

NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE
Office of Archives and History
Department of Cultural Resources

NATIONAL REGISTER OF HISTORIC PLACES

Grace Episcopal Church

Lexington, Davidson County, DV0530, Listed 12/20/2006
Nomination by Laura A. W. Phillips
Photographs by Laura A. W. Phillips, September 2006



Front view



Side view

**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 Grace Episcopal Church

other names/site number N/A

2. Location

street & number 419 South Main Street not for publication N/A

city or town Lexington vicinity N/A

state North Carolina code NC county Davidson code 057 zip code 27292

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X 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 nationally statewide X locally. (See continuation sheet for additional comments.)

Signature of certifying official Date

North Carolina Department of Cultural Resources
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:	Signature of the Keeper	Date of Action
<u> </u> entered in the National Register	_____	_____
<u> </u> See continuation sheet.		
<u> </u> determined eligible for the National Register	_____	_____
<u> </u> See continuation sheet.		
<u> </u> determined not eligible for the National Register	_____	_____
<u> </u> removed from the National Register	_____	_____
<u> </u> other (explain): _____	_____	_____

Grace Episcopal Church
Name of Property

Davidson Co., NC
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

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

Number of contributing resources previously listed in the National Register
N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

Cat: RELIGION Sub: religious facility

Current Functions
(Enter categories from instructions)

Cat: RELIGION Sub: religious facility

7. Description

Architectural Classification (Enter categories from instructions)

Late Gothic Revival

Materials (Enter categories from instructions)

foundation Brick

roof Metal

walls Brick

Vinyl

other Wood

Metal

Narrative Description

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

Grace Episcopal Church
Name of Property

Davidson Co., NC
County and State

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS)

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: _____

Architecture

Art

Period of Significance

1902

1918

Significant Dates

1902

1918

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Hook and Sawyer, Architects

Morris, J. C., Contractor

Tiffany Studios (stained glass)

J & R Lamb Studios (stained glass)

Grace Episcopal Church
Name of Property

Davidson Co., NC
County and State

10. Geographical Data

Acreege of Property less than 1

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing
1 17 567100 3964080
2

Zone Easting Northing
3
4
 See continuation sheet.

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Laura A. W. Phillips, Architectural Historian, consultant for:

organization Grace Episcopal Church date August 3, 2006

street & number 637 N. Spring Street telephone 336/727-1968

city or town Winston-Salem state NC zip code 27101

12. Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

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

Property Owner

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

name Grace Episcopal Church, The Reverend Tom King, Rector

street & number 419 S. Main Street telephone 336/249-8711

city or town Lexington state NC zip code 27292

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

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

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 1

Grace Episcopal Church
Davidson County, North Carolina

DESCRIPTION

Materials, cont'd.

Roof: Asphalt

Other: Concrete

Summary and Setting

[Note: For ease of discussion, directions given in this description will reflect those used for Lexington street names, e.g. South Main Street and East Fifth Street, rather than the true compass points. Thus, the actual northeast side will be called north, southwest will be south, southeast will be east, and northwest will be west.]

Located at 419 South Main Street in Lexington, North Carolina, the 1901-1902 Grace Episcopal Church is a west-facing, red brick Late Gothic Revival-style building. It exhibits such typical features of the style as a steeply pitched gable roof, lancet-arched doors and windows, buttresses, and a front corner tower. Atypical features include the detailing of the tower and the polygonal narthex that projects from the front of the church. Side and rear additions to the church dating from 1951, 1957, and 1964 are sensitively placed, attached, and designed. North of the church is a narrow, paved, and landscaped parking lot that runs from the street to the rear of the 1951 addition. A small lawn with two ornamental trees separates the front of the church from the sidewalk and street. Boxwoods and low shrubbery surround the church. Shrubby and small trees also line the north side of the 1957 and 1964 additions next to the parking lot.

The nominated property, forming a rectangle composed of the church with its additions and parking lot, constitutes part of the current church tax parcel. The remainder of the property extends southward to East Fifth Street and eastward to South Salisbury Street, excluding a rectangular quarter-acre house lot at the corner of East Fifth and South Salisbury streets. The non-nominated portion of the church property contains the detached 1987 church, located south of the 1901-1902 church and built on the former church parking lot. Although it is considerably larger than the old church, it detracts as little as possible due to its setback that allows a clear view of the older church from South Main Street and because it uses a modern version of the Gothic style and red brick with red-tinted mortar like that used on the old church. Behind (east of) the 1901-1902 church is a large fenced playground and lawn, and northeast of the church is a walled meditation garden and columbarium (2003).

Located on the east side of the 400 block of South Main Street just south of Lexington's commercial uptown (NR 1996), the site of Grace Episcopal Church was originally a part of the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 2

Grace Episcopal Church
Davidson County, North Carolina

prestigious residential section of the town's primary street. Over time, as Lexington's commercial center expanded southward, this area of South Main Street evolved into mixed usage. The ca. 1833 Dr. William Rainey Holt House (NR 1983) remains across South Main Street from the church, and both the ca. 1833 (and later) First Presbyterian Church and a large late-nineteenth/early-twentieth-century house converted to a funeral home also survive on the block. Otherwise, gas stations and other small businesses now fill the 400 and 500 blocks of South Main Street.

Original Church Exterior

The Late Gothic Revival-style church is a one-story brick building with a brick foundation, red brick walls with red-tinted mortar joints, and a steeply pitched front-facing gable roof sheathed with standing-seam metal. The distinctive, asymmetrical facade has two primary features—a two-story tower at the northwest corner and, adjoining it on the south, a polygonal narthex. Beneath the peak of the front gable is a narrow lancet-arched window.

