United States Department of the Interior
National Park Service

NOV 1 8 2012

1127

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets (NPS Form 10-900a).**

1. Name of Property

Historic name "The Church in the Glen"

Other names/site number Stanhope United Methodist Church

2. Location

street & number 2 State Route 183 (Ledgewood Avenue) ☐ not for publication

city of town Borough of Netcong ☐ vicinity

State New Jersey code NJ county Morris code 027 zip code 07857

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this __x__ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property _x_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

__ national __ statewide _x_ local

R L Boornazian — 10/15/12

Signature of certifying official — Date

Rich Boornazian, Assistant Commissioner Natural and Historic Resources/DSHPO

Title — State or Federal agency and bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official — Date

Title — State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Signature of the Keeper — Date of Action

for Edson H. Beall — 1.2.13

Stanhope United Methodist Church (a/k/a "Church in the Glen")
Name of Property

Morris County, NJ
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [X] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box.)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	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

N/A

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.)

LATE 19TH AND 20TH CENTURY REVIVALS:

Tudor Revival, with Gothic Revival elements

Materials
(Enter categories from instructions.)

foundation: STONE

walls: STONE

roof: TERRA COTTA

other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

See Continuation Sheet (Section 7)

Narrative Description

See Continuation Sheet (Section 7)

SECTION 7 - DESCRIPTION

Summary

The Stanhope United Methodist Church (SUMC) is a 2-story, Tudor-Gothic Revival church building with a bell tower centrally located on the front facade. It was constructed of fieldstone and completed in 1920. It was designed by ecclesiastical architect Floyd Yard Parsons of Paterson, New Jersey. The church, known historically as "The Church in the Glen," is located at 2 State Route 183, also known as Ledgewood Avenue, in the Borough of Netcong Morris County, New Jersey.

The Site

The SUMC is situated on a large parcel the Tax Assessor identifies as Block 16.01, Lot 1 (See Site Plan). Lake Musconetcong is directly opposite the property on the East. A small park along the lakefront is owned by the State of New Jersey; it is the former site of a guard lock known as Lock 1W on the Morris Canal. The Musconetcong River, which forms the boundary between Netcong (Morris County) and the neighboring Borough of Stanhope (Sussex County), is immediately adjacent to the property on the North (See Location Map).

The church lot consists of 2.19 acres.[1] The frontage of the property along Ledgewood Avenue is at approximately the same elevation as the roadway. The terrace and main entrance to the building are elevated several feet above grade. The remainder of the site is at an elevation some 14' lower than the frontage. The South lawn is accessed via a curved masonry stair from the front terrace (Photo 5). A surface parking area is located at the rear (west) of the church building, and is accessed by a driveway along the south side of the lot that follows the slope of the incline to the rear. A two-story school wing (1965) is connected to the church's north wall at the lower level below the frontage grade, and is accessed via a stairway from the front terrace (Photo 4). An enclosed play yard associated with the school has been created on the north lawn area of the property, adjacent to the river (Photo 28).

The Building

Exterior

The SUMC is a picturesque example of the Tudor-Gothic Revival, built of fieldstone in a wide range of colors – from almost black to amber, grey, rust, and light buff (Photo 1; Drawings A-105 – A-108). The 1965 school addition on the north side of the church building is also clad in a veneer of similar stone (Photo 27, 28).

The 2-1/2 story bell tower is centrally located on the façade and shows the influence of the Norman style. It is bold in massing, comparatively squat, with battered walls and few windows, all of which gives it the appearance

[1] Tax Assessor's Records, Borough of Netcong, Morris County, NJ. See Site Plan, SP-001.

of great strength and solidity. That is where the Norman influence ends, however. The rest of the building was designed in the Tudor-Gothic tradition. What from the front gives the impression of two buttresses on the north and south sides of the tower are really engaged gable-ends of the church proper (Photos 1, 2, and 5). Two true buttresses flank the main entrance (east façade), rising to the height of the sill of the window at the tower's second story and capped with a slanted coping stone (Photos 1 and 2). The tower in the Stanhope church is centrally positioned and set into the main façade, unlike his other extant church designs that have been identified to date, in which the tower is positioned slightly off-set from a corner on the main façade of the building.

The church has one bay on the main facade, and seven bays along the side elevations (Photo 5 and 6). From the street, the building gives every impression of being a 1-story church. Because the land slopes dramatically away from the street, however, the church has the benefit of a full-height basement and two full stories of useable space without compromising its small-country-church appearance from the street.

The roof of the building is the original green terra cotta barrel tile, fabricated by Ludowici, installed over vertical 8" tongue-and-groove pine decking in a gable configuration, with a cross gable at the chancel.[2] The green tile roof was donated by Dorson S. Drake, in memory of his father, A. J. Drake, who donated the new site for the church.[3] The flashing at the base, edges, valleys and ridge are all copper. The bell tower roof is also clad in the same green terra cotta barrel tiles over horizontal 8" tongue-and-groove pine decking in a hipped configuration. The lower 2 feet of the roof at the perimeter is flat seam copper roofing, with copper flashing at the crenellations and ridges. The sacristy, organ, and rear of the chancel are also roofed with the same green terra cotta barrel tile. The roofing and flashings in these sections are original to the 1917-1920 construction. The 1965 school addition is an EPDM flat roof, with base and edge flashing in aluminum.[4]

The front entry consists of paired wood doors in the bell tower, sheltered by the two flanking buttresses. The doors open onto a concrete terrace at the front of the building, which is accessed via a two ramps *in seriatim* flanked by stone steps (Photos 2 and 3). The terrace provides access not only to the main entrance from Route 183/Ledgewood Avenue, but also to the stone and concrete staircases at the north and south, which lead to the lower elevations of the property. The northernmost staircase leads down to the church school entrance (Photo 4), the southernmost one leads down to the lawn and the doors of the fellowship hall (Photo 5). A low stone wall encircles the terrace on both sides and continues down the stairs as the railing. A section of the stone wall extends out from the terrace, widens across the frontage toward the south side and curves to meet the front sidewalk (Photo 1); it is a remnant of the original configuration of the front entrance, which included a circular drive.[5] The north side of the front lawn is gently graded to meet the sidewalk to the entrance of the church school (Photo 27).

The main entrance doors are set within a four-centered arch consistent with the Tudor Revival style of

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[2] Jan Hird Pokorny Associates, Inc. (JHPA), *Preservation Plan: Stanhope United Methodist Church*, prepared for the SUMC (February 2011). JHPA investigated the roof structure and building envelope for the Preservation Plan, which was partially funded by a grant from the Morris County Historic Preservation Trust Fund (2010).
[3] *120th Anniversary, Stanhope Methodist Church in the Glen, Netcong, New Jersey – 1843 - 1963*, Booklet (Stanhope NJ: SUMC, 1963).
[4] SUMC *Preservation Plan, Ibid.*, 51.
[5] *Circa* 1931, the state condemned part of the church's street frontage in order to widen the road (see Section 8 – History).

architecture (Photo 3). The voussoirs around the front entry are large rusticated blocks with a broad chamfered edge along the intrados and down sides of the opening. The masonry surrounding the windows on the sanctuary level – seen most clearly from the south façade – are also in the Tudor Revival style (Photos 6 and 7), although the profile of the arches on the secondary façade are broader and flatter than that of the main facade. The voussoirs around the windows consist of elongated fieldstones of a roughly uniform size, both shaped and unshaped, and are found only above the springing point and slightly below it. The sides of the window openings are laid up in the random pattern found on the wall plane (Photo 6). Several of the windows on the ground floor (Photos 6 and 8) as well as the north and south side windows in the tower (Photos 4 and 5) have segmental arches

The larger stained-glass windows of tripartite, with substantial mullions dividing the opening into a large central window and two smaller side lights, also with stained glass (Photo 6 and 7). Two, sometime three, horizontal braces installed across the mullions further subdivide the openings. The lowest course of lights in windows of the sanctuary originally included pivoting sashes that could be opened for ventilation; now only the center sash is operable as a hopper window opening inward (Photo 15). Inside the mullions, the windows are lancet in shape, thus lending the Gothic influence (Photos 7 and 16). The smaller, less prominent windows on the ground floor consist of 4/4 vertical lights in a double-hung wood sash with a matching 4-light transom above. Small windows at the sides of the larger, tripartite windows are typically 2/2 vertical lights (Photo 6).

A 2-story school wing, added to the church in 1965, is situated on the north side of the building (Photos 4, 27 and 28). From the street, the school building maintains a very low profile, its roofline corresponding to the floor plate of the main level. The walls are made of concrete block faced with fieldstone to match the existing church on the east and west walls. The north wall is 7 bays long. The easternmost bay at ground level is door; the remaining 6 bays are glazed with a contemporary window system and ochre spandrel panels typical of 1960s architecture. When constructed, the school wing was designed to abut the existing church wall with a minimal number of penetrations, a strategy that left much of the original masonry walls intact at ground level, and the entire north façade of the sanctuary at the first floor unaltered.

The rear entrance to the facility is via a glass-enclosed stairway from the parking area (Photo 28). The addition extends partially across the rear of the church, and also provides access to the school boiler room on the lower level and the choir robing area on the main level (Photo 29; Drawings A-101, A-102, and A-107).

The Interior

The main entry doors open into the Narthex (Photo 9; Drawing No. A-102), the lobby at the base of the bell tower. The paired wood doors are flanked on the north and south walls by stained glass windows, glazed in a simple geometric pattern. Due to structural issues, the floor of the Narthex was recently reconstructed using 1' square ceramic floor tile. A section of the original terrazzo floor with its mosaic boarder was preserved in the doorway that opens to the addition from the Narthex.

From the Narthex, one enters the sanctuary via a pair of wood doors with inset panels. The sanctuary is a large

open room. The generous windows on the north and south walls fill the sanctuary with natural light. Nothing obstructs the sightlines between the congregation and the chancel, which is elevated by one step above the level of the pews (Photo 10) Although the room is cruciform in shape, the transepts are broad and shallow (Photo 11), thus reinforcing the sense of a single, undivided sanctuary. The space is further unified by the arrangement of the upholstered wood pews, which gently arc across the nave and extend into the transepts.

The chancel is separated from the main body of the sanctuary by a wood kneeling rail that follows the arc of the pews across the sanctuary (Photo 13). The chancel consists of three levels, all fully carpeted. The first level is elevated one step up from the sanctuary floor and contains several chairs, a table, and an upright piano at the left side of the platform. The second level is elevated by three steps from the first; the speaker's podium is installed at the center of this level (Photo 12), behind which are two seats backed by the paneling of the choir. On the third level of the chancel is the seating for the choir. The choir is arranged around the back wall of the chancel, at either side of the centrally-placed organ, organ pipes, and surround of wood paneling. Down several steps to the right side of the organ and behind the paneled wall and lies the sacristy, a room now primarily used for storage.

In spite of its large size, the sanctuary has a certain intimacy. The light through the large stained glass windows plays across the walls and the seating, adding warm splashes of light across the room. The red seat cushions on the pews match the wall-to-wall carpeting, all of which serves to soften the sound (Photo 10 and 12). The wood paneling in the chancel lends the room warmth. The paneling is enlivened by blind tracery applied to the top of each panel, a pattern repeated in the open work in the wood railing at the front of the chancel and the pew ends. Aside from the tracery, the only decorative architectural elements in the chancel are the two carved wood finials that flank the organ (Photo 14).

The dark wood ceiling of varnished bead board installed between wood beams brings the upper reaches of the room closer to the congregants and would tend to soften the sound. In the curved corners of the apse ceilings at either side of the chancel, carefully fitted joinery of the bead board demonstrates the skill of the carpenter who installed it.

The stained glass windows of SUMC are an important architectural feature of both the interior and exterior. According to a recent preliminary survey conducted by Willet Hauser Architectural Glass, Inc. (Willet Hauser),[6] the windows were fabricated using American Cathedral glasses (transparent colored glass with a mechanical finish imparted by a roller) and American opalescent glasses (opaque multi-colored glass). Willet Hauser reported that the glass used is handmade, mouth-blown antique glass, painted in the traditional "Trace and Matte" technique of glass painting. The design of the windows in the sanctuary is predominantly 2-dimensional geometric patterns (Photo 15 and 16). Only the two round windows in the chancel and one large window in the Bliss Room in the bell tower feature 3-dimensional figures and drapery, achieved by painting on the glass (Photo 11 and 22).[7]

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[6] James. S. Miller, Representative of Willet Hauser, *Conditions Report and Recommendations for the Leaded Stained Glass Windows of Stanhope United Methodist Church of Netcong, New Jersey* (Winona MN: Willet Hauser Architectural Glass, Inc., March 2010).
[7] Miller, *op cit.*

The lighting fixtures, which appear to be original to the building, are simple in profile and in keeping with the overall design of the church. Nine Tudor Revival chandeliers illuminate the sanctuary, four along each side and one in the center above the chancel (Photos 10, 11 and 12). The chandeliers are brass circlets suspended from the ceiling by chains. Except for the center fixture, which has 12 pendants, each ceiling fixture has 6 pendant lights with frosted leaded-glass globes (Photo 17). Additional lighting is provided by simple brass sconces along the walls, each of which is fitted with two electric candles (Photo 18). Only one fixture – the ceiling fixture in the Bliss Room above the Narthex – is clearly not original. Based on the style, this fixture appears to have been installed *ca.* 1965, about the same time that the new school wing was being constructed.

In the tower above the Narthex is a balcony room that opens to the sanctuary below (Photo 19 through 22; Drawing No. A-103). It was named the "Bliss Room" in honor of late Rev. D. Audley Bliss, a former pastor. At one time this space was used for meetings, although its current use appears to be storage. A curtain separates this space from the sanctuary (Photo 19). A brick fireplace with a wood mantelpiece (Photos 20 and 21) is installed along the south wall of the Bliss Room. The mantelpiece, substantial in its proportions, is crafted with heavy brackets and simple molding profiles. The design is perhaps more related to the Craftsman style than Tudor Revival, although both are similar in aesthetic. A large stained glass window is a major decorative feature of this balcony room (Photo 22), and is one of only three representational stained glass windows in the building. A narrow staircase to the lower floors is accessed by a door on the south wall of the Bliss Room.

Access to the top of the bell tower is through a hatch in the southeast corner of the Bliss Room ceiling. The square bell room is ventilated by louvered openings, three on each wall (Photo 23). Wire screening has been installed on the interior of these openings as bird-proofing. Wood beams at the height of the louvered openings support the large cast bell, which carries the mark "Meneelys – Troy, NY," one of the most notable bell makers in the Nineteenth Century (Photo 23).

The basement or ground level of the building originally served as the "Fellowship Hall," and was used for church meetings and events (Photos 24 and 25). A low stage is located at the west end of the room. An acoustic panel drop ceiling was installed at some point, but was set back from the wall plane over the large windows, and just skirts the top of the adjacent smaller windows, so that no alteration of the window openings is apparent from the exterior (Photos 6 and 25). The Fellowship room is currently being used by the nursery school for its activities.

In addition to the Fellowship Room, the basement level contains the furnace room, located under the bell tower, and ancillary spaces formerly used as a church kitchen and two toilets stalls (no longer extant). These spaces are not currently used except for minimal storage due to their deteriorated condition (Photos 26).

In spite of alterations of the lower floor to accommodate the shifting needs of the congregation and addition of the school wing in 1965, the Stanhope United Methodist Church has remained substantially intact from the day it was dedicated in 1920.

The 2-story school wing was constructed along the north side of the church building in 1965 (Photos H-20 – H-22; Photo 28). From the street, the school building maintains a very low profile, its roofline

corresponding to the floor plate of the main level. The walls are made of concrete block faced with fieldstone to match the existing church on the east and west walls. The curtain wall on the north side of the addition has seven bays: one door at the first floor and six contemporary windows at both floors of the north facade. Each bay is separated by a 2-story concrete pilaster. The glazing consists of an extruded metal system that subdivides each bay into two halves, each half having a large single light and a small hopper window below. Opaque, gold-colored spandrel panels are installed over the floor plates and lower portion of each level of the bays below the windows.

The new school wing was designed to abut the existing church, a strategy that left the original masonry walls intact (Photos H-20 and H-21). A new boiler room at the northwest corner of the church was included as part of the new addition at the lower level; a choir changing-room was created in the space over the boiler room, adjacent to the choir level in the sanctuary. A second exterior staircase leads directly from the parking area up to the second floor changing-room. That stairway marks the end of the shallow extension of the addition across the rear façade of the church, terminating just before the small apse at the southwestern corner of the church. Access to the addition is via a staircase within a fully glazed enclosure on the façade facing the parking area.

Stanhope United Methodist Church (a/k/a "Church in the Glen")
Name of Property

Morris County, NJ
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.
- [x] 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:

- [x] 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 old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1920

Significant Dates

1920

Significant Person
(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Parsons, Floyd Yard

Period of Significance (justification)

See Continuation Sheets (Section 8: Summary Significance Statement)

Criteria Considerations (explanation, if necessary)

The Stanhope United Methodist Church has been used continuously for religious purposes from its completion in 1920 up to and including the present. It satisfies the requirements of Criterion Consideration A because it reflects the history of religious themes as expressed in architecture, which has been given scholarly recognition.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

See Continuation Sheets (Section 8).

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

See Continuation Sheets (Section 8)

Developmental history/additional historic context information (if appropriate)

See Continuation Sheets (Section 8).

HISTORY AND SIGNIFICANCE

Summary Statement of Significance

The Stanhope United Methodist Church (SUMC) is locally significant under **Criterion C** of the National Register of Historic Places evaluation criteria, as a remarkably intact example of Methodist church architecture in New Jersey during the late-Nineteenth and early-Twentieth Centuries, reflecting the program needs and stylistic trends of the period. The building is also evidence of the mastery of its designer, Floyd Yard Parsons, a New Jersey architect whose work was recognized in numerous contemporary architecture and real estate publications. His work includes a number of church designs, four of which were built in northern New Jersey. The SUMC church building is locally significant under Criterion C, with a period of significance of 1920, the date of its completion.

Historical Overview

The Borough of Netcong

Netcong is a village located at the southwestern end of Lake Musconetcong in the Musconetcong River valley. Geologically, the area is considered to be part of the New Jersey Highlands, which are composed of gneiss in the upland districts.[1]

The initial settlement of the area around Netcong occurred about 1790 – 1800, which attracted new residents by its proximity to the water power potential of the Musconetcong River. Its growth was spurred on by the Morris and Sussex Turnpike, completed shortly after 1801, that passed through Netcong on its way north. By 1853, the Morris and Essex Railroad (later the Delaware, Lackawanna & Western Railroad) became an even more significant impetus for growth in the area.[2] Netcong was the last station in Morris County on the Delaware, Lackawanna & Western Railroad line. It is located just west of Port Morris, the site of rail yards and coals storage for both the Delaware, Lackawanna line as well as the Lehigh & Hudson Railroad (Photo H-1).

The Borough of Netcong was originally known as "South Stanhope," and was part of Roxbury Township. After the town of Mount Olive was created out of Roxbury in 1871, Netcong was split between that community and Roxbury, after which its greatest period of growth took place. In 1889, the settlement changed its name to "Netcong" and incorporated as a borough in 1894. By 1910, Netcong's population had surpassed 1,500 (Photo H-2).[3] Today, according to the 2000 U.S. Census data, its population numbers around 3,000.

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[1] Peter O. Wacker, *The Musconetcong Valley of New Jersey: A Historical Geography* (New Brunswick NJ: Rutgers University Press, 1968): 4, 18.
[2] Brian Morrell. *Historic Main Street, Netcong: Tour Guide* (Stanhope NJ: Musconetcong Foundrymen Historical Society, September 1994): 3-4.
[3] Morrell, *op. cit.*, 5.

Netcong, like its northern neighbor, Stanhope, was situated on the Morris Canal and Lake Musconetcong. These two features, in addition to the turnpike and the railroad, provided an excellent transportation network that greatly benefited the town. The Musconetcong Iron Works, located in nearby Stanhope, brought many laborers into the area. It was those workers who formed the little village near the Musconetcong River. It was also an area of great scenic beauty and, later in its history, attracted numerous vacationers who built summer cottages, as well as permanent homes.[4]

Due to the confluence of transportation and industry, Netcong was considered a banking and business center for the region.[5] It was also a major center for the mining industry of Morris County. There were, among other things, one prosperous building and loan Company, a K-12 public school, a weekly newspaper, two hotels, and five churches: Baptist, Catholic, Episcopal, Methodist and Presbyterian.[6]

The Borough of Stanhope

North of Netcong and across the Musconetcong River is the Borough of Stanhope (Photo H-3 and H-4). Although Netcong's immediate neighbor, this 2.2 square-mile community is part of Sussex County, the river forming the boundary between Morris and Sussex Counties.

By mid-Nineteenth Century, Stanhope was already developing as an industrial, iron-forging town. Locally abundant iron ore and limestone, the potential of water power from provided by the river and the regions extensive tracts of woodland all contributed to the growth of the town.[7]

The initial construction of the Morris Canal solidified Stanhope's identity as an iron town. After the Canal was built, the town expanded somewhat as a result of the uptick in industrial activity and the increased capacity to transport local products to market. By 1835, the Morris and Sussex Manufacturing Company built the Stanhope Furnace and converted the old plaster mill into local workers' housing.[8]

The most significant development in Stanhope did not occur until the 1840s. In 1841, the Sussex Iron Company

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[4] Lewis T. Bryant, Commissioner, Bureau of Industrial Statistics, Department of Labor, comp., *The Industrial Directory of New Jersey* (Paterson NJ: News printing Company, Printers, 1918): 387.
[5] A. Van doren Honeyman, ed., *Northwestern New Jersey: A History of Somerset, Morris, Hunterdon, Warren, and Sussex Counties,* Vol. 1 (New York: Lewis Historical Publishing Co., Inc., 1927): 347-348; Federal Writers' Project of the Work Progress Administration for the State of New Jersey, *The WPA Guide to 1930s New Jersey,* 1939, Rpt. (New Brunswick NJ: Rutgers University Press, 1986); Bureau of Industrial Statistics of New Jersey, comp., *The Industrial Directory of New Jersey* (Camden NJ: S. Chew & Sons, Co., 1915): 342-343; "Borough of Netcong," *A History of Morris County, New Jersey,* Vol. 1 (New York: Lewis Historical Publishing Co., 1914): 214-216, the above cited in Mary Delaney Krugman, *Preliminary Cultural Resource Investigations: Proposed Upgrades to Lake Musconetcong Dam.* Report prepared for Schnabel Engineering Associates, Inc. (Draft dated September 2004): 15-16.
[6] Bryant, *op. cit.*, 387; Morrell, *op cit.*, 4.
[7] Richard L. Porter and Meredith Arms Bzdak, *Reconnaissance-/Intensive-Level Historic Architecture Survey: N.J. Route 183 Improvement Project* (Princeton NJ: The RBA Group, Cultural Resource Unit, November 1997), cited in Krugman, *op cit.*, 15-16.
[8] H. Leedom Lefferts, Jr. and David R. Peifer, *Northwest New Jersey: An Inventory and History of Historical Engineering and Industry, Warren and Sussex County Inventory* (HAER Forms, 1979), cited in Krugman, *op cit.*, 15-16.

(originally named the Stanhope Iron Co.) was established in the former Morris and Sussex manufacturing building. The company then built approximately 50 additional units of worker housing in the southern section of town.[9] The development of tenant housing for the furnace workers drove the creation of a significant portion of the building stock through the 1880s.[10]

By the early Twentieth Century, the iron industry had shifted westward to Pennsylvania. Stanhope's identity evolved from an industrial area to one of the "most picturesque districts in Sussex County."[11] Ultimately this scenic, rural community in the New Jersey Highlands attracted new residents and vacationers because of its proximity to the shores of Lake Musconetcong and the Musconetcong River. The population today numbers around 3,500.[12]

A Concise History of Methodism in the Stanhope-Netcong Area

The American Methodist movement has its Christian roots in the work of Church of England cleric and theologian John Wesley (1703 – 1791) and his younger brother Charles, whose teachings diverged from the traditional Anglican Church. Together they organized small groups throughout the British Isles focusing on a methodical study and teaching of the Bible – hence "Methodists." Methodists were strictly guided by a set of General Rules first adopted in 1784. Those rules are printed in United Methodism's *Book of Discipline* even today.

Methodism first came to the vicinity of the Boroughs of Netcong and Stanhope around 1800 with the coming of Methodist circuit-riders, who occasionally conducted services in private homes.[13] The first Methodist church to be built in the area was the Methodist Episcopal Church in Lockwood, NJ, a mile or two northwest of Stanhope. That church was built in 1835 and was served by circuit-riders (Photo H-5). By 1839, the numbers of Methodists in the Stanhope-Netcong area had grown large enough to seek their own place of worship. They began to hold services and classes in the old plaster mill in Stanhope (Photo H-6).[14]

Within just four years, the Stanhope congregation wanted a permanent home. In 1842, the congregation incorporated the "Stanhope Methodist Episcopal Church" and selected a site for its new church on Linden Avenue at the head of what is now Church Street. The new frame building was completed in 1844 and stylistically had much in common with a New England meeting house (Photo H-7) [15] – a style often used in church construction

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[9] Lefferts and Peifer, "Stanhope Furnace Feeder," Form, *Historic American Engineering Record* (1979), cited in Krugman, *op cit.*, 15-16.
[10] "Historic Overview" adapted from Brian Morrell, *Historic Stanhope Tour Guide*, Borough of Stanhope, official website, URL: http://stanhopenj.gov/about/history.php accessed January 6, 2011.
[11] Lewis T. Bryant, Commissioner, Bureau of Industrial Statistics, Department of Labor, comp., *The Industrial Directory of New Jersey* (Paterson NJ: News Printing Company, Printers, 1918): 573.
[12] 2000 U.S. Census. Official website, URL: http://factfinder.census.gov/.
[13] "History of Stanhope United Methodist Church, 1843 – 1993," *150th Anniversary, Stanhope United Methodist Church, The Church in the Glen, Netcong, New Jersey,* Booklet (Netcong NJ: SUMC, 1993): 1.
[14] *150th Anniversary Booklet (*1993), *op cit.*, 2. This information potentially conflicts with Morrell, who described the plaster mill as being used for workers' housing until at least 1841.
[15] *150th Anniversary Booklet (*1993), *op cit.*, 3.

during the first half of the Nineteenth Century (see discussion in "Evangelical Architecture" below).

