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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 of eligibility for individual properties or 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 an 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 listed in 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 Scotch Plains Baptist Church, Parsonage, and Cemetery

other names/site number God's Acre, Baptist Church Graveyard

2. Location

street & number 333-347 Park Avenue

not for publication

city or town Scotch Plains Township

vicinity

state New Jersey

code NJ

county Union

code 039

zip code 07076

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. See continuation sheet for additional comments.

Rh Booy Ass't. Commissioner 2/27/13
Signature of certifying official/Title Date

NJ - DEP
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 certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register. See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

Edson H. Beall
Signature of the Keeper

6-14-13
Date of Action

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	
2	1	buildings
1	0	sites
0	0	structures
0	0	objects
3	1	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

1

6. Function or Use

Historic Functions

(Enter categories from instructions)

- Religion: Religious facility
- Religion: Church-related residence
- Funerary: Cemetery

Current Functions

(Enter categories from instructions)

- Religion: Religious facility
- Religion: Church-related residence
- Funerary: Cemetery

7. Description

Architectural Classification

(Enter categories from instructions)

- Late Victorian: Gothic
- Colonial: Georgian

Materials

(Enter categories from instructions)

- foundation Brick; Stone: sandstone; Concrete
- walls Brick; Stone: limestone, sandstone, granite, marble; Wood: weatherboard
- roof Asphalt
- other Wood

Narrative Description

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

Scotch Plains Baptist Church & Cemetery
Name of Property

Union County, New Jersey
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.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

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
NJ-419 (Parsonage)
- recorded by HAER, Record # _____

Areas of Significance

(Enter categories from instructions)

- Settlement
- Religion
- Architecture
- Art
- _____
- _____
- _____

Period of Significance

1743-1947

Significant Dates

1747, 1786, 1871, 1936, 1944, 1947

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Thomas A. Roberts (church)
Julian Couzens (Sunday school expansion)
Charles J. Connick Associates (stained glass)
Jonathan Hand Osborn (gravestone carver)

Primary location of additional data

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

Name of repository:

Scotch Plains Baptist Church & Cemetery

Name of Property

Union County, New Jersey

County and State

10. Geographical Data

Acreeage of property Church and cemetery: 4.46; Parsonage: 0.69; Total within boundary: 5.15

UTM References

(Place additional UTM references on a continuation sheet.)

Table with 6 columns: Reference, Zone, Easting, Northing, Reference, Zone, Easting, Northing. Contains data for references 1, 2, 3, and 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 Vanessa Zeoli and Jennifer B. Leynes
organization Richard Grubb & Associates, Inc. date April 2012
street & number 30 North Main Street, P.O. Box 434 telephone 609-655-0692
city or town Cranbury state NJ zip code 08512

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 Scotch Plains Baptist Church
street & number 333 Park Avenue telephone 908-322-5487
city or town Scotch Plains state NJ zip code 07076

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 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 from 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 Projects (1024-0018), Washington, DC 20503.

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Scotch Plains Baptist Church, Parsonage, and Cemetery
Union County, New Jersey

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Introduction

This nomination provides additional documentation and increases the boundaries of the Old Baptist Parsonage in Scotch Plains Township, Union County, New Jersey. The Old Baptist Parsonage was listed on the New Jersey Register of Historic Places on May 12, 1972, and on the National Register of Historic Places on January 18, 1973. The parsonage is significant under National Register Criterion A in the area of religion for its associations with the Scotch Plains Baptist Church and under Criterion C as a rare local example of an eighteenth-century stone residence. This additional documentation expands the historic context for the parsonage and increases the boundaries to include the neighboring, historically associated Scotch Plains Baptist Church and Cemetery. As a result, the nomination also amends the name, to "Scotch Plains Baptist Church, Parsonage, and Cemetery."

Section 7. Description

The Scotch Plains Baptist Church, Parsonage, and Cemetery contains a Victorian Gothic-style brick church erected in 1871; a late-eighteenth-century, vernacular Georgian-style stone residence; and a cemetery with interments dating from around the time of the church's founding in 1742 to the present. The cemetery is notable for its collection of highly decorative, mid- to late-eighteenth-century headstones, many of which are attributed to known local carvers. Located on the east side of Park Avenue, which comprises the main thoroughfare through the village of Scotch Plains, the church and cemetery together occupy nearly 4.5 acres bounded on the north by Mountain Avenue, on the east by Forest Road, and on the south by Grand Street (see site plan). The parsonage is located on an adjacent, 0.7-acre parcel on the south side of the Grand Street intersection. In addition to the contributing church, cemetery, and parsonage, the property contains a non-contributing garage built in 1930 next to the parsonage.

Scotch Plains Baptist Church

Contributing

Designed by Newark architect Thomas A. Roberts, the existing Scotch Plains Baptist Church was erected in 1871, the third church to be built on the site. The church is an excellent example of Victorian Gothic-style architecture. Distinctive features of the style include the polychromatic exterior finish, which is comprised of red and white brick with Ohio limestone trim, and use of pointed arch window and door openings. Steeply pitched gable ends and entryway hoods feature massive vergeboards with crossbracing which are unique to Roberts' known church designs in New Jersey. The Scotch Plains Baptist Church was constructed in three building campaigns: the original, cruciform-plan church with rear lecture hall; a two-story Educational Building, added in 1936; and the one-story Sunday School Expansion, built in 1958.

The church and attached Educational Building are almost identical in material and detail and consist of common bond red brick with two horizontal bands of beige brick, three courses wide, a brick water table with buff-colored Ohio limestone cap, and pointed arch windows with polychromatic brick and stone voussoirs and stone sills (Photos 1-7). The west-facing facade has a central, one-and-one-half-story, gable-front section with flanking one-story aisles sheltered beneath shed roofs. A bell tower with 120-foot spire is located on the south corner of the facade. The church roof is steeply pitched with a wide overhang and open eave with sawn wood brackets; small

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triangular dormers are located on the roof slope, and the original patterned slate has been replaced with asphalt shingles. Gable ends on all elevations feature elaborate vergeboards with crossbracing.

The main entrance is centered on the west façade within a projecting entry vestibule featuring a steeply-pitched, gable roof with vergeboards and crossbracing surmounted by a wooden bottonée cross. The paired, pointed-arch wood doors have been modified, with the original wood panels replaced with glass to admit more light into the building. The door and window openings have pointed drop arch surrounds with polychromatic voussoirs and limestone trim. Tall, narrow pointed arch windows flank the doorway; the original casement windows with diamond-shaped leaded glass were replaced with stained glass in the 1940s. A rose window is centered on the façade above the entrance, and a small pointed arch window is located in the gable end. These windows also have polychromatic surrounds with limestone trim. A datestone is located above the rose window on the façade, and stone tablets are set into the brick on either side of the front entrance, commemorating church benefactor Matthias Frazee Lee and the first pastor, Benjamin Miller.

Attached to the building's southwest corner, the bell tower is a two-story, square structure with a pointed arch window on the ground level and a small rose window on the upper level. The roof of the tower has triangular dormers containing trefoil windows and supports a frame belfry with paired, arched vents. A tall, octagonal spire rises above the belfry; small, blind dormer-like ornaments with pointed arch and quatrefoil details are located on four sides, and a bottonée cross sits at its apex (Photo 1). A gabled porte-cochere is located on the south side of the bell tower; the porte-cochere has chamfered wood supports and elaborate gable end details, including vergeboards with crossbracing, drop pendants, brackets, exposed rafters, and a bottonée cross. The entrance contains paired pointed arch doors with windows, identical to those in the main entry. The aisle extends along the south elevation from the bell tower to the transept and contains three pointed arch windows. Small, triangular clerestory windows are centered in the exterior wall of the nave above the aisle windows. The transept has a large, central pointed arch window opening comprised of four lancets and three sexfoils with tracery. Its gable end is adorned with crossbracing and a drop pendant. The original lecture hall is attached to the east end of the church; its gable end is adjacent to the south transept and, although lower in height, is similar in detail. The entry to the lecture hall is adjacent to the transept and has a gabled portico matching the porte-cochere in design. It contains the original, unaltered wood panel doors.

On the north elevation, the aisle is stepped back slightly from the façade and extends alongside the nave to the transept. The aisle's west-facing front has a single pointed arch window and exuberant decorative brackets. A projecting entry vestibule on the aisle's north elevation has been enclosed and is now used as a sound room for church services. The north transept is identical to the south but has an exterior brick chimney.

In 1936, the two-story Educational Building was appended to the northeast corner of the church to provide classrooms, a small chapel, and storage space for church records. The Educational Building is two stories high, three bays wide, and three bays deep. The addition matches the church in its use of brick and limestone exterior materials and architectural details including pointed arch windows with elaborate surrounds (Photo 6). The low-pitched, hipped roof is covered with patterned slate shingles featuring red slate accents and has an open wood eave

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with exposed rafters and a wide overhang. The window openings contain 1/1 double-hung synthetic sash units. A wing extends from the Educational Building for a short distance along the east wall of the lecture room; the wing's south elevation contains the main entrance, featuring an elaborate hood and a wood, pointed-arch door with glass inserts replacing the original wood panels. Currently, the Educational Building contains offices, classrooms, a library, and a bathroom.

The Sunday School Expansion was constructed in 1956-57. Julian Couzens of Westfield was the project architect, and Darby Beetham of Fanwood, the contractor. Appended to the east elevation of the Educational Building, the Sunday School Expansion is a one-story, six-bay building with a common bond brick exterior (Photo 4). The flat roof is trimmed with aluminum flashing, and an exterior brick chimney is located on the east elevation. Windows are paired and contain 6/6 double-hung synthetic sash units; the openings have flat brick arches and a continuous brick sill that spans the perimeter of the building. The south-facing façade has a central projecting entry vestibule containing paired plate glass doors with sidelights. Synthetic vertical board siding is located above the doors. The east elevation has a central solid door and an exterior brick chimney. The north elevation has six paired windows.

The main entrance has been modified by the replacement of the original steps and walkway with the existing poured concrete steps and sidewalk extending to Park Avenue. A handicap ramp has also been erected in front of the church, extending from the driveway on the church's south side toward the front walk. Both the ramp and the stairs have a steel balustrade that matches the fence surrounding the property (Photo 2).

Interior

The overall plan and form of the church interior has remained intact. The sanctuary is comprised of a central nave, flanking aisles and transepts, and chancel (Photos 8-10). The aisles are separated from the nave by an open arcade of pointed arches supported by simple, round columns. The ceiling appears to be crafted in timber and includes a combination of principal and common rafters. The exposed principal rafters feature solid arched apexes and pierced spandrels in the Gothic style, resting on decorative wall corbels. The side aisles also feature heavy principal rafters and flying buttresses, also in the Gothic style. The walls are plastered and originally had decorative stencils and Biblical verses, which have been painted over. The original pews are intact. The chancel area has been modified by the addition of a raised platform, with pews for the choir on the south side and the lectern on the north. The altar is set within a pointed arch opening that contains the organ pipes. The rear of the nave originally contained a balcony, which was removed in 1947 for the installation of the stained glass windows.

During the 1940s, the Charles J. Connick Studio of Boston designed and installed stained glass windows in the sanctuary. The north and south transept windows are comprised of four tall, narrow lancets with three sexfoils above, set within a pointed arch opening. The north window depicts the gospel writers Matthew and Mark in the central lancets flanked by oval medallions depicting parables from their respective gospels (Photo 35). The south window similarly depicts the saints Luke and John (Photo 34). The sexfoils in both windows contain images of the archangels. The rose window in the west gable end depicts the Symbols of the Beatitudes (Photo 36). Also in the west façade, lancet windows flanking the doorway portray the Temptation of Christ/St. Stephen on one side and Gentleness/Nathaniel on the other. All of the Connick windows employ features common to his work, including

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the dominant bright blue color and use of grisaille. Connick also completed designs for the aisle windows; however, these were never installed. The existing windows, which depict Women of the Bible, were installed in 1976 and are not the work of Connick.

