worship therein: "...there can be no more important question than that of the proper building of the structure which is the earthly tabernacle of God, and the temple where in are solemnized the sacramental mysteries of the Catholic faith. Upon the designing of the church may depend the success or failure of the work, for a church which is an inspiration, an impulse to worship, will work silently but surely, for the strengthening of Christianity..."⁶⁷

⁵⁹ Vestry Minutes, 4/22/1889.

⁶⁰ Morgan. *Almighty Wall*: Chpt 3, n10.

⁶¹ Morgan. *Almighty Wall*: 6.

⁶² *Christ Church Chronicle*, Vol. II, No. 10 (Sept. 1892).

⁶³ Johnson, Chpt 2, p.23. The meetings were held on April 3rd and again on April 7th, 1893.

⁶⁴ Vestry minutes from 6/12/1893 note that the Building Committee "at their request, empowered to employ Mr. Vaughn [sic] as consulting architect and to consider and recommend to the Vestry, plans for a new Church."

⁶⁵ *Christ Church Chronicle* Vol III, No.2, Jan., 1893

⁶⁶ *Christ Church Chronicle* Vol III, No. 7, June, 1893.

⁶⁷ *Christ Church Chronicle* Vol V, No. 11 Oct., 1895.

Property Name CHRIST CHURCH, NEW HAVEN County and State New Haven, CTPage 4**9. Major Bibliographical References**

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

PLEASE SEE CONTINUATION SHEET.

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 # _____

Primary location of additional data:

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

Specify repository:

10. Geographical DataAcreage of property .16

UTM References

1 18 673190 4575700 3 1 11111 11111
Zone Easting Northing Zone Easting Northing2 1 11111 11111 4 1 11111 11111 ☐ See continuation sheet

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

PLEASE SEE CONTINUATION SHEET.

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

PLEASE SEE CONTINUATION SHEET.

11. Form Prepared Byname/title Nina E. Harkrader, Historic Buildings Consultant

organization _____

date 12/14/07street & number 45 Graves Avenuetelephone (203) 815-5302city or town Guilfordstate CTzip code 06437**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.

Property Name CHRIST CHURCH, NEW HAVENCounty and State New Haven, CTUnited States Department of the Interior
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEETSection 9 Page 1**Major Bibliographic References (continued):****Primary Sources:**

New Haven City Records:

*Atlas of the City of New Haven, Connecticut, 1888.**Atlas of New Haven, 1911.**Beers Atlas of New Haven County, 1868**New Haven City Directories 1875-1920**Sanborn-Perris Map, Insurance Maps of New Haven, 1901. Updated to 1923, 1961.*

Christ Church, New Haven Records:

*Building Committee Minutes, 1889-1898.**Vestry Minutes, 1880-1915.**Christ Church Chronicle, 1890-1920.**Dana Collection, Volume 109, New Haven Museum and Historical Society.***Secondary Sources:**Brown, Elizabeth Mills. New Haven. A Guide to Architecture and Urban Design. New Haven: Yale Univ. Press, 1976.Cameron, Kenneth Walter. The Catholic Revival in Episcopal Connecticut (1880-1925). Hartford: Transcendental Books, 1965

Johnson, Paula. "A History of Christ Church". (unpublished manuscript, available from author).

Morgan, William. The Almighty Wall. The Architecture of Henry Vaughan. Cambridge, MA: The MIT Press, 1983-----, "Henry Vaughan." Macmillan Encyclopedia of Architects. Adolf F. Placzek, ed. New York: The Free Press, 1982: 302.Stavridi, Margaret. Master of Glass. Charles Eamer Kempe 1837-1907 and The Work of His Firm in Stained Glass and Church Decoration. Hatfield, Herts., England: John Taylor Book Ventures, 1988Verey, David. "George F. Bodley". Macmillan Encyclopedia of Architects. Adolf F. Placzek, ed. New York: The Free Press, 1982: 228.**Interview**

Rowan Greer, Prof. Emeritus, Yale Divinity School, conversation with the author, 9 July 2007

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United States Department of the Interior
National Park Service

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CONTINUATION SHEET

Section 10 Page 1

Geographical Data (continued)

Verbal Boundary Justification

The boundary encompasses the historic resources and is bounded according to the attached plot map provided by the New Haven City Plan Department.

Boundary Justification

The boundary is drawn to encompass the historic resources, including the property upon which they stand. The buildings and the object represent the historic and architectural significance of the resource.

Property Name CHRIST CHURCH, NEW HAVEN

County and State New Haven, CT

Page 5

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

name Society of Christ Church Parish

street & number 84 Broadway telephone (203) 865-6354

city or town New Haven state CT zip code 06511

Property Name CHRIST CHURCH, NEW HAVENCounty and State New Haven, CTUnited States Department of the Interior
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CONTINUATION SHEET***Photograph Captions:***

Photographs 1-19, 21:

1. Christ Church
2. New Haven, CT
3. Photo credit: Nina E. Harkrader
4. April-May, 2007
5. CD Rom filed with Connecticut Commission on Culture and Tourism, Hartford, CT

North façade, camera facing south.
Photo 1 of 21East façade, camera facing west.
Photo 2 of 21St. Hilda's, Main/north façade, camera facing south.
Photograph 3 of 21Parish House (non-contributing building), south façade, camera facing north.
Photograph 4 of 21Stonework detail.
Photograph 5 of 21Tower detail, camera facing southeast.
Photograph 6 of 21South porch, camera facing northeast.
Photograph 7 of 21West façade, camera facing east.
Photograph 8 of 21South façade, nave and aisle, camera facing northwest.
Photograph 9 of 21Nave and Chancel, camera facing east.
Photograph 10 of 21Nave: Nave and north aisle, camera facing northwest.
Photograph 11 of 21Nave: South aisle window, camera facing south.
Photograph 12 of 21Nave: south aisle and west window, camera facing southwest.
Photograph 13 of 21Pulpit and north transept, camera facing northeast.
Photograph 14 of 21Annunciation window, south wall of chapel, camera facing south.
Photograph 15 of 21

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Photograph Captions (cont'd):