The bell tower serves as the focal point of the facade. At the base of the square tower, facing South Main Street, is the main entrance to the church. It consists of a double-leaf wood door with lancet-arched panels and paneled jambs and a lancet-arched stained glass transom with a wood-paneled soffit, bordered by a brick lancet arch. At either side of the door is a glass-and-brass Gothic Revival-style light sconce, and embedded in the wall to the left of the door is the marble cornerstone that reads, "Grace Episcopal Church 1901." Above the entrance is an unusual applied element—a cream-painted metal ogee arch with a plain scroll at the bottom of each side of the arch and a cross extending upward from the apex. The second-story level of the tower holds the belfry. Each side of the belfry has an arched opening (now with a recessed screen), that begins at the spring point and is surrounded by a brick arch with a raised brick border. At the base of each arch is a triangular, coved-corbel shelf with a molded edge. At the top of the tower is a metal-sheathed pyramidal roof topped by a cross. The roof eaves flare outward, supported by simple wood brackets. Short pinnacles rise at each corner of the tower, interrupting the roof eaves. A small pyramidal roof with molded eaves and a tiny cross at the top caps each pinnacle, echoing the design of the tower roof.

Just south of the center of the facade and attached to the south side of the tower, the polygonal narthex with its polygonal, metal-sheathed roof projects from the front of the church. Each of the four sides of the narthex has a lancet-arched, stained-glass window with an arched brick label and a concrete sill. The narthex may originally have been the church baptistry.

The north and south sides of the church are lined with lancet-arched stained-glass windows—five on the north and four on the south—with arched brick labels and concrete sills. Between the windows and on the front corners of the side elevations are stepped brick buttresses with concrete-paved

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 3

Grace Episcopal Church
Davidson County, North Carolina

shoulders. A concrete band running along the sides of the church marks the water table. The south side of the church has several additional features. A brick stove stack rises between the third and fourth windows. Immediately east of the fourth window is a small room-sized projection, probably the original sacristy, with a small lancet-arched window facing south and a shed roof with simple, shaped wood brackets under the overhanging eaves like those under the main roof eaves. If not original to the building, this projecting room had been added by 1913, according to the Sanborn map for that year. Between 1913 and 1923, again based on Sanborn map evidence, the south slope of the rear apse roof and primary roof was raised and extended in order to add an additional room, the present sacristy, to the southeast corner of the church. This brick addition has a narrow lancet-arched window on the south side that has been bricked-up, a lancet-arched doorway headed by a brick label located east of the bricked-up window and, on the rear (east end) a lancet-arched window with a brick label.

The apse projects from the rear (east end) of the main body of the church. It is a gable-roofed projection originally recessed from both north and south sides of the church (now just from the north side because of the addition to the south side). The ridge of the roof is lower than that of the primary church roof. The center of the apse holds a lancet-arched tripartite window. A break in the brickwork shows the original profile of the apse and where the addition was added to the south side between 1913 and 1923.

Original Church Interior

The interior of Grace Episcopal Church continues the Late Gothic Revival styling that characterizes the exterior. The primary entrance to the church is the double-leaf door on the west side of the tower base. It enters a square vestibule that is finished with a carpet-covered wood floor, stuccoed walls with a tall beaded-board wainscot, and a beaded-board ceiling. Hanging from the center of the ceiling is a Gothic-style brass-and-glass lantern. Above the lantern is a hatch in the ceiling. At the northwest corner of the vestibule a ladder that stands flush to the wall leads to another ceiling hatch. A rope bell pull hangs from a hole near the center of the east half of the ceiling. An added, beaded-board door with a square head opens from the north side of the vestibule to the exterior arcade connecting the church with its 1957 addition. On the south side of the vestibule, a double-leaf door with a stained-glass lancet-arched transom and paneled jambs opens to the narthex.

The narthex (possibly originally the baptistry), with its polygonal west end, is finished like the vestibule, with a carpeted wood floor, stuccoed walls with a tall beaded-board wainscot, and a beaded-board ceiling which, like the room itself, is polygonal on the west side. A Gothic-style lantern hangs from the ceiling. The narthex is decorated with four lancet-arched stained-glass windows produced by the J & R Lamb Studios (date not known, but probably in the first quarter of the twentieth century). The

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 4

Grace Episcopal Church
Davidson County, North Carolina

traditional-styled windows use stained glass with painted detailing and lead comes. The largest is the central window facing west. It depicts the Baptism of Jesus. The flanking windows depict, on the south side, Jesus in the Temple, and on the north side, Jesus Calling His Disciples. The window on the south wall depicts the Annunciation and Nativity of Jesus. The stuccoed walls of the narthex curve inward to the windows. Leading from the narthex to the nave is a double-leaf door with lancet-arched panels, a stained-glass lancet-arched transom, and an arched wood surround with paneled jambs.

The primary entrance to the church, the door between the vestibule and the narthex, and the door between the narthex and the nave are very similar, and each bears a painted inscription along the bottom of the stained-glass transom. Oriented for reading as one exits the church, these inscriptions all reflect the theme of Grace. The inscription over the door between the nave and the narthex reads, "Grace Be with All That Love Our Lord." Over the door between the narthex and the vestibule, the inscription reads, "Grace from Him Who Is and Was." The inscription above the main entrance reads, "Be Strong in the Grace That Is in Christ."

The nave has narrow-width oak flooring (a 1918 replacement) covered with green carpet on the center aisle. Stuccoed walls curve inward at the deep-set lancet-arched stained-glass windows, which have oak sills and painted, molded casings. Like those in the narthex, these windows were produced by the Lamb Studios. Depicting scenes from the life of Jesus, they were installed in the 1950s and are stylistically modern in comparison with the narthex windows. The nave has a steep, dark-stained, beaded-board ceiling with exposed rafters and king trusses. At the base of the rafters, wood brackets are decorated with cut-out trefoil spandrels. Gothic-style lanterns like those in the vestibule and narthex hang on chains from the ceiling. Oak pews (refinished in the 1980s) have shaped end boards with tri-lobed panels. Those facing each other across the center aisle in the choir section at the front of the nave are different from those that face forward in the main section of the nave, but are, nevertheless, very similar in design.

On the south side of the nave, behind the choir and in front of (and blocking) the original sacristy, is the organ, donated in 1925. Originally a tracker organ built by the Pilcher company, it was later converted to electro-mechanical action. When the new church was built in 1987, much of the pipework from this organ was removed for use in the new organ. In 2004 Cornel Zimmer Organbuilders of Denver, North Carolina built a digital organ for the 1901-1902 church, restoring and reusing the original casework and console (Opus 83).