The bell tower is located in the southwest corner of the nave and contains paired, pointed arch doors on both sides. The original staircase features a scroll-sawn balustrade with trefoil cutouts and a face string with blind quatrefoils. The bell was installed circa 1880. Located behind the sanctuary, the lecture room is an open, rectangular room with plaster walls (Photo 11). Biblical verses are painted in gold above the stained glass window at the room's south end and over the paired, pointed arch doors located behind the altar. A window in the room's north corner was infilled when the Educational Building was constructed. The Educational Building is a modestly detailed building that retains its wood baseboards and door and window trim, original doors, and stair balustrade (Photo 12). The walls are plastered and painted. The first floor contains the library, kitchen, bathroom, and offices; the second floor contains classrooms and storage space; and the basement level contains classrooms. The Sunday School Extension was not accessible for this survey.

Scotch Plains Baptist Cemetery

Contributing

The cemetery is the oldest graveyard in Scotch Plains and is the final resting place for many of the early founders of the town and the church. The cemetery is located primarily north of the church and occupies approximately three-fourths of the 4.46-acre church property (Photos 13-17). The cemetery yard contains a variety of young and mature trees and shrubs that are randomly planted around the yard. A decorative iron fence with brick pillars extends around the perimeter of the block. Built in 1928 to replace an earlier iron fence, the fence has both pedestrian and vehicular entrances on Park Avenue near the church and secondary vehicular entrances on Mountain Avenue, Forest Road, and Grand Street. The brick pillars have cast concrete caps and bases and some feature beige brick accents; the pillars flanking the Mountain Avenue, Park Avenue, and Grand Street entrances have lanterns, and the latter two additionally have decorative iron gates. In 2006, the fence was altered at both corners on Park Avenue to accommodate metal and glass church signs that sit on brick bases.

The cemetery contains approximately 1,500 burials dating from circa 1743 to the present. Burials are laid out in rows, but the orientation differs between the old burial ground and later sections. The earliest burials, dating from the cemetery's founding through circa 1825, occupy the central and western sections of the graveyard and face west. Later nineteenth- and twentieth-century burials are located around the perimeter of the graveyard and are oriented in relation to the streets.

The cemetery has been active for over two centuries and contains a wide variety of gravestone styles; however, its most decorative collection is of mid- to late-eighteenth-century headstones (Photos 18-27). They are largely brown sandstone, probably quarried locally in the Watchung Mountains. Early stones incorporate motifs that were popular in the Mid-Atlantic and New England regions, including winged angels, willows, and urns, as well as iconography developed by local carvers. The latter group includes stones with shells, monogrammed tympanums, and decorative side carvings featuring flower and scroll patterns. Most have the three-lobed arch, or head-and-shoulders shape, typical to the period. Many of the early gravestones are in a poor state of repair: some have fallen or broken, others

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have weathered inscriptions, and, in some cases, the face of the stone has spalled and detached. The earliest gravestone identified during this survey was that of Joseph Lambert (1756); however, documentary evidence indicates that the earliest documented gravestone was that of Sarah Frazee (1754). The cemetery may also contain earlier, unmarked burials.

The overwhelming majority of late-nineteenth- and twentieth-century headstones in the cemetery are relatively modest in size, shape, and design. The typical shape is a half-round or arc headstone with a base. Engraving is minimal and stones are mostly devoid of design besides name and date. Marble was used in the mid- to late nineteenth century but was later replaced with granite, a more durable surface that continues in use to the present. Although few in number, grave markers in the shape of obelisks and crosses, as well as grass markers, are located within the cemetery; motifs such as scrolls, palm leaves, and rubble stone finishes are found on some.

Old Baptist Parsonage

Key Contributing

The Old Baptist Parsonage property includes an eighteenth-century stone house with a mid-nineteenth-century, frame addition and a detached, mid-twentieth-century garage. The parsonage is located on Park Avenue, south of Grand Street and opposite the Scotch Plains Baptist Church and Cemetery.

The parsonage is a two-story, double-pile dwelling with a center hall passage, constructed in two distinct building campaigns (Photos 28-32). Built in 1786, the original, three-bay, vernacular Georgian-style house had a side passage plan and gable roof. Constructed of locally quarried brown sandstone, the west-facing façade has a more formal treatment than the sides and rear, with ashlar-cut stone laid in a Flemish pattern with a tooled finish and splayed stone lintels on first floor windows. Side and rear elevations are constructed of rough-cut sandstone; the east (rear) elevation has sandstone lintels and sills, and the north elevation has brick jack arches with wood sills. Windows include 12/12, 10/10, 9/9, and 6/6 wood sash replacements with simple wood surrounds. A datestone inscribed "July 31, 1786 A.D." is located on the second floor in the north gable end. Around 1854, a two-story, two-bay addition was erected at the south end of the main block, transforming the building into a center hall plan. The addition has clapboard siding and 6/6 wood sash windows with simple wood surrounds. Its foundation was constructed of stone, but has been largely replaced with concrete block.

A side gable roof extends over the main block and addition. Covered in wood shingles, the roof has a slightly overhanging open eave and replaced the original roof structure, which had flush eaves, sometime during the early twentieth century. The gable ends are covered with clapboards and have 1/1 wood sash windows in the attic level. Interior end brick chimneys are located in both sections; the chimney in the main block is parged above the roofline.

The entrance is centered on the west façade and has a single-story, gabled portico with broken pediment supported on slightly battered square columns. This porch replaced an earlier, Victorian-era porch that extended across the façade. The existing porch has poured concrete steps, and the deck is capped with slate. A one-story porch extends across the rear elevation of the main block and addition. The low-pitched, hipped roof is covered with

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asphalt shingles. On the main block, the porch has battered posts and clapboard apron walls; the porch is enclosed on the addition and has clapboard siding and a central door.

The parsonage is located on the southeastern corner of Park Avenue and Grand Street, on a small lot with a front and side lawn, several young trees, and shrubs around the building foundation. A poured concrete path leads from the sidewalk on Park Avenue to the front door, and an asphalt driveway at the rear of the dwelling leads from Grand Street to a two-car garage on the property.

Interior

Access to the parsonage was limited, but the overall plan and form appear intact. The main block has a side passage plan with two rooms on each floor. Original mantelpieces, trim, doors, and hardware appear to survive. The walls are plaster, and the floors have been carpeted; it is unknown whether original wood flooring survives. Corner fireplaces in the main block tie into a massive stack on the interior of the north elevation; stone supports for these fireplaces are visible in the basement. The basement of the main block also exhibits original hand-hewn beams, some still containing bark. Modern beams supplement some of the historic members for added structural support. The wide hall on the first floor contains a straight staircase with turned balusters on the south wall. The addition also consists of two rooms on each floor; a modern kitchen is located in the rear room.

Garage

This one-story, gable-front structure was constructed around 1930 (Photo 33). The building has a vinyl siding exterior and modern replacement doors and windows. The building does not relate to the areas of significance for the historic property; furthermore, it lacks integrity of design, materials, workmanship, and feeling. As a result, the garage is a noncontributing resource within the Scotch Plains Baptist Church, Parsonage, and Cemetery property.

Noncontributing

Setting

The Scotch Plains Baptist Church, Cemetery, and Parsonage are situated in the northwest section of Scotch Plains Township. Both the church and the parsonage front Park Avenue, the main thoroughfare through Scotch Plains. The church property, which includes the cemetery, is bounded on the north by Mountain Avenue, on the east by Forest Road, and on the south by Grand Street. The parsonage is located on the opposite side of Grand Street. The church and parsonage are located on separate parcels, but together comprise approximately 5.15 acres. Park Avenue is lined with commercial establishments dating from the late nineteenth century to the present. Neighboring streets contain early- to late-twentieth-century suburban dwellings. The tree-lined streets are wide and have poured concrete sidewalks. Topography in the immediate vicinity is flat, as it is part of the plains at the foot of the First Watchung Mountain to the west.

Integrity

The overall integrity of the Scotch Plains Baptist Church, Parsonage, and Cemetery is high. The complex retains its integrity of location, as it is situated on the same parcel upon which the first meeting house was erected in 1743. Neither the existing church building nor the parsonage have been moved from their original locations, and the cemetery has been continually used as a burial ground from the church's founding to the present. The integrity of

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setting for the complex has been preserved, as the elements retain the same physical relationships to one another that they have had since the construction of the church building in 1871.

The integrity of design also remains high for the complex and its individual components. The church has relatively few alterations to the main block. The original leaded glass windows have been replaced with stained glass windows designed by notable artist Charles J. Connick, who was a pioneer in the renaissance of medieval, or antique, stained glass windows in the United States during the first half of the twentieth century. This alteration occurred within the period of significance and therefore contributes to the building's significance. Alterations to the interior, including removal of the original balcony and redesign of the chancel area, have had minor impacts on the building's overall integrity of design. The Educational Building was constructed within the period of significance and is compatible with the church in size, scale, materials, and design. The later Sunday School Expansion is smaller in size and scale than the church; located at the rear of the building, it employs red brick and is clearly distinguishable as a later addition. As such, it does not detract substantially from the church's integrity of design. The design integrity of the parsonage is similarly high; the addition and porches were constructed within the period of significance, and the enclosure of the rear porch does not significantly detract from the property's overall integrity. The cemetery contains modern burials, but they do not detract from the property's integrity of design.

The Scotch Plains Baptist Church complex retains a high degree of integrity of materials and workmanship. The workmanship of the masonry church, with its polychromatic brick and stonework, and the stained glass windows is particularly notable. Also noteworthy is the workmanship found on the eighteenth-century grave markers in the cemetery. The windows in the parsonage are among the few replacement materials in the complex. Finally, the integrity of feeling and association for the Scotch Plains Baptist Church, Parsonage, and Cemetery remains high. The property conveys its historic function and use, and the relationships among the various elements and the larger community of Scotch Plains have been preserved.

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Section 8. Statement of Significance

The Scotch Plains Baptist Church, Parsonage, and Cemetery are significant under Criterion A at the local level in the area of community development for their associations with the development of Scotch Plains. The Baptist congregation in Scotch Plains was organized in 1742, and its first meetinghouse was erected a year later. The church and neighboring Sutton's Tavern (circa 1737) became the nucleus around which the village of Scotch Plains was formed. The cemetery is among Union County's oldest burial grounds and contains the remains of many of the area's first settlers. It also has perhaps the oldest documented gravestone of an African-American (1806) in New Jersey (Veit and Nonestied 2008:172). Formally established in August 1747, the church was the first Baptist congregation in Essex County.¹ The complex has additional significance under Criterion C in the areas of architecture and art. The parsonage was previously listed on the National Register as a rare surviving eighteenth-century stone residence in Scotch Plains. The existing church is the third edifice to serve the congregation; erected in 1871, the building was designed by architect Thomas A. Roberts and is an outstanding example of the Victorian Gothic style. The cemetery dates to the founding of the church and contains a distinctive collection of eighteenth-century gravestones possessing high artistic value. These hand carved gravestones exhibit regional motifs like winged angels, willows, and urns, as well as motifs popularized by local artisans, including shells, borders comprised of flower and scroll patterns, and monogrammed tympanums. Local carvers represented in the cemetery include the prolific Jonathan Hand Osborn, Henry Osborn, Lebeus Manning, and J.C. Mooney. The Scotch Plains Baptist Church, Parsonage, and Cemetery meet Criteria Consideration A because the property's primary significance is derived from its historical associations with the development of Scotch Plains and the architectural significance of the church and parsonage. The cemetery additionally meets Criteria Consideration D because its primary significance is related to its age and the artistic value of its eighteenth-century gravestones. The period of significance for the Scotch Plains Baptist Church, Parsonage, and Cemetery begins with the erection of the first meetinghouse and probable first interments in the cemetery in 1743 and ends in 1947 with the completion of the stained glass window installation in the church.

Organization and Early History of the Scotch Plains Baptist Church, 1742-1775

Scotch Plains was settled by Scotch immigrants who landed at Perth Amboy and removed to the foot of the First Watchung Mountain in 1684-85 (Ricord 1897:613). Family names of these early settlers included Gordon, Barclay, Forbes, and Fullerton. By 1689, a larger influx of settlers attracted by the fertile plains and the proximity of the Green Brook arrived from neighboring Piscataway and Elizabethtown. This second wave of settlers largely consisted of English families; among them were the names Darby, Stanbery, Sutton, Manning, Drake, and Wilcoxie (Wilcox) (Honeyman 1923:465-466).

