

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

DATA SHEET

FOR NPS USE ONLY

RECEIVED MAR 25 1976
DATE ENTERED OCT 21 1976

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Christ Church Episcopal

AND/OR COMMON

Christ Church

2 LOCATION

STREET & NUMBER

Church and Market Streets (northeast corner)

__NOT FOR PUBLICATION

CITY, TOWN

Lexington

CONGRESSIONAL DISTRICT

06

__ VICINITY OF

STATE

Kentucky

CODE

021

COUNTY

Fayette

CODE

067

3 CLASSIFICATION

CATEGORY

- DISTRICT
- BUILDING(S)
- STRUCTURE
- SITE
- OBJECT

OWNERSHIP

- PUBLIC
- PRIVATE
- BOTH
- PUBLIC ACQUISITION**
- IN PROCESS
- BEING CONSIDERED

STATUS

- OCCUPIED
- UNOCCUPIED
- WORK IN PROGRESS
- ACCESSIBLE**
- YES: RESTRICTED
- YES: UNRESTRICTED
- NO

PRESENT USE

- AGRICULTURE
- COMMERICAL
- EDUCATIONAL
- ENTERTAINMENT
- GOVERNMENT
- INDUSTRIAL
- MILITARY
- MUSEUM
- PARK
- PRIVATE RESIDENCE
- RELIGIOUS
- SCIENTIFIC
- TRANSPORTATION
- OTHER:

4 OWNER OF PROPERTY

NAME

Christ Church Episcopal

STREET & NUMBER

Church and Market Streets

CITY, TOWN

Lexington

__ VICINITY OF

STATE

Kentucky

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Fayette County Courthouse

STREET & NUMBER

Main at Cheapside

CITY, TOWN

Lexington

STATE

Kentucky

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Survey of Historic Sites in Kentucky

DATE

1971

__FEDERAL STATE __COUNTY __LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Kentucky Heritage Commission

CITY, TOWN

Frankfort

STATE

Kentucky

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Christ Church Episcopal, constructed in 1848, is located on the northeast corner of Market and Church Streets on the fringe of the Gratz Park Historic District (placed on the National Register March 14, 1973), in downtown Lexington. The church is situated one block north of the Fayette County Courthouse, and one block east of the First Presbyterian Church (placed on the National Register December 30, 1974). Designed by Major Thomas Lewinski and built by John McMurtry, the church as originally constructed was described in the May 24, 1848, issue of the Lexington Observer and Reporter:

The edifice, in exterior dimension, measures 59 feet by 94. The audience room is 50 feet by 70, adorned at an elevation of 30 feet, with a ceiling of intersecting arches, coinciding, lengthwise, with the width of the building, and transversely, with the window-bays, which are five in number, exclusive of a sixth in the vestibule.

These windows are divided by two mullions, and are 17 1/2 feet in height by 5 in width. The chancel window is 10 by 18, of stained and painted glass, graceful and appropriate in design, of fine finish, and of Western manufacture. There is a simple beauty in the side windows rarely equalled, the three lancets into which each is divided being filled with glass of a grave neutral tint, with a narrow border of brilliant blue and crimson, whilst the finials are of a more elaborate pattern, corresponding with the finish of the chancel window. The chaste and sombre effect of the interior is greatly heightened by the sombre neutral tint of the walls and ceilings, in blocks, as if of stone.

The tower is almost perfect of its kind, rising to a height of 95 feet, and surrounded by alternate finials, the loftier 8 feet, and the less 6 feet in height. The buttresses along the sides are also surmounted by ornamental finials of cast iron. Indeed all the finials, the open work parapet upon the roof, and the cappings of the buttresses, are all of cast iron of Kentucky workmanship, and of excellent design and finish.

The exterior of the building is colored with a wash of water lime and sand, which is of great durability, and at a short distance gives it the appearance of being built of stone. Except the floor, which is of ash, almost the entire woodwork of the building is of white pine, all painted in imitation of oak. The chancel, which is raised two feet above the floor of the church, is covered with an appropriate Gothic carpet, and the aisles with the Venetian carpeting corresponding in colors with the pew linings and windows.

(continued)

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input checked="" type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES
1845-48; 1864; with later additions

BUILDER/ARCHITECT Architect: Thomas Lewinski (1845-48
Builder: John McMurtry & 1864)

STATEMENT OF SIGNIFICANCE

Summary

Christ Church, the first Episcopal Church west of the Allegheny mountains, was established in 1796. In 1829 it became the seat of the Diocese of Kentucky, and later the Diocese of Lexington. As the congregation grew, it included many prominent citizens of Lexington (some of whom were also buried at the nearby Episcopal Burying Ground, which is being nominated to the National Register separately at this time). This tradition has continued to this day, and the church remains one of the more vital downtown congregations in Lexington.

The present structure, one of the oldest Episcopal churches in the State, was built in 1848. It was originally designed by Major Thomas Lewinski of Lexington, who also designed the 1864 liturgical addition, and built by John McMurtry, also an architect and the builder of a large proportion of structures in Central Kentucky in the mid-19th century. A fine and virtually intact example of early Gothic Revival ecclesiastical architecture in Kentucky, it was described enthusiastically--and, in general, accurately--at the time of the dedication in 1848, probably by the architect himself:

The new Church just finished for the use of the Episcopal Parish, in this city, at a cost, including the organ, bell and lamps, of \$20,000, is one of the most chaste, beautiful and perfect specimens of the plain Gothic, which has been erected in the Western country, and reflects great credit alike upon the liberality of the Congregation, the skill in art of the Architect and Contractor, and the exquisite taste and indefatigable attention of the building committee. For a building in brick, it is one of the most massive and substantial built in modern times. The proportions though not large, are remarkably just. (Lexington Observer and Reporter, May 24, 1848)

History

The history of Christ Church Episcopal dates to 1796, when the Reverend James Moore began holding services in a dilapidated log house at the corner of Market and Church Streets.