Reredos and Altar, camera facing east.
Photograph 16 of 21

GBM Monument, 1910, camera facing west.
Photograph 17 of 21

St. Hilda's, Main façade detail.
Photograph 18 of 21

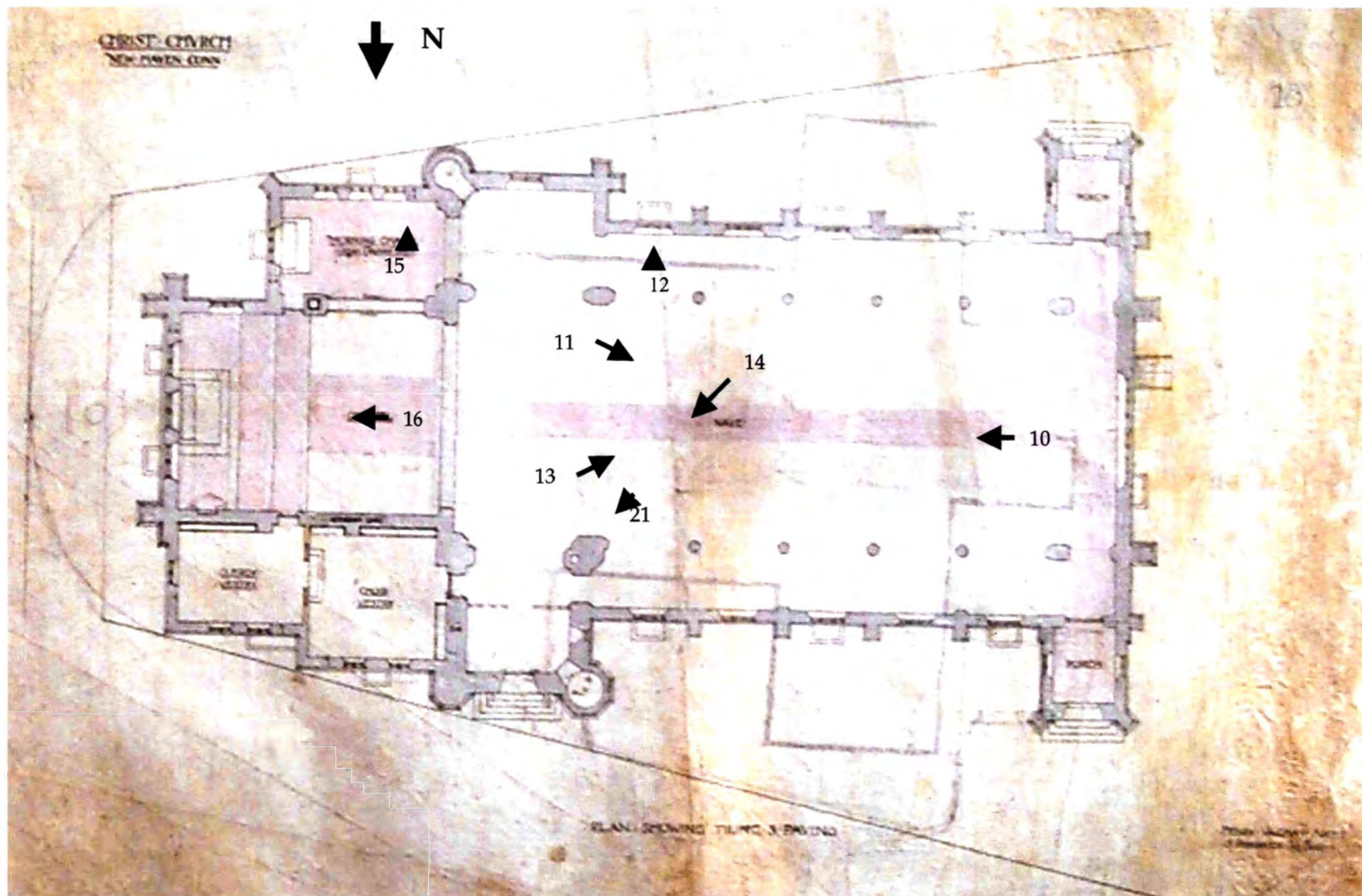
St. Hilda's Side Ell, camera facing south.
Photograph 19 of 21

Undated Historic Photographs of Christ Church, 1860 building. Source: *Saturday Chronicle*, January 2, 1904.
Photograph 20 of 21.

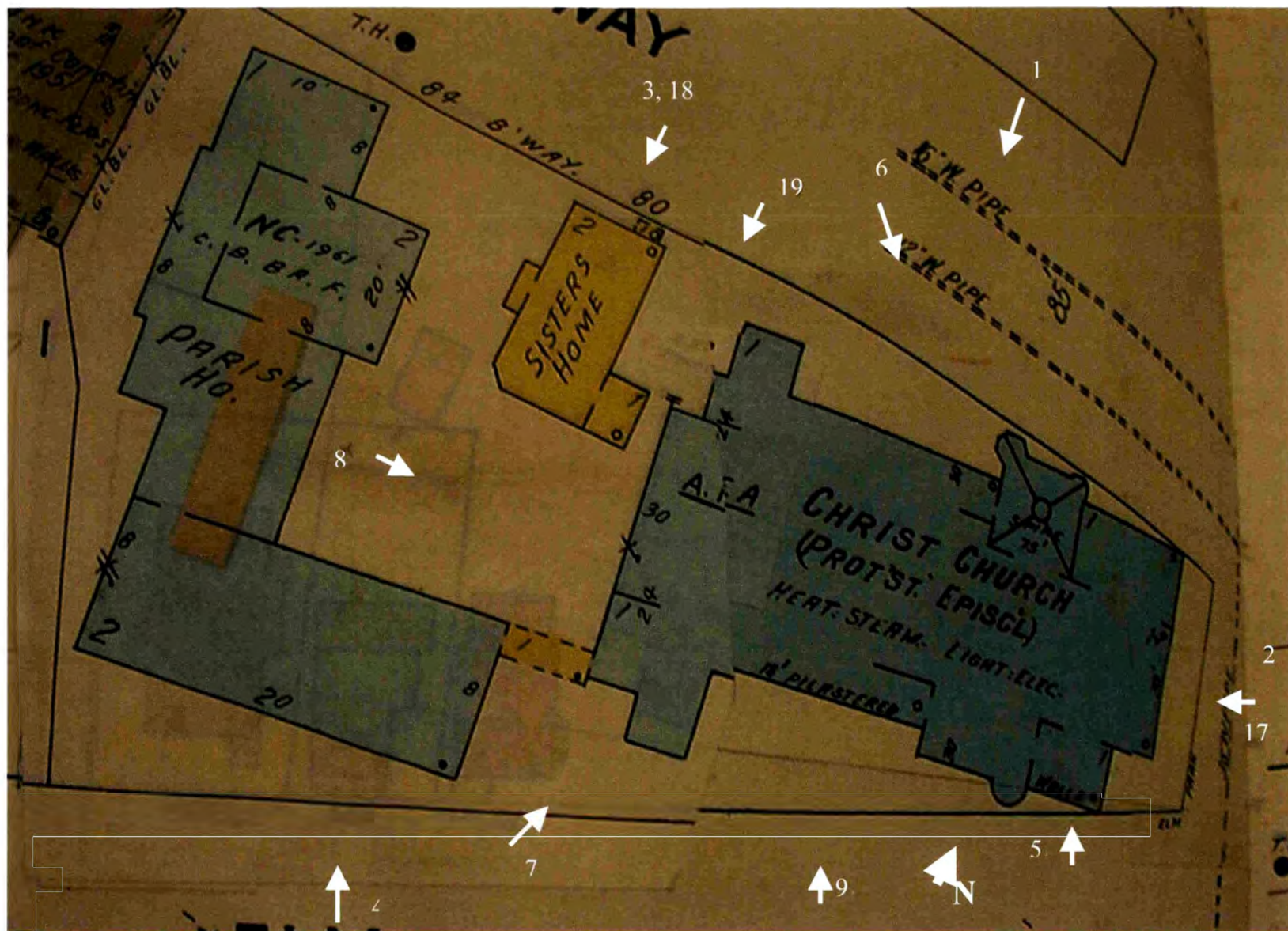
Pulpit Detail.
Photograph 21 of 21.