Under the Conference of the Methodist Episcopal Church's New Jersey Conference, Stanhope was considered part of the Paterson [NJ] District. It was not until 1862 that a single minister served Stanhope and one other Methodist congregation at nearby Waterloo.[16] These two congregations were considered part of the same "charge" and thus shared a minister. They were ultimately separated in 1904. The Stanhope congregation did not become a "one point charge" and served by its own permanent minister until 1952.[17]

By 1915, the growth of the community and the shifting populations required the erection of a new, larger church building to serve the congregation. A. J. Drake of the Drake-Bostedo Co. of Netcong, a prominent member of the community, donated a site at a central location near the dividing line between Netcong and Stanhope, since the church drew equally from both communities.[18] As was noted in the 1916 *Stanhope Eagle* article announcing the plans for the new church along with a rendering of the proposed building (Figure 1):

> *The present church stands near the centre of Stanhope. The site was selected over [unreadable] years ago. Then there was no such place as Netcong, lying just across the Musconetcong River. Now, Netcong outnumbers Stanhope in population. There is but one Methodist church ministering to the two villages, which, really, form one community. It was because of these conditions that a change of location was determined upon.*[19]

Floyd Yard Parsons, Architect (b. 1875; d. 1943)

The congregation selected Floyd Yard Parsons as the designer of the new church (Photo H-8).[20] Parsons was a New Jersey native and son of Solomon Parsons (b. 1832; d. 1897),[21] a prominent Methodist minister who had run for Governor of New Jersey in 1883 on the Prohibition ticket.[22]

Parsons attended Rutgers College from 1893 – 1895. In 1898, he graduated with a degree of B.S. Arch. from Cornell University.[23] In 1901, Parsons married Isabel "Belle" Paige and bought a house in Paterson, New Jersey, the city where his family had settled after his father's death. Between 1903 and 1905, Parsons again attended Rutgers College, where he studied engineering.[24]

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[16] The Waterloo United Methodist Church, built circa 1860, is still extant. The rectangular white frame building with steeple also has much in common with a New England meeting house. See www.waterloochurch.com for an illustration.
[17] *150th Anniversary Booklet* (1993), *op cit.*, 3.
[18] *150th Anniversary Booklet* (1993), *op cit.*, 4.
[19] "Proposed Methodist Episcopal Church," News clipping, *Stanhope Eagle* (4 October 1916).
[20] "Proposed Methodist Episcopal Church," News clipping, *Stanhope Eagle* (4 October 1916).
[21] Floyd Yard Parsons' mother was Louisa Parsons (b. ca.1844, d.?), a native of New York, New York. Very little is known about Louisa.
[22] William H. McCormick and Thompson H. Landon, "Solomon Parsons," [1898] Published in *Fifty-Ninth Session, Minutes of the Newark Conference of the Methodist Episcopal Church, March 29 – April 4, 1916.* (Newark NJ: Methodist Episcopal Church, Newark Conference, 1916), on Google Books, URL: http://books:google.com accessed 1 November 2010.
[23] Delta Upsilon Fraternity, *The Delta Upsilon Decennial Catalogue -1902.* (Ann Arbor, MI: The Richmond & Backus Co., 1903): 496.
[24] Laura Miriam Milke, Sr. Reference Specialist, Division of Rare Books and Manuscript Collections, Carl A. Kroch Library, Cornell

By 1917, Parsons, then 42, had already established himself as an architect of some note. Although his offices were located in New York City for much of his 40-year career, most of his published commissions were in New Jersey. He designed several churches in the northern part of the state, including Grace Methodist Episcopal Church (1907) in Newark, NJ (Photo H-9),[25] and the German Presbyterian Church (1914), later known as the 1st Presbyterian Church), Paterson, NJ (Photo H-10).[26] SUMC in 1916 was his third known church design, and after the end of World War I, he designed a fourth church, originally called St. John's Methodist Episcopal Church (completed *ca.* 1925) in Wharton, NJ (Photos H-11).[27] Among Parsons' secular designs were the Queens Borough Tax Department building (1910) in Long Island City, NY (Photo H-12);[28] the Arcola Country Club, Paramus, NJ (1911);[29] and an addition to the Masonic Temple (1916) in Burlington, NJ.[30]

On September 12, 1918, Parsons registered for the World War I draft.[31] It is unknown whether he actually served on active duty in the armed forces, since hostilities were ended with the signing of the armistice on November 11, 1918, just two months later. However, the war and the economic downturn that followed affected two of his church projects: The SUMC, which began construction in 1917, was not completed until 1920; the Wharton church, the plans for which he began to develop in 1919, was not completed until some six years later.[32]

University, Ithaca, NY, Personal correspondence with Mary Delaney Krugman (9 December 2010) regarding notes found in alumni records for Floyd Y. Parsons.

[25] "New Jersey – Newark," *Real Estate Record and Builders' Guide,* Vol. 80, No. 2064: 524 (5 October 1907), on Google Books, URL: http://books:google.com accessed 9 November 2010.

[26] "Churches – Paterson, N.J," *Real Estate Record and Builders' Guide,* Vol. 93, No. 2397: 359 (2 February 1914), Columbia University Libraries, Digital Collections, URL http://columbia.edu/cu/lweb/digital/collections/cul/texts/idpd_703''48_053/index.html accessed 25 October 2010. The church eventually consolidated into the "Central Presbyterian Church," which moved from the building in the 1990s. It is now occupied by the "Agape Christian Ministries." (Joshua Constano, Paterson Historic Preservation Commission, email correspondence with Mary Delaney Krugman (June 15, 2012).

[27] "Churches – Wharton, N.J," *Real Estate Record and Builders' Guide,* Vol. 104, No. 20: 514 (27 December 1919), Google Books, URL: http://books:google.com accessed 9 November 2010; *Wharton United Community Church at St. Johns,* Website, URL http://www.whartonucc.org accessed 10 February 2011. The Wharton Church is now occupied by a Christian congregation known as the "Wharton United Community Church at St. John's," which is affiliated with both the Presbyterian Church (USA) and the United Methodist Church.

[28] *Architects' and Builders' Magazine,* Old Series: Vol. XLII, No. 12; New Series: Vol. X, No. 12 (September 1910), Google Books, URL: http://books:google.com accessed 9 November 2010. This building is extant at the time of writing.

[29] "The History of Arcola," *Arcola Country Club* [Paramus, NJ], Official Website, URL: http://arcolacc.memberstatements.com/tour/tours.cfm?tourid=59176 accessed 5 November 2010. This building is extant at the time of writing.

[30] "New Jersey – Burlington," *The Bridgemen's Magazine,* Vol. 16, No. 1 (January 1916: 177), Google Books, URL: http://books:google.com accessed 9 November 2010. No other information on this structure has been found to date; it is possible that it was never built.

[31] "Floyd Yard Parsons, World War I Draft Registration Cards 1917 – 1918, online database, World War I Selective Service System Draft Registration Cards, 1917-1918, Washington, D.C.: National Archives and Records Administration, M1509, 4,582 rolls, Imaged from Family History Library microfilm, URL: http://search.ancestry.com/cgi-bin/sse.dll?h=32570402&db=WW1draft&indiv=try accessed 22 October 2010.

[32] The date of completion of the Wharton church is inscribed on a corner stone. Reported by Leonard Williams, Parishioner, Wharton United Community Church at St. John's, Wharton, NJ, in a telephone communication to Mary Delaney Krugman (10 February 2012).

From 1919 to 1928, Parsons did not appear to have maintained an office in New York City according to the directories, but returned there in 1928 to practice at 949 Broadway until 1936, after which he retired. Parsons was then in his early 60s.[33]

Parsons' wife Belle Paige died in 1939.[34] He married his second wife, the former Louise Ingham Cunningham of Newark, Delaware, in 1942. He died suddenly on April 26, 1943, in Maryland, where he may have been visiting his oldest son, Hugh Wallace Parsons, who resided there. He is buried in Cedar Lawn Cemetery in Paterson, New Jersey, where he had lived for so many years.[35] Parsons wrote his Last Will and Testament on the back of an architectural sketch of a women's dormitory at the University of Michigan, which was later admitted to probate in Paterson, NJ, a fact noted in the professional legal journal *Trusts and Estates*.[36]

The "Church in the Glen" (1917 -1920; Floyd Yard Parsons, Arch.) - Construction and Evolution

The new church for Stanhope-Netcong was started in 1917, but was delayed by the onset of World War I. It was completed in 1920, following the end of hostilities. The informal name given to the new church was "The Church in the Glen." Its formal contemporary name is the Stanhope United Methodist Church (SUMC).

Floyd Yard Parsons, the architect chosen to design the SUMC, was no doubt intimately familiar with the program needs and aesthetics of Methodist and other evangelical churches, being the son of a Methodist minister. For his design for the SUMC, Floyd Parsons elected to work in the English Gothic style with Norman and Tudor elements, to be executed in fieldstone.[37] It was a substantial, picturesque design, particularly suited to its site, the surrounding landscape, and to the community in which it was located (Photo H-13). It was also very much in keeping with the architectural principles that were being fostered by the Methodists during the late Nineteenth and early Twentieth Century.

The SUMC as built (Photos H-13 and H-14) has much in common with Parsons' other known church designs (Photos H-9, H-10, and H-11): 1) All were constructed in the English Gothic Revival style; 2) all but one (the

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[33] James Ward, *Architects in Practice, New York City, 1900-1940*, for the Committee for the Preservation of Architectural Records (Union, NJ: J & D Associates, 1989): 59. Robert Craig, Principal Preservation Specialist, New Jersey Historic Preservation Office, Correspondence with Mary Delaney Krugman. 5 November 2010. The last year Parsons architectural office appeared in a directory was 1936, according to Mr. Craig.

[34] "Mrs. Floyd Y. Parsons: Leader in New Jersey Women's Club Work Dies in Paterson," Obituary, *New York Times* (8 December 1939): 3.

[35] "Floyd Y. Parsons Succumbs at 67," *Paterson Evening News* (28 April 1943): 12; "Floyd Y. Parsons," Funeral Notice, *Paterson Evening News* (30 April 1943): 20; Floyd Y. Parsons dies in Maryland," Obituary, *Paterson Morning Call*. 28 April 1943: 13; "Floyd Yard Parsons," *Pumphrey's Funeral Home Day Book*, entry dated April 26, 1943.

[36] "Where there's a Will...," *Trusts and Estates: The Journal of Capital Management*, Vol. 76, No. 6 (June 1943): 547.

[37] The contractor for the new church was the local company of Gallo Brothers Construction Company, based in Netcong. The principals of Gallo Brothers – John and Michael - were prominent business men and community leaders in their own right. See Mary Delaney Krugman, *Palace Theatre, Morris County, Netcong, NJ*, National Register of Historic Places Nomination Form, submitted 1/31/1996; listed on the NJ (3/25/1996) and National (5/24/1996) Registers: § 8-6.

German Presbyterian Church) were executed in fieldstone or rubblestone having unusual visual characteristics[38]; 3) all have square, crenellated towers that serve as the main entry to the building; and 4) all but one of the churches (the German Presbyterian church) were designed for Methodist Episcopal congregations. In addition, both of the churches with extant interiors inspected as part of this study (the Wharton church and the SUMC),[39] had pews arranged in a similar manner, i.e., the pews followed a gentle arc across the nave, focused on the chancel.

However, of all the four churches known to be designed by Parsons, the SUMC church is unique in three distinct ways: 1) the building has a lower story with full-height windows, thus taking full advantage of the site's marked change in elevation, which afforded the congregation twice the amount of well-lit space for the footprint and convenient grade-level entrances to the lower floor; and 2) it had a centrally located tower, which served as the main entrance; and 3) the tower was designed in the simple Norman style, as opposed to the later English Gothic styles used in his other designs.

The visual qualities and characteristics of the stone selected by Parsons are particularly noteworthy. In the SUMC, the wide range of tones and colors of the stones –from black to medium tans and rusts to light buff. The random sizes and shapes of the stones create a lively surface texture (Photos 1, 6, and 7). The use of natural fieldstone with minimal shaping is very picturesque and is well suited to its country surroundings. Its appearance is much more that of an English country church than, say, Parsons' design for the German Presbyterian church in Paterson – a more formal urban cousin.

Parsons appears to have selected the stone for SUMC carefully; the contractor for the 1965 addition reported that it was necessary to go as far as the Delaware River to find similar stone to ensure that the new building would be compatible with the historic church.[40] In fact, the stone Parsons selected for all three of his known compositions for Methodist Episcopal churches provides a lively surface texture that is a major character-defining element.

The centrally-located tower with its Norman influence is a notable feature of the SUMC and is unique to his known church designs (Photos 1, 2, and 4).[41] True English Gothic – Early English, Decorated, or Perpendicular - became the preferred style for churches built for evangelical sects in the Nineteenth and early Twentieth Centuries in the United States, particularly the Methodists. Norman architecture predated the first true Gothic phase we call "Early English Architecture."[42] As such the Norman was, although certainly not unknown, less commonly

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[38] Only the former German Presbyterian Church has a more formal appearance in buff brick with limestone accents.
[39] The interior of the Newark Church is no longer extant, having been gutted as part of the enlargement of the facility; the former German Presbyterian Church in Paterson was not in active use at the time of this study and could not be viewed.
[40] Amanda E. Rush, SUMC Historian, conversation with Mary Delaney Krugman (October 19, 2010).
[41] After their victory of 1066, the Normans brought to England the first real architecture it had seen since the days of the Romans' occupation of that country. Although founded on the Romanesque, it was clearly a distinct phase that embodied characteristics traits of the Normans that would be found in all types of buildings. Homes, monasteries, farm buildings - they all tended to reflect the defensive nature of military fortifications. A great square or round tower, enclosed by turreted walls, moats, drawbridges, and other barricades. As Sturgis points out, "Everything for defence, nothing for comfort or convenience." See Richard Clipston Sturgis, *et al.*, "England, Architecture of," *Sturgis' Illustrated Dictionary of Architecture and Building*, Vol. 1, 1901-2. Rpt. (New York: Dover Publications, Inc., 1989): 890.
[42] Norman architecture reached its height in England for around 100 years, straddling the 11th – 12th Centuries. Russell Sturgis, "Norman

employed in the design of Methodist churches (see discussion below under "Evangelical Architecture").

The bell in the bell tower (Photo 23) was fabricated by the Meneely & Company of West Troy (now Watervliet), New York, one of the most well-known and respected bell foundries in North America during the Nineteenth and early Twentieth Centuries.[43] Church histories report that it was originally donated to the first 1844 Stanhope Methodist Episcopal Church by parishioner Andrew Rose of New York City and later installed in the new church in Netcong.[44]

The arrangement of the auditorium or nave reflects the program goals for the churches of evangelical sects of this period. While this study is not an appropriate place for a theological discussion of the tenets of Methodism, certain program needs influenced its architecture, as well as that of other evangelical Christian sects. First, methodical study of the Bible and the spreading of its teachings are central to Methodist services. The auditorium is arranged so that all in attendance can comfortably hear, see, and engage with the activities taking place in the chancel. In the SUMC, this is reflected in the pews that curve gently across the auditorium, so that the each seat is focused on the center of the chancel (Photo H-18; Photos 10 – 12).

While the walls are stucco, the wood paneling in the chancel and the wood ceiling counteracts the reflective hard surface of the walls with one that resonates with sound, thus softening the echoes in the auditorium and making it easier to hear.

Only two small representational stained glass windows are located in the front of the auditorium, which ostensibly was intended to reduce distraction and allow the congregation to stay focused on the speaker. The most elaborate stained glass in the building is the large, tripartite stained glass window in the balcony room in the bell tower at the front of the church (and not visible to congregants during the service), which was painted with a 3-dimensional figure, drapery, and sky (Photo 22).

The balcony room in the bell tower, also known as the Bliss Room, is a multi-purpose space that can be closed off from or opened to the main auditorium by means of a curtain (Photo 12 at rear; Photo 19). It provides not only overflow space for large assemblies, but also flexible meeting/classroom space, much the same as the perimeter classrooms of Akron Plan churches, albeit in the more modest form. It has a coffered ceiling paneled in varnished bead board, which appears to have been repaired in some sections.[45] A simple, shallow fireplace of tan iron-spot

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Architecture," *Sturgis' Illustrated Dictionary of Architecture and Building*, Vol. 2, 1901-2, Rpt. (New York: Dover Publications, Inc., 1989): 1040.

[43] Meneely And Company, *Meneely And Company, Bell-Founders, West Troy, New York (Opposite Troy)* (West Troy NY: Weed, Parsons and Company, Printers, 1876); P. Thomas Carroll. "The Meneely foundry in West Troy," *Uncle Sam's Place. Troy United Newsletter* URL: http://www.city-of-troy.com/tui/199912/a19991211234550O6.html accessed 10 February 2011; Brodnax, Jess, Comp. "Spreadsheet of [9,858] Entries in Troy Meneely Ledger Book." In "A Rich Heritage." *Hudson Mohawk Industrial Gateway*. Website. URL: http://hudsonmohawkgateway.org/4_heritage_bells.html accessed 10 February 10, 2011.

[44] *120th Anniversary, Stanhope Methodist Church in the Glen, Netcong, New Jersey – 1843 - 1963*, Booklet (Stanhope NJ: SUMC, 1963): n.p. To date, this donation to the Stanhope Methodist Episcopal Church has not been confirmed by available records of the Meneely Company.

[45] Some coffered sections are paneled with bead board of a wider gauge than the auditorium.

brick was built along the south wall of the room. The dark oak mantelpiece has much the flavor of the Craftsman style, with heavy brackets in simple profile and substantial proportions (Photos 20 and 21).

Below the sanctuary is the Fellowship Hall, a large all purpose room with a small stage at its west end (Photo 24). In its original configuration, a wall of moveable panels divided the lower space into the Fellowship Hall, and several additional rooms that were used as flexible space. An active kitchen was installed under the Narthex, and was in active use until the creation of the new kitchen at the rear of the addition. The Fellowship Hall was actively used by the congregation for many types of activities -- social events, as well as religious education (Photo H-19). Girls' and Boys' toilets were originally located in an unfinished basement space south of the kitchen, although now those facilities have been dismantled and the space is used only for storage (Photo 26).[46]

The original arrangement of rooms was altered by the 1965 addition (Figures 3a and 3b). The Fellowship Hall is now used during the day by the Nursery School (Photos 24 and 25) and the kitchen was moved to the rear of the lower floor of the 1965 school wing. At some point, a drop ceiling was installed in the Fellowship Hall, although it was pulled away from the windows so that it is not seen from the exterior (Photo 25). A new entrance to the lower floor from the south lawn was created to access a hallway that runs north-south across the lower floor to join the school wing.

There have been few significant alterations to the building/site over the years. 1) The original solid, full-height, paired doors at the main entrance to the building were replaced at some point by the current version, which now have a single vertical light near each door handle and infill over the door of stained glass in a geometric pattern (Photos 3 and 9); 2) a circular drive from the street to the main entrance was removed because of a road widening project (Figure 2); and 3) the construction of the 1965 school wing addition, which was joined to the church along its north wall (Photos 20 through 22).

The circular drive to the front entrance (Photos H-13, H-16, and H-17) was condemned by the State of New Jersey *circa* 1931, to widen Ledgewood Avenue/Route 183 (Figure 2). The drive was replaced by what is now the front lawn (Photo 1). The southern section of the wall that encircled the drive was left in place, marking the former location of the drive and the change in elevation at that location. The northern section of that wall was later removed, probably during the regrading and construction of the new school building in 1965 (Photos H-23 and 27).

The construction of the school addition in 1965 was the most significant change to the site and the use of the building (Photos H-20 to H-22; Photos 27 and 28). Even though a contemporary design, the overall effect of the addition on the historic church was minimal. 1) Every effort was made to ensure that the stone veneer used for the school compatible with that found on the church; 2) the school was sensitively situated on the site, requiring only minimal penetrations of the wall of the church, leaving much of the original masonry intact and the stained glass windows of the auditorium untouched; 3) the addition was built on the north side of the church, which was lower in elevation than the main entrance of the church and was not the principal public view of the church, which was from the south; 4) the north side of the addition – albeit an unabashedly contemporary design – is partially

[46] Amanda Rush, long-time SUMC member and congregation historian, conversation with Mary Delaney Krugman (19 October 2010).

obscured from public view by the trees and shrubbery along the banks of the Musconetcong River; and 5) the contemporary glazed entrance to the facility was constructed at the rear of the building off the parking lot, away from public view (Photo 28), as was the new service stairs to the school's boiler room and the choir robing room (Photo 29). Using these strategies, the school has a very low profile on the site (Photos H-23 and 27). The historic church has always maintained its predominance on the site.

EVANGELICAL ARCHITECTURE IN THE UNITED STATES (1830s – 1920s)

Overview of the English Gothic Style

Many of the late Nineteenth and early Twentieth Century churches built by evangelical denominations, especially those of the Methodists, were built using the English Gothic style of architecture. Therefore, it is first necessary to briefly provide a summary of the development of that style, so as to provide context for its adaptation by American evangelicals.

The Gothic style familiar to many today first rose to prominence in France in the middle of the Twelfth Century and spread its architectural influence into Spain, Germany, and northern Italy until well into the Sixteenth Century.[47] The style is best known for its soaring cathedrals, such as Notre Dame in Paris and the Duomo in Milan.

"English Gothic," however, had its own aesthetic, which was not as focused on the rational mastery of the vault, its structure and its supports, as were the French versions. Historians from Thomas Rickman, F.S.A. (1776-1841) forward have ascribed to four phases of English Gothic: 1) the Norman, or traditional (1140 -1200), including the Norman Romanesque to the adoption of the pointed arch; 2) the Early English (1200 – 1300) the first true Gothic period; 3) the Decorated (1300 -1400), and finally, 4) the Perpendicular (1400 – 1550) – the last and most spectacular period of the Gothic style in England.[48]

England lost enthusiasm for the building of great cathedrals before Europe did, associated as they were with Roman Catholicism and the supremacy of the Church. Nor was it particularly enamored with the domed spaces of the Southern Romanesque. English Gothic churches favored the long nave with transepts, a construction that favored the building of a tower over the crossing rather than a dome, and which could be expanded to any size by the replication of bays. The English Gothic church never lost the sense of an enclosed space, unlike the French version, where solid walls were replaced by transparent stained glass windows. Contrary to the medieval tendency to build inspired cathedrals, the English developed, as Sturgis reports, "...a steady demand for the smaller places

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[47] Russell Sturgis, *et. al. Sturgis' Illustrated Dictionary of Architecture and Building* (3 Volumes), Vol. II. (1901 – 2), Unabridged Rpt. (New York: Dover Publications, Inc., 1989): 270.

[48] Thomas Rickman, F.S.A., *An Attempt to Discriminate the Styles of English Architecture from the Conquest to the Reformation* (1817), cited in David Ross, "Gothic Architecture in England," *Britain Express*, website URL: http://www.britainexpress.com/History/Gothic-architecture.htm accessed 16 February 2012. See also Sturgis, *Ibid.*, Vol. III, 293.

of worship which were for the use of the individual rather than for the glory of a great Church."[49] England's Gothic style retained a small-scale, medieval flavor in its country parish churches. These stone buildings had simple massing, minimal ornament, and had towers of broader, more substantial proportions – round and square – than the slender spires of later Gothic.[50] Many towers had crenellations, emulating the defensive battlements of the Norman castle.[51]

The Gothic as the "Most Appropriate" Style for Methodist Churches

John Wesley (1703-1791), a Church of England cleric, theologian, and founder of what became present-day Methodism, believed that architecture played an important role in his Wesleyan ministry.[52] Wesley demonstrated a preference for octagons for the shape of his buildings, because he believed that the shape of the room eliminated the sense of hierarchy reinforced by an elevated altar and pulpit, as in the Catholic Churches. He saw buildings as tools for preaching and education, not to be objects to be venerated in their own right.[53]

During the Nineteenth Century, the Gothic style was considered exquisitely suited for ecclesiastical architecture. Augustus Welby Pugin (1812 – 1852) was one of the leading proponents of the style, expressed not only in his work, such as his design for London's rebuilt Houses of Parliament (1836 – 1860), but also in his two important tracts. The first, *Contrasts,* unfavorably compared the modern era, with its materialism and mass production, to what he felt were the more idyllic Middle Ages, with the period's spirituality and satisfaction in handcrafted work.[54] In the second work, *The True Principles of Pointed or Christian Architecture* (London, 1841), Pugin set forth his fundamental principles of good design:

> *1st, that there should be no features about a building which are not necessary for convenience, construction, or propriety; 2nd, that all ornament should consist of enrichment of the essential construction of the building.*[55]

While Pugin's principles were directed at all Christian sects, it was the Methodists who applied this idea most systematically to their buildings. In his 1850 tract,[56] the English Methodist minister Frederick J. Jobson identified present modes of building then in use (evidenced by the work of Palladio, Inigo Jones, and Sir Christopher Wren)

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[49] Sturgis, *Ibid.*, Vol. I: 903.
[50] Sturgis, *Ibid.*, Vol. II: 279-280.
[51] Crenellations were were introduced in Norman architecture during the medieval period, after its conquest of England (1066 – 1154. See Sturgis, *Ibid.*., Vol. I: 711; "Crenellations," *Castles,* website, URL: http://www.castles.me.uk/crenellations.htm accessed 16 February 2012).
[52] Ian Serjeant, "Historic Methodist Architecture and Its Protection," *Building Conservation* [U.K.]. Website. URL: http://www.buildingconservation.com/articles/methodistarch/methodistarch.htm accessed 16 February 2011.
[53] Serjeant, *Ibid.*
[54] Marilyn Stokstad, "Neoclassicism and Romanticism in Europe and the United States," *Art History,* Vol. 2, Revised Ed. (New York: Harry N. Abrams, Inc., 1999): 954-955.
[55] Augustus Welby Northmore Pugin, *The True Principles of Pointed or Christian Architecture* (1841; reprint London: 1853). Courtesy Google Books, URL http://books.google.com accessed 16 February 2011).
[56] Frederick J. Jobson, *Chapel and School Architecture: As Appropriate to the Buildings of Nonconformists, Particularly to Those of the Wesleyan Methodists with Practical Directions for the Erection of Chapels and Schoolhouses* (London: Hamilton, Adams, & Co., 1850).

as being limited to "four complete styles... the *Egyptian*, the *Grecian*, the *Roman* and the *Gothic*." Since, he opines, the Methodist church is a place for Christian worship, then only an architectural style that arose from early Christian roots would be the appropriate architectural expression for churches, as long as it was not considered "inferior," nor more expensive to build, and better adapted to the country and climate where built.

Jobson firmly believed that the Gothic style was the "creation and product" of the Christian religion and therefore most appropriate for Christian churches, whereas all the other styles were products of "Paganism."[57] Furthermore, he debunked any "fanciful" suggestions that the source of the earliest pointed arch – one of the most characteristic features of the Gothic style – came from anything but the interlacing of the semicircular arches of Norman buildings.[58] Finally, appealing to practicality, Jobson acknowledges that Gothic architecture, unlike the Classical styles, can be expanded or contracted to any size needed without interfering with the overall proportion or lines of the composition. This flexibility applies to all phases of the Gothic – the "simple and economical ... as in the Early English – the moderately ornamental, as in the Decorated – or elaborately adorned, as in the Perpendicular."[59]

Especially noteworthy for this study, Jobson referred to a "Model Plan Committee." This committee, appointed by the previous Bristol [U.K.] Conference, commissioned six respected architects from various parts of England to design, provides specifications and construction estimates for two churches: one in the Gothic style, the other in the Greek or Roman style. Jobson's point was that the Gothic, being the least ornamented, proved to be the cheapest to build, and was best suited to the comfort and practice of Methodists.[60] For our study, however, the mention of the Model Plan Committee is important evidence that, as early as 1850, the Methodists in England had begun a methodical study of the various types of architecture, with the view to arriving at the most suitable form for its churches.

Architecture and Nineteenth Century American Methodism

The early-established Protestant denominations – Congregationalist, Presbyterian, and Baptist – first gravitated to a familiar and generally suitable building type when they constructed their own churches in the United States during the early decades of the Nineteenth Century. The New England Federalist-style meeting house was a neutral form that was easily adapted to the religious practices of the Protestant sect. The straightforward meeting house - with its pedimented gable, Doric columns, elevated prostyle porch, and rectangular footprint – bespoke public discourse rather than papacy, which suited the needs of the Protestant sects. Inside, the seating was arranged horizontally across the nave in straight rows and faced the pulpit, which was elevated so that the speaker could be seen and heard by the assembled.[61] This arrangement, however, still underscored the authority of the

[57] Jobson, *Ibid.*, 14.
[58] Jobson, *Ibid.*, 19.
[59] Jobson, *Ibid.*, 52.
[60] Jobson, *Ibid.*, 52 – 53.
[61] Jeanne Halgren Kilde, *When Church Became Theatre: The Transformation of Evangelical Architecture and Worship in Nineteenth Century America* (New York: Oxford University Press, 2002): 3-5. In some cases the pulpit was installed at the center of the long wall, with the pews turned to face the center of the space.

clergy, who looked down on the congregation from an often elaborately ornamented pulpit. Still, the focus of the service itself was on the Biblical teachings, rather than mere attendance at the ritual celebration of the Catholic Mass, where just one's presence in the room met the requirements of observance.