(continued)

9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Allen, James Lane. Flute and Violin and Other Kentucky Tales. New York: Harper and Brothers, 1891.
- Coleman, J. Winston, Jr. The Squire's Sketches of Lexington. Lexington: Henry Clay Press, 1972.
- Lancaster, Clay. Ante Bellum Houses of the Bluegrass. Lexington: Henry Clay Press, 1961.
(continued)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than one acre
UTM REFERENCES

A 1,6 7,1,9,7,0,0 4,2,1,3,9,4,0
ZONE EASTING NORTHING

B
ZONE EASTING NORTHING

C
ZONE EASTING NORTHING

D
ZONE EASTING NORTHING

VERBAL BOUNDARY DESCRIPTION

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

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Ms. Susan Sanders and Richard S. DeCamp

WEL:GM

ORGANIZATION

Lexington-Fayette County Historic Commission

DATE

December 1975

STREET & NUMBER

187 Market Street

TELEPHONE

CITY OR TOWN

Lexington

STATE

Kentucky

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Eldred W. Melton

TITLE State Historic Preservation Officer

DATE 3/16/76

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Acting DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION

DATE 10/21/76

ATTEST: *[Signature]*
KEEPER OF THE NATIONAL REGISTER

DATE 10-18-76

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The major alteration to the main body of the Church was planned by the Reverend James Morrison about ten years after the dedication. Known as "Morrison's Folly," this addition was not completed until 1864. The addition consisted of new transepts, chancel, and organ space. The vestry first hired an architect other than Lewinski for the project but, dissatisfied with his design, they later convinced Lewinski to take on and complete the addition (according to Lancaster, Lewinski had abandoned the practice of architecture in the mid-1850s).

The main body of Christ Church according to an old engraving (undated, prior to 1886 but showing the 1864 additions; photo 1), remains to this day similar to the building described in 1848. Basically, it consists of a rectangular plan with projecting transepts. The tower, located in the center of the west facade (both geographically and liturgically), projects only slightly from the main wall, and appears embedded in the body of the church (photo 2). The facade has three parts: the tower and flanking half-gabled walls. Each of these parts has a wide door. The center entrance is almost, but not quite, pointed; those at the sides are even lower, with almost flat arches curved at the corners. All the openings are recessed from the surface of the wall and the two outer entrances have plain concave frames; the center entrance is twice as deep, with an emphatic roll molding separating the two concavities. The walls above the side doors are plain, although from the engraving* they appear to have been edged with some form of parapet originally--perhaps these were removed along with the castiron pinnacles. The outer edges of the facade are defined by two-tier buttresses set at the diagonal; the tower by four tiers. A horizontal stone shelf at the top of the first tier of the tower both frames the entrance below and forms a part of the sill of the large traceried west window that occupies the second and part of the third tiers of the tower. This window's frame is slightly more pointed than that of the entrance below and there is a horizontal bar across the middle. Above it is another molded stone course forming the sills for two lancets in the top story of the tower. These are divided by a flat strip pilaster that originally ran up to the central pinnacle. Between the supports of the pinnacles is a brick parapet. The sides and rear of the tower have only the lancets, without the central pilaster, although apparently there were a total of eight pinnacles all around it originally.

The nave has six bays (see photo 4). The sides are divided on the exterior by truncated versions of the two-tier corner front buttresses (probably shown inaccurately on the engraving as not continuing up to the roofline, as according to the 1848 description there were also "finials" on the sides).

*Perhaps also the 1848 description's reference to "the open work parapet upon the roof."

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Between the side buttresses are large traceried windows, similar but slightly reduced versions of the west window. Below the brick walls are slightly-projecting limestone foundations.

The 1864 transepts are rather steeply gabled. Their corner buttresses are perpendicular (not diagonal) and there is an extra set flanking the entrances. There is a large window similar to the others on the second story over the entrance. The sides of the transept gables have flat cornices.

The interior of the church consists of a single large rectangle except for the added transepts, apse, & flanking chambers (photo 5). The very shallow plaster vaulted ceiling is apparently supported on corbels set between the peaks of the windows; presumably these rest on the exterior buttresses. Foliated plaster bosses collect the four ribs from the corbels and are connected horizontally at the ridge of the nave. The walls are untrimmed. At the rear (west) over the balcony there are three partial vaults echoing those of the east end (photo 6). A vestibule in the base of the tower is flanked by smaller entries containing staircases leading to the rear balcony, which is supported by octagonal columns carrying arches of varying width (but similarly shallow height).

The 1864 transepts are divided into three narrower bays by concave-sided, in front of which the corbels of the nave ceiling rest on attenuated colonnettes (photos 5, 7). Between these, pointed arches rise up into the vaults. Similar bays continue around the side chambers of the chancel, although the vaults of the five-sided apse are carried only on corbels. All the capitals and corbels are unfoliated, consisting of three superimposed concave moldings.

Although most of the glass has been replaced with changes in fashion and the need for memorials, the tracery of the large wide windows (although more elaborate than that shown in the crude engraving) appears to be original. The windows of the apse are tall narrow lancets. Most of the fittings of the church seem to date from later periods than the structure itself, no doubt also corresponding to commemorative opportunities.

In 1911, H. M. Tilford of New York donated \$15,000 to match a similar sum raised by the congregation and, in 1913, the cornerstone of the Tilford Memorial Parish house was laid. This addition, designed in similar collegiate Gothic style, was attached to the east end of the original church building. This parish house was expanded in 1948. (See photo 3.)