At the east end of the nave is the chancel, raised one step from the main floor and recessed within a dramatic, stuccoed, lancet-arched vault. The first level of the chancel contains the pulpit on the north side. Behind the pulpit, a door opens to the passage leading to the 1957 addition. On the south side of the chancel, a matching doorway opens to the sacristy. Both doors are lancet-arched with panels. Their wood casings curve forward with the wall. Immediately east of these doors, a second chancel step

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 5

Grace Episcopal Church
Davidson County, North Carolina

rises to the carpeted altar area, which is separated from the rest of the chancel by the wood and brass altar rail.

Above and behind the altar is the artistic focal point of the church—a three-part stained-glass window produced by Tiffany Studios in 1918. Depicting the Three Marys at the Tomb (alternately called the Resurrection), the large window consists of three glass-filled lancet arches. The center window, taller than the other two, features a majestic angel in creamy white tones bringing God's message of good news to the three women, who are huddled at the base of the angel in the two outer panels along with a secondary, smaller angel. Unlike the angels, the women are dressed in shades of blue and red. The sunrise landscape setting, including garden flowers, cedar and palm trees, mountains, and a turquoise upper sky, completes the scene. With three dimensionality achieved largely through the mosaic technique of laying the glass and the modeling of color within the glass itself, the luminous window is at the same time richly colored and opalescent, giving an ethereal quality to the composition.

Located south of the chancel, the church sacristy is a small rectangular room. Its primary entrance is from the chancel; another door opens to the exterior from the south side of the room. The rear (east) wall of the sacristy has a lancet-arched window with patterned glass. A more narrow lancet-arched window on the south wall has been bricked-up. Another lancet-arched doorway, perhaps originally an exterior door, enters the original sacristy to the west.

Additions

Between 1951 and 1964 three additions were made to the 1901-1902 church. The first, the 1951 Parish Hall, was originally a separate building located behind the church. The rectangular, one-story brick structure with a broad, asphalt-shingled, side-gable roof and six-over-six sash windows runs perpendicular to the church. The front of the building, facing west, has a double-leaf entrance at the south end sheltered by an entrance porch with a broad, front-gable roof supported by tapered wood posts on brick plinths. The rear of the Parish Hall has a central exterior brick chimney and is otherwise sheathed with vinyl siding. At the north end of the rear is a secondary entrance.

In 1957, after the ca. 1914 church rectory was demolished, an addition housing the Commons Room and church offices was erected immediately north of the church. The appearance of the one-story addition, which is shorter in height than the church, echoes the church in its use of red brick with red-tinted mortar joints, the pitch of its steep gable roof, the tall, narrow, lancet-arched window in the front gable, and the corner buttresses. The front of the addition is connected to the north side of the church tower by an open arcade, providing a covered walk between the two. It was at this time that a door was cut into the north side of the tower, replacing an earlier window. At the rear of the 1957 addition, a small, enclosed, brick connector joins the addition with the chancel of the church at the same place that

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 6

Grace Episcopal Church
Davidson County, North Carolina

the ca. 1914 rectory had been connected to the church. Otherwise, a narrow, open walkway separates the two buildings and leads to a west entrance to the office connector. The 1957 addition has modern three-part windows with concrete sills and a metal-shingle-sheathed roof.

Extending eastward from the rear of the 1957 addition is the two-story brick Education Building that was erected in 1964. It is set back several feet from the north elevation of the 1957 addition, has an asphalt-sheathed gable roof of lower pitch than that of the 1957 addition, and three-part windows like those on the 1957 addition. The rear of the 1964 addition connects to the north end of the west facade of 1951 Parish Hall.

The space encompassed by the rear of the 1901-1902 church, the south side of the 1964 Education Building and the front of the 1951 Parish Hall forms a courtyard. The brick-paved courtyard has a tree in the center and is bordered by shrubbery along the buildings. On the south side of the courtyard is the separate 1987 church, not included in this nomination.

Integrity Statement

The known alterations to the 1901-1902 church, as well as its additions, have been discussed as part of the property description. The alterations have been few and minor, and the additions have been designed and placed in a way to cause the least distraction from the historic church and little loss of its historic fabric. The whole has been well-preserved and maintained. Thus, Grace Episcopal Church retains historic integrity in terms of location, setting, design, materials, workmanship, feeling, and association.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 7

Grace Episcopal Church
Davidson County, North Carolina

STATEMENT OF SIGNIFICANCE

Summary

When the Episcopal congregation of Lexington, in Davidson County, North Carolina, decided to build their third church and change its name and location for the third time, they selected the Charlotte architectural firm of Charles C. Hook and Frank Sawyer—one of the most prominent and prolific firms of the day in North Carolina—to design the church. With J. C. Morris of Greensboro serving as contractor, the cornerstone for Grace Episcopal Church was laid in 1901. The building was completed in 1902 with the first service held on Easter Sunday, and consecration followed on October 13, 1903. Hook and Sawyer designed the brick church in the Late Gothic Revival style, making use of such stylistic features as a steep, front-facing gable roof; an asymmetrical facade with a bold corner entrance/bell tower and a projecting, polygonal narthex; lancet-arched doors and windows; buttresses; and, on the interior, a center-aisle nave, a trussed and bracketed wood ceiling, and an inset, vaulted apse. The well-preserved church is a rare example of the Late Gothic Revival style in Davidson County and is the best example of the overall Gothic Revival from any period in the county.

In 1918 a three-part, stained-glass altar window designed and executed by the famed Tiffany Studios of New York was installed in the church. Depicting the Resurrection (also known as the Three Marys at the Tomb), the richly colored, opalescent and, at the same time, ethereal window exhibits the stained-glass technique devised by Louis Comfort Tiffany wherein depth, tonality, and texture were created within the glass itself rather than being achieved with the assistance of paint. The window at Grace Episcopal Church is the only Tiffany window in Davidson County.

Later, stained glass windows designed by the J & R Lamb Studios of Clifton, New Jersey and depicting scenes from the life of Christ were installed in the nave and narthex. In the 1950s and 1960s, a parish hall, offices, and an education wing were built, but these were minimally attached to the church and sensitively designed so as to detract as little as possible from the original structure.