The American Methodists, like other evangelical, "Nonconformist" religions in the first decades of the Nineteenth Century, struggled to attract members, especially in the frontier areas that were just opening to settlement. They lacked the financial wherewithal of the more established, traditional Protestant sects that would allow them to construct their own churches. At the beginning of the century, itinerant ministers often met with followers in private homes, until the congregation could either build a modest building of its own or adapt an existing building to house its services.

However, the revivals of the Second Great Awakening that swept the United States in the 1820s and 1830s resulted in a series of radical revisions in ritual practices, and hence, changes in the architecture favored by evangelical denominations as well.[62] The Nineteenth Century saw the rise of the "auditorium church," in which the seating was arranged in curved ranks stepped up from the speaker's podium, positioned at the center of the "stage." This type of church was the subject of a comprehensive study by Jeanne Halgren Kilde.[63]

The auditorium church experienced its greatest popularity from the first half of the Nineteenth Century to the first years of the Twentieth Century. Evangelical religions, that is, Christian sects that had as a primary focus the teachings of the Bible and active proselytizing, developed a liturgy and architectural form in the auditorium church that better served their needs than the rigid formalism of the more traditional Christian sects, including both Catholic and Protestant.[64]

Jeanne Halgren Kilde's study, one of only a few scholarly studies on the architectural heritage of the American evangelical sects, focused her research on the rise of the auditorium church and its relationship to the culture of the Nineteenth Century. Kilde posits that, while there were earlier attempts to redesign the Protestant worship space in Europe, including Wesley himself, its American beginnings can be found in the revivals of the traveling preacher Charles Grandison Finney. In the 1830s, Finney established a permanent presence in the former Chatham Theatre in lower Manhattan, a playhouse that was converted to a home for his preaching (Figure 4). The theatre building -- previously frequented by the working class and associated with prostitution and public drunkenness -- was chosen not only for its ability to seat a large audience, but also because converting it to a church would produce a sensation. As a curiosity, the church patrons felt it would draw even bigger crowds.[65]

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[62] Kilde, *Ibid.*, 22.
[63] Kilde, *Ibid.* Although Ms. Kilde's sweeping and well-documented exploration of the of the architectural form Nineteenth Century auditorium church has been received as "the Rosetta stone for an undervalued genre of American ecclesiastical architecture," it has also been criticized as being focused on a small number of churches in relatively few areas of the United States. William Moore, "Jeanne Halgren Kilde, *When the Church Became Theatre: The Transformation of Evangelical Architecture and Worship in Nineteenth Century America*," Review, *Journal of the Society of Architectural Historians*, Vol. 62, No. 4 (December 2003): 525 – 526). This author has found Kilde's work, albeit with some limitations, valuable as establishing a historical context for this study, especially in light of the fact that so little scholarship has been dedicated to the topic.
[64] Kilde, *Ibid.*, 26.
[65] Kilde, *Ibid.*, 29.

The Nineteenth Century auditorium church arranged the congregants in a semi-circle around the chancel, where the minister would either be at the roughly same level as the congregation or be at the bottom of an inverted cone, such as a modern-day lecture hall. This, Kilde asserts, changed the power relationship of the clergy vis-à-vis the congregation from authority figure (reinforced by the elevated pulpits of the Catholic and traditional Protestant churches) to co-participant. The seating plan – especially panopticons or in-the-round arrangements – also altered the relationship among the co-congregants themselves, who could not avoid "monitoring" the behavior of one another across the auditorium, rather than remaining entirely focused on the activities in the chancel, as in traditional churches. As the century progressed, increasing numbers of auditorium churches were built for Methodist, Congregational, Baptist, and Presbyterians.

During the same period, the evangelical churches were pushing out into the frontier seeking new followers. As soon as a critical mass of congregants was reached, itinerant ministers wanted to build a church. A church building, they believed, not only physically housed a congregation, but also served as "a beacon and fortress of goodness within the community." Gathering of the faithful on the frontier was a very competitive exercise; congregations with church buildings held a competitive advantage.[66] Ministers of these newly-found congregations had extremely limited financial resources and could not afford to build churches without incurring crushing debt or finding the funds elsewhere. Therefore, they would often leave their flock unattended to go "back East" and solicit contributions from established congregations and their members. This trend soon dominated the practice of the nascent ministries, as incessant caravans of supplicants went from congregation to congregation in the Northeast begging for funds to build their Western churches. Methodists, among whom the problem was endemic, decried the "evils of begging" as early as 1823, and called for the organization of a building fund to help extend the reach of new congregations to remote areas without the need to constantly harass fellow Methodists back East. It was some decades, however, before any relief was forthcoming.

By 1872, after some fifty years of scrabbling for funds to build whatever kind of building the congregation could afford, criticism grew over the architectural mish-mosh that had resulted. The Methodist minister Rev. J. Stanly D'Orsay, complained of the poor quality of church architecture saying,

> *...there is not a christian [sic] nation on the globe possessing the genius, energy, and wealth of the American people, whose churches are constructed with such an utter want of harmony of design and completeness of finish as those of this country. 30 years ago, A. J. Downing, an architect of some merit, said "that the ugliest church architecture in christendom [sic] is at this moment to be found in the country towns and villages of the United States."*
>
> *Anthony Throllop [sic] a gentleman of fine literary taste, in partial confirmation of this statement, said that "the churches of America were neat in only one thing, they are generally painted white."*

[66] Brian Christopher Zugay, "Towards a 'New Era' in Church Building: Architectural Reform in American Protestantism in the Nineteenth and Early Twentieth Centuries" (Ph. D. Diss. Brown University, Providence, RI, 2004): 24. Mr. Zugay's dissertation was one of only two scholarly studies of evangelical architecture found on this subject to date, the other being Ms. Kilde's book on the auditorium church, which was based on her Ph.D. dissertation on the same subject.

The Methodists were on the forefront of establishing a "church extension fund" that would help build new churches in the West, believing that a lack of adequate and attractive church buildings put them at a competitive disadvantage. The Methodist Episcopal Church (MEC) first considered establishing such a fund at the General Conference of 1864. By 1870, it was the leader of all the denominations in the amount of funds available and the number of disbursements.[67]

Through the next six decades, auditorium churches dominated the floor plans of Methodist congregations. They became increasingly more elaborate as the century progressed, reflecting the growing materialism of the Victorian age. Some even boasted richly ornamented proscenia, thus reinforcing a theatricality of the revivalist worship service (Figure 5). These auditorium churches of the last Victorian era reflected a sense of comfort and richness, which reinforced a sense of domesticity – the church as a "home for Christ" – that was also reflected in such things as seat upholstery, the warm tones of woodwork, nature motifs, and representational stained glass - all of which were styles current in interior décor of the period.[68] This trend was also reflected in the domestic nature of rooms that began to appear in these churches. In addition to the sanctuary, minister's study, and Sunday school classrooms, there were kitchens, dining rooms, lounges, toilets, nurseries, and libraries.[69]

Several characteristics of evangelical architecture during this period were common to both large urban churches and smaller country churches: 1) the auditorium was very broad and could take a number of shapes; 2) the juncture of wall and ceiling was often coved, to enhance acoustics; 3) load bearing walls eliminated the need for posts that would obstruct the view of participants; 4) large windows dominated the side and back walls; 5) the pulpit was at the front and center of the chancel, with the choir behind it; 6) a large organ case rose above the choir, against the wall; 7) seating consisted either of curved pews, individual "opera seats," or, in some cases, straight pews angled toward the pulpit to save money; and 8) radiating aisles spanned out from the rostrum. Considerable effort was made to ensure that the building was a pleasant place to be, with adequate ventilation in the summer and sufficient heating in the winter. The ideal evangelical church was open, light, and generally comfortable -- a very different emphasis from that of Catholicism and other more traditional Protestant sects, which may not have been as concerned with the physical comfort of the participants.[70]

With the wide-spread emphasis on U.S. public education in the Nineteenth Century, the Methodists were also in the forefront of the Sunday school movement. Several congregants of the First Methodist Church in Akron, Ohio devised an innovative building solution to classroom teaching by the construction of the first "Akron Plan" church (1868),[71] which featured classroom spaces at the perimeter of the church fitted with moveable partitions so that, when appropriate, the rooms could open onto the central rotunda and thus participate in instruction given to the entire congregation.

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[67] Zugay, *Ibid.*, 38.
[68] Kilde, *Ibid.*, 152 – 156.
[69] Kilde, *Ibid.*, 159 – 165.
[70] Zugay, *op. cit.*, 237.
[71] Kilde, *Ibid.*, 176.

The last two decades of the Nineteenth Century saw a building boom in the United States, not only in housing stock, but also in churches. Architects and builders promoted their building plans in a variety of self- publications: English carpenter and builder George Palliser and his brother started publishing in 1876, and by 1888 had added churches to their repertoire.[72] None was quite as well known to the Methodists, however, as Benjamin D. Price, an architect based in Atlantic Highlands, New Jersey, who also served as the Consulting Architect to the MEC Board of Church Extension. Price produced his own book of stock designs for churches, large and small.[73] Other architects jumped on the bandwagon, producing their own collections of designs for churches. There were also a number of books published to aid congregations during the building process – how to pick an architect, how to manage the design process, navigating the construction process, what materials to use, and other considerations.[74] Such a book was W. T. Euster, who in 1908 published *The Philosophy of Church Building: How to Build a Beautiful Modern Church or Parsonage at Half the Price.*[75]

According to architectural historian Brian Zugay, "The Methodist Episcopal Church was the first American Protestant denomination in the early Twentieth Century to attempt to reform and guide the development of its architecture by creating a professionally-staffed bureau of architecture."[76] In 1916, the MEC had the largest number of church buildings of any religious denomination in the United States – some 28,000, and spent around $8 Million per year building new churches or renovating old ones.[77] The MEC Board of Church Extension, which had been so active in the 1890s, merged with the Board of Home Missions and Church Extension in 1907; for thereafter, it distributed fewer of Benjamin Price's church pattern books and its role in church building diminished.[78]

By the early Twentieth Century, the auditorium church had lost its hegemony over evangelical church design. After 1910, Kilde reports that only a handful of examples of auditorium plan churches were completed. The Akron-plan church was discredited by the Methodists, when they replaced the Uniform Lesson Plan of 1872 with the Graded Lesson Plan around 1906, which required a different classroom arrangement.

Architectural styles in the larger market were also changing. Classicism enjoyed resurgence after the Columbian Exposition of 1893. Other historicist styles – Tudor, Gothic, Spanish Colonial, Mission, etc. - enjoyed more faithfully-interpreted revivals at the beginning of the Twentieth Century. Tudor Revival, Arts and Crafts, and Craftsman styles were popular in the beginning decades of the Twentieth Century, resulting in architectural blends - Tudor Revival and Gothic Revival stucco and masonry exteriors were paired with Craftsman interiors,

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[72] Palliser, Palliser & Company, *Palliser's American Architecture; or Every Man a Complete Builder* (New York: J. W. Ogilvie, 1888), cited in Zugay, *Ibid.*, 226.
[73] Benjamin D. Price, *1898 Church Plans,* Catalogue (Atlantic Highlands NJ: Benjamin D. Price, Architect, 1898).
[74] Zugay, *op cit.*, 228 – 229.
[75] W. T. Euster, *The Philosophy of Church Building: How to Build a Beautiful Modern Church or Parsonage at Half Price* (Pendleton OR: The Pendleton Printery – Jack Huston, Publishers, 1908).
[76] Zugay, *op cit.*, 271.
[77] Department of Commerce, Bureau of the Census, *Religious Bodies, 1916, Part I: Summary and General Tables* (Washington DD, Government Printing Office, 1919), 43; *Quadrennial Report of the Board of Sunday Schools* (Chicago, 1920), 3, cited in Zugay, *op. cit.*, 272.
[78] Zugay, *op cit.*, 272.

depending on the wishes of clients.

In the early Twentieth Century, noted architect Ralph Adams Cram (1863 – 1942) revitalized the argument for the Gothic style as the most appropriate architectural vocabulary for churches. Ones designed during this period took two principal forms: 1) the English country church, which abounded in the suburbs, were often built with rusticated random ashlar, a central nave, exposed wood roof trusses, and other elements common to this type; and 2) larger, more formalist examples echoing English cathedrals were built more often in urban areas.[79] Very few churches were built with an auditorium-plan seating during this transition period. In fact, Kilde asserts, by 1920, "... neomedieval auditorium churches became the bane of many congregations...."[80]

In the 1920s, the MEC resuscitated the Bureau of Architecture. The Methodists had instituted changes in their practice since the most active period of church-building in the late Nineteenth Century. As a result, many of their churches were outmoded for modern services. The Bureau enlisted church architects to write a new series of monographs on how congregations should manage these changes through their architecture. Thus began a "new day" for Methodist church building:

> *The time has come for a thorough reorganization of the program of church building to meet the demands of a new day and for the erection of buildings which will give expression to the community ideals of Christianity instead of the rank and excessive sectarianism of the past.*[81]

This "New Day" in architecture shifted architectural emphasis from the English Gothic model to something more attuned to the changes demanded by the new lesson plans and the changes in society. The SUMC, having come so late in the evolution of Methodist church architecture, was perhaps one of the last still designed in the historic style that had so dominated the architecture of that sect for many decades.

THE SUMC AND ITS ARCHITECTURAL CONTEXT

The Stanhope United Methodist Church is clear evidence of the confluence of 100 years of architectural and cultural trends among evangelical denominations, particularly those of the Methodists. It was built during the years 1917 – 1920, a time of transition in church design. It comes at the end of the dominant era of the auditorium plan in church design and the beginning of an era of reestablished formalism. The design of the SUMC evidences the architectural heritage of the MEC, both in its exterior design and its interior plan and program.

The exterior design of the SUMC, with its Norman and English Gothic elements, are consistent with the MEC's institutional reinforcement of the those styles as the most appropriate style for Christian architecture. The Norman-style tower, centrally located on the main façade, is unique to Parsons' known church designs and, in

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[79] Kilde, *Ibid.*, 206 – 207.
[80] Kilde, *Ibid.*, 207.
[81] Paul. L. Vogt, Ph.D., "Building for the New Day," Introduction, *Church Building: A Series of Monographs.* No. 2 (Chicago: Bureau of Architecture of the Methodist Episcopal Church, 1920): 2.

fact, is not particularly common in the church pattern books reviewed for this study.[82]

The curved pews and radiating aisles of the SUMC were characteristic features of Methodist churches during the Nineteenth Century, as vestiges of the classic auditorium plan. The pews curve in a gentle arc across the nave so the attendees are able to focus on the activities taking place in the chancel – the "center stage" of the auditorium. The levels of the chancel are indeed elevated above the floor of the auditorium, but more to allow greater vision, than reinforcing any sense of hierarchy. Although the greatest popularity of the auditorium style church had diminished by the time Parsons designed the SUMC, its influence is still felt in this design. The SUMC may well be one of Kilde's "the small handful of churches," that were built during the early years of the Twentieth Century and still reflect the auditorium plan."[83]

In the Bliss Room in the bell tower, ancillary to the main auditorium, the SUMC retains an element similar to that found in Akron Plan churches. Thanks to the curtains installed over the opening, the Bliss Room can either open to the auditorium during services or can be closed off for classes or meetings. This is consistent with the 19th Century Methodist arrangement, but is very different from other denominations, which often install the choir in the balcony at the rear of the church.

The SUMC also has a minimal amount of ornamentation, the only molded ornament being the carved finials at either side of the organ, and the tracery in the wood chancel railing, the paneling in the chancel, and the pew ends. All but three of the stained glass windows are in a geometric pattern, rather than representational. The largest representational window is on the main façade, with two smaller ones over the chancel – an arrangement consistent with Methodist preference against ornament as a distraction from the services.

The use of wood in the auditorium and the Bliss Room is more consistent with the Tudor Revival/Craftsman style than English Gothic Revival, and reflects contemporary preference for wood elements on the interior. The coved juncture between the walls and bead board ceiling enhances the acoustics, and was a characteristic of many Methodist churches in the Nineteenth Century. In addition, the use of wood in the auditorium ceiling enhances the acoustics, allowing for the sound to resonate with reduced echoing.

CONCLUSIONS

The SUMC is significant under National Register **Criterion C,** as a remarkably intact example of Methodist church architecture in New Jersey during the late-Nineteenth and early-Twentieth Centuries, reflecting the program needs and stylistic trends of the period. The building is also evidence of the mastery of its designer, Floyd Yard Parsons, a New Jersey architect whose work was recognized in numerous contemporary architecture and real estate publications. The SUMC church building is locally significant under Criterion C, with a period of significance of 1920, the date of its completion.

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[82] Only two designs were found to have battered walls and a centrally placed tower with crenellations during the research for this study, and they were in a pattern book from 1925.
[83] Kilde, *Ibid.*, 206 – 207.

Stanhope United Methodist Church (aka "Church in the Glen")
Name of Property

Morris County, NJ
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Previous documentation on file (NPS):

___preliminary determination of individual listing (36 CFR 67 has been requested)
___previously listed in the National Register
___previously determined eligible by the National Register
___designated a National Historic Landmark
___recorded by Historic American Buildings Survey #_____
___recorded by Historic American Engineering Record #_____
___recorded by Historic American Landscape Survey #_____

Primary location of additional data:

___State Historic Preservation Office
___Other State agency
___Federal agency
___Local government
_x_University – Drew University, Madison, NJ
_x_Other

Name of repository: **tanhope United Methodist Church, Netcong, NJ**

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property 2.19 acres
(Do not include previously listed resource acreage.)

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	4527860	524831	3			
2				4			

Verbal Boundary Description (Describe the boundaries of the property.)

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Abbreviations:

SUMC Stanhope United Methodist Church
MDKA Mary Delaney Krugman Associates, Inc.
NJHPO New Jersey Historic Preservation Office
UMAC – United Methodist Archives Center

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Boundary Justification (Explain why the boundaries were selected.)

The boundary defines what was the historic parcel donated for the building of the Stanhope United Methodist Church ca. 1916.

11. Form Prepared By

name/title Mary Delaney Krugman, J.D., M.S. Historic Preservation

organization Mary Delaney Krugman Associates, Inc. date

street & number 62 Myrtle Avenue telephone (973) 746-2810

city or town Montclair state NJ zip code 07042

e-mail mkrugman@mdka.com

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

See Continuation Sheets for List of Photographs and orientation sheet(s).

Property Owner:

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

name Stanhope United Methodist Church

street & number 2 State Route 183 (Ledgewood Avenue) telephone

city or town Netcong state NJ zip code 07857

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.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 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 Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

PHOTOGRAPHS

Historic Photographs:

Unless otherwise indicated, the historic photos used below are from the archives of the Stanhope United Methodist Church (SUMC), Netcong, New Jersey.

Photo No. H-1: Aerial view of the vicinity of the Stanhope United Methodist Church (SUMC) ca. 1960, looking NE, with annotations by MDKA.

Photo No. H-2: The Main Street, Netcong, NJ, near railroad tracks, ca. 1920.

Photo No. H-3: Historic postcard view of the center of Stanhope, NJ, ca. 1910. Collections of MDKA.

Photo No. H-4: Ledgewood Avenue (State Route 183) looking N towards Stanhope and bridge over Musconetcong River, 1927.

Photo No. H-5: The first Methodist Church in the vicinity of Stanhope-Netcong, built in Lockwood, NJ in 1835.

Photo No. H-6: The old plaster mill, Stanhope, used by Methodists in Stanhope-Netcong for services and classes from 1839 to 1844.

Photo No. H-7: The Stanhope Methodist Episcopal Church building built in 1844; it was used until 1920, when the "Church in the Glen" was completed.

Photo No. H-8: Portrait of Floyd Y. Parsons ca.. 1902, taken from *The Delta Upsilon Decennial Catalogue*, published by the fraternity (1902). On Google Books, URL: http://books.google.com/

Photo No. H-9: The former Grace Methodist Episcopal Church, Newark, NJ (1907; Floyd Y. Parsons, Arch.). Collections of MDKA.

Photo No. H-10: The former German Presbyterian Church, known as the First Presbyterian Church, Paterson, NJ (1914; Floyd Y. Parsons, Arch.). Courtesy of Google Maps, URL: http://maps.google.com.

Photo No. H-11: The former St. John's Methodist Episcopal Church, now known as the Wharton United Community Church at St. John's, Wharton, NJ (*ca.* 1925; Floyd Y. Parsons, Arch.). Collections of MDKA.

Photo No. H-12 Queens Borough Tax Department Building, Long Island City, NY (1910; Floyd Y. Parsons, Arch.). *New York Times.* 9 January 1910.

Photo No. H-13: The Stanhope United Methodist Church, *ca.* 1920.

Photo No. H-14: View of Church from shore of Lake Musconetcong, looking W, *ca.* 1920. Bridge at right spans the Musconetcong River.

Photo No. H-15: Church's main entrance with original door, looking W, ca. 1920.

Photo No. H-16: Main facade and entrance with original semi-circular driveway, looking NW, ca. 1920.

Photo No. H-17: Main facade with original semi-circular drive, looking SW.

Photo No. H-18: Church's chancel, looking W. ca. 1960.

Photo No. H-19: Fellowship Hall, lower level of Church, ca. 1960.

Photo No. H-20: Construction of school addition looking SE, ca. 1965.

Photo No. H-21: Construction of school addition looking W, ca. 1965.

Photo No. H-22: Finished school addition looking S, ca. 1965.

Photo No. H-23: Main façade after construction of school addition, looking NW, *ca.* 1965.

Contemporary Photographs

Photographers: Kurt Hirschberg, JHPA; Mary Delaney Krugman, MDKA
Dates taken: February 18 and October 19, 2010

Photo No. 1: The Stanhope United Methodist Church, looking NW.

Photo No. 2: East (main) façade, looking W.

Photo No. 3: Detail of front entrance door, looking W.

Photo No. 4: North and east façades and school entrance, looking SW.

Photo No. 5: South façade and stone stairs from terrace to lower level, looking NW.

Photo No. 6: South façade, looking NNE.

Photo No. 7: Detail of stained glass window on south façade, looking N.

Photo No. 8: Apse on west (rear) elevation, looking NW.

Photo No. 9: Narthex, looking ENE.

Photo No. 10: Main auditorium, looking W.

Photo No. 11: Main auditorium, looking NW.

Photo No. 12: Main auditorium, looking E.

Photo No. 13: Chancel railing, looking N.

Photo No. 14: Detail: carved finial adjacent to pipe organ in chancel, looking W.

Photo No. 15: Detail: stained glass window on S interior wall of auditorium, looking SE.

Photo No. 16: Detail: stained glass window on north interior wall of auditorium, looking N.

Photo No. 17: Detail: chandelier in auditorium, looking SW.

Photo No. 18: Detail: sconce on east interior wall of auditorium, looking ESE.

Photo No. 19: Curtained opening and hand rail. Bliss Room, 2nd floor of bell tower, looking NW.

Photo No. 20: Fireplace in Bliss Room, 2nd floor of bell tower, looking SE.

Photo No. 21: Detail: wood mantel over fireplace in Bliss Room, looking SE.

Photo No. 22: Stained glass window in Bliss Room, looking E.

Photo No. 23: Detail: Meneely bell and mounting in bell tower, looking SW.

Photo No. 24: Multi-purpose room in basement, looking W.

Photo No. 25: Windows with drop ceiling in multipurpose room, looking SW.

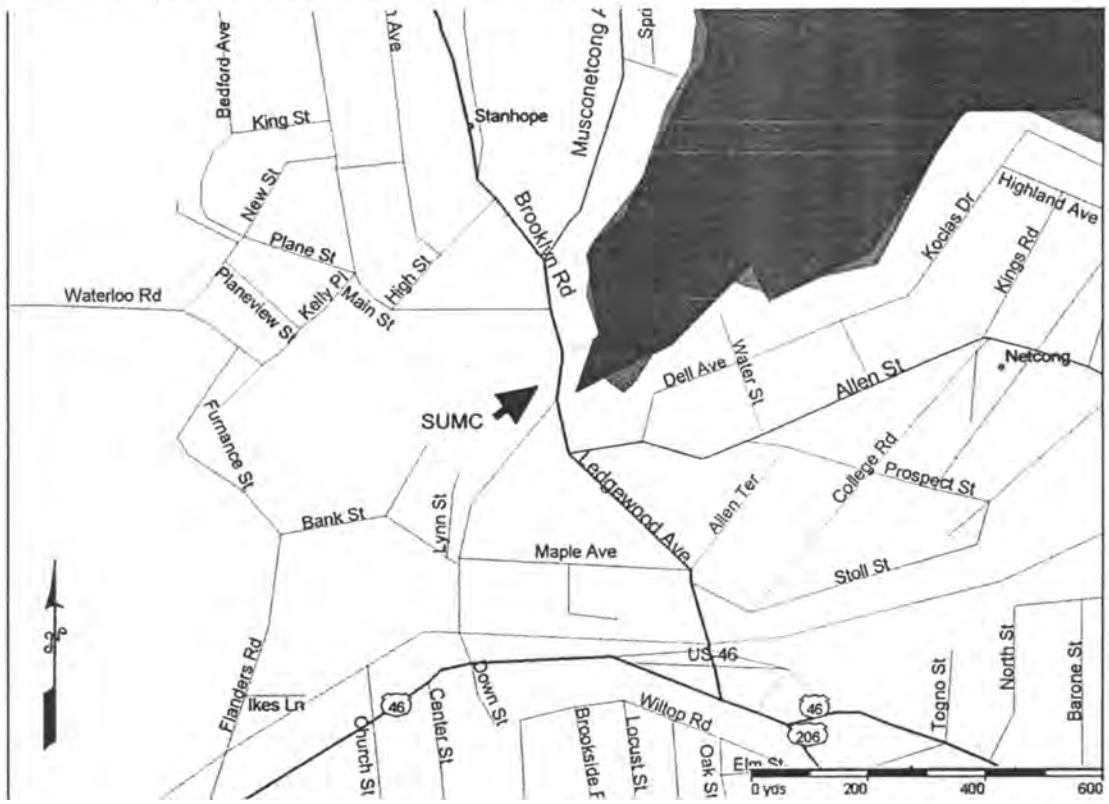
Photo No. 26: Basement door under south exterior stairs, looking S.

Photo No. 27: East and south facades of church with school at right, looking SW.

