

PH0367605

DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY	
RECEIVED	FEB 24 1977
DATE ENTERED	MAY 24 1977

**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~~ Church of the Holy Innocents (Episcopal)
AND/OR COMMON

LOCATION

STREET & NUMBER
Willow Avenue and Sixth Street

NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT

CITY, TOWN
Hoboken

VICINITY OF

STATE
New Jersey

CODE
34

COUNTY
Hudson

CODE

CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input checked="" type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

OWNER OF PROPERTY

NAME
Diocese (Episcopal) of Newark

STREET & NUMBER
24 Rector Street

CITY, TOWN
Newark

VICINITY OF

STATE
New Jersey

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC. Hudson County Courthouse

STREET & NUMBER
Newark and Baldwin Avenues

CITY, TOWN
Jersey City

STATE
New Jersey

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
New Jersey Historic Sites Inventory (1480.11)

DATE
1973
FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS Historic Sites Office, Department of Environmental Protection
CITY, TOWN
Trenton
STATE
New Jersey

7 DESCRIPTION

CONDITION

EXCELLENT
 GOOD
 FAIR

DETERIORATED
 RUINS
 UNEXPOSED

CHECK ONE

UNALTERED
 ALTERED

CHECK ONE

ORIGINAL SITE
 MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Church of the Holy Innocents was erected in 1872 by Edward Tuckerman Potter in the High Gothic style. Intended to be cruciform with a seating capacity of some 600 people the plans were never carried out completely. In 1895 Church of the Holy Innocents was significantly enlarged to the rear by architect Henry Vaughan. In addition to adding a two bay buttressed wing Vaughan also applied a Norman style battlemented tower. Other significant additions to the church were the choir and acolyte rooms in 1913 and the baptistry in 1932.

The original Church of the Holy Innocents was carefully described when the building was consecrated in 1874. The description is herein included in its entirety:

"The Church is in the pointed style. As far as completed, it consists of a nave of three bays, divided by columns of polished red and gray Scotch granite from aisles on either side. The nave is finished with a clere-story. The walls and clere-story are built of stones of three colors -- purple and brown and white--and finished alike within and without. The stone is of the same kind as those of which the Stevens Institute is built. The dark purple rock from the neighborhood is used for the walls, and Connecticut brown stone and white sandstone from Ohio for the jambs and arches and cut-stone work. The brown and white stone alternate in the voussoirs of the arches and elsewhere. The windows in the side walls are in triplets, or groups of three lancets. The window-heads are trefoil-shaped, and deeply cusped. The cusps, radiate in some instances directly from, and are a part of the voussoirs. The windows of the clere-story are also trefoil-headed, and grouped in triplets; but the windowheads are treated as tracery, and enclosed in arches, carried up shafts of polished granites of various colors, standing free, and forming a running arcade. The bases and capitals of the shafts are of white Ohio stone, moulded; and the latter, as the work progresses, are all to be richly carved. The side walls are finished with projecting corbels and corbel tables of brown stone, the former all to be carved. The front gable has below, but at considerable height from the ground, an arcade of four small and narrow lancet windows, in the centre, flanked by wider lancets at the ends of the aisles. All

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		

Builder/Architect: **Brown & Valentine, Marshall & Riker, Edward Tuckerman Potter, Henry Vaughan**

SPECIFIC DATES - **1872, 1885**

STATEMENT OF SIGNIFICANCE

Architecture

Edward Tuckerman Potter (1831-1904) was the architect for the Church of the Holy Innocents. Potter, who studied under Richard Upjohn was a prominent Episcopalian and his talent for design and refinement of detail was exceptional among American church architects. Sarah Landow, foremost expert on Edward Tuckerman Potter, writes of him "Potter's training with Richard Upjohn in the English Gothic style is evident in the asymmetrical outline of the Colt [Church of the Good Shepherd, Hartford, Connecticut] church in its Portland brownstone walls laid up in rock-faced random ashlar, and in the lines of the tall semidetached tower with its slender stone spire. But Potter's church also has up-to-date features, such as the banded arches of brownstone and light Ohio sandstone, a hallmark of his style." ("The Colt Industrial Empire in Hartford." Antiques, March, 1976)