¹ Scotch Plains was part of Elizabethtown, Essex County, until 1794, when Westfield Township was formed. In 1857, Westfield became part of the newly formed Union County. The portion of Westfield containing the Scotch Plains area, as well as part of Plainfield Township, was incorporated as Fanwood Township on March 6, 1878, by an Act of the New Jersey Legislature. Fanwood Township was renamed Scotch Plains on March 29, 1917 (Snyder 2004).

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The first documented effort to organize the Baptists in Scotch Plains was made on August 4, 1742, when a subscription paper was prepared by 36 people to construct a meetinghouse. The document called for a "First Day Baptist Meeting House in the Borough of Elizabeth on the East side of the Green River" (Clayton 1882:412). The building was constructed the following year on land donated by William Darby, one of the founding members of the church (Griffiths 1904:262). Darby partitioned "five square chains" (½-acre) of land from his personal farm for the meetinghouse and a burial ground (Buchanan 1871; Parks and Cleaver 1897:21; Rawson 1974:48). The church meetinghouse was a modest timber frame structure with a front gable roof and cedar shingle siding (Parks and Cleaver 1897:21). According to historic maps and accounts, the building was located approximately 180 feet southeast of the corner of Park Avenue and Mountain Avenue and set back approximately 50 feet from the road. An obelisk has been erected to mark the approximate location of the original (1743) and subsequent (1817) church buildings (Parks and Cleaver 1897:21, 63).

Early church organizers were members of the Baptist Church of Piscataway, established in 1688. Within a few years of building the meetinghouse in Scotch Plains, the organizers submitted a formal petition requesting recognition as a separate congregation. The dismissal was granted to a group of individuals that included descendants of some of the area's first settlers: William Darby, Recompense Stanbery, John Lambert, John Dennis, John Stanbery, Henry Crosley, Isaac Manning, Mary Brodwell, Mary Green, Mary Dennis, Tibiah Sutton, Catharine Manning, Sarah De Camp, Sarah Perce, and John Sutton, Jr. (Buchanan 1871; Parks and Cleaver 1897:2-3). The Scotch Plains Baptist Church was officially established on September 8, 1747, and the first pastor, Benjamin Miller, was ordained on February 13, 1748 (Buchanan 1871).

A review of the church's meeting minutes reveals that the early congregation included not only white settlers of European descent, but also black members, both free and slave. The first black member recorded was also the most celebrated. "Seaser [Caesar] the Negro" was a slave belonging to Isaac Drake and among the church's earliest members. Drake willed Caesar and two other slaves to his son Nathaniel, but Caesar was eventually freed (Washington 2004). When Caesar died in 1806 at the age of 104, an impressive headstone was erected in the church cemetery by "numerous friends" in his honor, praising his virtues and piety. Another of Drake's slaves, David Allen Drake, is also buried in the cemetery. Several other black members were baptized into the church in the late eighteenth century, including "Luey the Negro" in 1762 (who was later excommunicated), "James the Negro" in 1765, "Gabriel the Negro" in 1767, and a Negro man "belonging to Doctor Freeman" in 1787 (Scotch Plains Baptist Church, Scotch Plains, New Jersey [SPBC] Meeting Minutes [MM] 1747-1832:13-40).

The growth of the congregation in the decade following its founding led to a decision on August 12, 1758, "to enlarge the meetinghouse, to cover it with cedar shingles both roof and sides and to finish it well both outside and inside" (Parks and Cleaver 1897:9). In order to pay for the improvements, seats in the church were rented to members of the congregation, guaranteeing them a spot for weekly services (Ricord 1897:618). The improvements were timely: 30 couples were married in the church within the next three years, and by 1761 the congregation had swelled to include 134 people, three times the size of the Piscataway Baptist Church (Buchanan 1871; Nelson 1900:647-649; Parks and Cleaver 1897:84).

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The influence of the Scotch Plains Baptist Church is evinced by the number of churches formed from its congregation during the latter decades of the eighteenth century. In 1762, members of the Scotch Plains church living in New York requested a dismissal to form their own church closer to home, leading to the establishment of the First Baptist Church of New York City (Asquith 1997:6). Other Baptist churches founded in New Jersey from the Scotch Plains congregation included: Mt. Bethel (Warren Township), 1767; Lyons Farm (present-day Hillside Township), 1769; Manahawkin (Stafford Township), 1770; and Samptown (now South Plainfield), 1790. Two Kentucky congregations also trace their origins to Scotch Plains Baptist Church, Washington (1788) and May's Lick (1792) (Detwiller 1971; Griffiths 1904:271).

By the 1760s, the plains at the base of the first Watchung Mountain were home to a burgeoning community. The center of Scotch Plains village was situated near the intersection of Darby Road (Park Avenue) and Plainfield Road (Front Street) and had largely developed around the church and Sutton's Tavern. John Sutton, one of the original petitioners of the Scotch Plains Baptist Church, erected the building about 1737 and began operating the tavern shortly thereafter (Ricord 1897:714; Griffiths 1904). By 1767, Sutton's Tavern also functioned as a stage coach stop along the Swift Sure Stage Coach Line between Philadelphia and New York (Detwiller 1980).² Front Street was part of the Old York Road, which extended from the Delaware River at Lambertville to the Raritan Bay at Elizabethtown and served as the primary route on the stage line (Bousquet 2005:32). Park Avenue led southeast to Woodbridge and north over the Watchung Mountains to Morristown and Basking Ridge. Two maps published during the Revolutionary War illustrate this development in Scotch Plains. Both maps show the meetinghouse, parsonage, Sutton's Tavern (then Marcelis's Tavern), Osborn's Tavern, and approximately nine other buildings (DeWitt 1780; Erskine 1779; see attached 1779 Erskine map).

In 1768, the members of the church and community united to organize a school under the auspices of the Scotch Plains School District. William Darby donated more of his land for the cause, and a building was constructed immediately southeast of the original meetinghouse (Parks and Cleaver 1897:57). Southeast of the school house, in the location of the current church edifice, was a gathering space known as "The Green." The Green was used for various purposes by the church, school, and community at large, serving as playground, meeting place, and drill spot for soldiers during the Revolutionary War (Parks and Cleaver 1897:58). The unfenced area featured a grove of trees, including oaks and hickories, and was "open to all for enjoyment" (Parks and Cleaver 1897:58).

Growth and Change, 1775-1868

In 1775, the congregation purchased the church and burial ground property from William Darby's executors. Additional lands were acquired during the transaction, including 15 acres on the plains and 12 on the mountain (Parks and Cleaver 1897:21). The 15-acre lot was adjacent to the church property on the south; the mountain lot extended north from the current location of Johnston Drive (RBA Group 2005:C-70). The acquisition also included William Darby's former home, which the church resolved to use as the parsonage. Darby's home was a frame building located on the lot of the current parsonage, but slightly closer to the road (Buchanan 1871; Marsh 1936; Parks and Cleaver 1897:18). The Reverend William Van Horne was the first to use the parsonage when

² The Stage House Inn is still standing in Scotch Plains at the intersection of Park Avenue and Front Street.

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ordained in December 1785. His \$250 salary also included firewood and the use of the 15 acres of plains land held by the church (Ricord 1897:615). Reverend Van Horne resided in the parsonage only a couple of months before the building was destroyed by fire in early 1786 (SPBC MM 1747-1832:97). On March 20th of that year, the church resolved to build a new parsonage in stone, most likely as a fire prevention measure. William Miller provided the stone, charging two shillings per load and anticipated the building would require approximately 40 loads (SPBC MM 1747-1832:99). The fieldstone came from the Watchung Mountains (Deems 1886:380; Rawson 1974:49). The two-story, three-bay, side-hall sandstone parsonage was constructed within the year of the fire. The corner stone was laid at the top of the second-floor northwest wall on July 31, 1786.

Population growth in and around Scotch Plains at the turn of the nineteenth century led to the formation of Westfield Township in 1794 and Warren Township in Somerset County in 1806 (RBA Group 2005:25). The village of Scotch Plains was incorporated into Westfield Township and development continued along Park Avenue and Front Street. At the same time, a small industrial hamlet began to develop on the north side of the Green Brook, only a quarter-mile northeast of the Baptist church, around the intersection of Bonnie Burn Road and New Providence Road where a grist mill called the New Mill was built around 1812 and a distillery was built between 1810 and 1832. The hamlet became known as Browntown after Thompson Brown, owner of the distillery lot (RBA Group 2005:25).

Thirty years after the parsonage burned, the congregation was again struck by disaster when the first meetinghouse was destroyed by fire in the winter of 1816-17. Led by Recompense Stanbury, the congregation commenced planning for a new church immediately, with funds donated by members of the congregation (Parks and Cleaver 1897:21). A new building was constructed in 1817 for \$2,492 at the same location as the former edifice. The building was constructed by Thompson Brown, namesake of Browntown (SPBC Records 1817). The new frame church measured 39 feet by 48 feet and had white-painted, wood shingle siding and a front-gabled, wood shingle roof (Parks and Cleaver 1897:58). The building was larger than the previous meetinghouse and had little ornament. Its two front doors, each accessed by three stone steps, led into side aisles that ran the length of the building.

By 1834, Scotch Plains was considered a post town of Westfield and contained the Baptist church, the academy, the tavern, two stores, three grist mills, two saw mills, one oil mill, one straw paper mill, and about 70 dwellings. The congregation then numbered 126 people (Gordon 1834:78, 235). Five years later, the Elizabeth & Somerville Railroad (later the Central Railroad of New Jersey) was completed with a station stop at Fanwood, approximately one mile southeast of the church and directly accessible from Scotch Plains via Park Avenue. The arrival of the railroad opened Scotch Plains and vicinity to development. Over the next few years, the congregation swelled to 200, the largest since its inception (Buchanan 1871).

In 1854, an addition to the parsonage nearly doubled the size of the building (Detwiller 1971). Records held by the Baptist Church include handwritten, but undated, specifications for the addition, which was to be of corresponding height to the old house, with two rooms above and below. The specifications included a new flight of stairs with a mahogany railing; plastered walls; paneled doors; windows of corresponding size to the existing; a shed in the rear;

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and chimney and fireplace in the lower back room. The specifications also referred to “the old kitchen now standing,” presumably a reference to a separate building on the property (SPBC Records n.d.).

The mid-nineteenth century constituted a period of change for the church. In 1851, the church leased the school building to Westfield Township for use as a public school (Rawson 1974). At the outset of the Civil War, Scotch Plains was still largely rural; there were no paved roads or street lights, and the town consisted of the church, the school, the inn, two stores, five mills, 70 houses, and several farms (Madison 1999:5). The Baptists remained the only organized denomination in the vicinity until 1866, when a number of members requested dismissal to form the Westfield Baptist Church. A few years later, in 1872, a Methodist Episcopal Church was built (Ricord 1897:620).

The size of the Scotch Plains Baptist Church congregation diminished during this period, impacted both by the Civil War and the loss of members to the new Westfield church. In 1866, Pastor William Luke resigned, and the membership fell to 105. The ordination of a new pastor, Joseph C. Buchanan, led to renewed growth, and within his first two years membership increased to 145 (Asquith 1997:35-36). The revival of interest in the church led to discussions about the need for a new building. Lacking the necessary funding to finance the endeavor, the Board of Trustees decided to sell part of the 15 acres acquired from Darby’s estate in 1775. An act was procured from the State Legislature authorizing the trustees to divide the land into lots for sale (Buchanan 1871).

Construction of the Scotch Plains Baptist Church, 1868-1871

In 1868, the Board of Trustees organized a committee for the sale of lands led by Reverend Buchanan, L.H.K. Smalley, and Board President Jared S. Stout. Eighty plots measuring 50 feet by 100 feet and several avenues were laid out by surveyor John M.C. Marsh between November 25, 1868, and January 27, 1869 (SPBC Map 1868). Grand Street, Clinton Avenue (now Forest Road), Union Avenue, and Stout Avenue were all laid out in the plan, which included two entire blocks between Forest Road, Mountain Avenue, Stout Avenue, and Grand Street, as well as lots on the east side of Stout Avenue, south side of Grand Street, and the south side of the church lot. Three acres were set aside for the church and the cemetery (Buchanan 1871).