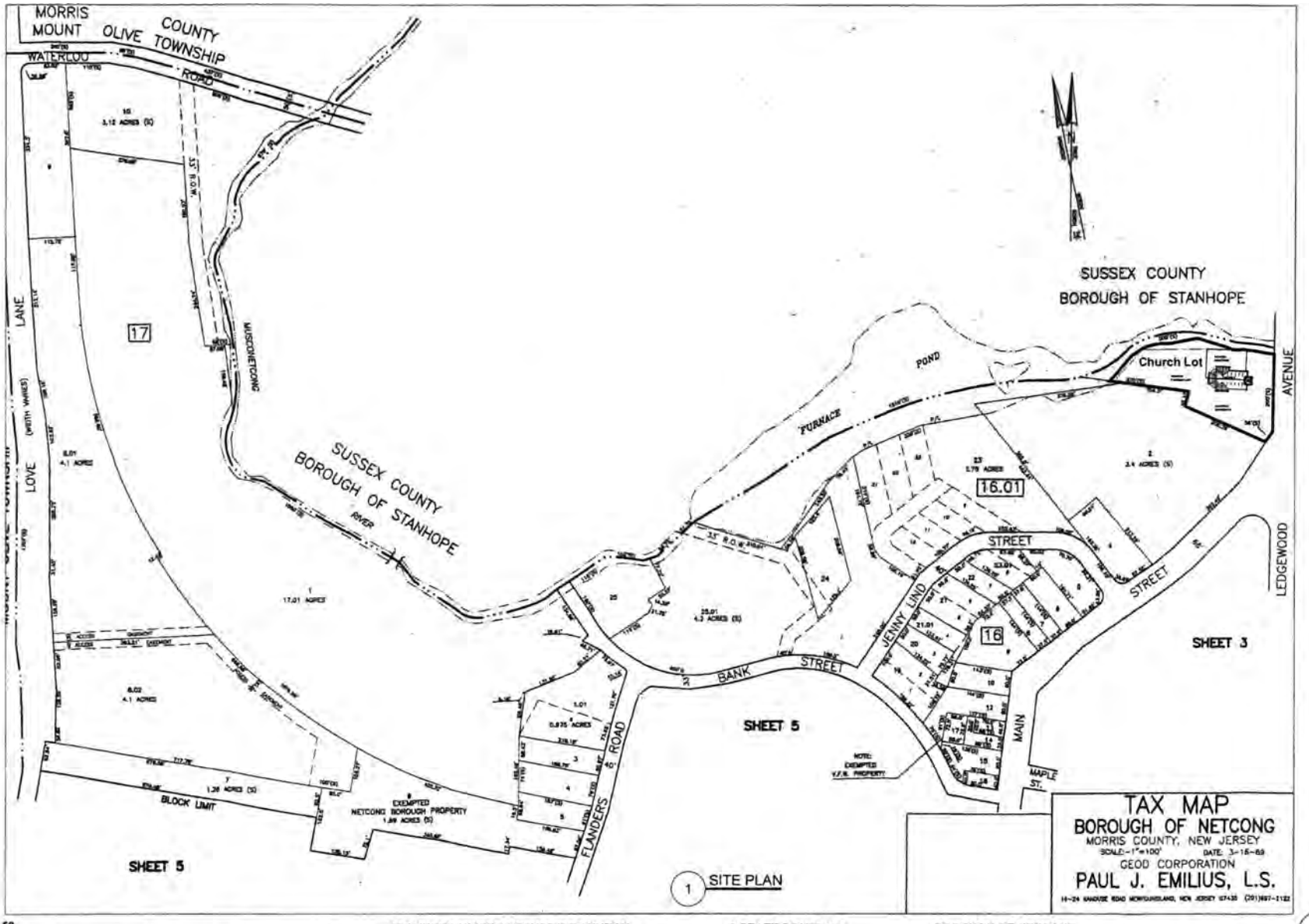
Photo No. 28: View of school addition and rear of church, looking SE.

Photo No. 29: Rear Entrance to church boiler room and choir robing room (1965).

Maps showing location of the Stanhope United Methodist Church. Maps courtesy *Streets98,* Microsoft Corporation.



Location Maps



JHPA
JAN HIRD POKORNY ASSOCIATES
JAN HIRD POKORNY ASSOCIATES
TELEPHONE 212 759-4442 FACSIMILE 212 759-4460

Stanhope United Methodist Church
2 State Route 183, Netcong, NJ

DO NOT SCALE DRAWINGS

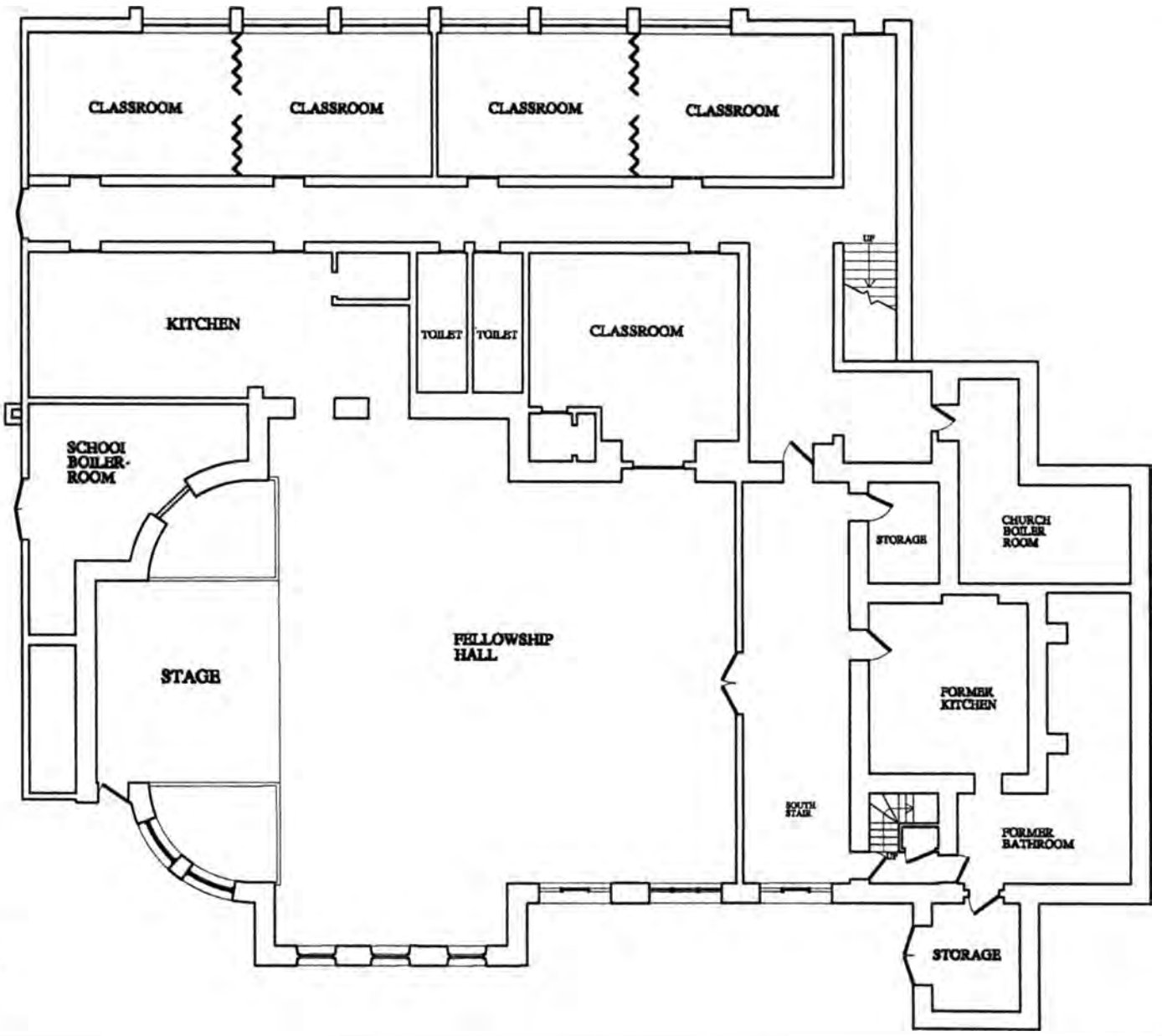
Drawing Title
Site Plan

Date: 9 APRIL 2012

Revisions

No.	Date	Description

Drawing No.
SP-001



1 Lower Level Plan
3/32"=1'-0"

PLAN NORTH

JHPA
JAN HIRD POKORNY ASSOCIATES
39 WEST 37th STREET, NEW YORK, NY 10018
TELEPHONE 212.760.4448 FACSIMILE 212.760.4840

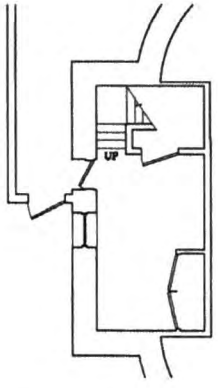
Preservation Plan
Stanhope United Methodist Church
2 State Route 183
Netcong, NJ

DO NOT SCALE DRAWINGS.

Drawing Title
LOWER LEVEL PLAN

Date: 28 February 2011

Drawing No.
A-101



2 SACRISTY PLAN
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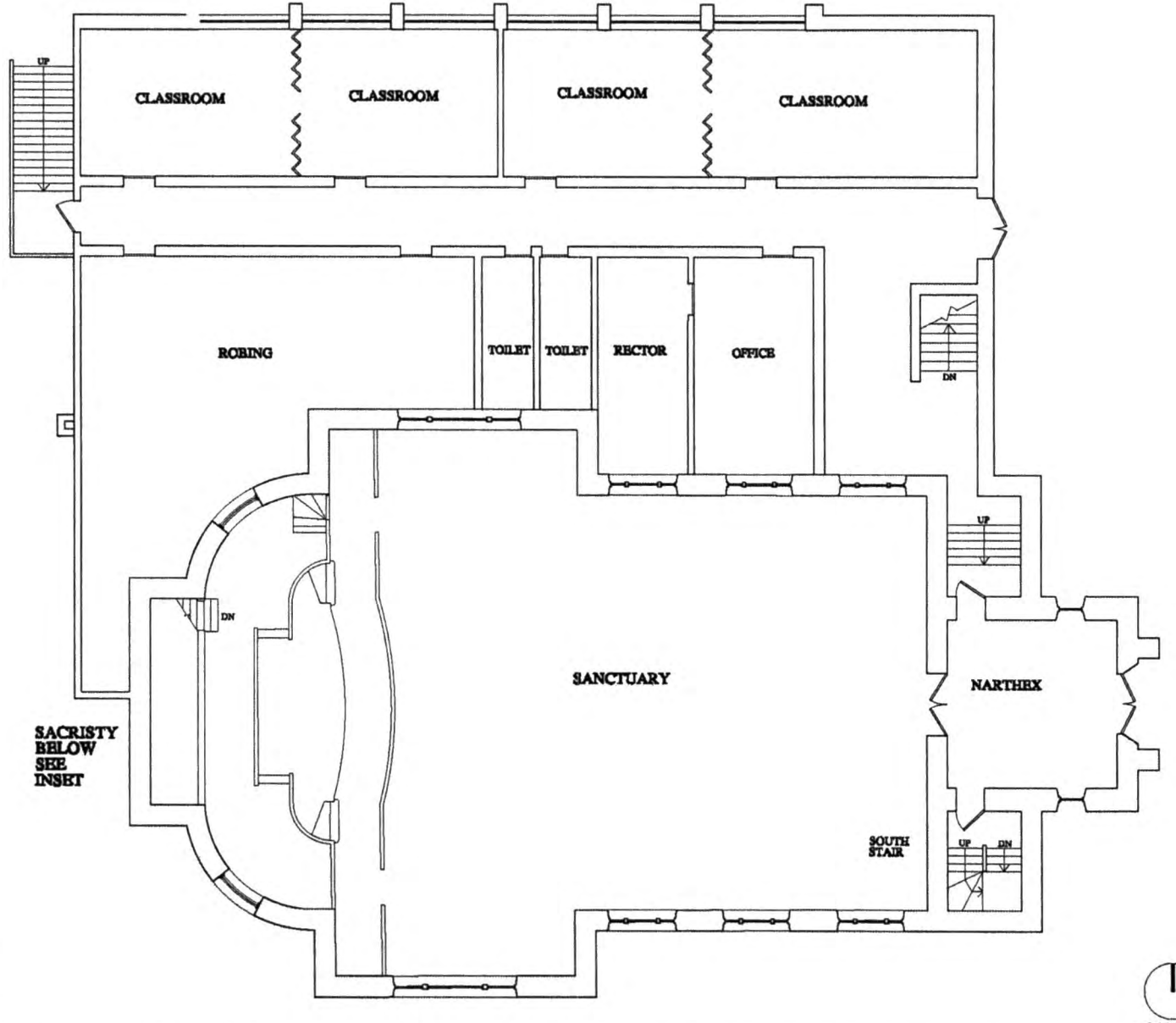

1 SANCTUARY LEVEL PLAN
3/32"=1'-0"

PLAN NORTH

JHPA
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TELEPHONE 212.760.4668 FACSIMILE 212.760.4840

Preservation Plan
Stanhope United Methodist Church

2 State Route 183
Netcong, NJ

DO NOT SCALE DRAWINGS.

Drawing Title
SANCTUARY
LEVEL PLAN

Date: 28 February 2011

Drawing No.
A-102

1 BALCONY LEVEL PLAN
3/32"=1'-0"

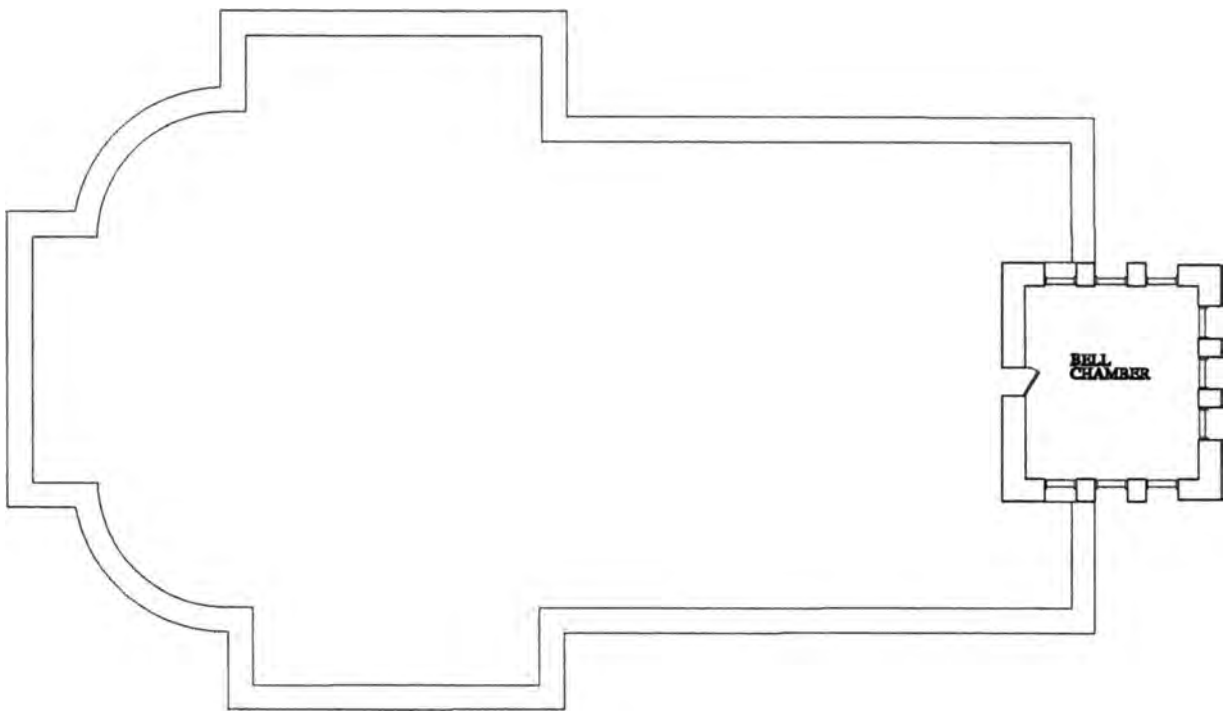
1
PLAN NUMBER

BALCONY LEVEL PLAN

Date: 28 February 2011
Drawing No.
A-103

Preservation Plan
Stanhope United Methodist Church
2 State Route 183
Netcong, NJ

JHPA
JAN HIRD POKORNY ASSOCIATES
39 WEST 37TH STREET NEW YORK, NY 10018
TELEPHONE 212.768.4422 FACSIMILE 212.768.4640



1 ATTIC LEVEL PLAN
3/32"=1'-0"

PLAN NORTH

JHPA
JAN HIRD POKORNY ASSOCIATES
60 WEST 57TH STREET, NEW YORK, NY 10019
TELEPHONE 212.757.4442 FACSIMILE 212.757.4640

Preservation Plan
Stanhope United Methodist Church
2 State Route 183
Netcong, NJ

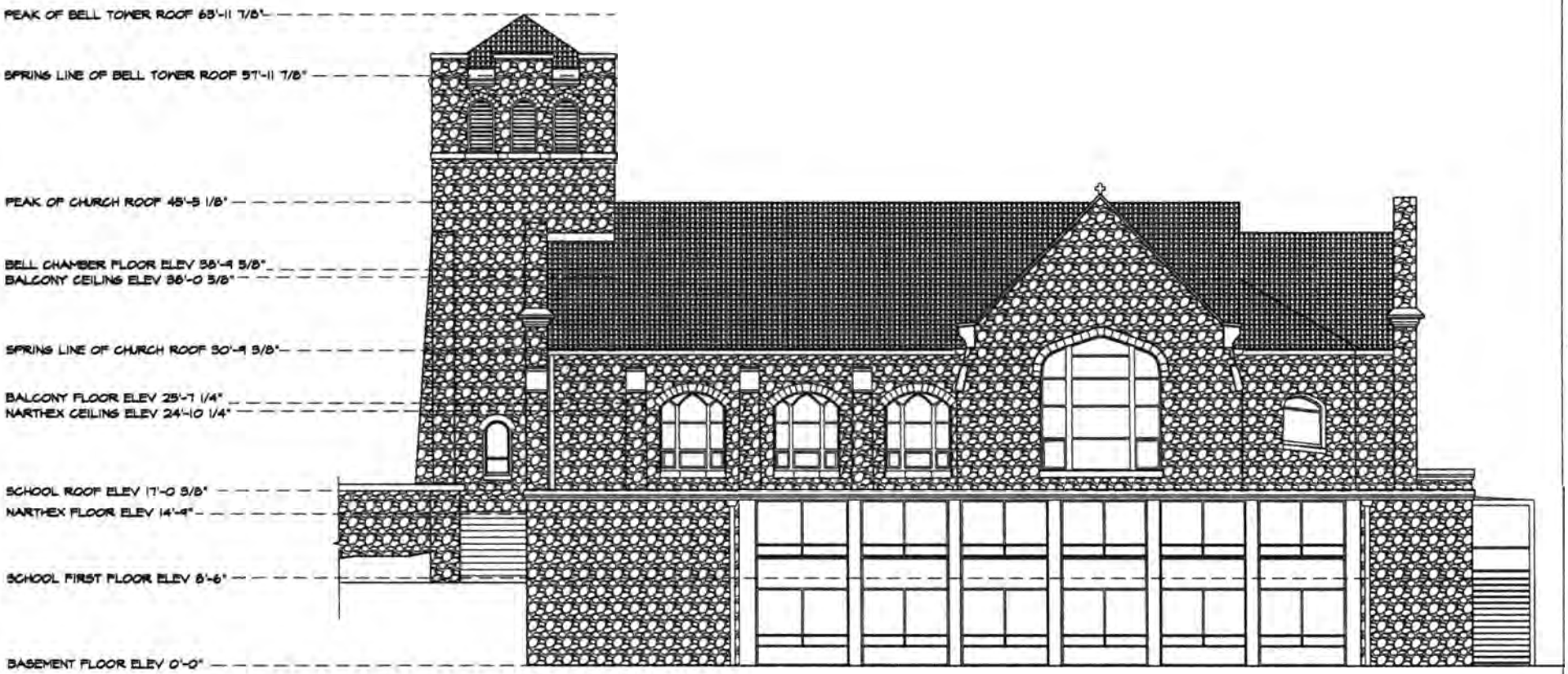
DO NOT SCALE DRAWINGS.

JHPA Job No. 360-01

Drawing Title
ATTIC LEVEL PLAN

Date: 28 February 2011

Drawing No.
A-104



1 **NORTH ELEVATION**
3/32"=1'-0"

JHPA
JAN HIRD POKORNY ASSOCIATES
36 WEST 37TH STREET, NEW YORK, NY 10018
TELEPHONE 212.239.0643 FACSIMILE 212.760.9260

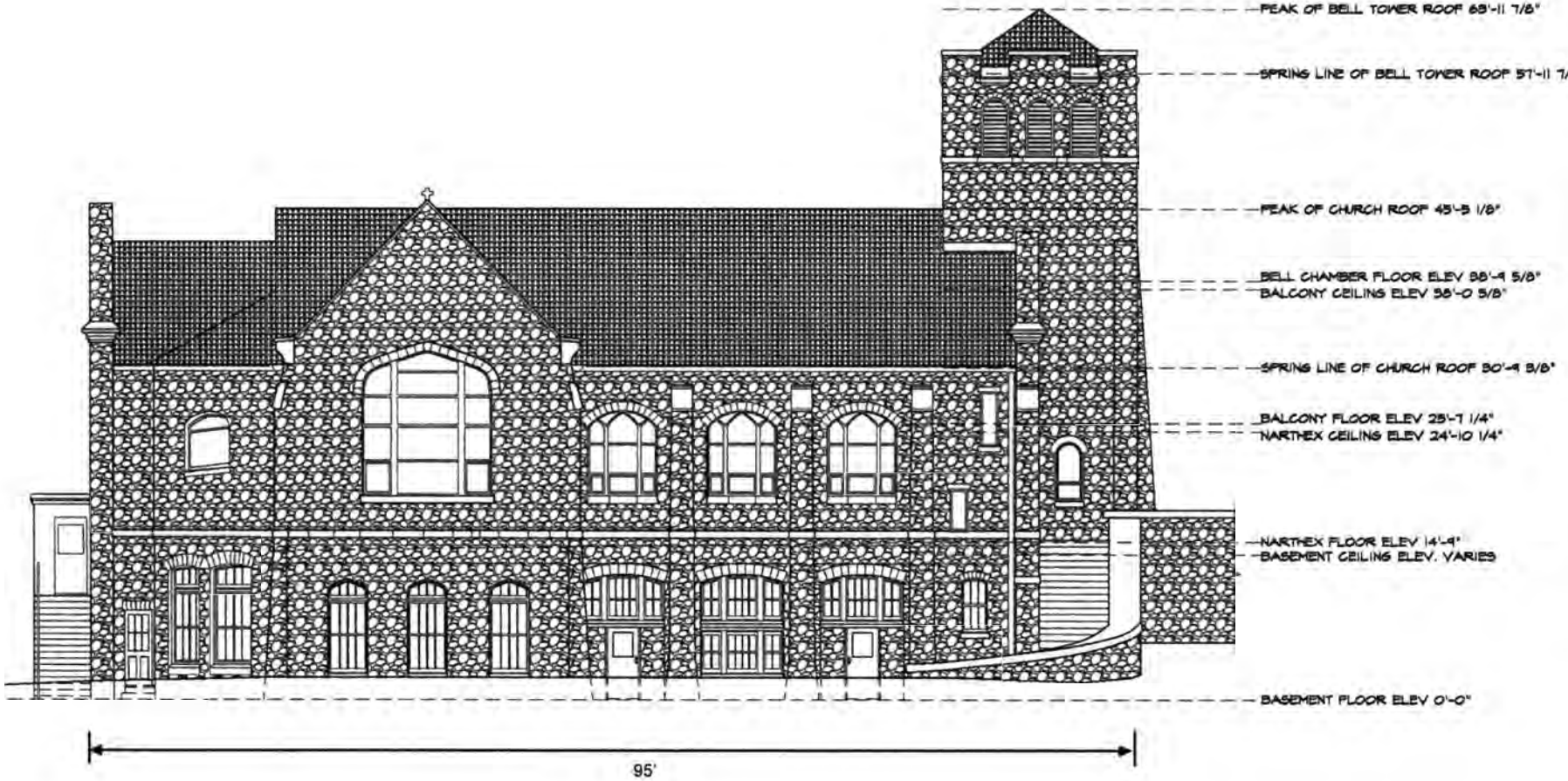
Preservation Plan
Stanhope United Methodist Church
2 State Route 183
Netcong, NJ

DO NOT SCALE DRAWINGS

Drawing Title
NORTH ELEVATION

Date: 28 February 2011

Drawing No.
A-105



1 **SOUTH ELEVATION**
3/32"=1'-0"

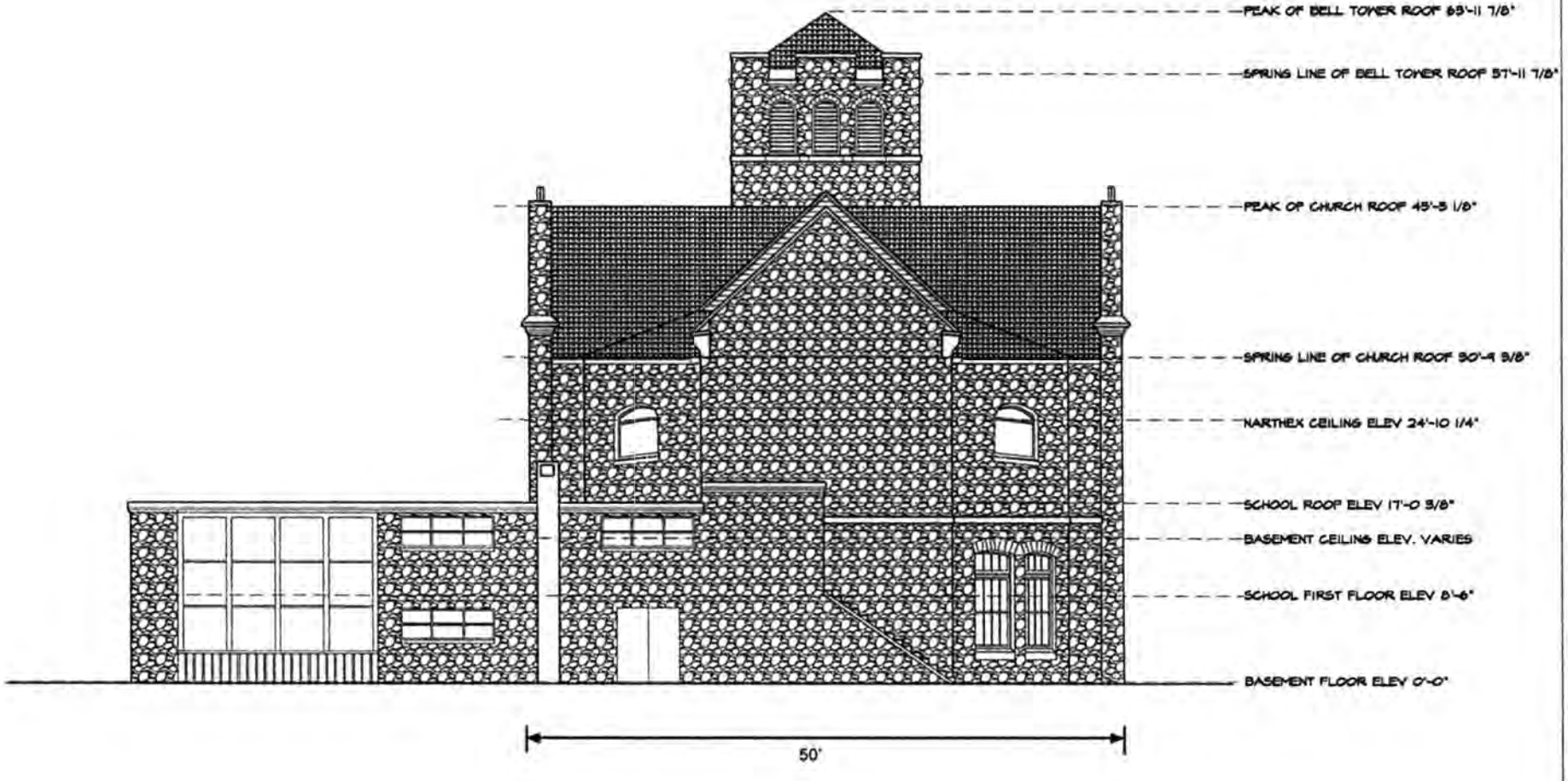
JHPA
JAN HIRD POKORNY ASSOCIATES
88 WEST 27TH STREET, NEW YORK, NY 10018
TELEPHONE 212.797.0400 FACSIMILE 212.797.0440

Preservation Plan
Stanhope United Methodist Church
2 State Route 183
Netcong, NJ

DO NOT SCALE DRAWINGS

Drawing Title
SOUTH ELEVATION

Date: 28 February 2011
Drawing No.
A-106



1 **WEST ELEVATION**
3/32"=1'-0"