Christ Church Site, Atlas of New Haven, 1911.
Figure 1 of 2

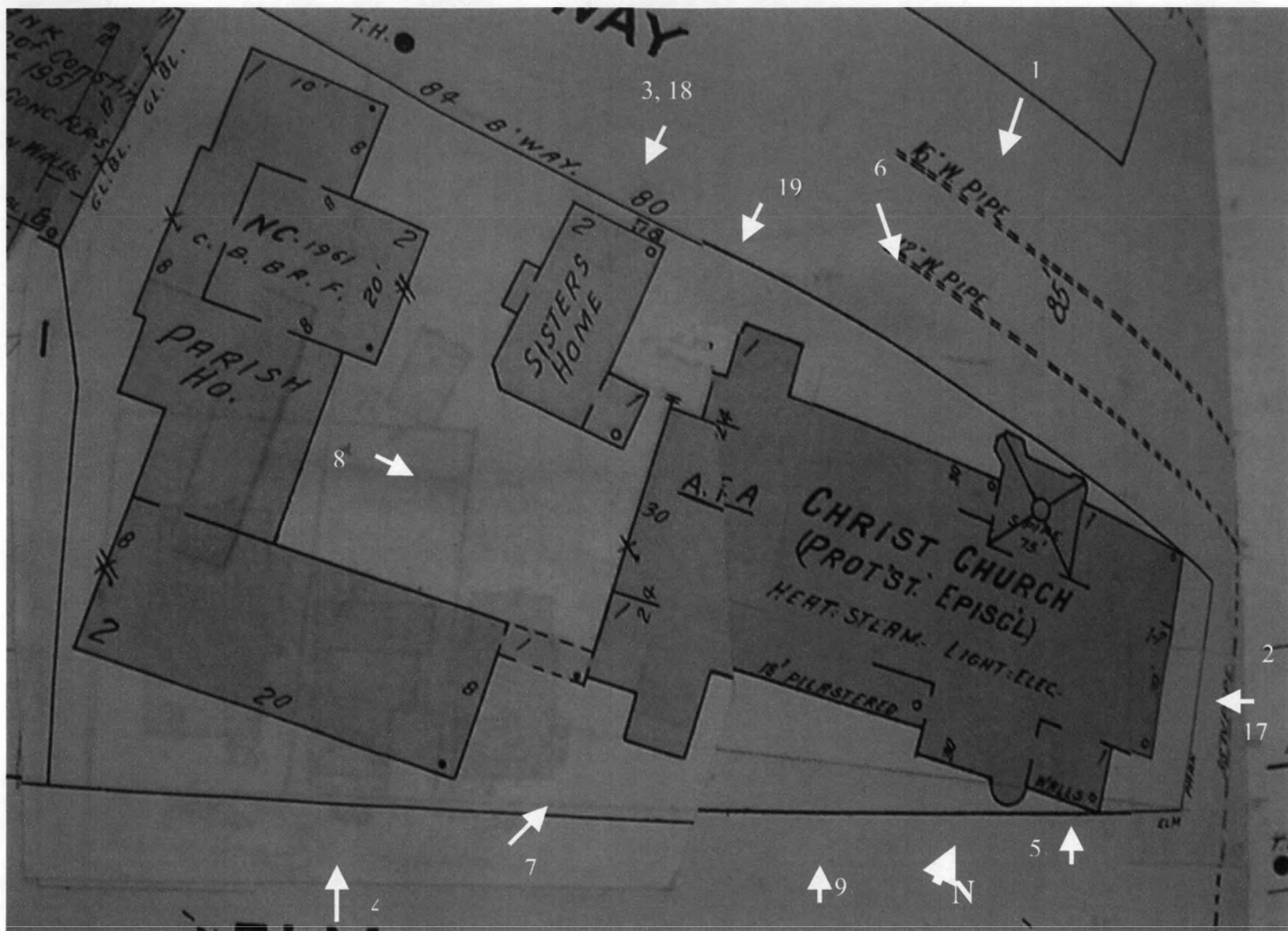
Christ Church, 1898 Plan.
Figure 2 of 2



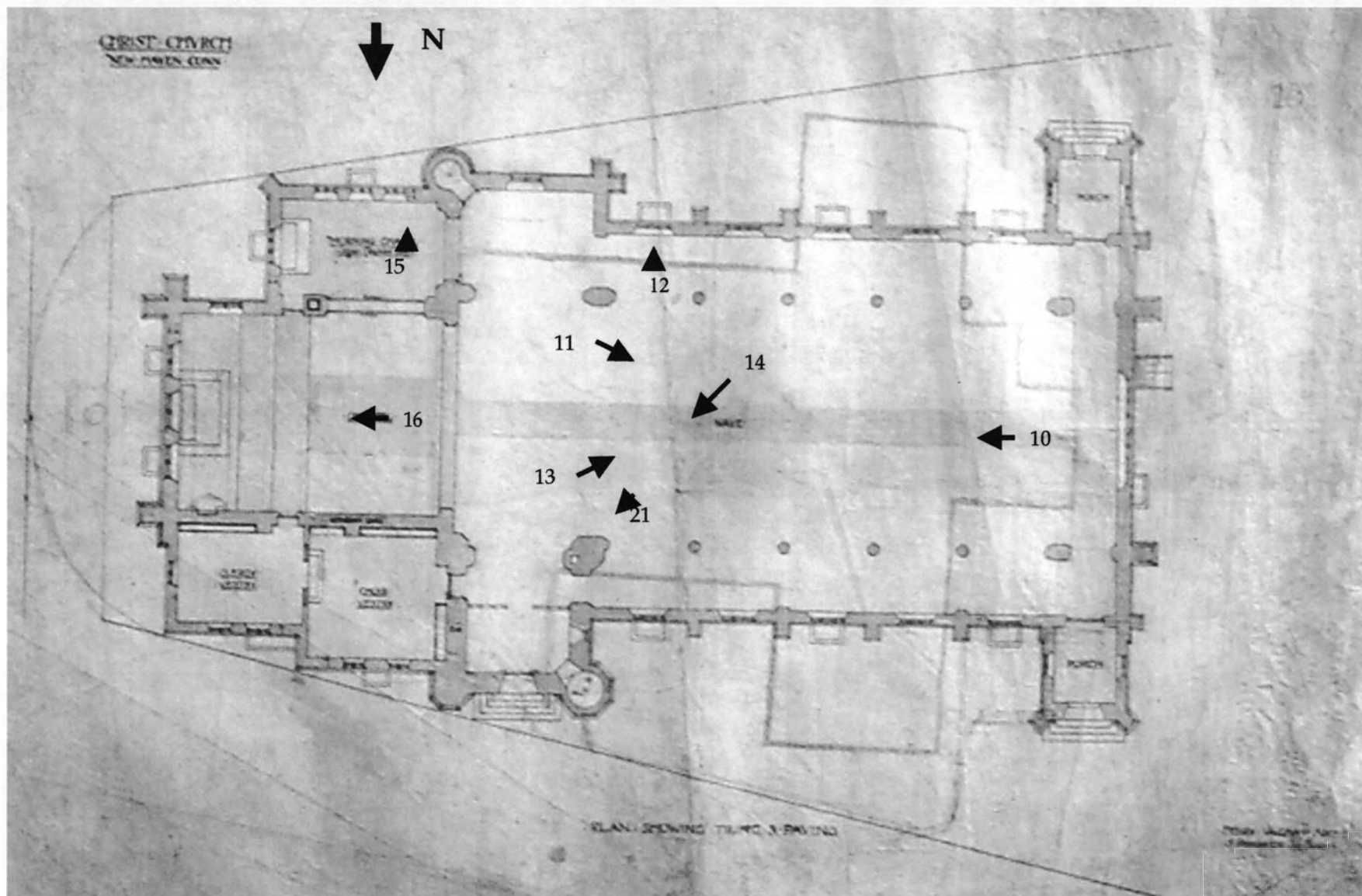
CHRIST CHURCH, NEW HAVEN
 New Haven, New Haven County, Connecticut
 Photo Plan: Interior Photos.



