

06-1424-2A

United States Department of the Interior
National Park Service

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National Register of Historic Places
Registration Form

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NATIONAL REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

HISTORIC PRESERVATION OFFICE

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 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." Do not check for 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 St. Luke's Episcopal Church
other names/site number _____

2. Location

street & number 346 High Street not for publication
city or town Hope Township vicinity
state New Jersey code 034 county Warren code 041 zip code 07844

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.

Signature of certifying official/Title *Amy Cradic* Date 1/11/07
Amy Cradic, Assistant Commissioner Natural & Historic Resources/DSHPO
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.) _____
Signature of the Keeper *Patrick Andrews* Date of Action 3/16/2007

St. Luke's Episcopal Church

Name of Property

Warren County, New Jersey

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
0		buildings
		sites
		structures
		objects
0		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

Current Functions

(Enter categories from instructions)

Religion / religious facility

7. Description

Architectural Classification

(Enter categories from instructions)

Early Gothic Revival

Materials

(Enter categories from instructions)

foundation Stone
walls Limestone
roof Slate
other _____

Narrative Description

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

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 # NJ432, WPA Project 165-22-6999
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

Architecture

Religion

Period of Significance

1828-1839

Significant Dates

1839

Significant Person

(Complete if Criterion B is marked above)

Bishops John Croes, Sr. and George Washington Doane,

Rev. Peter Lott Jacques

Cultural Affiliation

N / A

Architect/Builder

William Bulgin

Primary location of additional data

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

Name of repository: _____

10. Geographical DataAcreage of property Less than one acre**UTM References**

(Place additional UTM references on a continuation sheet.)

1	18	502596	4528577	3			
	Zone	Easting	Northing		Zone	Easting	Northing
2				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 Mark A. Hewitt, AIA; Peter C. Pfunke; Guy Walton, PhD, Professor of Art and Architectural History, NYU-retired
 organization _____ date August 10, 2006
 street & number Peter C. Pfunke - 173 Lake Just It Road telephone 908-459-5360
 city or town Blairstown state NJ zip code 07825

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 St. Luke's Episcopal Church
 street & number 346 High Street telephone 908-459-4340
 city or town Hope state New Jersey zip code 07844

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 form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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St. Luke's Episcopal Church, Hope
Warren County, New Jersey

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1 - DESCRIPTION

St. Luke's Episcopal Church is a gable-roofed early gothic revival stone church structure located at the southeast corner of High and Hickory Streets in the village of Hope, New Jersey. (Photograph 1, Drawing E-1) Constructed between 1832 and 1839, it retains virtually all of its original features, both interior and exterior, having been subjected to only minor alteration in the years since its construction. Although closed for a period during the 19th century, it has served as a place for Christian worship and education in the Episcopal tradition throughout the remainder of its long history. At present it serves a small but active congregation in an ongoing program of worship and education. Its superb acoustics provide a wonderful venue for the series of public concerts sponsored by St. Luke's. Never locked, the building is open for private devotion and prayer and is regularly visited by tourists to the historic village of Hope, which is listed in both the New Jersey and National Registers of Historic Places.

2 - SETTING

The church property is near the center of the small historic village of Hope and is part of a mainly residential street made up of 18th- and 19th-century houses. The building site slopes downward from its northeastern frontage on High Street toward the southwest. The placement of the building on this slope allows the first story entrance at its northeast end to be several steps above grade (Photograph 2), and the rear basement story entrance at its southwest end to be on grade (Photograph 3). The sloping site also allows light into the basement story through windows on the southeast, southwest, and northwest sides of the building.

3 - GENERAL CHARACTERISTICS

St. Luke's church building is a rectangular structure on a stone foundation measuring approximately 40 by 50 feet. The local limestone masonry envelope of the building is largely unbroken by ornament; the masonry is generally coursed roughly-dressed ashlar less than 12 inches high per course. Coved wooden cornices define the eaves of a moderately pitched slate roof, the peak of which is 34 feet 10 inches above the first floor level. The front (northeastern) gable end is fully concealed behind a crenelated parapet wall. At the center of that wall rises a square bell tower to height of 77 feet 5 inches above the first floor.

A basement level, approximately 10 feet below the first floor, is reached through an on-grade entrance at the rear (southwest) end of the building. Additional access to the basement is by means of an exterior stairway and doorway below the concrete porch at the main entrance to the building. The basement contains a large common

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space, used for classes and activities, a sacristy for the storage and preparation of liturgical supplies, a furnace room, and a bathroom (Drawing E-2, Right).

The main entrance, two steps above grade, opens directly into a narthex and thence into the nave, which spaces fill the first story of the building (Drawing E-2, Left). The nave and its sanctuary area is the worship space of the building.

A room above the narthex, reached by a wooden spiral staircase, opens into a small balcony at the rear of the nave. These spaces make up the second story (Drawing E-3, Left). The balcony houses a fully encased one-manual pipe organ.

A tower room at the third story level is reached by means of a stairway from the room below. It provides direct access to a crawl space between the roof and the ceiling of the nave. A steep stairway in the tower room affords access to the bell tower above.

4 - EXTERIOR FEATURES AND DECORATIVE ELEMENTS

a. FRONT ELEVATION

The front (northeastern) elevation of the building is dominated by the bell tower, protruding approximately 5 feet forward of the crenelated front wall (Photograph 1, Drawing E-4, Right). At the base of the tower and contained within a gothic frame are the highly ornamented double entrance doors of the main entrance (Photograph 4). The doors are fitted with a box lock and brass knobs, believed to be original. Above the doors is the original transom window elaborated with boldly and beautifully carved gothic tracery. Set into the stone wall above the entrance is a marble stone inscribed "St. Luke's Church, Erected 1832, Peace Be Within Thy Walls."

There is a small concrete porch, approximately 8 feet by 9 feet and two steps above grade, at the front entrance (Photograph 5). A gothic wooden railing and pinnacles are part of the porch structure, and a concrete handicapped access ramp extends from its left.

There are three double-lancet gothic windows within the front elevation, each glazed with multi-paned clear mostly original glass (Photograph 2). Two of these windows flank the main entrance, and the third is within the bell tower centered above the main entrance and cornerstone. Flanking the tower window are two large quatrefoil ornaments set into the surface of the main front wall.

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The imposing square bell tower is composed of a 55-foot high masonry structure surmounted by a 22-foot high square cupola (Photograph 1). Double-lancet gothic framed openings in the upper portion of the masonry tower and in the wooden cupola are fitted with horizontal louvers. The cupola is ornamented with gothic pinnacles and finials, and its upper cornice is crenelated, echoing the crenelations of the front masonry wall of the church.

b. FRONT ELEVATION ALTERATIONS

The original porch was constructed entirely of wood and had gothic design railings, one of which, apparently, is retained on the current concrete porch (Historic Photograph 1). The wooden porch was four steps above grade, which grade was raised slightly when the concrete replacement was built, some time during the 1970's.

The concrete handicap access ramp was added around 1990 (Photograph 5, Left Side).

Wooden panels, each ornamented with an inset quatrefoil, filled the apex of each of the three double-lancet windows in the original construction. Only the tower window retains its panel, the panels of the lower windows having been replaced with glass as part of the installation of stained glass inserts during the 1970's (Photograph 2).

Aluminum storm windows were installed over the three gothic windows in 1979.

c. SIDE ELEVATIONS

The southeastern and northwestern elevations follow an identical design (Photographs 3, 6, 7, Drawings E4 Left, E5 Left). In the basement story are three 18 over 12 double-hung clear-glazed rectangular windows. In the first floor story are three double-lancet multi-paned and clear-glazed windows within gothic frames. The design and size of these gothic windows is identical to that of the windows in the building's front elevation. A coved wood cornice defines the lower edge of the slate roof.

d. SIDE ELEVATION ALTERATIONS

The three windows in the basement story were fitted with wooden shutters (Historic Photograph 2); presumed to be original, these shutters were removed and lost sometime after 1937.

As with two of the gothic windows in the front elevations, ornamented wooden panels at the apex of each double-lancet window were replaced with glass when stained glass inserts were installed during the 1970's.

Aluminum storm windows were installed over the first floor gothic windows in 1979.

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e. REAR ELEVATION

The basement story of the rear elevation contains an 18 over 12 double-hung, clear-glazed window and a two-light, single-entrance door surmounted by a 12-light transom window (Photographs 3, 8). The first story is pierced by two single-lancet stained glass gothic windows. There is a small gothic-framed louvered vent opening centered just below the peak of the gable.

f. REAR ELEVATION ALTERATIONS

In the original construction, the cellar story had a second double-hung window, identical to the first. That window and the wall below it were removed and replaced by a rear entrance door in the 1970's.

The two single-lancet gothic windows in the first story were originally wood framed multi-paned clear glass, matching the design of the lancets in the other gothic windows in the first story of the building. At some point after 1912, they were replaced by the current stained glass windows.

5 - INTERIOR FEATURES AND ORNAMENTS

a. NARTHEX

Immediately inside the front doors of the building and dominating the narthex is a splendid wooden spiral staircase (Photographs 9, 10) said to be the handiwork of William Bulgin, who served St. Luke's as architect and builder. The hanging lamp in the Narthex is an electrified period oil lamp fitted with a mid-nineteenth century etched glass shade. A plaster quatrefoil encircles the ceiling point from which the lamp is hung.

b. NARTHEX ALTERATIONS

With the exception of the electrification of the hanging lamp and the installation of a light switch, there have been no alterations to the original condition of the Narthex. Although not confirmed, the lamp is believed to be the original.

c. NAVE

The Nave retains remarkable original fabric, including pews, liturgical furniture, pipe organ, woodwork, plaster finishes and ornamentation. This room is a treasure of 19th century design and gothic revival ornamentation that deserves careful preservation as it continues its useful life as a superb and inspiring worship space. Indeed, it is a particular joy to enter the Nave on a sunlit morning, for the light through the large windows provides a serene and buoyant look that cannot but lift one's spirits (Photographs 11, 12).

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The original closed pews are configured facing the altar end of the Nave in three sections divided by two aisles. Two pews are placed in the front left corner of the Nave facing across toward the altar. The ends and doors of the closed pews are embellished with gothic ornament.