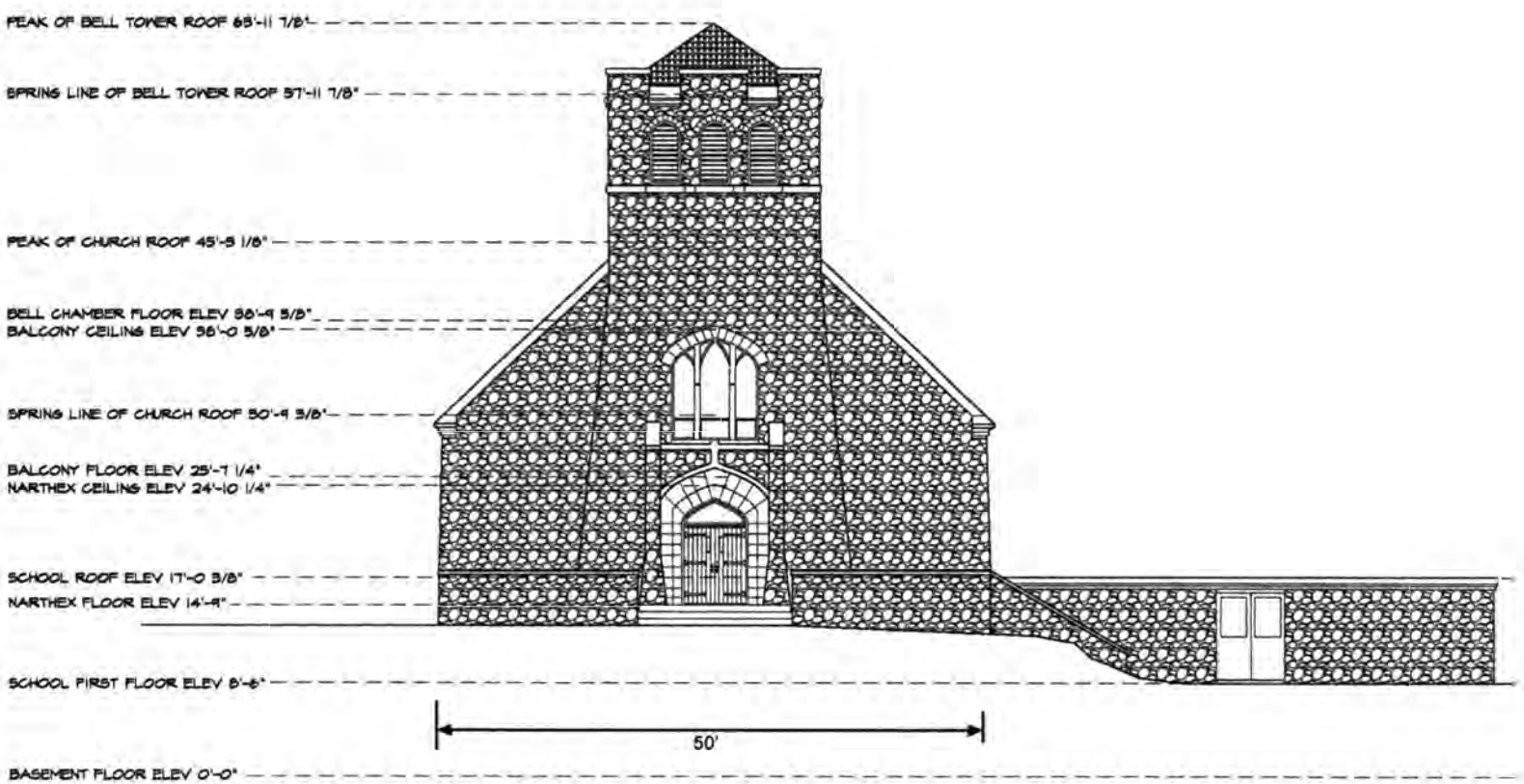
JHPA
JAN HIRD POKORNY ASSOCIATES
39 WEST 27TH STREET, NEW YORK, NY 10001
TELEPHONE 212.989.6660 FACSIMILE 212.989.6840

Preservation Plan
Stanhope United Methodist Church
2 State Route 183
Netcong, NJ

Drawing Title
WEST ELEVATION

Date: 28 February 2011

Drawing No.
A-107



1 **EAST ELEVATION**
3/32"=1'-0"

PLAN NORTH

JHPA
JAN HIRD POKORNY ASSOCIATES
39 WEST 27TH STREET NEW YORK, NY 10016
TELEPHONE 212.725.4448 FACSIMILE 212.725.4540

Preservation Plan
Stanhope United Methodist Church
2 State Route 183
Netcong, NJ

DO NOT SCALE DRAWINGS

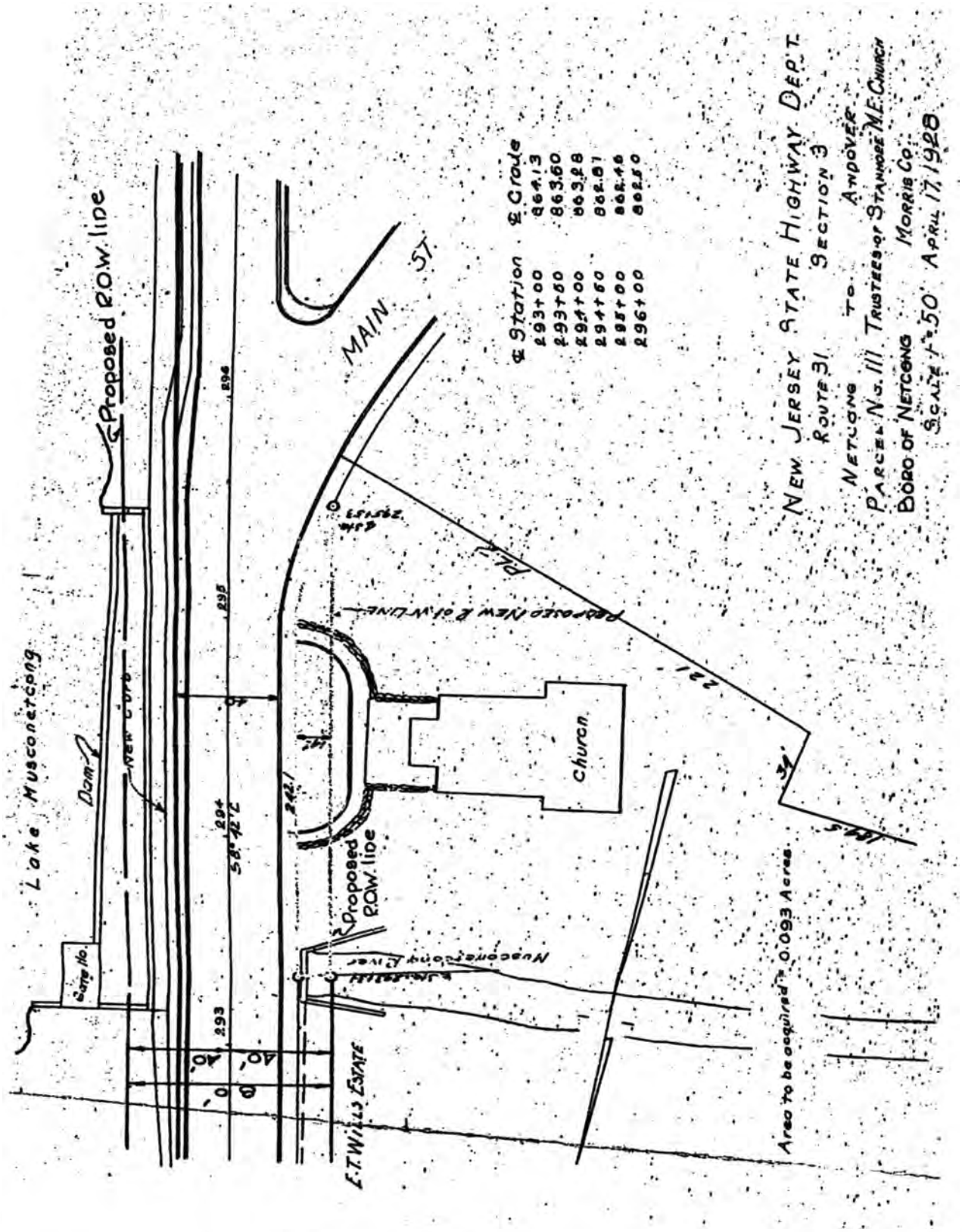
Drawing Title
EAST ELEVATION

Date: 28 February 2011

Drawing No.
A-108

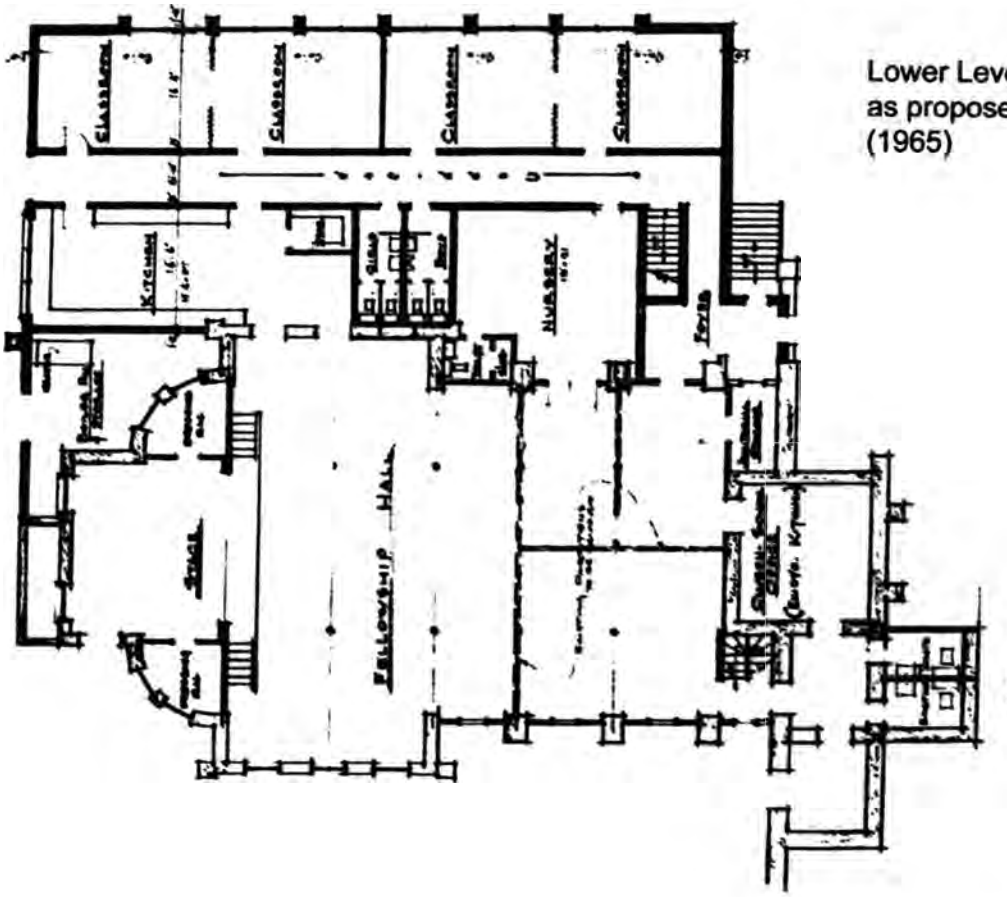
Figure 1: Rendering of proposed new Methodist Episcopal church (*Stanhope Eagle*, October 4, 1916). Courtesy of SUMC.

Figure 1



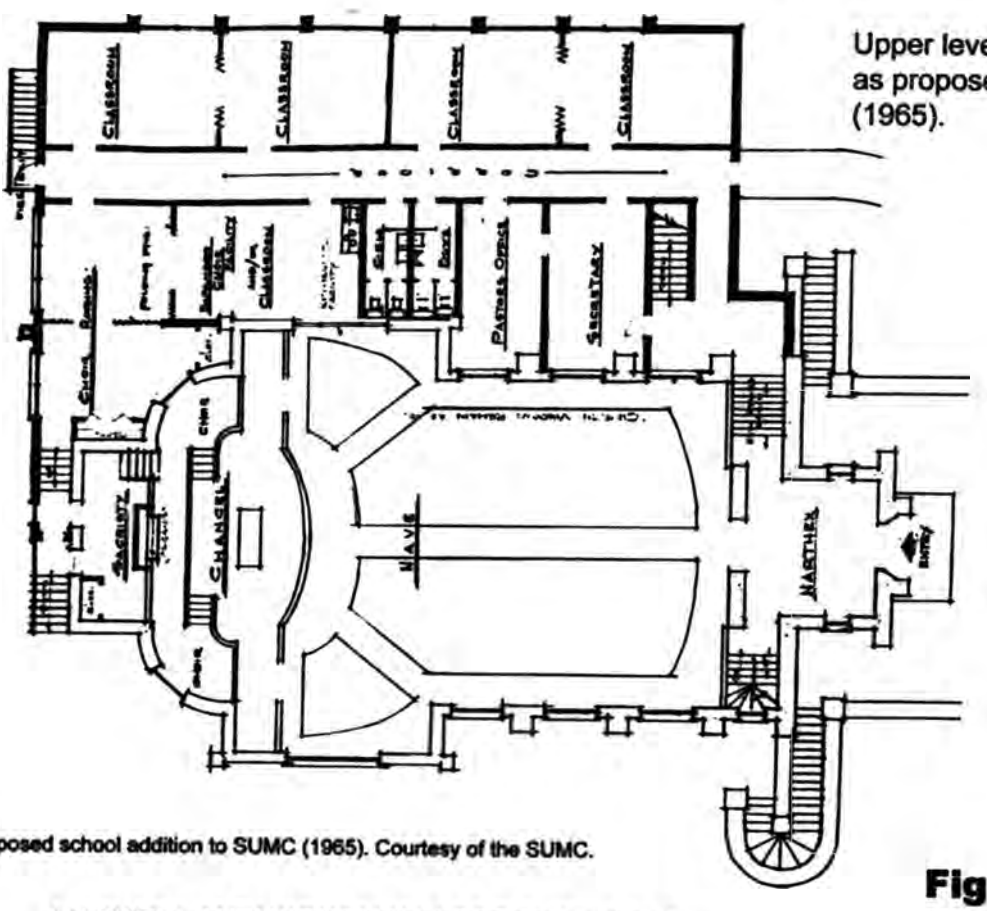
Drawing showing expansion plans for the Right-of-Way along State Route 31 (now SR Route 183), which altered the SUMC site (1928).

Figure 2



Lower Level as proposed (1965)

3a

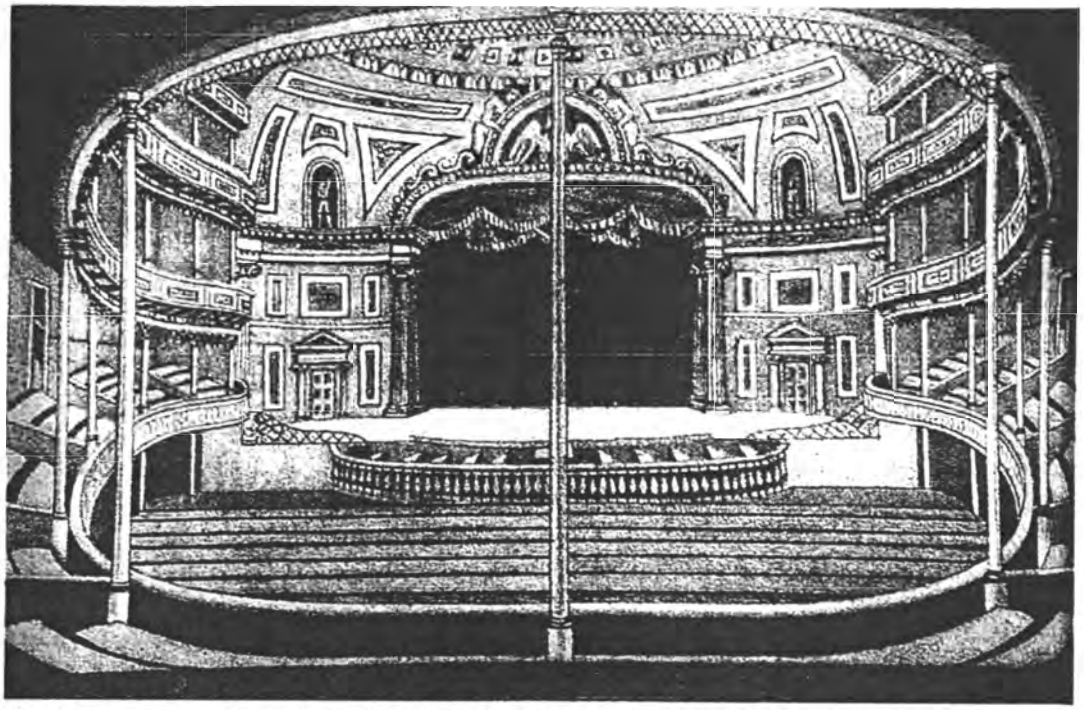


Upper level as proposed (1965).

3b

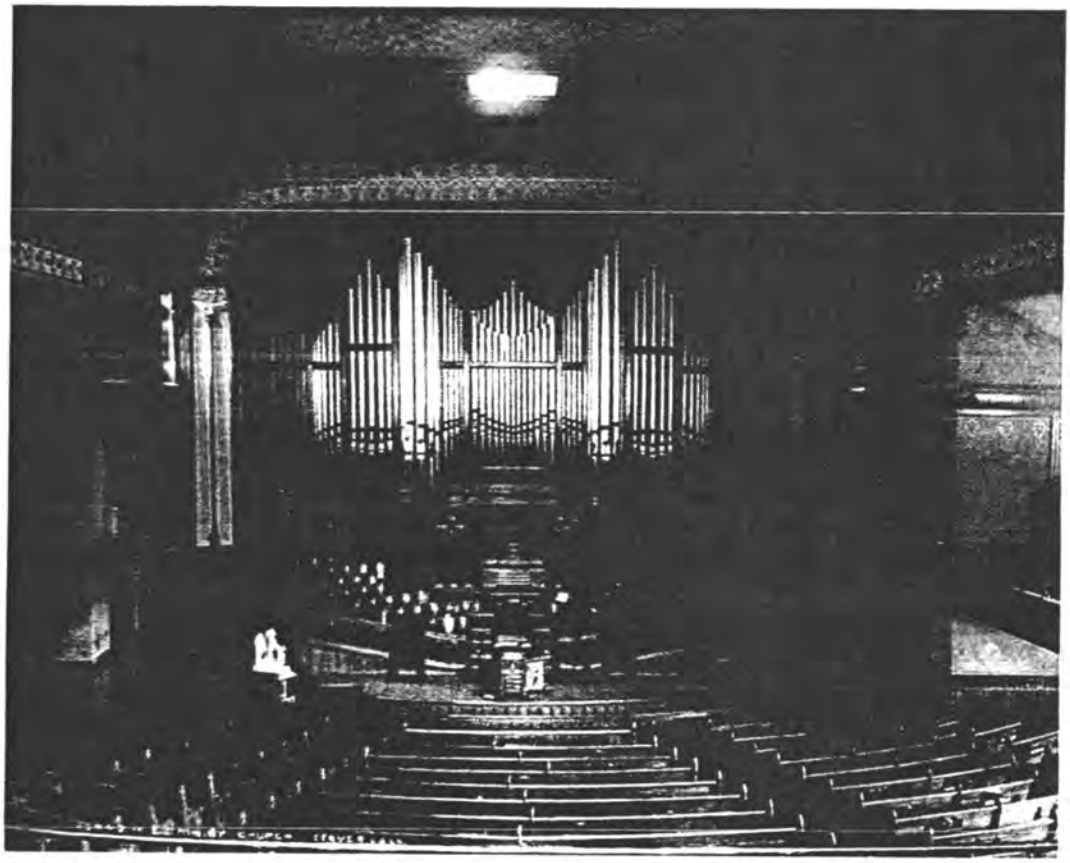
Plans of proposed school addition to SUMC (1965). Courtesy of the SUMC.

Figure 3a
Figure 3b



4

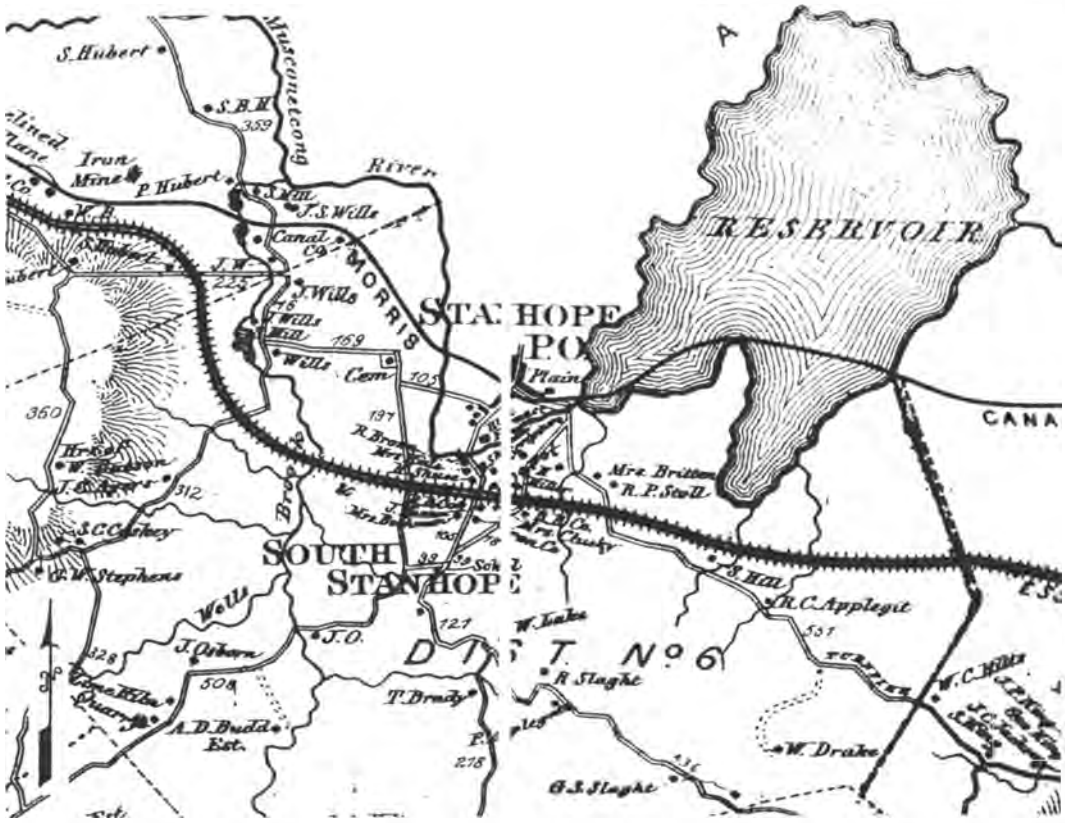
Chatham Theatre, New York, NY (1825). Lithograph. In Jeanne Halgren Kilde, *When Church Became Theatre.*



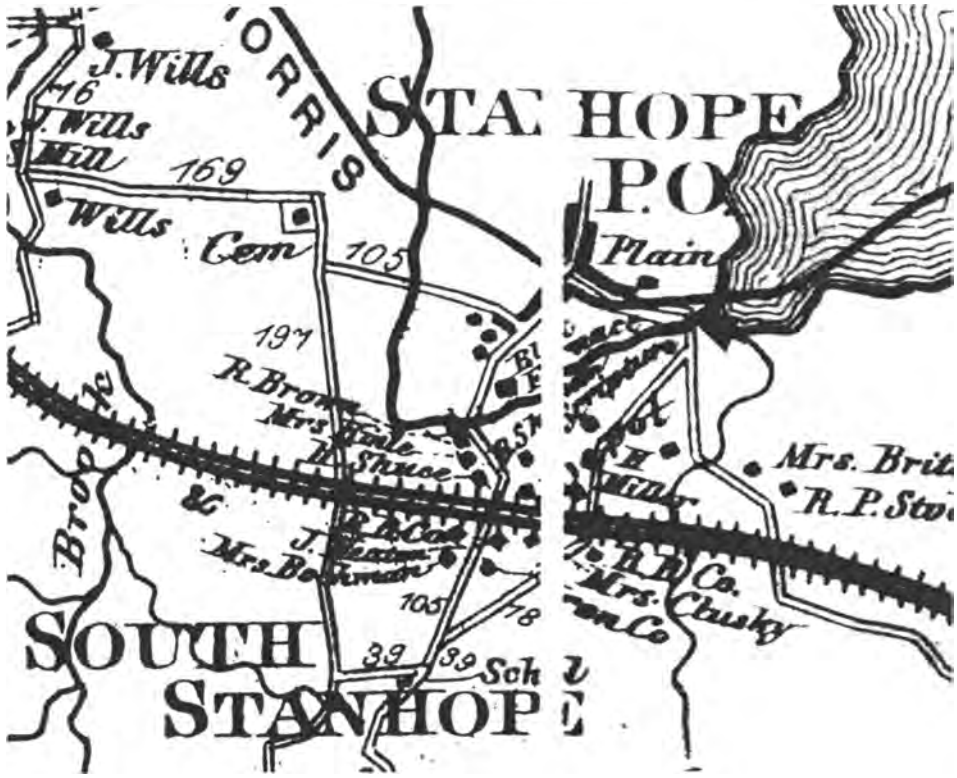
5

Trinity M.E. Church, Denver, CO (1888, Robert W. Roeschlaub, Arch.). Courtesy of the Colorado Historical Society. In Jeanne Halgren Kilde, *When Church Became Theatre.*

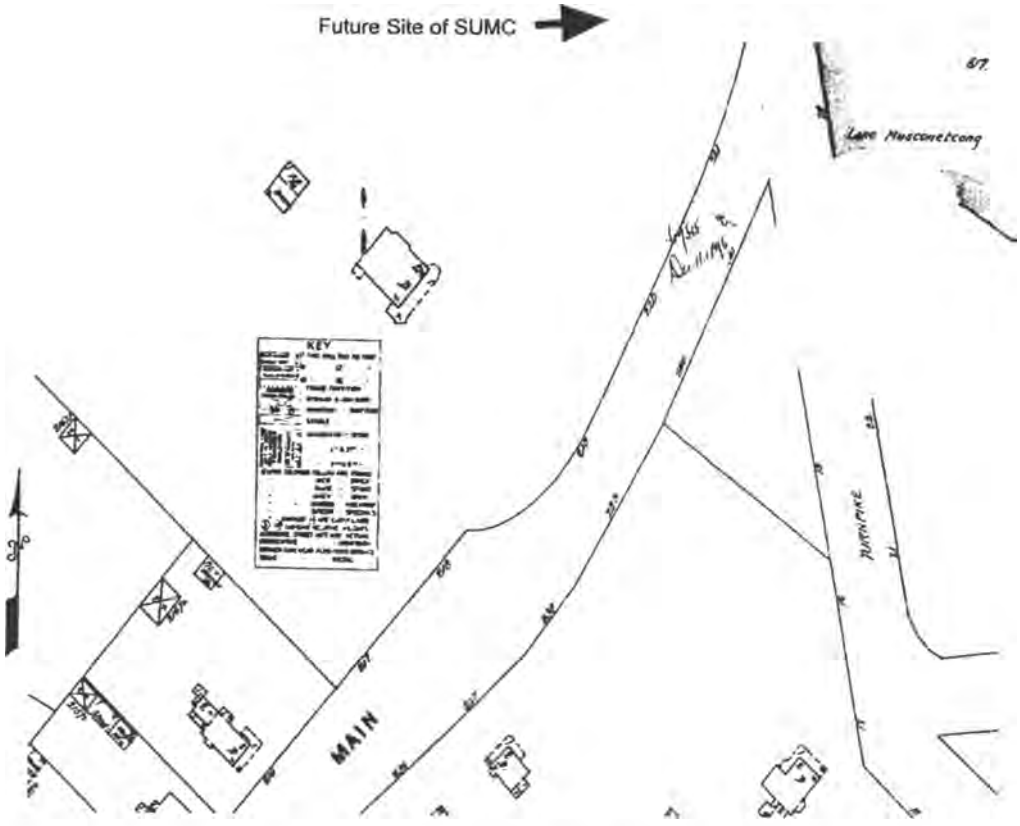
Figure 4
Figure 5



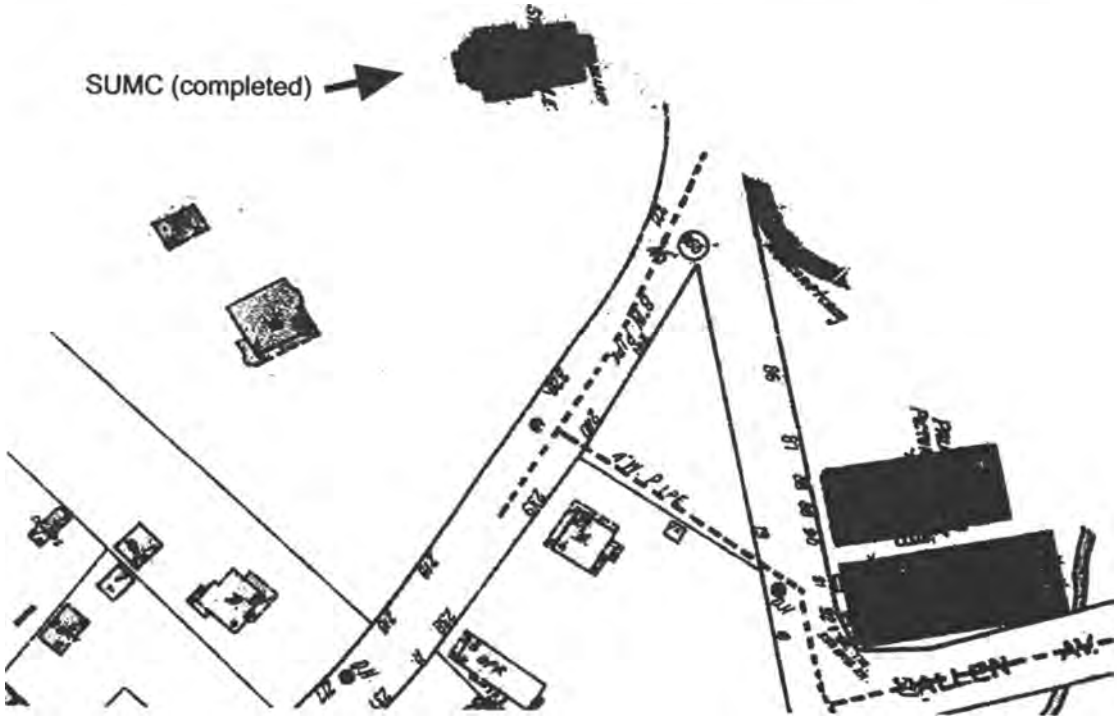
F. W. Beers, *et al.*, "Roxbury Township." *Atlas of Morris County, New Jersey 1868*. New York: F. W. Beers, 1868, and detail showing approximate location of future site of SUMC (below).