Grace Episcopal Church fulfills Criterion C for listing in the National Register because of its local architectural and artistic significance. It also meets Criteria Consideration A because it derives its primary significance from its architectural and artistic distinction. The church has two periods of significance, which coincide with its significant dates: 1902, when construction of the church was completed, and 1918, when the Tiffany window was installed.

Historical Background and Art Context

Although Grace Episcopal Church was erected in 1901-1902, its congregation had previous

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 8

Grace Episcopal Church
Davidson County, North Carolina

names and church buildings. The parish had its formal beginning on April 18, 1822—making it Lexington’s oldest organized congregation still in existence—when St. Peter’s Episcopal Church was admitted into union with the Episcopal Diocese of North Carolina. This was seven months prior to the establishment of Davidson County from Rowan County and six years prior to the incorporation of Lexington, which had been established as the county seat in 1823. The Reverend Robert Davis, a deacon, served as the first minister-in-charge, baptizing six adults and sixteen children during his first year. The first church building, a simple frame structure erected ca. 1821 as the earliest house of worship in Lexington, was located on the site of the former Wannonah Cotton Mill off South Main Street. However, a severe storm destroyed the building in 1824. When Bishop Ravenscroft addressed the 1825 Diocesan Convention regarding his parish visitations of the previous year, his report on the Episcopal congregation in Lexington was gloomy. Based on his visit of October 9-10, 1824, he proclaimed that the church was “without the most distant prospect of success” (*Centennial Directory*, 1).

For the next two decades, the congregation made no attempt to re-build. Nevertheless, worship services continued in the homes of communicants. During at least part of that time, 1839-1846, the congregation was known simply as the Lexington Mission Station. Even during this time, however, its members included such prominent Lexington leaders as William Rainey Holt, a physician, planter, and state senator; physician William Dobson; Alexander Caldcleugh, a state senator; James R. Dodge, the first county attorney; and James A. Long, editor of the town’s first newspaper (*Centennial Directory*, 1-2).

On June 21, 1858, Dr. William Rainey Holt’s daughter and son-in-law, Elizabeth Allen Holt and Dr. William Dillon Lindsay, deeded a lot at the present-day corner of West First Avenue and South State Street to Holt and Lindsey, as “vestry and trustees of The Church of the Redemption,” for the purposes of building a new church (*Centennial Directory*, 2). By this time, the congregation had changed its name, perhaps with a view toward starting anew with a new building. By 1860 the simplest of Gothic Revival-style churches had been erected (*Centennial Directory*, 2-3). A documentary photograph of the Church of the Redemption shows that it was a small frame building with board-and-batten siding, a steep gable roof with a trefoil roundel near the front gable peak, lancet-arched windows, and a front vestibule with a lancet-arched entrance and a gable roof whose steep pitch matched that of the main roof. Prior to the construction of this church, W. R. Holt had corresponded with prominent New York architect Richard Upjohn to express an interest in obtaining a copy of the soon-to-be-published *Upjohn’s Rural Architecture* (1852). The book was to contain plans and specifications for a small wooden church and an even smaller chapel, both with board-and-batten siding. Upjohn’s intent was to assist congregations that did not have the means for hiring their own architect but wanted a “churchly” building. Apparently Lexington’s Episcopal congregation, which was then holding services in the courthouse, fell into this category with only “slender means for building,” according to Holt (*Centennial*

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 9

Grace Episcopal Church
Davidson County, North Carolina

Directory, 2; Pierson, 433). Whether the Church of the Redemption actually used a design published by Upjohn is not known. However, its simple Gothic design in wood certainly reflected the influence that Upjohn had on the building of small Gothic Revival churches, particularly by Episcopal congregations, during the second half of the nineteenth century.

In 1900, for reasons unknown and with only sixteen communicants (and their families), the congregation of the Church of the Redemption decided to build a new church at a new location in Lexington. On June 29, 1900, the vestry and trustees—C. A. Hunt Sr., C. A. Hunt Jr., W. E. Holt Jr., Joel Hill, and David J. Hill—purchased a lot on South Main Street lying between the properties of Mr. Jonathan K. Hankins and Miss Kate Campbell for \$600 (*Journal of the Eighty-Fourth Annual Convention*, 93; *Centennial Directory*, 5; *The Davidson Dispatch*, July 17, 1901). In its April 17, 1901, edition, *The Davidson Dispatch* noted that “Mr. John Koontz, of Yadkin College, has purchased the Episcopal church lot on First street, South, and will build two residences on it, one for his son, Mr. Webster Koontz, and the other for this daughter, Mrs. J. T. Leonard. The Episcopal congregation will at an early date begin the erection of a new church on their lot on South Main street, purchased from Mrs. H. C. Pinnix.” Perhaps the sale was not yet official, for on May 28, 1901, the vestry sold the old Church of the Redemption building and its lot to J. H. Koonts [Koontz] for \$900, reserving the right to remove the “church house” on the lot up through August 1, 1901. However, this right apparently never was exercised, and the frame church was demolished (*Centennial Directory*, 5-6).

The church did not wait long to get underway with its new building project. On September 11, 1901, *The Davidson Dispatch* reported that “Bids are being received for the erection of the Episcopal church on South Main street. The structure will be of brick with a tower in front. The plans were drawn by Architects Hook & Sawyer, of Charlotte.” Charles Christian Hook, a native of West Virginia, became Charlotte’s first full-time professional architect in 1892 and by the turn of the twentieth century was one of the city’s most prolific architects. In 1898 he formed a partnership with Frank McMurray Sawyer from New York that lasted until 1906. The firm was stunningly productive, with one of the widest geographical ranges of the day in North Carolina. Between 1899 and 1905, the *Manufacturer’s Record* listed seventy-eight references to buildings planned by Hook and Sawyer and many more by Hook alone or with other partners between 1891 and 1910 (Bishir e-mail, December 31, 2005 and January 1, 2006; Hankin, 1-2).

A month later the newspaper reported that Mr. J. C. Morris of Greensboro had been awarded the contract for building the new Episcopal church. Around 125,000 bricks, furnished by Mr. Victor Humphrey, were to be used in its construction. The new church was expected to cost \$4,000 in addition to the cost of the land. In November the paper noted that “The new building for Grace Episcopal church. . . is being rapidly worked to completion” (*The Davidson Dispatch*, October 9 and November 6, 1901). This is the first known instance of the church being publicly called by its new name. Apparently, as

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 10

Grace Episcopal Church
Davidson County, North Carolina

when the congregation built their second church and changed the name from St. Peter's to Church of the Redemption, so too the congregation at this time decided that a new church building signaled a new start that merited a new name.