The lots were advertised and a public auction held on Thursday, November 4, 1869. The church published a brochure directed at New York City residents that professed the virtues of country life, ease of access via the Central Railroad line, and local amenities. The brochure also warned of “rowdies, loafers and pickpockets” who may take advantage of the opportunity to rob attendees and ensured that a local police force “composed of old residents” would be on guard at the event (SPBC 1868). With a financial plan in place, the congregation moved ahead to secure plans for the new church edifice.

Newark architect Thomas A. Roberts was hired to design the new edifice, and the building committee presented plans to the Board of Trustees in March 1870. The church was to be built of brick and stone and constructed on the corner opposite the parsonage (Parks and Cleaver 1897: 36). The cost was estimated at approximately \$23,000 (SPBC MM 1869:175). I.W. Pangborn was employed as the mason, and Morgan Bird, carpenter (SPBC Receipts 1870).

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To make way for the new building, the existing church and school were moved from the site. The school was relocated to Stout Avenue, where it was used as a dwelling (Marsh 1936:23). The church building was moved two blocks north on Grand Street, where it was used as the District Fourteen School until 1890, when a new school building (School One) was constructed on Park Avenue. The building remained vacant until 1910, when Dr. J. Ackerman Coles and his sister Emilie purchased the property. Coles made a number of improvements, including the addition of a new columned portico, gymnasium, and bowling alleys. Renamed the Scotch Plains Memorial Parish House, the building has remained under the supervision of Scotch Plains Baptist Church, functioning as a Y.M.C.A. (Asquith 1997:55; Bousquet 1995:28).

As built, the new Scotch Plains Baptist Church measured 50 feet by 110 feet, inclusive of the sanctuary and lecture room. The sanctuary had an altar set beneath a blind pointed arch opening, which contained a painted Bible verse and decorative trim. The space measured 50 feet by 70 feet. The exterior of the building was finished with pressed red brick with both white brick and Ohio limestone trim. The patterned slate roof had cresting on the ridge. The attached historic images illustrate the building's original exterior and interior appearance. The final cost of the building—including furniture and organ was \$30,000 (Honeyman 1923:466; Parks and Cleaver 1897). The cornerstone was laid on June 14, 1870, and the first service was held there in July 1871 (New York Times 15 June 1870; Parks and Cleaver 1897).

Growth and Change, 1871-1947

Though pleased with the new church building, the congregation found themselves heavily in debt. The situation was due in large part to the slow sales of lots in the Darby Farm: only 27 of the 80 lots had been sold by 1872, most to individual families for residential use. Both the Methodist Episcopal Church and the local school district also purchased lots in the area, the latter building the District Fourteen School on Grand Street. In addition to the Darby Farm subdivision, the Scotch Plains Baptist Church also sold the parsonage barn and the mountain lot during this period, raising a total of \$7,363.04 from these sales. In 1872, the Board of Trustees reported their debt at nearly \$12,000 (Robinson and Pidgeon 1882; SPBC MM 1869-1872).

Despite the new facilities, the church experienced a decline in attendance during the 1870s and 1880s that negatively impacted its income. By 1884, the church had repaid only \$2,000 of the principal on the debt owed (Asquith 1997:44). About the same time, however, the church became the recipient of two unexpected endowments. Longtime member Matthias Frazee Lee died in 1889 and left the church a considerable amount of money. Lee had no surviving relatives and never married, but had two uncles (William and Daniel Hetfield) who claimed the money was rightfully theirs. They took the matter to court and were granted some of the estate, leaving approximately \$150,000 to the church (New York Times 6 February 1889, 11 July 1890). The following year, another unexpected endowment came with the death of another church member, James C. Lyons. Lyons left \$10,000 to the church, funds that were used to regain financial stability after the debt incurred by construction of the new church (Asquith 1997:42-44; New York Times 11 July 1890).

The early twentieth century was a period of growth and change for the church and the village of Scotch Plains, which at the turn of the century had a population of around 1,200. By 1904, electric lights were installed in the

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church, and in 1912 the parish house opened in the former church building on Grand Street (Asquith 1997:56; Sanborn Map Company 1904). In 1916, J. Ackerman and Emilie Coles again exhibited generosity toward the church, establishing a trust in their wills (Asquith 1997:56). The Coles Trust assisted the church with the upkeep of the property and the pastor's salary during the decades that followed. A series of improvements were made to the facilities in 1928, when a new organ was installed inside the church and a new fence was erected around the perimeter of the property, replacing the existing, circa 1880 iron fence (Asquith 1997:46, 65; Honeyman 1923:467). A number of improvements to the parsonage also date from the late 1920s, including the replacement roof and windows, new porch, and detached garage.

Around 1930, US Route 22 was constructed on the northwest side of Scotch Plains, spurring residential and commercial development along the highway corridor. Area growth led to an increase in membership, and in 1936 the Educational Building addition was completed with funds from the Coles Trust. During the 1940s, the original, diamond-pane leaded glass church windows were replaced with commemorative stained glass. Designed by the renowned Charles J. Connick Studios³ of Boston, the Coles Memorial windows, located in the gable ends of the transepts, were dedicated on June 18, 1944. The windows on the façade, including the central rose window and the pointed arch windows flanking the door, were completed in September 1947; the latter windows were dedicated to the memory of Reverends Benjamin Miller and William Van Horne on November 2 of that year. The "Women of the Bible" memorial windows, lighting the side aisles, were installed on April 25, 1976 (Asquith 1997:65, 94; Janice Chadbourne, personal communication, 26 November 2010).

Following World War II, Scotch Plains experienced incredible residential growth spurred by the need for housing for returning soldiers and their families and also by the proliferation of the automobile and improved roadways. By 1953, the population numbered 10,000, and by 1965 it had nearly doubled. To accommodate the growing community, the Scotch Plains Baptist Church built the Sunday School Expansion in 1956-57. Other notable changes during the second half of the twentieth century included replacing the slate roof with asphalt shingles and installing new chandeliers in 1978 (Asquith 1997: 90). In 1986, a fire was ignited in the spire by lightning, requiring the partial reconstruction of that structure. The fence surrounding the church property was reconstructed during the past five years (Asquith 1997:63, 107; Honeyman 1923: 467). The church continues to be an active part of the community to the present, having celebrated its 260th anniversary on August 5, 2007.

Architecture of the Scotch Plains Baptist Church and Parsonage

The architectural significance of the Scotch Plains Baptist Parsonage (Old Baptist Parsonage) was established in the 1971 National Register nomination for the property. The building was constructed in 1786 of local brown sandstone to replace an earlier frame dwelling on the site that was destroyed by fire. According to the National Register nomination, "It is unique in its use of cut brownstone, a very uncommon practice in this area of the state" (Detwiller 1971). All of the surviving eighteenth-century buildings in Scotch Plains are timber frame, making the parsonage a rare example of an early stone building in the community.

³ After Connick's death in 1945, the company was known as Charles J. Connick Associates (LaChiusa 2009).

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The existing Scotch Plains Baptist Church was built in 1871, the third sanctuary to be erected by the congregation. Designed by architect Thomas A. Roberts, the church is an excellent example of Victorian Gothic-style architecture. Distinctive features of the style include the polychromatic exterior finish, which is comprised of red and white brick with Ohio limestone trim, and use of pointed arch window and door openings. Steeply pitched gable ends and entryway hoods feature massive vergeboards with crossbracing; more commonly found on frame buildings, these decorative gable ends are distinct from the more delicate gingerbread trim found on mid-nineteenth-century, Gothic Revival-style dwellings.

The Gothic Revival originated in England in the 1740s, when architects began moving away from classically-inspired designs and found inspiration in styles of the medieval period. It became the dominant style for both ecclesiastical and residential architecture in England and by 1840 had begun to find expression in the United States. The introduction of the Gothic Revival style in America can be attributed to the architect of Trinity Church in New York City, Richard Upjohn. Best known for his urban cathedrals, Upjohn also designed smaller parish churches in New Jersey. In 1852, he published his book *Rural Architecture*, which included a number of designs for small parish churches (Greenagel 2009; Williams 1997:63-66)

The biggest proponent for the Gothic Revival style in America was landscape architect Andrew Jackson Downing. He thought the Gothic Revival was the best style for churches and claimed that "rural churches were sadly behind in taste and meritorious design" and exhibited "the oddest possible combinations of architectural orders" (quoted in Greenagel 2001:3). Downing's affinity for the Gothic Revival style found expression in his residential designs, published in his 1842 book *Cottage Residences*.

The Gothic Revival style waned in popularity for domestic buildings after the Civil War, but religious buildings continued to employ its successor, the Victorian or High Victorian Gothic, into the early twentieth century. It was this later style that informed the design of the Scotch Plains Baptist Church. Architect Thomas A. Roberts was born in England in 1833; it is unclear when he emigrated to the United States, but by 1860 he and his wife Mary were living in Newark, New Jersey, where he reported his occupation as architect (United States Census Bureau 1860). Roberts operated a firm under his own name until 1874, when he partnered with Van Campen Taylor to form the firm Roberts and Taylor. In 1878, William Halsey Wood was made a partner and the name changed to Roberts, Taylor & Wood. Roberts' son John also was an architect; during the 1880s, the duo worked together under the name "T.A. Roberts & Son" (Guter and Foster 1992:174).

Several of Roberts' residential designs were published in contemporary architecture journals, including a Queen Anne-style "Cottage at Monmouth Beach, N.J." in the *Scientific American Architects and Builders Edition* (Guter and Foster 1992:174). Roberts also worked outside of New Jersey: Herndon Hall, "an exceedingly fine example of Queen Anne architecture" built in 1881 in Des Moines, Iowa, is listed on the National Register of Historic Places (Klingensmith and Bowers 1977).

In addition to the Scotch Plains Baptist Church, four churches in New Jersey have been documented as the work of Roberts. In Newark, both St. Barnabas Episcopal Church (1864) and the First Reformed Church (also known as

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the Catedral Evangelica Reformada; 1868-72) are listed on the National Register of Historic Places. The remaining churches are Christ Episcopal (1865-66) in Hackensack and Central Presbyterian (1870s) in Orange (Greenagel 2001; Brown and Warmflash 2001:106). Like Scotch Plains Baptist, all four churches employ the Gothic style. As described in the St. Barnabas nomination:

“Architect Thomas A. Roberts, of Newark, achieved some considerable distinctions in his day. St. Barnabas’ original drawing... appears as distinctly his own expression within the disciplined early Gothic Revival context. His 1868-72... First Reformed [Church] still adhered predominantly to the early Gothic Revival movement, but reflected also his gradual transition... into Victorian details of a wide variety of creativity” (Geyer 1971).

Whereas St. Barnabas, First Reformed, and Central Presbyterian were all stone structures, both Christ Episcopal and Scotch Plains Baptist Church were constructed of brick and employ bands of lighter-colored brick and stone to create the polychromatic effect common to Victorian Gothic architecture. All of the buildings have pointed arch window and door openings, gabled roofs, and off-center bell towers. Scotch Plains Baptist Church is the only example to use decorative woodwork in the gable ends.

Scotch Plains Baptist Church is unique not only within Roberts’ repertoire, but also in Union County. Four churches in Union County previously listed on or determined eligible for the National Register exhibit Gothic details: St. Mary’s Catholic Church (1875) and All Souls Church (1892) in Plainfield City, and Sacred Heart Church (1883-88) and St. Patrick’s Church (1887) in Elizabeth (Greenagel 2009). All Souls and Sacred Heart are both stone buildings; the former has no tower, and the latter has a square tower with battlements. Both lack the polychromatic exterior and verticality of Scotch Plains Baptist. St. Patrick’s is unique among the Union County churches, more closely resembling a high-style cathedral than a parish church. Of all the Gothic churches in Union County, St. Mary’s (1875) is the most similar to Scotch Plains Baptist Church, featuring a polychromatic exterior; pointed arch windows; an offset, steeply pitched tower; and cruciform plan. St. Mary’s lacks the decorative woodwork in the gable ends that distinguishes the Scotch Plains Baptist Church from its contemporaries.