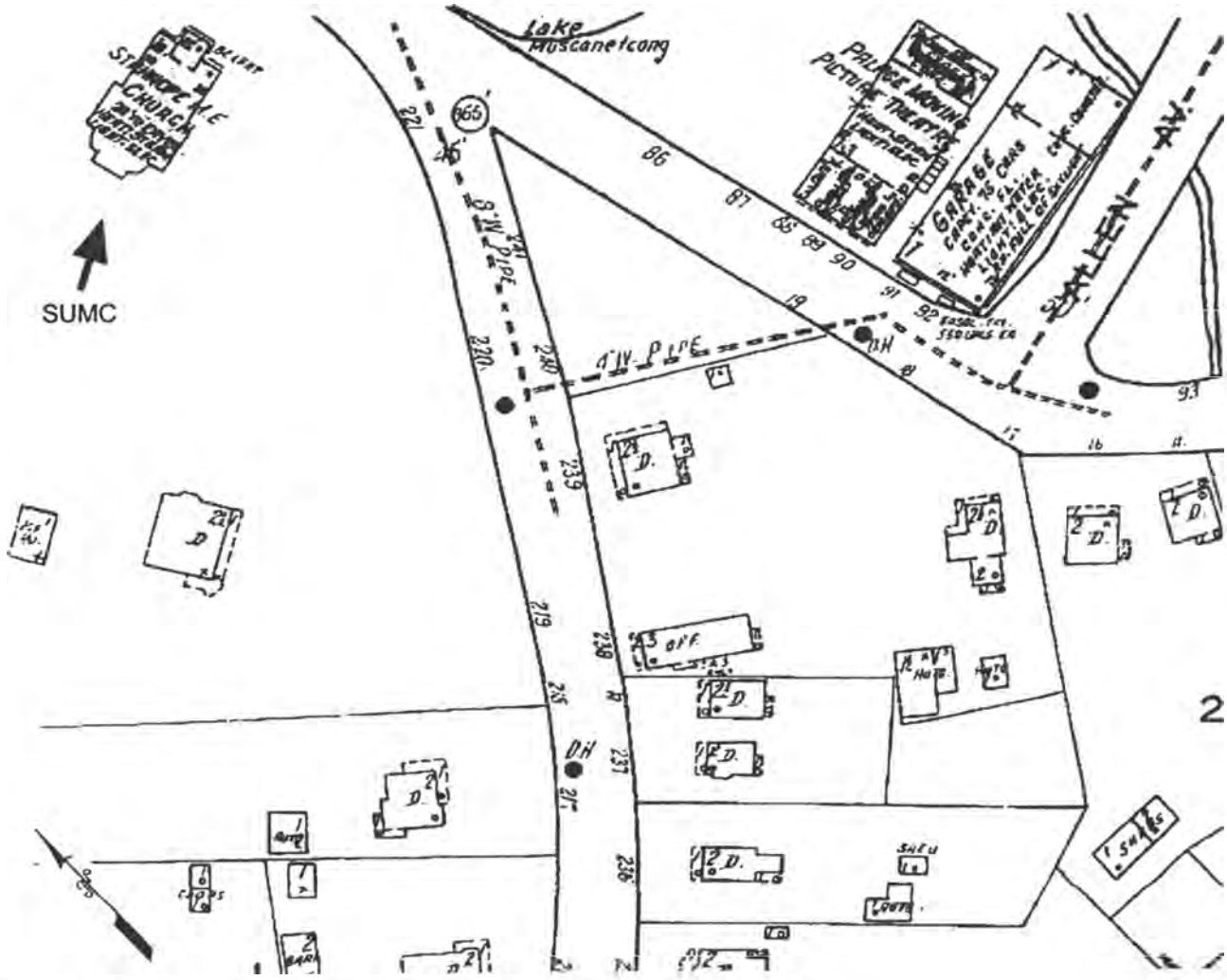


1868



"Netcong, N.J.," Sanborn Map Company Fire Insurance Map (above 1896; below 1906), showing location of SUMC.





"Netcong, N.J.," Sanborn Map Company Fire Insurance Map (1946), showing location of SUMC.

1946

Image preparation: Mary Delaney Krugman Associates, Inc.

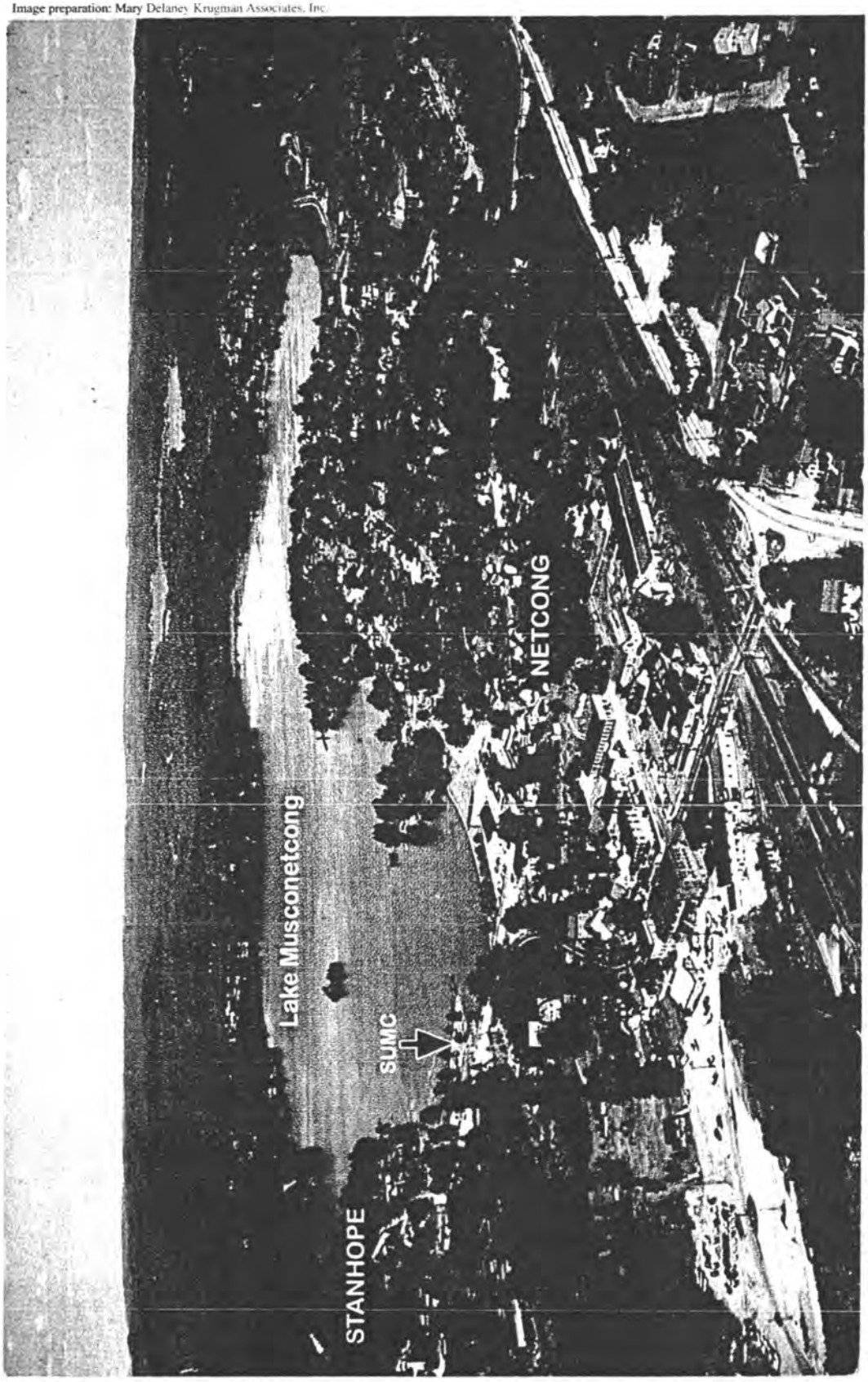


Photo No. H-1: Aerial view of the vicinity of the Stanhope United Methodist Church (SUMC) ca. 1960, looking NE (annotated by MDKA). Courtesy the SUMC.

Photo H-1

Photo No. H-2: The center of Netcong along Main St. near railroad tracks, ca. 1920. Courtesy of the SUMC.

Photo No. H-3: Historic postcard view of the center of Stanhope, NJ, ca. 1910. Collections of MDKA.

Photo H-2
Photo H-3

Photo No. H-4: Ledgewood Avenue (State Route 183) looking N towards bridge over Musconetcong River near Stanhope (buildings in background) in1927. Courtesy of the SUMC.

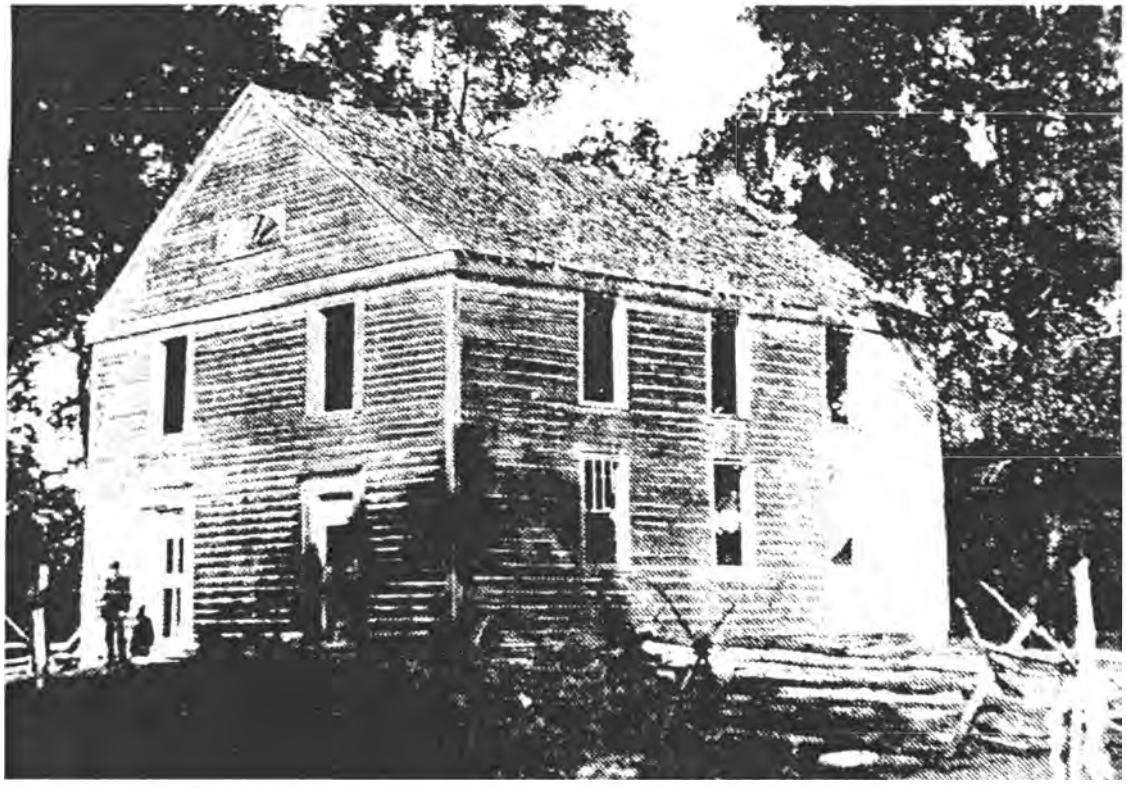


Photo No. H-5: The first Methodist Church in the vicinity of Stanhope-Netcong, built at Lockwood, NJ, in 1835. Courtesy of the SUMC.

Photo H-4
Photo H-5

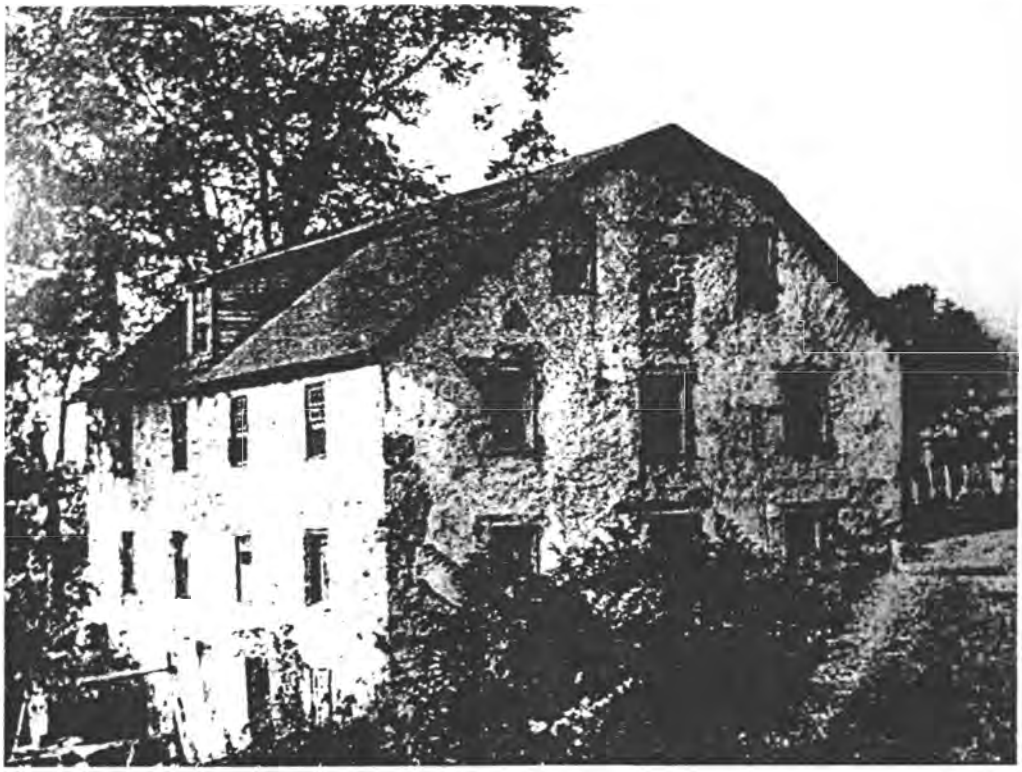


Photo No. H-6: The old plaster mill, Stanhope, used by Methodists in Stanhope-Netcong for services and classes from 1839 to 1844. Courtesy of the SUMC.

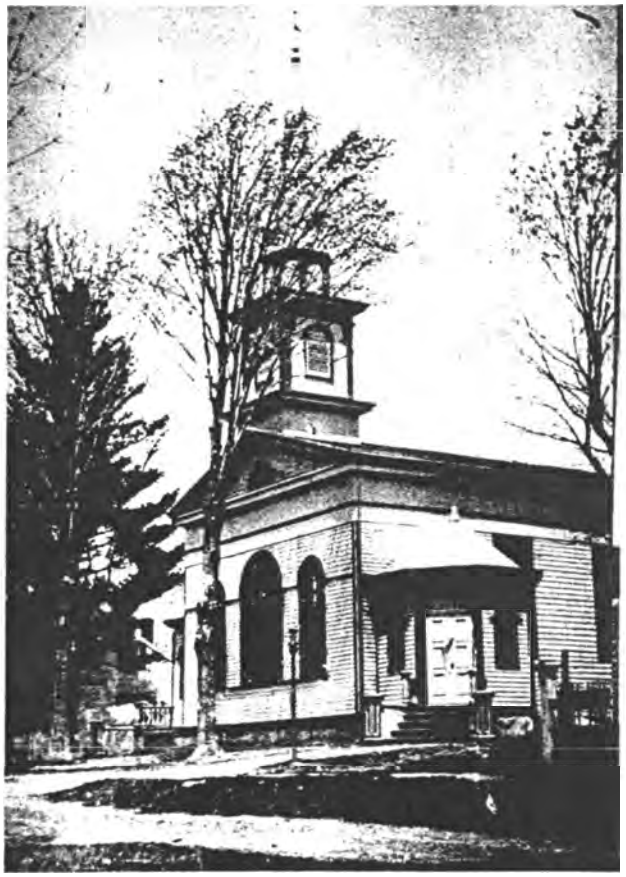


Photo No. H-7: The Stanhope Methodist Episcopal Church, built in 1844; it was used until 1920, when the "Church in the Glen" was completed. Courtesy of the SUMC.

Photo H-6
Photo H-7

Photo No. H-8: Portrait of Floyd Y. Parsons ca. 1902. From *The Delta Upsilon Decennial Catalogue,* published by the fraternity *(*1902). On Google Books http://books.google.com.

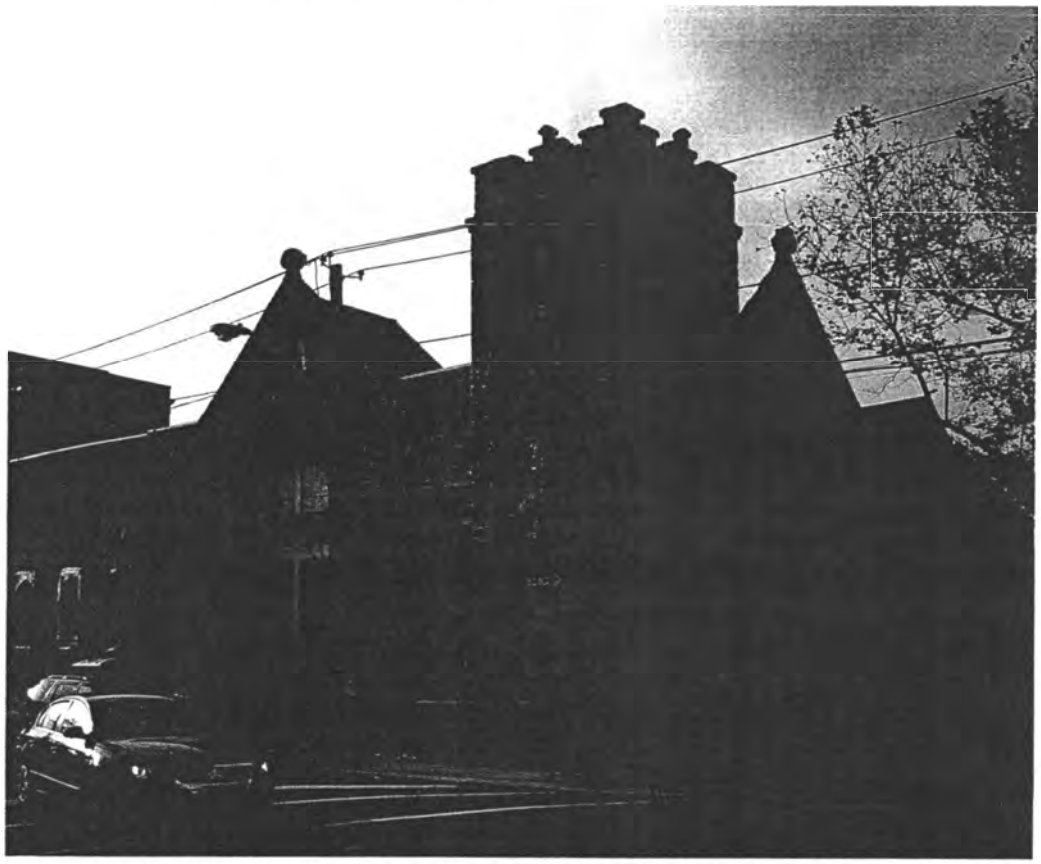


Photo No. H-9: The Grace Methodist Episcopal Church, Newark, NJ (1907; Floyd Y. Parsons, Arch.). Collections of MDKA.

Photo H-8
Photo H-9

Photo No. H-10: The former German Presbyterian Church, now known as the First Presbyterian Church, Paterson, NJ (1914; Floyd Y. Parsons, Arch.). Courtesy of Google Maps, URL: http://maps.google.com.

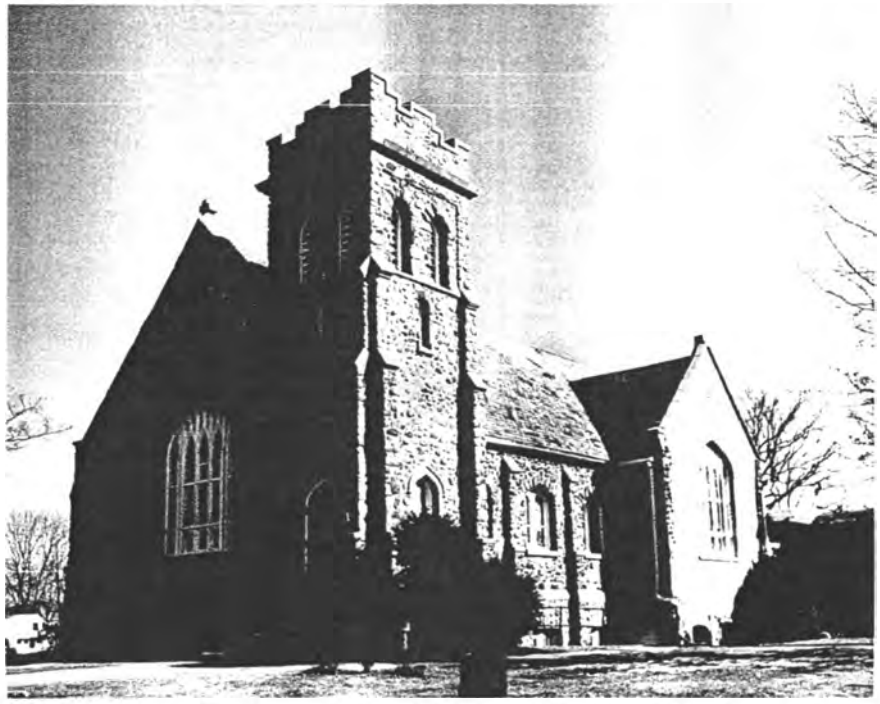


Photo No. H-11: The former St. John's Methodist Episcopal Church, now known as the Wharton United Community Church at St. John's, Wharton, NJ (ca. 1925; Floyd Y. Parsons, Arch.). Web site URL: http://www.whartonucc.org/.

Photo H-10
Photo H-11

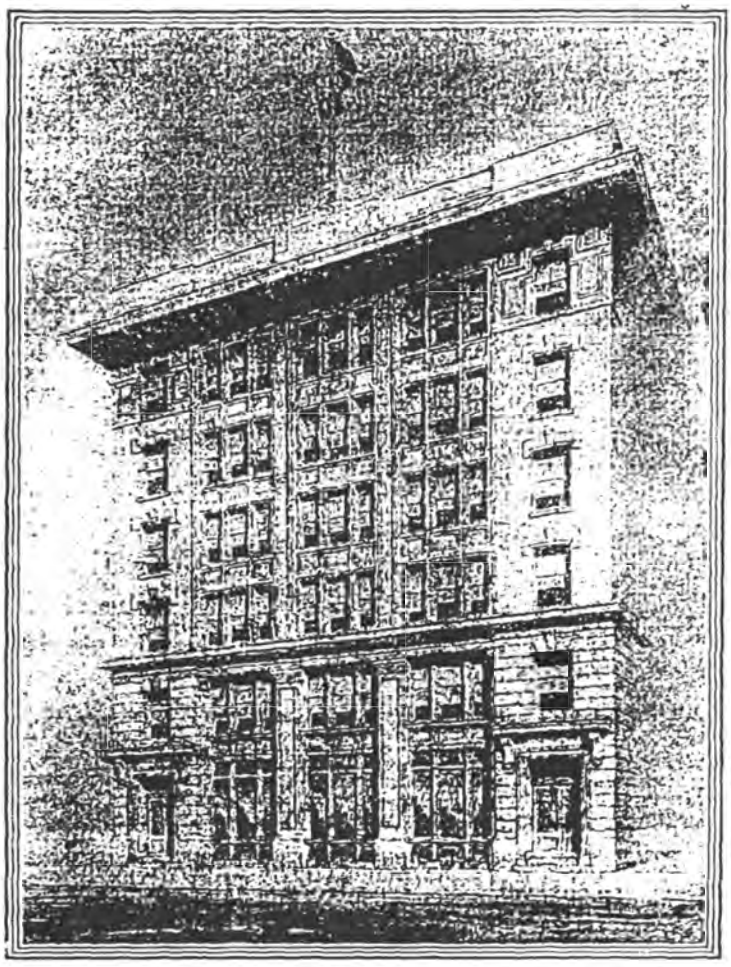


Photo No. H-12:Queens Borough Tax Department building, Long Island City, NY (1910; Floyd Y Parsons Arch).