On March 19, 1902, *The Davidson Dispatch* made an important announcement. "The new Episcopal church will be formally opened and first services held in the new building on Easter Sunday morning. Rev. Dr. J. C. Davis, of Concord, will conduct the services." As so often happens, there was a scramble at the end to complete the details. On March 26 the newspaper reported that "The new bell for the Episcopal church arrived yesterday and has been placed in position." Thus, the church was able to ring in not only the celebration of Easter on March 30 but also the opening of the new church. The Wednesday following Easter, the newspaper reported on Easter services in various Lexington churches. Most attention was paid to Grace Church. Among other information included in the article, it said, "At Grace Episcopal church Dr. J. C. Davis, of Concord, filled the pulpit in the beautiful new structure which his congregation has just completed. . . . The building was filled to overflowing Sunday morning." Apparently the writer was not well-versed in architectural history, for in describing the building, the article said that "the pattern is the old Grecian art," when the design was clearly an excellent example of the Late Gothic Revival (*The Davidson Dispatch*, March 19 and 26 and April 2, 1902).

In his parochial report to the Diocesan Convention held on June 11-13, 1902, the Reverend Dr. J. C. Davis, minister-in-charge of the church in Lexington, said, "The old wooden Church of the Redemption has been torn down, and a new and beautiful brick church has been built in another part of town. Everything being new, the authorities of the Mission determined upon a new name—Grace Church" (*Centennial Directory*, 5). Davis's report also noted that there were seventeen communicants and thirty in Sunday school, that there was seating for 200 in the church, whose value was given as \$3,500, and that the indebtedness on the property was \$500 (*Journal of the Eighty-Sixth Annual Convention*, 89). At the following year's convention, Davis happily announced, "One of the most pleasant things reported in this paper is what comes after 'Indebtedness – on property – None.' Early in March the last claim of \$500 against the Mission was paid" (*Journal of the Eighty-Seventh Annual Convention*, 91).

On October 13, 1903, Grace Church was consecrated by Bishop Joseph Blount Cheshire. He was assisted by the Reverend Walter J. Smith, acting Chaplain to the Bishop; Charles A. Hunt, warden, representing the congregation; Archdeacon Osborne; and the Reverend Dr. J. C. Davis, Priest-in-Charge. The Reverend Dr. Francis J. Murdoch preached the sermon from Genesis 28: 16-17. In describing the church, the Diocesan newspaper said, "The new church is a pretty brick structure of gothic design, and reflects great credit on the rector and congregation. It is on a new site, and has a new name—the old name being the Church of the Redemption." Taking advantage of the celebration, the Rowan District

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 11

Grace Episcopal Church
Davidson County, North Carolina

Convocation of the Episcopal Church held its meetings at Grace Church October 12-14 (*Journal of Visitations*, October 13, 1903; *The Messenger of Hope*, October 1903; *The Dispatch*, October 7, 1903).

Prior to 1913, Grace Church did not have a resident priest. Instead, the church was supplied by priests from neighboring missions or parishes. In that year, the Reverend Theodore Andrews came to Lexington to serve Grace Church, where he remained until resigning October 1, 1918. He was not only the church's first resident priest, but was also its first full-time priest. Having met this milestone, Grace Church was admitted as a self-supporting parish in the Diocese of North Carolina at the diocesan convention held in May 1914 (Leonard, 506-507).

Theodore Andrews's term of ministry was eventful for two additional reasons. Soon after his arrival, the congregation built a rectory that adjoined the northeast rear corner of the church, allowing covered access between the two. The two-story frame dwelling provided not only living space for the rector and his family, but also space for some church activities. It is likely that at the same time as the construction of the rectory, the sacristy on the south side of the church was expanded to its present configuration, and lancet-arched doors were cut into the north and south walls of the church chancel to provide passage from the church to the rectory on the north and the sacristy on the south. Photographs made ca. 1915 provide interesting views of the church. Apparently the congregation (or someone in it) decided that the Late Gothic Revival-style building would look even more picturesque with some ivy trailing the walls. The photographs show the church completely covered with ivy except for the door and window openings and the roof (Leonard, 506-507; *Centennial Directory*, 7; Sanborn Map, 1913, 1923, 1929).

The other important event during the Reverend Mr. Andrews's years at Grace Church was the installation, in July 1918, of a large, three-part, stained-glass altar window designed and executed by the Tiffany Studios of New York. It was given in memory of William Edwin Holt (1839-1917), founder of the Wannonah Cotton Mills in 1886 and, when he died, Lexington's leading manufacturer and wealthiest citizen. Holt and his extended family were long-time supporters of Grace Church; when he died, Holt bequeathed \$4,000 to the church (*Centennial Directory*, 5; Phillips, "Lexington's Wealthiest Citizen"; Inabinett E-mail).

Louis Comfort Tiffany (1848-1933), one of the artists most closely associated with the Art Nouveau movement, was for many years during the late-nineteenth and early-twentieth centuries the most popular designer of stained glass in America. He regarded stained-glass windows as a form of painting, and while he used the mosaic system of medieval craftsmen that consisted of pieces of colored glass held together by lead strips, he went beyond that to develop a technique wherein depth, tonality, and texture were created within the glass itself rather than being achieved with the assistance of paint. Like the window at Grace Church, the majority of surviving Tiffany windows are religious in theme and were made as memorials for installation in churches. Over time, much of Tiffany's work has been lost or

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 12

Grace Episcopal Church
Davidson County, North Carolina

damaged accidentally, if not wantonly destroyed. It has been estimated that half of the church windows made under his supervision no longer exist. The window at Grace Episcopal Church is the only one in Davidson County (Koch, 13, 32-33; Paul, 8, 45-46).