The Church of the Holy Innocents is in the High Victorian Gothic style and is typical of the religious (primarily Episcopalian) edifices designed by Edward Tuckerman Potter. One of the first American architects to emphasize banded arches Potter carefully designed his buildings to project a polychromatic appearance as evidenced by the combination of Connecticut brownstone, Ohio white sandstone and local red sandstone which composes the church. Also characteristic of Potter's churches are the buttresses, clerestories, random ashlar stonework, and patterned slate roof. While Potter generally designed cruciform plan churches Holy Innocents, although originally planned in cruciform, was never completed as such. Overall, however, Holy Innocents is an excellent High Victorian Gothic Church - unsurpassed in Hoboken and one of the best of its type in the state. Holy Innocents is only known Potter church in New Jersey.

Henry Vaughan (1846-1917) designed churches and institutional buildings in the English Gothic style. Trained under the famous English Gothicist George F. Bodley, Vaughan, an English native, arrived in the United States in 1881 and soon after was operating an office in Boston. Reaching into

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Biographical Dictionary of American Architects, Deceased, Henry F. Withey, Los Angeles, 1970. (P. 618)
The Shingle Style and the Stick Style, Vincent J. Scully, Jr., New Haven 1955 (p. 75)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 3/4 acres

UTM REFERENCES

A 18 581600 4510550
 ZONE EASTING NORTHING
 C

B
 ZONE EASTING NORTHING
 D

VERBAL BOUNDARY DESCRIPTION

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Terry Karshcner, Historian-Curator

ORGANIZATION

DATE

Historic Sites Office, Dept. of Environmental Protection 11/1976

STREET & NUMBER

TELEPHONE

P.O. box 1420

(609) 292-2023

CITY OR TOWN

STATE

Trenton

New Jersey

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE X

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

David J. Bond

TITLE

Commissioner, Department of Environmental Protection

DATE

FEB - 4 1977

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

Charles [Signature]

DATE

5.24.77

ATTEST:

[Signature]

DATE

5/24/77

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

Church of the Innocents
Hoboken
Hudson County

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these windows have trefoil, deeply-cusped heads, like the side-windows. Those of the arcade have arches with double reveals; the outer row of arches are carried by corbels of Ohio stone. Immediately under the relief of the corbels, in the thickness of the wall against the pins between the lancets, as free sculpture, are to stand three figures, between four and five feet high, of angels with folded wings, bearing the symbols of our Saviour's passion. These are to be from the studio of one of our first sculptors. Beneath them are richly carved bases of Ohio stone, enriched with appropriate symbols. Above, over this arcade, and filling the whole gable-end of the Church, is a great traceried window, triangular or fan-shaped, of Ohio stone, richly carved with foliage and flowers, and enriched with shafts of polished granite; the whole enclosed in double arches of Ohio and brown stone in alternate voussoirs [which, successively pointed on their extrados, and with tessellations of purple stone, form in fact a mosaic], and is finished with a projecting hood-mould, springing from corbels. This mould is to be richly carved, with its corbels, and when finished the projecting corbels under the window will carry a canopy or niche for a pieta or some other appropriate piece of sculpture. This window is, for its size, probably one of the most costly in the country. The thrust of the outer arch of the window is carried by two flying buttresses, reaching from the side-walls, and flanking the gable. The nave gable is further enriched with short, heavy shafts of polished granite at the angles, projecting kneelers, coping, and bands of brown stone, all with stone left up for carving, and is finished with a brown-stone cross, of eight joints, floriated.

The doors to the Church are in the side walls, in the first bay next the front gable, and are one on each side of the Church. The doorways have deep jambs, and arches of white and brown stone, laid alternating, and enclosed in a hood-mould, springing

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from corbels, which will be carved. The doors themselves are of woods of three different colors--walnut, cherry, and oak--wrought as if interwoven. The approach to these doors is to be through a porch, on the south side, and through an open arcade connecting the Church with the tower contemplated on the north side. The order for the erection of the porch has been given, and it will shortly be completed.