The sanctuary area around the altar is enclosed by a gothic ornamented communion rail. The sanctuary contains a modern altar and two period gothic revival chairs. The sanctuary is backed by a 4 foot 6 inch high ornamented reredos wall, behind and over which is placed the centrally located high pulpit (Photograph 13). Moveable furniture at the altar end of the Nave includes a prayer desk, the original and highly ornamented baptismal font, and chairs and a pew for priests and acolytes.

A small balcony protrudes from the inner wall of the tower at the rear of the Nave. Columns supporting the balcony are a gothic form, with their cross sections in the shape of a quatrefoil. The façade of the solid railing surrounding the balcony is extensively ornamented. The balcony houses a remarkable historic element, the original pipe organ built by Henry Erben of New York City for St. Luke's and installed by him in 1839 (Photograph 14). Erben was one of America's most renowned and prolific pipe organ builders of the nineteenth century and only a relative handful of the many organs he built remain in their original locations. St. Luke's pipe organ is one of these.

Simple vertical wideboard wainscoting running from the base of the walls to the windowsill level surrounds the Nave. A coved molding defines the upper extent of the side walls. The ceiling of the nave is elaborated with molded plaster ribbing, and molded quatrefoils surround the hanging points of six chandeliers.

The eight double-lancet multi-paned windows that circle the Nave on its side and entrance walls are glazed with clear glass, virtually all original. At the apex of the gothic frame that surrounds each of these windows are small stained glass inserts, depicting the sacraments of the Church (Photograph 15). Two single-lancet gothic windows that flank the high pulpit are glazed entirely with stained glass, with central motifs of the Greek letters Alpha and Omega, respectively.

Lighting within the Nave is provided by six eight-light candelabra and two recessed ceiling fixtures over the altar area. Two working oil lamps, thought to be original, are affixed to the railing of the high pulpit.

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d. NAVE ALTERATIONS

With the exceptions of lighting, electrical outlets, two stained glass windows, and eight small stained glass panels, there have been no alterations to the interior of the nave – floor, walls, ceiling, balcony – since its original construction in 1839.

The two stained glass windows flanking the high pulpit replaced original clear glass ones some time after 1912. The eight stained glass panels at the apex of each of the side and rear windows replaced the original wood panels around 1970.

Although the present furniture arrangement within the Nave is believed to be similar to that of the original Nave, this cannot be confirmed. Two pews at the center rear were removed in the 1970's to accommodate an electronic organ console. In the late 1980's those pews were installed in the front left of the nave to accommodate a small choir. The high pulpit was placed for a time during the 20th century in the front right before being returned to its current location. That location is likely the original one, for it conforms to liturgical practice of that time: a so-called "Hobart" altar that featured a high pulpit above a central altar.

The pipe organ was moved to the front left of the Nave for a time during the 20th century, before being returned to its likely original location in the balcony. As eminent and forcefully outspoken an organ builder as Henry Erben likely would have insisted, or even demanded, that "his" organ be placed in a position known by organ builders for centuries to be optimal: high on a wall facing the central long axis of a building. In St. Luke's Nave, that position is the balcony. At some point an electrically driven blower was fitted to the input of the organ's main bellows, providing an alternative to hand pumping.

6 - PHYSICAL CONDITION

St. Luke's church building has enjoyed good care over its life. Accordingly, while there are corrective and ongoing maintenance issues to be addressed, at this time the overall physical condition of the building is quite good, and the building retains fully its historic beauty and functionality.

A professionally prepared Preservation Plan has been completed in 2006 (by restoration architect Mark Hewitt, AIA) that sets forth an outline of recommended actions to be taken either immediately or in intermediate or long-term time frames. The first of the immediate activities, slate roof repair was completed in late 2005. Other work requiring immediate attention includes cleaning areas of organic growth at the base of stonework, repairing rot in certain windowsills, and replacing glazing compound and glazing in some windows. The appearance of the present aluminum storm windows is obtrusive, obscuring the beauty of the gothic windows.

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They should be replaced with low profile closely fitted storm windows of a type designed for and appropriate to historic structures. The concrete handicapped access ramp has sunken, apparently having been constructed without adequate footings. The retaining wall under the front concrete wall needs stabilization. To correct these problems, a general reworking of the area in front of the church entrance is needed.

All of these aforementioned issues and others from the Preservation Plan are being addressed in a currently planned restoration program. In addition, the restoration program contemplates a regrading of the entire area in front of the church and the construction of a wooden porch, porch railing and fence. This work will follow designs illustrated in historic photographs (Historic Photographs 1, 2) and should return the appearance of that area to what is believed to be its original condition.

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STATEMENT OF SIGNIFICANCE

Saint Luke's Church in Hope, Warren County, New Jersey, is eligible for listing in the National Register under Criterion A for its close connection with the great expansion of the Protestant Episcopal Church in the United States during the first half of the nineteenth century. In addition, it meets Criterion B for its association with two remarkable Episcopal bishops of the time of its building, who maintained a close relationship to the Hope church community. One of these is the subject of an article in the *American National Biography* volume 6, 1999.¹ The other merited a biography in *An Episcopal Dictionary of the Church*, 2000.² These men encouraged and supported the building of the church, though the project appears to have provoked criticism in the diocese. Most importantly, the church qualifies under Criterion C. The church is an outstanding example of early gothic revival ecclesiastical architecture, one that may be unique in its state of preservation. Its present appearance is close to that of the time of its consecration in 1839.

EPISCOPAL CHURCH IN EARLY AMERICA

In 1780 a conference of clergy and laypersons met at Chestertown, Maryland, and resolved that "the church formerly known in the Province as the Church of England should now be called the Protestant Episcopal Church." The 1789 General Convention of the Church adapted the English Book of Common Prayer for an independent American Church. A constitution was adopted and the first Presiding Bishop of the Episcopal Church was appointed. This church was formally entitled "Protestant Episcopal Church of the United States of America." A later preamble to the Church Constitution adopted in 1967 noted that the term Episcopal Church "is hereby recognized as also designating the Church."³

The spread of the Church of England in the American Colonies was largely managed after 1701 by the Society for the Propagation of the Gospel in Foreign Parts, a High Church missionary society and it proved particularly successful in New York and New Jersey, at first by the efforts of George Keith, Patrick Gordon, and John Talbot. Keith and Talbot were most important for the Church in New Jersey, the latter known among Anglicans as "the Apostle of New Jersey."⁴ (During Talbot's tenure in Burlington, New Jersey, Old Saint Mary's Church, the oldest standing Episcopal Church in New Jersey, was built, 1703.) These missionary efforts were particularly successful during the time from 1701-1708 when Edward Hyde, 3rd Earl of Clarendon, known by courtesy as Lord Cornbury, was Royal Governor of New York and New Jersey. He was a strong supporter of the English State Church.⁵

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The American Revolution was a disaster for a Colonial American Anglican Church, all American parishes being directly under the authority of the Bishop of London. For example, of the eleven Church of England clergy who were in New Jersey at the start of the war in 1775, just four remained after the defeat of the British forces.

However, the organization of the Protestant Episcopal Church of 1789 proved successful, if only modestly so, largely because of the exemplary patriotic credentials of the first Presiding Bishop, William White (1748-1836) of Philadelphia. He was chaplain to the Continental and Constitutional Congresses and the United States Senate from 1777-1801.⁶

Furthermore, White's *The Case of the Episcopal Churches Considered*, 1782, sought to overcome one of the principal problems of the new church, the ordination of bishops in the absence of a bishop in America to do so. The Episcopal tradition of "Apostolic Succession" demanded that a bishop could only be consecrated by a consecrated bishop. And the English church hesitated to recognize the new American clergy as members of their faith. However, White and two others were eventually consecrated bishops in England. In 1792 the first bishop was consecrated in America, thus creating an independent Episcopal Church of America.

But things still remained very difficult for the church. In 1815 there were, in New Jersey, only nine priests to serve 27 parishes. Soon after that time the church mounted a vigorous missionary effort that initiated a period of enormous growth. The new Diocese of New Jersey was established in 1815. The first bishop, John Croes (1762-1832), had both patriotic credentials and devoted enormous energy to his missionary effort. "He was considered solid, reliable, and conscientious."⁷ He served 17 years as bishop. It was he and some clergy who assisted him who not only revived the single pre-revolutionary parish in North West New Jersey at Knowlton (now Delaware), but who developed four or five new churches in what is now Warren County (then South West Sussex County). In Hope he established St. Luke's Church in a village where there had formerly been no Episcopalians, and just a few "interested people."⁸

That "evangelical and apostolic" Episcopal Church, to use the famous phrase of the contemporary Bishop of New York, John Henry Hobart (1775-1830), included powerful preachers and was known for its indefatigable missionary zeal.⁹ Bishop Croes was succeeded as bishop by George Washington Doane (1799-1859), a renowned preacher, who is said to have built 33 new churches in his diocese and he increased the number of parishes from 27 to 85.¹⁰

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These New Jersey bishops were connected with the General Theological Seminary (founded by Hobart and Croes and attended by Doane), the first American Episcopal seminary.¹¹ It was closely associated in theological matters with the Anglican High Church position that stressed the importance of the continuity with the English Pre-Reformation (even medieval) Church, while energetically preaching the Gospel through extensive missionary work in America. The New Jersey bishops formed part of an influential national group of American High Church clergy (spread from New England and New York, to Pennsylvania and the American Middle States) during the first half of the nineteenth century, assuring the domination of that group's theology and practices in New Jersey.

PHYSICAL DEVELOPMENT

The village of Hope, Warren County, New Jersey, is located in hilly farmland seven and a half miles east of the Delaware River at the northwest edge of the area called today the New Jersey Highlands.¹² During the eighteenth and early nineteenth centuries a road from Philadelphia via Bethlehem PA to the mid Hudson River Valley passed through the village. By tradition, George Washington paused in Hope on his way from Philadelphia to Newburgh, New York, in 1782.