As was typically done, the Tiffany window at Grace Church is signed with the company's name and date in the lower right corner of the window. Known both as the "Three Marys at the Tomb" and, alternately, as the "Resurrection," the window is at the same time richly colored and opalescent. The July 31, 1918, issue of *The Dispatch* devoted half a column on the front page to praise the window. The paper's description of the "large and beautifully executed stained glass window," reads, in part,

The central figure of the angel, which stands before the sepulchre, has a singularly detached, ethereal quality about it which one would consider extremely difficult, if not impossible, to obtain in glass, and yet, combined with the expression of infinite tenderness and gentle understanding of the earthly desire for mortal evidence of immortal conditions. . . . the window is exceptionally well balanced, both as to color and design. . . . shade merges skilfully into shade of pale rose, blue and delicate orchid, while the graceful poses of the three women form a natural base to a triangle of which the highest point is the commanding figure of the divine messenger.

The same issue of the paper noted that the Reverend Theodore Andrews had been gone for the month of July, supplying for a church in Connecticut while its pastor had gone to France as a chaplain. The article stated that in his absence "the church here has been thoroughly renovated in the interior, including painting and the placing of a new hardwood floor" (*The Dispatch*, July 31, 1918). No changes other than the painting, flooring, and the installation of the Tiffany window are known to have occurred at that time.

In the 1920s the church had from fifty to sixty communicants. Because no Sunday school facilities existed, the sacristy served as the children's classroom for many years. No choir room existed, so choir members typically practiced and dressed in one of the rooms in the rectory (*Centennial Directory*, 8).

In the late 1940s and 1950s, Grace Church reached outward to help formally organize an Episcopal congregation—the county's second—in Thomasville. Services in Thomasville had been held sporadically for a small group of congregants since 1876. In the mid 1940s, St. Paul's Mission began holding regular services in a converted store. The Reverend Dan Allen, rector of Grace Church, assisted St. Paul's as a supply priest, and under his leadership Thomasville's congregation purchased a lot on Salem Street in 1949 and built a church. Allen's successor at Grace Church, the Reverend Rodney Horne, served as a supply priest in the 1950s, further helping St. Paul's to take root and thrive (*Centennial Directory*, 9).

The 1950s and 1960s, primarily during the rectorship of Rodney Horne (1949-1963), were years

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 13

Grace Episcopal Church
Davidson County, North Carolina

of significant growth for Grace Episcopal Church. In 1951 a parish hall with Sunday school rooms was constructed behind the church. Built as a free-standing structure and set perpendicular to the church, the one-story brick parish hall was dedicated to the memory of Charles A. "Pax" Hunt and his wife, Margaret. C. A. Hunt was the warden of the church when it was admitted to the diocese as a self-supporting parish in 1914, and he continued in this role until his death in 1925 (*Centennial Directory*, 8).

Also during the 1950s, stained-glass windows produced by the J & R Lamb Studios were installed in the church nave. These windows depict scenes from the ministry of Christ, with the five on the north wall illustrating events prior to the Resurrection, and the four on the south wall representing events after the Resurrection. (A fifth window was not installed on the south side because of the placement of the organ.) This thematic program centered on the Tiffany altar window depicting the Resurrection. While the nave windows are figurative, their forms are somewhat simplified and their backgrounds are modernistic in their abstract angularity. The arched stained-glass windows over the doors at the west end of the church (west end of nave, narthex, vestibule, and front entrance) and those within the narthex were also executed by Lamb Studios. They are much more traditional in design and technique than the windows in the nave and may have been installed earlier, though that date is not known. The four narthex windows depict the Annunciation and Nativity of Jesus, Jesus in the Temple, the Baptism of Jesus (the largest, central window facing west), and Jesus Calling His Disciples. Three of the four narthex windows were given in memory of members of the interrelated Holt and Hunt families. The Lamb Studios of Clifton, New Jersey, has been in operation for nearly 150 years. From its founding in 1857 to 1970, it was operated by four generations of the Lamb family. The oldest continuously operating stained-glass studio in the United States, it has completed more than 10,000 commissions, primarily for church interiors (Craver, 3; *The Dispatch*, June 9, 1961; Lamb Studios Home Page; "The J. & R. Lamb Studios Gift Fund Established").

Grace Church's mid-century growth continued with the construction in 1955 of a new rectory on a site elsewhere in town. This allowed for the demolition of the original rectory, which, in turn, allowed for the construction in 1957 of a building for the church offices and the Commons Room, which was dedicated in memory of Camille Holt Hunt (*The Dispatch*, June 9, 1961; *Centennial Directory*, 8). The one-story brick structure adjacent to the church on the north was sensitively designed to detract as little as possible from the old church. Indeed, its roof is of the same steep pitch as the church's, only lower in overall height; its red-tinted mortar joints match those of the church; and it is mostly separated from the north side of the church by a narrow walkway, being joined to the church only by an arcade at the front and, like the rectory had been, a small connector at the rear. With the need for additional Sunday school classroom space continuing to grow, the church built a two-story brick education building in 1964 (*Centennial Directory*, 10). It was connected to the rear (east end) of the 1957 building and to the north end of the 1951 parish hall. With this addition, a courtyard was created and enclosed on three sides

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 14

Grace Episcopal Church
Davidson County, North Carolina

(west, north, and east) behind the church, completing, with the parking area north of the church, the nominated portion of the overall church property.

During the 1970s, the church experienced perhaps its largest period of growth. As a result, in 1977 long-range planning began for a new church building. By 1982, Grace Church had 225 communicants, more than could be seated in the 1901-1902 church. On July 14, 1985, a groundbreaking service began the construction of a new sanctuary and undercroft. Set back from the old church on the south side, the new church was designed to complement it. The new church was consecrated in 1987. Thereafter, the 1901-1902 church became the chapel for Grace Episcopal Church (*Centennial Directory*, 10-11). Mindful of its architectural significance, the congregation has continued to maintain the old church in excellent condition.

Architecture Context

Grace Episcopal Church is part of the overall Gothic Revival stylistic tradition for churches in Davidson County. As with many revival styles, the Gothic Revival went through several phases. As an example of the Late Gothic Revival, or Victorian Gothic, phase of the style, Grace Episcopal Church stands apart from both the mid-nineteenth-century first phase of the Gothic Revival and the Neo-Gothic churches of the 1930s-1950s.