The nave and side roofs are finished with slate of two shades of purple, laid in a small, latticed pattern, and finished at the eaves and ridge with a border, in which dark green and red slate are also used. Small slate are used, and chiefly with the hexagon cut.

Chairs are used for seating the congregation. There are no pews or benches. The floor is a tessellated pavement of white marble, divided, by broad bands of encaustic tile work, into bays--the bands running from column to column--and the bays enclosing medallions of tile work.

The piers dividing the naves from the aisles have bases of Ohio stone, and capitals of the same. The shafts are of polished granite. The arches supporting the clere-story are of alternate voussoirs of white and brown stone, and the spandrels above the arches are pierced with arcades carried on free and clustered columns of polished marble of a great variety of colors, having carved bases and capitals of Ohio stone. The columns of the arcades spring from the hood-mould enclosing the nave arches, on the south side, and directly from the voussoirs on the north side, where the voussoirs are cut to an angle on the extrados, like a step. The columns of these spandrel arcades stand in pairs in the thickness of the walls, and are of different lengths, corresponding to their successive portions on the arches, where their bases stand, while their capitals are all on a level. The clere-story windows stand in triplets over the

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~~Church~~
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nave arches, with coupled columns of different colored marbles between them, which have covered caps and bases of Ohio stone. The side and clerestory walls are finished with corbels and corbel tables of brown stone, and the nave is to further enriched, when completed, with a carved open parapet of Ohio stone.

The roof is, like the rest of the church, entirely fireproof; rafters, etc., are of iron, covered with iron lathing, plastered on the under side, and painted a dark blue. The rafters, etc., are painted a dark brown. The roof is to be decorated with gilding, etc. From the ridge of the nave hang large and costly fixtures of wrought brass, for lighting the church with gas. The windows are to be filled with imported painted glass. That for the large traceried window is from the establishment of Mr. A. Booker, of London. The design is that of the Infant Christ in glory, with worshipping angels; below, the figure of Rachel weeping for her children.

The seats for the clergy and surpliced choir, desks, etc., are of butternut and handsomely finished. The altar rail is especially noticeable. The lectern is an elaborate specimen of wrought iron work of highly ornamented character, from Messrs. Hardman & Co., of Birmingham, England. The altar cloth is a remarkably fine piece of embroidery, rich and beautiful in its combinations of color, and was made by M.J.C. Buckley & Co., of Bruges.

The altar, at present, is placed in a temporary chancel at the end, and the seats for the clergy and choir are on a raised platform projecting into the church. On one side, in a temporary annexe, is a fine organ, of twenty-one stops, two couplers and one tremulant, made by Messrs. Jardine & Co., of New York.

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The size of that portion of the church now completed, is fifty-two feet six inches long, by forty-four feet wide in the clear inside; to the highest point of the ceiling.

Exclusive of the value of the site, the total cost of the church, so far, including piling, has been about \$60,000.

This is probably the only church in this country built entirely of incombustible materials, and also probably one of the very few so built in the world. For, with but a few exceptions, such as that of Roslyn Chapel, near Edinburg, the tomb of Theodoric at Ravenna, and a few others, built rather as tombs than churches, most European and Eastern churches, even though vaulted with stone, are further covered with wooden roofs. These are always liable to take fire, and to cause great damage, as in the late fire at Canterbury Cathedral, or, as has not infrequently happened, to insure the complete destruction of the edifices they cover."

Most of the exterior and interior details as herein described from the 1870's are still perfectly intact. This includes the large stained glass traceried window, the chairs, altar rail, wrought iron lectern, pillars, marble tile, and stone carving. The organ is also original but was reinstalled when the church was enlarged in 1895 and recently electrified.