The period of significance for the Scotch Plains Baptist Church extends to 1947 to include the installation of stained glass windows designed by Charles J. Connick Studios. Connick (1875-1945) is widely acknowledged as a pioneer in the renaissance of medieval, or antique, stained glass windows in the United States during the first half of the twentieth century. Unlike opalescent glass, which is milky white in quality and creates a painted effect, antique glass is transparent, and its color varies in intensity with the thickness of the glass. Connick believed that stained glass windows should serve the architectural effect, and his works were notable both for their brilliant colors and for their use of grisaille, a medieval technique utilizing colorless glass that Connick adapted for modern use. He founded his own studio in 1913; some of his most notable works are located in the Synod House of the Cathedral of St. John the Divine, St. Patrick’s Cathedral, and St. Vincent Ferrer, all in New York City (Edwards 1916; Tutag 1987:150). Records indicate Connick designed and installed stained glass windows for 18 churches in New Jersey (The Charles J. Connick Stained Glass Foundation, Ltd. 2011). At his death in 1945, the *New York Times* noted that Connick was “the world’s greatest contemporary craftsmen in stained glass” (quoted in Tannler 2009). After his

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death, the studio continued to operate as a cooperative until 1986. Connick's studio created some 20,000 windows for churches, schools, and other buildings around the world (LaChiusa 2009).

The two transept windows (1944), which were dedicated to J. Ackerman and Emilie Coles, are attributed to Connick, who wrote in the dedication program for the windows:

“These great symbols in color and light announce the dominant note in a plan to enrich all the windows of the church in the brilliant significance of stained glass. Designs have been prepared for the entire group, conceived as a colorful symphony in praise of the Creator, and His witnesses throughout the universe” (Connick 1944:10).

The two large front windows and the rose window were installed in 1947 by Charles J. Connick Associates. Designs for the aisle windows, depicting the Fruits of the Spirit and Life of Christ, were also prepared in 1947 but never installed (Charles J. Connick Associates Archives 2010; Chaz Hutchinson, personal communication, 21 April 2011). The existing aisle windows depicting the Women of the Bible, as well as two on the façade, were installed in 1976 (Asquith 1997:94-95).

The Connick windows employ features common to his work, including the dominant bright blue color and use of grisaille. Located in the transepts, the Coles Memorial windows are set within pointed arch surrounds and comprised of four tall lancet windows depicting the gospel writers, Matthew and Mark in the north transept, and Luke and John in the south (see attached design illustration). The images of the saints are surrounded by oval medallions containing illustrations of parables associated with their gospels. “Motifs of growing vine forms” created in grisaille surround the images of the saints and the medallions (Connick 1944:10). Above the lancet windows, three sexfoils contain images of the archangels. The dominant blue of Connick's work is also evident in the rose window and lancets located in the west façade.

Scotch Plains Baptist Cemetery

The Scotch Plains Baptist Cemetery, often referred to as “God's Acre,” was established in the 1740s as part of the original half-acre parcel donated by William Darby. The cemetery is one of about nine Colonial-era burial grounds in Union County. Although the Scotch Plains Baptist Cemetery does not contain the county's oldest gravestones, it does have a broad assortment of stones spanning over 250 years of funerary art. It is estimated that the cemetery contains approximately 1,500 burials, of which about 125 date to the eighteenth century, 700 to the nineteenth century, and remainder to the twentieth and twenty-first centuries (Genealogical Society of New Jersey 1960, 1961a, 1961b).⁴ The cemetery's pre-1820 markers are exemplary of early New Jersey markers, exhibiting a variety of mortality images produced by local carvers.

The oldest gravestones are located at the western corner and center of the cemetery lot, and the markers face west. Although it was more common for early graves to face east so that the dead could rise with the new day to greet

⁴ Based on a list compiled by the Genealogical Society of New Jersey in 1933 and updated in 1952.

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Christ upon his return, this was not always the case, and the placement of headstones often varied from cemetery to cemetery. As was common in early burial grounds, the stones are randomly organized and are situated in loose rows. Only about three-quarters of the eighteenth-century stones survive, many of which are broken, unreadable, or displaced. Eighteenth- and early-nineteenth-century markers are brown sandstone, likely quarried at an abandoned quarry near Felville, in the Watchung Mountains, which still contains remnants of partially formed foundation blocks (Veit and Nonestied 2008:29). Brownstone was used as late as 1839 in the Scotch Plains Baptist Cemetery.

Mortality images found on headstones in the Scotch Plains Baptist Cemetery follow a similar three-part pattern identified by James Deetz during his study of burying grounds in New England. Deetz found that Colonial-period gravestones illustrate a progression of images, including the winged skull, winged cherub, and urn and willow, influenced by changes in religious and cultural beliefs. The winged skull, or death's head, was an image meant to induce contemplation of one's mortality associated with Puritan beliefs; it remained popular to the mid-1700s. The transition to the winged cherub coincided with the Great Awakening (1740) and a renewed emotional and personal intimacy with God in the Christian faith. The urn and willow marked a cultural change, as gravestones became less of a marker for the body and more of a commemoration of the person (Deetz 1977: 89-124; Sarapin 1994:29-32).

In their study of New Jersey cemeteries and tombstones, Richard Veit and Mark Nonestied identified a similar, but unique, evolution of mortality images. Death's heads and cherubs are prevalent, but New Jersey stones also display decorative variations with scalloped arches, fan-engraved tympanums, Roman-style pilasters, and borders of vines and flowers. Comparatively, New Jersey had fewer urn and willow designs than New England. Instead, New Jersey carvers popularized the monogrammed tympanum, which is pervasive in New Jersey cemeteries. Veit attributes this trend to the "rise of a consumer culture," the ability of most people to afford gravestones and their desire to personalize their markers (Veit and Nonestied 2008: 55).

The Scotch Plains Baptist Cemetery does not contain any death's head images, no doubt because it was established in the 1740s, during the period of the Great Awakening. As a result, the earliest stones in the cemetery, which date to the second half of the eighteenth century, contain the cherub, or soul effigy, image. In New Jersey, the cherub emerged as early as the 1730s, but became the standard for grave markers produced between the 1740s and 1790s (Veit and Nonestied 2008:43-44). Gravestones in the Scotch Plains Baptist Cemetery reflect this trend.

The cherub markers in the Scotch Plains Baptist Cemetery display a variety of carving styles and may be attributed to several local carvers. One of the earliest surviving stones, belonging to Elijah Stites (1765), displays a puffy-cheeked cherub that may be the work of Newark stonecutter Uzal Ward, whose workshop was at its height during the 1760s. Stites' marker could also be the work of one of Ward's many imitators in the Newark region, including William Grant (Veit and Nonestied 2008:47). Another carver who may have examples represented in the cemetery is Ebenezer Price of Elizabeth. Price carved both low and high-relief cherubs, often with crowns, and some with several small lobes (usually seven) lining the tops of the stones (Watters 1987:17). Joseph Lambert's stone (1756) may have been carved by Price; the marker bears a "stylized, and lightly incised" cherub characteristic of Price's work (Veit and Nonestied 2008: 48). In addition to cherubs, Price's shop also carved fans or shells and tulips (Watters 1987:19). The stone of Ezra Ross (1777), which bears a fan in the tympanum, may be the work of Price.

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Several other markers in the Scotch Plains Baptist Cemetery have characteristics of Price's style, but none are signed. Like Ward, Price had many imitators; therefore, unsigned markers cannot be attributed with certainty to either carver.

Among the local carvers working in the style of Ebenezer Price were the prolific Jonathan Hand Osborn of Scotch Plains and Henry Osborn of Woodbridge, who both worked in Essex (now Union) and Middlesex counties during the late eighteenth century. The parents of Jonathan Hand Osborn (1760-1846), Jonathan and Abigail Osborn, built a house in 1760 near the intersection of Front Street and Park Avenue in Scotch Plains. The house, known locally as the Osborn Cannonball House, survives to the present. The Osborns were lifelong residents of Scotch Plains; Jonathan joined the Scotch Plains Baptist Church in 1798 and is buried in the cemetery (Broadwell 1999:7; Osborn 1993:136).

The Osborns were contemporaries and shared a similar carving style. Both men began carving cherubs in the 1770s in the style of Ebenezer Price. The cherubs' faces have puffy cheeks and a long and sometimes skull-like chin, while the wings feature a high arch and indented sides (Watters 1987: 20). The carvings were in high relief, often with a crown, and featured Price's lobe-adorned arches, as well as border designs that included Roman-style columns, stars, vines, and flowers. An example of this style was cut by Jonathan Hand Osborn as early as 1776 for Esther Mulford in the burial ground at New Providence and one by Henry Osborn in 1778 in Hanover for Sarah Dixon. Two stones carved by Henry at Scotch Plains Baptist Cemetery exhibit this early style: that of Dorothy Drake (1781), wife of Nathaniel, and of Deacon Samuel Brooks (1788). Other unsigned markers from the same period (1770s and 1780s) that are similar in style include Jesse Dolbeer (1781), Rachel Stites (1779), Lydia Stites (1782), and Richard Scudder (1783).

One of the earliest and most unusual markers that survives in the Scotch Plains Baptist Cemetery is the stone of Benjamin Lambert (1761). This marker depicts the tree of life being cut down by an axe-wielding hand (presumably the hand of God) emanating from a plume of clouds. The image is particularly fitting because Lambert's life was cut short at the young age of 24. A marker with identical subject matter, but clearly created by a different carver, is located in the Rahway Cemetery (Sarapin 1994:113; Veit and Nonestied 2008:48).

As the eighteenth century came to a close, the iconography of gravestones transitioned away from the winged cherubs toward other images, most notably the urn and willow. Less popular in New Jersey than in the New England region, the urn and willow iconography is found on one marker in the Scotch Plains Baptist Cemetery. The skillfully carved stone of Esther Mulford (1818) is attributed to J.C. Mooney of Connecticut Farms (present-day Union Township), one of the earliest gravestone carvers to introduce the design in New Jersey (Veit and Nonestied 2008:56). A late example, Mulford's marker has a tall, arched top, upon which is engraved a weeping willow gracefully arching over an urn on a large base bearing the deceased's initials. A cloverleaf and vine design extends down both sides of the marker (Ogden 2004).

New Jersey carvers began to abandon symbolism altogether during the last decades of the eighteenth century, adorning stones with the monogrammed initials of the deceased instead. The earliest documented examples date to

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the 1750s, but the practice did not become common until the 1780s. In the Scotch Plains Baptist Cemetery, the earliest example is one carved by Jonathan Hand Osborn for William Darby (1793). Osborn was at the forefront of this trend and added his own unique flare, carving his name in a circle around the deceased's initials, which appeared in elegant script in the tympanum. This bold advertisement for his services does not appear to have been copied by rival carvers (Watters 1987:25). Osborn employed this style as early as the mid-1780s, as seen on the stone of Eliakim Smith (1785) in the Westfield Presbyterian burial ground (Ogden 2004). The only example of this type in the Scotch Plains Baptist Cemetery is the stone of William Darby (1793), which is so badly deteriorated that only the tympanum is legible.

By the second half of the nineteenth century, marble began to supplant brownstone as the preferred stone choice. At the same time, the earlier mortality images and monograms were replaced with simple epitaphs. In addition, the earlier "head-and-shoulders" style headstone was replaced with simpler arched or square stones with attached bases. Carvers from this period represented in the Scotch Plains Baptist Cemetery include Lebeus Manning, who had a shop in Plainfield, and Isaac Meeker from Summit (Veit and Nonestied 2008:147; 282).

After the Civil War, plans for a new church building and the associated subdivision and sale of church land led to changes in the layout of the Scotch Plains Baptist Cemetery. As part of the subdivision, Forest Road was laid out, effectively enclosing the cemetery on its east side. New burial plots north, east, and southwest of the old burial ground were laid out in a grid pattern aligned with the surrounding streets. Also during this period, walkways were installed between rows to facilitate circulation, and an iron fence was erected around the perimeter. This development mirrored a larger, regional trend toward improving eighteenth-century urban cemeteries, which had suffered from overcrowding and neglect, and creating park-like rural cemeteries.