Also in 1948, a small chapel was added to the north side of the church. Its interior is a reduced version of the church interior (photo 8). The room is furnished in stained glass, wrought iron, marble, and carved wood. All windows are of leaded, stained glass, and depict a Bible story or ecclesiastical event. The ceiling is a miniature copy of the nave of Christ Church. The door from the chapel leads to a well-landscaped, cloistered garden (photo 4).

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Prior to the founding of the Episcopal Society in Lexington, services were held on the farm of Captain David Sheley on "Russell's Road," four miles from Lexington.¹

Perhaps the idea of such a society originated with the energetic James Moore who, having but recently been ordained to the Episcopal ministry, had returned to Lexington to continue his teaching at Transylvania Seminary. (On Moore, see the National Register form on his Lexington estate Vaucuse/Eothen/Malvern Hill [Moore-Redd-Frazer House], presented to the Kentucky Historic Preservation Review Board on March 9, 1976.) In 1798 Moore was elevated to the position of President of Transylvania University, which he held until 1804.

Well-known Kentucky historical novelist James Lane Allen described the situation Moore faced:

He beat the canebrakes and scoured the buffalo trails for his Virginia Episcopalians, huddled them into a dilapidated little frame house on the site of the present building and there fired so deadly a volley of sermons at the sinners free of charge that they all became living Christians. Indeed, he fired so long and so well that several years later--under favor of Heaven and through the success of a lottery with a one-thousand dollar prize and nine hundred and seventy-four blanks--there was built and furnished a small brick church, over which he was regularly called to officiate twice a month, at a salary of two hundred dollars a year.²

And so in 1803 the frame building of Christ Church was replaced by a small brick church at the corner of Market and Church Streets.³

On the 25th of August, 1808, a meeting held in the church took the preliminary steps toward the organization of the parish. A number of prominent men were present, each of whom agreed to take a pew in the new church, for which they agreed to pay a certain annual fee, money that would go toward the salary of the rector. The next year the parish was formally organized, and the first vestry chosen.

¹C. R. Staples, The History of Pioneer Lexington 1781-1806, p. 283.

²James Lane Allen, p. 4. Allen is primarily a writer of fiction and should be so regarded. On Moore's feat, see also the paragraph quoted on page 7 below.

³J. Winston Coleman, The Squire's Sketches of Lexington, p. 25.

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As the congregation grew, the small brick building proved inadequate, and a larger brick church, stuccoed to imitate stone, was constructed.⁴

It was in 1827, during the ministry of the Reverend George T. Chapman, that the parish was named Christ Church. Two years later the organization of the Diocese of Kentucky was formed.⁵

At a meeting of the pew-holders held August 5, 1830, it was unanimously resolved to invite the Reverend Benjamin Bosworth Smith to take charge of the church. The new rector of Christ Church was chosen Bishop of the Diocese of Kentucky in 1832.⁶

At the onstart of the cholera plague, 1833, the only visible figure in the street was "that of Bishop Smith moving hither and thither on his ceaseless ministrations."⁷ The parish lost nearly one-third of its members during the plague and its members were interred on the north side of East Third Street, in the Episcopal burial ground which was opened in the spring of 1833, just before the cholera plague struck the city.⁸

The church building proper, which had been considered unsafe by many from the day of its erection in 1814, had become obsolete, and the determination was made that the old church be razed and a new and much larger building be erected on the same site.⁹ Major Thomas Lewinski drew the plans, with John McMurtry as the contractor (see below).¹⁰ The new church building was completed May 1848, and on Friday, the 19th of that month, the first service was held.¹¹ The number of communicants at the time stood at 125, and the rector reported that "this parish has the promise of greater prosperity than it has ever before enjoyed."¹²

⁴Frances Keller Swinford and Rebecca Smith Lee, The Great Elm Tree, p. 31.

⁵Elizabeth King Smith and Mary LeGrand Didlake, p. 12. ⁶Ibid. p. 17.

⁷Allen, p. 89. See also Nancy D. Baird, "Asiatic Cholera's First Visit to Kentucky: A Study in Panic and Fear," The Filson Club History Quarterly, XLVIII, 3(July 1974), 235 and footnote 29 on Bishop Smith and the cholera.

⁸J. Winston Coleman, The Squire's Sketches of Lexington, p. 37.

⁹Swinford and Lee, The Great Elm Tree, p. 244.

¹⁰Clay Lancaster, Ante Bellum Houses of the Bluegrass, p. 120-121.

¹¹Swinford and Lee, p. 245.

¹²Smith and Didlake, p. 36.

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In 1858, upon the arrival of a new rector, the Reverend James Morrison, contracts were let for a large addition to the church building, but as war clouds gathered, construction had to be stopped for lack of funds. "Morrison's folly" as some called it, was boarded up to keep out the weather.¹³

When the next rector, the Reverend Jacob Shaw Shipman, assumed his duties in October 1861, he found the city under military rule. Not until the following spring was he able to rouse enough enthusiasm in his parish to resume construction on the church addition. In March 1864, when it was possible to meet in the enlarged church with added transepts and organ space, it did not seem too large. The parish now numbered well over 400 communicants. A few years later Bishop Smith declared publicly that Shipman was "the only man in America who, when every Protestant church in Lexington was divided during the war, could have held his church together."¹⁴

Among the prominent laymen through nearly two centuries who have contributed to the growth of Christ Church are Henry Clay, whose pew is marked with a bronze tablet; John Bradford, editor of the first newspaper in the West; William Morton, prominent businessman who gave the land on which the church stands; Dr. Benjamin Dudley and Dr. John Esten Cooke of the famous Transylvania Medical School faculty; General John Hunt Morgan, the brilliant Confederate commander; and Mary Jane Warfield, wife of Cassius Marcellus Clay, prime abolitionist of his time.