Hope was founded in 1769 in an area already settled by a number of families who for the most part resettled in the area from other parts of the British American colonies, or even from nearby locations such as Morristown. They worked at farming, iron mining and quarrying. The Village of Hope was founded by the Moravian Church with settlers from the mother church in Bethlehem, Pennsylvania. These Moravians bought 1500 acres of land from a farmer, Samuel Green, and established a community with a farm manager, Peter Worbass. Worbass constructed a log cabin and erected barns for his animals and a grain storage. Most of the later Moravian buildings were built of stone, and included a flour mill (1770), and a tannery, a store, a lime kiln, an inn, a brewery and distillery, and finally a *Gemeinhaus* (1781-the meeting house). There were more than a dozen individual dwellings, as well as dormitories for single young men and women, and there was a generous *platz* or public square. At its peak the village supported a population of nearly 150 people. The Moravians abandoned the village for financial reasons and moved away after the village was sold on September 22, 1807 to Nicolas Kramer and Abraham Horn of Northampton County, Pennsylvania.¹³ Over the next decade and a half, however, local families, including some British loyalists who returned after they were amnestied, acquired many of its properties. Only one Moravian remained behind.

Within a decade the community of Hope had been reconstituted. The Moravian mill was operating; a store had opened, while the *Gemeinhaus* had been turned into a hotel. Hope had also lobbied, as it turned out unsuccessfully, to become the County Seat in 1824 when Sussex County had been divided and Warren County formed. Still, Hope did achieve the status of a township in 1839.¹⁴

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The missionary effort of the Episcopal Church arrived in Hope in 1816, a year after the founding of the Diocese of New Jersey.¹⁵ The Rev. L. P. Bayard speaks of visitations to congregations in Sussex County, preaching in Hope after visiting the pre-revolutionary church in Knowlton (now Delaware). Bishop Croes officiated at a service in Hope in July. From 1819-1824 the priest from Christ Church, Newton, came from time to time. Bishop Croes appeared again in 1827. He reported that by then there were 30 families in the church. In 1828 an application was made to the Church Convention for the incorporation of Saint Luke's Church into union with the Convention, and this was accepted.¹⁶ (In 1831 the church was registered at the Warren County Clerk's Office.) The bishop appears to have selected the name of Saint Luke's Church. A clergyman from New York was in residence for a few months in 1829. In 1831 Peter L. Jacques (or Jaques), a candidate for Holy Orders, arrived and held services regularly.

On June 12, 1832 William Hibler and his wife, Mary, owners of the *Gemeinhaus*/hotel and later Town Clerk, deeded to the "Rector, Wardens, and Vestrymen of St. Luke's Church, Hope, a piece of land on High Street, 60x85, consideration being \$100, subject to the condition that it be used for the Protestant Episcopal Church of New Jersey and for no other intent, purpose or benefit whatever."¹⁷ Work began immediately on the building, a cornerstone was laid and the walls and roof were completed along with the wooden frame of the upper part of the bell tower, though overcharges by the contractor halted the work that summer.¹⁸ The date of 1832 appears on a stone above the church door. In December Mr. Jacques was made a Deacon by Bishop Doane and ordained a priest two years later.¹⁹

Services continued for some time at the homes of the vestry, but by 1834 the building was sufficiently finished for services to be held in the undercroft (basement). "In the summer of 1834 the congregation made an effort and had the walls painted, the windows glazed, the tower finished and painted, the floors laid and the doors made."²⁰ The finishing of the interior appears to have been completed by the time of the consecration of the church in 1839, much of the ornamental woodwork being done by William Bulgin, said to have been an English architect.²¹ An organ was also in place at that time, one made by Henry Erben of New York. The date of the installation of the church bell is unclear, but both it and a "beautiful fence" were installed by the mid 1840's.

Bishop Doane's report on the consecration of Saint Luke's that took place on October 12, 1839, deals at some length with criticism he anticipates about the size and expenditure for the church: "Indeed, there are those in this utilitarian age, who may question the expediency of erecting such an edifice in a small rural village." He attempted a justification for it by citing scripture. But the events of the next years suggest that its critics may have had some justification since the membership of the church that had been growing since the founding of the parish and the installation of the Rev. Mr. Jacques as rector (1839) fell off sharply. The 30 families were reduced to 11 by 1857,²² largely because of the inability of the church to retain a permanent clergyman, but also

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by the foundation of many other protestant churches in the community. Fortunately, the Rev. D. L. Moore, Jacques' successor, had made an important contribution to the preservation of the church by retiring most of the parish debt, and the donation of a nearby house to serve as a rectory by a member of the vestry eventually was the salvation of the church building.²³ After 1866 few if any services were held. Dr. Fitch, a founding member of the congregation, saw to the maintenance of the building by using the funds obtained by the rental of the rectory.

Around 1887 only two members of the parish remained, and there was discussion of turning the church property over to the diocese. The diocese did apparently absorb a small endowment and the bishop attempted to remove the Erben organ, though the actions of Fitch's daughter appear to have preserved the instrument for the church.²⁴

The result of these bad times was that none but the most urgent repairs were done for many decades. This explains the preservation of the building, and especially the church interior, in a state close to that of the time of its consecration. It was only in 1906 that the church again began to be used regularly. Services were resumed during the summers.²⁵ In 1913 the building was "renovated" and a new furnace installed, and a pair of stained glass windows added to the sanctuary wall replacing the clear glass previously found there. At that time the organ was moved from the loft and installed by the liturgical East wall, while the pulpit that, presumably, had originally been above and behind the altar was brought down and placed to the right of the sanctuary.

The condition of the church was carefully recorded and illustrated in the Works and Progress Administration's Survey of State and Local Historical Records in 1937-39, and a remarkable series of drawings were made for the W. P. A. Survey of American Buildings. (Survey NJ432, WPA Project 165-22-6999)²⁶

The parish, growing by then and transferred to the new Diocese of Newark, created in 1875, undertook a substantial restoration of Saint Luke's in 1939. The *Newark Churchman* of October reported: "Ancient box-pews, smallpaned windows, superscribed with texts in scarlet and black, a superbly carpeted balcony reached by a rare 'hanging' spiral stairway, a high pulpit--- these all have been restored to their chaste white and mahogany of early day through funds of a Bishop's call. Through the generosity of the Diocesan Altar Guild, a French Brocade altar frontal and a silver set of cross and Eucharistic candlesticks, dating 1722, have been acquired. A pewter communion set is in use. A red damask tasseled pillow has been placed on the pulpit-desk to support the old Bible and matched hangings are in preparation."²⁷ Thus the pulpit was raised, moved from the right of the altar to a position above it. The W. P. A. report notes that the church interior was cream and brown in 1938.²⁸

Some changes such as repainting the church interior, new lighting, and the replacement of the subscriptions at the top of the window frames with small areas of stained glass, representing the sacraments of the church, and the returning of the organ to the loft, were made in the 1970's (causing serious damage to the organ's pipes),

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and, subsequently, the undercroft was transformed and modernized with a new sacristy, toilet, and large area for the Sunday School. The membership of the parish peaked in the 1970's to about 50 families and is now about 35.²⁹ Another restoration project is in progress.

THE BUILDERS OF ST. LUKE'S CHURCH

Three remarkable personalities, two of them of state and national historical significance, are associated with the planning and building of St. Luke's church in Hope. The first of these is Bishop John Croes, Sr. (1762-1832), the first Episcopal bishop of New Jersey.³⁰ The bishop's connection with the Hope parish was one of long standing. He played a fundamental role in its founding, preaching in Hope during the second year of his tenure and securing, as a part of his missionary efforts, a constant flow of clergy to lead services in Hope.³¹ He returned to the village in 1828 and moved the church towards an affiliation with the New Jersey Protestant Episcopal Convention. In 1831, he sent as a missionary to Hope Peter Lott Jacques, a lay reader.³² Jacques served as clergyman in Hope during the time of the building of the church, and presumably was, with Croes, responsible for the decision to build an ambitious structure of an up-to-date form and style. We may also presume a personal connection with Jacques since the bishop's son had baptized and confirmed him,³³ and Jacques' family was from New Brunswick, where the elder Croes also served as priest at Christ Church. Croes died after only the walls of St. Luke's had risen.

Bishop Croes, born of parents who came from Russian Poland and who settled in Newark, New Jersey, had as a young man a distinguished military career during the American Revolution, serving in a number of regiments and troops and becoming, in 1780, a recruiting sergeant in Newark. During the war he engaged in several hazardous volunteer expeditions in the northern part of the state. He then returned home to study at McWhorter's Academy in Newark. Croes turned to a career in teaching at that institution and became its principal. While there he began to prepare for the ministry.

Then in 1789 he began to work as a lay reader in Swedesborough and to study for orders with Bishop White in Philadelphia. He was advanced to the priesthood in 1792. Croes served Swedesborough for twelve years while being active at both the national and diocesan levels. He was called to Christ Church, New Brunswick, where he served the rest of his life as rector while continuing his interest in education, serving as principal of the grammar school of Queen's College (later Rutgers). In 1811 he was granted the degree of Doctor of Divinity by the College.³⁴

John Croes was elected Bishop of New Jersey in 1815. The venerable Bishop White consecrated him. "Progress of the diocese was painfully slow as clergy came and went with bewildering and discouraging rapidity. Church

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buildings crumbled as lack of clergy caused some parishes to remain empty, yet old churches were restored and beautified as new ones were built."³⁵ He was a strong supporter of education for the clergy and was, along with Bishop Hobart of New York and many others, a founder of General Theological Seminary in Manhattan. The bishop became known for his constant and extensive travels working hard until the time of his death. Little is known of the bishop's taste in architecture, but the model chosen for St. Luke's would appear to be in line with Croes' orientation. It follows an advanced prototype associated the High Episcopal Church of the time.³⁶ It remains an open question as to whether Croes selected this model for the Hope church or tried to influence the clergy, wardens and vestry.