In the last decades of the nineteenth century, gravestones evolved from simple markers into extravagant monuments. The primary impetus for the transformation was changing cultural views of death, exemplified by Queen Victoria's promotion of lengthy mourning periods. The production of grave markers also became easier during this period, as mechanical developments like steam engines and pneumatic drills made carving much easier. Large and elaborate granite monuments were produced in new forms such as obelisks, columns, and scrolls. Examples of these types of grave markers can be found in Scotch Plains Baptist Cemetery along Mountain Avenue and Forest Avenue. This trend toward mass production continued into the twentieth century, when durable granite emerged as the preferred material for grave markers, and new machinery facilitated the quarrying and shipping of the stone. Gravestone shapes were standardized, and simple epitaphs were carved by companies rather than artisans. Markers exemplifying this era are located at the rear of the church, near the intersection of Forest Road and Grand Street.

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Section 10. Geographical Data

Verbal Boundary Description

The nominated property is described as Block 1701, Lot 1, and Block 1601, Lot 9, in Scotch Plains Township, Union County, New Jersey. The lot is roughly bounded by Park Avenue on the southwest, Mountain Avenue on the northwest, Forest Avenue on the northeast, and Grand Street on the southeast (see sketch map for the detailed tax parcel boundaries).

Boundary Justification

The boundaries for the nominated property, the Scotch Plains Baptist Church, Parsonage, and Cemetery, reflect the current legally recorded property boundaries and include a total of 5.15 acres. The property consisted of approximately 15 acres when the church purchased it from the estate of William Darby in 1775. In 1868, the church partitioned the lot, creating the current parcel sizes. As it is today, the parcel preserves the relationship of the Scotch Plains Baptist Church, Parsonage, and Cemetery to each other, to the historic roadways, and to the surrounding community of Scotch Plains.

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Photo Views

For all photographs

Name of Property: Scotch Plains Baptist Church, Parsonage & Cemetery
County and State: Union County, New Jersey

1. Vanessa Zeoli July 9, 2009
Scotch Plains Baptist Church, south and east elevations, view looking north.
2. Vanessa Zeoli July 9, 2009
Scotch Plains Baptist Church, front (south) façade, view looking north.
3. Vanessa Zeoli July 9, 2009
Scotch Plains Baptist Church, south and west elevations, view looking east.
4. Vanessa Zeoli July 9, 2009
Scotch Plains Baptist Church, north and west elevations, view looking south.
5. Vanessa Zeoli July 9, 2009
Scotch Plains Baptist Church, east elevation, view looking north.
6. Vanessa Zeoli July 9, 2009
Scotch Plains Baptist Church, 1936 Educational Building addition. View looking east at the addition's west elevation.
7. Vanessa Zeoli July 9, 2009
Scotch Plains Baptist Church, east elevation, view looking west.
8. Vanessa Zeoli August 5, 2009
Scotch Plains Baptist Church. Interior view of sanctuary, looking east toward the altar.
9. Vanessa Zeoli August 5, 2009
Scotch Plains Baptist Church. Interior view of sanctuary, looking west toward the entrance.
10. Vanessa Zeoli August 5, 2009
Scotch Plains Baptist Church. Interior view of the aisle on south side of sanctuary, looking south.
11. Vanessa Zeoli August 5, 2009
Scotch Plains Baptist Church. Interior view of the lecture room, looking southeast.
12. Vanessa Zeoli August 5, 2009
Scotch Plains Baptist Church, Educational Building. Interior view of east entry and stair hall, view looking west.

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13. Vanessa Zeoli July 9, 2009
Cemetery, fence and gate on Mountain Avenue, view looking southwest.
14. Vanessa Zeoli July 9, 2009
Center of cemetery showing a section of the original burial ground, view looking east.
15. Vanessa Zeoli July 9, 2009
Northwest quadrant of cemetery, looking northeast. A section of the original, eighteenth-century burial ground is visible in the foreground, with headstones oriented west-east. In the background, a late nineteenth-century section of headstones oriented toward the street is visible.
16. Vanessa Zeoli August 5, 2009
Coles family plot, located in north quadrant of cemetery. View looking southwest.
17. Vanessa Zeoli July 9, 2009
Late nineteenth and early twentieth-century stones at northeast quadrant of cemetery along Forest Road. View looking south.
18. Vanessa Zeoli July 9, 2009
Earliest extant headstone (Joseph Lambert, d. 1756), leaning against north wall of church. View looking southeast.
19. Vanessa Zeoli August 5, 2009
Cherub stone carved by H. Osborn (Deacon Samuel Brooks, d. 1788) and stone with heart-and-vine with monogram carved by J.H. Osborn (Hannah Brooks, d. 1799). View looking east.
20. Vanessa Zeoli August 5, 2009
Detail of Hannah Brooks' stone carved by J.H. Osborn (1799). View looking west.
21. Vanessa Zeoli July 9, 2009
Stone with Jonathan Hand Osborn trademark signature in the tympanum (William Darby, d. 1793). View looking east.
22. Vanessa Zeoli August 5, 2009
Cherub stone carved by "H.O." (Dorothy Drake, d. 1781). View looking east.
23. Vanessa Zeoli August 5, 2009
Monogrammed stone with flower-and-heart trim (Martha Osborn, d. 1799), Henry Osborn carver. View looking east.
24. Vanessa Zeoli August 5, 2009
Urn and willow stone (Esther Mulford, d. 1818), "J.C. Mooney, C. Farms" carver. View looking east.
25. Vanessa Zeoli July 9, 2009
Stone with shell/fan design in tympanum (Ezra Ross, 1777), unknown carver. View looking east.

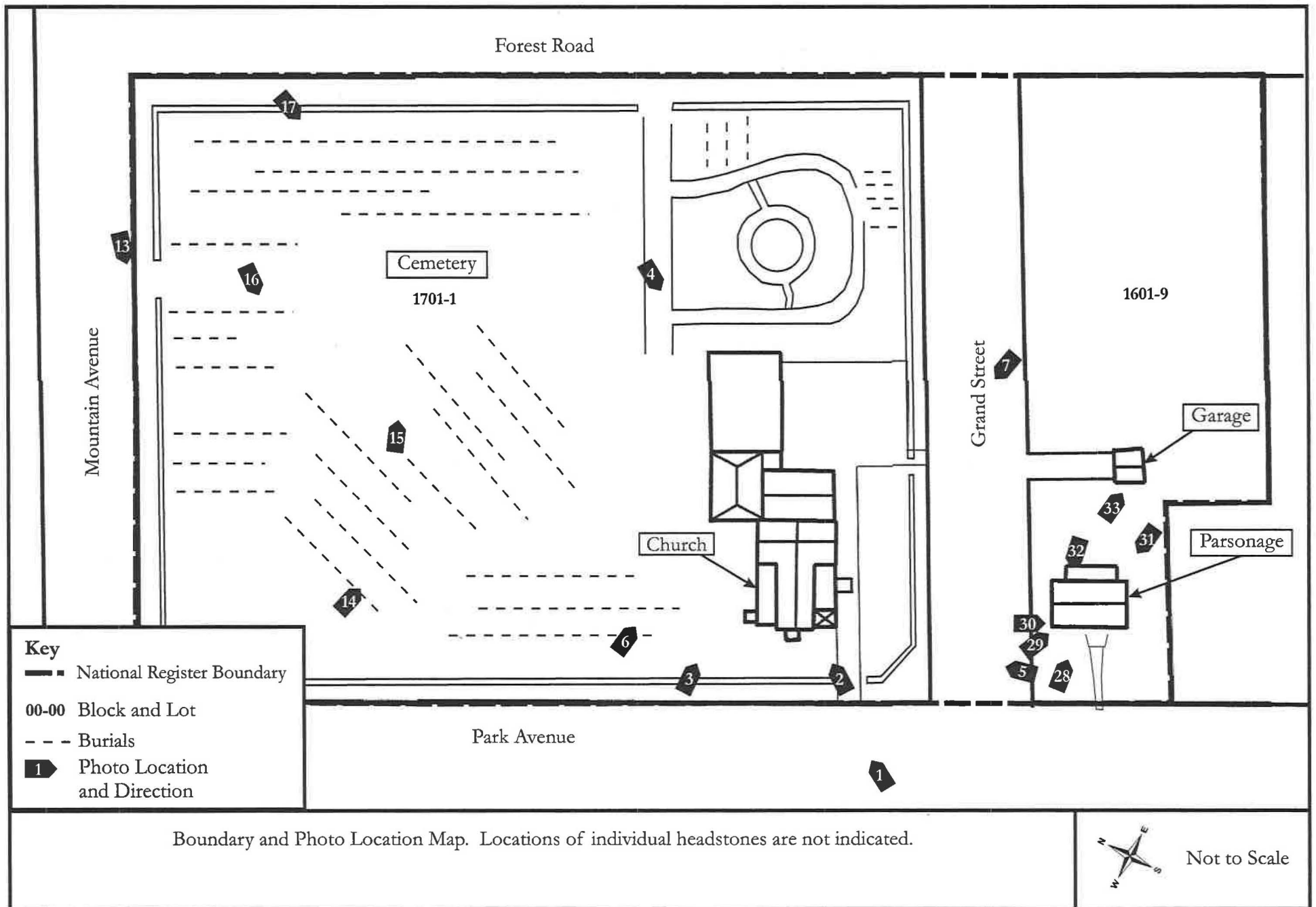
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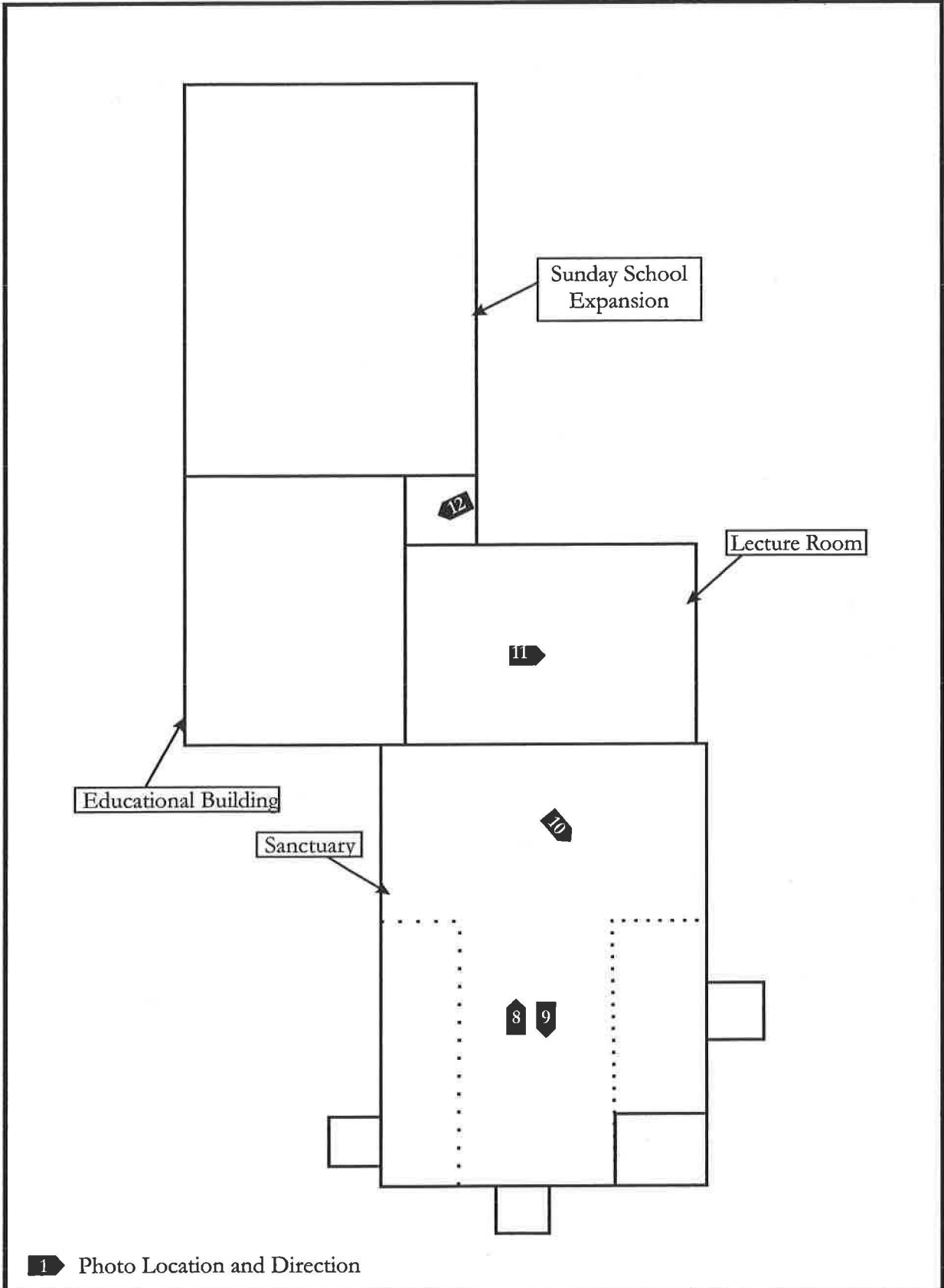
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26. Vanessa Zeoli August 5, 2009
Stone with tulip design (John Darby, d. 1829); note carver's mistake on death date, "1529." View looking east.
27. Vanessa Zeoli August 5, 2009
Jonathan Hand Osborn headstone (d. 1816). View looking north.
28. Vanessa Zeoli August 5, 2009
Scotch Plains Baptist Church Parsonage, west (front) elevation. View looking east.
29. Vanessa Zeoli July 9, 2009
Scotch Plains Baptist Church Parsonage, north elevation. View looking east.
30. Vanessa Zeoli July 9, 2009
Parsonage date stone "July y 31 A.D. 1786." View looking southeast.
31. Vanessa Zeoli August 5, 2009
Scotch Plains Baptist Church Parsonage, east elevation. View looking west.
32. Vanessa Zeoli August 5, 2009
East (rear) elevation showing the original block (north end). View looking west.
33. Vanessa Zeoli August 5, 2009
Non-contributing garage on parsonage lot. View looking east.
34. Philip Hayden April 21, 2011
Stained glass window in south transept, designed by Charles J. Connick. The window depicts Saints Luke and John and is dedicated to J. Ackerman Coles. View looking south.
35. Philip Hayden April 21, 2011
Stained glass window in north transept, designed by Charles J. Connick. The window depicts Saints Matthew and Mark and is dedicated to Emilie S. Coles. View looking north.
36. Philip Hayden April 21, 2011
Detail of west wall interior, showing the rose window and lancet windows designed by Charles J. Connick Associates. View looking west.