Architecture

Churches in the early 19th century in Kentucky were usually of a modified Federal style, if not simple brick, frame, or log boxes. Occasionally there were delicate, if plain, cupolas, as on the original Christ Episcopal Church (later Cathedral) in Louisville, built in 1822-24 by Graham and Ferguson (no authentic view of the original condition of the building is known, but a watercolor from recollection probably gives a fairly accurate view of it; see the National Register nomination form approved August 14, 1973). The Roman Catholic St.

¹³Swinford and Lee, p. 280.

¹⁴Smith and Didlake, p. 36.

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Joseph Proto-Cathedral in Bardstown, Nelson County (listed on the National Register on January 9, 1974), with its ambitious Gibbs-Wren tower and Latrobe-like details, is the most striking exception, although still within the Federal mold.

By the early 'thirties, however, the Greek Revival mode had already been extended to churches--earlier, in fact, than has generally been recognized, and apparently independently of the influence of Gideon Shryock, to the impact of whose 1825 design for the Kentucky State House most early Grecian design in Kentucky has often been ascribed. The Second Presbyterian Church erected in 1832 in Louisville, with its blocklike facade and almost Egyptoid detailing, has been attributed to the young Thomas U. Walter of Philadelphia; and the contemporary Unitarian Church of Louisville seems from a rendering to have had a full-scale, if rather shallow, Grecian portico (see the National Register nomination for the later church building, listed as the Church of the Messiah, presented to the Kentucky Historic Preservation Review Board, March 9, 1976).

Five years later, however, the Gothic Revival seems to have struck metropolitan Louisville full tilt. Both the First Presbyterian Church and St. Paul's Episcopal Church, built in 1837, have been attributed to the architect John Stirewalt, a North Carolinian trained there and in New York by the famous Town and Davis (see photo 1a). He seems to have brought the latest fashions--in both Greek public and Gothic ecclesiastical design--to Louisville in the mid-1830s. So great was Stirewalt's impact that the vestry of Louisville's Christ Church deliberately hired him to remodel at least the interior of their edifice in order to keep up with the standards set by the Presbyterians and the rival Episcopalians of St. Paul's. The latter was a large and elaborate structure, with five-part facade, spire, and numerous pinnacles and crenellations. The First Presbyterian Church, however, was far more sober, and may well have provided Lewinski with a model for Christ Church Episcopal in Lexington, less than a decade later. Both have square, spireless towers barely projecting from the center of the facade flanked by half-gables defined by multiple-tiered buttresses surmounted by over-scaled pinnacles. Both have crenellations along the roofline (although Christ Church's have been removed). Both have wide, low-arched entrances with very large traceried west windows in the tower above and paired lancets in the top story of the tower. It is possible that both shared a common pattern-book model (Lewinski is known to have collected such books) but hardly likely that Lewinski and his patrons could not have been familiar with the extremely prominent Louisville edifice as well.

In any case, Christ Church Episcopal appears to belong to the second wave of medieval-inspired churches in the United States. Preceded only by eccentric and still essentially Georgian examples, such as St. Mary's in Baltimore and its Kentucky imitation St. Thomas'

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near Bardstown (see the National Register nomination form approved at the State level on October 21, 1975), this second phase produced boxlike meetinghouses with an incrustation of buttresses, pinnacles, parapets, and crenellations, striving toward the picturesque but still following many 18th-century canons. Although built in the mid-1840s, the Episcopal Church in Lexington is still far from showing the influence of Richard Upjohn's Trinity Episcopal Church in New York City (1839-46), which introduced to this country a full-scale (if not yet fully-matured) version of the concepts of the British Ecclesiological Movement and its standard-bearer architect-polemicist Augustus W.N. Pugin. It is not only in the symmetrical composition and overlay of trim that Christ Church departs from the ecclesiological model, but above all in the use of imitative materials. The contemporary description, probably provided by the architect for the dedication ceremony and press, positively glories in the use of one material for another, in typical mid-Victorian fashion.

This contemporary description (quoted also in #7) is a revealing document in its own right, not only confirming the very considerable degree to which the present structure conforms to its original size and condition, but also providing insights into the more ephemeral aspects of decoration:

The chaste and sombre effect of the interior is greatly heightened by the sober neutral tint of the walls and ceilings, in blocks, as if of stone...The exterior of the building is colored with a wash of water, lime and sand, which at a short distance gives it the appearance of being built of stone.¹⁵

These surfaces, as well as the innovative castiron pinnacles, are all, of course, "fake" in terms of both the Ecclesiologists' (and 20th-century architects') concern with "integrity" of material and structure. (After 1851 the American Ecclesiologists conceded the possibility of effective church architecture exploiting the strength and economy of iron, but not in imitation of other materials; see Stanton pp. 209-210.) It would appear, then, that Lewinski's verbal and visual sources both antedate Pugin's influence, which propelled the third phase of Gothic Revival ecclesiastical architecture in America.

Moreover, although Christ Church was a fairly large and impressive church building for the mid-19th century west of the Alleghenies and was originally adorned with the elaborate and novel castiron filigree mentioned above, it is interesting to note that the contemporary architect or critic's most frequent terms of approval are "chaste," "simple," and for the interior "sombre" -- all terms surely 18th-century in flavor.

It is also refreshing to find in the reiteration of references to "Western manufacture" a suggestion of regional pride in contrast to the more frequent glorification -- then as now -- of "imported" furnishings.

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The architect of Christ Church Episcopal, Thomas Lewinski, had come to Lexington in 1842 from Louisville, where he had been an instructor at the University of Louisville. According to Clay Lancaster, "the arrival of Major Lewinski upon the scene marked the appearance of the second real architect in the region!"¹⁶ Lewinski was the designer, not only of Christ Church, but also of the McChord Presbyterian Church, erected in 1848 on the same block. He was, in addition, the architect for the alterations of Ashland (placed on the National Register prior to 1966), home of Henry Clay, and with John McMurtry, of Cassius Clay's "White Hall" (placed on the National Register March 11, 1971). Other well-known buildings designed by Lewinski in Lexington include Mansfield, the Clay Villa, portions of the Eastern Kentucky Lunatic Asylum, and Glengarry.