George Washington Doane (1799-1859) was installed as the second bishop of New Jersey in October of 1832 after a close election in which he won over Bishop Croes' son. His time in office was a period of dynamic growth for the diocese. By 1855 there were 100 clergy and 85 churches in New Jersey.³⁷ Bishop Doane was a particular friend of Hope's St. Luke's Church. Peter Jacques was the first deacon ordained by the bishop. He also ordained him a priest two years later.³⁸ Doane visited the church most years from 1834-1839 as the church building was underway, and he baptized and buried Jacques' son. In his report to the New Jersey Church Convention of 1840 he wrote: "On 10 October [actually 12 October, 1839] I performed a service to which I looked forward nearly seven years with lively interest, the consecration of St. Luke's Church, Hope...I have never known an instance more remarkable of steadfast perseverance in a good work, than has been exhibited in the erection and completion of said church..."³⁹

Bishop Doane was born in Trenton, New Jersey. He graduated from Union College in Schenectady, New York, in 1818 where, under the influence of Thomas Church Brownell (later bishop of Connecticut), he entered General Theological Seminary in New York. There he was befriended by Bishop Hobart of the High Church party of the Episcopal Church. While in New York Doane established a school for boys and participated in the founding of St. Luke's Church there. Bishop Doane's career developed along several different lines, as clergyman, preacher (about 160 published sermons survive), writer and poet, publisher and educator. He even wrote hymns, one of which remains in the Episcopal Hymnal of 1982. He was first at Trinity Church in New York, then taught belle-lettres and oratory at Trinity College in Hartford (then Washington College), and moved along to Boston where he became rector of Trinity Church. From there he received the call to be bishop of New Jersey and rector of St. Mary's Church, Burlington, New Jersey. His national renown was the result of his editing and publishing of High Church periodicals: *Episcopal Watchman*, *Banner of the Cross* and *The Missionary*. Doane remained committed to his role of educator and founded and supervised St. Mary's Hall and Burlington College in his parish. St. Mary's exists today.⁴⁰

Bishop Doane had strong feelings about architecture. He believed that churches should be built of stone to last and stand as monuments to his faith. From his remarks on St. Luke's Church, Hope we learn: "Let us remember

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that churches are built for all time; since whatever else may die the church will not..."⁴¹ On a trip to England in 1841 he traveled widely studying old churches and discussed issues of the Gothic Revival with his colleagues. He was the first American to be elected patron member of the English Ecclesiological Society. "This experience fired his already well-formed taste for the Gothic to new heights of intensity..."⁴² The bishop on returning home built a new church next to the old one at Burlington that was to exert great influence on the architecture of both New Jersey and the United States.⁴³

It is clear from the words of Bishop Doane that he believed that The Rev. Mr. Peter Lott Jacques (1808?-1877) deserved most of the credit for the building of the Hope church.⁴⁴ The church was started and completed during Jacques' time in Hope.⁴⁵ He formed a working relationship with an important group of citizens to raise the funds⁴⁶ and must have been the principal conduit for information about the advanced and very High Church style of the building that earned praise from the bishop. There is reason to believe that he was an exceptional clergyman, a founder of parishes and the builder of two important churches, including that of Hope. The date and place of Jacques' birth are not known, but his obituary mentions that he was in his 70th year.⁴⁷ His parents were married at the Dutch Reformed Church in New Brunswick, New Jersey⁴⁸ and the US census states that he was born in New Jersey.⁴⁹ He was baptized and confirmed an Episcopalian at Christ Church, Shrewsbury, New Jersey, by the son of Bishop Croes in 1823 and left the next year.⁵⁰ His education is not known though subsequent events in his life indicate that he was well educated in English and the classics. He was at Burlington, New Jersey, in 1830⁵¹ and sent to Hope and Knowlton (now Delaware, New Jersey) in 1831 where his career in the church began. Deacon in 1832, priest in 1834, he was installed as rector at St. Luke's at the consecration of the church in 1839. While he was in Hope he started a boy's school but then transferred his attentions to running St. Matthew's Hall, a school at Port Colden, New Jersey, 10 miles away. Since the Hope church appeared to be virtually finished and he appeared to have found a reasonable replacement, Jacques decided to resign from St. Luke's and to move to Port Colden. Jacques eventually bought the school publicized as an "English and Classical School."⁵² The school, housed in a grand Greek Revival building (now landmarked), had three assistant teachers, and between 20 and 30 students. The school closed before 1862. Jacques then moved on to found and build a second St. Luke's Church, this also a fine building in a Neo-Gothic style, at Phillipsburg, New Jersey.⁵³ Later he died in Plainfield, New Jersey.⁵⁴ He was buried in Easton, Pennsylvania.⁵⁵ His obituary spoke of him as a founder of churches, but mentioned only the building of the church in Hope.

ARCHITECTURAL SIGNIFICANCE

Saint Luke's may be counted among the dozen most important surviving early gothic revival churches in the United States. In New Jersey it is the unique example of an important type of early nineteenth-century stone

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church with Gothic-inspired exterior ornament in wood, and it contains a striking spiral stairway in the narthex. The church interior is enhanced with some fine original wooden gothic revival ornamentation (the organ loft and the sanctuary) and a remarkable organ with a gothic revival style case by the celebrated New York organ maker Henry Erben that was in place for the consecration of the church in 1839.⁵⁶

William H. Pierson, Jr. in his authoritative "American Buildings and their Architects" provides a discussion of the architectural historical context in which the Hope church should be seen.⁵⁷ Pierson discusses a group of Episcopal churches that he connects with each other and with the arrival of an "authentic Gothic" in the United States and speaks of eclecticism as a mode of design. Pierson takes this early gothic revival episode to be an important chapter in the history of American architectural thinking. A group of Episcopal churches was grandfathered by Trinity Church in New York City. (From its first building of 1698 and its second of 1788-90 Trinity had employed elements from the repertory of the English late Gothic).⁵⁸ But Pierson's group of churches was more precisely dependent on the innovations of Ethiel Town's remarkable Trinity Church on the Green in New Haven, Connecticut. Town had made a strong High Church statement with his work (1814-1817), the church "confirming the ancient roots of the American Episcopal Church in the church of England."⁵⁹ Town remarked, "The Gothic style of architecture has been chosen and adhered to in the erection of this church, as being in some respects more appropriate to the purposes of religious worship."⁶⁰ Another of Town's points was that Trinity's walls were built of "a hard granite...laid with natural faces out, and so selected and fitted, as to form small but irregular joints which are pointed...conveying to the mind an idea of durability and antiquity which be suitably suited with this style of architecture." The churches of Pierson's group all use stone, a fortunate feature as far as Hope Church was concerned, given that the Moravian village and, most particularly, the Moravian ex-church next door, was made of local stone, and the Moravian masonry, by coincidence, was of a similar rough character.

Another feature of these stone churches was the use of ornament believed to be Gothic in origin. Town turned to published works for his inspiration as did other of these designers, in his case Gibbs' illustration of All Saints Church, Derby, England.⁶¹ Other churches in the group allowed their architects' imaginations to take over in the design of the towers, but in a remarkably appropriate spirit. Those who designed the towers substituted wood for stone for their ornament. Other Gothic features of this group of churches included castellation (suggesting medieval fortifications), pointed arched windows, narrow as opposed to classical columns, some ribbed vaulting and quatrefoil ornamental motifs appear on both the exterior and inside.

Pierson argues that Bishop Hobart of New York appears to have been among the first to embrace Town's thinking and to have taken New Haven's Trinity as a model for two of the important churches that he had built as a part of his missionary efforts in Upstate, New York along the new Erie Canal at Saint Luke's Church, Rochester (1824-1828), and Saint Paul's Church at Troy.⁶² These churches are linked by the High Church

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theology and all over design to Trinity, as was the Saint Luke's (Hope) of Bishops Croes and Doane whose connections with the New Haven church and with Bishop Hobart were considerable. The group of churches based on Town's model, is completed by two churches that in their same rustic character, may be still closer still to the Hope church, Saint Luke's Episcopal Church, Lanesboro, Massachusetts (1836)⁶³ and Saint James' Church, Arlington, Vermont (1829-1831).⁶⁴

The eclecticism evident in all five of these buildings was to some degree superficial, Gothic ornament being attached to the standard building form for meeting houses and churches common at the time for meeting places for other faiths (a rectangular plan with a bell tower protruding from the middle of the entrance facade), but in the proportions, stone construction and ornamentation these churches represented a striking new look for their time.

With Saint Luke's, Hope, the building stands out as a strong statement, particularly in the context of its site amidst the older Moravian architecture of Hope village. This must have pleased the congregation of the church in that the building addressed two likely objectives of the community. The church became the largest public space in the village while its advanced style bespoke both the emergent Episcopal Church and the political aspirations of the village as it gained the status of a township of Warren County. It was a symbol of a rejuvenated post-Moravian Hope of the 1830's.

While Saint Luke's fits comfortably into Pierson's early gothic revival group, it is also unique in some ways. The use of castellation creates not only a facade that is original and redolent of the middle ages but also increases the sense of verticality sought after in aesthetic of gothic architecture. The use of an archeologically correct and elegant flamboyant gothic window above the entrance door is also not to be found elsewhere. But most striking of all is the interior of the church. Brightly lighted by eight remaining clear glass windows. with its interior ornament largely restricted to the sanctuary, pews, and organ loft, Saint Luke's represents a compromise between the clean austerity of an old meeting house and the High Church Episcopal theology of Hobart and Doane. The building fits well with the famous call of Bishop Hobart for "Evangelical Truth and Apostolic Order," itself a kind of compromise.⁶⁵

While Saint Luke's is perhaps the best surviving expression in a building of the Episcopal Church emerging from the dark days of and after the American Revolution, it also is a late expression of its style. While Bishop Doane in his report of 1840 remarked "St. Luke's Church is a singularly beautiful Gothic structure, of stone, and furnished throughout in the best of taste",⁶⁶ and these exact words are quoted by James Snell's 1881 "History of Warren County," indicating that at that late moment the design of the building was still much admired after the mid-nineteenth century, the likes of Doane and other High Churchmen would have found it vary dated long before that date. This was due to the arrival of a new approach to the use of the gothic style, one that demanded

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a quasi complete imitation of an old English building. This approach was the very one followed by Bishop Doane himself after he made a long visit to England in 1841 to meet with his friends in the Ecclesiological Movement and to preach at the consecration of a church in the new style. On his return to his parish in Burlington, New Jersey, he built a new church (1846-1848) next to the old Saint Mary's.⁶⁷ For his architect he used an Englishman, Richard Upjohn, who had made his name by his designs for a new Trinity Church in New York, the present building. Upjohn used as his model for Saint Mary's the Church of Saint John the Baptist, Shottesbrooke, Berkshire England, offering a very close approximation of the original.⁶⁸ In both plan and realization Saint Mary's has no resemblance at all to Saint Luke's, but the latter may well be the best illustration of the taste of this influential clergyman of the time before his visit abroad, particularly in the absence of the Trinity Church in Boston of 1829, built there when he served there as priest.