Present Interior

The High Altar is in memory of Richard Stevens. The Altar itself is made of Indiana limestone bearing the symbols of the Blessed Sacrament and the of Our Lord's Passion, with Adoring Angels. The Reredos is hand-carved oak with hand-painted panels depicting the Adoration by the Wise Men and Shepards. The work being done by Clayton and Bell of London, England.

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Lady Chapel given by Caroline Bayard Stevens Wittpenn, daughter of the founder of the Parish. The Altar is made of Indiana limestone with a hand-carved reredos, with hand-painted panels depicting the Blessed Virgin Mary with Our Lord in her arms, and the Adoring Angels. The Altar is the workmanship of Clayton and Bell, London, as is the window above the Altar, with the scene of the Annunciation. Many old articles from abroad are to be found in this Chapel, such as the two small statues on each side of the centre panel of the Altar. These are over 400 years old. Also of great interest and antiquity are the following: the painting by the Altar, the tapestry, Madonna and Child, and hand-carved St Veronica's Veil. The stained glass windows are harmonious subjects in keeping with the Lady Chapel and are memorials for Lillian and Joseph Heaney, with a gift window for the 100th Anniversary in memory of departed members of the Heaney family.

The St. Joseph's Chapel is in honor of all those who served in World War I and II. The Altar is hand carved of oak surmounted by a dossal with a Tester giving a canopy effect. The Altar stone come from the Betsy Ross House, Philadelphia, where our first flag was made.

The St. Joseph's statue and Roll of Honor Crucifix are in memory of Henry Davis, U.S. Army. The Christ the King Crucifix is in memory of Harry Hammock, U.S. Army. Both of these men were killed in action in Worl War II. The window over the Altar was made in England and depicts the Nativity and the Presentation in the Temple. The painting of the Madonna and Child is a gift from the late Colonel and Mrs. Basil M. Stevens. A Lovely Della Robia hangs upon the wall. The stained glass window depicting St. Joseph holding the Infant Christ Child is in memory of Margaret Crossley Barber, given by her family. The Festal Frontal and Dossal is in memory of Joseph Dettmering. The Altar carpet is in memory of Frederick Custor, U.S. Army.

The Chapel of the Holy Angels served as a private Oratory at Castle Stevens. The Altar and Reredos are made of oak. The antique Altar Crucifix and the striking statues of St. Frances and St. Bruno are Italian in origin. The

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Lord's Prayer window was originally over the Altar in the Castle. The little chairs are in keeping with a Chapel of centuries gone by. The Prie Dieu, an original from the Chapel, Castle Stevens, is in memory of Colonel Basil M. and Helen Ward Stevens. Over the entrance doorway is hand carved piece of wood that at one time was the main entrance doors of the Castle. The French Crucifix on the door is in memory of Martha Bayard Stevens, whose instrumentality had the Chapel built within the walls of the Castle.

The Baptistry Chapel (1932), given by Maude Speyer Kammerer, a memorial for her parents, brother and herself. Built on an octagonal style with chains from the ceiling supporting the cover of the Baptismal Font. The Font and the Altar slab is made of marble. The four stained glass windows depict the Four Evangelists.

Within the Church are many items of rare interest. The Rood Beam bearing the scene of Crucifixion is in memory of Martha Bayard Stevens, given by the congregation. The Fan Window over the High Altar and smaller windows on either side of the Altar were made in England. The TeDeum Window in the rear of the Church is in memory of Martha Bayard Stevens, made in England and given by her children. The hand made tapestry beneath this window was made in Munich, Germany. The Pulpit, made of hand-wrought iron work is copied from a portion of the screenwork in Lincoln Cathedral, England. The Lectern, also hand-wrought ironwork, was made in Birmingham, England. The Stations of the Cross were made in Paris. The painting over the Choir entrance is from the Prince of Borghese's collection. The Chalice Veil on the wall dates from the 15th century.

Parish House. 1890's. Shingles Style. William Halsey Wood, architect. 2 1/2 story block form stone and frame structure. First level is coursed random ashlar stone panels with brick borders. The windows have brick round arches. The second level is shingle. The roof is gable with full intersecting cross gables with fish-scale shingles in the gables. The south and east facades have been altered with asbestos shingling.