Also well-known in the Bluegrass area was John McMurtry (1812-1890), contractor for the original construction and probably the 1864 additions. His projects in Kentucky include Ingelside, Elley Villa, and Botherum in Lexington, and Jacobs Hall of the Kentucky School for the Deaf in Danville (a National Historic Landmark).

²(continued) Virginia Episcopalians were there in and around the little wooden town; but so rampant was the spirit of the French Revolution and the influence of the French infidelity that a celebrated local historian who knew thoroughly the society of the place through writing about it long afterwards, declared that the last thing it would have been thought possible to establish there was an Episcopal Church. (Allen, p. 4.)

¹⁵The Lexington Observer and Reporter, May 24, 1848.

¹⁶Lancaster, "Lewinski," p. 13.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
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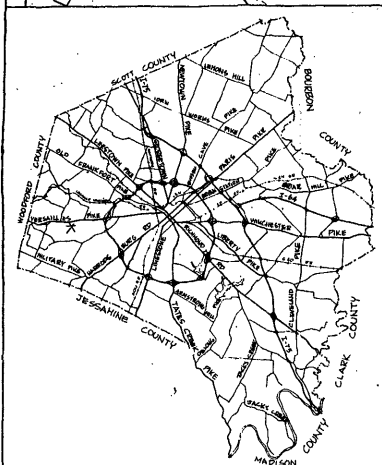
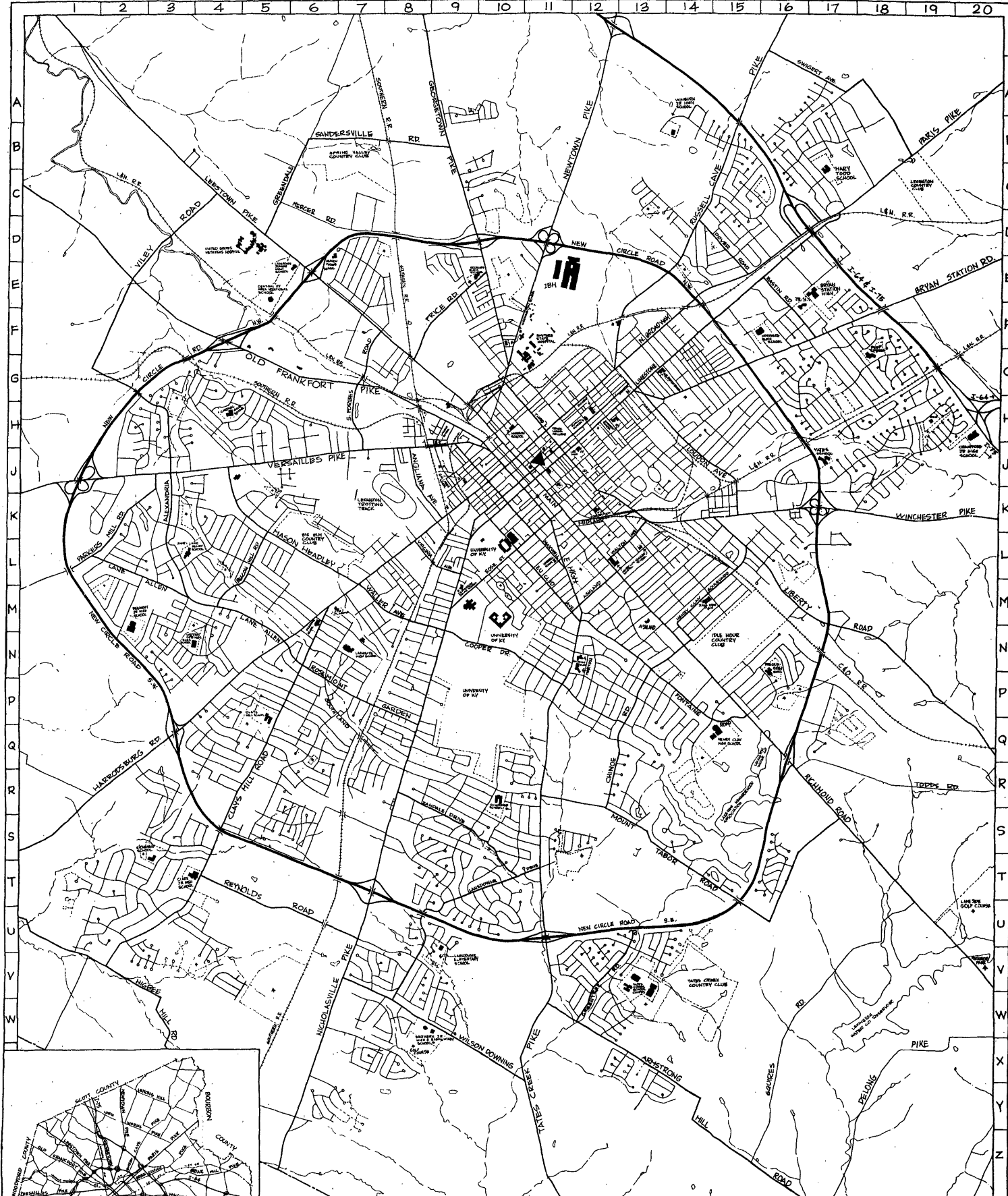
Christ Church

CONTINUATION SHEET

ITEM NUMBER 9

PAGE 2

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- _____. "Major Thomas Lewinski: Emigre Architect in Kentucky." Journal of the Society of Architectural Historians, Vol. XI, No. 4 (December 1952), 13-20.
- Lexington Herald-Leader, February 27, 1949.
- Journal of the Diocese of Kentucky, 1848, p. 20.
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0 1000 2000
Scale in Feet