THE ARCHITECT

The so-called "architect" of St. Luke's, Hope, is William Bulgin (no dates known). His name does not appear in the church records. Our knowledge of him comes entirely from an interview of 1938, a century after the completion of the church, with a Mrs. Haggerty of Vienna, New Jersey, who said that she was Bulgin's granddaughter. She noted that he was a Londoner; he served a seven-year apprenticeship in England and practiced as an architect in Somersetshire before he came to America. "When he came he brought with him his tools and the moldings of St. Luke's were made by him with these."⁶⁹ Haggerty also attributed to him the spiral staircase in the church's narthex. Since there is nothing in the design of the church (with the possible exception of the window above the door) that suggests sources not well known in this country at the time, it is difficult to attribute much of the overall design of the church to him. His role was more likely that of building supervisor and craftsman. The work of Bulgin may be compared to that of another English "architect", William Passman, who worked on the St. James' at Arlington, Vermont (built 1829-1831). Of his work Pierson says: "There is certainly nothing in the design to support the idea that something distinctive was contributed by an English architect. On the contrary, logic suggests the importance of Trinity (New Haven) as an example of proper architectural form for an Episcopal church, was very great indeed, and that St. James at Arlington, like St. Paul's at Troy [and one might add St. Luke's, Hope] was a direct result of Town's creative genius."⁷⁰ It is perhaps relevant to remember that the spiral stairway was attributed to Bulgin by Mrs. Haggerty. The style of this element is very different from that seen throughout the building. It may even be said to reflect an English designer. Local tradition has it that the stair was based on a design of Christopher Wren. The stairway certainly is related to the classical tradition of architecture, e.g. the general configuration and the wave motif on the side, but similar examples can be found elsewhere in America. The attribution to Bulgin may be considered for the wooden parts of the tower, the window over the entrance door, the elegant organ loft and the woodwork of the sanctuary.

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- ¹ Garraty, 1999, 655-666.
- ² Armentrout, 2000, 130.
- ³ Armentrout, 2000, 172-173.
- ⁴ Firm Foundation, 2006, 1-3.
- ⁵ Ibid.
- ⁶ Armentrout, 2000, 555.
- ⁷ Firm Foundation, 1999, 3.
- ⁸ 1850 *The Record*... See Early Documents.
- ⁹ Armentrout, 2000, 246.
- ¹⁰ Firm Foundation, 1999, 3.
- ¹¹ Armentrout, 2000, 216.
- ¹² Snell, 1881, 658-659.
- ¹³ William J. Murtagh, *Moravian Architecture and Town Planning*. Chapel Hill: University of North Carolina Press, 1967, 109-112.
- ¹⁴ Snell, 1881, 661-668.
- ¹⁵ 1934, *Chronological History*... See Mss. 20th and 21st c.
- ¹⁶ 1829 *Journal of the Proceedings of the 46th General Convention of the Protestant Episcopal Church of New Jersey*. New Brunswick, New Jersey.
- ¹⁷ 1832, *Copy of the Land Deed*. See Early Documents.
- ¹⁸ 1833, Swayze (?) *The Services...ms*. See Early Documents.
- ¹⁹ 1833, *Journal of Proceedings etc.* and same 1835. See Early Documents.
- ²⁰ 1850, *The Record...ms*. See Early Documents.
- ²¹ Works Progress Administration, 1938-1939, 1-2.
- ²² 1858, *Journal of the Proceedings...General Convention*, Burlington, New Jersey.
- ²³ Deeded May 1, 1848, Copy in Archive, St. Luke's Church, Hope, New Jersey.
- ²⁴ "History of the Congregation...", Mimeograph. See Mss. 20 and 21 st.c.
- ²⁵ 1934, *Chronological History*. 2.. See Mss. 20th and 21th c.
- ²⁶ 21 Drawings, 6 photos preserved.
- ²⁷ "St. Luke's ...Marks...", *Newark Churchman*, 7.
- ²⁸ Works Progress Administration, "St. Luke's Church, Hope, New Jersey." Ms. New Jersey State Archives, Trenton, New Jersey. 1938-1939.

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²⁹ "Reburth of Hope," *Newark Churchman*, 1965, 5.

³⁰ Armentrout, 2000, 130.

³¹ 1934, *Chronological History...* See Ms. 20th and 21st C.

³² Ibid.

³³ *Baptismal and Conformation Records*, Christ Church, Shrewsbury, New Jersey, 1823.

³⁴ 1990, Fish, See Mss. 20th and 21st c.

³⁵ *Firm Foundation*, 2006, 3.

³⁶ See Pierson, 1980, Part III, 125-148.

³⁷ *Firm Foundation*, 2006, 3.

³⁸ See Jacques biography, Section 8, 16..

³⁹ 1840, *Journal of Proceedings...* See Early Docs.

⁴⁰ Garraty, 1999, 655-656.

⁴¹ See note 39.

⁴² Pierson, 1980, 178.

⁴³ Pierson, 1980, 177-184.

⁴⁴ 1840, *Journal of Proceedings...* See Early Docs.

⁴⁵ 1832-1839.

⁴⁶ 1833, Swayze(?). See Early Docs.

⁴⁷ 1877, January 18, "Obituary...", See Early Docs.

⁴⁸ Peter Lott Jacques [Sr.] to Clement Futhill, *The Records of the reformed Church of New Brunswick [New Jersey]*. February 24, 1796.

⁴⁹ U. S. Census, Port Colden, NJ, 1850.

⁵⁰ See note 33.

⁵¹ U. S. Census, 1830.

⁵² Written communication from Dennis Bertland, 2005.

⁵³ "St. Luke's Church, Phillipsburg, New Jersey" *Notes of the U. S. Buildings Survey, Works Progress Administration*, 1939. New Jersey State Archives, Trenton, New Jersey.

⁵⁴ See note 47.

⁵⁵ Records of Trinity Episcopal Church of Easton, PA.

⁵⁶ This may be considered a part of the original decoration of the church's interior and the theory that the organ was of 18th century origin may be ignored though it has been published. See "Queen Anne Gave..." *The Washington Star*. October 19, 1939, 5.

⁵⁷ Pierson, 1980. 113-186.

⁵⁸ Pierson, 1980. 159-162.

⁵⁹ Pierson, 1980. 125-148.

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⁶⁰ Town, in Kelly, 1948. Vol. II, 28-31.

⁶¹ Gibbs, James, *A Book of Architecture*. London, 1728, pl. 125 [All Saints Church, Derby].

⁶² Pierson, 1980. 138-144.

⁶³ Pierson, 1980. 146 and pl. 106.

⁶⁴ "St. James'..." *National Registry of Historic Places, continuation sheet, Section 7, 78*. And, Pierson, 1980. 144-146 and pl. 105.

⁶⁵ Armentrout, 2000. 246.

⁶⁶ See note 44.

⁶⁷ Pierson, 1980. 177-184. And, Maynard, 2002. 264-265.

⁶⁸ Some Ecclesiologists objected strongly to this choice of model. See, "New Churches," *Ecclesiologist*, 1846.

⁶⁹ Works Progress Administration, *the Library of Congress, Built in America Home Page*. n. d.

⁷⁰ Pierson, 1980. 146.

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Section number 9 Page 4

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Section number 10 Page 1

VERBAL BOUNDARY DESCRIPTION

Block 1900, Lot 500, Tax Map of Hope Township, New Jersey

BOUNDARY JUSTIFICATION

This parcel is that currently and historically occupied by St. Luke's Church, originally deeded by William and Mary Hibler to the Protestant Episcopal Church of New Jersey on June 12, 1832 for \$100.

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Section Additional Page
number Documentation 1

1. PHOTOGRAPHS

All current photographs were taken by Mark A. Hewitt during the third quarter of 2004 as part of his preparation of a Preservation Plan for St. Luke's Church. Digital files are retained by Mark A Hewitt, AIA, 104 Mine Brook Road, Bernardsville, NJ 07924.

- Photograph 1 of 15: Front elevation; view from east
- Photograph 2 of 15: Front and northwest side elevations; view from north
- Photograph 3 of 15: Rear and northwest side elevations; view from west
- Photograph 4 of 15: Lower front elevation; view from northeast
- Photograph 5 of 15: Front entrance stoop; view from east
- Photograph 6 of 15: Lower southeast side elevation; view from east
- Photograph 7 of 15: Lower southeast elevation; view from south
- Photograph 8 of 15: Rear elevation; view from south
- Photograph 9 of 15: Narthex, lower spiral staircase; view from northeast
- Photograph 10 of 15: Narthex, upper spiral staircase; view from northeast
- Photograph 11 of 15: Nave; view from north
- Photograph 12 of 15: Nave; view from east
- Photograph 13 of 15: Nave; view from northeast
- Photograph 14 of 15: Nave, Erben pipe organ; view from southwest
- Photograph 15 of 15: Typical stained glass panel insert; view from southeast

2. HISTORIC PHOTOGRAPHS

Historic photographs, taken in 1937, are from the file of the Historic American Buildings Survey, Survey NJ432, Works Progress Administration Official Project No. 165-22-6999

- Historic Photograph 1 of 2: Front entrance; view from northeast
- Historic Photograph 2 of 2: Front and northwest side elevations; view from north

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National Register of Historic Places Continuation Sheet

Section number	Additional <u>Documentation</u>	Page	2
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3. DRAWINGS

Drawings E-1 through E-5 were prepared by Mark A. Hewitt, AIA during the second quarter of 2005. Drawing E-6 was prepared by Peter Pfunke on March 26, 2006. Original file copies are retained at Mark A. Hewitt, 104 Mine Brook Road, Bernardsville, NJ07924