Boundary and Photo Location Map. Locations of individual headstones are not indicated.

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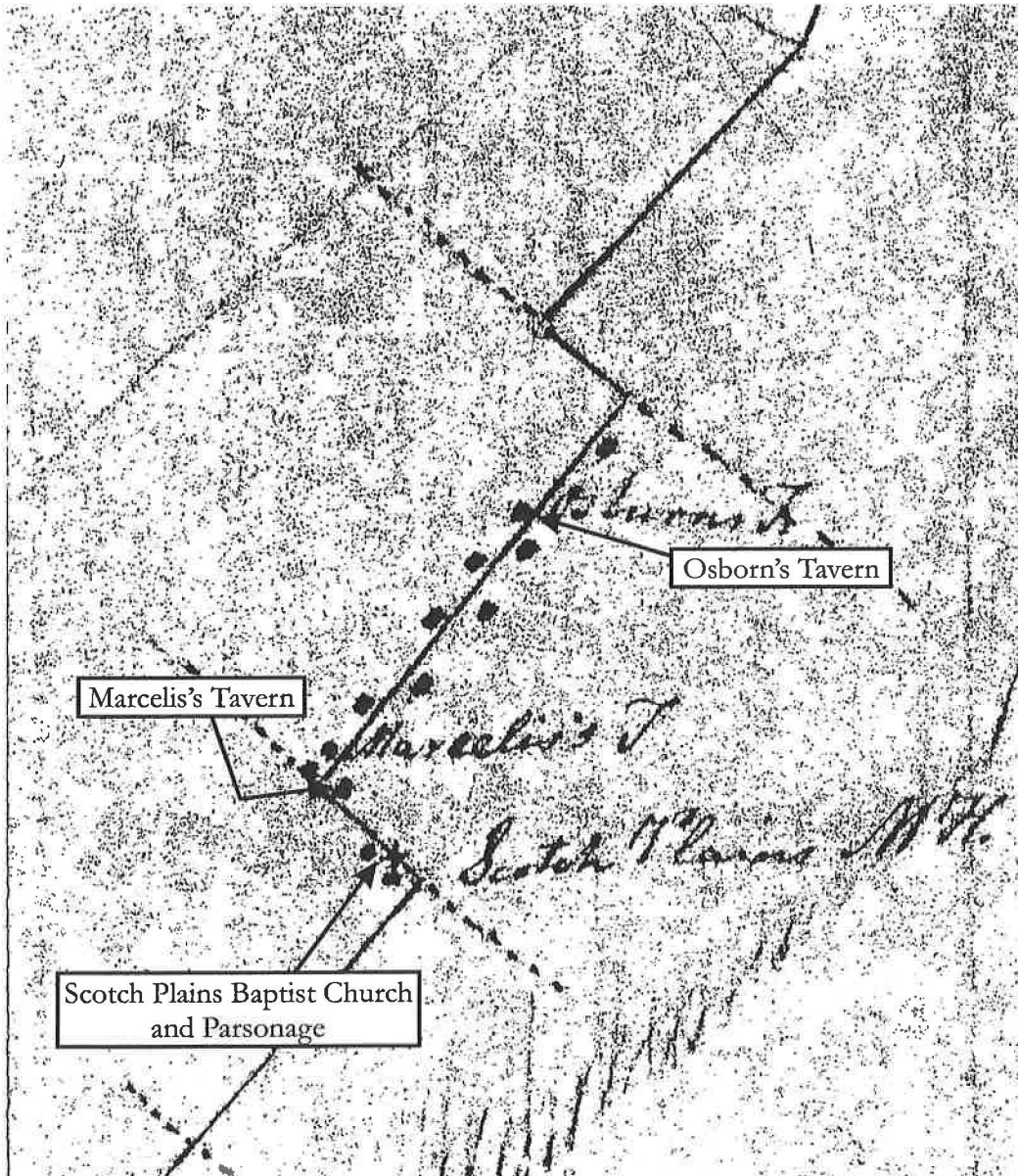
1 Photo Location and Direction

Interior Photo Location Map.

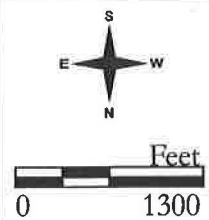


Not to Scale

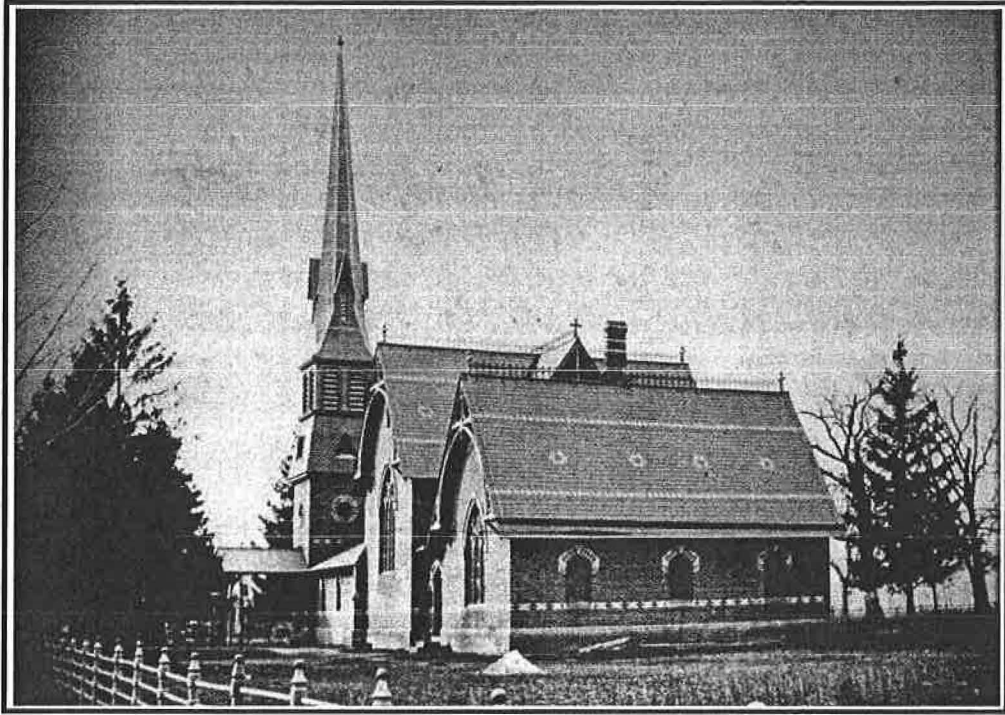
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1779 Robert Erskine, Through Scotch Plains & Springfield.
(Note reversed orientation.)



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South and east elevations of Scotch Plains Baptist Church, view west, circa 1890, Guillermo Thorn, Photographer (from Scotch Plains Baptist Church Archives).



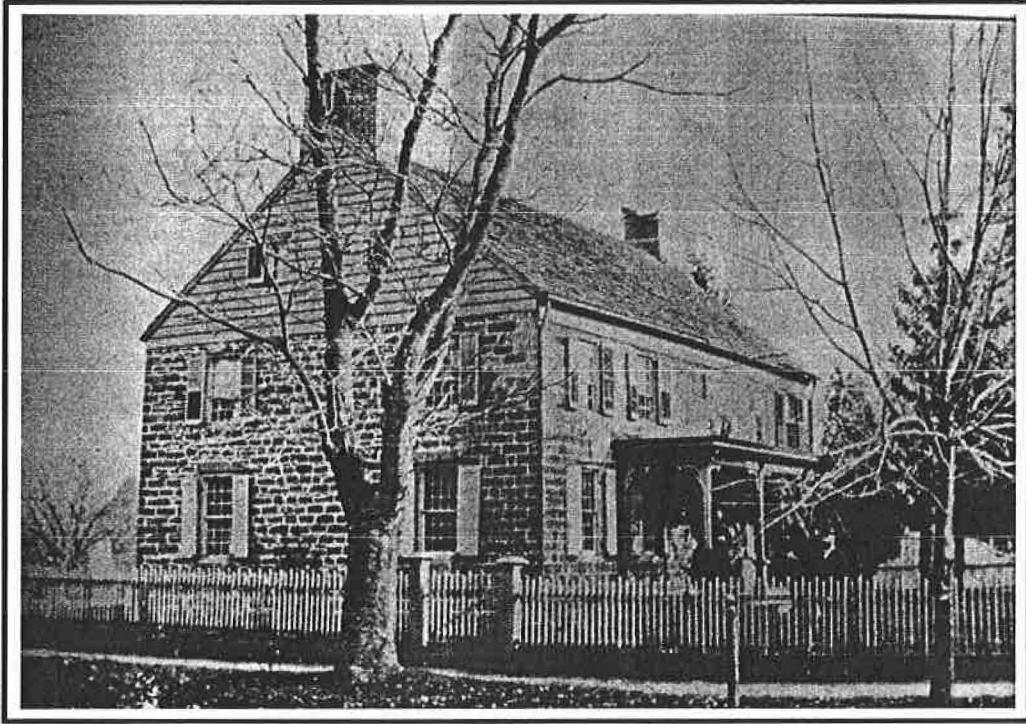
Front of sanctuary showing chancel and altar, view east, circa 1925 (from Asquith 1997).