In the mid-nineteenth century, the Gothic Revival style in America became a popular alternative to the ubiquitous presence of classicism in architecture, though the Greek Revival style also remained popular for awhile longer. The picturesqueness of the Gothic Revival style conjured up thoughts of the legendary virtues of the Middle Ages. Models for the style included, especially, Gothic cathedrals, English parish churches, rustic cottages, and early Tudor mansions (Bishir, 268). Although used some for domestic architecture, the Gothic Revival style in North Carolina was most prevalent in churches. Introduced in Episcopal church architecture, its use spread to other denominations. Within the Episcopal church, the Gothic Revival was part of a movement to reform and strengthen the denomination in a society that was increasingly dominated by mainstream evangelical Protestantism. Gothic Revival architecture symbolized continuity with the medieval and ancient church and was believed to inspire religious feeling (Bishir, 282-283). During the late-nineteenth century, although plain buildings remained the norm for many small congregations, the Gothic Revival style entered the mainstream of small town and rural church architecture in North Carolina and became the most popular style for churches of all denominations. Its acceptance was so universal that even the most stylized renditions of its elements—a pointed arch, a triangular-headed door or window, a tower—became standard indicators of a church (Bishir, 370-371).

Gothic Revival-style architecture became popular in Davidson County as elsewhere in North

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 15

Grace Episcopal Church
Davidson County, North Carolina

Carolina. Domestic examples are rare, the best being the ca. 1890 E. L. Greene House (NRHD 1988) in Yadkin College (Touart, 34, 147). Following the state norm, the most extensive use of the style is seen in the county's churches.

The oldest surviving church in the county that shows evidence of the Gothic Revival style is the 1842-1843 Jersey Baptist Church near Linwood (NR 1984). The brick building has Gothic-arched windows and door transoms, but various changes through the years, especially the 1884 addition of the pedimented Doric portico, have left the building with a predominantly classical appearance (Touart, 259-261).

The best of the known examples in Davidson County of the mid-nineteenth-century phase of the Gothic Revival style was the second church building of Lexington's Episcopal congregation. Built in 1858-1860, the Church of the Redemption was typical of the simple mid-nineteenth-century frame churches in North Carolina and elsewhere whose designs were influenced by the work of New York architect Richard Upjohn in his plans for churches of limited means. Though simple, the Church of the Redemption stressed the verticality central to the Gothic Revival style in its board-and-batten siding, steep gable roof, and lancet-arched doors and windows. The frame church was demolished when Grace Episcopal Church was built in 1901-1902. Other Gothic Revival churches of this type may have been built in Davidson County, but if so, like the Church of the Redemption, they no longer survive.

The late-nineteenth and early-twentieth centuries brought more Victorianized examples of the Gothic Revival style to North Carolina. In Davidson County, however, most churches of the period, especially in rural areas, were simply a continuation of the mid-nineteenth-century expression of the style. Largely frame, these churches were simple structures, rectangular in form, with Gothic-arched doors and windows and often a belfry or bell tower. Among the best examples are the ca. 1903 Tom's Creek Primitive Baptist Church near Denton, the ca. 1900 Maple Grove Church of the Brethren near Reedy Creek, and the ca. 1908 Jackson Hill Methodist Episcopal Church near Denton. Tom's Creek Church is typical of the countless austere Primitive Baptist churches built in North Carolina during the period, including its use of two front entrances instead of one. However, rather than the usual rectangular doors and windows found on these churches, Tom's Creek displays Gothic-arched windows, doorways, and front gable ventilator. Maple Grove Church boasts a three-stage bell tower with a largely open third stage belfry and a bellcast roof. Jackson Hill Church, the smallest of the three, has a wood-shingled spire that adds to its Gothic Revival appearance (Touart, 67, 136, 220).

The primary exception to this continued trend for simple Gothic Revival-style churches in Davidson County during the late-nineteenth and early-twentieth centuries is the 1901-1902 Grace Episcopal Church. Architect-designed (Hook and Sawyer) and set in the more urban environment of Lexington, Grace Church is significantly more complex in its overall form and detailing than are the more conservative frame churches of the time. Its use not only of a steeply pitched gable roof and

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 16

Grace Episcopal Church
Davidson County, North Carolina

Gothic-arched doors and windows, but also of an asymmetrical facade, stepped buttresses, a corner tower with fanciful trim, an off-center, polygonal, projecting narthex, and raised brick arches, along with its polychromatic use of accenting white concrete for the water table course, window sills, and buttress shoulders, and the cream-colored applied arch with cross above the main entrance that contrast sharply with the warm red brick of the walls, all reflect the influence of the late Victorian period in general and the Late Gothic Revival in particular.

The only other known church in the county that comes close to expressing the Late Gothic Revival style is Beulah Church of Christ near Arnold. In its paired and tripled Gothic-arched doors and windows, off-center three-stage bell tower with complex pyramidal and gabled roof, and pair of front gabled wings of unequal size that flank the bell tower, the frame church moves far beyond the simple frame churches of the late-nineteenth and early-twentieth centuries, without encompassing the stylistic sophistication of Grace Church. At the same time, the broad gable roof and widely overhanging eaves with exposed rafter ends suggest its 1921 construction date, placing Beulah Church well past the usual period for the Late Gothic Revival (Touart, 163).

Later in the twentieth century, particularly during the 1940s and 1950s, another phase of the overall Gothic Revival style emerged. Known as the Neo-Gothic, this phase produced large, masonry churches well beyond the scale of Grace Church. In addition to Gothic-arched doors and windows—sometimes used along with flat-headed windows with accenting concrete or cast-stone surrounds—a steep gable roof, and window details, buttress shoulders, and string courses in concrete or cast stone that contrast with the brick or stone masonry of the walls, other features typically characterize the Neo-Gothic style. These include the overall large size, a symmetrical facade, raised parapet gable ends, a side wing that projects near the rear of the church, and a bell tower set at the juncture of the main body and side wing. Good examples of Neo-Gothic style churches in Davidson County include Memorial United Methodist Church in Thomasville, Beck's Reformed Church (NR 1984) near Lexington, Bethesda Church near Welcome, and Heidelberg Evangelical and Reformed Church in Thomasville (NR, Salem Street Historic District, 2006). All four were built between 1950 and 1955. All but Memorial United Methodist Church, which is stone, are brick structures. All but Beck's Reformed Church have a bell tower located at the juncture of the main body and the side wing of the church (Touart, 74, 178, 229).