Drawing E-1: Site Plan

Drawing E-2: Site Plan/First Floor Plan, Basement Plan

Drawing E-3: Balcony Plan, Roof Plan

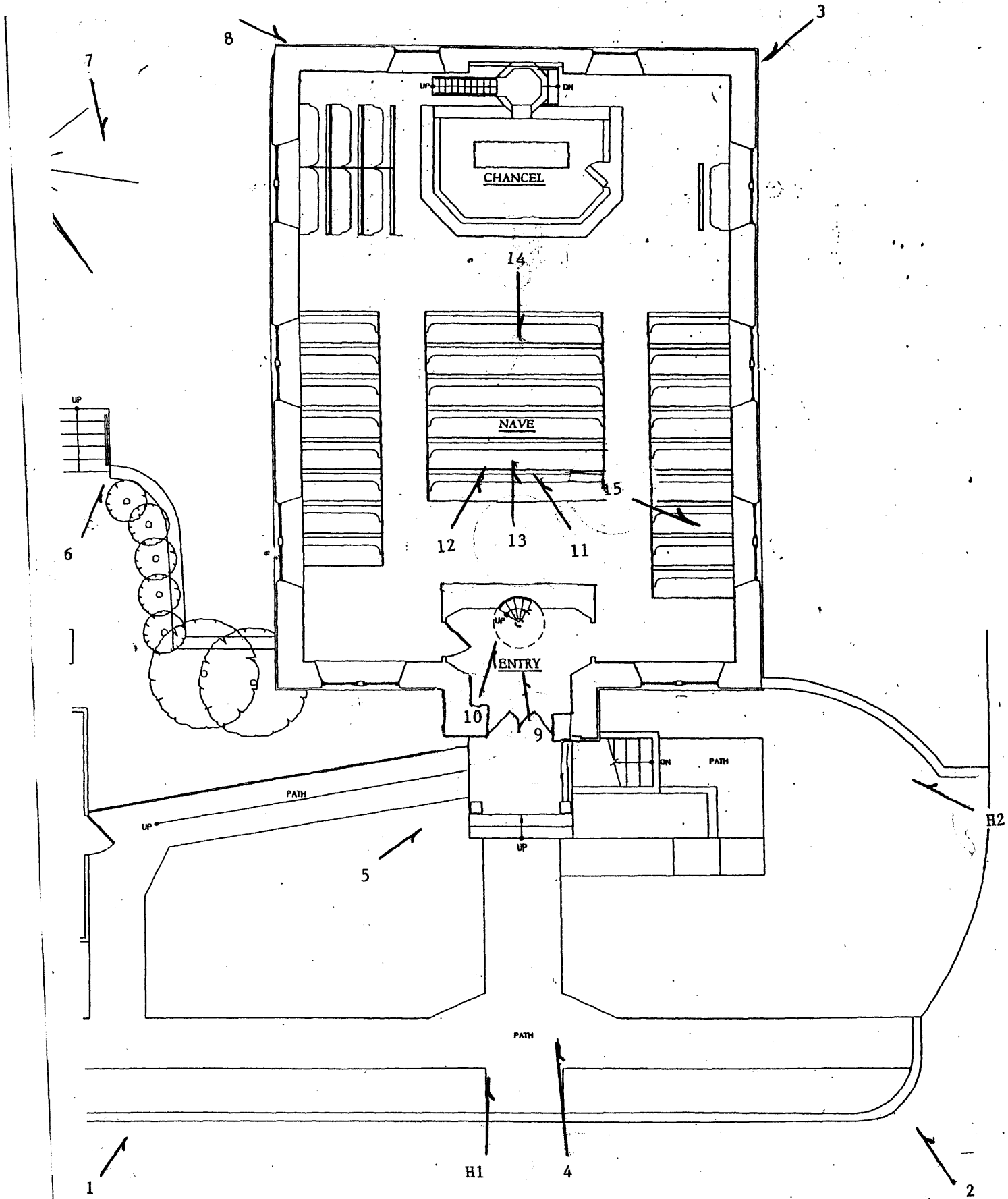
Drawing E-4: "East" (Southeast) and "North" (Northeast) Elevations

Drawing E-5: "West" (Northwest) and "South" (Southwest) Elevations

Drawing E-6: Photograph Location Sketch for photographs identified in 1 and 2, above

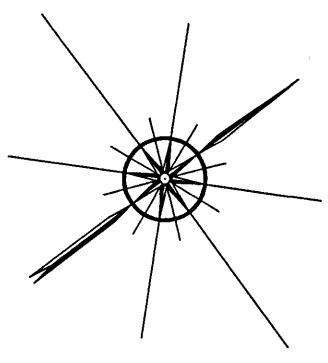
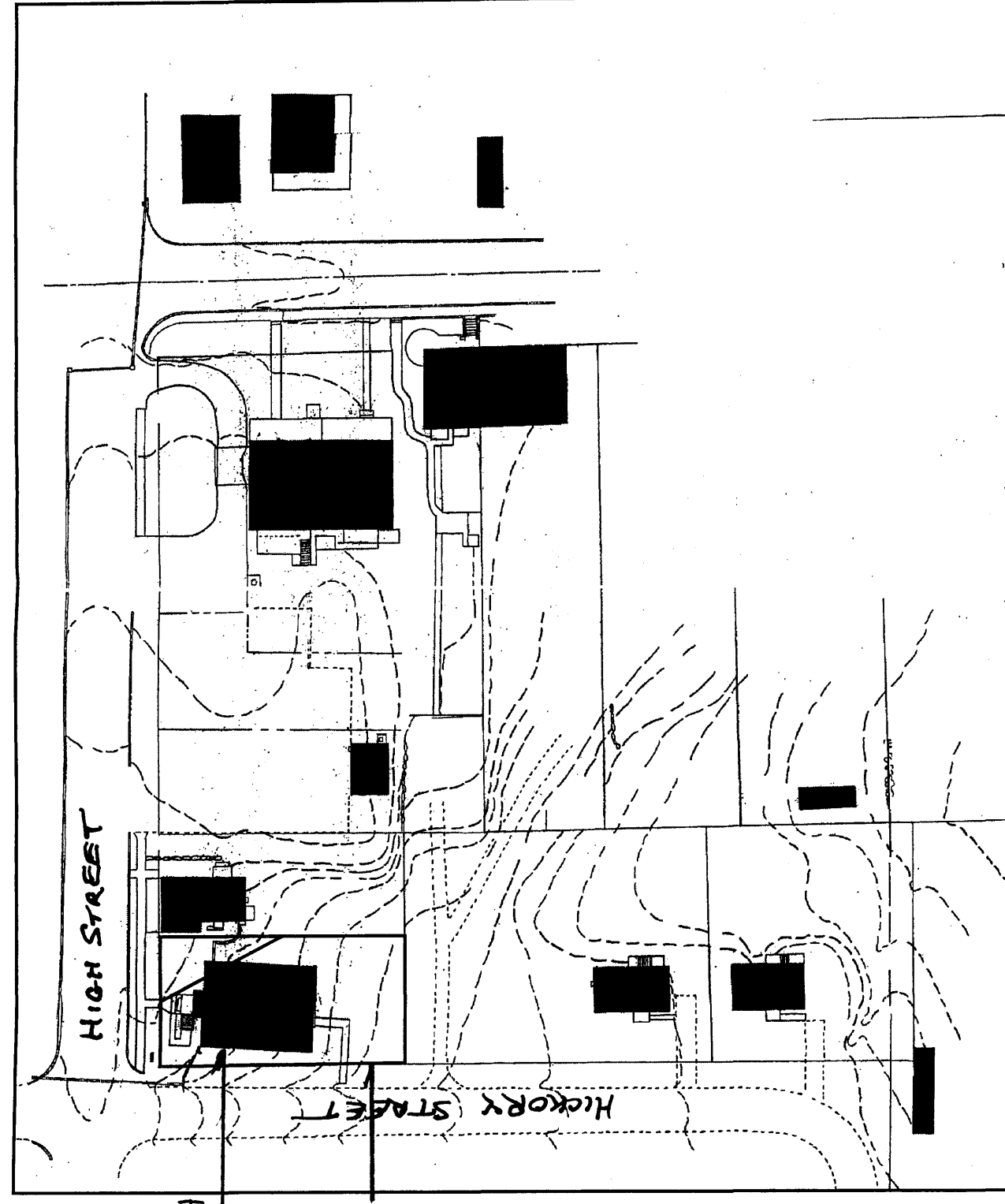
4. ELECTRONIC FILE

All images identified in 1, 2, and 3, above, are saved as uncompressed .TIF files on disc. The naming of the 23 files follows the format NJ_WarrenCounty_StLukes#.tif; #s: 1-15, H1-2, E1-6.



E6 - Photograph Locations

St. Luke's Church, Hope
WARREN COUNTY, NJ



CHURCH

Block 1900
Lot 500
BOUNDARY LINES

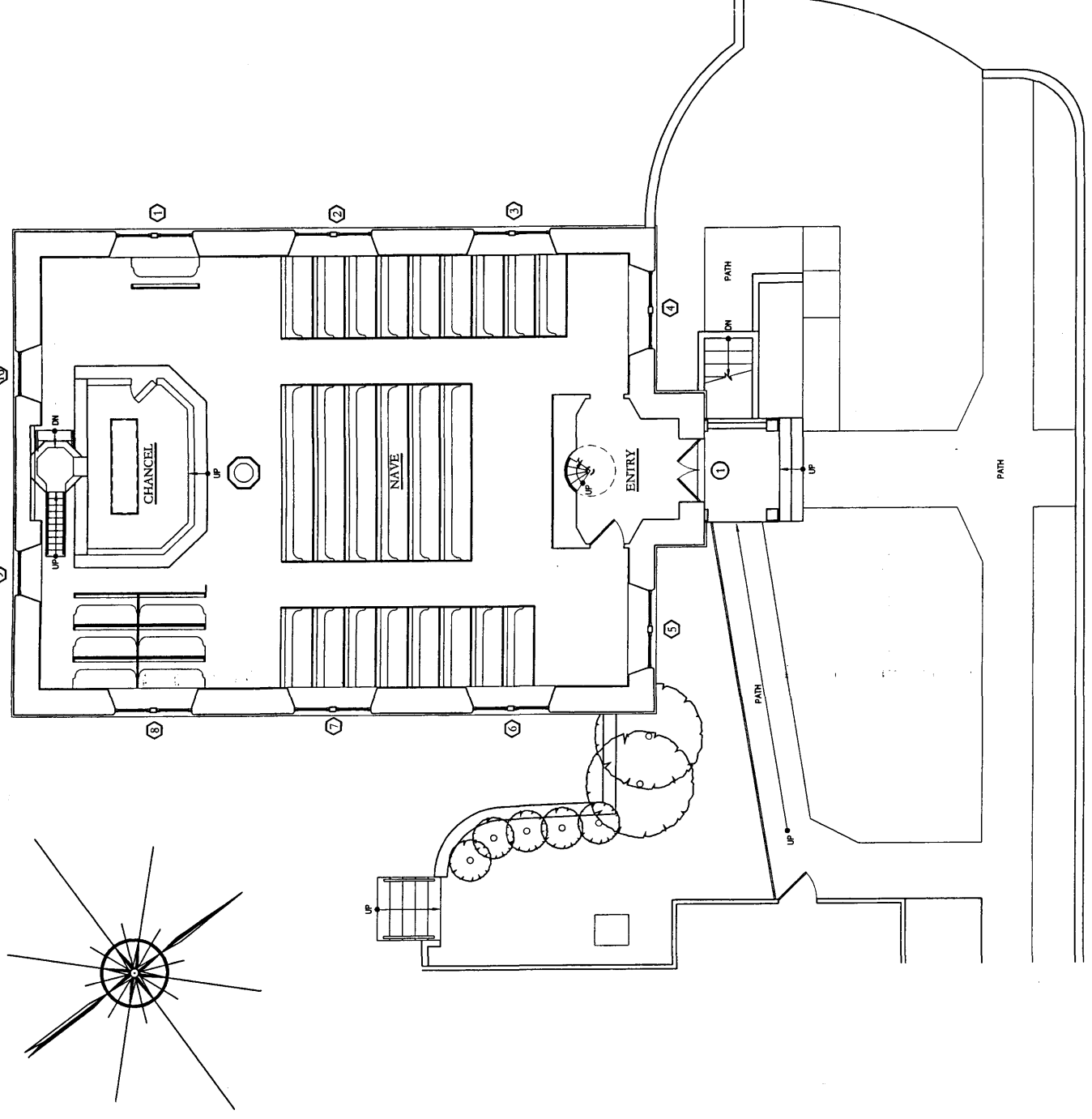
SITE PLAN - EXISTING CONDITIONS
Scale: 1.5" = 100'-0"