↑ NORTH

BASE: 20R-COC-270
INFO:

CITY-COUNTY
PLANNING COMMISSION

227 NORTH UPPER ST
LEXINGTON
KENTUCKY 40501



Form No. 10-301
(Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
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NATIONAL REGISTER OF HISTORIC PLACES PROPERTY MAP FORM

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SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- ENCLOSE WITH MAP

1 NAME

HISTORIC

Christ Church Episcopal

AND/OR COMMON

Christ Church

2 LOCATION

CITY, TOWN

Lexington

___ VICINITY OF

COUNTY

Fayette

STATE

Kentucky

3 MAP REFERENCE

SOURCE Urban County Planning Commission, 227 North Upper - Lexington 40507

SCALE 1" = 6000'

DATE 2/70

4 REQUIREMENTS

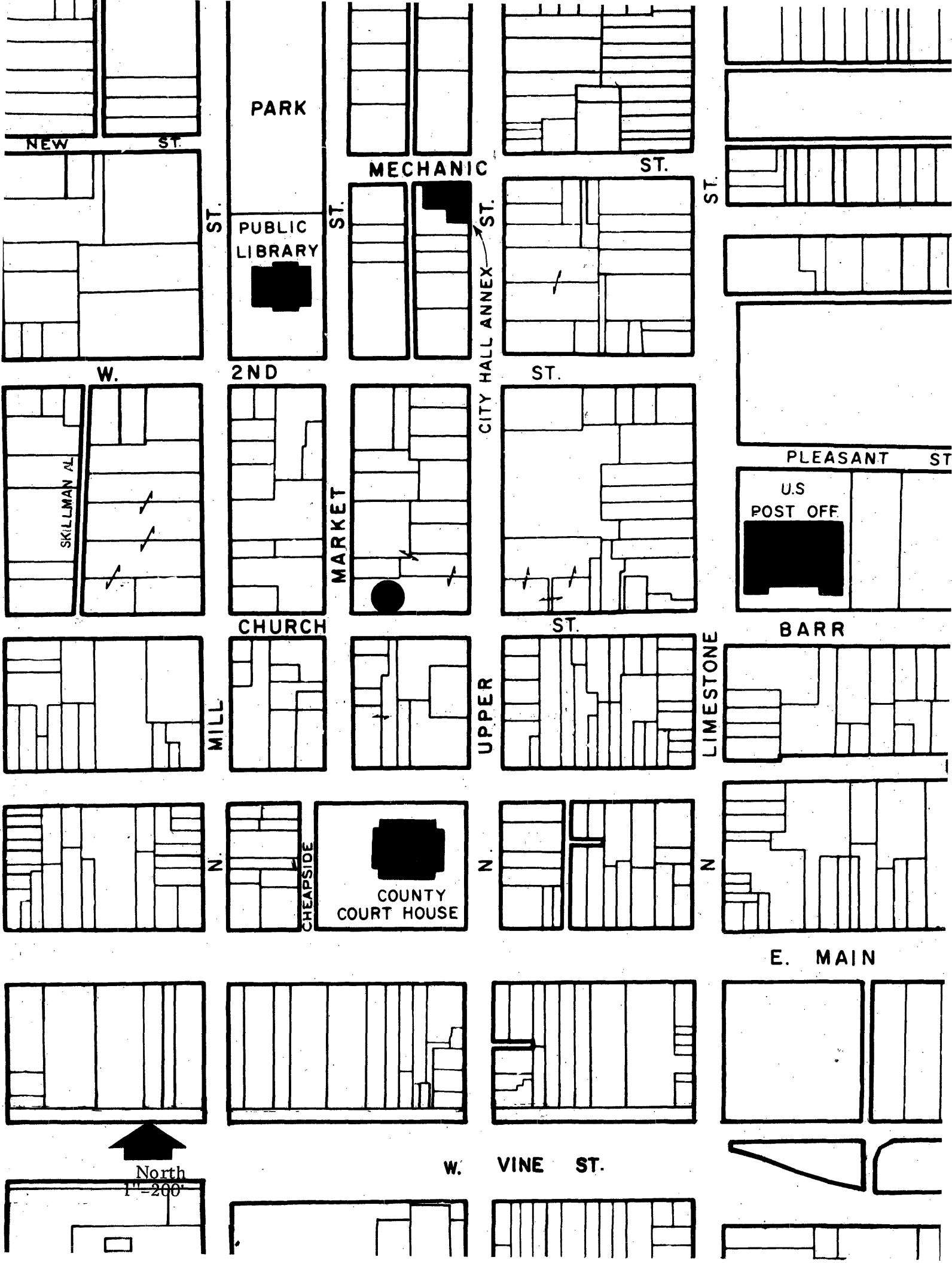
TO BE INCLUDED ON ALL MAPS

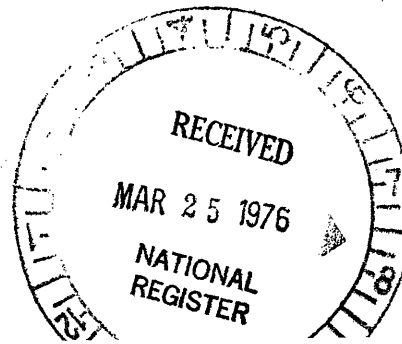
1. PROPERTY BOUNDARIES
2. NORTH ARROW
3. UTM REFERENCES

The location of the church is indicated by a black triangle above the center of the map.