CHRIST CHURCH, NEW HAVEN
 New Haven, New Haven County, Connecticut
 Photo Plan: Exterior Photos.



CHRIST CHURCH, NEW HAVEN
 New Haven, New Haven County, Connecticut
 Photo Plan: Exterior Photos.



CHRIST CHURCH, NEW HAVEN
 New Haven, New Haven County, Connecticut
 Photo Plan: Interior Photos.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property _____

County and State _____

Name of multiple property listing (if applicable) _____

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 09000420

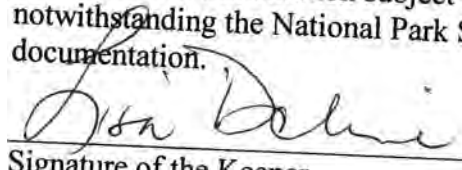
Date Listed: _____

Property Name: Christ Church New Haven

County: New Haven

State: CT

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.


Signature of the Keeper6/18/09
Date of Action

Amended Items in Nomination:

Number 5. Classification should be coded just "building", not "object".

Number 6. Function or Use should be coded "monument/marker" under Recreation & Culture, not "commemorative" under Other.

Number 8. Statement of Significance should be classified just Criterion C, not A. It has not been demonstrated that Christ Church is historically significant for its association with tenants of the Episcopal Church known as "Anglo-Catholicism", except for how those tenants shaped the architecture of the building under Criterion C.

The Connecticut State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Christ Church New Haven
NAME:

MULTIPLE
NAME:

STATE & COUNTY: CONNECTICUT, New Haven

DATE RECEIVED: 5/08/09 DATE OF PENDING LIST: 5/26/09
DATE OF 16TH DAY: 6/10/09 DATE OF 45TH DAY: 6/21/09
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 09000420

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: Y

COMMENT WAIVER: N

___ACCEPT ___RETURN ___REJECT _____DATE

ABSTRACT/SUMMARY COMMENTS:

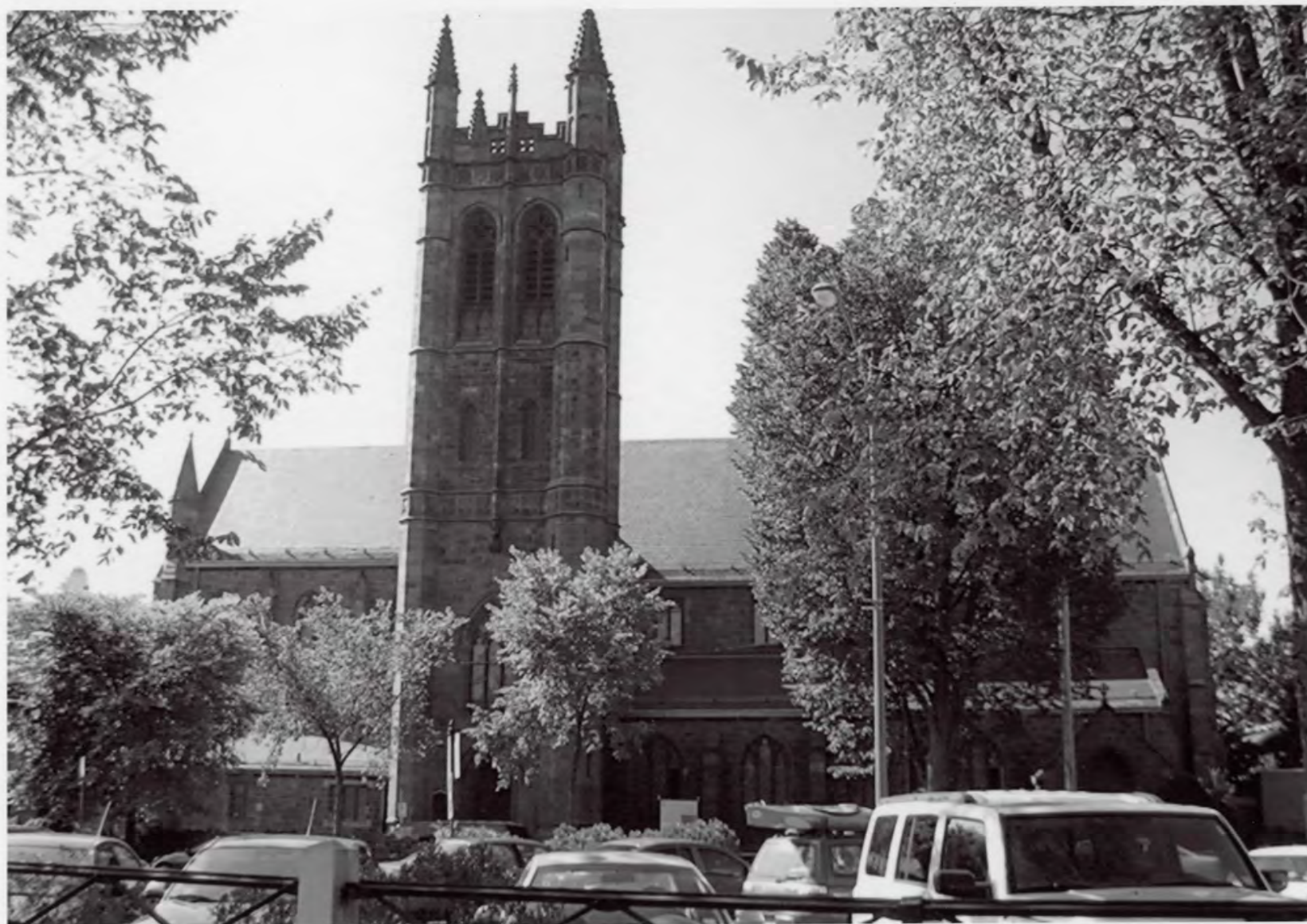
RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