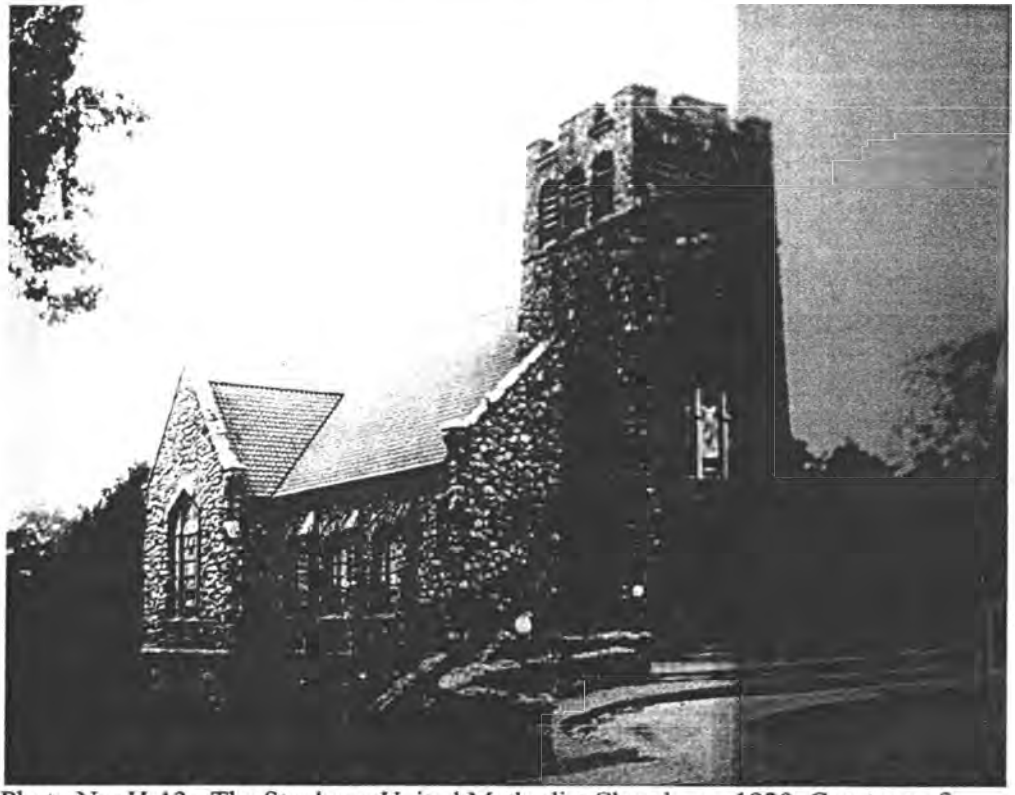


Photo No. H-13: The Stanhope United Methodist Church, ca. 1920. Courtesy of the SUMC.

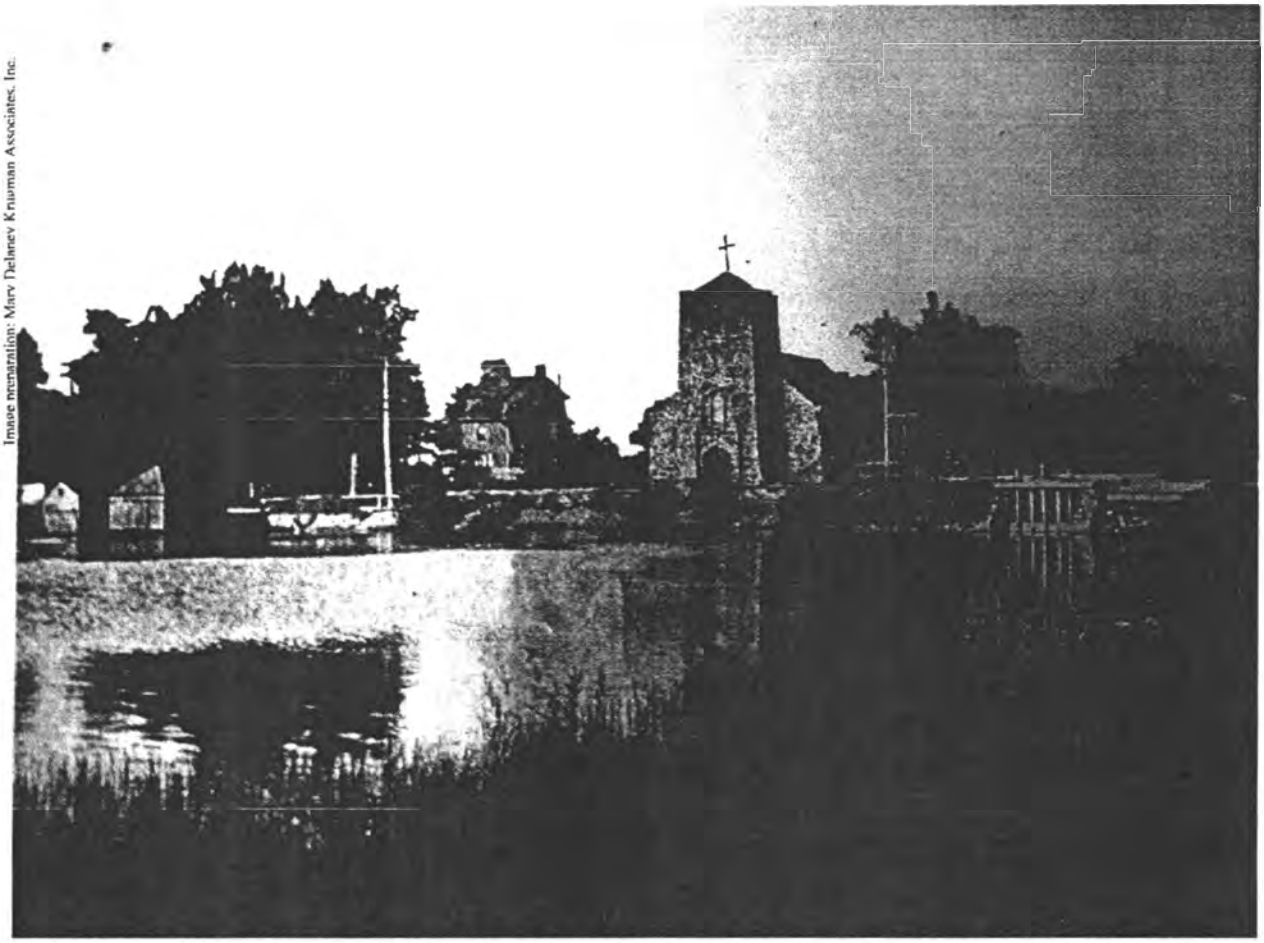


Image preparation: Mary Delaney Krugman Associates, Inc.

Photo No. H-14: View of Church from shore of Lake Musconetcong, looking west, ca. 1920. Bridge at right spans the Musconetcong River. Courtesy of the SUMC.

Photo No. H-15: Church's main entrance with original door, looking west, ca. 1920. Courtesy of the SUMC.

Photo H-14
Photo H-15

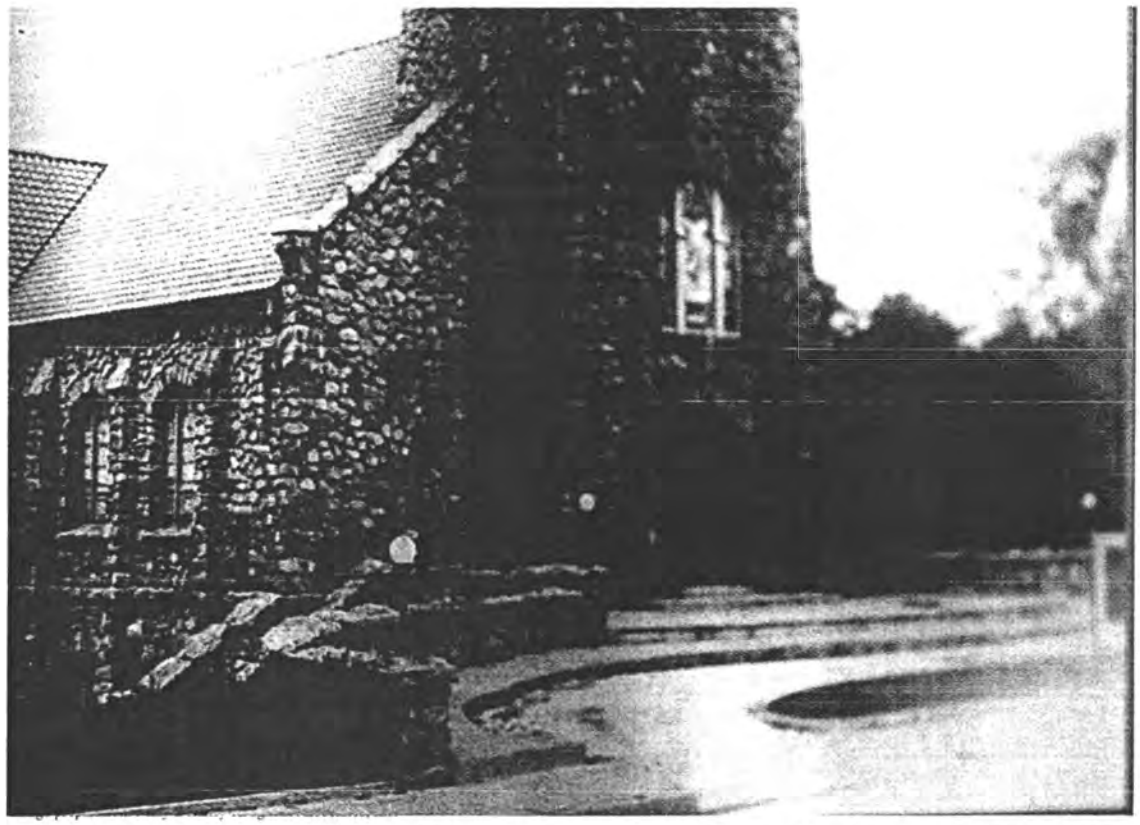


Photo No. H-16: Main facade and entrance with original semi-circular driveway, looking NW, ca. 1920. Courtesy of the SUMC.

Photo No. H-17: Main facade with original semi-circular drive, looking SW. Courtesy of the SUMC.

Photo H-16
Photo H-17

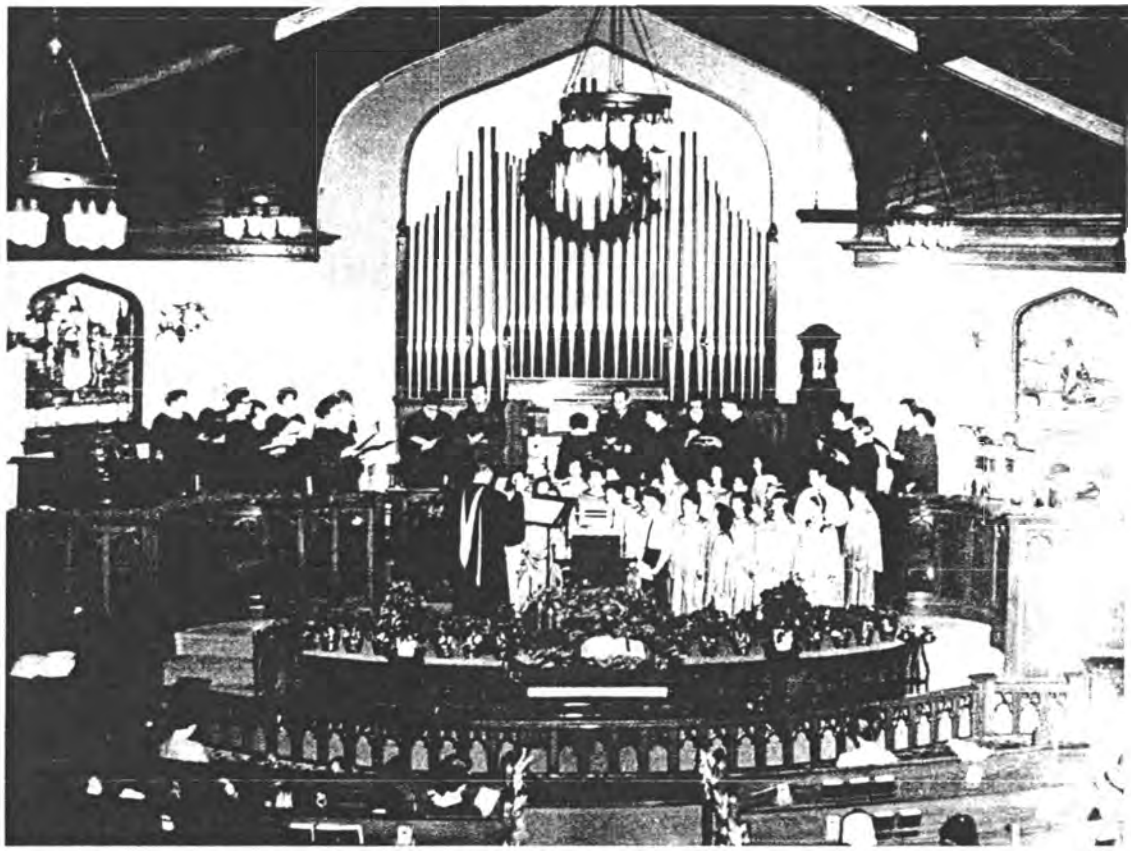


Photo No. H-18: Church's chancel, looking W. ca. 1960. Courtesy of the SUMC.

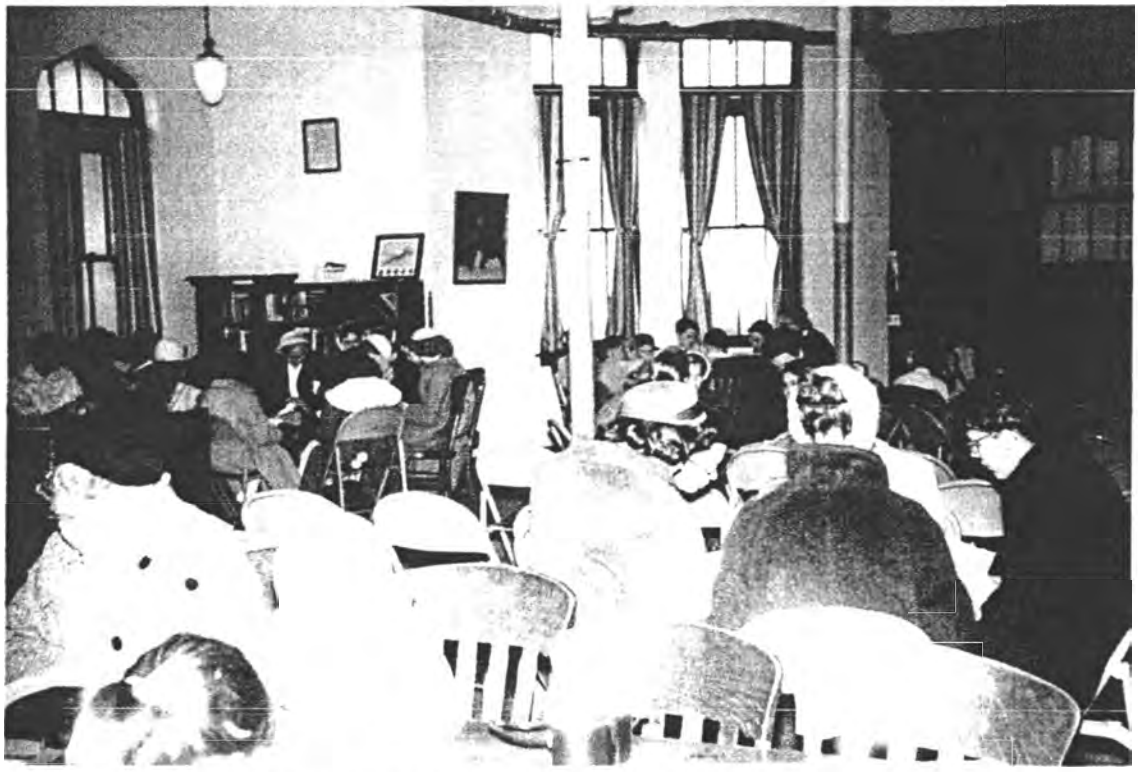


Photo No. H-19: Fellowship Hall, lower level of Church, ca. 1960. Courtesy of the SUMC.

Photo H-18
Photo H-19

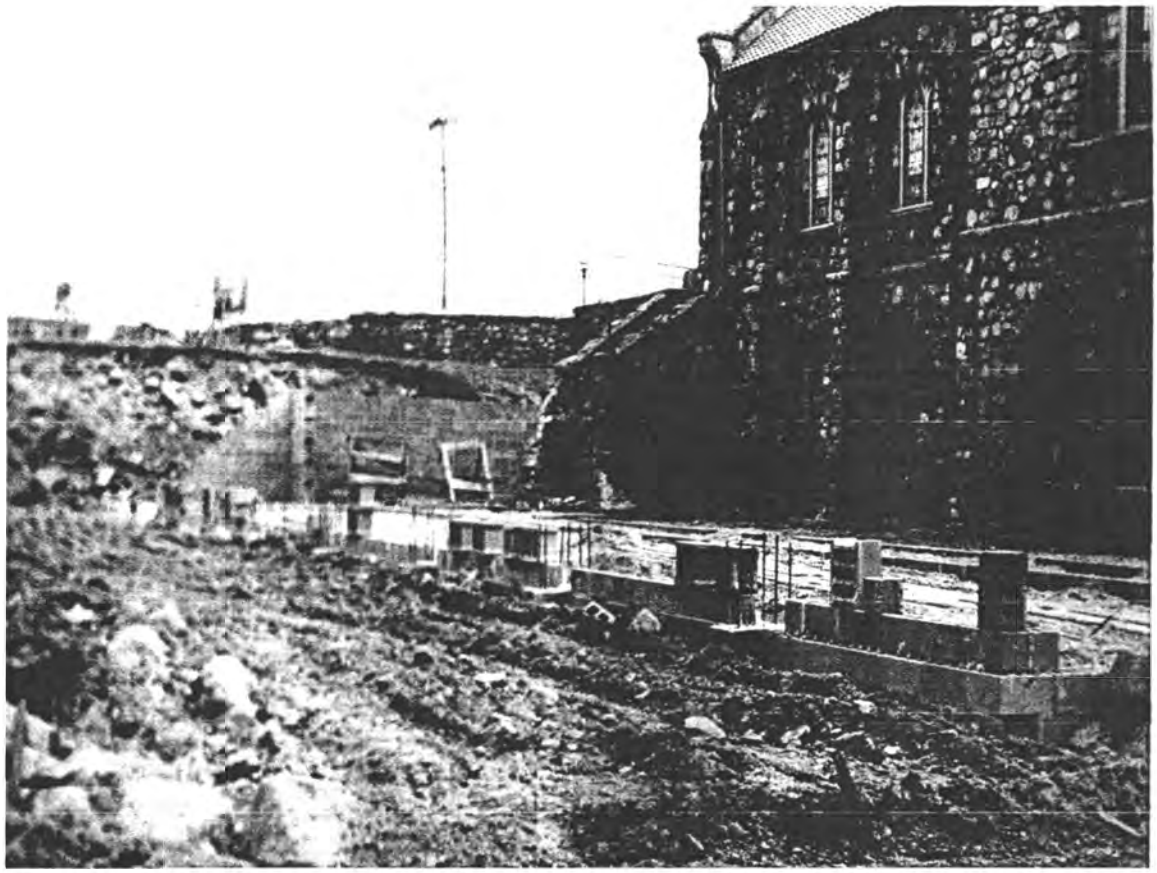


Photo No. H-20: Construction of school addition looking SE, ca. 1965. Courtesy of the SUMC.

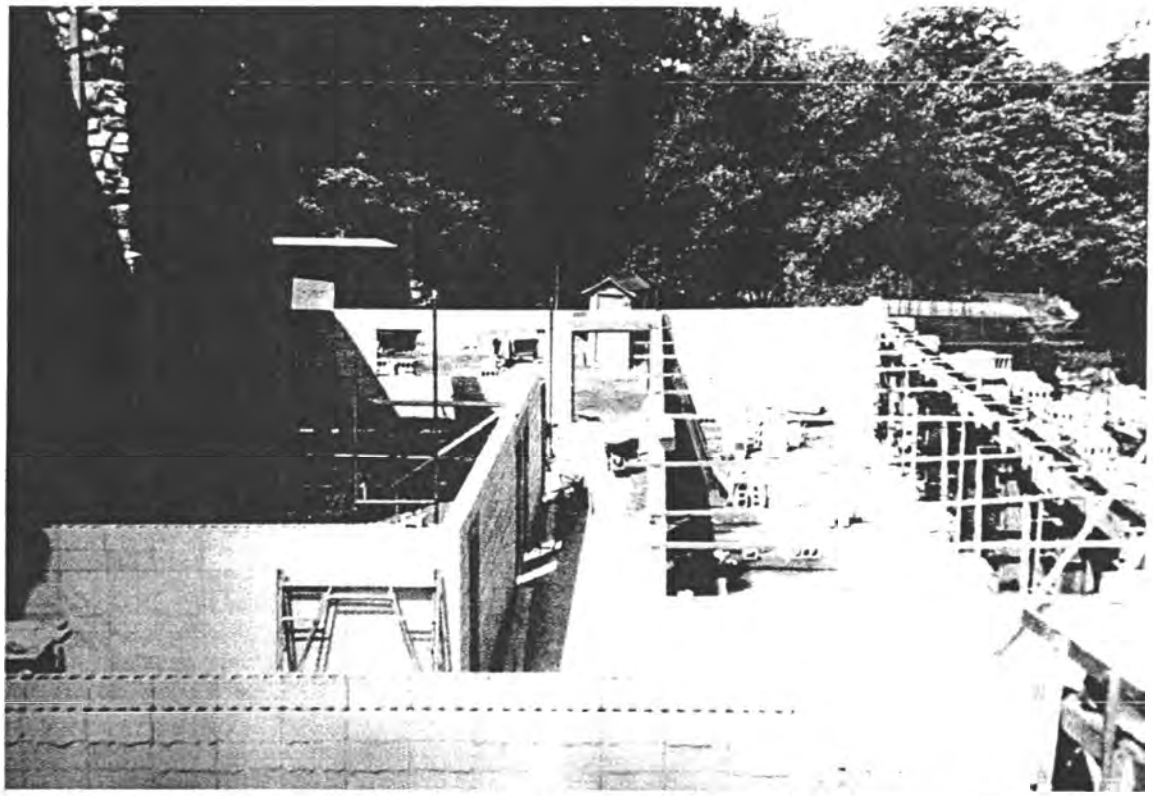


Photo No. H-21: Construction of school addition looking W, ca. 1965. Courtesy of the SUMC.

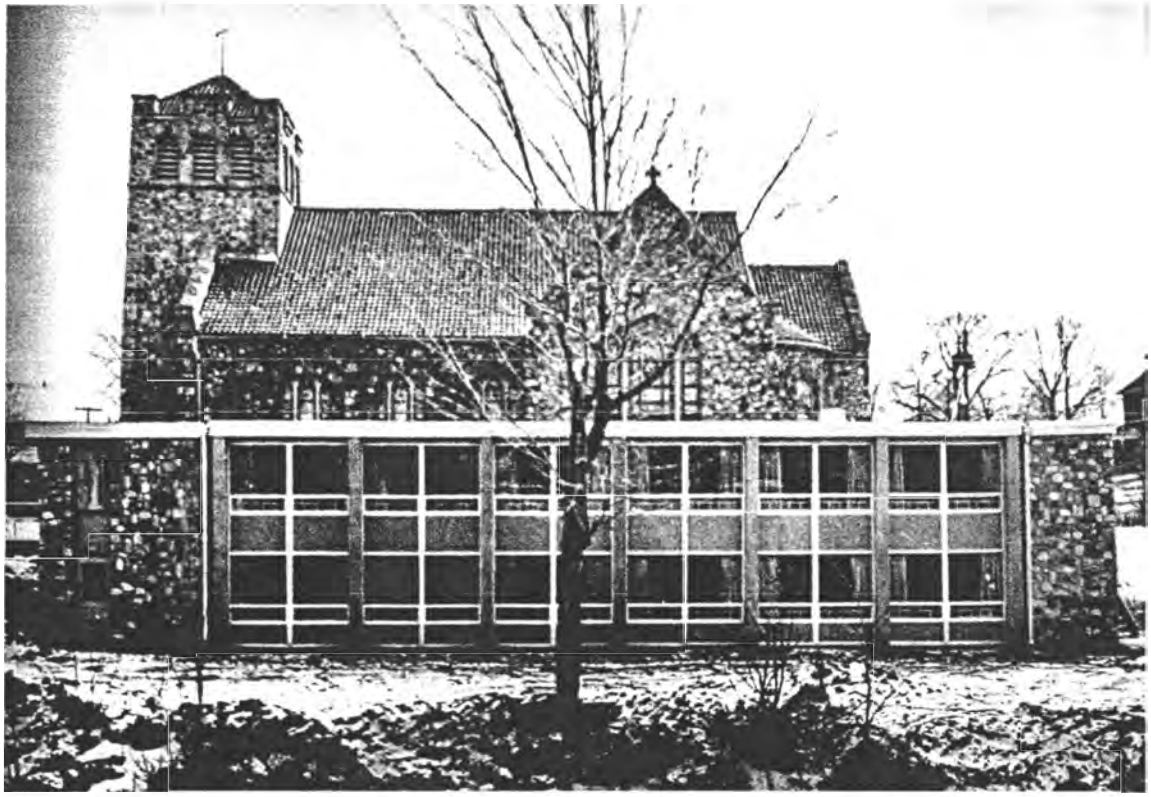


Photo No. H-22: Finished school addition looking S, ca. 1965. Courtesy of the SUMC.