INT: 2986-75

Map 1





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NATIONAL REGISTER OF HISTORIC PLACES PROPERTY MAP FORM

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SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- ENCLOSE WITH MAP

1 NAME

HISTORIC

Christ Church Episcopal

AND/OR COMMON

Christ Church

2 LOCATION

CITY, TOWN

Lexington

____ VICINITY OF

COUNTY

Fayette

STATE

Kentucky

3 MAP REFERENCE

SOURCE Urban County Planning Commission

SCALE 1" = 200'

DATE 8/75

4 REQUIREMENTS

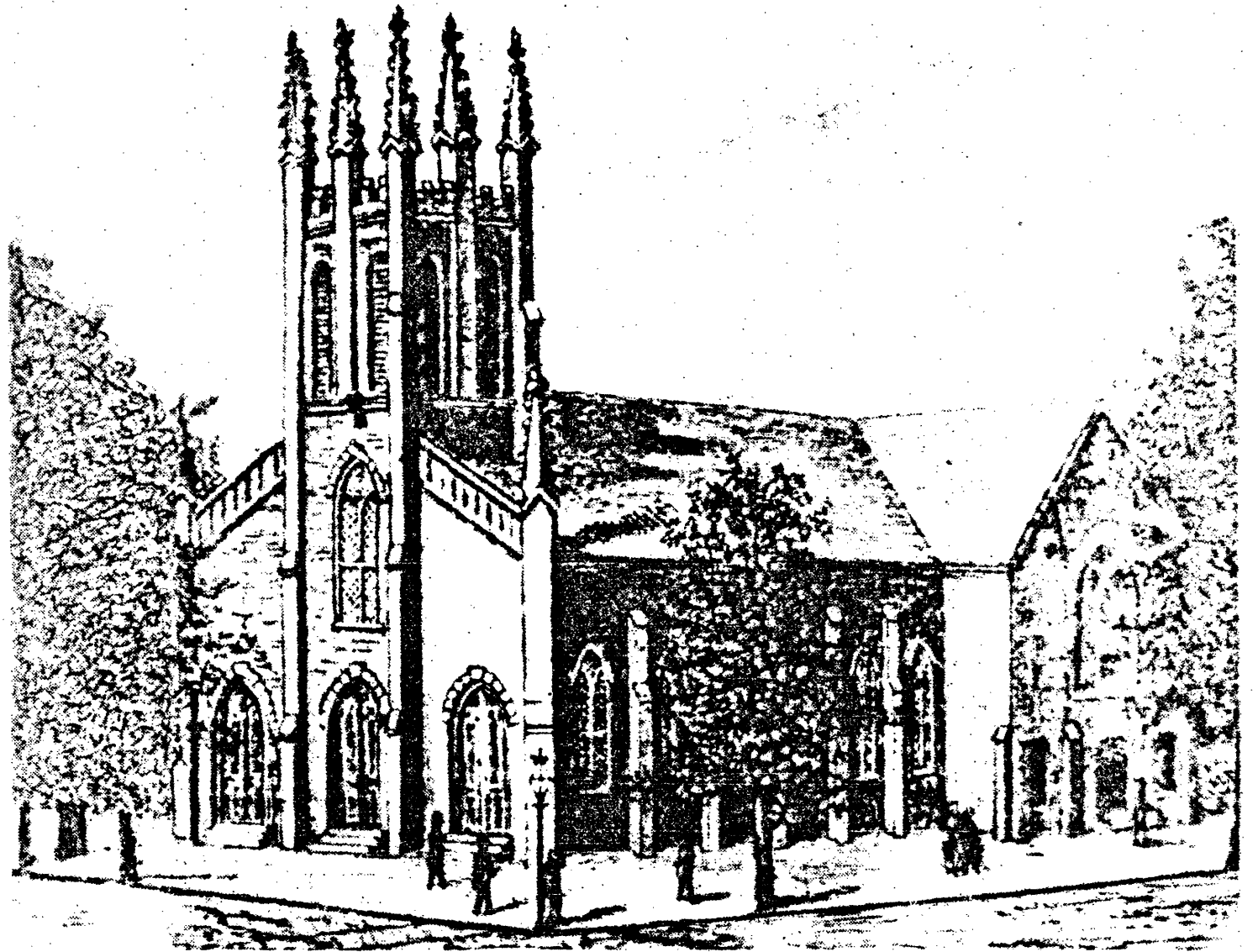
TO BE INCLUDED ON ALL MAPS

1. PROPERTY BOUNDARIES
2. NORTH ARROW
3. UTM REFERENCES

The site of Christ Church is marked by a circle in the center of the map. The Public Library to the north is located in the Gratz Park Historic District.

INT: 2986-75

Map 2



Christ Church, Lexington, completed in 1848 during the Berkley era, is the fourth building on the same site. *Archives of the parish.*

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY PHOTOGRAPH FORM

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TYPE ALL ENTRIES -- ENCLOSE WITH PHOTOGRAPH