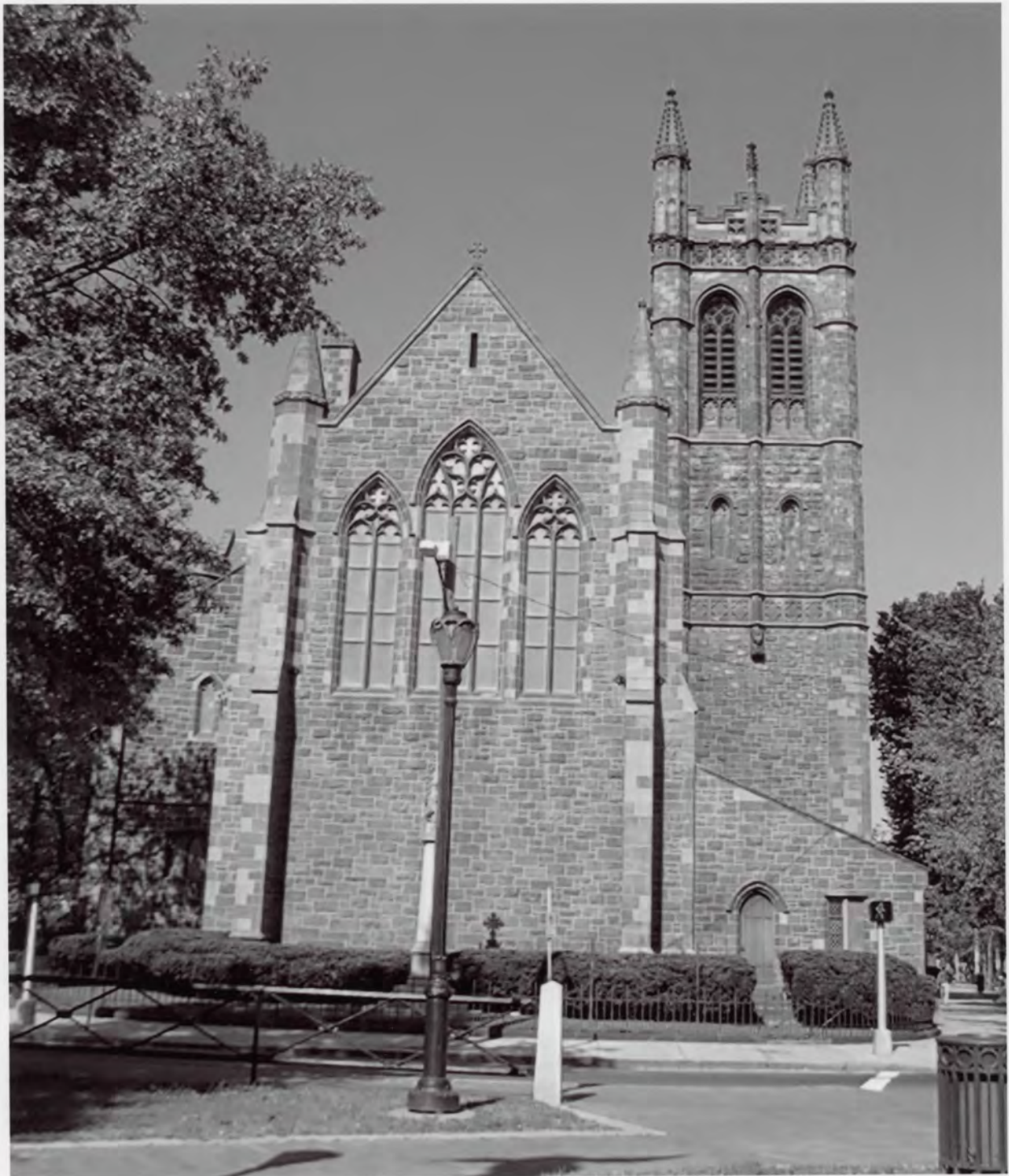
TELEPHONE _____ DATE _____

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.



CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut
Photo 1. View of North Façade, camera facing south.
April-May, 2007 Nina E. Harkrader



CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut
Photo 2. East Façade, camera facing west.
April-May, 2007 Nina E. Harkrader



CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut
Photo 3. St. Hilda's, main façade, camera facing south.
April-May, 2007 Nina E. Harkrader



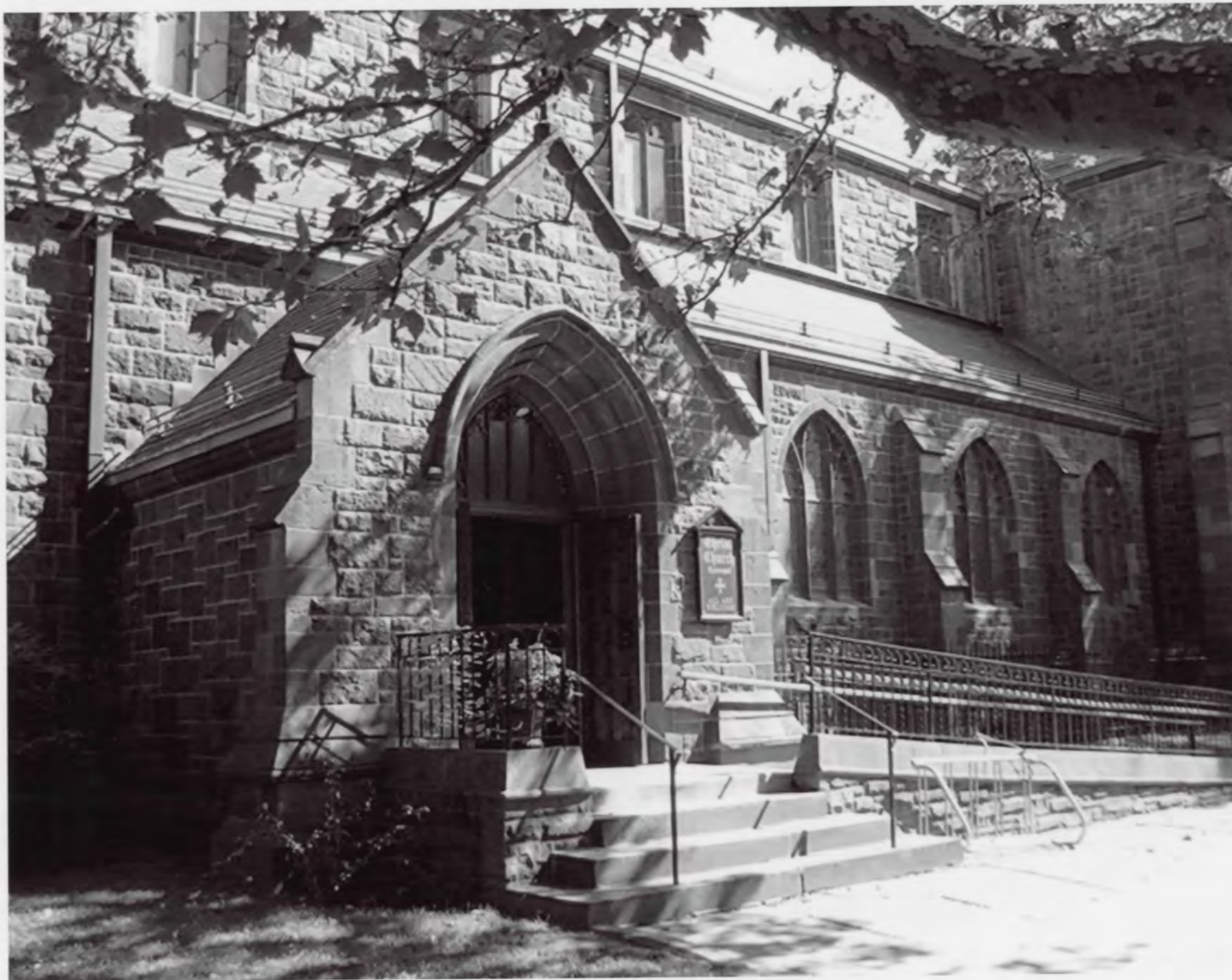
CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut
Photo 4. Parish House (non-contributing building) Elm Street façade, camera facing north.
April-May, 2007 Nina E. Harkrader



CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut
Photo 5. Stonework detail.
April-May, 2007 Nina E. Harkrader



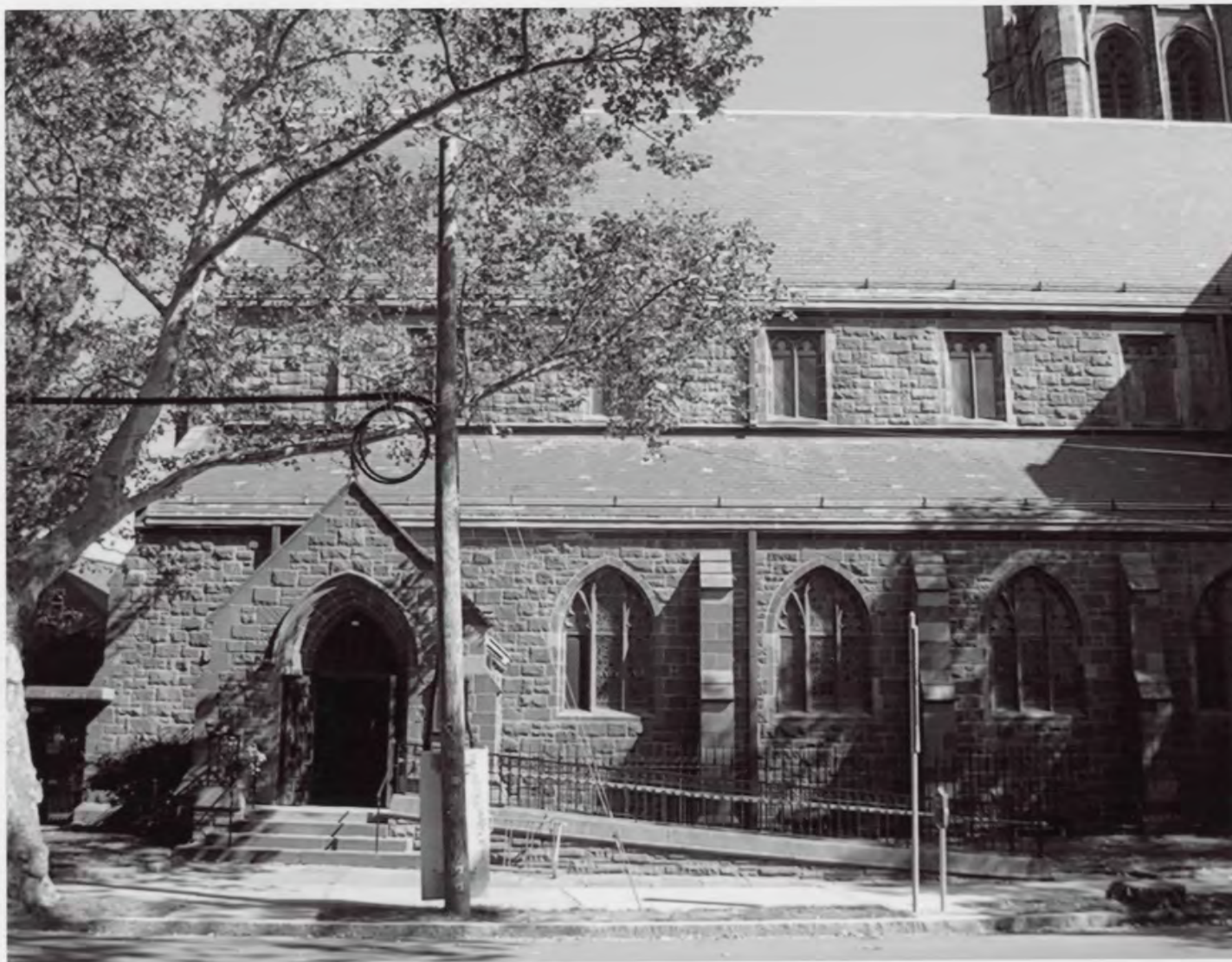
CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut
Photo 6. Tower details, camera facing east.
April-May, 2007. Nina E. Harkrader



CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut.
Photo 7. South porch, camera facing northeast.
April-May, 2007. Nina E. Harkrader.



CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut.
Photo 8. West Façade, camera facing east.
April-May, 2007. Nina E. Harkrader.



CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut.
Photo 9. South façade, nave aisle and clerestory, camera facing north.
April-May, 2007. Nina E. Harkrader.



CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut.
Photo 10. View of the nave and chancel, camera facing east.
April-May, 2007. Nina E. Harkrader.