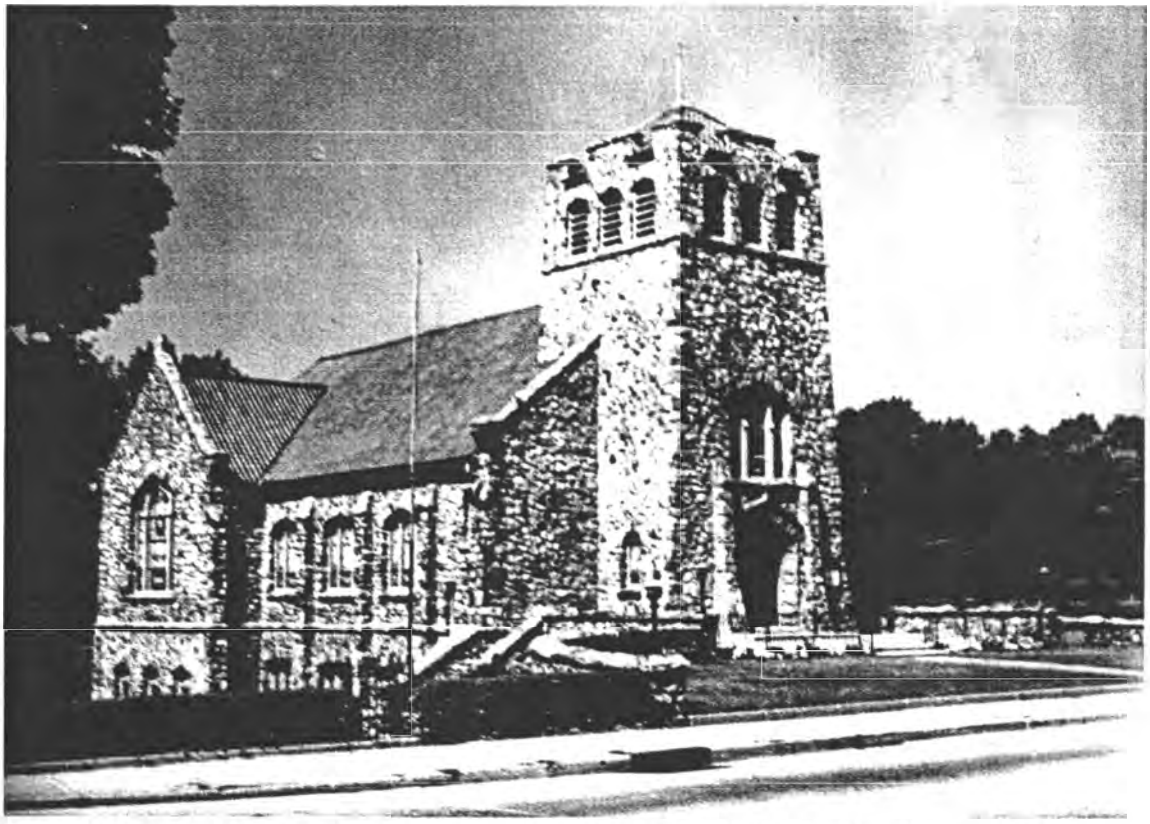
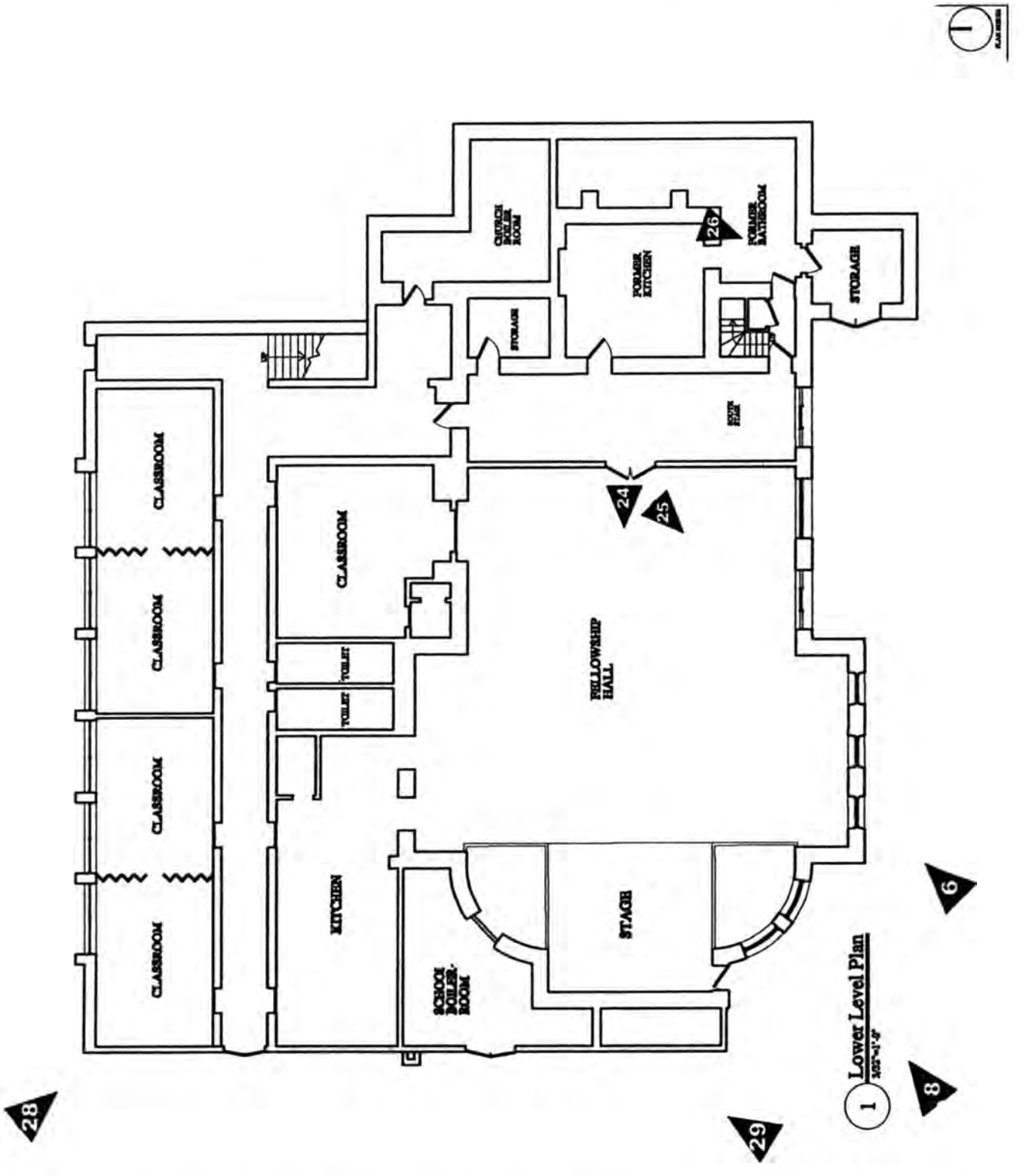
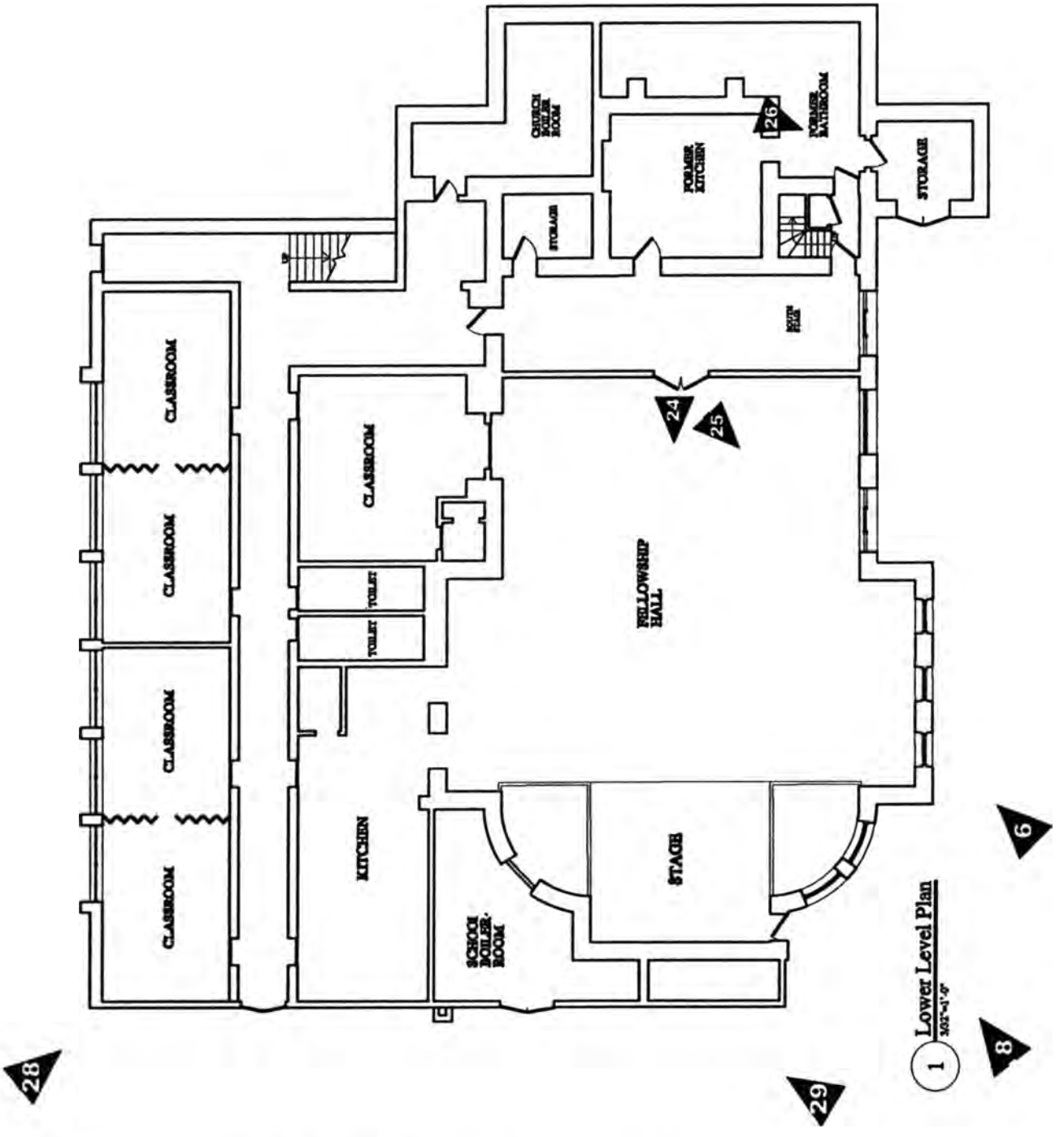


Photo No. H-23: Main facade after construction of school addition looking NW, ca. 1965. Courtesy of the SUMC.



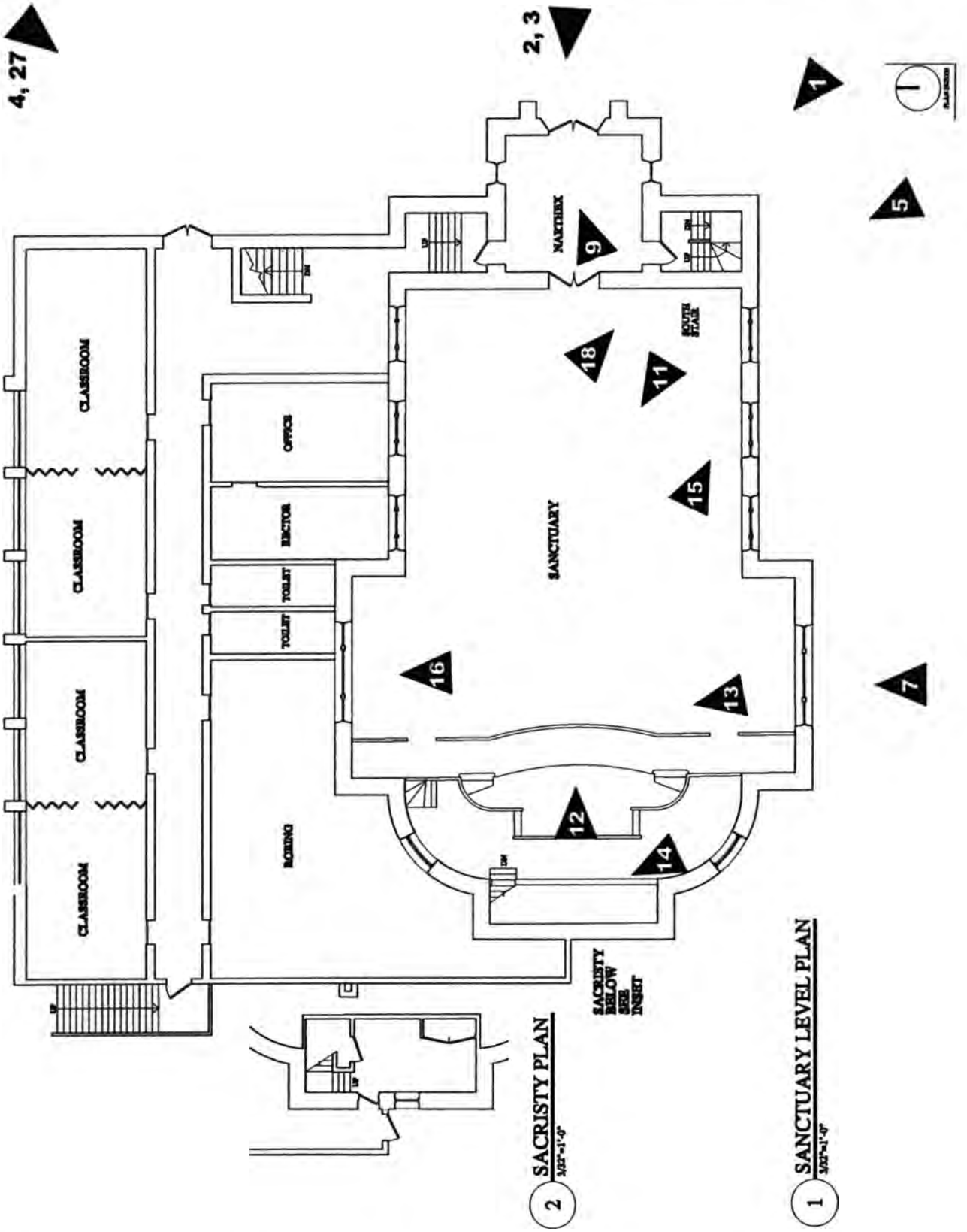
Base drawing provided by Jan Hird Pokorny Associates (JHPA).

Photo Orientation
Lower Level



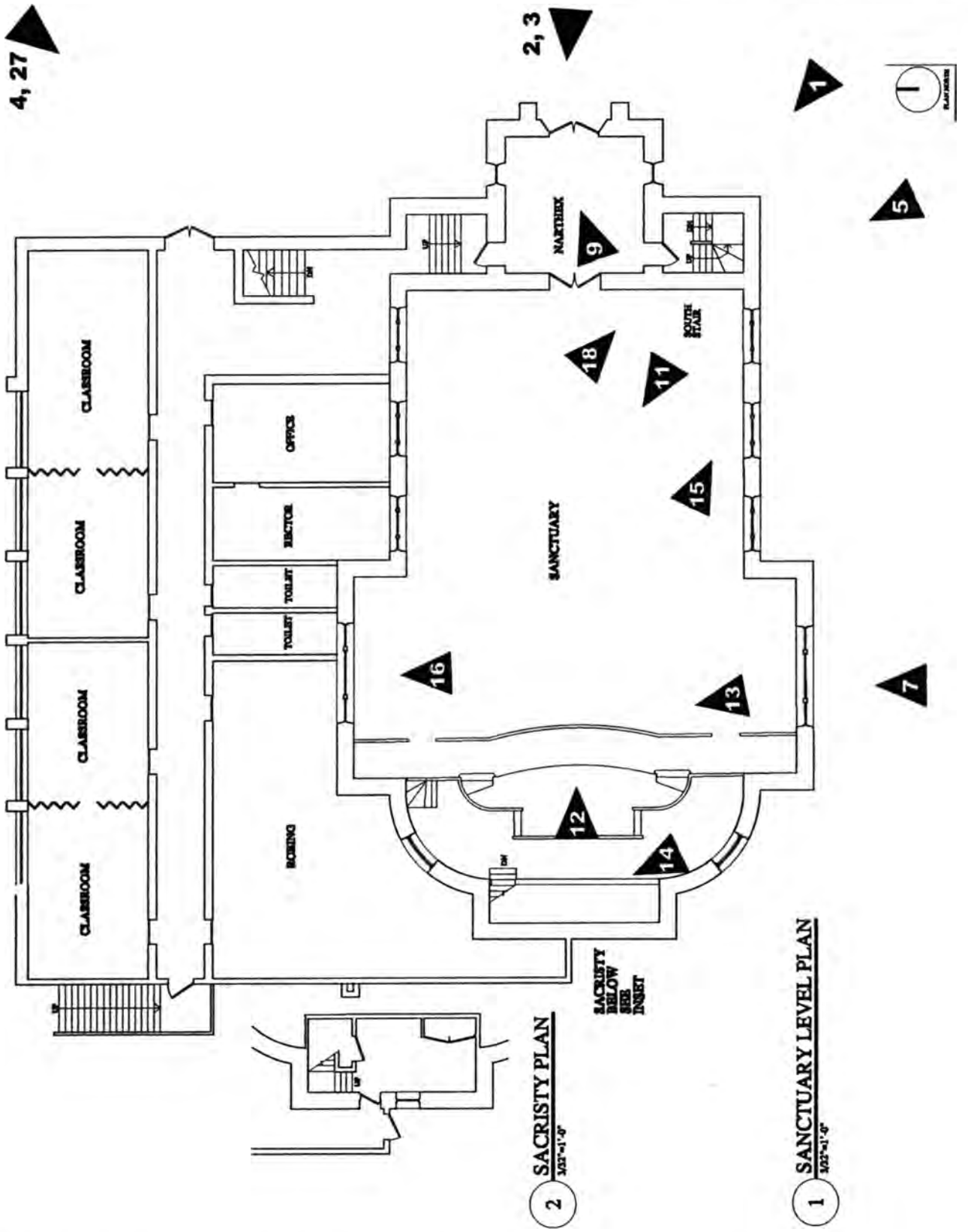
Base drawing provided by Jan Hird Pokorny Associates (JHPA).

Photo Orientation
Lower Level



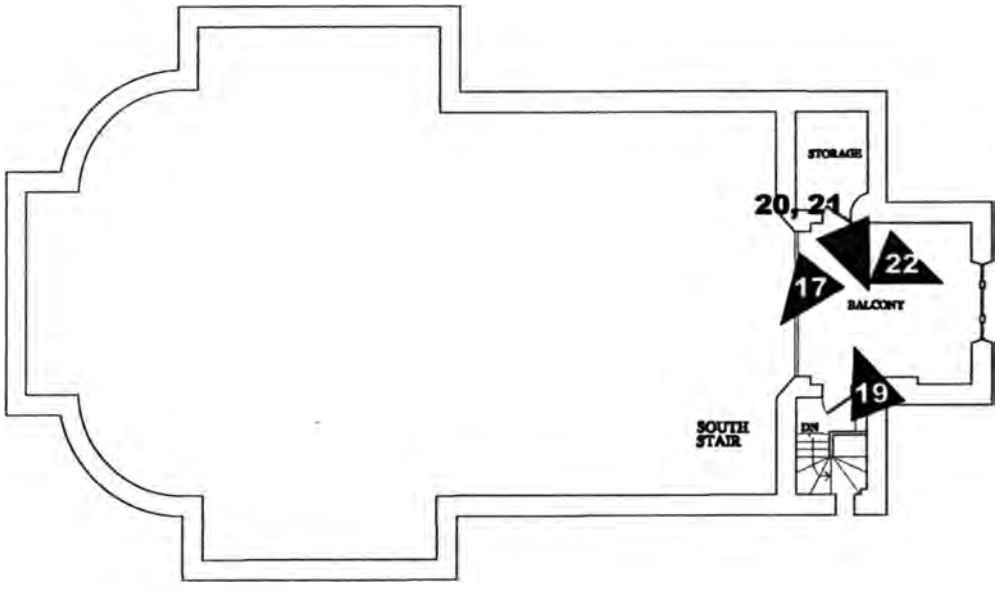
Base drawing provided by Jan Hird Pokorny Associates (JHPA).

Photo Orientation
Sanctuary Level

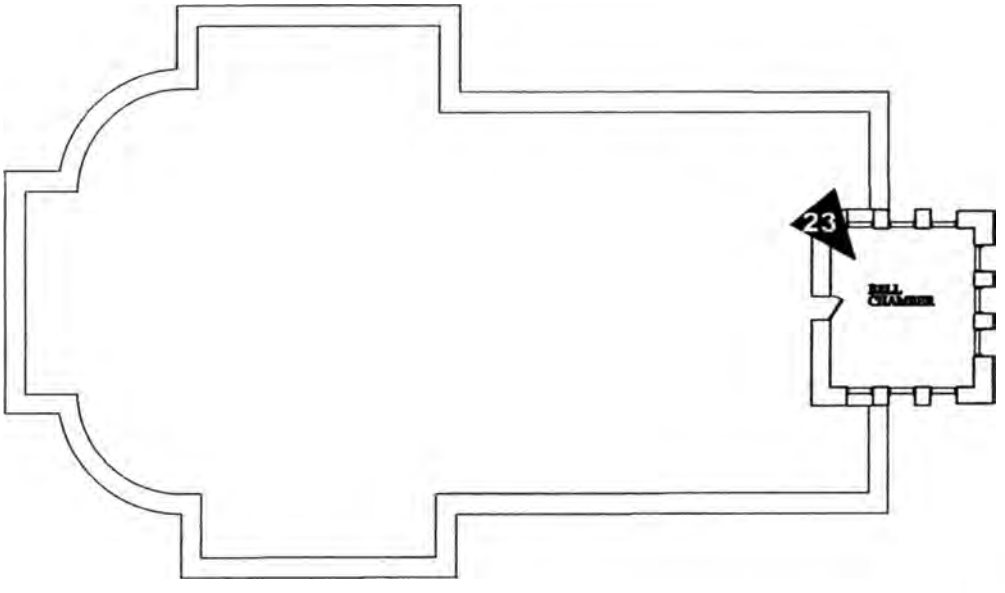


Base drawing provided by Jan Hird Pokorny Associates (JHPA).

Photo Orientation
Sanctuary Level



1 BALCONY LEVEL PLAN



1 ATTIC LEVEL PLAN

Base drawings provided by Jan Hird Pokorny Associates (JHPA).

Photo Orientation
Balcony and Attic Levels

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Church in the Glen, The

MULTIPLE NAME:

STATE & COUNTY: NEW JERSEY, Morris

DATE RECEIVED: 11/16/12 DATE OF PENDING LIST: 12/14/12
DATE OF 16TH DAY: 12/31/12 DATE OF 45TH DAY: 1/02/13
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12001127

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 1.2.13 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA_____

REVIEWER_____ DISCIPLINE_____

TELEPHONE_____ DATE_____

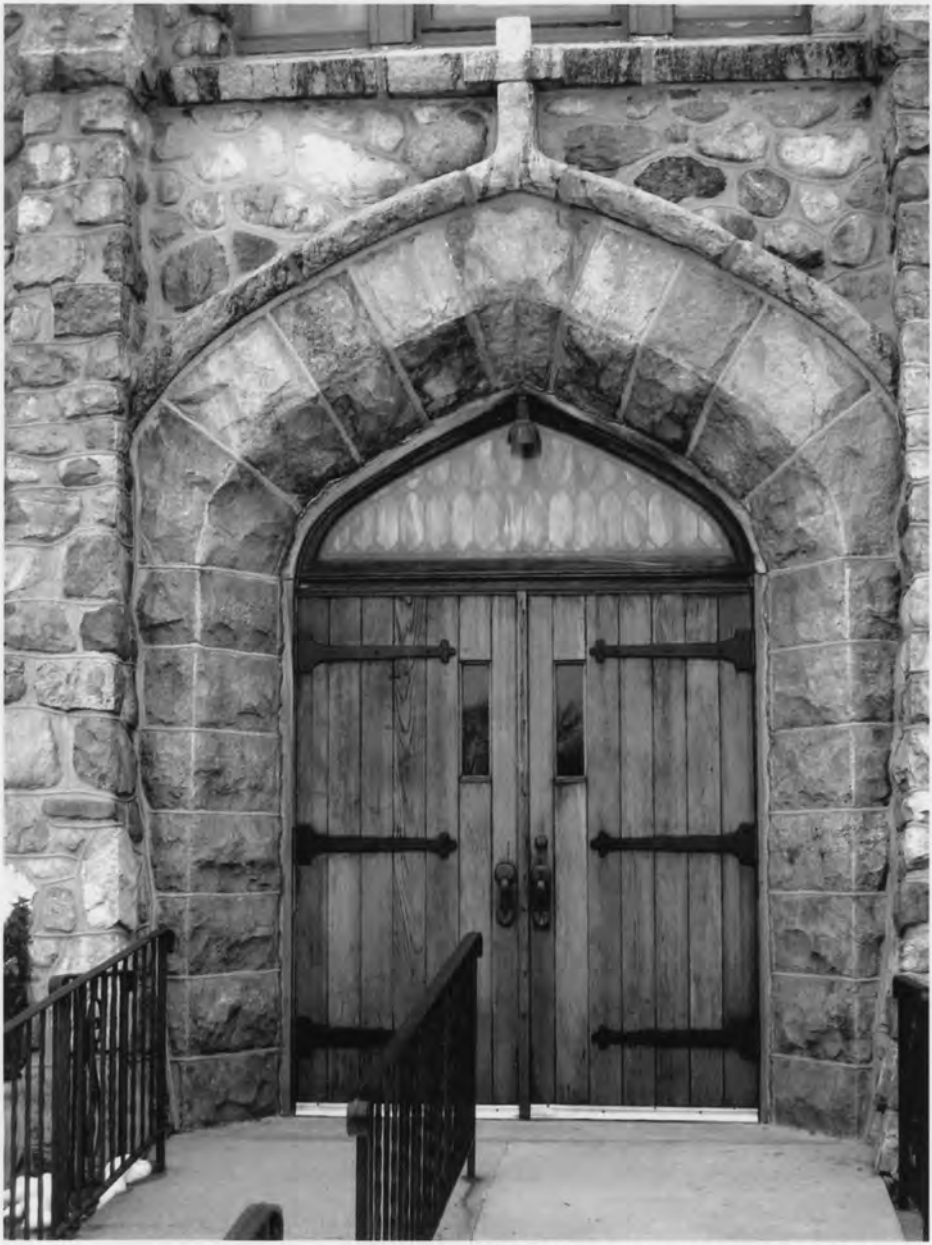
DOCUMENTATION see attached comments Y/N see attached SLR Y/N

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

STANHOPE UNITED METHODIST CHURCH (a/k/a "The Church in the Glen")
Borough of Netcong, Morris County, New Jersey

01

STANHOPE UNITED METHODIST CHURCH (a/k/a "The Church in the Glen")
Borough of Netcong, Morris County, New Jersey



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09

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Borough of Netcong, Morris County, New Jersey

STANHOPE UNITED METHODIST CHURCH (a/k/a "The Church in the Glen")
Borough of Netcong, Morris County, New Jersey

U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

STANHOPE QUADRANGLE
NEW JERSEY
7.5-MINUTE SERIES (TOPOGRAPHIC)

Zone 18
E 4527860
N 524531

National Register Nomination for: Stanhope United Methodist Church ("The Church in the Glen")

LOCATION: 2 State Rte 183 Borough of Netcong Morris County New Jersey 07857

Produced by the United States Geological Survey

Topography compiled 1942. Planimetry derived from imagery taken 1995 and other sources. Survey control current as of 1943

North American Datum of 1983 (NAD 83). Projection and 1 000-meter grid: Universal Transverse Mercator, zone 18
2 500-meter ticks: New Jersey Coordinate System of 1983

North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software

There may be private inholdings within the boundaries of the National or State reservations shown on this map

Landmark buildings verified 1943

UTM GRID AND 1999 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

SCALE 1:24 000

CONTOUR INTERVAL 20 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

20% TOTAL RECOVERED FIBER

QUADRANGLE LOCATION

1	2	3
4		5
6	7	8

1 Newton West
2 Newton East
3 Franklin
4 Tranquility
5 Dover
6 Hackettstown
7 Chester
8 Mendham

ADJOINING 7.5' QUADRANGLE NAMES

ROAD CLASSIFICATION

Primary highway hard surface
Secondary highway hard surface
Light-duty road, hard or improved surface
Unimproved road
Interstate Route
U.S. Route
State Route

INTERIOR - GEOLOGICAL SURVEY, RESTON, VIRGINIA - 2000

STANHOPE, NJ
1995

NIMA 6065 I NW-SERIES V822

ISBN 0-607-90362-7
9 780607 903621

Log# 09-1190-9
HPO- ~~J2012-073~~ K2012-053

State of New Jersey
MAIL CODE 501-04B
DEPARTMENT OF ENVIRONMENTAL PROTECTION
NATURAL & HISTORIC RESOURCES
HISTORIC PRESERVATION OFFICE
P.O. Box 420
Trenton, NJ 08625-0420
TEL. (609) 984-0176 FAX (609) 984-0578

CHRIS CHRISTIE
Governor

KIM GUADAGNO
Lt. Governor

BOB MARTIN
Commissioner

RECEIVED 2280
NOV 16 2012
NAT REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

October 15, 2012

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 for the Stanhope United Methodist Church, Morris County, New Jersey for National Register consideration.

This application has received majority approval from the New Jersey State Review Board for Historic Sites. All procedures were followed in accordance with 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, P.O. Box 404, Trenton, New Jersey 08625 or call him at (609) 633-2397.

Sincerely,

Rich Boornazian
Deputy State Historic
Preservation Officer