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Union County, New Jersey

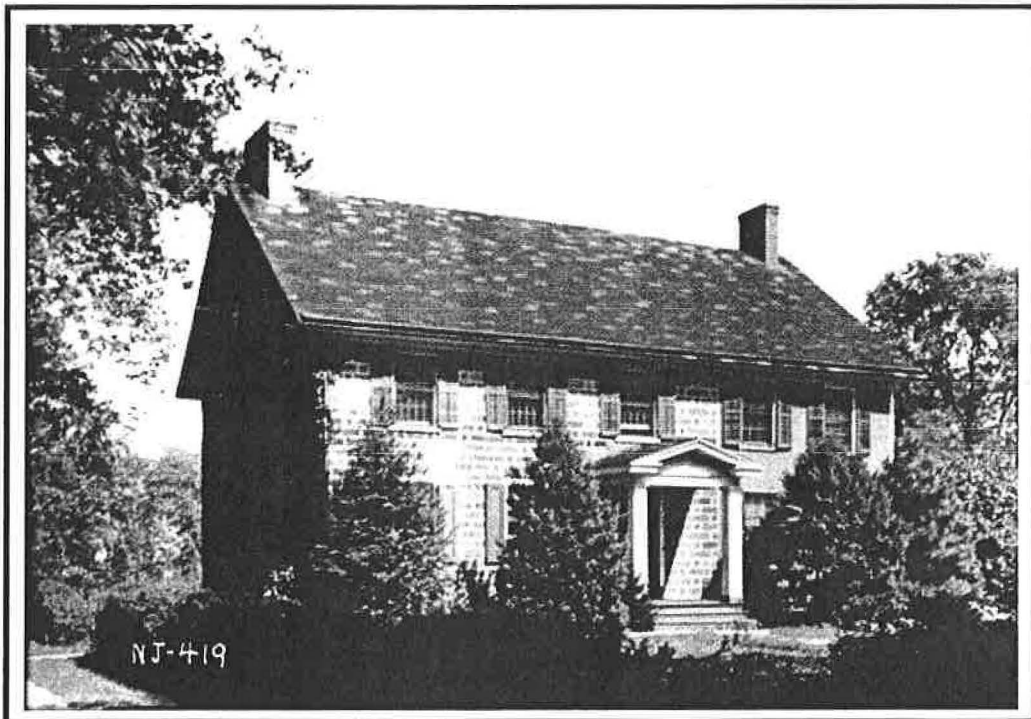


Rear of sanctuary showing original balcony and organ location, view west, circa 1890, Guillermo Thorn, photographer (from Scotch Plains Baptist Church Archives).

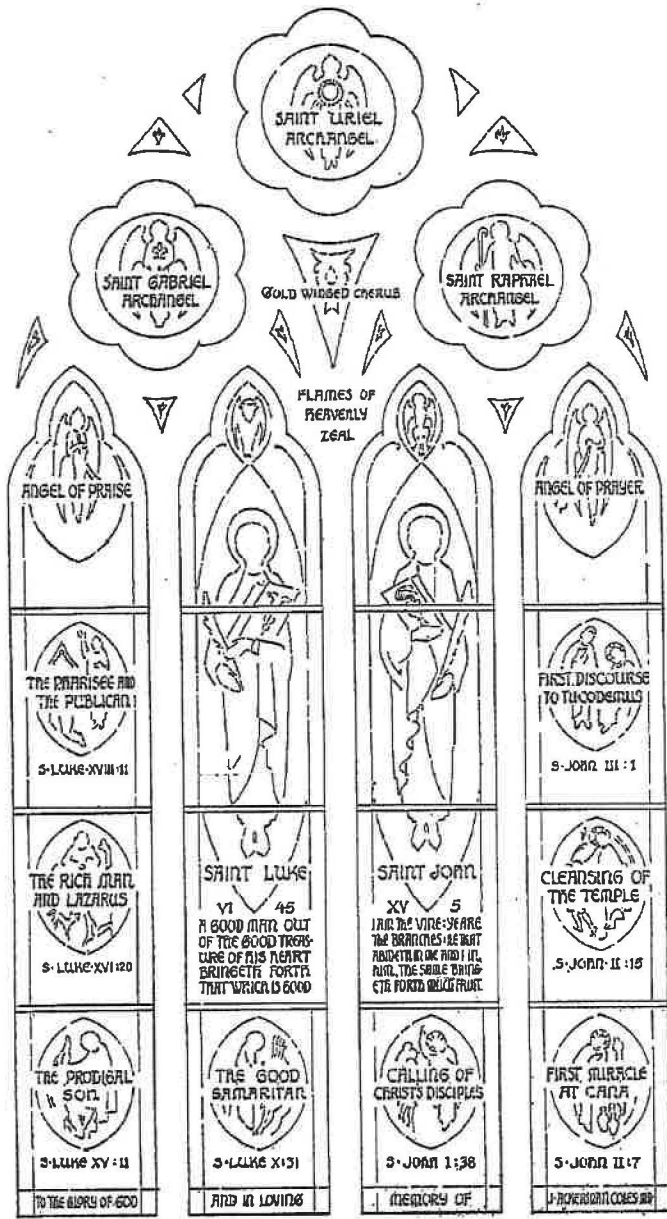
Scotch Plains Baptist Church, Parsonage & Cemetery
Union County, New Jersey



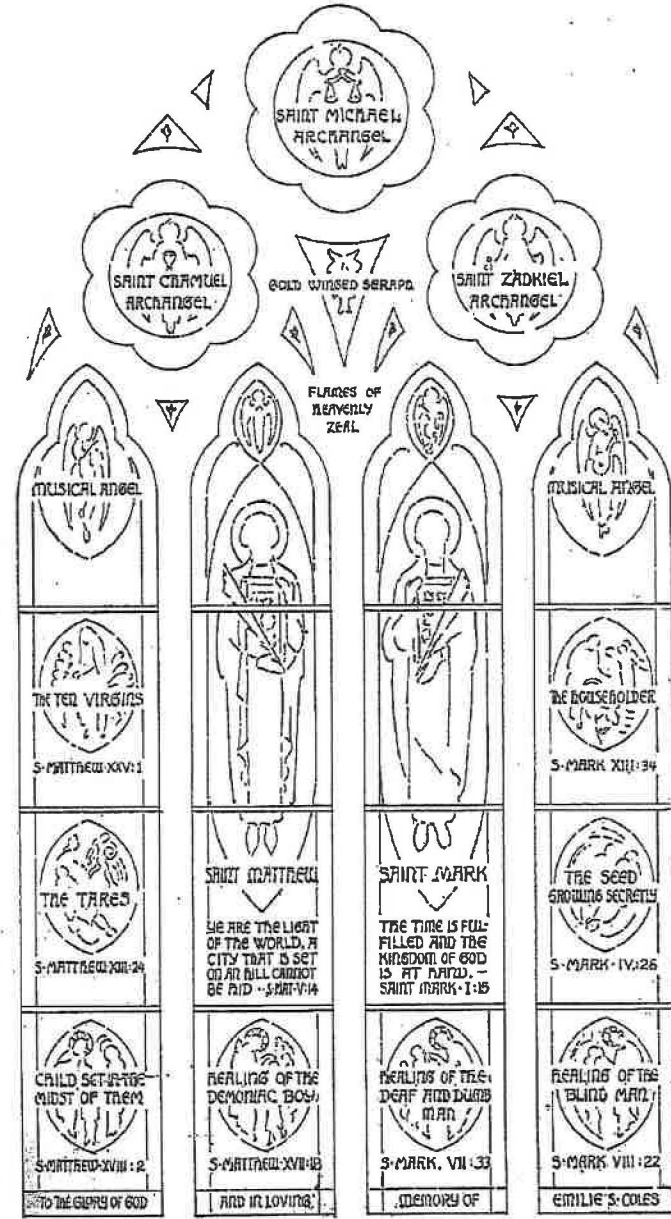
Parsonage, west (front) and north elevations, view southeast, circa 1897 (from Parks and Cleaver 1897).



Parsonage, west elevation, view east, 1937 (from Rutt 1937).



"THE SOUTH WINDOW"



"THE NORTH WINDOW"

Transept windows designed by Charles J. Connick Associates, 1944.























We love Him because He first

...and we all they that put their tr















HERE lies the Body
of Joseph Lambert
who died Nov^r
the 8th 1756. In
the 26th Year of his
Age



 HERE lies interred
 the Body of Deacon
 Samuel Brooks he
 departed this Life
 March the 24th 1788
 in the 71st Year of
 his Age

The solemn and the worthy
 The grave which he has made
 The best of all that can be
 His soul is at rest in
 the bosom of his Father
 in Heaven

1788
 71

In memory
 of Hannah the wife
 of Deacon Samuel Brooks
 who died the 10th of
 April 1788 in the
 61st year of her
 age

FB

In memory
of Hannah the 2^d wife
of Deacon Samuel Brooks
who died Oct^r 10th 1799
aged 75 years and 29
days.

Carved by J. H. Howell





Here lies y^e Body of
Dorothy Wife of Nath^l
Drake who died Febr^y
y^e 10th A^d Dye^d in y^e
65th Year of her Age

Be Still y^e same
Be call'd Good
Her Smith's burial
A. S. 1680

In memory of
Martha daughter of
Jonathan & Abigail
Ciborn who deceased -
Jan 7 1709 in the 43^d
Y^r year of her age -



In memory of
 ESTHER
 daughter of William
 & Hannah Mayford
 who died Dec. 18 18
 in the 16th Year of
 her age.

As we all die from young life
 And breathe no more
 To meet our Saviour in the sky
 And part with all below
 Brothers & Sisters you I leave
 To do as much for me
 Oh don't let me be forgotten

EZRA Son of
Robert & Elizabeth
Rofs died June 1st
22nd A.D. - - - -
Aged 4 Mo. & 5

Days

ERECTED
to the memory
OF
JOHN DABBY
who died Nov. 7th
1829
aged 67 years 5 months
and 3 days.

*If the great reward has not been
granted the bold demands of a
high death to the...
...and...*



IN
Memory of
JONATHAN HAYD
OSBORNE
who died
March 17 1816
aged 56 Years
6 21 Days



W. OSBORNE
JAN 18 1816
AGED 56 YEARS
6 21 DAYS

JONATHAN H. OSBORNE
NEW JERSEY
DRUMMER REGT 100 N.Y.
18 22 1816





UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Scotch Plains Baptist Church, Parsonage and Cemetery

MULTIPLE NAME:

STATE & COUNTY: NEW JERSEY, Union

DATE RECEIVED: 5/03/13 DATE OF PENDING LIST: 5/30/13
DATE OF 16TH DAY: 6/14/13 DATE OF 45TH DAY: 6/19/13
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 13000386

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

ACCEPT RETURN REJECT 6.14.13 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in
The National Register
of
Historic Places**

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

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

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



State of New Jersey

DEPARTMENT OF ENVIRONMENTAL PROTECTION
NATURAL AND HISTORIC RESOURCES

Office of the Assistant Commissioner

MAIL CODE 501-03A

PO Box 420

Trenton, New Jersey 08625

609-292-3541/Fax: 609-984-0836



BOB MARTIN
COMMISSIONER

CHRIS CHRISTIE
GOVERNOR

KIM GUADAGNO
Lt. Governor

March 20, 2013

Mr. Paul Loether, Chief
National Register of Historic Places
National Park Service
Department of the Interior
Washington, D.C. 20240

Dear Mr. Loether:

I am pleased to submit the nomination for the Scotch Plains Baptist Church, Parsonage, and Cemetery, Township of Scotch Plains, Union County, New Jersey, for National Register of Historic Places consideration.

This nomination received unanimous approval from the New Jersey State Review Board for Historic Sites. All procedures were followed in accordance with the regulations published in the Federal Register.

Should you want any further information concerning this application, please feel free to contact Daniel D. Saunders, Administrator, New Jersey Historic Preservation Office, Mail Code 501-04B, P.O. Box 420, Trenton, New Jersey 08625-0420 or call him at (609) 633-2397.

Sincerely,

Rich Boornazian
Deputy State Historic
Preservation Officer