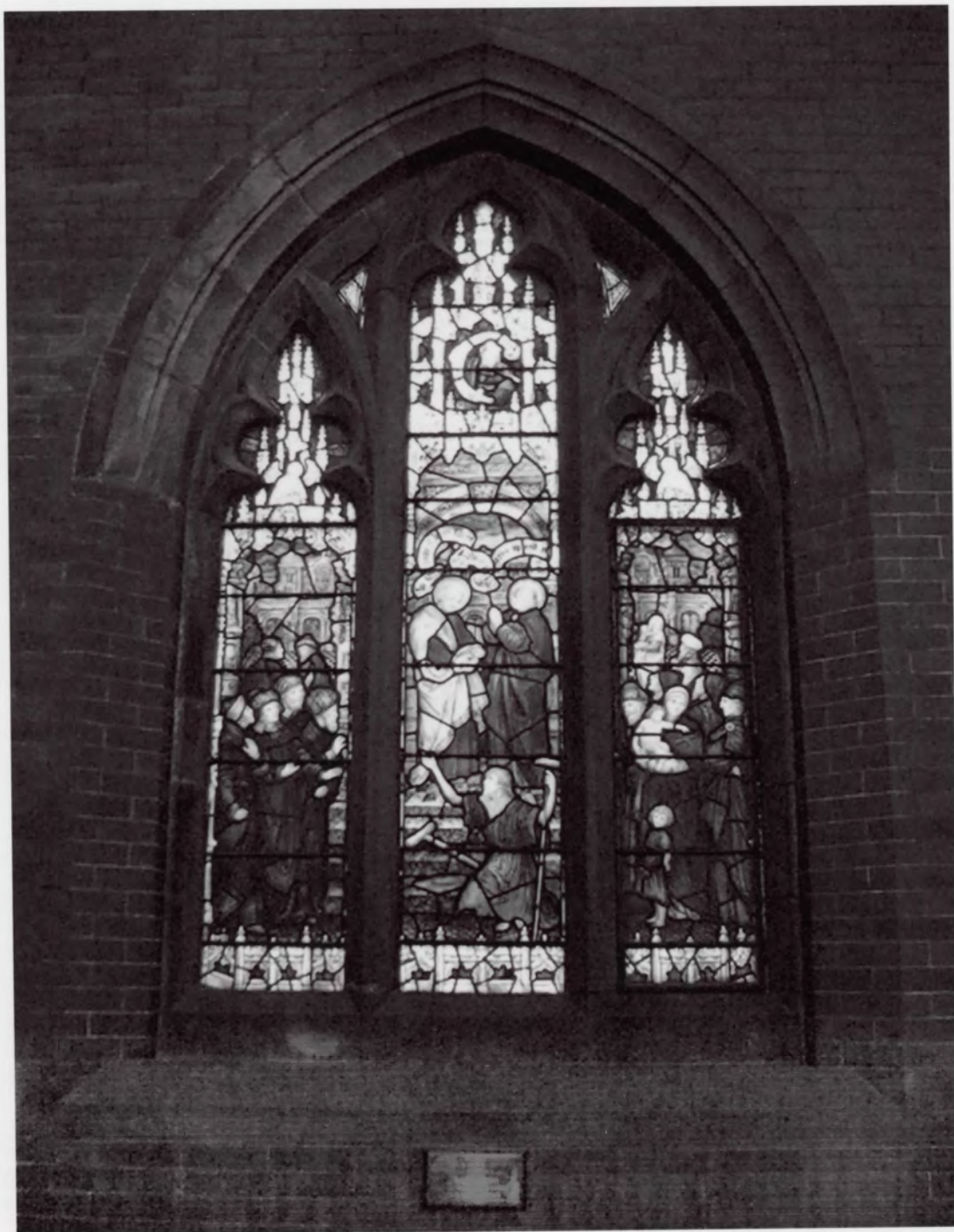


CHRIST CHURCH, NEW HAVEN

New Haven, New Haven County, Connecticut.

Photo 11. Nave and north aisle, showing the arcade, windows, stone plaques and the confessional booth (at rear), camera facing northwest.

April-May, 2007. Nina E. Harkrader.



CHRIST CHURCH, NEW HAVEN

New Haven, New Haven County, Connecticut.

Photo 12. Nave, south aisle window: The Ministry of Saints Peter and Paul, 1898,
camera facing south.

April-May, 2007. Nina E. Harkrader.



CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut.
Photo 13. Nave, south aisle and west window, camera facing southwest.
April-May, 2007. Nina E. Harkrader.



CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut.
Photo 14. Pulpit with north transept in background, camera facing northeast.
April-May, 2007. Nina E. Harkrader.



CHRIST CHURCH, NEW HAVEN

New Haven, New Haven County, Connecticut.

Photo 15. Chapel: Annunciation Window, 1901, south wall, camera facing south.
April-May, 2007. Nina E. Harkrader.



CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut.
Photo 16. Reredos and altar, camera facing east.
April-May, 2007. Nina E. Harkrader.



CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut.
Photo 17. George Brinley Morgan Monument, 1910, camera facing west.
April-May, 2007. Nina E. Harkrader.



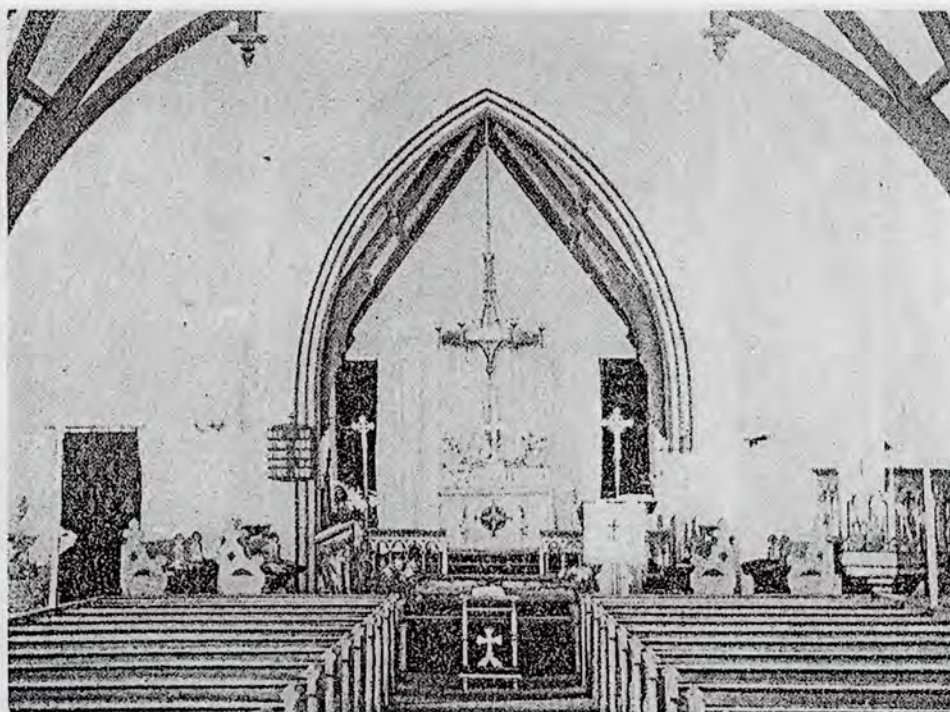
CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut.
Photo 18. St. Hilda's, main façade detail, camera facing south.
April-May, 2007. Nina E. Harkrader.



CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut.
Photo 19. St. Hilda's, Side Ell, camera facing south.
April-May, 2007. Nina E. Harkrader.



OLD WOODEN EDIFICE.



INTERIOR VIEW OF OLD CHURCH.