Rectory. 1890's. Wm. Halsey Wood, architect. Simple 2 1/2 story rectangular frame dwelling with random ashlar foundation. Exterior integrity seriously impuned by asbestos and aluminum siding.

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the old English parish church for inspiration Vaughan completed a number of buildings in the United States among which was the design for the National Cathedral in Washington. Other Vaughan designs were St. Paul's Cathedral (1885), Portland, Maine; Christ Church (1896), New Haven, Connecticut; Chapel at Groton Boy's School, Massachusetts; Searle Science Building and Hubbard Hall, Bowdoin College, Brunswick, Maine; St. Johns, Beverly Farms, Massachusetts; and the Chapel at St. Paul's School, Concord, New Hampshire.

The Vaughan addition is a devased version of Potter's High Victorian Gothic portion. It is a simple design enhanced by a Norman battlemented tower which erupts from the final bay of the Potter church. Not particularly an exceptional work it is the only documented Vaughan religious edifice in the state.

William Halsey Wood (1855-1897) was a Newark, New Jersey architect best known for his Byzantine Romanesque style churches as represented by the First Baptist Peddie Memorial Church of Newark (1888-90) and the Carnegie Free Library of Braddock, Allegheny County, Pennsylvania (1888-9). Another of Wood's significant designs was the rejected plan for the Cathedral of St. John the Divine, New York. If accepted St. John the Divine would have been three times the size of St. Peters in Rome. As Wood primarily worked in the Romanesque style his commissions for the parish house and rectory at the Church of the Holy Innocents, which are Shingle style, represents his versatility as an architect of the late 19th Century.

Religion

Religion, an attempt by man to understand the ultimate power of the universe, usually in a coordinated group effort, resulting in a method of adjusting ones life to those beliefs, was a most important influence in the 19th century. This preoccupation with religion is often difficult to comprehend in terms of contemporary 20th Century apathy, but the church in the 19th Century was certainly a prime influence in most every person's life. However, because religion emphasized man's duty to God it often neglected the more secular aspects of life. While to some extent this was probably the case in

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Hoboken the founder of the Church of the Holy Innocents seems to have sincerely attempted to enlighten the lives of the city poor both spiritually and physically. The Holy Innocents, a Memorial Free Church, was dedicated in memory of seven year old Julia Augusta Stevens by her mother Martha Bayard Stevens, the wife of Edwin A. Stevens, Founder of Stevens Institute of Technology, Hoboken, New Jersey.

Officially dedicated to Julia Stevens, this church edifice, financed by Martha Stevens, was built within German and Irish immigrant population concentrations intending to provide exquisite worshipping facilities for the poor parishioners of Hoboken.

After her daughters death, Mrs. Stevens seems to have dedicated her life to the edification of city indigent. She founded the Martha Institute, a school for young women, the Hoboken Industrial School, the Free Public Library and the St. Martha's Ward in St. Mary's Hospital. Not limiting herself exclusively to the Episcopalians Stevens also contributed freely to other faiths in the city.

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PAGE

The Architecture of Choice: Eclecticism in America: 1880-1930.
Walter C. Kidney. New York, 1974 (pp.28, 39 pl. 91)