DOCUMENTATION DRAWINGS
FOR

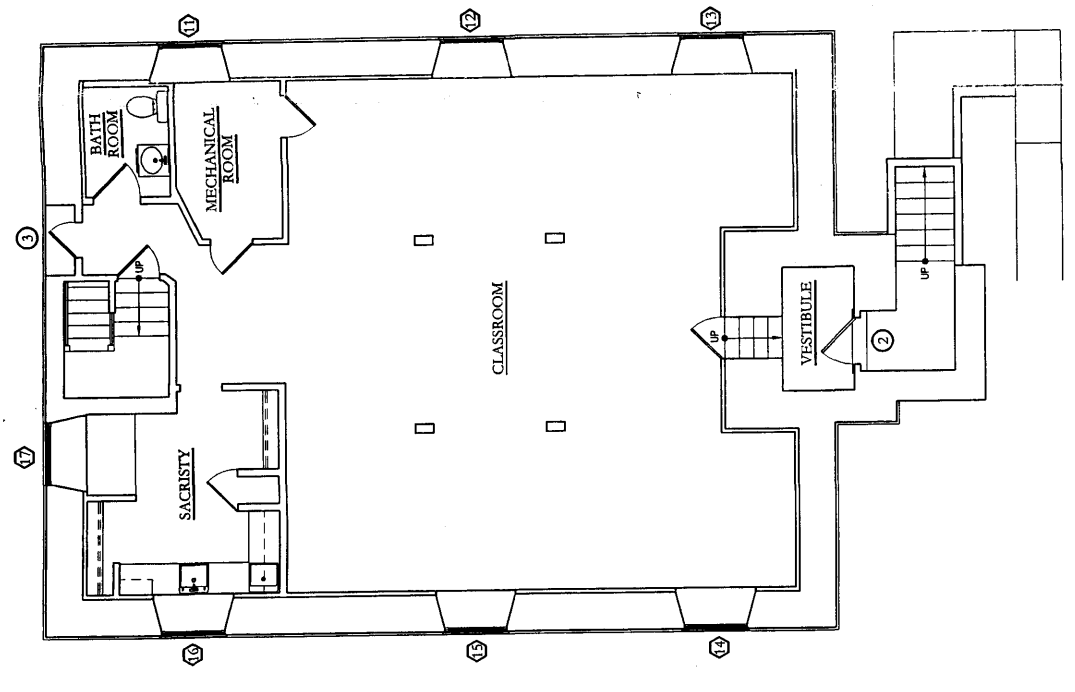
ST. LUKE'S EPISCOPAL CHURCH
346 HIGH STREET, HOPE, NJ 07844

E-1

NJ_WARREN_STLUKESE1



SITE PLAN/FIRST FLOOR PLAN - EXISTING CONDITIONS

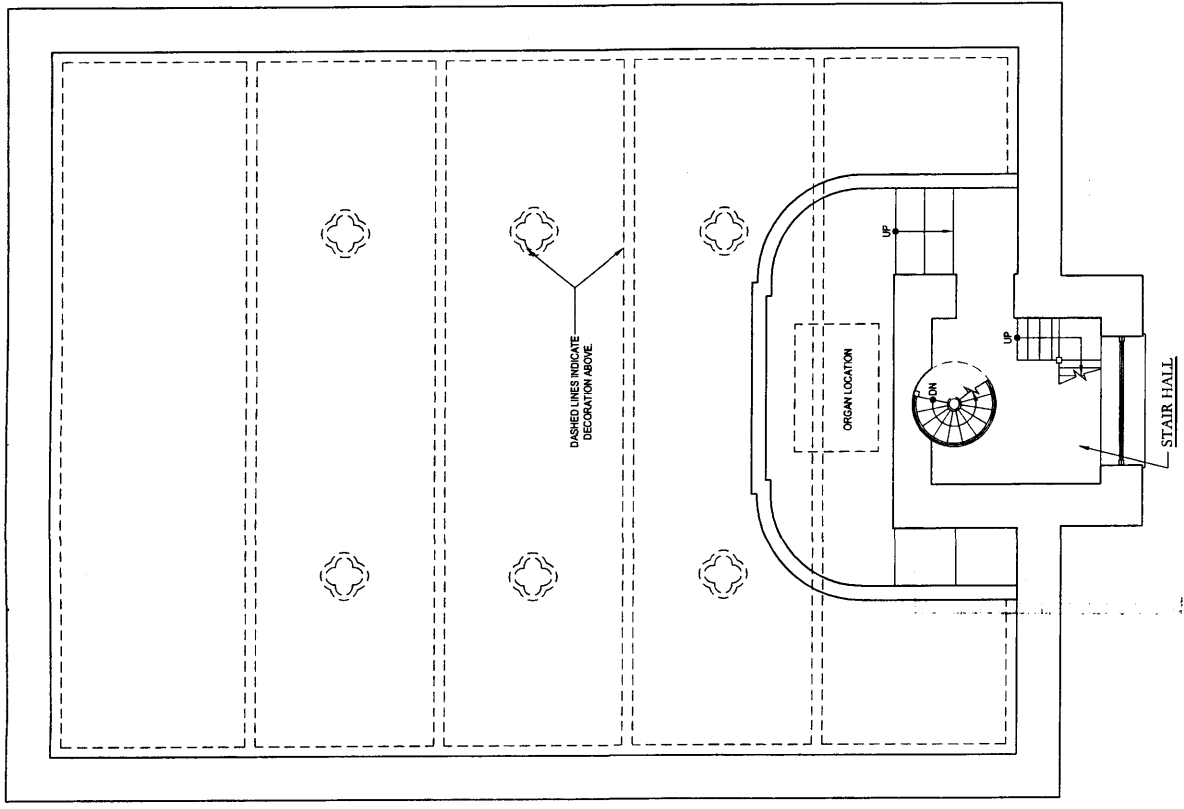
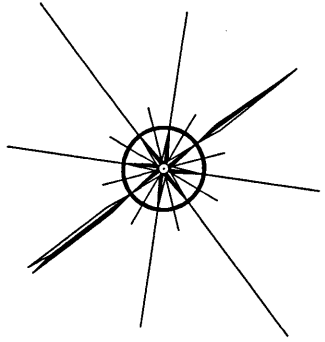


BASEMENT PLAN - EXISTING CONDITIONS

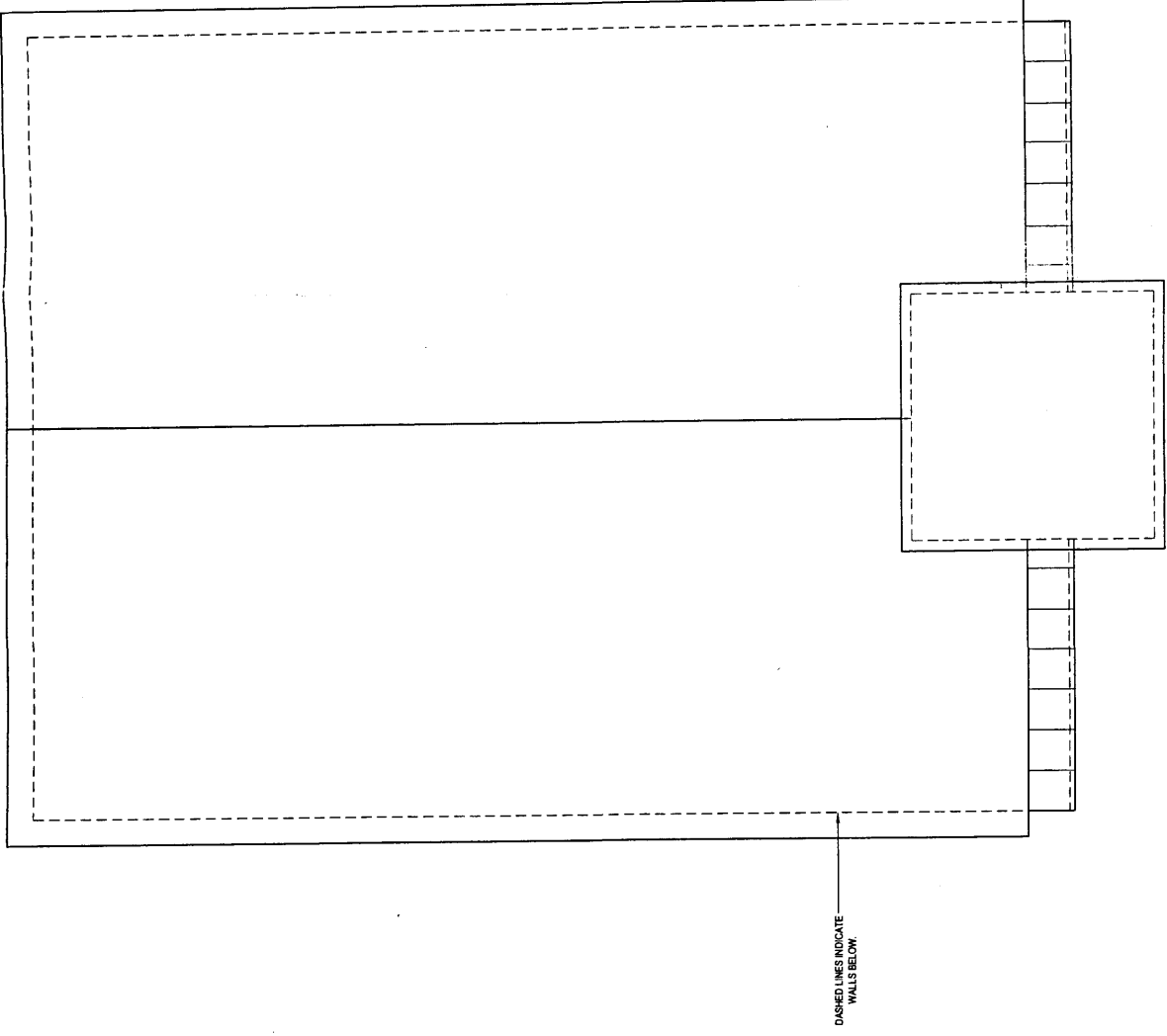
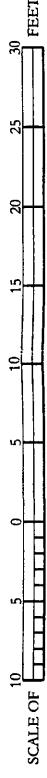
DOCUMENTATION DRAWINGS
 FOR
ST. LUKE'S EPISCOPAL CHURCH
 346 HIGH STREET, HOPE, NJ 07844