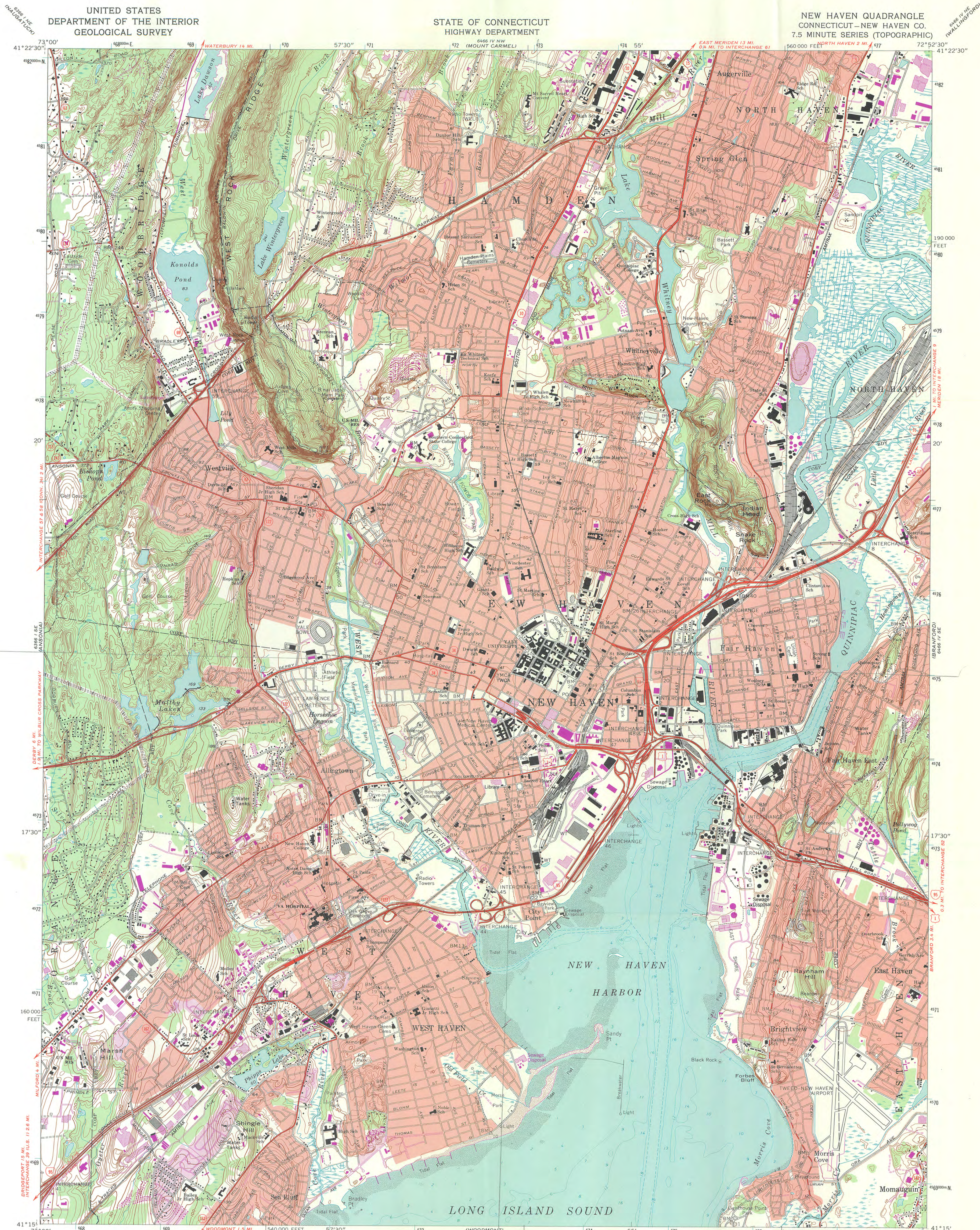
CHRIST CHURCH, NEW HAVEN

New Haven, New Haven County, Connecticut.

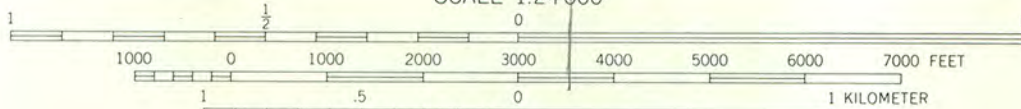
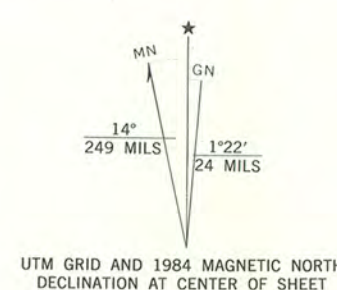
Photo 20. Undated historic photos of Christ Church's 1860 building.



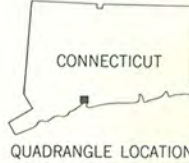
CHRIST CHURCH, NEW HAVEN
New Haven, New Haven County, Connecticut.
Photo 21. Pulpit, detail, camera facing northeast.
April-May, 2007. Nina E. Harkrader.



Mapped, edited, and published by the Geological Survey
Control by USGS, NOS/NOAA, and Connecticut Geodetic Survey
Topography by photogrammetric methods from aerial photographs
taken 1943. Field checked 1954. Revised from aerial
photographs taken 1966. Field checked 1967
Selected hydrographic data compiled from NOS chart 218 (1964)
This information is not intended for navigational purposes
Polyconic projection. 10,000-foot grid ticks based on Connecticut
coordinate system
1000-meter Universal Transverse Mercator grid ticks,
zone 18, shown in blue
1927 North American Datum
To place on the predicted North American Datum 1983
move the projection lines 5 meters south and
37 meters west as shown by dashed corner ticks
Red tint indicates areas in which only landmark buildings are shown
There may be private inholdings within the boundaries of
the National or State reservations shown on this map



CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 62 FEET
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ROAD CLASSIFICATION
Primary highway, all weather, hard surface
Secondary highway, all weather, hard surface
Light-duty road, all weather, improved surface
Unimproved road, fair or dry weather
Interstate Route U.S. Route State Route

NEW HAVEN, CONN.
41072-C8-TF-024

1967
PHOTOREVISED 1984
DMA 6466 IV SW—SERIES V816

Revisions shown in purple and woodland compiled in cooperation
with State of Connecticut agencies from aerial photographs taken
1982 and other sources. This information not field checked
Map edited 1984
Purple tint indicates extension of urban areas



RECEIVED 2280

MAY 08 2009

NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

TO: J. Paul Loether, Chief
National Register of Historic Places

FROM: Stacey Vairo, National Register Coordinator

SUBJECT: National Register Nomination

The following materials are submitted on this 15 day of April
2008, for nomination of the Christ Church New Haven
Connecticut

to the National Register of Historic Places:

☒ Original National Register of Historic Places nomination form

☐ Multiple Property Nomination form

☒ Photographs

☒ Original USGS maps

☒ Sketch map(s)/figure(s)/exhibit(s)

☐ Pieces of correspondence

☒ Other CD of images

COMMENTS:

☐ Please insure that this nomination is reviewed

☐ This property has been certified under 36 CFR 67

☐ The enclosed owner objections do _____ do not _____
constitute a majority of property owners.

☐ Other: _____