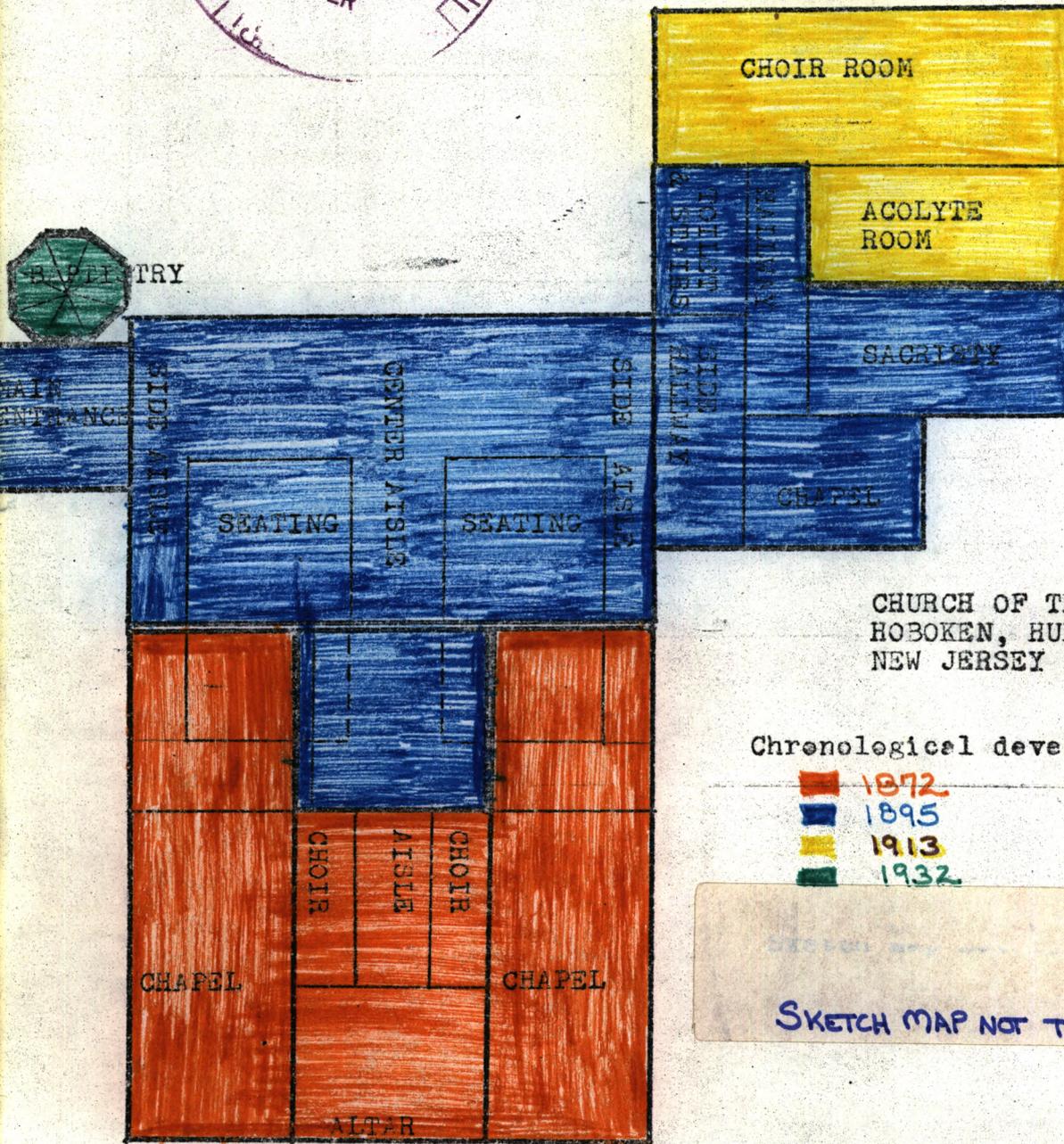
American Victorian Architecture. Dover Publications, New York, 1975.
(pl. I. 15)

American Architecture Since 1780: A Guide to the Styles. Marcus
Whiffen, Cambridge, Massachusetts, 1969 (p. 91)

"The Colt Industrial Empire in Hartford". The Magazine Antiques.
Sarah B. Landau, March, 1976. (pp. 568-579)

"First Baptist Peddie Memorial Church." New Jersey Historic Sites
Inventory (#2186)

Archives. Church of the Holy Innocents. John P. Heaney, Sacristan,
169 11th Street, Hoboken, New Jersey



CHURCH OF THE HOLY INNOCENTS
 HOBOKEN, HUDSON COUNTY
 NEW JERSEY

Chronological development of building:

- 1872
- 1895
- 1913
- 1932

SKETCH MAP NOT TO SCALE