Within these three separate phases of the overall Gothic Revival style in Davidson County, Grace Episcopal Church holds a special place. Not only is it a rare example of the Late Gothic Revival phase of the style, but the well-preserved church is also the best example of the Gothic Revival style as a whole in the county.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 17

Grace Episcopal Church
Davidson County, North Carolina

BIBLIOGRAPHY

Bishir, Catherine (expert on North Carolina architecture). E-mail correspondence with author.
December 31, 2005.
January 1, 2006.

Bishir, Catherine W. *North Carolina Architecture*, Portable Edition. Chapel Hill, N.C.: The University of North Carolina Press for The Historic Preservation Foundation of North Carolina, Inc., 2005.

Centennial Directory. Lexington, N.C.: Grace Episcopal Church, 2003.

Cheshire, Joseph Blount, Bishop. *Journal of Visitations*. Vol. IV, 1903-1907. In possession of the Archives of the Episcopal Diocese of North Carolina, Raleigh.

Craver, Kathleen M. "The Story of Grace Episcopal Church, Lexington, North Carolina." 1984. Typescript copy.

The Davidson Dispatch.

April 17, 1901.

June 5, 1901.

July 17, 1901.

September 11, 1901.

October 9, 1901.

November 6, 1901.

March 19, 1902.

March 26, 1901.

April 2, 1902.

The [Lexington] Dispatch.

October 7, 1903.

July 31, 1918.

June 9, 1961.

Hankin, Lisa Bush. "Charles Christian Hook." (n.d.) Retrieved January 1, 2006, from <http://www.cmhpf.org/educationhook.htm>.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 18

Grace Episcopal Church
Davidson County, North Carolina

Inabinett, David (former senior warden of Grace Episcopal Church). E-mail correspondence with Catherine Hoffmann (former senior warden of Grace Episcopal Church), forwarded to author, January 17, 2006.

The J. & R. Lamb Studios Gift Fund Established. News from the Library of Congress, February 1, 2005. Retrieved March 1, 2006, from <http://www.loc.gov/today/pr/2005/05-014.html>.

Journal of the Eighty-Fourth Annual Convention of the Protestant Episcopal Church in the Diocese of North Carolina. Raleigh: Edwards and Broughton Printers and Publishers, 1900.

Journal of the Eighty-Sixth Annual Convention of the Protestant Episcopal Church in the Diocese of North Carolina. Raleigh: Alford, Bynum and Christophers, Printers, 1902.

Journal of the Eighty-Seventh Annual Convention of the Protestant Episcopal Church in the Diocese of North Carolina. Raleigh: Edwards and Broughton, 1903.

Koch, Robert. *Louis C. Tiffany's Glass-Bronzes-Lamps: A Complete Collector's Guide*. New York: Crown Publishers, Inc. 1971.

Lamb Studios Home Page - Stained Glass. (n.d.) Retrieved February 6, 2006, from <http://www.lambstudios.com/index.htm>.

Leonard, Jacob Calvin. *Centennial History of Davidson County North Carolina*. Raleigh: Edwards & Broughton Company, 1927.

The Messenger of Hope. Official Organ of the Diocese of North Carolina. Vol. XIV, No. 10, October 1903.

Opus 83. (n.d.) Retrieved February 18, 2006, from <http://www.zimmerorgans.com/opus83:htm>.

Paul, Tessa. *The Art of Louis Comfort Tiffany*. London: Grange Books, 1987.

Pierson, William H. Jr. *American Buildings and Their Architects: Technology and the Picturesque, the Corporate and the Early Gothic Styles*. Garden City, N. Y.: Anchor Books, 1980.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 19

Grace Episcopal Church
Davidson County, North Carolina

Phillips, Wade H. "Lexington's Wealthiest Citizen Was Col. William Edwin Holt, Sr." *The Dispatch*, September 3, 1957 [date not clear].

Sanborn Map Company, Insurance maps for Lexington, North Carolina, 1913, 1923, 1929, 1948.

Touart, Paul. *Building the Back Country: An Architectural History of Davidson County North Carolina*. Lexington, N.C.: The Davidson County Historical Association, 1987.

GEOGRAPHICAL DATA

Verbal Boundary Description

The boundary of the nominated property is delineated by the bold black line on the accompanying Site Map, drawn to a scale of 1" = 100'. It is a portion of Davidson County tax parcel 11-113-0-00H-0002 (a.k.a. PIN 6725-02-75-4746).

Boundary Justification

The boundary of the nominated property encompasses the 1901-1902 Grace Episcopal Church with its attached additions and its immediate setting of less than one acre. It constitutes the historic portion of the overall Grace Episcopal Church property. The nominated property faces South Main Street to the northwest. Northeast of it is a funeral home and its parking lot. Southeast of it are Grace Church's memorial garden with columbarium and the church playground. Southwest of it is the larger church built by the congregation of Grace Episcopal Church in 1987.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number Photos Page 20

Grace Episcopal Church
Davidson County, North Carolina

PHOTOGRAPHS

The following information for #1-5 applies to all nomination photographs except as noted:

- 1) Grace Episcopal Church
- 2) Lexington, Davidson County, North Carolina
- 3) Laura A. W. Phillips
- 4) I, N, and O were photographed in December 2005. All others were photographed in October 2005.
- 5) North Carolina State Historic Preservation Office
- 6-7) A: Overall, view to E
A: Setting, view to NE
B: Facades of church and 1957 addition, view to SE
C: Facade detail of narthex and tower, view to SE
D: Walkway between church and 1957 addition, view to NW
E: Sacristy, view to N
F: Rear of church showing apse and sacristy addition, view to N
G: Courtyard with 1951 Parish Hall and 1964 Education Building, view to SE
H: 1951, 1964, and 1957 (left to right) additions, view to NW
I: Parking lot, view to S
J: View from narthex to vestibule, view to NE
K: Signature detail of central narthex window, view to NW
L: View from narthex to nave, view to SE
M: Nave, view to NW
N: Nave, view to SE
O: Tiffany window in apse, view to SE