E-2

NJ_WARREN_STLUKESE1



BALCONY PLAN - EXISTING CONDITIONS

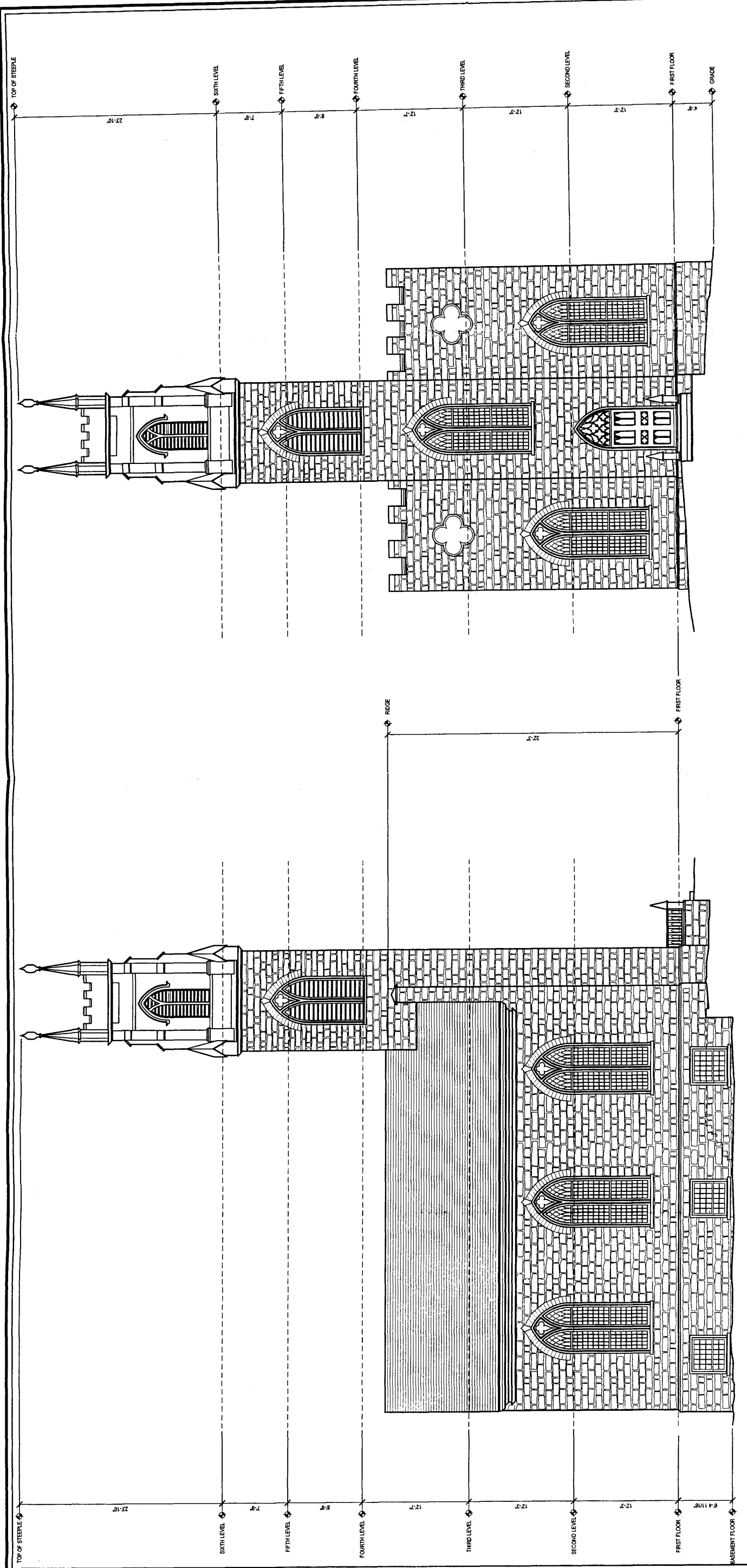


ROOF PLAN - EXISTING CONDITIONS

DOCUMENTATION DRAWINGS
FOR
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E-3

NJ_WARREN_STLUKESE1



EAST ELEVATION - EXISTING CONDITIONS

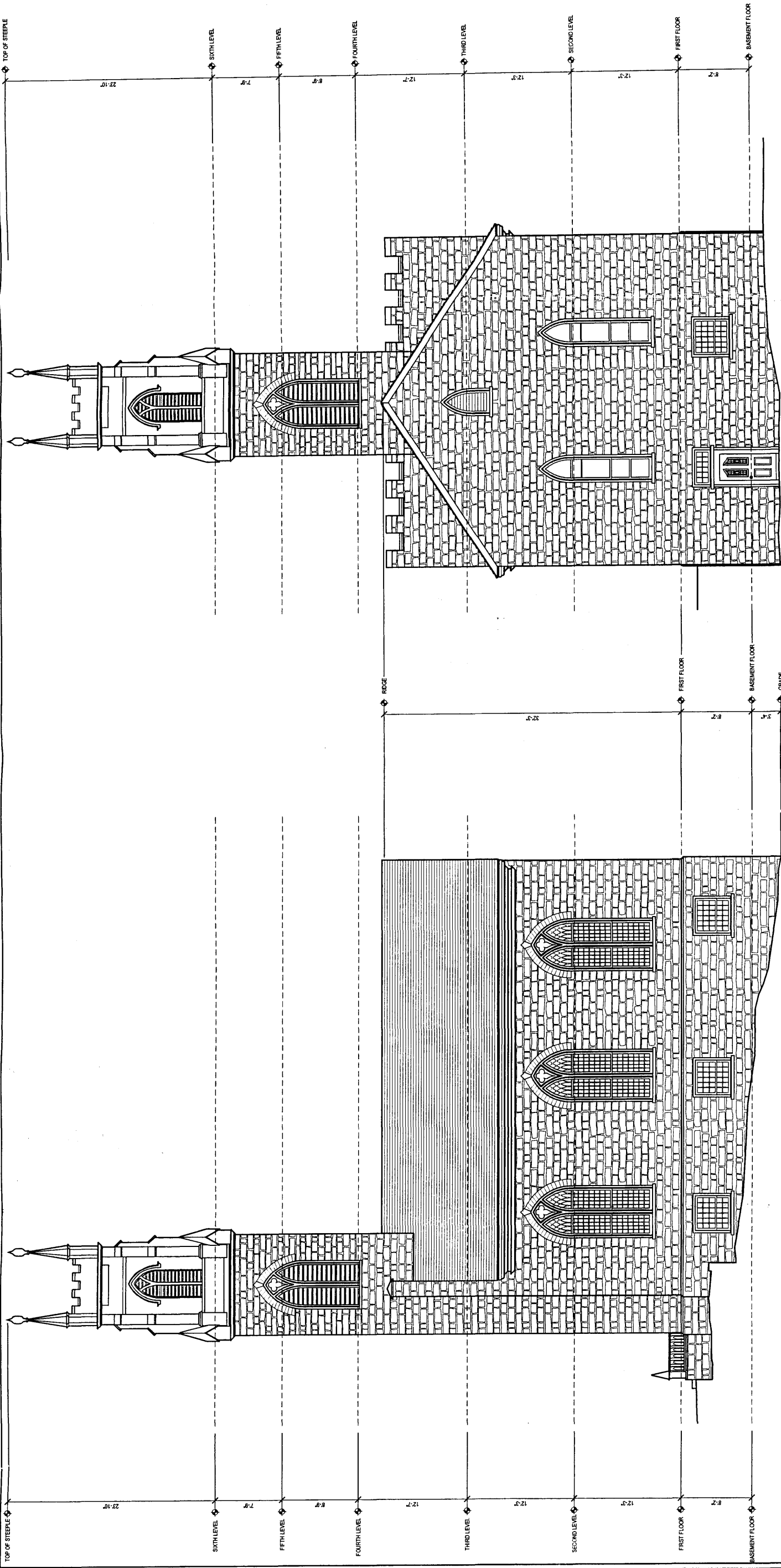
NORTH ELEVATION - EXISTING CONDITIONS



DOCUMENTATION DRAWINGS
 FOR
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E-4

NJ_WARREN_STLUKESE1



WEST ELEVATION - EXISTING CONDITIONS

SOUTH ELEVATION - EXISTING CONDITIONS



DOCUMENTATION DRAWINGS
FOR

ST. LUKE'S EPISCOPAL CHURCH
346 HIGH STREET, HOPE, NJ 07844

E-5

NJ_WARREN_STLUKESE1