1 NAME

HISTORIC
Christ Church Episcopal

AND/OR COMMON
Christ Church

2 LOCATION

CITY, TOWN	___ VICINITY OF	COUNTY	STATE
Lexington		Fayette	Kentucky

3 PHOTO REFERENCE

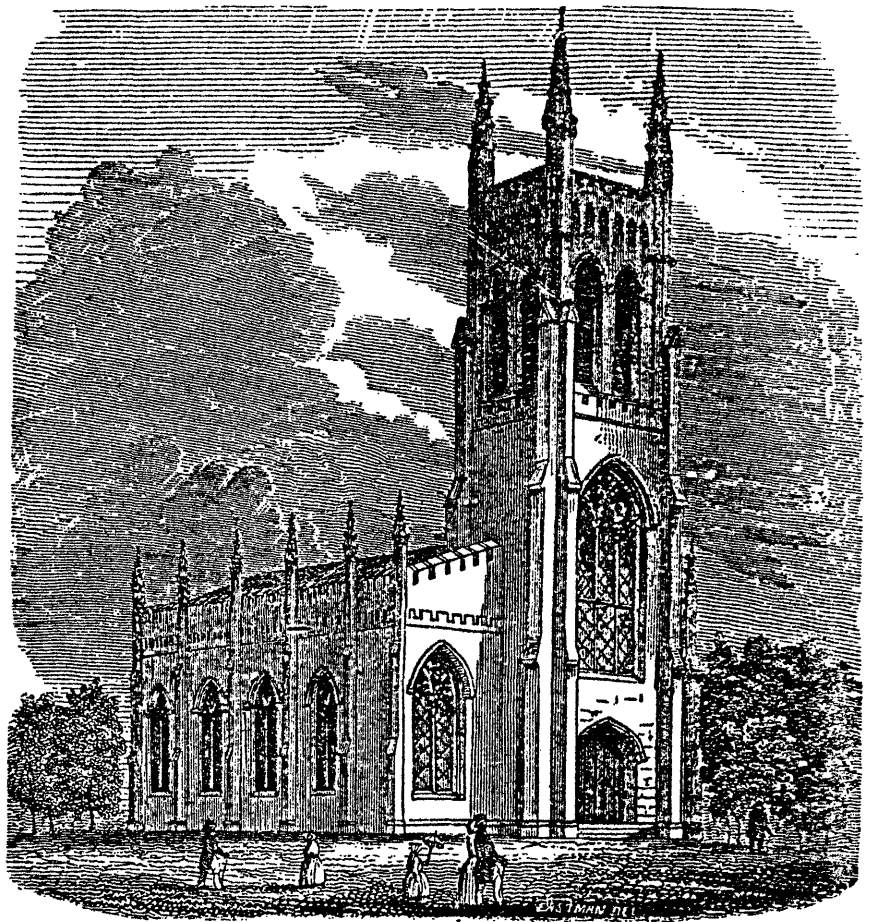
PHOTO CREDIT The Great Elm Tree, Heritage of the DATE OF PHOTO 1864-86
Episcopal Diocese of Lexington, by Frances Keller Swinford & Rebecca Smith
NEGATIVE FILED AT Lee (Lexington, 1969).

4 IDENTIFICATION

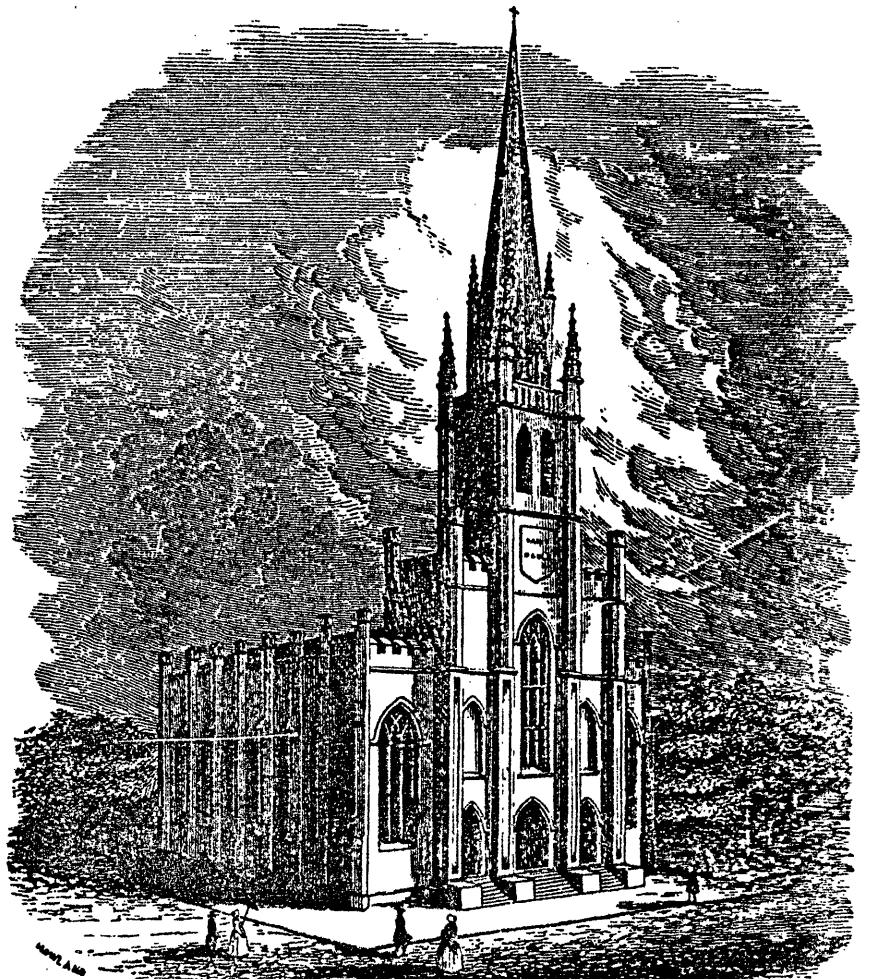
DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO. 1

Engraving of Christ Church from the southwest, showing original castiron trim of main block and tower, as well as 1864 south transept.



FIRST PRESBYTERIAN CHURCH, LOUISVILLE, KY



ST PAUL'S CHURCH, LOUISVILLE, KY

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1 NAME

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Christ Church Episcopal

AND/OR COMMON
Christ Church

2 LOCATION

CITY, TOWN
Lexington

____ VICINITY OF

COUNTY
Fayette

STATE
Kentucky

3 PHOTO REFERENCE

PHOTO CREDIT Lewis Collins, Historical Sketches of
Kentucky (Maysville, 1847), p. 357.

DATE OF PHOTO

NEGATIVE FILED AT

4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO. 1a

For comparative purposes only: (above) First Presbyterian Church, Louisville, designed by John Stirewalt, built 1837; (below) St. Paul's Episcopal Church, Louisville, also by Stirewalt and built in 1837.